

THE MUP ENCYCLOPAEDIA OF

AUSTRALIAN
SCIENCE
FICTION
& FANTASY

EDITED BY PAUL COLLINS

Foreword by Peter Nicholls

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Assistant Editors:

Steven Paulsen & Sean McMullen

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FOREWORD

I am pleased to be able to write this foreword: it is seldom that one encyclopaedist receives this sort of compliment from another. Dr Johnson famously defined a lexicographer as a ‘harmless drudge’, and there is an unfortunate tendency to think of encyclopaedists in the same way. This is far from the truth. Encyclopaedists are dangerous people. It is no coincidence that two of the three editors listed on the title page of this book are black belts in various martial arts. In this business you need to be.

You have to be tough even to get a literary encyclopaedia off the ground. This is no business for scrawny scholars; you need to be big. I, personally, am huge. In their innocence, it is possible that Collins, Paulsen and McMullen do not yet realise the hostility that encyclopaedia editors face. Give one author a 32-line entry, and another author only 23 lines, and you’ve made an enemy for life. The letters received by editors of encyclopaedias have to be seen to be believed. They come not only from authors who feel snubbed; most letters are from astonishingly well informed nit-pickers. This is especially so in Australia, a nation that picks more nits than other countries twice its size.

Then you have to decide who and what to put into the book and who and what to leave out—and how much information, and what sort of information, to put into the entries. When describing authors, do you include information about their alcoholism, their sex-change operations, their suicides, their divorces? (In the case of my own encyclopaedia we decided probably not, partly for reasons of tact, partly because we were a bit overwhelmed—someone ought to do a sociological study of writers—by the sheer number of writers whose lives had been damaged or changed in these ways.)

Do you list short stories, itself a massively mind-numbing task? I didn’t, but Paul Collins bravely and usefully does. Do you include writers of short stories who have never had a book published? (This is an especially difficult piece of research, and I admire Collins and his team, who in many cases have done it.) Do you distinguish between professional and semi-professional magazines? Do you list non-sf and non-fantasy works of writers who may have written only one genre book, but may by dint of their other work get a 2000-word entry?

Do you count as Australians people like Cherry Wilder or Jack Dann who have lived and written here while maintaining their previous nationality? (Both these authors, the first from New Zealand and the second from the USA, are included. And you will find

perhaps as many as thirty entries for authors like Victor Kelleher, who emigrated to Australia from the UK in childhood or even later.) Do you attempt a wholly non-judgemental tone, or do you include critical summaries of an author's ability, knowing that encyclopaedias can never be truly objective anyway? There are a dozen other similar issues, and every encyclopaedia editor must be respected for the decisions he or she makes. My own decisions were quite different from Paul Collins', but each of us editors has the right to do what he or she thinks best.

When it comes to books about science fiction and fantasy, a particularly snarled-up issue is whether one takes 'science fiction' and 'fantasy' as commercial categories, or academic categories, or something else again. The problem is that genres are not homogenous, and at their fringes stubbornly resist definition. I'm glad to see that Paul Collins takes a latitudinarian line on this, as I do.

No matter how many thousands of entries you include, you will get nasty letters about omissions, and people are quite passionate on these issues. And there will *always* be omissions. I made a bad mistake with the first edition of my own encyclopaedia, and naively announced it as 'fully comprehensive'. I cannot begin to describe the gleeful delight that accompanied the literally hundreds of letters that put me right on this false claim. The Greek words *hubris* and *nemesis* should be engraved as warning signals on every encyclopaedist's word processor. One of our accidental omissions was Damien Broderick, and I'm relieved to see that in Paul's book he receives a long and careful entry, as he rightly deserves.

In my own encyclopaedia, which covers the whole world and not just Australia, I was continually surprised at the number of writers with Australian connections. There was, for example, Austyn Granville (not in this book), an American writer who lived some years in Australia. His forgotten 1892 novel is *The Fallen Race*, which envisages a lost civilisation set on the shores of Australia's hypothetical inland sea, ruled by a white human queen, but largely inhabited by a race of spherical creatures resulting from miscegenation between Aborigines and kangaroos. This is now unacceptable on so many grounds—racism, sexism and sizeism being only the most obvious—as to create some kind of record. But sizeism in an Australian context entered literary history long before the nineteenth century. Anybody who has taken the trouble to look up the latitude and longitude given for Lilliput—the land of wilful, aggressive, small-minded tiny people in Jonathan Swift's *Gulliver's Travels* (1726), two generations before Captain Cook—will find Lilliput in the heart of Australia, a circumstance that has led to some ironic commentary over the years.

Australia has not yet—in my own possibly minority view—produced a truly great science fiction writer or a great fantasy writer (although some of us have high hopes for Greg Egan and Sara Douglass respectively among today's up-and-coming writers). It has, however, produced a large number of good ones. Paul Collins' book, by drawing together existing scholarship in the field about all Australian writers in these two genres, does a real service not just for the hardcore fans of science fiction and fantasy, but also for other groups: those who are interested in the history of young adult and children's fiction in Australia, for example.

The book will have a few mistakes, for all such books do, but not too many, or so my reading of it suggests. This is just as well, for it will—because it is the only one—become the classic text almost at once, and will therefore be regarded as authoritative. A word of warning: no reference books are fully authoritative. One of the first things you find when

researching an encyclopaedia—unless you research only from secondary sources, which isn't research at all—is that previous reference works in the same field are not to be trusted. One's successors will no doubt find the same thing about one's own work. But, by a process of sifting and accretion, such books get better with every generation. (With questions of bibliography, I learned that nothing substitutes for examining the physical book. But I still made bibliographical errors, either because I missed something in my examination, or because the book in question, unknown to me, existed in more than one variant edition, or because I simply didn't have time to examine the nearly 100 000 books that could have been relevant.)

Part of the problem is that truth is relative. As all science fiction readers know, being familiar with quantum theory, the observer affects the experiment. The television show *The X-Files* tell us every week, portentously, that 'the truth is out there'. If it is, I don't know how you find it. You might think, for example, that sending questionnaires to authors would be a useful exercise, and so it is, but it has pitfalls. There are authors who *lie about their age*. Then there was the famously eccentric author who, when listing his books, included every book he'd written whether or not it had been published. Being an innocent in those days, I printed the list, thus launching ten phantom titles into the world. Another author of over 200 books wrote in some embarrassment that he couldn't remember what they were and, as his library had burned down, he couldn't check. He pleaded with me to send him a list of what he'd written in the event that I could actually compile one.

One issue that Paul Collins and I agree on is the usefulness of thematic essays sprinkled alphabetically among the author entries, and in this book you will find excellent essays on comics, early Australian sf, horror, radio, television, fantasy and many other topics related to genre fiction. Some of the best research in this book can be found in such essays. The entry on radio is a model of its kind and much better than the equivalent entry in my own book.

It has often been observed that Australia has another unusual quality when it comes to fantasy and science fiction. It has produced more good genre historians and critics than its population justifies. The only three Hugo awards given to Australians were for books of this sort (though never for a work of fiction). And there are many little magazines, past and present, with titles like *Science Fiction*, *Science Fiction Commentary* and *Australian Science Fiction Review*, that have been effective in catalysing not just Australian scholarship and criticism in these matters, but scholarship and criticism worldwide. It is good to see that a number of persons with strong established track records in magazines like this are also connected with this book. In other words, Paul Collins' book is part of a notable Australian tradition.

There are around 2000 new sf and fantasy books published in English every year, and an informed guess about the total number ever published would be in the region of 90 000. These are among the most popular of all the literary genres. Fantasy, with its roots in myth and fable, is of course by far the older of the two. However, it is only in the last two decades that science fiction, fantasy (and supernatural horror as written by the likes of Stephen King) have really taken off as commercial genres in the marketplace, the main stimuli probably being the astounding success of J. R. R. Tolkien's *The Lord of the Rings* (in the case of fantasy) and the attendance records set by films like *Star Wars* and *ET* (in the case of science fiction). Any study of popular literary culture (one could define this as the study of what people actually read as opposed to what they ought to read) now has to take

FOREWORD

sf and fantasy into account. This encyclopaedia is a distinguished addition, praiseworthy in the meticulousness of its detail, to what is becoming—better late than never—an important field of academic study.

When it comes to Australia's role in the writing of sf and fantasy books and stories, I'm afraid that numerically it is not great. Of the 90 000 or so titles, maybe only 2000 are written by Australians. Australia has always been rather snobbish about the popular genres, or perhaps Australians have been content by and large to import their genre reading from overseas rather than produce it themselves. It is true, I think, that the publishing industry in Australia has had very little expertise in these matters compared with the industries in, say, New York or London, so there has been little incentive from them.

But, just within the last couple of years, all this is showing significant signs of changing. In judging the Aurealis award for the best Australian fantasy book of 1996, for example, I read more than forty books—which is probably 7 or 8 per cent of the whole English-language fantasy output for the year, a great deal more than the usual 1 or 2 per cent. I believe Australia may be embarking on a golden age of genre book publication, and it is pleasing to see how many previously invisible writers have suddenly appeared, like green grass in the desert after rain. At least three mainstream Australian publishers—HarperCollins, Pan, Hodder Headline—now have sf/fantasy lists, and Penguin publishes a good bit of sf and fantasy for younger readers. In previous years there had been only the occasional title, often from small presses.

And these are not writers whose importance is merely parochial. There are international successes among them (as on occasion there always have been—Guy Boothby, Nevil Shute and Peter Carey being examples). Especially in the field of young-adult fiction there have been notable successes like Emily Rodda and Paul Jennings and quite a few others, and recently several of our younger writers have been making overseas sales as well.

So it is an excellent time for us to pause and recapitulate the Australian history of these two genres. Paul Collins has done it with both strength and cunning, as one might expect from a black belt in Ju Jitsu.

This is a book people ought to buy, because it sings a song—about a secret area of Australia's literary history—that until now has sadly been inaudible to most of us.

Peter Nicholls
Melbourne

Peter Nicholls is a co-editor and co-author of five books about science fiction and fantasy, including The Encyclopedia of Science Fiction (1993), London and New York.

PREFACE

In 1981 the first issue of *Omega* published an article of mine entitled 'Australian Visionaries'. The last paragraph read: 'Perhaps we have reached the stage where Australia could substantiate an encyclopaedia of Australian science fiction. Lord knows who would write it'. Whether this was visionary or not, you have the answer in your hands—seventeen years down the track.

The idea for this encyclopaedia came from Sean McMullen's and Graham Stone's original bibliographic research material. Less than two years ago I asked Sean McMullen if I could use his research as a basis for a more extensive work. Little did either of us realise the size of the task that lay ahead. Selling the concept to a publisher was the easy part! Steven Paulsen was called in to help update the bibliographies because of his vast knowledge of Australian genre fiction. His role increased to the point where he found himself researching the writers, structuring the encyclopaedia and assisting in commissioning the articles. Graham Stone was also approached for his invaluable research into the more obscure Australian science fiction. Other specialists were invited to submit articles on their chosen topic.

Never before has such an exhaustive study of Australian science fiction and fantasy been conducted. As with all such pioneering work, we expect there to be some omissions; we welcome any input from readers. At the very least this book will be the benchmark for all future study of Australian science fiction and fantasy. We envisage that scholars of this subject world-wide, and science fiction and fantasy fans in general, will find *The MUP Encyclopaedia of Australian Science Fiction and Fantasy* invaluable.

It should be understood that it would have been impossible for us to have read *every* work listed in this encyclopaedia. In some cases we simply contacted the authors concerned and asked them for biographical and bibliographic information. In addition, because a book of this magnitude requires a long lead time, we have imposed a cut-off date for bibliographic information. All works projected for publication in 1998 or later are described as 'forthcoming'.

You will find that some information is repeated in several articles and profiles. To delete a second and third reference to (say) the paper embargo to Australia during and after World War II would make subsequent articles and profiles less authoritative. Moreover, I imagine not all readers will read every word in this encyclopaedia; therefore important

information needs to appear on several occasions and is not an oversight on the part of the editor.

The encyclopaedia is structured alphabetically and consists of three elements: profiles of notable authors, author bibliographies, and feature articles. For notable authors, a profile precedes the bibliography. Articles are listed under their topic (for example CINEMA, FANDOM, FANTASY, TELEVISION). We have not set out to define science fiction and fantasy; however, we have found it necessary to limit the scope of our research. We would like to state now that there are exceptions, but in principle we agreed on the following rules:

- 1 The bibliographies cover the period from 1950. It seems superfluous to go back beyond 1950, if only for the reason that most of the works would now be unobtainable and that, apart from being authoritative, such entries would add little to this work. You will note the occasional pre-1950 entry, however, for works deemed particularly important. And for the purists we have included Graham Stone and Sean McMullen's article on pre-1950s fiction.
- 2 We have generally confined ourselves to science fiction and fantasy. Horror is mentioned only where an author is known to the science fiction readership. For instance, Gary Crew's and Victor Kelleher's horror work is included because it is more dark fantasy than straight horror, but straight horror novels such as Thomas Keneally's *The Place at Whitton* are excluded. Obviously a few horror books have warranted inclusion because they include elements of science fiction and fantasy. Horror readers will find some solace in Steven Paulsen's entry DARK FANTASY.
- 3 Children's science fiction and fantasy are included but we drew the line at picture books. We have made allowances for those few picture books aimed at teenage readers, rather than young children, if they are clearly science fiction or fantasy. Similarly we exclude animal fantasy for children, since they are not fantastical in any other way. In the bibliographies the term 'junior' usually refers to the age-group 7-12, and 'young adult' 13-17. These categories are guidelines only.
- 4 The bibliography does not include amateur publications, such as fanzine stories, unless they are by an important author. Generally, stories that have appeared in markets where payment is less than ten dollars have been excluded.
- 5 The bibliography does not cover educational publishers' science fiction and fantasy unless written by a notable author. Since this work goes only to schools it is not considered commercial or available to the general public.
- 6 Except for the purposes of cross-reference, writers who have published fewer than three professional stories have been excluded. Readers interested in researching this minute detail can refer to Graham Stone's *Bibliography of Australian Science Fiction*.
- 7 The bibliography does not cover film, television or play scripts specifically; however, these topics are covered in feature articles and, where relevant, in author profiles.
- 8 Only Australian authors and their work are included in the profiles and bibliographies. We take a liberal attitude to what is Australian, however. Our heritage generally accepts people born overseas who come to live in this country and these are included. At the same time, we list people born in Australia who now live overseas; major authors in this category include Peter Carey, John Brosnan and John Baxter. New Zealand science fiction and fantasy writer Phillip Mann has contributed a feature article on genre fiction from New Zealand.

The author profiles are just that: profiles. They are not intended to be critiques of the authors in question, although contributors were given a free rein to write the profiles as they wanted.

Traditional Dreamtime tales and lore by indigenous Aboriginal Australians are generally not included, although derivative fantasies based on Aboriginal myths are. Archie Weller's entry *INDIGENOUS MYTHOLOGY* will interest readers researching this subject.

I would like to think we have covered most aspects of Australian science fiction and fantasy. The encyclopaedia records every notable science fiction and fantasy writer in the country, along with an exhaustive listing of their work.

The editors wish to thank the following for assistance in compiling this encyclopaedia: AFI Research and Information Centre; Ravis Donnelly of the Mary Martin Bookshop, Southgate; Keith Frampton; Susan Rae; Trish Smyth; and Jonathan Strahan.

Paul Collins
Melbourne 1998

HOW TO USE THIS BOOK

The entries are in alphabetical order, using the word-by-word system in which (for example) **A. M.** precedes **Aboriginal Mythology** and **de Wreder** precedes **DeBellis**. Under **M**, all **Mc** entries are arranged as though they were spelled **Mac**.

Each author entry gives the author's full name as known. Name variations used by the author for writing are shown by using parentheses; for example the entry **Chandler, A(rthur) Bertram** indicates that the form of the name used for writing is A. Bertram Chandler. Alphabetical arrangement goes by the full name, ignoring the parentheses.

There are three main types of entry:

- Author entries that include a bibliography and may in addition give life dates and an author profile.
- Author entries that explain a pseudonym or an alternative name. Many of these entries end with a cross-reference to another entry that will give further information.
- Subject entries. These are listed below.

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In the bibliographies a system of abbreviations is used. A list of these appears opposite. In the interests of user-friendliness for a wide range of readers the list includes one or two commonly used Latin abbreviations.

Cross-references are kept to a minimum, information being repeated where appropriate (see Preface for more detail). Alphabetical entries will be found for most Australian authors mentioned in the articles. Most cross-references are indicated by SMALL CAPITALS; and cross-references at the beginning of an article or in a bibliography are indicated by *see*.

Readers may assume that information about books and authors is correct to the date given at the end of the Preface.

ABBREVIATIONS

A & R	Angus & Robertson	jr	junior (book category)
abr	abridged	Lond	London
anth	anthology, anthologies	mag	magazine
Apr	April	Mar	March
Assist	Assistant	Meib	Melbourne
Assoc	Associate	n.d.	no date of publication given
attrib	attributed	n.p.	no place of publication given
au	author	no.	number
Aug	August	nov	novel
Aust	Australia	Nov	November
biblio	bibliography, bibliographic	Oct	October
bk	book	orig.	originally
c.	around (Latin <i>circa</i>)	CUP	Oxford University Press
ch	chapter	pb	paperback
coll	collection	pic bk	picture book
collab.	collaboration	pr	printed
crit/review	criticism and review	pt	part
Dec	December	pub.	publisher, published
DF	dark fantasy	rev	revised, revision
ed (Ed)	editor (Editor)	rp	reprinted
edn	edition	Sept	September
et al.	and others (Latin <i>et alii</i>)	ser	series
exp	expanded, expansion	SF	science fiction
ext	extract	SS	short story
F	fantasy	Syd	Sydney
Feb	February	trans	translated, translation
H	horror	tril	trilogy
hc	hardcover	Univ	University
hist	historical	UQP	University of Queensland
ill.	illustrator, illustrated		Press
incl	including	V1/3	volume 1 number 3
Jan	January	vol	volume
Jr	Junior	YA	young adult

CONTRIBUTORS

The various contributors to *The MUP Encyclopaedia of Australian Science Fiction and Fantasy* are identified at the end of entries by their bracketed initials, for example a contribution by Paul Collins is indicated by [PC]. All uncredited brief author profiles are written by Steven Paulsen. All the contributors are experts in various facets of Australian science fiction and fantasy; many are academics, writers or editors and most have their own entries in the *Encyclopaedia*.

Paul Collins [PC] Editor
Steven Paulsen [SP] Assistant Editor
Sean McMullen [SM] Assistant Editor
Graham Stone [GS] Science Fiction Bibliographic Consultant

Justin Ackroyd [JA]
John Baxter [JB]
Russell Blackford [RB]
Meredith Costain [MC]
Mark Dito [MD]
Bruce Gillespie [BG]
Robert Jan [RJ]
Ali Kayn [AK]
Phillip Mann [PM]
Nick Stathopoulos [NS]
Lucy Sussex [LS]
Michael Tolley [MT]
Janeen Webb [JW]
Archie Weller [AW]

A

A. M. is a pseudonym used by RON MILLER for some of his short stories.

ABORIGINAL MYTHOLOGY See INDIGENOUS MYTHOLOGY.

ACKROYD, Justin (1957–) was born in Geelong and raised on a farm until 1963, when his family moved to Geelong. He attended Geelong Grammar School where he developed a love of science fiction and hockey. Ackroyd moved to Melbourne in 1976 to attend university but left after a year to join Space Age Books where he worked 1977–84. He then worked at Minotaur Books 1984–88 before founding Slow Glass Books in July 1988. Ackroyd is a long-time science fiction fan and has attended and helped run numerous conventions. He was Chair of the 1982 Tschaicon National Convention and a committee member of the Aussiecon II and Aussiecon III World Science Fiction conventions. In 1996 Ackroyd joined Lucy Sussex as Assistant Editor of the Hodder Headline science fiction and fantasy line. [SP]

EDITOR

Hodder Headline Science Fiction and Fantasy, Assist Ed, 1996–1997.

ACTION MONTHLY See MAGAZINES.

ADAMS, Glenda (1939–) was born in Sydney. She taught literature and languages at Sydney University then moved to the United States in 1964 before returning to Australia in 1990. She has published two short-story collections, which include some experimental writing, and three novels, one of which won both the Miles Franklin and the New South Wales Premier's awards. One novel, *Games of the Strong*, is marginally science

fiction in the Orwellian *Nineteen Eighty-four* mould. It tells of a dystopian future where Neila is Acting Minister of Information in a totalitarian government, but trying to undermine the system from within. [SP]

BOOKS

Games of the Strong (SF nov), A & R, 1982.

AGER, Len

SHORT STORIES

'Professor Warren's Bargain', *Man Junior*, July 1971; 'The Mind from Planet X', *Man Junior*, June 1972; 'Journey Through Time', *Pocket Man*, July 1972; 'The Ultimate Revenge', *Adam*, Nov 1972.

ALDERSON, John J. (1927–)

SHORT STORIES

'The City', *Science Fiction*; 'Candy', *Star Kindler* 6; 'Shades of Blodued', *Void* 5, 1977; 'Fisher's Ghost', *The Cygnus Chronicler*; 'The Sentient Ship', *Envisaged Worlds*, Collins, Void Publications, 1978; 'The Ship That Saved the Earth', *Other Worlds*, Collins, Void Publications, 1978; 'That Bastard Cromwell', *CruX* 6, 1980; 'Take the Dilemma by the Horns', *Distant Worlds*, Collins, Cory & Collins, 1981, rp in *SF aus Australien*, Collins & Wilfert, Goldmann Verlag, Germany 1982; 'The Capture of Fisher's Ghost', *The Cygnus Chronicler*, Dec 1981.

ALDRIDGE, James (Howard Edward) (1918–) began his career as a copy boy with the *Herald* in Melbourne before becoming a caption writer and war correspondent. He has written seven other non-science fiction children's novels, some of which, such as *Ride a Wild Pony*, have won awards and been filmed. Aldridge now lives in London. *The Flying 19* is a fantasy about a London bus.

BOOKS

The Flying 19 (jr F nov), Pan, 1966, rp Pan, 1979.

ALEXANDER, Goldie (1936–), a Melbourne writer, was a secondary teacher before she turned to writing. Her first book, *Mavis Road Medley*, is a time-slip fantasy in which a girl is transported back to the household of Jewish immigrants during the Depression. Alexander's subsequent books have been *Dolly* fiction titles.

BOOKS

Mavis Road Medley (jr F nov), Margaret Hamilton, 1991.

SHORT STORIES

'Sea Walk', *Singularities I*, Wyatt, Canberra Science Fiction Society, 1989.

ALLEN, Martin (1961–)

BOOKS

Skylord FF 33, (as 'Steve Jackson & Ian Livingstone present') Puffin, UK; *The Clash of the Princes*, (as 'Steve Jackson & Ian Livingstone present', with Andrew Chapman) Puffin, UK, 1986.

AMERICAN SCIENCE FICTION See MAGAZINES.

ANTILL, Keith (Alick) (1929–) served in the Royal Australian Navy after which he worked as a public servant and mail sorter. He is now retired and living in New South Wales.

BOOKS

Moon in the Ground (SF nov), Norstrilia, 1979.

APHELION See MAGAZINES.

ARGONAUTS CLUB See GUNN, JOHN; RADIO.

ARMANNO, Venero (Geraldo) (1959–)

BOOKS

My Beautiful Friend (F nov), Random House, 1995; *The Ghost of Love Street* (jr F & H nov), Lothian, 1997; *The Ghost of Deadman's Beach* (jr F & H nov), Lothian, 1998.

ARMOUR, R(obert) Coutts (1874–1950s) wrote over eighty stories under the pseudonyms Coutts Brisbane and Reid Whitly for British magazines, including *Red Magazine* and *Yellow Magazine*, in the first half of this century. Some of these were collected and republished in 1984 as *Denizens of Other Worlds*. Armour was something of a recluse and practically nothing is known of his life, including the date of his death.

BOOKS

Denizens of Other Worlds (SF coll), Murqi Press, Lond, 1984.

SHORT STORIES

Contents *Denizens of Other Worlds*: 'The Dominant Factor' (as Reid Whitly), *Red Magazine*, Lond,

1 June 1913, rp as 'The Law of the Universe' (as Coutts Brisbane), *Tales of Wonder* 13, Lond, Winter 1941; 'Beyond The Orbit' (as Coutts Brisbane), *Red Magazine*, Lond, 15 Feb 1914; 'Take It As Red' (as Coutts Brisbane), *Red Magazine*, Lond, 15 Feb 1918; 'Earthwise' (as Coutts Brisbane), *Red Magazine*, Lond, 1 Apr 1918; 'All Briny' (as Coutts Brisbane), *Red Magazine*, Lond, June 1918; 'Under The Moons' (as Coutts Brisbane), *Red Magazine*, Lond, 15 July 1919; 'Where It was Dark' (as Coutts Brisbane), *Yellow Magazine*, Lond, 16 Dec 1921; 'Cornered' (as Coutts Brisbane), *Red Magazine*, Lond, 6 Jan 1922; 'Ex Terra (Special!)' (as Coutts Brisbane), *Yellow Magazine*, Lond, 24 Feb 1922; 'One of Our Conquerors' (as Reid Whitly), *Yellow Magazine*, Lond, 6 Apr 1923; 'Not An Earthly' (as Coutts Brisbane), *Yellow Magazine*, Lond, 5 Oct 1923; 'The End—and the Beginning' (as Coutts Brisbane) *Yellow Magazine*, Lond, 26 June, 10 July 1925.

ATTWOOD, Alan

BOOKS

Breathing Underwater—A Story of Bicycles, Beethoven & Television (F nov), Mandarin, 1997.

AULICH, Chris

BOOKS

It (SF nov), Wild & Woolley, 1977.

AUREALIS See MAGAZINES.

AUSTRALIAN FUTURISTIC SCIENCE
See MAGAZINES.

AWARDS

Local awards can be a useful guide to some of a country's authors and writing, and Australian science fiction and fantasy authors have had a growing presence among the serious contenders for international awards in recent years. George Turner won the Arthur C. Clarke Award in 1988 for *The Sea and Summer* (Faber, 1987), and Greg Egan won the John W. Campbell Award in 1995 for *Permutation City* (Millennium, 1994). Turner and Egan have also reached the final ballots in the Nebula and Hugo awards respectively. Editors Peter Nicholls (with John Clute) and Don Tuck have each won the Hugo Award for their science fiction encyclopaedias. Terry Dowling's stories have twice won the American Readercon Small Press Award, while many more Australians have had their works shortlisted for other overseas awards.

Science fiction and fantasy works have featured in Australian mainstream awards as well. Children's Book Council of Australia Book of the Year Awards, for example, have been won by genre books on

numerous occasions, and Peter Carey's collection *War Crimes* (1979) won the New South Wales Premier's Award. Internationally, Patricia Wrightson, author of *The Nargun and the Stars* (1973), won the Hans Christian Andersen Award in 1986.

The Australian Science Fiction Achievement 'Ditmar' Awards are the longest established of Australia's science fiction and fantasy awards. They were named after Melbourne fan Martin James ('Ditmar' or Dick) Jenssen (who supported the awards financially until about 1975) and were first presented in 1969. While Ditmar categories have come and gone over the years there has always been at least one category for genre fiction by Australians. Since the early 1980s there have been categories for both short stories and novels.

Anyone known to be active in Australian fandom can nominate works for the Ditmars and the related William J. Atheling Jr Award for Criticism (founded in 1976, named after a pseudonym of US author James Blish, and given for excellence in science fiction criticism or review); however, the final ballot is voted on by members of the national science fiction convention each year. As a result, the voter base has sometimes been as low as two dozen, yet at least one final ballot attracted over a hundred voters. Because of a relatively fast turnover of administrators and a lack of firmness in the rules, many ballots have been plagued by problems of eligibility of works, or of their availability in Australia, and by accusations of vote-rigging. Major embarrassments include: Lee Harding's *Displaced Person* (1979) losing to a barely eligible book of folklore after winning a Children's Book Council Book of the Year Award and the Alan Marshall Award; George Turner's *The Sea and Summer* losing to a novella after winning the Arthur C. Clarke Award; and the Nicholls and Clute *Encyclopedia of Science Fiction* (1994) failing to reach the William Atheling Jr Award final ballot but winning the Hugo Award for non-fiction. Greg Egan has gone as far as to publicly withdraw his work from Ditmar candidacy because of perceived problems in the nomination and voting processes.

The Aurealis Awards commenced in 1995 and are administered by the editors of *Aurealis: The Australian Magazine of Fantasy and Science Fiction*. The awards are decided by panels of judges for science fiction, fantasy, horror and young adult categories, and the judges are chosen from among Australia's leading genre authors, editors and critics. Thus the Aurealis Awards attempt to emphasise the quality of the works rather than the popularity of the authors, although there are problems similar to those associated with the Ditmars.

The Paul John Statham Memorial Award, established in 1996 with a prize of \$2000, is awarded

annually to an unpublished fantasy or science fiction story of between 3000 and 5000 words. The award is named after Paul John Statham, who died in 1974 and had been a member of the Out of the Ashes writing group. The competition, which is restricted to citizens or permanent residents of Australia and New Zealand, is administered by James Huntly, editor and publisher of the Out of the Ashes newsletter, and is judged by a panel that includes notable Australian science fiction writers and editors. The award is yet to establish a reputation. It is expected that winning stories will be included in the Out of the Ashes newsletter.

The A. Bertram Chandler Award honours lifetime achievement in Australian science fiction and has been presented since 1992. It is administered and determined by the Australian Science Fiction Foundation and presented, along with the Ditmars, at each national convention. Other non-literary awards include the Australian Media Science Fiction Awards (founded 1984).

At the time of writing, Transworld announced that the inaugural George Turner Prize for best Australian science fiction or fantasy novel would be awarded in 1998. [PC/SM/SP]

A. BERTRAM CHANDLER AWARD

1992 Van Ikin. 1993 Mervyn Binns. 1994 George Turner. 1995 Wynne Whiteford. 1996 Grant Stone.

AUREALIS AWARDS

Best Science Fiction Novel

1995 *Distress*, Greg Egan. 1996 *Metal Fatigue*, Sean Williams. 1997 *The White Abacus*, Damien Broderick (Avon).

Best Science Fiction Short Story

1995 'Luminous' (*Asimov's* Sept 95), Greg Egan. 1996 'Borderline' (*Borderline*), Leanne Frahm. 1997 'Niagara Falling', Janeen Webb and Jack Dann (*Black Mists and Other Japanese Futures*, DAW).

Best Fantasy Novel

1995 *Sabriel*, Garth Nix. 1996 (tie) *The Memory Cathedral*, Jack Dann, and *Enchanter and Starman* (bks 2 and 3 of *Axis* tril), Sara Douglass. 1997 *The Infernal*, Kim Wilkins (Random House).

Best Fantasy Short Story

1995 'Harvest Bay' (*Eidolon* 19), Karen Attard. 1996 'The Sword of God' (*Dream Weavers*), Russell Blackford. 1997 'Merlusine', Lucy Sussex (*The Horns of Elfland*, ROC).

Best Horror Novel

1995 *An Intimate Knowledge of the Night*, Terry Dowling. 1996 no award. 1997 *The Infernal*, Kim Wilkins (Random House).

Best Horror Short Story

1995 'Olympia' (Bambada Press chapbook), Francis

AWARDS

Payne. **1996** 'Passing The Bone' (*Eidolon* 20), Sean Williams. **1997** 'Jenny Come Play', Terry Dowling (*Eidolon* 25/26).

Best Young Adult Novel

1995 (tie) *Deucalion*, Brian Caswell, and Sabriel, Garth Nix. **1996** (tie) *Mirror Mirror*, Hilary Bell, and *The Broken Wheel*, Kerry Greenwood. **1997** (tie) *Greylands*, Isobelle Carmody (Penguin/Puffin), and *Eye to Eye*, Catherine Jinks (Penguin/Puffin).

Best Young Adult Short Story

1995 no award. **1996** 'Green Monkey Dreams' (*Green Monkey Dreams*), Isobelle Carmody. **1997** 'The Twist in the Tale', Ruth Starke (Lothian).

DITMAR AWARDS

Australian Fiction

1969 Best Australian Science Fiction of any length, or collection: *False Fatherland*, A. Bertram Chandler (Horwitz, 1968). **1970** Best Australian Science Fiction: 'Dancing Gerontius', Lee Harding (*Vision of Tomorrow* V1/2, Dec 1969). **1971** Best Australian SF: 'The Bitter Pill', A. Bertram Chandler (*Vision of Tomorrow* V1/9, June 1970). **1972** Best Australian Fiction: *Fallen Spaceman*, Lee Harding (*If*, June 1971). **1973** Best Australian Fiction: 'Let It Ring', John Ossian (John Foyster) (*Infinity Three*, 1972). **1974** no award. **1975** Best Australian SF: *The Bitter Pill*, A. Bertram Chandler (Wren, 1974; this is the novel, the 1971 award was for the short story). **1976** Best Australian Fiction: *The Big Black Mark*, A. Bertram Chandler (DAW, NY, 1975). **1977** Best Australian Science Fiction: *Walkers on the Sky*, David Lake (DAW, NY, 1976). **1978** Australian Science Fiction—Best Novel: *The Luck of Brim's Five*, Cherry Wilder (Atheneum, 1977). Australian Science Fiction—Best Short Fiction: 'Albert's Bellyful', Francis Payne (*Yggdrasil*, Feb 1977). **1979** Best Australian Fiction: *Beloved Son*, George Turner (Faber, Lond, 1978). **1980** Australian Fiction: *Australian Gnomes*, Robert Ingpen (Rigby, Adelaide, 1979). **1981** Best Australian Novel: *The Dreaming Dragons*, Damien Broderick (Pocket Books, US, 1980, and Norstrilia, Melb, 1980). Best Australian Short Fiction: 'Deus Ex Corporis', Leanne Frahm (*Chrysalis* 7, Zebra, NY, 1980). **1982** Best Long Australasian Science Fiction or Fantasy: *The Man Who Loved Morlocks*, David Lake (Hyland, Melb, 1981). Best Short Australasian Science Fiction or Fantasy: 'Where Silence Rules', Keith Taylor (*Distant Worlds*, Cory & Collins, 1981). **1983** Best Australian Science Fiction or Fantasy: 'The Man Who Walks Away Behind the Eyes', Terry Dowling (*Omega*, May 1982). **1984** Best Australian Long Science Fiction or Fantasy: *Yesterday's Men*, George Turner (Faber, Lond, 1983). Best Australian Short Science Fiction or Fantasy: 'Above Atlas His

Shoulders', Andrew Whitmore (*Dreamworks*, Norstrilia, Melb, 1983). **1985** Best Australian Novel: *The Beast of Heaven*, Victor Kelleher (UQP, 1984). Best Australian Short Fiction: 'Terrarium', Terry Dowling (*Omega*, May/June 1984). **1986** Best Australian Science Fiction Novel: *Illywhacker*, Peter Carey (UQP, 1985). Best Australian Short Fiction: 'The Bullet That Grows in the Gun', Terry Dowling (*Urban Fantasies*, Ebony, Melb, 1985). **1987** Best Australian Science Fiction or Fantasy Novel: *Bard III: The Wild Sea*, Keith Taylor (Ace, NY, 1986). Best Australian Science Fiction or Fantasy Short Fiction: 'The Man Who Lost Red', Terry Dowling (*Aphelion*, Autumn 1986). **1988** Best Australian Long Fiction: 'For As Long As You Burn', Terry Dowling (*Aphelion* 5, Summer 1986/87). Best Australian Short Fiction: 'The Last Elephant', Terry Dowling (*Australian Short Stories* 20, 1987). **1989** Best Australian Long Fiction: *Striped Holes*, Damien Broderick (Avon, NY, 1988). Best Australian Short Fiction: 'My Lady Tongue', Lucy Sussex (*Matilda at the Speed of Light*, Syd, A & R, 1989). **1990** Best Australian Long Fiction: *Lake of the Sun*, Wynne Whiteford (Ace, NY, 1989). Best Australian Short Fiction: 'The Quiet Redemption of Andy the House' Terry Dowling (*Australian Short Stories* 26, June 1989). **1991** Best Australian Novel or Anthology: *Rynoseros*, Terry Dowling (Aphelion, Adelaide, 1990). Best Australian Short Fiction: 'While the Gate is Open', Sean McMullen (*F&SF*, Mar 1990). **1992** Best Novel or Collection: *Wormwood*, Terry Dowling (Aphelion, Adelaide, 1991). Best Short Fiction: 'Alone in His Chariot', Sean McMullen (*Eidolon* 4, 1991). **1993** Best Long Fiction: *Quarantine*, Greg Egan (Legend, UK, 1992). Best Short Fiction: 'Closer', Greg Egan (*Eidolon* 9, 1993). **1994** Best Long Fiction or Collection: *The Destiny Makers*, George Turner (AvoNova/Morrow, NY, 1993). Best Short Fiction: 'Catalyst', Leanne Frahm (*Terror Australis: The Best of Australian Horror*, Coronet Books (Hodder & Stoughton), Syd, 1993). **1995** Best Australian Long Fiction: *Permutation City*, Greg Egan (Millennium, UK, 1994). Best Australian Short Fiction: 'Cocoon', Greg Egan (*Asimov's Science Fiction Magazine*, May 1994). **1996** Best Long Fiction: *Mirrorsun Rising*, Sean McMullen (Aphelion, Adelaide, 1995). Best Short Fiction: 'Schrödinger's Fridge', Ian Gunn (*Aurealis* 15, 1995). **1997** Best Australian Long Fiction: *The Scarlet Rider*, Lucy Sussex (Tor, NY, 1996). Best Australian Short Fiction: 'The Sword of God', Russell Blackford (*Dream Weavers*, Penguin, Ringwood, 1996).

Special Awards

1971 SF in the Cinema, John Baxter (A. S. Barnes & Co., NY, 1970; A. Zwemmer Ltd, UK, 1970);

Vision of Tomorrow (UK magazine), pub. Ronald E. Graham. 1977 'The Ins and Outs of the Hadhya City State', Phillipa Maddern (*The Altered I*, Norstrilia, Melb, 1976). 1995 Peter Nicholls: *The Encyclopedia of Science Fiction* (Orbit, UK, 1993).

Best Australian Fantasy or Science Fiction Artwork 1980–83 Marilyn Pride (four awards). 1984–86 and 1992–94 Nick Stathopoulos (six awards). 1987 Craig Hilton. 1988 Lewis Morley. 1989–91 Ian Gunn (three awards). 1995–96 Shaun Tan (two awards). 1997 Elizabeth Kyle.

WILLIAM JATHELING JR AWARD

1976 'Paradigm and Pattern; Form and Meaning in *The Dispossessed*', George Turner (magazine not known). 1977 'The Jonah Kit', George Turner (magazine not known). 1978 'The Novels of D. G. Compton', Andrew Whitmore (*SF Commentary* 52, 1976). 1979 'Women and Science Fiction', Susan Wood (*Algol* 33, 1978). 1980 'Paradox As Paradigm: A Review of The Chronicles of Thomas Covenant the Unbeliever', Jack R. Herman (*Forerunner*, May 1979). 1981 'Frederik Pohl As a Creator of Future Societies' and 'Samuel Delany: Victim of

Great Applause', George Turner (magazine not known). 1982 'Sing a Song of Daniel', Bruce Gillespie (magazine not known). 1983 'Kirth Gersen: The Other Demon Prince', Terry Dowling (*Science Fiction* 11, 1982). 1984 no award. 1985 *In the Heart or in the Head*, George Turner (Norstrilia, Melb, 1984). 1986 *Neuromancer*, George Turner (magazine not known). 1987 'Debased And Lascivious', Russell Blackford (*Australian Science Fiction Review*, Issue 4, Sept 1986). 1988 'Mirror Reversals and the Tolkien Writing Game', Van Ikin (*Science Fiction* 25, 1987). 1989 *Australian Science Fiction Review* articles, Russell Blackford. 1990 no award. 1991 'The Non-SF Novels of Philip K. Dick', Bruce Gillespie, presented at the Nova Mob and published in *ANZAPA* (1990). 1992 'Going Commercial', Sean McMullen (*Eidolon* 6, Spring 1991). 1993 'Australian SF Art Turns 50', Sean McMullen (*Eidolon* 7, Summer Jan 1992). 1994 'SF Sucks', James Allen (*Get Stuffed* 6, 1993). 1995 no award. 1996 'The Hunt for Australian Horror Fiction', Bill Congreve, Sean McMullen & Steven Paulsen (*The Scream Factory* 16, Nov 1995). 1997 Alan Stewart for reviews in *Thyme*.

B

BAILEY, John (1944–)

BOOKS

The Moon Baby (SF nov), A & R, 1978.

BAILLIE, Allan (1943–) has gained a well-deserved reputation as one of Australia's finest authors for young people. His books range from straight adventure to realistic political and historical novels and he moves freely in and out of science fiction and fantasy. Baillie was born in Prestwick in Scotland but lived in London until his family moved to Australia when he was seven. In Australia, Baillie lived in various Victorian towns, including Emerald, Geelong, Drysdale and Portarlington, before settling in Melbourne. While still at school Baillie began writing and illustrating books for fun: science fiction stories with such titles as *The Silver Streak*, *Planet of Horror* and *The Stars We Conquer*, which were 'full of space battles, hideous monsters and ruthless aliens'. However, it was many years before he returned professionally to the genre. When he was eighteen Baillie became a cadet journalist and subsequently worked for newspapers in Melbourne and Sydney and overseas in Britain, New Zealand, Cambodia and Laos.

Baillie produced five well-received books for children before the publication of his first science fiction novel, *Megan's Star*, which is ultimately about family tensions and alienation. The book began as a short story for adults, 'The Astronauts'—about a girl and an old man who did not like each other but had to travel to Jupiter together—but the story evolved beyond the original idea. The novel tells of an Aboriginal boy called Kel who has psi abilities that cause him to be feared. When he meets a girl called Megan he teaches her to realise the powers she too possesses and they are both faced with a difficult decision. Megan is

anchored to her family; but, having lost his human ties, Kel chooses the stars. *Megan's Star* was shortlisted for a Children's Book Council of Australia Book of the Year Award in 1989.

That same year Baillie published his first picture book, *Drac and the Gremlin*, a fantasy story that won the 1989 Children's Book Council Book of the Year Award for best picture book. Baillie's next foray into fantasy was also for younger readers, although this was a short novel rather than a picture book. *Little Monster* recounts the adventures of a boy named Drew who unwittingly becomes the owner of a basketball-sized monster only he can see. The monster, named Queeg, gets Drew into all sorts of strife with humorous results.

The novel *Magician* marked Baillie's return to science fiction for older readers. It is the story of Kim, a boy on the verge of manhood in a futuristic semi-primitive community. Descended from a once-mighty civilisation called the Golden People, Kim's society utilises (but does not understand) remnants of advanced technology to survive in a harsh sun-ravaged landscape. Kim, like his father before him, joins the Guardians, a warrior-style band organised to protect the people from the legendary Darkness. But when the supposed Darkness arrives from the stars, Kim is faced with a dilemma: should he kill the 'alien' (the magician of the title) or go against his teachings and aid the stranger? Ultimately *Magician* is a book about being human, and questioning values and motivation.

Baillie's story collection *Dream Catcher* shows his ability to write stories in the style of O. Henry, with a twist in the tail. However, only a third of these tales are genre-related and these are not the strongest in the collection. Baillie's most recent genre book is the junior heroic fantasy picture book *Dragon Quest*. [SP]

BOOKS

Megan's Star (YA F nov), Nelson, 1988, rp Puffin, 1990; *Little Monster* (jr F nov), Omnibus, 1991; *Magician* (YA SF nov), Viking, 1992, rp Penguin, 1994; *Dream Catcher* (jr coll, 4 SF + 9 non-SF SS), Omnibus, 1995; *Dragon Quest* (jr F pic bk), Scholastic, 1996; *Old Magic* (pic bk), Random, 1996; *The Excuse*, Aussie Bites, Puffin, 1997; *Star Navigator* (pic bk), ABC Books, 1997.

SHORT STORIES

'Creature', Methuen, 1986; 'Some Hero!', *Before Dawn: More Tales to Read at Night*, Rubinstein, Omnibus, 1988; 'Castle Hawksmere', *Dream Time*, Gascoigne, Goodman & Tyrrell, Viking Kestrel, 1989, rp in *Dream Catcher*, Omnibus, 1995; 'Liz', *Amazing*, Matthews, Omnibus, 1989; 'Mates', *Finders Keepers*, Omnibus, 1989; 'Silent Night', *Bizarre*, Matthews, Omnibus, 1989, rp in *Dream Catcher*, Omnibus, 1995; 'The Mouth', *Weird*, Matthews, Omnibus/Penguin, 1990, rp Omnibus, 1992; 'The Outcast', *The Blue Dress*, Hathorn, Mammoth, 1991; 'Dream Catcher', *Into The Future*, Gascoigne, Goodman & Tyrrell, Viking, 1991, rp in *Dream Catcher*, Omnibus, 1995; 'The Fly', *Out of the Box*, Phoenix, 1994; 'The Nag', *Dream Catcher*, Omnibus, 1995, rp in *Fantastic Worlds*, Collins, HarperCollins, 1998; 'Outcasts', *Dream Catcher*, Omnibus, 1995.

BAKER, Ivy (1922–) was born in Melbourne. Most of her novels deal with relationships between children and animals, but *A Handful of Magic* relates the tale of a girl who discovers a genie in some pottery she finds on the beach.

BOOKS

A Handful of Magic (jr F nov), A & R, 1987.

BALL, Duncan (1941–) was born in Boston, Massachusetts, but then lived in Alaska, Spain and France. He moved to Australia in 1974 and published his first novel in 1977. The following year he became editor of the New South Wales *School Magazine* where the first of his Ghost stories was serialised. Much of his other work consists of stories about a talking dog called Selbie.

BOOKS

The Ghost and the Goggle Box (jr F nov), A & R, 1984, rp A & R, 1985; *The Ghost and the Gory Story* (jr F nov), A & R, 1987, rp A & R, 1990; *The Ghost and the Shutterbug* (jr F nov), A & R, 1989.

BARNES, Bruce (1950–)

SHORT STORIES

'After the Wreck of the Stellar Queen', *The Altered I*, Harding, Norstrilia, 1976, rp Berkley Windhover, NY, 1978; 'Alien', 'The Two Body Problem', 'Hector': *The View from the Edge*, Turner, Norstrilia,

1977; 'Beyond the Scarlet Mountains', *Boggle* 1, 1977; 'A Matter of Pushing the Right Buttons', *Envisaged Worlds*, Collins, Void Publications, 1978.

BARNES, (Keith) Rory (1946–) was born in the United Kingdom but emigrated to Australia as a child. At Monash University, where he graduated with a BA (Hons), he met Damien Broderick and they have subsequently collaborated on science fiction novels. Barnes has written two non-science fiction novels. He now lives in South Australia.

BOOKS

Valencies (with Damien Broderick, SF nov), UQP, 1982 (incl exts from 'Foundations of Empire' by Damien Broderick); *Zones* (with Damien Broderick, jr SF nov), HarperCollins, 1997; *Horsehead Boy* (YA marginal SF nov, bk 1 of tril), HarperCollins, 1998.

BARNES, Rosemary (1933–)

BOOKS

The Mischief Makers (SF & F nov), Austed Publishing, Perth, 1993.

BARON, Frank is a pseudonym of Frank Kreffl. Occasionally Kreffl wrote as Frank Baron Kreffl.

SHORT STORIES

'The Man from Za', 'Without Right or Reason': *Man Junior*, June 1968; 'The Hot People', *Man Junior*, Aug 1968; 'The Love Trap' (as Frank Baron Kreffl), *Adam*, Nov 1968; 'Kiss And Die', *Man Junior*, Dec 1968; 'Suzy II to Erde', *Man*, Mar 1973; 'Don't Bury Me with Strawberries', *Man*, July/Aug 1973; 'The Beewoman', *Man*, Oct 1973; 'The Courage of Daxor', *Man*, Dec 1973; 'Haemophele', *Man*, Feb 1974; '2005' (as Frank Baron Kreffl) *Man*, Apr 1974.

BARRON, Antonia (1949–)

BOOKS

Jeremy Jeremiah (jr F nov), Allen & Unwin, 1995.

BARWICK, John (1953–)

BOOKS

The Warriors of Karr (jr SF nov), Scholastic, 1997.

BATEMAN, David

BOOKS

When the Whites Went (SF nov), Dobson, UK, 1963, rp Walker, US, 1964, and Digit, UK, 1964.

BATEMAN, Robert based his novelisation of the British and French film *The Hands of Orlac* (1960) on an earlier novel, *Les mains d'Orlac*, by Maurice Renard (Nilsson, Paris, 1920, reprinted in English as *The Hands of Orlac*, Dutton, NY, 1929). The original film version, *Mad Love* (1935), starred

Peter Lorre. This is a science fiction and horror story about a gifted pianist who receives a set of transplanted hands after his own are irreparably injured, only to find that he has inherited the murderous impulses of the hands' previous owner. Bateman's only other science fiction work is a handful of short stories published in a joint collection with English writer Nicholas Marrat.

BOOKS

The Hands of Orlac (SF film novelisation), Four Square, Lond, 1961, rp Horwitz, Syd, 1962; *A Book of Boys' Stories* (with Nicholas Marrat, SF-adventure coll), Hamlyn, Lond, 1964, rp in abr edn Hamlyn, Lond, 1979.

SHORT STORIES

'Feodor's Lucky Accident', *A Book of Boys' Stories*, Bateman & Marrat, Hamlyn, Lond, 1964 (not incl in 1979 abr edn); 'The School in Outer Space', *A Book of Boys' Stories* Bateman & Marrat, Hamlyn, Lond, 1964, rp in abr edn, Hamlyn, Lond, 1979; 'The Secret of ZK170', *A Book of Boys' Stories* by Robert Bateman & Nicholas Marrat, Hamlyn, Lond, 1964 (not incl in 1979 abr edn).

BAXTER, John (Martin) (1939–) left Sydney in his early teens and settled with his family in Junee, near Wagga, where he spent an inordinate amount of time watching old films at the local 'fleapit'. It was the birth of a lifetime obsession.

Baxter's first stories were published in the British magazines *New Worlds* and *Science Fantasy*, and his first novel, *The God Killers*, was serialised in *New Worlds* in 1966, then issued in the United Kingdom and Australia. In the late 1960s he edited two editions of *The Pacific Book of (Australian) Science Fiction*.

In 1968 he became head of publicity for Film Australia, the Commonwealth Government film studio, where he moonlighted as screenwriter and producer. His first independent short film, *After Proust*, won a bronze medal in the 1969 Australian Film Awards and the second, *No Roses For Michael*, won the Golden Reel for the best film of 1970.

A chance meeting with British publisher Peter Cowie led to an invitation to write *Hollywood in the Thirties*. It was followed by four more titles for Cowie's Tantivy Press. He also wrote *The Australian Cinema*, the first book on the history of Australian film.

In 1969 Baxter moved to London, where he was based for the next decade. A major book he wrote there was the seminal *Science Fiction in the Cinema* (Barnes, NY, 1970). He spent 1974–75 as Visiting Professor of Film at Hollins College in Virginia. He published *Stunt: The Story of the Great Movie Stunt Men* and *The Hollywood Exiles*, as well as *The Fire Came By* (an account written with T.A.

Atkins of the Great Siberian Explosion of 1908), which became an international bestseller. Among other titles were his two high-tech thrillers *The Hermes Fall* and *The Black Yacht*.

In 1980 Baxter returned to Australia to co-script *The Time Guardian*, a science fiction film starring Carrie Fisher and Dean Stockwell. He also wrote, co-produced and hosted *Filmstruck*, *First Take* and *The Cutting Room* for ABC TV and was the science fiction and film critic for the *Australian*.

In 1990 a series of crime stories already published in *Penthouse* were turned into his first crime novel, *Bondi Blues*. Shortly after this he married television producer Marie-Dominique Montel and moved to Paris, where they live with their daughter.

Baxter appears frequently on BBC Radio and writes articles on film for a wide range of international publications, including the *Sunday Times*, *Telegraph* and *Observer* magazines, *Harper's Queen* and the *Australian*.

In Paris Baxter published biographies of Federico Fellini and Luis Buñuel, *Steven Spielberg: The Unauthorized Biography*, and a biography of Stanley Kubrick. At the time of writing, Baxter is working on a life of Woody Allen. Baxter has used the pseudonyms James Blackstone and Martin Loran. [PC]

EDITOR

The Pacific Book of Australian Science Fiction (SF anth), A & R, Syd, 1968, rp as *The Pacific Book of Science Fiction*, A & R, UK, 1969, and *The First Pacific Book of Australian Science Fiction*, A & R, Syd, 1973, and *Australian Science Fiction 1*, A & R, Syd, 1975; *The Second Pacific Book of Science Fiction* (SF anth), A & R, Syd, 1971 (hc), rp as *The Second Pacific Book of Australian Science Fiction*, A & R, Syd, 1971 (pb), and *The Second Pacific Book of Australian Science Fiction*, A & R, Syd, 1973.

BOOKS

The God Killers (SF nov), Horwitz, Syd, 1965, rp as *The Off-Worlders*, Ace, NY, 1966; *Science Fiction in the Cinema*, Trinity, Lond, 1970; *The Hermes Fall* (SF nov), Simon & Schuster, US, 1978, Warner, US, 1978, Panther/Granada, UK, 1978, rp Ballantine, US, 1979, and as *Heremesu ochite kuru*, Kadokawa Shoten, Japan, 1981; *The Black Yacht* (SF nov), Berkley/Jove, US, 1982, New English Library, Nelson, UK, 1982; *Torched* (as James Blackstone with John Brosnan, H & SF nov), New English Library, Lond, 1986.

SHORT STORIES

'Vendetta's End', *SF Adventures*, UK, Dec 1962; 'Eviction', *New Worlds* 128, Mar 1963; 'Interlude', *New Worlds* 136, Nov 1963; 'Toys', *New Worlds* 138, Jan 1963; 'The Traps of Time', *New Worlds* 140, Mar 1964, rp in *Best of New Worlds*, Moorcock,

Compact, 1965; 'The New Country', *Science Fantasy*, Apr 1964; 'Testament', *New Writings* 3, Carnell, Dobson, UK, 1964, rp in *Best of New Writings in SF*, Carnell, Dobson, 1971; 'More Than a Man', *New Worlds* 147, Feb 1965; 'Takeover Bid', *New Writings* 5, Carnell, Dobson, UK, 1965, rp in *Australian Writing Today*, 1968, and *Beyond Tomorrow*, Harding, Wren, 1976, rp New English Library, UK, 1977; 'The Hands', *New Writings* 6, Carnell, Dobson, UK, 1965; 'Skirmish', *New Worlds* 161, Apr 1966; 'The God Killers' (2 pts), *New Worlds* 163, 164, June, July 1966; 'Tryst', *New Writings* 8, Carnell, Dobson, UK, 1966, rp Corgi, UK, 1966 (not incl in US edn), and as 'Rendez-vous', *Alfa vier*, Flamen, Meulenhoff, Holland, 1976; 'Apple', *New Writings* 10, Carnell, Dobson, UK, 1966, rp in *The Second Pacific Book of Australian Science Fiction*, Baxter, A & R, 1971, 1973, 1975, and *Zoo 2000*, Yolen, Gollancz 1975, and *New Writings* 8, Carnell, Bantam, NY, 1971, and *Australian Horror Stories*, Wannan, Currey O'Neil, 1983, and *Mortal Fire*, Dowling & Ikin, Hodder & Stoughton, 1993; 'An Ounce of Dissension' (with Ron Smith as Martin Loran), *Analog*, July 1966, rp in *The First Pacific Book of Australian Science Fiction*, Baxter, A & R, 1968, 1969, 1973, rp as 'Egy Csepp Visztaly' in *Galaktica* 43, Hungary, 1982; 'The Case of the Perjured Planet' (as Loran), *Analog*, Nov 1967, rp in *The Second Pacific Book of Australian Science Fiction*, Baxter, A & R, 1971, 1973, 1975; 'Beach', *New Writings* 13, Carnell, Dobson, UK, 1968, rp in *The First Pacific Book of Australian Science Fiction*, Baxter, A & R, 1968, 1969, 1973; 'Down From Demolition', *Urban Fantasies*, King & Blackford, Ebony, 1985.

BEARD, Donald H.

EDITOR

Assist Ed, *Thrills Incorporated* and *Scientific Thriller* Series, Transport Publishing, 1950–52.

BELL, Hilary (1966–) is a screenwriter, playwright and librettist. Her only book is a novelisation of her screenplay for the children's television series *Mirror Mirror*, in which children use a magical antique mirror to travel between two times.

BOOKS

Mirror Mirror: An Adventure through Time (jr F TV novelisation), Hodder Headline, 1966.

BENNETT, Margot (1912–1980) was born and raised in the United Kingdom but was resident in Australia until the end of World War II before returning to Britain. Her best known work, *The Long Way Back*, is a post-holocaust novel in which the people of Britain have been reduced to living in caves.

BOOKS

The Long Way Back (SF nov), Bodley, UK, 1954, rp Coward McCann, NY, 1955, and *Science Fiction* Book Club, UK, 1956; *The Furious Masters* (SF nov), Eyre, UK, 1968, rp as *Bacillen in infrarood*, Spectrum, Holland, 1970.

SHORT STORIES

'An Old-Fashioned Poker for My Uncle's Head', *Magazine SF* 6, Feb 1956.

BENNETT, Tegan (1969–)

BOOKS

Sean Tivigg and the Witch (jr F nov), Random House, 1993.

BERKLEY, Taylor

BOOKS

Legend of the Holocaust (SF nov), Scripts, Syd, 1968 (simultaneously in NZ).

BERNARD, Patricia (1942–) is the quintessential traveller, having visited a hundred countries, the Czech Republic in 1996 being the hundredth. During her varied career she has worked in countless occupations including kindergarten teacher, ship's cook, dress designer, nightclub hostess and scriptwriter. Bernard lives in Paddington, New South Wales. She is married and has three daughters and a son.

Besides her science fiction and fantasy output (some of which has been written as a collaboration with JUDY NUNN and FIONA WAITE under the pseudonym Judy Bernard-Waite), she has also written twelve children's novels, a sex thriller that has sold to Canada to be made into a film, and, as P. Scot Bernard, three murder mysteries. [PC]

BOOKS

The Riddle of the Trumpalar (as Judy Bernard-Waite with Judy Nunn & Fiona Waite, jr F nov), Ashton Scholastic, 1981, rp 1982; *We Are Tam* (jr SF nov), Ashton Scholastic, 1983, rp Omnibus, 1994; *Challenge of the Trumpalar* (as Judy Bernard-Waite with Judy Nunn & Fiona Waite, jr F nov), Ashton Scholastic, 1986; *Aida's Ghost* (YA F nov), Transworld/Corgi, 1988; *Monkey Hill Gold* (YA F nov), Omnibus, 1992; *Dream Door of Shinar* (jr SF nov), Harcourt Brace Jovanovich, Syd, 1992; *Outer Space Spy* (jr SF nov), Jacaranda, 1992; *The Outcast* (YA SF nov, bk 1 of tril), HarperCollins, 1997; *The Punisher* (YA SF nov, bk 2 of tril), HarperCollins, 1997; *The Rule Changer* (YA SF nov, bk 3 of tril), HarperCollins, forthcoming.

BERNARD-WAITE, Judy is the pseudonym used by PATRICIA BERNARD, JUDY NUNN and FIONA WAITE writing in collaboration.

BIRD, Bettina (Lawrie) (Seawell)

BOOKS

Space Bus to Vela (jr SF nov), Longman Cheshire, 1980; *D-Matt to Ororia* (jr SF nov), Longman Cheshire, 1980.

BIRD, Carmel (1940–) was born in Tasmania and attended the University of Tasmania. She travelled to Europe and the United States after which she settled in Melbourne. Bird is primarily recognised as a mainstream writer but some of her work is coloured by the surreal and macabre. She has published three novels and five collections of short stories.

BOOKS

Automatic Teller (coll with 5 SF & F SS), Vintage, 1996; *The Mouth* (jr H nov), Lothian, 1996; *Red Shoes* (F & F nov), Random House, 1998.

SHORT STORIES

'Cave Amantem', *Strange Attractors*, Broderick, Hale and Iremonger, 1985, rp in *Automatic Teller*, Vintage, 1996; 'Ties of Blood', *Picador New Writing* 1, 1994; 'Now Ida Haunts the Car Park', *Australian Short Stories* 48; 'One Last Picture of Ruby Rose', *She's Fantastical*, Sussex & Buckrich, Sybylla Press 1995, rp in *Automatic Teller*, Vintage, 1996; 'The Conservatory', *Dark House*, Crew, Mammoth, 1995, rp in *Bonescribes*, Congreve & Hood, MirrorDanse, 1996, and *Automatic Teller*, Vintage, 1996; 'A Telephone Call for Genevieve', *Strange Fruit*, Collins, Penguin, 1995, rp in *Automatic Teller*, Vintage, 1996; 'Reptile Girl', *Blasters Series*, Mammoth Books, 1996; 'An Affair at the Ritz', 'Mouthugly' (ext from *The Mouth*, Lothian, 1996), 'Mr Lightning': *Automatic Teller*, Vintage, 1996.

BLACKFORD, Russell (Kenneth) (1954–) is an internationally known critic of science fiction and fantasy and has also published in other fields, including constitutional theory. He holds a PhD in English from the University of Newcastle as well as an honours degree in law from the University of Melbourne, and has a strong interest in analytic philosophy.

His criticism appears in the standard science fiction reference works, including *The Encyclopedia of Science Fiction* (Nicholls and Clute) and *Magill's Guide to Science Fiction and Fantasy Literature*. He has published widely in Australian, United States and British journals and magazines and in several collections of critical articles.

Blackford was a member of the editorial collective of *Australian Science Fiction Review*, a principal in the small press Ebony Books, and an organiser of the academic track for the 1985 World Science Fiction Convention, for which he co-edited a proceedings volume entitled *Contrary*

Modes (with Jenny Blackford, Lucy Sussex, and Norman Talbot). He also co-edited a state-of-the-art collection of fantasy and science fiction stories, *Urban Fantasies*. He has twice won the William Atheling Jr Award for criticism or review.

Blackford's own fiction has been infrequent but well respected. His first published story, 'The Load on Her Mind', appeared in *Westerly* in 1982. His novel, *The Tempting of the Witch King*, was a somewhat dark and ironic sword-and-sorcery work and his short story 'Glass Reptile Breakout' was an early example of Australian cyberpunk writing. He has received several award nominations for his fiction, and won both the Aurealis Award for best fantasy story and the Ditmar Award for short fiction for 'The Sword of God' (1996). [PC]

EDITOR

Urban Fantasies (with David King, SF & F anth), Ebony, 1985.

BOOKS

The Tempting of the Witch King (F nov), Cory & Collins, 1983; *Hyperdreams: Damien Broderick's Space/Time Fiction* (non-fiction), Nimrod Publications, 1998.

SHORT STORIES

'The Load on Her Mind', *Westerly* 4, 1982; 'Crystal Soldier', *Dreamworks*, King, Norstrilia, 1983; 'Glass Reptile Breakout', *Strange Attractors*, Broderick, Hale and Iremonger, 1985, rp in *Omega*, Jan/Feb 1986, and in *Glass Reptile Breakout*, Ikin, Centre for Studies in Australian Literature, Univ of WA, 1990; 'The Sword of God', *Dream Weavers*, Collins, Penguin, 1996, rp in *The Year's Best Australian Science Fiction and Fantasy: Vol. 1*, Strahan & Byrne, HarperCollins, 1997; 'Lucent Carbon', *Eidolon* 25/26, Oct 1997, rp in *The Year's Best Australian Science Fiction and Fantasy: Vol. 2*, Strahan & Byrne, HarperCollins, 1998; 'Byzantium vs Republic of Australia', *Aurealis* 20/21, 1998; 'The Soldier in the Machine', *Dreaming Down-Under*, Dann/Webb, HarperCollins, 1998.

BLACKLOCK, Dyan (1951–)

BOOKS

Comet Vomit & Other Surprising Stories (jr SF & F coll), Allen & Unwin, 1995; *Crab Bait* (jr F coll), Allen & Unwin, 1996.

SHORT STORIES

'Shark Bait', 'No Galaxy Too Small', 'Surfing The Wheat', 'Frog Guts', 'Teacher Training', 'Something to Laugh About', 'War Games', 'The Perfect Lunch', 'As Old As Mr Porter', 'Maggot and Mr Little', 'Treasure': *Comet Vomit*, Allen & Unwin, 1995; 'Her Father's Coffee', *Call it Love*, Allen & Unwin, 1996; 'Just My Luck', 'Eagle Feather', 'Crab Bait', 'The Furds Strike Back', 'The Cost of Advertising', 'Surviving Year Six', 'Remember Dad', 'Hello, Can

I Help You?', 'Too Far', 'A Friend in Need', 'Traditions': *Crab Bait*, Allen & Unwin, 1996.

BLACKMORE, Leigh (1959–) is a Sydney horror fan, editor, bibliographer and writer. His bibliographies have been published by Borgo Press and Necronomicon Press and his columns and articles on horror and dark fantasy have appeared in a variety of magazines in Australia and the United States. Blackmore was editor of *Terror Australis* the magazine, and the first mass-market Australian horror anthology (*Terror Australis: The Best of Australian Horror*); both included a number of fantasy stories. Blackmore is manager of Dymock's Sydney science fiction, fantasy and horror bookshop.

EDITOR

Terror Australis (H & F mag), issues 1–3, 1988–92; *Terror Australis: The Best of Australian Horror* (H & F anth), Hodder & Stoughton, 1993.

SHORT STORIES

'The Hourglass', *Terror Australis: The Best of Australian Horror*, Hodder & Stoughton, 1993.

BLACKSTONE, James is a pseudonym used by JOHN BAXTER. See also BROSANAN, JOHN.

BLAKE, Chris (1949–)

BOOKS

Ratpackers (jr SF nov), Hyland House, 1996.

BLEECK, G(ordon) C(ive) (1907–1971) was a Sydney author active in the 1940s and 1950s. Bleeck wrote twenty-seven stories in Australia's first science fiction magazine, *Thrills Incorporated*, (under his own name and shared pseudonyms) as well as twelve of the Scientific Thriller Series of novelettes. For some years he was Australia's most prolific resident science fiction author. Bleeck's pseudonyms included BELLI LUIGI, ACE CARTER, WOLFE HERSCHOLT and LANE KENT. [SM]

BOOKS

Cosmic Calamity (as Belli Luigi, SF nov), Scientific Thriller Series 11, Transport, Sept 1949; *Lightening Crime* (as Belli Luigi, SF nov), Scientific Thriller Series 12, Transport, Oct 1949 (also incl 'Evil Sickness' by Wolfe Herscholt); *Master-Mind Menace* (as Belli Luigi, SF nov), Scientific Thriller Series, Transport, 1950; *The Metal Monster* (as Belli Luigi, SF nov), Sydney Pemberton, UK, 1950; *The Metal Monster* (as Belli Luigi, SF nov), Scientific Thriller Series, Transport, 1950, rp as *Crime Flies*, World & Pemberton, World Fantasy Classics, UK, 1950; *The Mummy Walks* (SF nov), Scientific Thriller Series 15, Transport, Jan 1950; *Science Is Silent* (as Belli Luigi, SF nov), Scientific Thriller Series 16,

Transport, Feb 1950; *Toppling Terror* (as Belli Luigi, SF nov), Scientific Thriller Series 17, Transport, Mar 1950 (also incl 'Red Murder' by Stan Hennell); *The Glowing Globe* (as Belli Luigi, SF nov), Scientific Thriller Series 18, Transport, Apr 1950 (also incl 'The Aisles of Hell' by Stan Hennell); *Crime Flies* (as Belli Luigi, SF nov), Scientific Thriller Series 20, Transport, June 1950; *Master-Mind Menace* (SF nov), Scientific Thriller Series 22, Transport, Aug, 1950, rp World & Pemberton, World Fantasy Classics, UK, 1950; *Curse of the Mummy* (SF nov), Scientific Thriller Series 23, Transport, Sept 1950; *Depths of Death* (SF nov), Scientific Thriller Series 24, Transport, Oct 1950; *The Lost Underworld* (as Belli Luigi, SF nov), Scientific Thriller Series 26, Transport, Dec 1950; *The Freezing Peril Strikes* (as Belli Luigi, SF nov), Scientific Thriller Series 28, Transport, Feb 1951.

SHORT STORIES

'Asteroid Adventure' (as Herscholt), *Thrills Incorporated* 1, Mar 1950; 'Space Race' (as Belli Luigi), *Thrills Incorporated* 1, Mar 1950, rp in *Amazing Science Stories* 1, UK, Mar 1951; 'Planet of Fire', *Thrills Incorporated* 2, Apr 1950; 'Rogue Robot' (as Belli Luigi), 'Through Venusian Mists' (as Ace Carter); *Thrills Incorporated* 3, May 1950, both rp in *Amazing Science Stories* 2, UK, Apr 1951; 'Revolt On Venus', *Thrills Incorporated* 4, June 1950; 'Devouring Comet', *Thrills Incorporated* 5, July 1950, rp in *Every Boy's Adventure Omnibus*, General Publications, 1952; 'Two Heads—One Tale', *Thrills Incorporated* 6, Aug 1950; 'The Space Spy', *Thrills Incorporated* 7, Sept 1950; 'Inevitable Conflict', 'Exile In Space': *Thrills Incorporated* 8, Oct 1950; 'Floral Hate' (as Lane Kent), 'Smuggled In Space': *Thrills Incorporated* 10, Jan 1951; 'Fugitives from the Flame World' (as Paul Valdez), 'A Gift from Gora', 'Instruments': *Thrills Incorporated* 11, Apr 1951; 'Atomic Riddle', *Thrills Incorporated* 12, Apr 1951; 'Jet Jetsam', *Thrills Incorporated* 13, June 1951; 'Planet of Eternal Mists', *Thrills Incorporated* 14, Aug 1951; 'The Man from Tomorrow', 'Rebel Robots': *Thrills Incorporated* 15, Sept 1951; 'Planet of Fury', *Thrills Incorporated* 16, Oct 1951; 'Insectant Invasion', *Thrills Incorporated* 17, Nov 1951 (in Contents as 'Invasion of the Insectants'); 'Kidnapped In Space', *Thrills Incorporated* 18, Jan 1952; 'Maneaters On Mixis', *Thrills Incorporated* 20, Mar 1952 (in Contents as by Wolfe Herscholt); 'Fungus Fantasia', *Thrills Incorporated* 22, May 1952; 'Madness In Mercury', *Thrills Incorporated* 23, May 1952; 'Crucible of Kor', *Action Monthly* 11, 1952; 'Juggernaut of Jago', *Thrills Incorporated* 23, June 1952.

BOARD, Richard (1971–) is a Brisbane writer studying for a medical degree. *Netherworld Season* is his first book.

BOOKS

Netherworld Season (YA F nov), Mammoth, 1994.

BOLTON, Barbara (Molly) (1941–) The work of this Tasmanian children's writer often explores families and relationships. This is true of her only fantasy, in which the young protagonists are drawn into a subterranean world and must learn to cooperate with one another.

BOOKS

Ring, Rock and River (jr F nov), A & R, 1987.

BOOKSHOPS

There have been a surprising number of science fiction and fantasy bookshops in Australia. While three of these bookshops have been part of a chain or a large established bookshop, the remainder have been small businesses. Considering the risks involved in running a small business, it is gratifying to see that so many remain trading.

The first science fiction and fantasy bookshop in Australia was Space Age Books in Melbourne, Victoria. Founded in 1971 by Mervyn Binns and Ronald E. Graham and managed by Mervyn Binns, Space Age quickly established itself as one of Melbourne's leading bookshops. Originally at 317 Swanston Street, Melbourne, it was moved in 1974 to 305 Swanston Street and its range was expanded to encompass not only new and secondhand science fiction and fantasy but also horror, film and television, art, humour, fiction, children's, occult, and New Age books. When Ronald Graham died in 1979, Mervyn Binns took over as sole owner. As a result of a downturn in the economy and competition from other bookshops, Space Age Books closed its doors in December 1985.

Space Age's main competition, Minotaur Books, appeared in 1984. Founded in 1977 as Minotaur Imports, a mail order service owned by Colin Paraskevas, Philip Bentley and Greg Gates, Minotaur opened its first store in 1981. By 1984 Minotaur had moved twice, and began developing an extensive science fiction and fantasy department to complement their already strong base of comics and film, television, music, and art books. Now operating as Minotaur Entertainment under the ownership of Colin Paraskevas and Kay Mullavey, it occupies three storeys in Bourke Street and remains one of Melbourne's premier book and pop culture shops.

Images Images, owned and managed by Joseph Italiano, started in 1977 as a mail order service for comics and related books. It opened its first store in 1988—under the name Alternate Worlds—in the Melbourne suburb of Windsor. Two branches have followed: in Camberwell, Melbourne, in 1990, and Albury, New South Wales (co-owned with

John Guthrie) in 1993. While predominantly a comics, merchandise and games shop, Alternate Worlds shops carry a small range of science fiction, fantasy and media-related titles.

Merv Binns Books was founded in 1986 by Mervyn Binns after his Space Age Books closed. While this is a mail order service only, Merv Binns is one of the most knowledgeable science fiction booksellers today.

The most recent science fiction and fantasy organisation to appear in Melbourne is Slow Glass Books, owned and managed by Justin Ackroyd (formerly of Space Age and Minotaur). Slow Glass was founded as a science fiction, fantasy and horror mail order service in 1988. It opened a small upstairs shop in 1993 before moving downstairs in 1997, in the same building that had housed Space Age Books for so long. Slow Glass Books carries an extensive range of science fiction, fantasy and horror, as well as media and art titles, humour, and graphic novels.

Sydney was the site for Australia's second science fiction and fantasy specialist bookshop. Founded in 1975 and owned by the Abbey's Bookshops chain, Galaxy Bookshop was the brainchild of Peter Milne, who had noticed a dramatic rise in sales at Abbey's whenever import science fiction and fantasy arrived. Under a changing management Galaxy became one of Abbey's most successful stores. Now at its third location, in Clarence Street, Galaxy is managed by Johanne Knowles and carries an extensive range of science fiction, fantasy and horror, as well as media-related books and a small secondhand department.

Also in the centre of Sydney is The Land Beyond Beyond, a comic, science fiction and fantasy and media bookshop. Owned and managed by Terry Brown, Land Beyond Beyond was founded in 1978 and remains a small but enterprising addition to the field.

Infinitas Bookshop, owned and managed by Graham and Bethany South, was founded in 1993 in the Sydney suburb of Parramatta. Small but beautifully presented, Infinitas has an extensive range of science fiction and fantasy paperbacks, with some hardcovers, and promotes Australian titles.

In 1995 Dymocks, one of Australia's major chain bookshops, introduced Dymocks Science Fiction and Fantasy Store as part of their main store in George Street, Sydney. Under the management of Leigh Blackmore, Dymocks has developed a strong following with its extensive range of science fiction, fantasy, and horror books.

The latest addition to the New South Wales scene is the Phantasia Science Fiction & Mystery Bookshop in Penrith. Founded in 1996, Phantasia

is owned by Karen and Owen Miller and managed by Karen Miller with assistant manager Shayne McCormack (Galaxy manager 1979–1989). Phantasia carries an extensive range of science fiction, fantasy, horror and crime fiction, as well as related film and television books and merchandise. It also has a cafe, Cafe at the End of the Universe.

South Australia's science fiction and fantasy bookshops, all situated in central Adelaide, have had a chequered career. Black Hole, originally owned and managed by Paul Day, was founded in 1978. Moderately successful at first, Black Hole changed hands in 1985 and closed after a year. Other bookshops to come and go include Dragon's Lair and Galactic Trading Post.

There are three Adelaide stores that have an emphasis on science fiction and fantasy. Alex's Bookshop, owned by Alex, William and Anne Haack and managed by Alex Haack, was founded in 1991. Alex's stocks new and secondhand science fiction and fantasy in an even balance. It also specialises in on-site interactive multimedia and player games.

Hidden upstairs in Gawler Place, Adelaide, is Known Space Books. Founded in 1987, Known Space is owned and managed by Jacq Felis. It stocks secondhand and remaindered titles with a selection of new books.

Mark One Comics, Trading Cards & Games is an offshoot of the New Zealand store of the same name. Founded in 1995, Mark One is owned by Mark Richards, Andrew Todd and Gary Brooks and managed by Mark Richards. Mark One carries a small selection of science fiction and fantasy to complement their specialties—comics, trading cards and games.

Perth is the site of one of Australia's more successful specialists. Supernova, founded in 1985 by John Hall-Freeman and Eric Sutherland, was bought in 1987 by Alwyn Hyman and has been under his management since. Although small, Supernova carries a good range of new science fiction and fantasy. Also in William Street, Magic Circle Bookshop stocks genre fiction and New Age titles.

In the Perth suburb of Subiaco is A Touch of Strange. Founded in 1988 by Eric Sutherland and Robin Pen, the shop was subsequently owned and managed by Peter and Suzanne Francis. A Touch of Strange continues to trade in small Subiaco Village premises with a good range of science fiction and fantasy as well as associated media and art books.

The first science fiction bookshop in Perth was John Hall-Freeman's Space Merchants, which traded from 1984 to 1987 in the Perth suburbs.

Canberra has only one specialist science fiction and fantasy bookshop. Gaslight Books was founded in 1989 and is owned and managed by Gayle and Robert Lovett. Originally in Fyshwick, and stocking mainly secondhand books, Gaslight is now in the Woden shopping complex. Its emphasis is on new science fiction, fantasy and crime fiction, with a good range of secondhand books.

Considering the population, there has not been much activity in Queensland. In Brisbane there were a few not very successful bookshops, including Zap! Pulp Fiction, opened in Brisbane in 1995 by Janis Brown and Ron Serdiuk, who have over twenty years experience in the book trade, is a small but very personal and elegant science fiction, fantasy and crime bookshop. Only limited by its available space, Pulp Fiction looks to have a rosy future.

In Hobart there was Electric Adventures, a small science fiction, fantasy, games and merchandise shop. It was moderately successful at first before going out of business in 1995.

There is one specialist shop for science fiction and fantasy within one of Hobart's major bookshops, Ellison Hawker Bookshop. Founded in 1995, Ellison Hawker Sci-Fi & Fantasy Shop is managed by David Stevens. Ellison Hawker took over the genre market in Hobart when Electric Adventures closed.

In Launceston there is Legends Sci-Fi & Fantasy Shop. Founded in 1994, Legends was originally a franchise of Electric Adventures before being bought out by its present owner and manager, Doug Colbeck. While the emphasis remains on science fiction and fantasy, Legends does carry a range of games, videos, comics, and associated merchandise.

Add to this the proliferation of comic, games and popular culture shops, the range of genre-related material available in Australia today is nothing short of remarkable. [JA]

A Touch of Strange, Shop 9B, Subiaco Village, 531 Hay Street, Subiaco, WA 6008.

Alex's Bookshop, 6 Peel Street, Adelaide, SA 5000.

Alternate Worlds, 40 Chapel Street, Windsor, Vic 3181; 744 Burke Road, Camberwell, Vic 3124; Unit 1A, 451 Swift Street, Albury, NSW 2640.

Dymocks Science Fiction and Fantasy Store, 424 George Street, Sydney, NSW 2000.

Ellison Hawker Sci-fi & Fantasy Shop, 84 Liverpool Street, Hobart, Tas 7000.

Galaxy Bookshop, 222 Clarence Street, Sydney, NSW 2000.

Gaslight Books, 1st Floor, Bonner Court, Neptune Street, Woden, ACT 2606.

BOOKSHOPS

- Infinitas Bookshop, Shop 5, 1 Horwood Place, Parramatta, NSW 2150.
Known Space Books, 1st Floor, 108 Gawler Place, Adelaide, SA 5000.
Legends Sci-fi & Fantasy Shop, 179 Charles Street, Launceston, Tas 7250.
Magic Circle Bookshop, 152 William Street, Perth, WA 6000.
Mark One Comics, Trading Cards & Games, Shop 17, Rundle Arcade, Adelaide, SA 5000.
Minotaur Entertainment, 222 Bourke Street, Melbourne, Vic 3000.
Phantasia Science Fiction & Mystery Bookshop, 443 High Street, Penrith, NSW.
Pulp Fiction, Shop 9, Anzac Square Arcade, 265–269 Edward Street, Brisbane, Qld 4000.
Slow Glass Books, 305 Swanston Street, Melbourne, Vic 3000.
Supernova, 135 William Street, Perth, WA 6000.
The Land Beyond Beyond, 583 George Street, Sydney, NSW 2000.

BOON, Poppy

BOOKS

The Black Crystal (jr F nov), Longman Cheshire, 1993.

BOSWELL-SMITH, Helen (1941–)

BOOKS

Dragon Summer (jr F nov), Fremantle Arts Centre Press, 1996.

BOUTLAND, David (1938–) writes under the pseudonym DAVID ROME.

BOWWAYNE (1968–) is the pseudonym of a writer who prefers to remain anonymous. Bowwayne was born in England and came to Australia when he was nine. He grew up in Victoria, attended grammar school, and studied English literature and psychology for a year before travelling to the United Kingdom and Germany when he was eighteen. In Europe he wrote songs for Kate Bush and Donovan, then wrote his first book, the children's novel *The Forbidden Jewel*. It is a fantasy quest whodunit about a boy who enters a magic land and discovers that the people there have been waiting for him to help them solve their problems. Bowwayne's next children's novel, *All Manner of Magic*, is a black fairy-tale. *School's Out*, the sequel, is yet to be released.

Bowwayne is best known for the books narrating the exploits of the Mythbusters, a team of investigators led by him which travels the world to study paranormal, supernatural and unexplained incidents. Bowwayne has visited the location of every incident and insists that there is more truth

to the tales than people like to recognise. Fact or fiction, his Mythbusters books are enormously popular. *Nut Cases* alone has sold about 200 000 copies and Bowwayne holds the record in Singapore for autographing the most copies of a children's book in a single session. The Mythbusters case stories include: 'Clapham Wood', about a haunted wood in England; 'The Ghost and the Graveyard', about a ghost in Melbourne Cemetery; 'Bunyips and Big Cats'; 'The Roc'; 'The Pier Marine Monster'; 'Hamadryads', about a UFO in the Czech Republic; and 'Clapham Wood Revisited'.

Bowwayne now divides his time between Europe and Australia. He is at present working with the South Australian Film Corporation to make an animated telemovie of his fantasy novel *The Prize Turkey's Christmas* and is negotiating with a United States company to film his forthcoming novel, *Felix In 4D*, a story about a boy who can move in four dimensions. Initially Bowwayne's collection of ten short stories, *Singapore Monster Store*, will be published only in South-east Asia, but it will be published later in Australia under another title. *Skin Deep* is a humorous novel about a racist boy who turns into a green-skinned frog-like creature and finds out what it is like to be on the receiving end of prejudice. *The Who's Who of Australian Writers* lists Bowwayne as Andrew Knight, but our research shows that this is incorrect and that some of the work attributed to Bowwayne there is by the film writer Andrew Knight. [SP]

BOOKS

The Forbidden Jewel (jr F nov), Temple House Books, UK, 1987; *All Manner of Magic* (jr F nov), Media Masters, Singapore, 1990; *Mythbusters: First Cases* (jr F & H coll), Dynatron Productions, 1991; *Mythbusters: Nut Cases* (jr F & H coll), Elfshot Productions, 1993; *Mythbusters: Real-Life Adventures in the World of the Supernatural* (jr F & H coll), Puffin, 1996; *Felix In 4D* (jr F nov), Puffin, 1997; *The Prize Turkey's Christmas* (jr F nov), Puffin, 1997; *Singapore Monster Store* (jr F coll), Times, Singapore, 1997; *Skin Deep* (jr F nov), Times, Singapore, 1997.

BRADDON, Russell (1921–) served in the Australian Army in World War II and was captured by the Japanese and held captive in Changi. He has written a number of books including fiction and biography. His first science fiction novel *The Year of the Angry Rabbit* tells of giant rabbits taking over Australia. It was filmed, and reprinted, in 1972 as *The Night of the Lepus*. Braddon now lives in the United Kingdom.

BOOKS

The Year of the Angry Rabbit (SF nov), Heinemann, UK, 1964, ser in 3 pts in *Australian Women's Weekly*, 21 Oct–4 Nov 1964, rp W.W. Norton, NY, 1965,

and Pan, Lond, 1967, and as *Het jaar van het boze konijn*, Spectrum, Utrecht, 1967, and as *Night of the Lepus*, MGM, US, 1972; *The Inseparables* (SF nov), 1968; *When the Enemy is Tired* (SF nov), 1968.

BRIGHT, Stephen was a manager with Telecom (now Telstra) when he wrote *The Prelude*, a science fiction novel that was published as a management book for Telstra employees. It was meant for internal distribution only; however, Telstra has distributed it to a number of libraries.

BOOKS

The Prelude, subtitled *A Novel for Managers* (SF nov), Telecom Australia, 1989.

BRINSMEAD, Hesba (Fay) (1922–) was born Hesba Hungerford in Berambing, New South Wales. The family lived an isolated lifestyle and Brinsmead was schooled by correspondence until she was thirteen. She has written more than twenty books for children, many of which reflect her childhood in the Blue Mountains and her concern for environmental issues. *Who Calls from Afar?* is a novel with science fiction elements, while *Bianca And Roja* is a new view of the Snow White and Rose Red fairy-tale. Brinsmead has written a number of ghost stories for children, some of which are included in her collection *Silver Train to Midnight* (Hamilton, 1993).

BOOKS

Who Calls from Afar? (YA SF nov), OUP, 1971; *Bianca And Roja* (jr F nov), Allen & Unwin, 1990, rp 1991.

SHORT STORIES

'Haven't We Met Before?', *A Handful of Ghosts*, Wilson, Hodder & Stoughton, 1978.

BRISBANE, Coutts is a pseudonym used by ROBERT COUTTS ARMOUR.

BRODERICK, Damien (1944–) has been writing fiction since the early 1960s and is one of Australia's leading science fiction writers. Undoubtedly he is the leading Australian theorist of the genre.

Broderick's PhD was awarded for a thesis on the semiotics of literary and scientific discourse with particular attention to science fiction. Some of his views about science fiction, including close analysis of the work of Samuel R. Delany and others, can be found in *Reading by Starlight: Postmodern Science Fiction* (1995). He is an Associate of the University of Melbourne's Department of English and Cultural Studies and has written extensively on post-structuralist theory and the scientific realist world view. A short exposition of his ideas on this subject can be found in *The*

Architecture of Babel (1994), while a more concerted critique of post-structuralist theory, *Theory and Its Discontents*, appeared in 1997. He also has extensive editorial and journalistic experience with newspapers, magazines and radio. In particular, he has been a regular reviewer of science fiction and science publications.

Broderick's earliest short fiction can be found in his 1965 collection *A Man Returned*, which contains stories that he had written by the age of twenty. He has continued to write short stories and *The Dark Between the Stars* (1991), a useful introduction to his fiction, contains a selection of stories published 1964–88, including the superb 'The Magi', an elaboration of an early piece called 'There Was a Star' (included in *A Man Returned*).

Broderick has published nine novels. The first was *Sorcerer's World* (1970), but he hit his stride with his second, *The Dreaming Dragons* (1980). This won a Ditmar award and was runner-up for the international John W. Campbell Memorial Award for best science fiction novel of the year published in English. The novel is a *tour de force* involving altered time-lines, a doomed civilisation of feathered and warm-blooded dinosaurs, and an advanced technological construct that sustains the Jungian collective unconscious.

Many of Broderick's stories depend on complex plots involving time travel, parallel time-lines or both. He won a special Ditmar award for *Transmitters*, his only non-science fiction novel (it is about science fiction fans) and another Ditmar for the humorous *Striped Holes*. He has also had work broadcast in radio play form. Broderick's fiction can be read for its clever accounts of adventures in space and time and for the humour that it often displays, but it also shows something of the author's ever-deepening interest in scientific, philosophical and literary theories.

Broderick has also used the pseudonyms Roger Delaney, Edgar Grieve, Jack Harding, Alan Harlison, Philip Jenkins, Horace West and Iago Yarrick. [R.B]

EDITOR

The Zeitgeist Machine (SF & F anth), A & R, 1977; *Strange Attractors* (SF & F anth), Hale and Iremonger, 1985; *Matilda at the Speed of Light* (SF & F anth), Syd, A & R, 1988.

BOOKS

A Man Returned (SF coll), Horwitz, 1965; *Sorcerer's World* (SF nov), New American Library (Signet), 1970 (stated as pub. in assoc. with Horwitz, but never pub. in Aust); *The Dreaming Dragons* (SF nov), Norstrilia, Melb, 1980, rp Pocket Books, US, 1980, and Penguin, 1981, and as *Die Traumenden Drachen*, Bastei, Germany, 1983 (incl exts from 'Symbol of the Serpent'); *The Judas Mandala* (SF nov), Time-scape, Pocket US, 1982, rev and rp Mandarin, 1990

(incl SS 'Growing Up'); *Valencies* (with Rory Barnes, SF nov), UQP, 1983 (incl SS 'Foundations of Empire', by Broderick); *Transmitters* (nov), Ebony, 1984; *The Black Grail* (SF nov, exp and rev of *Sorcerer's World*), Avon, US, 1986, rp Mandarin, 1990; *Striped Holes* (SF nov), Avon, US, 1988, rp Mandarin, 1990; *The Dark Between the Stars* (SF coll), Mandarin, Melb, 1991; *The Sea's Furthest End* (YA SF nov), Aphelion, 1993; *The Spike: Accelerating Into the Unimaginable Future* (popular science), Reed Books, 1997; *The White Abacus* (SF nov), Avon Books, 1997; *Zones* (with Rory Barnes, jr SF nov), HarperCollins, 1997.

SHORT STORIES

'Darkness Changeling', *Chaos (Lot's Wife)*, 1963, rp in *A Man Returned*, Horwitz, 1965; 'Fulfilment', *Chaos (Lot's Wife)*, 1963; 'Lilacs Out of a Dead Land', *Ancora* (Monash Univ Literary Magazine) 1963, rp as 'I Remember Man' in *A Man Returned*, 1965; 'All My Yesterdays', *Chaos (Lot's Wife)*, 15 May 1964, rp in *A Man Returned*, Horwitz, 1965, and *First Pacific Book of Australian Science Fiction*, 1968, 1969, 1973, and *Glass Reptile Breakout*, Ikin, Centre for Studies in Australian Literature, Univ of WA, 1990, and *The Dark Between the Stars*, Mandarin, 1991; 'A Man Returned', *Man*, June 1964, rp in *A Man Returned*, Horwitz, 1965; 'Casanova Mark II', *Man*, July 1964, rp as 'Every Little Star' in *A Man Returned*, Horwitz, 1965; 'Requiem In Heaven', *Everybody's*, 26 Aug 1964, rp in *A Man Returned*, Horwitz, 1965; 'Fulfilment III', *Chaos (Lot's Wife)*, 1964; 'The Sea's Furthest End', *New Writings in SF* 1, Carnell, Dobson/Corgi, UK, 1964, rp Bantam, US, 1966; 'Little Tin God', *Man Junior*, Feb 1965, rp in *A Man Returned*, Horwitz, 1965; 'Say it with R.O.S.E.S.', *Everybody's*, 20 Oct 1965; 'The Disposal Man', *Squire* v1/7, 1965, rp as 'The Disposal of Man' (incorrect title) in *A Man Returned*, Horwitz, 1965, and as 'The Disposal Man' in *International SF*, Nov 1967; 'A Question of Conscience', *Squire*, 1965, rp in *A Man Returned*, Horwitz, 1965; 'The Howling Sky', 'Children of Tantalus', 'I Remember Man', 'There was a Star': *A Man Returned*, Horwitz, 1965; 'A Small Gift for the Man Who Has Everything', *Man*, June 1966; 'Exorcism 1966', *Man*, 1966; 'Murder is in the Eye of the Beholder', *Man*, Jan 1967; 'Taming of the Truth Machine', *Man*, July 1967; 'Incubation of the End' (with and as by John Romeril), *Man*, Aug 1967, rp as 'Incubation' (by Broderick & Romeril) in *Vision of Tomorrow* 5, Feb 1970, and *The Zeitgeist Machine*, Broderick, A & R, 1977; 'The Mutants of Man's Dream' (as Iago Yarrick), *Man*, Jan 1968, rp as 'The Star-Mutants', *Vision of Tomorrow* 6, Mar 1970; 'A Nourishment of Blood and Pain' (as Jack Harding), *Man*, July 1969, rp as 'The Vault' in *Vision of Tomorrow*, Aug 1969 (incl in nov *The Dreaming*

Dragons); 'The Final Weapon', *Man*, Dec 1969, rp as 'The Ultimate Weapon' in *Vision of Tomorrow* 1, Aug 1970 (incl in nov *The Dreaming Dragons*); 'All the Time in the World' (as Alan Harlison), *Man*, Mar 1971 (incl in nov *Striped Holes*); 'Prison World' (as Roger Delaney), *Man*, July 1971 (incl in nov *Striped Holes*); 'Mate In Three' (as Horace West), *Man*, Dec 1972 (incl in nov *Striped Holes*); 'Symbol of the Serpent' (as Philip Jenkins), *Man*, Jan 1973 (exts incl in nov *The Dreaming Dragons*); 'Growing Up', *Galileo* 1, Sept 1976, rp in *The Zeitgeist Machine*, Broderick, A & R, 1977 (incl in nov *The Judas Mandala*); 'Foundations of Empire', *Nation Review*, 12-18 Jan 1978 (incl in nov *Valencies*); 'A Passage in Earth', *Rooms of Paradise*, Harding, Quartet, 1978, and St Martin's, NY, 1979, and Penguin, 1981, rp in *Omega*, May/June 1981, and *Australian Science Fiction*, Ikin, UQP, 1981 & Academy, US, 1984, and as 'Reis Naar de Aarde' in *Top SF* 1, Patcher, Bruna, Holland, 1986, and *The Dark Between the Stars*, Mandarin, 1991; 'The Ballad of Bowsprit Bear's Stead', *Edges*, Le Guin & Kidd, Pocket, NY, 1980, and in *Kanten*, Wilhelm Hyle, Munich, 1983, rp in *Omega*, Jan/Feb 1983, and *The Dark Between the Stars*, Mandarin, 1991; 'Resurrection', *Omega*, Nov/Dec 1981, rp in *Asimov's*, Aug 1984, and *The Dark Between the Stars*, Mandarin, 1991; 'The Magi', *Perpetual Light*, Ryan, Warner Books, NY, 1982, rp in *The Dark Between the Stars*, Mandarin, 1991, and *Alicia Shores*, McNamara & Winch, Aphelion, 1994; 'Coming Back', *F&SF*, Dec 1982, rp in *Omega*, July/Aug 1984, and *The Dark Between the Stars*, Mandarin, 1991, and *Mortal Fire*, Dowling & Ikin, Hodder & Stoughton, 1993; 'Drowning In Fire', *Dreamworks*, King, Norstrilia, 1983; 'I Lost My Love to the Space Shuttle "Columbia"', *Amazing*, Mar 1983, rp in *Transgressions*, Anderson, Penguin, 1986 (incl in nov *Transmitters*); 'The Interior', *Strange Attractors*, Broderick, Hale and Iremonger, 1985; 'A Tooth for Every Child', *Urban Fantasies*, King & Blackford, Ebony, 1985, rp in *Omega*, Sept/Oct 1985, and *The Dark Between the Stars*, Mandarin, 1991, and *Metaworlds*, Collins, Penguin, 1994; 'The Striped Holes Caper', *Omega*, Mar/Apr 1986; 'The Drover's Wife's Dog', Broderick Supplement, *Mattoid*, 1986, rp in *Realities*, Rowley et al., Deakin University, 1987, rp in *The Dark Between the Stars*, Mandarin, 1991; 'Thy Sting', *Omni*, June 1987, rp in *Matilda at the Speed of Light*, Broderick, A & R, 1988, and *The Dark Between the Stars*, Mandarin, 1991; 'The Writable Text', *Age Monthly Review*, Aug 1988, rp in *The Dark Between the Stars*, Mandarin, 1991; 'The Sea's Nearest Shore', *Aurealis* 2, 1990; 'Billennium', *Millennium*, Daniel, Penguin, 1991; 'The Role of the Observer in Quantum Theory', *Australian Book Review* 149, Apr 1993, rp in *Microstories*, Sorensen, Collins/A & R, 1993, and

Canberra Times, 20 Jan 1994; 'Schrödinger's Dog', *Eidolon* 22/23, 1996, rp in *The Year's Best Australian Science Fiction and Fantasy: Vol. 1*, Strahan & Byrne, HarperCollins, 1997, and *The Year's Best Science Fiction 14*, Dozois, St Martin's, NY, 1997; 'The Womb', *Dreaming Down-Under*, Dann/Webb, HarperCollins, 1998.

BROOKS, David (Gordon) (1953–)

BOOKS

Book of Sei and Other Things (coll, 2 SF SS), Hale and Iremonger, 1985, rp Faber, UK, 1988; *The House of Balthus* (SF nov), Allen & Unwin, 1995.

SHORT STORIES

'The Dolphin', *Book of Sei and Other Things*, Hale and Iremonger, 1985, rp Faber, UK, 1988; 'Du', *Urban Fantasies*, King & Blackford, Ebony, 1985; 'The Tape-Recorders', *Book of Sei and Other Things*, Hale and Iremonger, 1985, rp in *Sheep and the Diva*, McPhee, 1990; 'The Misbehaviour of Things', *Transgressions*, Anderson, Penguin, 1986; 'The Rat Catcher', *Black Sea*, Allen & Unwin, 1997.

BROOME, Errol (Carew) (1937–) was born in Perth but now lives in Melbourne. Broome is a journalist turned freelance writer, and author of over a dozen books, most of which are for children. Only two are genre-related: *Splashback* is a time-slip fantasy about a boy called Ned who falls overboard in a boating accident and wakes to find himself aboard a whaling ship; *Quicksilver* is a chain of stories that combine fantasy and reality to explore the links between family and friends.

BOOKS

Splashback: A Great Greasy Journey (jr F nov), Allen & Unwin, 1996; *Quicksilver* (jr F coll), Allen & Unwin, 1997.

BROSAN, John (Raymond) (1947–) was born in Perth and travelled to London via India, Pakistan, Iran, Afghanistan, Turkey and Europe in 1970. He worked in London first as a clerk for Inland Revenue, during which time he was an active member of the science fiction fan group Ratfandom, many of whom are now active in science fiction writing and publishing. Later Brosnan became Publicity Manager for Fountain Press, a small publisher specialising in magazines and books on photography and amateur film-making. In 1974 he became a freelance writer.

Brosnan first came to the attention of genre readers for his writing on science fiction films. He contributed to such United Kingdom magazines as *Science Fiction Monthly*, *House of Hammer* and *Video Nov*. For *Starburst* he has written a regular column for fifteen years. Brosnan rapidly earned respect as a film critic and has published a number

of books on the cinema, including *James Bond in the Cinema* (1972), *Movie Magic: The Story of Special Effects in the Cinema* (1974), *The Horror People* (Macdonald and Jane's, 1976), and *Future Tense: The Cinema of Science Fiction* (St Martins, 1978), which was recently updated and re-released as *The Primal Screen: A History of Science Fiction Film* (1991).

Brosnan's first novel was the techno-thriller *Skyship*, followed by another science fiction adventure novel *The Midas Deep*; however, it was probably his series of pseudonymous science fiction and horror novels (some in collaboration with other writers) that brought him some level of commercial and critical success. These books are exciting and humorous and have perhaps been written a little tongue-in-cheek. The horrors tend to be based on science-gone-wrong, particularly in microbiology and genetics. As Harry Adam Knight (note the acronym), Brosnan and LeRoy Kettle wrote *Slimer*, the first of these horror novels, which tells of drug smugglers, marooned on an abandoned oil platform, who experience strange happenings such as people appearing and disappearing. The story is engaging and easy to read but does not show the maturity of plotting and characterisation that is apparent in later novels. *Slimer* was filmed as *Proteus* by Metrodome Films in 1995. Next came *Carnosaur*, another novel as Harry Adam Knight, this time by Brosnan alone. This is a story of dinosaurs brought to life by genetic engineering, and pre-dates *Jurassic Park* by some years. It was filmed by Roger Corman in 1993. The next Knight book was another Brosnan and Kettle collaboration called *The Fungus*, in which a plague sweeps England as a result of a scientist's research to end world hunger. For the next novel, *Tendrils*, Brosnan and Kettle changed publisher and wrote as Simon Ian Childer (again, note the acronym). Then followed *Worm* by Brosnan alone as Simon Ian Childer. *Torched*, written with John Baxter as James Blackstone, is a horror novel about spontaneous combustion. Brosnan and Kettle returned most recently to the Harry Adam Knight pseudonym with *Bedlam*, a novel that not only contains more graphic splatter and violence but also displays plotting that is more complex and imaginative than in earlier work. (Filmed by Metrodome as *Beyond Bedlam* in 1993; title different in the US.)

Writing alone, Brosnan published the Skylords trilogy of straight science fiction novels set in a post-holocaust Earth. These books are slightly more complex and ambitious than Brosnan's collaborative horror work but they also move at a compelling pace. Most recently Brosnan has been commissioned to write a comedy fantasy trilogy for Random House. As John Raymond, Brosnan

has written a number of television novelisations, several comic scripts for *2000 AD* and a number of science fiction film scripts. [SP]

EDITOR

Granada Paperbacks (now Grafton Books), SF & F Ed Consultant, 1977–82.

FILM SCRIPTS

Jawman (with Peter Saunders), optioned by Q Films Ltd; *Carnosaur*, produced by Roger Corman's Concorde Films, 1993 (Brosnan's script was not used, although he was credited for the 'Story Treatment'); *Proteus*, produced by Metrodome Films, 1996; *Proteus 2: The Pursuit*, commissioned by Metrodome Films.

BOOKS

Sky Ship (SF nov), Hamlyn, UK, 1981; *The Midas Deep* (SF nov), Hamlyn, UK, 1983; *Slimer* (as Harry Adam Knight with LeRoy Kettle, SF & H nov), Star, UK, 1983, rp Bart, US, 1988; *Carnosaur* (as Harry Adam Knight, SF & H nov), Star, UK, 1984, rp Bart, US, 1989, and Tor, US, 1993; *The Fungus* (as Harry Adam Knight with LeRoy Kettle, SF & H nov), Star, UK, 1985, rp in US as *Death Spore*, Franklin Watts, US, 1989, and Zebra/Pinnacle, US, 1990, and Gollancz, UK, 1990; *Tendrils* (as Simon Ian Childer with LeRoy Kettle, SF & H nov), Grafton, UK, 1986; *Torched* (as James Blackstone with John Baxter, H & SF nov), 1986; *Worm* (as Simon Ian Childer, SF & H nov), Grafton, UK, 1986, rp Bart, US, 1988; *The Sky Lords* (SF nov), Gollancz, UK, 1988, rp 1989; *The War of the Skylords* (SF nov), Gollancz, UK, 1989; *The Fall of the Skylords* (SF nov), Gollancz, UK, 1991; *Bedlam* (as Harry Adam Knight, SF & H nov), Gollancz, UK, 1992, rp 1993; *The Opoponax Invasion* (SF nov), Gollancz, UK, 1993, rp 1994; *Damned And Fancy* (F nov), Arrow/Legend, UK, 1995; *Have Demon, Will Travel* (F nov), Arrow/Legend, UK, 1996; *Lights! Camera! Magic!* (F nov), Arrow/Legend, UK, forthcoming.

SHORT STORIES

'Conversations on a Starship in Warpdrive', *Antigrav*, Strick, Hutchinson, 1975, rp Arrow, 1975, and Taplinger, NY, 1976; 'Junk Shop', *SF Digest* 1, 1976, rp in *Magic for Sale*, Davidson, Ace, 1983; 'The One and Only Tale from the White Horse', *Interzone* 15, Spring 1986; 'An Eye in Paradise', *Interzone* 27, Jan/Feb 1989.

BROWN, Simon (1956–) was born in Sydney, but because his father was in the Royal Australian Navy he spent the first ten years of his life travelling around Australia and various parts of the world. He arrived in Canberra in 1966 and stayed there for the next twenty-three years. After graduating from the Australian National University in Medieval Studies and Medieval English, he alternated

between working for the Commonwealth Public Service and full-time writing. In 1989 he married teacher Alison Tokley. They have two children. Brown now lives in Camden, New South Wales, and works for the University of Western Sydney as a journalist. His main influences have been lifelong interests in science fiction and fantasy, history, mythology and science (especially astronomy and marine biology).

Brown initially made his name with a series of finely crafted short stories appearing in Australian science fiction magazines over a ten-year period. Half a dozen of these are what Brown calls his Troy stories, a collection of tales thematically linked with characters or events in Homer's *Iliad*. These, in particular, have attracted significant attention.

Brown's first novel, *Privateer*, is a fast-paced space opera. His second novel, *Winter*, expanded from his short story 'Cannibals of the Fine Light', is a more reflective, character-driven novel and tells of events in Sydney after a thirty-year nuclear winter. Brown is equally at home with either style of writing and it remains to be seen which direction his writing will take in the future. [SP]

BOOKS

Privateer (SF nov), HarperCollins, 1996; *Winter* (SF nov), HarperCollins, 1997; *Cannibals of the Fine Light* (SF coll), Ticonderoga Publications, 1998.

SHORT STORIES

'The Return of Idomeneus', *Omega*, Nov/Dec 1981; 'The Hero of the Nation', *Omega*, Mar/Apr 1982; 'The Garden', *Omega*, May/June 1982; 'Skyriders', *Omega*, July/Aug 1982, rp in *Glass Reptile Breakout*, Ikin, Centre for Studies in Australian Literature, Univ of WA, 1990; 'Chimera', *Omega*, Mar/Apr 1983; 'The Mind's Eye', *Omega*, Nov/Dec 1985; 'Rain from the New God', *Aurealis* 2, 1990, rp in *Alien Shores*, McNamara & Winch, Aphelion, 1994; 'The Final Machine', *Aurealis* 3, Mar 1991; 'Cannibals of the Fine Light', *Eidolon* 6, Oct 1991; 'All the Fires of Lebanon', *Aurealis* 6, 1991; 'Shadows', *Aurealis* 7, Mar 1992; 'A New Song for Odysseus', *Eidolon* 9, Winter 1992; 'The Dissections of Machaon', *Aurealis* 8, 1992; 'Brother Stripes', *Aurealis* 11, 1993; 'Why My Wife Left Me and Other Stories by Diomedes', *Eidolon* 15, 1994; 'The Mark of Thetis', *Eidolon* 21, 1996, rp *The Year's Best Australian Science Fiction and Fantasy: Vol. 1*, Strahan & Byrne, HarperCollins, 1997; 'The Dreaming Seas Beneath Cassandra', *Eidolon* 22/23, 1996; 'Love and Paris', *Eidolon* 25/26, 1997; 'The Masque of Agamemnon', *Eidolon: SF Online*, Dec 1997; 'Imagining Ajax', *Aurealis* 20/21, 1998.

BRYNING, Frank (Francis) (1907–) was born at Fairfield, a Melbourne suburb. Many of his childhood experiences in his 'backyard', the Yarra

between Dight's Falls and Heidelberg, became part of his fiction.

As a child Bryning browsed through fiction of all types, and works on historical, sociological, scientific, religious, political and occult themes. He found himself compatible with H. G. Wells, Jack London, Jules Verne, Henry Lawson, Vance Palmer and other radicals and rationalists rather than with the inexplicable or with magic, religious faith, psychic phenomena or supernaturalism of any kind. Bryning dates his real interest in science fiction from his discovery of a copy of Hugo Gernsback's *Amazing Stories*. In that issue was a reprint of Gernsback's *Ralph 124C 41+*.

Bryning's early science fiction-related articles have appeared in many prestigious magazines, including *Meanjin* and *Overland*. Although the majority of his creative output has not been science fiction, it is acknowledged that he has been the most significant science fiction writer to emerge from the 1950s. His ten Commonwealth Satellite Space Station stories are one claim to fame, as is the fact that he was Australia's first science fiction writer to include Aborigines directly in his fiction. Frank Bryning's professional career was that of journalist combined with staff feature writer and editor. It was this background that enabled him to become known as a writer of precise, no-nonsense, hard science fiction. Bryning has used the pseudonyms Frank Cornish and F. Pierce. [PC]

BOOKS

Journey Into Orbit (jr SF nov), Mt Gravatt (Developmental Reading), 1980.

SHORT STORIES

'Miracle in the Moluccas' (as Frank Cornish) *Pocket Book Weekly*, 8 Apr 1950, rp in *Fantastic Universe*, Apr 1955; 'Operation in Free Flight', *A.M.*, Mar 1952, rp in *Fantastic Universe*, Feb 1955; 'Action-Reaction', *A.M.*, June 1952, rp in *Fantastic Universe*, Mar 1955; 'Space Doctor's Orders', *A.M.*, Jan 1953, rp in *Fantastic Universe*, May 1955; 'On The Average', *Forerunner*, Apr 1953, rp in *Fantastic Universe*, Apr 1956, and *New Worlds*, Feb 1957; 'Jettison Or Die!', *A.M.*, Aug 1953, rp in *Fantastic Universe* Jan 1955; 'The Gambler', *A.M.*, Oct 1954, rp as 'Coming Generation', *Fantastic Universe*, July 1955; 'Pass The Oxygen', *Future Science Fiction* (Aust), Oct 1954, rp in *Fantastic Universe*, June 1955; reissued as *Future Science Fiction* (Aust) 1967; 'Daughter of Tomorrow', *A.M.*, Feb 1955; 'For Men Must Work', *Australian Journal*, Aug 1955, rp in *New Worlds*, July 1957, and *The First Pacific Book of Australian Science Fiction*, Baxter, A & R, 1968, 1969, 1973; 'Infant Prodigy', *Fantastic Universe*, Nov 1955; 'Consultant Diagnostician', *Fantastic Universe*, Dec 1955; 'Place of the Throwing Stick', *New Worlds*, Mar 1956, rp in *Coast to Coast*, A & R,

1959, and *Southern Harvest*, Brissenden, MacMillan, Syd, 1964, and *Stories & Afterthoughts*, Blackwell, UK, 1965, and *Aliens in Their Land*, Rorabacher, Cheshire, Melb, 1968, and *If Called by a Panther*, Sadler, Hayllar, Brown, 1975, and *Australian Science Fiction*, Ikin, UQP, 1981 & Academy, US, 1984, and *Australian Short Stories*, Longman, 1982, and *Australian Short Stories*, Longman, 1989; 'And a Hank of Hair', *Australian Journal*, May 1956; 'The Robot Carpenter', *Australian Journal*, July 1956, rp in *Fantastic Universe*, Aug 1956; 'Poor, Hungry People', *Satellite SF* (US), Dec 1956; '(1st Pub Episode—4854 AD)', *Etherline* 54 (non-professional); 'Power of a Woman', *Australian Journal*, Jan 1957; 'I Did, Too, See a Flying Saucer!', *Amazing*, Aug 1958, rp in *Void* 2, 1975; 'Escape Mechanism', *Brisbane Sunday Mail*, Oct 1967; 'The Visitors', *Vision of Tomorrow*, Mar 1970; 'Election', *Vision of Tomorrow*, June 1970; 'Lost Explorer', *SF Monthly* (UK), Aug 1975; 'Beyond the Line of Duty', *Void* 4, Aug 1976; 'You Turn Me On', *Boggle* 1, 1977; 'The Homecoming of Haral', *Void* 5, Aug 1977; 'Nemaluk and the Star-Stone', *Envisaged Worlds*, Collins, Void Publications, 1977; 'Mechman of the Dreaming', *Other Worlds*, Collins, Void Publications, 1978; 'David and the Giant', *PM* V2/2, 1981; 'MPR Crusoe', *Alien Shores*, McNamara & Winch, Aphelion, 1994.

BUCKLEY, Doug (1934–)

BOOKS

State of Play (SF nov), Albatross Books, NSW, 1990.

BUCKRICH, Judith Raphael (1950–), a Melbourne writer and editor, was born in Budapest and came to Australia in 1958. As part of her PhD, which she is completing at Melbourne University, Buckrich has written a biography of George Turner. Buckrich has a long socio-political interest in science fiction and with Lucy Sussex co-edited *She's Fantastical*, the first anthology of Australian women's speculative fiction. The book showcases Australian women science fiction writers and is the first Australian book to be shortlisted for the World Fantasy Award.

EDITOR

She's Fantastical (with Lucy Sussex, SF & F anth), Sybylla Press, 1995.

BURKE, Janine (1952–)

BOOKS

The Doll (jr F & H nov), Lothian, 1997.

BURKE, (John) David (1927–) was born in the Melbourne suburb of St Kilda. He is a journalist and railway enthusiast and has used these experiences in his writing. *Darknight* is a thriller telling

the story of a newspaper cadet who discovers weird happenings while investigating the secret affairs of a close-knit mountain community.

BOOKS

Darknight (jr F nov), Methuen, 1979.

BURSZTYNSKI, Sue (1953–), Melbourne writer, science fiction fan and librarian, has written three genre-related non-fiction books for children: *Monsters and Creatures of the Night*, Allen & Unwin, 1994; *Potions to Pulsars—Women Doing Science*, Allen & Unwin, 1995; and *Starwalkers: Explorers of the Unknown*, Omnibus, 1998. Bursztynski has twice won the Mary Grant Bruce Award for Children's Literature, for teen science fiction and fantasy stories.

SHORT STORIES

'The Haunted Jewel', *Eye of Newt* 2, 1985; 'A Fishy Story', *Family Circle*, 22 Apr 1990; 'Chris and the Library Ghost', *Inter Alia*, Macphail, Curtin, 1990; 'Adventure in Ankir', *Eye of Newt* 5, 1991.

BYRNE, Jeremy G. (1964–) was born in Perth. He has a degree in physiology and an obsession with computers and the Internet. Byrne was drawn

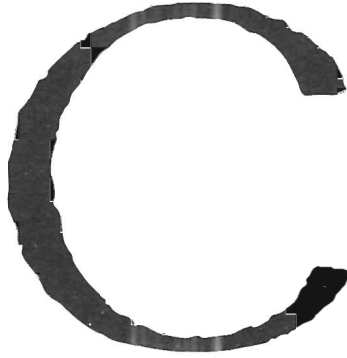
to science fiction by romanticised representations of science, including first-run *Star Trek* and the Apollo moon landings. He was an avid fantasy role-player for some years before joining the University of WA SF Association, and later became involved in SF convention organisation. From 1990 to the present, Byrne has been an editor and publisher of *Eidolon* magazine, which has won three Ditmar awards and garnered national and international acclaim. *Eidolon* Books, a small-press offshoot of the magazine, published US author Howard Waldrop's collection *Going Home Again* in 1996. Byrne is co-editor, with Jonathan Strahan, of the annual *The Year's Best Australian Science Fiction and Fantasy* anthology series.

EDITOR

Eidolon: The Journal of Australian Science Fiction and Fantasy (with Strahan & Scriven, SF, F & H mag), issues 1–27, 1990–current; *The Year's Best Australian Science Fiction and Fantasy: Vol. 1* (with Strahan, SF & F anth), HarperCollins, 1997; *The Year's Best Australian Science Fiction and Fantasy: Vol. 2* (with Strahan, SF & F anth), HarperCollins, 1998.

SHORT STORIES

'Tizzy's Tale', *Eidolon* 2, Aug 1990.



CALDWELL, Grant (1947–) is a Melbourne writer with a commerce degree from Melbourne University. He is well known as a performance poet, has published a number of poetry collections and has been described as a 'post-modernist fabulist'. His short stories often utilise fantasy techniques such as allegory and fable and have been described as being peopled by 'impossible characters living in the ordinary world or ordinary characters living in impossible worlds'.

BOOKS

The Revolt of the Coats (F coll), A & R, 1988.

SHORT STORIES

'The Ultimate Weapon', *The Screaming Frog That Ralph Ate*, Saturday Centre, 1979; 'The Cricket Ball', *Going Down Swinging*, rp in *Far Out* 1, 1985, rp as 'The Cricket Ball Assassin' in *The Revolt of the Coats*, A & R, 1988; 'The Cart', *Going Down Swinging*, rp in *Far Out* 2, 1985, rp as 'Cart, Son of Cart' in *The Revolt of the Coats*, A & R, 1988; 'The Revolt of the Coats', 'Linoleum', 'Home Movies', 'My Dear Mouth', 'A Very Difficult Story to Understand', 'The Wart Farm', 'Lost Man', 'Beach of Innocence', 'The Paranoiac', 'The Electric Death of Lolo Lidd', 'The Corner', 'A Third Door for Axleman', 'The Hero', 'Adam on a Train', 'Biro And School', 'Nemesis For Daddy', 'Memoirs of a Street', 'Stupidity, Restlessness and Tranquillity', 'Rosebud Shock': *The Revolt of the Coats*, A & R, 1988; 'The Lyrebird Exploding in Endlessness', *Expressway*, Daniel, Penguin, 1989.

CANNON, Michael

EDITOR

Science Fiction Monthly (SF mag), Atlas, Melb, 1955–57.

CAREY, Peter (1943–) is best known for his highly regarded mainstream novels. His writing is

critically acclaimed world-wide and he is the winner of numerous literary awards, including the Booker Prize for his novel *Oscar And Lucinda*. Much of Carey's early work, however, utilises fantasy and science fiction themes.

Carey was born and grew up in Bacchus Marsh, Victoria, where his family operated a car yard. Later he moved to Melbourne to study science at Monash University, where he became interested in writing. After university he moved into advertising, working for many years in Melbourne, then London and later Sydney. Today he lives in New York where he writes full-time.

Carey's early writing is clearly Australian but is not part of any literary tradition. Instead, he explored forms then new to Australian mainstream writing: surrealism, fantasy and fable. He has been described as a fabulist and his work compared with that of writers such as Jorge Luis Borges and Donald Barthelme.

Most of Carey's early fantasy work can be found in his story collections *The Fat Man in History*, *War Crimes* (winner of the 1982 New South Wales Premier's Award) and *Exotic Pleasures*. It is difficult to single out an individual story because his entire body of short fantasy work is worthy of attention. Readers wishing to sample the range and depth of his fantasies, however, might try 'Crabs', 'Life and Death in the South Side Pavilion', 'Conversations With Unicorns', 'Report on the Shadow Industry' and 'Exotic Pleasures'.

Some of Carey's mainstream novels also use elements of fantasy. This is true of *Bliss* (winner of the Miles Franklin, New South Wales Premier's and the National Book Council awards), *Illywhacker* (winner of the Victorian Premier's, the Age Book of the Year and the National Book Council awards, as well as a 1986 Ditmar award even though it is

not science fiction), and Carey's most recent novel, *The Unusual Life of Tristan Smith*. [SP]

BOOKS

The Fat Man in History (coll, 6 SF + 7 non-SF SS), UQP, 1974, rp 1976, 1977, 1979, 1983, 1984, 1987, 1989 (coll pub. Lond 1980 as *The Fat Man in History* contains a mixture of SS from original *The Fat Man in History* and from *War Crimes*; *War Crimes* (coll, 6 SF + 7 non-SF SS), UQP 1979; *Exotic Pleasures* (coll, 9 SF + 2 non-SF SS from the 2 previous colls), Faber & Faber, 1980, rp Picador, 1981 (sometimes incorrectly called a reprint of *The Fat Man in History*); *Bliss* (marginal F nov), Faber & Faber, 1981, rp Picador, 1982; *Illywhacker* (marginal F nov), UQP, 1985, rp 1985, 1986; *Collected Stories* (coll), UQP, 1994, rp Faber, UK, 1995; *The Unusual Life of Tristan Smith* (marginal F nov), UQP, 1994, rp Penguin, 1995.

SHORT STORIES

'Crabs', *Overland* 53, Spring 1972, rp in *The Fat Man in History*, UQP, 1974, and *Most Beautiful Lies*, Kiernan, A & R, Syd, 1979, and *Spectrum* 3, Bennett, Cowan & Hay, Longmans, Melb, 1979, and *Portable Australian Authors: The Australian Short Story*, Hergenhan, UQP, 1985, 1992, and *Collected Stories*, UQP, 1994; 'Peeling', *Meanjin* V31/1, 1972, rp in *Coast to Coast* 1973, Moorhouse, A & R, Syd, 1973, and *Most Beautiful Lies*, Kiernan, A & R, Syd, 1979, and *The Fat Man in History*, UQP 1974, and *Exotic Pleasures*, 1980, and *Prose Writing for Australians*, Mahar & Powers, Nelson 1985, and *Collected Stories*, UQP, 1994; 'A Windmill in the West', *Meanjin* V31/4, 1972, rp in *Classic Australian Short Stories*, Waten & Murray-Smith, 1974, and rp in *The Fat Man in History*, UQP, 1974, and *Exotic Pleasures*, 1980, and *Collected Stories*, UQP, 1994; 'Conversations With Unicorns', *Sun News Pictorial*, rp in *The Fat Man in History*, UQP 1974, and *The Zeitgeist Machine*, Broderick, A & R, 1977, and *The Largest Island*, Rikard-Bell, Flinders Publishing, 1989, and *Collected Stories*, UQP, 1994; 'The Fat Man in History', *The Stand* (UK), rp in *The Fat Man in History*, UQP 1974, and *Exotic Pleasures*, 1980, and *Collected Stories*, UQP, 1994; 'Life and Death in the South Side Pavilion', *The Fat Man in History*, UQP, 1974, rp in *The State of Art: The Mood of Contemporary Australia in Short Stories*, Moorhouse, Penguin, 1983, and *Collected Stories*, UQP, 1994; 'Report on the Shadow Industry', *The Fat Man in History*, UQP, 1974, rp in *Penguin Book of Australian Short Stories*, Heseltine, 1976, and as 'Bericht ueber die Schattenindustrie' in *Air Mail from Down Under*, Krausmann & Wilding, Gargan, Germany, 1990, and *Australian Science Fiction*, Ikin, UQP, 1981, and Academy, US, 1984, and *Mortal Fire*, Dowling & Ikin, 1993, and *Collected Stories*, UQP, 1994, and *The Second Largest Island: Modern Australian Short*

Stories, Rikard-Bell, Flinders Publishing, 1994; 'Do You Love Me?', *Tabloid Story* 15, 1975, rp in *War Crimes*, UQP, 1979, and *Most Beautiful Lies*, Kiernan, A & R, Syd, 1979, and *The Faber Book of Contemporary Australian Short Stories*, Bail, Faber, Lond, 1988, and *Exotic Pleasures*, UQP, 1990, and *Collected Stories*, UQP, 1994; 'The Last Days of a Famous Mime', *The Stand* (UK), 1975, rp in *War Crimes*, UQP, 1979, and *Exotic Pleasures*, 1980, and *The Macmillan Anthology of Australian Literature*, Goodwin & Lawson, Macmillan, 1990, and *The Penguin Best Australian Short Stories*, Lord, Penguin, 1991, and *Relations*, Bird, Houghton Mifflin, 1991, and *Collected Stories*, UQP, 1994; 'Exotic Pleasures', *War Crimes*, UQP, 1979, rp in *Exotic Pleasures*, 1980, and *Collected Stories*, UQP, 1994; 'Journey of a Lifetime', *War Crimes*, UQP, 1979; 'The Chance', *War Crimes*, UQP, 1979, rp in *Exotic Pleasures*, 1980, and *Billy Blue* 40, July 1980, and *Beside Blue*, Deutsche, Hodder, 1989, and *Collected Stories*, UQP, 1994; 'War Crimes', *War Crimes*, UQP, 1979, rp in *Exotic Pleasures*, 1980, and *Collected Stories*, UQP, 1994; 'The Pleasure Bird', *Australian Playboy*, Sept 1979.

CARMICHAEL, Claire was born in Sydney and travelled and taught for many years before starting her career as a best-selling author of children's and adult fiction. Now based in Los Angeles, she writes crime novels as Claire McNab. Her writing interests also include screenplays.

The books in her Virtual Realities trilogy have been nominated many times for YABBA and KOALA awards and demonstrate her commitment to 'offer students accessible opportunities to discuss developments in new technologies and the implications for people and society'. The first book, *Virtual Realities*, is 'grounded in the technology of virtual reality'. She says: 'I try to explore the fact that when you have a virtual world which is created so beguilingly, why would you choose to be in the real world?'

Her picture books, *Minimal Farm* (Random House, 1994) and *Trouble at Minimal Farm* (Random House, 1994), celebrate the adventures of tiny genetically engineered animals, offering small children a chance to discuss developments in new technology. According to Carmichael, 'advances in genetic engineering have made amazing things possible, so the miniaturisation of wild, particularly endangered, animals to preserve the gene pool is tenable within the very near future'.

Carmichael concedes that she has always been fascinated by science and technology, particularly in reference to the impact advances have upon ordinary lives: 'I'm always concerned with the way that accelerated scientific developments (for example, genetic engineering) seem to occur in

an ethical blackout'. Her most recent novel, *Originator*, also takes up this theme. Set in the relatively near future, it examines the possibilities and ethics of genetic engineering: 'What if "perfect children" could be created? What would happen to those of us who were genetically faulty in some way? Would we be allowed to breed? Is this the beginning of a "master race"? Can personality be genetically determined? (*Brave New World* revisited with possibilities Huxley never dreamed of ...)'. [MC]

BOOKS

Virtual Realities (jr SF nov), Random House, 1992, rp 1993, 1994; *Cybersaur* (jr SF nov), Random House, 1993; *Worldwar* (jr SF nov), Random House, 1994; *Originator* (jr SF nov), Random House, 1997; *The Virtual Realities Trilogy* (jr SF, omnibus edn of *Virtual Realities*, *Cybersaur*, *Worldwar*), Random House, 1997.

SHORT STORIES

'Deadly Friends', *Deadly Friends*, Random House, 1997.

CARMODY, Isobelle (Jane) (1958–) was born in Wangaratta but lived for much of her youth in Geelong. She completed a BA, majoring in literature, before working in public relations and journalism. Since 1988 she has been a full-time writer and now lives on the Great Ocean Road near Apollo Bay in Victoria. Carmody is one of Australia's leading writers for young adults and her work often straddles the genre boundaries of science fiction, fantasy and horror.

Carmody wrote the original version of her first novel when she was only fourteen, but it saw a number of drafts before it finally appeared as *Obernewtyn*, the first volume of the *Obernewtyn Chronicles*. *Obernewtyn* was shortlisted for the 1988 Children's Book Council of Australia Book of the Year Award. It is set in a post-apocalyptic society where 'misfits', any person or animal who exhibits physical or psychic abnormalities, are ritually burned by a religious order known as Herders. It is the story of Elspeth, a girl with telepathic talents and the ability to communicate with animals, who finds herself a prisoner in a place where 'misfit' children are used for 'scientific' experiments. The second book in the series, *The Farseekers*, was named an Honour Book in the 1991 Children's Book Council Book of the Year Awards. *The Farseekers* takes up the story a few years after the events of *Obernewtyn*. Elspeth and her companions have turned the once-evil Obernewtyn into a refuge and school for mutants with psychic abilities. But evil is still at work in the land outside and it falls to Elspeth and her misfit and animal friends to avert catastrophe. The third book in the series is *Ashling*,

which is in many ways a positioning book for the planned final two books, *The Keeping Place* and *The Sending*. *Ashling* introduces new characters and moves the story forward, but in the end events are unresolved.

In between, Carmody wrote two other books. *Scatterlings*, which is really science fiction packaged as fantasy, won the 1992 3M Talking Book of the Year Award, was a Notable Book in the Children's Book Council Book of the Year Awards and was shortlisted for the New South Wales Premier's Literary Award. *Scatterlings* tells the tale of Merlin, a young girl with amnesia and voices in her head in a futuristic post-apocalypse alien world. *The Gathering* is Carmody's finest novel and was the joint winner of the 1994 Children's Book Council Book of the Year Award for older readers. It is a novel of dark fantasy with a contemporary setting. This is somewhat of a departure. With this book she has chosen a modern industrial town as a backdrop for her multi-layered themes, which include power and corruption, institutionalised evil, peer pressure and friendship.

Carmody's collection *Green Monkey Dreams* contains fourteen stories written over a nine-year period. These tales show Carmody at her best. Most are science fiction in one form or another, but even the few that are not, for example the winner of the Marcus Clarke Literary Award, 'The Monster Game', are poignant and well crafted. Among these gems are 'Green Monkey Dreams' (winner of the 1996 Aurealis Award for the best young adult short story), 'The Phoenix', 'The Keystone' and the 'Pumpkin Eater'. Carmody believes that the short story is the most perfect form of literature and she sets out to prove it with these stories. [SP]

BOOKS

Obernewtyn (bk 1, *Obernewtyn Chronicles*, YA SF nov), Puffin, 1987, rp Penguin, 1993, 1997, rp Scholastic, UK, 1994; *The Farseekers* (bk 2, *Obernewtyn Chronicles*, YA SF nov), Viking, 1990, rp Puffin, 1993, and Scholastic, UK, 1994; *Scatterlings* (YA SF nov), Viking, 1991, rp Scholastic, UK, 1995; *The Gathering* (YA F & H nov), Penguin, 1993, rp Scholastic, UK, 1996; *Ashling* (bk 3, *Obernewtyn Chronicles*, YA SF nov), Viking, 1995, rp Puffin, 1996; *Green Monkey Dreams* (YA SF & F coll), Viking, 1996, rp 1997; *The Red Shoes* (jr F & H nov, rp from *Green Monkey Dreams*), Lothian, 1996; *Darkfall* (bk 1, *Legendsong* saga, F nov), Viking, 1997; *Greylands*, (YA, F nov), Puffin, 1997; *Darksong*, (bk 2, *Legendsong* saga, F nov), Viking, 1998; *This Way Out—Five Plays* (with Steve Taylor, SF & F coll), Penguin, 1998.

SHORT STORIES

'Roaches', *Into The Future*, Gascoigne, Goodman

& Tyrrell, Viking, 1991, rp in *Green Monkey Dreams*, Viking, 1996; 'No Easy Way Out' (ext from *The Gathering*), *Melb Age* (The Best), 12 Jan 1994; 'Long Live the Giant', *The Lottery*, Sussex, 1994, rp in *Green Monkey Dreams*, Viking, 1996; 'The Gathering' (ext), *Celebrate!*, Hillel & Hanzi, Viking, 1995; 'The Pumpkin Eater', *She's Fantastical*, Sussex & Buckrich, Sybylla Press, 1995, rp in *Green Monkey Dreams*, Viking, 1996; 'A Splinter of Darkness', *Dark House*, Crew, Mammoth, 1995; 'The Keystone', *Dream Weavers*, Collins, Penguin 1996, rp in *Green Monkey Dreams*, Viking, 1996; 'The Glory Days', 'The Beast', 'The Lemming Factor', 'The Monster Game' (non-SF), 'Corfu' (non-SF), 'The Witch Seed' (non-SF), 'Seek No More', 'The Red Shoes', 'Green Monkey Dreams': *Green Monkey Dreams*, Viking, 1996; 'The Phoenix', *Green Monkey Dreams*, Viking, 1996, rp in *The Year's Best Australian Science Fiction and Fantasy: Vol. 1*, Strahan & Byrne, HarperCollins, 1997, and *The Year's Best Fantasy & Horror 10*, Datlow & Windling, St Martin's, NY, 1997.

PLAYS

'Corfu', 'Fans', 'The Lemming Factor', 'Long Live the Giant!', 'Mad Inc': *This Way Out—Five Plays* (with Steve Taylor), Penguin, 1998.

CARR, Alan

SHORT STORIES

'Freeroamer', *Envisaged Worlds*, Collins, Void Publications, 1978; 'Sweetbird And Bittersong', *Other Worlds*, Collins, Void Publications, 1978; 'The Horizontal Player', *Alien Worlds*, Collins, Void Publications, 1979.

CARR, Edwin

BOOKS

The Future's Advocate (SF nov), Herald Publishing House, US, 1975.

CARR, Roger Vaughan (1937–) was born in Melbourne and attended a number of suburban primary and secondary schools. His first short story was published in the *Bulletin* when he was twenty. He began to write for children about the same time. Carr wrote scripts for ABC TV's 'Bellbird' and comedy sketches for 'In Melbourne Tonight' during the 1960s, then between 1970 and 1985 he wrote twenty-eight children's books. After living in Airey's Inlet for many years Carr now lives in Melbourne.

BOOKS

The Imprint (YA SF nov), CIS/Moondrake, 1994.

SHORT STORIES

'The Chimera', *Into The Future*, Gascoigne, Goodman & Tyrrell, Viking, 1991.

CARTER, Ace is a pseudonym used by GORDON CLIVE BLEECK.

SHORT STORIES

'Outcasts of Planet J', *Thrills Incorporated* 21, Apr 1952 (attrib. to Carter, but au is not Bleeck, au unknown).

CASELYR, Camille A(ughuste) M(arie)

(1909–) was born in Belgium and migrated to Australia in 1950. His novel *The End of It All* (written as Jack Danvers) tells of the complete annihilation of Australia after nuclear war.

BOOKS

The End of It All (as Jack Danvers, SF nov), Heinemann, UK, 1962, rp as *La lunga ombra della fine*, Urania, Italy, 1963.

CASWELL, Brian (Paul) (1954–) came to

Australia from Wales when he was twelve. He worked in the music industry before becoming a secondary school teacher in 1976, specialising in English, history and creative writing. In 1991 he gave up teaching to become a full-time writer for children. He lives in Sydney's south-west.

Caswell's first novel *Merryl of the Stones* is a time-slip fantasy in which the main character finds herself drawn back to a past life in ancient Wales where she is destined to lead her people to rise up against the oppression that enslaves them. The tale is fast-moving and steeped in Welsh legend, magical powers and strange creatures. It is a highly original book that also manages to deal unobtrusively with the issues of moral responsibility and self-discovery. The novel was named an Honour Book in the Children's Book Council of Australia Book of the Year Awards in 1990.

Caswell's next book, *A Dream of Stars*, was a collection of original short stories (only two are reprints), almost two-thirds of which are science fiction or fantasy. While the stories vary in style, pace and structure, ranging from light humorous tales through to philosophical metaphor, all are accessible, entertaining and thought-provoking. *A Dream of Stars* was one of the Children's Book Council's Notable Books.

In his first four years of full-time writing Caswell produced three excellent young adult science fiction novels. *A Cage of Butterflies* is a near-future thriller that pits telepathy and teenage ingenuity against corporate power and scientific obsession. It was shortlisted in 1993 for the Children's Book Council Book of the Year and the Australian Talking Book of the Year awards. *Dreamslip* is another time-slip novel, although very different from *Merryl of the Stones*. Here the protagonists, twin brother and sister, slip into various times, past and future, in what is really a love story but also a story about

the human obsession with power, politics and war. This novel was also a 1995 Children's Book Council Notable Book. *Deucalion* is a far-future novel set on a planet thirty-four light-years from Earth. It is a complex book, dealing with the clash of cultures and the struggle between power and the individual, and working on a number of levels. *Deucalion* won the Children's Peace Literature Award in 1995, was joint winner of the 1995 Aurealis Award for best young adult novel, and was shortlisted for a Children's Book Council Book of the Year Award. Caswell has written four non-genre books, and like his science fiction novels they have strong moral themes underlying the story telling. [SP]

BOOKS

Merryll of the Stones (YA F nov), UQP, 1989; *A Dream of Stars* (YA SF & F coll + 5 non-SF SS), UQP, 1991; *A Cage of Butterflies* (YA SF nov), UQP, 1992; *Dreamslip* (YA SF nov), UQP, 1994; *Deucalion* (YA SF nov), UQP, 1995; *Relax, Max!* (jr SF nov), UQP, 1997; *Alien Zones*, (jr SF set): 1 *Tee Dee and the Collectors* or *How it All Began*, 2 *Messengers of the Great Orff*, 3 *Gladiators in the Holo-Colosseum*, 4 *Gargantua*, UQP, 1998.

SHORT STORIES

'Simon', *Into The Future*, Gascoigne, Goodman & Tyrrell, Viking, 1991; 'Freeze' (pub. as 'Simon' in *Into The Future*), 'About Sam', 'Beyond The Walls', 'A Final Solution', "'And be One Traveller ...'", 'Red', 'A Dream of Stars', 'Sixty Minutes', 'What Price the Unicorn': *A Dream of Stars*, UQP, 1991; 'Knowing', *The Blue Dress*, Hathorn, Mammoth, 1991, rp in *Brief Encounters*, Wilson, UQP, 1992; 'In Time ...', *Goodbye And Hello*, Corcoran & Tyrrell, Puffin, 1992; 'Pay-TV', *Hair-Raising*, Matthews, Omnibus, 1992; 'Falling', *The Patternmaker*, Sussex, Omnibus, 1994; 'Centennial', *Celebrate!*, Hillel & Hanzi, Viking, 1995; 'Mouse and the Witch-Child', *A Crack in the Mirror*, Ginn Educational, UK, 1995, rev and rp *Fantastic Worlds*, Collins, HarperCollins, 1998; 'Cassie's Secret', *The Quest and Other Stories*, Ginn Educational, UK, 1997.

CHANDLER, A(rthur) Bertram (1912–1984) was born in Aldershot, England. He emigrated to Australia in 1956. Chandler began his career at sea in 1928, aged sixteen, and eventually joined the Shore Savil Line. Here he worked his way up to Chief Officer. When John W. Campbell met Chandler during World War II he had been working at sea for fifteen years. His first science fiction story was 'This Means War', a wry tale about Venusian spacecraft being mistaken for German U-boats and attacked by Allied Forces.

The period 1938–46 is often referred to as the Golden Age of science fiction because the older

adventure-based forms were giving way to stories with more realistic technology at their core. Chandler brought his own specialist maritime expertise to his writing and was a popular Golden Age author. In this period he was published in Australian magazines although he was not yet based in Australia. His most famous story is 'Giant Killer' (*Astounding*, Oct 1945), in which a spacecraft's nuclear power plant mutates rats so that they develop intelligence and begin killing the human crewmen. 'Position Line' (*New Worlds*, 1949) dealt with the problems of navigating on Mars' surface, and won the *New Worlds* readers' poll.

Nearly two-thirds of Chandler's 204 short works were published in the 1950s, and for a two-year period he averaged a sale a fortnight. The themes ranged from serious moral issues to bad puns. In 'Boomerang' (*Famous Fantastic Mysteries*, Sept 1947) he became one of the first authors to warn of the dangers of accidental nuclear war, and he introduced the idea of a race to the moon, although between Melbourne and Sydney, rather than between the United States and the former USSR! 'Gateway' (*Cosmos*, 1953) is an insight into how brutally pragmatic seamen can be when the safety of the ship is threatened, 'Late' (*Science Fantasy*, Apr 1955) chronicles how an astronaut misses the Last Judgement while in orbit, 'The Cage' (*FF&SF*, June 1957) postulates that only civilised creatures would hold something captive, while 'Familiar Pattern' (*Astounding*, Aug 1959) draws parallels between the first contact between aliens and humans (in Bass Strait) and the European colonisation of the Pacific Islands. 'To Run the Rim' (*Astounding*, Jan 1959) was the first of his Rimworlds stories, and although it polled an unpromising fourth place with the readers, Chandler liked the setting, which was a galactic parallel with the Pacific Rim. *The Rim of Space* (Avalon, 1961) was the first of his many Rimworlds novels, and these were mostly from the perspective of his alter ego, Commodore Grimes. In the last fifteen years of his life Chandler wrote a mixture of Rimworlds novels and Australian historical fiction, even combining both in *The Anarch Lords* (DAW, 1981). He won a Ditmar award four times, as well as Japan's Seiun Sho Award, and was Guest of Honour at the Chicago World Science Fiction Convention. His forty-four science fiction books and 201 short stories published are still a record for Australian science fiction. For his genre writing Chandler used the pseudonyms Andrew Dunstan, George Whitley, Carl Lawrence and S. H. M. He also published four sea stories as Savil Shore in the house journal of the Shore Savil Line 1938–1943.

One work by Chandler remains unpublished, his contribution to a joint novel by six other

Australian science fiction writers (David Lake, Jack Wodhams, Wynne Whiteford, John Alderson, Russell Blackford and Paul Collins). An outline for future Rimworlds works, based on extracts from letters, is included in the Paul Collins edition of *The Wild Ones*. [SM]

BOOKS

The Rim of Space (vol 1 Rimworld ser), Avalon, UK, 1961, rp Ryerson, Canada, 1961, and Ace, US, 1961, and Priory, UK, 1973, and Bridbooks, UK, 1973, and (with 'The Ship from Outside') as *Volume 3, Commodore Grimes Series*, Ace, US, 1979, and Ace, US, 1981, and Alison & Busby, UK, 1981, and Sphere, UK, 1981, and Moewig, Germany, 1962, and Bastei, Germany, 1976, and Ponzoni, Italy, 1962; *Rendezvous on a Lost World* (vol 2 Rimworlds ser), Ace, US, 1961, rp Sphere, US, 1961, and as *When the Dream Dies*, Alison & Busby, UK, 1981, and Q-T Books, Japan; *Bring Back Yesterday* (vol 3 Rimworlds ser), Ace, US, 1961, rp Alison & Busby, UK, 1981, and Sphere, UK, 1982; *Beyond the Galactic Rim* (vol 4 Rimworlds ser, SF coll), Ace, US, 1963, rp Alison & Busby, UK, 1982, and Sphere, UK, 1982; *The Hamelin Plague*, Monarch, US, 1963; *The Ship from Outside*, Ace, US, 1963, rp (with *Rim of Space*) Ace, US, 1979, and Ace, US, 1981, and Moewig, Germany, 1972; *The Coils of Time*, Ace, US, 1964, rp *Starveck!* Nov 1964, and Ace, US, 1972, and Priory, UK, and Bridbooks, UK, and Pabel, Germany, 1967; *The Deep Reaches of Space*, Jenkins, UK, 1964, rp (as George Whitley) Mayflower, UK, 1967, and Moewig, Germany, and Ferma, Spain, and Pronzini, Italy, 1965; *Glory Planet*, Avalon, US, 1964, rp Ryerson, Canada, 1964; *Into the Alternate Universe*, Ace, US, 1964, rp Ace, US, 1972, and with 'Contraband From Otherspace' as *Volume 4, Commodore Grimes Series*, Ace, US, 1979, and Pabel, Germany, and Ace, US, 1981; *The Alternate Martians*, Ace, US, 1965; *Empress of Outer Space*, Ace, US, 1965, rp Moewig, Germany, 1967, and Tokuma, Japan, 1978; *Space Mercenaries*, Ace, US, 1965, rp Priory, UK, 1974, and Hayakawa, Japan, 1986; *Edge of Night, If*, Sept/Oct 1966; *The Road to the Rim, If*, Apr/May 1967, rp Ace, US, 1967, and Urania, Italy, 1973, and Hayakawa, Japan, 1975, and with *The Hard Way Up* as *Volume 1, Commodore Grimes Series*, Ace, US, 1978, and Lindquists, Sweden, 1969, and Ace, US, 1980, and Ace, US, 1981, and Goldmann, Germany, 1983; *Contraband from Other Space*, Ace, US, 1967, rp Moewig, Germany, 1968, and with 'Into the Alternate Universe' as *Volume 4, Commodore Grimes Series*, Ace, US, 1979, and Ace, US, 1981, and Goldmann Verlag, Germany, 1983, and Hayakawa, Japan, 1986; *Nebula Alert*, Ace, US, 1967, rp Hayakawa, Japan, 1986; *Spartan Planet, Fantastic*, Mar/May, 1968, rp as *False Fatherland*,

Horwitz, Syd, 1968, rp as *Spartan Planet*, Dell, US, 1969, and Hayakawa, Japan, 1976, and with 'The Commodore at Sea' as *Volume 5, Commodore Grimes Series*, Ace, US, 1979, and Ace, US, 1981, and as *Grimes Bei Den Rebellen Von Sparta*, Goldmann, Germany, 1984; *Catch the Star Winds*, Lancer, US, 1969 (with 'Zoological Specimen'), rp Utopia, Germany, and Hayakawa, Japan, 1986; *The Rim Gods* (SF coll), Ace, US, 1969, rp with *The Dark Dimensions* as *Volume 3, Commodore Grimes Series*, Ace, US, 1978, and Ace, US, 1981, and Moewig, Germany 1968, and Hayakawa, Japan, 1988; *To Prime the Pump*, Curtis, US, 1971, rp Hayakawa, Japan, 1975, and Goldmann, Germany, 1983; *The Sea Beasts*, Curtis, US, 1971, rp Urania, Italy, 1973; *Alternate Orbits* (SF coll), Ace, US, 1971, rp as *The Commodore at Sea* with *Spartan Planet, Volume 5, Commodore Grimes Series*, Ace, US, 1979, and Hayakawa, Japan, 1988; *The Gateway to Never*, Ace, US, 1972, rp with 'The Inheritors' as *Volume 2, Commodore Grimes Series*, Ace, US, 1978; *The Hard Way Up* (SF coll), Ace, US, 1972, rp with 'The Road to the Rim' as *Volume 1, Commodore Grimes Series*, Ace, US, 1978, and Hayakawa, Japan, 1975, and Goldmann, Germany, 1983; *The Inheritors*, Ace, US, 1972, rp with 'Gateway to Never' as *Volume 2, Commodore Grimes Series*, Ace, US, 1978, rp Mondadori, Italy 1973, and Hayakawa, Japan, 1976, and Goldmann, Germany, 1984; *The Bitter Pill*, Wren, Melb, 1974, rp Australian Large Print, 1991; *The Big Black Mark*, DAW, US, 1975, rp Hayakawa, Japan, 1976, rp DAW, US, 1978, rp DAW, US, 1982, rp Goldmann, Germany, 1984; *The Broken Cycle*, Hale, UK, 1975, rp Hayakawa, Japan, 1976, and Urania, Italy, 1977, and Moewig, Germany, 1977, and DAW, US, 1979, and Goldmann, Germany, 1983; *The Far Traveller, Analog*, Aug 1976, rp Hale, UK, 1977, and Hayakawa, Japan, 1977, and DAW, US, 1979, and Goldmann, Germany, 1984; *The Way Back*, Hale, UK, 1976, rp DAW, US, 1978, and Pabel, Germany, 1978, and DAW, US, 1981, and Michel, France, 1980; *Star Courier*, Daw, US, 1977, rp Hayakawa, Japan, 1977, and Hale, UK, 1977, and DAW, US, 1983, and Goldmann, Germany, 1985; *To Keep the Ship*, Hale, UK, 1978, rp DAW, US, 1978, and Goldmann, Germany, 1984, and Hayakawa, Japan, 1979; *Matilda's Stepchildren*, Hale, UK, 1979, rp Hayakawa, Japan, 1980, and Urania, Italy, 1980, and DAW, US, 1983; *Star Loot*, DAW, US, 1980, rp Hale, UK, 1981, and Hayakawa, Japan, 1982, and Goldmann, Germany, 1985; *The Anarch Lords*, DAW, US, 1981, rp Hayakawa, Japan, 1983, and Goldmann, Germany, 1985; *Up to the Sky in Ships* (SF coll), NESFA (for World SF Convention, Chicon 4), 1982; *Kelly Country*, Penguin, Australia, 1983, rp DAW, US, 1985, and Goldmann, Germany, 1987; *To Rule the Refugees*, Hayakawa, Japan, 1983;

Frontier of the Dark, Ace, US, 1984; *The Last Amazon*, DAW, US, 1984, rp Goldmann, Germany, 1985, and Hayakawa, Japan, 1984; *The Wild Ones*, Paul Collins, 1984, rp DAW, US, 1985, and Hayakawa, Japan, 1985; *From Sea to Shining Star* (SF coll), Dreamstone, 1990.

SHORT STORIES

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Man, Sept 1957, and *If*, Aug 1958; 'How to Win Friends', *Science Fantasy*, Oct 1957; 'Sense of Wonder', *New Worlds*, Oct 1957, rp in *Fantastic Universe*, Aug 1958, and *Flying Saucers in Fact and Fiction*, Santesson, 1968, and *Flying Saucers*, Asimov/Greenberg/Waugh, 1982, and *From Sea to Shining Star*, Dreamstone, 1990; 'The Song', *Man*, Oct 1957, rp in *Future SF*, Aug 1958; 'Two-Edged Saw', *Man*, Oct 1957 (also 'Saw with Two Edges'); 'The Beholders', *Fantastic Universe*, Nov 1957, rp in *Flying Saucers*, Asimov/Greenberg/Waugh, 1982; 'Half Pair', *New Worlds*, Nov 1957, rp in *Amazing*, July 1958, and *Penguin Science Fiction*, Aldiss, 1961, and *Nauchnaya Fantastika*, Beige, USSR, 1961, and *Penguin Science Fiction Omnibus*, Aldiss, 1974, and (Dutch), *Fountain Science Fiction*, Aldiss, 1975; 'A Matter of Taste', *SF Quarterly*, Nov 1957; 'Ghost', *Science Fantasy*, Dec 1957, rp in *Up to the Sky in Ships*, 1982, and as 'Ghost World' in *Imaginative Tales*, May 1958; 'Swap Shop', *New Worlds*, Dec 1957; 'The Tie That Binds' (as George Whitley), *Science Fantasy*, Dec 1957, rp in *Fantastic Universe*, June 1958, and *Encounters With Aliens*, Earley, 1968; 'The Explanation' (as George Whitley), *Fantastic Universe*, Jan 1958; 'The Converts', *Science Fantasy*, Feb 1958; 'One Man's Ambition', *Amazing*, Feb 1958, rp as 'What Would You Do?', *From Sea to Shining Star*, Dreamstone, 1990; 'Flypaper Planet', *Imagination*, Apr 1958; 'The Last Citizen', *Amazing*, Apr 1958, rp in *Thrilling SF*, Dec 1972; 'Motivation', *Nebula*, Apr 1958; 'The Bureaucrat', *If*, Apr 1958; 'Ghost World' (orig. pub. as 'Ghost', *Science Fantasy*, Dec 1957), *Imaginative Tales*, May 1958; 'In The Box', *New Worlds*, May 1958; 'Fall of Knight', *Fantastic Universe*, June 1958, rp in *Fantastic Universe Omnibus*, Santesson, 1960, and *Rulers of Men*, Santesson, 1965; 'Gift Horse', *If*, June 1958; 'SOS, Planet Unknown', *Vanguard SF*, June 1958; 'The Ultimate Vice', *Space Travel*, July 1958; 'Words And Music', *Nebula*, July 1958, rp in *Man*, Aug 1958, and *Infinity SF*, Oct 1958; 'It Started with Sputnik', *Amazing*, Aug 1958, rp in *Thrilling SF*, Apr 1972; 'Why', *Amazing*, Sept 1958; 'Albatross', *If*, Oct 1958; 'Dreamboat', *New Worlds*, Oct 1958, rp in *Original SF Stories*, Feb 1959; 'Invasion', *Super-Science Fiction*, Oct 1958; 'Clear View' (as George Whitley), *Amazing*, Nov 1958; 'Critical Angle', *F&SF*, Nov 1958, rp in *First Flights to the Moon*, Clements, 1970, and *From Sea to Shining Star*, Dreamstone, 1990; 'Planet of Ill Repute', *Infinity SF*, Nov 1958, rp in *Up to the Sky in Ships*, 1982; 'What's in a Name' (as S. H. M.), *The Log*, Nov/Dec 1958, rp in *From Sea to Shining Star*, Dreamstone, 1990; 'The Underside', *Science Fantasy*, Dec 1958; 'No More Sea', *Amazing*, Jan 1959; 'The Right Ingredients' (as George Whitley), *New Worlds*, Jan 1959; 'To Run the Rim', *Astounding*, Jan 1959; 'The Silence',

Amazing, Feb 1959, rp in *Most Thrilling Science Fiction Ever Told*, Summer 1969; 'Chance Encounter', *New Worlds*, Mar 1959, rp in *Starships*, Asimov/Greenberg/Waugh, 1983, and *Up to the Sky in Ships*, 1982; 'Spaceman's Delight', *Original SF Stories*, Mar 1959; 'The Words' (as S. H. M.), *The Log*, Mar/Apr 1959, rp as 'The Word' in *From Sea to Shining Star*, Dreamstone, 1990; 'Can Do' (as George Whitley), *Science Fantasy*, Apr 1959, rp in *The Log*, Nov/Dec 1959; 'Precession' (as George Whitley), *Pocket Man*, Apr 1959, rp in *From Sea to Shining Star*, Dreamstone, 1990; 'Temptress of Eden', *Future*, Apr 1959; 'Idol Hands', *Man Junior*, May 1959, rp as 'The Idol' in: *Fantastic*, Aug 1959, and *Weird Mystery*, Winter 1970, and *From Sea to Shining Star*, Dreamstone, 1990; 'The Man Who Could Not Stop', *F&SF*, May 1959, rp in *Beyond the Galactic Rim*, 1963, and *Venture SF*, Oct 1964; 'Wet Paint', *Astounding*, May 1959, rp in *Beyond the Galactic Rim*, 1963; 'Forbidden Planet', *Fantastic Universe*, July 1959, rp in *Beyond the Galactic Rim*, 1963; 'The Key', *Fantastic*, July 1959, rp in *Beyond the Galactic Rim*, 1963, and *Great Science Fiction*, July 1967; 'Familiar Pattern' (as George Whitley), *Astounding*, Aug 1959; 'The Female of the Species', *Fantastic*, Sept 1959; 'The Magic, Magic Carpet', *Fantastic*, Oct 1959; 'The Outsiders', *Astounding*, Jan 1960; 'Lost Thing Found', *New Worlds*, May 1960; 'Homing Tantalus' (as George Whitley), *New Worlds*, July 1960; 'The Habit', *Amazing*, Aug 1960, rp in *Most Thrilling Science Fiction Ever Told*, Summer 1967; 'No Return' (as George Whitley), *New Worlds*, Aug 1960; 'Operation Stardust', *Man*, Oct 1960; 'Seeing Eye', *Amazing*, Oct 1960, rp in *Most Thrilling SF Ever Told* 6, 1967, and *The First Pacific Book of Australian Science Fiction*, Baxter, A & R, 1968, 1969, 1973, and *From Sea to Shining Star*, Dreamstone, 1990; 'When the Dream Dies', *Amazing*, Feb 1961; 'Change of Heart' (as George Whitley), *New Worlds*, Sept 1961, rp as 'War of the Dolphins' in *Man*, Nov 1961, and *Fantastic*, May 1962, and *8th Annual Year's Best SF*, Merrill, 1963, and *The Best of Sci-Fi* 4, Merrill, 1965, and *From Sea to Shining Star*, Dreamstone, 1990; 'The Genie', *Fantastic*, Sept 1961; 'All Laced Up' (as George Whitley), *New Worlds*, Nov 1961, rp (as Chandler) *The First Pacific Book of Australian Science Fiction*, Baxter, A & R, 1968, 1969, 1973, and (as George Whitley) *Lambda One*, Carnell, 1964, and (as Chandler) *From Sea to Shining Star*, Dreamstone, 1990, and *Mortal Fire*, Dowling & Ikin, Hodder & Stoughton, 1993; 'By Implication', *SF Adventures*, Nov 1961; 'The Winds of If', *Amazing*, Sept 1963; 'A Question of Theology', *Amazing*, Apr 1964, rp in *Most Thrilling Science Fiction Ever Told*, Apr 1975; 'The Long Way' (with Susan Chandler), *Worlds of Tomorrow*, Nov 1964, rp in *From Sea to Shining Star*,

Dreamstone, 1990; 'The Rimghost', *Famous Science Fiction*, Spring 1967; 'The Left-Hand Way', *Australian SF Review*, 1967, rp in *Best SF*, Harrison/Aldiss, 1968, and *The Year's Best SF 1*, Harrison/Aldiss, 1968; 'The Rim Gods', *If*, Apr 1968, rp in *The Rim Gods*, 1969; 'The Bird-Brained Navigator', *If*, June 1968, rp in *The Rim Gods*, 1969; 'When I was in the Zoo', *Galaxy*, July 1968; 'Last Dreamer', *If*, Aug 1968, rp in *The Rim Gods*, 1969; 'The Tin Fishes', *If*, Dec 1968, rp in *The Rim Gods*, 1969; 'The Kinsolving's Planet Irregulars', *Galaxy*, July 1969, rp as 'Hall of Fame', in *Alternate Orbits*, 1971, rp in *From Sea to Shining Star*, Dreamstone, 1990; 'The Minus Effect', *Galaxy*, Aug 1969; 'The Soul Machine', *Galaxy*, Oct 1969, rp in *Best From Galaxy*, 1971, and as 'The Tin Messiah' in *The Hard Way Up*, Ace, US, 1972, and in *From Sea to Shining Star*, Dreamstone, 1990; 'The Proper Gander' (with Susan Chandler), *Analog*, Jan 1970 (no credit to S. C. in *Analog*), rp in *Man Junior*, Jan 1970; 'Sleeping Beauty', *Galaxy*, Feb 1970, rp in *The Hard Way Up*, Ace, US, 1972, and *Amazing*, Jan 1978; 'The Rub', *Galaxy*, Apr 1970, rp in *Alternate Orbits*, 1965; 'The Bitter Pill', *Vision of Tomorrow*, June 1970, rp in *Galaktica* 43, Hungary, 1982; 'The Wandering Buoy', *Analog*, Sept 1970, rp in *The Hard Way Up*, Ace, US, 1972; 'Nemesis Ex Machina', *Weird Mysteries* 1, Fall 1970; 'Sea Change', *Man's World* 7, 1970, rp in *The Year 2000*, Harrison, 1970, and *From Sea to Shining Star*, Dreamstone, 1990; 'What You Know', *Galaxy*, Jan 1971, rp in *The Hard Way Up*, Ace, US, 1972; 'The Mountain Movers', *Galaxy*, Mar 1971, rp in *The Hard Way Up*, Ace, US, 1972, and *The Zeitgeist Machine*, Broderick, A & R, 1977; 'The Pied Potter', *F&SF*, Aug 1971, rp in *From Sea to Shining Star*, Dreamstone, 1990; 'Sister Ships', *Galaxy*, Sept 1971, rp in *Alternate Orbits*, 1965; 'Hall of Fame' (orig. pub. as 'The Kinsolving's Planet Irregulars', *Galaxy*, July 1969), *Alternate Orbits*, 1971; 'The Man Who Sailed the Sky', *Alternate Orbits*, Ace, US, 1971; 'The Dutchman', *Galaxy*, Nov 1972; 'With Good Intentions', 'The Subtractor', 'The Tin Messiah': (orig. pub. as 'The Soul Machine', *Galaxy*, Oct 1969): *The Hard Way Up*, Ace, US, 1972; 'The Last Hunt', *Galaxy*, Mar/Apr 1973, rp in *From Sea to Shining Star*, Dreamstone, 1990; 'On The Account', *Galaxy*, May/June 1973; 'Rim Change', *Galaxy*, Aug 1975; 'Hard Luck Story', *Void* 1, 1975; 'Hairy Parents', *Void* 2, 1976, rp in *Fantastic*, Oct 1978, and *SF aus Australien*, Collins & Wilfert, Goldmann Verlag, 1982, and *Neanderthals*, Silverberg/Greenberg/Waugh, Signet, 1987, and *From Sea to Shining Star*, Dreamstone, 1990; 'Kelly Country', *Void* 3, 1976, rp *Australian Science Fiction*, Ikin, UQP, 1981 & Academy, US, 1984; 'The Long Fall', *Amazing*, July 1977; 'No Room in the Stable', *Asimov's*, Fall 1977,

rp in *Asimov's Choice: Astronauts and Androids*, Scithers, 1977; 'The Sleeping Beast', *Amazing*, Jan 1978; 'Grimes At Glenrowan', *Asimov's*, Mar/Apr 1978, rp in *Asimov's Choice: Comets & Computers*, Scithers, 1978; 'Doggy in the Window', *Amazing*, Nov 1978; 'Grimes Among the Gourmets', *Other Worlds*, Collins, Void Publications, 1978; 'Not Without Precedent', *Envisaged Worlds*, Collins, Void Publications, 1978; 'Journey's End', *Amazing*, Feb 1979, rp in *From Sea to Shining Star*, Dreamstone, 1990; 'UFO', *The Cygnus Chronicler*, Dec 1979; 'Grimes Among the Gladiators', 'Grimes and the Game Fisherbeings', 'Grimes and the Game Machine', 'Grimes and the Grand Guignol' (exts from *Matilda's Stepchildren*): *Alien Worlds*, Collins, Void Publications, 1979; 'Grimes and the Great Race', *Asimov's*, Apr 1980; 'The Way it Was', *Omega*, Mar/Apr 1981, rp as 'The New Dimension', *Up to the Sky in Ships*, 1982; 'A Clockwork Lemon', *Asimov's*, June 1982; 'Grimes and the Odd Gods', *Frontier Worlds*, Collins, Cory & Collins, 1983, rp in *F&SF*, June 1983; 'Grimes and the Jailbirds', *F&SF*, May 1984; 'Don't Knock the Rock', *Tales from the Planet Earth*, Pohl/Hull, 1986; 'Hindsight' (c. 1959), 'Man Alone' (c. 1960): *From Sea to Shining Star*, Dreamstone, 1990.

CHANDLER, Susan collaborated with her husband, A. BERTRAM CHANDLER, in the writing of the short stories 'The Long Way' and 'The Proper Gander', and co-edited the collection *From Sea to Shining Star*.

CHAPMAN, Andrew (1960–) was born in Berri, South Australia, but spent his youth in Christies Beach and now lives in Adelaide. He graduated from the University of Adelaide in 1981 with a BA, majoring in psychology. During the 1980s Chapman wrote gamebooks for Puffin's *Fighting Fantasy* series under the 'Steve Jackson and Ian Livingstone present' imprimatur.

BOOKS

Space Assassin FF 12 (as Steve Jackson & Ian Livingstone), Puffin, UK, 1985; *The Rings of Kether FF 15* (as Steve Jackson & Ian Livingstone), Puffin, UK, 1985; *Seas of Blood FF 16* (as Steve Jackson & Ian Livingstone), Puffin, UK, 1986; *The Clash of the Princes* (as Steve Jackson & Ian Livingstone, with Martin Allen), Puffin, UK, 1986.

CHAPMAN, Jean (1928?–), a Sydney writer, is perhaps best known as a reteller of folklore and traditional tales but she has also written theme collections of stories, poetry and songs as well as text for picture books. Much of this work, although fantasy of sorts, is for younger children.

BOOKS

Winkie (jr F nov), Hodder & Stoughton, 1986.

SHORT STORIES

'The Secret of the Ghastly Bag', *After Dark: Seven Tales to Read at Night*, Rubinstein, Omnibus, 1988; 'Sam, Sam, the Contrary Man', *Amazing*, Matthews, 1989; 'Little Old One Eye', *Weird*, Matthews, Omnibus/Penguin, 1990, rp Omnibus, 1992.

CHASE, Diana

BOOKS

Timeslip (YA F nov), Fremantle Arts Centre Press, 1997.

CHAUNCEY, Nan(cen) (Beryl) (1900–1970)

was born in England but went with her family to live in Tasmania when she was eleven. She travelled in Europe for some years before returning to Tasmania. Chauncey is probably best known for her realistic children's fiction. She won her first two Children's Book Council of Australia Book of the Year Awards for her books set in the Upper Gordon River region of Tasmania. When her novel, *Tangara*, subtitled 'Let Us Set Off Again', was published it broke new ground with its realistic portrayal of fact and fantasy and it won Chauncey her third Children's Book Council award. *Tangara* tells of the mystical encounter between a modern white girl and nineteenth-century Aboriginal girl.

BOOKS

Tangara (YA F nov), OUP, 1960, rp Penguin, 1987, and Puffin, 1991.

CHEETHAM, Bob

SHORT STORIES

'The Mind Grabber', *Man*, Sept 1967; 'The Martians aren't Coming', *Man*, Apr 1968; 'The Antique Collector', *Man*, May 1968; 'What are Laws for, Anyway?', *Man*, June 1968.

CHILDER, Simon Ian is a pseudonym used by JOHN BROSINAN alone and in collaboration with LeRoy Kettle.

CINEMA

The sole memorable remark about Australian science fiction films is attributed to Ava Gardner. Shooting *On The Beach* in Melbourne in 1959, she was said to have commented that producer-director Stanley Kramer chose the perfect place to set the end of the world. Even an admission by Melbourne *Age* film critic Neil Jillett that he invented the line doesn't blunt its aptness.

In emphasising Australia's isolation, the quip localises the country's appeal to overseas science fiction film-makers and their audience. Distance lends enchantment; it also frees speculation. For

three centuries, foreign visionaries used Australia as a setting for satires on their own societies. For most of the twentieth century the popular writers of science fiction about Australia were foreigners.

Australian screenwriters showed little aptitude for science fiction: the most successful, Everett de Roche (who wrote the scripts for *Long Weekend*, *Patrick*, *Harlequin* and *Razorback*) was American. Many local producers misconceived science fiction as an adolescent interest and chose writers skilled in teenage themes; the result too often skimmed on science fiction's capacity to evoke wonder. An exception was Peter Carey. One of his stories, *Crabs*, became *Dead End Drive-In*. Carey also co-scripted *Until the End of the World* (1991), a rambling fable by German director Wim Wenders, with William Hurt and Solveig Dommartin spanning four continents in their quest for a machine that can make the blind see.

Like Werner Herzog in *Where the Green Ants Dream* (1984), Wenders celebrated an Australia that mostly existed in the European cultural imagination; a limitless desert, part prison colony, part Aboriginal reservation, part redneck backwater, part abandoned firing range but mostly toxic dump, roamed by a population of black visionaries and white criminals or crazies. British novelist Russell Hoban (*Turtle Diary*, *Fremder*) felt he had discovered in northern Tasmania the ideal setting for his post-nuclear war fable *Riddley Walker* and in George Miller the best director to make it. In the 1980s a British screenplay of J. G. Ballard's *High Rise*, set in a desolate urban landscape of crumbling apartment blocks and freeways, also went the rounds of Australian producers. That both books were set in England was regarded as irrelevant.

Producers, even as they eyed the profit potential of *Star Wars* and *Close Encounters of the Third Kind*, were reluctant to fund films in this notoriously expensive field. Some projects became legendary for longevity. Producer-director Michael Thornhill (*The FJ Holden*, *Between Wars*) promoted *Cosmic Greaser* for a decade in the 1980s without getting beyond a series of development grants. *Red Alert West* also took years. One American producer suggested moving it to Mexico and casting Arnold Schwarzenegger, with direction by Gil Brealey (*Annie's Coming Out*). The production in 1987 of Mark Rosenberg's and Rolf de Heer's *Incident at Raven's Gate* (formerly *The Bronte Invaders*) showed that while a durable property could survive, the odds against it were high.

In 1987, distributor Village Roadshow, in association with Dino de Laurentiis and Paramount, gambled on a buoyant market in cheap action films and an advantageous exchange rate to finance a studio near the Gold Coast, underwritten by a

low-interest \$75 million loan brokered by the Queensland Film Corporation. De Laurentiis acquired two science fiction scripts dog-eared from years on the international circuit: John Varley's *Leviathan*, described succinctly as 'Alien Under Water', and *Total Recall*, by Dan O'Bannon and Ronald Shusett, the fourteenth option, estimated *American Film* magazine, for this adaptation of Philip K. Dick's *I Can Dream It for You Wholesale*.

Set-building and model work were well advanced on *Total Recall* under director Bruce Beresford when the 1987 stock market crash and a Hollywood screenwriters' strike bankrupted de Laurentiis and forced Paramount to withdraw. *Total Recall* was scrapped, to be shot later by Paul Verhoeven in Mexico with Arnold Schwarzenegger. Village Roadshow found another co-venturer in Warner Brothers, and in 1989 the Queensland facility, expanded into the centrepiece of a theme park in the style of Universal Studios, opened for offshore productions. Examples were a reincarnation of the television series *Mission: Impossible* and the science fiction feature *Fortress* (1992).

Australian science fiction film in the 1990s suggests the 1980s writ large. Features such as *The Zone* (director John Tatoulis, 1996) have recycled the vision of Australia as a desert roamed by brigands and the occasional lawman. Simon Wincer, taking over from Joe Dante, exploited Queensland's jungles for *The Phantom* (1996), from Lee Falk's comic strip, and John Frankenheimer used them as a setting for his dismal version of Wells' *The Island of Doctor Moreau*, starring Marlon Brando. With the movies' future increasingly the province of computer animation, it seems unlikely that Australia will ever escape its role as a one-size-fits-all wilderness littered with ruined factories, out-of-control prison colonies and crazies, to which visiting film-makers can add fire-fights and car chases. Ironically for a form that has looked to a bright future, Australian science fiction film seems borne back into a parody of its past.

On The Beach, 1960, produced and directed by Stanley Kramer. It is a measure of the topicality and power of this adaptation of Nevil Shute's novel about a handful of nuclear war survivors awaiting a radiation cloud from the north that, as Kennedy and Khrushchev clashed over missiles in Cuba, Americans poured into Australia, convinced by Kramer that it was their last refuge.

Gregory Peck, Ava Gardner, Anthony Perkins, Fred Astaire and a mostly imported crew squeezed Australians out of the production, although John Meillon and others had small roles, and Eric Thompson, who had worked for MGM in Hollywood during the 1930s, designed some submarine interiors. With its musical variations on 'Waltzing

Matilda' and the English tone of its Australia, *On The Beach* may seem comic today, but its message can still disturb.

The Last Wave, 1977, directed by Peter Weir. Lawyer Richard Chamberlain, investigating an Aboriginal murder, discovers remnants of an earlier civilisation in catacombs under Sydney. This revelation coincides with the fulfilment of prophecies that a giant wave will engulf the world.

Weir's mysticism had full rein in this psychic thriller, foreshadowed in his 1974 *The Cars That Ate Paris*. Early versions of *The Last Wave's* script (finally credited to Weir, Tony Morphett and Petru Popescu) began with ancient races of people dragging rafts over the Australian desert, scenes that hinted at a scope that the completed film lacks. Unable to afford special effects, producers Hal and Jim McElroy used surfing film footage for the final disappointing image. But muddled plot and a fudged climax did not impair the film's eerie power.

Patrick, 1978, directed by Richard Franklin. Franklin's debt to Hitchcock is obvious in this Everett de Roche thriller about a supermind lurking in the body of a catatonic patient in a small country hospital. Working mostly in a single set, Franklin builds tension, discreetly employing special effects but using claustrophobic and eccentric playing (for example Robert Helpmann's dotty doctor) to win the audience.

Mad Max, 1979, directed by George Miller. George Miller (a medical practitioner) claimed *Mad Max* was a cautionary comment on unsafe driving, the victims of which he had too often been required to treat. But early short films, in particular *Violence in the Cinema Pt. 1*, reveal a relish for cinematic mayhem, stemming from a childhood of Saturday matinee film-going, a heritage shared with producer-collaborator Byron Kennedy.

Miller's script (with James McCausland) is a compendium of biker and revenge themes from the films of Roger Corman graduates, like Jonathan Demme and Dennis Hopper. Perceived by professional film-makers as a hobbyist, Miller lost more credibility with his decision to shoot *Mad Max* in wide-screen and in six-track sound and to fund it himself with money earned as a locum (with Kennedy driving the ambulance). Richard Franklin was among the first to glimpse the film's power. Invited for a look at the rough cut, he told Miller, 'You're going to be very rich one day'. Few prophecies in science fiction history have proved so accurate.

The Chain Reaction, 1981, directed by Ian Barry. Steve Bisley and Arna Maria Winchester stumble on a rural nuclear accident and are imprisoned by government operatives. Barry uses an abandoned shale oil plant for backgrounds and employs the

white radiation suits of the clean-up men to some effect—corner-cutting exercises familiar from scores of science fiction films. George Miller directed the second unit and is responsible (with stunt co-ordinator Max Aspin) for the spectacular car chases.

Turkey Shoot, 1982, directed by Brian Trenchard-Smith. Opponents of tax-break encouragement for investment in Australian film slated this futuristic drama (with imported stars Steven Railsback and Olivia Hussey) as an example of what such funding might encourage. In the Jon George and Neil Hicks script, 1995's dissident elements are confined in concentration camps and hunted for sport. Derivative of *Punishment Park* but lacking Peter Watkins' political or social message, *Turkey Shoot* was marginally redeemed by the direction of action specialist Trenchard-Smith.

Future Schlock, 1983, written, produced and directed by Barry Peak. A principal of the Valhalla repertory cinema group, Peak twice invested in low-budget science fiction films. *Future Schlock* postulated 'class wars' during which control of Australia passed to a repressive elite and its ruthless police, The Squad. Rebels, mostly young and punk, live in ghettos, subdued by a drugged water supply and exhausting their frustration in gang warfare. Lumberingly satirical (the nightclub where the hero and heroine perform is called Alvin's Hole, after *Alvin Purple*), *Future Schlock* dates badly.

Mad Max II (The Road Warrior), 1983, directed by George Miller. The most successful of all Australian science fiction films, sustained by Mel Gibson's sexuality and Miller's gleeful taste for violence. Max is a maimed shaman figure lifted almost intact from the work of anthropologist Joseph Campbell, whose theories about heroism and tribalism (taught to Miller by George Lucas) recur in the narrative. Largely uncredited but important was the contribution of producer Byron Kennedy, Miller's gadgeteering partner, to the marketing. As *The Road Warrior*, *Mad Max II* swept the United States, creating a sub-genre of tribal car fantasies that flourishes still.

Razorback, 1984, directed by Russell Mulcahy. It must have seemed a good idea to lure rock clip director Mulcahy back to Australia for his first feature, a *Jaws*-with-pigs adapted by Everett de Roche from Peter Brennan's novel and set in the Australian outback. Unfortunately Mulcahy's florid visual style, ideal for Elton John and Duran Duran, was unsuited to narrative. United States television actor Gregory Harrison was ineffectual, the giant pig failed to convince, and honours went mainly to cinematographer Dean Semler (*Mad Max II*) whose taste for dust and smoke imposed much-needed atmosphere.

Mad Max Beyond Thunderdome, 1985, directed by George Miller and George Ogilvie. The least successful of the *Mad Max* trilogy lacked the spaciousness and violence of *Mad Max II* and betrayed the uncertainty that followed Byron Kennedy's premature death. Stage director Ogilvie handled performances, leaving Miller to concentrate on the story of a tribe of feral children, a leftover from the preliminary Kennedy–Miller treatment for *Mad Max II*. The film prefigured *The Witches of Eastwick*, showing Miller moving away from the comic-book action of George Lucas towards Steven Spielberg baroque. Scenes in Bartertown (ruled by the extravagant Tina Turner) and the Thunderdome, where gladiators fight while suspended on bungee cords, lie somewhere between rock clip and circus sideshow, although the final chase shows Miller at his most electric.

Starship, 1985, directed by Roger Christian. The mining planet and penal colony setting of this script (by Roger Christian and Matthew Jacobs), originally called *2084*, no doubt suggested Australia as a location for the first feature *Star Wars* set dresser and *Alien* set designer Christian, who shot his story of convict rebellion in an abandoned suburban iron foundry, the dry-docked ore carrier *Iron Duke* and bleak areas around Mount Newman in Western Australia. The influence of *Star Wars* shows in the desert setting and in the main characters, an escapee from military dictatorship and his android companion. Never given a cinema release in Australia, the film, its original title restored (the only starship is a wreck that flies briefly at the end) was issued as a video.

The Time Guardian, 1987, directed by Brian Hannant and co-written by Hannant and John Baxter. Man-from-the-future Tom Burlinson and offsider Carrie Fisher join local girl Nikki Coghill to prepare for a time-travelling city (captained by Dean Stockwell), which is about to put down in outback South Australia. Pursuing the city is a tribe of cyborgs called the Jen-Diki, descendants of a labour union hungry for class revenge. An over-ambitious effort by first-time director Hannant was further compromised by conflicts leading to the resignation of his co-writer and Hannant's own sacking; shooting was completed by the editor. The film did extremely well on video in the United States.

Dead End Drive-In, 1987, directed by Brian Trenchard-Smith. An action adventure adapted from Peter Carey's story *Crabs* and memorable for its climactic car jump, in which the hero escapes from the drive-in cinema where he and his friends are imprisoned by blasting a four-wheel-drive vehicle over the fence. The jump was a world record; the film made less of a mark.

As Time Goes By, 1988, written, produced and directed by Barry Peak. Peak's second feature was a major improvement on *Future Schlock*. A facetious exercise in the gymnastics of time travel, it sends the hero (Nique Needles) to central Australia to keep an appointment with a time-jumper (Max Gillies). Harried by a pathological grazier and his heavies, Needles finally meets Gillies, whose vehicle resembles a 1940s cocktail bar, and who communicates mostly in quotes from old movies. *As Time Goes By* collapses under improbabilities that, although acceptable—even demanded—in time-travel fiction, are death to cinema.

Incident at Raven's Gate, 1987, co-written and directed by Rolf de Heer. This slow-paced and atmospheric thriller by Dutch-born de Heer foreshadowed *The X-Files* in its use of poltergeist phenomena (dead birds raining from the sky, waterholes drying up, animals turning on man) to presage an alien landing in a small South Australian town. Too discursive to attract a theatrical distributor, the film went direct to video.

Spirits of the Air, Gremlins of the Clouds, 1988, written, co-produced and directed by Alex Proyas. Proyas, one of the most imaginatively visual directors of rock clips and short films in the 1980s, made his feature debut with this tale of a black-clad fugitive, known simply as 'The Norm', who staggers out of the desert to shelter in the lonely homestead of crippled Felix and his sister Betty. Where *Mad Max's* allegiance was to the road, The Norm's is to the sky, and he persuades his rescuers to help him build a light-weight escape plane. Proyas' skill attracted the attention of Hollywood, leading to big-budget productions such as *The Crow*.

The Salute of the Juggler, 1989, written and directed by David Webb Peoples. An underrated science fiction adventure by the writer of *Blade Runner* and *Unforgiven*, this film traded in the same coin as *Mad Max II*. While the rich live in underground towns, the deserts are prowled by adventurers such as Sallow (Rutger Hauer) and Kidda (Joan Chen) whose only hope of improving their lot is The Game, a variation on rugby played with a dog's skull. Among the few local actors in the cast, Hugh Keays-Byrne is fruitily evil as Lord Vile, leader of The League, the body that manages the Red City.

Fortress, 1992, directed by Stuart Gordon. American horror director Gordon (also director of *Re-Animator* and *From Beyond*) made a workmanlike job of this tale. An American couple (Loryn Locklin, Christopher Lambert) in a repressive future (everyone is bar-coded) is jailed for trying to have one child beyond the legal limit. The real star is the prison, a privatised under-

ground complex ruled by tormented warden Poe (Kurtwood Smith) who falls for Locklin. Vernon Wells (the villain Wez in *Mad Max II*) is the crazed, tattooed con, but other Australian involvement is minor. This was successful enough for a sequel.

Body Melt, 1993, directed by Philip Brophy. This horror fantasy by director, writer, composer and co-sound designer Brophy used familiar elements of Australian science fiction: a polluted factory site, outback desolation, Big Brother regime. A cast drawn largely from television drama ends up, in the words of one critic, as 'slime-soaked, oozing, bloodied corpses, exploding penises, slashed wombs, mutating flesh and other disturbed body parts'.

Epsilon, 1995, written and directed by Rolf de Heer. This Australian and Italian co-production, with a tiny cast of European and Australian unknowns and supported by digital visual effects, attempted to push Australian science fiction film beyond parochial concerns. Its star-voyaging heroine falls to Earth near the outback camp of an Australian loner and the two forge a relationship. There is a refreshing absence of bikers, prisons, pollution and urban decay, but the narrative is languid and disconnected.

Zone 39, 1996, directed by John Tatoulis. This cheap future adventure is set on a salt lake near the old rocket test site at Woomera. Two guards (Peter Phelps and Jeff Kovsky), on opposite sides of rival power blocs, make common cause to warn the world of contamination. Phelps' ability to communicate with his dead wife in drugged fantasies recalls Andrei Tarkovsky and *Solaris*.

Power Rangers: The Movie, 1996, directed by Bryan Spicer. Transplanted productions such as this one typified the market-driven science fiction films of the late 1990s. As easily shot in Canada or Taiwan as Australia, this live-action version of a popular children's television series was filmed around Sydney, with special effects created in the United States. Paul Freeman (Belloq in *Raiders of the Lost Ark*) played the role of the villain Ivan Ooze. [JB]

CLARK, J(ohn) E(dward)

SHORT STORIES

'Emily, My Emily', *The Altered I*, Harding, Norstrilia, 1976, rp Berkley Windhover, NY, 1978; 'It's Not Too Late', *The Altered I*, Harding, Norstrilia, 1976, rp Berkley Windhover, NY, 1978; 'Lonely are the Only Ones', *The Altered I*, Harding, Norstrilia, 1976, rp Berkley Windhover, NY, 1978; 'Chocolate Sundae Heist', *Alien Worlds*, Collins, Void Publications, 1979.

CLARK, Margaret (1943–) was born in Geelong, Victoria, and has lived there for most of her life. Previously a teacher, a university lecturer and

a counsellor for the Geelong Centre for Alcohol and Drug Dependence, Margaret, a prolific and energetic author, now writes full-time.

After a string of books examining social issues such as eating disorders, self image, mental illness and life on the streets (all written with the Clark trademark: fast pace, sense of humour and light touch), in 1994 Margaret began to write horror stories for her *Hair-Raisers* series, published by Random House. Having noticed the popularity of the American writer R. L. Stine, and other overseas writers in this genre, Margaret felt that Australian kids deserved their own stories. She adopted the pseudonym Lee Striker (so her books would be shelved next to Stine's) and began captivating young readers with titles such as *Revenge of the Vampire Librarian* and *Teacher Torture*.

Web Watchers, published in 1997, saw a shift from a realist to a cyberspace setting. Two earthling children are chosen to protect the World Wide Web against the dangers of the Evil Ones, whose aim is to rule the universe by controlling all communication. Scientific experiments involving humans, panthers and genetic engineering feature in the story 'Out of Control' in the *Deadly Friends* collection.

BOOKS

Ghost on Toast, Random House, 1994; *Brain Drain*, HarperCollins, 1997; *Web Watchers*, Random House, 1997.

As Lee Striker: *Evil at Camp Star*, Random House, 1994; *The House of the Living Dead*, Random House, 1994; *Dead Kids Tell No Tales*, Random House, 1995; *Revenge of the Vampire Librarian*, Random House, 1995; *Bat Attack*, Random House, 1996; *Bite Your Head Off*, Random House, 1996; *Body Parts*, Random House, 1996; *Humans for Breakfast*, Random House, 1996; *Teacher Torture*, Random House, 1996; *Brain Drain* (Shivers #1), HarperCollins, 1997; *Curse of the Mummy*, Random House, 1997; *Murder on the Ghoul Bus*, Random House, 1997.

SHORT STORIES

'Out of Control', *Deadly Friends*, Random House, 1997.

CLARK, Mavis Thorpe (1912–) is a highly respected children's writer. Clark was born in Melbourne and educated at Methodist Ladies College but travelled widely in outback Australia where many of her novels are set. Clark's first full-length book was published when she was eighteen and she has been writing ever since. Both the characters and settings in Clark's books have a strong sense of authenticity and are distinctly Australian. She is probably best known for *The Min-Min*, which won a Children's Book Council of Australia Book of the Year Award in 1967. Only

one of Clark's books is identifiably science fiction, although *The Min-Min* is named after the eerie ghost lights sometimes seen in the outback. *A Stranger Came to the Mine* is about an alien who is stranded on Earth and must extract a source of fuel from an opal mine in order to return home.

BOOKS

A Stranger Came to the Mine (YA SF nov), Hutchinson, 1980, rp Ashton Scholastic, 1982.

SHORT STORIES

The Haunted Hills', *A Handful of Ghosts*, Wilson, Hodder & Stoughton, 1978.

CLARKE, Judith (Anne) (1943–) was born in Sydney and obtained a BA(Hons) at the University of New South Wales and an MA(Hons) at the Australian National University. She now lives in suburban Melbourne. Clarke's second book was a collection of highly regarded supernatural fantasy stories, most of which have a dark twist or a sting in the tail. Her novels are non-science fiction and unfortunately Clarke has written only one other genre story, 'Scared Stiff', which she regards as one of her favourite short stories.

BOOKS

The Boy on the Lake (YA F & H coll), UQP, 1989.

SHORT STORIES

'The Cuckoo Bird', 'Cat on the Gatepost', 'The Boy on the Lake', 'The Torment of Mr Gully', 'Last Strawberries', 'The Dripping Tap', 'The Shutter', 'Mr Pepper', '15 Globe Street, Tarella', 'Aunty Maidie's Starving', 'Disraeli': *The Boy on the Lake*, UQP, 1989; 'Scared Stiff', *Brief Encounters*, Wilson, UQP, 1992.

CLAYTON, Sandra (1951–)

BOOKS

The Tiger in His Pocket (jr F nov), Allen & Unwin, 1994.

CLEARY, Jon (Stephen) (1917–) was born in Sydney. He left school at fifteen and worked in a variety of jobs before he served in the army in New Guinea and the Middle East during World War II. Cleary became a full-time writer after the war and has since written more than forty books. He is highly regarded as a writer of popular thriller and adventure novels. Several of his books have been filmed, including *You Can't See Round Corners* and *The Sundowners*.

BOOKS

A Flight of Chariots (marginal SF nov), Collins, Lond, 1963.

CLOSE, Elizabeth

EDITOR

Nexus (SF & F mag), 1 issue, 1980.

COBURN, Anthony (1927–1977)

BOOKS

Gargantua (SF nov), Futura, UK, 1977.

COHEN, Bernard (1963–) lives in Katoomba in the Blue Mountains. He is the author of two mainstream novels, *Tourism* (Picador, 1992) and *Blindman's Hat* (Allen & Unwin, 1997) for which he won the *Australian/Vogel* Award. In 1997 Cohen was named as one of the *Sydney Morning Herald's* Ten Best Young Australian Novelists.

BOOKS

Snowdome (SF nov), Allen & Unwin, 1998.

COLLAS, 'Phil' (Felix) (Edward) (1907–1989)

BOOKS

'The Inner Domain', *Amazing*, Oct 1935, rp in bk form, Graham Stone Press, 1989.

COLLINS, Paul (1954–) was born in England, raised in New Zealand and moved to Australia in 1972. Collins' first published work was the western novel *Hot Lead—Cold Sweat* (1975). That same year, in order to support himself so that he could write, Collins launched *Void* magazine, the first professional science fiction magazine Australia had seen since the demise of the joint Australian and British production *Vision of Tomorrow*. Collins edited and published five issues of *Void* between August 1975 and March 1977, and while it only covered costs, *Void* was instrumental in encouraging lapsed writers Wynne Whiteford and Jack Wodhams to take up writing again, as well as encouraging a new generation of science fiction writers and readers.

In 1978 Collins moved from magazine to book publishing, initially with the Worlds original anthology series, but later with a series of original Australian science fiction and fantasy novels. In 1981 Collins was joined by his partner Rowena Cory who painted many of the covers for their books, and Cory and Collins went on to publish fourteen Australian science fiction and fantasy books by such authors as Wynne Whiteford, A. Bertram Chandler, Jack Wodhams, Keith Taylor, Russell Blackford and David Lake. With the posthumous publication of Chandler's novel *The Wild Ones*, however, Collins decided that publishing was interfering with his own writing and he closed the business. Collins pioneered the publishing of adult heroic fantasy in Australia and did much to raise the profile of Australian genre writing. Many of the books and stories he published have been republished overseas.

He sold his first professional fantasy story in 1977 to the United States magazine *Weirdbook* and

by 1980 he had sold another eleven stories to magazines and books in Australia and overseas. Since then Collins has sold over a hundred stories, including collaborations with many other Australian writers, among them Leanne Frahm, Trevor Donohue, Rick Kennett, Sean McMullen and Jack Wodhams. Collins has a black belt in both Tae Kwon Do and Ju Jitsu, experience he puts to good use in his recent, fast-paced cyber-oriented tales, which have culminated in the cyberpunk novel *Cyberskin*. His stories have sold to a wide variety of mainstream and genre magazines. The best of his work has been collected in *The Government in Exile*.

Collins returned to editing in 1994 to compile *Metaworlds*, an anthology of Australia's best recent science fiction, for Penguin Books. This was followed by *Strange Fruit*, an anthology of dark fantasy tales with a literary bent. About this time Collins began to develop an interest in young adult literature, in terms of both his writing and editing. Angus & Robertson published his children's fantasy novel *The Wizard's Torment*, which was likened by Sophie Masson (*Reading Time*, May 1996) to the classic fantasies *The Worm Ouroboros* and *The Well at the World's End*. It has since been selected by the New South Wales Department of School Education for their Bookshelf List. Meanwhile, Collins compiled the young adult anthology *Dream Weavers* for Penguin, the first original Australian heroic fantasy anthology, which sold a third of its print run before it was released. This was followed by a similar book called *Fantastic Worlds* and the Shivers series of children's horror novels from HarperCollins. Collins has also written under the name Marilyn Fate and he and Sean McMullen have both used the pseudonym Roger Wilcox. [MC]

EDITOR

Void (SF & F mag), issues 1–5, 1975–77; *Envisaged Worlds* (SF & F anth), Void Publications, 1978; *Other Worlds* (SF & F anth), Void Publications, 1978; *Alien Worlds* (SF & F anth), Void Publications, 1979; *Amazing/Fantastic* (SF & F mag), Guest Ed, Nov 1980; *Distant Worlds* (SF & F anth), Cory & Collins, 1981; *Omega Science Digest* (SF mag), Consultant Ed, 1981; *SF aus Australien* (SF & F anth, ed with Wilfert), Goldmann Verlag, Germany, 1982; *Frontier Worlds* (SF & F anth), Cory & Collins, 1983; *Metaworlds* (SF & F anth), Penguin, 1994; *Strange Fruit* (H & F anth), Penguin, 1995; *Dream Weavers* (YA F anth), Penguin, 1996; *Shivers* (jr H nov ser), HarperCollins, 1997; *Fantastic Worlds* (jr F anth), HarperCollins, 1998; *The MUP Encyclopaedia of Australian Science Fiction and Fantasy*, Melbourne University Press, 1998; *Spinouts!* 1–15 (with Meredith Costain, jr SF, F & H anths), Addison Wesley Longman, forthcoming.

BOOKS

The Government in Exile (SF coll), Sumeria Press, 1994 (released Feb 1995); *The Wizard's Torment* (jr F nov), HarperCollins, 1995; *Selling Your Fiction & Poetry Made Easy* (non-fiction), TAFE Publications of WA, 1996–97 (3 edns); *The Hyper Kid* (jr mainstream nov), Addison Wesley Longman, 1997; *Old Bones* (jr H nov), HarperCollins, 1997; *Spaced Out!* (with Meredith Costain, jr SF nov), Macmillan Education, 1997; *Cyberskin* (SF nov), Heyne Verlag, Germany, 1998; *Rude Cars* (jr mainstream nov), Macmillan Education, 1998; *The Shadow Factory* (jr H nov), Macmillan Education, 1998; *Tricking* (jr nov), Addison Wesley Longman, 1998.

SFIORT STORIES

'The Test', *Weirdbook* 12, 1977; 'The Time Spinners' (as Marilyn Fate), *Enigma* V8/2, 1977; 'Four Against the East', *Other Worlds*, Collins, Void Publications, 1978; 'Sherra of Normansk', *Weirdbook* 13, 1978; 'Witch of Normansk', *Envisaged Worlds*, Collins, Void Publications, 1978; 'The Wizard's Dilemma', *The Cygnus Chronicler* 2, 1978; 'Aftermath', *CruX* 1, Sept 1979; 'A Misunderstanding' (as Marilyn Fate), *CruX* 2, 1979; 'Space Blues' (pts 1–5), *CruX*, 1979–81; 'Coochie Coochie Coo', *Alien Worlds*, Collins, Void Publications, 1979; 'New Age', *Diversifier*, 1979; 'A Home for the Aged' (as Marilyn Fate), *Futuristic Tales* 2, Dec 1980; 'Mistaken Identity' (as Marilyn Fate), *CruX* 4, 1980; 'Lone Briton: Leofox' (as Marilyn Fate), 'In the Land of the Harsh Light', *Nexus* 1, 1980; 'A Walk on the Wild Side', *Ad Astra*, V3/13, 1980, rp in *The Cygnus Chronicler*, Dec, 1980; 'Beyond Our Shores, a Colony' (with Leanne Frahm), *Distant Worlds*, Collins, Cory and Collins, 1981; 'Genesis' (with Guy N. Smith), *PM*, 1981; 'Unnamed' (with Trevor Donohue), *PM*, 1981, rp in *Fantasy Tales* V13/7, 1991, rp as 'Journey into Limbo', *The Nightmare Factory*, Dark Image Press, 1994; 'Mindless State', *The Cygnus Chronicler*, Mar 1981; 'Maddy and Big Rat' (as Marilyn Fate), *Futuristic Tales* 3, 1981; 'A Collaboration of Sorts' (as Marilyn Fate), *Breakout* V1/3, 1981; 'Fine Ambassadors' (as Marilyn Fate), *Australian Futuristic Science* 5, 1982; 'Friend In Need', *Fantasy Book*, Feb 1982; 'Suburban Walk' (rewrite of 'A Walk on the Wild Side'), *Paper Children*, Darling Downs Press, 1982, rp in *SF aus Australien*, Collins & Wilfert, Goldmann Verlag, Germany, 1982, rp as 'Weesechosek, "A Good Place to Live"' in *The Government in Exile*, Sumeria, 1994; 'Playing It Dumb' (with Trevor Donohue), *Fantasy Book*, Feb 1983; 'Exit The Phantoms' (with Trevor Donohue), *Omega*, Mar/Apr 1983, rp as 'The Phantasms' Exodus', *Moonscape* V1/1, 1983, and as 'Big Foot's Last Stand', *The Picture* 45, July 1989, and as 'Phantasm I', *The Nightmare Factory*, Dark Image Press, 1994, and as 'Flight of the Phantoms',

Midnight Journeys, Dee/Allen, Ozark Triangle Press, 1995; 'Fairy Good', *The Australian Horror and Fantasy Magazine* 1, 1983; 'The Getaway Star', *Frontier Worlds*, Collins, Cory & Collins, 1983, rp in *Glass Reptile Breakout*, Ikin, Centre for Studies in Australian Literature, Univ of WA, 1990, and *The Government in Exile*, Sumeria, 1994; 'Isle of Mona', *Weirdbook* 18, 1983; 'The People's Almanac', *The Cygnus Chronicler*, June 1983; 'The Government in Exile', *Urban Fantasies*, King & Blackford, Ebony, 1985, rp in *The Government in Exile*, Sumeria, 1994; 'Hard Rain's Gonna Fall' (with Trevor Donohue), *Infinity Cubed*, 1985; 'Knickers', *Matilda* 3, May 1985; 'Kool Running', *Omega*, Mar/Apr 1985, rp in *SF International* 1, Jan/Feb 1987, and *The Government in Exile*, Sumeria, 1994; 'The Nightmare Man', *Omega*, May/June, 1985, rp in *The Government in Exile*, Sumeria, 1994; 'Timothy's Happiness is Second to None', *The Australian Horror and Fantasy Magazine*, 1985; 'Ein Richtiger Mann', *Gym*, Germany, 1986, rp as 'The Real Man' in *Bodybuilding Monthly*, May 1986, and *Oz-wide Tales*, V2, Nov 1992, and *The Government in Exile*, Sumeria, 1994; 'The House That Liked People', *A Bundle of Yarns*, Kavanagh, OUP, 1986; 'Time! Sang Fate' (with Sean McMullen), *Aphelion* 2, 1986; 'Tomorrow's Dream', *Starkindler* 4, 1986; 'Waltz of the Flowers' (with Trevor Donohue), *Aphelion* 5, 1987; 'Faking It', *St Kilda Anthology* 2, 1988; 'We, the Sperm Donors', *True Blue* 4, July/Aug 1988; 'Me on the Outskirts', *True Blue* 6, 1989; 'The Body Aliens Strike Back' (with Trevor Donohue), *The Picture*, Nov 1989, rp as 'Phantasm II', *The Nightmare Factory*, Dark Image Press, 1994; 'At The Focus' (rewrite of 'Time! Sang Fate', with Sean McMullen), *Eidolon* 3, 1990, rp in *The Government in Exile*, Sumeria, 1994; 'One Day Soon', *Aurealis* 2, 1990, rp in *Aurealis: The Collector's Edition 1992*, and in *The Government in Exile*, Sumeria, 1994; 'The Witch Queen', *True Blue*, 1990; 'The Vampire Hormones' (with Roger Wilcox), 'Julia's Graveyard', *Interstater*, Jan/Feb 1991; 'A Thirst for Blood', *Interstater*, Mar 1991; 'Up On Downtime' (with Roger Wilcox, non-SF), *Interstater*, Mar 1991; 'The Child Machine', *Interstater*, June 1991; 'Rigged To Please' (with Roger Wilcox), *Interstater* 12, July 1991; 'Calloway', *Oz-wide Tales*, Dec 1991; 'Octopussed Off!' (with Trevor Donohue), *The Picture* (n.d., au not credited), rp as 'Tentacles', *The Nightmare Factory*, Dark Image Press, 1994; 'Mother Love' (pt 1), *Truckin' Life*, V14/6, 1991; 'Mother Love' (pt 2), *Truckin' Life*, V14/7, 1991, rp as 'Whatever Happened To ...' in *Unspeakeable Crimes*, Markidis, Galley Press Publishing, 1996; 'The Carnies', *Syzygy*, 1991; 'The Road to Tiger Park' (pt 1, with Trevor Donohue), *Interstater*, May 1991; 'The Road to Tiger Park' (pt 2, with Trevor

Donohue), *Interstater*, July 1991; 'Cyberloid', *Australian PC User*, July 1992, rp as 'The Double Take', *The Government in Exile*, Sumeria, 1994; 'Supremacist' (with Damien Jones), *REVELation* 9, 1994, rp in *The Government in Exile*, Sumeria, 1994; 'Cybercide' (with Roger Wilcox), *The Government in Exile*, Sumeria, 1994, rp in *REVELation* 11, 1995; 'The Flick Went That-Away', *Alien Shores*, McNamara & Winch, Aphelion, 1994, rp in *Magnetic Rim* 1, 1994; 'For Hell the Tapestry Tolls', 'The Gifted' (with Jack Wodhams), 'Myth', 'Sleight of Mind' (with Jack Wodhams): *The Government in Exile*, Sumeria, 1994; 'Tangerine Dreams', *The Government in Exile*, Sumeria, 1994, rp in *REVELation* 13, 1995; 'The Waking Earth', *Magnetic Rim* 1, 1994, rp in *The Government in Exile*, Sumeria, 1994; 'The Wired Kid', *Metaworlds*, Collins, Penguin, 1994; 'Dream Weaver' (with Howard Goldsmith), *Dream Weavers*, Collins, Penguin 1996, rp in *Mainstream English Book 3*, Fitzgerald/Meek/Williams, Macmillan Education, 1998; 'The Weakest Link' (with Roger Wilcox), *Dream Weavers*, Collins, Penguin 1996; 'Decoy' (with Roger Wilcox), *Futurist* 2, Aug 1996; 'Summer Zone' (with Steven Stanley), *Futurist* 3, 1996; 'The Willcroft Inheritance' (with Rick Kennett), *Gothic Ghosts*, Grant, Tor Books, 1997; 'The Wizard's Torment' (exts), *NSW School Magazine*, 1997; 'Wizard Trouble', *Fantastic Worlds*, Collins, HarperCollins, 1998; 'Wired Dreaming', *Dreaming Down Under*, Dann/Webb, HarperCollins, 1998; 'At the End of the World', *Pursuit* 2, 1998.

COMICS

The comic has always had the reputation of being the *enfant terrible* of the science fiction and fantasy world. The boundaries of reality are pushed to the limits by the fact that characters wear gaudy costumes, speak in juvenile dialogue and are too pure or too evil. While science fiction was concerned with establishing its validity among a general public cautious of scientific advancement (even afraid of it), comics are seen as not helping matters when their evocation of hero and villain are at the moral level of a fairy-tale.

Yet Australian comics, like the United States comics from which they draw their inspiration, have done science fiction far more good than harm. They have visualised prose science fiction and fantasy concepts and disseminated them among a young reading population that, attuned to the possibilities of 'what if?' from an early age, are the fan base and creative force of future science fiction and fantasy.

Comics are easy to read. The characters are larger than life. The concepts are visualised for the reader by the artist as well as being communicated through words by the writer, and so the ideas leap

into the reader's mind and tend to stay there. Science fiction fans know of Philip Wylie's seminal 1930 novel *Gladiator* and its protagonist Hugo Danner and his awesome strength. A few years later the central theme of *Gladiator*, and even some of its dialogue, were 'borrowed' by a comics writer and his artist partner and marketed to the world as *Superman*. It is obvious, however, which character the general public recognises more readily, Hugo Danner or Clark Kent.

United States comic books began in the early twentieth century by reprinting popular newspaper comic strips, for example *The Yellow Kid*, in single volumes before creating new characters. The Australian industry began by reprinting these United States comics. Comic books were introduced here in the 1930s, the range growing over the next twenty years to be extremely comprehensive.

In these early pre-supethero days the science fiction genre was typified by reprints of the Dick Calkins and Phil Nowlan *Buck Rogers* strip. The strip's eye-catching visuals would have impressed the young audiences of the day, who could now read a permanent collection of their hero's adventures as well as seeing him in action in silver screen serials.

Among other popular science fiction reprint packages that appeared over the next five years were *Super Comic Strip* with *Speed Gordon* (*Flash Gordon*) and *Planet Comics*. On the edge of the science fiction genre were *Secret Agent X9* and *Secret X5*, who employed scientific devices to fight crime. And with the arrival of the superhero originally conceptualised by Wylie, a huge range of impressively powered characters, epitomised by *Superman* and its derivatives, leapt over tall buildings in a single bound and into the imaginations of young readers.

A combination of factors led to the shift from a reprint-based local industry to the creation of original characters. Reprinting United States titles had been an unqualified financial success, so creating new material locally was the obvious next step.

Linked with this was the ravenous appetite of Australian children for these low-priced packages (*Phantom Adventures*, for example, was a hundred pages for sixpence). Logistically it was easier to work with artists and writers in the same city as the publisher than to wait for material to arrive by boat from the United States. Finally, companies realised that there was much talent working under their very noses in minor tasks such as drawing new covers for reprint books or touching up the art (re-delineating a panel here and there). And so an indigenous comics industry was built on the foundations of the reprint industry.

Riding the wave of superheroes spawned in the United States, Australian writers and artists developed their own particular slants on characters who fought ever-present, world-threatening evil with extraordinary powers yet, like Clark Kent, managed to hold down a day job at the same time.

Local creators often employed far more overt science fiction content than their United States colleagues as they put their own stamp on prose science fiction concepts. This generation, born around the 1920s, began their careers just after World War II and so their characters did not for the main part fight the Nazi menace with the Allies as did United States World War II superheroes such as Captain America. Local creators sought to make their work stand out in other ways and science fiction was a thrilling, easily accessible way to do this.

Representative of these titles was John Delaney's *Dr. Darbil* (1945). Delaney adopted a classic futuristic style as characters in boots and jumpsuits strolled purposefully through megalopoli or raced along suspended superhighways between vast buildings. The original story by writer-artist Norm Rice dealt with a sphere that was reduced in size so that the explorers in it could investigate their local world. Delaney saw the story's potential: the travellers became explorers of a highly developed Fritz Langian civilisation where everything is more advanced except human emotions. The explorers are seen as a threat to the status quo, which is ironic as the people of the new civilisation are so technologically superior to the explorers.

About the same time, Stanley Pitt was producing his early strips. The first was *Dr. Vulcan, Maker of Monsters*, a tale clearly derived from the Universal Pictures version of Mary Shelley's *Frankenstein*, to the point where Dr. Vulcan's creations have bolts protruding from their necks. Concurrently Pitt was developing *Universal Conquest*, a far more science fiction-oriented comic book in which the human Nelson, with his alien allies Semoc and Dr. Katan, lead an uprising in the city of Vorno against the evil emperor Kaan. The similarity to *Flash Gordon* is very evident.

These titles are significant in the history of Australian comics because they typified the local attitude: they may have been almost clones of American situations but they had a level of characterisation and a freshness about the writing that the source material often lacked. And the creators were very aware of the visual component of their comics, leading to a crisp style of drawing that still makes these books appealing today.

By 1948 the Australian industry was fully involved in mass-producing its superheroes. Unlike Wylie's Hugo Danner, however, whose nobility

was destroyed because of the fear of non-super-powered humans, our superheroes were embraced by their comic-book societies to become our guardians and protectors.

Earlier creators such as Delaney, Pitt and Frank Ashley led the way for a new group of writers and artists, chief among them being Paul Wheelahan, Len Lawson, Albert De Vine and John Dixon. Among many airborne but non-superpowered heroes such as the ones in *Tim Valour* and *Sgt Dean Butler of the International Flying Police*, characters who were physically different stood out. *The Crimson Comet* made its debut in 1948 with art by Australian perennial Dixon. The Comet's crimson uniform, and enormous wings that he had had almost since birth, made a great impression on the comic readers of the era (almost exclusively children), having much of the fantasy appeal of such American superheroes as *Hawkman*. A blend of science fiction and fantasy, with a liberal dose of suspension of disbelief, meant that no reader even thought to question how the Comet hid his huge wings beneath a suit and overcoat when in civilian guise. But then, readers were not reading to be critical, only for enjoyment and escape.

The Crimson Comet continued for almost a hundred issues. Influenced by the Korean War, Dixon updated all the aircraft to jet planes (which suited his sleek, clean art) and suddenly the Comet was even more super, racing the latest aircraft designs and shooting more accurately with his single sidearm than a squadron of jet fighters. Coupled with Dixon's perceptive panel-to-panel layouts and the well-defined look he gave the main characters and settings, *The Crimson Comet* represents a pinnacle in Australian comics during what is referred to as the medium's Golden Age, which stretched from 1941 to about 1954.

The Comet was not the only character to battle evil in those days. Probably the most popular Superman-derivative Australian hero, *Captain Atom*, also began his career in 1948. This monthly book survived almost ten years, with Arthur Mather drawing the first dozen issues then taking on the scripting as well when the book reverted to black-and-white art, and writing it until cancellation in the late 1950s.

The influence of science fiction and fantasy was subtle but widespread in comics, as seen in the technology created in titles such as *Captain Strato*. The modern reader's perception is that comics of this era were most concerned with showing technology as both threatening and beneficial. So while prose science fiction dealt with numerous variations on the post-atomic war theme and United States comics followed a similar track, Australian books perceptively demonstrated that

it was not the technology that was good or bad but the use it was put to by the characters. Once more it was human morality that dictated our actions, as they had almost thirty years before in *Gladiator*.

By 1960 the Australian comic-book industry was shutting down. The United States industry had suffered a Congressional Committee in the mid-1950s investigating claims of child delinquency resulting from graphic violence in comics. Self-censorship crushed the industry's creative spirit. The industry here started to feel the pressure, superheroes (who had been dwindling in number and variety) fell even further out of favour and Australian publishers found themselves losing readers here just as United States publishers had. Australian superheroes lost ground to teenage love stories, cute animal antics and the ever-present United States reprints.

Little local material was now being produced. By the early 1970s an interesting title would emerge occasionally, such as those published by Gerald Carr, which featured vampire and superhero tales. A concerted effort by Newton Publishing to reprint the American company Marvel Comics' early titles, such as *The Amazing Spider-Man* and *The Incredible Hulk*, a secondary effect of which would have been to kick-start the local industry, met with great initial success but soon collapsed when the company over-extended itself.

In the area of newspaper strips, notoriously inflexible when it came to science fiction and fantasy, artist-writer Roger Fletcher was finding much success with his Conanesque *Torkan* and later the science fiction heroine *Staria*.

The year 1979 saw the publication of John Ryan's groundbreaking and very successful book *Panel By Panel*, a history of Australian comics. Ryan was the country's best known collector and student of comics and his treatment of them as a serious art form led many fans to shed their feelings of isolation and see themselves as part of a long line of local creators stretching back fifty years.

As these fans focused their creativity, joined forces and began publication of limited runs of their own titles, the scene was set for renewed activity.

In increasing numbers during the 1980s, Australian comic books began to appear in newsagents and the emerging comics specialty shops as fans turned to self-publishing. The books were mostly anthology titles, invariably black-and-white and showed a heavy science fiction influence initially in the superhero stories (once more the mainstay of the medium) but later in straight science fiction stories of interplanetary explorers and alien invasions. Among the most noteworthy early titles

were *Cyclone!*, *Reverie* and *Inkspots*, to be later joined by the innovative (some would say obscene) *Phantastique*, a short-lived comic once condemned by a Member of the New South Wales Parliament.

Several factors emerged from this renaissance. Firstly, Australia no longer had a comic-book industry so much as a loose collection of fans and creators who printed their own books. Secondly, as older teenagers or people in their early twenties, their work possessed a maturity that appealed to older readers, with more realistic dialogue, recognisable settings such as Sydney or Melbourne, the emergence of the superpowered female as the story's focus, and characters who had convincing motivations for their actions. Finally, because each book was self-published and a part-time project, regular output from any single title was rare and a nominally monthly comic might print only two issues a year.

The science fiction focus was still present, however. The older reader expected and received logic in the stories, with advances in science mirrored in the workings of the hero's stealth aircraft or the micro-electronic mesh of his combat armour. By the early 1990s science fiction dominated to an even greater degree. The contents of *Issue One 2* demonstrates this: all four tales are set in the future, either in a radically altered Sydney or in space.

This period also saw the rise of the anthropomorphic character. Earlier, Mickey Mouse animals had been given human qualities such as speech, but now uniquely Australian characters such as Cyberswine ('Half machine, half policeman, all pig!'), Flash Domingo the gun-carrying platypus and Army Dillo appeared, combining science fiction with humour. Variety became the hallmark of Australian comics as the hero could be a woman, a man, or not human at all.

With the continued influence of science fiction and fantasy in comics, their future in the medium is secure. In any month up to six local titles may appear, their contents being at least partly science fiction, whether they are futuristic limited series such as *Earth* or ongoing anthologies, such as *Tales of Fantastic Fiction*, which makes use of the parallel Earths concept.

With the greater respect afforded the medium as a result of more maturity on the part of creators and audiences, the point has been reached where Australians such as Glenn Lumsden and David de Vries, who started working in comics here in the 1970s, are being hired by United States companies on the basis of their local output, which is seen as a fresh take on science fiction concepts. They are the best known of a small but growing band of Australians who work for United States publishers, usually the smaller companies that allow the greater

creative freedom suiting the background of these Australians.

The industry now is more dynamic than it has been in decades. This is the result of the variety of characters, storytelling techniques, and formats employed (which range from half-size mini-comics to oversize books). Science fiction and fantasy trends continue to be echoed in the stories, often being examined in more mature and entertaining ways than in their sources.

There is also a much greater sense of unity among creators, with characters from one publisher making guest appearances in another publisher's book. This is seen too in the formation of single publishers from diverse small-press companies, with inevitable mergings of these companies into even bigger ones.

Thus the maturity of the art form will continue to be reflected in the variety of approaches as Australian comics define their identity by developing their own science fiction and fantasy concepts. [MD]

CONDON, Matthew (1962–)

BOOKS

The Tunnel (jr F & H nov), Lothian, 1997.

CONGREVE, Bill (William David) (1959–)

was born in Nairobi, Kenya, came to Australia with his family in 1961 and grew up in Western Sydney. Congreve has a BA in Communications from Macquarie University. He is a writer of science fiction and horror, with an emphasis on horror in recent times. Congreve is also a reviewer and critic who has attracted criticism in some quarters for his strong opinions. He has edited or published two anthologies of horror and fantasy stories (including Australia's first adult original horror anthology). In 1994 he founded MirrorDanse Books and has published chapbook collections by important Australian science fiction writers such as Terry Dowling, Greg Egan, Leanne Frahm and Sean Williams. He has used the pseudonym Jacci Olsen.

EDITOR

Intimate Armageddons, Five Islands Press, 1992; *Bonescribes: Best Australian Horror 1995* (with Robert Hood), MirrorDanse, 1996.

SHORT STORIES

'Night Run' (3-pt novelette), *Union Recorder*, vol 60, nos 6, 7, 8, 1980; 'Child of Earth, Child of Space', *Union Recorder*, 1981; 'Home Ground', *Australian Futuristic Science* 5, 1982; 'The Telephone', *Arena* 16/4, Apr 1983; 'Reservation', *Arena* 17/4, Apr 1984; "'One Man's Nightmare is Another Man's Dream'", *Arena* 17/11, Nov 1984; 'Unproductive Murder' (serialised novelette), *Arena* 18, Apr 1985; 'Collector', *Aphelion* 5, 1986–87; 'Interview',

Esoteric Order of Dagon Magazine 3, July 1991; 'The Milkman Comes', *Esoteric Order of Dagon Magazine* 5, Feb 1992; 'Dream', *Intimate Armageddons*, Five Islands Press, 1992; 'In Search of Clean Air', *Esoteric Order of Dagon Magazine* 8, Jan 1993; 'Red Ambrosia', *Terror Australis: The Best of Australian Horror*, Blackmore, Hodder & Stoughton, 1993, rp in *Deeds of Doom*, Markidis, Galley Press, 1994; 'I am My Father's Daughter', *Crosstown Traffic*, Coupe, Ogden & Hood, Five Islands Press, 1993; 'Mrs Legion', *Bloodsongs* 1, Feb 1994; 'Sit on My Grave and Tell Me That You Love Me', *Aurealis* 13, 1994; 'Mind The Gap', 'The Zombie Revolution': *Bloodsongs* 2, July 1994; 'The Restaurant with No Name', *Bloodsongs* 3, Dec 1994; 'The Corpse', *Bonescribes*, Congreve & Hood, MirrorDanse, 1996; 'Souls Along the Meridian' (as Jacqui Olsen), *Bonescribes*, Congreve & Hood, MirrorDanse, 1996; 'Fade To Black', *Aurealis* 17, 1996.

CONNELL, Alan (Herbert) (1916–) See EARLY AUSTRALIAN SCIENCE FICTION AND FANTASY.

BOOKS

Lords of Serpent Land (SF nov), Currawong, 1945; *Warriors of Serpent Land* (SF nov), Currawong, 1945; *Prisoners of Serpent Land* (SF nov), Currawong, 1945; *Lords of Serpent Land*, previous 3 bks in 1 vol, Graham Stone Press, 1995.

SHORT STORIES

'The Reign of the Reptiles', *Wonder Stories*, Aug 1935, rp *Fantastic Story Quarterly*, Winter, NY & Toronto, 1951; 'Dream's End', rp of story pub. 1936, *Fantastic Story Magazine*, 1951.

CONWAY, Ron may be a pseudonym.

SHORT STORIES

'Time's Permutation', *Thrills Incorporated* 3, May 1950, rp in *Amazing Science Stories*, Apr 1951; 'Crimeless Land', *Thrills Incorporated* 4, June 1950; 'Atomic Neutraliser' (attrib to Hausfeld by Michael Tolley), 'Space Draught': *Thrills Incorporated* 5, July 1950.

COOK, Kenneth (1929–1987) was born in Sydney where he worked as a journalist before becoming a full-time writer in 1960. Cook wrote novels, plays, film scripts and short stories. A number of his books have been filmed and he subsequently set up his own film production company.

BOOKS

Play Little Victims (SF nov), Pergamon, 1978.

COOK, Stephen (1942–1967) used the pseudonym Morris Nagel for some of his work.

SHORT STORIES

'Serpent In Paradise' (as Morris Nagel) *New Worlds*, Sept 1962; 'Love is a Relative Thing', *Science Fantasy*

55, Oct 1962; 'Final Flower', *The First Pacific Book of Australian Science Fiction*, Baxter, A & R, 1968, 1969, 1973; 'The Kitten', *The Zeitgeist Machine*, Broderick, A & R, 1977.

COOPER, Astrid

BOOKS

Crystal Dreams (SF & F nov), JB Books, 1997; *Shadow's Embrace* (SF, F & H nov), JB Books, 1998.

CORBETT, Nancy (J.) (1944–) was born in Canada and came to Australia in 1973. Her first book was an historical novel. Her novel *Heartland* is set in a post-apocalyptic Australia where all the women live on the Queensland coast while all the men live on the Western Australian coast. Procreation is facilitated by a sperm bank controlled by the women, who also raise the children. A predicament occurs when the sperm bank develops problems.

BOOKS

Heartland (SF nov), Black Swan, 1989.

CORNISH, Frank is one of the pseudonyms used by Frank BRYNING.

CORRIS, Peter (1942–) is one of Australia's best known crime writers. He was born in country Victoria and obtained a degree in history from Monash University and a PhD from the Australian National University. Corris was an academic before he became a full-time writer.

SHORT STORIES

'Big Jol', *Bulletin*, Syd, 1 Apr 1986.

CORY, Rowena See LINDQUIST, ROWENA CORY.

COSTAIN, Meredith (1955–) is better known for her contemporary realist children's and young adult fiction. Her picture book *Musical Harriet*, about a feisty young trombone player determined to succeed, was voted a Notable Book in the 1996 Children's Book Council Awards, and was adapted for television for the *Book Bugs* series by the ABC.

Costain was awarded the FAW Mary Grant Bruce Story Award for Children's Literature in 1992 for 'The Map Table', a fantasy horror set in the present. She won the award a second time in 1993 for 'Time Flies', a time-slip fantasy.

She reviews children's literature, works on the editorial teams of five children's magazines, gives writing workshops to children and adults, and has taught professional writing at Melbourne's RMIT.

[PC]

EDITOR

Spinouts! 1–15 (jr SF, F & H anths) Addison Wesley Longman, forthcoming.

BOOKS

Where in the World? (jr SF nov) Ashton Scholastic, Sydney, 1993; *The Journal: Dear Future II* (jr SF nov), Shortland, Auckland, 1997; *Night of the Voodoo Doll* (jr H nov), HarperCollins, 1997; *Spaced Out!* (with Paul Collins, jr SF nov), Macmillan Education, 1997.

SHORT STORIES

'The Map Table', *Blasters: Fears & Fantasies*, Griffiths, Heinemann, Melbourne, 1997

COURTIER, S(idney) H(obson) (1904–1974) was born in Kangaroo Flat, Victoria and was a schoolteacher when not writing. Courtier was primarily a crime writer, publishing more than twenty books in that genre. Three of his novels are science fiction.

BOOKS

Who Dies for Me? (SF nov), Hammond, UK, 1962; *Into The Silence* (SF nov), Hale, UK, 1973; *The Smiling Trip* (SF nov), Hale, UK, 1975.

COX, Erle (1873–1950) was a well-known journalist on various Melbourne newspapers including the *Argus*, the *Australasian* and the *Age*. He is best known in science fiction circles for his novel *Out of the Silence*, which is probably the first classic of Australian science fiction. Here a farmer finds underground the evidence of a highly advanced civilisation including art and technology, as well as beautiful women in suspended animation. A later, less successful book, *Fool's Harvest*, deals with an Australia overrun by Oriental conquerors.

BOOKS

Out of the Silence (SF nov), Melb *Argus*, Saturdays, 19 Mar 1919–25 Oct 1919, rp Vidler, Melb, 1925, and John Hamilton, Lond, 1927, and Henkle, NY, 1928, and as *La sphere d'or* (abr), Libraire des Champs-Élysées, France, 1929, and Robertson & Mullens (rev edn), Melb, 1932, and as *La sphere d'or* (new trans), Union generale d'editions, France, 1974, and in *Classics of SF*, Hyperion, US, 1976, and A & R, 1981; *Fool's Harvest* (SF nov), Robertson & Mullens, 1939; *The Missing Angel* (F nov), Robertson & Mullens, 1947.

SHORT STORIES

'The Social Code', *The Lone Hand*, Jan 1909; 'Andax And Odi' (ext from *Out of the Silence*), *Australian Science Fiction*, Ikin, UQP, 1981, and Academy, US, 1984.

CRABTREE, Judith (Helen) was born in Melbourne and is an artist-illustrator and writer. Much of her work is in the form of picture books for younger readers. Of her novels, *Stolen Magic*, which uses the standard horror icons of witches and Halloween, is her only genre work.

BOOKS

Stolen Magic (jr F nov), OUP, 1983.

CREW, Gary (David) (1947–) was born in Brisbane and has lived and worked in Queensland all his life. Crew is a writer, editor and university lecturer who comes from a mainstream literary background but in relatively few years has earned a reputation as one of Australia's leading writers of macabre fiction. His work is rich in symbolism and metaphor and in whatever genre or category he writes he explores important human themes such as alienation and the search for identity.

Crew's third novel, the horror-fantasy *Strange Objects*, was his first genre work and probably remains his best book. Among numerous awards and nominations it won the Children's Book Council of Australia Book of the Year Award for older readers, the New South Wales Premier's Literary Award, the Alan Marshall Prize for Children's Literature and was shortlisted for the United States Edgar Allan Poe Mystery Award. The tale tells of Steven Messenger, a teenage boy who finds an old iron pot containing a leather-bound journal, a gold ring and a mummified human hand from the wrecked Dutch vessel *Batavia*, which struck uncharted rocks off the coast of Western Australia on 4 June 1629. Four months after the find Messenger disappears. The story is told with the presentation of the Messenger Documents, which include Messenger's own writings, newspaper articles, police reports, letters and journal extracts, all of which form a multi-layered narrative of intrigue, horror, fantasy and mystery.

Crew followed *Strange Objects* with two marginal genre novels. *No Such Country* can be interpreted as magic realism, but few reviewers have recognised it as such. The book is set in an imaginary small town cut off from the world by sea and swamp, and begins when a series of peculiar events become known to the townsfolk as 'signs'. *Inventing Anthony West* is a fantasy in which two thirteen-year-old girls assemble their dream boy by cutting up photographs from mags, only to have him come alive. Or does he? The end is left to the reader's imagination.

In recent years Crew has gained a reputation for breaking new ground with picture books for teenagers, a number of which are genre-related. *The Watertower* is a science fiction and horror picture book which won the 1995 Children's Book Council of Australia Picture Book of the Year, while *Caleb* is a science fiction, fantasy and mystery aimed at readers of all ages. Both are illustrated by Adelaide artist Steven Woolman. *The Figures of Julian Ashcroft* uses colourful illustrations by Hans De

Haas that become darker both in tone and subject as the story nears its haunting conclusion. *The Viewer* is illustrated by popular science fiction and fantasy artist Shaun Tan.

In 1995 Crew edited the landmark dark fantasy and horror anthology, *Dark House*, which includes stories by some of Australia's leading genre writers for children and adults. Almost all the stories in this book were listed in the USA in the Datlow and Windling *The Year's Best Fantasy and Horror* recommended reading list. Crew is also the editor of the popular After Dark series of dark fantasy and horror short novels for children and has contributed three books to the series. [SP]

EDITOR

Dark House (YA DF & H anth), Mammoth, 1995; After Dark series (Ser Ed, YA H & F short novels), Lothian, 1996–97; *Crew's Thirteen* (H & F anth), ABC Books, 1997.

BOOKS

Strange Objects (YA F & H nov), Mammoth, 1990; *No Such Country* (YA marginal F nov), Heinemann, 1991; *Inventing Anthony West* (YA F nov), UQP, 1994; *The Watertower* (jr pic bk), ERA, 1994; *The Barn* (jr DF nov), Lothian, 1996; *The Bent-Back Bridge* (jr DF nov), Lothian, 1996; *Caleb* (YA ill. nov), ERA, 1996; *The Figures of Julian Ashcroft* (jr pic bk), UQP, 1996; *The Well* (jr DF nov), Lothian, 1996; *The Blue Feather* (with Michael O'Hara, YA F nov), Reed, 1997; *The Viewer* (jr pic bk), Lothian, 1997; *Force of Evil* (YA H & F coll), Reed, 1998.

SHORT STORIES

'The Last Cabinet', *The Blue Dress*, Mammoth, 1993; 'Face to Stony Face', *The Lottery*, Sussex, Omnibus, 1994; 'The Fourth Call from Jindra', *The Phone Book*, Mark Macleod, 1995; 'Madonna of the Streets', *Family*, Mammoth, 1995; 'The Staircase', *Dark House*, Mammoth, 1995; 'A Step Behind', *Crossings*, Mammoth, 1995; 'Self Portrait', *Crew's Thirteen*, Crew, ABC Books, 1997.

CRICK, Donald (Herbert) (1916–) was born in Sydney and worked at a variety of jobs including book reviewer for the *Australian* and the *Sydney Morning Herald*. He has published five novels but *The Moon to Play With* is the only genre novel. This is a satirical comedy and won the Rigby 1980 Anniversary Award.

BOOKS

The Moon to Play With (SF nov), Rigby, Adelaide, 1981.

CRONIN, (Bernard) Charles (1884–1968) used the pseudonym ERIC NORTH.

CRUX See MAGAZINES.

CUMMINGS, Phil

BOOKS

Angel (YA F nov), Random House, 1997.

CYGNUS CHRONICLER See MAGAZINES.

D

DALE, Geoffrey (1958–) has been buying, reading and thinking science fiction since the mid-1960s, and launched his hard science fiction magazine *Futurist* early in 1996. This magazine publishes science fiction based on reality and future extrapolations only, and has no fantasy content.

EDITOR

Futurist (SF mag), issues 1–4, 1996–current.

SHORT STORIES

'The Greenhouse', *Futurist* 1, 1996.

DANGERFIELD, Pat

BOOKS

The Professor's Dilemma (SF nov), Gordon Andrew, 1974.

DANHER, Sandra

BOOKS

The Darkness Within (H/F nov), HarperCollins, 1998.

DANN, Jack (Mayo) (1945–) is a well-known science fiction writer who was born in Johnson City, New York, and now lives in Melbourne. He is an editor, poet, short story writer and novelist. Dann entered Hofstra University after high school to study drama but his studies were interrupted by serious illness. In 1969 he gained a BA (with a major in political science) from the State University of New York, then went on to St John's Law School but dropped out in 1971 to write full-time. Dann began living part-time in Australia in 1993 and moved to Melbourne in 1994. In 1995 he married Melbourne science fiction critic, academic and writer Janeen Webb. Dann won the Nebula Award in 1997, and had previously been a finalist eleven times. He has been a World Fantasy Award finalist three times, a finalist for the British Science Fiction

Award and is a recipient of the *Premios Gilgames de Narrativa Fantastica* Award.

Dann is a major editor in the field. He has edited or co-edited almost forty science fiction and fantasy anthologies including: *Wandering Stars* (Harper & Row, 1974), an anthology of Jewish fantasy and science fiction which was one of the most acclaimed anthologies of the 1970s and was reprinted in 1998 by Jewish Lights Publishing, Woodstock, Vermont; its sequel *More Wandering Stars* (Doubleday, 1981); and *In the Fields of Fire* (Tor Books, 1987), a groundbreaking theme anthology about the Vietnam War that was the first science fiction anthology to receive a major, front-page review in the *New York Times Book Review*. He is the co-editor (with Janeen Webb) of the Australian anthology *Dreaming Down-Under*. He also edits the multi-volume Magic Tales fantasy series with Gardner Dozois, the White Wolf Rediscovery Trios series with Pamela Sargent and George Zebrowski, and is a consulting editor for Tor Books.

Dann has written about a hundred short stories that have appeared in major magazines and anthologies including *Omni*, *Asimov's*, *F&SF*, *Penthouse* and *Playboy*. His 1973 novella 'Junction' (*Fantastic Science Fiction & Fantasy Stories* 23, Nov 1973) is an experiment in fantastical fiction that was later expanded into the novel of the same name. Some of Dann's other major stories are: 'The Dybbuk Dolls' (*New Dimensions Science Fiction Number* 5, 1975), a dystopian fantasy about Jews in a future United States; 'Camps' (*F&SF*, May 1979), which is based on Dann's own near-death experience in hospital and tells of a dying young man who relives someone else's past in a concentration camp; 'Down among the Dead Men' (*Oui* 11, July 1982), written with Gardner Dozois, also set in a

concentration camp and winner of the *Premios Gilgames de Narrativa Fantastica* Award, Best Short Story, 1986; and 'Bad Medicine' (*Asimov's*, Oct 1984), a substantially revised excerpt from the novel *Counting Coup*. The best of his short fiction can be found in the collections *Timetipping* and *Jubilee and Other Stories*.

Dann is also a skilled novelist. Renowned science fiction writer Philip K. Dick wrote of Dann's first novel: 'Junction is where Ursula Le Guin's *The Lathe of Heaven* and Tony Boucher's "The Quest for Saint Aquin" meet ... and yet it's an entirely new novel ... I may very well be basing some of my future work on *Junction*'. The *Washington Post* compared his novel *The Man Who Melted* with Ingmar Bergman's film *The Seventh Seal*, and *Science Fiction Age* called it one of the greatest science fiction novels of all time. Dann's crowning achievement to date is his eloquent and brilliant historical novel about Leonardo da Vinci, *The Memory Cathedral*, which won the 1996 Aurealis Award for Best Fantasy Novel, was number one on *The Age* bestseller list and was shortlisted for the Benalla Award for the Audio Book of the Year. Dann's novella 'Da Vinci Rising', which integrates several sections of *The Memory Cathedral* with approximately 5000 words of new material, won the 1996 Nebula Award, making him the first Australian resident to win this award. His short story 'Niagara Falling' (with Janeen Webb) won the 1998 Aurealis Award. [SP]

(Note: The following bibliography includes all Dann's novels and collections but only those anthologies and short stories written or edited since he has been living in Australia.)

EDITOR

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BOOKS

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rp as *Grenzland der Holle*, MoewigVerlag, Germany, 1985; *The Man Who Melted* (SF nov), Bluejay, 1984, rp Bantam Books, 1986, and as *La Grande Hurle*, Denoel, France, 1987, and as *Der Schmelzende Mensch*, Heyne Verlag, Germany, 1989, and HarperCollins, Australia, 1998; *Echoes of Thunder* (with Jack C. Haldeman II, SF novella), Tor Books, 1991; *High Steel* (with Jack C. Haldeman II, SF nov), Tor Books, 1993; *The Memory Cathedral* (hist F nov), Easton Press, 1995, rp Bantam, 1995, 1996, and LübbeVerlag, Germany, 1996, and Aduprint Kiado, Hungary, 1997, and Stredoevropské nakladatelství, Czech Republic, 1997, and Armada, Russia, 1997, and Atlandtida, Madrid, 1997, and Kunst, Estonia, 1997, and HarperCollins, Australia, 1997, and Younglim Cardinal, Korea, 1998; *Counting Coup* (F nov), HarperCollins, Australia, 1998; *The Silent* (hist F nov), Bantam, 1998, rp Lübbe Verlag, Germany, 1998; *Ghost Dancer* (with Jack C. Haldeman II, SF nov), Tor Books, 2000.

SHORT STORIES

'Da Vinci Rising', *Asimov's*, May 1995; 'Jubilee', *Omni's Neon/Visions* (*Omni* on-line electronic mag), July 1995; 'Blind Eye', *Eidolon* 22/23, 1996, rp in *Science Fiction Age*, Jan 1997, and *The Year's Best Australian Science Fiction and Fantasy: Vol. 1*, Strahan & Byrne, HarperCollins, 1997; 'Niagara Falling' (with Janeen Webb), *Black Mists and Other Japanese Futures*, Ferrell & Greenberg, DAW Books, 1996, rp in *The Year's Best Australian Science Fiction and Fantasy: Vol. 2*, Strahan & Byrne, HarperCollins, 1998; 'Prologue: The Memory Cathedral', *Chapter One: A Taste of Things to Come* (bk of first chs to commemorate launching of HarperCollins' Flamingo imprint in Australia), HarperCollins, 1996; 'Ships' (with Michael Swanwick), *Off Limits: Alien Sex 2*, Datlow, NY, 1997, rp in *Lethal Kisses*, Orion, UK, 1997; 'The Hanging', *Heartlands*, Crowther & Kramer, White Wolf, 1998; 'Spirit Dog', *The Crow: Shattered Lives and Broken Dreams*, O'Barr and Kramer, Del Rey, US, 1998, rp Donald M. Grant, US, 1998; 'The Talking Sword', *Fantastic Worlds*, Collins, HarperCollins, 1998.

DANVERS, Jack is a pseudonym of CAMILLE A. M. CASELYR.

DARK, James is a pseudonym used by J. E. MACDONNELL and JAMES WORKMAN.

DARK FANTASY is the term coined to describe the sub-genre of stories that straddle fantasy and horror. Some people prefer synonymous terms such as 'weird tale' or 'quiet horror'. Dark fantasy is exactly what it says, the dark side of fantasy. 'Horror' is not a suitable term because it includes such things as violent tales of blood and guts (or

'splatterpunk' as the aficionados term it) and straight psychological horror without any fantastical elements. Nor is 'fantasy' specific enough because it covers the gamut of elves, dragons, unicorns, magic rings and ancient legends, right through to contemporary tales of strange happenings. Thus the term 'dark fantasy' is used to describe fantasy tales touched by dark, subtle horror.

It is only in relatively recent times that Australians have written and published such fiction. One has to look hard to find early examples. Most early Australian dark fantasy is by writers better known for bush yarns or other forms of fiction. Authors such as Marcus Clarke, Edward Dyson and Henry Lawson all used occasional elements of the supernatural in their writing, but these were primarily ghost stories. Guy Boothby (1867–1905) wrote several notable dark fantasy tales including 'Remorseless Vengeance' (*Uncle Joe's Legacy*, 1902), and *Terror Australis: The Best of Australian Horror*, 1993), 'A Strange Goldfield' and 'The Black Lady of Brin Tor' (both from *The Lady of the Island*, 1903).

Examples of other early dark fantasy tales can be found in the following three anthologies. *Australian Stories of Horror and Suspense from the Early Days* (Australasian Book Society, 1978; reprinted by Hale and Iremonger, 1983), edited by Gordon Neil Stewart, is a representative compilation of grim stories (not all are fantasy) originally published 1850–1900. *Australian Horror Stories* (Currey O'Neil, 1983), edited by Bill Wannan, includes a selection of stories dating from the turn of the century to the mid-1970s but again, only a few tales can be categorised as dark fantasy. *The Oxford Book of Australian Ghost Stories* (OUP, 1994), edited by Ken Gelder, provides a wide selection of ghost stories from the last century through to recent offerings by Lucy Sussex, Terry Dowling and Sean Williams.

The modern dark fantasy tale can be traced back to pulp magazines popular in the first half of the century, but Australia never had a magazine like the American *Weird Tales* or *Unknown*. Australian readers of the macabre relied almost solely on imported magazines and paperbacks, but this stopped with the outbreak of World War II. Australian import licence restrictions applied in 1940, effectively banning United States publications from our shores. The result was a flourishing local paperback industry in Australia from 1940 to the late 1950s. Belated, perhaps, but this was the closest Australia ever came to producing pulps, although there had been numerous publishing companies producing westerns, romances, science fiction, crime and even a few horror and dark fantasy tales.

Science fiction writer Vol Molesworth (1925–1964) produced two booklets of dark fantasy that appear to have been influenced by H. P. Lovecraft. *Blinded They Fly* (Futurian Press, 1950) is probably the finest Australian dark fantasy tale of this period. *Let There be Monsters* followed in 1952. Cleveland Publishing Company published three horror-fantasy novels by Michael Waugh: *The Mystery of the Abominable Snowman* (1954), *Back from the Dead* (1955) and *The Living Dead* (1955). Not to be outdone, rival publishing house Horwitz introduced their own series of dark fantasy and horror titles under the appropriate house name of James Dark. All these Dark titles, except for the last, were written by James Workman. The sixth and final volume was by the prolific Richard Wilkes-Hunter. The titles were: *Impact* (1962), *Havoc* (1962), *Terrifying Stories* (1963), *Horror Tales* (1963), *Sweet Taste of Venom* (1963) and *Spy from the Grave* (1964). The front cover of the original edition of *Horror Tales* carries the blurb 'Frightening stories of the weird, supernatural and the unknown' while the back cover carries the legend 'Not for the nervous!'. This seems, however, somewhat of an exaggeration, for the six stories in this book are more dark than truly horrific, some even with a touch of humour. James Workman also wrote some dark-fantasy-related work under his own name: *Shock Stories* (1962) and *The Witch Hunters* (1963).

It was to be some decades before Australia produced its first specialist horror and dark fantasy magazine: sadly, when the import restrictions were lifted United States publications again flooded the newsstands and popular Australian publishing collapsed. Then in 1983 Barry Radburn founded *The Australian Horror and Fantasy Magazine (AH&FM)*. This was the first Australian publication devoted to the weird and macabre. *AH&FM* ran for six issues (1984–86) and published thirty-one original stories and twenty original poems, of which about half were contributed by Australian authors. While many of its contributors were hardly memorable, some, for example Rick Kennett and Leigh Blackmore, have gone on to bigger and better things, their names now synonymous with Australian horror. Others, such as Paul Collins and Kurt Von Trojan, have been prominent in science fiction.

Two years after the last issue of *AH&FM* Australia saw its second horror and fantasy magazine, *Terror Australis*, edited by Leigh Blackmore with the aid of Associate Editors Chris Sequeira and Bryce Stevens. *Terror Australis* was launched in autumn 1988 and was more ambitious than *AH&FM*. The first issue was a mammoth 170 pages and its fiction content was almost entirely Australian. The second issue followed about July 1990,

almost two years after the first, and was well received. The third issue, published in February 1993, overcame all the production problems evident with the earlier issues. It was professionally typeset, printed on quality paper and perfect bound with a glossy cover. Unfortunately it was also the final issue. While *Terror Australis* was primarily a horror magazine, it published a number of well-regarded dark fantasy stories, including work by Rick Kennett, Frances Burke, Graeme Parsons and Steven Paulsen.

In the meantime, January 1989 saw the appearance in Canberra of the *Esoteric Order of Dagon Newsletter (EOD)*, a photocopied club fanzine devoted to publishing new Australian authors of horror and the macabre. That first issue was written entirely by its editor, David Tansey, but by September 1990 Tansey had produced fourteen issues and in that year he published a total of twenty-seven stories from twenty-three authors. When Tansey ceased publication, fans assumed *EOD* was finished, but in stepped Melbourne horror fan Chris Masters. *EOD* the newsletter was transformed into *EOD* the magazine, modelled on the United Kingdom horror magazine *Dagon*. Under Masters' editorship *EOD* lasted nine issues, filling the void left by the *Terror Australis* magazine and similarly providing an outlet for local dark fantasy from authors such as David Tansey, Sean Williams, Rick Kennett, Steven Paulsen, Bill Congreve and Steve Proposch. Masters also published two issues of a second magazine, *Shoggoth*, which specialised in Lovecraftian tales by Australian and overseas authors.

Up to this point Australia had no professional magazine slanted towards dark fantasy. Certainly science fiction magazines such as *Aphelion*, *Aurealis* and *Eidolon* have all published such stories from time to time as have mainstream literary journals such as *Mattoid*, *Linq* and *Arena*, but their primary interests lay in other areas. Then in early 1994 Chris Masters and Steve Proposch set up Bambada Press and launched the horror magazine *Bloodsongs*. Masters co-edited the first three issues with Proposch, and under Masters' influence *Bloodsongs* leaned more towards the graphic end of the horror spectrum, although the second issue contained 'The Bath' by Richard Harland and 'Big Magic' by Rick Kennett, both of which are well-crafted dark fantasies. Subsequent issues edited and published by Proposch alone were more balanced, with a mixture of dark fantasy and horror tales. The best dark fantasy tales from these issues are: 'What the Stone of Ciparri Says' (*Bloodsongs* 6), a sinister ghost story by Francis Payne; 'The Hanging People' (*Bloodsongs* 7) by Karron Warren, a surreal, abstract tale that examines the morality of cigarette

manufacture; and 'The Bloom of Decay' (*Bloodsongs* 7) by Patricia MacCormack, a darkly Gothic piece.

Magazines, however, are not the only outlet for short fiction. Although horror and dark fantasy collections and anthologies have been few in Australia, there has been renewed interest in recent times. The first three contemporary anthologies of original horror and dark fantasy stories published in Australia were for children. The first was *A Handful of Ghosts* (Hodder & Stoughton, 1976), edited by Barbara Ker Wilson, subtitled 'Thirteen eerie tales by thirteen Australian writers'. The next was *Ghostssss* (Thomas Nelson, 1977) edited by Angela M. Ridsdale and Virginia Ferguson, an anthology of thirty stories and poems for young readers published as part of the Young Australian Development Scheme series. The third was *Spooks And Spirits* (Hodder & Stoughton, 1978) edited by Margaret Hamilton, a collection of 'eight eerie tales'. All the authors contributing to these three anthologies are better known for general children's fiction than genre fiction.

The mid-1980s saw the first work published by Paul Jennings. *The Naked Ghost* (Longman Cheshire, 1985), as the title suggests, is a ghost story, perhaps more serious than much of his later work, but still with a touch of Jennings' humour. Penguin also published their first Jennings book, *Unreal!—Eight Surprising Stories* (Puffin, 1985). It became an almost immediate bestseller and Jennings was set to become an Australian publishing phenomenon. Jennings' stories are quirky, fantastical, spooky, bizarre tales, usually with a dollop of humour and a twist in the tail. He makes free use of science fiction, fantasy and the supernatural, generally with tongue in cheek. Subsequently most of his books have contained at least one or two ghost or spooky stories, although few of them are really dark, as Jennings likes to relieve his frights with humour.

Adult readers in Australia have relied heavily on small and independent publishers for their horror and dark fantasy, not only for magazines but for collections and anthologies. This was the case with *Australian Tales of Ghost and Fantasy* (1986) written and published by Dorothy Michell, which she followed with *More Australian Tales of Ghost and Fantasy* (1988). Although these books were not well regarded by critics they were successful enough to be reprinted. Omnibus was the next major publisher to realise the potential of dark fantasy and horror, but again it was with children's books. Omnibus published two volumes of dark fantasy tales edited by Gillian Rubinstein: *After Dark: Seven Tales to Read at Night* (1988) and *Before Dawn: More Tales to Read at Night* (1988). Both books were highly successful and were subsequently reprinted. Omnibus followed these with another

three horror-related anthologies for children, edited by Penny Matthews: *Amazing* (1989), *Bizarre* (1989) and *Weird* (1990). About the same time, two other children's writers, Judith Clarke and Ruth Park, released the first single-author collections of dark fantasy stories by Australian children's authors. *The Boy on the Lake* (UQP, 1989) by Judith Clarke, is subtitled 'Stories of the Supernatural' and includes stories of ghosts, possessions and monsters. These tales are more menacing and mature than those previously published for younger readers. *Things In Corners* (Penguin, 1989) by Ruth Park contains five stories described as 'deliciously horrifying stories that will make your hair stand on end and keep you turning the pages'.

The same year another small press entered the field for adults. Robert Hood's collection *Day-dreaming on Company Time* (Five Islands Press, 1988) was a mixture of horror, fantasy, science fiction and mystery stories. Hood has gone on to produce many fine dark fantasy stories and establish himself as one of this country's leading horror authors. So too, Rick Kennett, Australia's leading ghost-story writer, demonstrated his continuing popularity in the United Kingdom with two booklets of his stories, *The Reluctant Ghost-Hunter* (Haunted Library, 1991) and *472 Cheyne Walk* (Ghost Story Society, 1992). The latter collection are pastiche stories of William Hope Hodgson's 'Carnacki', written with Chico Kidd. As with Robert Hood, Kennett's stories have been included in various overseas anthologies.

It was not until 1992, however, that Australia saw the publication of its first original anthology of adult horror stories, again from a small press. *Intimate Armageddons* (Five Islands Press, 1992) edited by Bill Congreve, was a small-run book containing some notable work by new and established authors. Stories by A. G. Clarke, Terry Dowling, Sue Isle and Sean Williams all received an honourable mention in Datlow and Windling's prestigious *The Year's Best Fantasy and Horror* anthology. Meanwhile, Omnibus were still selling all the children's dark fantasy they could publish, and Penny Matthews compiled another two anthologies for teenagers, *Spine-Chilling: Ten Horror Stories* (1992) and *Hair-Raising: Ten Horror Stories* (1992).

Finally in 1993 a major publisher took the plunge with the first original mass-market horror anthology for adults published in Australia. This was the landmark *Terror Australis: The Best of Australian Horror* (Hodder & Stoughton), conceived and edited by Leigh Blackmore, a collection of twenty-seven Australian stories covering the full spectrum of the horror genre. The *Terror Australis* collection was generally well regarded by critics.

Leanne Frahm's story 'Catalyst' won the Ditmar Award for Best Short Fiction. Terry Dowling's 'The Daemon Street Ghost-Trap' was selected by Ellen Datlow for inclusion in *The Year's Best Fantasy and Horror*, and Bill Congreve, Stephen Dedman and Sharon Hansen all received an honourable mention in the same volume. *Crosstown Traffic*, edited by Stuart Coupe, Julie Ogden and Robert Hood (Five Islands Press in association with *Mean Streets*, 1993), an anthology of cross-over stories (that is, aimed at both children and adults), followed later in the year. This volume contained crime stories mixed with other genres. Horror and dark fantasy are well represented with stories by Terry Dowling and Robert Hood, while Bill Congreve, Jean Bedford and Kerry Greenwood received an honourable mention in *The Year's Best Fantasy and Horror*.

A few more single-author collections for adults followed, again from small presses. Trevor Donohue self-published the *The Nightmare Factory* (Dark Image Press, 1994), a collection of dark fantasy and horror stories, some of which were written in collaboration with Paul Collins (although Collins is not credited). New small-press publisher Mirror-Danse Books published the Terry Dowling chapbook *The Man Who Lost Red* (1995), which contains the memorable dark fantasy tale 'Scaring the Train'. Later the same year, science fiction publisher Aphelion brought out *An Intimate Knowledge of the Night* (1995), a collection of dark fantasy and horror tales also by Terry Dowling. This book contains some of Dowling's finest work, including 'Scaring the Train', 'The Daemon Street Ghost-Trap' and 'The Bullet That Grows in the Gun'. Two excellent collections of dark fantasy stories for young adults then appeared: David McRobbie published *This Book is Haunted* (Mammoth, 1993), a compilation of ghost stories balancing humour with horror to provide an entertaining mix; Garry Disher followed with a collection of short stories called *Restless* (A & R, 1995), a thin volume containing six tales of suspense and the supernatural. The best dark fantasy stories here are 'Blame the Wind', a ghost story incorporating some of those urban myth tales traditionally told around campfires, and 'The Isle of Sighs', a story of ghostly possession.

In 1995 some of the best tales yet written by Australians were collected in dark fantasy anthologies. Gary Crew edited the landmark young adult anthology *Dark House* (Mammoth), which includes many fine dark fantasy stories; the best are by Carmel Bird, Garry Disher, Philip Neilsen and Crew himself. All but a few of the stories were selected by Ellen Datlow for *The Year's Best Fantasy and Horror* recommended reading list. Paul Collins edited *Strange Fruit* (Penguin), a collection of dark

fantasy stories for adults, selected from both mainstream literary authors and well-known genre authors. Rick Kennett, Robert Hood, Lucy Sussex and Steven Paulsen appear alongside such writers as Morris Lurie, Thomas Shapcott, Dorothy Porter and Garry Disher. All the original stories from this compilation were selected for *The Year's Best Fantasy and Horror* recommended reading list, and Cherry Wilder's story 'Back of Beyond' was reprinted in Stephen Jones' *Best New Horror* anthology series in the UK. Finally, for the first time it seems, Australian writers produced enough quality macabre stories to warrant the publication of a year's best compilation: *Bonescribes: Year's Best Australian Horror 1995* (MirrorDanse Books, 1996), edited by Bill Congreve and Robert Hood, was another small-press publication. It contained ten dark fantasy tales including excellent work by Carmel Bird, Stephen Dedman, Garry Disher and Robert Hood, as well as the winner of the William Atheling Jr Award, 'History of Australian Horror' by Bill Congreve, Sean McMullen and Steven Paulsen.

Dark fantasy and horror novels are popular and successful world-wide, thanks to Stephen King and others. But it was not until 1984 that the first dark fantasy novel by an Australian was published. Once again it was a children's book: Victor Kelleher's *The Green Piper* (Viking Kestrel, 1984) was written and published for adolescents, and is a mysterious and sinister novel loosely based on a contemporary Pied Piper theme. It is interesting to note that Australian children's publishers seem more willing to break new ground than their adult counterparts. Similarly, Australian science fiction and fantasy flourished in book form for younger readers before it was published here for adult readers. A few years later another Kelleher novel, *Baily's Bones* (Viking Kestrel, 1988), was the next dark fantasy to appear. It is a frightening contemporary story of possession, full of violence and death, with links to Australia's past.

The first locally produced novel for adults which contained dark fantasy elements came from Melbourne writer Bruce Kaplan. *Jenny's Dance* (Hurlfield, 1989), a psychological thriller with a supernatural twist, was a small-press publication, possibly self-published, and like many such books received poor reviews.

Published the next year, Gary Crew's *Strange Objects* (Heinemann, 1990) is one of the best Australian dark fantasy novels yet written. Again it was a children's book, but following its enormous critical and popular success it was also published under an adult imprint. *Strange Objects* won numerous awards, including the New South Wales Premier's Literary Award, the New South Wales State Literary Award and the Children's Book

Council of Australia Book of the Year Award for older readers. It was the first horror novel to receive this sort of acclaim in Australia and certainly the first book of this genre to receive recognition for children's writing. The story tells of a present-day teenager who finds gruesome relics from the Dutch vessel *Batavia*, wrecked in 1629. Four months after the discovery the teenager mysteriously disappears.

The next year, another excellent dark fantasy novel for young adults appeared. *Mandragora* (Mammoth, 1991), by David McRobbie, is also based on a shipwreck on the Australian coast, the *Loch Ard* off the Victorian coast, from which there were only two survivors. In a cave where they shelter, a young couple leave something behind, which is found a hundred years later by another young couple. Something best left undisturbed. *Mandragora* was shortlisted for a Children's Book Council Book of the Year Award.

Early 1993 saw the publication of *The Vicar of Morbing Vyle* (Karl Evans Publishing, 1993), by Richard Harland. This is a bizarre Gothic horror-fantasy-comedy novel from another small-press publisher. *The Vicar of Morbing Vyle* has probably not received the recognition it deserves, even though it was picked up in some quarters as a cult novel. It is far superior to all the small-press and self-published novels up to that time.

The Gathering (Penguin, 1993) by Isobelle Carmody, followed shortly after. It marked a departure from Carmody's previous work, which was primarily futuristic science fiction packaged as fantasy, in that this book has a contemporary setting. It is a powerful dark fantasy and deserves a wider readership than the niche young adult market. It is Carmody's finest novel to date and would be regarded by many as the best Australian dark fantasy novel. It was joint winner of a Children's Book Council of Australia Book of the Year Award.

Following the commercial success of their Australian fantasy line, Pan Macmillan Australia chose the same year to enter the horror genre. *Ghost Beyond Earth* (Pan Macmillan, 1993), by G. M. Hague, was packaged for the mass market. It was almost six hundred pages, with a cover illustration reminiscent of a Koontz novel. The book sold very well, despite poor reviews from various genre critics, and Hague has subsequently published another three blockbuster novels that mix horror, dark fantasy and science fiction in varying portions. These are *A Place to Fear* (Pan Macmillan, 1994), *Voices of Evil* (Pan Macmillan, 1996) and *The Devil's Numbers* (Pan Macmillan, 1996).

Starting in 1995 there has been a mini-boom in dark fantasy for children, perhaps partly in reaction

to the R. L. Stine phenomenon. Lothian launched their After Dark series of illustrated horror and dark fantasy novels for readers between ten and fourteen years of age. The first three books were by series editor Gary Crew and these have been followed by others from writers such as Isobelle Carmody, Garry Disher, Jonathan Harlan, James Moloney, Steven Paulsen, Peter Lawrance and Carmel Bird. These are sophisticated books, heavily illustrated, designed to attract and entertain reluctant and seasoned readers alike. In 1996 Hodder Headline launched their Creepers series of novels by Robert Hood and Bill Condon. The series began with three titles, *Ghoul Man*, *Freak Out!* and *Loco-Zombies* and has been enormously successful, going on to publish another five titles in the series. They have been described as 'bizarre, monstrous, gory and funny'. Next to launch a similar series was HarperCollins, with their Shivers series of back-to-back horror novels edited by Paul Collins. Writers for this series include Margaret Clark, Dianne Bates, Christine Harris and Patricia Bernard. Unfortunately, Australian dark fantasy novels for adults are yet to see a boom. But perhaps it is about to happen. Rick Kennett's novel, *Abracadabra*, about his reluctant ghost-hunter Ernie Pine, is about to be published by the Ghost Story Society in Canada, and a number of respected short story writers in the field are reportedly working on novel-length works. [SP]

DAVEY, Thyrsa is the pseudonym of Thyrsa (Elizabeth) Jealous (1931–). *Yonderbeyond* and its sequel *Wintersmoke* are fantasy adventures with a strong sense of Christian symbolism. This is not to say they are devoid of darkness and horrible things: on the contrary, the evil in these books is potent and dangerous. Jealous has illustrated these books with interesting black-and-white drawings. Some of her non-genre work has appeared under her real name.

BOOKS

Yonderbeyond (jr F nov), Hodder & Stoughton, 1990; *Wintersmoke* (jr F nov), Hodder & Stoughton, 1993.

DAVISON, Frank Dalby (1893–1970) was born in Melbourne and was christened Frederick Douglas but changed his name to avoid confusion with his father's. Much of his work is in the Henry Lawson bush tale tradition. Davison appears as the character Knarf in M. Barnard Eldershaw's classic science fiction novel *Tomorrow And Tomorrow* (later reissued in uncensored version as *Tomorrow and Tomorrow and Tomorrow*). *Children of the Dark People*, Davison's only book written for children, tells the story of two lost Aboriginal children who encoun-

ter various forms of magic both good and evil on their journey home. He describes the novel as blending reality and fantasy with the past and present.

BOOKS

Children of the Dark People (YA F nov), A & R, 1936, rp A & R, 1976.

DAY, Marele (Lorraine) (1947–) is best known for her crime novels and stories. Her only foray into science fiction was selected by the editors of *Eidolon* as one of the best stories of the year.

SHORT STORIES

'A Man and His Dream', *Risks!*, Mitchell, Fremantle Arts Centre Press, 1996, rp in *The Year's Best Australian Science Fiction and Fantasy: Vol. 1*, Strahan and Byrne, HarperCollins, 1997.

de WREDER, Paul is a pseudonym used by JOHN HEMING.

DeBELLIS, Dianne

EDITOR

Aphelion (SF & F mag), issues 1–5, 1986–87.

DEDMAN, Stephen (1959–) Western Australian writer Stephen Dedman has been selling short stories to professional markets for over a decade now, but in the last year or two his work has consistently appeared in the top North American science fiction publications. Dedman has also been writing fantasy role-playing game scenarios over the same period of time with similar success. He is an assistant editor for *Eidolon*.

His first book was the self-published illustrated fantasy short story, *The Dirty Little Unicorn*. This book has been incorrectly catalogued as a children's fantasy (perhaps because of the title and because it is a slim illustrated volume), but it is fact an adult story and its message (that virgins are best avoided) might confuse some children. Dedman's first novel, *The Art of Arrow Cutting*, a fantasy quest across contemporary United States, was published by Tor Books in 1997 and was shortlisted for the 1998 Bram Stoker Award for Best First Novel. The highly regarded novella 'Never Seen by Waking Eyes' reached the 1997 Nebula Award Preliminary Ballot. Dedman's forthcoming novel *Foreign Bodies*, which uses his short story of the same name as the first chapter, is a near-future SF novel with time travel elements. Dedman is consistently making inroads into important international markets, and has gained an enviable reputation as a writer to watch. [SP]

BOOKS

The Dirty Little Unicorn (ill. F novelette), self-pub., 1987; *The Art of Arrow Cutting* (F nov), Tor Books,

1997; *Foreign Bodies* (SF nov), Tor Books, forthcoming.

SHORT STORIES

'Report on Proposed Demolition of Sydney Opera House', *Artlook* V3/9, Nov 1977; 'Optional Extras', *Aphelion* 3, Winter 1986; 'Mesozoic Error', *Aphelion* 4, Spring 1986; 'Spin', *Strange Plasma* 2, Apr 1990, rp in *Eidolon* 2; 'But Smile No More', *Aurealis* 2, Dec 1990, rp in *Metaworlds*, Collins, Penguin, 1994; 'Errand of Mercy', *Glass Reptile Breakout*, Ikin, Centre for Studies in Australian Literature, Univ of WA, 1990; 'Foreign Bodies', *Aurealis* 8, June 1992; 'Death In Casablanca', *Strange Plasma* 5, 1992; 'As Wise As Serpents', *F&SF*, July 1993; 'Heir of the Wolf', *Terror Australis: The Best of Australian Horror*, Blackmore, Hodder & Stoughton, 1993; 'Vigil', *F&SF*, Aug 1993; 'Desired Dragons', *Alien Shores*, McNamara & Winch, Aphelion, 1994; 'From Whom All Blessings Flow', *Asimov's*, Apr 1995; 'A Sort of Walking Miracle', *Science Fiction Age*, Sept 1995; 'The Godfather Paradox', *Eidolon* 17/18, 1995; 'Maiden Voyage', *Eidolon* 19, Oct 1995; 'The Lady of Situations', *Little Deaths*, Datlow, 1995, rp in *Bonescribes*, Congreve & Hood, MirrorDanse, 1996; 'Miniatures', *Eidolon* 20, Jan 1996; 'They Shoot Mobsters, Don't They?', *Burst!* 5, Jan 1996; 'The Pillar', *Burst!* 6, Mar 1996; 'Never Seen by Waking Eyes', *F&SF*, Aug 1996, rp in *The Year's Best Australian Science Fiction and Fantasy: Vol. 1*, Strahan & Byrne, HarperCollins, 1997, and *The Year's Best Fantasy & Horror 10*, Datlow & Windling, St Martin's, NY, 1997; 'The Service of the Dead', *Aurealis* 17, 1996; 'Tourist Trade', *Science Fiction Age*, Sept 1996; 'Suckerbait', *Bones of the Children* 1, Oct 1996; 'Film Noir', *Dark Destiny III: Children of Dracula*, White Wolf, 1996; 'The Pretender', *Realms of Fantasy*, Feb 1997; 'The Dance That Everyone Must Do', *Valkyrie*, UK, Oct 1997; 'Christmas at the Chushingura Cafe', *Space And Time*, 1997; 'Your Own Light-Hearted Friend', 'Silver Futures', 'Sarcophagus': *365 Scary Stories*, Dziemianowicz, US, 1997; 'Schrödinger's Catalyst', *F&SF*, Dec 1997, rp in *The Year's Best Australian Science Fiction and Fantasy: Vol. 2*, Strahan & Byrne, HarperCollins, 1998; 'Tour de Force', *Asimov's*, 1997; 'Useful Pieces', *Eros Ex Machina*, Rhinoceros Books, 1997; 'The War, On Drugs', *Aurealis* 19, 1997; 'A Walk-On Part in the War', *Dreaming Down-Under*, Dann/Webb, HarperCollins, 1998.

ROLE PLAYING GAMES

'Pre-Emptive Strike', *Villains And Vigilantes*, Fantasy Games Unlimited, 1985; 'The Great Iridium Con', *Villains And Vigilantes*, Fantasy Games Unlimited, 1986; 'Space Atlas 4—The Saga Sector', *GURPS Space*, Steve Jackson Games, 1991; 'An AD&D Guide to Narnia', *Australian Realms* 6, July 1992; 'Rightful Possession', *GURPS Martial Arts Adven-*

tures, Steve Jackson Games, 1993; 'Car-nasaurs!', *Pyramid* 9, Sept/Oct 1994; 'Time of the Tyrants', *Pyramid* 15, Sept/Oct 1995; 'The Tyrants', *Pyramid* 16, Nov/Dec 1995; 'GURPS Dinosaurs', Steve Jackson Games, Aug 1996.

DEE, Sheryn is the pseudonym of Sheryn Dee Pitman (1958–).

BOOKS

Tarin of the Ice (YA F nov), Nelson & ABC, 1987.

DELANEY, Roger is a pseudonym of DAMIEN BRODERICK.

DENTON, Kit (Arnold Christopher) (1928–1997) was born in England and served in the British Army before leaving for Australia in 1950. During the postwar period he wrote a number of science fiction stories that were published in overseas magazines. Unfortunately, Denton's manuscripts and correspondence for this period are lost. Denton's marginal science fiction novel *The Thinkable Man* was originally conceived as a post-holocaust science fiction short story but the story grew beyond the original idea into a much larger work.

BOOKS

The Thinkable Man (SF nov), A & R, Syd, 1976; *Burning Spear* (coll, 9 SF + 3 non-SF SS), Frances Allen, 1990 (according to Denton it was the first pub. for most of these SS).

SHORT STORIES

'Burning Spear', *F&SF*, Feb 1964, rp in *The First Pacific Book of Australian Science Fiction*, Baxter, A & R, 1968, 1969, 1973, and *Burning Spear*, Frances Allen, 1990; 'Applebye', 'Anza', 'Gemini', 'Organisation Man', 'Sergeant', 'Down Under', 'Short List of Names', 'Soldier in Single File': *Burning Spear*, Frances Allen, 1990.

DILLON, Roger

BOOKS

The Burning Summer (YA F nov), Kooka Books, 1988.

DILWORTH, Mary (Lorraine) (1937–)

BOOKS

The Kin (YA F nov), Longman Cheshire, 1995.

DISHER, Garry (Donald) (1949–) grew up in rural South Australia and now lives in Bittern, Victoria. He has published more than thirty titles across a range of styles and genres. Disher has been the recipient of prestigious awards such as the Stanford University Writing Fellowship (1978), the National Short Story Award (1986) and the Children's Book Council of Australia Book of the Year,

Younger Readers (1993) for *The Bamboo Flute*. Several of his short stories feature elements of dark fantasy and the macabre. [MC]

BOOKS

Blame The Wind (YA F & H nov), A & R, 1995; *Restless* (YA F & H coll), A & R, 1995; *The Half Dead* (jr H nov), Lothian, 1997.

SHORT STORIES

'Poor Reception', *The Difference to Me*, A & R, 1988, rp in *Strange Fruit*, Collins, Penguin, 1995, and *Restless*, A & R, 1995; 'Blame The Wind', *Spine Chilling*, Matthews, Omnibus, 1992, rp in *Restless*, A & R, 1995; 'Dead Set', *Dark House*, Crew, Mammoth, 1995, rp in *Restless*, A & R, 1995, and *Bonescribes*, Congreve & Hood, MirrorDanse, 1996; 'The Isle of Sighs', *Restless*, A & R, 1995.

DITO, Mark (1963–) was born in Sydney where he attended Christian Brothers High School at Lewisham and Sydney University where he gained a BA (Hons). In 1986 Dito became a teacher of Italian, Japanese and English. He has been reading comics since 1972 and has been a collector of them since 1975. Dito has attended numerous comics conventions and is acknowledged as one of Australia's comics experts. He was writer and script consultant for the Australian science fiction and fantasy comic *Tales of Fantastic Fiction*, and is editor and publisher of the comics fan magazine *Southern Exposure*.

DIX, Shane (1960–) was born in Wales and emigrated with his family to Adelaide in 1967 and again in 1971. He has lived in Adelaide ever since; there he attended Salisbury East High School until he completed Year 11. Dix has worked at various jobs and is now a child-care worker. His interest in writing was kindled by his brother, who is also a writer, while his interest in science fiction began when he read Robert Heinlein's story 'By His Bootstraps' and his Year 10 English teacher encouraged him to write science fiction outside school. Dix worked with fellow Adelaide writer Sean Williams on *The Unknown Soldier*, which was the first book of the Cogal trilogy based on the Ascendancy role playing game. The series was not continued, so Dix and Williams reshaped the book into *The Prodigal Sun*, the first book of their proposed Evergence trilogy to be published simultaneously in Australia and the US.

BOOKS

The Unknown Soldier (with Sean Williams, SF nov), Aphelion, 1995; *The Prodigal Sun* (with Sean Williams, bk 1 Evergence tril, SF nov), Ace, US, and HarperCollins, forthcoming; *The Dying Light* (with Sean Williams, bk 2 Evergence tril, SF nov), Ace, US, and HarperCollins, forthcoming; *The Dark*

Imbalance (with Sean Williams, bk 3 Evergence tril, SF nov), Ace, US, and HarperCollins, forthcoming.

SHORT STORIES

'The Moment', *Thyme Fiction* 4, 1990; 'The Stranded Biped', *CSFS Newsletter*, Apr 1990: rp in *Singularities II*, Wyatt, 1990, and as 'Next of Kin' in *Aurealis* 6, Dec 1991; 'Glimpses', *The Mentor* 68, Aug 1990, rp in *Dreams and Visions* (US), 1993, and *Heartland* 8, Jan 1994; 'Through the Waters That Bind', *CSFS Newsletter*, Apr 1991, rp in *Alien Shores*, McNamara & Winch, Aphelion, 1994; 'Matters of Consequence', *Eidolon* 9, July 1992; 'Compulsive Viewing', *Nemesis* 17, July 1992, rp in *Heartland* 7, Sept 1993; 'A Slow Swim', *Famous Reporter* 7, Nov 1992; 'Neck of the Hourglass', *Eidolon* 13, Sept 1993; 'The Bread Board', *Heartland* 11, Dec 1994; 'Surface Tension', *Eidolon* 22/23, 1996.

DOBSON, Jill (1969–) was born in England and came to Australia when she was five. She grew up in Albury, New South Wales, and wrote *The Inheritors* when she was sixteen. Dobson's subsequent books are non-science fiction.

BOOKS

The Inheritors (jr SF nov), UQP, 1988.

DONAGHY, Bronwyn (1948–)

BOOKS

2 1/2 Wishes (jr F nov), Scholastic, 1994.

DONAGHY, John

BOOKS

The One-Person (with Foveaux Kirby, YA SF nov), Ferguson, 1989.

DONKIN, Nance (Clare) (1915–) was born in New South Wales. She married in 1939 and went to England but returned to Australia to live in Melbourne when World War II broke out. Donkin is best known for her historical novels about colonial Australia. Her travels to Greece in the 1970s influenced a number of her books, including the time-slip fantasy *The Maidens of Pefka*, which tells the story of an Australian girl's trip to the Greek islands with her archaeologist father. Donkin was awarded an AM (Member of the Order of Australia) in 1986 for her services to children's literature.

BOOKS

The Maidens of Pefka (jr F nov), Methuen, 1979.

SHORT STORIES

'Room 409', *A Handful of Ghosts*, Wilson, Hodder & Stoughton, 1978.

DONOHUE, Trevor (1939–) began his writing career with a crime story published in *Cleo* in

1978. His stories usually involve the macabre, and border on science fiction and fantasy. A good representation of his short fiction can be found in *The Nightmare Factory*.

He wrote a regular column for the controversial *Toorak Times* and has deejayed on Melbourne radio stations 3CR and 3RRR.

Donohue was born in Tasmania but has spent most of his life in and around St Kilda, Melbourne. [PC]

BOOKS

Savage Tomorrow (SF nov), Cory & Collins, 1983; *The Nightmare Factory* (some SS written in collab. with Paul Collins but not credited, SF, F & H coll), self-pub., Dark Image Press, 1994.

SHORT STORIES

'Invitation to a Murder' (mystery), *Cleo*, 1973; 'Unnamed' (with Paul Collins), *PM*, 1981, rp in *Fantasy Tales* V13/7, 1991, rp as 'Journey into Limbo', *The Nightmare Factory*, Dark Image Press, 1994; 'Playing It Dumb' (with Paul Collins), *Fantasy Book*, Feb 1983; 'Exit The Phantoms' (with Paul Collins), *Omega*, Mar/Apr 1983, rp as 'The Phantasms' Exodus', *Moonscap* V1/1, 1983, and as 'Big Foot's Last Stand', *The Picture* 45, July 1989, and as 'Phantasm I', *The Nightmare Factory*, Dark Image Press, 1994, and as 'Flight of the Phantoms', *Midnight Journeys*, Dee/Allen, Ozark Triangle Press, 1995; 'The Trouble with Gryphons', *Frontier Worlds*, Collins, Cory & Collins, 1983, rp in *The Nightmare Factory*, Dark Image Press, 1994; 'Hard Rain's Gonna Fall' (with Paul Collins), *Infinity Cubed*, 1985; 'Waltz of the Flowers' (with Paul Collins), *Aphelion* 5, Summer 1985/86; 'The Body Aliens Strike Back' (with Paul Collins), *The Picture*, Nov 1989, rp as 'Phantasm II', *The Nightmare Factory*, Dark Image Press, 1994; 'The Road to Tiger Park' (pt 1, with Paul Collins), *Interstater*, May 1991; 'The Road to Tiger Park' (pt 2, with Paul Collins), *Interstater*, July 1991; 'Octopussed Off!' (with Paul Collins), *The Picture* (n.d., au not credited), rp as 'Tentacles', *The Nightmare Factory*, Dark Image Press, 1994; 'The Hollow Man', 'The Jigsaw Man', 'Out of Time', 'Boulevard of Broken Dreams', 'The Nightmare Factory', 'Empathic Reaction', 'Island of Innocence', 'The Writer's Obsession': *The Nightmare Factory*, Dark Image Press 1994.

DORAN, N(iall) E. (1970–) was born in the United Kingdom and emigrated to Australia with his family when he was an infant. He is a zoologist, and is completing a PhD at the University of Tasmania. Doran has been involved in the production side of theatre for a decade. He founded Desdichado Press to publish his novel *The Chronological Adventures of Detrius Thesper*, a blend of science fiction and comedy in the form of a time-travel

farce. In 1997 he edited and published the Tasmanian science fiction anthology *ThylyXene*.

BOOKS

The Chronological Adventures of Detrius Thesper (jr F nov), Desdichado Press, 1995.

SHORT STORIES

'Adrift', 'The Noog—A Moral Tale', 'Spaceman Cometh': *ThylyXene*, Desdichado Press, 1997.

DOUGLASS, Sara is the pseudonym of Sara (Mary) Warneke (1957–). Warneke was born in Penola, South Australia, of a farming family but was mostly raised in Adelaide. She was educated at the Methodist Ladies College (now Annesley College), and matriculated in 1974. She entered nursing school at the Royal Adelaide Hospital, graduating in 1978 as a registered nurse, and in 1982 began a BA degree at the University of Adelaide. In 1986 she obtained an honours degree (majoring in history), and in 1987, having been awarded a Commonwealth postgraduate scholarship, began a PhD in the Department of History. In 1988 she became tutor and research officer in history at the University of Adelaide and worked there until late 1991. She was awarded her doctorate in 1991.

Warneke says she owes most of her writing skills to her time at Adelaide University: her ten years there were the most formative period of her life and her 'spiritual home still remains the University of Adelaide Club'. In 1992 she obtained a position as lecturer in Medieval European History in the Department of Humanities, La Trobe University, Bendigo, Victoria, and has lived in Bendigo since.

In 1995 Warneke burst onto the Australian fantasy scene with the blockbuster novel *BattleAxe*. Although she had previously published many articles in the academic field, this was her first attempt at fiction. She wrote the book in an intense six-week burst of creativity, drawing on her vast experience and love of medieval history. [PC]

BOOKS

BattleAxe (Axis tril bk 1, F nov), HarperCollins, 1995; *Beyond the Hanging Wall* (YA F nov), Hodder Headline, 1996; *Enchanter* (Axis tril bk 2, F nov), HarperCollins, 1996; *Starman* (Axis tril bk 3, F nov), HarperCollins, 1996; *Sinner* (F nov), HarperCollins, 1997; *Threshold* (F nov), HarperCollins, 1997; *Crusader* (F nov), HarperCollins, 1998; *Pilgrim* (F nov), HarperCollins, 1998.

SHORT STORIES

'Of Fingers and Foreskins', *Eidolon* 21, 1996, rp in *The Year's Best Australian Science Fiction and Fantasy: Vol. 1*, Strahan & Byrne, HarperCollins, 1997; 'The Evil Within', *Dreaming Down-Under*, Dann/Webb, HarperCollins, 1998.

DOWLING, Terry (1947–) was born in the Sydney suburb of Petersham and grew up in Hunters Hill. Like many children of his era, Dowling's childhood entertainments included much peripheral science fiction material including comics, children's annuals, and radio programmes such as *Captain Miracle* and *Rocky Starr*, not to mention Captain W.E. Johns' Kings of Space books. But it was not until high school that Dowling became seriously interested in science fiction. There he discovered science fiction paperbacks and American pulp magazines. Writers such as Ballard, Bradbury, Vance and Cordwainer Smith had a marked influence on the young Dowling and he started writing his own stories.

After high school Dowling attended a teachers college and taught for a short time before being conscripted into the Australian Army. Dowling served his obligatory term then returned to full-time study, completing his BA (Hons) in English Literature and Archaeology and his MA (Hons) in English Literature at Sydney University. Dowling's thesis was on the work of J. G. Ballard and the surrealists. During this time Dowling also wrote and performed songs, appearing in rock bands and as a regular guest on ABC TV's 'Mr Squiggle'.

Dowling wrote some amateur fiction for Van Ikin's magazines *Enigma* and *Science Fiction* but it was not until the appearance of the Australian magazine *Omega Science Digest* that his work reached a wider audience. In *Omega* Dowling published the first of his Tom Rynosseros and Aspen Dirk stories. The Tom Rynosseros tales, now collected in *Rynosseros*, *Blue Tyson* and *Twilight Beach*, tell of a bizarre future Australia where huge sandships ply a landscape peopled by the Ab'O tribes of the interior. These tales are surrealistic and obscure and Dowling admits that his stories require readers to work harder than they otherwise might. While the result is exotic and lyrical, many readers find these stories at best impenetrable and at worst obtuse, and this is probably why Dowling's books are yet to be picked up by major commercial publishers. His Aspen Dirk stories have been collected in *Wormwood* and, while these stories are not as dense as his Rynosseros tales, they have the same strengths and weaknesses. The *Wormwood* stories tell of a future world invaded by powerful aliens, the Nobodoi, and their servant races, against which the few remaining humans struggle to survive.

Dowling's most accessible works are probably his horror stories. Tales such as 'Scaring the Train' and 'The Daemon Street Ghost-Trap' are fine examples of their kind and both were selected by Datlow and Windling in the United States for inclusion in *The Year's Best Fantasy and Horror*

anthology. Most of Dowling's horror work has been collected in *An Intimate Knowledge of the Night*. If readers ignore the contrived linking material, this collection contains many fine dark fantasy tales.

Terry Dowling has won two American Small Press Readercon Awards and has won nine Ditmar Awards for his work. He has a loyal following among Australian science fiction fans and is an old hand at appearing at science fiction conventions, where he is witty and entertaining, often reading his work, much of which he acknowledges is written to be read aloud. Up to this point Dowling has worked exclusively in the short story field, eschewing novel-length work. [PC]

EDITOR

The Essential Ellison (SF & F coll), Harlan Ellison, Nemo, US, 1987; *Mortal Fire* (with Van Ikin, SF anth), Hodder & Stoughton, 1993.

BOOKS

Fynosseros (SF coll), Aphelion, 1990, rp Book Club, US, 1993; *Wormwood* (SF coll), Aphelion, 1991; *Blue Tyson* (SF coll), Aphelion, 1992; *Twilight Beach* (SF coll), Aphelion, 1993; *An Intimate Knowledge of the Night* (H coll), Aphelion, 1995; *The Man Who Lost Red* (SF & H coll), MirrorDanse, 1995.

SHORT STORIES

'The Man Who Walks Away Behind the Eyes', *Omega*, May/June 1982, rp in *Wormwood*, 1991; 'The Terrarium', *Omega*, May/June 1984, rp in *An Intimate Knowledge of the Night*, Aphelion, 1995; 'The Maze Man', *MJ* 1, Summer 1984, rp in *An Intimate Knowledge of the Night*, Aphelion, 1995; 'Shatterwreck At Breaklight', *Omega*, July/Aug 1985, rp in *F&SF*, Mar 1990, and *Twilight Beach*, 1993, and *Mortal Fire*, Dowling & Ikin, Hodder & Stoughton, 1993; 'The Bullet That Grows in the Gun', *Urban Fantasies*, King & Blackford, Ebony, 1985, rp in *Omega*, Sept/Oct 1986, and *An Intimate Knowledge of the Night*, Aphelion, 1995; 'The Gully', *MJ*, Spring 1985, rp in *An Intimate Knowledge of the Night*, Aphelion, 1995; 'The Only Bird in Her Name', *Aphelion*, Summer 1985/86, rp in *Rynosseros*, Aphelion, 1990; 'What We Did to the Tyger', *Omega*, Jan/Feb 1986, rp in *Rynosseros*, Aphelion, 1990; 'The Man Who Lost Red', *Aphelion*, Autumn 1986, rp in *The Man Who Lost Red*, MirrorDanse, 1995; 'A Dragon Between his Fingers', *Omega*, May 1986, rp in *Matilda at the Speed of Light*, Broderick, A & R, 1988, and *Blue Tyson*, 1992; 'Time of the Star', *Aphelion*, Winter 1986, rp in *Rynosseros*, Aphelion, 1990; 'Housecall', *Aphelion* 4, Spring 1986, rp in *Wormwood*, 1991; 'For As Long As You Burn', *Aphelion* 5, Summer 1986/87, rp in *Wormwood*, 1991; 'Marmordesse', *Omega*, Jan/Feb 1987; 'The Last Elephant', *Australian Short Stories* 20, 1987, rp in *Metaworlds*, Collins, Penguin, 1994,

and *An Intimate Knowledge of the Night*, Aphelion, 1995; 'The Quiet Redemption of Andy the House', *Australian Short Stories* 26, June 1989, rp in *Strange Plasma*, June 1990, and *Swancon 17 Handbook*, Jan 1992, and *Alien Shores*, McNamara & Winch, Aphelion, 1994, and *An Intimate Knowledge of the Night*, Aphelion, 1995; 'Colouring The Captains', 'The Robot is Running Away from the Trees', 'Spinners', 'So Much for the Burning Queen': *Rynosseros*, Aphelion, 1990; 'Mirage Diver', *Rynosseros*, Aphelion, 1990, rp in *The Best of the Rest*, Youmans, Edge Press, 1990; 'Larrikin Wind', *Eidolon* 1, May 1990, rp in *Twilight Beach*, 1993; 'In the Dark Rush', *Aurealis* 1, Sept 1990, rp in *Wormwood*, 1991; 'Vanities', *Glass Reptile Breakout*, Ikin, Centre for Studies in Australian Literature, Univ of WA, 1990, rp in *Blue Tyson*, 1992; 'Nobody's Fool', *Wormwood*, Aphelion, 1991; 'A Deadly Edge Their Red Beaks Pass Along', *Wormwood*, *Eidolon* (chapbook), 1992; 'Ship's Eye', *Eidolon* 8, Apr 1992, rp in *Twilight Beach*, 1993; 'Breaking through to the Heroes', 'Going to the Angels', 'Djinn of Anjoulis', 'A Song to Keep Them Dancing', 'Stoneman', 'Privateers' Moon', 'Dreaming the Knife', 'Totem': *Blue Tyson*, Aphelion, 1992; 'They Found the Angry Moon', *Intimate Arrangeddons*, Congreve, 1992, rp in *An Intimate Knowledge of the Night*, Aphelion, 1995; 'The Mars You Have in Me', *Eidolon* chapbook, 1992, rp in *An Intimate Knowledge of the Night*, Aphelion, 1995; 'The Final Voyage of Captain Gelise', *Aurealis* 9, Sept 1992, rp in *Twilight Beach*, 1993; 'The Daemon Street Ghost-Trap', *Terror Australis: The Best of Australian Horror*, Blackmore, Hodder & Stoughton, 1993, rp in *The Oxford Book of Australian Ghost Stories*, Gelder, OUP, 1994, and *The Year's Best Fantasy and Horror* 7, Datlow and Windling, St Martin's, NY, 1994, and *An Intimate Knowledge of the Night*, Aphelion, 1995; 'The Babel Ships', 'Sailors Along the Soul', 'Nights at Totem Rule', 'The Leopard', 'A Whisper from the Voice at the Vanishing Point', 'The Green Captain's Tale': *Twilight Beach*, Aphelion, 1993; 'The Third Gift', *Overland* 133, Summer 1993, rp in *An Intimate Knowledge of the Night*, Aphelion, 1995; 'Fear-Me-Now', *Crosstown Traffic*, Coupe/Ogden/Hood, Five Islands Press, 1993; 'A Woman Sent through Time', *Eidolon* 15, Winter 1994; 'Scaring The Train', *The Man Who Lost Red*, MirrorDanse, 1995, rp in *An Intimate Knowledge of the Night*, Aphelion, 1995, and *The Year's Best Fantasy and Horror* 9, Datlow and Windling, St Martin's, NY, 1996, and *The Mammoth Book of Best New Horror* 7, Jones, Raven, UK, 1996; 'Ships for the Sundance Sea', *Eidolon* 17/18, 1995; 'The Echoes', 'The Rediscovery of Tutankhamen's Tomb': *An Intimate Knowledge of the Night*, Aphelion, 1995; 'His Own, the Star Alphecca', *Eidolon* 20, 1996; 'Beckoning

Nightframe', *Eidolon* 22/23, 1997, rp in *The Year's Best Fantasy and Horror* 10, Datlow and Windling, St Martin's, NY, 1997; 'The Ichneumon and the Dormeuse', *Interzone* 106, 1996, rp in *The Year's Best Australian Science Fiction and Fantasy: Vol. 1*, Strahan & Byrne, HarperCollins, 1997; 'No Hearts to be Broken', *Interzone* 117, 1997; 'Jenny Come to Play', *Eidolon* 25/26, Oct 1997, rp in *The Year's Best Australian Science Fiction and Fantasy: Vol. 2*, Strahan and Byrne, HarperCollins, 1998; 'He Tried to Catch the Light', *Dreaming Down-Under*, Dann/Webb, HarperCollins, 1998; 'The Infinite Race', *Aurealis* 20/21, 1998.

DOYLE, Aidan (1974–)

SHORT STORIES

'Divine Providence', *Aurealis* 11, 1993; 'Sand Castles in the Snow', *Voiceworks*, Spring 1994; 'Crusaders in a Dark Land', *Aurealis* 15, 1995; 'The Poison Gods', *Aurealis* 16, 1996.

DRESSER, K. E. is a pseudonym used by DURHAM KEITH GARTON.

DUGAN, Michael (Gray) (1947–), Melbourne writer and editor, published his first articles in the *Melbourne Age* while he was still at school and his father was a journalist for the paper. Dugan went on to edit *Puffinalia*, the Penguin children's magazine, and *Crosscurrents* as well as a number of anthologies. He has written picture books, poetry, plays, radio scripts, short stories, non-fiction, and novels for children. Dugan often writes on the edge of genre fiction, and a number of his picture books and short stories cross over. His novel *Melissa's Ghost* is a tale of mutual benefit between a girl in need of help and the ghost of a boy in search of his parents.

EDITOR

The Moving Skull and Other Awesome Australian Verse (jr F & H poetry anth), 1981.

BOOKS

Melissa's Ghost (jr F nov), Dent, 1986, rp Houghton Mifflin, 1989.

DUNN, Roger (MacLeod) (1939–) is a Melbourne-based children's fiction and television writer who contributed to the children's television series *Lift Off!*, which had strong science fiction and fantasy elements. Dunn's novel *Matty Tracker and the UFO* is his second book (the first is not science fiction) featuring the adventures of a thirteen-year-old girl named Matty Tracker.

BOOKS

Matty Tracker and the UFO (jr SF nov), A & R, 1985, rp A & R, 1986.

DUNSTAN, Andrew

DUNSTAN, Andrew is a pseudonym of A. BERTRAM CHANDLER.

DURACK, (Dame) Mary (1913–) was born in Adelaide and lived on her family's pastoral properties before moving to Perth in 1915. Along with her sister Elizabeth she wrote articles for a number of newspapers and magazines and for some years she edited Children's Corner for the *Western Mail*. Durack has written novels, plays and poetry for children but perhaps her most significant contribution to children's literature is her novel *The Way of the Whirlwind*, which tells of two

Aboriginal children searching for their baby brother who has been stolen by a whirlwind. It is significant because it is one of the first books to translate successfully the conventions of the European fairy-tale into an Australian setting. Mary Durack was awarded an OBE (Officer of the Order of the British Empire) in 1966 and a DBE (Dame Commander of the Order of the British Empire) in 1977.

BOOKS

The Way of the Whirlwind (jr F nov), Consolidated Press, 1941, rp A & R, 1979.

E

EARLY AUSTRALIAN SCIENCE FICTION AND FANTASY

Much speculative literature was written about Australia by Europeans long before the continent had been settled; in fact Terra Australis was treated similarly to the moon and Mars in the early twentieth century. With the beginning of settlement these tales transmuted into lost-civilisation stories set in the unexplored parts of the continent, and these adventures were written by a mixture of local residents and authors living overseas. There were also science fiction works written by people who had lived in Australia for a time then moved on.

Charles Rowcroft, for example, worked for four years as a pastoralist in Tasmania in the 1820s, then returned to England. Two decades later *The Triumph of Woman* (Parry, 1848) was published in London, describing the adventures of a visiting Neptunian on Earth. The Australian connection is effectively nil. *Colymbia* (Trubner, 1873) is sometimes cited as Australian, possibly because of its South Seas undersea setting; but Robert Dudgeon, the anonymous author, was a London physician with no Australian connections.

In the late nineteenth century Australian speculative literature took on a political tinge. Invasion paranoia about the Chinese, Americans, French and Russians inspired several novels in which the underpopulated colonies are overwhelmed by numerically superior but morally odious hordes. In W. H. Walker's *The Invasion* (Turner, 1887) Sydney repels a Russian attack; but usually the invaders win. In George Sutherland's *The Capture of Adelaide* (self-published, 1893) one ship subdues the city, loots the banks of bullion and leaves. The invasion novels were near-future adventures rather than science fiction and featured little in the way of speculative fiction and technical innovation.

Such books continued and are still appearing in the 1990s; nothing has been learned or forgotten.

Political works involving the decline of the British Empire are only to be expected in a land where much of the population was descended from Britain's political and criminal convicts. Other books used science fiction as the most slender of props, in order to provide a setting for their own theories of utopian societies and political systems. Utopias in general (and Australian utopias in particular) are generally rather austere, for example the utopian society of *A Week in the Future* by Catherine Helen Spence (centenary edition Hale and Iremonger, 1988). Note that Spence was also the first female author of a work of Australian science fiction.

John Boyle O'Reilly was nothing if not political. He was transported to Western Australia for life in 1868 after being convicted of Fenian agitation. He spent over a year as a convict on a road gang before escaping aboard the American whaler *Catalpa*. Fifteen years later—and still safely in the United States—he wrote with three colleagues *The King's Men* (Scribner, 1884), a novel of Britain's decline in future decades, featuring such innovations as an electrical gun and tele-newspapers.

One of the very few books of this type that is both science fiction and Australian is *Erchomenon or the Republic of Materialism* (Sampson Low, 1897). The anonymous author was the Rev. Henry Crocker Marriott Watson, who was born in Tasmania and lived in Victoria until the mid-1870s when he moved to New Zealand. It is a view of the world of 2026, featuring democratic socialism, tolerance of non-conformists, euthanasia, no religion and no marriage. The technical marvels of the future are not dealt with in detail but include flying machines.

With the 1890s came something closely resembling the science fiction that we recognise today. What is probably the world's first story of an alien invasion came from Melbourne in 1892, a full six years before H. G. Wells' *The War of the Worlds*. Robert Potter's *The Germ Growers* (Hutchinson, 1892) has shape-shifter aliens establishing bases in wilderness areas of Earth, including north-west Australia. Unlike the Martians of Wells' book they do not resort to open warfare with vastly superior technology but use airships, invisibility and biological weapons. There are similarities with *The X-Files* television series of a century later in the conspiracies and the idea of aliens in our midst. The world remains blissfully unaware of the danger by the novel's end because another more benevolent race of aliens steps in to keep the peace. For its time this was a very original work and, although initially slow-moving, it showed great promise.

Potter was born in Ireland in 1856 then moved to Australia where he worked as a clergyman in Sydney, Geelong, Albury and Melbourne. He became Canon of St Paul's Anglican Cathedral in Melbourne and died in 1908. *The Germ Growers* was his only work of science fiction, and this illustrates the problem with many of Australia's pioneer science fiction authors: they would produce a work of considerable promise then not follow it up with a series of books as Wells and Verne had done.

Guy Boothby was the first of Australia's recognisable science fiction authors to be born here. Born at Glen Osmond, South Australia in 1867, he was educated in England before moving back to Australia where he lived for ten years. After returning to England he began writing crime fiction, of which his Dr. Nikola series overlapped into science fiction. Nikola is a type of master criminal and genius, along the lines of Fu Manchu. The themes include hypnotism, animal control and reversing the ageing process, and the settings range across the world, including Australia.

Boothby's success with his thriller and crime fiction contrasts with Potter's promising single work, although Potter lived to twice Boothby's age. Boothby was living at the centre of the British Empire's publishing industry, however, while Potter was far removed from it. The entire story of Australian science fiction has been dogged by the problem of the local publishing industry being too small and inexperienced to support something as specialised as science fiction.

The last of the major Australian authors who began writing before the birth of modern science fiction in the 1920s were Coutts Brisbane and Erle Cox. Brisbane was born ROBERT COUTTS ARMOUR in Brisbane in 1874 and he apparently

lived in England all his working life. He had over eighty science fiction stories published in *Red Magazine* and *Yellow Magazine* from 1910 to 1922, four of which were republished in the British magazine *Tales of Wonder* between 1939 and 1941. Twelve of his stories were republished in the collection *Denizens of Other Worlds* (Murqi press, 1984). He later moved on to young adult novels, the last of which was published in 1953. Some of these had science fiction elements, for example an early nineteenth-century steam car. His short fiction was crammed with ideas and innovation and often the settings were on other planets.

In 1919 the *Argus* newspaper of Melbourne serialised the novel *Out of the Silence* by ERLE COX. This went on to ten republications, a radio dramatisation and even a comic strip version in the *Argus* in 1934. The novel is set in 1913 in country Victoria, where a farmer digging a well unearths an artefact from an ancient civilisation that had flourished 27 million years ago. An unexplained catastrophe had wiped out this ancient race, but three time-capsules had been buried to allow its civilisation to be rebuilt. One capsule had been destroyed by geological forces, the second is in Tibet and unopened, and the capsule discovered in Victoria contains a superwoman named Earani. She is cold, brilliant, telepathic and charismatic, and is even capable of teleportation. She teleports into the office of the Australian Prime Minister and takes over his mind, intending to use Australia as a base to conquer the world. In the end she is (rather unconvincingly) stabbed to death.

Cox had trouble getting his highly promising novel into book form. It was too radical for the rather provincial publishers of Australia, while the British market was hard to penetrate unless one actually lived there. In 1925 Vidler finally published a 2000-copy edition, which sold well, John Hamilton of London followed with another in 1927, and then there were Russian, French and American editions and several Australian printings with a revised text in 1947. The last reprint was by Angus & Robertson in 1981.

Cox began his career with 'The Social Code' (*The Lone Hand*, January 1909), a pre-Burroughs story with a Martian setting involving a doomed romance between an Earthly astronomer and a Martian girl. Another four of his science fiction stories appeared in the *Australasian* in the early 1920s. They involve Mendax ('liar', derived from the Latin), a lone and eccentric inventor who experiments with invisibility, matter transmission, rejuvenation and extracting gold from seawater. Mendax tries out his matter transmission device, only to find himself rematerialised with parts of a dog incorporated. *Fools' Harvest* (Robertson and

Mullen, 1939) was an invasion novel, anticipating the blitzkrieg tactics and genocides of the World War that was about to break out.

Cox was a classic example of a talented and dynamic author in the wrong place at the wrong time. His published works proved that he had talent but his problems in getting published demonstrated the rule of the time: one moved overseas to the publishing centres, or one forgot about writing.

Modern science fiction is generally regarded as beginning in 1926 with Hugo Gernsback's magazine *Amazing Stories* (United States). While the American and British pioneers of the 1920s and 1930s are well documented, it generally surprises people that Australians made a small contribution in this period as well.

The first Australian story in *Amazing Stories* was by Joe Czynski, an Australian apprentice electrician who contacted Gernsback while doing a course in Chicago. Interviewed just before his death, Czynski mentioned that he had several pseudonymous works published in *Amazing Stories* in the 1920s and 1930s and that H. M. Crimp was one of the names that he wrote under. Unfortunately he died before any follow-up work could be done on his earliest works, and his records had been destroyed decades earlier in a house fire. 'The Mosquito Army' (*Amazing Stories*, December 1932) and 'Call To Migrate' (*Amazing Stories*, April 1935) both involve biological warfare, a subject of great interest to Czynski. His career as an electrician soon displaced his science fiction writing (he worked on the establishment of the Woomera rocket range) and he did no more writing before his death.

ALAN CONNELL was another writer of great promise who was defeated by the problems of distance and publication. Born in 1916, he was nineteen when 'The Reign of the Reptiles' was featured on the cover of the August 1935 *Wonder Stories*. 'Dream's End' appeared the following December with the famous Frank R. Paul cover of a battleship floating upside-down above New York. The editors were very impressed by Connell's originality; indeed, he appears to have been the first author to have proposed that a species of dinosaur—or some other ancient reptile—managed to develop a technologically advanced civilisation. His idea in 'Dream's End', that the universe was just a dream in the mind of a cosmic super-being, is not quite so original, but his treatment of it was up to date, stylish and consistent. After two more stories he grew tired of the battle to get payment out of the editors and ceased writing science fiction for a while. He sold 'Espionage in Space' to *Planet Stories* in 1941, after which he gave up science fiction altogether. He had more

success in mainstream fiction, selling about eighty works to such magazines as the *Bulletin*, *World's News* and *Flame*. In an odd twist of fortune, a trilogy of his earliest teenage novellas was saved from oblivion when the import restrictions of World War II prompted Australian publishers to turn to local authors for genre works. In 1945 Currawong Publications published *Lords of Serpent Land*, *Prisoners of Serpent Land*, and *Warriors of Serpent Land*. The tales are very much in the style of Burroughs' Tarzan novels, even down to an infant raised by snakes. The backdrop is a lost enclave of Lemurians living in the jungles of South America.

PHIL COLLAS sold only a single story to *Amazing Stories*, in October 1935. 'The Inner Domain' was a well-executed and original lost-civilisation novella. Collas postulated an Aboriginal civilisation in caverns below the Great Sandy Desert. The original founders of the caverns were not human, but the Aborigines had moved in millennia ago and were now advanced well beyond Western science and technology. A matter transmission experiment captures some outsiders aboard an aircraft flying overhead, and the story goes on to reveal the fate of the ancient race by means of a time-projector device. Collas experienced many problems with lost manuscripts and general communication difficulties with the United States editors. At this point he turned to his other interest, philately, at which he became one of Australia's leading authorities.

Of all the Australian science fiction authors active between the wars, only those who spent time overseas produced anything like a substantial body of work. Wynne Whiteford sold two stories to Australian magazines in the mid-1930s but became discouraged and did not return to writing until the 1950s when he travelled overseas. The prolific Coutts Brisbane moved to Britain before becoming successful, but there were two other Australian-born authors who followed his example and produced a sizeable body of work after moving overseas.

JAMES MORGAN WALSH was born in Geelong in 1897 and by the time he moved to London in 1929 he had written twenty-two novels and dozens of stories for newspapers and magazines. His lifetime output may have been over a hundred books, mainly thrillers, mystery and crime but including seven stories and three novels that were classic space opera. *Vandals of the Void* appeared in *Wonder Stories Quarterly* in the Summer 1931 issue and was published in book form by Hamilton in Britain in the same year. This was followed by several short stories and the novel *The Vanguard to Neptune* (with illustrator Frank Paul's cover), then *The Terror out of Space* was serialised in *Amazing*

Stories in 1934. Why did Walsh succeed in dealing with United States editors in general and Gernsback in particular while other Australians gave up in despair? Walsh was a veteran author by his mid-thirties, making a living from writing and marketing his work in a very professional manner. Science fiction in Australia had traditionally been the preserve of talented amateurs, and very few master the problems of selling and promoting their work effectively.

Vandals of the Void is basically a novel of space piracy. The setting is the Earth–Mars spaceways, the busy equivalent of the North Atlantic shipping lanes. The evil Mercurians move in to plunder, but the Space Guard intervenes and defeats them. For its day the disintegrator rays, space pirates and space-going battle fleets were new and exciting and Walsh appears to have been the first science fiction author to have set a Battle-of-Britain-style conflict in space, a device to be used extensively by later authors and ultimately in media science fiction such as *Star Wars*, *Star Trek* and *Babylon 5*. *The Vanguard to Neptune* describes the first expedition to Neptune where there is a race of humanoids dominated by a single giant brain. While it has a similar backdrop, generally the plot of this novel is cluttered and tenuous compared with the previous one. Many of Walsh's later works use elements of science fiction in the thriller settings.

One final pioneer between-wars author with Australian connections was Desmond W. Hall, the only Australian-born author who went to the United States and developed his career in science fiction there. Born in Sydney in 1911, he went with his family to the United States in 1916. After graduating from the University of California he began writing in 1927, sold two mainstream novels, worked as assistant editor of *Astounding Stories* 1931–32 and 1933–34, and wrote at least seventeen stories under several names, usually with some input by editor Harry Bates. The most successful of these were the Hawk Carse series (as Anthony Gilmore), which did much to establish the vision of the future in space that became popular in the 1930s. Hall soon severed his ties with science fiction, however, and late in 1934 he left *Astounding Stories* to concentrate on *Mademoiselle* magazine.

Charles Cronin was a mainstream author who wrote his science fiction as ERIC NORTH. 'Toad' (1924) and 'The Satyr' (1924) were serialised in the Melbourne *Herald* but were then republished several times, including the former as 'Three Against the Stars' in the United States *Argosy* (1938) and the latter as 'The Green Flame' in the United Kingdom (1929). Once more it is evident that the professional author who knew how to market books could find publishing niches for science

fiction, even with the drawback of living in Australia. Mainstream magazines such as the *Bulletin*, the *Australasian* and many newspapers would buy science fiction stories, and children's magazines such as *Comet* and *Pals* published a reasonable amount of science fiction. The problem was that someone who wished to specialise in science fiction had no well-defined science fiction market in Australia in which to make a name. That problem was about to get a somewhat drastic solution.

The outbreak of World War II changed Australian science fiction for ever, in much the same way that the event that killed the dinosaurs gave mammals a chance. In 1940 an import embargo cut off the supply of overseas science fiction at a stroke. Just as the mammals and birds of the Palaeocene moved in and quickly evolved bizarre and often unsuccessful species to fill the niches left by the dinosaurs, so too did many Australian authors try to learn to write science fiction in a hurry. With imported science fiction gone but demand remaining, local publishers went in a matter of months from despising locally written science fiction to begging for it. Some very peculiar works found their way into print.

The total output of wartime science fiction was not great, and probably amounted to no more than two dozen books and novellas. The true total will never be known, as much of this material was ephemeral, often being repulped as part of the war effort. Phillip James O'Donnell's *Secret Weapons* (1941), for example, is known from only a single surviving copy. This period also saw the isolated early fan groups of the 1930s develop more unity. In general the opportunities were squandered, but some authors and fans who were children at the time remember these wartime experiments among their first contacts with science fiction. Perhaps they did some good after all, if only by inspiring their readers to greater things.

JOHN W. HEMING lived from 1900 to 1953 and was working as a professional author by the outbreak of World War II. It was said that he would sit down at his typewriter on a Monday, complete a short novel of thirty thousand words by Friday then spend the weekend relaxing in the parks and feeding the birds before the onset of another week and another book. Among his millions of words of output are several science fiction and marginal fantasy novellas that are entertaining even if they break no new ground.

Heming wrote six books that could be considered science fiction. The first was *The Living Deal* (Currawong, 1942), in which an evil scientist seeks to create a super race by rejuvenating corpses with healthy organs. The satire *Time Marches Off*

(Currawong, 1942) was written as Paul de Wreder and is arguably his best attempt at science fiction. Two time-travellers are studying future periods of Australia. They find a period of feminist domination, one of talking animals, and one where robots' behaviour is becoming indistinguishable from that of humans: "Drunk again," [the doctor] said with disgust. "You're always getting oiled. How many gallons of oil are you drinking a day?" The robot looked up from the floor. One eye was out and the other flickered like a dying neon sign. "Ten," he said greasily' (*Time Marches Off*, p. 52). *From Earth to Mars* (Currawong, 1943) was the last of Heming's science fiction novellas and describes the voyage of a sunship to Mars, where the crew discovers a utopian society devoid of money, politics or evil. Although it makes interesting reading, the book is no more than a VIP tour of Martian society, and there is no storyline to speak of. It reflects Heming's ideas on socialism, and the author did have ideas of starting a movement.

VOLTAIRE (VOL) MOLESWORTH was one of Australia's pioneer science fiction fans as well as an author in his own right. At nineteen his first novel, *Ape of God* (Currawong, 1943), was published. This is a reworking of the Frankenstein theme with an Australian setting, and a sequel, *Monster At Large*, was published in the same year. Next he did a series of space operas for Transport Publishing: *The Stratosphere Patrol* (1943), *Spaceward Ho!* (1943) and *The Three Rocketeers* (1944). These were adapted for radio and broadcast in 1947.

While Heming and Molesworth wrote science fiction that was at least reasonably competent, most of the competition ranged from downright boring to unspeakably bad. In O'Donnell's *Secret Weapons* (Wilke & Co., 1941) Nazis try to invade Australia by ornithopters based on a huge floating jelly off Sydney Harbour, while in Arthur Russell's *Dr. Hades* (Wilke & Co., 1941) a mad scientist extracts the mental power from stolen brains to enhance his own intellect. Winifred Law had two children's novels published by New Century, *Through Space to the Planets* (1944) and *Rangers of the Universe* (1945). These books plumbed new depths in the area of science fiction without any science and demonstrated that Law thought Venus was closer to Earth than the moon and that space was filled with air.

The end of the war did not bring relief, however, as the import embargo was to stay until 1958. Amid these staggeringly low standards, *Tomorrow And Tomorrow* (Georgian House, 1947) was published, the last of several collaborations by Marjorie Barnard and Flora Eldershaw under the joint pseudonym M. BARNARD ELDERSHAW. Written mainly between 1942 and 1944, the story gives a

view of Australia past and present through the eyes of a writer in the twenty-fourth century. While more of a social commentary than a science fiction adventure, it does have such innovations as a psychic polling device. The book is the only work of Australian science fiction to have fallen foul of the Commonwealth censor, and sections were deleted before publication was permitted. An uncensored version (*Tomorrow and Tomorrow and Tomorrow*) has since been published. In the meantime the mainstream magazines were branching into science fiction, including 'men's' magazines that would publish the greatest share of Australia's science fiction and fantasy until the early 1970s. A. BERTRAM CHANDLER, as Andrew Dunstan, wrote three stories for *Man* over a decade before he became an Australian resident: 'Foul Log' (December 1945); 'Path of Glory' (February 1946); and 'The Traveller' (May 1946). Chandler was then a British seaman who visited Australia often and knew the place well. His story 'Boomerang' (as George Whitley, *Famous Fantastic Mysteries*, August 1947) even features a space race to the moon between Melbourne and Sydney!

Late in 1948 Transport Publishing launched the Scientific Thriller Series, a series of novellas written by house authors under pseudonyms and featuring a synthesis of crime and science fiction. The standard ranged from just bearable to quite unreadable, but the monthly series survived from November 1948 until May 1952. Early titles included 'Atomic Death' (November 1948) by Hans Karlson, 'Blackmarket Brains' (February 1949) by Kurt Hoffman, and 'Death Has No Weight' (June 1949) by Belli Luigi.

By now, however, the local market was being penetrated by science fiction from overseas. The incomplete British edition of *Astounding Stories* had had limited Australian distribution through the 1940s. From 1949 other United States magazines appeared in British editions, often with a batch designated 'Australian': *Startling, Thrilling Wonder Stories, Wonder Stories, Super Science Stories, Planet Stories, Amazing Stories, Future Fiction*, and *Science Fiction Quarterly* represented the well-established pulp magazine tradition, and there were also the more modern-looking digests including *Galaxy, If, Space*, and *Venture*. Further, the first of a whole body of republished series had begun to appear when the Fantasy Fiction series offered Eando Binder's *The Three Eternals* (1949) to the Australian public. These republishings of overseas works would devastate the local science fiction industry but with the result that standards would be raised considerably.

Perhaps the most important contribution of the wartime embargo was to force Australian pub-

lishers to be more tolerant of science fiction. Locally written and published crime, western, mystery, science fiction, romance and thriller fiction were all commonplace by 1950 and talented amateurs were no longer daunted by the logistics of getting published. Thanks to the development of heavy bombers during the war, airmail overseas was now cheaper and more reliable, and authors such as Norma Hemming, Frank Bryning, Veronica Wellwood, Wynne Whiteford and Dal Stevens would soon be selling their science fiction in Britain and the United States. From 1950 one could be a successful science fiction author and still live in Australia. [GS/SM]

EDWARDS, C. J.
SHORT STORIES

'A Voice in Adam Evans' Mind', *Man*, Feb 1970; 'Destiny Unknown', *Man Junior*, Sept 1971; 'The Cure', *Man*, Dec 1971; 'A Girl Called Ida', *Man Junior*, Apr 1972; 'Brothers', *Man*, Apr 1973.

EDWARDS, Caroline is a pseudonym used by JACK WODHAMS.

EGAN, Greg (1961–) writes extrapolative fiction that is focused on a cluster of ideas central to the philosophy of science, particularly as it relates to quantum mechanics, biotechnology and the post-human condition.

Egan has published one fantasy novel and three science fiction novels. *Quarantine* (1992) and *Permutation City* (1994) won Ditmar awards for best Australian science fiction novel in 1993 and 1995; *Distress* (1995) won an Aurealis Award. Egan has also won Ditmar awards for best Australian short science fiction for 'Closer' (1992) in 1993 and 'Cocoon' (1994) in 1995.

Egan's early genre work includes *An Unusual Angle* (1983), a slightly stream-of-consciousness fantasy concerned with the moral and social responsibilities of film and television. This theme is evident in short stories such as 'Tangled Up' (1985), 'Mind Vampires' (1986), 'Scatter My Ashes' (1988), 'Neighbourhood Watch' (1986) and 'Beyond the Whistle Test' (1989).

Egan's background in computer programming for medical research is reflected in works concerned with interaction between the biological human and the computer. His post-human Australian futures feature the 'downloading' of the self, or its augmentation through 'neural modifications'. Short stories such as 'Learning to be Me' (1990), 'Transition Dreams' (1993) and 'Chaff' (1993) explore these themes, which are extended in the novel *Quarantine* (1992), where bio-engineering allows people to modify their minds

as they wish, through software 'mods'. Egan uses the common science fiction plot device of the private detective protagonist to explore this fictional society and to provide a platform for examination of the ethical implications of bio-modification.

The title refers to the Bubble enclosure of our solar system by alien forces seeking to protect other life forms from human choice-based logic, which depletes the universe of its infinite possibilities.

In *Permutation City* (1994), which derives partly from the 1992 story 'Dust', Egan further extrapolates the post-human condition, exploring human consciousness, questioning the distinctions between self-transformation and death and postulating non-human evolution. The novel's thesis is that human minds can be downloaded into virtual environments where the resultant copies can exist forever as virtual people, provided the world's computer networks remain stable.

Permutation City is deliberately clever, with chapter headings that are anagrams of the title and of each other, and an opening poem constructed of anagrammatical permutations. Virtual characters in the Sanctuary act out endless permutations of their meta-lives until the virtual construct begins to collapse. The Lambertians, a non-human biological race created in a meta-construct, the Autoverse, evolve towards a different concept of reality that threatens their creators.

Distress (1995), which continues Egan's theme of human logic as contagion, is centred on Theories of Everything, further extending Egan's philosophical exploration of current scientific thought. The investigator protagonist, science journalist Andrew Worth, provides the narrative links. Set in 2055, *Distress* portrays a future where questions of gender are obsolete: available sexual options range from gendered augmentation to complete physical and mental neutrality as 'neural asex'.

Egan now writes full-time and should continue to develop as a major writer of hard science fiction, the science fiction of ideas. [JW]

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An Unusual Angle (marginal F nov), Norstrilia, 1983; *Quarantine* (SF nov), Legend, UK, 1992, and German trans *Quarantäne*, Bastei Lübbe, Germany, 1993, and rp HarperPrism, NY, 1995, and Italian trans *La Terra Moltiplicata*, Editrice Nord, Milan, 1996, and Romanian trans *Carantina*, Editura Teora, Bucharest, 1997; *Permutation City* (SF nov), Millennium, UK, 1994, rp HarperPrism, NY, 1995, and German trans *CyberCity*, Bastei Lübbe, Germany, 1995, and French trans *La cité des permutants*, Ailleurs et Demain, Paris, 1996; *Our Lady of Chernobyl* (SF coll), MirrorDanse, Syd, 1995, and French trans *Notre-Dame de Tchernobyl*, DLM

éditions/CyberDreams, Pézilla-la-rivière, 1996; *Axiomatic* (SF coll), Millennium, 1995, rp HarperPrism, 1997, and French trans *Axiomatique* (vol 1 of 4), DLM éditions/CyberDreams, Montpellier, 1997; *Distress* (SF nov), Millennium 1995, rp HarperPrism, 1997, and Romanian trans *Distres*, Editura Teora, Bucharest, 1997, and French trans *L'enigme de l'univers*, Ailleurs et Demain, Paris, 1997; *Diaspora* (SF nov), Millennium, 1997; *Teranesia* (SF nov), Millennium, forthcoming; *Luminous* (SF coll), Millennium/Zeising, forthcoming.

SHORT STORIES

'Artifact', *Dreamworks*, King, Norstrilia, 1983, rp in *Glass Reptile Breakout*, Ikin, Centre for Studies in Australian Literature, Univ of WA, 1990; 'Tangled Up', *Urban Fantasies*, King & Blackford, Ebony, 1985; 'The Way She Smiles, the Things She Says', *Strange Attractors*, Broderick, Hale and Iremonger, 1985; 'Mind Vampires', *Interzone* 18, Winter 1986/87, rp in *Matilda at the Speed of Light*, Broderick, A & R, 1988; 'Neighbourhood Watch', *Aphelion* 5, Summer 1986/87, rp in *The Year's Best Horror Stories XVI*, Wagner, DAW, 1988, and *Terror Australis: The Best of Australian Horror*, Blackmore, Hodder & Stoughton, 1993; 'Scatter My Ashes', *Interzone* 23, Spring 1988, rp in *The Year's Best Fantasy: Second Annual Collection*, Datlow & Windling, St Martin's, NY, 1989, and French trans 'Éparpillez mes cendres', *Galaxies*, June 1997; 'The Cutie', *Interzone* 29, May/June 1989, rp in *Interzone, the 4th Anthology*, Clute, Pringle & Ounsley, Simon & Schuster, 1989, and in *Axiomatic*, Millennium, 1995, and French trans 'Le Tout P'tit', *Axiomatique*, 1997; 'Beyond the Whistle Test', *Analog*, Nov 1989, rp in *Our Lady of Chernobyl*, MirrorDanse, 1995, and French trans 'Mortelles Ritournelles', *Notre-Dame de Tchernobyl*, 1996; 'The Caress', *Asimov's*, Jan 1990, rp in *The Year's Best Science Fiction 8*, Dozois, St Martin's, NY, 1991, and Czech trans 'Laskáni' in *Ikarie*, June 1993, and rp in *Alien Shores*, McNamara & Winch, Aphelion, 1994, and in *Axiomatic*, Millennium, 1995, and French trans 'La caresse', *Axiomatique*, 1997; 'Eugene', *Interzone* 36, June 1990, rp in *Axiomatic*, Millennium, 1995; 'Learning to Be Me', *Interzone* 37, July 1990, rp in *The Year's Best Science Fiction 8*, Dozois, St Martin's, NY, 1991, and in *Metaworlds*, Collins, Penguin, 1994, and in *Axiomatic*, Millennium, 1995, and Japanese trans 'Boku ni Naru Koto o', *Hayakawa's SF Magazine*, Mar 1995, and French trans 'en apprenant à être moi' in *Century XXI*, Denis, France; 'The Moral Virologist', *Pulphouse* 8, Summer 1990, rp in *The Best of Pulphouse*, St Martin's, 1991, and *Eidolon* 11, Summer 1993, and *Axiomatic*, Millennium, 1995; 'The Extra', *Eidolon* 2, Winter 1990, rp in *Asimov's*, Jan 1993; 'The Safe-Deposit Box', *Asimov's*, Sept 1990, and Japanese trans 'Kashi-Kinko', *Hayakawa's*

SF Magazine, Aug 1993, and rp in *Axiomatic*, Millennium, 1995, and French trans 'Le coffrefort', *Axiomatique*, 1997; 'Axiomatic', *Interzone* 41, Nov 1990, and German trans 'Axiomatisch', *Die Menagerie von Babel*, Jeschke, Heyne Verlag, Munich, 1992, and rp in *Mortal Fire*, Dowling & Ikin, Coronet, 1993, and Italian trans 'Assiomatico', *Cyberpunk*, Nicolazzini, Editrice Nord, Milan, 1994, and rp in *Axiomatic*, Millennium, 1995, and Spanish trans 'Axiomatico', *Gigamesh* 7, Oct 1996, and French trans 'Axiomatique', *Axiomatique*, 1997; 'The Vat', *Eidolon* 3, Dec 1990; 'Blood Sisters', *Interzone* 44, Feb 1991, rp in *The Year's Best Science Fiction 9*, Dozois, St Martin's, NY, 1992, and German trans 'Blutschwestern', *Der Fensterjesus*, Jeschke, Heyne Verlag, Munich, 1992, and in *Axiomatic*, Millennium, 1995, and in *Hackers*, Dann & Dozois, Ace, NY, 1996; 'The Moat', *Aurealis* 3, Mar 1991, rp in *Aurealis: The Collector's Edition*, Chimera, 1992, and *The Year's Best Science Fiction 9*, Dozois, St Martin's, NY, 1992, and *Axiomatic*, Millennium, 1995; 'In Numbers', *Asimov's*, Apr 1991; 'The Infinite Assassin', *Interzone* 48, June 1991, rp in *Aboriginal SF (US)*, July/Aug 1991, and *Axiomatic*, Millennium, 1995; 'The Demon's Passage', *Eidolon* 5, July 1991; 'Appropriate Love', *Interzone* 50, Aug 1991, and French trans 'Baby Brain', *Car rien n'a d'importance*, Fantom, Mas Blanes, 1994, and rp in *Axiomatic*, Millennium, 1995; 'Fidelity', *Asimov's*, Sept 1991, Japanese trans 'Magokoro', *Hayakawa's SF Magazine*, 1995; 'Into Darkness', *Asimov's*, Jan 1992, rp in *Axiomatic*, Millennium, 1995, and Czech trans in *Ikarie*, Feb 1997; 'The Hundred Light-Year Diary', *Interzone* 55, Jan 1992, rp in *Axiomatic*, Millennium, 1995; 'Before', *Interzone* 57, Mar 1992; 'Dust', *Asimov's* July 1992, rp in *The Year's Best Science Fiction 10*, Dozois, St Martin's, NY, 1993; 'Unstable Orbits in the Space of Lies', *Interzone* 61, July 1992, rp in *Axiomatic*, Millennium, 1995, and Japanese trans in *Hayakawa's SF Magazine*, Nov 1996; 'Worthless', *In Dreams*, McAuley & Newman, Gollancz, 1992; 'Closer', *Eidolon* 9, Winter 1992, rp in *Strange Plasma* 5, 1992, and in *Axiomatic*, 1995, and in *Cybersex*, Jones, Robinson/Raven, Lond, 1996; 'Reification Highway', *Interzone* 64, Oct 1992, and Japanese trans 'Chalmer no Iwa', *Hayakawa's SF Magazine*, Sept 1993; 'The Walk', *Asimov's*, Dec 1992, rp in *The Patternmaker*, Sussex, Omnibus, 1994, and in *Axiomatic*, Millennium, 1995; 'Transition Dreams', *Interzone* 76, Oct 1993, rp in *Our Lady of Chernobyl*, 1995, and French trans 'Rêves de transition', *Notre-Dame de Tchernobyl*, 1996; 'Chaff', *Interzone* 78, Dec 1993, rp in *The Year's Best Science Fiction 11*, Dozois, St Martin's, NY, 1994, and in *Our Lady of Chernobyl*, 1995, and Czech trans 'Plevy ve vetru', *Ikarie*, Apr 1996, and French trans

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EIDOLON See MAGAZINES.

ELDERSHAW, M. Barnard was the collaborative pseudonym of Flora Sydney Patricia Eldershaw (1897–56) and Marjorie Faith Barnard (1897–87). Eldershaw apparently played a key role with the concept and ideas behind their work while Barnard did the bulk of the writing. They wrote one science fiction novel, *Tomorrow And Tomorrow* (1947), censored in its original publication because the censor of the day considered it politically subversive, but later restored and republished as *Tomorrow and Tomorrow and Tomorrow* (1983). According to *The Encyclopedia of Science Fiction* (Nicholls and Clute), the novel was written by Barnard alone. Certainly it is superior to the other work published under the pseudonym. It is a political story about a novel within the novel. Set in a utopian twenty-fourth century, the novel within the book looks back from a future perspective at Australia between 1924 and 1950. It is widely considered a classic of Australian science fiction.

BOOKS

Tomorrow And Tomorrow (SF nov), Georgian House, Melb, 1947, rp as *Tomorrow and Tomorrow and Tomorrow* (uncensored version), Virago, UK, 1983, and Dial, US, 1984.

SHORT STORIES

'Aubade' (ext from *Tomorrow And Tomorrow*), *Australian Science Fiction*, Ikin, UQP, 1982, rp Academy, US, 1984; 'Aubade' (ext from *Tomorrow and Tomorrow and Tomorrow*), *She's Fantastical*, Sussex & Buckrich, Sybylla Feminist Press, 1995.

ELLIOT, G.

BOOKS

The Gold Miner in the Northern Territory, Then the Battle of Armageddon (SF nov), Wilke, Melb, 1950.

ELLIOTT, Sumner Locke (1917–1991) was born in Sydney to writer Sumner Locke and journalist Henry Logan Elliot. He was brought up by several aunts after his mother died. Elliot was an actor, playwright and writer for radio. He served in the Australian Army during World War II and moved to the United States in 1948. He became a citizen of the United States in 1955 and did not return to Australia, except for a brief visit in 1950, until 1974. He wrote numerous mainstream novels including the well-known semi-autobiographical *Careful, He Might Hear You* (1963), which won the Miles Franklin Award. *Fairyland* (1990) is another semi-autobiographical novel about growing up gay in Australia, writing, and moving to the United States. Much of his work has been filmed for cinema and television. His only science fiction novel, *Going*, is set in the United States and tells of a future where euthanasia is compulsory when people reach retirement age.

BOOKS

Going (SF nov), Macmillan, Melb 1975, rp Harper & Row, US, 1975, and Allen, UK, 1975.

ENDACOTT, Sarah is a freelance editor specialising in science fiction and science fiction women's writing. She was project manager, assistant editor and publisher for *She's Fantastical* (edited by Lucy Sussex and Judith Buckrich), the first anthology of Australian women's speculative fiction, magical realism and fantasy. She has lectured in science fiction writing at Victoria University, presented a paper to a Monash University forum as part of a panel speaking on critical theory and science fiction, and addressed the Society of Women Writers on 'Women in Science Fiction'. Endacott is a widely published poet; her poetry includes a science fiction piece in *She's Fantastical* and a surrealist piece in *Imago*. She has been an assistant editor of *Aurealis* for nearly five years, was guest editor of a special women's issue of *Eidolon* and has continued as assistant editor, and was assistant editor of *The Australian SF Writers' News*.

EDITOR

Aurealis (SF, F & H mag), Assist Ed, 1993–current;

The Australian SF Writers' News (SF & F news mag), Assist Ed, 1993–94; *Eidolon* (SF, F & H mag), Guest Ed, issue 24 (Women's Issue), 1997, and Assist Ed, issues 25–current.

EPANOMITIS, Fotini (1969–) won both the 1994 *Australian/Vogel* National Literary Award and the 1994 Victorian Premier's Literary Award with her magic realism book *The Mule's Foal*. She lives in Western Australia.

BOOKS

The Mule's Foal (magic realism nov), Allen & Unwin, 1993.

ESRAC, William (1933–) was born in Ouyen, Victoria, and moved to Melbourne at the age of five. He attended Kew Primary School, then Swinburne Technical College where he trained as a commercial artist. Esrac worked as a tailor and at several other jobs while commencing a successful theatrical career. He left Melbourne at thirty-nine and moved to Sydney then Adelaide where he worked with the Education Department. Esrac now lives in Berri in the South Australian Riverland. Under another name, Esrac was principal dancer with several companies and has extensive experience in television and musicals as choreographer, producer and co-director. Esrac has written most of his life, but did not submit anything until 1990 when he sent a story 'Balanced Ecology' to the international Writers of the Future Competition where it was selected as a prize-winner. His 1997 novel *Dance to the Sun* is a rewritten and

expanded version of his serialised novelette of the same name.

BOOKS

Dance to the Sun (SF nov), Baen Books, NY, 1997.

SHORT STORIES

'Balanced Ecology', *Writers of the Future* vol VII, Bridge Publications, US, 1991; 'Dance to the Sun' (pt 1, serialised novelette), *Tomorrow* 7, US, 1994; 'Dance to the Sun' (pt 2, serialised novelette), *Tomorrow* 8, US, 1994; 'Dance to the Sun' (pt 3, serialised novelette), *Tomorrow* 9, US, 1994; 'Dance to the Sun' (pt 4, serialised novelette), *Tomorrow* 10, US, 1994; 'Prodigal Son', *Tomorrow* 19, US, 1996; 'Transitions', *Tomorrow* 26 (electronic Internet version), US, 1997.

EVANS, Cadmus is a pseudonym used by KEITH TAYLOR.

EVANS, Duncan

SHORT STORIES

'Elroy's New Routine', *Eidolon* 11, Jan 1993; 'The Castellan's Niece', *Eidolon* 12, Apr 1993; 'The Ghouls Go Wild for a Man Who Works the Graveyard Shift', *Eidolon* 13, July 1993; 'What I Did on My Way to the End of the World', *Eidolon* 15, July 1994.

EZZY, John

SHORT STORIES

'Little Lamb', *Aurealis* 9, Sept 1992; 'The Deification of Jane Saxony', *Aurealis* 11, 1993; 'With an Enigmatic Smile', *Aurealis* 17, 1996.

F

FAGAN, Jim based his film novelisation on the screenplay of the film of the same name by Dave Freeman, who in turn was inspired by the writings of Jules Verne.

BOOKS

Jules Verne's Rocket to the Moon (SF film novelisation), Horwitz, 1967.

FANDOM (See also **MEDIA FANDOM**.)

'Fandom' describes the world-wide grouping of science fiction fans; that is, people who are sufficiently interested in their favourite science fiction reading or viewing to form clubs, publish fanzines or attend conventions. ('Prodom' is that world of professional science fiction writing and publishing that engenders fandom.)

'Fanzines' are amateur magazines published by science fiction fans for science fiction fans, but which are not necessarily about science fiction. ('Prozines' are the professional magazines in which most science fiction was published until the 1970s.) The conventions are gatherings organised on an amateur basis by fans for fans, although science fiction professionals are also invited.

Although the origins of world-wide fandom date back to the 1920s, Australian readers of science fiction did not meet each other on an organised basis until the mid-1930s. The first fanzines, including *Space Hounds*, began in 1937 in Sydney. The first club also began in Sydney (1939). Graham Stone, Bill Veney, Bert Castellari, Vol (Voltaire) Molesworth and Eric and Edward Russell were among the first active Sydney fans. American fans such as Harry Warner Jr and Don Wollheim inspired them to publish their own fanzines and form the Futurian Society of Sydney, named after the New York science fiction club of the same name. The Futurians still hold regular meetings in Sydney.

'If SF in some way ceased to exist', writes Peter Roberts, 'fandom would continue to function quite happily without it'. This statement was severely put to the test in Australia between 1939 and 1959. Harry Warner Jr, world fandom's historian, writes: 'The wartime events in Australia indicated that fandom can live with no magazines and with only an imperceptible trickle of books, and that fandom left to itself in this manner is quite likely to create a prodom for itself. The Australian government imposed the ban on importing prozines in the spring of 1940 ... This embargo did not lift for eleven years'. Fans spent much of their spare time going to suburban bookshops looking for old science fiction magazines. Some Sydney fanzines, such as *Ultra* and the *Futurian Spotlight*, struggled on during World War II, despite great difficulties obtaining paper supplies. Worse, currency restrictions prevented the resumption of imports of American publications until 1959.

Isolation and the youth of the participants (most were still in their teens during the war) led to a fiercely confrontational pattern in early Sydney fandom. To judge from Vol Molesworth's *Outline History of Australian Fandom, 1935-1963*, fans spent much of their time disputing with each other in club business meetings or splitting into warring groups. In 1952 there were even two different Futurian societies disputing the ownership of club premises and library stocks.

Despite these disputes, postwar Australian fans organised conventions (1952, 1953, 1954 and 1955 in Sydney, 1956 and 1958 in Melbourne). Attendances as high as 180 were reported for some, although the average was 80. Small fan groups formed in Adelaide and Brisbane and isolated fans were found in Western Australia and Tasmania. Graham Stone, the major force behind the Fu-

turians, set up the short-lived Australian Science Fiction Society in an attempt to unite fans nationally. This failed, as did all later attempts to form a national organisation.

Melbourne began as another centre of fan activity in 1950 when Race Mathews met other fans, especially Bob McCubbin, during their attempts to find sources of their favourite reading matter. In 1952 Melbourne fans such as Mathews, Lee (then Leo J.) Harding, Mervyn R. Binns and Martin James Ditmar (Dick) Jenssen met through membership of Stone's Science Fiction Society. In the same year the Melbourne Science Fiction Group formed, meeting first in the United Order of Oddfellows' Hall. By 1955 the Group had become the Melbourne Science Fiction Club and had been established by Mervyn Binns permanently in the upstairs bulk store behind McGill's Newsagency. Binns was an employee of McGill's and later its manager. These premises sported cinema seats and projection equipment, the Club's library and Melbourne's last hydraulic lift. During the 1950s the Club steadily published its own small, roneoed fanzine *Etherline*, containing news, reviews and occasionally an amateur story.

In 1954 Tasmanian Don Tuck, little known outside Australia, amazed world fandom by producing in fanzine format the first edition of the *Handbook of Science Fiction and Fantasy*. Expanded twice during the 1960s, the *Handbook* was effectively the first encyclopaedia of science fiction.

There was no convention in Australia from 1958 to 1966. Regular club activities continued in Melbourne and Sydney but apparently disappeared elsewhere in Australia. In 1959 regular supplies of American magazines appeared on Australian newsstands, and in the early 1960s fans such as Bob Smith, John Baxter, John Foyster and Lee Harding published fanzines aimed at discerning overseas fans. Foyster's fanzines included *Gryphon*, *Satura* and *The Wild Colonial Boy*; Harding published one issue of *Canto*.

A long period of quiet fan activity ended at the Easter 1966 national convention held at the Melbourne Clubrooms. Reported by both local and national media, this convention reflected the self-confidence that had grown up in the Melbourne Science Fiction Club and the belief that Australian fandom should again be well represented overseas. The convention appointed a committee to organise national science fiction achievement awards and chose John Bangsund to edit *Australian Science Fiction Review (ASFR)* with assistance from John Foyster and Lee Harding.

The Ditmar Awards, named after Ditmar (Dick) Jenssen and presented for the first time in 1969, represented a conviction that Australian fans had

developed a uniquely forward-looking viewpoint on world science fiction. In addition, these awards showed confidence in a still-fragile science fiction industry in this country. This confidence was bolstered by the brief appearance (ten issues) of Sydney fan Ron E. Graham's prozine *Vision of Tomorrow* during 1969 and 1970. The Ditmar Awards have remained, however, the most consistent source of contention and mockery in Australian fandom. For example, in 1978 all results were declared void and the votes redistributed; in 1991 there was an award for Best Fannish Cat, and mock trophies were made of stuffed Queensland cane toads. Despite these setbacks, the Ditmars are still taken seriously by many as a guide to Australian science fiction professional and fan activity.

The importance of *Australian Science Fiction Review* cannot be exaggerated. Possibly no other fanzine has reached such a high point of excellence while also resurrecting an entire fandom. Indirectly it also formed the basis for a new professional science fiction industry. *ASFR* combined wit, energy, literary excellence and critical insight in a potent magazine that inspired a wide range of new activities. Bangsund distributed *ASFR* throughout Australia. Fans in Adelaide and Sydney who found it on newsstands wrote to Bangsund and began their own new groups and fanzines. The Sydney Science Fiction Foundation, whose leading members included Peter Darling, Gary Mason and Ron Clarke, was directly inspired by *ASFR*, as was the new Adelaide group led by Joy Window, Alan Sandercock, John Hewitt, Jeff Harris and Paul Anderson.

Australian Science Fiction Review originally appeared monthly for only two years, yet during that period it gave energy to a wide range of new fanzines. (Only Ron Clarke's *The Mentor*, from Sydney, pre-dates *ASFR*; it continues today.) Melbourne fans such as Leigh Edmonds and Paul Stevens began publishing fanzines (Edmonds' *Rataplán* was nominated for a Hugo Award in 1985); Gary Mason began the first Australian newszine, *New Fore-runner*; Sydney's Eric Lindsay began *Gegenschein*, which continues today; and John Foyster published a wide range of fanzines. In 1968 Leigh Edmonds began ANZAPA, Australia's first and still most important of the amateur press associations (apas). ANZAPA continues to give a platform to a wide range of fanzine editors. As *ASFR* began to appear infrequently (and ceased publication in 1970, only to be resurrected for a second series, 1984–91), Bruce Gillespie began *SF Commentary* in 1969, largely in an attempt to continue the flow of critical writing that *ASFR* had engendered. *SF Commentary*, still published, won several Ditmar awards and has been nominated three times for a Hugo award.

Writers for *ASFR* included Bangsund, Harding and Foyster (sometimes writing entire issues between them under various pseudonyms) and, in no. 10, George Turner. Already winner of the Miles Franklin Award as a mainstream novelist, Turner wrote biting reviews for *ASFR*, and later contributed reviews and articles to most Australian fanzines, especially Gillespie's. In the mid-1970s he began to write his own science fiction novels.

ASFR gave Australian fandom a reputation for critical writing about science fiction, perpetuated in discussion groups such as the Nova Mob (Melbourne, 1969) and Critical Mass (Adelaide, 1987), both still functioning, and in the William Atheling Jr Award for Science Fiction Criticism, awarded each year with the Ditmars.

The international emphasis of *ASFR* prompted Andrew Porter from New York to suggest in 1968 the slogan 'Australia in '75!'. Could Australia actually bid for and win the right to hold a World Science Fiction Convention in Australia? What had seemed almost impossible in 1968 had become embodied in a Bidding Committee, led by John Foyster, in 1970. The campaign to win the bid led to the publication of hundreds of fanzine titles throughout the early 1970s, most of them aimed at overseas readers, and the production of two *Aussiefan* films, directed by John Litchen and starring Paul J. Stevens and Malcolm Hunt. These promotional films were shown at innumerable overseas conventions. In 1973 at Torcon (Toronto World Convention) Australia won its bid to hold the World Convention in Melbourne in 1975.

With the World Convention bid in mind, convention committees faced the problem of competing in style and convenience with major American conventions. Australia's first four-day convention, including a wide range of films, was Easter 1970. The first convention held entirely on hotel premises was Syncon '72, at Bondi's Squire Inn, August 1972. Highly successful was Melbourne's Eastercon '73, held at the Victoria Hotel, which for the first time featured events such as a masquerade, a fan opera (*Joe Faust*), multimedia presentations and a special day devoted to children's science fiction.

Science fiction clubs proliferated after 1970, chiefly in the universities (new societies were formed at the universities of Melbourne, Monash, Latrobe, Sydney, New South Wales, Queensland, Adelaide and Western Australia). The university clubs held a series of Unicons during the 1970s. The first of a highly successful run of Sydney Syncons was held in 1970, and Adelaide's first Advention was in 1972. A strong Brisbane club, led by Del and Dennis Stocks, held its first convention in 1973. Media fans (at first mainly

fans of *Star Trek* and *Doctor Who*), such as Shayne McCormack and Sue Clarke, set up their own independent network of fanzines, clubs and conventions, although McCormack also produced the general fanzine *Something Else* for many years.

Forced to leave its Somerset Place premises in early 1971, the Melbourne Science Fiction Club moved to new rooms above Space Age Books. Established by Mervyn Binns when he left McGill's Newsagency, Space Age Books was Australia's first specialist science fiction bookshop. It was an unofficial meeting place for Melbourne's fans, as Galaxy Bookshop became for Sydney's fans.

Australia also began its own fan funds, designed to encourage interaction with overseas fans. Fund-raising contests were conducted to enable Australian fans to travel overseas, and overseas fans to travel to Australia in alternate years. In 1972 Leigh Luttrell from the United States won the first DUFF (Down Under Fan Fund) contest. In 1979 John Foyster won the first GUFF (Get Up and Over Fan Fund) to Britain. In 1983 Tom Carly won the first FFANZ contest from New Zealand to Australia.

Aussiecon I (33rd World Science Fiction Convention, 1975, Chair Robin Johnson), held at Melbourne's Southern Cross Hotel, was one of the smallest worldcons for years (600 attending, about 150 of them from overseas) but it was by far Australia's largest convention to that date. It comprised an official programme of panels, speeches, author readings, a masquerade, a banquet and the presentation of the Hugo Awards (World Science Fiction Awards), as well as a strong unofficial programme of room parties and dinners. It is still the only world convention whose programme has been videotaped. It convinced many overseas people that Australia could and should hold future worldcons (helping Australia to win bids for 1985 and 1999).

Almost every later development in Australian fandom and professional science fiction activity is a direct or indirect result of the stimulus given by Aussiecon I. For example Ursula Le Guin, Professional Guest of Honour, insisted that the Aussiecon committee organise a writers' workshop at which Le Guin would be Writer in Residence, during the week before the convention. An Australia Council grant enabled the workshop to take place at Booth Lodge in the Dandenong Ranges. Writers who were discovered and encouraged during that week include Petrina Smith, Philippa Maddern, Randal Flynn, Ted Mundie and Andrew Whitmore. There have been further major workshops, especially one in Sydney in 1979.

Works written at the writers' workshop were published in Lee Harding's *The Altered I*, the second

publication of Norstrilia Press, which was set up by Carey Handfield, Rob Gerrand and Bruce Gillespie in 1975 to publish works overlooked by Australian publishers. In the same year non-fan Paul Collins set up Void Publications with a similar aim of publishing a wide range of Australian science fiction that might otherwise be overlooked. Most later attempts at professional science fiction publishing show a similar blend of fannish and non-fannish personnel and motives.

Aussiecon I proved to be a vast recruiting drive for all aspects of Australian fandom, especially the university clubs and the new media clubs. This led to a proliferation of apas (notably Sydney's Applesauce in 1978), fan funds (GUFF and FFANZ) and conventions (from one convention a year, suddenly Australia could support annually a national convention, a Unicon, several media conventions and several regional conventions). Aussiecon I led directly to the beginning of Western Australian fandom. Its first Swancon was in 1976; later Swancons have gained a reputation as the most entertaining and fruitful regional conventions in Australia.

Fans who became involved because of Aussiecon I include Marc Ortlieb and Perry Middlemiss (both Ditmar-winning fanzine publishers and convention organisers, originally from Adelaide), Van Ikin (originally from Sydney, now living in Perth, whose *Science Fiction: A Review of Speculative Literature* became an important critical fanzine during the 1970s), Jean Weber, Jack Herman, Peter Toluzzi, Jane Taubman and most of the other important Sydney fans of the 1970s; and many Melbourne fans, including Dennis Callegari, Alan Wilson and Justin Ackroyd, whose activity had previously been confined to the Melbourne University SF Association. A wide variety of fanzines were the result of Aussiecon, especially Jean Weber's *Weber Woman's Wrevenge*, Ortlieb's *Q36*, Herman's *Walzfull*, and Irwin Hirsh and Andrew Brown's *Thyme* newszine (now edited by Alan Stewart).

The Science Fiction Foundation was founded in 1976, at first as an organisation to distribute the profits from Aussiecon I. Still active, it seeks to raise money for various fannish causes. It was the organisation officially responsible for running Aussiecon II.

Aussiecon II (43rd World Science Fiction Convention, 1985, Chair David Grigg), also at the Southern Cross Hotel, was in most ways Aussiecon I writ large: 1600 attending, with perhaps 1000 overseas visitors; and it was longer and more elaborate than Aussiecon I, with multi-streamed programming spilling over into two other hotels. Unfortunately, it was too much work for the numbers of committee members available; acrimony

and exhaustion led to the permanent loss to fandom of some much-valued people. Fortunately, it gave overseas visitors the impetus to return to Australia; this won the right in 1996 to hold the 56th World Convention in Melbourne in 1999.

'Balkanisation' is the term best applied to Australian fandom during the late 1980s and the 1990s: vast numbers of clubs and societies, many of them part of media fandom, largely unaware of the international fan community; a wide variety, in size and content, of conventions each year; and a general decline in the quantity and quality of fanzines (because fans have found it easier to communicate through the Internet). Australia now has several world-class fan artists, for example Ian Gunn and Kerri Valkova in Melbourne and Marilyn Pride, Lewis Morley and Nick Stathopoulos in Sydney, and a core of fans, for example Middlemiss, Stewart and Gunn, who enjoy organising conventions. Fans continue to be major contributors to professional science fiction activity in Australia. It is perhaps a tribute to the anarchic and tolerant nature of modern Australian fandom that such a wide range of activities can be seen as part of one overall endeavour. [BG]

FANTASY (See also DARK FANTASY.)

The 1990s have seen a massive upsurge in Australian fantasy but the genre has had a chequered history in this country. Some of the first Australian fantasies were romantic adventures, but for the most part Australian fantasy has survived under the guise of science fiction, horror, or children's literature.

One of the earliest works of Australian fantasy is *Oo-a-deen* (1847), a 'lost civilisation' story written by an unknown author, which appeared in three parts in both the *Corio Chronicle* and the *Western Districts Advertiser*. It is the story of a young man who finds Utopia somewhere in the central Australian never-never but is banished because of an illicit romance and spends the rest of his life trying to find his way back again. Possibly because of Australia's unexplored vastness the lost-civilisation motif was commonly used in many early Australian fantasy works. Another often-quoted work is *The Last Lemurian* (1898) by G. Firth Scott, an extract from which is reprinted in *Australian Science Fiction* (1981), edited by Van Ikin, wherein 'the heroes encounter the fearsome yellow giantess Tor Ymmothe, Queen of Lemuria, and they kill the legendary bunyip'.

Another source of early Australian fantasy is the traditional Australian bush yarn. This tradition is firmly based in tall stories and many of these tales incorporate ghostly or supernatural elements. Examples of some of these early stories are collected in *Australian Stories of Horror and Suspense*

from the *Early Days* (1983) selected by Gordon Neil Stewart. The volume consists of some thirty-four early tales reprinted from a variety of old books and magazines originally published in the latter half of the nineteenth century.

In the early decades of this century Australians relied heavily on imported science fiction and fantasy magazines, there being little offered by local publishers. Although this began to change because of import restrictions during World War II, it took a long time for fantasy to become established. A number of authors associated with Australian mainstream writing began to dabble with fantasy, the most successful being Peter Carey, Dal Stevens and Michael Wilding.

Dal Stevens was a highly regarded Australian literary writer, winner of both the Miles Franklin Award and the Patrick White Award, who moved freely in and out of the fantasy and science fiction genres. Many of his short stories are fables or tall tales and during the 1950s he sold numerous stories to magazines such as *Fantastic Universe* (United States). Most of Stevens' fantasy stories can be categorised into one of two types. The first type has its roots in the traditional tall tale, stories such as his well-known 'The Gambling Ghost' and 'The Wonderfully Intelligent Sheepdog' from *The Gambling Ghost* (1953). The other type are his animal fables. Perhaps the best known of these is the widely reprinted 'The Scholarly Mouse' (*The Scholarly Mouse and Other Tales*), but another good example is 'The Remarkable Cockerel' (*The Gambling Ghost*).

Peter Carey, who is now world-famous for his prize-winning mainstream novels, including *Bliss* (1981) and *Illywhacker* (1985), both of which include elements of fantasy, wrote a good proportion of fantasy and science fiction stories in the early part of his career. His fantasy often contains a blend of surrealism and realism, similar in some ways to the work of Jorge Louis Borges, yet still wholly Australian. Of particular note are 'Crabs', 'Report on the Shadow Industry', 'Peeling' and the classic 'Conversations With Unicorns'. Most of his fantasies are to be found in the short-story collections *The Fat Man in History* (1974) and *War Crimes* (1979).

Michael Wilding's fantasy work is similar to that of Carey's but perhaps not quite as accessible. He is a writer who explores a number of forms—parable, fable, surrealism and fantasy among them—and his stories often blur the definition of reality. A good example is 'The Words She Types' (*The West Midland Underground*, 1975, reprinted in *Australian Science Fiction*, 1981).

Coinciding with an upsurge in Australian science fiction dating from about 1975, after the

33rd World Science Fiction Convention (held in Melbourne), a number of science fiction writers turned to fantasy. One of these was Lee Harding with his novel *Displaced Person* (1979). Harding was one of Australia's leading science fiction authors during the 1960s and 1970s but *Displaced Person* is fantasy even though some critics insist on calling it science fiction. Harding himself has described the book as 'schizophrenic fantasy' and 'urban fantasy'. Indeed, the science fiction and fantasy anthology *Urban Fantasies* (1985), edited by Russell Blackford and David King, took some of the inspiration for its name from Harding's novel.

Keith Taylor was the first Australian to be wholly successful in the field of sword-and-sorcery or heroic fantasy. His early stories, which originally appeared in *Fantastic* (United States) between 1975 and 1977 under the pseudonym Dennis More, form the basis of his first novel *Bard* (1981). The success of *Bard* has so far led to a further four novels in the series and Taylor has subsequently gone on to write other highly regarded heroic fantasy novels. After a hiatus of some years, Taylor has returned in the 1990s with a number of new fantasy short stories.

Another science fiction writer who turned to fantasy and followed Taylor into the United States market was Cherry Wilder. Wilder had sold her earlier science fiction series the Torin trilogy to Athenaeum in New York and followed this with a fantasy trilogy known as *The Rulers of Hylor*. These were *A Princess of Chameln* (1983), *Yorath The Wolf* (1984) and *The Summer's King* (1986).

Paul Collins founded *Void*, a science fiction and fantasy magazine, in 1975 and then entered book publishing in 1978 beginning with the *Worlds* anthology series. Collins published many fantasy stories alongside more traditional science fiction during this time. Consequently he was an important influence in establishing fantasy in Australia; for example, possibly one of the best Australian fantasy stories of the time, 'Where Silence Rules' by Keith Taylor (1982 Ditmar Award winner), was published by Collins in his *Distant Worlds* anthology. Collins was also responsible for publishing the first modern fantasy novels in Australia: *Lances of Nengesdul* (1982) by Keith Taylor, *Ring of Truth* (1982) by David Lake and *The Tempting of the Witch King* (1983) by Russell Blackford. Much of Collins' own fiction is fantasy and his stories have appeared in anthologies and magazines in Australia and overseas. On the local magazine front, many science fiction and horror magazines have published fantasy alongside their other offerings, and magazines such as *Aurealis*, *Eidolon*, and *Bloodsongs* are continuing the trend.

About the same period of time, artist-writer Robert Ingpen's book *Australian Gnomes* (Rigby, 1979) won a 1980 Ditmar award. Illustrated with Ingpen's distinctive paintings and drawings, *Australian Gnomes* can best be described as a fictional historical textbook. It is not really a work of fiction, even though it is full of fictitious material on the history, habits and culture of gnomes. Similarly, it is difficult to decide whether *Australian Gnomes* is an adult's or children's book.

Australian children's fiction has a long and rich fantasy tradition that is too large to cover in any detail here. Such classics as Norman Lindsay's *The Magic Pudding* (1918) and May Gibbs' *Snugglypot And Cuddlepie* (1918) spring immediately to mind; however, mention should be made of Australia's more recent highly regarded fantasy fiction for young adult readers, books that tread the grey area between juvenile and adult fiction. Multi-award winning writer Patricia Wrightson is possibly the best known Australian fantasy writer working in this field and is renowned for her fantasies based on Aboriginal folklore and legend. Of these the three novels that make up the remarkable Wirrun trilogy, *The Ice is Coming* (1977), *The Dark Bright Water* (1978) and *Behind The Wind* (1981), are considered by many to be Wrightson's major work.

Victor Kelleher was one of the first Australian writers for young adults to explore the sub-genre of high fantasy and did so with great success in his first three award-winning novels, *Forbidden Paths of Thual* (1979), *The Hunting of Shadroth* (1981) and *Master of the Grove* (1982). His subsequent children's books have used various types of fantasy and science fiction while his adult novel *The Beast of Heaven* (1984), winner of the 1985 Ditmar Award for the best science fiction novel of the year, is a blend of science fiction, fantasy and fable. Interestingly, *The Beast of Heaven* was repackaged and published as a young adult novel in 1996.

The work of Isobelle Carmody is also receiving significant interest. Her *Obernewtyn Chronicles* series of novels, *Obernewtyn* (1987), *The Farseekers* (1990) and *Ashling* (1995), which have all been shortlisted for the Children's Book Council of Australia Book of the Year Award for older readers, straddle the boundary of fantasy and science fiction, as do a number of her short stories from the excellent collection *Green Monkey Dreams* (1996). While the *Obernewtyn Chronicles* are set in a future post-apocalyptic world, they are packaged and marketed as fantasy. Writers of cross-over fiction, books that have young adults as their main characters but which can be read and enjoyed by children and adults alike, are in a difficult position. How should the books be marketed? In an experimental attempt to address this situation,

Penguin republished *Obernewtyn* in an adult edition in 1993.

Another children's fantasy writer whose work falls into the cross-over area is Garth Nix. Nix's first novel, *The Ragwitch* (Pan, 1990), is clearly a children's book. His second book, however, the heroic fantasy novel *Sabriel* (1995), which was originally published as part of HarperCollins' Moonstone series of children's science fiction and fantasy novels, is a cross-over book. *Sabriel* is one of the most original Australian fantasy novels published in Australia and could easily have been published as an adult title. Indeed, in the inaugural Aurealis Awards *Sabriel* won best young adult novel and also won best fantasy novel in the adult section. Not surprisingly, HarperCollins reprinted *Sabriel* in an adult edition in 1996. Nix subsequently sold *Sabriel* to HarperTrophy in the United States for a record advance for an Australian children's writer.

Young adult fantasy has also broken new ground in short story writing. Paul Collins' heroic fantasy anthologies *Dream Weavers* (Penguin, 1996) and *Fantastic Worlds* (HarperCollins, 1998) are landmark anthologies, the first of their kind to appear in Australia, and show the depth and breadth of Australian writers working in this field.

So too the 1990s have seen a proliferation of Australian fantasy written for adult readers. Local publishers have finally realised that the genre is commercially viable; in addition there is a new generation of Australian writers beginning to sell their work to United States publishers. Keith Taylor and Cherry Wilder showed the way and others were quick to follow. Andrew Whitmore sold his heroic fantasy novel *The Fortress of Eternity* (1990) to Avon Books. That same year Pan Macmillan Australia embarked on a local fantasy publishing programme, the size of which was unprecedented in this country.

Pan Macmillan's first book was the high fantasy novel *Circle of Light* (1990) by Martin Middleton, followed by its sequels *Triad of Darkness* (1991) and *Sphere of Influence* (1992). Despite unfavourable reviews from many critics, these books have sustained remarkable sales, averaging some 15 000 copies each before being backlisted, a feat never before achieved by a genre writer in this country. Middleton has now published nine novels in six years, but sales of his later books have gradually dropped.

South Australian writer Tony Shillitoe was the second writer to be launched by Pan Macmillan. Shillitoe began with the Andrakis trilogy: *Guardians* (1992), *Kingmaker* (1993) and *Dragon Lords* (1993), followed by a stand-alone fourth book *The Last Wizard* (1995). Both Shillitoe and Middleton have been influenced by their interest in fantasy role-

playing games and it shows in their style of derivative high fantasy. But although Middleton pushes his tales along with sheer energy, Shillitoe has proved to be a superior craftsman, producing better writing than the trail-blazing Middleton. Shillitoe too proved a commercial success and Pan Macmillan had the formula worked out: publish thick books of derivative high fantasy, preferably part of a trilogy, invest in cover art and provide the books with good distribution.

Both Middleton and Shillitoe were complete newcomers, but the next author to be taken on was Dirk Strasser, already well known to many genre readers as the co-editor of the magazine *Aurealis: The Australian Magazine of Fantasy and Science Fiction* and the writer of a number of well-crafted science fiction stories. Strasser's books, *Zenith* (1993) and its sequel *Equinox* (1996), proved to be more original, thoughtful novels than those previously published in the Pan Fantasy line. Strasser is still a better short story writer than he is novelist, but here was an indication that readers could expect more than just repackaged role-playing game scenarios.

When Pan Macmillan published Shannah Jay's first fantasy novel *Quest* (1994), the first volume of the *Chronicles of Tenebrak*, Australia saw women finally take a significant role among the ranks of the adult fantasy novelists, and the floodgates were open. Jay, who is Perth writer Sherry-Anne Jacobs, has since completed three more books to make up the *Chronicles of Tenebrak: Lands of Nowhere* (1995), *Shadow of the Serpent* (1995) and *The Price of Wisdom* (1996). Shannah Jay's novels are a blend of romantic fantasy and science fiction, very different from those written by her male colleagues. Yet they are still packaged as straight fantasy because that is what readers are buying. Other women joined the line and their books were as different from Jay's as those of the male writers who had preceded them. *Lines Upon the Skin* (1995), by Julie Haydon, is a fantasy novel about cartography and romance and is remarkably free of clichéd fantasy icons. *The Madigal* (1995) by Beverley MacDonald is about an 800-year-old woman with special powers who lives in a small village on a distant planet. Again it is more science fiction than fantasy, although a harder-edged style of science fiction than Jay's. Pan Macmillan's fantasy line, however, has not lived up to its initial success, largely owing to the uneven quality of the novels, and at the time of writing the future of the line is under review by the publisher.

Meanwhile, other Australian publishers were waiting to see if Pan Macmillan's bubble would burst. When Pan Macmillan's success showed no initial sign of waning, others followed their

example. HarperCollins launched their fantasy line with a blockbuster heroic fantasy novel called *Battle.Axe* (1995) by newcomer Sara Douglass (Dr Sara Warneke, lecturer in Medieval European History at La Trobe University in Bendigo, Victoria). HarperCollins not only followed but improved on Pan Macmillan's successful formula, and *Battle.Axe* was thicker, better distributed and better written than many of the books in the Pan Macmillan line. It was the first book in the Axis trilogy and was followed by *Enchanter* (1996) and *Starmen* (1996), both of which shared with Jack Dann's *The Memory Cathedral* the Aurealis Award for best fantasy novel of 1996. Thus Douglass was quickly established as the leading new fantasy writer. She followed the Axis trilogy with two stand-alone novels, one called *Beyond the Hanging Wall* (1996), for young adults, set in the same fantasy world as the Axis trilogy, and another for adults called *Threshold*, which is a 'middle-eastern' fantasy based on the sacred system of Pythagorean mathematics and geometry. Douglass has since been contracted for a sequel series to the Axis trilogy, to be called the Wayfarer Redemption trilogy, for a record six-figure advance. The novels and their proposed publishing dates are *Sinner* (1997), *Pilgrim* (1998) and *Crusader* (1998).

HarperCollins next published a Celtic fantasy novel called *The Ancient Future: The Dark Age* (1996) by Sydney writer Traci Harding. It was a disappointing novel compared with Douglass' books, though it reportedly sold well.

Random House then entered the fray, although without the same approach and fanfare as the other two. Random published the first book of a Celtic historical fantasy trilogy, *The Circle and the Cross* (1995), by Celtic authority Caiseal Mor (the only male writer in this recent fantasy upsurge). This was a thick, well-distributed book, but its cover art did not immediately define it as a genre book. The same can be said of its sequels *The Song of Earth* (1996) and *The Water of Life* (1997). So too with the cover of Random's second foray into fantasy, *My Beautiful Friend* (1995) by mainstream literary writer Venero Armanno. *My Beautiful Friend* is a supernatural fantasy novel with a contemporary setting. Similarly *Dim* (1996), by first-time Queensland writer Caroline Window, could be mistaken for a mainstream book. Perhaps Random are hedging their bets, hoping to pick up both markets. Not only is *Dim* fantasy, but it is superior to much of the lowest-common-denominator heroic fantasy being pushed onto the market. The tale of a mute child condemned to live nine lives, *Dim* is a magical and sensuous novel.

Meanwhile Melbourne writer Penelope Love (daughter of science fiction writer Rosaleen Love)

published a fantasy novel called *Castle of Eyes* (1993) with the role-playing game publisher, the United States Chaosium. Love, the first fantasy writer since Taylor and Whitmore to break into the United States market, had already published a number of role-playing game scenarios with the company and her novel was an extension of that work. Other Australian writers, as if to coincide with the homegrown success, began to sell their fantasy work to the United States. Paul Kidd sold his heroic animal fantasy novel *Mus of Kerbridge* (1995) to the gaming publisher TSR. He followed with *The Council of Blades* (1996), which is the fifth book in the TSR Noble Forgotten Realms game tie-in series. Jane Routley has published two high-fantasy novels, *Mage Heart* (1996) and *Fire Angel* (1997), with a third book to follow, all from Avonova. Meanwhile well-known science fiction writer and editor Lucy Sussex sold her elegant nineteenth-century ghost-voodoo mystery fantasy, *The Scarlet Rider* (1996) to Tor Books. This in itself is a landmark, because *The Scarlet Rider* is a very Australian book, the kind of book that would have been impossible to sell to the United States a decade ago and even now needs a writer as skilled as Sussex. Perth science fiction and horror writer Stephen Dedman (who at the time of writing is making more short-story inroads into the United States than any other Australian writer), sold *The Art of Arrow Cutting* (1997) his first novel, a fantasy quest across contemporary United States, also to Tor Books. Meanwhile in Britain, expatriate Australian science fiction and horror writer John Brosnan was commissioned by Random House (United Kingdom) to write a comedy fantasy trilogy (in similar mode to the work of Terry Pratchett and Tom Holt). The results were the humorous novels *Damned And Fancy* (1995), *Have Demon, will Travel* (1996) and *Lights! Camera! Magic!* (1998).

Thus far Australian fantasy's greatest triumphs have been to prove that local genre literature other than crime and romance could make a comfortable profit and that Australian writers can hold their own alongside the big names overseas. The blockbuster fantasy novels that first appeared in 1990 are now taken for granted and readers expect that at least a dozen adult fantasy novels will be published in any given year. An interesting by-product of the success of Australian fantasy is that the marketers are anxious to use the label on anything that resembles it, including science fiction and horror. This is exemplified by some of Shannah Jay's and Isobelle Carmody's books, which have futuristic settings with a fantasy look-and-feel rather than being pure fantasy. Such promotion was taken to extremes when the visually stunning

1995 Australian television series *Spellbinder* was advertised as fantasy, even though it was about a parallel world where electricity is the basis of both weapons and political power, and thus clearly science fiction. Australian fantasy's final, and so far unattained, frontier is major international recognition. So far it has failed to achieve the accolades that local science fiction has brought home over the past decade. Given the strength and potential for growth of Australian fantasy, however, this situation is likely to change in the foreseeable future. [SP]

FANTASY FICTION See MAGAZINES.

FARR, Caroline is a house name used by CARL RUHEN and others.

FARRELL, Sally is the name SALLY ODGERS used for her earlier work.

FATE, Marilyn is a pseudonym used by PAUL COLLINS.

FAZAKAS, Alex(ander) (Imre) (1948–) was born in Hungary and came to Australia in 1952. He is now a teacher of secondary English in Melbourne. *The Adonis Strategy*, a much underrated novel, is his only book.

BOOKS

The Adonis Strategy (jr SF nov), Millennium, 1989.

FEMINISM

Feminist thought and activism is a comparatively recent development in Australian science fiction and fantasy. It has also been limited in its influence by the fact that women writers, those for whom feminism is the significant force in their lives and writing, have been in a minority, and proportionally fewer in number than their overseas counterparts. Thus, while the effects of the Women's Liberation Movement were felt in Australian society from the 1970s, it did not immediately produce Australian feminist science fiction and fantasy.

In the United States, American writers such as Ursula K. Le Guin, Joanna Russ and Suzy McKee Charnas were marrying science fiction and feminism successfully in works that were challenging, and that also achieved awards and sales popularity. Yet in 1975 when Le Guin was Professional Guest of Honour at Aussiecon I (the first World Science Fiction Convention held in Australia), she effectively had no Australian counterparts. By 1985 and Aussiecon II some women short story writers were being published; but it was not until the late 1980s or early 1990s that anything like a 'monstrous

regiment' began to appear—in time for Aussiecon III in 1999.

For feminists, science fiction and fantasy offers an index of possibilities, a means of exploring the potential of women. Such fictional activism has a history: nineteenth and early twentieth century feminists were speculating about women's future even before science fiction and fantasy was formally defined as a genre. These precursors were inspired by the agitation for women's suffrage, and worked within the literary form of the utopia. In Australia Catherine Helen Spence, reformer and journalist, wrote *Handfasted* (1879), about a society practising trial marriage. The judges of the *Sydney Mail's* novel competition found the work anti-marriage, 'socialistic' and 'dangerous'. It was only published in 1984, although her less threatening but equally utopian *A Week in the Future* appeared in 1889, as a serial in *The Centennial Magazine*.

Spence was the only writer to produce more than one feminist utopia. The other efforts were one-offs; but they included Henrietta Dugdale's angry and powerful *A Few Hours in a Far Off Age* (1883). Millie Finkelstein published an anti-feminist future in *The Newest Woman: the Destined Monarch of the World* (1895). The Martians were feminists in Mary Anne Moore Bentley's *A Woman of Mars, or Australia's Enfranchised Woman* (1901). The sole male contribution to these early feminist utopias was Julius Vogel's *Anno Domini 2000; or Woman's Destiny* (1889).

For the first half of the twentieth century Australian women's speculative writing about the future was almost non-existent, with the notable exception of M. Barnard Eldershaw's *Tomorrow And Tomorrow* (1947, republished in uncensored version in 1983 as *Tomorrow and Tomorrow and Tomorrow*). In the 1950s N. K. (Norma Kathleen) Hemming and Veronica Wellwood sold short stories to British science fiction magazines.

If adult science fiction by Australian women was a rarity the same could not be said for the field of children's writing, with authors such as Patricia Wrightson appearing regularly in the Children's Book Council of Australia Award listings. This trend has continued to the present, with the work of Gillian Rubinstein and Isobelle Carmody commanding substantial followings among young readers, yet crossing over readily to the science fiction audience. Carmody, for instance, has written fantasy series for teenagers and short stories for adult anthologies such as *She's Fantastical* (1995), and has recently published a collection, *Green Monkey Dreams* (1996), applicable to both readerships.

It was visits by overseas writers, however, that chiefly sowed the seeds for Australian science

fiction feminism, although the influence of feminist fanzines such as *Aurora* (United States) and Jean Weber's *Weber Woman's Wrevenge* (Australia), should not be discounted. The 1975 Le Guin writers' workshop at Aussiecon I produced the anthology *The Altered I* (1976). A subsequent workshop with Chris Priest, George Turner and Vonda McIntyre resulted in *The View from the Edge: A Workshop of Science Fiction Stories* (1977). The first anthology featured three stories by women; for the second, nearly half the contributors were women.

During the early 1980s women writers became a significant presence in Australian science fiction magazines and anthologies, with Philippa Maddern and Leanne Frahm selling short fiction overseas as well. Feminist critiques of the science fiction written by male Australian writers appeared, notably two feisty exchanges, Yvonne Rousseau versus George Turner and Joanna Russ versus Damien Broderick (both published in *Australian Science Fiction Review*, second series). However, the most important development occurred at the end of the decade when Rosaleen Love published *The Total Devotion Machine* (1989) with Women's Press in the United Kingdom.

Love was the first Australian (of either gender) to publish a short-story collection overseas and she did so in the only list specifically labelled 'feminist science fiction'. A historian of science by training, her short stories are both feminist and soundly grounded in science but their most notable characteristic is a sly, satiric, humour, with the title story of the collection concerning child-care, for instance. She admits to an abiding interest in the history of 'wrong ideas', patriarchy included. Another collection of similar fare, *Evolution Annie and Other Stories* (1993), was published before the Women's Press science fiction line ceased.

The Australian feminist small presses also had an interest in science fiction and fantasy, with anthologies such as the 1989 *Mirrors* (Redress) and the 1991 *Angels of Power* (Spinifex), including Love and other science fiction writers in their women-only selections. Redress also published the horror anthology *Shrieks* (1993), and Alice Nunn's *Illicit Passage* (1992), a futuristic, political speculation telling of women-led subversion and revolution on a prison colony. It was shortlisted in 1994 for the international Tiptree Award for the best science fiction and fantasy dealing with gender issues.

Concurrently, Australian mainstream presses had been noting the success of imported science fiction and fantasy and made concerted efforts to set up their own lines in the mid-1990s. Pan Macmillan Australia's science fiction list included the popular Shannah Jay, and Beverley Macdonald's *The Madigal* (1995); however, the most notable success was Sara

Douglass, with the Axis trilogy from HarperCollins. These were works not as overtly gender-political as Spence or Love but nonetheless influenced by feminism, as was Tess Williams' *Map of Power* (1996), the first science fiction novel published by Random House Australia.

The United States convention Wiscon functions as the centre of feminist science fiction and in 1996, for the first time, an Australian contingent was present, no fewer than five authors: Tess Williams, Alice Nunn, Rosaleen Love, Lucy Sussex and Jane Routley. The previous year had seen the publication of *She's Fantastical*, the first anthology of 'Australian women's speculative fiction, magical realism and fantasy', which was edited by Sussex and Judith Raphael Buckrich and published by Sybylla Feminist Press.

Ursula Le Guin wrote the preface to *She's Fantastical*, which included work by two writers. Philippa Maddern and Petrina Smith, who had attended her 1975 workshop—indicative of Le Guin's continuing influence upon feminist science fiction. *She's Fantastical* was shortlisted in both the short story (with Smith's 'Angel Thing') and the anthology categories of the 1996 World Fantasy Award, announcing internationally that Australian feminist science fiction and fantasy had become a force to be reckoned with. [LS]

FERGUSON, Ron

SHORT STORIES

'The Book of Questions to Which There are No Answers', *Omega*, Jan/Feb 1982; 'Sky and Earth. Sound and Vision', *Omega*, Nov/Dec 1982; 'Three Star Trek', *Omega*, Sept/Oct 1984; 'Mirror', *Omega*, Nov/Dec 1984; 'Crossover', *Omega*, May/June 1986; 'Not Taurus, but Gemini', *Omega*, July/Aug 1986; 'The Oracle and the Ocean', *Aphelion 4*, Spring 1986.

FERRIL, Robert

BOOKS

The Weather and Other Gods, Frances Allen, 1990.

FIENBERG, Anna (1956–) was born in the United Kingdom and came to Australia in 1959. She edited the New South Wales *School Magazine* 1980–89, during which time she also wrote a number of illustrated books for children. Her book *The Magnificent Nose and Other Marvels*, which won a 1992 Children's Book Council of Australia Book of the Year Award, contains six fantasy stories for younger readers. Much of her work for older readers also has its roots in fantasy. *Ariel, Zed and the Secret of Life* was the winner of the 1992 Victorian Premier's Award. Her most recent book, *Power to Burn*, is a novel about a young Italian

immigrant who discovers his family has dark magic powers.

BOOKS

Ariel, Zed and the Secret of Life (YA F nov), Allen & Unwin, 1992; *Power to Burn* (YA F nov), Allen & Unwin, 1995; *Tashi* (with Barbara Fienberg, jr F nov), Allen & Unwin, 1995; *Tashi and the Giants* (jr F nov), Allen & Unwin, 1995; *Tashi and the Genie* (with Barbara Fienberg, jr F coll), Little Ark, 1997.

SHORT STORIES

'Eyeball To Eyeball', NSW *School Magazine*, 1988, rp in *Weird*, Matthews, Omnibus/Penguin, 1990, rp Omnibus, 1992; 'Tashi and the Genie', 'Tashi and the Stolen Children': *Tashi and the Genie*, Little Ark, 1997.

FILMS See CINEMA.

FITTOCK, Roderick J.

SHORT STORIES

'The Wealth of Doom', *Man Junior*, Nov 1965; 'You'll Get Yours, Charlie', *Man*, Oct 1966; 'A Purpose for Life', *Man Junior*, Nov 1966, rp in *Adam*, Oct 1977; 'World of the Lost', *Man Junior*, June 1967; 'Night of the Creeping Horror', *Adam*, Sept 1967; 'A World of Ice', *Man Junior*, Nov 1967; 'The Eye of the Beholder', *Adam*, Sept 1968; 'The Day the World Ended', *Adam*, Jan 1969; 'Almost Human', *Man's Epic 3*, 1977.

FLANAGAN, Joan (Evelyn) (Stewart) (1931–)

was born in Waverley in New South Wales. She is a children's writer who writes in various genres including science fiction, fantasy and mystery. *Sister* is about a troublesome imaginary friend who turns out to be not so imaginary. *The Squealies* is a collection of humorous science fiction stories about aliens who visit a peculiar family of humans, while *Musclenut And Brainbox* is about a race of aliens who want to steal an Earth boy to be their king. Common to almost all her books is a foundation of humour.

BOOKS

Sister (jr F nov), Penguin, 1984; *The Ghost in the Gazebo* (jr F nov), 1987; *The Squealies and Other Extraordinary Stories* (jr SF coll), Puffin, 1987; *Musclenut And Brainbox* (YA SF nov), Puffin, 1989; *The Witch's House* (jr F nov), Houghton Mifflin, 1990; *Miss Bossyboots* (jr F nov), Houghton Mifflin, 1991.

SHORT STORIES

'It Followed Me Home', 'Is It a Bird?', 'Clean up Your Room!', 'The Ghost Hunter', 'The Squealies', 'The Starers', 'The Rainmaker', 'Show and Tell', 'The Siren': *The Squealies and Other Extraordinary Stories*, Puffin, 1987.

FLYNN, Randal (1957–) was born in Brisbane and now lives in the US. He is the author of several non-fiction books for children, including the science fiction-related *History of Space Travel* (Macmillan). Flynn attended the two major science fiction writers' workshops held in Melbourne in the 1970s and helped launch the short-lived British science fiction magazine *Extro*. He now teaches scriptwriting internationally.

SHORT STORIES

'Down Toward the Sun', *The Altered I*, Harding, Norstrilia, 1976, rp Berkley Windhover, NY, 1978; 'Automation', *The View from the Edge*, Turner, Norstrilia, 1977; 'The Paradigm', *Transmutations*, Gerrand, Outback Press, 1979.

FOREMAN, Russell

BOOKS

The Ringway Virus (SF nov), Millington, Lond, 1976, rp New English Library, Lond, 1977, and Little, Brown, Boston, 1977.

FORRESTAL, Elaine (1941–)

BOOKS

The Watching Lake (jr F nov), Puffin, 1988.

FORSTER, Ronald (David) (1890–1965)

EDITOR

Future Science Fiction (SF mag), Frew Publications, Syd, 1953–55; *Popular Science Fiction* (SF mag), Frew Publications, Syd, 1953–55.

FORSYTH, Kate (1966–) writes fantasy epics, and non-genre material under her maiden name, Kate Humphrey. She was born in Sydney and was educated at Abbotsleigh in Wahroonga, and studied a Bachelor of Arts in literature at Macquarie University and a Master of Arts in writing at the University of Western Sydney.

Forsyth's first job was as a journalist on the financial wire service *MoneyWatch*. She has since worked for the Australian Stock Exchange as a market analyst and now writes full time. Her poetry has been published in the *Sydney Morning Herald*, *Bulletin*, *Imago* and numerous literary journals.

Forsyth has been highly commended in several competitions, her short story, 'Love, Pain & Self-Will' being chosen by Ellen Datlow for the recommended reading list in *The Year's Best Horror & Fantasy* (Vol 8).

At the time of writing, her trilogy, *The Witches of Eileanan*, had been picked up by Penguin for publication in the US and Canada. [PC]

BOOKS

Dragonclaw (bk 1, *The Witches of Eileanan*, F nov), Century/Legend, 1997, rp as *The Witches of Eileanan*, Roc, US, forthcoming.

SHORT STORIES

'Love, Pain & Self-Will' (as Kate Humphrey), *Bloodsongs*, 1996; 'The Boy From the Monster Forest', *Fantastic Worlds*, Collins, HarperCollins, 1998.

FOSTER, David (Manning) (1944–) was born in Sydney. He attended Sydney University and later the Australian National University before becoming a research scientist. Foster retired from the scientific community to become a full-time writer in 1972. He has written poetry, short stories and novels and has won the Age Book of the Year Award, a National Book Council Book Award and the Barbara Ramsden Award among other prizes. Foster's work is full of eccentric characters, black humour and satire. He often reinterprets myths, such as in his marginal fantasy novel *The Adventures of Christian Rosy Cross*, which relocates a character from the seventeenth-century Rosicrucian texts and places him in present-day Australia.

BOOKS

The Empathy Experiment (with D. K. Lyall, SF nov), Wild & Woolley, Syd, 1977; *The Adventures of Christian Rosy Cross* (marginal F nov), Penguin, 1986.

SHORT STORIES

'The Elixer Operon', *Strange Attractors*, Broderick, Hale and Iremonger, 1985 (from radio play).

FOYSTER, John (1941–) has used the pseudonym John Ossian for some of his work.

SHORT STORIES

'Let It Ring' (as John Ossian), *Infinity Three*, Hoskins, Lancer, NY, 1972, rp in *The Zeitgeist Machine*, Broderick, A & R, 1977.

FRAHM, Leanne (1946–) was born in Brisbane at the end of World War II and moved to the United States with her parents. After some years she returned to Australia and now lives at Slade Point near Mackay in North Queensland. Frahm started writing in 1979 after she attended a Sydney science fiction writers' workshop conducted by George Turner and Terry Carr. A year later she suffered a brain tumour that affected her speech and writing abilities, and it took her some years to regain her fluidity with language. Frahm is primarily a science fiction and horror short story writer. She has twice won the Ditmar Award for short fiction: for 'Deus Ex Corporis' in 1981 and 'Catalyst' in 1994. Frahm is an underrated writer: perhaps because of her remote location her work has not achieved the recognition it deserves. She sometimes gives talks at local writing groups and schools and is the judge of an annual short story competition in Mackay.

BOOKS

Borderline (SF & H coll), MirrorDanse, 1996.

SHORT STORIES

'The Wood for the Trees', *Chrysalis* 6, Torgeson, Zebra, US, 1979; 'Deus Ex Corporis', *Chrysalis* 7, Torgeson, Zebra, US, 1979; 'Barrier', *Chrysalis* 8, Torgeson, Doubleday, US, 1980; 'Passage To Earth', *Galileo* 16, 1980; 'Beyond Our Shores, a Colony' (with Paul Collins), *Distant Worlds*, Collins, Cory & Collins, 1981; 'Horn O'Plenty' (with Terry Carr), *Stellar* 7, Del Rey, Ballantine, US, 1981; 'Culture', *Science Fiction* 11, 1982, rp in *A Legend in His Own Lunchbox*, Forrestal & Reid, Nelson 1990; 'Lost', *Chrysalis* 10, Torgeson, Doubleday, US, 1983; 'A Way Back', *Universe* 13, Carr, Doubleday, US, 1983, rp in *Mortal Fire*, Dowling & Ikin, Hodder & Stoughton, 1993; 'High Tide', *Fears*, Grant, Berkley Books, US, 1983, rp in *Vacanzie Fantastiche*, Mondori Press, Italy, 1989; 'Prissy And Bubs', *Amperсанд*, US, 1983; 'The Visitor', *Midnight* 1, Grant, Tor Books, US, 1985; 'On The Turn', *Shadows* 6, Grant, Berkley Books, 1986, rp in *Matilda at the Speed of Light*, Broderick, A & R, 1988, and *Borderline*, MirrorDanse, 1996; 'The Supramarket', *Doom City*, Grant, Tor Books, 1987, rp in *Glass Reptile Breakout*, Ikin, Centre for Studies in Australian Literature, Univ of WA, 1990; 'Reichelman's Relics', *Amazing*, July 1990, rp in *Metaworlds*, Collins, Penguin, 1994; 'Olivetruuffles', *Eidolon* 5, 1991, rp in *Borderline*, MirrorDanse, 1996, 'The Buyer', *Aurealis* 5, 1991; 'The Lamadian Affair', *Eidolon* 10, 1992, rp in *Borderline*, MirrorDanse, 1996; 'Catalyst', *Terror Australis: The Best of Australian Horror*, Blackmore, Hodder & Stoughton, 1993; 'Jinx Ship', *The Patternmaker*, Sussex, Omnibus, 1994; 'Land's End', *Alien Shores*, McNamara & Winch, Aphelion, 1994; 'Entropy', *She's Fantastical*, Sussex & Buckrich, Sybylla Press, 1995, rp in *Bonescribes*, Congreve & Hood, MirrorDanse, 1996; 'Ithaca Week', 'Borderline': *Borderline*, MirrorDanse, 1996.

FRANCES, Helen is the joint pseudonym of Helen Granger and Frances Pearce. Granger was born in 1939 in Beechworth, Victoria, and Pearce in 1942 in Peak Hill, New South Wales. Together they have written three books, one of which, *The Devil's Stone*, is a time-slip fantasy.

BOOKS

The Devil's Stone (jr F nov), Omnibus/Puffin, 1983, rp 1984, 1986.

FREE, Colin (Lewis) (1925–) has written novels and short stories and is a playwright and writer for television and radio. *The Soft Kill* is his only science fiction novel. He has also written three thrillers under the name of Colin Lewis.

BOOKS

The Soft Kill (SF nov), Heinemann, UK, 1972, rp Berkley, US, 1973, 1978.

SHORT STORIES

'The Corpsey Game', *Squire* V1/2, June 1964; 'The Weather in the Underworld', *Squire*, 1964, rp in *World's Best SF*, Wollheim & Carr, 1965, and *The First Pacific Book of Australian Science Fiction*, Baxter, A & R, 1968, 1969, 1973.

FREEMAN, Pamela (Elizabeth) (1960–) lives in Sydney. Her short story 'Betony's Sunflower' became the final chapter of her children's fantasy novel *The Willow Tree's Daughter*, which was shortlisted for the New South Wales Premier's Literary Award. *Windrider* is its sequel. *Victor's Quest*, about an unlikely knight, is a humorous novel for slightly younger readers, and was shortlisted for the 1997 Children's Book Council Awards.

BOOKS

The Willow Tree's Daughter (jr F nov), Allen & Unwin, 1994; *Windrider* (jr F nov), Allen & Unwin, 1995; *Victor's Quest* (jr F nov), Omnibus, 1996.

SHORT STORIES

'Betony's Sunflower', *NSW School Magazine*, Feb 1993.

FRENCH, Jackie (Jacqueline) (Anne) (1953–) is a prolific writer: in the ten years since she began writing she has had over sixty books published. Along with her award-winning children's science fiction and fantasy novels and short stories, she is well known for her books on farming, gardening and pest control and her columns in various national magazines and newspapers.

The books in her young-reader science fiction series *The Children of the Valley* are set about 500 years in the future, when humans have become nocturnal like wombats. They examine how various cultures, all of which have aspects of our own, have responded to the changed land around them.

Her short-story collection *Alien Games* is the only other straight science fiction title to date, although many of her other novels and short stories, such as 'Dancing Dinosaurs', 'Cafe on Callisto', 'The Lady of the Unicorns' and 'Frog', could be judged to be within the genre, and all her books, especially the acclaimed *Walking the Boundaries* and *Summerland*, contain some element of fantasy. French says: 'My books are marked by intense realism, but somehow the fantasy seems part of that. I like to "stretch" reality without leaving it. Perhaps I've been marked by the long conversations I used to have with a visiting alien from Alpha Centauri (usually during maths lessons), trying to explain the patterns of the world. And

though I am extraordinarily bound to this place, the one great grief of my life is that I'll never see another planet. Looking up at the stars is a nightly ritual here—we're deep in a valley and if you could just swim upwards you'd be among the stars'.

Her time-travel novel *Somewhere Around the Corner* was named Honour Book in the 1995 Children's Book Council Book of the Year Award for younger readers and has been published in the United States. Several of her other children's novels have been shortlisted for awards, including a Children's Book Council award (1992), the New South Wales Premier's Award (1991), the Royal Blind Society Talking Book of the Year (1994), the Wilderness Society's Environment Award (1993) and a Human Rights Award (1994); and she has been a recipient of two Commonwealth Literary awards. Several of her children's books have been translated into French and German.

French is well known for her inspiring writing workshops and has written a book on the subject: *How the Aliens from Alpha Centauri Invaded My Maths Class and Turned Me Into a Writer* (HarperCollins, 1998). She was invited to act as mobile adviser on children's literature for UNESCO in the Philippines, where she gave workshops on writing for children and publishing children's books, and designed a syllabus to teach creative writing. French is also the author of *The Little Book of Very Big Questions* (Allen & Unwin, 1998), a look at the universe and how to explain it. Two novels for 1999—one for adults and one for children—are firmly in the science fiction genre, but like most of her work will be published as mainstream fiction.

[MC]

BOOKS

The Music from the Sea (bk 1, Children of the Valley ser, jr F nov), Aird Books, 1992; *The City in the Sand* (bk 2, Children of the Valley ser, jr F nov), Aird Books, 1992; *The House of a Hundred Animals* (bk 3, Children of the Valley ser, jr F nov), Aird Books, 1993; *The Boy Who Had Wings* (jr F nov),

A & R, 1993; *Walking the Boundaries* (jr F nov), A & R, 1993; *The Metal Men* (bk 4, Children of the Valley ser (jr F nov), Aird Books, 1994; *Somewhere Around the Corner* (jr F nov), A & R, 1994; *Alien Games* (jr SF coll), HarperCollins, 1995; *Annie's Pouch* (jr F nov), HarperCollins, 1995; *Beyond the Boundaries* (jr F nov), HarperCollins, 1996; *Mermaids* (jr F nov), HarperCollins, 1996; *Mind's Eye* (jr F coll), A & R, 1996; *Secret Beach* (jr F nov), HarperCollins, 1996; *The Tribe That Sang to the Trees* (bk 5, Children of the Valley ser, jr F nov), Aird Books, 1996; *Summerland* (jr F nov), A & R, 1996; *The Boy with Silver Eyes* (jr F & H nov), Lothian, 1997; *The Book of Unicorns* (jr F coll), HarperCollins, 1997; *Soldier on the Hill* (jr F nov), HarperCollins, 1997; *Daughter of the Regiment* (jr F nov), HarperCollins, 1998; *Stories to Eat With a Banana* (jr F coll), HarperCollins, 1998; *Horror Stories to Eat With a Watermelon* (jr H & F coll), HarperCollins, 1998.

SHORT STORIES

'Pippi and the Apocalypse', 'Always', 'The Day the Reader Came', 'The Stranger on the Beach', 'The Tale of the Genius', 'Aileyn's Dragon', 'A Whisper from Earth', 'Alien Games': *Alien Games*, HarperCollins, 1995; 'Bunyip's Gift', 'The Watchers', 'The Music from the Hill', 'The Hitchhiker', 'The Year of the Potato Salad': *Mind's Eye*, A & R, 1996; 'A Present for Aunt Addie', 'Amfylobbsis', 'Spots', 'The Taming of the Beast', 'The Lady of the Unicorn': *The Book of Unicorns*, HarperCollins, 1997; 'Cafe on Callisto', 'Frog', 'Modern Fairy Story', 'Werewolves', 'Gold': *Stories to Eat With a Banana*, HarperCollins, 1998; 'The Black House', 'Leeches', 'Bubba', 'Mrs Jackson': *Horror Stories to Eat With a Watermelon*, HarperCollins, 1998.

FUTURE SCIENCE FICTION See MAGAZINES.

FUTURIST See MAGAZINES.

FUTURISTIC TALES See MAGAZINES.

G

GADD, Jeremy (1949–) was born in Armidale, New South Wales, and lives in Sydney. His main interest is the theatre; he has worked (in various capacities) on eighty professional theatre productions in Australia and the United Kingdom. A graduate of the National Institute of Dramatic Art, he has acted, directed, written and produced for the stage. His career began with the Australian Elizabethan Theatre Trust as Touring Stage Manager for the Japanese Bunraku National Puppet Theatre and as Company Manager for the West Australian Ballet. He was founding director of the Off Broadway Theatre, a 200-seat venue for performance groups in inner-city Sydney. He has recently completed the NIDA Conversion Program to update his diploma from that institution to degree status (Bachelor of Dramatic Art) and is currently researching for an MA(Honours) degree.

Gadd has contributed articles, forty short stories and over a hundred poems to periodicals and literary magazines in Australia, the United Kingdom, the United States, Germany and India. His poem 'On Fingal Head' won second prize in the International Science Fiction and Fantasy Poetry Competition, part of the 1991 Maplecon 12 (held in Canada). [PC]

POETRY

'Life', *Sydney Morning Herald*, 1 Feb 1991; 'There is a Limp & Loveless Land ...', *Lost* (US) 6, May 1991; 'For The Dying ...', *StarSong* (US) 18, Dec 1991; 'On Fingal Head', *Xenophilia* (US) Jan 1992, rp in *Eidolon* 9, Winter, July 1992; 'In the Darkest Depths': *The Poetic Night* (US) Aug 1992, rp in *Mobius* (US) V8/1, 1994; 'On Reading a Letter', 'The Ballerina', 'When We're Apart': *The Poetic Night* (US), Aug 1992; 'The Dream', *Pleiades* (US) V7/10, 1993, rp in *Poetry Break* (US) V5/2, 1993,

and *Epic Journal* (US) 2, 1993, and *Eternal Words*, Head, Poetry Now, 1997; 'The Demon Dog', *Poetry Break* (US) V5/2, 1993, rp in *Epic Journal* (US) 2, 1993; 'Life', *Life Crossings: Beyond the Parallel Lines*, Gish, Strait-Jacket Publications, 1993; 'Dropping Out', *Epic Journal* (US) 2, 1993; 'I Have Heard It Said', *Infinity Ltd* (US), Spring 1994; 'One Day I Imagined', *Dream International Quarterly* (US) 22, Spring 1994; 'Ants', *Spokes* (UK), Summer 1994, rp in *Idiom* 23, V7/2, 1994; 'Without Those Prepared', *Pirate Writings* (US), Fall 1994; 'Paradise Park', *Northern Perspective* V17/2, 1994; 'Carl Sagan Says', *Aboriginal SF* (US), Summer 1996, rp in *Hobo* 9, June 1996; 'Not for Us', *Conservative Review* (US) V8/2, 1997.

SHORT STORIES

'The Confession', *Nation Review*, Jan 1973; 'Through Other Eyes', *West Australian*, 18 Apr 1992.

PLAYS

Realities: An Alien Encounter. Full-length play based on John Fuller's 'The Interrupted Journey', about a close encounter with a UFO. Performed at the Off Broadway Theatre, Syd, June/July 1985.

GARDNER, Sheryl

BOOKS

The Peppercorn Tree (jr F & H nov), Lothian, 1997.

GARRADINE, Roger is a house name, a shared pseudonym used by a number of writers. At this stage only ALAN YATES has been identified as an author who sometimes worked under this name. The true identity of the author(s) of the following stories is yet to be established.

SHORT STORIES

'Murder In Tomorrow', *Thrills Incorporated* 6, Aug 1950; 'Cosmic Crusader', *Thrills Incorporated* 9, Nov 1950.

GARTON, Durham Keith also wrote under the pseudonyms Durham Keys, Al Ryan and K. E. Dresser. Many of the stories published under these names were actually by various United States writers, including Ray Bradbury, Charles Harness and Clifford Simak.

SHORT STORIES

'Space Pirates Inc' (as Durham Keys), *Thrills Incorporated* 4, June 1950; 'Regulations' (as Al Ryan), *Thrills Incorporated* 5, July 1950 (actually 'Regulations' by Murray Leinster); 'Meeting On Mars' (as Durham Keys), 'Planet of the Living' (as K. E. Dresser), 'Spaceways Checkmate' (actually 'Stalemate In Space' by Charles Harness): *Thrills Incorporated* 6, Aug 1950; 'Crash Landing on the Magnetic Void' (actually 'Vast Beyond Concept' by Hal Remson), 'Vanished City on Venus' (as Durham Keys): *Thrills Incorporated* 7, Sept 1950; 'S.O.S. In Time' (as Durham Keys, actually 'The Loot of Time' by Clifford Simak), 'Synthetic Alibi' (actually 'Marionettes Inc.' by Ray Bradbury): *Thrills Incorporated* 8, Oct 1950; 'Planet Pioneers' (as K. E. Dresser, actually 'Free Land' by William Morrison), *Thrills Incorporated* 9, Nov 1950.

GASCOIGNE, Toss (Thomas Humphrey) (1945–) co-edited two junior anthologies with Jo GOODMAN and MARGOT TYRRELL.

EDITOR

Dream Time (with J. Goodman & M. Tyrrell, jr anth, 8 SF + 8 non-SF SS), Viking Kestrel, 1989; *Into The Future* (with J. Goodman & M. Tyrrell, jr anth, 7 SF + 9 non-SF SS), Viking, 1991, rp Penguin/Puffin, Mar 1992.

GELDER, Ken is a Melbourne academic currently on leave from Melbourne University while he is Principal Lecturer in English, Media and Cultural Studies at De Montford University in England. *The Oxford Book of Australian Ghost Stories* is a retrospective collection of ghost stories ranging from Australia's pioneer days through to the 1990s. His non-fiction book *Reading The Vampire* may also be of interest to genre readers.

EDITOR

The Oxford Book of Australian Ghost Stories (F & H anth), OUP, 1994.

GERRAND, Rob (1946–) was a co-founder of Norstrilia Press.

EDITOR

Transmutations (SF & F anth), Outback Press, 1979.

BOOKS

Fortress (SF film novelisation), Bookman Press, 1992 (released Feb 1993).

SHORT STORIES

'The Healing Orgy', 'Song And Dance', *The Altered*

I, Harding, Norstrilia, 1976, rp Berkley Windhover, NY, 1978; 'A Marriage of True Minds', *Envisaged Worlds*, Collins, Void Publications, 1978; 'Scenes from a Marriage', *Alien Worlds*, Collins, Void Publications, 1979.

GILES, Barbara (Graham) (1912–) was born in Manchester, England, and came to Australia in 1923. Much of her early work was poetry; she was also an editor of poetry. One of her books, *Spooky Poems and Jokes* (1983), crosses over into fantasy. Also in the genre are some of her picture books, for example *Flying Backwards* (1985), which is a time-slip fantasy. *Gone Wild*, subtitled 'Tales at the edge of time', is a collection of science fiction and fantasy stories with twist endings.

BOOKS

Gone Wild (jr SF & F coll), Puffin, 1990.

GILLESPIE, Bruce (1947–) is best known as one of Australia's most articulate fans but has also sold four short stories to Australian anthologies and was a co-founder of Norstrilia Press with Carey Handfield and Rob Gerrand. Gillespie has twice won the William Atheling Jr Award for criticism or review, his science fiction magazine *SF Commentary* has received three Hugo nominations, and his fanzines and fan writing have won fourteen Ditmar awards. [SM]

SHORT STORIES

'Vegetable Love', *The Altered I*, Harding, Norstrilia, 1976, rp Berkley Windhover, NY, 1978; 'A Laughing Stock', *Alien Worlds*, Collins, Void Publications, 1979; 'Wide Waters Waiting', *Transmutations*, Gerrand, Outback Press, 1979; 'What God Said to Me When He Lived Next Door', *Dreamworks*, King, Norstrilia, 1983.

GITTUS, Grant (1959–) published and illustrated the only issue of the magazine *Nexus* (1980). He has since designed seven book covers, including Damien Broderick's *The Dreaming Dragons*, Paul Collins' *Metaworlds* and Sean McMullen's two novels, *Voices in the Light* and *Mirrorsun Rising*. He now has his own graphic design and illustration company in South Melbourne. [PC]

GLASKIN, Gerald Marcus (1923–) was born in Western Australia. He served in the Australian Navy in World War II before being transferred into the British Royal Navy, and later served in the Australian, Canadian and United States air forces. He lived in Singapore for ten years and Amsterdam for seven years before returning to Australia. The British and American versions of his novel *The Man Who Didn't Count* have different endings. Glaskin was taken ill when he had almost

finished the book and turned it in with an open ending. His United States publisher accepted the novel but his English publisher obliged him to write the end in line with his original outline. The Dutch edition is a translation of the open-ended American edition; however, the publisher offered readers a free booklet, *Eind Goed Al Goed* (End's Well All's Well), giving the British ending.

BOOKS

A Change of Mind (SF nov), Barrie & Rockliff, UK, 1959, rp *Sydney Morning Herald*, 18 pts, 25 June 1960–15 July 1960, and Ace, UK, 1961, and as *Billets de logement*, Denoel, France, 1961; *The Man Who Didn't Count* (SF nov), Barrie & Rockliff, Lond, 1965, rp Delacorte Press, US, 1965, and as *Achterbolging in Amsterdam*, Elsevier, Holland, 1967.

SHORT STORIES

'The Inheritors', *F&SF*, Nov 1972, rp in *The Zeitgeist Machine*, Broderick, A & R, 1977; 'Regression', *Billy Blue* 54, Oct 1981.

GLASSON, Merle (1912–)

BOOKS

Halcyon City (SF nov), New South Wales, Fast Books (self-funded), 1994.

GLASSON, Peter

BOOKS

The Quest of Popendola (SF nov), East Coast Press, Syd, 1978.

GLENNING, Raymond used the house name PAUL VALDEZ for one novel.

BOOKS

Seven For Murder (SF nov), Scientific Thriller Series 31, Transport, May 1951; *The Corpse Sat Up* (as Paul Valdez, SF nov), Scientific Thriller Series 32, Transport, June 1951.

GODFREY, John is a pseudonym of FRANK KREFFL.

GOLD, Alan (1945–)

BOOKS

The Gift of Evil (F & H nov), HarperCollins, 1998.

GOLDS, Cassandra (Mia) (1962–)

BOOKS

Michael and the Secret War (jr F nov), A & R, 1985, rp 1988.

GOLDSWORTHY, Peter (David) (1951–) is a South Australian and a mainstream poet, short story writer and novelist. He has won numerous literary awards including the Commonwealth Poetry Prize and the Australian Bicentennial Literary Award. Goldsworthy graduated in medicine

from the University of Adelaide in 1974 and now divides his time between medicine and writing. Two of his major novels are science fiction, incorporating his knowledge of medicine and biology in 'what if' scenarios that explore the results of biological tinkering in both moral and human terms.

BOOKS

Honk If You are Jesus (SF nov), A & R, 1992; *Wish* (SF nov), A & R, 1995.

GOODMAN, Alison (1966–) was born in Melbourne. She has a BA in professional writing and literature and taught creative writing at Ballarat University. Her work has also appeared in mainstream journals and newspapers including *Verandah* and the *Age*.

BOOKS

Singing the Dogstar Blues (YA SF nov), HarperCollins, 1998.

SHORT STORIES

'One Last Zoom at the Buzz Bar', *The Pattermaker*, Sussex, Omnibus, 1994; 'The Blinding of Bellevue Hearn', *She's Fantastical*, Sussex & Buckrich, Sybylla Press, 1995; 'Dead Spyzers', *Eidolon* 24, June 1997.

GOODMAN, Jo (1940–) is a teacher, librarian and children's literature critic. For the Children's Book Council of Australia she has co-edited (with TOSS GASCOIGNE and MARGOT TYRRELL) two junior anthologies, both of which have a significant amount of genre material.

EDITOR

Dream Time (with T. Gascoigne & M. Tyrrell, jr anth, 8 SF + 8 non-SF SS), Viking Kestrel, 1989; *Into The Future* (with T. Gascoigne & M. Tyrrell, jr anth, 7 SF + 9 non-SF SS), Viking, 1991, rp Penguin/Puffin, Mar 1992.

GORE, Philip

EDITOR

Omega Science Digest (SF mag), 1981–87.

GOULD, Alan (1949–)

BOOKS

The Tazyrik Year (F nov), Sceptre, 1998.

GOURLAY, Denise

EDITOR

Just Fantastic! (jr F anth), Thomas Nelson, 1994.

GRANGER, Helen uses the pseudonym HELEN FRANCES jointly with Frances Pearce.

GRAYLOCK, Mark

SHORT STORIES

'Finnagle's Inconstant', *Futuristic Tales* 2, 1980; 'In Memoriam', *Futuristic Tales* 3, 1981; 'At the Portals

of Pluto' (with Jason Magus), 'A Head Full of Moonlight': *Futuristic Tales* 4, 1981.

GREEN, William (Bridson) (1940–)

BOOKS

The Sand West of Mountain Mouth (jr SF nov), Cassell (Encounter ser), 1976.

GREENER, Leslie (1900–1975) was born in South Africa. During World War II he was an intelligence officer in the Australian Army and was captured by the Japanese and imprisoned in Changi. In his novel *Moon Ahead!* two children stow away in a rocket to the moon.

BOOKS

Moon Ahead! (jr SF nov), Viking, US, 1951, rp Bodley Head (abr edn), 1952, and Penguin, UK, 1957, and as *Flug ins Ungewisse*, Ueberreuther, Germany, 1965, and as *Bestemming Maan*, De Kern, Holland, 1959.

GREENWOOD, Kerry (1954–) was born in Footscray, Melbourne, and after some 'wide wanderings' lives there today. She has a degree in English and law from Melbourne University, and was admitted to the legal profession in 1982.

Not surprisingly, Greenwood is best known for her detective novels featuring Phryne (pronounced Fry-nee) Fisher. *Cocaine Blues*, appeared in 1989. Eight more Phryne Fisher novels have been published since.

Greenwood's work crosses all boundaries. She has contributed to many anthologies and written a number of plays. She edited *The Thing She Loves*, a book of essays on female murderers and published a cookbook and detective story pastiche called *Recipes for Crime* (co-written with Jenny Pausacker). [PC]

BOOKS

The Broken Wheel (YA SF nov), HarperCollins, 1996; *Whaleroad* (YA F nov), Hodder Headline, 1996; *Cave Rats* (YA SF nov), Hodder Headline, 1997; *Medea* (hist F nov), Mandarin, 1997; *Feral* (YA SF nov), Hodder Headline, 1998.

SHORT STORIES

'I am Dying Egypt, Dying', *Crosstown Traffic*, Coupe, Ogden & Hood, Five Islands Press, 1993; 'Jetsam', *Dreaming Down-Under*, Dann/Webb, Harper-Collins, 1998.

GREGORY, Chris (1970–) was born in Mount Gambier and now lives in Melbourne. His short stories have appeared in magazines such as *Overland* and *RePublica*, and in anthologies like *Picador New Writing and Hot Sand*.

BOOKS

Twins (SF coll), Penguin, 1997.

SHORT STORIES

'Twins', 'Mabel Ambrose's Head', 'The Five Thousand Fingers of Doctor T', 'Mock Chicken', 'The Finger Game', 'Since the Accident', 'Teratology' (rp in *The Year's Best Australian Science Fiction and Fantasy: Vol. 2*, Strahan & Byrne, HarperCollins, 1998), 'Stucco', 'Powerhouse', 'Tintooki Frogs', 'Salary Man', 'Bring Me the Head of Dora Kent', 'Jackie Chan': *Twins*, Penguin, 1997.

GRIEVE, Edgar is a pseudonym used by DAMIEN BRODERICK.

GRIGG, David (Rowland) (1951–) was born in England and emigrated to Australia with his parents in 1965. By the age of twelve he owned a typewriter, on which he wrote his first science fiction novel. Grigg is a long-time science fiction fan who was involved in the founding of the Melbourne University SF Association in 1969 and was on the committee of the 1975 Aussiecon I (33rd World Science Fiction Convention and the first held in Australia) and on this occasion he ran the presentation of the Hugo Awards. In 1985 Grigg was the Chairman of the 43rd World Science Fiction Convention, Aussiecon II. He attended Australia's first science fiction writers' workshop run by Lee Harding in 1974, and also the 1975 workshop at which Ursula Le Guin was Writer in Residence. In 1976 Cassell Australia published his two teenage fantasy novels, *Halfway House* and its sequel *Shadows*, which is loosely based on ideas from Philip K. Dick. About the same time the first of Grigg's short stories were published. Grigg is married with a daughter and lives in Research, Victoria. He works as a computer programmer and multimedia author for an audio-visual company.

BOOKS

Halfway House (YA F nov), Cassell Australia, 1976; *Shadows* (YA F nov), Cassell Australia, 1976.

SHORT STORIES

'Crippled Spinner', 'Islands', (Untitled): *The Altered I*, Harding, Norstrilia, 1976, rp Berkley Windhover, NY, 1978; 'Deep Freeze', *SF Monthly* V3/1, 1976; 'A Song Before Sunset', *Beyond Tomorrow*, Harding, Wren, 1976, rp New English Library, UK, 1977; 'To Speak of Many Things', *Galileo* 4, July 1977; 'A Compassionate People', *Envisaged Worlds*, Collins, Void Publications, 1978; 'The Ancient Seed', *Transmutations*, Gerrand, Outback Press, 1979; 'The Twist of Fate', *Urban Fantasies*, King & Blackford, Ebony, 1985.

GROCOTT, Ann (Oenone) (1938–) is a South Australian writer and illustrator. Her only science fiction novel is about a girl called Danni who finds herself afflicted with a smelly mould and

travels to strange worlds on the back of an unusual flying man in search of a cure.

BOOKS

Danni's Desperate Journey (jr SF nov), A & R, 1987, rp Denmark, 1989.

GUNN, John (1925–) was born in the United Kingdom and after serving in the Royal Australian Navy 1939–50 he retired as a lieutenant and became a full-time writer. Gunn joined the ABC 'Children's Hour' radio programme after he won a Children's Book Council of Australia Book of the Year Award, and conceived the idea that the children who belonged to the Argonauts Club (80 000 members across Australia) would write a novel. He came up with a title, *The Gravity Stealers*, and each week on air he solicited ideas and submissions for the next chapter. Gunn then selected the best chapters and put them together with minimal changes. The resulting novel was published by Lansdowne Press.

EDITOR

The Gravity Stealers (jr SF nov), Argonauts Club, Lansdowne, Melb, 1965.

GUTTERIDGE, Lindsay (1923–) was born in a mining village near Durham in England. He studied art and worked as a commercial artist in advertising. Gutteridge came to Australia in the 1940s and worked in the outback as a fencer, boundary rider, herder and shearer. Later he was a professional photographer. Gutteridge returned to London in his thirties where he became director of an advertising agency. His three novels feature Matthew Dilke in tales of futuristic espionage in which a government agent is miniaturised in an experiment to counteract overpopulation. A planned fourth book is set in Australia.

BOOKS

Cold War in a Country Garden (SF nov), UK, Cape, 1971, rp Putnam, US, 1971, and Panther, UK, 1973, and Pocket, US, 1973, and Futura, UK, 1979; *Killer Pine* (SF nov), UK, Cape, 1973, rp Putnam, US, 1973, and Science Fiction Book Club, UK, 1974, and Panther, UK, 1975, and Orbit, UK, 1979; *Fratricide is a Gas* (SF nov), UK, Cape, 1975.

H

HAGUE, G(raeme) M(alcolm) (1959–) was born in Rawtenstall, England, and was educated at various state primary and high schools throughout Western Australia. He served six months' apprenticeship in the Royal Australian Navy until voluntary discharge. Hague now lives in Queensland where he is a professional musician, sound engineer and theatre technician. He is primarily recognised as a horror writer but his first two books have strong science fiction elements. *Ghost Beyond Earth* is Hague's most successful novel. It is a near-future science fiction horror thriller, set partly aboard the orbiting Space Station Freedom, which houses bodies stored in cryogenic suspension as they wait for modern medicine to catch up with their various terminal illnesses. *A Place to Fear* weaves alien invasion into its plot. In these books Hague blends traditional supernatural horror motifs, such as ghosts and demons, with science fiction in a horror thriller format. His subsequent books have had horror fantasy themes. *Voices of Evil* tells of a cursed amulet, while *The Devil's Numbers* is a contemporary story of ghosts and demons.

BOOKS

Ghost Beyond Earth (H & SF nov), Pan Macmillan, 1993; *A Place to Fear* (H & SF nov), Pan Macmillan, 1994; *The Devil's Numbers* (H & F nov), Pan Macmillan, 1996; *Voices of Evil* (H & F nov), Pan Macmillan, 1996.

HAILS, Ian McAuley (1957–)

BOOKS

Back Door Man (marginal SF nov), Aphelion Publications, 1992.

SHORT STORIES

'Crowd Control', *Alien Shores*, McNamara & Winch, Aphelion Publications, 1994.

HAILSTONE, Michael

EDITOR

Crux (SF & F mag), issues 1–6, 1979–85.

SHORT STORIES

'Concern', *Distant Worlds*, Collins, Cory & Collins, 1981.

HALL, Penny (Jane) (1941–) was born in Tasmania but now lives in Sydney where she is a teacher and librarian. All her work for older readers is science fiction. *The Paperchaser* and its sequel *Catalyst* deal with the role of education in a future totalitarian Australia, while *Contact* examines women's and sex roles in another future setting. Her work for younger readers is more fantasy-oriented. In *Nim's Time*, for example, Nim travels to a parallel world where he finds that the fabric of time is flawed and sets about repairing the damage with the aid of his pet mouse.

BOOKS

The Paperchaser (YA SF nov), Walter McVitty Books, 1987, rp in Collins, 1989; *Catalyst* (YA SF nov), Walter McVitty Books, 1989; *Nim's Time* (jr F nov), A & R, 1989; *Contact* (YA SF nov), A & R, 1993; *Cat-Face* (jr F nov), Omnibus, 1994.

SHORT STORIES

'Wedding Cake Doll', *Spine Chilling*, Matthews, Omnibus, 1992.

HALL, Rodney (1935–) is widely respected as one of Australia's important mainstream literary writers. His work includes numerous volumes of poetry, biography and fiction. His non-science fiction novel *Just Relations* won the Miles Franklin Award in 1982. *Kisses of the Enemy* is a near-future novel that explores power and corruption in the early years of a newly formed republican Australia.

BOOKS

Kisses of the Enemy (SF nov), Penguin, 1987.

HALL, RoyceBOOKS

Trail to the Stars (SF nov), Royall, Hobart, 1986;

The Devil's Portal (SF nov), Royall, Hobart, 1988.

HAMILTON, Maggie (1953–) was born in England but moved to New Zealand with her family when she was ten. Hamilton completed her schooling there, including an MA in English literature, after which she spent a few years in England before settling in Sydney where she now works in publishing. *Lost Kingdom of Lantia* is a dark-versus-light classical fantasy, inspired by the legend of Atlantis. It tells of a group of children who must defeat the evil 'Dark Ones' who have destroyed the ancient kingdom of Lantia.

BOOKS

Lost Kingdom of Lantia (jr F nov), CIS/Moondrake, 1994.

HANNA, Judith (1954–) was born in Nowra, New South Wales, but grew up on Manus Island, Papua New Guinea and on the family farm at Kojonup, Western Australia. Hanna studied anthropology and linguistics at the University of Western Australia, then postgraduate research in Celtic traditional literature and structuralism at Sydney University. Hanna moved to London in 1982 and published reviews for the British Science Fiction Association. She was Associate Editor of *Interzone* magazine 1985–87 before retiring to the role of Advisory Editor. Since then she has been an active environmentalist and has produced some semi-science fiction environmental writing, including: 'Towards a single carbon currency', *New Scientist*, 29 April 1995; 'Local visions: transport' *Local Government Management Board*, 1996, and 'Visions: high-flyers', *Transport Retort* 18/6, November 1995.

EDITOR

Interzone (Assoc Ed), UK, 1985–87.

SHORT STORIES

'Thesaurus', *Women's Weekly*, 25 July 1979; 'The Most Beautiful Girl in the World', *Women's Weekly*, 30 Sept 1981; 'Robin Hood Meets Thomas the Rhymer', *Billy Blue*, Jan 1982.

HANNANT, Brian has shared authorship and the pseudonym Terry Kaye with TERRY HAYES and GEORGE MILLER.

BOOKS

Mad Max (as Terry Kaye, SF film novelisation), Circus Books, 1979, rp as *Mad Max 1* (by George Miller, Terry Hayes & Brian Hannant), QB/Progress Publications, 1979.

HANSEN, Derek (1944–) was born in England, grew up in New Zealand and now lives in Australia. An advertising copywriter and creative director best known for his thriller novels, Hansen has also flirted with the fantastical in his short story collection *Dead Fishy*.

SHORT STORIES

'When Lobsters Dream', 'A Case of Crabs': *Dead Fishy*, Heinemann, 1995.

HARDING, Jack is a pseudonym used by DAMIEN BRODERICK.

HARDING, Lee (John) (1937–) was born in Colac, Victoria, later moving to Geelong where he first attended school. As an only child his life was solitary, enlivened by books and his mother's songs and stories. He began writing his own stories when he was seven and at twelve he bought a typewriter, determined to become an author. He discovered science fiction in his early teenage years and began submitting (without success) numerous science fiction stories to overseas publications.

After leaving Collingwood Technical School at the age of fourteen he became a photographer, a profession he followed until 1969. His first writing success came in 1959: an article, illustrated by his own photographs, on the making of the film *On The Beach* in Melbourne. The article was published in *Photo Digest* magazine and led to a monthly column.

His first short story (the basis for the later novel *Displaced Person*) was published in the London magazine *Science Fantasy* (no. 46) in 1961. During the 1960s Harding produced about twenty science fiction and fantasy stories, most of which were published in the British magazine *New Worlds* where his work was extremely popular.

Between 1971 and 1975 Harding worked as an assistant at Space Age Books, a specialist science fiction and fantasy bookshop in Melbourne. He continued to write short stories and was the primary contributor to the joint United Kingdom and Australian science fiction magazine *Vision of Tomorrow*. It was during this period that he also began writing for children, producing several short science fiction stories for reluctant readers in secondary schools. After leaving Space Age Books Harding edited three important Australian science fiction anthologies. *Beyond Tomorrow* and *Rooms of Paradise* presented Australian science fiction writers alongside well-known overseas writers and were aimed at both the domestic and international market. *The Altered I* came out of the 1975 Melbourne science fiction writers' workshop Harding ran (with Ursula Le Guin as Writer in Residence) as part of Aussiecon I, the first World

Science Fiction Convention to be held in Australia.

Harding's novel *Displaced Person* (Hyland, 1979), published in the United States as *Misplaced Persons*, won a Children's Book Council of Australia Book of the Year Award in 1980. He considers the book to be a metaphor for the process of alienation, as well as an examination of some of the processes of schizophrenia and paranoia.

Although he has written many books for children, he does not see himself as exclusively a children's writer, stating that his book *Displaced Person* was written about young people, rather than for them. The decision to market the book in the young adult category was made by the publishers, both locally and overseas.

In 1981 and 1985 Harding was awarded senior fellowships from the Literature Board of the Australia Council, an organisation for which he has also been an assessor. He has taught creative writing workshops at both secondary and tertiary levels and has scripted radio plays and serials for the ABC. With John Baxter he has produced a film adaptation of his novel *Waiting for the End of the World*, which is set in Ferntree Gully in the Dandenong Ranges, where he lived for a time. For some of his writing Harding has used the pseudonym Harold G. Nye. [MC]

EDITOR

Beyond Tomorrow (SF anth), Wren, Australia, 1976, rp (less 3 Australian SS) New English Library, US, 1977, and (less 3 Australian SS) Nelson, Australia, 1977; *The Altered I* (SF & F anth), Norstrilia, 1976, rp Norstrilia, 1978, and Berkley, US, 1978; *Rooms of Paradise* (SF anth), Quartet, 1978, rp St Martin's, NY, 1979, and Penguin, 1981.

BOOKS

The Fallen Spaceman (jr SF nov, rewrite of earlier SS of same name), Cassell Aust, 1973, rp Harper & Row, NY, 1979, 1980, and Bantam Skylark, Toronto, 1982; *A World of Shadows* (jr SF nov), Hale, Lond, 1975; *Cassandra's Castle* (jr SF nov), Cassell Aust, 1976, rp (rev) Methuen, 1983; *The Children of Atlantis* (jr SF nov), Cassell Aust, 1976, rp (rev) Methuen, 1983; *The Frozen Sky* (jr SF nov), Cassell Aust, 1976; *Future Sanctuary* (SF nov), Laser, Canada, 1976; *Return to Tomorrow* (jr SF nov), Cassell Aust, 1976; *The Weeping Sky* (jr SF nov), Cassell Aust, 1977; *Journey Into Time* (jr SF nov), Listen & Read ser 1 (to accompany radio serial), ABC, 1978; *The Legend of New Earth* (jr SF nov), Listen & Read ser 2 (to accompany radio serial), ABC, 1979; *Displaced Person* (jr SF & F nov), Hyland, 1979, rp as *Misplaced Persons*, Harper & Row, NY, 1979, and Puffin, 1982; *The Web of Time* (jr SF nov), Cassell Aust, 1980, rp Puffin, 1985; *Waiting for the End of the World* (jr SF nov), Hyland,

1983, rp Puffin, 1985; *Heartsease* (jr mainstream nov), HarperCollins, 1997.

SHORT STORIES

'Displaced Person', *Science Fantasy* 46, Apr 1961; 'Sacrificial', *Science Fantasy* 48, Aug 1961; 'Conviction', *New Worlds* 111, Oct 1961; 'Echo', *New Worlds* 112, Nov 1961; 'Pressure', *SF Adventures* 24, Jan 1962; 'Late', *New Worlds* 115, Feb 1962; 'Dragonfly', *New Worlds* 117, Apr 1962; 'Terminal', *New Worlds* 118, May 1962; 'Birthright', *New Worlds* 119, June 1962; 'Quest', *New Worlds* 129, Apr 1963, rp in *Lambda One*, Carnell, Berkley, NY, 1965, and as 'De Tocht', *Science Fiction-Verhalen*, Spectrum, Holland, 1969, and *Science Fiction Stories*, Foster, Ward Lock, UK, 1975; 'All My Yesterdays', *Science Fantasy* 59, June 1963; 'The Lonely City', *New Worlds* 133, Aug 1963; 'The Evidence', *New Worlds* 143, Aug 1964, rp in *The First Pacific Book of Australian Science Fiction*, Baxter, A & R, 1968, 1969, 1973; 'The Liberators', *New Writings* 5, Carnell, Dobson, 1965, rp Corgi, UK, 1965, and Bantam, US, 1965; 'Shock Treatment', *New Writings* 11, Carnell, Dobson, UK, 1968, rp Corgi, UK, 1968, and in *New Writings* 8, Carnell, Bantam, US, 1971, and as 'Schokbehandlung', *Alfa Twee*, Flamen, Meulenhoff, Holland, 1974; 'Consumer Report', *Vision of Tomorrow* 1, 1969; 'Dancing Gerontius', *Vision of Tomorrow* 2, 1969, rp in *The Second Pacific Book of Australian Science Fiction*, Baxter, 1969, 1971, 1973, 1975; 'Spaceman', *Worlds of If*, Apr 1970, rp in *The Zeitgeist Machine*, Broderick, A & R, 1977; 'Rebirth', *Vision of Tomorrow* 7, 1970; 'The Custodian', *Vision of Tomorrow* 8, 1970, rp in as 'Az Oer', *Galaktica* 43, Hungary, 1982; 'The Changer' (as Nye), *Vision of Tomorrow* 9, 1970; 'Echoes of Armageddon', 'Cassandra's Castle', 'Takeover' (as Harold G. Nye): *Vision of Tomorrow* 10, 1970; 'Soul Survivors', *New Writings* 17, Carnell, Dobson, 1970, rp Corgi, UK, 1970; 'The Communication Machine', *Worlds of If*, July/Aug 1970; 'Mistress of the Mind', *New Writings* 18, Carnell, Dobson, 1971, rp Corgi, UK, 1971; 'The Immortal', *Worlds of If*, Jan/Feb 1971; 'The Fallen Spaceman', *If*, June 1971; 'The Years of Grace', *Rats* 9, 1973; 'Metamorpuss', *Rats* 10, 1973; 'Cages of Flesh', *Rats*, 1973, rp as 'The Cage of Flesh', *Envisaged Worlds*, Collins, Void Publications, 1977; 'Rite of Passage', *Melb Sun*, 27 Dec 1973; 'Night of Passage' (rev version of 'Rite of Passage'), *SF Monthly* V2/7, UK, 1975, rp in *Space* 3, Davis, Abelard-Schuman, 1976, and *Transatlantic Arts*, NY, 1977, and *Dream Time*, Gascoigne, Goodman & Tyrrell, Viking Kestrel, 1989; 'Love in the City', *Melb Sun*, 1976; rev and rp *Odyssey* 2, Summer 1976; 'Limbo' (from *Displaced Person*), *Australian Science Fiction*, Ikin, UQP, 1981 and Academy, US, 1984; 'Displaced Person' (ext), *Celebrate!*, Hillel & Hanzi, Viking, 1995.

HARDING, Traci (1964–) was born in Sydney and educated at St Bernadette Dundas, Our Lady of Mercy College Parramatta and technical college. She worked in the music industry, where she wrote a film script about a rock-and-roll band, before joining Avalon Jury Film Corporation and Waterloo Studio as a studio manager. Harding has now formed her own company, Pagan Films, which is developing her feature-length fantasy film with the working title *Dharma*. Her Celtic time-slip fantasy novel *The Ancient Future: The Dark Age*, which uses the mythology of Dark Age Britain, is the first volume in a projected trilogy. The second volume is tentatively entitled *History's Reprieve: Atlantis* while the third is set in the future and crosses over into science fiction.

BOOKS

The Ancient Future: The Dark Age (F nov), HarperCollins, 1996; *An Echo in Time—Atlantis* (F nov), HarperCollins, 1997; *Return to Eden—The Gathering* (F nov), HarperCollins, 1998.

HARLAND, Richard (1947–) was born in Yorkshire, England, and came to Australia in 1970. Harland failed to finish a PhD but instead wrote a theoretical book, *Superstructuralism: The Philosophy of Structuralism and Poststructuralism* (Methuen, 1987), after which he became a lecturer at the University of Wollongong, where fantasy and science fiction courses began creeping into the English curriculum. His next theoretical book, *Beyond Superstructuralism* (Routledge, 1993), overthrew everything that the first one had said. In the same year, Harland's first novel, *The Vicar of Morbing Vyle*, a kind of Gothic horror/comedy, was published and has since attracted a mini-cult following.

A new series of novels, with elements of detective story, science fiction and the supernatural all rolled into one, are being published by Pan Macmillan. The series began with *The Dark Edge* and continues with its sequel, *Taken by Force*. These books are set in the future and revolve around the adventures of the two main characters—Eddon, an Inspector for Central Police, and Vail, a 'parapsych assistant' (a practitioner of psychic science). In *The Dark Edge* a series of horrific murders occur on an outlying planet and Eddon and Vail are sent to investigate; but the underlying evil turns out to be something much more cosmic than an ordinary serial killer. The novel moves at a breathless pace and is gripping to the end, while the Eddon and Vail characters are strong and original. It is a wholly self-contained novel; the second book, *Taken by Force*, takes up where the first book finished with a new adventure. The third book in the series is due to be delivered to the publisher by the end of 1998.

Richard Harland became a full-time writer in 1997. [SP]

BOOKS

The Vicar of Morbing Vyle (F & H nov), Karl Evans Publishing, 1993; *The Dark Edge* (SF nov), Pan Macmillan, 1997; *Taken by Force* (SF nov), Pan Macmillan, 1998.

SHORT STORIES

'The Bath', *Bloodsongs* 5, 1995.

HARLEN, Jonathan (1963–)

BOOKS

The Carrier (jr F & H nov), Lothian, 1996.

HARLISON, Alan is a pseudonym used by DAMIEN BRODERICK.

HARRIES-HARRIS, Eric (1921–) was born in London and worked for a number of years for the aircraft company Handley-Page, at first with biplanes and much later with the Victor bomber. During World War II he served with the Royal Air Force in Europe and the Middle East. In 1955 he moved to Australia with his family where his lifelong interest in astronomy began to flourish with the building of an observatory and his involvement with the Astronomical Association of South Australia. Harries-Harris has published two books on astronomy, *Stars of the Southern Cross* (Rigby, 1968) and *Let's Find the Southern Cross* (Rigby, 1984). He has written a number of science fiction stories (originally as Eric Harris) and is now retired. His unpublished story 'The Sargasso of Four Singularities' won second prize in a short story competition at the 1985 Aussiecon II (43rd World Science Fiction Convention). A fantasy story 'The Sound of Laughter' won first prize in the Victorian Veterans Affairs Department short story competition and was apparently published in their magazine.

SHORT STORIES

'Time-Slip' (as Eric Harris), *Vision of Tomorrow*, Jan 1970; 'Corrida De Toros', *Crux* 4, 1980; 'The Vegan Pitch', *Pursuit*, 1980s; 'Ein Klein Bottle', *Inkslingers*, Norwood & Kensington Writers' Group, 1984; 'The Big Slip', *Crux* 6, 1985; 'Seek and Ye Shall Find', *Aphelion* 1, Jan 1986.

HARRIS, Christine (1955–) was born at Mile End, South Australia. A children's writer, Harris is best known for her collections of twist-in-the-tail short stories, all of which have elements of science fiction: 'There are stories about aliens, cloning and all manner of mysteries. The unknown—or the possibilities—fascinate me'. Her first collection, *Outer Face*, was Random's biggest selling Australian fiction title in 1992 and was reprinted three times

in less than six months, achieving unprecedented sales for a new author.

As a child Harris adored science fiction films (*Forbidden Planet*, *The Day the Earth Stood Still*) and television shows (*Lost In Space*, *Star Trek*) and frequently wears her Star Trek badge on school visits as it provides 'a link to the audience'. Favourite authors as a child included John Wyndham, Madeleine L'Engle and Ray Bradbury, and she particularly enjoyed the latter's short stories.

Two of her science fiction novels for young adults are based on media reports. *Countdown* features an asteroid hurtling towards Earth after a nuclear test in space goes wrong: 'I first thought of writing about this when I was watching news after news with pictures of asteroids hitting Jupiter, and I thought, "What if one of those were to hit the Earth?" It seemed especially relevant after I heard a scientist interviewed who said that some of the impressions made by the asteroids hitting Jupiter were as large as the Earth'. *Pitt Man*, which features an alien who arrives on Earth in the guise of Brad Pitt, was based on an article on what teenagers found 'cool' in the 1990s, and poses the question, 'How would someone from another planet fare in the cool stakes without being brought up in our culture?'. [MC]

BOOKS

Outer Face (jr SF coll), Random House, 1992, rp by Arnoldo Mondadori Editori, Italy, 1996; *Buried Secrets* (jr F & H coll), Random House, 1993, rp 1993, 1994; *Countdown* (jr SF nov), Omnibus, 1995, and trans French; *Widdershins* (jr SF, F & H coll), Random House, 1995, rp as *Party Animals*, Random House, 1996; *Pitt Man* (jr SF nov), Random House, 1996; *A Real Corpse* (jr H nov), Shivers ser, Collins, HarperCollins, 1997; *Slime Time* (jr H nov), Hodder Headline, 1997; *Torture Chamber* (jr H nov), Random House, 1997; *Vibes* (SF ser): *Jigsaw*, *Masks*, *Shadows*, *Suspicion*, Hodder Headline, 1998.

SHORT STORIES

'Aliens from Outer Face', 'Jenny and the Mouse', 'Second Hand', 'Mirror Door', 'Not Bad for a City Kid', 'All About Lavinia', 'The Book of Spells', 'A Bad Year', 'The Boarder', 'Minding The Gum', 'Knocked Out', 'When the Dragon Raises Its Head', 'Perfect Target', 'What Mingumma Never Saw': *Outer Face*, Random House, 1992; 'Seeing Is Believing', 'Zorro Strikes Again', 'Black Widow Woman', 'Metal Mouth', 'Longing For William', 'Shadows', 'Alex And Alex', 'The Missing Finger', 'Martin John Davis', 'My Worst Nightmare', 'The Dream', 'Waiting For Paris', 'Welcome Back', 'Madonna and the Big Night Out': *Buried Secrets*, Random House, 1993; 'Perfect Replica', 'Bedroom Spy', 'The Haunting of Clayton Quinn', 'Party Animal', 'Not Much Time', 'My Enemy', 'A Sort

of Agent', 'Throwback', 'Any Day', 'Widdershins', 'Dinner at the Tumbling Turnip', 'Monique and the Animal', 'Quadruple Babes': *Widdershins*, Random House, 1995; 'Rent-A-Crowd', *Deadly Friends*, Random House, 1997.

HARRIS, Eric is the name used by ERIC HARRIES-HARRIS for some of his writing.

HARRIS, Jeff(rey) (Lyndon) (1946–) is an Adelaide writer. *Shadowed Magic*, which he co-wrote with Chris Simmons, was the winner of the 1990 Adelaide Festival Fringe Three Day Novel Contest (that is, the novel was written in three days). Harris has also used the pseudonym Donald Hendricks.

BOOKS

Shadowed Magic (with Chris Simmons, F nov), Landin Press, 1990.

SHORT STORIES

'A Sea Change' (as Donald Hendricks), *Thyme Fiction* 1, 1989; 'Koala Kong Done Me Wrong' (as Donald Hendricks), *Thyme Fiction* 5, July 1991; 'Flash Gordon in the Art World of Mondo', *Alien Shores*, McNamara & Winch, Aphelion, 1994.

PLAYS

'Hobbits In Space' (with Ian Mackereth), 1987.

HARTE, Rick is a house name, a shared pseudonym used by a number of writers. At this stage none of the authors using this name has been identified.

SHORT STORIES

'Conquerors From Below', *Thrills Incorporated* 3, May 1950, rp *Amazing Science Stories* 2, UK, Apr 1951; 'Time's Maelstrom', *Thrills Incorporated* 4, June 1950; 'Space Drought', *Thrills Incorporated* 5, July 1950; 'Dimensional Discord', *Thrills Incorporated* 6, Aug 1950; 'Gamble on the Future', *Thrills Incorporated* 7, Sept 1950; 'Invisible Planet' (name given as Hart), *Thrills Incorporated* 9, Nov 1950; 'Martian Matmen', *Thrills Incorporated* 11, Apr 1951; 'Master of the City' (name given as Hart), *Thrills Incorporated* 12, Apr 1951; 'Maurauders of Mars', *Thrills Incorporated* 14, Aug 1951.

HASLUCK, Nicholas (Paul) (1942–) was born in Canberra, son of Sir Paul and Dame Alexandra Hasluck. He attended the University of Western Australia and Oxford University. Hasluck worked briefly as a journalist before becoming a barrister. He has published essays, poetry, short stories and novels and is the winner of the *Age* Book of the Year Award and the Western Australia Premier's Award. *The Hand That Feeds You* is a near-future novel satirising the way Australians defraud the tax and welfare systems.

BOOKS

The Hand That Feeds You (marginal SF nov), Fremantle Arts Centre Press, 1982.

HATHORN, Libby (Elizabeth) (1943–) was born in Newcastle but has lived most of her life in Sydney. She worked as a school librarian for a number of years before turning to writing for children full-time. She edited *The Blue Dress* (Mammoth, 1991), an anthology that includes a few genre stories.

BOOKS

The Spirited Boy (jr F & H nov), Lothian, 1998.

SHORT STORIES

'Cuzby Came', *Before Dawn: More Tales to Read at Night*, Rubinstein, Omnibus/Puffin, 1988, rp Omnibus, 1992; 'You May Not Believe It', *Amazing*, Matthews, 1989; 'Goodnight Daddy', *Hair-Raising*, Matthews, Omnibus, 1992.

HAUSFELD, Russell

BOOKS

Magnetic Peril (as Wolfe Herscholt), Scientific Thriller Series 9, Transport, July 1949; *Time Has a Door* (as Otto Kensch), Scientific Thriller Series 14, Transport, Dec 1949.

HAY, John (Warwick) (1928–) was born in Sydney. He has worked as a grazier, journalist, tutor and lecturer and has been a full-time writer since 1981.

BOOKS

The Invasion (marginal SF nov), Hodder & Stoughton, Syd, 1968.

HAYDON, Julie (1966–) now lives in Melbourne although she was born in Adelaide. She has a degree in media studies and has worked as a publicist and sales assistant.

BOOKS

Lines Upon the Skin (F nov), Pan Macmillan, 1995.

HAYES, Rosemary

BOOKS

Herbie's Place (YA F nov), Puffin, 1994.

HAYES, Terry has shared authorship and the pseudonym Terry Kaye with BRIAN HANNANT and GEORGE MILLER.

BOOKS

Mad Max (by Terry Kaye, SF film novelisation), Circus Books, 1979, rp as *Mad Max 1* (by George Miller, Terry Hayes & Brian Hannant), QB/Progress Publications, 1979.

HAYMAN, Art sometimes used the pseudonym PAUL VALDEZ.

BOOKS

Murder Gives Notice (as Paul Valdez, SF nov), Scientific Thriller Series 29, Transport, Apr 1951, rp as *Killer Gives Notice* (as Art Hayman), *Male Giant Mystery Magazine* 7, 1957.

HEINKEL, Stanford is the pseudonym used by STANFORD HENNELL for the following work.

BOOKS

King Rat (SF nov), Scientific Thriller Series 16, Transport, Feb 1950.

HEMING, John (Winton) (1900–1953) wrote numerous pulp-style science fiction novels before 1950. He used the pseudonym Paul de Wreder and possibly other names.

BOOKS

The Living Dead, Currawong, 1942; *Other Worlds*, Currawong, 1942; *Time Marches Off* (as Paul de Wreder), Currawong, 1942; *From Earth to Mars*, Currawong, 1943; *The Weird House* (SF nov), Currawong, 1951.

HEMMING, Norma (Kathleen) (1927–1960) was Australia's first female hard science fiction author and wrote what may have been Australia's first space opera plays. Hemming emigrated to Australia with her family in 1949. The first of her twenty-four known stories, 'Loser Take All' is a good introduction to Hemming's strong, confident style. Soon after London is wiped out by a nuclear bomb it is discovered that a group of cosmic refugees, the Kalerians, are trying to spark an atomic war to weaken Earth before their invasion. A war with the aliens ensues, which Earth wins, but in an unusual twist for the 1950s, Earth's leaders opt for a negotiated peace, agreeing to accommodate the Kalerians in return for a share in their technology.

Hemming was the only serious science fiction writer to contribute to Australia's first science fiction magazine *Thrills Incorporated*, not a serious magazine and publishing only lightweight space opera. The house authors had to write to formula but Hemming managed to tread a fine line between being too intellectual for the publishers and too facile for the readers. Her stories appeared in all of the magazine's last eight issues, as well as in several other Australian magazines.

'Dwellers In Silence' was published in the September 1956 issue of *New Worlds*, where it came third in the readers' poll. 'Debt of Lassar' returned to Hemming's reconciliation themes. The expansionist government of an alien civilisation is displaced by kinder leaders and their problem is how to encourage their thoroughly subjugated client worlds to rebel. The story came second in the readers' poll but Hemming's promising future was

soon to end: she was already suffering from the lung cancer that would soon kill her. 'Call Them Earthmen' was her last published story. [SM]

SHORT STORIES

'Loser Take All', *Science Fantasy*, Winter, 1951; 'Death Ray for Roma' (name given as Heming), *Thrills Incorporated* 16, Oct 1951; 'Amazons of the Asteroids' (name given as Heming), *Thrills Incorporated* 17, Nov 1951; 'Return of the Roc-Men', *Thrills Incorporated* 18, Jan 1952; 'Lifeline On Luna' (name given as Heming), *Thrills Incorporated* 19, Feb 1952; 'Last of the Rocketeers' (name given as Heming), *Thrills Incorporated* 20, Mar 1952; 'Vengeance of Artilla' (name given as Heming), *Thrills Incorporated* 21, Apr 1952; 'Peril of the Sea Planet' (name given as Heming), *Thrills Incorporated* 22, May 1952; 'Rocketeers At Bay' (name given as Heming), *Thrills Incorporated* 23, June 1952; 'Starchild', *Forerunner* 1, Spring 1952; 'You Can't Stop a Spaceman' (name given as Heming), *Action Monthly* 12, 1953; 'Fancy Dress', *Syd Daily Mirror*, 19 Feb 1953; 'Symbiosis', *Popular Science Fiction* 3, Mar 1954; 'As We Were', *Future Science Fiction* 5, Nov 1954; 'Dwellers In Silence', *New Worlds* 51, Sept 1956; 'Debt of Lassar', *Nebula SF* 33, UK, Aug 1958; 'Call Them Earthmen', *Science Fantasy* 10, Oct 1959.

PLAYS

That's the Way It Goes, performed Sydney SF Convention 1954; *The Carson Effect*, performed Sydney SF Convention 1955; *The Matriarchy of Renok*, performed Melbourne SF Convention 1958.

HENDRICKS, Donald is a pseudonym used by JEFF HARRIS.

HENNELL, Stanford may have written some *Thrills Incorporated* stories in addition to those following. He also used the pseudonym STANFORD HEINKEL.

SHORT STORIES

'Red Murder', printed with *Toppling Terror* (by Gordon Bleeck as Belli Luigi), Scientific Thriller Series 17, Transport, Mar 1950; 'The Aisles of Hell', printed with *The Glowing Globe* (by Gordon Bleeck as Belli Luigi), Scientific Thriller Series 18, Transport, Apr, 1950.

HEPWORTH, John (1921–)

BOOKS

The Big Wish (with Steve J. Spears, jr FTV novelisation), McPhee Gribble/Penguin, 1990.

HEPWORTH, Peter (1948–) began his association with science fiction as an actor in the 1974 television series *Alpha Scorpio* before going on to

mainstream acting and scriptwriting. In the 1990s he did much of the writing for the first three seasons of the highly successful *Ocean Girl* series, as well as the novelisation of the first season. [SM]

BOOKS

Ocean Girl (YA SF nov), Mammoth, 1994.

HERSCHOLT, Wolfe is a house name, a shared pseudonym used by a number of writers. Only RUSSELL HAUSFELD and GORDON CLIVE BLEECK have been identified as authors who sometimes worked under this name. Many stories were published under this name before 1950. The true authors of the following post-1950 Wolfe Herscholt stories are yet to be identified.

SHORT STORIES

'Jet-Wheel Jockey', *Thrills Incorporated* 2, Apr 1950, rp *Amazing Science Stories* 1, UK, 1951; 'Thought Thief', *Thrills Incorporated* 4, June 1950; 'Operation Space-Freeze', *Thrills Incorporated* 19, Feb 1952; 'Radia Riddle', *Thrills Incorporated* 23, June 1952.

HICKS, Roy

SHORT STORIES

'Brotherhood of the Paw', 'The Fourth Law of Robotics': *Futuristic Tales* 1, 1980; 'Murder on the Orion Express', *Futuristic Tales* 2, 1980; 'Flashover Gravity', *Futuristic Tales* 3, 1981.

HIGGINS, Stephen (1957–) was born in England. He has worked for the Government and as a farmer. Higgins is the co-editor and one of the founders of *Aurealis: The Australian Magazine of Fantasy and Science Fiction*. His story 'Water' won the Ararat Short Story Competition. Higgins' own writing (but not reading) interests have moved away from science fiction and he now writes mainly plays.

EDITOR

Aurealis: The Australian Magazine of Fantasy and Science Fiction (SF, F & H mag), Co-editor, issues 1–21, 1990–current.

SHORT STORIES

'Vignette', *Aurealis* 2, 1990; 'Water', *Aurealis* 6, 1991.

HILL, Anthony (1942–)

BOOKS

The Grandfather Clock (YA F nov), Lothian, 1996.

HILL, H. Haverstock is a pseudonym used by J. M. WALSH for some of his early science fiction writing.

HILLEL, Margot (Lesley) (1948–) used her maiden name Margot Tyrrell for the works she co-edited with Toss GASCOIGNE and Jo GOODMAN.

EDITOR

Dream Time (as M. Tyrrell with T. Gascoigne & J. Goodman, jr anth, 8 SF + 8 non-SF stories), Viking Kestrel, 1989; *Into The Future* (as M. Tyrrell with T. Gascoigne & J. Goodman, jr anth, 7 SF + 9 non-SF stories), Viking, 1991, rp Penguin/Puffin, 1992; *Celebrate!* (with Ann Hanzl), Viking, 1995.

HILTON, Nette (Margaret Lynette) (1946–)

BOOKS

A Frilling Time (jr F nov), A & R, 1993; *Seeing Things* (jr F nov), A & R, 1995.

SHORT STORIES

'Wrinkles', *Bizarre*, Matthews, Omnibus, 1989; 'What a Ball!', *Weird*, Matthews, Omnibus/Penguin, 1990, rp Omnibus, 1992.

HOGAN, Robyn

BOOKS

Breath In May (YA F nov), Walter McVitty Books, 1995.

HOLCROFT, Anthony

SHORT STORIES

'The Stone', *Before Dawn: More Tales to Read at Night*, Rubinstein, Omnibus, 1988; 'The Boy at the Door', *Amazing*, Matthews, Omnibus, 1989; 'The Silkies', *Bizarre*, Matthews, Omnibus, 1989; 'Silver', *Weird*, Matthews, Omnibus/Penguin, 1990, rp Omnibus, 1992.

HOLKNER, Jean (1926–) was born in Perth. Her first book is a humorous account of growing up as a Jewish child in Melbourne. Similarly, Holkner's collection of science fiction stories demonstrate her gift for humour.

BOOKS

Children of the New Galaxy (jr SF coll), Collins Dove, 1989.

SHORT STORIES

'The Last of Juanos', 'Dance of Life', 'The Grand Galactic Concert', 'Invasion!', 'The Crown Flower', 'Planet of War', 'The Golden City', *Children of the New Galaxy*, Collins Dove, 1989.

HOLLAND, Julia

BOOKS

Through the Doonway (YA F nov), UQP, 1997.

HOOD, Robert (Maxwell) (1951–) is a writer of horror, fantasy and crime and has lived in the Illawarra district of New South Wales for about ten years. He was born in Parramatta and spent his childhood in Rydalmere and then Collaroy Plateau, north of Sydney. He gained degrees in English literature from Macquarie University, his MA (Hons) thesis being a study of William Blake's

monster imagery. Hood works as Publication Officer for the Department of Economics at the University of Wollongong. He has been a high school teacher, a journalist (at the *Liverpool Leader*), a welder, a kitchen hand, a bookshop lackey and a comedy writer for a breakfast show on 2SM. He has also been on air for 2-Double-O in Wollongong and has worked as a research assistant in Australian political history. He drew an editorial cartoon for the *Liverpool Leader* every week for about ten years.

Hood is primarily recognised as one of Australia's leading horror writers, with over sixty short stories published in major magazines and anthologies both in Australia and overseas. He is not, however, constrained by genre boundaries and much of his work crosses over into fantasy or science fiction. Hood seems to delight in playing games with genre, purposely mixing and melding; for example his excellent crime story 'Dead in the Glamour of Moonlight' is also a horror story and a fantasy. Hood also co-edited *Crosstown Traffic*, an anthology that specifically mixes crime with other genres.

Hood has written some mainstream stories published in Australia's leading literary journals, as well as plays, textbooks, an opera libretto, articles and some aberrant poetry. His collection of horror, fantasy and crime tales, *Day-Dreaming on Company Time*, was runner-up for best collection by a single author in the 1990 Readercon Imaginative Fiction Awards (United States). He has also won major Australian short story awards, including the 1988 Golden Dagger Award for Mystery Stories, and received a small Literature Board grant in 1992. Hood has been working with children's writer Bill Condon on a series of horror novels, *Creepers*, for children. These books have been variously described as 'exciting', 'yucky', 'outrageous' and 'deliciously hilarious'. [SP]

EDITOR

Crosstown Traffic (with Stuart Coupe & Julie Ogden, cross-genre crime anth), Five Islands Press, 1993; *Bonescribes: Year's Best Australian Horror 1995* (with Bill Congreve, H & F anth), MirrorDanse Books, 1996.

BOOKS

Day-Dreaming on Company Time (H & F and crime coll), Five Islands Press, 1988; *Bad Boy Bunyip Goes Nuts* (jr F nov), Ferrero, 1995; *Ghoul Man* (with Bill Condon, jr H & F nov), *Creepers* 1, Hodder Headline, 1996; *Freak Out!* (with Bill Condon, jr H & F nov), *Creepers* 2, Hodder Headline, 1996; *Loco-Zombies* (with Bill Condon, jr H & F nov), *Creepers* 3, Hodder Headline, 1996; *Slime Zone* (with Bill Condon, jr H & F nov), *Creepers* 4, Hodder Headline, 1996; *Bone Screemers* (with Bill

Condon, jr H & F nov), *Creepers* 5, Hodder Headline, 1996; *Rat Heads* (with Bill Condon, jr H & F nov), *Creepers* 6, Hodder Headline, 1997; *Brain Sucker* (Hood credited as co-author, but bk written solely by Bill Condon, jr H & F nov), Hodder Headline, 1997; *Humungoid* (with Bill Condon, jr H & F nov), *Creepers* 8, Hodder Headline, 1997; *Feeding Frenzy* (with Bill Condon, jr H & F nov), *Creepers* 9, Hodder Headline, 1997.

SHORT STORIES

'Orientation', *Canberra Times*, 1975, rp *National Times*, 1975, and *Day-Dreaming on Company Time*, FIP, 1988; 'Caesar Or Nothing', ABC Radio broadcast 28 Feb 1975, rp in *Day-Dreaming on Company Time*, FIP, 1988; 'Necropolis', *Ghost Stories*, Campbelltown City Council, 1986, rp in *Day-Dreaming on Company Time*, FIP, 1988; 'Day-Dreaming on Company Time', *The Cringe*, 1987, rp in *Day-Dreaming on Company Time*, FIP, 1988; 'An Old Man and His Dog', *Oz-wide Tales*, 1987, rp in *Day-Dreaming on Company Time*, FIP, 1988; 'The Invasion of Earth AD Nauseam', 'Last Remains', 'Juggernaut': *Day-Dreaming on Company Time*, FIP, 1988; 'Ancestor', *Puffinalia* 44, Feb 1988; 'Dead End', *The Australian Way*, Sept 1988, rp in *The Golden Dagger Mysteries*, Century Hutchinson, Oct 1988, and *Weekend Australian*, 22 Oct 1988, and *Day-Dreaming on Company Time*, FIP, 1988, and *Bulletin*, Syd, Jan 1992; 'The Calling', *Redoubt* 3, Oct 1988; 'Casual Visitors', *Scarp* 2/2, May 1989; 'Peripheral Movement in the Leaves Under an Orange Tree', *Alfred Hitchcock's Mystery Magazine*, Mar 1989; 'Dangerous Specimens', *The Australian Way*, Nov 1989; 'An Apocalyptic Horse', *Southerly* 4, Dec 1989; 'Grandma and the Girls', *Redoubt* 5, 1989; 'You're a Sick Man, Mr Antwhistle', *Mattoid* 36, 1990, rp in *Year's Best Horror XIX*, Wagner, DAW, 1991; 'Dreams of Death', *Alfred Hitchcock's Mystery Magazine*, July 1990; 'The Slimelight, and How to Step Into It', *Iniquities: The Magazine of Great Wickedness and Wonder* 2, 1991; 'Nasty Little Habits', *Dark Voices 3: The Pan Book of Horror Stories*, Sutton, Pan, UK, 1991; 'Groundswell', *Aurealis* 5, 1991; 'The Death of Clark Kent', *Scarp*, no. 18, May 1991; 'The Backroom Boys', *Canberra Science Fiction Society Newsletter*, Aug 1991; 'Separating Lenore', *Book of Shadows*, Nov 1991; 'Dem Bones', *Intimate Armageddons*, Congreve, Five Islands Press, 1992; 'Inchoate', commissioned and pub. in catalogue for the exhibition of Tony Hull's work, *Memory, Mummery, Mummery*, Wollongong City Gallery, 1992; 'Openings', *Terror Australis: The Best of Australian Horror*, Blackmore, Hodder & Stoughton, 1993; 'Voyeur Night', *Crosstown Traffic*, Coupe, Ogden & Hood, Five Islands Press, 1993; 'Sandcrawlers', *Case Re-Opened*, Coupe & Ogden, Allen & Unwin, 1993, rp in *Rolling Stone*, Dec 1993; 'Mamandis

Dreaming', *Eidolon* 12, 1993; 'Autopsy', *Bloodsongs* 1, 1994; 'Rough Trade', *Aurealis* 13, Mar 1994; 'Rotting Eggplant on the Bottom Shelf of a Fridge', *Eidolon* 14, 1994; 'Blurred Lines' *Anthology of the Illawarra*, Pretty, Five Islands Press, 1994; 'Instruments for the Removal of Body Parts', *Scarp* 25, 1994; 'A Place for the Dead', *Bloodsongs* 3, 1994; 'Peeking', *Strange Fruit*, Collins, Penguin, 1995; 'The Black Lake's Fatal Flood', *Eidolon* 14, 1995; 'Dead in the Glamour of Moonlight', *Moonlight Becomes You—Crimes For Summer*, Bedford, Allen & Unwin, 1995, rp in *Melb Sunday Sun-Herald*, 28 Jan 1996, and *Bonescribes*, Congreve & Hood, MirrorDanse Books, 1996; 'Keeping an Eye on the Man in Black', *Cold Cuts* 2, Sydney Horror Society, 1995; 'A Quickening in Stone', *Aboriginal SF* 51/52, Fall 1996; 'Primal Etiquette', *Phantasm Magazine*, 1997; 'Once the Rot Sets In', *Esoteric Order of Dagon Magazine* 10, 1997; 'Occasional Demons', *Aurealis* 20/21, 1998; 'Tamed', *Dreaming Down-Under*, Dann/Webb, HarperCollins, 1998.

POETRY

'Visitor', *Telmar SF Magazine*, Macquarie University, 1976; 'Not Quite Alone', *Puffinalia* (mag), 1987.

PLAYS

'On Getting to the Heart of the Monster, or The Reviewer's Revenge', first performed 1983; 'Still in the Cold World', first performed 1985; 'The Fantastic Failures', *Enjoying English* 1, Sadler, Hayllar & Powell, Macmillan Education, 1989; 'It's Not Easy Saving the World, You Know!', *Enjoying English* 2, Sadler, Hayllar & Powell, Macmillan Education, 1990; 'The Mummy's Purse', *Enjoying English* 3, Sadler, Hayllar & Powell, Macmillan Education, 1990.

HOOKER, John (Williamson) (1932–) was previously the Australian publishing director of Penguin and Collins publishers. He was born in New Zealand but has been resident in Australia for many years. He has written a number of war and army books, one of which is marginal science fiction.

BOOKS

The Bush Soldiers (marginal SF nov), Collins, UK, 1984.

HORWITZ, Susan

EDITOR

Thrills Inc and Scientific Thriller Series. (Ed of some issues.)

HULLEY, Charles E(dward) (1928–) graduated in arts and law from Sydney University and is an alumnus of the Harvard School of Business. Hulley was a senior executive for a major American corporation in Asia, Europe and the Middle East

but has since retired and devoted his time to writing, travel and his interests in Aboriginal mythology, literature, and the work of Carl Jung. Hulley's first book, *Ainsley Roberts and the Dreamtime*, was used as the basis for a television documentary. His quick-paced fantasy novel, *The Fire Crystal*, draws on Aboriginal mythology and a parallel world in an epic quest through time and space to defeat an ancient evil manifesting itself in the present day. A sequel to *The Fire Crystal* is partly written. His non-fiction book *Dreamtime Moon* (Reed, 1996) examines Aboriginal myths about the moon. Its companion volume *Dreamtime Serpent*, about the myth of the Rainbow Snake, is forthcoming.

BOOKS

The Fire Crystal (F nov), Mystic Window, 1994.

SHORT STORIES

'The Horsewoman', *Billy Blue* 103, Summer 1988.

HUMPHREY, Kate See FORSYTH, KATE.

HUNT, Nan(cy) (Louise) (1918–) was born in Bathurst, New South Wales. She grew up on an orchard, attended Bathurst Primary School and Bathurst High School and was a secretary until World War II when she served as a clerk with the air force in Melbourne. After the war she lived in Sydney before returning to Bathurst. Hunt wrote articles, verse and short stories for various newspapers, but it was not until she wrote a number of stories for the New South Wales *School Magazine* and was encouraged by its editor Patricia Wrightson that Hunt began to write novels. Possibly because of the influence of Wrightson, much of Hunt's early work (as N. L. Ray) has fantasy elements. *Roma Mercedes and Fred* tells of a flying horse named Fred who takes the girl Roma on a variety of adventures. *The Pow Toe* is about the exploits of a

boy whose big toe develops magic powers. *There Was This Man Running* is an extraterrestrial mystery-adventure for older children. After a period of writing a number of picture books and mainstream children's novels, Hunt returned to fantasy in the 1990s.

BOOKS

Roma Mercedes and Fred (as N. L. Ray, jr F nov), Collins, 1978; *The Pow Toe* (as N. L. Ray, jr F nov), Collins, Syd, 1979, rp Collins Lions, 1981, and Nelson, 1985; *There Was This Man Running* (as N. L. Ray, YA SF nov), Collins, 1979; *Trackdown* (YA F nov), Random House, 1994; *A Patch of Sunlight* (jr F nov), Omnibus, 1995.

SHORT STORIES

'The Shadow', *NSW School Magazine*, 1978, rp in *Weird*, Matthews, Omnibus/Penguin, 1990, rp Omnibus, 1992; 'Heirloom Children', *After Dark: Seven Tales to Read at Night*, Rubinstein, Omnibus/Puffin, 1988; 'Trampoline Girl', *Weird*, Matthews, Omnibus/Penguin, 1990, rp Omnibus, 1992; 'Pack', *Hair-Raising*, Matthews, Omnibus, 1992.

HURLE, Garry (Edward) (1942–) was born in Melbourne but lives in Gippsland where most of his books are set. *Quickhoney*, his only novel with genre elements, is set near Buchan and tells of two children who are able to avert a disaster because they have received secret messages from the wild bees.

BOOKS

Quickhoney (YA F nov), Methuen, 1979.

SHORT STORIES

'Mrs Grave-Digger's Spinning Wheel', *After Dark: Seven Tales to Read at Night*, Rubinstein, Omnibus/Puffin, 1988; 'The Second-Hand Tongue', *Weird*, Matthews, Omnibus/Penguin, 1990, rp Omnibus, 1992.



IGGULDEN, John M(anners) (1917–) was born in Brighton, a suburb of Melbourne. He wrote four novels, but his first book, *Breakthrough*, a futuristic science fiction thriller where radio-controlled implants are used to control people, is his only genre work.

BOOKS

Breakthrough (SF nov), Chapman & Hall, Lond, 1960, rp Panther, 1960.

IKIN, Van (1951–) was born in Sydney and lived there until he moved to Perth to take up a position in the English Department at the University of Western Australia in 1980. Ikin attended Ashfield Boys High School and then the University of Sydney where he graduated with a BA (Hons) in 1974. He stayed on at Sydney University to write a PhD on Australian political fiction. During his student days Ikin edited the fanzine *Enigma* for the Sydney University SF Association and was instrumental in publishing the first stories by a number of science fiction writers including Terry Dowling and Rick Kennett, as well as the first artwork by Nick Stathopoulos.

During his teenage years Ikin wrote and read a great deal of science fiction and in 1967 (at sixteen) he made his first commercial sale of a science fiction story. He sold other stories to the K. G. Murray Publishing Company, but then its magazines went out of business. Ikin subsequently sold stories to *Void*, the first three Paul Collins anthologies in the Worlds series, and *Omega*; but each of these markets closed at a time when his academic duties were increasing greatly, so he dropped out of the writing scene.

In 1975 Ikin conceived the idea of editing his own science fiction publication, and in June 1977 the first issue of *Science Fiction: A Review of*

Speculative Literature was published. At the same time he became interested in researching the history of Australian science fiction and he carried out this private research concurrently with the research for his PhD. This culminated in his first book, *Australian Science Fiction*, which was the first historical anthology of the subject. On the strength of this book Ikin became science fiction and fantasy reviewer for the *Sydney Morning Herald* in 1984, where he has published more than seventy-five reviews.

Ikin has gone on to be a significant editorial influence on Australian science fiction. He has edited two major science fiction anthologies and has worked as a freelance editor for a number of Australian publishers including University of Queensland Press, Fremantle Arts Centre Press, Pan Macmillan and Random House. Ikin is presently Senior Lecturer in English at the University of Western Australia and his academic teaching has extended to creative writing, where a number of his students have become published writers. In 1992 Ikin received the A. Bertram Chandler Award for his contribution to Australian science fiction. [SP]

EDITOR

Enigma (amateur SF mag), Sydney Univ SF Assoc, 1972–79; *Science Fiction: A Review of Speculative Literature* (crit/review SF mag), issues 1–39, 1977–97; *Australian Science Fiction* (SF anth), UQP, 1981, rp Academy, US, 1984; *Glass Reptile Breakout* (SF anth), Centre for Studies in Australian Literature, Univ of WA, 1990; *Mortal Fire* (with Terry Dowling, SF anth), Hodder & Stoughton, 1993.

SHORT STORIES

'The Living Water', *Pocket Man*, July 1968 (name given as Iken); 'Gift Wrapped', *Pocket Man*, Aug 1968; 'Like Phantoms They Strike', *Pocket Man*,

Aug 1969 (name given as Iken); 'Earthling, Go Home!', *Adam*, Oct 1969; 'Brainspawn', *Adam*, Nov 1974; 'The Rain', *Boggle* 1, Mar 1977; 'The Lecherous Leech', *Void* 5, 1977; 'Once Upon a Tramp', *Boggle* 2, 1977; 'And Eve was Drawn from the Rib of Adam' (rev version of 'Brainspawn'), *Envisaged Worlds*, Collins, Void Publications, 1978, rp in *SF aus Australien* Collins & Wilfert, Goldmann Verlag, Germany, 1982; 'Combatant', *Other Worlds*, Collins, Void Publications, 1978, rp in *Glass Reptile Breakout*, Ikin, Centre for Studies in Australian Literature, Univ of WA, 1990; 'Within the Soul Lies Waking', *Alien Worlds*, Collins, Void Publications, 1979; 'Messenger', *Island in the Sun* 2, White & Ouan, Sea Cruise Books, 1980; 'Cylinder Crisis', *Omega*, July/Aug 1983; 'Unchained Hydroid', *Omega*, Sept/Oct 1984; 'The Juronka Chamber', *Omega*, Nov/Dec 1986, rp as 'The Juronka Validation', *Mortal Fire*, Dowling & Ikin, Hodder & Stoughton, 1993; 'Micky Mouse and the Puppy-Dogs of Space', *A Penny Dreadful* V1/5, Gympie, 1988.

INDIGENOUS MYTHOLOGY

Many believe that parts of Australia and groups of Aboriginal people represent the oldest land mass and the oldest people on this planet. If this is true, all stories from all mythologies stem from the tree that is Aboriginal Australia.

There are a few clues that would allow this theory to hold. In Tasmania a carved rock, carried up a mountain, points directly to Stonehenge. The Picts, a short dark people, had the same sign for a well as do the dot paintings for a waterhole, and the Picts' sign for a hut is that of a camping place in the Desert paintings. Some of the oldest bones of modern humans have been found in Australia. In the North, rock paintings have been found that are up to a hundred thousand years old.

This article refers to only a few examples of the many thousands of beautiful Creation stories from the numerous language groups that inhabited this land. Every Creation story has *some* form of fantasy attached to it, if only the belief that humans and animals are interchangeable. In addition, from people who would be called witches and wizards by modern fantasy writers, comes knowledge of spirituality and magic powers.

As far as science fiction goes, there are stories that refer to Spirit Creators coming from the stars and humans being transported to the heavens. An example is Purupriki, the dancer and singer who becomes the star Antares, while the flying foxes that took him away are the Milky Way. In what we now know as South Australia, Mangowa fell in love with the beautiful Pirili, who scorned his advances and fled to the sky to be with the women

of the Milky Way. Mangowa pursued her, but was so ill-mannered that the people of the stars banished him to Earth and Pirili became part of the constellation of the Seven Sisters. The stars Mangowa threw at Pirili became the round pools surrounding the coastal lakes of South Australia.

The story of Nalag, the blue-tongued lizard from the Derby-Fitzroy Crossing country, is a good example of fantasy and the clever men. Angry with Wirril the snakeman because of an affair Wirril was having with Nalag's wife Winga, Nalag killed him with the splinter of a Gudar tree, which is poisonous. Wirril's relations invited all the best Mabarn men to use their powers to find the killer but Djibin, Nalag's brother-in-law, would not come, so another Mabarn man named Malara turned most of Nalag's people to boulders. Wirril turned into the taipan with the Gudar splinter as his fang, and the unfaithful Winga became the louse.

Another interesting story in which people are turned into stones concerns an evil Mabarn man who, spurned by a woman, changes her daughters into frogs. After she gives him a magic grinding-stone that talks while seeds are being crushed, he promises no one will eat them. And neither can they, for he turns them into the green-striped stones that are found today on the banks of a river in Victoria.

As is common in many modern fantasy stories, Aboriginal stories often have the hero on an adventure. Perhaps the most famous hero is Numeuk the crocodile man, whose story is a true fantasy epic with magic, battles with magic men, love, and betrayal.

The Dariel (black cockatoo) men used their mystic powers (*buliwana*) to protect the Nygina, Galarpi and Garadjeri people of the Derby-Fitzroy Crossing country. Often they used objects, such as pearl shell necklaces (*bindja bindja*), that contain *pundo* or power. These necklaces enabled them to hear dead voices, rather like the tape recorders of today. The Dariel men are also able to form stone shields when Binurrinerri, the devil man, and his dingoes, all of whom like human meat, attack them. Another story that mentions these magic shields concerns Nudug the kangaroo rat, who could change his magic bilawal (bloodwood) tree from a twig to a huge tree, capable of killing whole clans when he shook the branches from it. This time the shield was big enough to protect the whole tribe (in the same way that the concept of force fields is used in modern stories).

Also in this area are perhaps the most interesting of the Spirit Creators, the Wandjina. Their figures, with red, yellow and black lines over a white background, are all over the Kimberleys. They

created everything, especially the rain and the seasons. Having done so, each Wandjina became a part of the cliff face where the spirit still lives. In the same country are gateways between the physical and psychic worlds, where spirits can enter into life as unborn children. These places are very sacred, superseded only by Uluru. Many theorise that the Wandjina were astronauts or aliens from outer space, because of the helmet-like heads and piercing eyes that are their outstanding features. There are similarly shaped spirits in Cape York, called Quinkins.

There are many Creators, the most universal being a snake-shaped creature called Julunggul (or Yurlunggui) in Arnhem Land, or Ingaruko the rainbow snake in Derby, who created the land and the laws then flew off into the sky like Baime. A story about the trickster Crow tells how Baime made all the stars disappear; then, when he had punished Crow, all the Aborigines saw Baime as a flashing light going across the sky, and all the stars returned. Bunjil was a Creator from the Western District of Victoria and parts of South Australia. He was the eaglehawk, a bird that features often in the tales of Creation. Could his shape have represented the shape of the spaceship that visited Australia many years ago? Nagacork was a wanderer who loved and created all creatures before going back up into the sky where the Milky Way, the smoke from his fire, reminds us that he watches over us.

The Dieri tribe in Central Australia call the sky *pura wilpanina* (the great hole). It was once a separate land held up by three giant gum trees and occupied by the *kadimakara*, monsters who, peering down through the leaves at the better world below, became dizzy and fell down. Their bones are dinosaur bones.

Most Aboriginal Creation stories say the moon is a man. There are several stories referring to his coming down to Earth and spiriting people away. In stories of the Derby country, Giridin the moon man tries to trick the men into letting him have a woman to lead him through their country. The men relent; he is allowed to seduce a not unwilling Moorlamuda and make love to her all night. In the morning she has a baby but the moon man is tired and cannot get home. This is why sometimes when there is no moon at night you will see him in the daytime; he has overslept and cannot get back home. Sometimes the old moon has the new moon, or baby, in his arms.

In the south-west of Western Australia near Gwambygine there is a small cavern among granite rocks. In the cavern there are several left-hand prints in red ochre, and a yellow circle. A vaguely remembered story is that this is the place the moon came down to visit.

It was the moon Japara who caused the first death in the world when he persuaded Bima, wife of Purukupali, the first man in the world and another great Creator, to leave her son Jinini under the shade of a tree while they made love. But the shade moved and he died. The stories from Melville Island concerning this calamity are many, including why Bima is now the curlew, Purukupali is a whirlpool and the moon has scars all over his face.

From Arnhem Land comes another story about the first death. Alinda the moon man had such a fight with Dirima the parrot fish man that they both died. Alinda decreed that henceforth all creatures would die, but escapes his own law by dying on only three days, and each dead moon becomes the shell of the nautilus. The moon, like the Wandjina, has a helmet-shaped appearance at times.

There are many explanations of why there are stars in the sky and almost all refer to beings or people beaming up or coming down to Earth. The story of Orion invariably involves a story of sisters. One story from the east of the continent involves the moon as well: he waxes and wanes as he is torn to pieces by a giant crocodile as punishment for having incestuous relations with his daughters. An element of fantasy comes into it with an evil witch and Nardu the sun dreamer, guardian of the sun-woman's cave. In this story the sisters talk to the animals and the mortal husband has to hold the woman over the fire to smoke off her slimy skin and make her mortal. In a similar story from the south-west, about the Woolgrum (half frog, half woman), it is a bobtail that is smoked over the fire, and the entrails must touch her skin to turn her into a beautiful woman.

Another story from the south-west about Orion is about men fighting pursuers while the Pleiades are the womenfolk, while in a story from the east it is the seven Emu sisters who come to Earth. Two are captured by a hero, Wurronna, who had been on an epic journey of strange changing lands and sights, including seeing a tribe who had no eyes, but saw out of their nostrils. It is interesting to note the similarity of storyline in so many stories relating to this particular group of stars.

As today's Europeans continually search the sky for UFOs and ponder the mysteries of other worlds, Aborigines *know* that up in the stars reside their Creators and heroes.

As well as Purupriki there is Wyungare the handsome hunter and the two wives of Nepele who fled the latter's magic fire to live in peace in the stars, as did the four daughters of Mululu; he had no way of protecting them when he died, so they became the Southern Cross and he is Centaurus. The most prominent stars are of notable or beautiful people, but not all are good. The red star

Betelgeuse is Kinigar the wildcat, who was a mass murderer until ambushed by Mopoke and Wildu (owl and eagle) man. The Milky Way is, according to Melville Island stories, the Maludaianini men, and the stars nearby are their women. After a huge fight they fled to the sky because the men were well-known stealers and seducers of women.

The Milky Way features strongly in many stories. Wahn and Baripari (Crow and Wildcat) are two old friends whose fish trap is raided. Crow's relation, Balin the barramundi, is killed. They decide to bury him up in the sky, so today can be seen the hollow burial pole, the spots of Wildcat and the campfires of the families. The dark patches in the sky are Crow's outstretched wings and the shiny mist is the smoke from the fire. The Milky Way itself is Milnguya, the river of the sky.

Others say the Milky Way is the home of a giant crocodile seen in the shape of certain stars, or that two holes in the Milky Way are the home of the evil Waiwera, who visited Earth lusting after the beautiful dancer Broлга. The Nygina people of the Derby-Fitzroy Crossing country believe, as many others do, that the Milky Way is the Creator Ingaruko, the Rainbow Snake. Two stars on either side are the sisters Walibunu and Yaranari, who had an argument about a digging stick. Also seen there is the ant bed they were digging. Their grandfather is Mulurrundudu the lightning, the first sign of summer rain. Another powerful man who is in the stars and is a rain sign is Mubara the water-snake man. He is a star below the Milky Way, seen in summer when the Milky Way moves. This is a sign that the annual Wet is about to begin.

In the modern arena of science fiction and fantasy writing there are many enterprising authors who involve Aboriginal elements. Examples of these are to be found constantly in the science fiction journals published each year. Also, many non-indigenous writers in the past have drawn on the huge pool of creativity these stories hold. Among them are Alan Marshall, Charles Hulley, Bill Scott, Judith Wright, Patricia Wrightson, F. Gwynplaine MacIntyre, Mary and Elizabeth Durack and Roland Robinson. There are many wonderful books, most of them for young readers, with elements of Creation stories in them. But only one book so far by an Aboriginal author delves into the fantasy range; this is *The Kadaitcha Sung* by Sam Watson (Penguin, 1990).

A novel by Archie Weller, *The Land of the Golden Clouds* (Allen & Unwin 1998), has two Nyoongah, or Southwest Aboriginal characters, among those who go on a quest in an Australia three thousand years in the future.

It is to be hoped that more indigenous writers will take advantage of their rich heritage and

incorporate their Creation stories into the science fiction and fantasy genres. [AW]

INGPEN, Robert (Roger) (1936–) is an artist and writer who is well known for his book illustrations. In 1986 he was awarded the international Hans Christian Andersen Medal for illustration. Along with Margaret Dunkle he designed the Dromkeen Medal, which he was subsequently awarded in 1989 for significant contribution to children's literature. Most of his books are picture books for young children; however, some can be read by people of all ages. One such book is *Australian Gnomes* (one of three gnome books he has written and illustrated), which won the Ditmar Award for best Australian science fiction in 1980. Ingpen has illustrated a number of genre works by other writers, including *Out of This World: a Complete Book of Fantasy* by Michael Page and *The Nargun and the Stars* by Patricia Wrightson.

BOOKS

Australian Gnomes (ill. F SS bk), Rigby, Adelaide, 1979.

INNES, Alister

EDITOR

Thrills Incorporated (SF mag), 1950–52.

IRELAND, David (Neil) (1927–) had a variety of jobs before turning to full-time writing in 1973. He has written many plays, novels and short stories and was awarded the AO (Officer of the Order of Australia) in 1981 for services to literature. His novel *A Woman of the Future* explores potential bizarre futures in what has been described as surrealist allegory. In 1980 it won both the Miles Franklin Award and the Age Book of the Year Award. *City of Women* is a novel without any male characters, and is marginally science fiction in that the feminist future it depicts is revealed to be the imaginings of a lonely woman. *Archimedes and the Seagle* is a tale of life seen through the eyes of a dog.

BOOKS

The Flesheaters (marginal F nov), A & R, Syd, 1972, rp Penguin, Ringwood, Vic., 1980; *A Woman of the Future* (SF nov), Braziller, NY, 1979, rp Allen Lane, Ringwood, Vic., 1979, rp Penguin, 1980; *City of Women* (marginal SF nov), Penguin, 1979, rp Allen Lane, 1981, and Australian Large Print, 1987; *Archimedes and the Seagle* (F nov), Allen Lane, 1984, rp Penguin, 1986.

SHORT STORIES

'Death of a Thousand Cuts', *Australian Short Stories* 1, 1982, rp in *Mortal Fire*, Dowling & Ikin, Hodder & Stoughton, 1993.

IRELAND, Julie

BOOKS

The Blue Planet (jr SF nov), A & R, 1992; *Hanging by a Thread and Other Stories* (YA SF & F coll), A & R, 1997.

SHORT STORIES

'Hanging by a Thread', 'A Case for Blackmail', 'Open Finding', 'Mercy Killing', 'The Verdict': *Hanging by a Thread and Other Stories*, A & R, 1997

IRVINE, Ian (1950–)

BOOKS

A Shadow on the Glass (bk 1, The View from the Glass Quartet, F nov), Penguin, 1998.

ISLE, Sue (1963–) was born in Fremantle, Western Australia, but lived in Malaysia until she was almost seven. Since then she has lived in Perth, except for a visit to England in 1987 and a pilgrimage to Cape Canaveral and the Smithsonian Air and Space Museum in the United States in 1995. Isle works three days a week for a court-reporting firm and spends the rest of her working week writing. Her first book, a young adult fantasy novel, is about a girl who runs away and becomes a sorceress, a plot that has supported many fantasy novels, but one that Isle enhances. She is now

working on the sequel, *Dragons Fly South*. *Wolf Children* (Omnibus, 1998), her non-fiction title, is about children who have been raised by wolves.

BOOKS

Scale of Dragon, Tooth of Wolf (YA F nov), Hodder Headline, 1996.

SHORT STORIES

'Long Fox', *Laughing Cry*, Davis, Dilworth & Kemp, Gooseberry Hill Press, 1984; 'Her Father's Daughter', *Sword And Sorceress* 7, Bradley, 1990; 'To Here the Midnight Fleed', *Thyme Fiction* 2, 1990; 'The Last Guardian', *Glass Reptile Breakout*, Ikin, Centre for Studies in Australian Literature, Univ of WA, 1990; 'Nightwings', *Aurealis* 1, 1990; 'Remembering Names', *Aurealis* 4, 1991; 'A Sprig of Aconite', *Intimate Armageddons*, Congreve, Five Islands Press, 1992; 'Daybreak', *Aurealis* 8, 1992; 'Makeover', *Terror Australis: The Best of Australian Horror*, Blackmore, Hodder & Stoughton, 1993; 'Kill Me Once', *Alien Shores*, McNamara & Winch, Aphelion, 1994; 'A Sky Full of Ravens', *She's Fantastical*, Sussex & Buckrich, Sybylla Press, 1995; 'Ice Harvest', *Aurealis* 16, 1996; 'Doing Shadow Time', 'Mistress Within': *Paperback Paper*, 1996; 'Habits of Empire', *Aurealis* 20/21, 1998; 'Catbones', *Bloodsongs* 10, 1998.



JACKSON, Steve and Ian Livingstone are popular British authors of role playing games who employ numerous ghost writers to maintain their prodigious output. Two Australian writers who have worked under these names are **MARTIN ALLEN** and **ANDREW CHAPMAN**.

JACOBS, Sherry-Anne (1941–), who writes science fiction and fantasy as Shannah Jay, grew up in darkest industrial Lancashire. She emigrated to *Australia in 1973 and now lives in Mandurah*, Western Australia, with her husband, a computer and several thousand books. Her first books in print were ten text books published in French during the 1970s. The first of these was a science fiction reader, an adaptation of the short story 'Dark They Were and Golden-Eyed' by Ray Bradbury. During the 1980s she began to pursue a dual writing career, writing both historical novels and science fiction and fantasy.

In 1991 Jacobs won the *New Idea*/Random House \$10 000 fiction prize, which included publication of her first historical novel. Jacobs became a full-time writer unexpectedly in 1992 when illness forced her to leave her full-time employment. Then in 1993 she had six more novels accepted for publication, all by major international publishers. They included *Quest*, the first in a four-book fantasy saga, and *Salem Street*, the first in a five-book historical saga written as Anna Jacobs.

Jacobs cites as her favourite books: Feist's *Daughter of the Empire* series; most of Cherryh's work, but particularly *Invasion* and *Foreigner*; Simak's *Way Station*; and Asimov's *Caves of Steel* series. Her books have strong female and male characters, yet some reviewers with more traditional leanings towards male-run science fiction and fantasy

worlds have erroneously concluded that her books are dominated by women.

Jacobs writes articles as well as occasional poetry. She has been a writer in residence, has joined a writers' tour of the outback, spoken at a writers' festival and various interstate conferences, and has judged several writing competitions, including the inaugural Paul John Statham Memorial Award for an unpublished fantasy or science fiction story. The future, she hopes, will 'hold a cornucopia of other rich experiences'. [PC]

BOOKS

Quest (as Shannah Jay, *Chronicles of Tenebrak*, bk 1, F nov), Pan Macmillan Australia, 1994; *Envoy* (as Shannah Jay, SF nov), Pan Macmillan Australia, 1994; *Lands of Nowhere* (as Shannah Jay, *Chronicles of Tenebrak*, bk 2; F nov), Pan Macmillan Australia, 1995; *Shadow of the Serpent* (as Shannah Jay, *Chronicles of Tenebrak*, bk 3; F nov), Pan Macmillan Australia, 1995; *The Price of Wisdom* (as Shannah Jay, *Chronicles of Tenebrak*, bk 4; F nov), Pan Macmillan Australia, 1996.

SHORT STORIES

'The Lady of Silverbrae', *Obelesk* chapbook, US, 1994, rp in *Under Magellanic Clouds*, 1997; 'Research Project', *Beyond 3*, 1995; 'Walk The Wildwoods', *Dream Weavers*, Collins, Penguin, 1996; 'A Diplomatic Incident', *Readers' World I*, 1997; 'Flame Child', *Fantastic Worlds*, Collins, HarperCollins, 1998.

JACOBY, Kate is the pseudonym used by TRACEY OLIPHANT.

JAIVIN, Linda (1955–) was born in the United States and is a freelance writer and journalist.

BOOKS

Rock n Roll Babes from Outer Space (SF nov), Text Publishing, 1996.

JAMES, Clive (Vivian Leopold) (1939–) was born in Australia but now lives in England where he is a popular television presenter and writer.

SHORT STORIES

'The Rise of Airstrip One', *Year's Best SF 8*, Harrison & Aldiss, Sphere Books, 1976.

JANES, Gene is a Sydney journalist whose surname is also given as James.

SHORT STORIES

'Exile On Jupiter' (name given as James), *Man Junior*, Jan 1953; 'Zero On Uranus', *Syd Sunday Sun*, 8 Feb 1953; 'The Long Sleep', *Syd Sunday Sun*, 15 Mar 1953; 'Solution to a Mystery', *Daily Mirror*, 18 Mar 1953; 'The Keeks' (name given as James), *Syd Sunday Sun*, 26 Apr 1953; 'The Big Quiet', *Peep*, May 1953; 'The Fourth Kingdom', *Syd Sunday Sun*, 7 June 1953; 'A Hundred Weight of Time', *Peep*, July 1953; 'The New Everest', *Syd Sunday Sun*, 19 July 1953; 'Rescue In Space', *Daily Mirror*, 17 Nov 1953; 'New World', *Daily Mirror*, 15 Jan 1954; 'The Martian', *Daily Mirror*, 16 Feb 1954; 'A Decade on Pluto', *Peep* V3/4, Apr 1954; 'Camouflage', *Daily Mirror*, 21 Apr 1954; 'Black Twister', *Peep*, July 1954; 'The Shanis', *Man*, July 1954; 'Brother, be a BEM', *Peep*, Nov 1954; 'Final Rehearsal', *Peep* V3/12, Dec 1954; 'The Unseen', *Peep*, Dec 1955; 'A Talent for Terror', *Man Junior*, Jan 1957, rp *Man Junior*, Dec 1969; 'The Gnoll Shearers', *Man Junior*, Feb 1958; 'Seventh from the Sun', *Man Junior*, Feb 1968; 'Unconquered Challenge' (name given as James), *Adam*, Aug 1969; 'Compliments of Venus 5', *Man Junior*, Nov 1969; 'Specimens', *Man Junior*, Mar 1970; 'An Introduction to Terror', *Man Junior*, July 1970; 'Freak-out' (name given as James), *Man Junior*, Sept 1970; 'Beyond Sanity', *Pocket Man*, Oct 1970; 'The Pestilence of Pallas', *Adam*, Feb 1971; 'The Nubes of Ganymede', *Man Junior*, Oct 1971; 'Scream to Eternity' (name given as James), *Pocket Man*, Nov 1972.

JAY, Shannah is the pseudonym used by SHERRY-ANNE JACOBS for her science fiction and fantasy writing.

JEALOUS, Thyrsa (Elizabeth) (1931–) uses the pseudonym THYRSA DAVEY for some of her work.

JENKINS, L. R.

BOOKS

The Sword of Manuel (jr F nov), Albatross Books, 1988.

JENKINS, Philip is a pseudonym used by DAMIEN BRODERICK.

JENNINGS, Paul (Arthur) (1943–) was born in Middlesex, England, and came to Australia with his family when he was six. Jennings grew up in Moorabbin, Victoria, and went to Bentleigh West State School and Caulfield Grammar School before attending Frankston Teachers College. Later he studied speech therapy at Lincoln Institute of Health. Jennings worked in education for many years, as a teacher, a speech therapist and finally Senior Lecturer in Language and Literature at the Warrnambool Institute of Education. In 1989 he moved to the Dandenong Ranges on the fringe of Melbourne and became a full-time writer.

Jennings is Australia's most popular children's writer. His amazing success began when his first book, *Unreal*, was published in 1985. It quickly became a bestseller and it has been much the same for every book he has written since. Jennings' fiction freely crosses between science fiction, fantasy and the supernatural, often with tongue in cheek. His stories are frequently funny and often bizarre. Several of his books have been translated and published in German, Italian, Dutch, Japanese, Korean and Spanish.

Jennings is primarily a short story writer. He started to write because he felt that there was a dearth of funny, interesting, compelling stories for reluctant readers. Because of his background as a remedial teacher and speech therapist he works very hard to make sure that his stories are easy to read. Jennings uses colourful, off-beat ideas and plots his stories meticulously, usually providing a quirky ending with a twist. His stories are popular with a broad range of young readers, although his more recent stories are more complex and challenging than his earlier work.

Jennings was also the scriptwriter for the popular television series *Round The Twist*, which was based on his short stories, and he can be seen in one episode as a patient in a hospital bed. *Round The Twist* was an Australian Children's Television Foundation production consisting of two series, each of thirteen half-hour episodes. The first series screened on Seven Network in 1990, the second on the ABC in 1993. The episodes combine stories from the books *Unreal!*, *Unbelievable!*, *Quirky Tails*, *Uncanny!* and *The Cabbage Patch Fib*.

Jennings has received numerous popular choice awards, including the YABBA Award, the Western Australia Young Readers' Book Award, the KOALA Award, the CROC Award and the Wilderness Society's 1994 Environment Award for Children's Literature. His scripts for *Round The Twist* won the 1990 Australian Writers' Guild Award for best adapted screenplay for children. He was the recipient of the 1993 Western Region Victorian of the Year and was nominated for the Victorian of

the Year Award. In 1995 Jennings was awarded an AM (Member of the Order of Australia) for services to children's literature. [SP]

BOOKS

Unreal! Eight Surprising Stories (jr SF, F & H coll), Puffin, 1985, rp 1986, 1987; *The Naked Ghost; Burp; Blue Jam* (jr F & H coll), Longman Cheshire, 1985, rp 1991, 1992; *Unbelievable! More Surprising Stories* (jr SF, F & H coll), Puffin, 1986; *Eye of Evil*, Stanley Thornes, 1986; *Maggot*, Stanley Thornes, 1986; *Quirky Tails: More Oddball Tales* (jr SF, F & H coll), Puffin, 1987, rp Puffin, 1994; *Uncanny! Even More Surprising Stories* (jr SF, F & H coll), Puffin, 1988, rp Puffin, 1994; *The Cabbage Patch Fib* (jr F nov), Puffin, 1988; *The Paw Thing*, Penguin, 1989; *Round The Twist* (jr SF & F coll), Puffin, 1990; *Unbearable! More Bizarre Stories* (jr SF, F & H coll), Puffin, 1990; *Teacher-eater* (jr F nov), Heinemann, 1991, rp Little Mammoth, 1992; *Unmentionable! More Amazing Stories* (jr SF, F & H coll), Puffin, 1991, rp Puffin, 1994; *Grandad's Gifts* (F pic bk), Viking, 1992, rp Puffin, 1994; *Round The Twist* (graphic novel), Puffin, 1993; *Undone! More Mad Endings* (jr SF, F & H coll), Puffin, 1993; *The Gizmo* (jr SF nov), Puffin, 1994; *Uncovered! Weird Weird Stories* (jr SF, F & H coll), Puffin, 1995; *The Gizmo Again* (jr SF nov), Puffin, 1995; *Come Back Gizmo* (jr SF nov), Puffin, 1996; *The Cabbage Patch War*, Puffin, 1996; *Wicked!* (with Morris Gleitzman, jr H & F ser), bk 1 *The Slobberers*, bk 2 *Battering Rams*, bk 3 *Croaked*, bk 4 *Dead Ringer*, bk 5 *The Creeper*, bk 6 *Till Death Us Do Part*, Puffin, 1997; *Sink the Gizmo*, Puffin, 1997.

SHORT STORIES

'Without A Shirt', 'The Strap Box Flyer', 'Skeleton on the Dunny', 'Lucky Lips', 'Cow Dung Custard', 'Lighthouse Blues', 'Smart Ice Cream', 'Wunderpants': *Unreal!*, Puffin, 1985; 'The Naked Ghost', 'Burp!', 'Blue Jam': *The Naked Ghost; Burp; Blue Jam*, Longman Cheshire, 1985; 'Pink Bow Tie', 'One Shot Toothpaste', 'There's No Such Thing', 'Inside Out', 'The Busker', 'Souperman', 'The Gum Leaf War', 'Birdscrap', 'Snookle': *Unbelievable!*, Puffin, 1986; 'Sneeze 'n Coffin', 'Santa Claws', 'A Dozen Bloomin' Roses', 'Tonsil Eye 'Tis', 'Unhappily Ever After', 'Spooks Incorporated', 'The Copy', 'Stuffed', 'No Is Yes': *Quirky Tails*, Puffin, 1987; 'On The Bottom', 'A Good Tip for Ghosts', 'Frozen Stiff', 'UFD', 'Cracking Up', 'Greensleeves', 'Mousechap', 'Spaghetti Pig Out', 'Know All': *Uncanny!*, Puffin, 1988; 'Licked', 'Little Black Balls', 'Only Gilt', 'Next Time Around', 'Nails', 'Yuggles', 'Grandad's Gifts', 'Smelly Feat': *Unbearable!*, Puffin, 1990; 'Ice Maiden', 'Birdman', 'Little Squirt', 'The Mouth Organ', 'The Velvet Throne', 'Cry Baby', 'Ex Poser', 'Sloppy Jalopy', 'Eyes Knows': *Unmentionable!*, Puffin, 1991; 'Batty', 'Moonies',

'Noseweed', 'Wake Up to Yourself', 'Thought Full', 'Clear As Mud', 'What A Woman', 'You be the Judge': *Undone!* Puffin, 1993; 'For Ever', 'Too Many Rabbits', 'A Mouthful', 'Listen Ear', 'Picked Bones', 'Just Like Me', 'Ringing Wet', 'Backward Step', 'Pubic Hare': *Uncovered!*, Puffin, 1995.

JERRIM, Peter (Henry) (1948–) was born in Hobart and has lived in Tasmania all his life. He is a teacher with a strong interest in theatre.

BOOKS

Spaceworld Rolling (YA SF nov), Collins Dove, 1990.

JINKS, Catherine (Claire) (1963–) majored in medieval history at university. This she has put to good use in her prize-winning historical Pagan novels. Evidence of Jinks' interest in the fantastical can be found in some early short stories, but it was not until the science fiction space odyssey *The Future Trap* that her writing in this area began to mature. *The Future Trap* is, however, still not as accomplished as much of her recent work and does not reflect the skill evident in her later novel *Witch Bank*, her most accomplished fantasy to date. Jinks has worked as a journalist in a large Sydney bank and this obviously provided background for this humorous and thrilling tale of witches running a bank.

BOOKS

The Future Trap (YA SF nov), Omnibus, 1993; *Witch Bank* (YA F nov), Puffin, 1995; *Eye to Eye* (YA SF nov), Puffin, 1997; *Piggy in the Middle* (YA SF nov), Penguin, 1998.

SHORT STORIES

'The Man Who Liked Blondes', *Far Out* 1, 1985; 'Making Contact', *Far Out* 2, 1985.

JOHNSON, Stephanie

BOOKS

The Whistler (SF nov), Allen & Unwin, 1998.

JOHNSON-ABDELMALIK, Jeffrey (1953–)

BOOKS

Roses of Blood (YA F & H nov), A & R, 1995.

JOHNSTON, George (Henry) (1912–1970) was a prolific Australian writer, probably best remembered for his semi-autobiographical novel *My Brother Jack*.

SHORT STORIES

'Vale, Pollini!', *The Second Pacific Book of Australian Science Fiction*, Baxter, A & R, 1971, 1973, 1975.

JONS, Philip

BOOKS

The White Mask (YA F nov), Weather Press, 1993.

K

KATZ, Louise (1960–) was born and raised in Canberra. After high school she moved to Adelaide to attend art school. Katz subsequently travelled to Europe and worked in a variety of jobs, before returning to art school in Sydney where she studied painting, sculpture and printmaking. She lives in Darlinghurst with her husband, where she writes, paints and exhibits her art from time to time. Her novel *Myfanwy's Demon* is a time-slip fantasy about a girl called Meg who is called back in time to Wales by a white witch, to help battle the evil forces that enslave the minds and bodies of the local people.

BOOKS

Myfanwy's Demon (YA F nov), HarperCollins, 1996.

KAYE, Terry is a pseudonym used for shared authorship by BRIAN HANNANT, TERRY HAYES and GEORGE MILLER.

KEEGAN, Mel

BOOKS

Death's Head (SF nov), GMP Publishers, UK, 1991;
Equinox (SF nov, sequel to *Death's Head*), GMP Publishers, UK, 1993.

KELLEHER, Victor (Michael Kitchener) (1939–) was born in south-east London but went to Zambia in his mid-teens where he finished his schooling and then worked in a copper mine before travelling around Africa. He subsequently lived in Scotland and New Zealand before settling in Australia in 1976. He lectured in English at the University of New England for a number of years but now writes full-time. Kelleher is hard to categorise, for he writes fantastical fiction and mainstream fiction for both children and adults but most of his fantasy has been written for children.

Kelleher was one of the first Australian writers to explore high fantasy successfully. His first three novels were quest-style fantasies. *The Hunting of Shadroth* (runner-up for the 1983 West Australian Young Readers' Book Award) has an imaginary prehistoric setting while *Forbidden Paths of Thual* (winner of the 1982 West Australian Young Readers' Book Award) and *Master of the Grove* (winner of a 1983 Children's Book Council of Australia Book of the Year Award) both have a medieval feel. These were followed by: a science fiction and horror novel *The Green Piper* (a retelling of the Pied Piper legend); a straight science fiction novel, *Taronga*; another, *The Makers*, which was shortlisted in 1987 for a Children's Book Council Book of the Year Award; and a ghost and horror novel *Baily's Bones*.

Kelleher returned to high fantasy with *The Red King*, which was shortlisted in 1990 for a Children's Book Council Book of the Year Award. So too was *Brother Night*, which was named an Honour Book in the same awards. Next was *Del-Del*, a novel of psychological terror and mystery, shortlisted for the Carnegie Medal in Britain. His latest fantasy is *To the Dark Tower*. His adult novel *The Beast of Heaven*, winner of the 1985 Ditmar Award for the best science fiction novel of the year, which is in fact a blend of science fiction, fantasy and fable, was re-released in 1996 in a young adult edition.

Kelleher's most recent work is the loosely linked science fiction trilogy about humanity, responsibility and freedom. *Parkland*, the first of the trilogy, is set many years in the future when Earth has been invaded by aliens who now keep Earth's biped mammals, humans and apes alike, in a fortress called Parkland. The inhabitants of Parkland believe they are the only survivors of old Earth until a feral human is captured by their keepers. The second

book, *Earthsong*, is about a young man and woman who have travelled back to ancient Earth from where their early ancestors originated, but are accidentally separated from their sister ship which contains frozen embryos with which they hope to repopulate Earth. But this Earth is very different from the Earth of their ancestors. The final book, *Fire Dancer*, concerns a young man and woman from the twenty-first century who are flung back in time to the alien world of the Neanderthal. Each of these books is a stand-alone novel, but read together they make us think about what it means to be human.

Kelleher is one of our finest fantasists. He writes strong, original, easy-to-read prose that works on multiple levels. On the surface his stories are compelling, mysterious and adventurous, but at the same time they have deeper levels of meaning, examining the human condition and relationships and showing great respect for animals and the environment. Kelleher's young adult fiction can be read and enjoyed by children and adults alike.

[SP]

BOOKS

Forbidden Paths of Thual (YA F nov), Kestrel, 1979, rp Puffin, 1983; *The Hunting of Shadroth* (YA F nov), Kestrel, 1981, rp Puffin, 1983, 1990; *Master of the Grove* (YA F nov), UK, Kestrel, 1982, rp Puffin 1982, 1983, 1991, rp in England, Germany, Sweden, US; *The Green Piper* (YA F & H nov), Viking Kestrel, 1984, rp Puffin, 1987, 1988, 1991; *The Beast of Heaven* (SF & F nov), UQP, 1984, 1986, rp Australian Large Print, 1989; *Taronga* (YA SF nov), Viking Kestrel, 1986, rp Puffin, 1988; *The Makers* (jr SF nov), Viking Kestrel, 1987, rp Puffin, 1988; *Baily's Bones* (jr H & F nov), Viking Kestrel, 1988; *The Red King* (YA F nov), Viking Kestrel, 1989, rp Puffin, 1991; *Brother Night* (YA F nov), Julia Mcrae, 1990, rp Penguin 1997; *Del Del* (jr H nov), Random House, 1991, rp Walker, NY, 1992; *To the Dark Tower* (YA F nov), Random House, 1992, rp Century, 1994; *Parkland* (jr SF nov), Viking, 1994; *The Beast of Heaven* (rev, jr SF & F nov), UQP 1995; *Earthsong* (jr F nov), Viking, 1995, rp 1997; *Fire Dancer* (jr F nov), Viking, 1996.

SHORT STORIES

'River Serpent', *Dream Time*, Gascoigne, Goodman & Tyrrell, Viking Kestrel, 1989; 'Sunset Crescent', *Spine Chilling*, Matthews, Omnibus, 1992; 'Aunt Maud's Request', *Dark House*, Crew, Mammoth, 1995; 'Master of the Grove' (ext), *Celebrate!*, Hillel & Hanzl, Viking, 1995.

KELLOW, Brendan

BOOKS

Trashlings (jr F nov), Scholastic, 1997.

KENEALLY, Thomas (Michael) (1935–) is one of Australia's best known and most respected writers. He was born in Sydney and began to study as a Catholic priest when he was seventeen but abandoned this in 1960. He worked as a teacher and clerk before the publication of his first book, *The Place at Whitton* (1964), a horror novel, after which he became a full-time writer. Keneally has lived in the United States and the United Kingdom for extended periods. He is the author of more than twenty novels and has been awarded a number of literary awards including the Miles Franklin Award for *Bring Larks and Heroes* (1967) and *The Chant of Jimmie Blacksmith* (1972), and the international Booker Prize for *Schindler's Ark* (1982), which was made into a film with Steven Spielberg as director. A number of Keneally's novels tread the borderline of genre fiction. *Blood Red, Sister Rose* is an historical fantasy novel about how myths are established, and *Passenger* is a science fiction novel in which a human foetus has been changed into an aware person by a laser scan. *Ned Kelly and the City of the Bees* is a children's fantasy novel.

BOOKS

Blood Red, Sister Rose (F nov), Sceptre, Sevenoaks, UK, and Collins, UK, 1974; *Ned Kelly and the City of the Bees* (jr SF nov), Jonathan Cape, 1978, rp in Puffin, 1980; *Passenger* (SF nov), Collins, UK, 1979.

SHORT STORIES

'The Year 2020' (sequel to George Orwell's *Nineteen Eighty-four*), *Sydney Morning Herald*, 4 Aug 1984.

KENNEDY, Robert is also known as Buzz Kennedy.

SHORT STORIES

'Beyond Conception', *Man*, Dec 1960, rp in *Best of Man*, Murray, 1963; 'As the Man Said', *Man*, Jan 1966; 'Which Way to Whereversville?', *Man*, Oct 1968.

KENNETT, Rick(y) (1956–) has lived all his life in Melbourne. He began work in 1972 as an apprentice fitter and turner, during which time he fell in love with motorcycles. By 1980 he had abandoned the factory work for a job as a motorcycle courier and now claims to be the longest-serving motorcycle courier in Melbourne.

Although Kennett began as a science fiction writer with stories such as 'Ace!' and his space opera novel, *A Warrior's Star*, he is now more widely recognised as a dark fantasy or ghost story writer. The influences of M. R. James and William Hope Hodgson are evident in his work, which has been widely published in Australia and the United Kingdom.

He is perhaps best known for his Ernie Pine stories, tales of a motorcycle-riding reluctant ghost-

hunter. Three of these tales were published in a booklet *The Reluctant Ghost-Hunter* (1991) by Rosemary Pardoe's Haunted Library. Other Ernie Pine stories are: 'The Roads of Donnington', 'Dead Air', 'The Seas of Castle Hill Road', 'Strange Fruit' and 'The Outsider'.

Kennett's interest in the works of William Hope Hodgson, especially his Carnacki the Ghost-Finder stories, led him to co-author a booklet of Carnacki pastiches with English writer Chico Kidd. His story 'The Willcroft Inheritance' (with Paul Collins) reached the *Datlow/Windling Year's Best Fantasy and Horror* (1997) recommended reading list.

On occasion Kennett stretches genre boundaries with interesting and often successful results. 'The Battle of Leila the Dog', 'Kindred Spirits' and 'On Sherman's Planet' are all science fiction stories as well as being ghost stories. [SP]

BOOKS

A Warrior's Star (SF nov), Alternative Production Company (self-financed), 1982; *The Reluctant Ghost-Hunter* (H & F coll), Haunted Library, UK, 1991; *472 Cheyne Walk* (with Chico Kidd, H & F coll), Ghost Story Society, UK, 1992; *Abracadabra* (H & F nov), Ghost Story Society, Canada, 1998.

SHORT STORIES

'Troublesome Green', *Enigma*, Jan 1979; 'Ace!', *Enigma*, Dec 1979, rev and rp in *Linq* V11/2, 1984, rp in *Waves* 1976, 1989; 'The Haerberle Manoeuvre' (nov ext), *Enigma*, Apr 1980; 'The Girl and Her Snake', *Artlook*, Dec 1980; 'Young Sue Pregnant, Mr Herbert Utterly Gay', *Linq* V8/2, 1980; 'The Necropolis Watch', *Monbulk Magazine*, June 1981, rp in *The Australian Horror and Fantasy Magazine* 2, 1984; 'On Sherman's Planet', *Cruix* 5, 1981; 'Approved To Scrap', *The Cygnus Chronicler* V5/3, 1983, rp in *Winter Chills* 4, 1990; 'Kindred Spirits', *18th Fontana Book of Great Ghost Stories*, Fontana, UK, 1982; 'Drake's Drum', *19th Fontana Book of Great Ghost Stories*, Fontana, UK, 1983; 'Made In Hell', *The Australian Horror and Fantasy Magazine* 1, 1984; 'The General', *The Australian Horror and Fantasy Magazine* 2, 1984; 'Keeper', *The Arkham Sampler* 9, June 1985; 'The Roads of Donnington', *20th Fontana Book of Great Ghost Stories*, Fontana, UK, 1985; 'They Wait' (with Barry Radburn), *Linq* V13/2, 1985; 'Attack on the Line', *Waves* 77, Apr/May 1986; 'When the Old Man Died', *Waves* 79, Aug/Sept 1986; 'The Adventure of the Unearthly Spy' (50-word version), *Aphelion* 5, 1986/87; rev and rp (full version) *Metaluna Sherlock Holmes Special*, 1989; 'Alley Ghost', *Terror Australis* 1, 1988, rp in *The Reluctant Ghost Hunter*, Haunted Library, UK, 1991; 'EP and the Aliens', *Metaluna* 21, 1988; 'Strange Fruit', *Terror Australis* 2, 1989, rp in *Dark Dreams* 8, 1990; 'The Impromptu Seance' (with Bev Lane), *The Reluctant Ghost Hunter*, Haunted

Library, UK, 1991; 'The Isle of the Dancing Dead', *5th Book of After Midnight Stories*, Hale, UK, 1991; 'Log Recording Found in a Dead Man's Gut', *Aurealis* 4, 1991; 'The Windows', *Ghosts & Scholars* 13, 1991, rp in *The Esoteric Order of Dagon Magazine* 9, 1994; 'The Battle of Leila the Dog', *Eidolon* 5, 1991, rp in *The Lottery*, Sussex, Omnibus, 1994; 'Time in a Rice Bowl', *The Reluctant Ghost Hunter*, Haunted Library, UK, 1991; 'Dead Air', *The Esoteric Order of Dagon Magazine* 6, 1992; 'The Seas of Castle Hill Road', *Eidolon* 9, 1992, rp in *Strange Fruit*, Collins, Penguin, 1995; 'The Outsider', *Ghosts & Scholars* 14, 1992, rp in *Year's Best Horror XXI*, Wagner, DAW, US, 1993; 'Out of the Storm', *Chills* 6, 1992, rp in *Terror Australis: The Best of Australian Horror*, Blackmore, Hodder & Stoughton, 1993; 'The Silent Garden', *472 Cheyne Walk*, Ghost Story Society, UK, 1992; 'The Steeple Monster' (with Chico Kidd, UK), *Aurealis* 7, Mar 1992, rp in *472 Cheyne Walk*, Ghost Story Society, UK, 1992; 'Big Magic' (nov ext), *Bloodsongs* 2, 1994; 'The Road to Utopia Plain', *Eidolon* 15, Winter 1994, rp in *Beyond* 1, 1995; 'Bottle Green Dreams', *All Hallows* 8, 1995; 'The View from Stickney Crater', *Aurealis* 17, 1996; 'The Willcroft Inheritance' (with Paul Collins), *Gothic Ghosts*, Grant, Tor Books, 1997; 'Due West', *Eidolon* 25/26, Oct 1997, rp in *The Year's Best Australian Science Fiction and Fantasy: Vol. 2*, Strahan & Byrne, HarperCollins, 1998, and in *The Year's Best Fantasy and Horror* 12, Datlow & Windling, St Martin's, forthcoming.

KENSCH, Otto is a house name, a shared pseudonym used by a number of writers. Only RUSSELL HAUSFELD has been identified as an author who sometimes worked under this name. The true identities of the authors of the following stories using the name Otto Kensch are yet to be established.

BOOKS

Image of Death (SF nov), Scientific Thriller Series 19, Transport, May 1950; *Sleep Is Death* (SF nov), Scientific Thriller Series 21, Transport, July 1950.

SHORT STORIES

'Method For Murder', *Thrills Incorporated* 2, Apr 1950, rp *Amazing Science Fiction Stories* 1, 1951; 'Death By Atmosphere', *Thrills Incorporated* 4, June 1950; 'Murder By Music', incl with *Sleep Is Death*, Scientific Thriller Series 21, Transport, July 1950; 'Poltergeist', *Thrills Incorporated* 9, Nov 1950; 'No Stop', *Thrills Incorporated* 10, Jan 1951.

KENT, Jim

BOOKS

Women of Landau (SF nov), Scripts, Melb, 1970.

SHORT STORIES

'Chekhov's Child', *Omega*, Sept/Oct 1981.

KENT, Lane is a house name, a shared pseudonym used by a number of writers. Only GORDON CLIVE BLEECK has been identified as an author who sometimes worked under this name. The true identity of the author who used the name Lane Kent for the following story is yet to be established.

SHORT STORIES

'I Conquer Worlds', *Thrills Incorporated* 9, Nov 1950.

KEWLEY, Jodie (1962–) is a Victorian writer who has won a number of awards for her mainstream short stories. Her two fantasy short stories have been critically acclaimed and 'Nicholas Afalling' was shortlisted for the 1997 Aurealis Award. Her first novel is a young adult adventure/suspense fantasy which deals with environmental themes.

BOOKS

Earth Rising (YA F nov), Holy Angels, 1997.

SHORT STORIES

'The Tree', *Aurealis* 2, 1990; 'Nicholas Afalling', *Eidolon* 24, 1997, rp in *The Year's Best Australian Science Fiction and Fantasy: Vol. 2*, Strahan & Byrne, HarperCollins, 1998.

KEYS, Durham is a pseudonym used by DURHAM KEITH GARTON.

KHIEWONG, Yomanaa

BOOKS

Invasion of the Star System NGC 358 (with Leon McDonald, jr F nov), McDonald & Khiewong, Bangkok, 1991.

KIDD, Paul (1963–) has a BA in history and literature from La Trobe University (1985). He gives public talks and lectures for education institutions such as Australia's Victorian College of the Arts, and writers' workshops in the United Kingdom and America. Subjects include writing for multimedia, screenplay scripting, electronic game design and writing for comic books. Kidd's work in the comic and animation field is now being published in Japan.

His first loves are romance, comedy and military adventure and he manages to combine all three in his novels. His fiction ranges from ruthless parody of the sword and sorcery genre (*The Council of Blades*) to very epic fantasy *The Whisper of Wings*. [PC]

BOOKS

Mus of Kerbridge, TSR Books, 1995; *The Council of Blades*, TSR Books, 1997; *A Whisper of Wings*, Vision Books, 1997; *Itheem*, Vision Books, 1997.

VOICE ACTOR SCRIPTS

Discworld (CD-ROM game), Psygnosis, 1995; *Discworld 2* (CD-ROM game), Psygnosis, 1996;

Naked Gun (CD-ROM game), Psygnosis, 1997; *Galax-arena* (multimedia movie), Film Victoria, 1997.

NON-FICTION BOOKS

How to play 'Lord of the Rings', Melbourne House, 1987; *Discworld 2*, Players Guide, Corgi, 1996.

COMPUTER GAMES

Producer/Designer Credits

Shadowrun NES, Data East, 1993.

Senior Designer Credits

Doc the Destroyer, Melbourne House, 1985; *Mugsy's Revenge*, Melbourne House, 1985; *The Two Towers* (Lord of the Rings pt 2), Melbourne House, 1986; *Shadows of Mordor* (Lord of the Rings pt 3), Melbourne House, 1987; *Bits for Bizmo*, Melbourne House, 1988; *Usagi Yojimbo*, Firebird, 1989; *Airwolf*, Acclaim, 1990; *Nightshade* NES, Konami, 1991; *Riders of Rohan*, Konami, 1991; *Thunder Road*, Mindscape, 1991.

Designer Credits

The Hobbit, Melbourne House, 1985; *Lord of the Rings*, Melbourne House, 1986; *Back to the Future 2 & 3*, LJN, 1991; *The Punisher*, LJN, 1991; *Hunt for Red October*, Acclaim, 1992; *Starwars* NES, Lucas Arts, 1992.

ROLE PLAYING GAMES AND BOARDGAMES

Albedo the Role Playing Game, Thoughts & Images, 1989; *Albedo 2nd Edition*, Chessex, 1989; *Lace and Steel*, The Australian Games Group, 1990; *Castle Keitel* (L&S module), The Australian Games Group, 1991; *Zho-Chaka*, (Albedo module), Chessex, 1994; *The Drift*, (Albedo module), Chessex, 1995; *Space-lanes*, (Albedo module), Chessex, 1995; *Lace and Steel*, (2nd edition), Plaid Rabbit Games, 1997.

COMIC BOOKS AND MANGA

Princess Karinam, MU Press, 1993; *Tank Vixens #1*, Antarctic Press, 1995; *Tank Vixens #2*, Antarctic Press, 1995; *Tank Vixens #3*, Antarctic Press, 1996; *Tank Vixens #4*, Antarctic Press, 1996; *Fangs of K'aath #1*, MU Press, 1997; *Fangs of K'aath #2*, MU Press, 1997; *Fangs of K'aath #3*, MU Press, 1997; *Fangs of K'aath #4*, MU Press, 1997; *Fangs of K'aath #5*, MU Press, 1997; *Fangs of K'aath #6*, MU Press, 1997; *Tank Vixens Remix*, Vision Comics, 1997.

ONGOING SHORT STORIES IN

BIMONTHLY ANTHOLOGY TITLES

Furlough, Antarctic Press, 1993– ; *Genus*, Antarctic Press, 1994– ; *Zu*, MU Press, 1994– ; *Wildlife*, Antarctic Press, 1994 & 1995; *Velvet Touch*, Antarctic Press, 1995– ; *Wild Kingdom*, MU Press, 1995– ; *A-Bomb*, Antarctic Press, 1995– ; *Wild Side*, Fantasy Publications Unlimited, 1997.

KING, David (1960–) was most active in Australian science fiction from the late 1970s to the mid-1980s when he sold nine science fiction

stories and edited the anthologies *Dreamworks*, and *Urban Fantasies* (with Russell Blackford). He has since published a large number of short stories in mainstream literary journals, some of which are marginal genre works. [SM]

EDITOR

Dreamworks (SF & F anth), Norstrilia, Melb, 1983; *Urban Fantasies* (with Russell Blackford, SF & F anth), Ebony, Melb, 1985.

SHORT STORIES

'Skyworld', *Alien Worlds*, Collins, Void Publications, 1979; 'Third Person Infinite', *Transmutations*, Gerard, Outback Press, 1979; 'Dark Equinox', *Crux* 3, 1980; 'A Geometric Angst', *Omega*, Sept/Oct 1982; 'Mirror City', *Dreamworks*, Norstrilia, 1983; 'Shine on Mother Sky', *Omega*, Jan/Feb 1984; 'Impressionism Park', *Omega*, Mar/Apr 1985; 'Flags', *Urban Fantasies*, King & Blackford, Ebony, 1985, rp in *Blast* 16, Winter 1991; 'Rook of Diamonds', *Helix* 23, 1985; 'Black Sun, Orange Sky', *The Phoenix Review* 4, Spring 1989; 'Myths of the Household', *Cargo* 14, Jan 1993; 'The Syringe Outside Space-Time', 'Crux': *Span* V2/36, Oct 1993.

KIRBY, Foveaux

BOOKS

The One-Person (with John Donaghy, YA SF nov), Ferguson, 1989.

KLACAR, Pamela

EDITOR

Far Out (SF, F & H mag), issues 1–3, 1985–86.

SHORT STORIES

'Call Me When You Need Me', *Australian*, 10 Mar 1988; 'To Sleep, but Not to Dream', *Australian*, 29 Mar 1988; 'Mumbo Jumbology', *Oz-wide Tales*, Dec 1991.

KLEIN, Robin (1936–) was born one of nine children in Kempsey, New South Wales, on a rather isolated farm. She attended Kempsey Primary School and Newcastle Girls High. Klein left school at fifteen and worked at a variety of jobs including teacher, librarian, tea-lady, bookshop assistant and nurse before becoming a full-time writer in 1981. She is one of Australia's most popular children's authors and has published more than fifty books including picture books, poetry, short stories and novels. Klein was awarded the Dromkeen Medal for services to children's literature in 1991. She now lives in the outskirts of Melbourne, in the Dandenong Ranges.

Klein is well known for humour in her children's books and some of this has spilled over into her science fiction and fantasy. Of her dozen genre

books, there is a fairly even split between science fiction, fantasy and the supernatural. Her best known science fiction novel is *Halfway Across the Galaxy and Turn Left*, which was filmed for television as *Half Way Round the Galaxy and Turn Left* (Channel 7, 1991–93). While the movie-length pilot was promising, the subsequent series did not live up to that promise. The story tells of a family on the planet Zyrgon, where a twelve-year-old child by the name of X is the government-qualified organiser of her family. After her father wins the State lottery twenty-seven times in a row the authorities begin to take an unhealthy interest in his activities, so the family flees in a spaceship for the backwoods—Earth—where there is much humour in the way X's family view life on Earth through alien eyes. Klein wrote a sequel, *Turn Right for Zyrgon*, in 1994.

Annabel's Ghost and *Don't Tell Lucy*, which were published together by Oxford University Press as part of its Witches, Ghosts and Halloween series, were Klein's first foray into the supernatural. Klein has revisited this part of the genre on numerous occasions. *Games* is a short novel of suspense and the supernatural, *The Ghost in Abigail Terrace* is a long picture book about a ghost, and *Tearaways* includes a number of horror stories. Klein is also at home with fantasy, particularly in her short fiction. Her collections *Ratbags And Rascals* and *Snakes And Ladders* contain a mixture of humour and fantasy, while *Against The Odds* is a collection of science fiction and fantasy stories. [SP]

BOOKS

Annabel's Ghost and *Don't Tell Lucy* (jr F & H coll), OUP, 1983, *Don't Tell Lucy* rp separately, Methuen, 1987; *Tomb Comb* (jr F nov), Rigby, 1984; *Ratbags and Rascals: Funny Stories* (jr F coll), Dent, 1984, rp Houghton Mifflin, 1989; *Thalia The Failure* (jr F nov), Ashton Scholastic, 1984; *Snakes And Ladders* (jr F coll), 1985, rp Houghton Mifflin, 1989; *Halfway Across the Galaxy and Turn Left* (jr SF nov), Viking Kestrel, 1985, rp Puffin, 1987; *Games* (jr F & H nov), Viking Kestrel, 1986, rp Puffin, 1988; *The Ghost in Abigail Terrace* (jr F nov), 1989; *Against the Odds: Extraordinary Stories About Ordinary People* (jr SF & F coll), Viking Kestrel, 1989, rp Puffin, 1989; *Tearaways* (YA marginal F & H coll), Viking Kestrel, 1990, rp Puffin, 1991; *Turn Right for Zyrgon* (jr SF nov), Puffin, 1994; *The Goddess* (jr F & H nov), Lothian, 1998.

SHORT STORIES

'Ghoul's', 'The Two Chefs', 'Glumly', 'Zarab-Haskaka', 'How Nellie Patch Saved the Little Town of Sycamore': *Against The Odds*, Viking Kestrel, 1989; 'A is for Apple', *Into The Future*, Gascoigne, Goodman & Tyrrell, Viking, 1991.

KNIGHT, Harry Adam is a pseudonym used by JOHN BROSINAN for single authorship and for co-authorship with LEROY KETTLE.

KNOX, Peter

EDITOR

Boggle (SF & F mag), issues 1–3, 1977–78.

KOCAN, Peter (Raymond) (1947–) was born in Newcastle in New South Wales but grew up in Melbourne. In 1966 he was sentenced to life imprisonment for attempting to murder Arthur Caldwell, the then leader of the Australian Labor Party. During his time in prison and the Morissett Mental Hospital Kocan became interested in literature. Kocan has been a full-time writer since his release from prison, writing poetry, plays and fiction. *Flies of a Summer* is a post-apocalyptic novel where Australia has been reduced to a primitive state and the remnants of humanity are ruled by the cruel Margai. In the end a young man leads the enslaved people to freedom and a new destiny.

BOOKS

Flies of a Summer (SF nov), A & R, 1988.

KOMLOS, Maxine (1939–)

BOOKS

TransMat (SF nov), self-pub., 1996.

KREFFL, (Claudio) Frank used the pseudonyms FRANK BARON and John Godfrey and occasionally wrote as Frank Baron Kreffl.

KUMASHOV, M(ichael) Dimitri (1955–) also writes as Misha Kumashov.

SHORT STORIES

'The Libber', *Envisaged Worlds*, Collins, Void Publications, 1978; 'Blood And Wine', *Other Worlds*, Collins, Void Publications, 1978; 'What's The Time?', *CruX* 2, 1979; 'Crackers, Pisspot, and the Deathhead Animals', *Nexus* 1, 1980; 'Night Howl', *CruX* 6, 1985; 'Defect', *Aurealis* 10, Dec 1992; 'Heart of Clay', *Eidolon* 12, Apr 1993; 'Ascension', *Aurealis* 12, Dec 1993; 'Rawbone', *Bloodsongs*, Jan 1994.

L

LADD, Erick T. is a pseudonym used by SEAN WILLIAMS.

LAKE, David (John) (1929–) was born at Bangalore, India, of British parents, educated in Calcutta, and left India in 1945 at sixteen. After studying at a modernised public school in England he did National Service in the British Army 1948–49 and spent four years at Trinity College, Cambridge (MA DipEd) 1949–53. He taught in schools in England 1953–59 then taught English Language and Literature in Vietnam (1959–61), Thailand (1961–63) and India (1965–67). Lake settled in Australia in 1967 on taking up a post at the University of Queensland and became an Australian citizen in 1975. He retired from the university as Assistant Professor in 1994 and has since edited two novels of H. G. Wells, *The First Men in the Moon* and *The Invisible Man*, both in the Oxford University Press World's Classics series. In 1964 Lake married Marguerite I. Ferris and has a daughter. Apart from his poetry he is basically a novelist, although of his short stories 'Creator' is possibly his most significant work, portraying God as something rather like a science fiction novelist. His novels are all escapist, set in worlds arguably better than Earth. In the 1970s he wrote a long science fiction novel that he later pulled apart, using different aspects for subsequent novels. The first of these was *Walkers on the Sky*, followed by *The Right Hand of Dextra*, *The Wildings of Westron* and *The Gods of Xuma*. He says his method is to write two full drafts with little planning. At the outset he has only the vaguest idea how it is going to end; he writes from a reader's viewpoint, hoping to find out what will happen.

Lake's first five novels and *Warlords of Xuma* constitute the Breakout series, with a common

framework of future history (now completely outdated by the end of the Cold War). The two Xuma novels are a semi-parody of Edgar Rice Burroughs' Mars or Barsoom series, but *Warlords* is more camp-imitation than parody; the author read Burroughs in his teens and loved him, while at the same time groaning at his crazy 'science'.

The fact that Lake is not essentially Australian (his formative period was 1929–45, growing up in India) is echoed in his novels, especially the Xuman novels and the children's fantasy *The Changelings of Chaan*, where the aliens are symbolically or literally Asian. Growing up as an 'invader', says Lake, produced a psychic wound. Writing the novels was partly an attempt to heal that wound, to unite with the native culture that was both feared and loved. [PC]

BOOKS

Hornpipes And Funerals (non-SF poetry coll), UQP, 1973; *Walkers on the Sky* (SF nov), DAW, US, 1976, rp Fontana, UK, 1977; *The Right Hand of Dextra* (SF nov), DAW, US, 1977; *The Wildings of Westron* (SF nov), DAW, US, 1977; *The Gods of Xuma, or Barsoom Revisited* (SF nov), DAW, US, 1978, rp as *Les Dieux de Xuma*, Michel, France, 1980, and as *Juma no kamigami: Barusuma futatabi*, Sogensa, Japan, 1987; *The Fourth Hemisphere* (SF nov), Void Publications, 1980; *The Man Who Loved Morlocks* (SF nov), Hyland House, 1981, rp Australian Large Print, 1989; *Ring of Truth* (F nov), Cory & Collins, 1982, rp DAW, US, 1984; *Warlords of Xuma* (SF nov), DAW, US, 1983 (trans into Japanese); *The Changelings of Chaan* (YA F nov), Hyland House, 1985, rp Hyland House, 1986; *West of the Moon* (YA F nov), Hyland House, 1988.

SHORT STORIES

'Re-deem The Time', *Rooms of Paradise*, Harding, Quartet, 1978, and St Martin's, NY, 1979, and

Penguin 1981, rp in *Best SF of Year 9*, Carr, Ballantine, 1979, and Gollancz, 1980, and *Australian Science Fiction*, Ikin, UQP, 1981 & Academy, US, 1984, and *Science Fiction: The Future*, Allen, Harcourt, NY, 1983, and *Metaworlds*, Collins, Penguin, 1994; 'Creator', *Envisaged Worlds*, Collins, Void Publications, 1978, rp in *World's Best SF 8*, Wollheim, 1979, and as 'Wahr sind die Traeume' in *SF aus Australien*, Collins & Wilfert, Goldmann Verlag, 1982, *Science Fiction: The Future*, Dick Allen, Harcourt, US, 1983, and *Matilda at the Speed of Light*, Broderick, A & R, 1988, and *Mortal Fire*, Dowling & Ikin, Hodder & Stoughton, 1993; 'Who Killed Cock Robin?', *Alien Worlds*, Collins, Void Publications, 1979; 'What Is She?', *Transmutations*, Gerrand, Outback Press, 1979; 'The Last Day of Christmas', *Distant Worlds*, Collins, Cory & Collins, 1981, rp in *The 1982 Annual World's Best SF*, Wollheim & Saha, DAW, NY, 1982, and as 'Die letzten Tage von Weihnachten' in *SF aus Australien*, Collins & Wilfert, Goldmann Verlag, 1982; 'The Pure Light of the Void', *Dreamworks*, King, Norstrilia, 1983; 'Omphalos: A Dialogue', *Frontier Worlds*, Collins, Cory & Collins, 1983, rp *Glass Reptile Breakout*, Ikin, Centre for Studies in Australian Literature, Univ of WA, 1990; 'The Truth About Weena', *Dreaming Down-Under*, Dann/ Webb, HarperCollins, 1998.

LANAGAN, Margo (1960–) was born in Newcastle and is a writer, poet and editor. Her first novel *Wildgame* is about a girl who is pulled into a computer where she becomes a creature in the game. When she finally escapes, the creature comes back to the real world with her. *The Tankerman* tells the story of a street kid who discovers an evil gang polluting Sydney's drains. Lanagan has also written teen romance novels under the pseudonyms Melanie Carter, Mandy McBride and Belinda Hayes.

BOOKS

Wildgame (YA SF nov), Allen & Unwin, 1991; *The Tankerman* (YA SF nov), Allen & Unwin, 1992, rp 1998.

LANCE, James W(aldo) (1926–)

BOOKS

The Golden Trout (jr F nov), Nelson, 1977.

LANSDOWN, Andrew (Trevor) (1954–) is a Baptist pastor who has been a journalist, creative writing and English teacher and prison education officer. *With My Knife* was shortlisted for both the West Australian Young Readers' Book Award and a Children's Book Council of Australia Book of the Year Award. It tells the story of a boy called Colyn who uses his knife to cut his way into the world of Klarin and defeat the evil dragons. In its

sequel, *Dragonfox*, Colyn again faces the dragons, who may have discovered a way into our world.

BOOKS

With My Knife (jr F nov), Omnibus, 1992, rp as *Beyond the Open Door*, US; *Dragonfox* (jr F nov), Scholastic, 1997.

LARKIN, John (1963–) was born in England but grew up in the western suburbs of Sydney. He has written three books for teenagers, two of which are genre-related. *Ghost Byte* is a humorous tale about a haunted computer.

BOOKS

Ghost Byte (YA H & SF nov), Random House, 1994; *Growing Payne* (YA F nov), Random House, 1996.

LAUGHTON, Val

BOOKS

The Silver Man (SF nov), Access Press, Perth, 1984.

LAWRANCE, Peter

BOOKS

The Crow (jr H & F nov), Lothian, 1996.

SHORT STORIES

'All the King's Men', *Dark House*, Crew, Mammoth, 1995.

LeBLOND, Sheila is better known to Australian science fiction magazine readers as Jai Russell. Her story 'Oh, Pandora' came second in the International Women's Day Committee Short Story Competition in 1989.

SHORT STORIES

'Beyond The Dragon' (as Jai Russell), *Omega*, Jan/ Feb 1985; 'How Mr Scree Joined the Network' (as Jai Russell), *Aphelion 2*, Autumn, 1986; 'A Gift from the Old Ones' (as Jai Russell), *Aphelion 4*, Spring 1986; 'Oh, Pandora', *Adelaide Advertiser*, 18 Mar 1989; 'Sharing Space' (as Jai Russell), *Thyme Fiction 2*, 1990; 'Matter of Mind' (as Jai Russell), *Aurealis 1*, 1990; 'At Bright Star's Coming' (as Jai Russell), *Aurealis 4*, 1991; 'Playing Shadows' (as Jai Russell), *Aurealis 5*, 1991.

LEGGAS, Nanice (1950–)

BOOKS

The Willowisps (jr SF nov), Kangaroo Press, 1984.

LESLIE, Richard

BOOKS

The Space Missionary (SF nov), Tewantin, Qld, self-pub., 1995.

LEVENE, Malcolm (1937–) was born in the United Kingdom but came to Australia where he worked as a psychologist with the Commonwealth

Government to investigate the difficulties faced by British migrants. *Carder's Paradise* explores the pros and cons of an automated future world.

BOOKS

Carder's Paradise (SF nov), Hart-Davis, 1968, rp Walker, NY, 1969.

LEVY, Lee-Ann

BOOKS

Danger Zone (jr SF nov), Puffin, 1997.

LINDQUIST, Rowena Cory (1958–) was born in Brisbane and as Rowena Cory became a partner with Paul Collins in his science fiction and fantasy publishing company in the late 1970s. As an artist during this period Lindquist produced several book covers. In 1983 she went into partnership with Chris Johnston and Stephen Campbell in a graphic studio called GASPP. They produced many book covers for major publishers and for illustrated children's books. Lindquist is also a writer of diverse scope and her work extends from erotic short fiction to romance novels. When she married she added her husband's name to her own and all her work now appears under the name Lindquist. Most recently she has written a number of children's short novels, four of which are genre-related. Lindquist lives in Queensland with her husband and six children. [PC]

BOOKS

The Intruder (YA SF & H), Lothian, 1997; *Faceless Fear and Candice* (jr H), Macmillan, 1997; *Fire Snakes* (jr F) Macmillan, 1997.

SHORT STORIES

'Personal Choice', *Lesbian SF*, US mag, 1997; 'The Taste of Power', *Fantastic Worlds*, Collins, Harper-Collins, 1998.

LINDSAY, Joan (A'Beckett) (1896–1984) was born in Melbourne and attended Clyde Girls Grammar School, which she used as the model for the school in her well-known novel *Picnic at Hanging Rock*. She married Sir Daryl Lindsay, the brother of Norman Lindsay. *Picnic at Hanging Rock* tells of a group of schoolgirls who disappear on an excursion and are never found. Rather than trying to explain the disappearance as a normal occurrence, Lindsay's book suggests supernatural reasons and the enigmatic nature of time, and is left open-ended. *Picnic at Hanging Rock* was successfully filmed in 1975. The novel's final chapter, which was cut from the original version, was published after Lindsay's death as *The Secret of Hanging Rock* (1987). The title is a misnomer, however, as it does little to explain the mystery. Lindsay's other adult works are not science fiction-related, but her only children's novel is a work of fantasy. *Syd Sixpence*

recounts the adventures of a sixpenny coin named Syd, which travels from London to Australia and finally arrives on the beach at South Melbourne.

BOOKS

Picnic at Hanging Rock (marginal F nov), Chatto & Windus, Lond, 1968, rp Penguin, 1970, Rigby, 1975, *Hill of Content*, 1978, *Large Print Books*, Schivers, 1983, Viking, 1987, Cornstork, 1992; *Syd Sixpence* (jr F nov), 1982, rp Puffin, 1986.

LINDSAY, Norman (1879–1969) was born in the goldmining town of Creswick near Ballarat. He was a sickly child and consequently amused himself with books. Lindsay left school early and lived a somewhat bohemian lifestyle with his artist brother in Melbourne. At various times Lindsay earned a reputation as a painter, etcher, sculptor, illustrator and for some years he was the primary, if somewhat irreligious, staff cartoonist with the *Sydney Bulletin*. He became a novelist in 1913 and used his books as sounding-boards for his ideas. He is considered to be one of Australia's most important and influential writers. His two children's books, which he illustrated himself, are considered classics, and are included here for that reason even though they are pre-1950 (although both have been reprinted many times since). *The Magic Pudding* is a masterpiece of humour, fantasy and satire and became a much-loved classic during Lindsay's lifetime. *The Flyaway Highway*, while contains many of the elements of *The Magic Pudding*, is more heavy-handed and not as popular with children.

BOOKS

The Magic Pudding (jr F nov), A & R, 1918, rp 1987; *The Flyaway Highway* (jr F nov), 1936, rp Puffin, 1986.

LISSON, Deborah (Anne) (1942–) was born in England and came to Australia in 1962. Lisson works as a feature writer for the *Bunbury Mail* but has also written two fantasy novels for teenagers. *The Devil's Own* is a time-slip novel in which a girl finds herself back in 1629 as one of the survivors of the wrecked ship *Batavia*.

BOOKS

The Devil's Own (YA F nov), Walter McVitty Books, 1990; *The Warrigal* (YA F nov), Walter McVitty Books, 1992.

LIVINGS, Martin J. (1970–) is a Perth writer who was for many years Associate Editor of *Eidolon*, responsible for book reviews.

SHORT STORIES

'Shifter', *Aurealis* 9, Sept 1992; 'Ghost Card', *Eidolon* 10, Oct 1992; 'Living with the Dead', *Eidolon* 16, 1995.

LIVINGSTONE, Ian and Steve Jackson are popular British authors of role playing games who employ numerous ghost writers to maintain their prodigious output. Two Australian writers who have worked under these names are MARTIN ALLEN and ANDREW CHAPMAN.

LLOYD, Julian

BOOKS

Politicana, Newsprint Novels, Sth Yarra, Vic., 1986.

LOGAN, Carolyn F(eriba) (1934–) was born in the United States and has written three fantasy novels for children. *The Power of the Rellard* deals with the familiar fantasy theme of good versus evil, where a child must use a gift to help good triumph over evil. *The Huaco of the Golden God* is a more ambitious work. It is set in Peru (where Logan was a teacher for thirteen years), and tells of a boy who links back through time with the Incas after he finds an old piece of native pottery.

BOOKS

The Power of the Rellard (YA F nov), A & R, 1986, rp A & R, 1988; *The Huaco of the Golden God* (YA F nov), A & R, 1988; *Secrets of the Way* (jr F nov), Fremantle Arts Centre Press, 1994.

LORAN, Martin is a pseudonym used by JOHN BAXTER and RON SMITH.

LORD, Gabrielle (Craig) (1946–) was born in Sydney and attended the University of Sydney. She was a Commonwealth public servant before turning to full-time writing in 1978 when she received a Literature Board grant. Lord has written some six thrillers, which sometimes overlap other genres. *Salt* is a futuristic thriller set in the year 2075, when Sydney is a walled fortress city protected from the surrounding land, which has been ravaged by pollution, nuclear radiation and illicit bacteriological experiments.

BOOKS

Salt (SF nov), McPhee Gribble, 1990.

LOVE, Penelope (1965–) was born in Box Hill, Melbourne, and is the daughter of science fiction writer Rosaleen Love. Penelope Love has written science fiction role-playing and computer games and works as a multimedia scriptwriter. She contributed 'Death in a Gondola' to *Horror on the Orient Express* (Chaosium), winner of the GAMA Award for best role-playing adventure for 1991. Love also co-wrote (with Mark Morrison and Craig Dutubure) the popular 1940s noir detective computer game *The Dame was Loaded* (Beam Software, 1996), winner of the best dramatic production, best game and the Premier's Gold

Award at the 1996 ATOM multimedia awards. Her short story 'Unseen' was listed by Datlow and Windling in the *The Year's Best Fantasy and Horror* recommended reading list. Love has recently completed an epic fantasy trilogy, currently with her agent in the United States.

BOOKS

Castle of Eyes (F nov), Chaosium, San Francisco, 1993.

SHORT STORIES

'Brendan Bailey's Eyes', *Australian Short Stories* 40, 1992; 'Here Be Dragons', *Eidolon* 17/18, 1995; 'Unseen', *Made In Goatswood*, Chaosium, San Francisco, 1995.

LOVE, Rosaleen (Lucille) (1940–) was born in Sydney and grew up in subtropical Queensland. Her father was a veterinarian and her mother wrote novels and short stories under a pseudonym. Love is an academic, critic, science journalist, guest speaker, panellist and writer. Previously she was Senior Lecturer in Philosophy at Swinburne University and she now works in the field of professional writing at the Victoria University of Technology.

Love is a short story writer first and a science fiction writer second. She writes about science from a variety of perspectives, of which science fiction is just one. Her short stories straddle the divide between mainstream writing and science fiction, witnessed by the number of mainstream writing awards she has won from stories later published as science fiction or speculative fiction. Her fiction is closely related to her interest in writing non-fiction articles on aspects of Australian science and society in both an academic and a popular context.

Between 1989 and 1994 Love gave some thirty conference talks and appeared on many panels. Typical talks were: 'The Science Critic', at the conference The Humanities and the University of Technology, at the Footscray Institute of Technology; and, by invitation, 'Scientific Literacy, Miracle or Myth?' at the Science and Society Conference, at the Australian National University. She has also contributed science articles to numerous journals and magazines, for example *Australian Society*, *Arena Magazine* and *Australasian Science*.

One can detect interests here that cross over into her fiction. Love tackles topics and themes such as ecology, women's issues, philosophy, family and animals. But however serious these subjects are, Love often treats them with irony and humour. She is interested in absurdity and the history of 'wrong ideas', and the result is stories that are wry, thoughtful and entertaining. Rosaleen Love's

stories have won the FAW State of Victoria Short Story Award and the City of Springvale Short Story Award. She was also a finalist in both the ABC–Bicentennial Authority Short Story Award and the Age Short Story Competition. [PC]

BOOKS

The Total Devotion Machine (SF coll), Women's Press, UK, 1989; *Evolution Annie and Other Stories* (SF coll), Women's Press, UK, 1993.

SHORT STORIES

'The Laws of Life', *Westerly* 30, 1985, rp in *Coast to Coast*, Goldsworthy, A & R, 1986, and *The Total Devotion Machine*, Women's Press, 1989; 'Trickster', *Overland* 103, 1986, rp in *The Total Devotion Machine*, Women's Press, 1989; 'Alexia and Graham Bell', *Aphelion* 5, Summer 1986/87, rp in *The Total Devotion Machine*, Women's Press, 1989, and in *Women of Wonder: The Contemporary Years*, Sargent, Harcourt Brace, San Diego, 1995; 'Power Play', broadcast in *Writers' Radio*, 5UV, June 1987, pub. in *The Art of the Story*, Arms, Syd, ABC Enterprises, 1989, rp in *Imago* V1/1, 1989, and in *The Total Devotion Machine*, Women's Press, 1989; 'No Resting Place', *Storyteller* 1, 1987, rp in *The Total Devotion Machine*, Women's Press, 1989; 'The Sea-Serpent of Sandy Cape', *Westerly* 32, 1987, rp in *The Total Devotion Machine*, Women's Press, 1989, and *Glass Reptile Breakout*, Ikin, Centre for Studies in Australian Literature, Univ of WA, 1990; 'The Invisible Woman', *Writing Women* 6, 1988, rp in *The Total Devotion Machine*, Women's Press, 1989; 'The Total Devotion Machine', *The Total Devotion Machine*, Women's Press, 1989, rp in *Uneasy Truces*, Lamb, Penguin, 1990, and *Metaworlds: Best Australian Science Fiction*, Collins, Penguin, 1994; 'Bat Mania', *The Total Devotion Machine*, Women's Press, 1989; 'Tanami Drift', *The Total Devotion Machine*, Women's Press, 1989, rp in *Angels of Power and Other Reproductive Creations*, Hawthorne & Klein, Spinifex Press, 1991; 'No Resting Place', 'Dolphins and Deep Thought', 'The Bottomless Pit', 'Where Are They?', 'The Children Don't Leave Home Anymore', 'The Tea Room Tapes', 'If You go Down to the Park Today', 'Tremendous Potential for Tourism': *The Total Devotion Machine*, Women's Press, 1989; 'Hovering Rock', *Aurealis* 2, 1990, rp in *Evolution Annie*, Women's Press, 1993; 'The Heavenly City, Perhaps', *Arena* 92, 1990, rp in *Evolution Annie*, Women's Press, 1993; 'Turtle Soup', *Eidolon* 3, Dec 1990, rp in *Evolution Annie*, Women's Press, 1993; 'Evolution Annie', *Heroines*, Spender, Penguin 1991, rp in *Evolution Annie*, Women's Press, 1993; 'Cosmic Dusting', *Millennium*, Daniel, Penguin 1991, rp in *Evolution Annie*, Women's Press, 1993; 'The Palace of the Soul', *Overland*, Winter 1991, rp in *Evolution Annie*, Women's Press, 1993; 'Strange Things Grow at Chernobyl', *Westerly*, June 1991, rp in *Evolution*

Annie, Women's Press, 1993; 'Blue Venom', *Eidolon* 2, Oct 1991, rp in *Evolution Annie*, Women's Press, 1993, and *Alien Shores*, McNamara & Winch, Aphelion, 1994; 'Holiness', *Intimate Armageddons*, Congreve, Five Islands Press, 1992, rp in *Evolution Annie*, Women's Press, 1993; 'The Daughters of Darius', 'A Pattern to Life': *Evolution Annie*, Women's Press, 1993; 'Starbaby', *Overland* 133, Summer 1993; 'The Know-all', *She's Fantastical*, Sussex & Buckrich, Sybylla Press, 1995; 'Sex and Death', *Eidolon* 17/18, 1995; 'The Reef Builders' (with Terry Bisson, Karen Joy Fowler, Maureen McHugh), *Omni Online Round Robin*, 1997; 'Real Men', 'Two Recipes For Magic Beans': *Dreaming Down-Under*, Dann/Webb, HarperCollins, 1998.

LOWE, Kathryn

BOOKS

The Man With the Diamond Bracelet (F nov), Transworld, 1997.

LUCKETT, Dave (1951–) was born in Sydney but now lives in Perth where he worked for the Commonwealth Employment Service. He has a BA with a history major and has been hooked on science fiction since the age of thirteen. Lockett has published five short novels for children in two years. *The Wizard and Me*, which is his best so far, blends science fiction and fantasy in a short novel where a wizard suddenly arrives in a rough neighbourhood in a high-tech future world.

BOOKS

The Adventures of Addam (jr F nov), Omnibus, 1995; *Night Hunters* (jr SF nov), Omnibus, 1995; *The Best Batsman in the World* (jr F nov), Omnibus, 1996; *The Wizard and Me* (jr SF & F nov), Omnibus, 1996; *The Last Eleven* (jr F nov), Omnibus, 1997; *A Dark Winter* (bk 1, The Tenabran Trilogy, YA F nov), Omnibus, 1998.

SHORT STORIES

'Jupiter Tonnens', *Eidolon* 12, Apr 1993; 'The Patternmaker', *The Patternmaker*, Sussex, Omnibus, 1994; 'Switching Current', *Eidolon* 20, 1996.

LUIGI, Belli was a house pseudonym of Transport Publishing in the 1950s.

LURIE, Morris (1938–) is a well-known Melbourne writer who writes books for children and adults. Much of his work for children is in the form of picture books. It is often animal-related and demonstrates a well-developed sense of humour. A few of his short stories are works of fantasy.

BOOKS

Zeeks Alive! (jr F nov), Longman Rave, 1997.

SHORT STORIES

'Mr Pemberley Checks the Gate', *Dream Time*, Gascoigne, Goodman & Tyrrell, Viking Kestrel, 1989; 'Racing The Moon', *Weird*, Matthews, Omnibus/Penguin, 1990, rp Omnibus, 1992.

LUCASHENKO, Melissa (1967–)

BOOKS

Not Jumping (YA F nov), UQP, 1998.

LYALL, D. K.

BOOKS

The Empathy Experiment (with David Foster, SF nov), Wild & Woolley, Syd, 1977.

LYONS, Peter L(aurence)

BOOKS

The China Tape (marginal SF nov), Horwitz, 1981.

SHORT STORIES

'The Complete Detective', *Crux* 4, 1980.

M

MacAULAY, Ken

BOOKS

The Nuclear Nazis (SF nov), Scripts, Melb, 1968.

McCARTHY, Maureen (1953–)

BOOKS

The Falling Star (jr SF nov), Puffin, 1993.

MacDONALD, Beverley (1953–), a school-teacher's daughter, left a small country-town childhood for inner Melbourne. Her novel *The Madigal* reflects her early interest in mythology and SF, and more recently cosmology and quantum physics. She is currently writing fiction and non-fiction for young adults. [MC]

BOOKS

The Madigal (F nov), Pan Macmillan, 1995.

SHORT STORIES

'Princess Melodia and the White Catherine', *Dream Weavers*, Collins, Penguin, 1996, rp *The Year's Best Australian Science Fiction and Fantasy: Vol. 1*, Strahan & Byrne, HarperCollins, 1997.

MACDONALD, Caroline (1948–1997) was born in Stratford, near Mount Taranaki in New Zealand. A writer of children's fantasy and science fiction, Macdonald worked at a variety of jobs, including editing and accounting, before she began writing in 1982. Since then she lived mainly in Australia. She wrote full-time and was one of Australia's most exciting writers for young people. Her novels have achieved critical, popular and international success and reflect her ability to probe beyond the obvious to the unconscious emotions that drive her characters.

Macdonald's first novel, *Elephant Rock*, about death, achieved instant popularity. Her science

fiction novel *Visitors*, which features communication with extraterrestrial life, won the 1985 New Zealand Children's Book of the Year Award. Her post-ecological disaster novel *The Lake at the End of the World* received accolades world-wide and won numerous awards including being named an Honour Book in the Children's Book Council of Australia Book of the Year Awards and winning the Alan Marshall Prize for Children's Literature (Victorian Premier's Literary Awards). As a writer, Macdonald tried to show in her novels and stories 'a world exactly like our own but where anything can happen' and it was her remarkable ability to do this that has made her books so compulsively readable. [MC]

BOOKS

Elephant Rock (YA F nov), Hodder & Stoughton, Auckland, 1983, and Nelson, 1983, 1985, 1987; *The Visitors* (jr SF nov), Nelson, 1984, rp Puffin, 1990, 1997; *Earthgames: A Writer's Collection* (jr SF coll), Rigby Education, 1988; *The Lake at the End of the World* (YA SF nov), Viking Kestrel, 1988, rp Puffin, 1990; *The Eye Witness* (YA F nov), Hodder & Stoughton, 1991; *Hostilities* (YA F & H coll), Omnibus, 1991; *Through the Witch's Window* (jr F nov), Puffin, 1997.

SHORT STORIES

'The Message in the Dust', *Earthgames: A Writer's Collection*, Rigby Education, 1988, rp in *Hostilities*, Omnibus, 1991; 'I Saw My Name in a Book', *Into the Future*, Gascoigne, Goodman & Tyrrell, Viking, 1991, rp in *Hostilities*, Omnibus, 1991; 'The Thief in the Rocks', 'Dandelion Creek', 'The Greenhouse', 'The Dam', 'At the Old Roxy', 'Hostilities', 'Lies': *Hostilities*, Omnibus, 1991; 'There was No Good Reason', *Hair-Raising*, Matthews, Omnibus, 1992.

McDONALD, LeonBOOKS

Invasion of the Star System NGC 358 (with Yomanaa Khieowong, jr F nov), McDonald & Khieowong, Bangkok, 1991.

MacDONNELL, J(ames) E(dmond) (1917–) was born in Mackay, Queensland, and enlisted in the navy as soon as he left school. He served as a gunner in World War II but left the navy after fourteen years' service and worked at the *Bulletin* as a journalist. MacDonnell joined the Horwitz publishing house in 1968 as a house writer, where he used the house name James Dark (as did JAMES WORKMAN) and is reported to have written an average of twelve novels a year. He is most widely recognised for his naval novels but has also written a number of near-future Mark Hood spy books, which often include science fiction elements.

BOOKS

In the Mark Hood series: *Operation Miss Sat* (SF nov), Horwitz, Syd, 1966, rp Horwitz, Syd, 1987; *Black Napoleon* (SF nov), Horwitz, Syd, 1967; *Caribbean Striker* (SF nov), Horwitz, Syd, 1967; *The Sword of Genghis Khan* (SF nov), Horwitz, Syd, 1967; *Operation Octopus* (as James Dark, SF nov), Signet, NY, 1968, rp Horwitz, Syd, 1970; *Spying Blind* (SF nov), Horwitz, Syd, 1968; *The Invisibles* (as James Dark, SF nov), Signet, NY, 1969, rp Horwitz, Syd, 1970, 1988; *Operation Ice Cap* (SF nov), Horwitz, Syd, 1970.

MacINTYRE, F(eargus) Gwynplaine (1947?–) was born in Scotland circa 1947 and raised in several foster homes; his precise birthdate has not been established. He spent his formative years in the Northern Territory and Queensland. Although his writing is influenced by his Australian experiences, his work rarely features an explicitly Australian setting. Two notable exceptions are his science fiction stories, 'Martian Walkabout' and 'Death in the Dawntime'. 'Martian Walkabout' begins at Ayers Rock (now Uluru) and ends on Mars, and examines the manhood rituals of the Mutitjulu people of the Northern Territory. 'Death in the Dawntime' takes place among the Wuradjeri people of New South Wales in 35 000 BC; this story deals with their discovery of fire, the invention of the woomera and the development of their language.

From 1961 until 1963 MacIntyre worked as a freelance novelist for the British genre publisher, Badger Books. His work comprised at least three complete novels, two novels written from outlines supplied by the publisher, five completions of other authors' incomplete manuscripts and one rewrite

of another author's work. All Badger novels were published under titles and pseudonyms supplied by the publisher, and even the author is not sure which Badger novels contain his work.

In the late 1960s MacIntyre was employed on the technical crew of two science fiction television productions of the Grade Organisation: *The Champions* and *The Prisoner*.

MacIntyre's science fiction and horror novel, *The Woman Between the Worlds*, received rave reviews on Harlan Ellison's cable-television programme 'Sci-Fi Buzz' and was listed as a bestseller by the American science fiction magazine *Locus*. Set in Victorian London, the book features a cast of historical personages including Arthur Conan Doyle, Arthur Machen, George Bernard Shaw, W. B. Yeats and Aleister Crowley.

MacIntyre maintains residences in New York City and near Pentraeth, Wales, and occasionally returns to Australia. He is currently working on a fantasy novel set in Aboriginal Australia. [PC]

BOOKS

Pinball (with Jerzy Kosinski, not credited, SF nov), Bantam Doubleday Dell, US, 1982; *The DNA Disaster* (as Victor Appleton, SF nov, 4th in Tom Swift ser), Simon & Schuster, US, 1991; *The Woman Between the Worlds* (SF nov), Bantam Doubleday Dell, US, 1994.

SHORT STORIES

'Darwin and Flanagan, Limited', *Raven*, Winter 1978; 'Green Grow the Russians, Oh!', *Raven*, Summer 1979; 'Flanagan's Atomic Dustbin', *Raven*, Fall 1979; 'For Cheddar or Worse', *Asimov's*, Jan 1980; 'Martian Walkabout', *Asimov's*, Mar 1980, rp in *Best Science Fiction of the Year 10*, Carr, Simon & Schuster, 1981; 'Isle be Seeing You', *Asimov's*, Apr 1982; 'The Wizard-Masters of Peng-Shi Angle' (with Frederick Pohl), *Pohlstars*, Del Rey, 1983; 'The Prisoner of Gravity', *Tomorrow's Voices*, McCarthy, Dial Press, 1984; 'The Man Who Split in Twain', *Amazing*, May 1986; 'The Ones Who Turn Invisible', *Weird Tales*, Winter 1988/89, rp *Great Tales of Madness and the Macabre*, Ardai, Galahad Books, 1990; 'OOPS!', *Analog*, Mar 1991, rp in *1991 Rhysling Awards Anthology*, Science Fiction Poetry Association, 1991; 'The Minds Who Jumped', *Absolute Magnitude*, Spring 1995, rp in *Absolute Magnitude*, Lapine & Pagel, Tor, 1997; 'Death in the Dawntime', *The Mammoth Book of Historical Detectives*, Ashley, Robinson Publishing, 1995; 'Reliquary', *The Chronicles of the Holy Grail*, Ashley, Robinson Publishing, 1996; 'Teeny-Tiny Techno-Tactics', *Analog*, Mar 1997; 'Mother-Of-All', *The Mammoth Book of Fairy Tales*, Ashley, Robinson Publishing, 1997; 'The Enigma of the Warwickshire Vortex', *New Sherlock Holmes Adven-*

tures, Ashley, Robinson Publishing, 1997; 'Murder As You Like It', *Shakespearean Whodunnits*, Ashley, Robinson Publishing, 1997; 'The Unpleasantness of the Baloney Club', *The Mammoth Book of Comic Fantasy Stories*, Ashley, Robinson Publishing, 1998; 'The Road Between', *The Mammoth Book of Ghost Stories*, Ashley, Robinson Publishing, 1998.

POETRY

'That Settles That', *Asimov's*, July 1980; 'The Centaur', *Asimov's*, Nov 1980, rp in *1981 Rhysling Awards Anthology*, 1981; 'The Chinese Dragons', *Asimov's*, Jan 1981; 'The Bug-Eyed Monster', *Asimov's*, Feb 1981, rp in *Asimov's Aliens and Outworlders*, Asimov, Dial Press, 1983; 'The Unicorn', *Asimov's*, Apr 1981; 'The Beast in the Loch', *Asimov's*, May 1981; 'The Yeti', *Asimov's*, June 1981, rp in *Asimov's Anthology 5*, Asimov, Dial Press, 1981; 'Coming Soon to a Planet Near You', *Asimov's*, July 1981; 'The Gremlin and the Glitch', 'The Genie in the Lamp': *Asimov's*, Aug 1981; 'The Clone', *Asimov's*, Sept 1981; 'The Missing Link', *Asimov's*, Oct 1981; 'The Martian', *Asimov's*, Nov 1981; 'The Thing in the Jar', *Asimov's*, Dec 1981; 'The Hollow Earthers', *Asimov's*, Feb 1982; 'The Doppelganger', *Asimov's*, June 1982; 'The Invisible Man', *Asimov's*, Feb 1983; 'The Troll', *Amazing*, Mar 1983; 'The Bump in the Night', *Amazing*, July 1983; 'The Time Traveller', *Asimov's*, Sept 1983; 'The Heisenberg', *Amazing*, Mar 1984; 'The Vanishing Man', *Amazing*, May 1984; 'The Elf', *Amazing*, July 1984; 'The Fawn', *Amazing*, Mar 1985, rp in *Literary Review*, Jan 1996; 'The Ogre', *Amazing*, Mar 1985; 'The Empath', 'The Little Green Men': *Amazing*, Nov 1985; 'The Long-Lost First Draught of Edgar Allan Poe's "The Raven"', *Amazing*, Jan 1986; 'Donovan's Mikado: or I've Got a Little Lust', *Amazing*, July 1986; 'The Kraken', *Amazing*, Sept 1986; 'The Bandersnatch', *Amazing*, Nov 1987; 'The Bigfoot', *Weird Tales*, Spring 1988; 'The Ghoul', *Weird Tales*, Summer 1988; 'Armageddon Out of Here', *Weird Tales*, Winter 1988/89; 'The Nightmare', *Weird Tales*, Fall 1989; 'The Pookah', *Weird Tales*, Summer 1990, rp in *1992 Rhysling Awards Anthology*; 'The Blob', *Weird Tales*, Summer 1991; 'Ruddy', *Literary Review*, Mar 1992; 'Immortality', *Literary Review*, Dec 1992; 'The Other', 'The Vampire': *Worlds of Fantasy & Horror*, Summer 1994; 'Styx and Stones', *Worlds of Fantasy & Horror*, Winter 1996/97; 'I Saw You', *Literary Review*, Feb 1997; 'Aqua Viva', *Literary Review*, Sept 1997.

McKAY, Amanda

BOOKS

Sally Marshall's Not an Alien (jr SF nov), UQP, 1994.

McKAY, Kevin

SHORT STORIES

'Pie Row Joe', *Rooms of Paradise*, Harding, Quartet, 1978, and St Martin's, NY, 1979, and Penguin 1981, rp in *Fantasy Annual III*, Carr (ed), Berkley, US; 'Paddy Four Finger', *Transmutations*, Gerrard, Outback Press, 1979; 'Life In Solitude', *Dreamworks*, King, Norstrilia, 1983.

McKENZIE, Keira (1957–) is a writer and illustrator, and was an editor of *Eidolon* 1990–92.

EDITOR

Eidolon (SF & F mag), 1990–92, issues 2–4.

SHORT STORIES

'Feathered Dancer', *Eidolon* 1, May 1990; 'Blind Seeking the Blind', *Eidolon* 17/18, 1995, rp in *Bonescribes*, Congreve & Hood, MirrorDanse, 1996.

MACLEOD, Doug (1959–) began his literary career at twelve with a monthly column for the Melbourne *Age* newspaper. He is also an artist and performer, and was a member of a touring clown troupe. He was also one of the editors of the Penguin children's magazine *Puffinalia*. *Tales of Tuttle* recounts the adventures of Professor Tuttle, a genius inventor whose inventions seem to have a way of backfiring. Most recently Macleod has been writing television comedy for shows such as 'Comedy Company', 'Col'n Carpenter' and 'Fast Forward'.

BOOKS

Tales of Tuttle (jr SF coll), Puffin, 1980.

SHORT STORIES

'The Riddle Robots', 'The Bionic Teeth', 'The Parcel-wrapping Machine', 'The Incredible Shrinking Goat', 'The Great Bagpipe Plague', 'One Hundred McTavishes', 'The Tuttle Film Company', 'The Art Lover', 'The Count': *Tales of Tuttle*, Puffin, 1980.

MACMILLAN, Bradley is a pseudonym used by SEAN WILLIAMS.

McMULLEN, Sean (1948–) was born in Sale, Victoria, and grew up in Melbourne. He has degrees from the University of Melbourne (1974, 1984), where he studied physics, mathematics, computer science, English literature and history. He is now a senior systems analyst but has also been a professional musician, singing in the State Opera and as a lead singer in rock and folk bands. He has practised karate since 1981 and is a black belt instructor. In spite of these activities he has managed to become a leading Australian science fiction and fantasy writer and has won the Ditmar Award three times. He is married with one daughter.

McMullen's short stories have been published in Australian and overseas magazines and anthologies. One of his early successes was 'The Colours of the Masters', which appeared in *Fantasy and Science Fiction* in 1988. In this innovative story a computer is used to translate the playing of great musicians of the nineteenth century from some unplayable original clockwork recordings into digital sound. Soon Chopin is heard playing Chopin, and a 'new', though long-dead, virtuoso pianist is discovered.

In the early 1990s McMullen compiled a private bibliography of Australian science fiction and used this work to write a series of articles for which he won three William Atheling Jr awards for science fiction criticism. Some of his articles also offer practical advice on getting science fiction published.

Fantasy, satire, romance and adventure infuse McMullen's technically advanced and inventive science fiction. He lists Walter M. Miller's *A Canticle for Leibowitz* (1960) as his favourite science fiction novel. In his own Greatwinter series—of which *Voices in the Light* (1994) and *Mirrorsun Rising* (1995) have been published so far—he deals, like Miller, with a reduced post-nuclear world and the changes that take place over more than one generation. This world is run by armed librarians, and features human-powered computers, wind-powered trains and an Internet based on signal towers. Described by one reviewer as 'medieval cyberpunk', this series contains some of the most original technical and social science fiction to be written with an Australian setting.

His new novel, *The Centurion's Empire* features a time machine from the Roman Empire and chronicles its passengers' visits to the 9th, 14th and 21st centuries. Stories associated with the Greatwinter novels and *The Centurion's Empire* also appear in his collection *Call to the Edge*. McMullen and Paul Collins have jointly used the pseudonym Roger Wilcox. [MT]

BOOKS

Call to the Edge (SF coll), Aphelion Publications, 1992; *Voices in the Light* (SF nov), Aphelion Publications, 1994; *Mirrorsun Rising* (SF nov), Aphelion Publications, 1995; *The Centurion's Empire* (SF nov), Tor Books, 1998.

SHORT STORIES

'Time! Sang Fate' (with Paul Collins), *Aphelion* 2, 1986, rp as 'At the Focus', *Eidolon* 3, Spring 1990; 'The Pharaoh's Airship', *Omega*, July/Aug 1986; 'The Deciad', *Omega*, Nov/Dec 1986, rp in *Call to the Edge*, 1992; 'The Colours of the Masters', *F&SF*, Mar 1988, rp in *Glass Reptile Breakout*, Ikin, Centre for Studies in Australian Literature, Univ of WA,

1990, and *Call to the Edge*, Aphelion, 1992, and *Mortal Fire*, Dowling & Ikin, Hodder & Stoughton, 1993; 'While the Gate is Open', *F&SF*, Feb 1990, rp in *Call to the Edge*, Aphelion, 1992; 'A Rich Fantasy Life', *Inter Alia*, Macphail, Curtin, 1990; 'The Vampire Hormones' (as Roger Wilcox with Paul Collins), *Interstater*, Jan/Feb 1991; 'Up On Downtime' (as Roger Wilcox with Paul Collins, non-SF), *Interstater*, Mar/Apr 1991; 'Rigged To Please' (with Paul Collins as Roger Wilcox), *Interstater* 12, July 1991; 'Alone in His Chariot', *Eidolon* 4, Mar 1991, rp in *Call to the Edge*, Aphelion, 1992; 'The Dominant Style', *Aurealis* 4, July 1991, rp in *Call to the Edge*, Aphelion, 1992; 'An Empty Wheelhouse', *Analog*, Jan 1992, rp in *Metaworlds*, Collins, Penguin, 1994; 'Souls in the Great Machine', *Universe* 2, Silverberg & Haber, 1992; 'The Eyes of the Green Lancer', 'Destroyer of Illusions', 'Pax Romana', 'The Devils of Langenhagen': *Call to the Edge*, Aphelion, 1992; 'The Glasken Chronicles', *Eidolon* 8, Apr 1992; 'Pacing The Nightmare', *Interzone* 59, May 1992; 'The Porphyric Plague', *Intimate Armageddons*, Congreve, Five Islands Press, 1992; 'A Greater Vision', *Analog*, Oct 1992; 'The Way to Greece', *Eidolon* 13, Aug 1993; 'Charon's Anchor', *Aurealis* 12, Dec 1993; 'The Blondfire Genome', *The Lottery*, Sussex, Omnibus, 1994; 'Cybercide' (with Paul Collins as Roger Wilcox), *The Government in Exile*, Collins, Sumeria Press, 1994, rp in *REVELATION* 11, 1995; 'The Miocene Arrow', *Alien Shores*, McNamara & Winch, Aphelion, 1994; 'Lucky Jonglar', 'The Weakest Link' (with Paul Collins as Roger Wilcox): *Dream Weavers*, Collins, Penguin 1996; 'Decoy' (as Roger Wilcox with Paul Collins), *Futurist*, Aug 1996; 'Slow Famine', *Interzone* 107, 1996; 'Chronicler', *Fantastic Worlds*, Collins, Harper-Collins, 1998; 'Queen of Soulmates', *Dreaming Down-Under*, Dann/Webb, HarperCollins, 1998.

McNAMARA, Peter (1947–) is an Adelaide editor and writer. He spent his primary school years in country areas such as Meribah and the Murray Mallee before attending Gawler and Elizabeth high schools. McNamara then spent a year at Adelaide University and Adelaide Teachers College before he went into surveying to earn a living while he completed a Survey Technicians Certificate at the South Australia Institute of Technology (now the University of South Australia). He is a member of the Mining and Engineering Institute of Surveyors (Australia) and has run his own engineering survey business for eighteen years.

With the aid of his wife, Mariann, McNamara launched *Aphelion* magazine in 1986 and was pub-

lisher and editor for all five issues until its demise in 1987. During its life *Aphelion* published twenty-seven short stories and one serialised novel. McNamara found stories from good authors—two stories won Ditmar Awards and a number were reprinted elsewhere—but ultimately he determined that book publishing was more viable than magazine publishing. In 1990 Aphelion Publications launched its first book. Aphelion published thirteen science fiction paperbacks by writers such as Damien Broderick, Shane Dix, Terry Dowling, Sean McMullen and Sean Williams, as well as the landmark science fiction anthology *Alien Shores*, which McNamara edited with Margaret Winch. As an editor and publisher McNamara has been responsible for bringing significant new writers to the reading public and providing emerging writers with their first book publication.

He has written a number of science fiction short stories for amateur publication and is credited with 'Oasis', the novel by Patrick Urth, serialised in *Aphelion*. McNamara has also served two years on the Board of The South Australian Writers' Centre (Inc), both as Treasurer and Chair. He has been a radio presenter for five years on 5EBI FM's 'Science Fiction Review', reviewing books, film and television, offering his opinion on the genre in general, and interviewing various writers, editors and publishers. [SP]

EDITOR

Aphelion (SF mag), issues 1–5, 1986–87; *Thyme Fiction Supplement* (SF & F insert), 1988–89; *Alien Shores* (with Margaret Winch, SF anth), Aphelion Publications, 1994.

SHORT STORIES

'Oasis' (as Patrick Urth, serialised SF nov), *Aphelion* 1–4, 1986.

McROBBIE, David (Hewitt) (1934–) was born in Scotland but now lives in Brisbane. Initially McRobbie wrote for radio before turning to books. His first book, *Flying With Granny*, is a collection of humorous stories with a touch of magic for young readers. Later McRobbie turned to science fiction adventure, writing three novels, *The Fourth Caution*, its sequel *Timelock*, and *Outworld*. Two subsequent books, *This Book is Haunted* and *Haunted Too*, are collections of ghost stories inspired by his childhood memories of spooky tales told around the fireplace on cold winter nights. McRobbie's dark fantasy novel, *Mandragora*, is perhaps his finest work and was shortlisted for the 1992 Children's Book Council of Australia Book of the Year Award for older readers. The novel is based on the historical wreck of the *Loch Ard* off the Victorian coast, from which the only survivors were a young couple, a sailor

and a passenger. McRobbie's book tells of an artefact that the couple had left behind in a cave; it is found a hundred years later by another young couple, who unwittingly release an evil from the past. McRobbie is also the author of the popular non-science fiction Wayne series of humorous books. [SP]

BOOKS

Flying with Granny and Other Stories (jr F coll), Heinemann, 1989; *The Fourth Caution* (YA SF nov), Longman Cheshire, 1991; *Mandragora* (YA F & H nov), Mammoth, 1991; *Timelock* (jr SF nov), Longman Cheshire, 1993; *This Book is Haunted* (YA F & H coll), Mammoth, 1993; *Outworld* (jr SF nov), Longman Cheshire, 1994; *Haunted Too* (YA F & H coll), Mammoth, 1995.

SHORT STORIES

'Pennies in the Well', 'Assignment', 'Big Brother', 'Conversation', 'Bodysearch', 'Friends', 'Badges', 'Meeting Guy', 'The Beethoven Tapes' (pts 1–4), 'Train', 'Unaccompanied Minor': *This Book is Haunted*, Mammoth, 1993; 'Album', 'Elder Wood', '1912', 'Talk About Funny', 'Harvest', 'A Little Learning', 'Out', 'The House', 'Ship in a Bottle', 'Tom Red', 'Wimp Out', 'Performance': *Haunted Too*, Mammoth, 1995.

McSKIMMING, Geoffrey (1962–), writer and actor, was born in Sydney. He is best known for his humorous novels about the famous archaeologist and little known poet Cairo Jim and his hieroglyph-reading macaw Doris. The Cairo Jim books are full of adventure, history and fun, and one has strong fantasy elements. It tells the story of an ancient vase stolen from a Greek museum. Cairo Jim is enlisted to track down the thief before the dark and mysterious force contained in the vase is unleashed upon the unsuspecting world.

BOOKS

Cairo Jim and the Alabastron of Forgotten Gods (YA F nov), Hodder Headline, 1996.

McQUEEN, James

BOOKS

Night of the Crocodile (jr H & F nov), Longman, 1995.

McTRUSTRY, Chris (1960–) was born in Wellington, New South Wales. He has written several non-genre titles, and a marginal science fiction book, *Axeman!*. Fifteen-year-old Brad Radley's dreams come true when rock 'n' roll legend Davey Hathaway invites him to play guitar in his comeback concert. [PC]

BOOKS

Axeman! (jr marginal SF nov), Addison Wesley Longman, 1997; *Frankenkid* (jr H nov), Harper-Collins, 1997.

MADDERN, Philippa C. (1952–) was born in Albury, New South Wales, and spent her childhood in a number of Victorian country towns. Maddern attended the writers' workshop held in Melbourne in conjunction with the 33rd World Science Fiction Convention (1975) and since then she has slowly produced a body of well-regarded short stories. Maddern lectures in medieval and women's history at the University of Western Australia and is married to fellow writer Edward Mundie, whom she met at the 1975 writers' workshop.

SHORT STORIES

'Broken Pit', 'The Ins and Outs of the Hadhya City State', (Untitled): *The Altered I*, Harding, Norstrilia, 1976, rp Berkley Windhover, NY, 1978; 'Silence', 'Wherever You Are': *The View From the Edge*, Turner, Norstrilia, 1977; 'Ignorant of Magic', *The View From the Edge*, Turner, 1977, rp in *Rooms of Paradise*, Harding, Quartet, 1978, and St Martin's, NY, 1979, and Penguin 1981, and *Omega*, Mar/Apr 1982; 'They Made Us Not To Be And They Are Not', *Orbit 20*, Knight, US, 1978; 'Inhabiting the Interspaces', *Transmutations*, Gerrand, Outback Press, 1979, rp in *Omega*, May/June 1981; 'Pastseer', *Interfaces*, Le Guin & Kidd, 1980; *Australian Science Fiction*, Ikin, UQP, 1981 & Academy, US, 1984, and *Mortal Fire*, Dowling, 1993; 'Confusion Day', *Urban Fantasies*, King & Blackford, Ebony, 1985, rp in *Glass Reptile Breakout*, Ikin, Centre for Studies in Australian Literature, Univ of WA, 1990; 'Things Fall Apart', *Matilda at the Speed of Light*, Broderick, A & R, 1988; 'The Subconscious Computer', *Eidolon 2*, Aug 1990; 'Not With Love', *She's Fantastical*, Sussex & Buckrich, Sybylla Press, 1995.

MAGAZINES

Australian science fiction and fantasy had its beginnings in mainstream magazines and newspapers in the nineteenth century. Although later authors were selling stories to American and British science fiction magazines throughout the 1920s, 1930s and 1940s, it was not until March 1950 that the first Australian science fiction magazine reached the newsstands. While enthusiasts had always been present in Australia, the local publishing industry had avoided science fiction and fantasy until World War II arrived with its secret weapons and high-tech menace. Locally written pulp-style stand-alone novels and novellas were published all through the 1940s and sold well: legislation restricting imports had been imposed in 1940 in response to the war, thus making locally written science fiction and fantasy the only kind available.

Transport Publishing began the Scientific Thriller Series in the late 1940s: they featured a synthesis of crime and science fiction written by

house authors such as Gordon Clive Bleeck and Alan Yates using shared pseudonyms. In March 1950 *Thrills Incorporated* was launched by Transport Publishing as a purely science fiction venture. Once again house authors were used writing under such pseudonyms as Ace Carter and Belli Luigi. Superficially it was a throwback to the American pulps of the 1930s, presenting space opera with lurid covers, hysterical blurbs, cartoons, advertisements for sex manuals and even an occasional science fact article. The covers were run off in batches, so the authors had to write feature stories to match.

The publishers knew so little about science fiction that one house author, Durham Keith Garton, was able to submit retitled works by such authors as Ray Bradbury and Clifford Simak as his own. When local fans protested he was replaced by Alan Yates (best known as Carter Brown) whose stories were at least original. Australia's first female author of hard science fiction and space opera, Norma Hemming, wrote several stories to the criteria demanded by *Thrills*, and was the only contributor who had much scientific integrity. Artist Stanley Pitt created several covers for *Thrills*, and these were the best to be featured on the magazine. Pitt remained unsurpassed in Australian science fiction art until the early 1970s. After twenty-three issues, *Thrills* transmuted into *Action Monthly*, a more general magazine of adventure, crime and science fiction that ran at least a dozen issues. Although *Thrills* appears little better than farce in hindsight, it did help launch a few careers, and many older fans remember reading it.

Because import restrictions were not fully lifted until 1958, only a little science fiction from the United States and Britain was trickling into Australia via legislative loopholes. Thus the market for local reprints of overseas magazines was very strong (not surprisingly, given what local authors were publishing in *Thrills*) and reprint magazines began to flourish. Frew Publications of Sydney ran *Popular Science Fiction* and *Future Science Fiction* from 1953 until 1955, and local fans such as Graham Stone provided the publishers with advice on content and quality. Local stories began to appear beside overseas works, including Norma Hemming's 'Symbiosis' and 'As We Were' and Frank Bryning's 'Pass The Oxygen'. Bryning's was the first Australian science fiction story to be published overseas and then reprinted locally. Frew's United States agent also sent over some works by American beginners, and as a result several had their only appearances in print in an Australian magazine. When these two magazines ceased publication Atlas Publications in Melbourne launched *Science Fiction Monthly*, which published eighteen issues of overseas reprints (including three by A. Bertram

Chandler) and one original story by a local, 'Ancestral Home' by Wynne Whiteford.

There were about a dozen such reprint publications, including *Satellite Science Fiction*, *American Science Fiction* and *Fantasy Fiction*, and even Australian issues of *Astounding*, *The Magazine of Fantasy and Science Fiction* and *Amazing*. The problem underlying all this activity was that the local publishers knew very little about the genre and although their publications made some money they could not develop them into anything better. When the import restrictions were finally lifted the local market collapsed, and seventeen years would pass before another locally published magazine appeared. Between 1958 and 1975, however, there was one unusual experiment.

Vision of Tomorrow was financed by the Sydney businessman Ronald E. Graham, but was edited and published in Britain. During its short life of a dozen monthly issues, *Vision* helped the British artist Eddie Jones become established, published the first story by Stanislaw Lem in a Western country, and won the 1970 Ditmar Award for best international science fiction publication. *Vision* stories 'Dancing Gerontius' by Lee Harding (December 1969) and 'The Bitter Pill' by A. Bertram Chandler (June 1970) both won Ditmar awards for fiction, and 'Anchor Man' by Jack Wodhams (August 1969) won *Vision's* first readers' poll. Stanley Pitt contributed two covers and one internal colour illustration, and these are among his best works.

Originally editorial policy was that *Vision* would reserve forty per cent of its fiction space for Australian works. The editor Phil Harbottle did not get enough Australian works of a sufficient standard to fill the quota, yet Australian authors accused the editor of favouring British authors. Some Australian works were published under pseudonyms, presumably to give the impression of a greater number of authors. This indicates that while the quota for Australians was forty per cent, the proportion of British authors was far higher than sixty per cent. All the foregoing, combined with severe distribution problems, led to the magazine's demise after one year; yet it demonstrated what Australians could achieve if given a chance.

During the long period when there were no locally produced magazines, Australian authors had one overwhelming advantage. The flood of imported magazines that had killed the republishing industry of the 1950s had exposed local authors to leading-edge science fiction and fantasy from overseas. The quality of local work improved beyond recognition, and Australians began to compete confidently in British and American

markets. In the early 1960s local authors were topping overseas magazines' readers' polls in Britain's *New Worlds* for a time their stories even outnumbered those from the United States. This continued into the mid-1970s, when Paul Collins launched *Void* magazine.

In 1974 Paul Collins decided to publish a magazine, and in early August 1975 the first issue of *Void* came out, just before Australia's first World Science Fiction Convention. Collins had been unaware of the convention until close to publication, and the only reference to it was on the cover and in an advertisement for Melbourne's new genre bookshop, Space Age Books. Of the eleven stories, nine were by United States authors and two were by local authors. By the fifth and last issue of *Void* in March 1977, the proportion of original and reprinted Australian works had grown and fewer works by United States authors were being included. Australians A. Bertram Chandler, Jack Wodhams, Frank Bryning and Wynne Whiteford were contributors: the last three authors had actually ceased writing until *Void* came along. Four other local authors were published for the first time in *Void*, and Chandler's story 'Kelly Country' (*Void* 3, May 1976) was the basis of his novel of the same name. *Void* did not cease publication after the fifth issue but in 1978 was transformed into the *Worlds* anthology series culminating in *Fantastic Worlds* in 1998.

Void was the first of Australia's semi-professional science fiction magazines and Australian fans were soon to follow its example. *Boggle* ran three issues in 1977, paid roughly the cost of copying and postage, and was meant to be a showcase for beginners. *Nexus* ran only a single issue in 1980, even though it was well presented and promising. *Futuristic Tales* ran five issues from 1980 to 1981 (the final issue was published as *Australian Futuristic Science*) and, although a little cluttered in layout, it was a good forum for aspiring writers. *Crux* also ran five issues from 1979 to 1982, with a sixth trailing behind in 1985. *The Cygnus Chronicler* started as a fanzine in 1977 but soon grew to a well-presented, professional-looking semi-prozine. It featured work by Collins, Chandler, Wodhams and others, and had some effective artwork, including that of Michael Dutkiewicz. *Far Out* and *Starkindler* also made brief appearances. All these magazines had distribution problems and ceased when the editors lost enthusiasm, yet they at least provided venues for local beginners to practise.

In 1981 *Omega Science Digest*, the first fully professional magazine since the 1950s, was launched. In format it was similar to *Omni*, being a sleek, glossy popular-science magazine that reserved two

spaces per issue for original science fiction by Australian authors. The editor, Philip Gore, paid better rates than most overseas magazines, commissioned full-page colour illustrations and ran review columns for science fiction in later issues. *Omega* had a circulation of about 40 000 and made a good profit until upheavals in the publishing industry forced it to close in 1987.

Omega republished many quality stories, and its original science fiction reached overseas recommended reading lists, won two Ditmar awards, and nine of its sixty-five original stories were reprinted. Moreover the Science Fiction Writers of America (SFWA) declared that *Omega* was a fully professional magazine; this meant that *Omega* stories could count towards an author's full professional membership in the SFWA. *Omega* was the first and only Australian magazine to get this status. Just before its demise, *Omega* conducted a poll for its best-ever stories and illustrations. Two stories by Terry Dowling and one by Sean McMullen (who had both made their first sales to *Omega*) tied for best science fiction, while Mark McLeod's illustrations polled first and third, with one by Nick Stathopoulos second. In terms of payment, illustration, presentation and circulation *Omega* has never been bettered in Australia. Some of the magazines that followed built on the example of *Omega* and set new standards in other areas.

Aphelion was produced in 1986 and 1987, ran five issues and published twenty-seven short works and one serialised novel. The format was similar to early issues of *Interzone*, and the quality improved dramatically as the editor, Peter McNamara of Adelaide, gained experience. Its stories won two Ditmar awards, one story reached two overseas recommended reading lists, another was reprinted in the 1988 *Year's Best Horror* (DAW, US) anthology, and another six have been reprinted elsewhere. *Aphelion* had a success rate comparable to that of *Omega*, yet with only half as many stories. McNamara went to some trouble to solicit stories from good authors and to work with others to improve their stories. While they lasted, *Omega* and *Aphelion* were excellent as forums in which beginners could compete against established authors.

There was a lull in magazine publication during the late 1980s, but in 1990 *Aurealis: The Australian Magazine of Fantasy and Science Fiction* and *Eidolon: The Journal of Australian Science Fiction and Fantasy* were launched. These magazines were to break *Omega*'s records for longevity and number of stories published, as well as setting new benchmarks in literary standards. They have revolutionised Australian short science fiction and fantasy by providing a stable market for a long period, as well as

a showcase that is taken seriously overseas. *Aurealis* has newsstand distribution and thus several times the circulation of *Eidolon*, which is distributed through subscription and specialty shops. *Eidolon* is published quarterly and is edited by Jonathan Strahan and Jeremy G. Byrne, while *Aurealis* is edited by Dirk Strasser and Stephen Higgins and recently went from quarterly to half-yearly. *Aurealis* sponsors the Aurealis Awards for Australian science fiction, fantasy, horror and young adult genre fiction, while *Eidolon* publishes recommended reading lists. *Eidolon* was first to establish a World Wide Web site, making a large selection of its stories, artwork and articles available free.

In terms of fan popularity, *Eidolon* has dominated the Ditmar Awards with two stories winning best short fiction, three wins for the best periodical, and two articles winning the William Atheling Jr Award for criticism and review. *Eidolon* art has shared a Ditmar with *Aurealis* and won another outright. *Aurealis* has won one Ditmar for best short fiction. Internationally, the authority Gardner Dozois has an opinion on these magazines: in the thirteenth of his *The Year's Best Science Fiction* anthologies he cites *Aurealis* and *Eidolon* as two of the three best long-established fiction semi-prozines in the world, considering *Eidolon* to have the better fiction. Two stories from Australian magazines have been republished in Dozois' anthologies: Egan's 'The Moat' from *Aurealis* 3, 1991 and Broderick's 'Schrödinger's Dog' from *Eidolon* 22/23.

If *Aurealis* is the flagship of Australian science fiction to the general public, *Eidolon* is its universality. The two magazines are not rivals for a share of a small market but are servicing largely different parts of quite a big market. This market—both of authors and readers—has partly been created by the magazines' very success and longevity. Occasionally new magazines try to access this market, *Futurist* being the most recent in 1996, and mainstream magazines such as *REVELATION* continue to publish occasional science fiction stories. It seems that Australians have finally got their approach to professional fantasy and science fiction magazines right after four decades of trying. [SM]

MAGGS, Wal BOOKS

The Rainbow Cave (jr F nov), Albatross Books, 1985.

MALONEY, Geoffrey (1956–) is a Sydney writer. Maloney has a BSc in zoology and a BA in Indian history. Much of his work demonstrates his stated interest in 'the fictional territory that lies between genres' and in 'crafting stories that use avant garde, speculative, mainstream, mystical and

horror elements to generate a sense of other-worldliness'.

SHORT STORIES

'Hotel Terminus', *Thyme Fiction* 1, 1989; '5 Cigarettes and 2 Snakes', *Aurealis* 1, Sept 1990, rp in *The Best of the Rest*, Youmans, Edgewood Press, 1990; 'Green Wall Dreaming', *Thyme Fiction* 4, 1990; 'Age of Democracy', *Eidolon* 3, Dec 1990; 'The Existential Beer', *Overspace* #12, UK, Mar 1991; 'The Last Lion in Africa is Dead', *Eidolon* 4, Mar 1991, rp in *Alien Shores*, McNamara & Winch, Aphelion, 1994; 'Cock of the Dunghill', *Eidolon* 5, 1991; 'Green On Red', *Eidolon* 6, Oct 1991; 'Requiem for the General', *Eidolon* 7, Jan 1992; 'The Shifting Sands of the Interior', *Overspace* #15, UK, July 1992; 'The Taxi-Driver', *Aurealis* 8, 1992; 'Greening', *Eidolon* 8, Apr 1992; 'Moving with the Herd', *Aurealis* 9, Sept 1992; 'Memories of the Colour-Field', *Eidolon* 10, Oct 1992; 'Remnants of the Virago Crypto-System', *The Silver Web*, US, Summer 1995; 'Masters Like Us', *Mystic Fiction*, US, Winter 1995; 'The Embargo Traders', *Aurealis* 16, 1995; 'Caterpillars', *Under Magellanic Clouds* 2, 1996.

MANEKSHAW, Sam

SHORT STORIES

'The Pamiri Almas', *Futuristic Tales* 1, 1980; 'The Nihilist League', *Futuristic Tales* 2, 1980; 'The Silver Buckle', *Futuristic Tales* 3, 1981; 'The Red Stranger', *Futuristic Tales* 4, 1981.

MANLEY, Ruth (1919–1986) was born in Queensland and lived most of her life in Brisbane. Her first book, *The Plum-Rain Scroll*, won a Children's Book Council of Australia Book of the Year Award. Manley went on to write two more books in the series. These books are set in an old Japan called Idzumo, and Manley drew strongly on traditional Japanese folklore and mythology to weave tales full of heroic adventure and fantasy.

BOOKS

The Dragon Stone (jr F nov), Hodder & Stoughton, 1978; *The Plum-Rain Scroll* (jr F nov), 1978, rp Hodder & Stoughton, 1980; *The Peony Lantern* (jr F nov), Hodder & Stoughton, 1987.

MAPPIN, Strophyn See MARTIN, S. R.

MARSDEN, John (1950–) was born in Melbourne and went to school in Tasmania and New South Wales. He worked at a variety of casual jobs before teaching secondary English and remedial reading in New South Wales, during which time he graduated with a BA from the University of New England and a teaching diploma from Mitchell College. Marsden moved to Victoria in

1982, where he became English Co-ordinator at Geelong Grammar School. Marsden published five books while teaching at Geelong Grammar, before leaving in 1990 to write full-time. He is recognised as one of Australia's leading writers for young adults and has won numerous awards and accolades. Although he has written a number of humorous books, he is primarily recognised as a writer of realistic, serious, often emotionally charged, philosophical novels. But at the same time he is a storyteller and is easy to read. His chief skill is his ability to get inside the heads of adolescents, to understand what they think and feel. Marsden's books do not patronise teenagers and they explore topics such as war, relationships, sexuality and death in a way that would have been taboo not long ago.

Marsden is not a genre writer and much of his work is clearly mainstream; however, he uses genre fiction when it suits him. Marsden's third book, *The Journey*, is an allegorical fantasy that has been influenced by *Siddhartha* and *The Hobbit*. It is set in a world like our own but different, and tells the story of a youth called Argus who must collect seven tales and bring them before the Council in order to be accepted as a man. The seven tales come from Argus' own experiences on his journey, where he takes up with a travelling fair and befriends a number of strange people, including Mayon the storyteller and Lavolta and Parara, twins who share the same body. This is a serious philosophical book about growing up and rites of passage.

Out of Time is a science fiction novel about a boy called James who lives on a scientific research base where he becomes the owner of a hand-held time-travel device that transports him to various places in history. Instead of witnessing or affecting events of historical importance, as so often happens in time-travel novels, James witnesses important moments in the lives of ordinary people. This book is less successful than Marsden's other books, partly owing to disjointedness between time zones.

Marsden's junior book, *Creep Street*, sub-titled 'You Make it Happen' is a light-hearted, zany choose-your-own-adventure novel centred on a derelict house. Like most of these books it is told in the second person, with multiple story-paths or endings, many involving horror or fantasy. Here the horrors are softened with absurd humour.

Perhaps Marsden's most important work is his popular series beginning with the novel *Tomorrow, When the War Began* (followed by *The Dead of the Night*, *The Third Day*, *The Frost*, *Darkness*, *Be My Friend* and *Burning for Revenge*), which tells of a near-future Australia invaded by an unnamed country. Seven teenagers spend a week camping in a remote gorge only to find when they try to

return home that their country town has been overrun by invading troops. The series tells of the adventures, struggles, triumphs, loves and tragedies they experience. The books are compelling and popular and although speculative they are entirely convincing, and that is their real strength. Although Marsden is ostensibly a children's writer, much of his work is read by adults. While his main characters are adolescents and his books are easy to read, they display a depth of maturity and craftsmanship. [SP]

BOOKS

The Journey (YA F nov), Pan, 1988, rp 1989, 1991, 1992, 1994, 1995, 1996; *Out of Time* (YA SF nov), Pan, 1990, 1991; *Tomorrow, When the War Began* (YA SF nov), Pan Macmillan, 1993, rp 1994, 1995, and as *When the War Began* (adult edn), Pan Macmillan, 1995; *The Dead of the Night* (YA SF nov), Pan Macmillan 1994, rp 1995, 1997; *The Third Day, The Frost* (YA SF nov), Pan Macmillan, 1995, rp Pan Macmillan, 1996; *Creep Street* (jr choose-your-own-adventure H & F nov), Pan Macmillan, 1996; *Darkness, Be My Friend* (YA SF nov), Pan Macmillan, 1996, rp 1997; *Burning for Revenge* (YA SF nov), Pan Macmillan, 1997; *The Night is for Hunting* (YA SF nov), Pan Macmillan, 1998.

SHORT STORIES

'The Dreamer', *Dream Time*, Gascoigne, Goodman & Tyrrell, Viking Kestrel, 1989.

MARSHALL, Alan (1902–1984) was one of Australia's most celebrated storytellers, best known for his account of his own childhood *I Can Jump Puddles* (1955). In 1947 he lived in Arnhem Land with Aborigines who knew him as Gurrawilla (singing man). *People of the Dreamtime* was his interpretation of Aboriginal legends from this time. *Whispering in the Wind* is a fantasy novel that mixes Australian bush culture with magic. A boy sets off on his horse with a stockwhip and a magic leaf to rescue a princess. The boy is aided in his quest by a kangaroo with a pouch full of all sorts of useful items.

BOOKS

People of the Dreamtime (jr F coll), 1952; *Whispering in the Wind* (jr F nov), 1969.

MARSHALL, William

BOOKS

Sci Fi (SF nov), Hamilton, UK, 1981.

MARTIN, David (1915–1997) was born Ludwig Detsinyi in Budapest, Hungary. Martin settled in Australia in 1949 after living in numerous other countries. His writing includes poetry and novels. Two of his books are fantasy. *The Devilish Mystery of the Flying Mum* tells the story of two children who win back their mother's soul after she has

traded it with the devil for better looks and an interesting life. In *The Mermaid Attack* a girl joins a mermaid community.

BOOKS

The Devilish Mystery of the Flying Mum (jr F nov), Nelson, Melb, 1977; *The Mermaid Attack* (YA F nov), Outback Press, 1978.

SHORT STORIES

'The Tortures of the Damned', *A Handful of Ghosts*, Wilson, Hodder & Stoughton, 1978.

MARTIN, Leitha

BOOKS

The Blue Moon Fantasies (jr F nov), Rigby, 1982.

MARTIN, S. R. (1956–) is said to be a pseudonym used by Strepbyn Mappin.

BOOKS

Road Kill Breakfast (jr H & F nov), Scholastic, 1997; *Cold* (jr H & F nov), Scholastic, 1997; *The Tunnel*, *The Dark* (jr H & F nov), Scholastic, 1997; *Overmantel* (jr H & F nov), Scholastic, 1997; *The Thumper* (jr H & F nov), Scholastic, 1997; *Talk to Me* (jr H & F nov), Scholastic, 1997; *Swampland* (jr H nov), Scholastic, 1997.

MASON, Colin (Victor James) (1926–)

BOOKS

Hostage (SF nov), Melb *Sun* (10 pts) 23 July 1973–3 Aug 1973, rp Macmillan, UK, 1973, and Sun Books, 1973.

MASSON, Sophie (Veronique) (1959–) was born in Jakarta of French parents and at the age of nine months was sent to France to live with her grandmother and aunts. Her family migrated to Australia when she was four, settling in Sydney. For the next few years the family shuttled between Sydney and Empeaux, a small village in the southwest of France. Masson speaks French and English fluently and through her parents was exposed to Spanish, Italian, Portuguese and Indonesian—a truly multicultural upbringing that is reflected in her fiction.

From her father she gained a love of traditional folk and fairy tales from all over the world, and her own reading included everything from Perrault to the Ramayana, Russian myth to Japanese, Celtic, Viking, African and Aboriginal tales, along with the 'terrifying, fantastical' stories from the Bible. As an adolescent she read fantasy and science fiction, in particular the works of Ray Bradbury, and still reads fantasy today. She thinks of fantasy as being 'the realism of the soul', needed because 'we can no longer create real myths'. She sees fantasy as 'one of the few places where you can be unselfconscious about truth, honour, good and

evil'. Masson is not a writer of 'sword and slash' fantasy; her characters are in quest of knowledge and understanding. The greatest influences on her work continue to be mythology and fairy-tale, along with history and current affairs.

Three of Masson's novels, *Fire in the Sky*, *A Blaze of Summer* and *The Tiger* have elements of fantasy while four others, *The Gifting*, *Carabas*, *Red City* and *Cold Iron* are straight fantasy (that is, the characters inhabit a fantasy world). *The Gifting*, the first in a two-book series of which *Red City* is the second, is loosely based on Celtic mythology and looks at two separate stories: the rise of King Arthur and the story of Midir and Etain. It is set in a dreamlike time where conflicting and parallel streams of history, culture and legend mix. *Carabas* is based on French folk and fairy tale, particularly that of *Le Chat Botté* (Puss in Boots), and also contains elements from the court and time of Louis XIV, the 'Sun King', and an extract from Genesis. *Cold Iron* is based on the English fairy-tale *Tattercoats*, as well as Shakespeare's *A Midsummer's Night's Dream* and the legends and stories of Faery from all over Europe. In progress is *The Lay Lines* trilogy, an adult fantasy cycle which is based around the life and work of the twelfth century Arthurian poet, Marie de France, as well as such other medieval history and literature. [MC]

BOOKS

Fire in the Sky (YA F nov), A & R, 1990; *A Blaze of Summer* (YA F nov), UQP, 1992; *The Gifting* (YA F nov), HarperCollins, 1996; *Carabas* (YA F nov), Hodder Headline, 1996; *The Tiger* (YA F nov), HarperCollins, 1998; *Red City* (YA F nov), HarperCollins, 1998; *Cold Iron* (YA F nov), Hodder Headline, 1998; *Knight by the Pool* (bk 1 of Lay Lines tril, F nov), Transworld, 1998.

SHORT STORIES

'It Only Happens Once', *After Dark: Seven Tales to Read at Night*, Rubinstein, Omnibus/Penguin, 1988; 'Cry Wolf', *Amazing*, Matthews, 1989; 'Wild Cat', *Weird*, Matthews, Omnibus/Penguin, 1990, rp Omnibus, 1992; *Mel*, *Spine Chilling*, Omnibus, 1992; also ABC recording, *Really Scary Stories for Brave Children*, 1993; 'Circles of Fire', *The Lottery*, Sussex, Omnibus, 1994.

MASTERS, Chris (1960–) See DARK FANTASY.

EDITOR

EOD Magazine (H & F mag), issues 1–9, 1991–94; *Shoggoth* (H & F mag), issues 1–2, 1993; *Bloodsongs* (H & F mag), issues 1–3, 1994–95; *Misanthrope* (H & F mag), issues 1– , 1997–current.

MATHER, Arthur (Richard) (1925–) is a Melbourne writer who began as a political and sporting cartoonist with various newspapers. When

he was twenty he was offered the job of illustrating a new science fiction comic book called *Captain Atom*, which he accepted. He wrote and illustrated the series for ten years. *Captain Atom* was hugely successful and is one of Australia's most famous comic-book icons. With the collapse of the comic book market, Mather went into advertising, first as Art Director but later as Creative Director and Associate Director of one of Australia's largest advertising agencies. With the publication of his first novel, *The Pawn*, which is a taut techno-thriller set on a giant artificial satellite orbiting Earth, Mather abandoned advertising to write full-time. After a mainstream novel Mather returned to science fiction with *The Mind Breaker*, a tale of mind control and terrorism. Most of Mather's subsequent books are thriller or crime novels, but *The Duplicate*, which is his personal favourite, is also science fiction.

BOOKS

The Pawn (SF nov), Wren, Melb, 1975, rp Australian Large Print, 1990; *The Mind Breaker* (SF nov), Hodder, UK, 1980; *The Duplicate* (SF nov), Sphere, Lond, 1986.

MATTHEWS, Brian (Ernest) (1936–) was born in Melbourne. Later he attended Melbourne University and became a teacher, then joined the staff of Flinders University, South Australia in 1969. He has written biographies, short stories and novels. Some of his short fiction, although realistic in its approach, crosses over into the weird. Matthews was Chair of the Australia Council 1990–92.

BOOKS

The Quickening and Other Stories (marginal F coll), McPhee Gribble/Penguin, 1989.

MATTHEWS, Cecily (Clair) (1945–)

BOOKS

Thinking Power (jr F nov), Puffin, 1990; *Monster Magic* (jr F nov), UQP, 1996.

SHORT STORIES

'Guests of Honour', *Weird*, Matthews, Omnibus/Penguin, 1990, rp Omnibus, 1992.

MATTHEWS, Penny (Penelope E.) (1945–)

is Senior Editor at Omnibus Books and has edited five collections of genre stories for children.

EDITOR

Bizarre: Ten Wonderfully Weird Stories (jr SF & F anth), Omnibus/Puffin, 1989; *Amazing: More Wonderfully Weird Stories* (jr SF & F anth), Omnibus/Puffin, 1989; *Weird: Twelve Incredible Tales* (jr SF & F anth), Omnibus/Puffin, 1990, rp Omnibus, 1992; *Spine-Chilling: Ten Horror Stories* (YA H & F anth), Omnibus, 1992; *Hair-Raising: Ten Horror Stories* (YA H & F anth), Omnibus, 1992.

SHORT STORIES

'The Little Thing', *Spine-Chilling*, Matthews, Omnibus, 1992.

MAULSTAD, RayEDITOR

Futuristic Tales (SF, F & H mag), issues 1–5, 1980–81 (final issue pub. as *Australian Futuristic Science*).

MAYNARD, Richard (1936–) was born in the United Kingdom but now lives in Australia. His novel *The Quiet Place* tells of the crew of a spaceship who return to Earth only to find civilisation as they knew it has disappeared.

BOOKS

The Quiet Place (SF nov), UK, 1988, rp as *The Return*, Donald I. Fine Inc, NY, 1988.

MEADE, JamesSHORT STORIES

'A Mermaid Yet', *Man*, Dec 1965; 'Diversion, Unlimited', *Man*, Mar 1967; 'Journey Into Limbo', *Man Junior*, Oct 1967; 'The Ultimate Shark', *Man*, Feb 1973.

MEASDAY, Stephen (John) (Cleveland)

(1950–) wrote the novelisation of *The Time Game*, basing it on his script for the science fiction telemovie shown on Seven Network. It is a time-travel story in which an innocent boy is in trouble and the only way he can clear his name is by travelling back through time in his grandfather's time machine. *The Giant Spiders* is a dark fantasy story.

BOOKS

The Time Game (YA SF TV novelisation), Mammoth, 1993; *The Giant Spiders* (jr F & H nov), Lothian, 1996; *The News on Aliens* (YA SF nov), UQP, 1997.

MEDIA FANDOM *See also* FANDOM.

'Media fandom' is an imprecise term describing fans of science fiction that is not disseminated by the printed word. The best known radio series, which did spawn its own fan club, was *The Hitchhiker's Guide to the Galaxy*. With his clever play on words and with concepts, author Douglas Adams' series enchanted the litfans (fans interested in literary science fiction). Radio, like text, relies to a large extent on the imaginative input of its listeners and was, in its heyday, the medium for a reading public. Radio programmes shared the same audience as books and magazines.

Two big television series with continuing characters have been largely responsible for the birth of media fandom as a distinct group. *Star Trek* in the United States and *Dr Who* in Britain inspired

the growth of a plethora of small and large special-interest clubs. These two series dominate the interest of media fans, and most clubs centre around one of these. Other series with special-interest clubs in Australia include *Babylon 5* and *The X-Files*. Australian science fiction and fantasy television series have not generated this amount of interest among their viewers.

Science fiction series for theatrical release are more costly, have fewer episodes, and do not enter the fans' living rooms on a weekly basis. Science fiction films, therefore, are less likely to spawn a dedicated club. The exception is *Star Wars*, a series that from the outset flooded the marketplace with the merchandise beloved by television and film fans and thus encouraged fannish interest and behaviour.

The new generation of digitised media, such as computer-based publishing (for example the Internet) and computer games, includes science fiction concepts and even series. Media fans do play these games, and participate in digital publishing as readers and publishers. Clubs centred on these pursuits, however, are few and tend to be run more like a role-playing game group than traditional fan clubs, and their meeting structure and convention programmes revolve more around participation in the game.

A particular characteristic of media fan clubs is the existence of 'official' fan clubs licensed by the holders of the series copyright. In the United States an unsuccessful attempt was made to shut down the non-licensed fan clubs. Attempts to do so in Australia were subsequently halted, and now an uneasy truce exists between the officially sponsored clubs and the professional and amateur bodies that run their own meetings, conventions and magazines.

Licensing of material related to television series and films is big business. In the 1995–96 financial year, Australians purchased \$14 million in licensed products (excluding videos). This figure does not include items imported directly by local retailers or by fans. Such amounts of money inevitably colour the intentions and expectations of both producers and consumers.

Although media fans run conventions similar to those of the litfans, there is an increasing trend towards less audience participation. Professional companies attract over a thousand attendees at road shows at which actors from a series or film appear on stage for up to an hour a day and sometimes sign autographs. Many of these attendees are not members of the fan clubs but viewers attracted by television advertising.

Criticisms levelled against media fans, and the series they follow, have come from science fiction

luminaries, including one well-known writer who doubted that anyone would go from *Star Trek* to Asimov. There are considerable grounds for this prejudice. Most media fans fix on the characters (often a single character), hence on the actors (or actor). The fans wear the costumes and play with replica equipment, and many appear to be more concerned with these surface aspects than with deeper analysis of form and content. The head of one Australian *Star Trek* fan club once asked, 'Why would you want to speak to the writers?'

The tendency of media fans to focus on one particular series, or to restrict their science fiction intake to film and television titles only, has become more marked in the last two decades. The new media fans are young adults who grew up with the electronic television babysitter. The production of fannish films and plays and fannish fiction among media fans, and their active participation as convention audiences, is far less than that of the 1960s and 1970s fans. They have been trained to sit and watch television (or films) quietly and without distracting comment. The free-wheeling audience participation sessions (scripted and *ad hoc*) that added to the fun of films such as *Forbidden Planet* and *The Rocky Horror Show* are out of place among those raised to practise good television viewing etiquette.

Media fans can and do read. Some general bookshops in Melbourne report that the only science fiction titles that sell consistently are the *Star Trek* titles, and they sell very well, with fans eagerly purchasing each new title. Novelisation of episodes began early with James Blish's *Star Trek* titles. 'Original' stories written by professional writers, and published by companies licensed by the studios, continue to be popular and offer amateur writers with a good knowledge of the oeuvre an opportunity for their first professional sale. Unlicensed amateur and fannish adaptations and their publication are a breach of copyright. Although licensees turn a blind eye to these breaches, items that denigrate the series or compromise its integrity or viewing classification (for example by introducing pornography) are pursued.

Fannish interest also produces a host of material ranging from episode guides through technical specifications for the fictitious equipment to biographical materials and professional magazines with the latest inside information.

Media fans want to live in the series world, have relationships with the characters and escape the reality of their own existence. This is not so different from the early literature fans. Where they differ is not merely in the specialisation of many fans but also in their fervour and the opportunities they have to immerse themselves in the fictitious

universe of their choice. There is big money to be made by studios and production houses, and the staff and resources they dedicate to encouraging fannish purchases is far beyond that allocated by publishing houses.

As the younger fans of the 1980s and early 1990s increasingly joined the media clubs and interested themselves in film and television, Australian fandom changed. Its numbers swelled but its interests and the members' ideas about recreation changed. Now in the latter half of the decade we are seeing a huge increase in the use of computers as the babysitters and educators of our young, and the next generation of fans is even now keyboarding and net-surfing their way into science fiction. They are the ones who will work and play in the virtual reality and interactive computing environments that were themselves science fiction concepts to earlier fans. What will the science fiction of the new media be? Its fans will again remake Australian science fiction fandom, and their method of clubbing together will probably shock today's media fans, just as today's fans continue to shock the fans of the 'old' print media. [AK]

MEEHAN, Bart

SHORT STORIES

'The Ashes', 'Bunyip': *Far Out* 1, 1985; 'Dinosaur Inc', *Far Out* 2, 1985; 'Vamp Squad', *Far Out* 3, 1985; 'The Hunt', *Oz-wide Tales* 9, Dec 1989/Jan 1990; 'The Crows', *Aurealis* 5, 1991; 'Canals', *Aurealis* 11, 1993.

MENTIPLAY, Cedric R. migrated from New Zealand in 1946.

SHORT STORIES

'Hatred In Space', *Man*, Nov 1950; 'Lifeline To Infinity', *Man*, July 1951; 'The Eyes of Dromu', *Famous Fantastic Mysteries*, Feb 1953; 'Ghosts of Tomorrow', *Man*, Oct 1956.

MERLIN, Huw (Thomas) (1956–) was born in Sydney and grew up in various New South Wales towns as his teacher parents moved from school to school. His first job was with the *Daily Telegraph* and he subsequently worked for the New South Wales Police Department and in advertising. Merlin's books are self-published and have not been reviewed favourably by genre critics. *Pleasure Dome* is set in an anarchic near-future Sydney where the Commonwealth Government has toppled and the New South Wales Premier has set himself up as a dictator. *Dark Streets* is a futuristic horror novel. *Witches, Devils and Other Things* is a fantasy and horror novel where each chapter is a stand-alone story.

BOOKS

Pleasure Dome (SF nov), STW Publishing, 1991; *Dark Streets* (H & SF nov), STW Publishing, 1992; *Witches, Devils and Other Things* (F nov), Magic Publishing, 1994.

MICHELL, Dorothy (Ellen) (1910–) was born in Sydney and went to high school in Young. She has a BA in English from Macquarie University and a degree in geology from the University of New South Wales. Michell was a schoolteacher for more than fifty years. She published a few ghost and fantasy stories in the *Sydney Bulletin* early in her adult life, and turned to writing much later.

BOOKS

Australian Tales of Ghost and Fantasy (F & H coll), Management Development (self-financed), 1986; *More Australian Tales of Ghost and Fantasy* (F & H coll), Butterfly Books (self-financed), 1988; *Children's Ghost Stories* (jr F & H coll), Jarrahdale, 1990; *Seven Scary Ghost Stories for Children* (jr F & H coll), Jarrahdale, 1991; *Friendly Ghost and the Old Wreck* (jr F coll), Jarrahdale, 1991; *Australian Tales of Mystery and Imagination* (F coll), Jarrahdale, 1996.

MIDDLETON, Martin (1954–) was born in London and emigrated with his family to Brisbane in 1960. He attended Corinda High School then worked as a golf-course groundsman before joining the Australian army as an infantryman in 1973. After leaving the army in 1979, Middleton worked for a private hospital before moving to Beaudesert with his wife and three children in 1987, where he began to write heroic fantasy novels.

His first novel was *Circle of Light*, the first volume of the Chronicles of the Custodians series. It is the story of Teal, a sixteen-year-old bondservant boy, who takes up with a band of warriors investigating the mysterious death of their king. The second book, *Triad of Darkness*, continues the story of Teal who is, of course, more than the humble peasant lad he first seemed.

The third book in the series, *Sphere of Influence*, in which Teal is now king of the newly established land of Troth, is superior to the first two books in almost every way: plot, characterisation, and setting all indicate development in Middleton's writing. These three novels are obviously influenced by Middleton's own interest in fantasy role-playing games. The three final books in the Chronicles of the Custodians series are *The New Age*, *The New Order* and *The New Dawn*.

In between these two trilogies Middleton wrote a stand-alone fantasy novel, *Fortalice*. It is the story of a band of young apprentices whose destiny it is to battle the 'ultimate forces of darkness'. *Hawthorn Tower*, Middleton's most recent novel, is the first

book in a new series called the Living Towers trilogy.

Despite much criticism, Middleton is one of Australia's best-selling fantasy writers. He is important because his books prove that fantasy publishing is commercially viable in this country. Recent sales, however, have not maintained the levels set by his early books. [SP]

BOOKS

Circle of Light (bk 1, Chronicles of the Custodians, F nov), Pan Macmillan, 1990, rp Pan Macmillan, UK, 1996; *Triad of Darkness* (bk 2, Chronicles of the Custodians, F nov), Pan Macmillan, 1991; *Sphere of Influence* (bk 3, Chronicles of the Custodians, F nov), Pan Macmillan, 1992; *Fortalice* (F nov), Pan Macmillan, 1993; *The New Age* (bk 4, Chronicles of the Custodians, F nov), Pan Macmillan, 1993; *The New Order* (bk 5, Chronicles of the Custodians, F nov), Pan Macmillan, 1994; *The New Dawn* (bk 6, Chronicles of the Custodians, F nov), Pan Macmillan, 1995; *Hawthorn Tower* (bk 1, Living Towers tril, F nov), Pan Macmillan, 1996; *Wolfsbaine Tower* (bk 2, Living Towers tril, F nov), Pan Macmillan, 1996; *Knighthshade Tower* (bk 3, Living Towers tril, F nov), Pan Macmillan, 1998.

MIDLAM, Amanda**BOOKS**

The Genie from Down Under (jr F nov), Puffin, 1996.

MILLER, George has for some of his work used the pseudonym Terry Kaye, which he has shared, as well as authorship, with BRIAN HANNANT and TERRY HAYES.

BOOKS

Mad Max (as by Terry Kaye, SF film novelisation), Circus Books, 1979, rp as *Mad Max 1* (by George Miller, Terry Hayes & Brian Hannant), QB Books, 1979; *Mad Max 2* (with Terry Hayes & Carl Ruhen, SF film novelisation), QB Books, 1982; *Mad Max: Beyond Thunderdome* (with Terry Hayes & Joan Vinge, US, SF film novelisation), QB Books, 1985.

MILLER, Ron has used the pseudonym A. M. for some of his short stories.

SHORT STORIES

'The Man from Mars' (as A. M.), *Australian Magazine* 17, Aug 1954; 'Forgive Us Our Trespasses' (as A. M.), *Australian Magazine* 23, Nov 1954; 'Night of the Saucers', *Man*, May 1958; 'The Creeping Death', *Man*, Dec 1958; 'In The Beginning', *Man*, Mar 1961; 'The Night It Rained Oil', *Man*, June 1961, rp in *Best of Man*, Murray, 1963; 'The Sixth Sin', *Adam*, Feb 1962; 'Chain of Command', *Man*, Apr 1965.

MILLERSHIP, Richard

BOOKS

Dagger Dark (SF nov), Mandarin, 1997.

MISTO, John (Joseph) (1952–) was born in Sydney where he studied arts and law. He was a solicitor with the New South Wales Privacy Committee before turning to full-time writing in 1980. Misto writes mostly for television and won a Penguin award for his script of *Peter And Pompey*, on which his novelisation is based.

BOOKS

Peter And Pompey (YA FTV novelisation), McPhee Gribble/Penguin, 1988.

MITCHELL, James was an editor in the 1950s for Malian Press, Sydney, which published two monthly pocket book magazines that contained a mixture of original fiction and American reprint fiction. It is not known whether Mitchell was the only editor of these magazines.

EDITOR

American Science Fiction Magazine (SF mag), issues 1–41, 1952–55; *Selected Science Fiction* (SF mag), issues 1–5, May–Sept 1955.

MOLESWORTH, Vol(taire) (1925–1964), Sydney fan and writer, was a journalist like his father and was active in science fiction fandom during World War II. He wrote an *Outline History of Australian Fandom* (1953) but is best known for the short novels he wrote before 1945, most while still in his teens. Three are space opera, *Spaceward Ho!*, *The Stratosphere Patrol* and *The Three Rocketeers*, while *Ape of God* and its sequel *Monster At Large* are based on a contemporary Australian retelling of Frankenstein. After this, Molesworth's interest turned to the literary novel and he wrote two unpublished novels. Also during this time two short chapbooks were published by Futurian Press in Sydney; these are more horror than science fiction. *Blinded They Fly* seems to be a tale of H. P. Lovecraft's Cthulhu Mythos, even though it is not identified as such. It is also based in part on the work of Charles Fort, but the booklet is dedicated to the memory of H. P. Lovecraft and he is quoted at the beginning of the second chapter. The second booklet, *Let There be Monsters*, is less of a Cthulhu tale although still decidedly Lovecraftian in flavour. It is suggestive of the vampire but offers more the feel of ancient bloodlines and mutation than fangs and black capes.

BOOKS

Ape of God (SF nov), Currawong, Syd, 1943; *Monster At Large* (SF nov), Currawong, Syd, 1943; *The Stratosphere Patrol* (SF nov), Radio Record 5/64, 1943; *Spaceward Ho!* (SF nov), Radio Record

6/18, 1944; *The Three Rocketeers* (SF nov), Radio Record 6/37, 1944; *Wolfblood* (SF nov), Transport, Syd, 1948; *Blinded They Fly* (H & F nov), Futurian Press, Syd, 1950; *Let There be Monsters* (H & F nov), Futurian Press, Syd, 1952; *Arkaroo* (SF nov), pub. in 2 pts in amateur mag *Forerunner*, 1952–53.

MOLONEY, James (Francis) (1954–) was born in Sydney but grew up in Brisbane. He graduated as a teacher from Griffith University and taught in primary schools before becoming teacher–librarian at Marist College Ashgrove. His mainstream young adult books have received numerous commendations and *Swashbuckler* (1995), his first book for younger readers, won a Children's Book Council of Australia Book of the Year Award. Moloney's most recent young adult book *A Bridge to Wiseman's Cove* (UQP, 1996) was the Children's Book Council of Australia 1997 Book of the Year for Older Readers.

BOOKS

The Pipe (jr F & H nov), Lothian, 1996; *The Snake Man* (jr F & H nov), Lothian, 1998.

SHORT STORIES

'The Cat and the Crow', *Dark House*, Crew, Mammoth, 1995.

MOR, Caiseal (1961–) was born into a rich tradition of Irish storytelling and music. He spent several years collecting stories, songs and melodies in Ireland, Scotland and Brittany before returning to Australia to complete a degree in performing arts. He has written a Celtic fantasy trilogy published by Random House Australia. Mor composes music for the brass-strung Celtic harp and has released albums to accompany each of his novels. He has also compiled a book called *Scratches in the Margin*, a collection of Celtic wisdom which he translated and illustrated with his own Celtic artwork.

BOOKS

The Circle and the Cross (bk 1, The Circle and the Cross tril, F nov), Random House, 1995; *The Song of Earth* (bk 2, The Circle and the Cross tril, F nov), Random House, 1996; *The Water of Life* (bk 3, The Circle and the Cross tril, F nov), Random House, 1997.

MORE, Dennis is a pseudonym used by KEITH TAYLOR.

MORPHETT, Tony (David) (1938–) is a freelance screenwriter with a string of credits to his name. Previously he was a television interviewer, reporter and newspaper journalist. A number of his screenplays are genre-related, including two for television, *Quest Beyond Time*

and *The Distant Home*, both of which he novelised. He was also co-author of Peter Weir's fantasy film *The Last Wave*. Morphett has also written some science fiction short stories, one of which was included in *The Best from Fantasy and Science Fiction* in the United States.

BOOKS

Quest Beyond Time (YA SF TV novelisation), McPhee Gribble/Penguin, 1985; *The Distant Home* (jr SF TV novelisation), Mammoth, 1993.

SHORT STORIES

'Litterbug', *F&SF*, July 1969, rp in *Beyond Tomorrow*, Harding, Wren, 1976 and New English Library, UK, 1977, and in *The Best from Fantasy and Science Fiction* 19, Ferman, Doubleday, 1971.

MORRIS, Jill (1936–) is a Queensland writer who has written plays and animal stories and has worked in television and radio. Some of the stories that comprise the novel *Adventures at Bangotcher Junction* were originally broadcast on BBC Radio. The book introduces Bat Possum and a Norwegian gnome and was written with Mary Lancaster. Subsequent books in the series, which Morris wrote alone, have the pair travelling to another planet and outwitting a Norwegian dragon.

BOOKS

Adventures at Bangotcher Junction (with Mary Lancaster, jr F nov), Puffin, 1985; *Bangotcher Junction: Thrimling* (jr F nov), Greater Glider, 1988; *Bangotcher Junction: Underground Dragon* (jr F nov), Greater Glider, 1988.

MOVIES See CINEMA.

MOWBRAY, Rob (1934–) has worked in a variety of jobs including advertising copywriter, cane-cutter and merchant seaman. He began writing short stories, including four science fiction and fantasy tales, before becoming a film screenwriter. Of his twelve scripts to date, eight qualify as science fiction or fantasy and three of these have won awards. *Sky Larks*, a fantasy about a flying carpet, won the Pater Award for best film or television script for children. *Made In Australia*, a television mini-series (currently in pre-production) about an android who becomes Prime Minister of Australia, won the Pater Award for best original script for a one-off television comedy. *Rendezvous* (as *Minstrel*), a romantic fantasy mystery, was a Pater Award finalist for best original script for feature film production.

SHORT STORIES

'Heartwood', *Omega*, Jan/Feb 1981, rp as 'Ecologist' in *Meta SF*; 'The Blood', *Australian Playboy*, 1981; 'The Celestial Screw', *PM* 3, 1981; 'Playmates', *PM*, 1981.

MUDROOROO (1936–)

BOOKS

The Undying (F & H nov), A & R, 1998.

MUNDIE, Edward (1926–)

SHORT STORIES

'The Gift', *The Altered I*, Harding, Norstrilia, 1976, rp Berkley Windhover, NY, 1978; 'Denizen In Habitat', 'See It Sparkle, See It Dim': *The View From the Edge*, Turner, Norstrilia, 1977; 'The Man Who Moved Trees', *Transmutations*, Gerrand, Outback Press, 1979; 'Little Lonely Time', *Nexus* 1, 1980.

MURNANE, Gerald (1939–) was born in Melbourne but spent part of his childhood in country Victoria. Murnane has worked as a teacher and freelance editor and is a lecturer in professional writing at Victoria College. He is the author of four novels and two collections; of these, one novel and one collection are marginal science fiction. *The Plains* describes the efforts of a film-maker to make a film about The Plains, an enigmatic, alternative region of Australia, geographically akin to the Western District of Victoria, in which the people live a strange feudal existence, performing complex rituals. The film-maker's attempt fails as he is drawn into the society of The Plains and into his inner self. *Landscape With Landscape* is a series of six linked stories that are effectively a series of alternative biographies about the same man. 'The Battle of Acosta Nu' is one of these in which the man thinks he is living in New Australia (a real colony established in Paraguay in the early part of this century) but is in fact living in present-day Melbourne. Much of his other fiction is concerned with growing up Catholic in Australia and the creative process of writing fiction.

BOOKS

The Plains (marginal SF nov), Norstrilia, Melb, 1982, rp Braziller, NY, 1983; *Landscape With Landscape* (marginal SF-linked coll), Norstrilia, Melb, 1985.

SHORT STORIES

'Land Deal', *Dreamworks*, King, Norstrilia, 1983, rp in *Velvet Waters*, Murnane, McPhee Gribble, 1990, and *The Australian Short Story: A Collection 1890s–1990s*, Hergenhahn, UQP, 1992, and *Transgressions*, Anderson, Penguin, 1986; 'Precious Bane', *Strange Attractors*, Broderick, Hale and Iremonger, 1985, rp in *Personal Best*, Disher, HarperCollins, 1989, and *Velvet Waters*, Murnane, McPhee Gribble, 1990, and *The Oxford Book of Australian Short Stories*, Wilding, OUP, 1994; 'Stone Quarry', *Meanjin* V45/4, 1986.

N

NAGEL, Morris is a pseudonym of STEPHEN COOK.

NAIRN, John (1922–) was born in Liverpool, England. He has been a professional writer since the age of fourteen and has written material for the ABC and the BBC as well as hundreds of short stories and more than fourteen books.

SHORT STORIES

'The Mer-People', *Man Junior*, Mar 1968; 'The Fiery Reward', *Man Junior*, Apr 1968; 'Two of a Kind', *Adam*, July 1971; 'The Last Message', *Adam*, Nov 1973.

NEILSEN, Philip (Max) (1949–) is Associate Professor of Literature and Cultural Studies at Queensland University. Neilsen is a novelist, short story writer and editor but he is primarily interested in verse. He has published five collections of poetry, some of which explore surrealism and myth. He has also written three children's fantasies.

BOOKS

Emma and the Magahero (jr F nov), Mammoth, 1995; *The Wombat King* (jr F & H nov), Lothian, 1996; *The Lie* (jr F & H nov), Lothian, 1997.

SHORT STORIES

'Rock and Roll Has to Die', *Dark House*, Crew, Mammoth, 1995.

NEW ZEALAND SCIENCE FICTION AND FANTASY

Science fiction writing in New Zealand may be seen as a series of waves. The first wave came during the nineteenth century and consisted mainly of novels concerned with social values. So rapid was the pace of change in Europe, so devastating the effects of the Industrial Revolution, so wide the gulf between the rich and the poor that

writers of social conscience could not look away. By contrast, so seemingly unspoiled, clean and bountiful were the rivers, coasts and heartland of Aotearoa/New Zealand that those same writers turned to composing utopian novels in which the frequent motif was the decline of Europe and the establishment of a new and, by implication, better society in New Zealand. Typical of this phase of New Zealand writing are novels such as *The Happy Colony* (Saunders and Otley, London, 1854) by Robert Pemberton, in which the writer suggests that, a lust for wealth having corrupted old Europe, only Aotearoa now offers the chance for an ideal society. In 1879 The Rev. Henry Brereton Marriott Watson published a utopian novel *Erchomenon or the Republic of Materialism* (Samson Low, Marston, Searle and Rivington, London, 1890), and in 1890 the provocatively titled *The Decline and Fall of the British Empire or The Witches Cavern* (Trischler and Co., London, 1890). William Delisle Hay in *The Doom of the Great City* (Newman and Co. Bloomsbury, London, 1880) explores the notion of a great fog that kills London, leaving the Antipodes to retain the best of English life. Perhaps most famous is Julius Vogel's work *Anno Domini 2000; or Woman's Destiny* (Hutchinson, London, 1889). Vogel was at one time Premier of New Zealand and his novel explores the consequences of women achieving political power.

These novels are science fiction only in the same sense as (say) Swift's *Gulliver's Travels* or Butler's *Erewhon* can be regarded as science fiction. That is, they may be speculative, satirical, sociological, abstract and philosophical, but only marginally are they scientific. Novels and stories reflecting our modern (post-Vernian) understanding of science fiction began to appear in the late nineteenth century and these may be regarded as

the second and more definitive wave of science fiction.

Four works must represent what may have been many more printed stories in circulation. At this time, much indigenous publishing was in pamphlet form with thin paper covers, hence very perishable. Equally, historical studies of New Zealand science fiction are still in their infancy and who knows what unrecorded masterpieces may be lying in rural attics? *The Great Romance* (Otago Daily Times Office, Dunedin, New Zealand, 1881) by 'The Inhabitant' is perhaps New Zealand's first true science fiction story since not only is it concerned with scientific principles but its narrative centres on a journey of exploration to Venus. The story begins in 1950 (some seventy years after its composition). The hero of the novel, John Bentford Hope, having taken a special sleeping-draught in 1950, sleeps until the year 2143. Upon awakening he discovers that he is in a world where telepathy is the normal means of communication between 'civilised' people. Moreover, he is attended by the descendants of his companions of 1950, towards one of whom, Edith Weir, he feels a deep spiritual attraction. She, needless to say, can read his mind. The hero and two male colleagues, Moxton and Weir (the brother of Edith), depart in a spaceship called the Star Climber to explore Venus. Unfortunately, the novel is incomplete. At the end of the second volume the reader is left stranded at the moment when Weir, attempting to hurl a rock on a low-gravity asteroid, is himself cast into space.

Despite a tendency to philosophise over every issue and a certain amateurishness in the storytelling, not to mention the coy handling of emotional scenes, the novel is written with considerable imaginative power and attempts to deal with the physics of space.

The Secret of Mount Cook (Otago Daily Times Office, Dunedin, New Zealand, 1894) by Azor (the pseudonym of John Petrie), tells an extraordinary story in which aristocratic escapees from the French Revolution are discovered, deep-frozen, on Mount Cook. They are restored to life by the hero, Arthur Rainey. Unfortunately, the storytelling is erratic and lacks any deep imaginative commitment or concern for scientific probability.

In *Hedged With Divinities* (R. Coupland Harding, Wellington, New Zealand, 1895) by Edward Tregear, we return to a more polemical science fiction. Faced with the increasingly articulate feminist movement at the end of the nineteenth century, Tregear imagines a situation in which, without warning, all men and all boy children die, leaving the world in charge of women. Only one man survives, having been put to sleep for three

years by a Maori medicine man. The novel follows Jack Wallace's adventures as he first becomes king in Auckland and then assists in repairing civic systems. Among his duties is the obligation to impregnate certain women. When a child is born a cannon is fired and a flag is run up the masthead: red for a boy, blue for a girl.

One notes that Tregear dedicated the book to his wife and this perhaps explains the somewhat hurried ending. Jack, having heard that a deputation of women are on their way from Wellington demanding their rights and that a contingent of Australian women may be setting out across the Tasman on the same mission, decides to escape from his 'duties' as king and run away with his true love Nellie, to whom he was betrothed at the beginning and with whom he has been reunited.

While Tregear has the paternalistic attitudes of his time, his novel has an imaginative flair and a certain compassion for the characters, though a dose of irony and humour would help the novel along. It is interesting to see the writer struggling with a situation of his own invention that challenges the very assumptions, the sentimentality and prescriptive morality on which he depends.

In *The Elixir of Life* (Chapman and Hall Ltd, London, 1907) by William Satchell, a ship's doctor, Alan Vincent, discovers a panacea during an eventful voyage to New Zealand. While the novel has some distracting aspects, the writer engages many of the burning topics of his day, ranging from eugenics to political satire and social Darwinism.

It is difficult to generalise about these novels. Naïve in their depiction of relationships, they nevertheless achieve at their best a high standard of storytelling combined with a fascination with ideas. In the last two stories one detects beneath the narrative an awareness of that most difficult of questions: what it means to be a new inhabitant of these remote islands, a New Zealander.

Sadly, the foundations established by novels such as these were not built on and New Zealand science fiction languished until after World War II.

The next wave of science fiction writing began during the 1960s and continues to this day, gathering strength. While it is too soon to generalise about the qualities that distinguish modern New Zealand science fiction, certain tendencies are apparent. A preoccupation with questions of good and evil is one, a willingness to cross the frontier between imaginative story and mythology is another. There is a seriousness about New Zealand science fiction that may be a reaction to the country's vulnerable situation. New Zealand's ecology and economy are always under threat. Equally, the country's population being relatively small, the impact of political decisions and social changes is

felt with great immediacy, inviting writers with a science fiction sensibility to speculate on the ways in which New Zealand society will develop.

The late M. K. Joseph, a professor of English at Auckland University, has the honour of having written the first truly distinguished work of science fiction. Joseph is best known for stories that evoke the brutality of war, for example *A Soldier's Tale*. However, in his science fiction he reveals a passionate philosophical mind. *The Hole in the Zero* (Blackwood and Janet Paul, Auckland, and Victor Gollancz, London, 1967) is an original novel, both in its conception and its writing. The story begins at the boundary of the universe, a place where all forms and laws break down and where four travellers find themselves stranded. True to its own convention, the narrative changes style and viewpoint, revealing different universes in what amounts to a kaleidoscope of interlocking stories. And as the book progresses we begin to detect a deeper reality underlying the extravagance. Joseph's second science fiction novel *The Time of Achamoth* (Collins, Auckland, New Zealand, 1977) is a story of time-travel. The hero, Mark Hollister, travels through time, entering the minds and bodies of different people in a bid to find and destroy the evil power of Achamoth. Less original than *The Hole in the Zero*, this novel shows Joseph's growing pre-occupation with the struggle between the forces of good and evil.

CHERRY WILDER, who has lived in Germany and Australia, is a New Zealander who has achieved an international reputation for her novels and short stories. Beginning with the Torin trilogy she has continued to write steadily, exploring not only science fiction but fantasy and horror. Wilder's short stories, recently collected in the volume *Dealers in Light and Darkness* (Edgewood Press, Cambridge, Mass., US, 1995), have won high praise for their evocation of exotic worlds and the gracefulness of her writing.

Craig Harrison, who holds a senior position in the Department of English at Massey University, has written plays, novels and short stories. Harrison has likened living in New Zealand to being on another planet: 'Everything seems transplanted. The familiar seems fake, out of place and hence not reassuring, but profoundly disturbing'. The sense of things not being quite what they seem underlies his novels *The Quiet Earth* (Hodder & Stoughton, London, 1981)—subsequently made into a film—and *Days of Starlight* (1988). In an earlier work, *Broken October* (Reeds, Wellington, New Zealand, 1976), Harrison confronted the growing social unrest in New Zealand. At their strongest, his works are characterised by a sharp awareness of the dangers of political terrorism and racial violence.

Quite different from Harrison's is the work of Mike Johnson with its blend of the macabre and magical. Johnson has commented: 'I came to SF through the work of Philip K. Dick and Barry M. Maltzberg and consider that my SF works the territory they established, being interested not only in possible material futures, but in extrapolated head spaces as well. Despite its dissipation into sword and sorcery, SF is still the most potent vehicle for social comment available to the writer'. Mike Johnson's first novel *Lear—The Shakespeare Company Plays Lear at Babylon* (Hard Echo Press, Onehunga, Auckland, New Zealand, 1986) was shortlisted for the fiction prize in the New Zealand Book Awards, to date the only science fiction novel to have this distinction. The book explores relations within a travelling theatre group performing King Lear to different communities in a post-apocalyptic world. His second novel *Anti Body Positive* (Hard Echo Press, Onehunga, Auckland, New Zealand, 1987) is a black comedy about a man who gets caught up in a space battle and eventually succumbs to AIDS which, the plot suggests, is an alien invasion. Johnson's most recent novel *Dumb Show* (Longacre Press, Dunedin, New Zealand, 1996) is not science fiction but contains Gothic and magical elements that recall science fiction.

Hugh Cook is unique among New Zealand writers in that he has tended to specialise in fantasy writing. In 1986 he embarked on a ten-novel series, *Chronicles of the Age of Darkness*. His output has been steady and impressive. He sees fantasy and his own writing as being something of a challenge to our 'monolingual, ethnocentric Anglo Saxon culture', which needs to be taught that 'other realities are possible'.

Phillip Mann, who like Craig Harrison hails from Yorkshire, teaches drama at Victoria University, Wellington, and trained initially as an actor and theatre director. He began writing science fiction during two years living in Beijing. Mann's first novel *The Eye of the Queen* (Victor Gollancz, London, 1981) details the first alien contact between Earth and an alien race that has obviously achieved a high level of civilisation. Since then he has written a further eight novels that reveal, in different ways, his fascination with alien life forms and value systems. *Pioneers* (Victor Gollancz, London, 1988) is his only novel with a New Zealand setting. His most recent undertaking is a four-part novel *A Land Fit for Heroes* (Victor Gollancz, London, 1990–6) that, using the framework of an alternative history, looks at the consequences of continued abuse of nature. Of his writing Mann has commented: 'I was lucky to be born into a family where story telling and listening to the radio was normal ... writing SF seems the

most natural thing on the face of the earth. It is the way my mind works'.

Many mainstream writers, for example the award-winning Maurice Gee, have turned to science fiction especially when writing for a younger audience. Margaret Mahy, most notable as a writer for children, turned to science fiction to address an older audience. The poet and playwright Rachel McAlpine has written two sparkling works, *The Limits of Green* (Penguin (NZ) Auckland, New Zealand, 1985) and *Running Away from Home* (Penguin (NZ) Auckland, New Zealand, 1987), that combine a delight in nature with political savvy. Mention must also be made of LUCY SUSSEX and PAUL COLLINS, both writing in Australia and gaining recognition not only for their science fiction writing but also as editors and anthologists. Another children's writer, Ken Catran, has written a dozen science fiction novels for teenagers and his work is now being published widely in Australia and overseas. The late CAROLINE MACDONALD, another expatriate who moved to Australia, also received significant recognition for her young adult science fiction and fantasy.

Recently two volumes of short stories were published: *Rutherford's Dreams* (IPL books, Wellington, New Zealand, 1995) and *Tales from the Out of Time Cafe* (Hazard Press, Christchurch, New Zealand, 1996). Apart from the intrinsic interest of the stories, these volumes are significant for the number of new writers they introduce.

Phlogiston (founded and edited by Alex Heatley, 1984), a magazine devoted to science fiction topics, has achieved an international readership. It is an independent magazine notable for its polemical commentaries and critical reviews. Heatley also established the Burning Tiger Press, which has published *Trimnings from the Triffid's Beard* (Burning Tiger Press, Wellington, New Zealand, 1994), a collection of Alan Robson's best critical reviews.

Interest in New Zealand science fiction appears to be increasing. Both in creative and critical work there is a growing confidence as science fiction affirms its right to be more central in New Zealand's literary marketplace. [PM]

NEWMAN, Stuart (1973–) was born in the United Kingdom and recently began a PhD in zoology at the University of Tasmania in conjunction with the Australian Antarctic Division, examining the effects of increased ultra-violet light levels on krill. He has contributed six stories to the Tasmanian anthology *ThylaXene*.

SHORT STORIES

'4 a.m. Immortal', 'Femora Artifice', 'Search and Rescue', 'The Secret Marriage', 'To Be a Freeman',

'The Valued Citizen': *ThylaXene*, Desdichado Press, 1997.

NICHOLLS, Peter (Douglas) (1939–) is a major international scholar in the fields of science fiction, fantasy and related areas. Born in Melbourne, he was an expatriate for two decades, living first in the United States and then in the United Kingdom, from 1968 until 1988, when he returned to Australia.

Nicholls has a vast knowledge of science fiction in all media: books and magazines; film, television, video and radio; comics, illustration and games. His major publications, the two editions of his monumental and authoritative *The Encyclopedia of Science Fiction*, are notable for encompassing all these forms.

His early career was as a literary academic, originally with the University of Melbourne. His significant contributions to science fiction scholarship and criticism began in 1971 when he became the first administrator of the Science Fiction Foundation (United Kingdom), a position he held until 1977. He was editor of that body's journal, *Foundation: The Review of Science Fiction*, from 1974 until 1978.

In 1979 Nicholls edited *The Encyclopedia of Science Fiction* (published in the United States as *The Science Fiction Encyclopedia*) with the expatriate Canadian critic John Clute as associate editor. Most of its 730 000 words were written by Nicholls, Clute and the contributing editor Brian M. Stableford. It was immediately apparent that this was the most comprehensive critical survey of the science fiction field ever attempted. Although there were other bibliographic studies that were more detailed, these were more specialised in their coverage of periods, genres and media. The *Encyclopedia* contained critical analysis at an unprecedented level for such a work and won the 1980 Hugo Award in the non-fiction book category. The second edition duplicated this feat in 1995. A further updating of the work, with revisions and corrections, is available in CD-ROM format.

Nicholls' other publications include: a collection of essays (edited by him from a 1974 symposium), *Science Fiction at Large* (1976), reprinted 1978 under the title *Explorations of the Marvellous*; *The Science in Science Fiction* (1983), edited by Nicholls and written by him with Dave Langford and Brian Stableford; and *Fantastic Cinema* (1984), published in the United States as *The World of Fantastic Films*. Apart from these publications, Nicholls has been a frequent reviewer in newspapers and magazines and on radio, as well as being active within fandom as an organiser and guru. [RB]

NILSSON, Eleanor (1939–) was born in Scotland and came to Adelaide with her family when she was twelve. She is an academic and teaches a children's literature course at the University of South Australia. Nilsson is the author of a number of books for younger children, many of which are animal fantasy stories. *The House Guest*, Nilsson's first book for older children, won the children's category of the 1992 South Australia Festival Award for Literature and was shortlisted for a 1992 Children's Book Council of Australia Book of the Year Award. It is a story of mystery and suspense about a strange house and altered time.

BOOKS

The House Guest (YA F nov), Viking, 1991, rp Puffin, 1993.

NIX, Garth (Richard) (1963–) grew up in Canberra. After working for the Government in 1982 he holidayed in Europe, returning in 1983 to study for a BA in professional writing at the University of Canberra (1984–86). After he graduated in 1986, he worked in a Canberra bookshop. He moved to Sydney (1987), where he says he 'sank lower into the morass of the publishing industry, steadily devolving from sales rep through to publicist' until in 1991 he became a senior editor with HarperCollins.

In 1993 he travelled to Eastern Europe, the Middle East and Asia. He returned to Sydney in 1994 and became a full-time marketing communications consultant with his new company Gotley Nix Evans PL.

Nix has written numerous articles and scenarios for role-playing games such as *Dungeons & Dragons* and *Traveller*, which appeared in magazines like *Breakout!*, *White Dwarf* and *Multiverse*. Other works include case studies, news stories and articles for information technology publications such as *MIS*, *Computervorld*, *PCWorld*, and *Software*. Nix's best known work is the fantasy novel *Sabriel*, which won two Aurealis Awards and an American Library Association Notable Book, Best Book for Young Adults. It tells of Abhorsen's daughter Sabriel, who is placed in a school to keep her out of harm's way. When Abhorsen is himself captured by the evil Kerrigor it is left to Sabriel to rescue not only her father, but defend the world as she knows it from the dark forces of the Old Kingdom. Although packaged as 'young adult' in the Moonstone series, this book is clearly adult fantasy and has been repackaged as such by HarperTrophy in the United States. [PC]

BOOKS

The Ragwitch (jr F nov), Pan, 1990, rp Tor Books, US, 1994, 1996; *Sabriel* (YA F nov), HarperCollins 1995, rp in adult edn, HarperCollins 1996, and

HarperTrophy, US, 1997; *Shade's Children* (YA SF nov), Allen & Unwin and HarperTrophy, US, 1997; *The Calusarie* (bk1, *The X-Files*, YA SF & H TV novelisation), HarperTrophy, US, 1997; *Daughter of The Clayr* (YA F nov), HarperTrophy, US, 1998.

SHORT STORIES

'The Kind Old Sun will Know', *Eidolon* 22/23, 1996; 'From The Lighthouse', *Fantastic Worlds*, Collins, HarperCollins, 1998.

NONVEILLER, Talitha

BOOKS

Tale Trader: The Legend of Tivarin (F graphic nov), Deer-Flame Graphics, 1994.

NOONAN, Michael (John) (1921–) was born in New Zealand and came to Australia in 1940. Between 1960 and 1980 he lived in England. Noonan has written children's novels, plays and radio, television and film scripts. An early book, *In the Land of the Talking Tees: a Fantasy* (1946), tells of a soldier who wakes up in a rainforest among the tiny forest folk.

BOOKS

The Invincible Mr AZ (YA F nov), Methuen, 1978.

NORMAN, Lilith (1927–) was born in Sydney and decided to become a children's writer when she was Children's Librarian at the Sydney Public Library. She wrote two books before she joined the editorial staff of the *New South Wales School Magazine* where the editor, Patricia Wrightson, encouraged her to try writing fantasy. Her first attempt was *The Flame Takers*, which explored the idea of evil forces undermining creativity. Her second attempt, *A Dream of Seas*, is a variation on the Selkie legends of Scotland set in Bondi Beach and is much more successful. It was named as a Hans Christian Andersen Honour Book.

BOOKS

The Flame Takers (YA F nov), Armada, UK, 1973, rp Collins, 1978; *A Dream of Seas* (YA F nov), Collins, 1978.

NORTH, Eric is the pseudonym of Bernard Charles Cronin (1884–1968) who was born in Ealing in England and came to Melbourne with his family in 1890. Charles Cronin was the first president of the Society of Australian Authors (1928–1934) and wrote some thirty novels and many short stories and plays. He wrote under his own name and also as Stephen Gray, but all his science fiction was published under the name Eric North.

BOOKS

'The Satyr', *Melb Herald*, 1924, rp as 'Three Against the Stars', *Argosy*, US, 1938, and *Fantastic Novels*,

May 1950; 'Toad', Melb *Herald*, 1924, rp as 'The Green Flame', UK, 1929, and *Fantasy Novels*, July 1950; *The Ant Men* (SF nov), Winston, US, 1955, rp as *De Mierenmensen*, Bruna, Holland, 1955, and as *Deserto dei mostri*, I Romanzi di Urania, Italy, 1956, and Macfadden-Bartell, US, 1967.

SHORT STORIES

'Star Germ', *Pals*, 20 Dec 1954; 'The Second Sphere' (SF nov serialisation), Melb *Sun News-Pictorial*, 6 pts, 16 Dec 1955–20 Jan 1956, rp in *Fantastic Universe*, Oct 1956; 'The Man Who Walked in the Rain', *Australian Journal*, 1 Mar 1956.

NORWAY, Nevil Shute (1899–1960) used the pseudonym NEVIL SHUTE.

NUNN, Alice was born in England but has lived in Tasmania for many years. Nunn has an Arts–Law degree from the University of Tasmania and has been a teacher and public servant. Her novel *Illicit Passage* was shortlisted for the international James Tiptree Jr Award for the best science fiction and fantasy dealing with gender.

BOOKS

Illicit Passage (SF nov), Women's Redress Press, 1992.

NUNN, Judy (Anne) (1945–) co-wrote two fantasy novels with PATRICIA BERNARD and FIONA WAITE before striking out on her own with *Eye in the Storm* and *Eye in the City*. These novels recount the adventures of a blind boy called Jeremy who is able to see when he astral-travels.

BOOKS

The Riddle of the Trumpalar (as Judy Bernard-Waite, with Patricia Bernard & Fiona Waite, jr F nov), Ashton Scholastic, 1981, rp 1982; *Challenge of the Trumpalar* (as Judy Bernard-Waite, with Patricia Bernard & Fiona Waite, jr F nov), Ashton Scholastic, 1986; *Eye in the Storm* (jr F nov), Ashton Scholastic, 1988; *Eye in the City* (jr F nov), Ashton Scholastic, 1990.

NYE, Harold G. is a pseudonym used by LEE HARDING.



O'BRIEN, John (1955–)

BOOKS

The Second Door (jr F nov), Hodder & Stoughton, 1988, rp 1993; *Half Life* (jr H & F nov), Scholastic, 1997.

O'CONNOR, Pamela

BOOKS

We Really Did Find a UFO, Mum! (jr SF nov), Eldorado, 1993.

O'DEA, Marjory (Collard) (1928–) is a scientist and poet. Her only two books are fantasy novels for children. The second book is a sequel to the first.

BOOKS

Six Days Between a Second (jr F nov), Heinemann, 1969; *Of Jade and Amber* (jr F nov), Heinemann Educational, 1974.

ODGERS, Sally (Patricia Farrell) (1957–) lives in Tasmania with her husband and two children. Her family have had a strong influence on Odgers' fictional characters: her son's appearance has been grafted onto the hero of *Trinity Street*, her daughter's appearance helped determine the character Cousin Alice in *Welcome to the Weindie Club* and her husband's stature resembles that of ShuMar in *Shadowdancers*. Odgers says that her son provided insight into modern maths in *Trinity Street*, her husband provided the metal detector and the entire plot in *Timedetectors*, which he co-wrote, and her daughter's hobbies provided incidents in *Aurora*.

Odgers began writing science fiction and fantasy early but was told by publishers to desist as there was no market for these genres; however, some of

the genre stories she wrote while still at school were published in her first book in 1977. Odgers persevered and finally sold some of her fantasy books to reading schemes in the 1980s. She subsequently published a number of mainstream books while still writing and submitting fantasies. It was not until the early 1990s, however, that her fantasy work found wider acceptance.

Odgers is presently writing a science fiction trilogy that offers a vendetta, a cursed knife, poisoned sea, political intrigue, warped DNA and a plethora of other nasties. It also includes aspects of forbidden world myths, the vestal virgins and an heir with the strawberry mark. The hero is an anthropologist who becomes a revolutionary. Exiled to the planet Elydia, Domino becomes a millichancer (someone with a 1:1000 chance of living) and then a mercenary. The heroine is Fallow, also known as Chance and Gift. She is a Dryad of Balm, a girl with no memory.

Odgers has published 116 books, including novels for adults and children, novelisations, verse, television tie-ins, non-fiction and reading-scheme work, storylines for television, and two plays. Her early work is written under the name Sally Farrell. Some books have been co-written with her husband Darrel Odgers. Recently she has published an adult historical novel and a long romance written under the pseudonym Tegan James. [PC]

BOOKS

Her Kingdom for a Pony (as Sally Farrell, jr coll, incl some F SS), Hodder, 1977; *The Room Upstairs* (as Sally Farrell, jr F nov), Hodder, 1978; *The Day the Cows Slept In* (as Sally Farrell, jr coll, incl some F SS; sequel to *Her Kingdom for a Pony*), Young Publications, 1979; *Winter-Spring Garden* (jr F nov), Reading Rigby, 1984; *The Bunyip Wakes* (jr F nov),

Kangaroo Press, 1984; *The Haunting of Ace* (jr F nov), Rigby Education, 1986; *Henry's Ears* (jr F nov), Macmillan, 1987; *There Were Cats* (jr F nov), Rigby Education Storychest, 1987; *Outside* (jr SF nov), Macmillan, 1987; *The Ghost Collector* (jr F nov), A & R, 1988, rp A & R, 1994; *Welcome to the Weirdie Club* (jr F nov), Kangaroo Press, 1989; *Ex-Spelled* (jr F nov), Collins A & R, 1989, rp as *Three Missing Days*, A & R, 1993; *Five Easy Lessons* (jr marginal F nov, companion to *Ex-Spelled*), Collins A & R, 1989, rp A & R, 1993; *Drummond* (jr F nov), Walter McVitty Books, 1990; *The Magician's Box* (jr F nov), A & R, 1991; *Three Loony Months* (jr F nov, sequel to *Five Easy Lessons*), A & R, 1992; *Kayak!* (YA F nov, companion to *Ex-Spelled*, *Five Easy Lessons*, *Three Loony Months*), A & R, 1992; *Amy Amaryllis* (jr F nov), A & R, 1992; *One Weird Week* (jr F nov, sequel to *Three Loony Months*), A & R, 1993; *Shadowdancers* (YA F nov), A & R, 1994; *Aurora* (jr SF nov), HarperCollins, 1995; *Taking A Chance* (jr F nov), A & R, 1995; *Timedetectors* (with Darrel Odgers, jr SF nov), Shortland Publications, 1995; *Timothy Whuffenpuffen-Whippersnapper* (jr F nov), Shortland Publications, 1995; *Theft in Time; Timedetectors II* (with Darrel Odgers, jr SF nov, sequel to *Timedetectors*), Shortland Publications, 1997; *CD and the Giant Cat* (with Darrel Odgers, jr SF nov), Shortland Publications, 1997; *My Father; the Mad Professor* (jr F nov), Shortland Publications, 1997; *Trinity Street* (YA SF nov), HarperCollins, 1997; *The Lonely Dragon* (jr F nov), Barrie Education, 1997.

SHORT STORIES

'The Ghost of a Calf', *A Handful of Ghosts*, Wilson, Hodder & Stoughton, 1978; 'The Ghost's Field Day' (as Sally Farrell), *The Day the Cows Slept In*, Young Publications, 1979; 'The Wallpaper Pig', *Stay Loose, Mother Goose*, Coverton, Omnibus Books, 1980; 'New World' (novella), *Stories to Share*, Macmillan, 1987; 'Round The Bend', *Before Dawn: More Tales to Read at Night*, Rubinstein, Omnibus, 1988; 'Lorelei', *Amazing*, Matthews, 1989; 'Deep Freeze', *Bizarre*, Matthews, Omnibus, 1989; 'Cassandra's Story', *Out of the Box*, Sykes, Phoenix Education, 1994.

OGILVY, David

BOOKS

Escape From Jupiter (jr SF TV novelisation), ABC Books, 1994.

O'HARA, Michael

BOOKS

The Island (YA F & H nov), Lothian, 1996; *The Blue Feather* (with Gary Crew, YA F nov), Reed, 1997.

OLIPHANT, Tracey

BOOKS

Exiles Return (as Kate Jacoby, First Book of Elita, F nov), Gollancz, UK, 1998.

OLSEN, Jacci is a pseudonym used by BILL CONGREVE.

OMEGA SCIENCE DIGEST See **MAGAZINES**.

ORMAN, Kate (1968–) was born in Sydney and grew up in Australia and the United States. She helped to run the Doctor Who Club of Australia and edited its magazine, *Dark Circus*, for several years, as well as her own fanzines and the club newsletter. With a solid background in fan fiction she began submitting proposals for novels to Virgin Publishing's Doctor Who—The New Adventures series. Her third proposal, *The Left-Handed Hummingbird* (Doctor Who Books, 1993) made her the first Australian to break into media spin-off novels, and since then she has proved that her success was not just luck with four more novels sold or published.

She is also the first woman and first non-British author to sell to Virgin's Doctor Who series. Although Australia has many talented and active media fans, very few have made the transition to professional literature as Orman has. [SM]

BOOKS

The Left-Handed Hummingbird (SF nov), Virgin, 1993; *Set Piece* (SF nov), Virgin, 1995; *Sleepy* (SF nov), Virgin, 1996; *Return of the Living Dad* (SF nov), Virgin, 1996; *The Room with No Doors* (SF nov), Virgin, 1997.

ORR, Wendy (Ann) (1953–) was born in Canada but has also lived in England, France and the United States. In England she married an Australian and now lives on a dairy farm in Cobram, Victoria. Orr has written more than a dozen books for children, two of which are genre-related. *Bad Martha* is a fantasy novel for younger readers in which a bad baby turns out to be a witch. *Mind Blowing!* is space adventure where a fourteen-year-old boy finds he has incredible mind powers when his thoughts are linked with those of an alien. His new-found talents, however, are not without cost.

BOOKS

Bad Martha (jr F nov), A & R, 1991; *Mind Blowing!* (YA SF nov), Allen & Unwin, 1994.

OSSIAN, John is the pseudonym used by JOHN FOYSTER for some of his work.

P

PAGE, Michael (Fitzgerald) (1922–) was born in the United Kingdom and was Publishing Manager at Rigby Australia 1967–82. He has written picture books for children and non-fiction for adults. *Out of This World*, illustrated by Robert Ingpen, is a reference book on fantasy characters, events and places.

BOOKS

Out of This World: The Complete Book of Fantasy (F reference), Dragon's World, 1985, rp Weldon, 1989.

PAGENDAM, Gladys (Mary) (1946–)

BOOKS

Sit Beside the Gnomon (jr F nov), Jacaranda Press, 1986.

PAPE, Richard (Bernard) (1916–) was born in Leeds, England, and came to Australia in 1961. He has been a journalist and motor-racing driver and is the author of some dozen books. His best-selling *Boldness be My Friend* (1953) is about his World War II experiences. Pape holds the Military Medal, the Dutch Order of Merit, the National Resistance Commemoration Cross of the Netherlands, the Polish Air Force Eagle and the United States Antarctic Service Medal. In *And So Ends the World*, cosmic entities destroy the moon in an attempt to warn mankind away from the path they are taking.

BOOKS

And So Ends the World (SF & F nov), Elek Books, UK, 1961, rp Panther, UK, 1963, and as *Asi acabara el mundo*, Pacifico, Chile, 1963.

PARK, (Rosina) Ruth (Lucia) (1923–) was born in Auckland, New Zealand, and educated at St Benedict's College and the University of

Auckland. Her first publishing success came at the age of eleven when a story was accepted by a newspaper. After this she admits everything she did was geared towards becoming a writer. She became an assistant proofreader on the *Auckland Star* and was later appointed editor of the paper's children's section, a job that brought her in contact with many children and their likes and dislikes in reading.

In 1942 she married writer D'Arcy Niland and came to live in Australia. After working around the country for a year fruit-canning and shearing for the war effort, the pair returned to a one-room flat above a barber's shop in Sydney's Surry Hills. Here they began work as full-time writers, Park using her observations of slum life and its characters to great effect in her classic novel *The Harp in the South*, for which she was awarded the *Sydney Morning Herald* Literary Prize in 1947.

Over the ensuing years, Park achieved both distinction and popularity as a writer of children's and adult fiction, as well as becoming a frequent contributor of articles and book reviews to the *Sydney Morning Herald* and *National Times*. She won the Miles Franklin Award in 1977 for her adult novel *Swords and Crowns and Rings*. Her time-slip period fantasy for older children, *Playing Beatie Bow*, in which a present-day girl finds herself back in the Rocks area of Sydney in 1873, has won awards both locally and internationally. A feature film based on the book, made by the South Australian Film Corporation, was released in 1986. According to Park, Abigail, the protagonist of *Playing Beatie Bow*, 'doesn't develop interest in the past until she has been there and experienced it as her present. She then realises the continuity, and begins to become deeply interested in the future. The book really is a demonstration of continuity'.

Although several of Park's books for children are fantasies, involving time-slips and time travel, her most popular and endearing books for very young children have been those in the Muddle-Headed Wombat series, which are based on stories Park wrote for ABC Radio 'Children's Session' over a period of fifteen years. Two of Park's five children, Deborah and Kilmeny Niland, are leading illustrators of Australian children's books. In 1987 she was awarded the AM (Member of the Order of Australia) for services to literature. [MC]

BOOKS

Playing Beatie Bow (YA F nov), Nelson, Melb, 1980, rp Atheneum, NY, 1982, and A & R, 1987; *The Big Brass Key* (jr F nov), Hodder & Stoughton, 1983, rp Nelson, 1987; *My Sister Sif* (YA F nov), Viking, 1986, rp Puffin, 1988; *Things In Corners* (jr H & F coll), Penguin, 1989, rp Puffin, 1990.

SHORT STORIES

'Somebody Lives in the Nobody House', *Spooks And Spirits*, Hamilton, Hodder & Stoughton, 1978, rp in *Before Dawn: More Tales to Read at Night*, Rubinstein, Omnibus, 1988; 'Things In Corners', 'Where Freedom Is', 'An Old Yellow Tourer', 'Getting Through Sunday', 'What Kind of Lady was Auntie Bev?': *Things In Corners*, Penguin, 1989; 'Playing Beatie Bow' (ext), *Celebrate!*, Hillel & Hanzi, Viking, 1995.

PARRY, Anne (Spencer) (1931–1985) was one of Australia's pioneers in heroic fantasy for young adults. She also wrote adult mainstream novels and non-fiction books. *The Land Behind the World* was the first of a quartet of novels chronicling the adventures of a group of children struggling to unite the people of Shemara, and include Fool, a type of wizard adviser. *Lost Souls of the Twilight*, *The Crown of Darkness* and *The Crown of Light* completed the Land Behind the World series. A further series with the same setting began with *Zaddik and the Seafarers* and *Beyond the Outlandish Mountains*, and centred on Zaddik the Signbearer from the previous series; but Parry's death cut short this promising and successful project. [SM]

BOOKS

The Land Behind the World (YA F nov), Pinchgut, Syd, 1976, rp Ashton Scholastic, 1980; *The Lost Souls of Twilight* (jr F nov), Pinchgut, Syd, 1977; *The Crown of Darkness* (jr F nov), Pinchgut, Syd, 1979; *The Crown of Light* (jr F nov), Pinchgut, Syd, 1980; *Zaddik and the Seafarers* (jr F nov), Pinchgut, Syd, 1983; *Beyond the Outlandish Mountains* (jr F nov), Second Back Row Press, 1984.

PARRY, Glyn (1959–), a West Australian author, was born in England, where he says he ran wild in the pubs his grandparents managed. When he was

twelve Parry came to Australia and 'fell in love with surfing'. A talented writer for teenagers, he delights in exploring different styles and genres—consequently, one can expect the unexpected with each new book.

Radical Take-offs, a collection of science fiction, fantasy and horror stories, has a street-wise feel with supernatural or alien elements waiting to surface. And surface they do. There is a parallel universe, a ghost train, a werewolf, dream-stealers and more. Told with grim realism, several stories have a sting in the tail.

Mosh begins in the mosh pit and moves to cyberspace as cane-toad aliens attempt to steal the planet's rock music and replace it with Barry Manilow. A cult novel hard to categorise, this is the story of Jay who is knocked unconscious at a rock concert and the amazing dream sequences that follow. Hip jargon, short sentences and truncated syntax add to a weird and psychedelic mix. [PC]

BOOKS

Radical Take-offs (jr SF, F & H coll), Allen & Unwin, 1994; *Mosh* (YA SF nov), Random House, 1996.

SHORT STORIES

'Past Midnight', 'Skegs In Space', 'Tumbledown Falls', 'Caught', 'Bluff Hill', 'Chemical Reaction', 'The Dream Merchants', 'Creepers', 'Away', 'Shadowstrangers': *Radical Take-offs*, Allen & Unwin, 1994; 'The Scratchie Conspiracy', *The Phone Book*, Macleod, Random House, 1995; 'Spotlight', *Sibling Stories*, Holland, Fremantle Arts Centre Press, 1997; 'Dawn Chorus', *Fantastic Worlds*, Collins, Harper-Collins, 1998.

PARSONS, Graeme (Bruce) (1949–)

BOOKS

Working On Cats (YA F nov), Random House, 1992.

PATCHETT, Mary (Osborne) Elwyn (1897–1989) was born in rural New South Wales and moved to London in the late 1940s. Here she began writing the first of her fifty children's novels, and science fiction was an early interest. *Kidnappers of Space* (1953) tells of two boys being abducted by Martians, and *Adam Troy, Astroman* (1954) introduced an adult space-pilot hero battling radiation aliens. *Lost on Venus* (1954) returned to children as the heroes: two boys become lost in an alien tropical jungle with 'frogs as big as kangaroos and leeches like boa-constrictors'. The books were quite popular and successful and were republished in both English and translations. *Send for Johnny Danger* (1956) has an adult hero, Captain Danger, and the setting for his adventures was the moon.

So far Patchett had used Earth-style exotic settings and aircraft-style technology for transport but in *The Venus Project* (Brockhampton, 1963) she incorporated the Soviet-American space race, an Australian setting and more realistic hardware. This was the best of her science fiction novels. A Russian rocket returning from Venus crashes in Arnhem Land and is discovered to have intelligent Venusians aboard. They breed prolifically and try to take over, but background radioactivity from earlier nuclear bomb testing devastates their numbers. By the end an expedition is being planned to help the Venusians on their own planet.

Although limited in terms of what (say) Clarke, Asimov or Moore were then writing, Patchett's science fiction for children was well suited to its audience and entertaining in its day. The reason that science fiction comprised only a tenth of her output is that Patchett was much better when writing about animals and life in the Australian countryside. Along with Ivan Southall she pioneered the field of Australian juvenile science fiction, which was to prosper in later decades. [SM] BOOKS

Kidnappers of Space (jr SF nov), Lutterworth, 1953, rp as *Space Captives of the Golden Men*, Bobbs-Merril, 1953, and as *Ruimte-Piraten*, Verkanner, Holland, 1954, and as *Unternehmen Mond*, Oettingen, Germany, 1955; *Adam Troy, Astroman* (jr SF nov), Lutterworth, 1954; *Lost on Venus* (jr SF nov), Lutterworth, 1954, rp as *Flight to the Misty Planet*, Bobbs-Merril, 1954, and as *Nooblanding ob Venus*, Verkanner, Holland, 1956; *Send for Johnny Danger* (jr nov), Lutterworth, 1956, rp McGraw Hill, NY, 1958; *The Venus Project* (jr SF nov), Brockhampton, 1963; *Tiger in the Dark* (jr SF nov), Brockhampton, 1964, rp as *De geheinzinnige tijger*, Callenbach, Holland, 1964, and as *Tier van de nag*, Malherbe, South Africa, 1967, and as *Tiger im Dunkel*, Klopp, Germany, 1968 and Meier, Germany, 1973; *Farm Beneath the Sea* (jr SF nov), Harrap, 1969.

PATERSON, A(ndrew) B(arton) (1864–1941) is the notable Australian writer who often wrote under the pseudonym The Banjo, and is best known today as Banjo Paterson. One of his stories is science fiction and has been widely reprinted in recent times.

SHORT STORIES

'The Cast-Iron Canvasser' (as The Banjo), *Bulletin*, Syd, 19 Dec 1891, rp in *Three Elephant Power and other stories* (by Banjo Paterson), A & R, 1917, and *Man*, Nov 1938, and *Bulletin*, Centenary Issue, Syd, 29 Jan 1980, and *Short Stories*, Lansdowne, 1980, and *Futuristic Tales 2*, 1980, and *A. B. 'Banjo' Paterson's Humorous Stories and Sketches*, A & R, 1988.

PAULSEN, Steven (Keith) (1955–) writes fantasy, horror and science fiction for both adults and children. He has also written extensively about the genre, conducted interviews with a large cross-section of Australian science fiction writers and is widely acknowledged as an authority on Australian speculative fiction. When not writing, Paulsen works in the computer industry as a project manager.

Paulsen published his first professional science fiction short story in 1982 and has regularly, if not prolifically, published original work in a variety of magazines and anthologies in Australia and North America. His dark fantasy tale based on H. P. Lovecraft's Cthulhu Mythos, 'In the Light of the Lamp', was described by horror expert Leigh Blackmore as 'one of the few Mythos tales of real quality written in the last decade' while popular crime and science fiction writer Kerry Greenwood wrote in *Meanjin* that 'Old Wood', a story about a renovator possessed by the vengeful spirits of murdered convicts, was one of 'the best ones' in the Penguin anthology *Strange Fruit*.

In 1991 Paulsen edited and published a small newsletter called *Amazing Sheet*, which was simply meant to be a market resource guide for Australian science fiction writers. The response was so great, however, that early in 1992 he founded *The Australian SF Writers' News*, a quarterly magazine for Australians interested in writing science fiction, fantasy and horror. He edited this for three years until it was incorporated with *Aurealis* in 1995. *The Australian SF Writers' News* was an important publication that helped to encourage emerging writers and promote their achievements at a time when a new generation of Australian science fiction writers were starting to make their presence felt.

Paulsen's prolific non-fiction writing on science fiction has appeared in a variety of publications including *Aurealis*, *Sirius*, *Thyme*, *Science Fiction Fan Resource Book*, *The Fantasy Encyclopedia*, *The St James Guide to Horror*, *Ghost and Gothic Writers* and *Interzone*. He wrote a regular column, called Pulse, on Australian horror for *Bloodsongs* and is a contributing editor for *Eidolon*, writing an Australian science fiction news column called Scoop. In 1995 he was jointly awarded (with Bill Congreve and Sean McMullen) the William Atheling Jr Award for excellence in science fiction criticism.

In 1996 Lothian Books published Paulsen's well-received children's dark fantasy novel, *The Stray Cat*, as part of their After Dark series edited by Gary Crew. This is a completely new version of his earlier adult short story 'Stray Cat', and was nominated for a Ditmar Award in 1997. Forthcoming is *The Swap Card*, another children's dark fantasy novel and a stronger book that indicates Paulsen's growing competence in this field. [PC]

EDITOR

The Australian SF Writers' News (SF & F news mag), issues 1–12, 1992–94; *Eidolon: The Journal of Australian Science Fiction and Fantasy* (SF, F & H mag), Contributing Ed, issues 20–27, 1995–current; *The MUP Encyclopaedia of Australian Science Fiction and Fantasy* (SF & F reference), Assist Ed, Melbourne University Press, 1998.

BOOKS

The Stray Cat (jr DF nov), Lothian, 1996, rp as *Misteri Kucing Tersesat*, PT Elix Media Komputindo, Jakarta, 1997, and *Le Chat Errant*, Hachett Jeunesse, Paris, 1998; *The Swap Card* (jr DF nov), Lothian, forthcoming.

SHORT STORIES

'Art Critic', *The Cygnus Chronicler* V4/3, June 1982, rp in *The Melbourne Report*, July 1989; 'Logic Loop', *Aphelion* 5, 1986/87, rp in *Worlds In Small*, John Robert Colombo, Cacanadadada Press, Canada, 1992; 'Errand Run', *Aphelion* 5, 1986/87; 'The Place', *Terror Australis* 1, Apr 1988; 'Old Wood', *Terror Australis* 2, 1990, rp in *Strange Fruit*, Collins, Penguin, 1995; 'Talisman', *Short Story Winners*, Eastern Regional Libraries, 1990; 'Two Tomorrow', *Eidolon* 3, 1990, rp in *Beyond* 2, UK, 1995; 'Stray Cat', *Esoteric Order of Dagon Magazine* 7, 1992; 'Greater Garbo', *Australian PC User*, Oct 1992; 'In the Light of the Lamp', *Terror Australis: The Best of Australian Horror*, Blackmore, Hodder & Stoughton, 1993, rp in *The Cthulhu Cycle*, Price, Chaosium Publications, US, 1996; 'The Sorcerer's Looking Glass', *Fantastic Worlds*, Collins, HarperCollins, 1998; 'Ma Rung', *Dreaming Down-Under*, Dann/ Webb, HarperCollins, 1998.

PAUSACKER, Jenny (1948–) was born in Adelaide and now lives in Melbourne. Much of her work for young readers has been aimed at breaking down gender stereotypes. She also writes serious novels for adolescents under her own name and teen romance novels under pseudonyms. *Fast Forward* is a humorous account of what happens when a young boy tampers with time.

BOOKS

Fast Forward (jr SF nov), A & R, 1989, rp Mammoth, 1997; *The Rings* (jr F & H nov), Lothian, 1997.

SHORT STORIES

'The Princes in the Tower', *Dark House*, Crew, Mammoth, 1995.

PAYNE, FrancisSHORT STORIES

'Albert's Bellyful', *Yggdrasil* V8/1 (amateur), Mar 1977, rp in *Transmutations*, Gerrand, Outback Press, 1979, and as 'Never Kiss a Girl with Two Heads', *Omega*, Mar/Apr 1981, and in *Matilda at the Speed*

of Light, Broderick, A & R, 1988; 'What the Stone of Ciparri Says', *Bloodsongs* 6, 1995, rp in *Bouescribes*, Congreve & Hood, MirrorDanse, 1996; 'Olympia', chapbook, Bambada Press, 1996.

PEACEY, AnthonySHORT STORIES

'Brother's Keeper', *SF Monthly*, V3/2, 1976; 'Lillidli the Angel-Maker', *Envisaged Worlds*, Collins, Void Publications, 1978; 'Time And Flowers', 'Jagging': *Strange Attractors*, Broderick, Hale and Iremonger, 1985.

PEARCE, A. is the name under which MARGARET PEARCE has published some of her adult science fiction stories.

PEARCE, Frances uses the pseudonym HELEN FRANCES jointly with Helen Granger.

PEARCE, Margaret (Lorraine) (1940–) grew up in a single-parent family and attended eight different schools in eight years. As a mature-age student Pearce acquired a BA at Monash University. Pearce worked for many years as a temporary secretary and as an advertising copywriter. She became an unsuccessful student teacher before receiving in 1980 a Literature Board Grant, which enabled her to become a full-time writer. Pearce is primarily recognised as a children's writer but during the 1980s she wrote a number of adult science fiction stories under the name A. Pearce. She has also written adult romance novels as Jacquelyn Webb. She lives in Belgrave, Victoria, close to her family. [PC]

BOOKS

Altar of Shulaani (jr SF nov), Puffin, 1981; *Marmaduke* (jr F nov), Ashton Scholastic, 1988; *The Secret in the Compost Bin* (jr F nov), Omnibus/Puffin, 1990; *Caught in Willaburra* (jr F nov), Millennium, 1992; *Mystery of the Third Seal* (jr SF nov), Longman, 1995.

SHORT STORIES

'Head for the Year', *Transmutations*, Gerrand, Outback Press, 1979; 'Blessed are the Pure in Heart' (as A. Pearce), *Crux* 3, 1980, rp in *Daarke Worlde* 3, 1993; 'A Way with Women' (as A. Pearce), *The Cygnus Chronicler* V3/3, June 1981, rp in *The Mentor* 72, 1991; 'Strike', *Billy Blue*, 1982, rp as 'Taking the Path of Least Resistance' (as A. Pearce), *Australian*, 16 Feb 1988; 'The Art of Training Pets', *Monbulk Magazine*, 1982; 'Don't Drink Water Without Boiling First', *Her World*, Singapore, Jan 1982, rp in *Manly Daily*, Nov 1984, and *The Mentor* 70, Oct 1990; 'Requiem for a Daemon Lover' (as A. Pearce), *The Australian Horror and Fantasy Magazine* 5, 1985; 'It's Been Done Before', *The Collection*, Tony Stevens, Hilton Hotel House-

PEARCE, Margaret

keeping, 1985, rp in *Australian*, Nov 1987; 'Tiddles', *Amazing*, Matthews, Omnibus, 1989, rp in *5 Storie di Gatti*, Arnaldo Mondadori, Milano, Italy, 1994; 'Soul Obsession', *Bizarre*, Matthews, Omnibus, 1989; 'The Cold Solution', *Australian*, Nov 1991; 'Being the Journal of a Mysteriously Vanished Scientist' (basis for *Mystery of the Third Seal*), *The Mentor* 67, 1992; 'Faith And Fortune', *The Mentor* 84, 1994.

PEARSON, William Talbot (1907–1991)

BOOKS

The Temple of Saehr, Graham Stone Press, Syd, 1994, (orig. pub. as by William Pengreep, Cecil Plamer, Lond, 1932).

PECK, Jeff (1946–) was the producer of the joint ABC and Australian Children's Television Foundation production *Kaboodle*, which utilised innovative cartoons and live drama to tell stand-alone tales, many with strong genre elements. Both of Peck's books are based on scripts from the series.

BOOKS

The Secret Life of Tress (jr F coll based on ABC TV ser *Kaboodle*), ABC Enterprises, 1987; *The Wizards of Solmar and Other Stories* (with Pat Webb; jr F coll based on ABC TV ser 'Kaboodle'), ABC Enterprises, 1988.

SHORT STORIES

'The Wizards of Silmar' (adapted from screenplay by Gary Davis), *The Wizards of Solmar*, ABC Enterprises, 1987; 'Talo's Story' (adapted from screenplay by Cate Cahill), *The Wizards of Solmar*, ABC Enterprises, 1987.

PENGREEP, William is a pseudonym used by WILLIAM TALBOT PEARSON.

PENNA, Jean West

BOOKS

Strange Territory (SF nov), Walrus, Syd, 1983.

SHORT STORIES

'Wilkie's Lads', *Aphelion* 4, Spring 1986.

PETERSON, Rose

BOOKS

Warped Time (YA SF & F nov), Scholastic, 1997.

PHILLIPS, R. E.

BOOKS

Lost Beyond Star Systems (SF coll), self-pub., 1994.

PHIPSON, Joan (1912–) was born Joan Margaret Fitzhardinge in Sydney and spent some of her childhood in England and India. Phipson has written more than twenty books for children and is highly regarded by readers and critics alike. Many

of her books are thrillers, easy to read and hard to put down, while others are more complex and thoughtful. *The Way Home* falls into the latter category and tells of a group of children who explore the spirituality of nature on a mystical nightmare journey after a car accident, through time and space in both an ancient and future Australia. *Dinko* is set both in seventh-century Europe and Sydney in 1999 and tells of two boys who have the ability to predict the future. Phipson was awarded the Dromkeen Medal in 1987 for her services to children's literature.

BOOKS

The Way Home (YA F nov), Macmillan, 1973, rp Hodder & Stoughton, 1977; *Dinko* (YA SF nov), Methuen, 1985.

PIERCE, F. is one of the pseudonyms used by FRANK BRYNING.

PINKNEY, John was born in England. He is a screenwriter, television scriptwriter, playwright, novelist, columnist and lecturer. He won the Best International Horror Film Award at the Asian Film Festival for *Thirst*.

BOOKS

The Key and the Fountain (jr F nov), Walter McVitty Books, 1985, rp 1990.

PITMAN, Sheryn Dee (1958–) uses the pseudonym SHERYN DEE.

PLATT, Leslie G(ardner) (1914–)

BOOKS

Survival 3 (serialised SF nov), Melb *Herald*, 6 pts, 10 July 1965–16 July 1965 (announced as forthcoming bk *Shadow of Darkness* but apparently never pub.), rp as *Survival 3*, self-pub., Qld, 1979.

PLAYFORD, Nicholas (1961–) is a former government policy adviser. Playford's writing treads the fringe of science fiction. His first book was likened to J. G. Ballard's writing because of its philosophical play with mental realities. Playford's work is highly experimental, and his most recent book, *Counter Vistas*, relates to the spiritual expression of time and group perceptions. A closer examination of Playford's work reveals a fascination with consciousness and its interaction with cosmology, which is reminiscent of Olaf Stapledon.

[PC]

BOOKS

The Prisoner Gains a Blurred Skin (SF & F coll), Black Pepper, 1995; *Counter Vistas* (SF & F), Black Pepper, forthcoming.

SHORT STORIES

'Encircling the Rose Garden', 'The Birth of Stone

Revealed in Vapours', 'Topmost', 'Hinges', 'Whale', 'The Unbidden Prism of Desire', 'Pram', 'Orientation of the Cinder-Track Horizon', 'Examining the Audacious Edifice', 'Through a Maggie Come Words on Fears of China', 'Parachuting', 'The Skimmer Upon the Perceptual Sea', 'The Fragmentation of Tyres', 'The Prisoner Gains a Blurred Skin': *The Prisoner Gains a Blurred Skin*, Black Pepper, 1995.

POND, Roy (Lester David) (1945–) was born in South Africa.

BOOKS

Playing Director (jr choose-your-own-adventure F nov), Albatross Books, 1990; *Tomb Travellers* (jr F nov), Albatross Books, 1991; *Paddle-Ghosts* (jr F nov), Albatross Books, 1992; *The Mummy Monster Game* (jr F nov), Albatross Books, 1993; *Steam Phantoms* (jr F nov), Albatross Books, 1993; *The Mummy Tomb Hunt* (jr F nov), Omnibus, 1994; *Knight School* (jr F nov), Albatross Books, 1995; *The Mummy Rescue Mission* (jr F nov), Omnibus, 1995.

POPULAR SCIENCE FICTION See MAGAZINES.

PORTER, Dorothy (Featherstone) (1954–)

SHORT STORIES

'On Planet Mary Joan Clarke', *Australian* (Literary Quarterly), 2–3 Apr 1988; 'The Arrows', *My Look's Caress: A Collection of Modern Romances*, Yahp, Daly & Falconer, Local Consumption Press, Syd, 1990, rp in *Strange Fruit*, Collins, Penguin, 1995.

PRESTON, Bruce V.

BOOKS

The Play the Watchman (SF nov), Marlin, Hong Kong, 1981.

PROPOSCH, Steve (Stephen) (Robert) (1967–) was born in the Melbourne suburb of Box Hill and attended Nunawading High. He completed a year of art school at Box Hill TAFE, after which he worked in graphic pre-production until 1996 when he left to write full-time. Proposch founded Bambada Press and launched Australia's first professional horror and dark fantasy magazine, *Bloodsongs*, with Chris Masters in 1994. The first three issues were edited and published in collaboration, but the next five issues were edited and published by Proposch alone. This is evident in the swing away from graphic horror to a more balanced approach (see DARK FANTASY). Proposch is no longer associated with *Bloodsongs*.

Proposch showed much promise as a writer with his early short story 'Maggie's Place'. He has also written science fiction and horror poetry.

EDITOR

Bloodsongs (H & F mag), issues 1–8, 1994–97.

SHORT STORIES

'Maggie's Place', *The Esoteric Order of Dagon Magazine* 5, 1992, rp in *Intimate Armageddons*, Congreve, Five Islands Press, 1992; 'Lightning Man', *Palace Corbie* 7, Jan 1997; 'Lovin' the Spin I'm In', *Cyber Psychos AOD* 8, 1998; 'Hope Street Rhapsody', *The Blue Lady*, 1998.

POETRY

'Hard', *Palace Corbie* 6, 1995; 'Cosmosis', *The Mentor* 87, 1995; 'List', *Redoubt* 22, 1996; 'Wet Roads', *Redoubt* 23, 1997; 'Magick Trick #69', *The Blue Lady* 8, 1998.

PRYOR, Michael (1957–) was born in Swan Hill on the border of Victoria and New South Wales but spent most of his childhood in Geelong. Pryor is a secondary school English teacher. His short stories are often witty and humorous. Most of his adult science fiction has appeared in *Aurealis*, of which he is associate editor, but his children's fiction has appeared in a variety of magazines including *Contagious*, *Puffinalia*, *Pursuit* and *Touchdown*.

BOOKS

The Mask of Caliban (YA SF nov), Hodder Headline, 1996; *Talent* (YA SF nov), Hodder Headline, 1997; *The House of Many Rooms* (YA SF nov), Hodder Headline, 1998; *The Book of Plans* (YA SF nov), Hodder Headline, 1998.

SHORT STORIES

'Talent', *Aurealis* 1, Sept 1990; 'Softly They Go Feral in the Night', *Aurealis* 4, 1991; 'Long Live the King', *Aurealis* 6, 1991; 'It's All in the Way You Look at it', *Aurealis* 10, Dec 1992; 'Shadows of the Heart', *Aurealis* 12, Dec 1993; 'Home Free', *The Patternmaker*, Sussex, Omnibus, 1994; 'Hunter of Darkness, Hunter of Light', *Aurealis* 15, 1995; 'Time to Burn', *Aurealis* 18, 1996.

PSEUDONYMS AND ALTERNATIVE NAMES

For centuries pseudonyms, or pen names, have been used by writers to hide their real identities. Many writers are better known by their pseudonyms than by their real names. Which name do most people recognise, Mark Twain or Samuel Clemens?

There are many reasons why a writer might use a pseudonym. Sometimes publishers use a 'house name' and have many writers using the same pseudonym. If an editor wishes to use two or more stories by one writer in the same magazine issue or book the writer might be asked to use a pseudonym or two. Sometimes a writer who works in different genres will have different names for each

PSEUDONYMS AND ALTERNATIVE NAMES

genre in order not to confuse readers. Often when two writers collaborate they choose to work under a pseudonym, and many writers use false names

for their early journey-work or for stories with which they are not entirely satisfied. Some writers simply wish to remain anonymous. In a different

PSEUDONYM	TRUE NAME
A. M.	Ron MILLER
Anderson, Cherry	Cherry WILDER
Appleton, Victor	F. Gwynplaine MacINTYRE
Baron, Frank	Frank KREFFL
Bernard-Waite, Judy	Patricia BERNARD with Judy NUNN and Fiona WAITE
Blackstone, James	John BAXTER
Bowvayne	Anonymous contemporary author
Brisbane, Coutts	Robert Coutts ARMOUR
Carter, Ace	Gordon Clive BLEECK
Childer, Simon Ian	John BROSANAN, alone and in collaboration with LeRoy Kettle
Cornish, Frank	Frank BRYNING
Danvers, Jack	Camille A. M. CASELYR
Dark, James	J. E. MacDONNELL, James WORKMAN
Davey, Thyrsa	Thyrsa JEALOUS
de Wreder, Paul	John HEMING
Dee, Sheryn	Sheryn Dee PITMAN
Delaney, Roger	Damien BRODERICK
Douglass, Sara	Sara WARNEKE
Dresser, K. E.	Durham Keith GARTON
Dunstan, Andrew	Arthur Bertram CHANDLER
Edwards, Caroline	Jack WODHAMS
Evans, Cadmus	Keith TAYLOR
Farr, Caroline	Carl RUHEN, and others unnamed
Farrell, Sally	Sally ODGERS
Fate, Marilyn	Paul COLLINS
Francis, Helen	Helen GRANGER, Francis PEARCE
Garradine, Roger	Alan YATES, and others unknown
Godfrey, John	Frank KREFFL
Grieve, Edgar	Damien BRODERICK
Grimm, Cherry	Cherry WILDER
Harding, Jack	Damien BRODERICK
Harlison, Alan	Damien BRODERICK
Harte, Rick	Shared pseudonym
Heinkel, Stanford	Stanford HENNELL
Hendricks, Donald	Jeff HARRIS
Herscholt, Wolfe	Gordon Clive BLEECK, Russell HAUSFELD, and others unknown
Hill, H. Haverstock	J. M. WALSH
Jackson, Steve	Andrew CHAPMAN
Jacoby, Kate	Tracey OLIPHANT
Jay, Shannah	Sherry-Anne JACOBS
Jenkins, Philip	Damien BRODERICK
Kaye, Terry	Terry HAYES, George MILLER, Brian HANNANT
Kensch, Otto	Russell HAUSFELD, and others unknown
Kent, Lane	Gordon Clive BLEECK, and others unknown

situation are women writers who have used their husbands' surnames after marriage and therefore may have work published under two names.

The following table sets out information about the pseudonyms and alternative names of Australian science fiction and fantasy writers known to the editors of this encyclopaedia. For the most part the list includes only the pseudonyms and alternative names used for genre writing; and

without a doubt there are more not yet on public record. Nevertheless, the following list provides an interesting insight for readers and a valuable guide for academics and bibliographers. [SP]

PULMAN, Felicity (1945–)

BOOKS

Ghost Boy (jr F nov), Scholastic, 1995.

PSEUDONYM	TRUE NAME
Keys, Durham	Durham Keith GARTON
Knight, Harry Adam	John BROSNAN alone and in collaboration with LeRoy Kettle
Ladd, Erick T.	Sean WILLIAMS
Livingstone, Ian	Andrew CHAPMAN
Loran, Martin	John BAXTER, Ron SMITH
Luigi, Belli	Gordon Clive BLEECK
Macmillan, Bradley	Sean WILLIAMS
Martin, S. R.	Strepbyn MAPPIN
More, Dennis	Keith TAYLOR
Nagel, Morris	Stephen COOK
North, Eric	Bernard Charles CRONIN
Nye, Harold G.	Lee HARDING
Olsen, Jacci	Bill CONGREVE
Ossian, John	John FOYSTER
Pearce, A.	Margaret PEARCE
Pengreep, William	William Talbot PEARSON
Pierce, F.	Frank BRYNING
Ray, N. L.	Nan HUNT
Raymond, John	John BROSNAN
Rodda, Emily	Jennifer ROWE
Rome, David	David BOUTLAND
Rose, Trudy	Jack WODHAMS
Ross, Melinda	Keith TAYLOR
Russell, Jai	Sheila LeBLOND
Ryan, Al	Durham Keith GARTON
S. H. M.	Arthur Bertram CHANDLER
Story, E. W.	Sean WILLIAMS
Striker, Lee	Margaret CLARK
Swan, Erin	Anonymous contemporary author
Urth, Patrick	McNAMARA, Peter
Valdez, Paul	Gordon Clive BLEECK, Raymond GLENNING, Art HAYMAN, Alan YATES
Wellwood, Veronica	Norma Veronica WILLIAMS
West, Horace	Damien BRODERICK
Whitley, George	Arthur Bertram CHANDLER
Whitly, Reid	Robert Coutts ARMOUR
Wilcox, Roger	Paul COLLINS, Sean McMULLEN
Yarrick, Iago	Damien BRODERICK

R

RADBURN, Barry

EDITOR

The Australian Horror and Fantasy Magazine (H & F mag), issues 1–6, 1984–86.

SHORT STORIES

'They Wait' (with Rick Kennett), *Linq* V13/2, 1985.

RADIO

Radio is an ideal medium for science fiction and fantasy. Its sound-only nature means that conveying the often spectacular concepts of genre fiction is relatively inexpensive compared with film and television. Sound-effects magic can create stereo hordes of ravening killer wombats, launch space armadas on a scale to intimidate Darth Vader, or king-hit Melbourne faster than you can say 'Happy Independence Day!'.

Science fiction and fantasy radio can be a particularly well-appointed theatre of the imagination. Additionally, when adapting print to radio, it doesn't matter who is cast to play Xena the Warrior Princess as long as she can do the voice. The audience automatically suspends disbelief in favour of a sense of wonder every time it listens to radio. Add the more familiar advantages of radio, such as the listener being free to do other things at the same time, and you can see its potential for the genre.

Programmes vanish into the ether, radiating out across the cosmos, a sobering responsibility for broadcasters who wonder about alien eavesdroppers! The 'ethereal' nature of radio also makes it difficult to research broadcast history. Few long-term copies are kept of programmes and station log tapes are usually recorded over after a set time. Thus it is necessary to rely on collections of programme guides when doing research, yet these can be parsimonious with details of content.

My survey revealed that the first Golden Age of Australian genre radio, the 'serial era' of the 1940s, 1950s and early 1960s, was followed by a second boom from the mid-1970s to the late 1980s. In the latter period, home-grown and imported genre fiction has been plentiful. Roughly one in four of all radio plays produced in the survey period were of a science fiction or fantasy nature. Additionally, many satirical genre shows appeared on commercial and public radio during this time, as well as the first genre-specific commentary programmes.

At present, genre review and comedy continue to multiply but new radio plays and serials are no longer quite so common. The recent increase in Australian science fiction publishing may result in more serialisations of local product on air but this may be offset by budget cuts to both the ABC and community radio stations. Could local commercial stations fill the gap by returning to producing serials themselves? It is highly unlikely, although they, at least, have the financial resources to buy overseas material. A new option for the listener is Internet radio. Although the sound is still crude it is increasingly possible to download radio broadcasts from around the world on a personal computer. This requires healthy overseas stations producing genre material in the first place, however, and reports of radio purse-strings being tightened for the BBC and United States public broadcasters are not encouraging.

Radio station licences were issued in Australia in 1923 and in November of that year Sydney's 2SB was the first station to broadcast officially. John Pickard's 1927 play *The Tomb of Osiris* has strong claims to being the first original Australian drama to be broadcast (on 2FC Sydney) but the earliest known Australian science fiction radio play

was the 1934 adaptation of Erle Cox's novel *Out of the Silence*.

Other science fiction shows were broadcast from time to time including Vol Molesworth's 1947 serial *The Stratosphere Patrol* and Harvey Blank's 1950s *Captain Miracle*. Most serials from 1940 to 1960 were 'covers' of existing overseas scripts; recast and produced locally, they often included blatantly inserted Australianisms and place names to add local flavour. Most Golden Age radio serials (even some of the Westerns) had some genre content, and local recasts included *Superman* (with Leonard Teale in the title role), *Tarzan* and *The Shadow*. Flourishing at the same time was the fondly remembered Argonauts Club, a radio club whose members were assigned individual 'ships'. Classical mythological elements woven into the club framework may make it the first Australian example of genre media fandom!

Since the fading of those glory days a small number of genre spoofs have surfaced on commercial and community radio. Who could ever forget such serials as *Chicken Man* and the infamous *Chuck Chunder of the Space Patrol*, respectively plucked and thrown up at our feet during the 1970s? There was also *Dr Poo*, featuring the work of Doug McLeod, which premiered on 2JJJ's breakfast programme in 1979. Assorted 'D-Generation' skits have leaned towards genre content and the ABC got in on the act in the mid-1980s with the cultural terrorism of Tim and Debbie's oxygen-deprived 'Brainspace'.

The lion's share of locally created science fiction and fantasy drama from the 1970s up to the mid-1990s was presented on ABC Radio in its FM and AM formats. Genre items were often much-touted features on programmes such as 'The Stereo Play', 'Soundstage', 'Drama Wednesday', 'Fictions', 'The Sunday Play', 'Radio Helicon', 'International Playhouse', 'The Box Seat', and 'Five Minute Fictions'.

ABC Classic FM and Radio National (on the AM band) have had several incarnations. In the text that follows I use the abbreviations FM and RN, so that the reader can relate the item to the contemporary station. Wherever possible I have sorted the items into science fiction or fantasy and identified the country of origin using initials. The author's or playwright's name usually precedes the item's title. Items broadcast on FM are often replayed on AM; 'rpt' indicates a repeat.

GENRE DRAMA

WRITTEN OR PRODUCED IN AUSTRALIA

ABC FM

1976 Bill McKeown, *A Day of National Mourning* (SF), Australian republic in 1990; Colin Free,

Cytophonics (SF). **1977** Peter Terson, *The Mighty Reservoir* (F), sentient dam threatens; Gail Prince, *The Man with a Face Like a Bird* (F); Alexandre Rivermale and Henri Colpi, *Elephant in the House* (F). **1978** John Robinson, *The Trial of Lucullus* and *The Hunter Gracchus* (F). **1978** Victor Pemberton, *Night of the Wolf* (F, BBC), part of June Festival of Darkness ser; Ken Neville, *The First Waratah* (F); Ron Blair, *President Wilson in Paris* (F); Eugene Lumbers, *From The Dreamtime* (F); Alfred Behrens, *The Great Identity Play* (SF, aired twice 1978); Jennifer Compton (New Zealand writer), *Forsaking All Others* (SF); John Arden, *The Bagman* (F). **1979** Barry Oakley, *The Great God Mogadon* (SF), set in the Australian future; J. Spears, *King Richard* (SF), set in 1983. **1980** David Foster, *The Elixir Operation* (F). **1981** Vladimir Mayakovsky, adapted by Julie-Anne Ford, *The Bed Bug* (SF); A. C. Percival, produced by Julie-Anne Ford, *The Winter Passing* (F); Spider and Jeanne Robinson, adapted by Ken Methold, *Stardance* (SF); Norman Lindsay, *The Magic Pudding* (F). **1982** Graham Pitts, *Baker's Dream* (F); Rabindranath Tagore, *The Hungry Stones* (F); Michael Noonan, *The Castle of Sleeping Beauty* (F). **1983** Alick Rowe, *Operation Lightning Pegasus* (F, rpt 1985). **1984** Leonard Radic, *Ground Rules* (F); Peter Murphy, *Black Light* (F); Ron Elisha, *Einstein* (SF). **1985** Julie-Anne Ford, *Saint of the Stoney Isles* (F); Julie-Anne Ford, *After The Murder* (F); Nicholas Parsons, *The Fall* (SF), presented as 'The Science Fiction Play', starring Leonard Teale; David Fownall, *Master Class* (F); Julie-Anne Ford, *The Whole World Loves You* (SF); Gerry Jones, *Time After Time* (F); Alfred Behrens, *The Cloning of Cazaly* (SF); Alick Rowe, *Odysseus on an Iceberg* (F); Alfred Bester, adapted by John Baxter, *The Demolished Man* (SF). **1986** John Merson, *In His Own Image* (SF); Larry Buttrose, *Santo* (F); Angela Webber and Adam Bowen, *You Can't Stop the Panto* (F). **1987** Donovan O'Malley, *Instructions* (F); David Foster, *As It Was* (F); John West, *Arrived Safe, Writing Later* (F); David Foster, *Knight's Move* (F); John Blay, *Bedbug Celebration* (SF), music by Red Symons; Jill Milford, *Panto! Panto!* (F). **1988** John Blay, *The Fleet* (F), original First Fleet appears at 1988 re-enactment; Colin Free, *Full Pay and Death Benefits* (F); Karel Capek, *The Macropoulous Secret* (F). **1989** Grigory Gorin, trans by Robert Dessaix, *The Adventures of Baron Munchausen* (F). **1990** Louis Nowra, *Summer of the Aliens* (SF, rpt 1992, 1993, 1994); Colin Free, *The God Machine* (SF, rpt RN 1992). **1992** Jay McNamara, *Green's Ghosts* (F).

ABC FM Serials

1979 Colin Free, *Limbo City* (SF, ABC), 7 episodes, set in post-holocaust Australia. **1983** Mervyn Peake, *The Gormenghast Trilogy* (F, rpt 1986, ABC), 6

episodes. **1984** Christopher Marlowe, *The Tragical History of Doctor Faustus* (F,ABC), 2 episodes. **1984** Stephen Knight, *Arthur: The Phantom King* (F,ABC) 5-episode documentary. **1985** Stephen Knight, *The Grail* (F,ABC) documentary. **1987** David Foster, *The Adventures of Christian Rosy Cross: An Alchemical Radio Saga* (F).

RN

1984 Lee Harding, *Displaced Person* (SF); Astrid Saalbach, *Footmarks in the Sand* (SF, rpt 1985); David Stevens, *Vintage Gods* (F, rpt 1985); Damien Broderick, *Transmitters* (SF, rpt as 'The Science Fiction Play' on FM, 1985), starring Bruce Spence and Julie Macgregor, Broderick also interviewed on RN; Helen Bulley, *The Man Who Didn't Like Dreaming* (F). **1986** Cordwainer Smith, adapted by Alrene Sykes, *A Planet Named Sheol* (SF). **1987** Leonard Radic, *A Clean Sweep* (F). **1990** Damien Broderick, *Striped Holes* (SF). **1990** David Knox, *The Parade* (F); *Alien Evangelist* (SF). **1991** *It Came from Widgiemooltha* (SF). **1992** Damien Broderick, *Time Zones* (SF, rpt 1994), travel by phone; (SF) **1993** Peter Fleming, *A Brief History of Love* (SF), John Downie, *Acceleration* (F). **1994** Hilary Belc, *Cruisin'* (F); Vanessa Holt, *Rex and Atlanta Go Jet Jet* (SF). **1995** Damien Broderick, *Schrödinger's Dog* (SF), related interview on RN; John Baxter, *Little Wing* (SF).

RN Serials

1994 Aldous Huxley, *Brave New World* (SF, BBC). **1995** *Paradise Lost in Space* (SF, rpt 1996, BBC), 6 episodes.

IMPORTED GENRE DRAMA

ABC FM

1976 *The Non-Divine Comedy* (F), Dante-inspired; Russell Hoban, *The Sea-Thing's Child* (F); Penelope Shuttle, *The Girl Who Lost Her Glove* (F), Greek legend; Miklos Gyarfás, *The Tiniest Love in the World* (F); Helmet Bakaitis, *The Incredible All New Mind Blowing Trial of Jack Smith* (SF). **1977** Daphne Du Maurier, *The Birds* (F, BBC); Jan Gudmundsson, *Monkeys* (F, BBC); Friedrich Durrenmatt, *The Conformer* (SF, rpt 1984, BBC); Anders Bodelsen, *Professor Mancini's Secret* (SF, BBC); John Mortimer, *Mr Luby's Fear of Heaven* (F, BBC); Marian Waldman, *Twenty Years of Twilight* (F, US). **1978** Friedrich Durrenmatt, *Hercules & the Aegean Stables* (F); Angela Carter, *Vampirella* and *Bram Stoker, Dracula* (F, both rpt 1980, also rpt RN, BBC), both part of the June Festival of Darkness; William Shakespeare, *The Tempest* (F, BBC); Karel and Joseph Capek, *The Insect Play* (F, BBC); Fyodor Mikhailovich Dostoevsky, *Bobok* (F); David Mamet, *The Water Engine* (SF, US); *Chinaman's Chance* (F, US). **1979** Hermann Melville, *Moby Dick* (F, also rpt RN,

BBC). **1980** James Saunders, *The Island* (SF, BBC). **1981** Ivan Klimo, *The Minister and the Angel* (F); Angela Carter, *The Company of Wolves* (F, BBC). **1983** John Wyndham, *The Chrysalids* (SF, BBC), presented as 'The Science Fiction Radio Movie', related article by Jack Bennet in Jan 1983 issue of *24 Hours*; Arthur C. Clarke, *A Fall of Moondust* (SF, BBC); Miguel Cervantes, *The Adventures of Don Quixote* (F, BBC); John Orlock, *Sponge Notes* (F), menacing giant sponge. **1984** Ambrose Bierce, *An Occurrence at Owl Creek Bridge* (F, US); Friedrich Durrenmatt, *The Physicists* (SF, BBC). **1985** Karl Edward Wagner, *Sticks* (F, US); Bill Naughton, *A Special Occasion* (SF, BBC), nuclear war; Peter Howell, *Inferno Revisited* (F, BBC); Glyn Dearman, *Sherlock Holmes Versus Dracula* (F, rpt RN 1986, BBC). **1990** Jeff Green, *Plague* (SF, Canada). **1991** Robert Graves, *The Shout* (F, BBC). **1995** Angie Farrow, *New Zealand Lamb* (F, NZ).

ABC FM Serials

1978 Richard Adams, *Watership Down* (F, BBC), 10 episodes. **1978** Robert Holmes, *Aliens in the Mind* (SF, BBC), 5 episodes. **1979** Isaac Asimov, the Foundation trilogy: *Foundation*, *Foundation And Empire*, *Second Foundation* (SF, BBC), multiple episodes, rp as individual bks in 1981; intro by Julie-Anne Ford giving a brief history of SF radio plays. **1979** Douglas Adams, *The Hitchhiker's Guide to the Galaxy*: 1st ser (SF, played twice in 1979, BBC), 6 episodes. **1980** Douglas Adams, *The Hitchhiker's Guide to the Galaxy*: 2nd ser (SF, BBC), 6 episodes; 1981 Brian Daley, Lucasfilm, *Star Wars* (SF, played twice in 1981, US), 13 episodes. **1982** J. R. R. Tolkien, *The Lord of the Rings* (F, 1982, rpt RN 1984, BBC), 26 episodes. **1983** James Follett, *Earthsearch*: Ser 1 (SF, BBC), 10 episodes. **1983** Sir Thomas Malory, *Lancelot And Guinevere* (F, BBC), 2 episodes; Brian Daley, Lucasfilm, *The Empire Strikes Back* (SF, 1983, rpt 1984), 10 episodes. **1983** James Follett, *Earthsearch*: Ser 2 (SF, BBC), 10 episodes. **1983** Mary Renault, *The King Must Die* (F, BBC), 11 episodes. **1985** *The Cabinet of Dr Fritz: Munbo Jumbo* (F, US). **1988** Tom Lopez, *Dreams of Rio* (F, US), 13 episodes. **1989** Douglas Adams, *The Hitchhiker's Guide to the Galaxy*: 1st ser (SF, rpt RN 1993, BBC), 6-episode serial taken from commercial discs abr from original radio play. **1989** *The Destruction Factor* (SF, BBC).

RN

1984 Raymond Briggs, *When the Wind Blows* (SF, played twice in 1984, BBC), Lewis Carroll, *The Hunting of the Snark* (F). **1987** Oriel Gray, *The Man Who Wanted to Murder Sherlock Holmes* (F); Kevin Nemeth, *The Chronon Separator* (SF). **1994** Wally K. Daly, *Fair Exchange* (F, BBC); Anthony Grey—*Himself* (SF, BBC); Wally K. Daly, *Time Slip* (SF,

BBC); Fay Weldon, *The Hole in the Top of the World* (F, BBC/US).

RN Serials

1981 Kenneth Grahame, *The Wind in the Willows* (F). 1982 Lewis Carroll, *Alice In Wonderland* (F). 1983 *Ruby* (SF, US), on 2BS Sydney, detective deals with aliens and androids. 1985 Oscar Wilde, *The Picture of Dorian Gray* (F). 1986 Robert Silverberg, *The Man in the Maze* (SF).

COMMENTARY PROGRAMMES

There are at present five specialist science fiction and fantasy commentary programmes on Australian public and community radio. The geographical and chronological spread is uneven: two have been on the airwaves since about 1980 in Perth and Adelaide; two in Melbourne began in 1994 and 1996; and the fifth, from Sydney, started in 1997.

Although styles differ, programming consists of reviewing relevant books, films, videos, television programmes, radio plays, theatre, conventions, exhibitions and events, comics and graphic arts, magazines, toys and collectables. Interviews are set up with authors, artists, actors, editors, fans or anyone with something of interest for listeners. If writers are not available for interview the programme may present retrospectives of their work. Special programmes may be aired, one of the more spectacular being Grant Stone's 'Faster Than Light Radio Show', a 26-episode A to Z of Australian science fiction, broadcast over six months in 1980. Grant Stone also commissioned short original plays for his programme.

All programmers complement dialogue with genre music. Soundtracks form a staple part of programming and include a range of popular music as well as items discovered in the 'odddity' bin at collectors' stores.

Talkback and other response confirms that there are far more genre fans 'out there' than those who have discovered the pleasures of organised fandom. Melbourne's 3RRR FM, for example, has an estimated audience of 400 000, of which about 10 000 annually subscribe to help fund the station. It is these vast audiences and the number of genre fans that keep our specialised commentary programmes on the air—that and the regular movie-ticket and book give-aways. The important thing is that Australian science fiction and fantasy has its own distinctive accented radio voice.

'*The Faster Than Light Radio Show*' RT FM (92.1 MHz) Perth; 30 minutes weekly at 9.30 a.m. Friday; ten-minute segments repeated in various timeslots; presenters and producers Grant Stone and Robert McGough. First broadcast 1979 on 6NR (AM) Perth, then moved to community radio 6UVS, which changed its name to RT FM.

Created by Grant Stone, Robert McGough and Julia Curtis.

'*Science Fiction Review*' 5 EBI FM (92.9 MHz) Adelaide; 15 minutes weekly at 1 p.m. Monday; presenters Peter McNamara, John Davis, Peter Richter and others; producer Malcolm MacKellar.

'*Zero-G: The Science Fiction, Fantasy and Historical Radio Show*' 3RRR FM (102.7 MHz) Melbourne; 30 minutes at 10 a.m. every second Tuesday; presenter and producer Robert Jan. First broadcast 31 May 1994. Created by Paula Ruzek and Robert Jan. Originally broadcast weekly in April 1996, 'Zero-G' alternated fortnightly with 'Pulp', a mystery genre show. Paula Ruzek moved on in 1996 but retains a strong interest in genre radio.

'*Spectrum*' 3MDR FM (97.1 MHz) Melbourne; 60 minutes weekly at 10 a.m. Saturday. Presenter and producer John Weeks. First broadcast 23 March 1996. Created by John Weeks.

'*Space Cadets With Kim and Margo*' FBI FM (96.9 MHz) Sydney; 2 hours weekly at 6 p.m. Sunday. A Sydney-based review/criticism show that started in 1997.

Note must also be made of the ABC RN review programme '*Books and Writing*'. John Baxter, in company with Robert Dessaix, contributed much genre commentary, including a special on writers at the Melbourne 1985 Aussiecon II (43rd World Science Fiction Convention). John Baxter returned to RN in 1986 with the documentary 'Tell Me Now You Folks Downunder, Do You Have a Sense of Wonder?'

Beyond the genre fiction, some science fiction authors, for example Damien Broderick and Sean McMullen, have contributed non-fiction to radio science programmes, while science and film review programmes are often presented by self-confessed genre fans such as Robyn Williams ('*The Science Show*' ABC RN), Dr Andi ('*Einstein A-Go-Go*' 3RRR FM), Dr Karl ('*Science*' 3JJJ FM) and Laurie Zion (formerly '*Creatures of the Spotlight*' 3JJJ FM). Consequently they often present genre material in addition to the already relevant general content of their programmes.

GENRE MUSIC ON RADIO

Music with a science fiction and fantasy theme regularly blitzes the charts, receiving airplay in Australia. Consider the success of popular hits such as 'Star Trekkin', 'Doctorin' The Tardis' or Jeff Wayne's 'War of the Worlds'. Certain classic operas, especially those related to King Arthur and his knights, are almost fixtures on some radio frequencies. The ABC's Martin Hibble, with his programme 'Knowing The Score', has presented several compilations of the soundtracks of genre favourites such as Goldsmith, Williams, Hermann

RADIO

and Horner, including one specifically dedicated to science fiction in outer space. In 1979 and 1989 respectively, ABC FM aired a four-episode fantasy musical, *Alice's Adventures in Wonderland*, and a science fiction musical drama *1000 Airplanes on the Roof*, by Phillip Glass. [RJ]

RAY, N. L. is a pseudonym used by NAN HUNT.

RAYMOND, John is a pseudonym used by JOHN BROSINAN.

REECE, Martin (1967–)

BOOKS

Science Fiction Trilogy, Darling Downs Institute Press, Toowoomba, 1979 (Books by Kids for Kids ser, contains 'Blood Spillings of the 81st Century', 'Pluvio 7—the Autobiography of a Robot' and 'A Fracture of Time').

RICHARDS, Tim (1960–)

BOOKS

Letters to Francesca (SF coll), Allen & Unwin, 1996.

RICHMOND, Kevin

SHORT STORIES

'The Day of the Yeti', *Futuristic Tales* 2, 1980; 'The Q29 Garret', *Futuristic Tales* 3, 1981; 'Look Up!', 'The Rigel Ostra Show': *Futuristic Tales* 4, 1981; 'Dero Squad', *Australian Futuristic Science* 5, 1982.

RIEL, R. G. (Rob)

SHORT STORIES

'The Book', *Eclectic Literary Forum*, Sept 1996, rp in *Futurist* 3, 1996; 'A Short Prayer', *Eidolon* 22/23, Nov 1996; 'God in His Heaven', *Tomorrow*, Dec 1996; 'The Gift', *Tomorrow*, mid-1997; 'Light After Death', *Prohibited Matter*, Dec 1996; 'The Good of the Many', *Millennium* (electronic mag on World Wide Web), Dec 1996; 'Filet-o-Fish', *Eclectic Literary Forum*, 1997; 'Final Distribution', *Under Magellanic Clouds* 3, 1997.

ROBERTS, Frank was a journalist with the national weekly *Bulletin*. He wrote many short stories and won the 1967 Henry Lawson Award.

SHORT STORIES

'It Could be You', *Coast to Coast*, Porter, A & R, 1962, rp in *The Year's Best SF: 10th Annual Edition*, Merril, Delacorte, NY, 1965, and SF Book Club, NY, 1966, and Dell, NY, 1966, and Mayflower, Lond, 1967, and *The First Pacific Book of Australian Science Fiction*, Baxter, A & R, 1968, 1969, 1973, and *Science Fiction Stories*, Boardman, Octopus, UK, 1972, 1979; 'A Happening', *Man*, rp in *The Second Pacific Book of Australian Science Fiction*, Baxter, A & R, 1971, 1973, 1975.

ROBERTSON, (Stuart) Craig (1944–)

BOOKS

Song of Gondwana (SF nov), Penguin, 1989.

ROBERTSON, Tim (1944–)

BOOKS

Mary Shelley and the Monsters, a Soaked Opera for the Quick and the Dead (SF play script), Yackandandah Playscripts, Melb, 1983.

ROBINSON, Roland (1912–1992) was born in Ireland and came to Australia when he was nine. He was a critic, poet and prose writer. Robinson spent some years in the bush and developed a deep interest in Aboriginal people, their lore and narrative. He collected some half-dozen volumes of Aboriginal mythology, but these were published *without acknowledgment to the people who recounted the tales to him*. *The Man Who Sold His Dreaming* is described as a fantasy novel.

BOOKS

The Man Who Sold His Dreaming (F coll), Currawong, 1965.

ROBINSON, Susan (1955–)

BOOKS

The Cannibal Virus (jr F & H nov), Lothian, 1998.

RODDA, Emily is the pseudonym (her grandmother's name) used by Jennifer Rowe (1948–), multi-award-winning author of children's fantasy, and one of Australia's most successful writers of adult mystery. Born in Sydney, the daughter of a television executive, she grew up with a personal interest and insight into ratings, and a respect for the realities of the marketplace, which no doubt helped her to write the books that her audience wants to read.

As a child she read as a favourite pastime. Rowe wrote many stories and poems herself, hoping that one day she could become a 'real writer' like her idol Enid Blyton. After gaining an MA in English at university she worked for a short time at Paul Hamlyn (a firm credited with inventing the book 'as popular object'). Her talent and capacity for hard work saw her gain two of Australia's top editorial jobs: Senior Publisher at Angus & Robertson, followed by four years as Editor of the *Australian Women's Weekly*. She juggled these careers with the mothering of four children.

Rowe's writing career began in the mid-1980s when she submitted her first children's novel, *Something Special*, to Angus & Robertson under a pseudonym to ensure that it would be treated on its merits. The book sold well and was awarded the Children's Book Council of Australia Book of the Year Award for younger readers in 1985. Although

her early fantasy novels included parallel worlds and time-travel, her more recent works, *Rowan of Rin* and *Rowan and the Time Travellers*, 'evoke the timeless world of the pure fantasy tradition, with a quest theme Tolkien would have been proud of' (Robyn Morrow, *Australian Bookseller and Publisher*).

As well as being extremely popular with readers, Rowe's fantasy novels have achieved wide critical acclaim. They are always strongly plotted and have been described as 'seamless': 'Each of the books is an extended metaphor, each operates like a detective story and follows through a set of clues until the "mystery" is solved' (Maurice Saxby, *The Proof of the Puddin'*).

Rowe believes that ideas for stories come from 'all around you, every day. Quite ordinary things that happen can turn into exciting stories if you let your imagination go'. [MC]

BOOKS

Something Special (jr F nov), A & R, 1984, rp Puffin, 1986; *Pigs Might Fly* (jr F nov), A & R, 1986, rp Puffin, 1988; *The Best Kept Secret* (jr F nov), A & R, 1988, rp A & R, 1990; *Crumbs!* (jr F nov), Omnibus, 1990; *Finders Keepers* (jr F nov), Omnibus, 1990; *The Timekeeper* (jr F nov), Omnibus, 1992; *Rowan of Rin* (jr F nov), Omnibus, 1993; *Rowan and the Travellers* (jr F nov), Omnibus, 1994; *Rowan and the Keeper of the Crystal* (jr F nov), Omnibus, 1996.

ROGERS, Cameron

BOOKS

The Vampires (jr F & H nov), Lothian, 1996.

ROGERS-DAVIDSON, Sally

BOOKS

Polymer (YA SF nov), CIS/Cardigan Street, 1995.

ROME, David is the pseudonym of David Boutland (1938–). Rome began his science fiction career in the early 1960s. Born in Britain, he was brought up in Australia then returned to Britain for most of the 1960s. At a time when most of science fiction was still technically based and heavily dependent on ideas, Rome emphasised characterisation, but with the arrival of the New Wave movement, this worked to his advantage. 'Trinity' was featured on the cover of *New Worlds* (July 1961), although it was little more than a futuristic adventure. 'Parky' (*Science Fantasy*, Aug 1961) was republished in Merrill's *7th Annual World's Best SF* in 1962 and is a neat, well-characterised tale of a fairground psychic being recruited by aliens. 'There's a Starman in Ward 7' (*New Worlds*, Jan 1965) is a rather disturbing account of a supposed alien by an inmate of an asylum for the insane, and one is never sure whether the starman is a true alien or a clever, dangerous—but human—psychopath.

Rome's only novel, *Squat*, was subtitled 'Sexual Adventures on Other Planets' and lived up to this promise—the 1970 republication's cover featured a rather heavy-handed bondage scene. It was in the late 1960s that Rome's writing began to show real promise. 'They Shall Reap' was republished in Merrill's *11th Annual World's Best SF* and 'People Like You' came second in the readers' poll. Unfortunately these were Rome's last works of science fiction and he retired from the field with twenty-six stories and one novel published. [SM]

BOOKS

Squat: Sexual Adventures on Other Planets (SF nov), Horwitz, Syd, 1964, rp Scribner, Syd, 1970.

SHORT STORIES

'Time of Arrival', *New Worlds* 105, Apr 1961; 'Trinity', *New Worlds* 198, July 1961; 'Parky', *Science Fantasy* 48, Aug 1961, rp in *7th Annual World's Best SF*, Merrill, Dell, NY, 1962, and *The Best of Sci-Fi* 2, Merrill, Mayflower, UK, 1964; 'The Game', *SF Adventures* 4/22, Sept 1961; 'The Fortress of True', *New Worlds* 110, Sept 1961; 'Protected Species', *New Worlds* 113, Dec 1961; 'Bliss', *SF Adventures* 24, Jan 1962; 'Green Across the Board', *Pocket Man*, May 1962; 'Confidence Trick', *SF Adventures* 27, 1962; 'Whistler', *Amazing*, Sept 1962; 'Moonbeam', *New Worlds* 122, Sept 1962; 'Jogi', *New Worlds* 123, Oct 1962; 'The Doll of Death', *Pocket Man*, Nov 1962; 'Meaning', *New Worlds* 125, Dec 1962; 'Inside', *Science Fantasy* 57, 1963; 'Occupation Force', *New Worlds* 131, June 1963; 'The Lesson for Today', *Amazing*, Aug 1963; 'Foreign Body', *New Worlds* 133, Aug 1963; 'A Brain for Survival', *Man Junior*, Nov 1964; 'There's a Starman in Ward 7', *New Worlds* 146, Jan 1965; 'Time Payment', *Pocket Man*, Oct 1968; 'They Shall Reap', *New Writings in SF* 12, Carnell, Dobson/Corgi, 1968, rp in *11th Annual Year's Best SF*, Merrill, Dell, 1969, and *New Writings* 8, Carnell, NY, Bantam, 1971; 'Representative', *New Writings in SF* 13, Carnell, Dobson/Corgi, UK, Corgi, 1968; 'People Like You', *Vision of Tomorrow* 3, Nov 1969; 'Robinson', *The Second Pacific Book of Australian Science Fiction*, Baxter, A & R, 1971, 1973, 1975; 'Gone Fishing', *Galaxy*, May/June 1972.

ROMERIL, John (Henry) (1945–)

SHORT STORIES

'Incubation of the End' (with Damien Broderick), *Man*, Aug 1967 (Broderick not credited), rp as 'Incubation' in *The Zeitgeist Machine*, Broderick, A & R, 1977.

ROSE, Madeline (Mary) (1932–) was born in England and came to Australia in 1960. Her two 'Witch' novels recount the tale of a magical witch called Granny Enders who teaches the Pitt family

ROSE, Madeline

children various types of magic. *Dragon on the Mountain* tells of a group of children who discover a dragon egg.

BOOKS

Witch over the Water (jr F nov), A & R, 1980, rp A & R, 1986; *Witch in the Bush* (jr F nov), A & R, 1985, rp A & R, 1988; *Dragon on the Mountain* (jr F nov), A & R, 1987.

ROSE, Trudy is a pseudonym used by JACK WODHAMS.

ROSS, Melinda is a pseudonym used by KEITH TAYLOR.

ROUSSEAU, Yvonne (Margaret) (1945–) is well known as a reviewer and critic of Australian science fiction. She was joint editor of the second series of *Australian Science Fiction Review*. While not a prolific writer of fiction, Rousseau produces thoughtful and well-written science fiction short stories. Rousseau is also the author of the book *The Murders at Hanging Rock* (1980), in which she proposes five possible reasons for the disappearance of the girls in *Picnic at Hanging Rock*. In addition, Rousseau wrote the commentary for Joan Lindsay's posthumously published final chapter of the book, published as *The Secret of Hanging Rock* (1987).

BOOKS

Mimmers Marooned and Planet of the Marsupials: The Science Fiction Novels of Cherry Wilder, Nimrod Press, 1997.

SHORT STORIES

'Eurydice in the Underworld', *Meanjin* V41/2, June 1982; 'Mr Lockwood's Narrative', *Strange Attractors*, Broderick, Hale and Iremonger, 1985; 'The Truth About Oscar', *Bulletin*, Syd, 22/29, Dec 1981, rp in *Matilda at the Speed of Light*, Broderick, A & R, 1988; 'The Listener', *Alien Shores*, McNamara & Winch, Aphelion, 1994; 'Possum Lover', *She's Fantastical*, Sussex & Buckrich, Sybylla Press, 1995.

ROUTLEY, Jane (1962–) was born in the Melbourne suburb of Nunawading. She has a BA(Hons) in south-east Asian history from Monash University and studied librarianship and later professional writing at the Royal Melbourne Institute of Technology. Her first job as a librarian was looking after a library of the occult for the Theosophical Society. She went on to become a cataloguer. In 1992 she left for Germany and lived there while she wrote *Mage Heart*. She wrote her next novel, *Five Angels*, while living first in Denmark and then in Australia. She has now returned to Denmark where she is working on a sequel. [PC]

BOOKS

Mage Heart (F nov), Avonova, 1996, rp 1997; *Five Angels* (F nov), Avonova, 1998.

SHORT STORIES

'The Goddess Wakes', *She's Fantastical*, Sussex & Buckrich, Sybylla Press, 1995; 'The Empty Quarter', *Dream Weavers*, Collins, Penguin, 1996; 'Stealing The Seed', *Eidolon* 24, June 1997; 'City of Whirlwinds', *Fantastic Worlds*, Collins, HarperCollins, 1998.

ROWE, Jennifer (June) (1948–) uses the pseudonym EMILY RODDA.

ROWE, John (Seymour) (1936–) is a graduate of the Royal Military College Duntroon and was a professional soldier for fifteen years, seeing active service in Kashmir, Malaya, Borneo and Vietnam where he was promoted to the rank of major. He was serving with the United States Defence Intelligence Agency in 1968 when his first book, which was critical of the United States' role in Vietnam, caused a heated international controversy and he was forced to resign. He often writes about Asian politics and his only science fiction novel, *The Warlords*, is set in 1999 when two Asian nations have grown so huge that extremists believe the only answers are cannibalism or nuclear devastation. The book was originally announced with the title *1999*.

BOOKS

The Warlords (SF nov), A & R, Syd, 1978.

RUBINSTEIN, Gillian (1942–) was born in Potten End, United Kingdom, and came to Australia in 1973. In her science fiction for young adults her main theme is adolescent alienation, which she explores through a cluster of metaphors drawn from alien and artificial intelligences, computer games, and virtual reality. The Space Demons trilogy, *Space Demons* (1986), *Skymaze* (1989) and *Shinkei* (1996), deal with an artificial intelligence that interacts in cyberspace with adolescent protagonists via a computer game. The degree of moral difficulty increases in each volume. The popularity of *Space Demons* is such that it has been adapted for various media: *Space Demons: The Play* is the stage version by Richard Tulloch, and Sheryn Dee created the audio-cassette version in 1991.

The themes of moral and psychological difficulty are also developed in Rubinstein's other young adult books, which explore adolescent insecurities and the difficulties of personal relationships. In *Beyond The Labyrinth* (1988) alienated teenage protagonists develop a friendship with a visiting alien anthropologist, while in *Galax-Arena* (1992) the protagonists are kidnapped and taken to another planet. The rite-of-passage theme is continued in the non-science fiction, *At Ardilla* (1991) and the magic-realist *Foxspell* (1994), which won a 1995 Children's Book Council of Australia Book of the Year Award. [JW]

EDITOR

After Dark: Seven Tales to Read at Night (H & F anth), Omnibus/Puffin, 1988, rp Omnibus, 1992; *Before Dawn: More Tales to Read at Night* (H & F anth), Omnibus/Puffin, 1988, rp Omnibus, 1992.

BOOKS

Space Demons (jr SF nov), Omnibus/Puffin, 1986, rp 1987, 1988, and Thorup, Denmark, 1988, and Hasselt, Holland, 1988, and Dial Books US, 1988, and Archway, US, 1989, and Methuen, UK, 1989, and Mammoth, UK, 1990, and Collins Educational, UK, 1993, and Linden, Iceland, 1994, and Armada, Russia, 1995, and Omnibus, 1996; *Beyond The Labyrinth* (YA SF nov), Hyland House, 1988, rp Puffin, 1990, and Orchard, US, 1990, and Mandarin, UK, 1990, and Arhus, Denmark, 1992, and Trieste, Italy, 1992; *Skymaze* (YA SF nov), Omnibus/Puffin, 1989, rp Thorup, Denmark, 1990, and Mammoth, UK, 1990, and Orchard, US, 1991, and Archway, US, 1993, and Omnibus, 1996; *Galax-Arena* (YA SF nov), Hyland House, 1992, rp Heinemann, UK, 1993, and Penguin, 1994, and Hasselt, Holland, 1994, and Arhus, Denmark, 1994, and Mammoth, UK, 1995, and Simon and Schuster, US, 1995; *The Giant's Tooth* (pic bk), Viking, 1993, rp Penguin, 1995, and Penguin, UK, 1995; *Foxspell* (jr F nov), Hyland House, 1994, rp 1996, and Simon and Schuster, US, 1996; *Witch Music and Other Stories* (jr SF & F coll), Hyland House, 1996; *Annie's Brother's Suit* (YA SF & F coll), Hyland House, 1996; *Shinkei* (YA F nov), Omnibus, 1996; *Under the Cat's Eye* (jr F nov), Hodder, 1997.

SHORT STORIES

'The Black and White Boy', *State of the Heart*, Matthews, Omnibus, 1988, rp Viking, UK, 1990, and Penguin, UK 1992, rp in *Annie's Brother's Suit*, Hyland House, 1996; 'The Unproper Father', *After Dark: Seven Tales to Read at Night*, Omnibus/Puffin, 1988, rp in *Witch Music*, Hyland House, 1996; 'Dolphin Dreaming', *Dream Time*, Gascoigne, Goodman & Tyrrell, Viking Kestrel, 1989, rp as 'A Dolphin Dream' in *Witch Music*, Hyland House, 1996; 'The Owl Boy and the Goddess Athere', *Bizarre*, Matthews, Omnibus, 1989, rp in *Annie's Brother's Suit*, Hyland House, 1996; 'The Lady is my Night Nurse', *Landmarks*, Wheatley, Turton & Chambers, WA, 1991, rp in *Just Fantastic*, Gourlay, Nelson, 1994, and *Annie's Brother's Suit*, Hyland House, 1996; 'Witch Music', *Nude School*, Scharf, OUP, 1992, rp in *Witch Music*, Hyland House, 1996; 'Love in a Hot Climate', *Bittersweet*, Gascoigne, Penguin, 1992, rp in *Annie's Brother's Suit*, Hyland House, 1996; 'The Cool Pooka', *Rippa Reading*, rp in *Witch Music*, Hyland House, 1996; 'Snapshot', *Celebrate*, rp in *Witch Music*, Hyland House, 1996; 'Exodus' (as 'Go Down, Moses'), *The Patternmaker*, Sussex, Omnibus, 1994, rp in *Annie's Brother's Suit*, Hyland House, 1996; 'Annie's Brother's Suit',

Crossings, Nieuwenhuizen and Duder, Reed, 1995, rp in *Annie's Brother's Suit*, Hyland House, 1996; 'The Dog at the Door', *Dark House*, Crew, Mammoth, 1995, rp in *Annie's Brother's Suit*, Hyland House, 1996; 'Phonic', *The Phone Book*, Macleod, Random House, 1995, rp in *Annie's Brother's Suit*, Hyland House, 1996; 'B'ku B'ku', *Annie's Brother's Suit*, Hyland House, 1996; 'Uncle Unco Says "Speak"', 'Uncle Unco and the Never Ending Day': *Witch Music*, Hyland House, 1996.

RUHEN, Carl (1937–) was born in New Zealand. His name has appeared on a wide variety of fiction and he was publishing editor at Horwitz 1968–69, of *Man Magazine* 1969–71 and at Ure Smith 1972–73. He has also written Gothic romances under the shared house name of Caroline Farr.

BOOKS

Mad Max 2 (with Terry Hayes & George Miller, SF film novelisation), WB Script (C) 1981.

RUHEN, Olaf (1911–1989) was born in New Zealand but travelled widely. He was a fisherman, farmer, timber worker, painter, bomber pilot and journalist. When he married he settled in Sydney and raised his family there. Ruhen wrote for adults and children.

SHORT STORIES

'The Immortal', *Man*, Dec 1961, rp in *Coast to Coast*, Porter, A & R, 1962, and as 'The Immortals' in *The Second Pacific Book of Australian Science Fiction*, Baxter, A & R, 1971, 1973, 1975, and *Australian Horror Stories*, Wannan, Currey O'Neil, 1983; 'The Woman of Labu', *A Handful of Ghosts*, Wilson, Hodder & Stoughton, 1978.

RUSHBY, Pamela (1947–)

BOOKS

Bubblegum Magic (jr F nov), Mammoth, 1995.

RUSSELL, Jai is a pseudonym used by SHEILA LeBLOND.

RUTLEY, C. Bernard

BOOKS

The Cave of Winds, Warne, 1954.

RYAN, Al is a pseudonym used by DURHAM KEITH GARTON.

RYAN, Richard

BOOKS

Funnelweb (SF & H nov), Pan Macmillan, 1997, rp 1998.

S

S. H. M. is a pseudonym which was used by ARTHUR BERTRAM CHANDLER.

St JOHN, Nicholas

BOOKS

Morgana's Law (F nov), Coster Stewart Publications, 1994.

SALE, David was born in Manchester, England, and emigrated to Australia with his family when he was fifteen. A short time later he started work as a cadet journalist then turned to freelance writing and acting. He was executive producer and principal writer of 'The Mavis Bramston Show' and was the head writer for the soap opera *Number 96*. Sale has also written four novels. One, *Come to Mother*, is science fiction, while *Scorpion's Kiss* is a horror thriller.

BOOKS

Come to Mother (SF nov), W. H. Allen, UK, 1971.

SARGEANT, Helen (1964–)

SHORT STORIES

'The Questing Knight', *Far Out* 3, 1986; 'Revenge', *Impressions*, 1987; 'Time Warp', *Linq* 16/2, 1988; 'Tides', *Mattoid* 32/3, 1988; 'Tunnel of Love', *Pandora* 24, 1989; 'The Communicant', *Aurealis* 13, 1994; 'Aphrodite's Gift', *Australian Women's Forum*, 1997.

SATELLITE SCIENCE FICTION See MAGAZINES.

SAXBY, Maurice (Henry) (1924–) is a teacher, critic, academic and editor who has been a significant supporter of and contributor to Australian children's literature. He was awarded the Dromkeen Medal in 1983.

EDITOR

What If? (with Glenys Smith, jr F anth), Methuen, 1987.

SCARFFE, Bronwen

BOOKS

Grandfather's Dream Machine (jr F nov), Hodder & Stoughton, 1989.

SCIENCE FICTION AND FANTASY ART

Three types of art are associated with Australian genre fiction: art by overseas artists for Australian works published overseas, art by Australian mainstream artists for Australian genre works, and genre art by Australian artists who specialise in the field. Although illustrations by overseas artists can be regarded as a type of collaboration with Australian authors, it cannot be called Australian art; many works, for example the art of Frank Paul, Virgil Finlay, Kelly Freas, Michael Whelan, Vaughn Bodé and dozens of others, are in this category. The works of Australian mainstream artists often have a different problem: lacking a background in the fantastical or scientific, they fail the subject matter. For example, in a scene where a monster has surfaced beside a ship in A. Bertram Chandler's 'Foul Log' (*Man*, December 1945), the artist merely depicts a crewman staring in terror over the side of a ship. This cannot be called genre art. Until the 1940s there was very little else.

Lionel Lindsay was one of the very earliest artists to draw more than humans staring in amazement at something off-scene. Illustrating the Erle Cox story 'The Social Code' (*The Lone Hand*, January 1909), he depicted a number of scenes from a Martian civilisation. After this, however, it was to be two decades before Australian artists would

begin to put some genre icons into their science fiction illustrations.

In 1940 a wartime import embargo choked off Australia's supply of overseas science fiction and the local product expanded to fill the niche. Although human heads and figures still dominated the lurid covers, some artists became bolder. John Andrews, a Currawong illustrator, was probably the first professional Australian artist to do a series of science fiction covers. Unlike most of his contemporaries, Andrews took considerable care to make his covers individual and eye-catching. The charm and originality of Andrews' covers was enhanced by his deft use of primary colours. His art-deco spaceship for John Heming's *Other Worlds* (Currawong, 1942) would not be matched until the 1950s, but the best known (and loved) of his covers was for Paul de Wreder's (John Heming's) *Time Marches Off* (Currawong, 1942). The latter features a smug, suave robot and his girlfriend against a futuristic cityscape.

By the late 1940s the first of a series of Australian science fiction novellas was being published and although the standards were not high, these series provided a stable environment in which genre artists could develop their styles. Ray Cavanagh's strengths and weaknesses are both visible in his *Thrills Incorporated* (17, Nov 1951) cover for Norma Hemming's 'Amazons of the Asteroids'. The Amazon and her winged horse are a graceful and dynamic study in movement, yet the spaceship is a little bland. Although Cavanagh was not afraid of hardware, his art usually featured swirling lines and exaggeratedly sinuous human forms; nevertheless his internal for Paul Valdez's 'Suicide Satellite' (*Thrills Incorporated* 13, June 1951) was one of the most stylish spacecraft in Australian science fiction to date. The talent was clearly present, but by overseas standards the market was still very small.

Stanley Pitt worked in both science fiction and crime covers, as well as in comics. Pitt was the first professional artist with a particular interest in science fiction and fantasy illustration. His *Yarmak: King of the Belgian Congo* comic series was as good as anything overseas, while in science fiction he incorporated the latest developments in rocket and jet aircraft technology. Pitt illustrated for *Thrills Incorporated*, *Action Monthly* and two series of novellas republishing overseas science fiction, *Selected Science Fiction* and *American Science Fiction Magazine*. The latter ran for forty-one monthly issues between 1952 and 1955, and Pitt's colour covers for it are still the longest series of covers in Australia's science fiction history. Pitt's cover for *Thrills Incorporated* 21, 'Outcasts of Planet J', shows something common in all science fiction: a

dynamic, attractive cover enticing the reader to buy a quite uninspiring story by a house hack. The cover was done before the story was written, a practice also common in American magazines of the period. Pitt's background in comics gave him a slick, confident style with the human form, and after the collapse of the local science fiction industry in the mid-1950s he went back to such work as the art for the stunning covers of Calvert Publishing's Carl Dekker mysteries.

After this short-lived boom there was a yawning gap of two decades until the market for Australian genre art became stable again. Wartime import restrictions were fully lifted in 1958, killing the local science fiction industry, but although Australian authors responded by moving into the United States and British markets, genre artists were tied to local opportunities. Non-specialists tended to illustrate the little science fiction that was published in Australian mainstream magazines and newspapers. In 1970 Pitt was given the rarest of opportunities: the chance to illustrate for a well-regarded overseas magazine. The short-lived but notable *Vision of Tomorrow* was Australian-financed but edited and published in Britain. Pitt painted two stunning covers, both for Lee Harding stories, and did a colour internal illustration for E. C. Tubb's 'Spawn of Jupiter' (*Vision of Tomorrow*, August 1970). Pitt's technique and imagination had matured considerably in the fifteen years since his previous science fiction covers and he was clearly the best of Australia's genre artists by a large margin.

In the mid-1970s a combination of Australian Arts Council funding and the enthusiasm generated by the 1975 World Science Fiction Convention being held in Melbourne resulted in an outpouring of small-press publications and semi-professional magazines. Once more there was a market for local science fiction, and local artists began to emerge again.

Ahead of the Arts Council and the World Science Fiction Convention, however, were Roger Fletcher and Paul Collins. In 1974 Fletcher began a cartoon series called *Orn*, about a warrior who rode an eagle. In June 1976 the series became *Torkan*, which is still being featured in Sydney's *Sunday Telegraph*. *Torkan* is very much in the Conan mould, and it established that there was a market for heroic fantasy in Australia.

Paul Collins' *Void* magazine was launched in August 1975 and in 1978 it was transformed into the Worlds anthology series. In addition Void Publications published novels in the early 1980s, and all of these publications were well illustrated by artists such as Rowena Cory, Francesco Turco and Grant Gittus. Collins was the first local publisher to incorporate European-style heroic

fantasy in Australian books, and some of the earliest illustrations with chains, armour, bulging muscles, swords, leather straps and threatening toothy beasts appeared with the compliments of Void Publications.

By the early 1980s local genre art finally had a reasonably stable market that was big enough to allow careers to develop. The small magazines of the time gave the beginners somewhere to practise, while professional artists had the small presses. The emerging local film industry also provided work in model-making and backdrops for specialist artists such as Nick Stathopoulos, Lewis Morley and Marilyn Pride. Record covers and even computer game boxes provided further opportunities that were unknown in earlier decades. *The Cygnus Chronicle* was the main semi-professional magazine of this time, and their most notable art came from Michael Dutkiewicz. Dutkiewicz had flair and confidence when dealing with both human and alien anatomy, and he went on to work successfully in mainstream art. The overall standard of artwork in the half-dozen or so semi-professional magazines of the late 1970s and early 1980s ranged from competent and polished, through stylish but scrappy, to amateurish but promising.

Local mainstream publishers were starting to buy genre works by the early 1980s. This led to some atrocious covers when house artists inexperienced in the genre were used, but it provided good opportunities as well. Marilyn Pride's cover for the 1981 Penguin republication of Damien Broderick's *The Dreaming Dragons* was one of the most striking book covers of its time, being filled with beauty, menace and alien energy. In the same year Steph Campbell provided the wonderfully intricate cover painting and internals for David Lake's *The Man Who Loved Morlocks* (Hyland, 1981), demonstrating that Pride's work was not an isolated high point. At Void Publications Rowena Cory's covers were bright and stylish.

In 1981 *Omega Science Digest* was launched and editor Philip Gore included two science fiction stories by Australians in every issue. Further, each story was illustrated with a colour painting by a local artist, and some wonderful work resulted. As the magazine prospered, the payments improved, so that by 1986 an artist could sell rights and the original painting for more than an author's small-press advance for a novel. A reader survey of 'best ever' artwork in *Omega* was conducted in 1986 and provided a rare insight into Australian readers' tastes in professional genre art. First was Mark McLeod's painting for Sean McMullen's 'The Pharaoh's Airship' (July 1986), second was Nick Stathopoulos for Terry Dowling's 'A Dragon Between His Fingers' (May 1986), third was Mark

McLeod for Dowling's 'The Terrarium' (May 1984) and equal fourth were Franz Cantor for Wilkin's 'Press For Ground' (September 1985) and Tony Pyrzakowski for Bee Reynolds' 'Marluc' (January 1985). These artists were also the most popular in terms of overall voting for all works published. McLeod was best at landscapes, often suggesting high-tech with a minimal use of high-tech imagery. Stathopoulos by contrast painted anatomically exact human and reptilian forms. Cantor's scene from 'Press for Ground' featured a geometric yet curiously erotic human figure, while Pyrzakowski's painting for 'Marluc' was wild and impressionistic.

Aphelion magazine first appeared in 1986 and was what Australians had been talking about but not producing for over three decades: a large, semi-professional science fiction magazine that was produced regularly for the publication of original Australian science fiction. The editor, Peter McNamara, was inspired to embark on the project during Aussiecon II, the 43rd World Science Fiction Convention and the second held in Australia, in 1985. The covers featured surreal landscapes by Steve Altman and John Beswick and while the initial internal artwork was rough and ready, it quickly improved. Again it could be seen that, once the market had been established, the talent developed to service it.

The late 1980s were a bleak time for Australian genre publishing as both small presses and magazines either wound down operations or ceased business. As in the early 1960s, some authors turned overseas while others sold what they could to mainstream magazines. *Omega* and *Aphelion* both ceased publication in early 1987, Paul Collins closed his small press to concentrate on his own writing in 1985, and while such presses as Norstrilia and Ebony remained in existence, they did not publish any new fiction. After the promise of the early 1980s it seemed that Australian genre art was doomed to another decade or so of oblivion. As it happened the very opposite was true.

In 1990 Pan Macmillan published Martin Middleton's fantasy novel *Circle of Light*, the first work of heroic fantasy published by a major Australian publisher. It had several printings and sold over 15 000 copies. While not quite in the bestseller class, it was nevertheless a successful and profitable book that demonstrated an Australian market for heroic fantasy. Middleton began producing more thick fantasy novels and other authors such as Tony Shillitoe, Dirk Strasser and Shannah Jay were soon contributing to the boom. For the very first time there was a series of commercial novels, Pan Fantasy, and where there are novels there must be cover art. Johannes Selhoffer did the first two Pan Fantasy

covers in a symbolic and minimalist style, but with Middleton's third book, *Sphere of Influence* (1992), Mike Worrall made his appearance. Worrall went on to illustrate widely for Pan, and his covers are very much in the mould of overseas artists. There are warriors, dragons, exotic landscapes, swords and battleaxes—all the props of heroic fantasy. Worrall is the most widely used fantasy artist in Australia but there are others, for example Wendy de Pauuw, Gregory Bridges and Mark Sofilas, who are still working for Pan.

Other commercial publishers responded to Pan's success with their own fantasy offerings. By the mid-1990s HarperCollins was publishing Sara Douglass blockbusters that topped 700 pages, yet while the cover art advertised the product as fantasy, the artwork ranged from unambitious to dull. In HarperCollins' young adult line, Moonstone, the story was different. Louise Katz's *Myfanwy's Demon* (1996) has a dynamic cover featuring bonfires and rioting peasants; the artist was the high-ranking veteran from the *Omega* poll of the mid-1980s, Tony Pyrzakowski. Another revival from the 1980s was Grant Gittus, who began as one of Paul Collins' illustrators, became successful in commercial art and then returned to do genre covers for Penguin and the small press Aphelion.

After the battering experienced by the small presses and magazines in the 1980s it might be surprising that they should experience a revival in the 1990s, but this is what happened. Several ventures, this time based on solid marketing, have endured and prospered.

The magazines *Aurealis: The Australian Magazine of Fantasy and Science Fiction* and *Eidolon: The Journal of Australian Science Fiction and Fantasy* were launched in 1990 in Melbourne and Perth respectively. Both have provided work for dozens of artists, and in the case of Shaun Tan helped him develop a career and win awards. Tan's approach demonstrates a degree of dedication still rare in Australia but increasing. Faced with illustrating a man frozen in ice for Sean McMullen's 'Charon's Anchor' (*Aurealis* 12, 1993) he moulded a face from clay, implanted hair, put it in a bowl of water, froze the water, then clarified the surface with a hair-dryer and painted what he saw. Commercially published *REVELation* was a slick publication that featured much of Marc McBride's polished work. McBride also illustrated the *Shivers* range of dark fantasy books from HarperCollins.

Aphelion Publications rose from the ashes of *Aphelion* magazine, publishing books by George Turner and Terry Dowling. Nick Stathopoulos did the cover for Dowling's *Rynosseros* (1990), with metalwork-style script and a luminescent desert landscape framed by a dark starscape. Stathopoulos

has done the covers for all Dowling's subsequent Aphelion books, with the sunset-cityscape for *Twilight Beach* (1993) being one of his finest and most evocative paintings. The cover of Aphelion's sellout anthology *Alien Shores* (1994) features a Martian landscape and exploration vehicle by John Beswick that clearly brands the book science fiction and probably boosted sales considerably. At the time of writing there are other small-press ventures, either planned or in production, that are providing yet more opportunities.

There is a negative side to the boom, however. In an effort to cut costs, publishers often resort to creating cover art in-house by acquiring the rights to cheap images from photo libraries and using computer programs to generate and manipulate images. Although computer power is often equated with talent, no amount of computer effects can hide inadequacies of layout and composition. The results are often inept, yet publishers continue cutting costs this way, despite sales figures for books with painted covers being higher than for those with photographs.

Most Australian illustrators must supplement their income from other fields. The fees paid for Australian covers vary, but the average is about \$1500. This is dramatically lower than the fees paid for the equivalent art in the United States, but then local print runs tend to be far smaller. Nevertheless, Australian publishers expect their covers to be as good as those from overseas, and knowing that their artwork will appear on shelves next to notable overseas names tends to fire the creative ego of illustrators and thus make up for the low fees.

Stylistically, illustrators here have followed the trends of overseas, although this may not necessarily be trend replication but a general evolution of the whole cover-art field. Paintings are increasingly more realistic and technically accurate. High-tech machinery and fantasy creatures are realised with astonishing realism, and some illustrators spend a great deal of time referencing details or photographing models (both human and miniature) to get costuming, anatomy and lighting right. The result is anything but photographic, however, for an illustrator can infuse artwork with qualities that a photograph lacks, using skills and talent that amount to the difference between an artist and an artisan. Genre illustration is fundamentally still about vision and the skills required to place that vision on a cover.

What of the overall quality of Australian illustration? Michael Whelan, the highly regarded American fantasy and science fiction artist, mentioned during his 1992 visit to Sydney that the best of our artwork is easily on par with the best

work done overseas, and that improvements in communications might make it easier for Australians to compete in overseas markets. As we enter the late 1990s it remains to be seen whether our undeniably talented Australian artists can meet the challenges of the new technologies and make use of the opportunities that are developing both at home and overseas. [SM/NS]

SCIENCE FICTION MONTHLY See MAGAZINES.

SCOTT, Bill (William Neville) (1923–) is a Queensland writer well known for his writings on white Australian folklore. Scott's three children's fantasy novels draw on Aboriginal myth and custom as well as the traditional European quest fantasy, but tell the tale in the style of Aboriginal myths. The books are about a young Aborigine named Boori who sets out on a quest with his friend Jaree and a spirit dog named Dingo to battle the forces of evil that are threatening the land. The first two books, *Boori* and *Darkness Under the Hills*, were Highly Commended in the Children's Book Council of Australia Book of the Year Awards, and all three books provide an insight into traditional Aboriginal society. Scott is married to the writer Mavis Scott.

BOOKS

Boori (YA F nov), OUP, 1978, rp 1979; *Darkness Under the Hills* (YA F nov), OUP, 1980; *Shadow Among the Leaves* (YA F nov), Heinemann, 1984, rp 1985.

SCOTT, Eric (1936–) was born in Bristol, England. He graduated from Cambridge in 1956 and in 1959 emigrated to Tasmania, where he is a lecturer in English.

BOOKS

The Great Fairytale Robbery (jr F nov), UQP, 1994; *Time Trek* (jr SF nov), Longman Cheshire, 1994.

SCOTT, Mavis (Dora) (1924–) often writes on Australian themes. *The Captain and the Kings* is a mystery and ghost story set in Coolangatta while *The Magic Palace* is a fantasy more in the European fairy-tale tradition. Scott is married to the writer Bill Scott.

BOOKS

The Captain and the Kings (jr F nov), Jacaranda, 1980, rp Scholastic, 1982; *The Magic Palace* (jr F nov), UQP, 1993.

SCOTT, Rosie (Judy Rosemary) (1948–) was born in Wellington, New Zealand. Scott has written poetry, plays, short stories and novels and now lives in Brisbane with her family. *Feral City*

tells of two eccentric sisters who open a bookshop in a future New Zealand city peopled by violent gangs and a variety of homeless and desperate people.

BOOKS

Feral City (SF nov), Heinemann, 1992.

SCRIVEN, Richard (1961–) was born in Perth and attended Christchurch Grammar School. He left school in 1976 and worked in a variety of jobs before joining Australia Post, where he now works in philatelic marketing. In 1990 he co-founded Eidolon Publications with Jeremy G. Byrne, Robin Pen, Scot Snow, Jonathan Strahan and Chris Stronach.

EDITOR

Eidolon: The Journal of Australian Science Fiction and Fantasy (with Byrne & Strahan, SF, F & H mag), issues 1–24, 1990–97.

SHORT STORIES

'Lucky At Last', *Eidolon* 1, May 1990.

SEJAVKA, Sam

SHORT STORIES

'The Rise and Fall of Earth' (with Graeme Aaron), 'The Ant in a Glass Cage': *The View from the Edge*, Turner, Norstrilia, 1977; 'The Fruit of the Tree of Knowledge of Good and Evil', *The Pattermaker*, Sussex, Omnibus, 1994.

SEYMOUR, Alan (1927–) was born in Australia but now lives in the United Kingdom. His only science fiction novel tells of a near-future United States in the throes of a black revolution that leads to nuclear disaster.

BOOKS

The Coming Self-Destruction of the United States, Souvenir, UK, 1968.

SHAW, Paul J.

BOOKS

The Invasion of the Monsters (jr F nov), Puffin, 1995.

SHEPPARD, Nancy (Lee) (1933–) was born in Sydney and is a teacher and tutor of Pitjantjatjara. *Alitji in the Dreamtime* or *Alitjinya ngura Tjukurtjarangka* is a bilingual retelling of *Alice's Adventures in Wonderland* in Pitjantjatjara and English, interpreting the various animals, landscape and symbols to forms familiar to indigenous Australians.

BOOKS

Alitji in the Dreamtime (jr F nov), Univ of Adelaide, 1975, rp Simon & Schuster, 1992.

SHILLITOE, Tony (1955–) was born in Tailem Bend, South Australia and graduated from Flinders

University with a BA (Hons) and DipEd and later completed a BEd. Since 1977 he has been a full-time English teacher at various high schools in South Australia and is a part-time TAFE lecturer and Workers' Educational Association tutor in writing courses. Shillitoe has published a course book, *Fiction 2: The Novel* (1996), for the TAFE Advanced Diploma in Professional Writing.

Shillitoe became interested in fantasy through his involvement in the Dungeons and Dragons role-playing game, and some of the characters who people his books were originally conceived as game characters.

Shillitoe's first three books form the Andrakis trilogy. The first book, *Guardians*, follows the lives of two young men. The first is Terin, a half-human magician whose search for power leads him to become A Ahmud Ki, a powerful wizard and adviser to Great King Thanā. The second is Andra, a Guardian of the Vale, who is conscripted into the armies of the Great King. When A Ahmud Ki releases ancient evil forces, Andra finds himself drawn into battle against the might of the ancient Dragon Lords. *Kingmaker* continues the story, with both Andra and A Ahmud Ki questing for the legendary sword of King Aian Abreotan to fulfil an ancient prophecy and defeat the Dragon Lords. In the final book in the series, *Dragon Lords*, the young Guardian Andra is now King and the final battle between the forces of good and evil is played out. The first book seems to have a richer texture, while the subsequent two move more rapidly. None of these books stands completely alone as novels; they are nevertheless compelling, and the final book brings the story to a close.

Shillitoe's most recent book, *The Last Wizard*, is a self-contained novel about a girl called Tamesan who belongs to a tribe of dragonwarriors who hunt and plunder dragons. In this land wizards are outlawed and have been hunted to extinction. Or have they? Young Tamesan finds the truth when she is left home instead of being allowed to join the annual dragon hunt. While Shillitoe's work is genre heroic fantasy, his characters are generally well drawn against rich backgrounds and enjoyable stories. *The Last Wizard* is his best novel to date and demonstrates his maturing skills as a writer.

[SP]

BOOKS

Guardians (bk 1, Andrakis tril, F nov), Pan, 1992;
Kingmaker (bk 2, Andrakis tril, F nov), Pan, 1993;
Dragon Lords (bk 3, Andrakis tril, F nov), Pan, 1993;
The Last Wizard (F nov), Pan, 1995.

SHORT STORIES

'The Inn Keeper', *Dream Weavers*, Collins, Penguin, 1996; 'The Book of Lore', *Fantastic Worlds*, Collins, HarperCollins, 1998.

SHIRREFS, Mark (1952–) and John Thomson have written four science fiction books for young adult readers, all novelisations of their television series. They met while undergraduates at the Victorian College of the Arts Drama School in 1976. Upon graduation they worked separately in the performing arts for some years, successfully specialising as comedy directors and writers. They completed the Swinburne Institute of Technology postgraduate film course; Thomson in 1982 and Shirrefs in 1986.

They began their full-time screenwriting partnership in 1989 with 'The Girl from Tomorrow', a children's science fiction series for Channel 9 about a girl from the distant future who is kidnapped in a time machine and marooned in 1990. It won an AWGIE Award for best original children's script, had three Australian Film Institute Award nominations, and sold to over sixty countries. The 1991 sequel series, 'Tomorrow's End', won an ATOM Award and had similar commercial success to its predecessor. The novelisations of both series were published by Hodder & Stoughton in 1990 and 1991.

After several other projects they wrote and developed the children's science fiction series 'Spellbinder' for Channel 9, shown in 1995. The Film Australia and Polish Television co-production ran for twenty-six half-hour episodes and was divided between settings in modern Sydney and a parallel universe world. It featured some complex electrically based technology, including flying ships, power suits, ornate hexagonal radios and electrically powered summoning towers. Visually splendid, emotionally involving and fast-paced, it won two ATOM awards, an AWGIE award and an AFI award. It has sold to several dozen overseas television networks, including the BBC and Disney Channel. The two Spellbinder novels *Paul's World* and *Riana's World* were published in 1995 when the series was broadcast. 'Spellbinder 2' was shown in mid-1997. In this second series, a scientist in a 'Chinese' parallel world invents a transdimensional boat, and accidentally pulls an Australian family back with him when he returns. The evil Ashka escapes from the original Spellbinder world and attempts to take over the Dragon Lord's kingdom by means of her power suit. Like the first series, it is fast-paced, visually splendid and well plotted.

[SM]

BOOKS

The Girl from Tomorrow (with John Thomson, jr SF TV novelisation), Hodder & Stoughton, 1990; *Tomorrow's End* (with John Thomson, jr SF TV novelisation), Hodder & Stoughton, 1991; *Spellbinder: Riana's World*, *Spellbinder: Paul's World* (with John Thomson, bks 1 & 2, jr SF TV novelisation),

Hodder Headline, 1995; *Spellbinder 2: Land of the Dragon Lord*, *Spellbinder 2: Lost Between Worlds* (with John Thomson and Jill Wayment, bks 1 & 2, YA SF TV novelisation), Hodder Headline, 1997.

SHUTE, Nevil is the pseudonym of Nevil Shute Norway (1899–1960). When Shute emigrated to Australia from Britain in 1950 he already had a well-established literary reputation that included the marginal *No Highway* (1948). During his decade of Australian writing, his science fiction output was *In The Wet* (1953), a utopian vision of fifty years in the future, *The Rainbow and the Rose* (1958) and *On The Beach* (1957), a post-apocalyptic vision of death by radioactive fallout in Melbourne. *On The Beach* later became the first science fiction film written, set and filmed in Australia. [SM]

BOOKS

What Happened to the Corbetts (marginal SF nov), Heinemann, UK, 1939, rp as *Ordeal*, Morrow, US, 1939; *An Older Captivity* (marginal F nov), Heinemann, US, 1939, rp Morrow, US, 1940; *In The Wet* (SF nov), Heinemann, Lond/Melb, 1953, rp Morrow, NY, 1953, and as *L'escadrille de la Reine*, Stok, France, 1955, and Permabooks, NY, 1957, and Ballantine, NY, 1964, and as *De Amn van Morgen*, Stok, Holland, 1966, and as *Livets Vaev*, Geber, Sweden, 1966, and Penguin, UK, 1969; *On The Beach* (SF nov), Heinemann, UK, 1957, rp Heinemann, Melb, 1957, and Morrow, NY, 1957, and as *Ventetid*, Reitzels, Denmark, 1957, and Book Club, UK, 1958, and as *Viiimeisella Rannalla*, Gummerus, Finland, 1958, and as *Sur la plage*, Stock, France, 1958, and as *Das letzte Ufer*, Desch, Germany, 1958, and as *Ventetid*, Sjerneboegerne, Denmark, 1959, and as *Wacht op mij, een realistisch toekomstbeeld*, Stok, Holland, 1959, and (film version), United Artists, 1959, and as *De laatste oever, speciale filmeditie*, Stok, Holland, 1959, and Jang Moon Sa, Korea, 1959, and as *La Hora Final*, Plaza & Janes, Spain, 1959, 1960, 1961, and as *A Stroendinni*, Iceland, 1961, and as *Nagisa Nite: jinnui saigo no hi*, Sogensha, Japan, 1965, and as *L'ultima spiaggia*, Mondadori, Italy, 1966, 1972, and as *Le dernier rivage*, France, 1968, and (abr edn, Longman Structural Readers ser), Longman, UK, 1972, and as *Nevil Shute Omnibus*, Holland, 1972, and in *A Nevil Shute Omnibus*, Heinemann, UK, 1973, and as *Das letzte Ufer*, Benziger, Germany, 1973, and Book Club Associates, UK, 1977, and as *Sur la Bordo*, Australia Esperanto-Asocio, Syd, 1983, and as *Das letzte Ufer*, Rowohlt, Germany, 1983, 1986, and Charnwood Large Print, UK, 1984, and as *Le dernier rivage*, Union Generale d'editions, France, 1987, and as *Pa Stranden*, Almquist & Wiksell, Sweden; *The Rainbow and the Rose* (marginal SF nov), Hale and Iremonger, UK, US, 1958.

SHORT STORIES

'The Last Days on Earth' (ext from *On The Beach*), *Pix*, 4 pts, 11 May–1 June 1957; 'Those about to die ...' (ext from *On The Beach*), *Science Fiction Through the Ages* (Vol 2), Evans, Panther, UK, 1966.

SILVESTRO, Loui

BOOKS

Henry's Reality Machine (jr SF nov), A & R, 1994.

SIMMONS, Chris(topher) (Paul) (1961–)

BOOKS

Shadowed Magic (with Jeff Harris, F nov), Landin Press, 1990.

SHORT STORIES

'For the Man Who Has Everything', *Aphelion* 1, Summer, 1985; 'The Murdering Mirror', *Aphelion* 3, Winter, 1986; 'Illegal Alien', *Thyme Fiction* 1, 1989; 'Moon-Watcher Breaks the Bones', *Alien Shores*, McNamara & Winch, Aphelion, 1994.

SIMONS, Moya (1942–) was born in Moree in New South Wales. She began to write in 1987. Since then Simons has written and published over thirty short stories but has been concentrating on junior novels in recent years. Three of these are humorous science fiction.

BOOKS

Iggy from Outer Space (jr SF nov), Omnibus, 1993; *Spacnapped!* (jr SF nov), Puffin, 1996; *Whoppers!* (jr SF nov), Penguin, 1998.

SIMPSON, Martin

BOOKS

Brains (SF nov), Ompyx Communications, Syd, 1994, rp 1995 (limited to 100 copies).

SMITH, Cordwainer (1913–1966), the notable United States author, was Paul M. Linebarger, academic and military advisor, who travelled and worked extensively in eastern Asia and lived in Canberra in the 1960s while working at the Australian National University. Several of his short stories were compiled in his novel *Norstrilia* (Ballantine, 1975), which has its setting in a future northern Australia. [SM]

SMITH, Keith

BOOKS

Ogf (SF nov), Ure Smith, Syd, 1965.

SMITH, Petrina attended the 1975 Aussiecon I science fiction writers' workshop, at which Ursula Le Guin was Writer in Residence. Her short story 'Angel Thing' was shortlisted for the 1996 World Fantasy Award.

SHORT STORIES

'Going Home', 'They And They's': *The View From the Edge*, Turner, Norstrilia, 1977; 'In The Garden', *The View From the Edge*, Turner, Norstrilia, 1977, rp in *Glass Reptile Breakout*, Ikin, Centre for Studies in Australian Literature, Univ of WA, 1990; 'The Reclaimers', *Transmutations*, Gerrand, Outback Press, 1979; 'Over The Edge', *Mirrors*, Redress Novellas, Women's Redress Press, 1989; 'Angel Thing', *She's Fantastical*, Sussex & Buckrich, Sybylla Press, 1995.

SMITH, Richard R.SHORT STORIES

'Invitation To Ghostdom', *Man*, Aug 1970; 'Fear Trap', *Man Junior*, Feb 1971; 'The Belt of Shakish', *Man Junior*, June 1971; 'House of Fear', *Man Junior*, Dec 1971; 'Search for a Crime', *Adam*, Jan 1972.

SMITH, Ron(ald) (Loran) (1936–1987) was born in the United States where he was a publisher of small magazines. He emigrated to Australia in 1961 and worked for a Sydney publishing house. Smith has shared the pseudonym Martin Loran with JOHN BAXTER.

SHORT STORIES

'Yesterday's Heroes', *Future SF* 31, 1956; 'I Don't Mind', *F&SF*, Oct 1956, rp in *Best of F&SF* 6, Boucher, Ace, 1957, and as 'Das stoert mich nicht', *Science Fiction Stories*, Boucher, Heyne, Germany, 1963; 'A Horror Story Shorter by One Letter Than the Shortest Horror Story Ever Written', *F&SF*, July, 1957, rp in *Best of F&SF* 7, Boucher, 1958; 'Pursuit', *SF Stories*, Nov 1957; 'Just Evie and Me', *Future SF* 36, Apr 1958; 'Day of Retreat', *Squire* VI/5, 1964; 'The Pleasure Principal', *Squire* 6, Jan 1965; 'Afternoon Teas', *Squire* 10, May 1965; 'The Presence' (Tripsych 1), 'Reunion' (Tripsych 2), 'The Alien' (Tripsych 3): *F&SF*, Mar 1965; 'An Ounce of Dissension' (as Martin Loran, with John Baxter), *Analog*, July 1966, rp in *The First Pacific Book of Australian Science Fiction*, Baxter, A & R, 1968, 1969, 1973, and as 'Egy Csepp Visztaly' in *Galaktica* 43, Hungary, 1982; 'The Case of the Perjured Planet' (as Martin Loran, with John Baxter), *Analog*, Nov 1967, rp in *The Second Pacific Book of Australian Science Fiction*, Baxter, A & R, 1971, 1973, 1975; 'Strong Attraction', *The First Pacific Book of Australian Science Fiction*, Baxter, A & R, 1968, 1969, 1973.

SMITH, Winsome (1935–)BOOKS

Elephant in the Kitchen (jr F nov), Ashton Scholastic, 1980.

SOMMERS, LillyBOOKS

When Shadows Fall (F nov), Random House, 1997.

SOUTHALL, Ivan (Francis) (1921–) was born in Melbourne and saw active service in the RAAF during World War II, where he won the Distinguished Flying Cross. Southall began the Simon Black series when he was fourteen but the content was later strengthened by his RAAF experience. Angus & Robertson contracted Southall to publish the series in 1948, and the first adventures of air ace and astronaut Simon Black were published in 1950. *Meet Simon Black* (A & R, 1951) was the third of Southall's books and nine Simon Black novels appeared over the next decade. They established Southall firmly as a successful children's writer.

Three Simon Black books were science fiction, although some of the others included science fiction elements. *Simon Black in Space* (A & R, 1952), incorporated the then fashionable flying saucer phenomenon. Earth's governments are concerned by the appearance of mysterious UFOs, and Simon Black goes after them in an experimental spacecraft, *Firefly 3*. *Simon Black and the Spacemen* (A & R, 1955) is set in a time when space travel to Mars and Venus is common, and again the heroes pilot *Firefly 3* in pursuit of astro-criminals. By the time *Simon Black Takes Over* (A & R, 1959) was published there was a vogue for little green men, thanks to Hollywood's output throughout the 1950s, so it is hardly a surprise that the novel features little green aliens. The seemingly hostile aliens turn out to have been trying to stabilise Earth, not destroy it. The other five books in the series are not science fiction.

Although the Simon Black series was very successful and was being republished as late as the 1970s, Southall's interests moved to well-characterised novels with Australian settings and children as the central characters, similar to the later novels of John Marsden. He has won numerous awards for his dozens of children's books. Southall is married to the writer SUSAN STANTON. [SM]

BOOKS

Simon Black in Peril (jr SF nov), A & R, 1951, rp as *Simon Black in Gevaar*, UM West-Friesland, Holland, 1952, and as *Hemmelig Tjeneste*, Nasjonalforlaget, Norway, 1953; *Simon Black in Space* (jr SF nov), A & R, 1952, rp 1953, 1957, 1958 (school edn, rev and abr), 1974 ('edited by Anna Stewart'), and as *Simon Black en de Vliegende Schotels*, UM West-Friesland, Holland, 1953, and as *Simon Black i Vaerldsrymden*, Bonnier, Sweden, 1953, and as *Operation 'Soutcoupe'*, Presses de la Cite, France, 1954, and as *Simon Black i Himmelsrommet*, Marabu, Norway,

1964; *Simon Black and the Spacemen* (jr SF nov), A & R, 1955, rp as *Simon Black en de Vliegende Schotels*, UM West-Friesland, Holland, 1956, and as *Jakten på det Stjarnne Romskip*, Marabu, Norway, 1961, and as *Simon Black on Venus*, A & R, 1974, and as *Simon Black on Venus* 'edited by Anna Stewart', A & R, 1974; *Simon Black Takes Over—The Strange Tale of Operation Greenleaf* (jr SF nov), A & R, 1959, rp 1974 ('edited by Anna Stewart'); *Christmas in the Tree* (jr F nov), Hodder & Stoughton, 1985.

SHORT STORIES

'Forty-Two Steps Left', *A Handful of Ghosts*, Wilson, Hodder & Stoughton, 1978.

SPEARS, Steve J. (1951–)

BOOKS

The Big Wish (with John Hepworth, jr F TV novelisation), McPhee Gribble/Penguin, 1990.

SPENCE, Catherine Helen (1825–1910) was born in Scotland and emigrated to Australia in 1839. She wrote some half-dozen mainstream novels and is recognised as a pioneer feminist and social reformer. Her utopian science fiction novel, *Handfasted*, written in 1879, was not published in her lifetime because its feminist views were considered too advanced for the period. In Spence's last novel, *A Week in the Future*, originally serialised in *The Centennial Magazine* (Jan–July 1889), the female protagonist uses cryogenic means to travel to a 1988 utopian London.

BOOKS

Handfasted (SF nov), Penguin, 1984; *A Week in the Future* (SF nov), Hale and Iremonger, 1988.

SHORT STORIES

'A Week in the Future' (ext), *Sydney Morning Herald* (Good Weekend Supplement), 14 Nov 1987.

SPICER, Robert

BOOKS

The Tallest Poppy (marginal SF nov), Animo, Melb, 1987.

STANTON, Susan (1942–) was born in the United States. Her two books are accomplished writing, full of witches, warlocks and fairies. She is married to the writer IVAN SOUTHALL.

BOOKS

Rise of the Morpeths (YA F nov), Collins, 1979; *Ballet Shoes for the Goblin* (jr F nov), Methuen, 1983.

STARKE, Ruth

BOOKS

The Twist in the Tale (jr H & F nov), Lothian, 1997.

STATHOPOULOS, Nick (1959–) is the winner of a mainstream Penguin television award

and several Ditmar awards for art. Stathopoulos has painted some of the best cover art in Australian science fiction, produced extensive box art and games graphics for Strategic Studies Group, and worked for Hanna Barbera and the Disney Corporation as an artist. He has also written a small amount of science fiction.

SHORT STORIES

'Linear Perspective', *Eidolon* 6, Oct 1991; Script of Terry Dowling's 'The Mars You Have in Me', *Eidolon* 7, Jan 1992.

STEELE, Colin (1944–) has been the Librarian of the Australian National University since 1980. He is the author or editor of six non-fiction books and over 200 articles. He has contributed to *Vector*, the British science fiction magazine (1965–95). Steele has been a regular reviewer of science fiction, fantasy and horror for the *Canberra Times* since 1979 and also reviews for *Sirius* and *SF Commentary*. [PC]

STEPHENS, Michael (Erik) (1955–)

BOOKS

Titans! (jr F nov), Allen & Unwin, 1992; *The Prince of Kelvin Mall* (jr F nov), Allen & Unwin, 1994; *Ghost Train* (jr SF & F nov), Allen & Unwin, 1995; *King Coker's Sword* (YA F nov), A & R, 1997.

STEVENS, Bryce (1957–)

BOOKS

Pale Flesh (F & H coll), self-pub., 1989; *Skin Tight* (SF, F & H coll), Bambada Press, 1995.

SHORT STORIES

'A Gift from Gehenna', *Terror Australis*, Blackmore, Hodder & Stoughton, 1993; 'Alone in Pelorous', 'Dangerous Games', 'Horse Riding in Paraguay', 'Lesions', 'Pray for Prey', 'This Little Piggy Gets ...', 'Visions of Torment': *Skin Tight*, Bambada Press, 1995; 'Bandages', *Bloodsongs* 6, 1995.

POETRY

'Arthur Machen', 'Clark Ashton Smith': *Black Moon* 4, 1995; 'The Diary of Howard Clark Long Philips', *Black Moon* 5, 1995.

STEWART, Maureen (1939–) has written more than forty books for children. In her writing she is recognised for dealing with difficult issues such as illness, death and alcohol abuse. Stewart has written one fantasy novel.

BOOKS

Julia's Gift (jr F nov), Macmillan, 1987.

STIVENS, Dal (1911–1997) was born in Blayney, New South Wales. He worked as a bank officer, a journalist and court reporter, served in the Australian Army education service and as press

official at Australia House in London before finally taking up freelance writing in 1950. He was also an amateur naturalist and an accomplished painter.

Stivens is widely recognised and highly regarded in Australia as a mainstream writer, a recipient of both Patrick White and Miles Franklin awards. Many of his short stories, however, are fables or tall tales, clearly placing this work in the realm of fantasy. During the 1950s he sold numerous stories to *Fantastic Universe*.

Many of Stivens' tall tales feature his comic talent, particularly his stories about the game of cricket. Others such as 'The Gambling Ghost', which tells of Frying-Pan Fred and his ghostly gambling companions and of Fred's unconscious crossing over to their realm, use more traditional ghost-story motifs.

The second branch of Stivens' fantasy output is his animal fables. Perhaps the best known of these is the widely reprinted *The Scholarly Mouse and Other Tales*, but also of note are *The Remarkable Cockerel* and *The Blue Wren*. These stories use a blend of fantasy and reality to examine the human condition.

Stivens' fantasy tales belong to a greater body of traditional stories, the Australian yarn. They use strong Australian imagery, characters and folklore; for example the bunyip, and a sheepdog that can also muster flies and mosquitoes.

His novels, like his stories, are diverse and experimental and most are mainstream. But one, *Three Persons Make a Tiger*, is also worthy of mention. It is an allegorical fairy-tale based on an oriental legend.

Stivens' total short story output is vast and his work appears in numerous magazines, anthologies and some eight story collections. Because of the sheer volume and variety of the author's output, only the works that have so far been confirmed by the editors as science fiction or fantasy have been fully documented. Judging by titles alone, Stivens may have over a hundred short stories that are science fiction genre. [SP]

BOOKS

The Gambling Ghost (coll, F + mainstream), A & R, Syd, 1953 (most SS originally pub. in *Argosy*, Lilliput); *Ironbark Bill* (coll, mainstream + F), A & R, Syd, 1955; *The Scholarly Mouse and Other Tales* (coll, F + mainstream), A & R, Syd, 1957; *Three Persons Make a Tiger* (F nov, trans from the Chinese of Wu Yu), Cheshire, Melb, 1968; *Selected Stories 1936–1968* (coll, 9 SF + 28 others), A & R, Syd, 1969; *The Unicorn and Other Tales* (coll, 5 SF + 22 others), Wild & Woolley, Syd, 1976.

SHORT STORIES

'Ironbark Bill Meets the Bunyip', *Coast to Coast* 1951/52, A & R, Syd, 1952, rp in *Gambling Ghost*,

1953, and *The Oxford Book of Australian Ghost Stories*, Gelder, OUP, 1994; 'Chicken-Hearted Ghost', *Bulletin*, Syd, 8 July 1953, rp in *Satellite SF*, Feb 1959, and *Southerly*, V21/1, Mar 1982; 'The Wonderfully Intelligent Sheepdog', *The Gambling Ghost*, 1953, rp in *Caught From Time*, 1961, and *Selected Stories 1936–1968*, 1969, and *The Zeitgeist Machine*, Broderick, A & R, 1977, and *Great Dog Stories*, 1977, and *The Faber Book of Contemporary Australian Short Stories*, Bail, Faber, Lond, 1988; 'The Undoing of Charney Jimmy', *The Gambling Ghost*, 1953, rp in *Fantastic Universe*, Nov 1953; 'The Champion Horse-Breaker', 'The Crack Shot', 'Sandy and the Sand Mullet', 'The Batting Wizard from the City', 'The Helpful Pink Elephant', 'The Remarkable Cockerel', 'The Genius': *The Gambling Ghost*, 1953; 'The Gambling Ghost', *The Gambling Ghost*, 1953, rp in *Fantastic Universe*, Jan 1954, and *Selected Stories 1936–1968*, 1969; 'The Hard Working Ghost', *The Gambling Ghost*, 1953, rp in *The Oxford Book of Australian Ghost Stories*, Gelder, OUP, 1994; 'The Big-Hearted Racehorse', *The Gambling Ghost*, 1953, rp in *Fantastic Universe*, Dec 1954, and *Selected Stories 1936–1968*, 1969; 'Free Will', *Science Fantasy*, Feb 1954, rp in *Fantastic Universe*, Aug 1955, and *The Scholarly Mouse*, 1957; 'An Ode to Genius', *Fantastic Universe*, July 1954; 'In the Depths', *Meanjin* V13, 1954, rp in *The Scholarly Mouse*, 1957; 'Ironbark Bill Licks the Giant Mosquitoes', 'The Champion Buckjumper', 'The Too Rich Country', 'The Cheeky Buck Hares', 'The Big Wind', 'The Bad Snake Country', 'The Big Race', 'The Too Cold Country', 'Hot Dog', 'The Snoring Cod': *Ironbark Bill*, A & R, Syd, 1955; 'Paradise Preserved', *Fantastic Universe*, May 1955, rp in *The Scholarly Mouse*, 1957; 'Moving with the Times', *Fantastic Universe*, July 1955, rp in *The Scholarly Mouse*, 1957; 'Replay', *Bulletin*, Syd, 31 Aug 1955, rp in *Fantastic Universe*, Nov 1955, and *The Scholarly Mouse*, 1957, and *Selected Stories 1936–1968*, 1969; 'The Gay-Hearted Jay', *Fantastic Universe*, June 1956, rp in *The Scholarly Mouse*, 1957, and *Selected Stories 1936–1968*, 1969; 'The Iconoclastic Koala', *Satellite SF*, Oct 1956; 'The Man in the Iron Altogether': *Satellite SF*, Dec 1956; 'Shadow Trouble', *Satellite SF*, June 1957, rp in *The Scholarly Mouse*, 1957; 'Some Rain', *Satellite SF*, Aug 1957, rp in *The Unicorn*, 1976; 'The Scholarly Mouse', *The Scholarly Mouse*, 1957, rp in *Australian Short Stories* 2, James 1963, and *Selected Stories 1936–1968*, 1969; 'The Gentle Basilisk', *Quadrant*, V2/1, 1957–58, rp in *The Scholarly Mouse*, 1957, and *Australian Science Fiction*, Ikin, UQP, 1981 & Academy, US, 1984, and *The Macmillan Anthology of Australian Literature*, Goodwin & Lawson, Macmillan, 1990; 'The Talkative Turtle', 'The Cage', 'Free Will', 'The Good Worker', 'The Pepper Tree',

'The Miraculous Cricket Bat', 'A Very Brazen Widow', 'The Smart Dog', 'The Dedicate Hare': *The Scholarly Mouse*, 1957; 'Nice And Hygienic', *The Scholarly Mouse*, 1957, rp in *Australian Short Stories*, Longman, 1982, and *Australian Short Stories*, Longman, 1989; 'The Wife in the Flying Saucer', *Satellite SF*, Feb 1958; 'Sanctuary', *American Review*, 1967, rp in *Coast to Coast*, Phillips, A & R, 1968, and *Selected Stories 1936-1968*, 1969; 'Mermaids Singing', *Transition*, 1971, rp in *The Unicorn*, 1976, and *Selected Stories 1936-1968*, 1969; 'The Unicorn', *Tabloid Story* 2, 1972, rp in *The Unicorn*, 1976, and *Tabloid Story Pocketbook*, Wilding, Wild & Woolley, 1978, and *Selected Stories 1936-1968*, 1969, and *Portable Australian Authors: The Australian Short Story: An Anthology from the 1890s to the 1980s*, Hergenhan, UQP, 1985, and *The Australian Short Story: A Collection 1890s-1990s*, Hergenhan, UQP, 1992; 'Streamlined Fairy Tale', 'Space Warp': *The Unicorn*, 1976.

STOLARCZYK, John T. (1966-)

SHORT STORIES

'A Shadow Guard's Passing', *Aurealis* 3, 1991; 'Mask of the Kalish', *Aurealis* 11, 1993; 'Sail On, Sail On', *Aurealis* 15, 1995; 'Platform 79', *Aurealis* 18, 1996.

STONE, Graham (Brice) (1926-) is one of the foremost bibliographers of Australian science fiction and is widely known for his meticulous and exhaustive articles and research. He was an editorial advisor to some of Australia's early professional magazines in the 1950s: he selected stories for *Future SF* and *Popular SF*, Sydney, and edited 'Science Fiction Scene' in *SF Monthly*, Melbourne. Stone has since contributed to several encyclopaedias and written extensively on Australian science fiction. In 1968 he produced Australia's first comprehensive science fiction bibliography, and his current wide interests include the Graham Stone Press, which republishes early Australian science fiction works. [SM]

BOOKS

Zero Equals Nothing (with Royce Williams, SF nov), Futurian Press, Syd, 1951.

STOODLEY, June is a lecturer in history at a Queensland university. Her large novel *The Protected* is a blend of science fiction and fantasy and was published by a small press in Queensland.

BOOKS

The Protected (SF nov), Red Dragon, 1995.

STORY, E. W. is a pseudonym used by SEAN WILLIAMS.

STOW(E), (Julian) Randolph (1935-) was born of pioneering stock in Geraldton and

educated at the University of Western Australia. He has periodically travelled and lectured in English literature and has lived in England since 1965. Of his various novels two are genre-related. *The Girl Green As Elderflower* is a traditional romance laced with medieval myth, while his popular children's novel *Midnite* is a comic satire about a boy who becomes a bushranger and ultimately mayor of the town with the aid of his animal friends. It was Highly Commended in the 1968 Children's Book Council of Australia Book of the Year Awards and has been turned into a play by Richard Tulloch.

BOOKS

Midnite: the Story of a Wild Colonial Boy (jr F nov), Cheshire, Melb, and Macdonald, Lond, 1967, rp Prentice-Hall, 1968, and Penguin, 1969, and Bodley Head, 1984; *The Girl Green As Elderflower* (marginal F nov), Viking Press, NY, 1980, rp Minerva, Lond, 1991.

STRAHAN, Jonathan (1964-) was born in Belfast, Northern Ireland, and moved with his family to Perth, Western Australia in 1968. He attended the University of Western Australia and graduated in 1985 with a BA in history, politics and economics. While at university he mixed with others interested in science fiction and in 1990 co-founded Eidolon Publications with Jeremy G. Byrne, Robin Pen, Richard Scriven, Scot Snow and Chris Stronach.

Strahan now co-edits and publishes *Eidolon: The Journal of Australian Science Fiction and Fantasy* with Jeremy Byrne. *Eidolon* has won three Ditmar awards and garnered national and international acclaim. Strahan is the co-editor with Byrne of *The Year's Best Australian Science Fiction and Fantasy* anthology series, the first annual year's best published in Australia. Strahan recently lived in the USA for a year where he was the only Australian to be employed as an editor and columnist for the influential science fiction news magazine *Locus*. He is currently working on other projects, including a line of books to be published by Eidolon.

EDITOR

Eidolon: The Journal of Australian Science Fiction and Fantasy (with Byrne & Scriven, SF, F & H mag), issues 1-27, 1990-current; *The Year's Best Australian Science Fiction and Fantasy: Vol. 1* (with Byrne, SF & F anth), HarperCollins, 1997; *Locus* (SF & F news mag), Visiting Ed, Mar 1997-Mar 1998; *The Year's Best Australian Science Fiction and Fantasy: Vol. 2* (with Byrne, SF & F anth), HarperCollins, 1998.

STRASSER, Dirk (1959-) was born in Offenburg, West Germany, but has lived in Australia since he was three. He completed an honours degree in German literature at Monash University in 1980

and taught high school mathematics and German 1982–94. Strasser now divides his time between working as an educational publisher with Heinemann and writing.

Strasser initially made his name as a short story writer with a variety of fantasy, horror and science fiction stories appearing in magazines and anthologies in Australia, Germany and the United States. He is at his best in the short form, and his stories demonstrate a clever use of ideas and structure.

A handful of his stories have been written for children, and one, *Graffiti*, was published in book form where it received good reviews and was nominated for a Ditmar Award in 1994.

His first novel, *Zenith*, is part of the Pan Fantasy line, and although it contains many of the standard fantasy trappings it also shows thoughtfulness and originality. Strasser's second novel, *Equinox*, demonstrates a further development of skill and style at this length.

Strasser is co-editor, with STEPHEN HIGGINS, of *Aurealis: The Australian Magazine of Fantasy and Science Fiction*, which they began in 1990 (see MAGAZINES). [SP]

EDITOR

Aurealis: The Australian Magazine of Fantasy and Science Fiction (SF, F & H mag), issues 1–17, 1990–current.

BOOKS

Zenith (The First Book of Ascension, F nov), Pan Macmillan, 1993; *Graffiti* (jr DF nov), Ashton Scholastic, 1993; *Equinox* (The Second Book of Ascension, F nov), Pan Macmillan, 1996.

SHORT STORIES

'Nullarbor Lights', *The Gippsland Writer* V1/3, 1988, rp in *The Art of the Story*, ABC, 1988, and *Gogols Frau*, Jeschke, Heyne Verlag, Germany, 1994; 'Remembrance Day', *Outrider*, 1989; 'The Long Distance Swimmer', *Northern Perspective*, 1989; 'The Day Jamie Forgot to Breathe', *Puffinalia*, 1989, rp in *Touchdown: School Magazine*, NSW, 1990; 'It Never Rains on the Nullarbor', *Puffinalia*, 1990, rp in *NSW School Magazine*, 1991, and *Desert Centred*, 1992; 'The Final Birthplace', *Aurealis* 3, 1991; 'The Last Memory', *Night Slivers* 4, 1991; 'Waiting for the Rain', *Universe 2*, Silverberg/Haber, Bantam, US, 1992, rp in *Lenins Zahn und Stalins Tianen*, Jeschke, Heyne Verlag, Germany, 1993, and *Metaworlds*, Collins, Penguin, 1994; 'Dear Reader', *Terror Australis*, Blackmore, Hodder & Stoughton, 1993; 'The Tale of Valkyra and Verlinden', *Aurealis* 12, 1993; 'Watching The Soldiers', *Borderlands* 4, US, 1993, rp in *Die Zeitbraut*, Jeschke, Heyne Verlag, Germany, 1993, and *Aurealis* 17, 1996; 'At Rain's Grey Remembering', *Alien Shores*, McNamara & Winch, Aphelion, 1994, rp in *Die Pilotin*, Jeschke, Heyne Verlag, Germany, 1994; 'Steering The Waters', *The*

Patternmaker, Sussex, Omnibus, 1994; 'The Dark under the Skin', *Die Strasse nach Candarei*, Jeschke, Heyne Verlag, Germany, 1994; 'In Theory', *Aurealis* 20/21, 1997; 'The Skerricks of Truth', *Die Säumige Zeitmaschine*, Jeschke, Heyne Verlag, Germany, 1997.

SUMMERVILLE, Jenny grew up in the Kimberley region of Western Australia and lives with her family on a farm near Taree in Northern New South Wales. Her novel *Shields of Trell* is the only science fiction and fantasy book to win the *Australian/Vogel National Literary Award* (1983), what was then the richest literary prize in Australia for an unpublished novel. The novel tells of three teenagers from the future who find themselves lost in space. One, with the aid of a chimpanzee, learns to communicate by means of telepathy.

BOOKS

Shields of Trell (YA SF nov), Allen & Unwin, 1984, rp Longman Cheshire, 1989.

SHORT STORIES

'Contact with an Alien' (ext from *Shields of Trell*), *Eureka Bumper Book Stage 6 Book 5: Strange Worlds*, Longman Cheshire, 1989.

SUSSEX, Lucy (Jane) (1957–) was born in Christchurch, New Zealand, educated in New Zealand, France, United Kingdom and Australia and has been writing since she was eleven. She has a BA (Hons) in English and an MA in librarianship from Monash University. Sussex became an Australian citizen when she moved to Melbourne in 1971. In 1979 she attended the Sydney SF Writers' Workshop with Terry Carr and George Turner and within a few years had published her first professional science fiction stories. Sussex is an editor, short story writer, critic, children's writer and novelist, with a special interest in researching and republishing nineteenth-century crime writers.

For some years Sussex worked as a research assistant at the University of Melbourne, where she solved the literary mystery of Australia's first woman crime writer, revealing Mary Fortune to be the writer behind the pseudonym Waif Wander. Subsequently she edited *The Fortunes of Mary Fortune* (1989). Five years later Sussex compiled two volumes of science fiction and fantasy stories for children, *The Lottery* and *The Patternmaker*. By this time Sussex was established as both a science fiction and children's writer, and her approach was to select the best stories from writers of both groups. This was the first time science fiction writers had been invited *en masse* into the mainstream and it was a very successful strategy. Both books sold well in Australia and *The Lottery* has subsequently been sold to the United States. In another editorial first, Sussex co-edited with Judith

Buckrich *She's Fantastical*, the first anthology of Australian women's speculative fiction. The book showcases Australian women science fiction writers and is the first Australian book to be shortlisted for the World Fantasy Award. In 1996 Sussex left the University of Melbourne and took on the role of Series Editor for the new Hodder Headline science fiction and fantasy novels for young adults.

As a short story writer, Sussex's science fiction stories began to appear in the leading genre anthologies between 1983–90, culminating in the publication of her science fiction and fantasy collection *My Lady Tongue & Other Tales*. These are finely crafted stories, displaying a high regard for language and a sometimes black sense of humour. Many have subsequently been reprinted. The best are: 'The Lipton Village Society' in which Sussex's skilful and realistic handling of teenagers prompted a publisher's invitation to write a children's novel; 'Quartet in Death Minor'; and the title story 'My Lady Tongue', which won the 1989 Ditmar Award for best short science fiction of the year. A number of Sussex's subsequent short stories have been influenced by her fascination with nineteenth-century literature.

Sussex's first novel was the non-genre children's novel *The Peace Garden* (1994). The same year she published her young adult novel *Deersnake*, a fantasy tale of faeries, hallucinogenic drugs and relationships. Here, as in the best of Sussex's work, the characters are drawn with conviction and empathy. So too with *The Scarlet Rider*, a compelling tale, Sussex's first adult novel and her greatest achievement to date. *The Scarlet Rider* is strongly Australian in both its characterisation and contemporary and historical settings. It is a nineteenth-century ghost and voodoo novel, which has at its heart the unravelling of a literary mystery similar in many ways to Sussex's own experiences researching Mary Fortune. *The Scarlet Rider* won the 1997 Ditmar Award for best SF novel of the year. [SP]

EDITOR

The Lottery (jr SF anth), Omnibus, 1994, rp Scholastic, US, forthcoming; *The Patternmaker* (jr SF anth), Omnibus, 1994; *She's Fantastical* (with Judith Raphael Buckrich, SF & F anth), Sybylla Press, 1995; Hodder Headline Science Fiction and Fantasy, Ser Ed, 1996–present.

BOOKS

My Lady Tongue & Other Tales (SF & F coll), Heinemann Aust, 1990; *Deersnake* (YA F nov), Hodder & Stoughton, 1994; *The Scarlet Rider* (F nov), Tor Books, 1996; *Black Ice* (YA F nov), Hodder & Stoughton, 1997.

SHORT STORIES

'The Parish and Mrs Brown', *Dreamworks*, King, Norstrilia, 1983, rp in *My Lady Tongue & Other*

Tales, Heinemann, 1990; 'Montage', *Urban Fantasies*, King & Blackford, Ebony, 1985, rp in *My Lady Tongue & Other Tales*, Heinemann, 1990; 'The Lipton Village Society', *Strange Attractors*, Broderick, Hale and Iremonger, 1985, rp in *Glass Reptile Breakout*, Ikin, Centre for Studies in Australian Literature, Univ of WA, 1990, and in *My Lady Tongue & Other Tales*, Heinemann, 1990; 'Quartet in D Minor', *Westerly*, Mar 1988, rp (in subsequent publications as 'Quartet in Death Minor') in *My Lady Tongue & Other Tales*, Heinemann, 1990, and *The Oxford Book of Australian Ghost Stories*, OUP, 1994, and *Australian*, 5 Jan 1995; 'My Lady Tongue', *Matilda at the Speed of Light*, Broderick, A & R, 1988, rp in *My Lady Tongue & Other Tales*, Heinemann, 1990, and *The Women Who Walk Through Fire*, Sturgis, Crossing Press, 1990, and *Mortal Fire*, Dowling & Ikin, Hodder & Stoughton, 1993; 'The Man Hanged Upside Down', *My Lady Tongue & Other Tales*, Heinemann, 1990, rp in *Tales of Magical Realism by Women*, Sturgis, Crossing Press, 1991; 'Red Ochre', 'Go-To', 'God and Her Black Sense of Humour': *My Lady Tongue & Other Tales*, Heinemann, 1990; 'Mother-of-All', *Angels of Power and Other Reproductive Creations*, Hawthorne & Klein, Spinifex Press, 1991; 'The Bogeyman', *Spine Chilling*, Matthews, Omnibus, 1992; 'The Lottery', *Overland* 133, Summer 1993, rp in *The Lottery*, Sussex, Omnibus, 1994; 'Kay And Phil', *Alien Shores*, McNamara & Winch, Aphelion, 1994, rp in *The Penguin Book of Modern Fantasy by Women*, Williams & Jones, Penguin, 1995; 'The Lady with the Ermine', *Strange Fruit*, Collins, Penguin, 1995; 'A Tour Guide in Utopia', *She's Fantastical*, Sussex & Buckrich, Sybylla Press, 1995; 'A Fit Future for Women with Vision', *Melb Age*, 15 Sept 1995; 'The Ghost of Mrs Rochester', *Eidolon* 21, 1996, rp in *The Year's Best Australian Science Fiction and Fantasy: Vol. 1*, Strahan & Byrne, HarperCollins, 1997; 'Adeline', *Aurealis* 18, 1996; 'Merlusine', *The Forms of Elfland*, Kushner, Sherman & Keller, US, 1997, rp in *The Year's Best Australian Science Fiction and Fantasy: Vol. 2*, Strahan & Byrne, HarperCollins, 1998; 'Matilda Told Such Dreadful Lies', *Dreaming Down-Under*, Dann/Webb, HarperCollins, 1998.

SWAN, Erin (1952–) is the pseudonym of an unknown male Victorian writer.

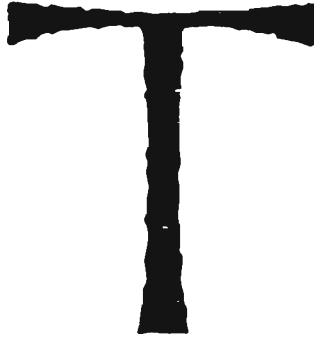
BOOKS

Happiness In Decline (SF nov), Spectrum Publishing, Richmond, 1987.

SWEENEY, Gerald (1930–) was born in the United Kingdom.

BOOKS

Invasion (marginal SF nov), A & R, 1982.



TALBOT, Norman (Clare) (1936–) was born in Gislingham, England. He is a poet and science fiction and fantasy writer and a retired professor of English. Talbot runs Nimrod Publications, a small press with an interest in science fiction and fantasy. He is currently planning to publish a series of single-author critical studies of genre writers.

SHORT STORIES

'The Other Side of the Street', *Urban Fantasies*, King & Blackford, Ebony, 1985; 'After the Beowulf Expedition', *Strange Attractors*, Broderick, Hale and Iremonger, 1985.

TAN, Shaun

BOOKS

The Playground (jr F & H nov), Lothian, 1998.

TANSEY, David (1961–) lived in Papua New Guinea for three years where he worked as a tax investigator. Tansey now lives in Canberra and is undertaking a degree in taxation. He was the founder and president of the Esoteric Order of Dagon (a society whose name was drawn from the writings of H. P. Lovecraft) which was formed to promote and publish horror writing in Australia through its newsletter and later its magazine, and the founder of the science fiction writers' group the Star Chamber.

SHORT STORIES

'Landing Lights', *Singularities*, Wyatt, Canberra Science Fiction Society, 1989; 'Kept On Ice', *Thyme Fiction* 3, June 1990; 'Colony World', *Singularities II*, Wyatt, Canberra Science Fiction Society, 1990; "... and they shall wander all their days", *Aurealis* 1, Sept 1990, rp in *The Best of the Rest*, Youmans, Edgewood Press, 1990; 'Manoeuvres Off the Great Attractor', *Aurealis* 4, 1991; 'La Luna', *Aurealis* 6, 1991; 'Farrant Formations', *Aurealis* 7, Mar 1992.

TANTON, Bruce (Nigel) (1946–) was born in England and came to Australia when he was nine. Tanton's novel *Time's Lost Hero* is a time-slip fantasy about a boy who through an old photograph is drawn back to the Boer War to prove the bravery of a soldier wrongly accused of cowardice. *The Jericho Factor* is a science fiction adventure where an experiment gone wrong has unleashed frightening powers. *Searching For Archie* is a ghost story and murder mystery.

BOOKS

Time's Lost Hero (YA F nov), Hodder & Stoughton, 1990; *The Jericho Factor* (jr SF nov), Eldorado, 1993; *Searching For Archie* (jr F & H nov), Eldorado, 1993.

TAYLOR, John

BOOKS

Happyendia (jr F nov), Puffin, 1983.

TAYLOR, Keith (John) (1946–) was born in Tasmania and grew up there. He fell in love with science fiction radio serials such as *Speed King*, *Kings of Space* and *Captain Miracle* at an early age. Taylor started writing when he was nine and submitted his first story to *F&SF* when he was fifteen. In his teens he discovered heroic fantasy in books by Leigh Brackett and Robert E. Howard.

Taylor stopped writing and came to mainland Australia when he joined the army in 1965. He served in the Medical Corps and was stationed at the Australian Base Hospital in Vung Tau in Vietnam in 1967. Taylor left the army in 1970 and soon began to write again. Within a few years he sold his first Bard stories, 'Fugitives In Winter', 'The Atheling's Wife', 'The Forest of Andred' and 'Buried Silver', to *Fantastic* in the United States under the pseudonym Dennis More. These were later collected and published in novel form as *Bard*.

Bard is set in England in the time of the Saxon invasion. The hero is Felimid mac Fal, a bard from Ireland who is descended from the Tuatha de Danann and is a man of unusual powers. This is swashbuckling adventure with magic and wonder aplenty. Taylor's characters and settings are vividly realised, superior to much of the sword-and-sorcery being published today.

Felimid mac Fal has proved to be popular and his further adventures are chronicled in *Bard II: The First Longship*, *Bard III: The Wild Sea*, which won the 1987 Ditmar Award for best Australian science fiction novel of the year, *Bard IV: Ravens' Gathering* and *Bard V: Felimid's Homecoming*. The subtitles on the first two volumes appear only on the British issues. Taylor subsequently wrote a second series of novels, The Danans, set a few centuries earlier in much the same universe as the Bard books: *The Sorcerer's Sacred Isle*, *The Cauldron of Plenty* and *The Search for the Starblade*.

Taylor returns to shorter work from time to time, producing stories of high quality. 'Where Silence Rules' won the 1982 Ditmar Award for best short science fiction of the year. His largest body of shorter work has appeared in *Weird Tales* (United States), and the Fall (Autumn) 1988 issue was a special Keith Taylor edition containing three of his stories, 'The Haunting of Mara', 'Men from the Plain of Lir' (listed in the 1988 Gardner Dozois Recommended Reading List, in the anthology series *The Year's Best Science Fiction*, St Martin's, NY) and 'The Ordeal Stone'.

Taylor now lives in Melbourne with his wife and son where he is working on a major historical novel. Three of his stories (two under the pseudonyms Cadmus Evans and Melinda Ross) appeared in the landmark anthology *Dream Weavers* and a number of stories have appeared recently in Britain. [SP]

BOOKS

When Death Birds Fly (with Andrew Offut, F nov), Ace, US, 1980; *Bard* (F nov), Ace, US, 1981; *The Tower of Death* (with Andrew Offut, F nov), Ace, US, 1982; *Lances of Nengesdul* (F nov), Void Publications, Melb, 1982; *Bard II: The First Longship* (F nov), Ace, US, 1984, rp Headline (UK), 1989; *Bard III: The Wild Sea* (F nov), Ace, US, 1986, rp Headline (UK), 1990; *Bard IV: Ravens' Gathering* (F nov), Ace, US, 1987, rp Headline (UK), 1990; *The Sorcerer's Sacred Isle* (F nov), Ace, US, 1989; *The Cauldron of Plenty* (F nov), Ace, US, 1989; *The Search for the Starblade* (F nov), Ace, US, 1990; *Bard V: Felimid's Homecoming* (F nov), Headline (UK), 1991.

SHORT STORIES

'Fugitives In Winter' (as Dennis More) *Fantastic*, Oct 1975; 'The Atheling's Wife' (as Dennis More) *Fantastic*, Aug 1976; 'The Forest of Andred' (as

Dennis More) *Fantastic*, Nov 1976; 'Buried Silver' (as Dennis More) *Fantastic*, Feb 1977; 'On Skellig Michael' (as Dennis More) *Swords Against Darkness*, Offut, Zebra (US), 1977; 'Where Silence Rules', *Distant Worlds*, Collins, Cory & Collins, 1981; 'The Lost Ship', *Frontier Worlds*, Collins, Cory & Collins, 1983; 'Harvest of Malice', *Argos*, Spring 1988; 'The Unlawful Hunter', *Weird Tales*, Spring 1988; 'The Haunting of Mara', 'Men from the Plain of Lir': *Weird Tales*, Fall 1988; 'The Ordeal Stone', *Weird Tales*, Fall 1988; 'The Demon Cat', *Weird Tales*, Winter 1989/90; 'Spears of the Sea-Wolves', *Weird Tales*, Summer 1991; 'The Brotherhood of Britain', *The Camelot Chronicles*, Michael Ashley, Robinson, 1992; 'The Castles of Testing', *The Chronicles of the Holy Grail*, Ashley, Raven Books, 1996; 'The Scribe of a Hundred Lies' (as Melinda Ross), 'Sunchosen' (as Cadmus Evans), 'At the Edge of the Sea': *Dream Weavers*, Collins, Penguin, 1996; 'The Walking Walls of Rome', *Classical Stories*, Ashley, Past Times, 1996; 'The Favour of a Tyrant', *Classical WhoDunnits*, Ashley, Past Times, 1996; 'The Banished Men', *Shakespearean WhoDunnits*, Ashley, Robinson, 1997; 'The White Doe', *Fantasy Stories*, Ashley, Robinson, 1997; 'The Bath-house', *Fantastic Worlds*, Collins, HarperCollins, 1998.

TELEVISION

The number of science fiction programmes made for television in Australia has grown slowly but steadily since the mid-1960s, yet few people seem to be able to name more than half a dozen. In fact Australians have produced (or co-produced) over three dozen series. Many of these have achieved international distribution, had multiple repeat screenings and won awards.

The very first Australian science fiction series, 'The Stranger', was sold to the BBC. 'The Stranger' was screened locally in two seasons of six half-hour episodes on the ABC in 1964 and 1965. It tells the tale of three children investigating a mysterious stranger after a UFO lands in the Blue Mountains outside Sydney. The stranger of the title was played by Ron Haddrick while Reg Livermore and Chips Rafferty appeared as supporting characters. The next year Australia was engaged with the United States in an amazing science fiction space race that the Americans won by mere weeks. On 7 October 1966, four weeks after the first episode of 'Star Trek' premiered on American television, 'The Interpretaris' premiered in Australia on Channel 7. This six-episode children's series was set in AD 3000 aboard the huge starship-flagship of the World Council, which had a multinational crew. The half-hour episodes were produced in monochrome, and the series was sold to the ABC for a repeat season. 'Vega 4' (seven

episodes, 1968) and 'Phoenix 5', were co-produced by Channel 7 and the ABC as sequels to 'The Interpretaris'. While the costumes and interiors of the two series were quite good and the writing was well suited to the young audience, the special effects and overall production lagged well behind those of their American rival.

Of the thirty-seven Australian science fiction productions to date, twenty-six have been made for children and five of the adult productions have been primarily comedy. Serious adult science fiction for television has never been Australia's forte. In the 1970s many of the local productions tried to cash in on the success of the high-rating overseas programmes, yet none of the local efforts achieved anything like the popularity of the United States series. 'The Evil Touch', for example, was probably our first adult genre series and it followed the format and themes of 'The Twilight Zone'. It was shown on Nine Network in 1972.

Who creates the local television science fiction series? Sometimes the production staff are science fiction enthusiasts, but they seldom have any connection with either local science fiction fans or authors. With actors it is similar. Only one actor seems to have appeared in more than one science fiction series: child actor Jeffrey Walker had key roles in 'Round the Twist', 'Half Way round the Galaxy and Turn Left' and 'Ocean Girl'. Peter Hepworth, who did the scriptwriting and novelisation for 'Ocean Girl', does read science fiction but he is more interested in mythology—which explains the strong mythological basis of 'Ocean Girl'. Mark Shirrefs and John Thomson, the writers of 'Spellbinder' and 'The Girl from Tomorrow', started their careers as clowns touring Victorian schools. They read science fiction widely for their own interest but have no links with the local science fiction literary community.

Why is there such an emphasis on juvenile television series in Australia? Australian producers and sponsors have always regarded science fiction as something for children, while the United States and Britain make series for adults that are accessible to younger viewers. Local networks in Australia have some incentive to sponsor local series, because of the fifty-five per cent local-content regulation. They can make additional money by selling their locally made programmes overseas, and there is a big international market for wholesome yet exciting juvenile television.

In 1974 Channel 7 and the ABC co-produced 'Alpha Scorpio', a children's series of six half-hour episodes set at Airey's Inlet in Victoria. A geophysics student on holiday investigates power fluctuations and noises in the area and discovers that his friend Mirny is from a planet of Antares. 'Andra' was an

eight-episode sequel, which followed in 1976 and was produced by the ABC. 'The Nargun and the Stars' was a 1981 adaptation of Patricia Wrightson's award-winning novel of the same name. Made as five half-hour episodes by the ABC, it has had several repeat screenings and remains very popular with young viewers. A city boy moves to the country and finds it tedious until he meets some of the ancient creatures who have lived in the area since the Aborigines' Dreamtime.

Telemovies occasionally use science fiction themes. 'Winners' was a series of short telemovies produced in 1985 by Ten Network in conjunction with the Australian Children's Television Foundation. Of the eight episodes, only 'Quest Beyond Time' and 'Tarflowers' were identifiably science fiction. 'Quest Beyond Time' begins with a weapons test in the year 2500 and a teenage hang-glider pilot being plucked out of the sky and forward in time. Here he sets off on a quest with a teenage warrior girl to find a cure to 'the sickness' that is afflicting Clan Murray. Written by Tony Morphett, later to novelise the series 'The Distant Home' (1993), the production shows influences from the *Mad Max* films, yet it is still good children's entertainment. Another telemovie from the 1988 'Touch the Sun' series was 'Peter And Pompey'. Some children from a Queensland town discover a genuine Roman boat in a cave, but from here it becomes a conspiracy against the adults: is the curse on the boat more important than the tourism potential of the boat? This was one of the better instalments from 'Touch the Sun', and even the non-mystical aspects of the show were plausible and entertaining. It has had several repeat screenings.

'Round The Twist' had twenty-six half-hour episodes, the first season on Channel 7 in 1990 and the second on Channel 2 in 1993. This brilliant series was more children's comedy than belonging to any specific genre. Set on the Victorian coast, it centres on the Twist family, who live in a lighthouse. Much of the content is surreal fantasy involving haunted toilets, alien babies found in cabbage patches, dragons, and the like. The episode 'Spaghetti Pig Out' features a video remote control able to put people into Fast Forward, Pause and Rewind. At the very end, when an obnoxious rival has just vomited copiously at a spaghetti-eating competition, Rewind is about to be pressed. It was high-quality children's viewing that worked as science fiction, fantasy and horror and sold well overseas. The author of the series, Paul Jennings, is a past master at writing well-characterised stories on gross, whacky topics that are enormously popular with children. In 1990 Jennings' scripts for 'Round The Twist' won the Australian Writers

Guild Award for best adapted screenplay for children. The series was produced by Antonia Barnard for the Australian Children's Television Foundation and directed by Esben Storm, with Patricia Edgar as executive producer.

When 'The Girl from Tomorrow' was first released in 1990 it caused considerable interest. The futuristic props and effects were a little primitive but it was a landmark in that it was a successful local adventure-and-science fiction series. Alana is a teenager living in the year 3000. She is kidnapped by Silverthorn, a renegade from an earlier age who has stolen a time machine. Alana escapes from him in 1990 and takes refuge with two temporal 'locals', Jenny and Petey. Eventually Alana and her friends regain control of the time machine, capture Silverthorn and return to the future. Because it was fast-paced, interesting and scrubbed clean of sex and gratuitous violence it sold particularly well overseas.

It is unusual for a sequel to be better than the original, but in the 1993 sequel, 'Tomorrow's End', the writers and producers built well on the experience of the first season. Silverthorn steals the plans to a time machine before being returned from the year 3000 to his own time. He then proceeds to alter history for fun and profit. This results in the year 3000 being totally charred when Alana returns from dropping her friend Jenny in 1990, so she now goes after Silverthorn. Much of this was set in the post-apocalyptic ruined-city landscape of Silverthorn's 'home time'. The sequel is visually superior to the first production, the plot is on a grander scale and the stakes are higher. Film Australia produced both programmes for Nine Network, with Noel Price producer, Kathy Mueller director and Ron Saunders executive producer, while Mark Shirrefs and John Thomson were both scriptwriters and authors of the novelisation.

'The Miraculous Mellops' began its first season in 1991 and ran forty episodes over two seasons. It was not quite science fiction slapstick, nor was it serious science fiction. The Mellops have fantastical powers, conferred by a 'star' from space, and these are generally manifested in a suburban setting. In one episode things called Moonlings—who live on the Moon—object to the Mellops' neighbour Mr Dump dropping radioactive waste on their house, so they kidnap his daughter. Mr Dump sends his warp-drive-powered van to clean up the waste and cart it away, but on the way the van runs into the Hubble Space Telescope. Although displaying the trappings of science fiction, 'The Miraculous Mellops' has been described as 'entertaining children's fantasy series with plenty of magic and comedy'.

The children's comedy series 'Half Way Round the Galaxy and Turn Left' was based on Robin

Klein's 1985 novel *Halfway Across the Galaxy and Turn Left*. It uses the tried-and-true formula of dropping aliens into a suburban setting and watching them flounder with everything that we find familiar. On the planet of Zyrgon, X is the twelve-year-old 'organiser' of her family. After her father wins the State lottery twenty-seven times in a row, the authorities take an unhealthy interest in him so the family flees in a spaceship for a wild frontier world—Earth. Once the family reaches Earth the series runs short of steam, but it is still good viewing. This series was often consciously extreme, but never ventured too far into slapstick. The special effects, costumes and sets were elaborate, while its comedy was clever and entertaining.

Although adult Australian science fiction series are rare, they do exist. 'Timelapse', produced by the ABC in 1980, is a futuristic thriller involving cryogenic suspension and computer control of Australia's citizenry in 1991. The series comprised four one-hour episodes and worked very well as a thriller with a science fiction theme.

The original 'Mission: Impossible' series began in the United States in the 1960s and ran for several seasons. In 1989 a season of thirty-six episodes was produced in Melbourne because production costs were much cheaper. 'Mission: Impossible' incorporated futuristic gadgetry from time to time and thus qualifies as marginal science fiction. The problem was that this later 'Mission: Impossible' still had much of the look and feel of the original 1960s production. The emphasis was on adventure, timing and tension, but while that had worked well enough two decades earlier, it was up against a considerably more experienced audience by 1989 and was not a success. 'Something is Out There' was next, in 1990, with four one-hour episodes. Cast, crew, script and backing all came from the American companies Hoyts and TriStar; production in Australia reportedly saved a quarter of the estimated costs. An Earthling detective helps a beautiful blonde alien escape her alien pursuers. There were some excellent special effects from John Dykstra, who had won the Emmy and the Oscar for his *Star Wars* work.

The use of Australian facilities and settings by overseas companies grew and, with the arrival of Warner Brothers Movie World on the Gold Coast, Australian television had the prospect of a permanent American presence. 'Time Trax' was the first science fiction series to come out of this outpost of United States production. Produced in 1993 by Gary Nardino Productions, the series was given a prominent release on the Seven Network in 1995. The 'Time Trax' episodes cover a wide range of topics: the Holy Grail, the country and western music scene and even lawyers come in for treat-

ment. 'Time Trax' mainly utilised a late twentieth-century setting, primarily in the United States but occasionally in Australia too. There are two main characters, while the main hardware is a hologram lady in a credit card and a rather potent key-ring. The characters are clean, upper-middle-class and generally white. The good are very good, the bad beyond redemption, and the rest often misguided. The plotting is consistent, the action exciting and it is so far the best attempt at adult science fiction with a major Australian content. 'Time Trax' would have been more successful had it been made ten years earlier: by 1995 it was 'The X-Files' that was picking up the awards, ratings and cult followings. Although Australia has made some impressive young adult science fiction series, the formula for a hit adult science fiction programme continued to be elusive. The series was moderately successful, however, and ran for two seasons.

In 1994 there emerged a children's science fiction series that received the international acclaim eluding adult programmes. 'Ocean Girl' had fifty-two episodes in the 1994, 1995 and 1996 seasons. These were produced by Jonathan Shiff for Channel 10 and written by Peter Hepworth. Two brothers in the near future go with their mother to live on an ocean research station off the Barrier Reef. There they meet Neri, a mysterious girl who swims and communicates with a humpback whale. Neri lives on an otherwise uninhabited island, and although she knows some English she is unsocialised. She has incredible abilities in the water, being able to hold her breath and swim for long distances, and is much stronger than adults. There is wreckage of some type of craft on the island and it turns out that Neri has different DNA from humans and is the daughter of dead alien biologists. The second and third episodes reveal two other survivors from the crash, and there is some focus on the wreck of the spacecraft. In terms of characterisation, young adult plot, plausibility and acting 'Ocean Girl' is one of the best series produced in Australia. It even has a fan club overseas, and Marzena Godeki (who played Neri) was featured in a Disney World parade as a result of the series' popularity on Disney Channel. At the time of writing, 'Ocean Girl 4' began screening on Channel 9, although its creator, Jonathan Shiff, is moving on to adult science fiction drama.

'Escape From Jupiter' was shown on the ABC, also in 1994, and had thirteen half-hour episodes. After a mining colony on Jupiter's moon Io is destroyed by a volcanic eruption, the surviving workers and their families are faced with the task of getting home. They cobble together a spacecraft from a tug and the derelict space station KL5 and set off for Earth. There are plenty of hazards on

the way, ranging from a rogue battle-station to some of the children staging an alien hoax. In the final episode the children are dispatched from the crippled craft in a dash for Earth, where they alert the authorities who send a rescue ship to pick up the adults. This co-production between Japan and the ABC had a science advisor and is generally convincing. The special effects, sets and props are among the best seen in a local science fiction television series. The usual stereotypes are there: brilliant geek younger brother; self-assured, sophisticated older girl; and loud and clumsy yet brave and good-hearted boys. The series was aired in a children's prime time slot on Saturdays, rated well, and sold to several dozen countries.

A visually stunning, brilliantly plotted and engrossing series, Channel 9's 1995 series 'Spellbinder' managed, like 'Ocean Girl', to do everything right in its twenty-six half-hour episodes. During a school prank in the Blue Mountains west of Sydney, a schoolboy named Paul vanishes into another dimension. He finds himself in a world where the industrial revolution never happened yet a complex electromagnetic technology has been developed by the upper classes (the Spellbinders). The electrical summoning towers, power suits and airships are visually wonderful and the fast-moving story has a strong, consistent plot. Paul is befriended by a girl named Riana, then is taken prisoner by the beautiful, dynamic and ambitious Ashka. Ashka realises that her world has placed too little emphasis on chemical technology, and Paul's demonstration of gunpowder's power gives her ideas about seizing the local throne. Paul eventually manages to get back home, only to find that Ashka has slipped through the same hole in space-time. She collects our timestream's weapons technology to take back and use in her own world, and even befriends Paul's scientist father before being brought to justice.

An Australian-Polish production, 'Spellbinder' maintained a high degree of excitement, making brilliant use of special effects and computer graphics yet not depending on them. There are some very funny scenes to balance the powerful drama. Although written for a juvenile audience, this series achieved a wide following in the adult science fiction community. It is clearly young adult entertainment, yet it still manages to generate something rarely achieved in Australian productions: a sense of romance. Mark Shirrefs and John Thomson wrote the scripts and novelisations, while Ron Saunders was the Australian producer. 'Spellbinder 2: The Land of the Dragon Lord' was screened in mid-1997. Set in Australia, Poland and China, it was even more opulent than the original series, with which it shared only two characters.

The Czar of all the Russias as a teenage refugee in 1919 New Zealand? This is the basis of Channel 10's 1995 historical costume drama 'Mirror Mirror'. 'Mirror Mirror' was primarily a New Zealand production. The only science fiction special effect in the thirteen one-hour episodes is the time-mirror that enables the children to travel back and forth across over seventy years, yet the plotting and acting are so strong that they carry the series and, like 'Spellbinder', it achieves a genuine sense of romance. The novelisation by Hilary Bell shared the 1996 Aurealis Award in the young adult novel category. 'Mirror, Mirror 2' was screened in late 1997, but it was composed of more discrete episodes rather than a greater story arc. Such issues as the seal fur trade and racial discrimination were dealt with.

Another Channel 9 show, taking over Spellbinder 2's spot, was 'The Gift'. This show was again made of discrete episodes, telling of the efforts of two apprentice genies to graduate by means of serving an Australian teenage master.

'Roar' is an American fantasy series shot by Fox in Australia as Dark Ages Ireland and starring Australian Heath Ledger. Action and magic oriented, it features the same muscles, action, swords and leather format as the successful New Zealand-filmed series 'Hercules: The Legendary Journeys' and 'Xena: Warrior Princess'. It commenced screening in November 1997.

Coherent science and science fiction plotting have not been a strong point in Australian science fiction television to date. Production people decide on a theme and sell it to backers, often as a package of children's entertainment that simply uses science fiction as a grabber. Science fiction itself often does not play a particularly important role. There are exceptions, of course; for example, the work of Shirrefs and Thomson. Australia has the production infrastructure, the acting talent and the graphics facilities, so there is the potential for Australia to produce an original, notable science fiction television series. But unlike some of our success in film, Australian television is yet to produce a truly international science fiction success to compare with 'Star Trek' or 'Dr Who'. [SM/SP]

THIELE, Colin (Milton) (1920–) was born near the Barossa Valley in South Australia and is one of Australia's most respected children's writers. In 1977 he was awarded the AC (Companion of the Order of Australia) for services to literature. Thiele writes realistic, contemporary fiction that often demonstrates his love of natural, wild landscapes. Only two of his more than fifty books are genre-related. *Uncle Gustav's Ghosts*, which was 'worthy of mention' in the 1975 Children's Book

Council of Australia Book of the Year Awards, draws on Thiele's childhood in the German farming community around the Barossa Valley. It has some supernatural elements, while the *Mystery of the Black Pyramid* is set in the Flinders Ranges and has fantasy elements related to the landscape.

BOOKS

Uncle Gustav's Ghosts (jr F nov), Rigby, 1974, rp Rigby, 1986; *Mystery of the Black Pyramid* (jr F nov), Walter McVitty Books, 1996.

SHORT STORIES

'The Ghost of Gartenschmuck' (ext from *Uncle Gustav's Ghosts*), *A Handful of Ghosts*, Wilson, Hodder & Stoughton, 1976.

THOMSON, John (1953–) is a writer with long experience in the field of drama. He has worked closely with Mark Shirrefs in a number of capacities, including scriptwriter for television. See also MARK SHIRREFS.

BOOKS

The Girl From Tomorrow (with Mark Shirrefs, jr SF TV novelisation), Hodder & Stoughton, 1990; *Tomorrow's End* (with Mark Shirrefs, jr SF TV novelisation), Hodder & Stoughton, 1991; jr SF TV novelisation), Hodder & Stoughton, 1991; *Spellbinder: Riana's World*, *Spellbinder: Paul's World* (with Mark Shirrefs, bks 1 & 2, jr SF TV novelisation), Hodder Headline, 1995; *Spellbinder 2: Land of the Dragon Lord*, *Spellbinder 2: Lost Between Worlds* (with Mark Shirrefs and Jill Wayment, bks 1 & 2, YA SF nov), Hodder Headline, 1997.

THRILLS INCORPORATED See MAGAZINES.

THROSSELL, Ric (Prichard) (1922–) is the son of novelist Katharine Susannah Prichard. He is associated with the Canberra Repertory Society as a director, actor and writer. Throssell has written many plays and won several awards. His play *The Day Before Tomorrow* deals with nuclear war.

PLAYS

The Day Before Tomorrow, A & R, 1969 (first produced 1956).

TOLCHER, H(elen) M(ary) (Forbes) (1928–) is the curatorial officer for the Museum of South Australia. During the 1960s and early 1970s, before the local markets dried up, she wrote a variety of off-beat stories, including crime, mystery, science fiction and fantasy tales, for Australian magazines.

SHORT STORIES

'Flypaper Planet', *Adam*, June 1965; 'Afternoon with a Ghost', *Man*, V60/3, Aug 1966; 'Tomorrow is Another World', *Man*, Sept 1966; 'Death in a Dark Mirror', *Man*, Apr 1967; 'Out of this World', *Man Junior*, Aug 1967; 'The Eliminator', *Man*, Mar

1968; 'Cold By Courtesy', *Man Junior*, Sept 1968; 'Genesis', *Man*, Dec 1968; 'Leopard in the Night', *Man*, V65/2, Jan 1969; 'Paradise Lost', *Man Junior*, Aug 1970; 'The Castaways', *Man*, V68/5, Oct 1970; 'The Other Side of the Coin', *Man Junior*, V34/3, Nov 1970; 'The Wager', *Man*, Nov 1970.

TONKIN, Rachel

BOOKS

Willy and the Ogre (jr F nov), Hodder & Stoughton, 1991.

TRESEDER, Leigh

BOOKS

Buster's Custard (jr F nov), Scholastic, 1993.

TREVORAH, Peter (1955–)

BOOKS

2497 AD—Chief Justice to a Colony (SF nov), self-pub., 1997.

TUCK, Don(ald) H. (1922–) is one of only two Australians (the other is Peter Nicholls), to have won a Hugo Award (science fiction achievement awards given by the annual World Science Fiction Convention). Tuck's 1984 award was in the non-fiction book category and was given for the third volume of his impressive bibliographic and critical work *The Encyclopedia of Science Fiction and Fantasy*. This volume, together with Tuck's other scholarly compilations, provided at the time one of the most comprehensive sources of information about science fiction and fantasy literature.

The Encyclopedia of Science Fiction and Fantasy is Tuck's major contribution to scholarship. It was published in three volumes by Advent Publishers, Chicago, over a period of nine years. It attempts to provide a near-definitive bibliographic survey, with annotations in some detail, of the entire field of science fiction, fantasy and 'weird fiction' up to 1968, including all variants and editions of the works cited.

Volume 1: Who's Who, A-L (1974) consists of full biographies and bibliographies (with critical remarks) of authors, artists, anthologists, editors and so on. *Volume 2: Who's Who, M-Z* (1978) includes a complete listing of all works specifically cited in the first two volumes. *Volume 3: Miscellaneous* (noted on its face with a publication date of December 1982, but released in 1983, making it eligible for the 1984 Hugo awards) contains supplementary material, including detailed information about magazines, clubs and awards, and lists of pseudonyms matched against real names.

Although more up-to-date and comprehensive bibliographic studies are now available, Tuck's three-volume encyclopaedia was a groundbreaking

reference work and remains a valuable source of information on the period that it covers. [R.B]

TULLOCH, Richard (George) (1949–) is a Melbourne writer and director for stage, radio and television. His television work includes 'Playschool' and 'Bananas In Pyjamas' and he has been nominated for the AWGIE Awards five times. Tulloch's plays have been performed in Australia and overseas and he has adapted as popular plays three well-known science fiction and fantasy works for children.

PLAYS

Space Demons: The Play (jr SF play based on nov by Gillian Rubinstein), Omnibus, 1990; *Stage Fright!* (jr F plays based on SS of Paul Jennings: 'Unbeatable!', 'Thumbs Up!', 'The Copy', 'Next Time Around'), Penguin, 1996; *Midnite* (jr F play based on nov by Randolph Stow), Penguin, 1997.

TURNER, George (William) (1916–1997) was born and educated in Melbourne. He served in the Australian Imperial Forces 1939–45 and then worked in a wide variety of roles, including employment officer, textile technician, beer transferrer and, lastly, science fiction reviewer for the *Melbourne Age*. Before he turned his attention to science fiction Turner was a well-established mainstream writer. His non-genre novels include: *Young Man of Talent* (1959), reprinted in the United States as *Scobie, a Novel* (1959); *A Stranger and Afraid* (1961); *The Cupboard Under the Stairs* (1962); *A Waste of Shame* (1965); *The Lame Dog Man* (1967/68); and *Transit of Cassidy* (1979).

Turner's science fiction work was always centred on the problem of what it means to be human: he asserted that he 'set characters in motion in a speculative situation and let them work out their destinies with a minimum of interference'. The theme of the eternal human capacity for self-delusion is uppermost in the linked novels *Beloved Son* (1978), *Vaneglorry: A Science Fiction Novel* (1981) and *Yesterday's Men* (1983), which form Turner's Ethical Culture series. The series began with the short story 'In a Petri Dish Upstairs' (1978). Each of these works is set in a post-holocaust world of the twenty-first century where a resurrected culture, built on the Ethic of Non-Interference, is dealing with the re-emerging problems of genetic engineering of plant, animal, and human stocks that were the cause of the Collapse of 1992.

Turner's most critically acclaimed novel, *The Sea and Summer* (1987), also published in the United States as *Drowning Towers* (1988), won the Arthur C. Clarke award. This work, set in a future Melbourne that is literally going under, flooded by the global warming results of the Greenhouse

Effect, extends the theme of human culpability for world disaster. Society is divided into two groups, the Sweet, who have jobs, money and homes, and the Swill, who have none of these things. The drowning city becomes a metaphor for the slow death of civilisation through greed, indifference and neglect, but the book ends on a note of sombre hope.

Turner's recurrent theme of the problematic ethics inherent in human interference in the natural world is also extended in *Brain Child* (1991–92), *The Destiny Makers* (1993) and *Genetic Soldier* (1994). *Brain Child*, which incorporates the story 'On the Nursery Floor' (1985), is a thriller about the genetic manipulation of intelligence; *Genetic Soldier* shows the crew of a returning starship unwelcome and rejected by a future world that has taken specialised genetic breeding to extremes.

Turner's short stories are collected in *A Pursuit of Miracles* (1990); he also edited *The View from the Edge: A Workshop of Science Fiction Stories* (1977). Other non-fiction works include the autobiographical *In the Heart or in the Head: An Essay in Time Travel* (1984) and the memoir *Offcuts* (1986). He won the Miles Franklin Award (1963) for his mainstream novel *The Cupboard Under the Stairs*, and the Commonwealth Literary Fund Award (1968) for his mainstream novel *The Lame Dog Man*. [JW]

EDITOR

The View from the Edge: A Workshop of Science Fiction Stories (SF anth), Norstrilia, Melb, 1977.

BOOKS

Beloved Son (SF nov), Faber & Faber, UK, 1978, rp Pocket, US, 1979, and Sphere, UK, 1979; *Vaneglorry* (SF nov), Faber & Faber, UK, 1981, rp Avon, US, 1996; *Yesterday's Men* (SF nov), Faber & Faber, UK, 1983, rp Avon, US, 1996; *The Sea and Summer* (SF nov), Faber, UK, 1987, rp as *The Drowning Towers*, US, 1988, and Grafton, UK, 1989, and Avon, US, 1996; *A Pursuit of Miracles* (SF coll), Aphelion

Publications, 1990; *Brain Child* (SF nov), Morrow, US, 1991, rp AvoNova/William Morrow, NY, 1992, and Headline, UK, 1992; *The Destiny Makers* (SF nov), AvoNova/William Morrow, NY, 1993; *Genetic Soldier* (SF nov), William Morrow, 1994.

SHORT STORIES

'In a Petri Dish Upstairs', *Rooms of Paradise*, Harding, Quartet, 1978, and St Martin's, NY, 1979, and Penguin 1981, rp in *Year's Best SF*, Carr, 1980, and *Australian Science Fiction*, Ikin, UQP, 1981 & Academy, US, 1984, and *A Pursuit of Miracles*, Aphelion, 1990; 'A Pursuit of Miracles', *Universe* 12, Carr, 1982, rp in *Aphelion* 1, Summer, 1986, and *A Pursuit of Miracles*, Aphelion, 1990; 'Feedback', *Dreamworks*, King, Norstrilia, 1985, rp in *A Pursuit of Miracles*, Aphelion, 1990; 'The Fittest', *Urban Fantasies*, King & Blackford, Ebony, 1985, rp in *A Pursuit of Miracles*, Aphelion, 1990; 'On the Nursery Floor', *Strange Attractors*, Broderick, Hale and Iremonger, 1985, rp in *A Pursuit of Miracles*, Aphelion, 1990; 'Shut the Door When You Go Out', *Aphelion* 4, Spring, 1986, rp in *A Pursuit of Miracles*, Aphelion, 1990, and *Glass Reptile Breakout*, Ikin, Centre for Studies in Australian Literature, Univ of WA, 1990; 'Not in Front of the Children', *Aphelion* 5, Summer 1986/87, rp in *A Pursuit of Miracles*, Aphelion, 1990; 'Generation Gap', *A Pursuit of Miracles*, Aphelion, 1990, rp in *The Best of the Rest 1990*, Pasechnick/Youmans, Edgewood Press, 1991; 'I Still Call Australia Home', *Aurealis* 1, Sept 1990, rp in *Metaworlds*, Collins, Penguin, 1994; 'Worlds', *Eidolon* 4, Mar 1991, rp in *Strange Plasma* 6, 1992, and *The Science Fiction Century*, Pringle, Tor Books, 1997; 'The Wasting Time', *Dreaming Down-Under*, Dann/Webb, HarperCollins, 1998.

TV See TELEVISION.

TYRRELL, Margot is the maiden name of MARGOT HILLEL, which she has used for some of her genre writing.

U-V

URTH, Patrick is a pseudonym used by PETER McNAMARA.

VALDEZ, Paul is a house name, a shared pseudonym used by a number of writers. In 1951 GORDON CLIVE BLEECK and RAYMOND GLENNING both published work under this pseudonym; after this date only ALAN YATES and ART HAYMAN have been identified as authors who sometimes worked under this name. The true identities of the authors of the following stories are yet to be established but many are suspected to be by Yates.

BOOKS

Hypnotic Death (SF nov), Scientific Thriller Series 3, Transport, Jan 1949; *The Fatal Focus* (SF nov), Scientific Thriller Series 25, Transport, Nov 1950; *The Time Thief* (SF nov), Scientific Thriller Series 27, Transport, Jan 1951; *Flight Into Horror* (SF nov), Scientific Thriller Series 29, Transport, Mar 1951; *Murder Gives Notice* (SF nov), Scientific Thriller Series 30, Transport, Apr 1951; *Killer By Night* (SF nov), Scientific Thriller Series 33, Transport, July 1951; *Satan's Sabbath!* (SF nov), Scientific Thriller Series 35, Transport, Sept 1951; *You Can't Keep Murder Out* (SF nov), Scientific Thriller Series 36, Transport, Oct 1951; *Kill Him Gently* (SF nov), Scientific Thriller Series 37, Transport, Nov 1951 (sequel to *Killer By Night*); *The Murder I Don't Remember* (SF nov), Scientific Thriller Series 39, Transport, Jan 1952; *There's No Future in Murder* (SF nov), Scientific Thriller Series 40, Transport, Feb 1952 (entitled *No Future in Murder* inside cover); *The Crook Who Wasn't There* (SF nov), Scientific Thriller Series 41, Transport, Mar 1952; *The Maniac Murders* (SF nov), Scientific Thriller Series 42, Transport, Apr 1952; *Feline Frame-Up* (SF nov), Scientific Thriller Series 43, Transport, May 1952.

SHORT STORIES

'Escape To Paradise', *Thrills Incorporated* 10, Jan 1951; 'Jet Bees of Planet J' (as Paul Valdez on cover and Roger Garradine inside); 'Kidnapped in Chaos', *Thrills Incorporated* 12, Apr 1951; 'Suicide Satellite', *Thrills Incorporated* 13, June 1951; 'The Mad Meteor', *Thrills Incorporated* 18, Jan 1952; 'Operation Satellite', *Thrills Incorporated* 21, Apr 1952.

VALENTINE, Victor (1918–) was born in Sydney and went to the United Kingdom in 1950. *A Cure for Death* features a fabulous cure-all ray, but as well as healing people the ray separates them from their prior lives.

BOOKS

A Cure for Death (SF nov), Sidgwick & Jackson, UK, 1960, rp Four Square, UK, 1961.

VAN HELDEN, Eddie Rene (1963–)

SHORT STORIES

'Come to Sunny Aquarius', *Omega*, Jan/Feb 1986; 'The Tourist', *Awealis* 3, 1991; 'Mabuza's Plum', 'The Vivisector': *Terror Australis: The Best of Australian Horror*, Blackmore, Hodder & Stoughton, 1993.

VANN, Albert

SHORT STORIES

'Right, Dead Right', *Man*, Mar 1972; 'Taurus Manure', *Boggle* V2, 1977; 'Take It Easy, But Take It', *The Cygnus Chronicle* 2, Mar 1978; 'Project Hemingway', *Envisaged Worlds*, Collins, Void Publications, 1978; 'The Little Bang', *Cruix* 1, Nov 1979; 'An Earth Without Defences', *Cruix* 3, 1980; 'Bedtime Story', *Cruix* 4, 1980; 'A Perfect Day is Easy to Take', *Cruix* 5, 1981; 'Long Pig', *The Cygnus Chronicle*, Mar 1981; 'The Old Man and the C', *The Cygnus Chronicle*, V3/3, June 1981.

VISION OF TOMORROW See MAGAZINES.

VOERMANS, Paul (1960–) was born in Gippsland of Dutch Indonesian parents. Voermans attended secondary school in Melbourne, and then joined a drama course at Melbourne State College. Upon completion of the course he started a theatre company and worked in the theatre for about ten years. Voermans has been a puppeteer and puppet-maker, a mime and a theatre actor; he had a lead role in the ABC children's television series 'Trap, Winkle, and Box', and has worked as a butler. He has exhibited some of his *commedia dell'arte* masks in the National Gallery of Victoria.

At sixteen, Voermans participated in the 1977 three-week science fiction writers' workshop held in Melbourne and presided over by George Turner, Christopher Priest and Vonda McIntyre. After the workshop George Turner compiled the collection *The View from the Edge: A Workshop of Science Fiction Stories* (Norstrilia Press, 1977), which included Voermans' story 'The Broken Butterfly'.

Voermans left Australia in 1987 and travelled around Europe, living for a time in Spain, where he studied acrobatics under Rogelio Rivel, before settling in England. There he wrote his first novel, *And Disregards the Rest*, which is the story of theatre actors Kevin Gore and Martin Leywood, survivors of a mysterious calamity that destroyed a secret outback performance of Shakespeare's *The Tempest*. Eleven years after the calamity, Leywood is interned in an asylum for the insane while Gore lives alone on an isolated farmlet. Then Gore begins to hear voices in his head, and when he accidentally cuts himself he discovers that his blood has turned blue. The story is set in a near-future Australia and unfolds in interleaved chapters: excerpts from a book Leywood has written in the asylum to reveal the cause of the disaster alternate with an account of Gore's own search to uncover the truth.

Voermans' second book, *The Weird Colonial Boy*, is very different, yet still displays the same strengths of characterisation, humour and originality. It is about a parallel Australia and is more overtly funny, whacky and Australian than *And Disregards the Rest*. At the same time there is an underlying seriousness

to the theme of dealing with evil people without taking on their attributes. [SP]

BOOKS

And Disregards the Rest (SF nov), Gollancz, UK, 1992, rp 1993; *The Weird Colonial Boy* (SF nov), Gollancz, UK, 1993.

SHORT STORIES

'The Broken Butterfly', *The View from the Edge*, Turner, Norstrilia, 1977; 'The Beastie in Man', *Fear*, UK, 1991; 'Giving It Away', *Overland* 133, Summer, 1993; 'Malcolm and the Intergalactic Slug-Suckers!', *The Lottery*, Sussex, Omnibus, 1994; 'The Girl Who Stole the Currant Buns from the Space/Time Kitchen', *Aurealis* 13, 1994; 'My Sister, Cristeta, Who is Magic', *Alien Shores*, McNamara & Winch, Aphelion, 1994.

VOID See MAGAZINES.

Von TROJAN, Kurt (Oscar Eugene) (1937–) was born in Vienna but came to Australia in the late 1940s with his family and now lives in Adelaide. Von Trojan has had a variety of jobs including mental hospital attendant, advertising copywriter and journalist. His first novel, *The Transing Syndrome*, is a near-future tale of government-controlled matter-transference that has replaced all other forms of transport. Everybody thinks it is wonderful except Sherman, who has his own theory about what is really happening. *Bedmates* is another near-future tale, this time based on an AIDS-riddled society where sex is feared and people obtain their sexual satisfaction from pleasure simulacrum.

BOOKS

The Transing Syndrome (SF nov), Rigby, 1985; *Bedmates* (SF nov), Pertala, Adelaide, 1987; *The Atrocity Shop*, Altair Publishing, 1998.

SHORT STORIES

'In Loving Memory', *AH&FM* 3, Winter 1984; 'The Man Who Snatched Marilyn's Body', *Alien Shores*, McNamara & Winch, Aphelion, 1994.

VORMAIR, Jean (Margaret) (1942–)

BOOKS

A Rainforest in Time (SF nov), Jarrah, WA, 1988, rp 1989, 1990, rp Australian Large Print, 1990.

W

WAGNER, Jenny (1939–) was born in England where she was educated in a boarding school. She came to Australia when she was nine and attended Upwey High School in the Dandenongs, outside Melbourne. Wagner started writing for children in the early 1970s and produced a number of picture books, including *John Brown*, *Rose and the Midnight Cat*, which won the Children's Book Council of Australia Picture Book of the Year Award in 1978. *The Nimbin*, the tale of a strange little creature who takes up residence in a young girl's beach bag and gets her into all sorts of trouble, was Wagner's first full-length novel. *Return of the Nimbin* is a sequel to *The Nimbin*. *Message From Avalon* is a haunted-house story for older readers and *The Werewolf Knight* is a romantic fantasy for junior readers. Wagner now lives in Queensland. [SP]

BOOKS

The Nimbin (jr F nov), Nelson, 1978, rp Puffin, 1990; *Message From Avalon* (YA F nov), Jam Roll Press, 1990; *Return of the Nimbin* (jr F nov), Puffin, 1991; *The Werewolf Knight* (jr F nov), Random House, 1995.

WAITE, Fiona has co-written two junior fantasy novels with PATRICIA BERNARD and JUDY NUNN, using the pseudonym Judy Bernard-Waite.

BOOKS

The Riddle of the Trumpalar (as Judy Bernard-Waite, with Patricia Bernard & Judy Nunn, jr F nov), Ashton Scholastic, 1981, rp 1982; *Challenge of the Trumpalar* (as Judy Bernard-Waite, with Patricia Bernard & Judy Nunn, jr F nov), Ashton Scholastic, 1986.

WALKER, D(avid) W(illiam) (1943–) has lived in Canberra since 1973. He is a computer systems

designer, developer and teacher and has written two computer textbooks.

BOOKS

A Plastic Paradise (SF nov), Boris Books (self-financed), Canberra, 1993.

SHORT STORIES

'Rat Stew', *The View from the Edge*, Turner, Norstrilia, 1977; 'Miss Faberge's Last Dance', *Dream Time*, Gascoigne, Goodman & Tyrrell, Viking Kestrel, 1989; 'Viral Infection', *Singularities II*, Wyatt, Canberra Science Fiction Society, 1990.

WALKER, Kate (Dianne Marie Catherine)

(1950–) was born in Newcastle, New South Wales, and writes primarily for younger readers. Her work includes poetry, picture books, short stories and novels. *The Alien Challenger* is about an evil video game and has a twist in the plot. *The Dragon of Miith* is a humorous tale drawing on traditional fantasy motifs, while the title says it all in *Suzie and the Pencil-case Genie*.

BOOKS

The Alien Challenger (jr SF nov), Methuen, 1983; *Suzie and the Pencil-case Genie* (jr F nov), Ashton Scholastic, 1988; *The Dragon of Miith* (jr F nov), Allen & Unwin, 1989, rp 1990.

SHORT STORIES

'The Lady', *After Dark: Seven Tales to Read at Night*, Rubinstein, Omnibus, 1988; 'Brian', *Bizarre*, Matthews, Omnibus, 1989.

WALLACE-CRABBE, Robin (Rollo) (1938–)

BOOKS

Dogs (SF nov), A & R, 1993.

WALSH, J(ames) M(organa) (1897–1952) was born in Australia but went to live in the United Kingdom. Although Walsh is primarily a pre-1950s

writer he is included here because *Vandals of the Void* is a seminal Australian science fiction novel, probably the first local space opera attempting to use plausible scientific devices and explanations.

Since 1950 some of his work has been reprinted, including a Classics of SF edition of *Vandals of the Void* from Hyperion in the United States. *Vandals of the Void* tells of an epic battle after interplanetary traffic is attacked by unknown assailants and the Interplanetary Guard is brought in to investigate. *Vandals of the Void* is a tale of classic adventure space opera. Some of Walsh's pre-1950s science fiction was published under the pseudonym H. Haverstock Hill.

BOOKS

Vandals of the Void (SF nov), *Wonder Stories Quarterly*, Summer 1931, rp John Hamilton, Lond, 1931, and in *Fantastic Story Magazine*, Spring 1951, and as *Les corsaires du vide* (as by J. M. Walsh), Hachette, Paris, 1951, and in Classics of SF, Hyperion, US, 1976; *The Vanguard to Neptune* (SF nov), *Wonder Stories Quarterly*, NY, Spring 1932, rp Kemsley/Fantasy Books, Lond, 1952, and as *Mission secrete pour Neptune*, Hachette, Paris, 1954.

SHORT STORIES

'The Belt', *Science Fantasy* 1, Summer 1950; 'The Wreck in the Void' (ext from *Vandals of the Void*), *Australian Science Fiction*, Ikin, UQP, 1981 & Academy, US, 1984, rp Academy, Chicago, 1984.

WARNEKE, Sara uses the pseudonym SARA DOUGLASS.

WARNER, Gavin

BOOKS

The Bats (jr F & H nov), Lothian, 1997.

WARREN, Kaaron (1965–)

SHORT STORIES

'White Bed', *Shrieks*, Bartlett, Joseph & Lawson, Women's Redress Press, Oct 1993; 'Summer Coming', *Narcissus* 10, Nov 1994; 'The Wrong Seat', *Calling up the Devil and Associated Misdemeanours*, Chan & Terry, Artemis Press, 1994; 'The Salamander', *Don't Cross the Water and Additional Warnings*, Chan & Terry, Artemis Press, 1995; 'The First Interview', *Social Alternatives Magazine* V14/3, July 1995; 'The Blue Stream', *Aurealis* 14, Dec 1995; 'Skin Holes', *Strange Fruit*, Collins, Penguin, 1995; 'Loud Music', *Spies, Lies and Watching Eyes*, Chan & Terry, Artemis Press, 1995; 'The Paper Room', *Going Down Swinging* 15, 1995; 'The Hanging People', *Bloodsongs* 7, Dec 1995; 'The Naked Man', *Tétrazoid*, Autumn 1996; 'Investigation into an Accidental Death', *Tamba* 12, Autumn 1996; 'A Year in the Life', *Refractory Girl* 51, Spring 1996; 'Sexual Trivia in Manhattan', *Razor* 1, Nov 1996.

WAUGH, Michael

BOOKS

The Mystery of the Abominable Snowman (F & H nov), Cleveland, Syd, 1954; *Back From the Dead* (F & H nov), Cleveland, Syd, 1955; *The Living Dead* (F & H nov), Cleveland, Syd, 1955.

WEBB, Janeen S. (1951–) was born in Charlestown, New South Wales and has a BA(Hons) and a PhD from the University of Newcastle. She is Senior Lecturer in Literature at the Australian Catholic University, Melbourne, where she is a specialist in Australian literature, children's literature, and science fiction. As one of Australia's best known science fiction critics Webb is widely published in the United States, England, Germany, and Austria. She has written over eighty-five articles, essays, and reviews for such publications as *Omni*, *Foundation: The Review of Science Fiction*, *The New York Review of Science Fiction*, *Meanjin*, the *Age* and *Maggies*. Webb has published books on various aspects of literature and is working on critical bibliographies of William Gibson and Thomas Keneally for the Borgo Press Modern Authors series. She is co-author, with Andrew Enstice, of *Aliens & Savages: Fiction, Politics and Prejudice in Australia* (HarperCollins, 1998).

Webb was co-editor of the *Australian Science Fiction Review* 1987–91. She was a contributor to the award-winning Nicholls and Clute *Encyclopedia of Science Fiction*, the *St James Guide to Science Fiction Writers* and *The Magill's Guide to Science Fiction & Fantasy Literature*. She is Reviews Editor for *Eidolon*. Webb's dark fantasy short story 'Death at the Blue Elephant' was runner-up in the *HQ Magazine/HarperCollins* 1996 short story competition, and 'Niagara Falling' won the Aurealis Award for best science fiction short story of 1997. Webb is married to author and editor JACK DANN. [SP]

EDITOR

Fantastic Self (with Andrew Enstice, SF & F crit), *Eidolon*, 1998; *Dreaming Down-Under* (with Jack Dann, SF & F anth), HarperCollins, 1998.

SHORT STORIES

'Niagara Falling' (with Jack Dann), *Black Mist and Other Japanese Futures*, Ferrell & Card, DAW, US, 1997, rp in *The Year's Best Australian Science Fiction and Fantasy: Vol. 2*, Strahan & Byrne, HarperCollins, 1998; 'Death at the Blue Elephant', *HQ Magazine*, 1997, rp in *Enter ...*, Thurtell, HQ/Flamingo Short Story Collection, HarperCollins, Mar 1997, and in *The Year's Best Australian Science Fiction and Fantasy: Vol. 2*, Strahan & Byrne, HarperCollins, 1998.

WEEKS, Jan(et) (Margaret)

BOOKS

Zenn (jr SF nov), Jacaranda, 1992.

WELDRICK, Valerie (Eileen), who lives in New South Wales, has written two fantasy novels for children. *Time Sweep* is a time-slip fantasy in which a present-day boy is cast back to old London Town. *The Blakeley Ghost* is about an Australian boy who is staying with his aunt in London when he sees the ghost of a boy killed more than seventy years ago.

BOOKS

Time Sweep (YA F nov), Hutchinson, 1976; *The Blakeley Ghost* (YA F nov), Hutchinson, 1980.

WELLER, Archie (Irving Kirkwood) (1957–) was born in Perth and grew up on a farm before attending boarding school. After school he worked in a variety of jobs before turning to writing. Weller is a poet, short story writer, playwright and novelist. Most of his writing deals with contemporary issues facing Aboriginal people in Australia. For this work he has won numerous mainstream awards.

BOOKS

Land of the Golden Clouds (F nov), Allen & Unwin, 1998.

SHORT STORIES

'Spirit Woman', *Influence: Australian Voices*, Skrzynecki, Anchor, 1997.

WELLWOOD, Veronica is the name used by Norma Veronica Williams.

WEST, Horace is a pseudonym used by DAMIEN BRODERICK.

WHEATLEY, Alan (Reginald) (1930–) was born in England.

BOOKS

Merchant of Death (YA F nov), A & R, 1994.

WHEATLEY, Nadia (1949–) was born in Sydney but has lived in country Victoria and now lives in the Blue Mountains in New South Wales. She graduated with a BA, majoring in history, from Sydney University in 1970 and gained an MA(Hons) from Macquarie University in 1976. Most of Wheatley's work has been in a realist mode but her novel *The House That Was Eureka* is a time-slip fantasy in which an old house is the link between the past and present. The novel is based in part on the subject-matter of her MA and was winner of the New South Wales Premier's Award in 1985.

BOOKS

The House That Was Eureka (YA F nov), Viking Kestrel, 1984, rp Puffin, 1987.

SHORT STORIES

'Widow Wilberforce and the Lyrebird', *She's Fantastical*, Sussex & Buckrich, Sybylla Press, 1995.

WHEELER, Lorraine (Joyce) (1932–) is a Western Australian writer. Her children's science fiction novel *Pretend It's Christmas* is grimmer than the title suggests. Set in rural Australia, the novel tells the story of a mystery illness that is killing adults, leaving the children to fend for themselves. Wheeler has written two other books, but neither has any genre elements.

BOOKS

Pretend It's Christmas (YA SF nov), Artlook, 1984.

WHITE, Mary (1928–) was born in the United Kingdom and came to Australia in 1967. White has written some half-dozen books for children, two of which have fantasy elements. *Mindwave* is about an oppressed blind girl who establishes a telepathic link with a boy in England, while *Three Cheers for Nineteen!*, which was written for younger readers, is about a lonely girl who meets the creatures living in the numbers in a lift.

BOOKS

Mindwave (YA F nov), Methuen, 1980, rp Macmillan, 1988; *Three Cheers for Nineteen!* (jr F nov), Rigby, 1981.

WHITEFORD, Wynne (Noel) (1915–) was born in Melbourne and grew up there. He attended St Patrick's College, East Melbourne, and left school in the middle of the Depression. Initially he operated a display business in Prahran and worked at other miscellaneous jobs. In the 1930s Whiteford wrote a few early short stories that appeared in magazines such as the *Sydney Bulletin* but his first major income from writing came from articles connected with motor sports. His by-line began appearing in *Australian Motor Sports* and in *Australian Motor Manual*, for which he later became a technical editor.

Whiteford married Laurel Fairey in 1949 while undertaking a commerce course at Melbourne University. They moved the following year to Washington DC and later to New York, where he began to write science fiction stories again. Before long Whiteford's work began to appear regularly in a variety of magazines, including *Amazing*, *Fantastic Universe* and *Super Science*, and over the next decade his fiction appeared in the United States, Australia and the United Kingdom. Upon his return to Australia, Whiteford scripted a series for Radio Australia. About that time he stopped writing fiction and it was not until the mid-1970s, after more than a decade, that he began writing again.

Whiteford returned with the short stories 'Beyond Aldebaran' and 'The Hyades Contact', part of his Kesri series, in 1978. His work was stronger than ever and for the first time he began to write

novels. He subsequently published six novels between 1980 and 1990. The first, *Breathing Space Only* (1980), is a down-beat post-holocaust story but the subsequent books are futuristic science fiction adventure, often utilising interplanetary colonisation, genetically advanced humans, man-machine symbiosis and evolved life forms. His novel *Lake of the Sun* won the 1990 Ditmar Award for the best Australian science fiction novel of the year.

In 1995 at the National Science Fiction Convention in Hobart, Whiteford was presented with the A. Bertram Chandler Award for lifetime achievement in Australian science fiction. A foundation member and past president of the Eastern Writers Group, Melbourne, he is also a member of the Space Association, the SF Writers of America, the Astronomical Society and the Ship Lovers Society, interests that are reflected in much of his work. Whiteford now lives in Eltham, a bushland suburb of Melbourne, with his partner, writer Gwayne Naug. [PC]

BOOKS

Breathing Space Only (SF nov), Cory & Collins, Melb, 1980, rp as *Merodak*, Fleuve Noir, Paris, 1984, and Ace Books, US, 1986; *Sapphire Road* (SF nov), Cory & Collins, Melb, 1982, rp Ace Science Fiction, 1986; *Thor's Hammer* (SF nov), Cory & Collins, Melb, 1983, rp in Ace Science Fiction, 1985; *The Hyades Contact* (SF nov), Ace, US, 1987 (incl 'Beyond Aldebaran', 'The Hyades Contact', 'Transition'); *Lake of the Sun* (SF nov), Ace, US, 1989; *The Specialist* (SF nov, rev of 'The Specialists' in *Distant Worlds*), Ace, US, 1990.

SHORT STORIES

'Beyond The Infinite', *Adam And Eve* (Melb), 28 May 1934; 'Automaton', *Bulletin*, Syd, 1935; 'Appointment With Death', *Squire*, Melb, 1955; 'The Big Chance', *Squire*, Melb, 1955; 'Ancestral Home', *Science Fiction Monthly* 11, July 1956; 'One Way to Tomorrow', *Australian Journal*, 1 May 1957, rp in *Void* 4, 1976, and *Australian Science Fiction*, Ikin, UQP, 1981 & Academy, US, 1984; 'Shot in the Dark', *The Saint* (NY), 1957; 'The Non-Existent Man', *Amazing*, July 1958, rp in *Thrilling SF*, Dec 1972, rp in *Fantastic*, July 1979; 'The Great White Gods', *Super SF*, Oct 1958; 'Shadow of the Sword', *Fantastic Universe*, Oct 1958, rp in *SF Adventures*, V1/6, 1959; 'Distant Drum', *SF Adventures* 9, 1959; 'Never in a Thousand Years', *If*, July 1959; 'Escape Into Silence', *If*, Sept 1959; 'Who Rides the Tiger', *SF Adventures* 12, Dec 1959; 'The Gelzek Business', *If* 2, 1959; 'Bill of Sale', *New Worlds* 92, Mar 1960; 'Moment of Decision', *New Worlds* 96, July 1960; 'The Doorway', *New Worlds* 98, Sept 1960; 'Beyond Aldebaran', *Envisaged Worlds*, Collins, Void Publications, 1978 (incl in nov *The Hyades Contact*);

'The Hyades Contact', *Other Worlds*, Collins, Void Publications, 1978; 'Transition', *Alien Worlds*, Collins, Void Publications, 1979 (incl in nov *The Hyades Contact*); 'False Start', *Nemesis* 5, Dec 1980, rp *Breakout* 1, Apr/June 1981; 'The Specialist', *Distant Worlds*, Collins, Cory & Collins, 1981, rp in *SF aus Australien*, Collins & Wilfert, Goldmann Verlag, 1982, and Gakken, Tokyo, 1985 (incl in nov *The Specialists*); 'Sawdust Supermen', *Frontier Worlds*, Collins, Cory & Collins, 1983; 'The Lamp', *Zest*, 1991; 'Jubilee', *Alien Shores*, McNamara & Winch, Aphelion, 1994; 'The Swamp', *Epacris*, 1997; 'Night of the Wandjina', *Dreaming Down-Under*, Dann/Webb, HarperCollins, 1998.

WHITLEY, George is a pseudonym of A. BERTRAM CHANDLER.

WHITLY, Reid is a pseudonym of ROBERT COURTTS ARMOUR.

WHITMORE, Andrew (1955–) was born in Melbourne and spent the early part of his childhood living in the suburbs. Later he and his family lived in a number of Victorian country towns where his policeman father was stationed. He studied ancient history and English literature at Monash University and became a teacher and librarian. He is married with three children.

Whitmore's writing first came to notice as a result of his participation in the 1975 Clarion of the Antipodes writers' workshop, at which Ursula Le Guin was Writer in Residence, held in conjunction with the 33rd World Science Fiction Convention. The event was captured in the anthology *The Altered I*. Whitmore also writes genre-related non-fiction. His short story 'Above Atlas His Shoulders' won the 1984 Ditmar Award for best short science fiction of the year. Whitmore's first novel, *The Fortress of Eternity*, is an inventive, strongly characterised high-fantasy tale in which an unlikely company fulfils a mysterious contract to kill a god. The company includes an educated Jenemun barbarian, a whore, an ex-mercenary commander, a strange composite of the mind and soul of a father in the body of his son, and a godling. [SP]

BOOKS

The Fortress of Eternity (F nov), Avon, 1990.

SHORT STORIES

'Process', *The Altered I*, Harding, Norstrilia, 1976, rp Berkley Windhover, NY, 1978; 'Above Atlas His Shoulders', *Dreamworks*, King, Norstrilia, 1983; 'The Other Side of Paradise', *Eidolon* 17/18, 1995; 'Illium', *Eidolon* 22/23, 1996, rp in *The Year's Best Australian Science Fiction and Fantasy: Vol. 1*, Strahan & Byrne, HarperCollins, 1997.

WIGNELL, Edel (1936–) was born in Echuca and was a teacher before she turned to writing. Wignell has written about thirty books and numerous short stories for children. In 1981 Wignell edited a bunyip-theme anthology. Her own contribution to it outlined her later novel *Escape By Deluge*, in which a girl frees a bunyip trapped in a drain. Much of her work for younger readers, including some of her picture books, has elements of fantasy.

EDITOR

A Boggle of Bunyips (jr marginal F anth), Hodder & Stoughton, 1981, rp 1989.

BOOKS

Ghostly Jigsaw (jr F nov), Hodder & Stoughton, 1985; *You'll Turn Into a Rabbit* (jr F nov), Hodder & Stoughton, 1988; *Escape By Deluge* (YA F nov), Walter McVitty Books, 1989; *Ghost Dog* (jr F nov), ERA Publications, 1991.

WILCOX, Roger is a pseudonym used by PAUL COLLINS and SEAN McMULLEN.

WILD, Margaret (1948–) was born in South Africa and came to Australia in 1973. She is primarily recognised for her picture books, although she has also written novels for children.

BOOKS

Beast (jr F nov), Omnibus, 1992.

SHORT STORIES

'Precious Pet', *Bizarre*, Matthews, Omnibus, 1989.

WILDER, Cherry (1930–) was born Cherry Barbara Lockett in Auckland, New Zealand. Her parents Marmari and Alan Lockett were teachers and she attended twelve primary schools, mainly in remote areas of the North Island. Wilder began to write at the age of six, shortly after learning to read. She attended Nelson Girls College and Canterbury University College, Christchurch and graduated with a BA in 1952, with English as her major subject. She wrote poetry and short stories while in high school and university and also acted in and produced plays.

In 1952 Wilder married A. J. Anderson, and moved to New South Wales the following year. She lived in Newcastle and produced plays for a theatre company while writing short stories. In 1962 Wilder moved to Sydney where she remarried in 1963. Her second husband, Horst Grimm, who died in 1992, was well known to science fiction fans. They have two daughters. Wilder has also written as Cherry Grimm and Cherry Anderson.

Wilder turned to science fiction in 1974 following the good reception of her story 'The Ark of James Carlyle'. She has said: 'The landscapes

of Australia, after New Zealand, seemed to suggest many alternative worlds. I was definitely inspired to write SF in Australia and will always be, in some way, an Australian SF writer'. Local authors she cites as having been a 'great help' since Aussiecon I (1975), include Lee Harding, Damien Broderick and A. Bertram Chandler. Wilder lived in Australia for twenty-three years. In 1976 she and her family moved to West Germany, where they settled in the small town of Langen, near Frankfurt Am Main. In 1997 she returned to New Zealand. [PC]

BOOKS

The Luck of Brin's Five (Torin tril, vol 1, jr SF nov), Athenaeum, NY, 1977, rp in A & R, 1979, and MoewigVerlag, Germany, 1980, and HarperCollins, 1995; *The Nearest Fire* (Torin tril, vol 2, jr SF nov), Athenaeum, NY, 1980, rp Moewig Verlag, Germany, 1981, and Pocket, US, 1983, and HarperCollins 1995; *Second Nature* (Rhomary ser 1, SF nov), Pocket, Timescape, NY, 1982, rp in Allen & Unwin, UK, 1986; *The Tapestry Warriors* (Torin tril, vol 3, jr SF nov), Athenaeum, NY, 1983, rp Moewig Verlag, Germany, 1987, and HarperCollins, 1996; *A Princess of Chameli* (Rulers of Hylor, bk 1, F nov), Athenaeum, NY, 1983, rp Baen, US, 1984, and Allen & Unwin, UK, 1986, and Goldmann Verlag, Germany, 1985; *Yorath The Wolf* (Rulers of Hylor, bk 2, F nov), Athenaeum, 1984, rp Baen, US, 1985, and Goldmann Verlag, Germany, 1986, and Allen & Unwin, UK, 1985; *The Summer's King* (Rulers of Hylor, bk 3, F nov), Athenaeum 1986, rp Baen, US, 1986, and Goldmann Verlag, Germany, 1987; *Cruel Designs* (H nov), Piatkus Books, UK, 1988, rp Heyne Verlag, Germany, 1994; *Dealers in Light and Darkness* (SF & F coll), Edgewood Press, 1995, rp Heyne Verlag, Germany, 1996; *Signs of Life* (Rhomary ser 2, SF nov), Tor Books, 1996.

SHORT STORIES

'The Ark of James Carlyle', *New Writings* 24, Bulmer, 1974, rp *Beyond Tomorrow*, Harding, 1976, and *Galileo* 6, 1978, and *Mortal Fire*, Dowling & Ikin, Hodder & Stoughton, 1993; 'Way Out West', *SF Monthly* V2/7, UK, 1975, rp *Galaktica* 43, Hungary, 1982; 'The Phobos Transcripts', *New Writings* 26, Bulmer, 1975, rp *Galaktica* 43, Hungary, 1982; 'Double Summer Time', *New Writings* 29, Bulmer, 1976, rp in *SF aus Australien*, Collins & Wilfert, Goldmann Verlag, Germany, 1982; 'The Remittance Man', *Ides of Tomorrow*, Carr, 1976; 'The Lodestar', *Cosmos*, May 1977; 'Point of Departure', *The Zeitgeist Machine*, Broderick, A & R, 1977; 'Falldown of Man', *Rooms of Paradise*, Harding, Quartet, 1978, and St Martin's, NY, 1979, and Penguin, 1981; 'Mab Gallen Recalled', *Millennial Women*, Kidd, Delacorte, NY, 1978, rp in *Eye of the*

Heron, Kidd, Panther, UK, 1980; 'Odd Man Search', *Alien Worlds*, Collins, Void Publications, 1979, rp in *Matilda at the Speed of Light*, Broderick, A & R, 1988, and *Dealers in Light and Darkness*, Edgewood Press, 1995; 'A Long Bright Day by the Sea of Utner', *Chrysalis* 5, Torgeson, 1979; 'Dealers in Light & Darkness', *20 Houses of the Zodiac*, Jakubowski, 1979, rp in *Dealers in Light and Darkness*, Edgewood Press, 1995; 'The Dreamers of Deliverance', *Distant Worlds*, Collins, Cory & Collins, 1981, rp in *Dealers in Light and Darkness*, Edgewood Press, 1995; 'Gone To Earth', *The Cygnus Chronicle*, Mar 1981; 'Kaleidoscope', *Omni*, July 1983, rp in *Best SF of Year 1983*, Carr, 1984, and *Dealers in Light and Darkness*, Edgewood Press, 1995; 'Cabin Fever', *Frontier Worlds*, Collins, Cory & Collins, 1983; 'Something Coming Through', *Interzone* 6, Winter 1983/84, rp in *Dealers in Light and Darkness*, Edgewood Press, 1995; 'The Ballad of Hilo Hill', *Strange Attractors*, Broderick, Hale and Iremonger, 1985, rp in *Dealers in Light and Darkness*, Edgewood Press, 1995; 'Dreamwood', *Asimov's*, Dec 1986; 'The Decline of Sunshine', *Interzone* 22, 1987, rp in *Interzone 3rd Anthology*, Clute; 'The House on Cemetery Street', *Asimov's*, Dec 1988, rp in *Best New Horror*, Jones/Campbell, UK, 1989; 'The Soul of a Poet', *Arabesques* 2, Shwartz, 1989; 'Alive In Venice', *Dark Voices* 2, Pan, UK, 1990, rp *Best New Horror* 2, Jones & Campbell, Robinson, UK, 1991, and *The Giant Book of Best New Horror*, Jones & Campbell, Magpie, 1993; 'Anzac Day', *Skin of the Soul: New Horror Stories by Women*, Tuttle, Women's Press, Lond, 1990; 'Looking Forward to the Harvest', *5th Interzone Anthology*, Clute, 1990, rp in *Dealers in Light and Darkness*, Edgewood Press, 1995; 'Old Noon's Tale', *Strange Plasma* 3, 1990, rp in *Dealers in Light and Darkness*, Edgewood Press, 1995, and rev and rp in *Fantastic Worlds*, Collins, HarperCollins, 1998; 'A Woman's Ritual', *Asimov's*, Dec 1990, rp in *Dealers in Light and Darkness*, Edgewood Press, 1995; 'Bird on a Time Branch', *Interzone* 52, Mar 1992; 'Special Effects', *Interzone* 77, Nov 1993; 'Findings', *Obsession*, Lefanu/Hayward, Serpent's Tail Press, Lond, 1994; 'Willow Cottage', *Interzone* 81, Mar 1994; 'Back of Beyond', *Strange Fruit*, Collins, Penguin, 1995, rp in *Best New Horror* 7, Jones, Robinson, UK, 1996; 'The Curse of Kali', *Interzone* 103, Jan 1996; 'Dr Tillman's Consultant: A Scientific Romance', *Omni Online*, Nov 1996, rp in *The Year's Best Science Fiction* 14, Dozois, St Martin's, NY, 1997, and in *The Year's Best Australian Science Fiction and Fantasy: Vol. 1*, Strahan & Byrne, HarperCollins, 1997; 'Friends in Berlin', *Sex, Drugs and Rock 'n' Roll: Stories for the Nineties*, Lefanu, Serpent's Tail Press, Lond, 1997; 'The Dancing Floor', *Dreaming Down-Under*, Dann/Webb, HarperCollins, 1998.

WILDING, Michael (1942–) was born in England and studied at Oxford University. Subsequently he lectured at universities in Australia and England before settling in Australia in 1969. Wilding is an experimental writer who explores various forms, including surrealism, fantasy and fable, and much of his work not listed here is marginally science fiction. Wilding is also an editor, publisher and critic. In 1973 he and Pat Woolley founded the alternative publishing house Wild & Woolley, which has published a few science fiction titles.

SHORT STORIES

'The Man of Slow Feeling', *Man*, July 1970, rp in *The Second Pacific Book of Australian Science Fiction*, Baxter, A & R, 1971, 1973, 1975, and *The West Midland Underground*, UQP, 1975, and *The Man of Slow Feeling*, Penguin, 1985, and *Great Climate*, Wilding, Faber & Faber, Lond, 1990, and *Mortal Fire*, Dowling & Ikin, Hodder & Stoughton, 1993; 'See You Later', *Festival and Other Stories*, Buckley & Hamilton, Wren, 1974, rp in *Australian Horror Stories*, Wannan, Currey O'Neil, 1983, and *Great Climate*, Wilding, Faber & Faber, Lond, 1990, and *Her Most Bizarre Sexual Experience*, Wilding, Norton, NY, 1991; 'The Words She Types', *West Midland Underground*, UQP, 1975, rp in *Australian Science Fiction*, Ikin, UQP, 1981 & Academy, US, 1984, and *The Man of Slow Feeling*, Penguin, 1985; 'The Vampire's Assistant at the 157 Steps', *Scenic Drive*, Wild & Woolley, 1976, rp in *Great Climate*, Wilding, Faber & Faber, Lond, 1990; 'Illumination', *The Zeitgeist Machine*, Broderick, A & R, 1977; 'Outlines for Urban Fantasies', *Urban Fantasies*, King & Blackford, Ebony, 1985, rp in *This is for You*, Wilding, A & R, 1994.

WILKINS, Kim (1970–) was born in London and grew up on the coast north of Brisbane. She is a rock-and-roll musician and was bass player for the noise band The Vampigs. Wilkins' interests include eighteenth-century Gothic novels, occult philosophy, demonology, Renaissance literature and Romantic poetry, and 'all the dark spaces in history'. She is presently studying postgraduate English literature at the University of Queensland. Her novel, *The Infernal*, is a Gothic story about reincarnation, witchcraft and the avenging of a 400-year-old betrayal. It is set partly in the Brisbane underground music scene and partly in early seventeenth-century England.

BOOKS

The Infernal (H & F nov), Random House, 1997.

WILLIAMS, Joshua

BOOKS

The Prophecy (jr F nov), Ashton Scholastic, 1989.

WILLIAMS, Norma Veronica uses the name Veronica Wellwood.

WILLIAMS, Royce

BOOKS

Zero Equals Nothing (with Graham Stone, SF nov), Futurian Press, Syd, 1951.

WILLIAMS, Sean (1967–) was born in Whyalla but now lives in Adelaide where he writes science fiction and horror stories. When not writing, Williams works in a CD shop. In 1984 he won the South Australia Young Composers Award. Williams has been an avid reader of crime and science fiction for most of his life but it was not until 1989 that he wrote his first story and submitted it to the international Writers of the Future Contest. The story was unsuccessful, but Williams was determined and ten stories later he reached the 1992 quarter-finals.

During that period Williams also saw his first publication in the small-press horror magazine *Esoteric Order of Dagon Magazine*, where a number of his early horror stories were later published. In 1991 his science fiction story 'Light Bodies Falling' appeared in *Aurealis* and was subsequently published in *Aboriginal Science Fiction* (US), the first Australian story to appear in that magazine. Williams consolidated his career with a series of stories in *Eidolon* magazine, then in 1993 his Writers of the Future prize-winning story 'Ghosts of the Fall' appeared in the *Writers of the Future* anthology (volume IX).

Williams' short fiction has subsequently appeared regularly in a variety of magazines and anthologies and he now has a reputation as one of Australia's finest science fiction short story writers. He won the HongCon92 Literature Prize and his work has been recommended in both *The Year's Best Fantasy and Horror* and *The Year's Best Science Fiction* anthologies from St Martin's Press, New York.

In 1994 MirrorDanse Books published *Doorway to Eternity*, an original collection containing two short stories and a novella. Williams' first novel, *The Unknown Soldier*, written in collaboration with Shane Dix, was published in 1995 by Aphelion. *The Unknown Soldier* was originally planned as the first book of a trilogy based on the Cogal Ascendancy Gaming role playing game, but the series came to an untimely end as a result of scheduling differences. Williams and Dix reshaped the book into *The Prodigal Sun*, the first book of their proposed Evergence trilogy to be published simultaneously in Australia and the US.

Williams has subsequently published a number of cutting-edge stories such as 'A Map of the Mines

of Barnath' (*Eidolon* 16) and 'Passing The Bone' (*Eidolon* 20), which won the 1996 Aurealis Award for best horror short story. His first solo novel, *Metal Fatigue*, which Williams describes as a 'post-apocalyptic police procedural', won the 1996 Aurealis Award for best science fiction novel, while the American trade magazine *Locus* reported 'it's a safe bet that Williams will turn into another of Australia's impressive sequence of major science fiction discoveries'. Williams has used the pseudonyms Erick T. Ladd, Bradley MacMillan and E. W. Story. [SP]

BOOKS

Doorway to Eternity (SF & H coll), MirrorDanse Books, 1994; *The Unknown Soldier* (with Shane Dix, bk 1, Cogal tril, SF nov), Aphelion Publications, 1995; *Metal Fatigue* (SF nov), HarperCollins, 1996; *The Resurrected Man* (SF nov), HarperCollins, 1998; *A View Before Dying* (SF coll), Ticonderoga, 1998; *New Adventures in Sci-Fi* (SF coll), Ticonderoga, 1998; *The Prodigal Sun* (with Shane Dix, bk 1 Evergence tril, SF nov), Ace, US, and HarperCollins, forthcoming; *The Dying Light* (with Shane Dix, bk 2 Evergence tril, SF nov), Ace, US, and HarperCollins, forthcoming; *The Dark Imbalance* (with Shane Dix, bk 3 Evergence tril, SF nov), Ace, US, and HarperCollins, forthcoming.

SHORT STORIES

'Playing Radio', *Esoteric Order of Dagon Magazine* 2, May 1991; 'Burglar Alarm', *Esoteric Order of Dagon Magazine* 3, July 1991; 'The Stuff of Dreams (& Far Stranger Things)', *Canberra Science Fiction Society Newsletter*, Oct 1991; 'The Leaf', *Dragon's Whisper* 4, Dec 1991; 'Light Bodies Falling', *Aurealis* 6, Dec 1991, rp in *Aboriginal Science Fiction* 35/36, Sept 1992; 'Twist of the Knife', *Esoteric Order of Dagon Magazine* 5, Dec 1991, rev and rp in *Terror Australis: The Best of Australian Horror*, Blackmore, Hodder & Stoughton, 1993; 'Traffic', *Eidolon* V2/3 (7), Jan 1992; 'Robbery, Assault & Battery', *Nemesis* 16, Mar 1992; 'The Darkest Night', *TLS*, 2 & 3 (ser), Mar & Apr 1992; 'Woman's Revenge', *Esoteric Order of Dagon Magazine* 6, May 1992; 'The Third & Final Death of Ronald Saw', *Canberra Science Fiction Society Newsletter*, May 1992; 'The Nightmare Stars', *HongCon92*, June 1992; 'Tourist', *Aurealis* 8, June 1992; 'Crossed Lines' (as Erick T. Ladd), *Daarke Worlde* 1, June 1992; 'Heartbreak Hotel', *The Mentor* 75, July 1992; 'In the Eye of the Octopus', *Eidolon* V3/1 (9), July 1992; 'The Blink' (as Bradley MacMillan), *Canberra Science Fiction Society Newsletter*, Aug 1992; 'Looking Forward, Looking Back', *The Mentor* 76, Sept 1992; 'Going Nowhere', *Intimate Armageddons*, Congreve, Five Islands Press, Sept 1992, rp in *The Oxford Book of Australian Ghost Stories*, Gelder, OUP, Nov 1994; 'Goddess of Stone', *The Mentor* 77, Dec 1992; 'White Christmas',

Eidolon V3/3 (11), Jan 1993, rev for teenage readers and rp in *The Lottery*, Sussex, Omnibus Books, 1994, and *Aboriginal SF*, 1997; 'Reunion', *Eidolon* V4/1 (13), July 1993; 'Ghosts of the Fall', *Writers of the Future* vol IX, Wolverton, Bridge Publications, Sept 1993; 'The Wedding of the Millennium, Part 1: The Twain', *Daarke Worlde* 4, Nov 1993; 'Mary's Blood', *Bloodsongs* 1, Feb 1994; 'The Jackie Onassis Swamp-Buggy Concerto', *Eidolon* V4/2 (14), Apr 1994; 'The Wedding of the Millennium, Part 2: The Barren Heart', *Daarke Worlde* 5, May 1994; 'The Soap Bubble', 'Cold Sleep, Cold Dreams' (as E. W. Story): *Alien Shores*, McNamara & Winch, Aphelion, June 1994; 'Doorway To Eternity', 'Reluctant Misty and the House on Burden Street': *Doorway to Eternity*, MirrorDanse Books, July 1994; 'New Flames for an Old Love', *Doorway to Eternity*, MirrorDanse Books, July 1994, rev for Mormon readers and rp in *The Leading Edge* 31, Sept 1995; 'On the Road to Tarsus', *Eidolon* 15, Sept 1994; 'A Map of the Mines of Barnath', *Eidolon* 16, Mar 1995; 'The Perfect Gun', *Eidolon* 17/18, June 1995; 'Salvation', *Eidolon* 19, Nov 1995; 'Passing The Bone', *Eidolon* 20, Jan 1996, rp in *The Year's Best Australian Science Fiction and Fantasy: Vol 1*, Strahan & Byrne, HarperCollins, 1997; 'Dissolution Days', *Eidolon* 21, Apr 1996; 'A View Before Dying', *Eidolon* 22/23, Dec 1996; 'The Freezing of Sarah', *Bloodsongs* 9, 1997; 'Love and Mandarins', *Eidolon* 25/26, 1997, rp in *The Year's Best Australian Science Fiction and Fantasy: Vol. 2*, Strahan & Byrne, HarperCollins, 1998; 'The Masque of Agamemnon' (with Simon Brown), *Eidolon: SF Online*, Dec 1997, rp in *The Year's Best Australian Science Fiction and Fantasy: Vol. 2*, Strahan & Byrne, HarperCollins, 1998; 'Entre les Baux Morts en Vie', *Dreaming Down-Under*, Dann/Webb, HarperCollins, 1998.

WILLIAMS, Tess (1954–) was born in the United Kingdom and has travelled extensively in Britain and Australia. Her tertiary education includes a degree in literature from Curtin University and an MA in creative writing from the University of Western Australia. Williams has worked as an editor and writer in various fields and regularly lectures at Murdoch University and the University of Western Australia. She is now working on a sequel to *Map of Power*; it is provisionally entitled *Map of Change* and publication is planned for 1998. Williams is also working with Helen Merrick on an anthology provisionally entitled *Women of Other Worlds*, which includes theoretical and fictional pieces from the feminist science fiction convention at Wisconsin in 1996.

BOOKS

Map of Power (SF nov), Random House, 1996; *Map of Change* (SF nov), Random House, forthcoming.

SHORT STORIES

'The Padwan Affair', *She's Fantastical*, Sussex & Buckrich Sybylla Press, 1995; 'And She was the Word', *Eidolon* 22/23, 1996; 'The Body Politic', *Dreaming Down-Under*, Dann/Webb, HarperCollins, 1998.

WILLIAMS, Zillah (1934–)

BOOKS

The Doom Cloud (jr SF nov), Lutheran Publishing, 1992.

WILSON, Barbara Ker (1929–) was born in the United Kingdom. She is a novelist, reteller of folk tales and one of Australia's most experienced editors for children. Wilson worked as an editor for a number of British publishers, including Bodley Head, William Collins and Oxford University Press, before coming to Australia in 1964 where she has continued as a writer and an editor with publishers such as Angus & Robertson and Hodder & Stoughton. Her anthology *Brief Encounters* (University of Queensland Press, 1992) contains a few genre stories, while *A Handful of Ghosts* was one of the first ghost story anthologies compiled in this country. Today Wilson is children's editor at University of Queensland Press.

EDITOR

A Handful of Ghosts: Thirteen Eerie Tales by Australian Authors (jr F & H anth), Hodder & Stoughton, 1978.

SHORT STORIES

'The Honeysuckle Trap', *A Handful of Ghosts*, Wilson, Hodder & Stoughton, 1978.

WILSON, Edwin (Peter James) (1942–) was born in Lismore. He studied at the University of New South Wales before becoming a teacher and museum education officer, and later worked at the Royal Botanic Gardens. He is a poet and novelist.

BOOKS

Wild Tamarind (SF nov), Woodbine Press, Syd, 1987.

WINCH, Margaret

EDITOR

Aphelion (SF mag), issues 1–5, 1986–87; *Alien Shores* (with Peter McNamara, SF anth), Aphelion Publications, 1994.

WINDOW, Caroline

BOOKS

Dim (F nov), Random House, 1996.

WINTON, Tim(othy) (John) (1960–) is a prolific, award-winning mainstream author who makes occasional use of genre themes in his work.

BOOKS

The Riders (marginal F nov), Pan Macmillan, 1994, rp Picador, UK, 1995.

WODHAMS, (Herbert) Jack (1931–) emigrated from England to Australia in 1955. His once-prolific writing career began with his first sale to *Analog* in 1967 and his many sales to that magazine during John W. Campbell's reign consolidated his position as one of Australia's leading science fiction writers. Wodhams' contributions to *Analog* ceased when Campbell died and Ben Bova took over editorship but years later, when Stanley Schmidt became editor, Wodhams' work once again appeared in *Analog*.

Wodhams' stories are identifiably his, dialogue-driven and usually laced with bleak humour. They often make a point: for example, 'Whosawhatsa' caused some controversy by elaborating on the legal perils of ready sex-change facility, and 'Split Personality' observes that if light has a finite speed matter must have a finite inertia.

Jack Wodhams is primarily a short story writer whose style does not easily suit novel-length works. His most accessible novel is *Ryn*: a 62-year-old man goes into hospital for a bypass operation and is reincarnated as a baby in a foreign country. Fans of black satire cannot go past this book for entertainment value. Writing as Caroline Edwards, Wodhams' story 'Dogmatic' won first prize in the 1984 ABC short story competition. He has also written as Trudy Rose. Wodhams' other creative endeavours include carpentry, whimsical verse and cartoons. [PC]

BOOKS

The Authentic Touch (SF nov), Curtis, US, 1971; *Looking For Blucher* (SF nov), Void Publications, Melb, 1980; *Ryn* (SF nov), Cory & Collins, Melb, 1982; *Future War* (SF coll), Cory & Collins, Melb, 1982.

SHORT STORIES

'There is a Crooked Man', *Analog*, Feb 1967, rp in *The First Pacific Book of Australian Science Fiction*, Baxter, A & R, 1968, 1969, 1973, and *Analog* 7, Campbell, Doubleday, NY, 1969, and *Analog* 7, Campbell, Dobson, UK, 1974, and *Galaktica*, Hungary, 1983; 'The Pearly Gates of Hell', *Analog*, Sept 1967; 'The Cure-All Merchant', *Analog*, Nov 1967; 'Whosawhatsa', *Analog*, Dec 1967; 'The Helmet of Hades', *New Writings in SF 11*, Carnell, Dobson, UK, 1968 and Corgi, UK, 1968; 'The God Pedlars', *Analog*, Feb 1968; 'Handyman', *Analog*, Apr 1968; 'The Fugleman of Recall', *Analog*, Aug 1968, rp Denmark, 1969; 'Homespinner', *Galaxy*, Oct 1968; 'Split Personality', *Analog*, Nov 1968; 'Try Again', *Amazing*, Nov 1968; 'The Form Master', *Analog*, Dec 1968; 'Hey but Not Presto',

Analog, Apr 1969; 'A Run of Deuces', *F&SF*, June 1969; 'The Empty Balloon', *Analog*, July 1969; 'Anchor Man', *Vision of Tomorrow* 1, Aug 1969, rp as 'A Horgonyember', *Galaktica* 43, Hungary, 1982; 'Androtomy and the Scion', *Analog*, Aug 1969; 'Star Hunger', *Galaxy*, Aug 1969; 'The Visitors', *Analog*, Sept 1969; 'The Undercover Weapon', *Vision of Tomorrow* 2, Oct 1969; 'The Ill Wind', *Vision of Tomorrow* 4, Jan 1970; 'On Greatgrandfather's Knee', *Vision of Tomorrow* 5, Feb 1970; 'Dali, For Instance', *Analog*, Feb 1970; 'Wrong Rabbit', *Analog*, Mar 1970; 'Zwoppover', *Vision of Tomorrow* 7, Apr 1970; 'Beau Farcson Regrets', *Analog*, July 1970; 'Top Billing', *Analog*, Sept 1970 (Scott Edelstein bought rights 1980); 'Enemy By Proxy', *Amazing*, Nov 1970; 'Big Time Operator', *Analog*, Dec 1970, rp in *Tantalising Locked Room Mysteries*, Greenberg, Walker & Co, US, 1982; 'Calabash', *Cavalier*, 1970?, rp in *Cavalier Anthology*, 1972; 'Sprog', *Analog*, Jan 1971; 'The Pickle Barrel', *Analog*, Feb 1971; 'Amazon', *Man*, June 1971; 'You Don't Know What It's Like', *Man*, Aug 1971; 'Knight Arrant', *Analog*, Sept 1971; 'Foundling Father', *Analog*, Dec 1971; 'Stormy Bellweather', *Analog*, Jan 1972; 'Budnip', *Analog*, Aug 1972; 'The World Revisited', *Mithril* 7, June 1974; 'Qualified Advice', *Gegenschein* 19, 1974; 'Lien Low', *Void* 1, 1975; 'The 200-1 Asset', *Void* 2, 1976; 'Squawman', *Void* 3, 1976; 'The Masque Behind the Face', *Void* 4, 1977; 'The Giveaway', *Void* 5, 1977; 'The Butterfly Must Die', *Envisaged Worlds*, Collins, Void Publications, 1978; 'Jade Elm', *Other Worlds*, Collins, Void Publications, 1978, rp in *Moonscape*, Canada, Winter 1983, and *Strange Fruit*, Collins, Penguin, 1995; 'One Clay Foot', *Alien Worlds*, Collins, Void Publications, 1979, rp in *Omega*, Jan/Feb 1981, and *Australian Science Fiction*, Ikin, UQP, 1981 & Academy, US, 1984; 'Pin a Medal for a Winkle' (as Trudy Rose), *Alien Worlds*, Collins, Void Publications, 1979; 'Foe In Need', *Nexus* 1, 1980; 'Armstrong', *Distant Worlds*, Collins, Cory & Collins, 1980, rp in *SF aus Australien*, Collins & Wilfert, Goldmann Verlag, Germany, 1982; 'Vandal' (as Trudy Rose), *Distant Worlds*, Collins, Cory & Collins, 1981, rp in *SF aus Australien*, Collins & Wilfert, Goldmann Verlag, 1982; 'Mostly Meantime', *Analog*, Feb 1981, rp as 'Korrespondenz' in *SF aus Australien*, Collins & Wilfert, Goldmann Verlag, Germany, 1982, and *Glass Reptile Breakout*, Ikin, Centre for Studies in Australian Literature, Univ of WA, 1990; 'Counter Espionage', *Omega*, July/Aug 1981; 'Dummy', *PM*, V2/6, 1981; 'Remains to be Seen', *PM*, V2/7, 1981; 'The Savior', *PM*, V2/8, 1981; 'Premonitions', *The Twilight Zone*, Sept 1981; 'Freeway', *Amazing*, Nov 1981; 'The Ghost of a Chance', *The Cygnus Chronicle*, V3/1, Dec 1981; 'Butcher Mackerson', *Future War*, Cory & Collins, Melb, 1982; 'United

We Fall', *Future War*, Cory & Collins, Melb, 1982; 'Pet', *Future War*, Cory & Collins, Melb, 1982, rp in *Rigel* 6, 1982; 'Dead Heat', *Future War*, Cory & Collins, Melb, 1982; 'To Catch a Thief', *Omega*, Jan/Feb 1982; 'Death of an Echo', *Omega*, July/Aug 1982; 'The Making of a Gaffa', *Rigel*, Spring 1982; 'Telepathatique', *Fantasy Book*, May 1982; 'The Hide', *Frontier Worlds*, Collins, Cory & Collins, Melb, 1983; 'Gauntlet's World', *Rigel* 8, Summer 1983, rp in *Short Story International*, NY, Oct 1984; 'Station 2152', *Analog*, Aug 1986; 'Picaper', *Analog*, mid-Dec 1986; 'Roadbreakers', *Analog*, June 1988; 'The Token Pole', *Analog*, Feb 1990, rp in *Meta-worlds*, Collins, Penguin, 1994, and *Australian*, 30 Dec 1994; 'The Gifted', 'Sleight of Mind' (both with Paul Collins): *The Government in Exile*, Collins, Sumeria Press, 1994.

WORKMAN, James was a house writer for the Horwitz publishing house during the 1960s. Under the house pseudonym James Dark, which he shared with J. E. MacDONNELL, he wrote a series of books (novels and short-story collections) that used elements of dark fantasy, horror, science fiction and crime. Much of his horror is balanced with a healthy dose of humour. Workman also wrote some dark-fantasy-related work under his own name.

BOOKS

Impact (as James Dark, nov), Horwitz, 1962; *Havoc* (as James Dark, nov), Horwitz, 1962; *Shock Stories* (F & H coll), Horwitz, 1962; *Terrifying Stories* (as James Dark, F & H coll), Horwitz, 1963; *Horror Tales* (as James Dark, F & H coll), Horwitz, 1963; *Sweet Taste of Venom* (as James Dark, marginal H & F nov), Horwitz, 1963; *The Witch Hunters* (F & H nov), Horwitz, 1963.

SHORT STORIES

'Trade-in Bodies', 'The Fungus and the Flower': *Shock Stories*, Horwitz, Syd, 1962; 'The Creep', 'The Flare', 'Perkins and the Pilot', 'The Flashing Scar', 'Man on the Run', 'Fattened Calf': *Horror Tales* (as James Dark), Horwitz, 1963; 'Shadow Men', 'A Small Grave Matter': *Terrifying Stories* (as James Dark), Horwitz, 1963.

WORTHY, Judith (1937–) was born and grew up in Perth. She worked in advertising and spent the 1960s in the United Kingdom. Worthy has written over twelve books for children, and one has fantasy elements.

BOOKS

Dragon on the Handlebars (jr F nov), Rigby, 1984.

WRIGHT, Judith (Arundell) (1915–), notable New South Wales poet and mainstream writer, has written poetry and history for adults and helped edit *Meanjin* during the 1940s. Wright has also

written some half-dozen children's books, one of which, *The Day the Mountains Played*, blends fantasy and realism. The story draws on Aboriginal Dreamtime, allowing mountains to have sentient existence.

BOOKS

The Day the Mountains Played (jr F nov), Jacaranda, 1960, rp Boolarong, 1988.

WRIGHTSON, Patricia (1921–) is one of Australia's most distinguished writers of children's fiction. Her books have won numerous awards around the world and her enormous contribution to children's literature was recognised in 1977 when she was awarded the OBE (Officer of the Order of the British Empire). Almost two-thirds of her work is fantasy in one form or another.

Wrightson was born Patricia Furlonger in Lismore and grew up in the country areas on the north coast of New South Wales. Among the various schools she attended were a two-teacher country school and the State Correspondence School for Isolated Children. Wrightson states, 'I was really educated by my father in literature, philosophy and wonder, and by my mother in the social sciences'.

Married in 1943 and divorced in 1953, Wrightson has a daughter and a son. From 1946 to 1960 she worked as a nursing secretary and administrator, after which she was assistant editor and finally editor of the influential New South Wales *School Magazine* until 1975.

Wrightson is known for her understanding of Aboriginal folklore and legend, which feature in much of her work and form a large part of her fantasy writings. Of these, the remarkable Wirrun trilogy is considered by many to be Wrightson's major work. The trilogy comprises three stand-alone novels, *The Ice is Coming*, *The Dark Bright Water* and *Behind the Wind*.

The highly praised *The Nargun and the Stars* also incorporates Aboriginal mythic legends and is considered by some to be her most accessible work. It was the winner of the 1974 Children's Book Council of Australia Book of the Year Awards and nominated on the Hans Christian Andersen Honours List in 1976.

Wrightson's other fantasy novels have been successful in awards. *The Ice is Coming* won a 1978 Children's Book Council of Australia Book of the Year Award and reached the honours lists of both the 1978 *Guardian* Award and Hans Christian Andersen special list. *A Little Fear* was shortlisted for the 1983 *Guardian* Award, commended for the 1984 Carnegie Medal, winner of the 1984 *Observer* Teenage Fiction Prize, winner of the 1984 Boston *Globe/Horn* Book Award and winner of the

Children's Book Council of Australia Book of the Year Award.

Wrightson's non-genre novels include: *The Bunyip Hole* (1957), commended, 1958 Children's Book Council of Australia Book of the Year Awards; *The Crooked Snake* (1955), winner, 1956 Children's Book Council of Australia Book of the Year Award; *The Rocks of Honey* (1960); *The Feather Star* (1962); and *I Own the Racecourse!* (1968), category runner-up, 1969 Children's Book Council of Australia Book of the Year Award, and nominated on the 1970 Hans Christian Andersen Honour List.

In addition, Wrightson was awarded the Dromkeen Medal in 1984 for services to children's literature, was official runner-up to the Hans Christian Andersen Medal in 1984, and won the Hans Christian Andersen Medal in 1986. [SP]

EDITOR

Emu Stew (jr anth), Penguin, 1976.

BOOKS

The Bunyip Hole (jr F nov), A & R, 1957, rp Century Hutchinson, 1973; *The Rocks of Honey* (jr F nov), A & R, 1960, rp Puffin, 1983, and Penguin, 1985; *Down to Earth* (jr SF nov), Hutchinson, 1965, rp Harcourt, NY, 1965, and Puffin, 1972, and Penguin, 1985; *An Older Kind of Magic* (jr F nov), Hutchinson, 1972, rp Puffin, 1974; *Nargun and the Stars* (jr F nov), Hutchinson, 1973, rp Puffin, 1975; *The Ice is Coming* (YA F nov), Hutchinson, 1977, rp Puffin, 1983, and Penguin, 1985; *The Dark Bright*

Water (YA F nov), Hutchinson, 1978, rp in Puffin, 1983, and Penguin, 1986; *Behind the Wind* (YA F nov), Hutchinson, 1981, rp in Penguin/Puffin, 1983, and Penguin, 1988; *A Little Fear* (YA F nov), Hutchinson, 1983, rp Puffin, 1985; *Moon-dark* (jr F nov), Hutchinson, 1989; *The Old, Old Ngarang* (jr F coll), Nelson, 1989; *Balyet* (YA F nov), Arrow Books, 1989, rp Arrow Books, 1990; *Shadows of Time* (YA F nov), Random House, 1994, rp Puffin, 1995.

SHORT STORIES

'The Old, Old Ngarang', *NSW School Magazine*, 1960s, rp in *Emu Stew*, Penguin, 1976, rp in *The Old, Old Ngarang*, Nelson, 1989; 'The Wicked Suzy', *NSW School Magazine*, 1960s, rp in *Emu Stew*, Penguin, 1976, rp in *The Old, Old Ngarang*, Nelson, 1989; 'Down To Earth' (ext, ch 5 of nov), *Australian Story Sampler Book 6*, Pergamon, 1970; 'A Little Fear' (nov ext), *The Old, Old Ngarang*, Nelson, 1989; 'The Powerful Starer' (from *Down to Earth*), *The Old, Old Ngarang*, Nelson, 1989; 'The Nargun and the Stars' (nov ext), *The Old, Old Ngarang*, Nelson, 1989; 'A Little Fear' (nov ext), *Celebrate!*, Hillel & Hanzi, Viking, 1995.

WYATT, Garry

EDITOR

Singularities (SF & F anth), Canberra Science Fiction Society, 1990; *Singularities 2* (SF & F anth), Canberra Science Fiction Society, 1991.

Y Z

YARRICK, Iago is a pseudonym used by DAMIEN BRODERICK.

YATES, Alan (Geoffrey) (1923–1985) was born in the United Kingdom and emigrated to Australia in 1945. Carter Brown is Yates' best known pseudonym but this well-known crime fiction author also wrote nine science fiction stories in the early 1950s. After graduating from *Thrills Incorporated* to the Scientific Thriller Series he began the first of the crime fiction that was to make Carter Brown a household name. Twenty-five years later he returned to science fiction when his only full-length science fiction novel, *Coriolanus, The Chariot*, was published. Yates also shared the house names ROGER GARRADINE and PAUL VALDEZ.

BOOKS

Ghosts Don't Kill (as Paul Valdez, non-SF nov), Scientific Thriller Series 34, Transport, Aug 1951; *Celuloid Suicide* (as Paul Valdez, non-SF nov), Scientific Thriller Series 38, Transport, Dec 1951; *There's No Future in Murder* (as Paul Valdez, non-SF nov), Scientific Thriller Series 40, Transport, Feb 1952; *Coriolanus, The Chariot* (SF nov), Ace, NY, 1978.

SHORT STORIES

'Murder In Tomorrow' (as Roger Garradine), *Thrills Incorporated* 6, Aug 1950; 'Cosmic Crusader' (as Roger Garradine), *Thrills Incorporated* 9, Nov 1950; 'Jet Bees of Planet J' (as Paul Valdez on cover and Roger Garradine inside), *Thrills Incorporated* 10, Jan 1951; 'Mechanical Error', *Syd Daily Mirror*, 19 June 1951; 'Genie From Jupiter', *Thrills Incorporated* 14, Aug 1951; 'A Space Ship is Missing', *Thrills Incorporated* 16, Oct 1951; 'Planet of the Lost', *Thrills Incorporated* 17, Nov 1951; 'Goddess of Space', *Thrills Incorporated* 20, Mar 1952; 'No Pixies on Pluto', *Thrills Incorporated* 22, May 1952; 'Spacemen Spoofed', *Thrills Incorporated* 23, June 1952; 'The

Girl from Galaxy X', *Action Monthly* 11, 1952; 'Death Among the Stars' (non-SF), *Male Giant Mystery Magazine*, 1953; 'Saga of World War VI', *Battle!*, 1953; 'Pitts of the Alph', *PM* V2/3, Feb 1982.

YOUNG, Diana

BOOKS

Ferngully (jr F nov), Ashton Scholastic, 1992.

YOUNG, Elsie

BOOKS

Town of Ghosts (jr F nov), Kangaroo Press, 1984.

YOUNGBERRY, Wayne (1948–)

BOOKS

The Pregnant Urban Guerilla (SF nov), Macmillan, 1983.

ZAHIROVIC, Mustafa (1969–) works in Melbourne as a physiotherapist. He is active in writing circles, and his work has appeared on Melbourne trams and in small-press magazines in Australia and overseas. During 1995 he had a regular segment on the Melbourne 3CR radio programme 'Writers at Work'. [PC]

SHORT STORIES

'Obunaga's Finger', *The Mentor* 77, 1993; 'Bagataway', *Verso* 6, 1994, rp in *Tomorrow* 7, 1994, rp in *Aedon* 2, 1995; 'Everything', *The Lottery*, Sussex, Omnibus, 1994.

ZANTUCK, Dennis

SHORT STORIES

'The Temple', *Futuristic Tales* 1, 1980; 'In The Rainforest', *Futuristic Tales* 2, 1980; 'By His Bootstraps', *Futuristic Tales* 3, 1981; 'Under Four Moons', *Futuristic Tales* 4, 1981.