

Holmdel Science Fiction Club
Club Notice - 1/29/79

MEETINGS UPCOMING:

(All meetings are in room 3H-506 on Wednesdays at noon.)

DATE ----	TOPIC -----
1/31/79	THE FOREVER WAR by Joe Haldeman and STARSHIP TROOPERS by Robert Heinlein
2/21/79	LORD OF LIGHT by Roger Zelazny
3/14/79	MIND PARASITES by Colin Wilson

future dates: 4/4/79, 4/25/79, 5/16/79, 6/6/79

1. I have been informed by Joan Pease that some club in Murray Hill has gone defunct leaving a budget of \$75 that they will not be using. That money has been reallocated to our budget. This amount will probably work like an advance on the budget allocation that we will get in March some time when we become official. Within minutes of getting this news we ordered two copies each of LORD OF LIGHT, two of MIND PARASITES, and one each of the SCIENCE FICTION HALL OF FAME volumes 1 and 2a. HALL OF FAME volume 2b is out of stock at our source. If anyone knows where this book is available, please tell Evelyn Leeper on extension 6334.

2. For people reading LORD OF LIGHT for the first time, be aware that the author does some funny things that first-time readers find bothersome if they do not know ahead of time. Be informed that after the first chapter the book goes into a flashback and only returns from the flashback in the last chapter. This is very unclear from the writing style, and the book is often criticized for this reason. Armed with the knowledge that the first chapter chronologically belongs right before the last chapter, the book should make more sense to you.

3. The attached article on Joe Haldeman was given to me by Bob Hallock. It has some bearing on FOREVER WAR. I am also attaching a copy of some comments on LAST WAVE, a current film in New York.

Mark Leeper
HO 1B-512 x7093

: Leeper, Evelyn C.
: HO 1B-527
:
:
:

Cosmic Ironies Altered Sci-Fi Writer's Career

FINDLAY, Ohio (AP) — Joe Haldeman is up at 3 a.m. each day searching for the best 500 to 1,000 words he can imagine about war between the stars, extra-terrestrial crea-

tures who read minds and the next 10,000 years of human history.

Haldeman is a science fiction writer, his second choice for work after wounds suffered in Vietnam canceled plans for becoming an astronaut.

The alternative job hasn't led to fame, but it has brought riches to Haldeman. After 10 years' writing, the Ormond Beach, Fla., resident said he's considered one of the highest paid sci-fi writers working.

His first book sold so well — after 19 publishers rejected it — that the publishing house offered a six-figure advance on the second one. He has 12 books in circulation and another six in the works.

Haldeman recently attended a writers' convention in Sandusky, Ohio, and stopped here to address Findlay College students and faculty.

"I never planned to become a science fiction writer," he said. "I wanted to be an astronaut, but a couple of cosmic ironies changed all that."

The first of these, he said, occurred when he was about 9 years old and read an old collection of science fiction stories.

"I was hooked," he said, and grew up wanting to be an astronaut.

"The astronauts were the only pioneers left, the only ones getting a glimpse of what man's future would be like," he said. "That's what I wanted to do."

After earning college degrees in physics and astronomy, the second "cosmic irony" occurred, Haldeman said. He was drafted for Army service in Vietnam.

"I was a terrible soldier," he said. "It was a bloody war if you were out there shooting it up in the jungle, and I was sure I was going to die."

A third "cosmic irony" was a booby trap explosion that killed everyone in his unit except Haldeman.

"I think I wasn't killed because everything that got to me went through someone else first," he recalled. "Even at that I was in the hospital for six months recovering from 400 shrapnel wounds."

NASA wasn't interested in a disabled veteran, so Haldeman pulled out three science fiction stories he had written for a college class and sent them to publishers.

Along came another of those "cosmic ironies." Two stories sold. Haldeman's career was on the way. After several more short stories, he wrote a book, "The Forever War."

"It was rejected by 19 publishers," he said. "They told me people didn't want another war novel."

After the 20th publisher printed it, Haldeman said another "cosmic irony" occurred. The book became popular. Haldeman received two science fiction writing awards and a handsome advance on his second book.

← Forever War

THE LAST WAVE

film comment by Mark R. Leeper

For some time I have been aware that Australia has been trying to build up its film industry, yet I had never seen an Australian film. The reasons are probably very similar to those that until recently kept us from seeing Canadian films in this country. The vast majority of their output was unspectacular films, not highly polished, dealing with life in their own country. While films showing life in America are exported all over the world, Americans just seem unwilling to pay American film prices to see life and the social problems in Australia or Canada or any country other than the U.S. and, on rare occasions, England and France.

One of the reasons that Australian films are not popular in international markets is that they choose film titles to fit the film, not advertise it. They do not use the razzle-dazzle exploitive titles which we usually choose to appeal to a precise segment of the public. There is little chance that a film titled INVASION OF THE BODY SNATCHERS will be a tender love story, that LOVE STORY will be a war film, or that BATTLE OF THE BULGE will be a science fiction thriller. Some of our more artistic films risk non-descript titles like LAST PICTURE SHOW, but that is, in this country, the exception and not the rule. That is why for quite a while I ignored reports in VARIETY that a film was being independently made called THE LAST WAVE. It was not until I heard an ad for the film on the radio that it occurred to me that this film might be of some interest. I was quite impressed upon seeing the film.

Something in nature is going subtly but ominously wrong. Freak weather conditions are being felt all over Australia and perhaps other parts of the world. Publicly, the weather becomes a light conversation piece, like flying saucers, but deeper down there is a feeling that something somewhere is terribly wrong. Against this backdrop we are introduced to Richard Chamberlain, a young tax lawyer from Sydney, who is convinced to take a case of criminal law. Five aborigines are accused of causing the death of a sixth. One of the defendants is mysteriously connected to a nightmare that Chamberlain has had. In trying to help his clients Chamberlain becomes enmeshed in the aborigine "Dreamtime".

To the Australian aborigine there are two trains of reality: the reality we see around us and Dreamtime. Our reality is simply an echo of events that have already happened in Dreamtime. Once in Dreamtime, events of the past, the present, and the future may be seen with the clarity with which we see events of the present in our own time. In our

reality we cannot, without magic, look directly into the Dreamtime, but our dreams are shadows of events in Dreamtime.

Chamberlain must decide if his dreams are just dreams, or something more; if the men he is defending are just the bottom rung of society, or something more; if the motive in the crime is what it seems, or something else; even if he himself is what he thinks he is, or something else. This film is truly difficult to categorize because of all the things it is. It is a study of social problems, a mystery, a horror story, and a fantasy. It is also a complex and mysterious puzzle with many strands that are never explained. As disjointed as it sounds, it nearly all works. On a -4 to +4 scale, rate the film a +2. Not a film to everyone's taste, but definitely worth seeing.