

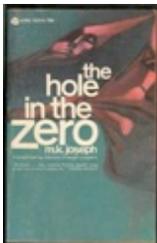
# FANTASTICAL WORLDS AND FUTURES AT THE WORLD'S EDGE: A HISTORY OF NEW ZEALAND SCIENCE FICTION AND FANTASY

by  
**Simon Litten and Sean McMullen**

## CHAPTER 2: SCIENCE FICTION AND FANTASY REBORN

With the late 1950s and 1960s came satellites passing overhead among the stars, the threat of nuclear annihilation, the growing presence of computers in science, commerce and industry, and space travel for humans. Overall the public was more aware of technology than ever before. Television reached New Zealand in 1960, and on television were such series as *Men in Space*, *Star Trek*, *The Twilight Zone*, *The Outer Limits* and *Out of the Unknown*. In the cinemas, the films *Doctor Strangelove* and *On the Beach* made the public aware that destroying the world to save it from communism might not be a terribly sensible idea. Science and science fiction were suddenly highly visible and very fashionable, even in remote New Zealand. After over half a century of absence, science fiction novels by New Zealanders began to again be published in book form, now marketed as science fiction, making them a lot easier to track down.

The first of these was **Adrienne Geddes's** novel of alien invasion, *The Rim of Eternity* (Collins Brothers and Co, 1964) published in Auckland. Geddes may well be New Zealand's first female science fiction author, but little is known about her, and this appears to be her only work.



**Michael Joseph** was the author of *The Hole in the Zero* (Avon Books, 1967) and *The Time of Achamoth* (William Collins, 1977). The author was born in Britain but completed his schooling in New Zealand, and went on to become a professor of English. He started writing science fiction after having two mainstream novels and some poetry published.

Avon 1967



Longman 1985  
edition

**C. K. Stead's** dystopian novel *Smith's Dream* (Longman Paul, 1971) was later filmed as *Sleeping Dogs*, which was New Zealand's first modern feature length science fiction movie to be produced locally. Despite his being a prolific writer, this was Stead's only science fiction work.

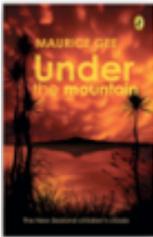
**Colin Gibson** was an academic, advertising copywriter, composer and author. His second novel, *The Pepper Leaf: An Episode* (Chatto & Windus, 1971), was his only work of science fiction.



**Janet Frame's** *Scented Gardens for the Blind* (1963) and *Living in the Maniototo* (1979) are identifiable as fantasies, with the latter winning the Ockham New Zealand Book Award for Fiction in 1980 - the first award won by a New Zealand work of fantasy. *Intensive Care* (New York, Brazillier, 1970) is marginally science fiction. *The Carpathians* (London, Bloomsbury, 1988) is a fantasy where a memory flower generates an entire country.

Brazillier 1980

**Hugh Cook** was born in the UK, and lived in various countries before moving to New Zealand, where he died. He was best known for his ten book classic fantasy series *Chronicle of an Age of Darkness* (1986 - 1992), published mostly by Corgi of London and Popular Library of New York. *The Shift* (London, Cape, 1986) was science fiction, involving an alien invasion and a device to retrospectively change history - along the general lines of Le Guin's *The Lathe of Heaven*.

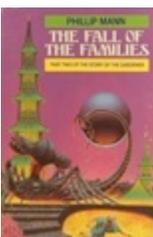


**Maurice Gee** has 34 children's novels published, and seven of them are science fiction. *Under the Mountain* (Auckland, Oxford University Press, 1979) was adapted as a television miniseries in 1981, then produced as a feature length movie in 2009. In Gee's *O* trilogy, we see two children trying to save an imaginary world from yet more evil forces. *Halfmen of O* (Auckland, Oxford University Press, 1982) was followed by *Priests of Ferris* (Auckland, Oxford University Press, 1984) and *Motherstone*

Penguin 2009 edition

(Auckland, Oxford University Press, 1985). At least the first volume of this series was broadcast as a radio dramatisation by Radio New Zealand. Gee's association with science fiction continued with the dystopian series *Salt* (Victoria, Canada, Orca Books, 2009), *Gool* (Victoria, Canada, Orca Books, 2010) and *The Limping Man* (Victoria, Canada, Orca Books, 2011).

**Sandi Hall** was born in Britain in 1942, and worked as an author and journalist. She lived in Canada, then Zambia, and finally settled in New Zealand in 1974. Her first novel, *The Godmothers* (London, Women's Press, 1982) was science fiction and aimed at an adult readership. This was followed by *Wingwomen of Hera* (USA, Spinsters Ink, 1987), which won an American Library Association award. In *Rumours of Dreams* (North Melbourne, Spinifex Press, 1999) we get a view of Christ's family life through the memories of his sister. A follow-up volume to *Wingwomen of Hera*, *Globes of Ulso* was planned but has yet to surface.



**Phillip Mann** arrived in New Zealand from the UK in 1969, having studied English and Drama at Manchester University. He had already written his first novel, *The Eye of the Queen* (London, Gollancz, 1982), but concentrated on drama at first, establishing the first Drama Studies position at Victoria University in Wellington. This was followed by the two volume *The Story of the Gardener*, consisting of: *Master of Paxwax* (London,

Grafton 1988 edition

Gollancz, 1986) and *The Fall of the Families* (London, Gollancz, 1987). *Master of Paxwax* and *Fall of Families* have become classics of New Zealand literature, and audio versions have been recorded and broadcast by Radio New Zealand.

Mann followed these with two further science fiction novels *Pioneers* (London, Gollancz, 1988) and *Wulfsyarn* (London, Gollancz, 1990) before embarking on a four volume alternative history series *A Land Fit for Heroes* (London, Gollancz, 1993-1996). Mann retired from his post as Professor of Drama at Victoria University in 1998 to work on other projects. One of these was the novel *The Disestablishment of Paradise* (London, Gollancz, 2013).



Harper Collins  
2007 edition

Childrens' and young adult books have been a staple of the publishing industry for most of the Twentieth Century. **Margaret Mahy** was New Zealand born, and had her first story published in a local newspaper at the age of seven. She subsequently wrote over forty novels and a hundred picture books, and had twenty collections of her stories published. After graduating she became a librarian, and in 1976 was appointed Children's Librarian at Canterbury Public Library. Being a children's librarian as well as the mother of two daughters gave her an excellent background to develop and refine her own writing for children and young adults.

Early recognition came in the form of the Italian Premier Grafico Award for *The Wind Between the Stars* (Dent, 1976). Mahy went on to write several novels that were identifiably fantasy or science fiction, most notably *The Haunting* (Dent, 1982) and *The Changeover* (Dent, 1984). Both of these books won the Library Association's Carnegie Medal, and *The Changeover* was released as a film in 2017. Mahy received the Hans Christian Anderson Award in 2006, the jury president describing the language of her writing as "rich in poetic imagery, magic and supernatural elements." The Phoenix Award was given to Mahy's *The Catalogue of the Universe* (Dent, 1985) in 2005, then *Memory* (Dent, 1988) won the Phoenix again in 2007.

In 1991 the Margaret Mahy Medal Award was created by the New Zealand Children's Book Foundation to recognise excellence in Children's Literature, Publishing and Literacy in New Zealand. In 2013, a year after her death, the New Zealand Post Children's Book Award prize for Best Young Adult Fiction was renamed the Margaret Mahy Book of the Year Award. In 2003 Mahy had received the latter award for *Alchemy* (Collins Flamingo, 2002)

Although she did not come across as a specialist in science fiction and fantasy, her contribution to the field in New Zealand is considerable, and she was the first truly famous local author writing such works in the last quarter of the Twentieth Century. When New Zealand children and authors saw her winning awards and getting international honours, they knew it was possible to live in New Zealand, write science fiction and fantasy, and be taken very seriously.



The film adaptation of **Craig Harrison's** *The Quiet Earth* (Coronet Books, 1982) put New Zealand science fiction on the map internationally, and

Harrison was made Guest of Honour at the national convention the following year. He was born in the UK, and was a lecturer at Massey University and playwright as well as being a professional author. He is best known for *The Quiet Earth*, which was shortlisted for the New Zealand Book of the Year award. He had seven novels published between 1975 and 2007.

### **Selected works**

**GEDDES:** *The Rim of Eternity* is a story of ordinary people and a sequence of strange events starting in the present and finishing many years in the future. Part of the story is the serious and credible role of New Zealand and Australia assuming real maturity and stature in a world turned chaotic by near global nuclear war and its aftermath. Through it all runs the story of the strange visitors, who gradually assume control, almost unintentionally, of global power, merely to avoid any kind of upset to their own selfishly peaceful way of life. The climax is unexpected, shattering, and very much a product of New Zealand.

**JOSEPH:** *The Hole in the Zero* has a space opera backdrop in which four explorers shape the low probability edge of our universe that they have been sent to investigate. *In the Time of the Achamoth* a team of New Zealand scientists send the principal character back through time to inhabit the bodies of various historical people. The objective is to kill the immortal Achamoth who is directing humanity toward doomsday.

**STEAD:** *Smith's Dream* (Longman Paul, 1971) is set in a near-future military dictatorship, and was later filmed as *Sleeping Dogs*. The success of the film in New Zealand resulted in the book being republished with a different ending.

**GIBSON:** *The Pepper Leaf: An Episode* is set in a near future New Zealand. A group of vegetarian nudist survivalists is practising what to do in case of nuclear war when a real nuclear war breaks out, leading to a rapid rise of the sea level. The politics and interactions of the isolated group put one in mind of Golding's *Lord of the Flies*.

**FRAME:** *Intensive Care* is told from the perspective of a young woman with a psychotic condition living in post-World War Three New Zealand, where she can be classed as non-human and experimented on.

**GEE:** In *Under the Mountain* the brother and sister principals save the world from sentient alien worms hiding under a volcano near Auckland. It remains Gee's signature work of science fiction.

**HALL:** *The Godmothers* was set in 2095 and was set amid two groups of women working to break the power base of the ruling patriarchy. *Wingwomen of Hera* explores the possibilities of a planet whose two main sentient species are either female or gender neutral.

**MANN:** *The Eye of the Queen* recounts the adventures of Marius Thorndyke, a contact linguist, as he travels to the world of Pe-Ellia, whose inhabitants are suspected of restricting Earth's expansion into the galaxy. While on the alien world he becomes so immersed in

their culture that he tries to merge with one of the locals. The background alien culture may have been influenced by Mann's experiences in post-Cultural Revolution China.

**MANN:** *Master of Paxwax* is of much grander scope, and chronicles the life of Pawl Paxwax, born into one of the eleven ruling families of a galactic empire. These families have been treating their alien subjects very badly for hundreds of years, but on the world of Sanctum there are alien forces gathering to strike back. Pawl's father and brother die, leaving him as an absolute ruler, just as the aliens decide to revolt. At first Pawl and his lover Laurel become pawns of the aliens, but he quickly adapts to the situation and fights back. The chronicle concludes in *The Fall of the Families*.

**MANN:** *A Land Fit for Heroes* is set in and around York, Britain, but on a timeline that diverged approximately 2,000 years ago. As a consequence of this divergence Roman has not fallen and still has its empire, of which Britain is part. In *The Disestablishment of Paradise*, an unspoiled Earth-like planet, Paradise, is discovered and despoiled by humans, who are then - understandably - banished.

**HARRISON:** *The Quiet Earth's* plot is a novel twist on technology-driven Armageddon. A project to establish a world-wide power grid goes disastrously wrong, causing practically all animal life on Earth to vanish from the planet. Three survivors in New Zealand discover each other, then realise that the obliteration event is about to happen again.

## NEW ZEALANDERS AND ORGANISED FANDOM



Some of the attendees at the 1998 NZ Natcon

Thanks to cheaper air travel and air mail New Zealand was not at all isolated or out of touch with international science fiction by the last decades of the Twentieth Century. Beginning in 1979 (just 15 years after New Zealand's first modern SF novel had been published), local fans began organising annual national science fiction conventions, and international guests of honour

of the 1980s and 90s included A. Bertram Chandler (1981), Harlan Ellison (1983), Joe Haldeman (1987, 1992), David Brin (1989), Larry Niven (1993), Roger Zelazny (1995), Vonda Macintyre (1995), Robert Sheckley (1996), Pat Cadigan (1997), Neil Gaiman (1998), George R. R. Martin (1998) and Alan Dean Foster (1999). All of these luminaries of science fiction and fantasy brought expertise and contacts to aspiring New Zealand authors. Regional conventions also hosted big name authors, such as Harry Harrison (1990), and Terry Pratchett (1992 and 1994).

Local clubs were established early, some concentrating on one aspect of the genre (e.g. Dr Who), while others operated as broad churches to cater for the varied interests of the founding members. The first attempt at establishing a national body, the National Association of Science Fiction (NASF), was made in 1976. NASF soon had members in the four main centres: Auckland, Wellington, Christchurch and Dunedin. The rise of the

internet and more locally based clubs lead to its demise, however. In 2002 a second attempt at founding a national body was made, resulting in the Science Fiction and Fantasy Association of New Zealand (SFFANZ) being formed. SFFANZ started by standardising the genre awards presented at national conventions, and ensuring those awards had a consistent name – the Sir Julius Vogel Awards (SJVs). The first SJVs had been awarded the previous year to coincide with the republication of *Anno Domini 2000, or Woman's Destiny* (Auckland, Exile, 2001).

By the 1980s some New Zealand authors had sufficiently high-profile works published to also be guests of honour at conventions. Philip Mann, because of the fans' enthusiasm for his writing, was invited to be Guest of Honour at three conventions in as many years in 1989, 1990 and 1991. Margaret Mahy was also recognised as highly significant by New Zealand's science fiction community, being made Guest of Honour at the 1988 and 1996 national conventions. In 2006 she was given a Sir Julius Vogel Award for Services to New Zealand Science Fiction and Fantasy. In 2011 the television series of her *Kaitangata Twitch* tied for Best Dramatic Presentation in the Vogels, and six years after her death the film of *The Changeover* again won in the Best Dramatic Presentation category. It is worth noting that Mahy played a cameo part in the library featured in *Kaitangata Twitch*.

The fans of science fiction and fantasy in New Zealand form quite a supportive group for local authors, and some manage to be active in fan circles as well as being professional authors. For example, Peter Friend, Lyn McConchie, Helen Lowe and Octavia Cade have all contributed sufficiently to New Zealand's science fiction community to win New Zealand Science Fiction Fan Awards while winning Sir Julius Vogel awards for their professional work.

## **NEW ZEALAND INVADES: THE DIASPORA IN AUSTRALIA**

Within Australia's cities there has been a diaspora of New Zealand science fiction and fantasy writers since Dulcie Deamer in the 1920s. How many New Zealand born authors and editors have worked in Australia? We do not know the total figure, but we do know the names of some of the more successful authors. The presence of so many expatriates has led to some unexpected achievements. The first professional science fiction magazine published by a New Zealander originated in Melbourne, along with the first science fiction small press run by a New Zealander. The first literary award for a New Zealander's science fiction was an Australian Ditmar Award - which also the first Ditmar award to be won by a woman from either Australia or New Zealand.



**Paul Collins** moved to Australia in the early 1970s and launched Australia's first science fiction small press, Void, in 1975. From this came the semi-professional magazine *Void*, and this magazine quickly morphed into the *Worlds* anthology series. The *Worlds* anthologies had some significant successes, and included Australia's first fantasy anthology in their number. Collins published two stories by fellow diasporan Cherry Wilder in these anthologies. His publishing venture went through several name changes, went dormant

for a time, then was relaunched as Ford Street Press, which still operates.

Collins's own statistics make astonishing reading: over 140 adult, young adult and childrens' books published, well over 150 stories, dozens of anthologies edited, and somewhere in excess of 200 books published by his various small press ventures. Ford Street has been sufficiently successful for him to buy the office, auditorium and warehouse in Hoddle Street, Melbourne where Ford Street is based.

Among Collins's awards are the Chandler and MacNamara awards for lifetime achievement in science fiction, the William Atheling Award for his *Encyclopedia of Australian Science Fiction and Fantasy* (Melbourne University Press, 1999), and an Aurealis Award for editing the *Spinouts* children's book series with his partner Meredith Costain. A selection of his adult short fiction can be found in *The Government in Exile and Other Stories* (Sumeria Press, 1994), while *Dragonlinks* (Penguin Books, 2002), the first of his *Jelindel* series of novels, is a good introduction to his young adult epic fantasies.

**Cherry Wilder** began her science fiction career in the 1970s, but she was living in Australia at the time. 'Cherry Wilder' was the pseudonym of Cherry Barbara Grimm, and she was born in Auckland. She actually wrote the majority of her fiction while in Australia and Germany, then returned to New Zealand in 1996.



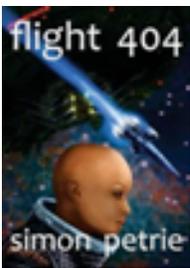
Angus & Robertson 1979 edition

She began her writing career in 1974 with the story *The Ark of James Carlisle* (*New Writings in Science Fiction* 24, 1974). When it was nominated for Australia's Ditmar Award, she became the first woman to receive a nomination for original fiction, and the first New Zealander to be nominated for a science fiction award in print. *Way Out West* (*Science Fiction Monthly*, 2/7, 1975) was nominated for a Ditmar in 1976.

Wilder became the first woman to win a Ditmar and the second New Zealander to win any science fiction award when *The Luck of Brin's Five* (Athenaeum, 1977) won the 1978 Ditmar Award for Best Science Fiction Novel. It was another three years before an Australian woman,

Leanne Frahm, finally won the country's national science fiction award.

Wilder wrote over forty stories and ten novels and one collection - *Dealers and Light and Darkness* (Edgewood, 1995). *The Torin Trilogy* was *The Luck of Brin's Five* (1977), *The Nearest Fire* (1982) and *The Tapestry Warriors* (1986). She died in Wellington in 2002, aged 71, and *The Wanderers* (with Katya Reimann) was published two years later.



Peggy Bright Books, 2012

The New Zealand born science fiction and fantasy author **Simon Petrie** now lives in Canberra. His stories have appeared in the Australian magazines *Borderlands*, *Aurealis* and *Andromeda Spaceways Inflight Magazine*, New Zealand's *Semaphore Magazine* and the *Random Static* anthologies, and *Redstone Science Fiction*, *Murky Depths* and *Sybil's Garage*. He also edited five issues of *Andromeda Spaceways Inflight Magazine*.

Petrie has won the Sir Julius Vogel Award three times: for Best New Talent in 2010, for *Flight 404* (Peggy Bright Books, 2011) in 2012, and for *Matters Arising from the Identification of the Body* (Peggy Bright Books, 2017) in 2018. He has also had several nominations for Australia's Ditmar and Aurealis awards.

Two series of stories are regarded as Petrie's best works. The *Gordon Mamon* stories (*Murder on the Zenith Express* (2018); *Single Handed* (2009); *The Fall Guy*; *The Hunt For Red Leicester* (2012); *A Night To Remember* (2012); *Elevator Pitch* and *This Guy's The Limit*) are high tech detective fiction set largely in space. The *Titan* stories (*Wide Brown Land*; *Matters Arising from the Identification of the Body*, and several other stories) are set against the backdrop of humans colonising Saturn's largest moon, Titan.



Knopf 2013

**Juliet Marillier** was born in Dunedin, New Zealand, but currently lives in Perth, Western Australia. After majoring in music and languages, she graduated from the university of Otago, and went on to teach music in high school and university positions, conduct choirs and sing in operas. A childhood spent immersed in Celtic culture developed her interest in historical fantasy, and she has maintained a lifelong interest in history, folklore and mythology. Her Celtic background led to her first series, the *Sevenwaters* trilogy. She has written over twenty historical fantasy novels, both adult and young adult,

Her first award was Australia's Aurealis Award for *Son of Shadows* (Pan MacMillan, 20001), and she has won the Aurealis four times. Three of her young adult novels have won Sir Julius Vogel Awards: *Cybele's Secret* (Knopf Books, 2007) in 2008; *Raven Flight* (2013, Knopf) in 2014; and *The Caller: Shadowfell* (Pan, 2014) in 2015. In 2014 her story *By Bone-Light* also won in the Best Short Story category.



**Paul Haines** was born in Auckland in 1970, and died in Melbourne in 2012. After completing his university degree in the 1990s he moved to Australia where he worked in information technology. He already had several stories published by the time he attended the inaugural Clarion South Workshop in 2004. He went on to have nearly three dozen stories and two collections published. In 2007 Haines was diagnosed with cancer, and Australian and New Zealand authors assembled the anthology *Scary Food: A Compendium of Gastronomic Atrocity* (ed. Cat Sparks, Agog! Press, 2008) to help with the cost of his medical treatment. He died in March 2012, and is survived by his wife and daughter.

His themes range across horror and science fiction, and the best of his stories can be found in his three collections: *The Last Days of Kali Yuga* (Brimstone Press, 2011); *Slice of Life* (The Mayne Press, 2009); and *Doorways for the Dispossessed* (Prime Books, 2006). All three of the collections won awards, including the Sir Julius Vogel, Ditmar, Aurealis and Chronos.

His first published story was *The Garden of Jahal'Adin* (Orb No. 2, 2001) and his first award was an Aurealis Award for *The Last Days of Kali Yuga* (NGF #4, 2004). After that he had almost as many awards and nominations as the 39 works he has had published. His most popular stories include *Wives* (X6, Coeur De Lion, 2009), which won the Ditmar, Sir Julius Vogel and Aurealis Awards, and made the honours list for the 2009 James Tiptree Jr Award; *Her Gallant Needs* (*Sprawl*, 2010) won the Chronos Award, and was shortlisted for the Sir Julius Vogel, Aurealis and Ditmar Awards. He also won several awards for his horror fiction, including Australia's Shadows Award for *Her Collection of Intimacy* (*Black: Australian Dark Culture Magazine* No. 2, 2008) in 2009.

Author and editor **Lucy Sussex** was born in New Zealand and moved to Australia in 1971. Her interests are quite varied, ranging across science fiction, fantasy, crime fiction and non-fiction. She is a graduate of Monash University, and was awarded a PhD from the University of Wales. In 1979 she attended the writers workshop conducted by George Turner and Terry Carr, and four years later her first story, *The Parish and Mrs Brown* was published in David King's anthology *Dreamworks* (Norstrilia, 1983). Her story *My Lady Tongue* (*Matilda at the Speed of Light*, 1988) was about a lesbian feminist community, and won Australia's Ditmar Award. She went on to win another three Ditmars.



Heinemann  
1990

In 1990 her collection *My Lady Tongue and Other Tales* was published by Heinemann Australia. Her first novel, *The Peace Garden* (Oxford University Press, 1992) was published in 1992, and she edited the landmark anthology *She's Fantastical* (Spinifex, 1995) with Judith Buckrich, which was Australia's first anthology of women's science fiction, fantasy and magical realism. The anthology was nominated for a World Fantasy Award in 1996.

Sussex taught at Clarion workshops in 2001 and 2004, and was a judge for the James Tiptree, Jr Award in 1995. In 2002 she was a Guest of Honour at the New Zealand National Convention, and in 2008 her story *Mist and Murder* (2007) tied for Best Short Story in the Sir Julius Vogel awards



Orbit 2006

**Russell Kirkpatrick** was born in Christchurch in 1961 but had already established himself as an author when he moved to Australia in 2014. He has a PhD in geography from the University of Canterbury, and lectured at the University of Waikato until 2014. He is based in Canberra, where he writes and works. He was a New Zealand National Science Fiction Convention Guest of Honour in 2009.

Kirkpatrick has written two trilogies, *Fire of Heaven* and *Husk*, both fantasy. *Fire of Heaven* includes *Across the Face of the World* (Harper Collins, 2005); *In the Earth Abides the Flame* (Harper Collins, 2005); and *The Right Hand of God* (Harper Collins, 2006). All three books of the *Husk* trilogy won Sir Julius Vogel awards: *Path of Revenge* (Orbit, 2006); *Dark Heart* (Voyager, 2008); and *Beyond the Wall of Time* (Orbit, 2009).

Bren MacDibble writes as **Cally Black** and lives in Melbourne. After spending her childhood in New Zealand, she spent some years travelling before settling in Australia. She began writing in 1999, and had a number of science fiction stories published. In 2017 her young adult novel *In Dark Spaces* (Hardie Grant, 2017) was published, having previously won the 2015 Ampersand Prize. The plot follows the kidnapping of Tamara from a spacecraft by the deadly Crowpeople. Until now no human has survived an attack by these aliens, but as Tamara learns more about the Crowpeople she realises that humanity's expansion is a threat to them, and eventually must choose between humanity and the aliens.

**Dale Elvy** now lives in Melbourne, but studied history and politics at Victoria University of Wellington, then served in the New Zealand Army before working in security. He developed from being a dedicated fan of fantasy literature to writing his own fantasy novels with his *Spirit Shinto* trilogy: *First Hunter* (Voyager, 2001); *Spirit City* (Harper Collins, 2002); and *Dark Shinto* (Harper Collins, 2002). *First Hunter* and *Dark Shinto* both won the Sir Julius Vogel Award for Best Novel.

**Justin D'Arth** came to Australia aged 18 in 1971, to study to be a missionary priest. Three years into his studies, he gave up on this vocation and began a two-year tour of Australia on his motorbike. Beginning with two science fiction stories in *Computing Australia*, *The Sol Machine* (25 July 1988) and *Magpie* (10 October 1988) he went on to an adult novel *The Initiate* (Collins Australia, 1989), which won the high profile Alan Marshal Award. Since then he has had over fifty young adult books published, many with science fiction or fantasy themes. He has won 54 awards, prizes and shortlistings.

New Zealander **Caroline MacDonald's** *The Lake at the Edge of the World* (Louis Braille Books, 1988) is a post-nuclear war young adult novel about teenage survivors living in bunkers amid the ruins. It won the Victorian Premier's Award in 1989. Her second book, *The Eyewitness* was published by Hodder and Stoughton in 1991.

By the time New Zealand fans established their country's fan awards in 1989, New Zealanders in Australia had won two Ditmar Awards, been nominated for another four, had 64 stories and six novels professionally published, edited and published six anthologies and one magazine, and established a very successful small press. Paul Collins's *Void* magazine and *Worlds* anthologies published dozens of stories by Australians and New Zealanders, ten of which were Ditmar Award finalists.

Thus, the New Zealand diaspora in Australia was and is doing astonishingly well. The only problem is that all this effort is not always recognised as New Zealand science fiction and fantasy, because the authors are assumed to be Australians.