

= New Worlds (magazine) =

New Worlds was a British science fiction magazine that began in 1936 as a fanzine called *Novae Terrae* . It adopted its current title in 1939 , after John Carnell became editor . First published professionally in 1946 , it became the leading publication of its type ; the period to 1960 has been described by historian Mike Ashley as the magazine 's " Golden Age " .

Carnell joined the British Army in 1940 following the outbreak of the Second World War , and did not return to civilian life until 1946 . He negotiated a publishing agreement for the magazine with Pendulum Publications , but only three issues of New Worlds were subsequently produced before Pendulum 's bankruptcy in late 1947 . A group of science fiction fans formed a company called Nova Publications to revive the magazine ; the first issue under their management appeared in mid @-@ 1949 . New Worlds continued to appear on a regular basis until issue 20 , published in early 1953 , following which a change of printers led to a hiatus in publication . It was not until early 1954 , when Maclaren & Sons acquired control of Nova Publications , that the magazine returned to a stable monthly schedule .

New Worlds was acquired by Roberts & Vinter in 1964 , when Michael Moorcock became editor . By the end of 1966 financial problems led Roberts & Vinter to abandon New Worlds , but with the aid of an Arts Council grant obtained by Brian Aldiss , Moorcock was able to publish the magazine independently . He featured a good deal of experimental and avant @-@ garde material , and New Worlds became the focus of the " New Wave " of science fiction . Reaction among the science fiction community was mixed , with partisans and opponents of the New Wave debating the merits of New Worlds in the columns of critical journals such as *Speculation* . Several of the regular contributors during this period , including Brian Aldiss , J. G. Ballard and Thomas M. Disch , became major names in the field . By 1970 Moorcock was too deeply in debt to be able to continue with the magazine , and it ceased publication with issue 200 . The title has been revived multiple times , with Moorcock 's direct involvement or approval ; as of 2012 , 22 additional issues have appeared in various formats , including several anthologies .

= = Publishing history = =

= = = Early years = = =

In 1926 , Hugo Gernsback launched *Amazing Stories* , the first science fiction (sf) magazine . It was soon followed by other US titles also specializing in sf , such as *Astounding Stories* and *Wonder Stories* . These were distributed in the UK , and British fan organizations began to appear . In 1936 , Maurice K. Hanson , a science fiction fan living in Nuneaton , founded a fanzine called *Novae Terrae* (Latin for " new worlds ") for the local branch of the Science Fiction League . Hanson subsequently moved to London and his fanzine became the official publication of the Science Fiction Association , founded in 1937 .

Arthur C. Clarke , John Carnell and William F. Temple became involved in *Novae Terrae* 's production . In 1939 Hanson gave up the editorship to Carnell , who retitled the fanzine *New Worlds* and restarted the numbering at volume 1 number 1 ; the first issue under Carnell 's control was dated March 1939 . Carnell wanted to turn *New Worlds* into a professional magazine , and through W.J. Passingham , a writer , had begun discussions with a publisher named *The Worlds Says Ltd* . In January 1940 Carnell was asked to put together three issues , and Carnell and Passingham each put up £ 50 towards costs . Carnell solicited material from British authors including John F. Burke , C.S. Youd , and David McIlwain , and acquired Robert A. Heinlein 's " *Lost Legion* " , but in March internal strife led to the collapse of *The World Says* . Alfred Greig , the director , returned to his native Canada without repaying Carnell and Passingham , and no issues were ever printed .

Carnell joined the army in 1940 , serving with the Royal Artillery , Combined Operations , and Naval Bombardment . After his return to civilian life in January 1946 he met writer Frank Edward Arnold , who had been working with Pendulum Publications on a new science fiction line . Arnold introduced

Carnell to Stephen D. Frances , Pendulum 's director . Frances believed in the commercial possibilities of science fiction , and since Carnell still had the portfolio of stories he had put together in 1940 , Pendulum soon agreed to make New Worlds into a professional magazine . The first issue appeared in July 1946 , although there was no date on the magazine . The initial print run was 15 @, @ 000 , but only 3 @, @ 000 copies were sold ? a very disappointing return . Carnell felt that the cover artwork , which he considered to be weak , was partly responsible for the poor sales . He put together a new design , based on covers from two US science fiction magazines , and gave it to artist Victor Caesari to complete . The resulting space scene was the cover for the second issue , which appeared in October 1946 ; in combination with Pendulum 's investment in promoting the magazine this led to much better sales , and the second issue sold out completely . Pendulum rebound the remaining copies of the first issue with the second cover design , and repriced them at 1 / 6 (7.5p) ; the first two issues had been priced at 2 / - (10p) . The new cover and price were much more popular and the repackaged first issue , like the second , soon sold out .

Pendulum Publications produced one more issue in October 1947 , shortly before going bankrupt and thus leaving New Worlds without a publisher . The magazine was saved by a group of sf fans who since 1946 had been meeting regularly on Thursday nights at the White Horse public house on New Fetter Lane , near Fleet Street . At one of those meetings it was suggested that they form a company to revive New Worlds ; one of those present , Frank Cooper , recently retired from the RAF , agreed to look into what would be necessary to start a new company .

= = = Nova Publications = = =

In May 1948 Carnell announced at a science fiction convention in London that plans were well underway to form a new company , to be called Nova Publications Ltd . Nova raised £ 600 in capital and was launched in early 1949 . There were initially six directors : the chairman was John Wyndham , and the remaining board members were G. Ken Chapman , Frank Cooper , Walter Gillings , Eric C. Williams , and John Carnell . A printer was found near Stoke Newington , where Frank Cooper was based , and the first issue (numbered 4 , to follow on from the three Pendulum issues) appeared in June . It was planned to move to regular quarterly publication , and subsequently to a bimonthly schedule . To keep costs down Nova decided to handle the distribution themselves ; this was not easy but Cooper and his assistant , Les Flood , were sufficiently successful that in July the decision was taken to go ahead with the planned quarterly schedule . A fifth issue duly appeared in September , and the sixth issue the following spring , dated Spring 1950 .

In 1950 , with New Worlds on a stable quarterly schedule , Nova Publications decided to launch a companion , Science Fantasy . They chose Walter Gillings as the editor ; but he was replaced by Carnell after two issues , partly because Nova could not afford to pay two editorial salaries , and partly because of " fundamental differences of opinion " . At the end of 1951 New Worlds went bimonthly , and by the middle of the year had reached a circulation of 18 @, @ 000 . The price had been reduced to 1 / 6 with the third issue , but with paper costs rising Nova looked for a cheaper printer . The new printer , The Carlton Press , was supposed to take over production with the May 1953 issue (number 21) , but the issue was late , and had to be dated June 1953 instead . The issue was shoddily produced , which dismayed Nova 's board , and printers ' strikes caused further delays . Nova discovered that The Carlton Press was an agent with no printing facilities ; they farmed out work to other printers , but were only able to get their commissions executed when they paid off any prior debts to those printers . Issue 22 was repeatedly delayed ; proofs appeared in August , and the issue itself was promised for November . Even this late schedule was not adhered to , and Carnell finally received a copy of the print run in January 1954 . The copy was dated 1953 (with no month) , and since this made it useless for distribution in 1954 , Carnell refused to accept the print run . While the dispute with the printers was going on , Carnell and Maurice Goldsmith , a journalist acquaintance of Carnell 's , put together a small conference of well @-@ known science fiction authors , including Arthur C. Clarke and John Wyndham . Goldsmith covered the conference for Illustrated , a weekly magazine , and the article caught the attention of Maclaren & Sons Ltd , a

technical trade publisher interested in launching a new sf magazine . Carnell turned down the offer because of his loyalty to Nova Publications , but subsequent discussions ultimately led to Maclaren taking control of Nova , with a commitment to produce New Worlds on a monthly basis and Science Fantasy on a bimonthly schedule . By January 1954 , when The Carlton Press delivered the incorrectly dated issue 22 , the acquisition by Maclaren was complete , and Maclaren 's legal department was helpful in resolving the dispute . The printing press who had actually printed the issue were not paid by The Carlton Press , so an injunction was obtained that sequestered the issues to avoid them being sold to recover the printing costs . Carnell retained the copy he had been sent in January , and it is thought that this is the only copy that exists of The Carlton Press 's version of this issue , as the remainder of the printing run was destroyed at the conclusion of the court case . The cover painting , by Gerard Quinn , was subsequently used on issue 13 of Science Fantasy , and all the stories and editorial material eventually appeared in later issues of New Worlds over the next year .

The financial support that Maclaren provided meant that once issue 22 finally appeared in April 1954 , it was the start of a regular monthly schedule that lasted until 1964 with just one hiccup : a printing dispute in 1959 delayed the August issue and it was combined with the September issue . Despite this stability , New Worlds 's circulation began to decline in the early 1960s . Nova Publications had launched a third magazine , Science Fiction Adventures , in 1958 , but both it and Science Fantasy were also losing readers , and in May 1963 Science Fiction Adventures was cancelled . In September of that year Nova 's board decided to close down both New Worlds and Science Fantasy , and in preparation for the change Carnell signed a contract in December 1963 to edit an original anthology series , New Writings in SF , for publisher Dennis Dobson .

= = = Roberts & Vinter = = =

The magazines were unexpectedly saved by David Warburton of Roberts & Vinter , a London publishing house . The printer who had been printing both New Worlds and Science Fantasy happened to meet Warburton in a pub , and mentioned that he was looking for additional work to fill the gaps in his schedule left by the demise of the magazines . Roberts & Vinter were having difficulty getting good distribution for their existing titles , which were violent thrillers , and were interested in acquiring more respectable titles that would help them penetrate the British distribution network , which was heavily dependent on W.H. Smith and John Menzies , the two main British newsagent chains . Warburton 's partner , Godfrey Gold , ran a company that was connected to Roberts & Vinter and published pin @-@ up magazines ; like Warburton , Gold needed to improve his ability to distribute his titles .

When Michael Moorcock , who by this time had begun selling stories to Carnell , heard of the plans to cease publication of New Worlds and Science Fantasy , he wrote a letter that appeared in issue 141 lamenting the loss to the British science fiction field of both the magazines and Carnell himself . Carnell did not want to continue to edit the magazines in addition to New Writings in SF , and recommended Moorcock to Warburton . Kyril Bonfiglioli , an Oxford art dealer who was a friend of Brian Aldiss , also expressed an interest . Warburton gave Moorcock the choice of which magazine to edit ; Moorcock chose New Worlds , and Bonfiglioli became the new editor of Science Fantasy . Moorcock wanted to switch to a large format , and showed Warburton a dummy issue he had made up , but Warburton insisted on a paperback format in order to fit in with the other titles they were producing , though he agreed to revisit the format in the future if sales improved . The first issue under Moorcock 's control was number 142 , dated May / June 1964 . The schedule was initially bimonthly , but at the start of 1965 it returned to a stable monthly schedule .

In July 1966 Roberts & Vinter 's distributor , Thorpe & Porter , went bankrupt , owing Roberts & Vinter a substantial sum . The resulting financial pressure led Roberts & Vinter to focus on their more profitable magazines , and they made plans to close down both Science Fantasy and New Worlds . After hearing of these plans , Moorcock and Warburton began to consider forming a separate company to continue publishing New Worlds , and Brian Aldiss contacted well @-@ known literary figures such as J.B. Priestley , Kingsley Amis , Marghanita Laski , and Angus Wilson to gain

support for an application for a grant from the British Arts Council in late 1966 . In early January 1967 Aldiss discovered that the grant application would be successful , and that New Worlds would be awarded £ 150 per issue , though in the event the formal grant certification was delayed until at least May . The grant was enough to enable the magazine to continue , though it would not cover all costs . A publisher still needed to be found , and both Fontana and Panther Books expressed an interest , but the promise of the money and the prestige of an Arts Council grant convinced Warburton to stay involved personally . While these negotiations were going on , two more issues were assembled from backfile material and donated stories . Roberts & Vinter had ceased to exist by this time , so a sister company , Gold Star Publications , became the publisher for both these issues , with Warburton and Aldiss providing Gold Star with personal financial guarantees . These two issues appeared in March and April 1967 , but the latter was mistakenly also dated March in the indicia . Science Fantasy , which by this time had been retitled SF Impulse , was not continued but was merged with New Worlds as of the first Gold Star issue , though nothing of SF Impulse 's design or content was visible in New Worlds .

= = = Arts Council = = =

The partnership Warburton and Moorcock formed to continue New Worlds was named Magnelist Publications . Moorcock and Warburton reviewed the dummy issue Moorcock had put together when he first became editor , and Warburton agreed to switch to the larger format . The first issue from Magnelist appeared in July 1967 , beginning a regular monthly schedule . Moorcock remained as editor with Langdon Jones as his assistant , and Charles Platt became the layout designer . Poor sales led Warburton to cease his involvement after the November issue , but the magazine was again saved , this time by Sylvester Stein of Stonehart Publications .

Delays led to a skipped month , with the December 1967 and January 1968 issues being combined into one , but a monthly schedule returned thereafter . The March 1968 issue contained the third instalment of Norman Spinrad 's novel Bug Jack Barron , which included some fairly explicit sex scenes . A member of parliament complained in the House of Commons of the United Kingdom that the Arts Council was " sponsoring filth " ; and soon W.H. Smith and John Menzies , the two main retail outlets for magazines in the UK , withdrew the magazine from sale . The complaints came at the time when the Arts Council was considering renewing the grant for another year , and it appeared for a while that New Worlds would have to cease publication , but eventually the grant was renewed . Some private donations also came in , and with money from advertising , and a substantial contribution from Moorcock himself , the magazine was able to survive . The loss of revenue caused by the withdrawal from sale of the March 1968 issue was exacerbated by a temporary ban on the magazine in South Africa , New Zealand and Australia , and by John Menzies ' subsequent decision not to stock New Worlds . W.H. Smith left it to their individual branch managers to decide whether or not to carry the magazine . Stonehart were unhappy with developments and refused to pay the printers , who in turn withheld the printed copies . The Arts Council money had been intended for the contributors , but a disagreement over the grant led to Stonehart 's refusal to pay them as well . Some negative coverage appeared in the press as a consequence of the distribution ban . The grant was eventually renewed , but by late that year Stein had had enough and Stonehart ceased their involvement with New Worlds after the July 1968 issue .

Without reliable distribution at the leading newsagents , New Worlds had to rely on subscriptions and donations . The magazine was not profitable , and since Moorcock had not formed a company to publish it , he was personally responsible for its costs . To bring in cash he had been writing fantasy novels at a very rapid rate since early 1968 , and from early 1969 the editorial work was given to various others , primarily Charles Platt and Langdon Jones . A regular monthly schedule was adhered to from January until July 1969 , at which point came another financial blow when it was discovered that half of the print run of 20 @, @ 000 was being held back by the distributors . Moorcock attempted to regroup by reducing the number of pages in each issue , and because he was again forced to write as much as he could to earn enough to pay New Worlds 's bills , he turned

over almost all editorial duties to Charles Platt , though others involved with the magazine also took turns at the editorial work over the next few issues . Moorcock was £ 3 @, @ 000 in debt , and in combination with the Arts Council 's decision not to renew their grant he found himself with no option but to cease publication . The April 1970 issue , the 200th , was the last that went out to the distributors ; one more issue was prepared and mailed to subscribers in March of the following year .

= = = Later incarnations = = =

When Moorcock realized that the magazine would have to fold , he made arrangements with Sphere Books to continue New Worlds as a quarterly paperback anthology series . Sphere produced eight issues , although the quarterly schedule was not adhered to after the fourth issue ; the eighth issue appeared in 1975 . Six issues were reprinted in the US . The early issues did well financially , with about 25 @, @ 000 copies sold , not counting US sales . Moorcock turned over the editorship to Charles Platt with the sixth volume , and to Hilary Bailey thereafter , to give himself more time to devote to his own writing : he also commented that by this time " I no longer had my editorial touch (I couldn 't read sf at all) " . Sphere cancelled the series after two more issues ; it was briefly taken over by Corgi Books , but sales were weak and Corgi dropped the series with New Worlds 10 in 1976 , although according to Moorcock he and Bailey decided to end the series when they got into disagreements with Corgi . In the US Berkley Books published volumes 1 through 4 , and when they dropped the series Platt , who was a consulting editor at Avon Books , reprinted two further volumes , number 6 and 7 of the UK series .

In 1978 the magazine was revived by Moorcock again , this time in a fanzine format . Four more issues appeared , professionally printed and with various editors , between Spring 1978 and September 1979 . There followed a long gap until 1991 , when New Worlds again reappeared as a paperback anthology series , this time edited by David S. Garnett . Four volumes appeared between 1991 and 1994 , published by Victor Gollancz . Moorcock edited a fiftieth anniversary issue in 1996 , and Garnett subsequently edited one more issue of the anthology . Together with the earlier fanzine , magazine and anthology versions , these took the issue numbering from 212 through to 222 . In 2012 there was a relaunch in the form of a simultaneous print and online magazine , titled Michael Moorcock 's New Worlds - two issues were released before a long period of hiatus , followed by a formal statement in Facebook (October 8 , 2014) that the magazine had ceased due to lack of subscriber income .

= = Contents and reception = =

= = = Carnell = = =

The lead story of the first issue of New Worlds was Maurice Hugi 's " The Mill of the Gods " . John Russell Fearn contributed four stories , under his own name and three pseudonyms , and William Temple provided " The Three Pylons " , a fantasy which turned out to be the most popular story in the issue . Sf historian Mike Ashley regards the next two issues as an improvement on the first ; the second issue contained John Wyndham 's " The Living Lies " , under his " John Beynon " alias , and the third contained " Inheritance " , an early story by Arthur C. Clarke . Wyndham 's story , about hostility and bigotry shown by settlers on Venus to the Venusian natives , was reprinted in Other Worlds in 1950 , while " Inheritance " later appeared in Astounding Science Fiction .

The acquisition of Nova Publications by Maclaren in 1954 gave New Worlds the stability to establish itself as a leading magazine . Ashley describes the period from 1954 to 1960 as a " Golden Age " for New Worlds . Carnell bought J. G. Ballard 's first sale , " Escapement " , which appeared in the December 1956 New Worlds ; Ballard went on to become a significant figure in the genre in the 1960s . Ballard was grateful to Carnell for the support he provided Ballard in the late 1950s . Much of Ballard 's work appeared in New Worlds and Science Fantasy , and Ballard later recalled that

Carnell " recognized what I was on about from a very early stage and he encouraged me to go on writing in my own way . " Carnell also published much of Brian Aldiss 's early work in Science Fantasy and New Worlds . John Brunner , later to become one of the most successful British science fiction writers , appeared regularly in the Nova magazines , starting with " Visitors ' Book " in the April 1955 New Worlds . James White began publishing with " Assisted Passage " in the January 1953 New Worlds , and in 1957 began his popular Sector General series , about a hospital for aliens , with " Sector General " in the November 1957 issue . John Wyndham , who was already well known outside the genre for works such as The Day of the Triffids , began a series about the Troons , a space @-@ going family , with " For All the Night " in the April 1958 issue . Arthur C. Clarke , another very successful British sf writer of the period , wrote relatively few short stories for the British market , but did publish " Who 's There " in the November 1958 New Worlds . Colin Kapp began his popular " Unorthodox Engineers " series with " The Railways up on Cannis " , in October 1959 . Other less well @-@ known writers who were prolific during the late 1950s included J. T. McIntosh , Kenneth Bulmer , and E. C. Tubb .

New Worlds has been credited with " shap [ing] the way science fiction developed " as a genre . It " did the most " of any magazine for British science fiction , helping to revive a nationalist style of speculative fiction in the 1950s ; Roger Luckhurst called it " the most important British sf journal " . Particularly influential were Clarke 's " Guardian Angel " (published in 1950) , and the work of Brian Aldiss , John Brunner and J. G. Ballard . Mike Ashley argued that New Worlds and Science @-@ Fantasy were " the bedrock of high @-@ quality science fiction in Britain " . Female readership for the magazine was between 5 and 15 percent , according to surveys conducted during the 1950s . The magazine became increasingly popular among a younger demographic : readers 19 and under made up 5 percent of total readership in 1954 , 18 percent in 1958 , and 31 percent in 1963 . The same polls also showed an increase in the number of science and technology workers reading the magazine during that period . Among the best artists of this period were Brian Lewis , Gordon Hutchings , and Gerard Quinn , whose art is regarded by Ashley as comparable in style to Virgil Finlay 's work . However , in 1957 Carnell stopped using interior art , saying that " art work in the digest @-@ size magazines is as out @-@ of @-@ date as a coal fire " .

In Ashley 's view , the quality of New Worlds began to drop somewhat in the early 1960s . It still ran popular series such as White 's Sector General stories , and printed some well @-@ received stories such as Harry Harrison 's " The Streets of Ashkelon " , about a clash between an atheist (the protagonist) and a priest , on another planet . Because of the subject matter , it took six years for Harrison to find an editor willing to accept the story ; when Aldiss bought it for an anthology , Carnell agreed to print it in New Worlds , where it appeared in September 1962 . J.G. Ballard continued to publish in New Worlds , but was now sending his more conventional stories to the US magazines , and submitting his more experimental pieces to Carnell . Examples from 1961 to 1964 include " The Overloaded Man " , " The Subliminal Man " , " End @-@ Game " , and " The Terminal Beach " , with themes of psychological stress , and changes to the nature of perception and of reality .

= = = Moorcock = = =

When Roberts & Vinter made the decision to close down New Worlds in 1963 , Moorcock and Ballard considered publishing a new magazine that would be willing , as Carnell had been , to publish experimental material . Moorcock assembled a dummy issue , and later described his intentions : " It would be on art paper , to take good quality illustrations ; it would be the size of , say , Playboy so that it would get good display space on the newsstands ; it would specialise in experimental work by writers like [William] Burroughs and [Eduardo] Paolozzi , but it would be ' popular ' , it would seek to publicise such experimenters ; it would publish all those writers who had become demoralised by a lack of sympathetic publishers and by baffled critics ; it would attempt a cross @-@ fertilization of popular sf , science and the work of the literary and artistic avant garde . " Moorcock also wrote a letter to Carnell setting out his thoughts on what science fiction needed : " Editors who are willing to take a risk on a story and run it even though this may bring criticism on their heads . " The letter was published in the final Nova Publications issue , which also carried the

announcement that Moorcock would be taking over from Carnell as editor of New Worlds , though Moorcock had been unaware he would be considered for the post when he wrote his letter .

Moorcock 's first issue , dated May / June 1964 , bore a cover by James Cawthorn illustrating the first instalment of Ballard 's novella " Equinox " ; Ballard also contributed a book review of William Burroughs ' Dead Fingers Talk , and stories by Brian Aldiss , Barrington Bayley , and John Brunner completed the issue . Moorcock 's editorial included a quote from a radio interview with William Burroughs to the effect that " If writers are to describe the advanced techniques of the Space Age , they must invent writing techniques equally advanced in order properly to deal with them . " Within the first few issues , Moorcock printed stories intended to demonstrate his editorial goals . The most controversial of these was Langdon Jones ' " I Remember , Anita ... " , which appeared in the September / October 1964 issue ; the story contained sex scenes that led to arguments in the magazine 's letter column , and some regular subscribers abandoned the magazines , though overall circulation increased .

Moorcock contributed a substantial amount of material , under his own name and under pseudonyms such as James Colvin ; some of these stories were fairly traditional , but contributions such as the Jerry Cornelius stories , which began with " Preliminary Data " in the August 1965 issue , were much more experimental . He also printed his novella " Behold the Man " in the September 1966 issue ; the story , about a time traveler who returns to the time of Christ , won him a Nebula Award the following year . Ballard also began to write some of his most controversial stories , including " You : Coma : Marilyn Monroe " in the June 1966 issue , and " The Assassination of John Fitzgerald Kennedy Considered as a Downhill Motor Race " , in March 1967 ; both had been previously published in *Ambit* , a literary magazine , in 1966 .

Many writers now found New Worlds to be a market in which they could publish experimental material . Charles Platt , David I. Masson , and Barrington Bayley were among the British writers in this group , and Moorcock also attracted work from US writers such as John Sladek , Roger Zelazny and Thomas M. Disch . Zelazny 's contributions included " For a Breath I Tarry " in March 1966 , and Disch published several short stories and the novel *Echo Round His Bones* , which was serialized starting in the December 1966 and January 1967 issues . Disch commented that he had been unable to find a publisher for the novel in the US .

In the mid @-@ 1960s , the term " New Wave " began to be applied to the more experimental work that Moorcock was publishing , and New Worlds was soon regarded as the leading publication in the New Wave movement . In addition to the experimental material , Moorcock attempted to keep the existing readership happy by publishing more traditional science fiction ; in the words of sf historian Colin Greenland , he " changed the contents of the magazine much more slowly than he pretended to " . Traditional sf stories bought by Moorcock include Vernor Vinge 's first story , " Apartness " , which appeared in June 1965 ; he also printed material from Bob Shaw , early stories by Terry Pratchett , and , in March 1965 , Arthur C. Clarke 's " Sunjammer " .

= = = Arts Council and after = = =

When Moorcock took over publication of New Worlds from Roberts & Vinter he changed the format from digest to a larger size with good quality paper that allowed better use of artwork . The first issue in this format , July 1967 , contained part one of Disch 's *Camp Concentration* , a novel which Disch had been unable to sell in the U.S. because of the explicitness of the language used by the protagonist . Disch afterwards recalled that some of the experimental language in the book was written in the knowledge that New Worlds was available as a market for unconventional fiction . Other new writers who appeared in the magazine include M. John Harrison and Robert Holdstock , both of whom appeared in the November 1968 issue . The December 1968 issue included Samuel R. Delany 's " Time Considered as a Helix of Semi @-@ Precious Stones " , and Harlan Ellison 's " A Boy and His Dog " appeared in April 1969 ; Ellison won a Nebula Award , and Delany both a Nebula and a Hugo , though it was not until the stories were reprinted in book form that they were widely noticed .

The July 1967 issue of New Worlds contained Pamela Zoline 's first story , " The Heat Death of the

Universe " , which used entropy , a frequent theme in New Worlds , as a metaphor . The story is one of the best examples of the new approach Moorcock was taking with the magazine : in the words of critic Edward James , the goal was to " use science @-@ fictional and scientific language and imagery to describe perfectly ' ordinary ' scenes of life , and by doing so produce altered perceptions of reality in the reader " . " Inner space " , a term originally coined by J.B. Priestley , was also used to describe the focus of the stories Moorcock printed , in contrast to traditional science fiction 's focus on outer space , and James regards the term as " the watchword of the British New Wave , and the shibboleth by which one recognized those who had abandoned Gernsback and Campbell . " The methods and interests of these writers were quite different from those of traditional science fiction : the concern was with internal rather than external reality , and experimental techniques , unusual juxtapositions of material , and a focus on psychological concerns were the norm .

With the switch to anthology format , some of the more experimental material disappeared . In his editorials , Moorcock made it clear that he did not want to exclude traditional sf stories ; he wanted to eliminate the genre boundaries completely , and have science fiction treated as part of the mainstream of fiction . However , the quarterlies were labelled as science fiction since Sphere knew that would increase sales . The stories printed in the anthologies were generally downbeat . Some of the material had been intended for Sword & Sorcery , a magazine planned as a companion to Vision of Tomorrow , but which folded before its first issue appeared . New writers who appeared for the first time in the quarterly anthology series included Marta Randall (under the name Marta Bergstrasser) , Eleanor Arnason , Geoff Ryman , and Rachel Pollack (as Richard A. Pollack) .

Issue 212 reprinted a piece written by Moorcock and M. John Harrison that was a spoof issue of The Guardian ; it had been published in Frenz , an underground paper , in 1971 . The next two issues also contained mock newspaper stories , but issue 215 contained somewhat more conventional material , including a Jerry Cornelius story , written by Charles Partington . Issue 216 , the last of the late 1970s issues , reintroduced the mock news stories . The 1990s anthology series did not try to recapture the atmosphere or style of the 1960s or 1970s New Worlds . It contained some well @-@ received material , including stories by Moorcock , Paul Di Filippo , and Ian McDonald , though it was financially unsuccessful .

= = New Worlds and the " New Wave " = =

New Worlds ' greatest influence on science fiction came in the 1960s , with the " New Wave " that began with Moorcock 's polemical editorials . Moorcock asserted in 1965 that a writer of good sf " can learn from his predecessors , but he should not imitate them " ; and he was soon publishing stories that were quite different in technique and style from anything that had appeared before , not just in New Worlds itself , but in any of the sf magazines . Moorcock 's goal was to use the magazine to " define a new avant @-@ garde role " for the genre . New Worlds thus became the " ideological center of the [New Wave] movement to rejuvenate conjectural literature " .

The term " New Wave " did not meet with universal approval among those who were regarded as part of it . Brian Aldiss , for example , wrote to Judith Merril in 1966 that he suspected the term was " a journalistic invention of yours and Mike Moorcock 's " , and added " I feel I am no part of the New Wave ; I was here before ' em , and by God I mean to be here after they 've gone (still writing bloody science fiction) ! " Merril was a key advocate for the New Wave , and popularized it in her anthology England Swings SF , which appeared in 1968 ; she spent almost a year in London , living near Moorcock , when researching the anthology in 1966 ? 1967 . Merril and writer Christopher Priest were among those who used the term " New Wave " to describe the work being done in New Worlds , but Aldiss was not the only writer to object to the term , and it never received a generally accepted definition . Critic Brian Attebery characterizes it as a " disruptive , existentially fraught and formally daring " style ; Peter Nicholls hesitates to define it but comments that " perhaps the fundamental element was the belief that sf could and should be taken seriously as literature " . In a 1967 interview , Ballard , one of the writers most closely associated with the New Wave , described modern U.S. sf as extrovert and optimistic , and contrasted it with " the new science fiction , that other people apart from myself are now beginning to write " , which he saw as " introverted , possibly

pessimistic rather than optimistic , much less certain of its own territory . "

Whatever the exact definition of the term , between 1964 and 1966 , New Worlds was at the forefront of the New Wave movement . Two guest editorials in 1962 and 1963 (" Which way to Inner Space ? " by Ballard and " Play with Feeling " by Moorcock) were arguably the " first glimmerings " of New Wave ideas in sf magazines . Latham suggests that these were " the first volleys in the polemical offensive they would launch once [Moorcock] gained control of the magazine and installed [Ballard] as his resident visionary " . The response to the New Wave from critics and sf fans was varied . Christopher Priest called New Worlds a " New Wave prozine " , but lauded the talents of its writers and its experimental stories (with the exception of Ballard 's The Crystal World , which he deemed " tedious and wearying ") . Ian McAuley suggested the magazine 's editors were " plugging the ' inner @-@ space ' jazz for all its [sic] worth " . Mike Ashley argued that New Worlds was instrumental in promoting authors that would not otherwise have been published (a suggestion with which Bould and Butler concur) . Ballard was a particular focus of both praise and , more significantly , vehement criticism , and was vigorously defended by Moorcock . Peter Weston took an " even @-@ handed approach " by praising New Worlds in Speculation editorials , in contrast with his largely negative columnists . Beginning in 1966 , US fanzines began responding to New Worlds and its detractors , and the debate spread to the professional US magazines as well . Judith Merril praised Disch and Ballard 's contributions to New Worlds in The Magazine of Fantasy and Science Fiction , but Algis Budrys in Galaxy rebutted her viewpoint and condemned both authors . Frederik Pohl called New Worlds " damned dull " , advocating a return to adventure stories . American science fiction authors " were finding it increasingly difficult to avoid partisan alignments in the developing New Wave war " because of the preponderance of columns and letters in American magazines both for and against New Worlds and New Wave in general . Latham suggests that " the New Worlds editorial conclave was actively working within fandom to counteract the Old Guard assaults " .

By the end of the 1960s , New Worlds and the New Wave 's connection to and influence on science fiction was becoming tenuous . In the August 1969 issue , Platt asserted that " New Worlds is not a science @-@ fiction magazine " , and Moorcock likened it to an avant @-@ garde and experimental literary review . The sf world had lost interest in New Worlds , and it had become , in Ashley 's words , " a revolution running out of energy " . In the longer term , however , it proved influential , despite the lack of wide acceptance at the time : in the words of sf historian Brian Stableford , " the paths beaten by the New Worlds writers are now much more generally in use " .

= = Bibliographic details = =

The following table shows the editorial succession at New Worlds , indicates which issues appeared from which publisher , and gives the format , page count and price of each issue : Note that dates in [square brackets] indicate the approximate date that an issue was released in cases where a month did not appear on the magazine itself .

There were US reprints of six of the New Worlds Quarterly anthology series . The first four were published by Berkley Books ; Avon Books picked up two more of the series after Berkley dropped it , but since the fifth volume had been missed by that time , Avon retitled volumes 6 and 7 as New Worlds Quarterly 5 and New Worlds Quarterly 6 .

= = = US editions = = =

A US reprint edition of New Worlds ran briefly in 1960 , published by Great American Publications , who at the time were the publishers of Fantastic Universe , edited by Hans Stefan Santesson . The first issue appeared in March 1960 ; it omitted Carnell 's name , and credited Santesson as editor . Although the fiction consisted entirely of reprints , with all but one story coming from the British New Worlds , this was not declared to the reader . Carnell was unhappy with the results of this attempt to break into the US market , but in the event Great American collapsed later that year and only five issues appeared , on a monthly schedule from March to July . The contents of the issues did not

correspond to specific British issues : the majority were taken from New Worlds but one story was reprinted from Nova 's edition of Science Fiction Adventures , and three were taken from Fantastic Universe , which had ceased publication with its March 1960 issue .

Subsequently the British edition was released in the US essentially unchanged , with a cover date delayed by one month , starting with issue 99 (October 1960) .

= = = Anthologies = = =

Several anthologies of stories from New Worlds have been published , including :