

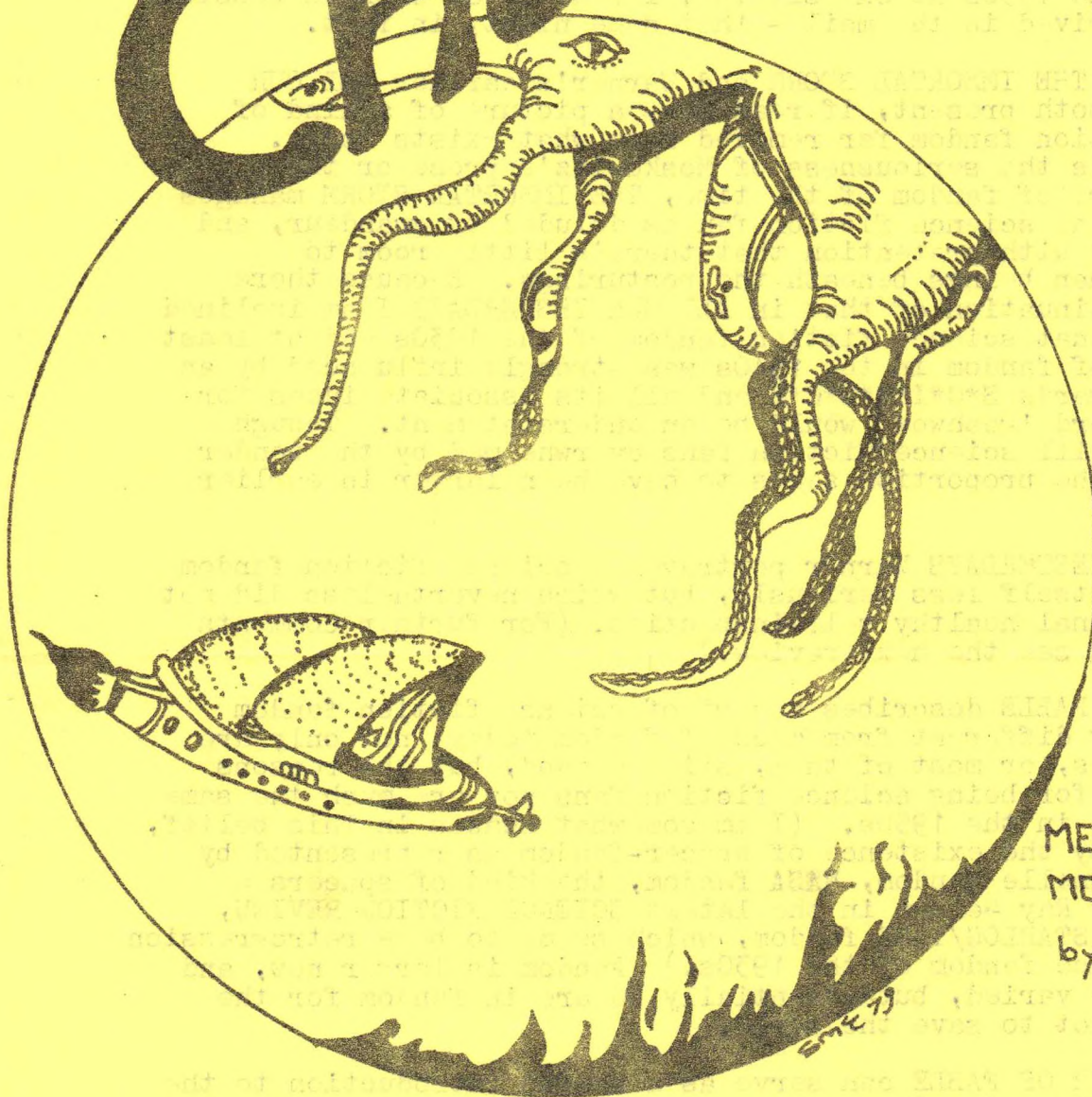


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CHUNDER

STORIES

John Foyster,
Editor



**MELBO, THE SPACE
MONSTER**

by General D. Bate

Fanzine Reviews

The reviews which follow are not going to treat their subjects at the length they merit. But the pile of fanzines is so high (and in some cases so old) that I must deal with them this month. I hope this will mean that some information is disseminated, even if it is not all the information which should have been extracted.

A WEALTH OF FABLE volumes 1,2, & 3, by Harry Warner Jr
Published by Joe Siclari, 2201 N E 45th Street, Lighthouse Point,
Florida 33064, USA. US\$8.75 including postage. vi+ 233 pages.

Buy this book.

I did not just read Harry Warner's history of science fiction fandom of the 1950s at one sitting; I read it as soon as possible after it arrived in the mail - that same night, in fact.

Moskowitz's THE IMMORTAL STORM and Warner's earlier ALL OUR YESTERDAYS both present, if read now, a picture of a kind of science fiction fandom far removed from what exists today. Whether it is the seriousness of Moskowitz's prose or the actual nature of fandom of the time, THE IMMORTAL STORM manages to present the science fiction fan as deluded by grandeur, and so concerned with pretention that there's little room to discover human beings beneath the posturings. Because there is some continuation of that in ALL OUR YESTERDAYS I am inclined to believe that science fiction fandom of the 1930s and at least some part of fandom in the 1940s was strongly influenced by an attitude towards S*C*I*E*N*C*E and all its associate ideas for which the word 'goshwow' would be an understatement. Though there are still science fiction fans overwhelmed by the wonder of it all, the proportion seems to have been larger in earlier days.

In ALL OUR YESTERDAYS Warner portrayed a science fiction fandom which took itself less seriously, but which nevertheless did not shun occasional healthy self-inspection. (For further comments on the 1940s see the next review.)

A WEALTH OF FABLE describes a sort of science fiction fandom not terribly different from much of fandom today; not only are the big names, or most of them, still around, but the reasons people have for being science fiction fans now are much the same as they were in the 1950s. (I am somewhat shaken in this belief, of course, by the existence of spacer-fandom as represented by O'Neill/Pournelle fandom, NASA fandom, the kind of spacers described by Ray Nelson in the latest SCIENCE FICTION REVIEW, and perhaps STARLOG/TREK fandom, which seem to be a retrogression to the science fandom of the 1930s.) Fandom is larger now, and perhaps more varied, but essentially we are in fandom for the fun of it, not to save the world.

Thus A WEALTH OF FABLE can serve as a useful introduction to the ethos of fandom, for those who need to be introduced to it. But for others it is a useful, if not always accurate, record of historic (or pre-historic) events prepared by a thoughtful participant.

In general A WEALTH OF FABLE follows the organization of ALL OUR YESTERDAYS; only world conventions are treated at great length, with most other pieces being a page or so and devoted to some aspect of fandom. The structure is somewhat looser than ALL OUR YESTERDAYS, I think, and I occasionally found it annoying to be served up snippets of information about fan A on page X, some more on page X + 10, then some more on page X + 25, and so on. Although it isn't always possible to group information tightly, my first impression was that Harry hadn't worked very hard at coordinating the information he was presenting. But as I read on I began to change my mind, for it seemed to me that, confronted with a fandom which was Large, Harry had done the sensible thing, concentrating upon impressions (and the creation of them) rather than attempting to present a detailed realistic picture. The image of fandom in the 1950s I now at least begin to feel I understand, although the details aren't there. But the details are probably considerably less important in a volume of this kind.

Since I have raised the question of detail, let me consider how Harry deals with Australian (really Australasian) fandom, and I do this to illustrate the problems fan historians face. Australian fandom gets a guernsey (hi, TCarr!) in volume 3, on pages 160-163 and again on pages 221-222.

In the earlier pages Harry reuses some of the events from ALL OUR YESTERDAYS (Jack Murtagh's visit from New Zealand, the origin of the Melbourne SF Club). What happens in these earlier pages is that some facts are wrong(!) - Lee Harding, founder of the duplicated ETHERLINE, will be interested to learn, for example, that it began 'as a one-page carbon copied production on which Bob McCubbin did most of the work' (page 161), and no doubt the idea that New Zealander Mike Hinge is an Australian springs from Harry's notation of him as 'Australian area' even though the next sentence does reveal his True Origin (page 162).

But the omissions are more alarming (if one wants to use strong words). There's no reference to New Zealand fandom's most famous export, 'Boyd Raeburn', nor to the very active group of the mid-fifties - Mervyn Barrett, Bruce Burn, Roger Horrocks - although Toni Vondruska (not really otherwise obscure) is mentioned. Presumably the problem is that Harry just didn't have access to the relevant fanzines, so that even though these fans had considerably more international impact than the relatively isolationist Australian fans, they have been written out of history.

In the section on Australian conventions we have a second kind of difficulty. The fourth, fifth and sixth Australian conventions (1955-1958) are reported through the eyes of someone who was not at any of them, although Harry writes the section as though John Baxter were an eyewitness reporter. Whatever the truth of the matter about these conventions (and Baxter, the 'eyewitness', learned about them from fanzines or from other attendees) might be, the reports here are lacklustre and to a certain extent facile.

The data from which Harry must work, fanzines, letters, and occasionally photographs, are susceptible to distortion on a grand scale, and I have indicated how this works in the section on

Australian fandom; while the distortions may be less for other areas, it seems unlikely that they will be completely absent. It is for this reason that I believe Harry is right to attempt to create an impression of the nature of fandom, and not a highly detailed, precise historical document.

The approach Harry has followed ensures that the reader can be absorbed by the warm style of the writing, the lightness of touch when Harry makes jokes (as he does quite often), and the aura of authenticity (which I maintain exists at the level of impression, rather than fact, despite Harry's note on page 3).

A WEALTH OF FABLE is an admirable piece of work; if Harry Warner does not write a sequel covering the 1960s, which is the way he talks about the possibility, we shall all be the poorer, for not only is A WEALTH OF FABLE useful to the science fiction fan, it seems to me the best available document for explaining the nature of fandom to mundanes.

This edition has been published in mimeoed form by Joe Siclari, and it is an excellent job - a little high on typos perhaps (I write with some authority on the question of typos), and the absence of photos is painful, but compensated for to some extent by the excellent illustrations used as chapter headings which have been prepared by some of fandom's best artist/cartoonists.

A WEALTH OF FABLE should be on every fan's bookshelf: the print-run of this edition is 1000. I strongly recommend A WEALTH OF FABLE to all of the readers of this column.

FANHISTORICA August 1978, 58 pages, \$1 from Joe Siclari, 2201 N E 45th Street, Lighthouse Point, Florida 33064, USA

FANHISTORICA consists largely of reprints, though the new material and letter column shouldn't be overlooked as they stand up quite well by themselves. The appearance of FANHISTORICA is at least tolerable, but here is definitely a fanzine which one wants for the printed contents.

This issue is dominated by 32 pages of Laney Memoirs - the first section of AH! SWEET IDIOCY!, written over thirty years ago by the awe-inspiring Francis Towner Laney (whose name, alas, will be unfamiliar to the vast majority of my Australian readers). The Laney memoirs serve, at this distance, two purposes, I think, neither of which might have been uppermost in the author's mind back in 1947-48. Firstly ASI presents in great (even boring) detail the minutiae of fannish existence in the early and middle 1940s in the United States. Laney might have been an exceptional fan, not least in the excellence of his writing, but he is also a keen observer. If his view is biased that bias is obvious, admitted, and at times almost boasted about. Here is a view of fandom which, if not accurate in all respects, or even typical of the period, is valuable for the consistency and depth of insight of the author (not least into his own weaknesses). Secondly, and perhaps more importantly, ASI reveals (especially in the earlier pages) just how much fandom can be a way of life even to someone who half-pretends that it isn't that way at all. ASI was published, I suspect, as a consequence of the discovery that FAWOL has pitfalls, and Laney's absorption with his relationship with fandom makes for exciting and sometimes gruelling experience. FANHISTORICA is gripping reading, and I do wish it

appeared more often.

AUSTRALIAN SF NEWS April/May, June, 12 pages each, \$5 for ten issues from SPACE AGE BOOKS, 305-307 Swanston Street, Melbourne Victoria 3000. Edited by Mervyn Binns 'under the sponsorship of THE AUSTRALIAN SCIENCE FICTION FOUNDATION'. Offset.

Numbers 9 and 10 of ETHERLINE reincarnated are typical. I think in presenting a mixture of stories ranging across the spectrum of fannish interest but not really holding together well. Just a list of the contents might begin to get across the point I am making.

In number 9 we begin with paragraphs about Clarke's and Heinlein's latest works, and accompanying this is a list of error-ridden DITMAR nominations (Mervyn Binns apologises for the errors if any, but since no corrections were published in the June issue the casual reader might be excused the error of assuming the April/May list correct). The rest of the issue consists of a page of local news (and Nebula Awards), a couple of pages of book reviews, a one-page report on AUSSIETREK complete with photographs of the author, Bruce Barnes, a double page of interesting fannish snippets, rumours and the like, the Stevens/Johnston AUSTRALIA IN '83 strip, a TV/movies page, book news, letters, and a pretty forgettable piece on SF in academia.

Number 10 has a plug for two books on the cover, then Hugo nominations, a longish report on EASTERCON, the strip, a page of movie reviews, very short fanzine reviews by Leigh Edmonds, some book reviews, and two and a bit pages of lists of books recently published.

My feeling, I suppose, is that nothing is covered in depth. No one expects a newszine to deal with everything at great length but ASFN only deals with its subjects superficially. There may be room for a fanzine of this kind - clearly there is - but it does not appeal to me as much as would a fanzine which fastened upon a couple of aspects of science fiction and reported those in some detail, with a passing comment on others. ASFN is a lot of work, and a useful publication, but it could be more useful.

DE PROFUNDIS April, May, June 1979, published monthly as a LASFS clubzine and available otherwise at \$3 a year from 11513 Burbank Blvd, North Hollywood, CA 91601. Editor: Leigh Strother-Vien. Usually about 6 pages, mimeod.

I always read Mike Glycer's reports of LASFS meetings first, but I suspect that attending at least one LASFS meeting is a pre-requisite to appreciating these. Otherwise DE PROF consists of snippets of LA-type news, and how you feel about that depends on how you feel about LA-fandom. The super-brief book reviews are the only parts of this fanzine which I could do without....

CHECKPOINT 92-96, 6 pages, and 6 for a quid from Peter Roberts, 38 Oakland Drive, Dawlish, Devon, UK.

These five issues produced over the past six months make me unhappy at the thought that Peter Roberts might be giving up RSN (courtesy Rumours Unincorporated). What we have here is another part of the FAPA International Fannish Newszine Monopoly, but one in the FANAC/SKYRACK style - one-paragraph stories generally about fans (less often), conventions and fanzines.

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What distinguishes CHECKPOINT from other newszines, in my view, is the bitchy book review. The height of praise in these issues seems to be 'I've seen worse.' - but in that remark I'm going too far, for some reviews hardly sneer at all. The biting part of all this is that Peter's reviews seem fair and his views justified - but does anyone ever send you a book for review voluntarily, Peter?

The other highlights are the occasional fanzine reviews and the mailing label notations (a work of art, here). The newsy bits tend to be a trifle esoteric, but overall CHECKPOINT is Vital Reading - especially when PR's fanzine reviews agree with mine.

DNQ - published monthly or more often by Taral, 1812-415 Willowdale Ave, Willowdale, Ontario M2N 5B4 and Victoria Vayne, PO Box 156, Stn D, Toronto, Ontario, M6P 3J8, Canada and 5 for US\$2 or thereabouts.

These days DNQ is not so much a newszine as a mini-apa, as one of the editors recently remarked. And just as I lose bits of apa mailings, so parts of the Canadian branch of the FAPA International Conspiracy referred to above keep wandering off to be treasured in a context different from 'newszine'. Let me focus mainly upon DNQ itself and then sling an appreciative glance at TYPO, the lettercol rider - okay?

The single outstanding characteristic of DNQ is the quality of reproduction. Multiple colours are used tastefully on twilltone, and the result seems completely successful. Design and layout are more consistent with the kind of fanzine that others slave over at great length and produce once or twice a year. The same quality of work, and presumably quantity also, goes into DNQ, but more often.

The same thought goes into the arrangement of news/items. The typical style is the short punchy paragraph laid out in two columns, unillustrated. Special items, such as fanzine reviews, editorials, and other articles are single column and very well illustrated. Taral's illustrations are the best, I think, but no one is going to complain about the work of the others.

One criticism made of some DNQ stories is that they are too-'unsubstantiated rumour'-oriented. (The same is sometimes said about FILE 770 stories, though.) This is an inevitable problem, but the DNQ practice of citing sources seems a sensible compromise (though open to occasional hoaxing).

What make DNQ sparkle, for me at least, are the longer pieces: things like Taral's fanzine reviews (personal, in a way, but still very informative), and the fannish reprints. (one way for fan history buffs to get their rocks off, I guess), and page or so pieces by people like Bob Shaw and Joe Siclari. But DNQ is compulsive reading - what did I skip over, I mutter to myself as I type this review, and scurry back through these few issues. Ah yes, Victoria Vayne's review of 1978, in DNQ 16, is significant not so much for the accuracy of its reporting (I don't want to think about that) but for the revelation of the DNQ philosophy revealed here either deliberately or accidentally. DNQ is a good read, I suspect, no matter what your fannish orientation.

TYPO, the lettercol rider, addresses itself largely to past contents of DNQ. In some ways it reminds me of Chunder!'s lettercolumn, and there's an occasional overlap in the subjects under discussion. Good reading - informative, sometimes infuriating, but more generally conciliatory than DNQ itself.

FILE 770 10-13, 4 for \$2, or \$1 each airmail, from Mike Glycer, 14974 Osceola St., Sylmar, CA 91342. Lots of pages - the smallest of these runs to 16 pages

More FAPA Conspiracy, and the other half of the North American (Nyah, Taral) newszine revival. Like DNQ, this one is tough to review. The tenth issue, for example, was a '79 yearbook, ran over 40 pages and, after twenty pages of the usual sort of contents, went on to list upcoming conventions (4 pages) and existing STF clubs (8 pages). The eleventh issue was devoted almost entirely to a retrospective of 1978 fanzines - bests in various categories, and all that stuff. The twelfth and thirteenth were 'run of the mill' issues. But let's look at what FILE 77C serves up regularly.

One feature of FILE 770 is Mike's follow-through on particular stories; one covered in these issues is the Doug Wright vs. LA Fandom case, which Mike devotes quite a few pages to. The view might perhaps be one-sided, but it is detailed. PRO BEAT is Mike's regular column of pro news - more along the lines of who's bought what rather than who's up who, which is a pleasant change (though sometimes it is hard to tell, isn't it?). Victoria Vayne has a fairly regular column of comment, and to round out this charmingly incestuous picture, Taral reviews fanzines.

Oh, and then there's Glycer's editorial column, Round File, a letter column, news, ah, and then there's an apa column. I think in this stumbling way I may be getting across the message that FILE 770 is chock-a-block with a wide variety of news, professional, fan, and all points between. Reproduction fine (though I guess Mike would agree that DNQ has an edge here), regular and almost overwhelming in its thoroughness, FILE 770 is must reading and a useful tool (addresses, dates, and so on). What will we do if it fades away?

CAPTAIN'S LOG monthly to members of AUSTREK (PO. Box 46, Rosanna, Victoria 3084), usually 12 pages, dittoed

STAR TREK is not exactly, as readers of Chunder! will have gathered, not exactly my cup of tea, but CAPTAIN'S LOG does the job of distributing information about local activities very effectively (I only wish I could get information as detailed from the other Australian STAR TREK groups...), and although the emphasis is on STAR TREK fandom the average issue of CAPTAIN'S LOG seems to have something about comic fandom or stf fandom. I find it very useful. Interesting to note that letter-writers' addresses are not given - policy, Jan?

VOICE OF THE LOBSTER 2, 3, 42, 55 pages from The Voice of the Lobster, c/o Noreascon II, Box 46, MIT Branch PO, Cambridge, MA 02139, \$2 for all issues published, and edited by George Flynn.

How are worldcons to be run? Noreascon II has taken the view that things will get better if more people talk to each other, and VotL is the result - a fanzine for walking about worldcons.

THE VOICE OF THE LOBSTER will prove, I suspect, one of the most useful fanzines published, for not only does it encourage readers to discuss the various issues related to NOREASCON II and worldcons in general (3's letter column is divided into discussion of 19 different topics before falling back on miscellaneous) - the NOREASCON committee takes the opportunity to Display All. Each issue presents blow-by-blow details of recent expenditure, decisions and activities; all the gory stuff (or at least a lot of it) seems to be there. Thus future Worldcon committees (and bidding committees) will have some indication of problems faced and, with luck, a distinction between the solutions which worked and the ones which didn't.

The letter-column, by opening a large range of topics for discussion, at least gives people a chance to publicly voice their gripes and, for example, under the heading 'Worldcon Site Rotation' in 3, George Flynn presents a summary of some of the views which have appeared in Chunder! in recent months.

A one-off feature of VotL 3 (I hope) is Donald Eastlake's account of what went wrong (and right) with the ballot-count at IGGYcon.

The best outcome would be if later Worldcon committees imitated what Boston is doing here. But while we are waiting, VotL is one of the most useful innovations of the 1970s.

YGGDRASIL February, June 1979, about 24 pages, and now edited for the Melbourne University Science Fiction Association, Box 106, Union Building, University of Melbourne, Parkville, Victoria 3052, by Roger Weddall, 70 p a copy.

The organization of this review column is a little loose, but it is now intended to focus on Australian fanzines for a time. The February edition, edited by Alan Wilson and Dennis Callegari, is, after we get past the editorials, all fiction, some of it very short indeed (and no doubt there are those who would have liked it to have been even shorter). I have no doubt that the authors got a buzz out of having their fiction in mimeo, but I didn't get that reaction - perhaps a buzzing in the ears, but that is all. It isn't just, I believe, that the stories don't have much going for them, but also that they are so carelessly written (this is, after all, the main objection one may advance about self-published fiction - that it has not been subjected to effective criticism). Thus the author of the longest story, Mark Lawson, by finishing his story with 'In the distance the couple could see the landing lights of a plane blinking.', suggests that Orriæ Ornithopters have finally gotten off the ground.

The June issue, sporting a two-colour Chris Johnston cover, is a bit more fancy. (Why two colours should have been used for that drawing is not clear. This is a case of unjustified expenditure, I think.) Bruce Gillespie has set the whole thing using the Norstrilia Press composer, except for some not-too-classy drawings which are uncredited and hand-cut. This issue has a transcription of Roger Zelazny's UNICON IV speech - and then the mixture as before (i.e. fairly short and unexciting stories). Roger, in his editorial, suggests that he would like to see more non-fiction. But if fiction is what MUSFA members want, isn't that what they should be served?

FORERUNNER May, June 1978, journal of the Sydney Science fiction Foundation, edited by Jack Herman, 7B Kingsbury St, Croydon Park, NSW 2133, and available at \$3 for 12. 14-16 pages.

FORERUNNER has grown substantially in recent months, and it now seems more like a magazine supported by the SSFF than an SSFF-oriented magazine. The May issue, for example, doesn't seem to have anything in it at all for the SSFF, and only three pages of the June issue are on the SSFF. More important to the average reader, I suppose, is what is in these editions.

Well, after some brief fanzine reviews, the May issue gets swinging with Jack Herman's editorial. And 'swinging' seems a suitable word, since the editorial drew pages and pages of comment as the June issue shows. The editorial is all about politics and fandom and stf. Jack quotes (paraphrases) remarks I made in my AUSSIETREK report concerning the conservative nature of ST fans and goes on to suggest that he (JF) 'thinks that the level of political thought and action may be higher among 'stf' fans.' If this remark - 'These musings, and the encouragement (George Takei) received from the audience for his anti-union remarks, made me feel a little less comfortable; I find science fiction fandom uncomfortably conservative, but this was ridiculous' - is being taken as an endorsement of the politics of stf fans then I'm a dutchman, mynheer. Anyway, Jack's editorial evoked a substantial response, seven pages of which appears in the June FORERUNNER.

Meanwhile, back in May, we find some Herman book reviews which have come to be the backbone of FORERUNNER, and there's a copy of the ASFS constitution and an index to the past year's FORERUNNER. The constitution has major problems - how much simpler and more practical it would be to have bidding one year in advance, and to disqualify all of those on a con committee from eligibility for the DITMARS! - but it is unlikely that the Sydney Paranooids will be able to think any more logically on their own turf than they did in Melbourne at Easter last year.

The June issue, as I've indicated, is largely letters, though there are some fanzine reviews and other snippets. Perhaps FORERUNNER is to become a more general fanzine, and will follow Jack Herman's interests. I would applaud that, for Jack has demonstrated very clearly his ability to get out a legible and regular fanzine. Assuming the changes continue, FORERUNNER will be a useful and interesting general fanzine.

AUSTRALIA IN 83 BULLETIN April 1979 75¢ from Australia in '83, PO Box J175, Brickfield Hill, NSW 2000. 14 pages, edited by Carey Handfield.

A 'Hullo, here we are, please send money' publication, AI83 BULL will have to spruce up if it is really going to pull in support from fans. It is worth noting, however, that it has pulled in advertising support largely, I expect, through the efforts of Tony Howe. Pieces by Robin Johnson, Carey Handfield, Jack Herman and Eric Lindsay fill out the issue, and some of it is pretty useful. But at this stage a good deal seems to be space-filling. Perhaps the next issue will give some idea of subscribers' reactions, and I would guess that whatever discussions are held at SYNCON '79 will also lead to some discussion in the BULLETIN. At the moment it is lightweight, and not much can be said for it.

ENIGMA January 1979. 4 issues for \$3.20, from The Sydney University Science Fiction Association. Editor - Van Ikin, Department of English, University of Sydney, NSW 2006 50 pages offset.

This edition of ENIGMA doubled as a convention handbook for UNICON V, and is thus somewhat atypical. Let's tackle the typical stuff, then.

The last time I reviewed ENIGMA, last year, I think I made my attitude towards this kind of publication fairly clear. One change since then about which I am enthusiastic is the reduction in the use of colour (although I understand that there were some technical problems in producing this issue, so maybe the colour will be back next time).

This edition consists mainly of some uninspiring (and possibly uninspired) articles and stories, and a clutch of reviews which seem to my eyes the highlight.

The fiction (extremely short) simply didn't appeal to me; others may find it attractive, but it does not seem to me part of the reviewer's task to set aside her or his own taste. Let someone who liked these stories praise them.

It may be that my peripheral interest in comics led to my failure to get much out of the first part of a series of articles on 'SF in the comics' which is being written by Richard Faulder and Van Ikin. This episode is about comics derived from SF movies, and seems to be largely a matter of detailing plots and plot-changes. The insights into the problem of translation from one form to another don't seem to emerge, at least from suggestions like (in reference to STAR WARS) 'When one considers how intensely visual the movie was, it becomes obvious why the comic version lacks much of the impact of the film.' (page 8), for it is not at all obvious to me why the comic version, which is able only to present the visual aspect, should be deficient in that area. Now if Richard and Van had said that the comic version had trouble with the sound effects ('When one considers how intensely aural the film was.....') I might have gotten the message. I'm suggesting, in my muddled way, that in this piece words flood out of the typer without much concern (or not as much concern as one would like) for either rhyme or reason.

The articles appearing under the heading 'Mathematical Enigmas' are childish (i.e. quite literally the kind of thing usually presented to and by primary school students) and more informative about the authors and the editor than they are amusing/enigmatic. The book reviews (including those by Richard Faulder masquerading as an article) are definitely the highlight of the magazine. So far as I can make out they are of fairly high quality - certainly of SCIENCE FICTION REVIEW quality - and, when the authors manage to liberate themselves from the bonds of plot summary, even interesting. There's a brief letter column.

GEGENSCHEIN 38, some time in 1979, 40 pages by my count from Eric Lindsay, 6 Hillcrest Avenue, Faulconbridge, NSW 2776, if the editor feels like sending it to you.

What a mixture this issue is! Of typefaces, of colours, of methods of reproduction, and, to be fair, of contents. Sometimes I found myself lost, and I'm not sure that didn't happen to Eric, too.

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GEGENSCHNEIN reflects the editor's personality more than any of the fanzines reviewed here so far (I suspect....). Eric is uncertain just where he should go in his fanzine publishing - and GEG looks much the same. In fact one of the articles, FAN'S ZINES is about how Eric puts his magazines together and this helps to explain why I got lost occasionally. At any rate, the most important single part of this issue of GEG was the letter-column in which Eric was forced to deal with explicit comments and couldn't waffle too much in his standard article style.

GEG is readable, and enjoyable, but I'm not surprised Eric wants to do something different with his fanzine publishing. The various journals/single sheets which he has been issuing lately, though less attractive in appearance than GEG, do seem a little more in focus, and that makes them more approachable, I feel. I always look forward to GEGENSCHNEIN, but I look back on a read issue with relief.

GIANT WOMBO 1 & 2, 1979, produced by Leigh Edmonds and Valma Brown at PO Box 103, Brunswick Victoria 3056, Australia, and available for 50¢ if you are lazy. 22,20 pages.

This is meant to be a fabulous fannish fanzine, and if you think like Leigh Edmonds it probably is. The class contents of GIANT WOMBO are 'Cookery Corner' and the various adventures of Jim the Spider. I would probably give Jim the top ranking, now that I think deeply on the subject. David Grigg has a regular column (well, both issues so far - that's as close to regular as one can manage) and there's stuff about conventions and - what's this? A piece on Feminist Science Fiction? Is that fannish these days? Wonders will never cease. Illoes in these issues by Valma and Ken Fletcher.

ORNITHOPTER 5 from Leigh Edmonds at the above address; for FAPA, SAPS, and otherwise for trade.

This is a great deal more fannish than GIANT WOMBO, despite the long article on China which has been printed solely to embarrass certain prominent but overworked fans who are meant to have sent Edmonds other articles on China for his stupid fanzine 'Rataplan'; I say it is all a communist plot and I say the hell with it!

Aside from that O is a-chock with chuckle, ranging from Chris Johnston's drawing hot from the Orrite Ornithopters testing ground to the highly technical discussion of model airplanes on the last page. The letter-writers have a nice little time arguing with Leigh, especially when they talk about what makes a fan influential. Ask nicely for a copy.

SF COMMENTARY 55½ from Bruce Gillespie, GPO Box 5195AA, Melbourne, Victoria 3001, Australia (June 1979). Eight pages to save an ANZAPA membership.

Well, Bruce gets stuck into the tough problem of why he hasn't done much in the way of fanzine publishing lately. It's readable, sometimes lively, historically useful, and generally good value. But not quite as good as a regular SFC.

(Ten pages of fanzine reviews may not be too many, but it is still too many to inflict very often on my long-suffering readers. But next time there will be more - perhaps shorter, though. JF)

The I-Beam Column

David Grigg was proud of his little purple car. These days he has a much more magnificent Japanese machine with a vinyl top but back in 1972 we were all a lot poorer and a purple Ford Escort was just about the best way we could have thought of to travel in to Sydney. A train or a 'plane might have been more pleasurable, but not quite so cheap, so Valma and I joined him in his car since he didn't believe that our car had the necessary staying power. (Where is his little purple beast now? I ask.)

The big attraction in Sydney that year was SYNCON '72, the first national convention to be held in that city for almost twenty years and only the second convention in Sydney within the memory of most fans. A lot of us were heading north with fond memories of SYNCON '70; others were just travelling because it was the fannish thing to do.

It was probably also fannish for us to start driving at about eleven in the evening. Although it meant that we would arrive at the convention just before it began, which might have been good planning, it also meant that by about three or four in the morning we'd be so spaced out that almost anything would seem fannish. And it did! It was all that fannish in fact that I can't separate it in my memory from the other times the great cause of fandom has moved me to venture north in one car or another.

1967, for example, was a good year for fannish travelling. The word was out that Edmond Hamilton and Leigh Brackett were going to be in Sydney for a weekend, and Paul Stevens and I decided that we'd drive up to see them. Being young and foolish we just grabbed some fish and chips, lept into Paul's car, and drove off. Fortunately for us (considering how far we actually got when we tried to drive to Wodonga a few weeks later in it) we called in on John and Diane Bangsund in Northcote. They had also decided to drive up to Sydney, and common sense suggested to us that we all go in the same car, John and Diane in the front seat to make sure that we actually got there and Paul and I in the back to provide the entertainment - of a limited kind.

We drove all night and arrived in Sydney the following noon - just in time for all the bookshops to be shut. Kings Cross was still open though, and we drove through it two or three times as we were trying to find somewhere to stay for the night. Don't ask me to tell you what actually happened the rest of the day; I guess that all four of us were tired after the all-night effort though apparently Paul had enough energy to stalk Kings Cross the late part of that evening and the early morning as well. Looking for something to eat, he said. Earlier on that evening we'd seen Pat Terry and John Danza, both founding members of the SSFF and now both dead. As for Edmond Hamilton and Leigh Brackett ... remind me to tell you about them some time.

Back in 1972, we arrived at the convention motel with an hour or so to spend before the convention began, so we had time to sit down and talk to some of the people already there. One of the main people I wanted to talk to, a person I'd had a lot of contact with over the previous four years but had never met, was Lesleigh Luttrell. Lesleigh was the first DUFF winner. Lesleigh was also

probably the first personal contact that most of us in Australia had had with overseas fandom and no doubt a lot of fans didn't quite know what to make of her.

Lesleigh probably didn't quite know what to make of us either. I suppose that she must have felt quite lost at times, in the middle of a bunch of almost total strangers, just a few names she could latch onto as people she had got letters from or read about in fanzines. Although we called ourselves fans we might not have acted very much the way fans she knew acted.

I hope that by the end of the convention Lesleigh felt more at home with the fans she'd met. If she didn't feel comfortable with Valma, David, and I, she was going to feel even more uncomfortable in our company. Unthinking as we were, we had planned to drive back to Melbourne with Lesleigh along with us. We'd noticed, on the way up to Sydney, that it was a bit cramped in David's little car - and that was when it had only the three of us. Imagine what it was like on the way back when there were four of us. Better still, don't! When Valma and I saw Lesleigh again in 1974 she was still trying to get the kinks out of her back and I bet that none of you fans who entered fandom since 1972 knows that David Grigg was a six foot six giant before that return trip.

But who wants to remember unfortunate experiences such as that one? Not me, that's for sure. Of course, I don't know if David and Sue are planning to drive up to SYNCON '79 this year - I don't even know if they are planning to go at all because they are going to SEACON. Valma and I, if we make it, will be going up by train. We don't intend to drive up in Agatha and be tempted to repeat that same performance on Ken and Linda this year as we did on Lesleigh back in 1972. If they've got any sense they'll fly down to Melbourne and anywhere else they want to go because the seats are a lot more comfortable for a start.

Somebody could probably write a book about the way unfortunate overseas guests have suffered at the hands of unthinking locals. Another equally interesting tome could no doubt be written about the various ways in which overseas fans have glimpsed Australian fandom in action.

One of the first glimpses of Australian fandom that Lesleigh would have had was at the business session of SYNCON '72, during the site selection for the 1973 national convention.

As I recall it, John Bangsund and Leigh & Helen Hyde had got together a bid from Canberra for a convention that would cost \$100 all in - a shockingly high price - and Mervyn Binns and Paul Stevens put up a cobbled-together bid from Melbourne. Bruce Gillespie was sitting next to Lesleigh, whispering to her while all this was going on, giving her the background on who people were and what they were like. Finally the Adelaide fans proposed a convention to be held in their fair city, but despite the novelty of the Canberra and Adelaide bids it looked as though the tried and trusted Melbourne formula would win. Then the Franz Liszt of Australian fandom, John Foyster, asked permission to address the meeting. Everybody knew that whatever he would say would decide the vote. He was in his demonic phase that year and an electric hush greeted him as he stood to speak.

'Now you're going to see how Australian fandom really works,'
Bruce whispered to Lesleigh.

Some things don't change, do they?

(Leigh Edmonds)

(The foregoing has been an underpaid political announcement.)

n00z

DUFF

Ken Fletcher and Linda Lounsbury won DUFF '79 by an unspecified number of votes from Glycer and Chauvin; they will arrive in Australia on an unspecified date and spend an unspecified number of days visiting an unspecified number of fan centres. (Chunder!, the accurate fanzine, sometimes is a little light on detail.)

DITMAR NOMINATIONS 1979 (courtesy Blair Ramage, Ken Ozanne)

Best Australian Fiction TO KEEP THE SHIP (A Bertram Chandler),
BELOVED SON (George Turner), PLAY
LITTLE VICTIMS (Kenneth Cook), PIE ROW JOE (Kevin McKay)

Best International Fiction THE FAR CALL (Gordon R Dickson),
DREAMSNAKE (Vonda McIntyre),
STARDANCE II (Jeanne & Spider Robinson), THE PERSISTENCE OF
VISION (John Varley), THE WHITE DRAGON (Anne McCaffrey)

Best Australian Fanzine FORERUNNER (Jack Herman), YGGDRASIL
(Dennis Callegari & Alan Wilson),
SCYTALE (Peter Toluzzi), THE EPSILON ERIDANI EXPRESS (Neville
Angove), CHUNDER! (John Foyster)

Best Australian Fan-Writer LEANNE FRAHM, JOHN BANGSUND, MARC
ORTLIEB, ANTHONY PEACEY, ERIC LINDSAY,
JOHN FOYSTER

(NO AWARD also appears in each category: position on the ballot was determined by lot.)

THE WILLIAM ATHELING AWARD NOMINATIONS 1979

WOMEN AND SCIENCE FICTION (Susan Wood), PARERGON PAPERS 10 (John
Bangsund), ON THE EBB TIDE OF THE NEW WAVE (John McPharlin),
THE MORASSES OF ACADEME REVISITED (Lloyd Biggle Jr)

SYDNEY NEWS

The Sydney University SF Association will be ten years old this year, and there are rumours of a party to celebrate the event. Hans Conreid had a phrase for this kind of stuff.

As part of its Asian and Pacific Writing series, the University of Queensland Press published in May THE ADVENTURES OF SUMIYAKIST Q by Japanese author Yumiko Kurahashi, who seems to be well-known in Japan. The book, described by the publishers as 'an unusual science fiction novel', has been a Japanese bestseller since 1969, and sells for \$19.95 cloth, \$9.95 paper. It will be reviewed in a future issue of SCIENCE FICTION. (Van Ikin)

MORE SYDNEY NEWS

(1) STAR TREK screenings: In Stephen Roberts Theatre, Sydney University 1.00 pm to 2.00 pm on the following days Tony Howe has arranged (A in '83 to benefit) the following STAR TREK (ST), TWILIGHT ZONE (TZ) episodes - \$1 admission: 13/6 AMOK TIME (ST), 20/6 MR DINGLE THE STRONG (TZ) + SUPERMAN cartoon + ST Blooper reel, 27/6 PIECE OF THE ACTION (ST), 4/7 THE CHANGELING (ST), 11/7 MIRROR, MIRROR (ST), 18/7 INCIDENT AT OWL CREEK BRIDGE (TZ) + SUPERMAN cartoon + different ST Blooper reel.

(2) Other Tony Howe movies: same place, profits again to A in '83, \$1 a time, 5.10 pm 24/7 JABBERWOCKY, 5.10 pm 31/7 MONTY PYTHON AND THE HOLY GRAIL.

(3) SUSFA 10th anniversary: Tony Howe reports celebrations to be held in Stephen Roberts Theatre 12 noon to 6 pm on July 21 - video-tapes, NASA film, birthday cake, Dalek Vs All Comers race (\$2). At 7.30 pm, same day in the Great Hall, 6th TOLKIENDFEST.

(4) UNICON V Financial Statement: Tony Howe reports income of \$2602.94 (memberships, hucksters' tables etc) and expenditure of \$3067.19 (Films \$128.60, Con facilities \$909, Hotel \$1209.55), GoH fares \$253, Programme Book \$346.72, Timetables \$23.25, publicity, postage, photocopying, misc. \$197.07)

MELBOURNE NEWS

CLASCIFILMCON 2, Monash University. This starts 9 am on Sunday July 29 and is in theatres H1 and H2 at the Eastern end of the Menzies Building (tallest on campus): CLOCKWORK ORANGE, VILLAGE OF THE DAMNED, ANDROMEDA STRAIN, SILENT RUNNING, THE POWER, PLANET OF THE APES. \$6 is cost, and more details are available from MUSFA c/o Union, Monash University, Clayton, 3168 or Daryl Mannell 772 9306. (Zyg Poliniak).

At the Valhalla, Richmond, on July 21 there's also a stfnal day, with films scheduled as follows: 12.30 pm THE FORBIN PROJECT, 2.15 pm WESTWORLD, 4 pm FUTUREWORLD, 6 pm DARK STAR, 8 pm 2001.

UNICON 6 NEWS

Venue is now settled as the Victoria Hotel, Little Collins Street. Membership rates: supporting \$4, attending \$11 to end of SYNCON, \$15 to January 31 1980, \$20 thereafter. Address MUSFA or Daryl Mannell (as above) (Zyg Poliniak again).

OTHER NEWS FROM ALL OVER

Harry Brunen, an Australian fan from way back, appeared in the semi-finals of MASTERMIND on June 27 (or thereabouts - I don't watch television, you know) to answer questions on 'The Life and Work of Dr E. E. Smith'. // Film at recent Melbourne Film Festival, SKIN TRADE, had as co-script-writer way back NZ fan Roger Horrocks (Mervyn B. - can you confirm?) // Rob Jackson's MAYA has bitten the dust and will be replaced by INCA - 30 pages at \$1 a time. // I received five pages of information about the '81 WORLDCON bidders from the NOREASCON TWO people which I would dearly love to reproduce here for the benefit of those who haven't read it. Useful for voters, but it doesn't convey the whole story by any stretch of the imagination. // There's to be a Filk Concert for the Belle of Louisville on the Sunday evening of NORTHAMERICON. There'll be room for 750 people at \$2 a head. Some Australians may be interested - and potential Filk-singers should contact Shelby Bush III at PO Box 751, Vincennes, Indiana 47591.

Mark Sharpe (USN, Public Affairs Officer, NCS, H E Holt, Exmouth, WA 6707) is looking for articles, artwork, book reviews (Australian preferred) for his genzine THE RUPTURED 'ROO. He is also looking for readers for same. //August 15 is deadline date for contributions to Polly-apa - a get-well card apa being organised by Margaret Middleton, PO Box 9911, Little Rock, Ark 72219, for Polly Freas.. Contributions should not exceed 8½" x 11", and hand-drawn contributions (and ones with lots of signatures) are encouraged. // John Litchen sent a letter giving feeble excuses for not being at Eastercon - he was at the bottom of The Rip shooting film with an abalone diver. Anyone with a better reason for nonattendance?//

CAUSE FOR APA-REHENSION?

Marc Urtlieb, golden boy of Chunder!'s apa-review column, seems to have been buried under the June mailings (ANZAPA 210 pages, APES 95 pages and APPLESAUCE 264 pages) - and I gather that the first ZAPA mailing was around 150 pages. Of course there is some doubling-up of contributions (not to say tearing apart), and one contribution appeared in all three of the oldies (a two-pager from JF titled 'How Amateur Press Associations Are A Pain In The Arse - Three Ways!')

VEGEMITE RULES, OK?

All over Australia, but especially in WA, Australian fans breathed sighs of relief at the news that Kraft staff had returned to work and soon the precious supplies of Vegemite would begin flowing back onto the shelves of supermarkets throughout the nation.

AUSTRALIAN DARKOVER COUNCIL

Being formed by (Mrs) Jill Curtin, c/o 32 Jetty Street, Grange, SA 5022. The Council will produce 6 to 9 issues a year of a newsletter, and every six months or so a magazine titled KIERESTELLI. Further info from Jill Curtin - please enclose an SSAE with all correspondence.

NZ NEWS

Greg Hills reports the existence of several new NZ fanzines - PARSEC, NEOCORTEX, ILLUMINZINE (see also NOUMENON 29/30). GH sort of hopes to get to get to SYNCON '79, and seems to be having about as much luck joining APPLESAUCE as Andy Andruschak...

CONVENTION NEWS

Although I have heard snippets about QUASARCON and the COMIC-CON, my reporters have not yet come through with the goods. Maybe next time?

WORLDconsiderations

MIKE GLICKSOHN

I chuckled over Taral's goof on something so simple as worldcons since he prides himself on being knowledgeable about fan history. He might have meant six non-American conventions, which would add the two TORCONs to your list, but since TORCON was in 1948 he wasn't even accurate with those statistics. So it goes.

(JF: Your speculation is correct.)

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RICHARD FAULDER

George Flynn's argument seems basically to be that without some sort of organised rotation system the most populous regions will tend to dominate the worldcon scene. Given human nature, this strikes me as a reasonable point and argument against a free-for-all. Setting the rotation back a year seems an unnecessary complication, and apparently also raises great problems for convention-prone nations like the USA and Japan. Neville Angove probably states my feelings fairly clearly.

Mike Glyer raises some telling points. As he says, for about \$25 we could have voted in the last 5 Worldcons. Perhaps we could organise an Australian supporting voting block.

GERALD SMITH

I would like to put in my two bob's worth on the worldcon rotation debate. After much consideration I have decided to come down against any alteration to the existing system.

As it stands at the moment the rotation system within North America makes a mockery of the term 'Worldcon'. But if realities are to be faced any alteration either is infeasible or makes no difference to the fact that non-North American fans are seen - on paper anyway - as second-rate fans.

To inaugurate a system whereby each fourth year is set aside for non-North American bids seems to me incredibly paternalistic. It smacks of the NA fans saying 'All right, we recognise that there are fans outside of NA. But really they're not that important. So we'll give them a Worldcon every four years to shut them up.'

One other alternative would be to accept so-called 'foreign' bids every second year. In other words to have an alternation between NA and non-NA bids. This, however, still boils down to an Us and Them attitude. The NA fans still achieve a preponderance of Worldcons and the rest of us still appear as second-rate.

The long-term (very long-term) solution of dividing the world itself into zones just is not on. The reality must be faced that fans exist in their largest numbers in the US and Canada. Many parts of the world have yet to be introduced to the delights of fandom.

A compromise solution could be to have three zones for rotation - North America, Britain and Australiasia. Or perhaps four to include Europe other than Britain. The serious difficulty here is that every four years Australia, for example, would have to organise a Worldcon. The same would be true for Britain and Europe. With limited fan resources to draw on this seems to me completely infeasible.

So while the present system is not perfect it seems to be the only workable one. At least it allows non-NA bids to come forth when they are ready - thus ensuring strong viable bids. We do not live in a perfect world and a perfect solution is just not on.

ROY TACKETT

I am by no means one of those self-styled SMOFs, nor am I all that interested in worldcon politics. I attend when it is convenient for me to do so and I go to see old friends, meet new friends, and attend the programming.

It seems to me that the science fiction world has grown to the extent that some modification of worldcon bidding is necessary, though.

The following thought comes to mind:

1. Change the bidding to three years in advance. It has been mentioned before that suitable hotels are getting harder to find and require longer periods of advance notice.
2. Change the so-called rotation plan to something like North America, Europe, Asia, Africa, Australia-New Zealand, South America. If there is no bid from one of the scheduled continental zones then offer it to North America. That ought to prove satisfactory.

(JF: None of the solutions is as important as the problem, which is that historical development, deliberate planning and 'facts' are not nearly so significant in this matter as the articulated perceptions of interested parties (and just what the 'solution' is won't really matter much until there is a better understanding of the problem..))

Letters

EASTERCON: Ken Ozanne

Eastercon must have been pretty damn good. At least it seems to have spawned more con reports than the half dozen or so immediately preceding it. And some unfavourable. Of course I have had Marea propagandizing away constantly as well. I still enjoyed my Easter of not seeing another human being apart from Alex for three days. So there!

Gerald Smith

All these Eastercon reports make me wonder whether I should have waited before I wrote my piece in APPLESAUCE. With all the different views expressed one begins to wonder whether we were all at the same convention. For instance, Adrienne found the talk on Biology and SF pretentious whilst I for one found it, at the least, illuminating. Her criticism of the masquerade strack me as unfair. It seemed to me that an unusually large number of fans took part. Not everyone has the talent for showmanship displayed by the DR WHO group - nor the courage to display it before a crowd. Besides, I count the STAR TREK and DR WHO groups as fans.

SYDNEY SCIENCE FICTION WRITERS' WORKSHOP: Gerald Smith

Thank you very much for printing the article by Leanne on the Sydney SF writers' workshop. It is the first time I've read anything which gives a view of a workshop as seen by an inmate. The insight is fascinating. All the more so as we intend to hold a workshop prior to UNICON next year.

Ken Ozanne

Maybe I have been exposed to more words around the recent Sydney writers' workshop than you have, but Leanne's article did not live up to the advance billing you gave it. You fair had me on the edge of my seat with the build-up in your APPLESAUCE 'zine. Leanne is always capable of engaging writing on virtually any subject but this, for me, was no more than FAQ Fraham.

FAN FUNDS: Mike Glicksohn

I guess RoyTac has a point if one wants to ensure that TAFF and DUFF get lots of money and stay healthy but I can't help feeling that there's more to such fan funds than that. Fan funds are very much a part of fannish tradition, a tradition that lives primarily among fanzine fans. And it is also fanzine fans who maintain the ties between various fandoms, by contributing to and trading for each other's fanzines. I've always thought that one of the main ideas behind both TAFF and DUFF was that the traveller would be someone the fans in the country he or she was going to would want to meet. And it's hard to want to meet someone you've never heard of and most foreign fans will never have heard of a fan who is primarily just a convention fandom. Perhaps I'm old-fashioned but I'd rather keep TAFF and DUFF smaller but try and send really deserving candidates, those who have made some sizable contribution to fandom both at home and on an international level and will be known to at least some of the host fans. (Mike Glycer certainly qualifies under my idea of a DUFF candidate; he's the only one running who does, though.) Sure, we should try and get con committees and attendees to contribute but if the day comes when someone who has done nothing for fandom except go to cons wins a fan fund I think it'll signify the end of their usefulness. In some ways I still like to think of fan funds as a reward for services to fandom.

Personally I'd consider Rotsler to still be an active fanzine fan, even if he isn't quite as active as he was for twenty years or more. But Rusty, Christine and Paul are certainly not in the forefront of fanzine fandom. I suppose there just aren't too many people who fill my bill in terms of their participation in fandom on a big scale and we'll have to be content with popular fans from one country being sent overseas by large numbers of friends. It seems to have worked okay so far but I still think the old concept has merit.

Richard Faulder

Irwin Hirsh's suggestion that the various fan funds be combined into one world-wide fund has a superficial attraction. However, I see two difficulties. Firstly, the present fan funds bring a fan from one area to another, which gives the region at each end a greater interest in the operation. Secondly, such a combination would, in effect, give the winner an around-the-world trip, which would be a powerful inducement for some corruption.

AUSTRALIAN SCIENCE FICTION: Richard Faulder

For once I find myself somewhat agreeing with George Turner. The point that one should not deliberately try to write 'Australian sf'. However, surely one should not expect SF written by Australians to be both free of local idiom and at the same time not resembling overseas material.

(Terry Hughes particularly thanks ANZAPA members for their TAFF contributions, and George Flynn wishes it known that he is grateful for the comments originally in C! and reprinted in VotL 3 - but he can't afford copies of VotL for all of those quoted.... Now some addresses: Mike Glicksohn, 141 High Park Ave, Toronto, Ont M6P 2S3, Canada; Richard Faulder, PO Box 195, Coonamble, NSW 2829; Gerald Smith, 3 Hartwell St, Frankston, Vic 3199; Roy Tackett, 915 Green Valley Rd, NW, Albuquerque, NM 87107; Ken Ozanne, 42 Meeks Cres, Faulconbridge, NSW 2776:)

Chunder! is published on the first day of each month by John Foyster, GPO Box 4039, Melbourne, Victoria 3001, AUSTRALIA, and is available at the rate of ten for \$2 (no subs over \$2, please) or, better still, for contributions in the form of articles, artwork, or letters.

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NOTES FOR A NAIVE SONG

There'll be a respite from dreary fanzine reviews in the next Chunder! - but they will return in September. In this issue we see rather more news than has been the case in recent months. This is not because, as some might suspect, there have been a few remarks about the traps concerning the lack of news in Chunder!, but rather because, after a somewhat lengthy lapse, people have started to send me news again. The difference between Chunder! and Some Other Magazines is that I don't make news up - which means I rely upon your reports. News always gets first go at the stencils, so don't feel you must abbreviate.

Although Marc doesn't have an apa-column this issue, and I should leave discussion of such things to him, I can't resist mentioning that ANZAPA, APES and APPIESAUCE all now have Category B registration. This means massively-reduced postage bills, and may lead to the further expansion of apas in Australia; when you only have to pay 20 or 30 cents for a couple of hundred pages you are suddenly back in the 1960s or even 1950s, from a treasury point-of-view.

Question-time: 'Know any fans in my area?' writes Fan X. Sometimes yes and sometimes no. I had hoped to start distributing parts of an Australasian Fan Directory with this Chunder!, but that has had to be delayed. Once I get started, your address lists are invited.

'Who are Pelz and Scithers?' writes Fan Y. George Scithers is editor of ISAAC ASIMOV'S FANZINE. Bruce Pelz? Bruce Pelz is - but wait for the next lot of fanzine reviews.

.....

YOUR	This is your last	...	Sample	...	Show interest soon	
STATUS	Safe as a house*	...	Trade	...	Generally okay*	X

(* Richard Faulder wants to know how to get promoted: wild dogs wouldn't drag it out of me.)