



TIPTOE THROUGH THE APAS

MARC ORTLIEB

Hmmm. No rest for the wicked, it seems. I'd counted on John's enthusiasm about SEACON blinding him to the fact that I hadn't sent an apa report for the last two issues of Chunder!. No such luck. From the acid tone of the letter he sent, in which he asked me to remedy the situation, I'd say he was still suffering from jet lag when he wrote it. Mumble. There seems little else for me to do but get the damned thing out of the way.

There are several problems associated with belonging to an overseas apa, not the least being 'How do I get material there?' and 'How do I get the mailing back to me?'

For the first question there are three answers: sea mail, which is cheap but takes a long time, airmail which is quick but expensive, and surface airlifted which is reasonably quick and not too expensive. If you do decide to join an overseas apa, you will certainly find yourself becoming intimately acquainted with the time it takes a package to cross from Australia to the United States and vice versa.

The question 'How do I get the mailing back to me?' has a more simple answer, because there is no SAL from the United States. Thus you either have to accept the fact that you are going to spend an awful lot of money getting the mailings sent by air, or you have to find an apa which has loose minimum activity requirements.

Even if you do solve these problems, there are one or two other minor difficulties. Many US apas will only accept contributions on American quarto paper, and this size is rare in Australia. Gary Mason had to get some cut at a ridiculously high price for his Capa-ALPHA contributions. One method of overcoming this is to find an American fan who is willing to duplicate your contribution for you but even there it isn't exactly plain sailing. A lot of Australian stencils will not fit American machines. Roneo stencils, for instance, are right out, and you have to make sure you use the correct Gestetner stencils, as there are two different types of heads.

Nonetheless, belonging to an overseas apa can be very rewarding. Don't, however, expect to get the hang of it immediately. I find after a year and a half or so in FAPA that I still don't really feel a part of the thing. It has a lot to do with having met very few members. FAPA also has a very diverse membership. There are several people who have been members since the first mailing over forty years ago and others whose first con was two or three years ago. FAPA has been described as the Elephants' Graveyard, as it does contain members whose only fanac is to produce the eight pages per year required to maintain membership. However, FAPA membership is an interesting way to get to see a broad spectrum of fannish writing. Present members

include John Bangsund, Terry Carr, Jack Chalker, Don Fitch, Mike Glicksohn, Mike Glycer, Tim Marion, Sam Moskowitz, Elmer Perdue, Andy Porter, Bob Silverberg, Joyce Scrivner, Jack Speer, Victoria Wayne, and Harry Warner Jr.

The only sad thing about FAPA is the waitlist which stands at 34 members. Thus, if you are anticipating joining FAPA, you've got a long wait ahead of you. Its major advantage is that, since minac is only eight pages per year, it is very easy to maintain one's membership. FAPA probably has more Australian members than any other overseas apa, present Australian members being John Bangsund, Leigh Edmonds, John Foyster, Irwin Hirsh, John McPharlin, Marc Ortlieb, and Graham Stone, with Eric Lindsay and Ken Ozanne on the waitlist.

It is more difficult to maintain membership in an apa with more frequent minac requirements. However there are Australian members of other apas, and if you are interested it might be an idea to contact one or more of them: Helen Swift (The Women's Apa), Gary Mason (CAPA-alpha (comics apa), Irwin Hirsh (apa-55, I think), Eric Lindsay (LASFAPA), Leigh Edmonds (SAPS?), Marc Ortlieb & Andrew Brown (Spinoff). No doubt there are some I've missed.

FAPA 168 Official Editor - Harry Andruschak, 6933 N Rosemead, San Gabriel CA 91775. This is Andy's last as OE, and contains some nice 'zines. This issue weighs in at 220 pages, and includes Bob Silverberg's SNICKERSNEE. As mentioned earlier, the waitlist is 34, but if you are interested send \$1 to the new secretary-treasurer(s) Bob & Peggy Rae Pavlat, 5709 Goucher, College Park MD 20740. The new Official Editor is Bruce Pelz (15931 Alisher, Granada Hills CA 91344). Money is to be sent only to the Pavlats. The motion to send all overseas members' official organs by airmail was passed. The motion to increase membership was defeated.

SPINOFF 9 Official Editor - Terry Garey, 372 Shotwell, San Francisco, CA 94110. SPINOFF is one of the spinoffs of the women's apa. It aims to be frivolous and feminist but at present only manages to be small. Mailings are bi-monthly, and I think you have to hit one in two mailings. There are interesting members, including Avedon Carol, Joyce Scrivner, Janet Wilson, and George Fergus. Contact Terry for further info. This mailing managed only 28 pages.

APES 23 Official Editor - Roman Orszanski, 6 Harold St, Payneham, SA 5070. Again a slim one at 32 pages. Membership does, however, appear to be picking up. The copy count has increased to 30. Pleasant to see little duplication of material in other apas here, though I think I recognised Eric's piece on the A4 paper thing.

APPLESAUCE 17 Official Editor - Andrew Taubman, PO Box 538, Neutral Bay Junction, NSW 2089. APPLES has stabilised at 50 members with a waiting list of 6 at present.

This one has 202 pages, and I note little crossover between it, APES 23, and ANZAPA 70. Join while the waitlist is still short.

ANZAPA 70 Official Editor - Gary Mason, PO Box 258, Unley, SA 5061. Well, ANZAPA has reached the seventies with more SMOFs and BNFs than you can shake a BOF at. However, the old codger is only just hanging on with 102 pages in this, the 11th anniversary mailing. Nonetheless its members seem to manage to put out interesting 'zines, so perhaps it doesn't quite qualify as Australia's Elephant's Graveyard. Perry Middlemiss and Helen Swift are new presidents. Waitlist has dropped to eight so now's your chance.

MARC ORTLIEB

WELLCON

a report by GREG HILLS

In case there is any CHUNDER! reader who does not yet know it, NZ had its first ever SF Convention from 7.00 pm on Friday 19 October 1979 to 12.30 pm on Monday 22 October 1979. Called WELLCON, the do was eventually held in the St George Hotel, Willis Street, Wellington. The St George was a much better site than the originally-planned Grand. Better rooms, more rooms - and vacancies. Besides, most pre-supporters of the Con had booked in there anyway, since the Grand was booked out for other things.

I had to work on Friday, and so it was Saturday before I came down. I arrived around 8.30 am and booked into Room 407, gratefully dumping about 150 pounds of fanzines, junk, oddments, junk, fanzines, junk, and junk, on the floor before wandering downstairs.

There were only a few people around: there were a couple of femmes at the registration table, but they didn't have the materials to register people. I wandered around a while. A tall, bony asian type turned out to be a taciturn HARVEY KONG TIN.

I wandered back downstairs and enquired at the counter whether or not a large bundle of printed papers had been handed in during the night. 'No'. This caused me some considerable distress, as I had painstakingly lugged parts of TANJENT 8/10 I'd had printed in Wanganui down to the Con in the expectation of finding the remaining parts waiting for me (according to the schedule I'd toiled over with the printer Friday night). Disconsolate, I elevator'd back to the Unicorn Room where the Con was being held. By now there were more people around; I spotted the unmistakable shape of BRIAN THUROGOOD across the room, and nabbed him to pour out my sorrows. 'Is that what that parcel was for?' he quoth, and pointed at a square object sitting beside the registration desk.

He was speaking to a vacuum. Sight of short, bearded figure

bolting for the elevators carrying large brown box ...
(BRUCE and ROBYN FERGUSON came out just as I was getting in;
I gave them my room number)

I collated a copy of TANJENT and returned downstairs, where I registered (at last!). Met TOM CARDY, PAUL LECK (had met him before), CRAIG SIMMONS (a second-guess that one; I'd seen a photo of him, but there were two people sitting close together, and...), MICHAEL JENKINS, renewed acquaintance with DUNCON LUCAS. Got bored and wandered out into the hallway, where I was fallen upon by MICHAEL NEWBERY, D B CHRISTIANSON, and R N MCLEAN (ghod, he's a he! I thort 'twer a she!). Moments after this I was able to point DAVID BIMLER out to them as he stepped from an elevator. This is beginning to read like a 'Who's Who' of NZ fandom.

About this time programming began and (almost everyone being neos at Cons) we all rushed to take seats to listen to JEFF ROWE ramble at length through a plot-synopsis of Farmer's RIVERWORLD. He may have had deeper intentions, but that was all that came through to me in the brief snatches I caught as I ducked in and out. I waylaid BAT and KATH ALBER in the hall one time and watched (ready to run) as he read page 3 of TANJECT 10. I'm not defensive about what I say there, just a convinced coward...

I missed almost all of the second programmed item, ROY SHUKER on H G Wells etc. I was busy collating copies of TANJENT ...

Then lunch, and David BIMLER and I were englobed by MICHAEL NEWBERY and train. Result - a meal in one thoroughly over-priced restaurant. Mind you, I had to leave part of my meal because I was full, but the price was still too high...

After lunch I sat through 1½ hours of MERVYN BARRETT giving a light-and-talk show on the history of trends from about 1930 to 1960. Was interesting enough, but MERVYN is a rotten speaker and 1½ hours pushed my limit. BRIAN THUROGOOD on Humanistic SF was much briefer and better, albeit I never could decide whether he had a real subject for us or whether it was merely a forum for him to tell us his preferences in SF. We all split into discussion groups, and ours made the vague discovery that while it liked humastic SF it didn't like academic SF. I broke it up when I demanded MERVYN (who had joined our group) defend his touting of Doc Smith over his panning of STAR WARS (the things he praised in the former he deplored in the latter!).

Finally BRUCE FERGUSON spoke at length on time travel, and very interesting that was. I have marked it as easily the best item I had heard to date at the Con.

Everything broke up for dinner, and in the shuffle I met up with DAVE HARVEY, BRIAN STRONG, GRAHAM FERNER, ELIZABETH GARDNER, FRANK MACSKASY, and the Con's token Aussie, VERA LONERGAN. Ostensibly I was the A in '83 rep at WELLCON, but it turned out that the best I could do was fire victims at VERA, who backed them into walls, corners, or tables and

proceeded to squeeze their cash into the coffers of A in '83 and DENVENTION II.

Of the rest of the evening I remember almost nothing. I'd had no sleep on Friday night, and less sleep than I should have had during the week. Result, after a room party to fulfill a silly promise made in TANJENT, I slouched around until everyone got the message and departed for other rooms. Ah, blessed Morpheus!

Sunday morning, and I roused DAVID BIMLER from his bed and set him to helping me collate copies of TANJENT. These copies stood me in good stead that day.

Then I dragged him around to the NASF rooms in the WEA buildings (and 5 - 10 minutes' walk, depending how good you are at walking uphill) and left him reading. I managed to find DAVE HARVEY at an opportune moment when he was setting up WAR OF THE RING as a Wargaming display. I looked through the rules and said 'Isn't the best way to learn a game to play it through?' - and the battle was on! At one stage he had all the Fellowship at Edoras. I searched, found them, and piled the Lord of the Nazgul, Gothmog, and another Nazgul in on them. At the cost of Lord of the Nazgul and the nazgul I wiped out Aragorn, Gandalf, Boromir, Legolas, Gimli, Merry, and Pippin. Gothmog was wounded and flew back to Barad-dur to heal. Frodo got away with the Ring. I had Gollum try to seize the Ring. Naturally he failed (Frodo was armed with a magic sword and clothed with mithril and had half a dozen other things!). Then I chased Frodo north, eventually cornering him and again piling nazgul on him: Gothmog and four others - all I had left of my original Nine. (Saruman and the Mouth of Sauron were elsewhere.) One by one they were bumped off, at small cost to Frodo, until only Gothmog was left - and he wounded! Fortunately I had a few lucky throws and Frodo a few bad ones, and I got the Ring. This was the first wargame I have ever played - and it had sired me to play again! (It could be the fact that I beat a skilled and experienced player that gives me this feeling!)

I decided not to play a second game with DAVE at the Con...

Sunday afternoon's programme kicked off with the old movie METRO POLIS, which was very well received by all. Then MERVYN BARRETT spoke on the story of films (I think - I must confess to not having listened very well); then BRIAN THUROGOOD spoke on and played some SF music. To some of the selections I made my usual 'that is SF music?' response, while others actually were SF....

The feature film that evening was SILENT RUNNING, which I found rather silly and error-ridden. The guy was mad, a piss-poor ecologist, a murderer ... and the Sun's light at Saturn is already rather too faint to sustain Earth plants in the manner to which they are accustomed, so howcome he didn't see them wilting till much later? Stupid schlock. Not the character, the guy who did the science for the film.

Monday was filled with a sense of Armageddon - the Con was in

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its last hours, and everyone was determined to make every single hour memorable. Thus BRUCE FERGUSON, ROBYN FERGUSON, BRUCE SYMONDSON, DAVID BIMLER, VERA LONERGAN, and MYSELF all piled into the former Bruce's car and drove up to Mt Victoria at 5.00 am in the morning. We enjoyed the sight of ~~the mist~~ ~~lightening~~ the sun ~~not~~ rising, in a bitter wind and drizzle. Sigh. Back at the hotel, DUNCAN LUCAS was found in his room cradling a telephone. He could never explain why he had a telephone in his hand in his sleep; ~~some of us can't ask Vera.~~

Then the programming started in, the first item being to choose whether to have the next Con. After a lot of farting around, in which disaster came close several times (one group wanted to postpone the decision, and another group headed by PETER HASSALL wanted to hold it in Auckland - both failed; neither had much support, thank Ghu!), it was decided by a massive majority (in which most of the non-Wellingtonians voted in favour, by the way) that WELLCON B should be held in Wellington, probably Labour Weekend (for NZ, that's October 20-22) next year. Organisers - BRUCE SYMONDSON & BRUCE FERGUSON. (The 'B' has more than one meaning...) The choice was very popular and provided the Bruces don't fall out WELLCON B will undoubtedly overtop WELLCON's popularity.

Final programming had two NASF-made films (COLEWSLAWTERED and GROSS ENCOUNTERS OF THE WORST KIND) then DARK STAR (hilarious! I loved the ~~beach~~ ~~way~~ alien) and finally the haere ra session, where everyone congratulated everyone else and finally departed, promising to return.

Attendance at WELLCON totalled around 100 - total registrations were around 120. It seems that Mervyn even made a slight profit! (Break-even was some 70.) It is accounted a highly successful beginning for Cons in New Zealand, and it is hoped to get 200 - 300 along to WELLCON B. Aussies can start saving their pfennigs now. If you don't come to WELLCON B, you'll have to come when we capture the Mastercon a few years hence! I have a suspicion that we could do that by then, you know ... say, 1984? NEW ZEALAND IN '84!

(ADDRESS for WELLCON B: c/- 13 Burnside Street, Lower HUTT, NZ)

GREG HILLS
(new address PO Box 770,
Wanganui, New Zealand)

(I don't normally run lengthy puffs for upcoming conventions, but tiny Daryl Mannell, feared because of his ability to terrorize chihuahuas, BNFs and plastic trains, recently turned down cold an absolutely wonderful idea I put to him about what the Monash University SF Association should do with itself; in revenge I print his boring monograph in full...)

UNICON VI: IN THE HOT SEAT

by DARYL MANNELL (aged 4½ in high heels)

This is an article designed to bring the readers of Chunder! up with the latest events surrounding UNICON VI, Australia's next BIG convention; it will also give an idea of what goes on

behind the scenes of such a convention. As the Chairperson of UNICON VI I've seen it grow from a vague idea into a reality that is gaining momentum as time goes by. I must thank SYNCON, its committee and its attendees, for they have given the UNICON VI a big boost and a lot of ideas, not to mention help. Just to jog the old memory, I'll give you the basic details.

UNICON VI: Melbourne 1980 (April 4 - 7)

Guests of Honour:

Overseas (pro)	Joe W Haldeman
Overseas (fan)	Gay Haldeman
Australian (pro)	Lee Harding
Australian (fan)	Mervyn Binns

Venue: the Victoria Hotel, 215 Little Collins St, Melbourne

Room rates:	Single room	\$22 per night
	Double room	\$29 per night
	Triple room	\$33 per night

(Note: we would prefer you to book in advance. A deposit of one night's rental is required. The earlier you book, the better the room you get.)

Convention rates: \$15 until January 31, 1980
 \$20 from February 1, 1980 to the con.
 \$5 a day at the con
 \$4 for supporting membership

CONTACT: The Monash University Science Fiction Association
 c/- The Union, Monash University
 Wellington Rd, Clayton, Vic 3168.

As I said earlier, it was SYNCON that gave the UNICON VI committee a real shot in the arm. Prior to SYNCON we had arranged for Joe and Gay Haldeman to be our OS guests. We had also gone ahead and arranged to book the Victoria Hotel (despite recent mixed feelings expressed by some fans). At SYNCON we arranged to have Lee Harding and Merv Binns as the Aussie guests of honour, we worked out some valuable ideas on programming, and received a lot of helpful information.

Recently the amount of help we are getting is tremendous. Christine Ashby, Tony Howe and the SYNCON committee (especially Jack Herman and Shayne McCormack) have all given us advice on the running of a convention. Robin Johnson has kindly arranged the air fares and both Eric (half a bee) Lindsay and the illustrious editor of this magazine, John Foyster, have given us further assistance.

A Progress Report (Number 4) is being planned for release at around Chrissy time, and it will be sent to some 400-500 fans as a big membership push starts. At time of writing we have some 58 full members; we hope to crack the hundred marks by the New Year.

The big news is our application to the Literature Board,

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which we will know the result of by the time you are reading this. We have been granted \$1000 bridging finance from Monash University's Clubs & Societies' budget as well as being underwritten for \$500. So finances are in a healthy state.

We are looking into the booking of films, though our hopes of getting DARK STAR appear to be dashed - well, at present anyway. We are looking into indeotapes, but I may add that if anyone has any ideas where we can secure some we would be most grateful.

Programming is getting well underway; we have a rough programme and we are now contacting various people to man the panels etc. The rough programme is as follows (subject to alterations).

FRIDAY

10.00 am Registration, displays, hucksters open
2.00 pm Opening speech
2.30 pm Intro to new fans (7 stages of fandom)
3.00 pm Talk on comics and comic fandom
4.00 pm Talk on SF writing
5.00 pm Talk on fandom
6.00 pm Dinner
8.00 pm Fantasy talk
9.00 pm Films

SATURDAY

9.00 am Registration, displays, hucksters open
10.00 am Panel talk (to be decided)
11.00 am Science fact talk
12 noon Lunch
1.00 pm Joe Haldeman GoH speech
2.30 pm A play (hopefully one of Joe's)
3.00 pm Merv, Gay and others on Fandom
4.00 pm Auction part 1
6.00 pm Dinner (limited banquet)
8.00 pm (Theme - Blast them BEMs) & party/dance
10.30 pm Films

SUNDAY

9.00 am Registration, displays, hucksters open
10.00 am Feminism panel
11.00 am Panel on University SF clubs
12 noon Lunch
1.00 pm Lee Harding GoH speech
2.30 pm Silly panel
3.30 pm Talk on SF films
4.30 pm Auction part 2
6.30 pm Dinner
8.30 pm UNICON VI Awards: serious awards to 3 people and numerous silly awards
10.00 pm Films

MONDAY

9.00 am Registration, etc
10.00 am DR WHO talk
11.00 am Panel talk (to be decided)
12 noon Lunch
1.00 pm Panel talk (foreign sf?)
2.00 pm Joe, Gay, Merv, & Lee (the odd sods!)
3.00 pm Panel talk
4.00 pm Closing speech

These are the main activities to be held in the main banquet room. Hucksters will be set up between 10.00 am and 6.00 pm in the conference room. Displays will be on the Mezzanine floor (along with a relaxation area) and the Jacaranda room will be for videos, roundtable talks and smaller activities (i.e. business sessions, fanzine poker, writing and printing sessions, etc.). There will also be a computer room.

Some slightly different ideas we hope to try are a graffiti board, story sessions, a history of fandom diorama, life-be-in-it games and a few other ideas. Also tried but true oldies such as an Easter egg hunt.

After the con there will be a picnic on the banks of the Yarra - and not ON the Yarra as someone suggested!

The writers' workshop is starting to take form. Both Joe Waldeman and George Turner will be the resident writers. We are looking at locations now, though the Victorian Tourist Bureau were of no help. We requested a list of Victorian lodges and guesthouses and were sent a list of motels and hotels! We are writing off to literary supplements and will soon advertise in the press. Estimated cost is around \$190 a head for 9 days.

Arrangements for Joe and Gay to go interstate are being made. At present they are going to Melbourne, Sydney, Adelaide and possibly Perth.

So overall the present level of activity seems good. We are looking into different ways to advertise, such as community radio, press releases, through fanzines and prozines, lit. supplements, notices in libraries and handout bills to go to major shops such as Space Age, Galaxy, Black Hole.

There are still some feelings that the Victoria Hotel will be too small, but it can accommodate 250 people easily, seated theatre-style (dinks!). Some people feel we are overprogrammed, but remember that we can cut down, which is easier than trying to pad out a programme. So overall that is the present state of UNICON VI. If you think you can help in any way then please contact MUSFA. And if you haven't joined yet, join now before the rates go up in January! (It's closer than you think!) Until then I bid you goodbye, and I hope to see you at UNICON VI next year.

DARYL MANSELL

SELECTED LETTERS

Harry Warner Jr.

Many thanks for letting me see the July Chunder! and its review of A WEALTH OF FABLE. Your comments on it ran generally along the lines of those that I might have made if anyone else had been fool enough to have written such a time-consuming manuscript. Of course, in such circumstances I wouldn't have been able to bring up the point that nobody seems to have raised so far. I feel a trifle surprised that it hasn't occurred to someone to compliment me in a review for getting at least a few things right in the fan history, in contradiction to the habits that I've acquired during all these years of newspaper writing.

On the Australian section, I relied mainly on John Baxter's assistance because there wasn't much other recourse. I didn't keep a secret the fact that I was writing fan history, during the years preceding publication of A WEALTH OF FABLE. But John was the only active Australian fan of that period who provided any information at all. Very few fanzines published in Australia in that decade came my way and I have the impression that there weren't a whole lot of fanzines reaching anyone from Australian mimeographs during those years. I was able to clear up some lacunae in my notes by talking to elder fans at cons about events in this nation but I have yet to meet anyone who was active in Australia in those years.

I'm definitely abandoning any intentions of writing any more big fan history manuscripts, a fact that you don't seem certain about. Well, I shouldn't seem too certain about that topic myself because when I made that announcement I warned that I could conceivably change my mind if a lot of ifs got together: if I live a long while yet, if I manage to retire soon, if I have so much time in retirement that I start looking for something to do, if I lose enough intellectual power to fail to understand that there's no way to compress ten years of fandom into any volume of manageable proportions as a result of fandom's growth and development in recent decades, if I grow too deaf to listen to music and too snobbish to watch television and thereby lose some competing interests, and a lot of other ifs. At a guess, I'd say that there is not more than one chance in a hundred that I'll tackle any more big books and perhaps one chance in ten that anyone else will ever complete a general fan history in book-length form. I do hope to do for FAPA or elsewhere some comparatively simple and short pieces on specific topics like the recent one on Al Ashley. This was almost a widow line.

I also enjoyed the rest of this issue, although I admit to some bafflement involving the climax of Leigh Edmonds' column. Obviously, the ending lines imply something that Leigh and you are confident that Chunder!'s readers will comprehend instantly, but you reckoned without me.

The Worldconsiderationsectionatterings gave me some thoughts about my own opinions. But I've failed to respond to several issues of VOICE OF THE LOBSTER and I feel the urge to pass

over that part of Chunder! simply because I've cut back so sharply on my former mad pace of congoing. (It used to come to one con every three years, but I go much less often now.) It seems almost as impertinent to express opinions on con matters during this stay-at-home phase of my fannish life as it is when some neofan reviews a book which he admits he hasn't read all the way through as yet. I grumble and mumble when con fans who see only two of three high-circulation semi-prozines vote them Hugoes in the fanzine category, so I really shouldn't imitate their behavior by trying to tell anyone what should be done about the cons I don't see. I did risk suggesting somewhere that Thanksgiving might be given consideration as the time when the worldcon might be held and immediately I was told how impossible such a procedure would be. So I suppose there are factors I know nothing about affecting the situation, because it still seems to me like something which deserves at least a test: there aren't many major conventions being held in late November, snow and ice very seldom occur around thanksgiving time in most parts of the United States where worldcons are apt to be staged, it is a holiday that provides at least a four-day weekend for all students in the United States and the same thing is available to a great majority of employees, there would be more time for reading Hugo nominations if the voting deadline could be moved back a couple of months as a results of a later worldcon, and so forth.

Of course, the most mindblowing part of this issue is the information that postal rates are going down for Australian apas. It's a shame that you changed your currency some years ago, because if you still had the old syatem and you had some hope of obtaining a lower postal rate for your own fanzine, I could make some sort of pun about your pence of Chunder!

Harry Warner Jr
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USA

(JF: But if I keep suggesting that perhaps you will do another big book you might be persuaded - especially if others agree. 'Simple and short' pieces are still better than nothing.

If the time for worldcon is really up for grabs, the surely Easter is the time: reasonable weather and holidays worldwide (cough, well, more than Thanksgiving) - and an even greater and more desirable delay for the Hugoes if, say the Easter '82 Worldcon Hugoes were awarded for work in 1980. Chunder! does get a postal cut, but there's not much impact on overseas rates.)

Mervyn Barrett

There is a lot of New Zealand fan history in the convention booklet and I'll be sending a copy to Harry Warner. I recall you reviewing his book and remarking I'd been written out of fan history. Well, perhaps this booklet will help him get things straight, but anyway I must say that I consider it an honour to be written out of fan history by Harry Warner, such is the esteem in which I hold him.

Mervyn Barrett
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Wellington, New Zealand

Mike Glicksohn

Among the 76 fanzines that I accumulated over the summer were several issues of Chunder! and I skimmed through a couple this morning. Naturally I stumbled across Paul Stevens' comments about my remarks on Fan Funds and I thought a short rebuttal was called for...

Perhaps Paul has forgotten that the fan funds were originally set up for fanzine fans and to an extent I still think that is true. The basic concept behind the fan funds one can run for is to send a well-known fan across the ocean so that the people in the receiving country can put a face and a personality to someone they've previously only known on paper. Now I'm as big a convention fan as anyone but I suggest that if someone is active only as a convention fan in one country then fans in another country aren't going to have any particular interest in meeting that person. So how could that person be a proper fan fund nominee? This doesn't mean, of course, that I consider them second-class fans in any way whatsoever; there's plenty of room in fandom for every sort of fan and I'd be the last person to denigrate anyone who chose to participate in fandom in a way other than the way I do. But that isn't the point: the point is that funds like TAFF and DUFF have always been intended for the exchange of active fans who are known in at least two countries and traditionally that has meant fanzine fans or at least fans whose activities get widely reported in fanzines. (Paul himself is an excellent example of the latter; even if I'd never received a fanzine from him I'd have known who he was because there's a lot written about him in the fan press.)

It's self-evident that we need the people who like to organize conventions (and if Paul thinks that group doesn't overlap with the fanzine fans then he knows nothing about English or North American fandom) and he's totally misrepresenting my attitudes with his exaggerated portrait of my being anti-convention-fan. (Nor is he correct in suggesting that fanzine fans played no part in recent fan fund campaigns, although I admit many conventions and many convention fans have been instrumental in their success.) I am in no way saying that fanzine fans are 'better' than those who don't participate in fanzines, and I'm well aware that we fanzine types are a minority in fandom. But to my mind the fan funds mean much more to those fans with a sense of fan history and with an active involvement in communication between different fan groups in different countries: and that means fanzine fans, the fans who are aware of what fandom overseas is up to. If Paul thinks otherwise, fine: he and his fellow con fans are certainly in a position to take over the fan funds if they want to. Except he'd have to organize all those con fans and that might take some doing. In the meantime, I'm going to continue to think of TAFF and DUFF as essentially aimed at letting well-liked fans who've made some sort of significant contribution to fandom at home and overseas meet their friends on the other side of the ocean. (And three cheers indeed for convention fans!)

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Greg Hills

Fan Funds - 'It is a well-known fact that fanzine fans don't have the time to do anything except produce fanzines.' Sez Paul Stevens. What crap! I am a fanzine fan, yet I also carry on voluminous correspondence, worldwide; am active in clubs - hope shortly to move to Wellington and get into non-by-mail tracks as well as the present by-mail activity. I will be at Wellcon, hosting a party one night. I organized and ran a local-level club (TANJENT began as a mere newsletter for it. I had to abandon the local aspect when I moved out of that city). No. Paul's 'well-known fact' is just another fallacy! I know most faneds don't answer many letters, and some don't attend Cons (very few), but usually that is because they also have a mundane life that absorbs their time. Brian Thurogood was one of the flints sparking Wellcon. At the time NOUMENON was appearing monthly. I don't know about Paul, but most of NZ's fanzine fans will be at Wellcon. And the percentage of fanzine fans will be higher in relation to total numbers of NZ fanzine fans than percentage of any other type of fans. Because in NZ the most active fans produce fanzines - or read them. Or attend meetings of the clubs, usually in organizational capacities. In short, the predominant type of fan in NZ so far is the fanzine fan.

There may be a difference between 'fanzine' and 'convention' fans. I don't know. Looking at ConComms from Oz, then looking at the membership of apas, for example, I get an awful suspicion that Paul Stevens just did not know what he was talking about in Chunder!

You can (in some places) be a hyperactive fan, yet never produce a fanzine, nor write for one. But the deck is stacked. The most active fans of all tend to maintain fanzines, and they are the ones you hear most of. However, if a person produces a fairly frequent fanzine and also attends Cons - fanzine fan or convention fan?

The above question is meaningless and essentially unanswerable. The reason the question is meaningless is simply that the actual situation is not 'us' and 'them' but nearer a spectrum - purely fanzine fans one end, purely convention fans at the other. Still another end has club-fans, another letters fans, another ... and where they all approach each other the distinctions break down. Wouldn't matter except that most fans lie in just that indistinct area.....

Greg Hills
PO Box 770
Wanganui, New Zealand

(JF: And of course Paul's 'well-known fact' isn't well-known in Australia, either.)

John Alderson

I have just received the most fabulous issue of Chunder! I've seen for several weeks, but I confess I found one fault. When I looked at my status, I found it was riske.

CHUNDER! November 1979 page 14

This sort of thing has occurred before, in other circumstances. At SYNCON indeed the redoubtable Shayne McCormack said to me in that voice of doom, 'John, you will not be getting SOMETHING ELSE anymore because you haven't responded.'

I immediately descended from my fifth level of contentment and kissed her, pointing out that I did so 'in anticipation of SOMETHING ELSE in the future.'

Now, seriously, as one jon to another, would you have me kiss you in anticipation of a Chunder!? In my view the easiest solution would be to keep posting them to me ... after all, it does fill in that gap between one SF COMMENTARY and the next. However, I fear that you have been sadly influenced by the tight little isle.

John Alderson
Havelock, Vic 3465

GALAXY BOOKSHOP

Galaxy was most upset to see that there was a red cross on its copy of Chunder! next to the words LAST ISSUE, and an overpowering need to do something about this occurred.

Galaxy enjoys reading Chunder! very muchly, and would feel greatly disappointed if its appearance were discontinued. However, being a bookshop by nature and therefore reticent (and it doesn't say much, either) it felt at a loss for words, so to speak. It thought to itself, in the slow manner of bookshops, what can I do to amend this situation? Shall I call upon my Manager to write a letter of comment? Shall I hold my books until I turn Red? Shall I go into a decline (a disastrous thing for a Bookshop) or merely shrug it off?

However, Galaxy isn't called a Bookshop for nothing, and since words are its stock-in-trade (or trade-in-stock) it thought it would draw upon all those millions of words and propel a letter to Chunder!

Thank you. And remember - don't let prejudice creep into fandom - bookshops are people too!

GALAXY BOOKSHOP
106a Bathurst Street
Sydney, NSW 2000

(JF: Two smart-arse letters are enough for one issue, I think. Now for some golden oldies, blasts from the past that you thought would never surface - comments that I just haven't gotten around to running yet.)

Richard Faulder

The A in 83 discussions at Eastercon seem even to me, from reading the Easterconreports, to have been sufficiently open for all who wanted to take part, as you say, rather than a SMOF meeting as Perry Middlemiss seems to think. Certainly book reviews should not assume that the reader has already

seen the book - the title and author may be the same, but each person reads a different book. Half the pleasure in reading book reviews comes from comparing the reviewer's reactions with your own. As Parry Middlemiss says, one cannot tell whether other writers are being imitated - just as likely to be a case of parallel evolution as imitation. Surely only a limited number of national styles can be possible (probably derived by imitating popular authors, or due to influential editors). George Turner doesn't seem to suggest that Australians should write the way they want to write, but the way he wants them to write.

Greg Hills' comment about the differences in proportions of 'zine fans and confans between the US and the rest of the world is a quite useful one. Perhaps we attach too much importance to worldcons (like the America's Cup).

Don Ashby

I remember thinking, when you took the job on about a year ago, that you were a very brave man, and I am full of admiration that you are still doing it. The flying Opera House and the space-going calamari on the front cover are very fetching. The drawing and the rather laboured title catch rather well the spirit of the pulp mags. I am constantly amazed (not to say astounded) at the way some sf/fans eulogise the illiterate garbage that came out between the covers of such publications. What I find even more amazing is the quality of the writers who write so glowingly of it. If the fan writers changed places with the authors, and the authors had followed a job more suited to their talents (like painting white lines down the centre of busy freeways) the SF wouldn't have such a sordid name amongst 'mainstream' writers and readers.

Ken Ozanne

Leigh did a brilliant portrayal of Keith Curtis, boy book-lover. And when I wrote to Roy Ferguson today and I to stop and realise that I had not met the man. Leigh managed to take an ordinary outing and make me feel that I had been on it. It's just as well he doesn't write this well all the time - others might gaffiate out of sheer frustration.

Rob Gerrand

Leigh Edmonds deserves a medal for witcraft.

Helen Swift

I wonder if you will draw a reaction from Jack Herman (given his editorial in the May issue of Forerunner) with your comment that '... essentially we are in fandom for the fun of it, not to save the world.' Leigh's I-BEAM was enchanting, as ever, but the WORLDCONSIDERATIONS section seems to be talking itself into ever decreasing circles. Your comment that more understanding of the problem is needed before the 'perceptions of interested parties' can produce anything akin to a solution is, I feel, most accurate of all that was said in this issue on the topic.

Roy Ferguson

I understand your problems in what to do with fanzine reviews. As you will have noticed I had a similar problem with the latest issue of the WASFFAN. My decision for that issue - to mention them all, if only briefly, and thereby note that I had received them - is partly due to my own indecision as to what to do with the WASFFAN. At that time I thought that I did not want to let it grow much larger, but now I think that I will let it grow, if there is the material. For the nextish I intend to do longer reviews even if that means not covering all the zines I receive.

(JF: There are many more letters, some of which will appear in the next and following issues. But Brian Earl Brown thinks I run a letterzine, and we must restrict his evidence.)

FANZINE REVIEWS

JOHN FOYSTER

Roy Ferguson may have solved his fanzine reviewing problem, but I haven't solved mine. There is a light far off in the darkness, however; Irwin Hirsh has offered to do fanzine reviews when he gets back from the USA (we slip news into the oddest places), but since I would like to continue doing them for at least the early part of 1980 there'll be two people reviewing fanzines in Chunder!. As usual, less reviews than I'd like.

SCIENCE FICTION REVIEW 32 (August 1979, quarterly from Richard E. Geis, PO Box 11408, Portland, OR 97211 - in Australia \$6.50 a year from SPACE AGE BOOKS, 305-307 Swanston St, Melbourne V 3000.)

SCIENCE FICTION REVIEW won the Hugo for best fanzine (or whatever funny title they have for the category nowadays) of 1978 at SEACON. I guess SFR was a pretty good fanzine in '78, but the reception which greeted the announcement, and the later treatment of the Hugo by Fred Pohl and Bob Silverberg, was less than enthusiastic. It isn't the time, if you like to be thoughtful of the Geisian ego, to come down on SFR, but something is going wrong.

I used to argue that SFR has had a considerable influence in Australian fandom - and I still believe this to be true. Since it continues to win awards at the international level it must have at least some influence on newer fans all around the world. If something's going wrong with SFR it's a matter for general concern - at least to those interested in tin spaceships.

In this review I intend to wander around several aspects of SCIENCE FICTION REVIEW in an attempt to identify characteristics which might be leading me to sit around scratching my head and feeling morose. Sometimes I'll look at SFR 32 on its own merits, and sometimes I'll compare it with another issue - number 30 (April 1969).

Ah ha! Perhaps this is my problem - too much looking to the glories of the past! On the other hand, the changes which have taken place over the ten years might be informative.

Well, the April '69 and August '79 issues both have covers by Stephen Fabian, illoes by Rotsler, Gilliland, Kirk, Gilbert, book reviews, columns by authors - with very much the same layout (narrow columns), except that letters are scattered throughout the fanzine in August '79, whereas they were gathered together in April '69. The later edition has roughly double the wordage of the earlier, and it also features interviews (not to be found in April '69) with Andy Offutt and Orson Scott Card.

Who is Orson Scott Card, and why are people saying all these terrible things about him? Well, there's a list of his Entire Works at the end of the interview (including many which are as yet unpublished) which Geis, when typing, found so boring that he was unable to shift forward from '1978' so that the '79 magazine stories are credited to '78. As for me, I've read the interview, and a novel of Card's (HOT SLEEP: THE WORTHING CHRONICLE) which I thought absolutely dreadful but perhaps I'm not qualified to make a remark about it since someone in LOCUS seemed to think it the greatest thing since crushed nuts, and who am I to disagree with opinion leaders?

Anyway, in case you've missed out on the Card phenomenon, his first published story was in the August '77 ANALOG, and he's so knowledgeable about science fiction that the first question addressed to him in the interview is 'Which direction do you see science fiction going?' Considering how appalling these interviews that Geis runs are, that isn't a bad lead. We don't find out too much about Card's beliefs as to the direction SF is going in his printed answer, but the phrases 'big business', 'cash in' and 'profitable schlock' appear in the answer, and that may give the reader a hint or two.

Interviews are fair game for anyone, though, and what makes me twitchy about Card is his column which reports on recent short fiction. For the most part he uses a reviewing style the same as the majority of SFR's reviewers - bland plot summaries. (I must say here that the August '79 SFR is much better than usual in this matter; a couple of months ago I gave up reading the reviews because I simply wasn't interested in a bird(brain)'s-eye-view of the plots of some of the most minor fiction of our time.) The question to be asked, I suppose, is whether the reader of a review is looking for a plot summary or not. Does Geis, in publishing plot-summaries, respond to a need which his readers have expressed, or does he publish what he gets and thus limit the choice of reading. matter which his readers have - if they only see plot summaries, will they eventually come to believe that this is all there can be? I don't know the answer to that question (but I would like to know yours, Dick), but I have no interest at all in 'em. And the reviewers in April '69 (yes, I was one of them) didn't seem to go in for plot-summaries either.

Now OSC's analysis of the recent short fiction does rely heavily

upon plot summaries and cursory remarks. Here are a couple of paragraphs from page 38:

'Stranded human colonists on an alien world -- an old motif, done to death many times by amateurs and professionals alike. But Marta Randall's "The View from Endless Scarp" (F&SF July) starts when survival is completely out of the question. Markowitz has refused to go home with the rescue ship, for a reason that soon emerges as absurd, even to her. In a long trek across difficult wilderness, she and Kre'e, a mocking alien, discover that while they began hating each other, trying to hurt each other, they were really on the same quest after all, and needed each other if they were to continue. And continue they do, even after they find out the truth about the quest's objective.

'Another story that deals with two enemies becoming friends is "Encounter" by Stephen Leigh (DESTINIES April/June). Voll is a man made into a weapon, able to destroy not just men but hardware, invincible. Because of him, his side won the war -- and then, not knowing what to do with him, they locked him in a pleasant prison. One of his enemies finds a way to get in, in order to kill him. How and why she doesn't makes good reading.'

Just why anyone should want to read such cretinous drivel is, I am afraid, quite beyond me. The greatest praise one could heap upon the author of the quotation would be (if it should happen to be the case, and nothing in the quotation induces me to verify or falsify the matter) that he has not said anything false about the two stories.

I do not believe that the section quoted is atypical, and the whole column is about twenty times the length of the quotation; far too many trees died, it seems to me, to circulate these golden words of Orson Scott Card.

Incompetent and inconsequential rubbish of the kind appearing in Card's column (and in the book review section, it must be added) would be excusable in a neo's first fanzine - but not, I think, in a Hugo-winner with a (relatively) vast circulation (but only half-vast contributions). (I would want to except Fred Patten's review, specifically, from these comments.)

Maybe Geis encourages it himself; he has some reviews commencing on page 58, and although they are quite superior to the stuff from his contributors, there are still gruesome examples such as his words about JEM - four paragraphs of plot summary bracketed by a couple of evaluative sentences.

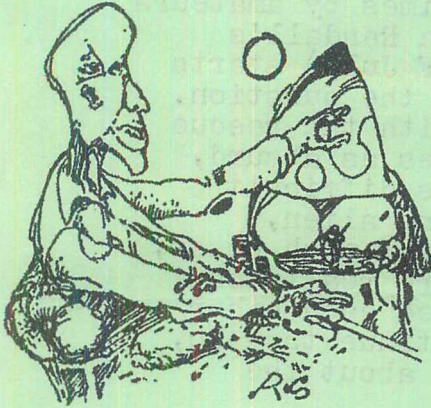
SFR is big, influential and, so far as I can make out, damaging the chances of rational analysis of sfnal works by presenting as exemplars the most transparent and superficial comments to a very wide audience.

Come on, Dick. If science fiction has to be about something, as James Blish used to note, then SCIENCE FICTION REVIEW ought to review science fiction.

C H U N D E R !

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Registered for posting as a publication (Category B)

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illustration this page by Ralph Silverton

QUICK NOTES

DECEMBER 11, 1979 marks the 50th anniversary of the science fiction club, so they say. Celebratory party at Flat 3A, 19 Marine Parade, St Kilda from 8.00 pm to celebrate. Ring me (534 1605) for directions if you don't know how to get here. BYO, and all readers welcome.

I had lots of news for this issue, but (i) we are so late that some of it isn't news any more and (ii) dammit, most of it was (and is) DNQ. Newseds don't live by DNQ alone, y'know.

However, it is worth noting that Tony Howe has resigned from the AUSTRALIA IN '83 Bidding Committee. This won't destroy the bid, but it does mean the committee has lost one of the best fundraisers and organizers around. Anders Bellis wrote me suggesting co-operation between Scandinavia and Australia - more details next time.

Roman Orszanski, PO Box 131 Marden, SA 5070 is running a con on Australia Day, 1980; write him for details. (The Australian branch of the Jacqueline Lichtenberg Appreciation Society will have a stall there, I understand, to celebrate the publication of Jackie's FIRST CHANNEL.)

STATUS: OK (no checkmark) Risky Last unless