

YESTERDAY
IS

GONE

TOMORROW
IS
NOT

HERE

Now

IS
SO
FLEETING



WR

CHUNDER!

of which this is the September 1987 issue, is published irregularly by John Foyster, PO Box 483, Norwood, South Australia, Australia 5067.

In this issue I write about a few things, there are comments from readers, but most of the issue is given over to Elizabeth Darling's report of the 1976 Australian SF Convention, aka BOFCON. Cover by Bill Rotsler.

Contributions are always welcome.

Notes & Letters

Some things must now be fairly plain about what I want to do with *Chunder!*, even though I'm still fielding occasional questions suggesting the contrary. When John Bangsund, for example, asked me when the next *Chunder!* was coming out I thought I ought to ask which was the latest he had received: 'I think it was about 1967,' riposted the stout sage of Kingsbury.

Chunder! isn't really dedicated to the past and its dead things, but for the moment there are many good pieces of writing from the past I want to provide. This isn't to say that I'm against drawings at all, as this issue's printing of Elizabeth's report from 1976 makes plain. Jack Herman comments on reports like this one in a letter of comment:

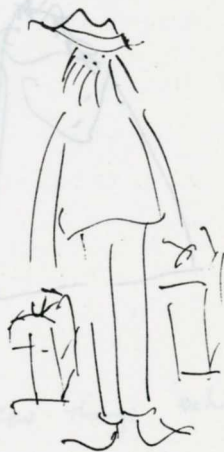
I preferred Elizabeth's quirky view of EASTERCON '79, for reasons that, I hope, will be obvious. Don (Fitch)'s article was interesting but, as I wasn't at AUSSIECON, it didn't have the immediacy of effect that Elizabeth's drawings did. Her set of illos was a good record of it as well. Too often, we are hoodwinked into believing that the printed word is the only medium for fannish communication - I am certainly frequently of that opinion since my artistic abilities are minimal - but this sort of report (and the quality of the communication in DAAPA, an American apa I'm in that boasts a large proportion of artists among its membership) reinforces the need to look for other avenues for information and diversion.

(continued on page 19)

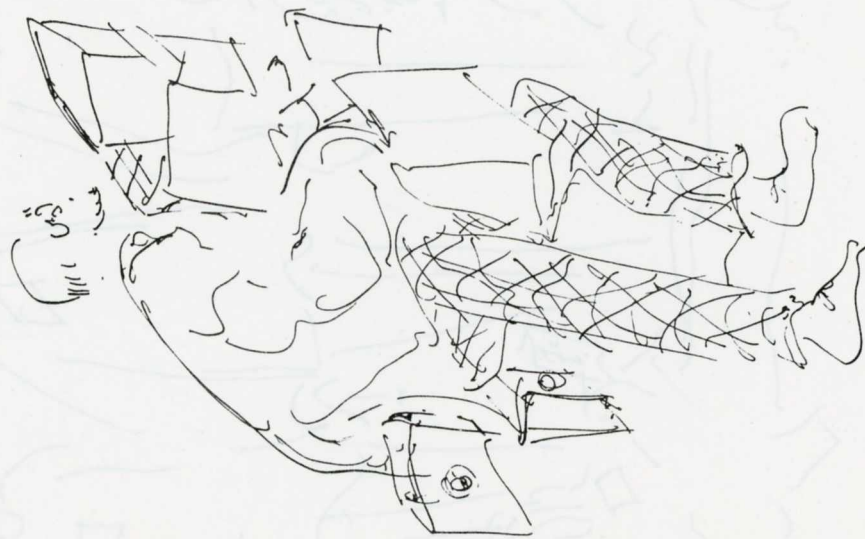
looking at
the sketch of
BDFCON

or

ITS ALL CAREY HANDFIELD'S FAULT.

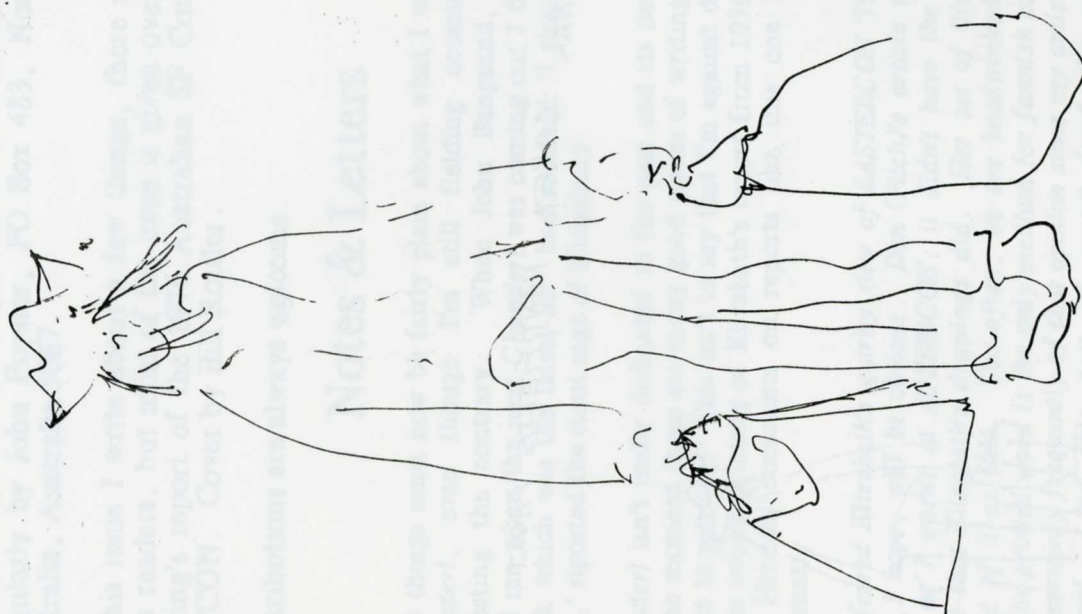


Robyn arrives...

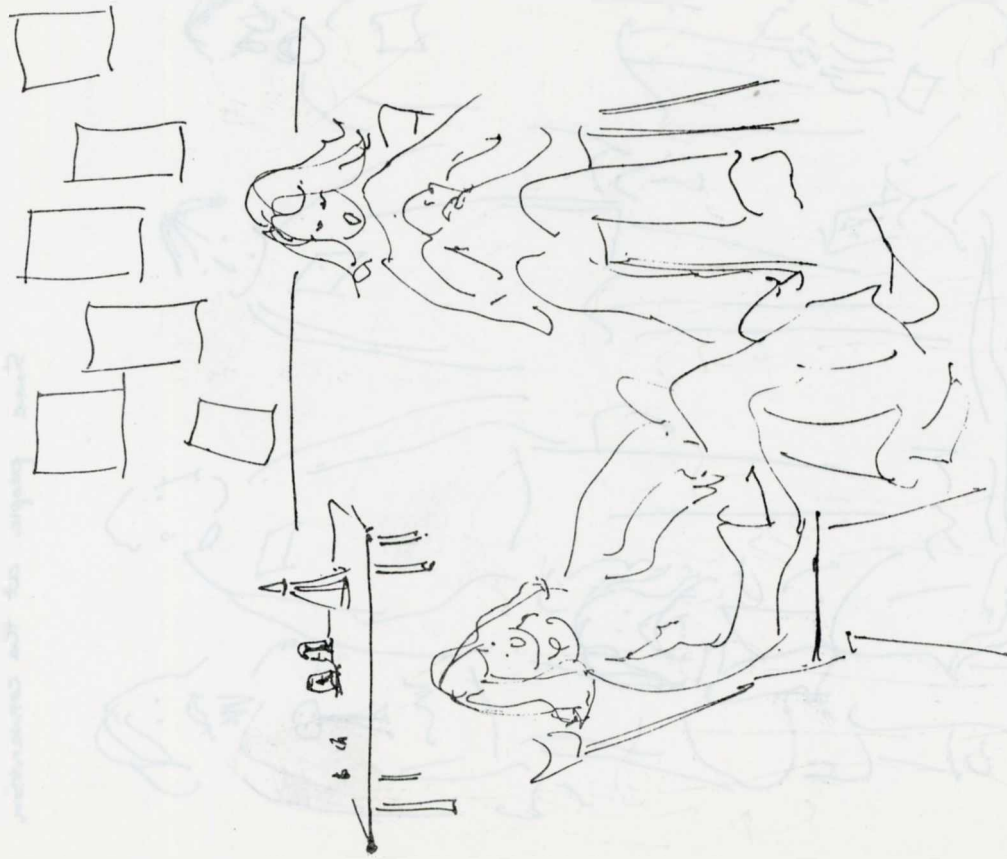


"I've left a few things behind..."

I'm looking
for Noah's Arc...



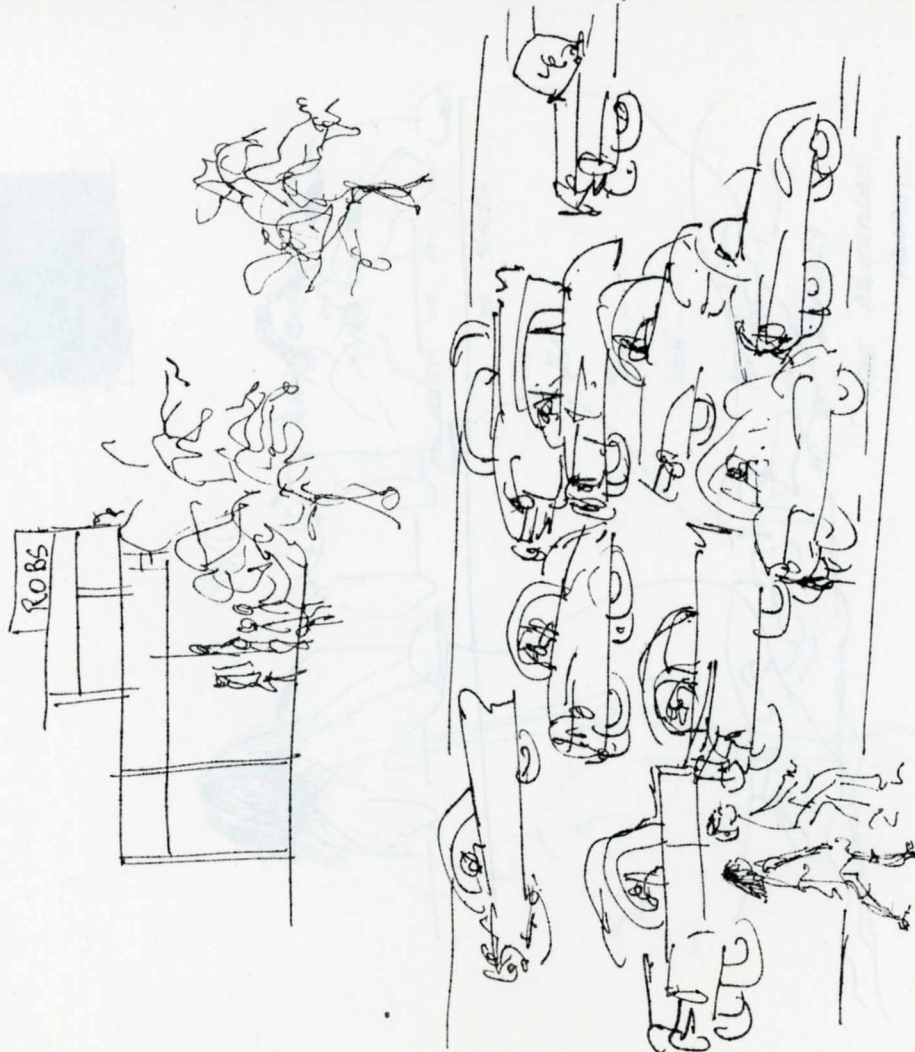
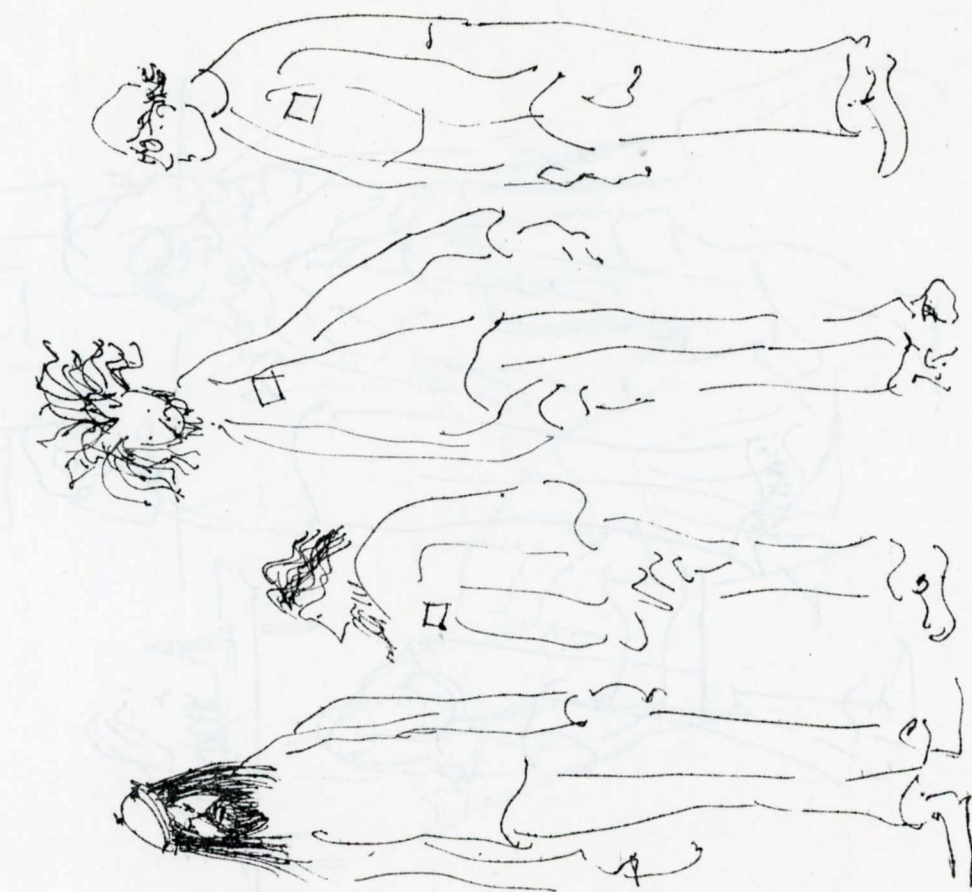
A black and white line drawing of a group of people in a room. On the left, a man in a suit and tie stands next to a woman in a dress. In the center, a man in a suit and tie stands next to a woman in a dress. On the right, a man in a suit and tie stands next to a woman in a dress. The drawing is simple and sketchy, with some text written on the figures.



Hiding the art show

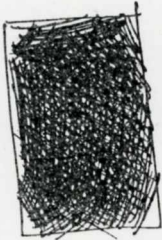


At THIS Con there were some GIRLS...



" Just step (!) across the road for dinner.... "

FILM.



ANY MOMENT NOW
YOU'LL SEE....

WHEN WE RE
THE SCREEN.....

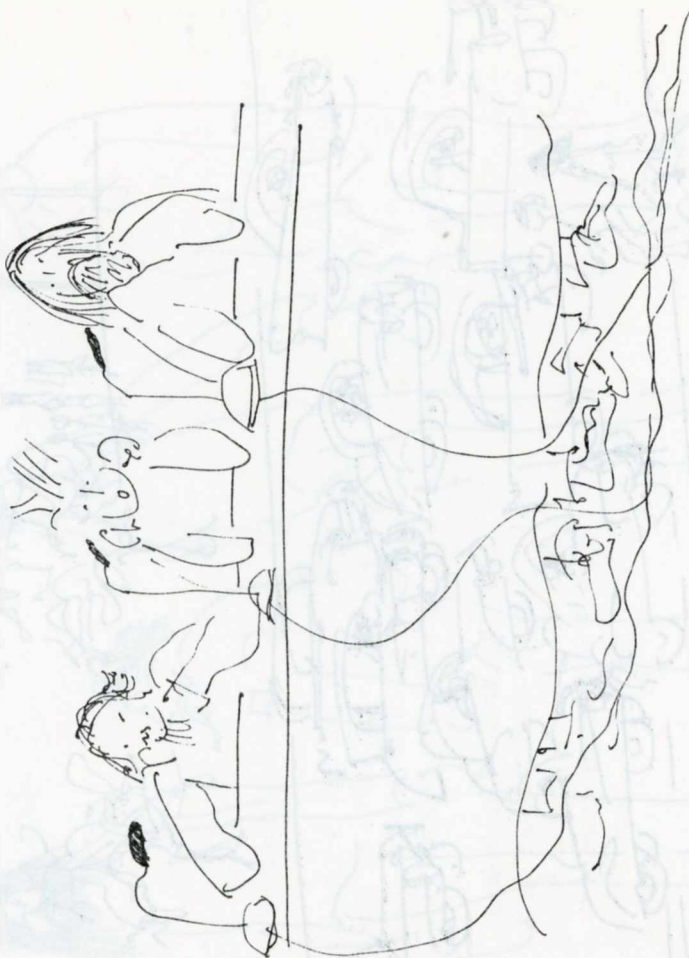
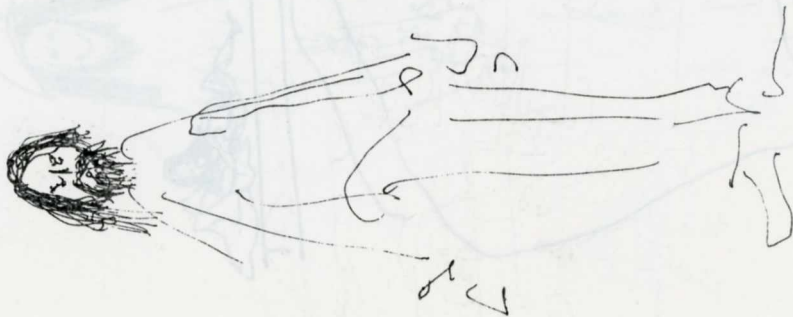
FI....

Soon....

Well.....

Perhaps....

IT'S NOT EXACTLY
THE ADVERTIZED
PROGRAM.....



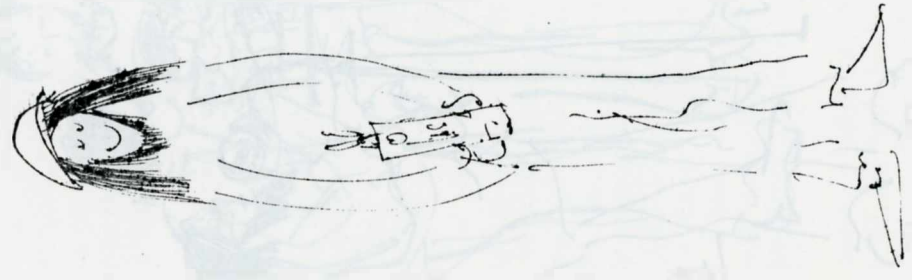
a Panel...

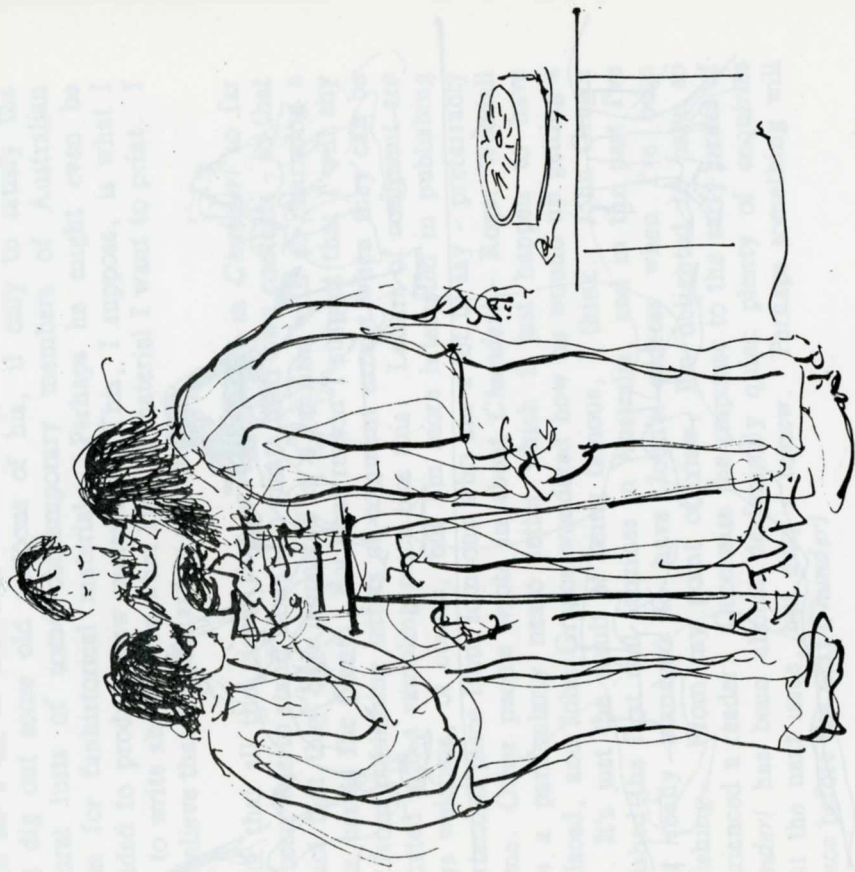
SWAMIASCOPE



I NEED THE SHEETS FOR THE SCREEN!...

AWARDS





A small technical problem



John talks seriously about S.F....

PANEL



Elizabeth also illustrated a chapter of my GUFF report which appeared a long time ago (as Marc Ortlieb has spitefully reminded me in a barbed remark about reprinting old stuff in his letter of comment -but he failed to notice that this time I included all of Elizabeth's drawings, not just a selection as on the previous occasion), going to prove that you don't have to be there in order to show others what something is like.

John Bangsund - you may remember him from the first paragraph - used to do a lot of drawing, come to think of it, and maybe I should dig out some old cartoons of his, if only to satisfy the unnatural lusts of some contemporary members of Australian fandom for fanhistorical material. Perhaps he might even be persuaded to produce new material. This, I suppose, is what I ought to write about here; what kind of material I want to print. I don't believe that that is hard to deduce.

I think that all the pieces that have appeared in *Chunder!* so far have been able to stand alone - to create their own contexts - so that the fact that they have appeared in a fanzine with so charming a title is beside the point. For that reason I suspect that I will shy away from publishing letters of comment except when they can be integrated into a rambling piece like this. Letters of comment are always welcome, of course, but I'm more interested in publishing an extended piece from someone who has a lot to say - preferably not me. Other people wrote in about *Chunder!* - Roger Weddall wrote a particularly neat letter which I just happen to have misplaced, and John Gregor wondered how he wound up getting a copy. It's just the result of being famous, I think. John Gregor published the first real fanzines in Australia, and in the past I've never really managed to have John's address when I've been publishing. From my point of view, I'm delighted to have so experienced a reader. Otherwise the response to the early issues of *Chunder!* has been almost deafeningly quiet: plenty of enquiries about the next issue, but nary a review. Perhaps something will surface before the next *Chunder!*

Since the earlier cluster of issues of *Chunder!* were published, **Conspiracy '87** has been held - much to the surprise of Australian members, who are still waiting for the third Progress Report. It is unfortunate that those running conventions on this vast scale are unable to manage to distance themselves from it sufficiently to consider the plight of faraway members. Australians usually suffer; it may be a helpful tonic to convention organizers in the United States to be on the receiving end for a change.

But this is no cause for joy. It is most likely that convention organizers will go on complaining about the cost of non-attending members - without dreaming for a moment of what a poor deal it is for those members at the best of times. At the worst of times - but, ah, that's a different story.

Another different story is revealed by Ace Novelist Chris Priest in the latest issue of his irregular fanzine. *The Last Deadloss Visions* details the difficulties which continue to surround the publication of Harlan Ellison's anthology *The Last Dangerous Visions*. Chris is heavily into evidence, and in this case the long-drawn out event has led Chris to indulge in sensory overkill: one is numbed by it all. **Much** briefer is the saga of the Ellison/Dowling anthology of Austral skiffy.

But that's not for me to tell. Just what I am going to tell in the next issue is something I'm not sure about right now, but there will be another issue sometime soon. See you then.

PRINTED PAPERS ONLY

If undeliverable please return to:

PO Box 483
Norwood
South Australia
AUSTRALIA 5067