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## EDITORIAL QUICKIES

I haven't had time to update the mailing list (and if you could hear me coughing you would doubt that I'll be around to update it for the next issue either) so some readers who are entitled to an extension of sub on my part may feel slighted at having their names in the dreaded handwriting rather than in the safe comfort of a computer label (normally a handwritten address implies that you are due for the high jump so far as receiving Chunder! is concerned). Bear with me this time around. // No comments yet on any directions Chunder! might take were it to move away from the newszine format.

ALDERSON FOR GUFF!

No, not a sellout (after all, I am standing for GUFF myself), but a notice to draw your attention to a little event out in Blackburn organised by the friends of John Alderson (both of them?) on the afternoon of Saturday, October 28. The address is 12 Peter Ave, Blackburn, and the afternoon will feature Auction, barbecue, wine-tasting etc. Ring 859 2694 for further details. // And I hear that Eric Lindsay may not be returning to Australia until 1979, if at all. (Just want to keep you up to date with us old guffers)

# THE GREAT GEORGE R R MARTIN STORY

Justin Ackroyd, Keith Curtis and Van Ikin have all written to me claiming that 'With Morning Comes Mistfall' did appear in the November 2, 1977 issue of Australian Women's Weekly, and not the November 16, 1977 issue as claimed by Christine Ashby. I dunno, all I know is what I read in the papers.

## NEWS OF SORTS

Richard Bergeron (letter of September 27) reports that there will be a further delay in the distribution of the Willis issue of WARHOON as a result of damage to the art pages, requiring their re-printing. // SEACON members should have received hotel booking info from the Convention committee by now. // The September '78 ANALOG reprints Greg Benford's STARSWARMER (only the first half was printed in the June edition), which not only makes this Astounding/Analog's first reprint, but deprives readers of their money's worth! There is also an article by Lloyd Biggle, Jr ('The Morasses of Academe, Revisited') - 18 pages of attack on the pseudo-scholarly journals about science fiction which now abound. In my view Biggle is too lenient. Comments from readers?

## CONVENTION NEWS

Start planning ahead - here's the drum on a convention that's just over a year away. PULPCON 79 is to be held by the "elbourne Science Fiction Club on the 1st and 2nd of September, 1979. Supporting membership now is \$3, full membership to \$7 to the end of the year, \$8 in '79. Further info from Timothy Dawson, 11 Murphy Street, Kew, Vic 3101. // WA fandom - any details on the next SWANCON yet - some of us hope to attend.....



BELLE LETTRES (Quick extracts - no more than this page - from some recent and not so recent mail)

RICHARD FAULDER: It's funny how, during a number of years of fairly active involvement in Sydney fandom, nobody ever sent me personal mail, but lo, I publish a fanzine, even though only part of an apa, and people start sending me stuff. "akes one seriously consider putting out one's own fanzine (how does THE HYPERSPATIAL HELIOTHIS sound?) just to see what comes back. ((JF: Richard, it's hard to send fanzines to people when you don't know their addresses. Since fanzine publishers usually include contact details (but see evidence of standout fuckwits on the following pages), once you publish a fanzine lots more people have the chance to send you something.)) Be interested in your reaction to the review of Beloved Son in the August Forerunner. ((JF: Maybe, but not only don't I receive Forerunner, Sydney fandom is so isolationist that I don't know who to write to - I could spend a lot of money finding out, but why bother?)) Comment to Perry Middlemiss: Strikes me that if people would be put off LoCing by lack of numbering or title changes, then they probably wouldn't have done so in the first place. Surprised that any fans would think that they should receive zines without having to provide anything in return. ((JF: Yep, but should I have to spend \$5 on cruddy fanzines just to produce the next couple of pages of publicity?)) Thanks for another opportunity to insult CE3K. The only possible reason I would have for reviewing it would be to see Skyharbour (cute name, isn't it?) rising over the mountain. To describe the film as irrational is a gross understatement. ((JF: More from RJF when things are less cramped.))

ANDY PORTER: I understand BELOVED SON will be published here by Pocket Books, and I've urged them to mount some sort of promotion campaign. The Cordwainer Smith chapbook is nearly out of print - I sold the last 25 copies to F&SF Book Company last month - and when it is, a final royalty statement and ~~ca\$~~ go out to contributors. The BOOK OF ELLISON is selling nicely. The hardcover is out of print, only 2 weeks after it came off the binders. I'm sure Space Age will be selling it in the paperback edition. ((JF: When I mentioned the book to Binnsie, he claimed he'd not heard of it.))

BOB SMITH: How about for the likes of this oldie giving the lowdown on some of those unfamiliar abbreviations (what the hell is ERA, for example? ((JF: the Equal Rights Amendment to the US Constitution))) I didn't realise that Harlan Ellison had given 'warm and Moving' speeches ever - oh, maybe back when he got worked up over STAR TREK. Bloody Hell, it looks like I'll have to go see CE3K to find out what John Foyster, etc., were not impressed by ... I was quite thoroughly turned off STAR WARS before I even considered seeing it by the way it managed to drench the fads and fancies followers. May the Force kindly spirit the film away into some deep vault for a respectable period of time.

JAMES STYLES: After all the reviews of CE3K I did not make the effort to go and see it at the local theatre in Ararat. UFOs and aliens aren't very interesting to me anyway. I may go and see the film when it screens at the local drive-in in Stawell so that I can comment on the special effects with the knowledge of what they actually were (looked like?).

PERRY MIDDLEMISS: As you will see from the letter column in SPECTRE 1, which should arrive in a week or so, the number of letters I received concerning the first two issues was somewhat more than ten. However, a number of those arrived after I wrote the letter you published in CHUNDER! 6, and a number of the WAHF wrote to Chas Jensen instead of me. I think John McPharlin may have received one or two as well.

((JF: Unless there's an outcry, I'll try to restrict letters to one page. I apologise to the letter-writers above, for in some cases they are represented by extracts from two-page letters!))



### FANZINE REVIEWS

I'm going to try to review over 500 pages of fanzines in the next two pages. Let's start with the cramped details. COMPUTER PRINTOUT (Newsletter No. 12 from STAFF, 56 Government Rd, Labrador, Gold Coast, QLD 4215 - no obvious price) SCYTALE 2 (about 80¢ from Peter Toluzzi, 29 Moira Cres, Wandwick, NSW 2031) ARGO NAVIS July 1978 (80¢ posted from 'The Editor, Argo Navis', SRC Box 42, La Trobe University, Bundoora, Vic 3083) SPECTRE 1 (for cost of postage from Perry Middlemiss, PO Box 98, Rundle Street, Adelaide 5000) ENIGMA March 1978 (\$4 for 4, from Van Ikin, Department of English, University of Sydney, NSW 2006) SCIENCE FICTION (3 for \$4.50 from Van Ikin) NOUMENON 25 (Australian agent: Carey Handfield, PO Box 91, Carlton, Vic 3053 - \$5.50 for 10) MINARDOR 5 (to nice people from Marc Urtlieb, 8 Melanto Ave, Camden Park, S A 5038) ANARKALI 2 (for nice people from Margaret Arnott, PO Box 51, Thebarton, SA 5031) PARERGON PAPERS 10 (6 for \$5 from John Pangund, 7 Derby St, Kew Vic 3101 (why does he print that in his fanzine when he has a PO box?)) THE HAG AND THE HUNGRY GOBLIN 3 (to nice people from Derrick and Christine Ashby, PO Box 175, South Melbourne, Vic 3205) TELMAR 5 (no publishers address, no price, but I paid \$1.60 at SOACE AGE) ETHERLINE 4 (no details at all, but I paid 60 ¢ at SPACE AGE)

Let's deal with the ones which turned me off (for a variety of reasons) first. ETHERLINE 4 is just badly produced and the editors care so little that they leave you with no way to contact them: it contains some pretty bad fiction, so far as I can make out. TELMAR 5 is very well printed and has the best artwork I've seen in an Australian fanzine for years (by Marilyn Pride) but it is almost 70 pages of bad fiction: there is also an interview with Roger Zelazny which makes interesting reading, but to pay \$1.60 for four drawings and 8 pages of interview - well, it might just be worth it. I couldn't bring myself to spend 50¢ on YGGDRASIL, another university fanzine dedicated to the publication of bad fiction, so it isn't reviewed here.

Van Ikin's ENIGMA is a puzzle. A great deal of work goes into it and some of this work - such as the extensive use of colour - simply is not justifiable. But it is very readable (though not necessarily enjoyable), and although it still carries fan fiction, Van suggests in his editorial that that he'll be using less fiction in future. I would welcome that change - and a hefty boot to the less skilled artists and a more modest use of colour would make this a truly world-class fanzine. I am reminded inexorably of the Melbourne 'serious' fanzines of the mid-fifties.

SCIENCE FICTION is a more than slightly overgrown ENIGMA. At 120 pages it provides value for money. About one third of the contents are creative(?) - poems, fiction, art, all of the same dreary standard of ENIGMA. There's also some reviews (including an exceedingly muddle-headed one from the mysterious Ron F. Tait which suggests that the film CAPRICORN ONE actually has some merit), a couple of interviews (Harding & Zelazny) and an appreciation of Lee Harding. The appreciation I found heavy going. Even though Lee suggests that I read his work 'carefully and perceptively' (in the interview) I also don't usually write about his work. And when I do, at the insistent request of a not-to-be-named fanzine editor, write a review of something like THE WEEPING SKY it somehow just never gets published. However, I didn't recognize in Van Ikin's review/discussion of THE WEEPING SKY the book which I read. I guess my main complaint about SCIENCE FICTION is that too much attention is given to appearance and too little to content: that is to say that Ikin is united with the BOGGLE and VOID editors in supposing that publication at any price is what counts, while I feel strongly that a little touch of quality can do no harm.



So much for the science-fiction-publishing oriented fanzines (mostly from universities, you'll notice). The next few are university-based but don't try to imitate science fiction magazines. SCYTALE still has a lot of fiction - painful, just as the stuff referred to on the previous page was, but it also has some longer pieces about science fiction, and Peter Toluzzi's report on UNICON IV. The artwork is mixed and a little more appropriate to the medium than the other stuff. SCYTALE has a lot going for it - not least a sense of humour - and if it appeared more often it would certainly improve.

ARGO NAVIS from John Rowley is duplicated (we've been in offsetville so far, dear readers) and is just beginning to emerge from the fiction-publishing stage. This time the interview is with Frank Bryning (and SCYTALE had a transcript of a Zelazny speech - Geis, whose publishing tastes presumably had considerable influence on these fanzines, certainly has a lot to answer for) but most of the issue is given over to a discussion of science fiction - an interchange between the readers, whether through reviews or letters of comment, which somehow manages to avoid both the Scylla of triviality and the Charybdis of overseriousness.

SPECTRE 1 is the prize of this bunch in terms of appearance: it's reproduction is high-quality offset and the pages are tastefully assembled. It's another university fanzine - this time Adelaide - and has two interviews. One problem with interviews is that they provide an excellent platform for the display of ignorance. Thus in the interview with Susan Wood 'Jack Gaughan' is rendered 'Jack Gorn', while 'Northrop Frye' comes out 'Northrup Fry Eddy' - did Susan, I wonder, emphasise the final 'e' ('E for Eddie') in vain? But with its letters, articles and reviews SPECTRE remains readable down to the last drop - almost. This is certainly the most attractive fanzine, in all senses amongst those reviewed here.

NOUMENON continues its merry way. Elegantly printed, and with a great variety of contents, it nevertheless lacks an editorial presence. A longer editorial would help, I think. (Brian, I'm not sure that CHUNDER! is exactly the magazine to report the sort of news you are interested in: why don't you publish something I would want to reprint!)

ANARKALI is a brief and personal fanzine (even though a fair amount is written by non-Margaret Arnotts). If you want to find out about M A, however, this is a reasonable way to do it.

MINARDOR I like very much. There is nothing pretentious about its appearance, but Marc does succeed in transcribing his personality. Marc indicates that this is the second-last MINARDOR, which is a pity because more than any other Australian fanzine MINARDOR sparkles. (Take for an upset stomach, obviously.)

COMPUTER PRINTOUT is a Trekkie newsletter and serves that purpose excellently along with just enough chatter for the overall result to be interpretable to a non-fan like me. I am described as 'more amusing than Scotty in a kilt': I am not sure how I feel about this, and wonder what John Alderson thinks.

THE HAG AND HUNGRY GOBLIN is a good general fanzine - convention reports, Rotsler illustrations, letters, and all. It should be published more often.

This PARERGON PAPERS is mostly about BELOVED SON. The introduction is the usual funny Bangsund stuff, and the extracts from reviews confirm my belief that most readers/reviewers of BELOVED SON had no idea of what the book was about.

Overall, an impressive couple of months - but still incomplete!



## GUFF FUNNDIES TWO

A six-weekly (or thereabouts) newsletter put about by Leigh Edmonds,  
PO Box 103, Brunswick, Victoria 3056, AUSTRALIA concerning the progress of  
GUFF.

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FUNDS: Only three votes have been received since the first issue of this newsletter - this extremely disappointing effort has been offset to some extent by the fact that the amount in the bank in Australia has more than doubled since the first issue. Due largely to the efforts of John Foyster in emptying the pockets of those at ANZAPACON to the tune of over \$200 at various auctions GUFF is now \$74.05 richer (DUFF made over \$100 out of the auctions and TAFF made just over \$60 as well). A large stack of votes is promised from Adelaide any day now so we may reach the \$200 mark by the time of the next issue.

In the UK GUFF had over sixty Pounds by the middle of August so although we do not yet have money to burn we aren't doing too bad.

It currently looks as though the target figure we are trying to reach is around \$870, this being approximately what the return air-fare from Australia to the UK will be next August. It has been suggested by some people that since the GUFF winner will be so close to the US it would be a nice idea if they could come back that way - however the approximate figure for that (the cheapest we can possibly manage) is \$1230, a figure which is possibly well outside our reach. (There had been thoughts that if DUFF did not operate next year some of the surplus could be drained off to GUFF to allow an "around-the-world" trip but since DUFF will now be operating in both 1979 and 1980 this is not likely to take place and DUFF is liable to soak up the money that might have given us a \$500 surplus to spend. So she goes...

RAISING FUNDS: I have two projects vaguely in hand and a couple of other little tricks up my sleeve. Firstly I have a couple of spare copies of the 10th Anniversary mailing of ANZAPA that the OBE has given to GUFF and which I will sell off for the right price. Currently the "right price" is \$5, for that you get 413 pages made up of 38 contributions - a great deal of it very good. If you can't wait to see me at a con to get a copy of this then you'll have to pay the postage as well (which will not be cheap). Perhaps not quite so exciting are some extra copies of the contributions that I put into that mailing, 100 pages mainly composed of DIPPING INTO ANZAPA which reprints items from all but two of the first 22 mailings of ANZAPA together with an index to the contents of the whole ten years of mailings arranged by contributor. \$1.50 for this includes the postage.

Looking further ahead I shall be producing before the end of the year a fanzine introducing the GUFF candidates which should be fairly interesting and cost a dollar or so.

At EASTERCON next year I will be conducting an auction the most important items of which will be a selection of various authors manuscripts. I have the promise of a couple of manuscripts from the UK already and similar support from two local writers. If there are enough manuscripts I hope that some can also be offered for auction at WAYCON in Perth next March.

AND NOW A WORD FROM THAT OTHER FUND: There will be a DUFF contest run early next year to get an American fan to the Sydney National Convention. There will be a DUFF contest to take an Australian to the 1980 WorldCon in Boston, nominations for this one will close next easter and you will need the usual five nominators, platform, deposit and pledge to stand. All the details are to be had from Paul Stevens, the Australian Administrator, at Space Age Books, 305 Swanston Street, Melbourne, Victoria 3000.

## SOUTH AUSTRALIAN SCIENCE FICTION WORKSHOP

This Writing Workshop will bring together writers with the objective of learning more about writing at a short-term residential school. A published writer acts as moderator. There will be group discussion of the participants' stories. Practical writing exercises will be undertaken. Emphasis will be upon the basic techniques of writing. The process will be as though placing a story with an editor for publication. Information about markets for science fiction and fantasy will be provided. Although primarily aimed at persons interested in writing science fiction, it is in no way exclusively concerned with this kind of fiction. People interested in other forms of fiction should not be discouraged by the Workshop's title.

Participants are required to submit a short story, which need not be science fiction, to be eligible for attendance. The Workshop will be held in the Adelaide Hills over the Labour Day Holiday Weekend; 6th-9th October, 1978. The moderating writer will be George Turner the novelist and critic from Melbourne. He will be assisted by John Emery the South Australian author and film scriptwriter. Entries will close on Friday, 22nd September. The number of participants will be limited to 20. The all inclusive fee is \$30-00--this includes meals, accommodation and tuition fees. The Workshop will be held in bushland surroundings alongside a 15 acre lake in the Springtime.

To quote George Turner about the aims of the Workshop: "Stories should not be submitted by their writers on a 'do you think I have any talent?' basis. Workshopppers must write with publication in mind. Those that don't are wasting the class's time. Some of them may well achieve publication, which is what the exercise is about."

### CONDITIONS OF ENTRY:

1. Send 2 copies of a typewritten short story and a self-addressed envelope plus return postage with the application below.
  - a) Length of stories. 3000-5000 is ideal for this workshop. (This is not dogmatic. Other lengths, only if they are self-contained). Shorter lengths are very difficult to write, even for hardened pros. Longer ones make demands on the class's time.
2. Scripts must be professionally prepared and clear--not hand-written.
  - a) 2" margins all round the page to allow for editorial corrections,
  - b) cover sheet with story title, name and address of writer and word-length,
  - c) page-numbers in top right of every sheet,
  - d) title of story in capitals in top left corner of every sheet,
  - e) double-spaced typing: not single or 1½ space.
3. CLOSING DATE for entry is 22nd September, 1978.
4. Workshopppers must be prepared to work like bullocks for their three days. Who doesn't will get precious little out of it.

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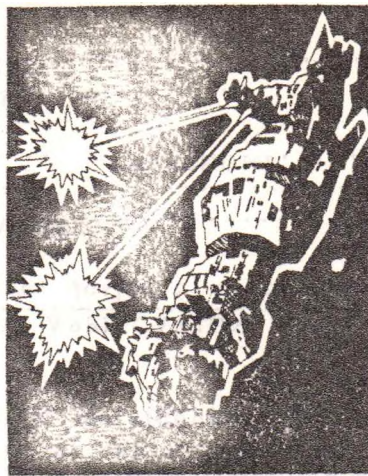
It is planned that there shall be a follow up to the work to give it editorial treatment necessary in the development of every writer. The actual follow-up method used will be decided at the workshop itself. Although still tentative, it is possible that the stories workshopped may be published by the Pentatope Press.

### SCIENCE FICTION WRITING WORKSHOP APPLICATION FORM: (Post to Jeff Harris, 95 Second Avenue, Joslin S.A. 5070)

NAME.....ADDRESS.....  
STORY TITLE(S) & WORD LENGTH(S): .....POSTCODE.....  
.....TELEPHONE.....  
.....  
I am enclosing the workshop fee of \$30-00.....  
DATE.....SIGNED.....



# SCIENCE FICTION WRITING WORKSHOP



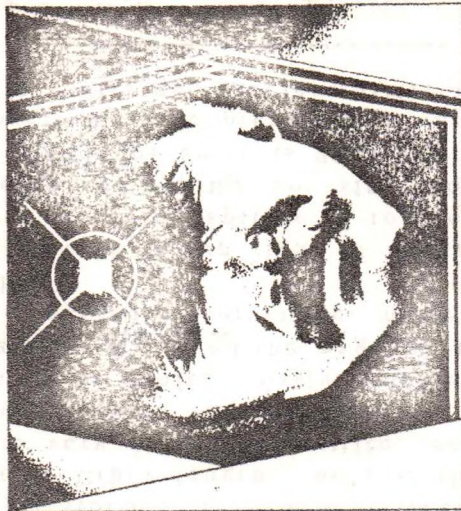
ADELAIDE

SCIENCE FICTION

WRITING WORKSHOP

6th-9th OCTOBER, 1978.

# Beloved Son



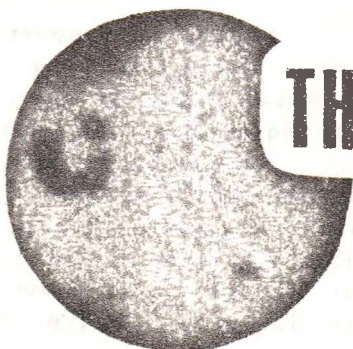
GEORGE TURNER



south australian science fiction society

George Turner is a novelist and critic. He won the Miles Franklin Award for "The Cupboard Under The Stairs". His first science fiction novel, "Beloved Son", was published this year. At present, he is working upon his second science fiction novel. He is a reviewer and critic for the Melbourne "Age". Novels: "A Young Man of Talent", "A Stranger and Afraid", "A Waste of Shame" and "The Lame Dog Man". As editor of the anthology "The View from the Edge".

John Emery is a South Australian writer. He has had extensive Australian publication of his short stories. Two film scripts; 'Caravan Park' & 'Backroads' both directed by Philip Noyce. Radio plays--'Allegory for Good Friday' (ABC 1973) & 'The Second Coming' (5UV 1978). The winner of numerous literary prizes, most notably First Prize in the National Short Story of the Year 1974. Forthcoming publication a collection of short stories from the Queensland University Press. Currently working on two novels, one of which is science fiction.



# THE BLACK HOLE BOOKSHOP

THE BASEMENT, WARANDO BUILDING,

11 CHESSEY STREET,

ADELAIDE, SOUTH AUSTRALIA

# AUSTRALIA IN 83

## A STATEMENT

After Aussiecon in 1975, Alf Van der Poorten proposed a bid for 'Sydney Cove in 88'. Later, Adelaide 'jumped' this bid deciding that 1983 was equally viable but this was not followed through until early in 1978 when the return of Ken Ozanne from a year's fannishabatical in the US revitalised this bid.

Initially the 'Sydney Cove in 88' bid was publicised in the US by Bob Tucker, Don Thompson and Ned Brooks among others. The Australia in 83 Bidding Committee, comprising around thirty fans, has placed advertisements in the Iguanacon Program Book and Progress Report 4 as well as circularising Australian and New Zealand fans for their support. Further advertisements have appeared in Lasfapa and Mishap. We have the advisory services of five previous Worldcon chairmen.

There is still much work to be done. Advertisements must be prepared and placed in the Seacon progress reports and program book, the Boston 1980 Worldcon progress reports, Locus etc... A one page fact sheet for overseas distribution, particularly at US regional cons is an essential and urgent requirement. At the time of writing the committee are planning an ongoing Australia in 83 fanzine, to help with publicity and communications.

We need these and other publicity ideas for we cannot hope/expect to win this Worldcon bid without an extensive publicity campaign culminating in a carefully planned presentation at the 1981 World Science Fiction Convention. All publicity must show imagination, flair, stability, experience and especially competence. We NEED people willing to learn how to run anything from a rubber-band motor, to panels, program items and conventions.

Besides these people we need funds, be it cash donations, auction material or subsidised advertising in overseas convention booklets, progress reports and magazines.

We need your support, your ideas, your time, your money but most of all, we need YOU active NOW.

Ken Ozanne - Chairman  
Keith Curtis  
Carey Handfield  
Eric Lindsay  
Shayne McCormack  
Warren Nicholls