

DEPORTED

VOX POP

At the recent Eastercon in Melbourne I again asked attendees to rank typical convention items. Only twenty responses were received, but for the benefit of future convention organizers I print the results below. The first column gives the rank of the item in the Eastercon poll, the second column gives the (bracketted) rank in the Chunder! Poll of a couple of months ago.

RANK (<u>Eastercon</u>)	RANK (<u>Chunder!</u>)	ITEM
1	(-)	Guest of Honour speeches
2	(3)	Fan panels (fan-oriented)
3	(5)	Fan panels (SF-oriented)
4	(6)	Interviews (SF)
5	(9)	Interviews (Fannish)
6	(10)	Movies
	(3)	Speeches about SF
8	(13)	Masquerade
9	(1)	Author panels
10	(-)	Speeches about fandom/fanzines
11	(2)	Paul Stevens Show
12	(8)	Speeches about science
13	(12)	Slide Shows
14	(7)	Auction
15	(11)	Art show
16	(-)	Banquet
17	(14)	Business meeting
18	(15)	Simulation games

This suggests that there are at least some differences between convention fans and fanzine fans.

Respondents were also asked to name some good and bad things about conventions, and they answered as follows.

Good: room parties (6 votes), meeting people (5), hucksters (3), friends (3), trivia quizzes, spontaneous gatherings, singalongs, overflow panels/roundtables, travelling, talking late at night, the friendly glow.

Bad: meeting enemies (2), excessive SMOFing(2), some room parties, a frantic air, trekkies, double-strand programming, completing questionnaires (2) - ho hum), delays, program changes, emphasis on one author, unavailability (or high price) of refreshments, too-serious speeches, hotel relations, running down of some people, heckling.

Well, you won't catch me talking about The Political Thought of George Allan England again!

Respondents also indicated how many conventions they had attended, and the numbers came out (a couple of non-respondents)

1-5: 1
6-10: 9
11-20: 5
20+: 3

(The lowest figure quoted was 4, the highest 28)

Finally, respondents were also asked what stfnal activities they indulged in, apart from attending conventions, and this drew the following responses:

running the bloody things (4), reading (9), apas (10), fanzines (6), clubs (6), correspondence (3), parties (3), collecting (2), art, running fan funds, support lagging SF writer, bitching about other fans, Tolkien Society, SF tapestries, STAR TREK, acting.

The Eastercon Poll

I circulated a second questionnaire at Eastercon which asked attendees to rank each program item, using the following scale: 5 - excellent, 4 - good, 3 - average, 2 - poor, 1 - terrible. Twenty-five fans filled in the questionnaires (not always completely). The results:

PLACE	MEAN RATING	ITEM
1	4.43	Fandom (John Foyster)
2	4.30	Weather in the year 2000 (Ditmar Jenssen)
3	4.22	Masquerade
4	4.04	Uncertain, coy and hard to please (feminism panel)
5	4.00	SF on TV (Peter & Elizabeth Darling)
	4.00	Sunday Conference (George Turner, John Foyster etc)
	4.00	Academia and SF (Elizabeth Darling)

Overall there were 23 items, and of these only 3 received ratings lower than 'good' (and one of those got an 'excellent' rating from one fan). If you suspect that I might not have listed every item and its ranking because I was involved in the bottom-ranking item, you are right.

Eastercon folks made lots of comments as follows:

I liked everything. What, no art show? Appreciated the limitations on smoking. 5-hotel relationships - staff friendly, unobtrusive. More activities should have been arranged at the masquerade, not just the costume-judging. Parties: 0 - Friday night, 3 - Saturday night, 4½ - Sunday night. 3½ - spontaneity, 4 - hucksters, 3 - hotel. Masquerade - good organization, good costumes, poor numbers. Liked the caption contest. Good auction, poor audience. Programme too loosely organized. Good selection in huckster room. Nice party in Robin Johnson's room. Co-operative hotel. I found an alarmingly high proportion of the program items interesting. Paul Stevens Show was good once; this time was embarrassing. Apart from reading part of a script he had written Paul Stevens this year sank even lower than previously; pictures of semi-naked women became boring and then distasteful. Distinct lack of flims. Convention needed mingling area. Weren't many good room parties.

.....

CHANGES OF ADDRESS (including corrections from last time!)

Lee Harding, Sherbrooke Road, Sherbrooke, Vic 3789
Jack Herman, 7B Kingsbury Street, Croydon Park, NSW 2133
John McPharlin, PO Box 130, Marden, SA 5070
Mervyn Barrett, PO Box 19047, Wellington, New Zealand

NEWSY BITS

Keith Curtis and Jack Herman are the DUFF candidates for 1980: watch this space for advice on how to vote. And in the '79 campaign, try voting for Mike Glyer on the enclosed form.

Fanzine Reviews

THE EPSILON ERIDANI EXPRESS 3 (November 1978, \$1, 32 pages offset, from Neville J Angove, PO Box 162, West Ryde, NSW 2114)

SPECTRE 2 (March 1979, 75¢, 40 pages offset, from Perry Middlemiss, PO Box 98, Rundle St, Adelaide, SA 5000)

The Epsilon Eridani Express and Spectre are fanzines for science fiction readers and so far as quality is concerned they appear to be of a similar (high) standard, with The Epsilon Eridani Express having perhaps a slight edge in appearance and Spectre a slight edge in content.

I have described these as 'fanzines for science fiction readers' because the central assumption of both editors in producing their magazines seems to be that the contents should be about stf, and this is reflected in the amount of space they give to discussion of stf books; I should like to examine these discussions as an introduction to the magazines themselves.

The first review in TEEE3 is by Diane Southgate, and consists of a single paragraph's introduction, five paragraphs of plot resume, a paragraph devoted to universal descriptors of the book's nature ('heroic adventure', 'abundance of irony', etc), and a final catchall paragraph which clutches at a few loose ends in the novel in an attempt to indicate to us graspable notions related to matters other than plot.

Kevin Dillon then discusses the same book. In doing so he operates at a second level, saying very little about the book ('The style is a modern, satirical, trimmed line, running well:') and rather a lot about how he expects readers to react to the novel.

Van Ikin reports on two recent editions of novels by H G Wells. The comments on THE SEA LADY seem to me directed towards telling us what we should think about the novel, rather than suggesting reasons why we should think it. The remarks about STAR-BEGOTTEN are significantly more judgemental, but the judgements are fleshed out substantially and one has a very clear picture of what Van feels about the book. In the case of THE SEA LADY I find it difficult to connect immediately and without ambiguity Van's suggestion that '(THE SEA LADY) is like nothing Wells ever wrote.' and his view that 'The book is strictly for Wells' dedicated readers. Others should avoid it like the plague.'

Terry Green's review of two novels from 1976 is a series of comments without an obvious structure.

Peter Toluzzi's review consists of two paragraphs of introduction to the author and his previous work, four paragraphs of plot description, one paragraph of discussion of the structure of the novel, and finally a further three paragraphs on the author.

In Spectre we begin with a piece by Paul Stokes which deals almost solely with the characters of the novel; there's a nod at the plot, but no more.

The second review, by Jeff Harris, begins with four paragraphs about the author and his other works, and the next four consider the kind of world the author constructs. In the first of the

the latter group Jeff has a bad attack of 'thisism', gravely emperilling the intelligibility of the text, as the following quotations (underline added, but otherwise sic) shows:

'If your mode of perception provides you with a consistent model of the world then that is your state of reality. This idea which is to some as attractive as Racquel Welch in heat is generally regarded as intellectually smelly as if the Himalayas were composed of Limburger cheese. This is despite the fact that this essentially confused and confusing idea has much vogue amongst some flavours of social scientists and mystical thinkers. In Watson, this basic viewpoint seems to arise out of his ideas about seeing, knowing and telling what is going inside his stories. This is best described grandeloquently as the problems of perception, knowledge and communication - inevitably problems of semantics pop up and this makes understanding the story more difficult.'

Not to mention the review! This needs clarification for this reader.

Alfred Hartley's review of a collection of short shorts is restricted to discussing the problems of producing an anthology of this kind - and given the material with which he had to work, a superior approach does not spring to mind.

Chas Jensen considers a novel which doesn't seem to have much going for it; there is an introductory paragraph, two paragraphs of plot summary, four paragraphs on characters and style, one on the possible intentions of the author and a final brief summary.

Brian Mancer's review of a novel is a description of the nature of the book, rather than a review, and is much shorter than the other reviews I have described above.

The final review in Spectre is by Paul Stokes and, rather longer than the reviews considered earlier, treats a non-fiction work in the manner so beloved by newspaper journalists, paraphrasing the text of the work, or writing an almost-independent essay on the book's subject. The essay is interesting, so possibly the book is also. One hopes, however, that the book hasn't had the bad attack of the sloppies which struck on pages 29 and 30 of the review; I provide a transliteration for readers who are uncertain.

'Frank Mumsey' is Frank A Munsey
'Tom Robbins' is Tod Browning
'Leo Morley' is Leo Morey
'Hans Weisolowski' is Hans Wessolowski
'Jim Cawthorne' is Jim Cawthorn
'Frank Uptatel' is Frank Utpatel
oh, and 'Dolgov' is Boris Dolgov.

Looking back over the two fanzines, Peter Toluzzi and Chas Jensen seem to have produced the most useful reviews, covering as they did a number of aspects of the works being considered. Some of the other reviews are substantially less than useful, and one wonders just what their authors had in mind when writing

them. Indeed, I wonder just what sort of information ought to be conveyed in a science fiction book review.

There is much more to these fanzines than book reviews.

TEEE3 begins with a wide-ranging (but sf-oriented) editorial and has a long (ten-page) photographic section which reproduces the prize winners of the 1977 Galaxy/SSEF Sf and fantasy art contest; some of these reproduce better than others, but one guesses that at least a few of the originals were very good indeed. Neville Angove contributed four pages of fanzine reviews (usually brief) and the magazine closes with a lively four-page letter-column and the editor's signing-off.

Spectre relies heavily upon a long interview with Terry Carr. The discussion ranges widely, but is rarely penetrating. This is perhaps the major problem with interviews - I do not think I have seen anywhere in science fiction fanzines a single-minded interviewer working with a resourceful interviewee to produce definitive, or much more than interesting, analyses of some sfnal problem.

Perry Middlemiss's three-page article on the Ditmars covers most aspects of the recent debate. There's a list of winners since the first awards in 1969 which manages to repeat (understandably) the error of many recent convention handbooks: John Bangsund won the Ditmar for Best Australian Fanzine in 1969 for Australian Science Fiction Review. I understand that Jack Derman is going to make sure that the list in the SYNCON '79 Con Booklet is complete.

Perry also produced the single page of fanzine reviews which, though hardly detailed, manages to include the crucial information about each fanzine noted.

A nine-page letter-column completes this issue of Spectre. A couple of readers knee Alfred Hartley over his review of DREAMSNAKE.

These two fanzines are remarkable enough in themselves, but recent arrivals to fandom may not appreciate just how lucky they are; the only Australian fanzine which would rival these for appearance was Noel Kerr's The Somerset Gazette (Ditmar winner in 1971). The printed Sydney fanzines of the nineteen-fifties seem to me too stark to be comparable. With luck, TEEE and Spectre will stay around for a few years more, and if we are even luckier, they'll compete with each other, and so give Australian fans even more of a treat.

SCIENCE FICTION REVIEW 29 (January-February 1979, \$1.50, 64 pages offset, from Richard E Geis, PO Box 11408, Portland, Oregon, US 97211: in Australia \$8 a year (six issues) from SPACE AGE BOOKS, 305-307 Swanston Street, Melbourne, V 3000)

SCIENCE FICTION REVIEW is the fanzine for science fiction readers. I haven't reviewed SFR for some time because it has been running Geis's novel, ONE IMMORTAL MAN, and that rendered most of the '78 issues atypical. With this issue SFR is back on the straight and narrow. Narrow it certainly is - it is almost obsessively interested in SF, and the acme of this lies in Elton T Elliott's rather breathless column of hot news about SF, or anything remotely connected with it ('This month Mr. Heinlein ate three meals a day!'). I was reminded of the worst excesses of Taurasi's SF(Fantasy)Times.
(continued on page 14)

EASIERCON

1979

Elizabeth Darling.



Fan Guest of Honour



Guest of Honour



You do want to register, don't you?



Has my cousin arrived yet?



ah! a spare table



secret meeting

this was a Bring Your Own Con: —



Auderson's Wine



Kevin brought his own box.



Mark brought his own.



The influence of Bushwalking on SF writers



Room parties



I said ordinary,
not common!



other room parties

"I suppose I'm here to love
you," he said, brilliantly.





I know some things 'going on!'

Groucho Gerand



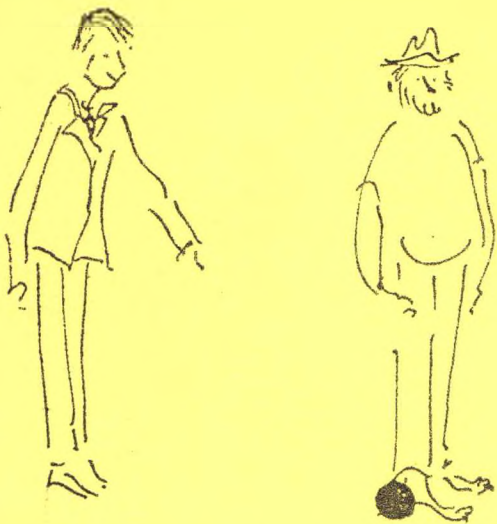
Well, I sat on his knee 'cos
he's important.. but I didn't
expect him to do that!



Star Trek Con in the Foyer



To be a real female a character must be perfect in all respects



He's wearing bare feet!
A blot on the hotel's escutcheon!



Did we say we'd do that - ?
Space Age needs us !!



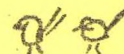
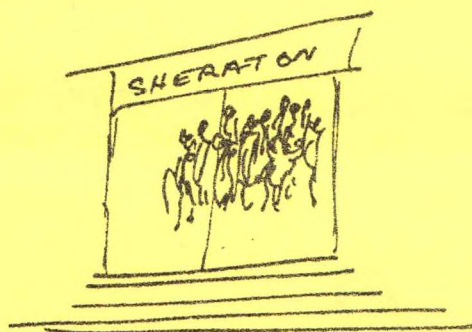
secret '83 meeting



The Paul Stevens sleep show...



or Hanfield walks on water!



And outside the sun shone & the birds sang...

EASTERCON VIEWS

I - Mike O'Brien

The 1979 Melbourne Eastercon was held at the Sheraton Hotel in Spring Street, which nearly everybody agreed was blessed with an unusually co-operative management and staff. The organizers of the Con expressed surprise at how well the Con went off; 'We prepared this with military precision,' said a wondering Christine Ashby, 'and it's turned into a real laid-back convention - everybody seems to relaxed.' No official figures have come my way as to how many people were there, but while manning the registration desk I sold memberships 175 and 176.

Many well-known fans were in Melbourne for the convention. Missing were Valma Brown (ill) and John & Sally Bangsund who were visiting Tasmania at the time. Bruce Gillespie, showing the strain of being both married and employed, showed up for one afternoon. Fans were present from Victoria, South Australia, NSW, Tasmania and Western Australia. (If anybody from Brisbane was there, I didn't meet 'em.)

The convention had unprecedented success in making the program lively and interesting. The features on Fandom and Jack Vance were both widely praised, and there were fascinating panels on such topics as cloning, local Sf publishers and the history of the Melbourne SF Club. I'm afraid I missed both of the Guest of Honour speeches though; my apologies to Bert Chandler and Keith Curtis. The Paul Stevens Show included a reading of (unintentional) humour from UFO magazines and a slide show depicting comic-strip heroines of all ~~sizes and shapes~~ types. The feminism panel was also of great interest to fans of all persuasions.

Notable for not appearing were local publisher Paul Collins and visiting film-maker Dan (DARK STAR) O'Bannon. Disappointment was expressed by some fans who regretted their absence from the Con.

Keith Curtis commanded the auctioneer's podium with his usual mastery. For sale was the usual mixture of rare items, trashy paperbacks and one-of-a-kind curiosities. Among the latter was an English magazine GIRL featuring one of Dr. Who's associates Katy (Jo) Manning posing nude with a dalek! Other items were more conventional but sold well. Several items were sold for the DUFF and GUFF fan funds.

The films screened were an odd assortment, ranging from fantasy films like WIZARDS to borderline items like ROCKY HORROR PICTURE SHOW to movies like MURDER BY DEATH which appeared for no perceptible reason except that somebody on the committee apparently like it. The AUSSIEFAN film had its inevitable screening after the Con officially closed.

The costumes in this year's masquerade were of very good quality. Master of Ceremonies was ~~Stephen Marx~~ Rob Gerrand, who introduced costumes ranging from Bode soldiers to voluptuous characters like 'I, Claudia' (?). Drama was provided by playlets featuring (a) the rescue of slave-girls from a life-size Dalek, and (b)

a pitched battle between the STAR TREK crew and the Klingons. Bruce Barnes represented the old-wave, appearing as Heinlein's bible-toting gunman, Nehemiah Scudder. All the contestants were applauded loudly, and the lot of the judges in selecting the best costumes was not to be envied. I seem to have forgotten exactly who did win.....

Room parties were patchy in numbers and quality. I failed to turn up any of interest the first two evenings, but found a room full of interesting people in Robin Johnson's room after the masquerade. Conversation and wine flowed with equal facility (which is saying something) and Robin gave a demonstration of the proper way to drink Jim Beam, to the awe of those assembled.

After the official Closing Ceremony, Mervyn Binns hosted a gathering above SPACE AGE BOOKS where hot cross buns were served to a small group of fans gradually winding down after three and a half days of conventioning. Some admired the works in the Art Gallery while others (like yhos) sorted through the back issues of SF magazines still stacked on the lower shelves. (I wound up with 20 NEW WORLDS and 6 NEBULA.)

It was a good convention. Everybody seemed to have a good time. Allan Bray responded to the questionnaire circulated by the editor of Chunder! by simply writing 'I liked everything' across it. I guess that summed up the 1979 EASTERCON.

II - Chas Jensen

I guess that the main impression I carried away from the con was one of a relaxed weekend that had seemed to be attached to the con, but not centred around it to the usual degree. I think this was emphasised on the Sunday afternoon spent out at La Trobe and the national Folk Festival, which was about a thousand very active musically productive people. The relaxed pace of Eastercon was clearly evident by comparison.

Part of the feeling of the con came from the fact, I think, that the only fixed events during the day were the programmed items - which seemed in the first two days to cover familiar ground and introduce a lot of subjects - and the hucksters' room. Those were the only two focal points of the convention, making it seem rather limited, and the lack of an art show (despite the sterling efforts of Chris Johnston and Mike McGann in the hucksters' room) was something that I felt a lot. In fact, as the con progressed, I felt a minor dissatisfaction in the lack of representation of the visual side of SF. The film programme did not have the number and variety that seems now to be common at cons, and it tended to end (with the exception of the screening of WIZARDS) well before midnight each night. Slide shows were a more common feature, but even then they were usually adjuncts to some other item in presentation, and not events in their own right.

The restriction of the con to two major sites seemed to have had one other effect: notable in the past has been the fact that the room or area where the computer games and displays have been put up has quite often acted as a gathering point where conversations got started on a regular basis, where people met (and put faces to names previously only seen in print, as happened this time in the usual fashion). Eastercon did not seem to have this sort of area; at least, I never saw any area used heavily

for this - even the foyer sometimes seemed almost bare of people sitting and talking.

The same subdued sense applied after the end of the formal programme, for room parties did not seem to be too common the first night, and only few were to be found on the next couple of nights, though those that did take place seemed to have been centred on long-standing friendships, and pleasant conversations continued into the early hours.

Because they were so heavily relied upon in the programme, the panels tended to come under a lot more pressure from the audience than was perhaps usual. Before I say any more I should point out that I tend to measure the success of a panel by the amount of audience interest and response that it generates. On that basis the most 'successful' panels that I attended would have to be John Foyster on 'the evils of fandom', Ortlieb on the loose and raving about fanzines, David Grigg's more open panel on 'Biology and SF', closely followed by Elizabeth Darling's incisive criticisms of the test paper she showed from a school SF course. All of these items generated a lot of discussion and participation - they did not seem to be so pushed for time as did other, earlier, panels.

This feeling of being short of time most showed itself in the item by Ditmar Jenssen (no relation) and the one on the writings of Jack Vance, where it seemed that the audience was very quiet, or stuck for something to say, at the conclusion of the item.- a thing that doesn't normally happen to fans, as readers of this magazine will know.

The above is really only a minor quibble over one aspect of the con, for the main impression remains one of a relaxed pace, with just enough structure that you could be part of the con when you felt like it, and not be part if you didn't.

Not having attended UNICON V I can make no comment about the level of STAR TREK activity there, but Eastercon did seem to have more interaction (both on the programme and informally) between 'fans' and 'trekkies' than I have previously struck. Much of the (few) conversations I overheard between the two groups centred around establishing some better form of communication, and perhaps this is a result of the con which will grow in future months. I'm not prepared to say much about, and certainly not hazard a guess as to, the possibilities that may come out of any such close contact. Mostly because it has seemed to me that the two groups have been largely separate to this date.

To return, briefly, to the subject of panels; those panels whose content seemed mostly aimed at people still unfamiliar with the con atmosphere were sensibly placed at the early stages of the con, and I noticed the increasing number of panels in the later stages that were centred around science and SF publishing. It seemed to be an arrangement that worked well, allowing people to attend those panels they were most interested in, and spend the rest of the time how they would ... including visits to Space Age, which seem traditional when in Melbourne, at least for SA fans.

I've just realised that I haven't said anything about the hotel, and feel that I should mention that I did find it all

2. I quote: 'It is foolish to bring eucalyptus to stories just so we can create Australian SF'. Yes, it is, and it won't create an Australian SF. Eucalyptus, wombats, 'ockers' and 'sheilas' will create a self-conscious ghetto SF. You use them if they belong there; you don't push them in.

3. Again: '. . . we should not be too self-conscious about our status as Australians . . .' We shouldn't be at all self-conscious about it - better still, not even conscious of it.

An Australian SF means Australians writing in their own natural fashion instead of slavishly copying American and English SF, which is what at least ninety percent do. (Reading the stories submitted for workshops is like leafing through the 1950 rejects for AMAZING and NEW WORLDS.) An Australian SF will be produced when writers cease to use overseas models as the 'right way to do it'. There is no right way - there is only your way. If Australians want to become SF writers instead of imitative hacks they must first forget that the Yanks and the Brits exist. Then a distinctively Australian SF will form itself.

(George Turner, 87 Westbury St, Balaclava, 3183)

Helen Swift misses the other important difference between North Am and Oz. On this continent we are much more tyrannised by distance than they are - poorer long-distance transport systems, including more expensive intracontinental air fares. For this reason the postal service, poor though it is, is much more important here. Certainly the local DUFF winner is under a much greater obligation to produce something on paper, even if they get it published in ASFN, rather than bringing out their own 'zine. Surely there must be such a thing as Australian SF. Australia ≠ USA, in spite of the efforts of Kentucky Fried Salmonella, Dummy and Mareek, and the Liberal Party. Surely, then, global village or not, our SF must be different, even if only different in idiom. This does not mean chucking in a eucalypt or a koala, just to give 'local flavour', the way the yanks do. One can only agree with Lee Harding's aim, but some encouragement of local writers can only help to produce something to shōehorn.

(Richard Faulder, PO Box 195, Coonamble, NSW 2829)

DAMIEN BRODERICK (Richard Faulder, Jack Herman)

Here Damien Broderick's comments aren't meant to be 'lucid, transparent or rigorous'.

(Richard Faulder)

What was Damien trying to say?

(Jack Herman, 7B Kingsbury St, Croydon Park, NSW 2133)

WORLDCON STUFF (John Foyster, Greg Hills, Michael Newbery)

And just why shouldn't I have a letter in my own letter-column? When it comes to discussing Worldcon rotation plans the bullshit piles higher and faster than Ellison's Hugos. In a recent and extremely undistinguished Canadian fa ine, VOLTA, Taral manages to deliver himself of the following pronouncement:

"The Worldcon has been held outside of North America 6 times out of 36 Worldcons, but all of these times have been since 1957, so the ratio might more fairly

Letters

TAFF AND FAN FUNDS (letter from Roy Tackett)

There are going to have to be some changes made, I think, to accommodate the changes that have already been made. Fandom in the US has changed considerably and those of us who publish are strictly the minority these days and to a great extent unknown to the masses who flock to conventions. Fan fund candidates and their support have, in the past, been drawn from the ranks of fanzine fans but there just isn't all that much interest in the funds any more. Time was when almost every fanzine got behind one candidate or another but that seems to be in the past. Another problem is the raising of funds. We used to be able to count on donations from the various conventions. No longer. The bulk of the funds I have in TAFF right now has come from auctions and the like thanks to the hard work of Rusty Hevelin and Joyce Scrivner. Contributions from the voters have been good but the number of fans participating is low.

I think that, if the funds are going to continue (and I certainly think they should) then there is going to have to be a shift of interest from fanzine fans to convention fans. Which means that con committees are going to have to get involved and those committees I have had dealings with since I've been the administrator of TAFF have expressed a notable lack of enthusiasm for the Funds. They have their pro and fan guests of honour and the TAFF delegate (and by extension the other delegates) mean nothing to them. That's on this side of the pond. I must say that the attitude in Britain is entirely different and that British Fandom still looks on TAFF with a great deal of interest and enthusiasm.

But just how one will go about attracting the attention of the largely non-reading mass of convention fans is, at the moment anyway, beyond me. I think that both TAFF and DUFF are in trouble and it is going to take a lot of work to get them out of it.

(Roy Tackett. 915 Green Valley Road NW, Albuerque, N.M. 87107, USA)

(JF: Australian conventions are still most anxious to have delegates in attendance, and my understanding is that US support for DUFF is more substantial, in cold cash terms, than Australian support. GUFF has made its quota, and a JAFFA (Japan Australia Fan Fund) is being piloted this year. Perhaps things are healthier than you think, Roy, although some thinking about what fan funds are for might be fruitful. The last DUFF winner who was an active fanzine fan was Leigh Edmonds in '74, and since then the winners have been only peripherally fanzine fans: are we ahead of TAFF in this matter?)

AUSTRALIAN SCIENCE FICTION (George Turner, Richard Faulder)

Helen Swift's remarks (Chunder!, April 1979) about the Adelaide panel discussion on the development of an 'Australian SF' give me the feeling that the panel - or Helen or everybody - has missed the basic idea. As the bloke who has campaigned, without much luck, for some years for an Australian SF, may I clarify?

1. 'Australian SF' must never become a 'particular subset of the SF genre'. A story is SF or it is not (pace a few peripheral items) whether written in English, Swahili or Japanese.

2. I quote: 'It is foolish to ~~bring eucalyptus~~ to stories just so we can create Australian SF'. Yes, it is, and ~~it won't~~ create an Australian SF. Eucalyptus, wombats, 'ockers' and 'sheilas' will create a self-conscious ghetto SF. You use them if they belong there; you don't push them in.

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And just why shouldn't I have a letter in my own letter-column? When it comes to discussing Worldcon rotation plans the bullshit piles higher and faster than Ellison's Hugos. In a recent and extremely undistinguished Canadian fa ine, VOLTA, Taral manages to deliver himself of the following pronouncement:

"The Worldcon has been held outside of North America 6 times out of 36 Worldcons, but all of these times have been since 1957, so the ratio might more fairly

(be) stated as 6 out of 22. Next year the ratio becomes 7 out of 23, or almost 1/3, precisely the ratio Tom Jones was asking for... There is now a proposal that may well be voted and ratified to add an overseas Worldcon to the rotation plan that already exists. One way it might be done is simply adding it in turn, hence West, Central, East, Overseas. This would actually have the effect of lowering the ration from 1/3 to 1/4, a fact I don't think anyone's mentioned yet..."

What we have here is what Private Eye might be delighted to refer to as a 'put-up-or-shut-up situation'. I would like to put up the dates and sites of four non-North American Worldcons (London 1957, 1965, Heidelberg 1970, Melbourne 1975) and challenge Taral to add the two others necessary to make up '6 out of 22'. It would be really most unfortunate, let me add, if a few Australian fans were to write to Taral Wayne MacDonald (1812-415 Willowdale Ave., Willowdale, Ontario, M2N 5B4, Canada) demanding to know what he was on about, because that might cut down on the amount of time he could spend on DNQ, an excellent newszine. (John Foyster, GPO Box 4039, Melbourne 3001)

I still don't feel qualified to venture a real opinion, but what I saw in Chunder! inclines me a little toward the no-niche side. Your idea on page 8, of free bidding but no Cons for successive years, is a good one; and you can get a rough approximation of the present system (with flexibility) by simply making it such that a region winning in one year cannot bid again for two years - e.g. if Eastern won in 1990, then it could not bid in 1991 or 1992; the next year it would be permitted a Worldcon would be 1993. This would prevent the 'two regions seizing control' situation. By increasing the period without a bid to 3 years you guarantee one Worldcon outside the US every 4 years; yet because this system I'm following up on does not have 'outside NA' as a region, non-US bids could be lodged as often as anyone can muster the energy. What do you think?

Greg Hills, 22a Polson St, Wanganui, New Zealand)

(JF: I think the system would be acceptable only if 'non-NA' were a region or number of regions. But the main advantage of the kind of system we are talking about is that amendments to such a plan would be rather simpler - defining new regions as that becomes necessary.)

A thought on the Worldcon rotation; what is the purpose of the rotation rule anyway? Surely to keep the Worldcons fairly distributed. It will become necessary to change the rule when it becomes necessary to protect American fan from the rest of the world (or vice versa), but TROTW doesn't seem to be doing too badly at the moment.

(Michael Newbery, 111 Houghton Bay Rd, Wellington 3, New Zealand)

AND LOTS OF OTHER LETTERS, TOO

MICHAEL NEWBERY

Mayhap fandom is just a teeny bit incestuous? E.g. the voting qualifications for GUFF. I & my impecunious friends would have thought that a willingness to part with hard (or even NZ) cash of itself sufficient qualification. What, I wonder, happens to the cash contributed by those subsequently found ineligible? There are better ways to prevent multiple voting if that is the intention,

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RICHARD FAULDER

WAYCON I was a near relaxacon, perhaps, but from the two reports there was no indication of disorganisation, which I think is probably the greatest fault a con can suffer from. One may not want to go to every programme item (some people seem to think that to do so at all is heresy), but it should be possible to go to all those of interest. The opening Debate sounds like a great innovation. (Sometimes wonder about the value of Peter Toluzzi's reports, since he always seems to spend so much time worshipping Dionysus.) The most useful comments in the two reports seem to centre around the relationship of Wafen to other fans. However, as more or less pointed out, they seem to be moving into the mainstream of Ozfandom.

Worldcon rotation Your comment to Chris Priest about preventing dominance is a very useful point, and one with which I agree heartily. Worthwhile thinking about within regions, too (i.e. Oz). Andrew Taubman misses the point slightly, in that the present system (which he seems to be talking about in the bit starting 'However...') allows a free-for-all every fourth year, so that any North American Region gets a chance to catch up then.

JACK HERMAN

I liked your quasi-report from AUSSIETREK but thought that you missed the fact that Trek fandom contains a number of fans who could be won over to main-stream fandom. I was struck by the youth and enthusiasm of the attendees at the Con, even during the programme that wasn't terribly exciting. (In fact, there was very little there to hold my attention.) But I concur that the uncritical reception of Takei's bonhomie was a little much.

Peter's report on WAYCON was if anything a little more diffuse and harder to relate to. This may be a result of the fact that I attended AUSSIETREK and not WAYCON but from his report I got very little udea of how the Con went. However his report does indicate that Perth is ready for a National Con and Leigh's remarks reinforce this. (Also, the just-announced airfare reductions won't hurt.)

I am worried by Lee's remarks about Mrs Wrightson. Her beliefs about the position of Fantasy and its importance are I think consistent with what she said at UNICON and what Lee remembers from her 1975 position. I tend to agree with her that Fantasy is a basic part of man's imagination (perhaps THE basic part) and in this way it is man-thinking. I do not think that she really wants to restrict Aussie Fantasy to Aboriginal myths alone. But this has worked for her and as she said at UNICON she needed to relate her stories to the touchstone of native belief and she would have had trouble transplanting foreign ideas to Australia.

On the other hand, Kenneth Cook's fantasy, PLAY LITTLE VICTIMS, succeeds without an Australian basis.

PAUL COLLINS

I'm flattered ~~that~~ Lee Harding talks about me some of the time, especially when I consider that he spends 99% of the time talking about himself.

But more to the point concerning the issue being raised in Chunder! by Harding and Broderick, may I point out the following:

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~~contrary to what my colleagues would have the SF public believe,~~
I have paid more money to Australian SF authors than the pair
of them combined; concurrent with that, I have paid 3.3 cents
a word to unknown authors - more than either of them has paid
to top name authors. Facts speak for themselves.

(Paul Collins, PO Box 66, St Kilda, 3182)

IRWIN HIRSH

Report of fan activity, March 1979 - location: Rusden State College

Rusden State College does not presently have a science fiction
society, and as I am not the organisational type I am not about
to set one up. Being a first year has also got something to
do with it, so maybe next year I might start an SF society.

I have promised Christine and Derrick Ashby that I will put one
or more Eastercon posters up on the walls of Rusden. All that
will happen when I receive the posters. This past week I have
been thinking of where to put the posters so that they will be
seen by as many of the students and staff as possible, but
since I can not really spare the time to go around putting up
a poster outside every toilet, I have decided that near the
entrance to the Library will be the next best position. Maybe
from these posters one or two people will attend the con, and then
they can start up an SF society. End of report.

Paul Stevens is wrong when he says that should the proposed
worldcon amendment get through the worldcon will only be held
once every five years. As I understand it, the only reason for
the rotational system is to make sure no region hogs the
worldcons. Paul should realise that over a three-four year period
North American bids outnumber non-North American bids by something
like at least six or seven to one.

I hope that one time Marc's column on the apas will be a more
general discussion on certain aspects of apas, rather than short
reviews of the different apas. I somehow suspect that people are
more likely to become involved after reading a general discussion
which would give them more 'meat'.

(Irwin Hirsh, 279 Domain Rd, South Yarra, 3141)

JOHN BANGSUND

I really am sorry about that vertical splodge on page 5, the under-
inking on page 9 and the scrunched-up top line on page 11. If
we miss out on the 1983 Worldcon I shall blame it all on the bad
impression created by my feckless Roneo 870. How Edmonds's
primitive hand-pumped 750 can produce better-looking fanzines
than my state-of-the-art AM/PM/FM fully-electrolytic fore-and-aft
automatic plunging 870 really puzzles me. Maybe it has something
to do with the crank behind the wheel.

You know how I feel about mentioning, or even slyly advertizing to,
the technology of fanzine production in serious journals devoted
to literary exegesis such as Chunder!, but there are times when
we must face up to such things. For all we know, you haven't had
a report on Syncon V from Patricia Wrightson yet simply because
her biro ran dry!

Stefan Zweig once wrote an entire book about this sort of thing.
Not long afterwards, he committed suicide. A terrible thing,
that. Example to us all.

(John Bangsund, PO Box 230, Kew, 3101)

(JF: I forget too often to acknowledge the use of John's and Leigh's
dupers in the production of Chunder!, and will try to do better.
The aim of politics is not to whinge about the world but to change
it. Stefan Zweig never got around to writing a book about that,
but both you and a recent Australian PM might give it a thought.)

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

Registered for posting as a publication (Category B)

[illegible]

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EDITORIAL

This issue got cut down to twenty pages by the simple expedient of leaving out (i.e. holding over) contributions from Catherine Circosta, Marc Urtlieb and Leigh Edmonds, and putting off a few letters as well. I've been promising to explain why I was going monthly for a while, but if this keeps up I'll have to produce Chunder! more frequently. The most likely solution is to cut down on the letters.

Readers might prefer me to cut down on the typos; I'm working on it. And there might be more room for drawings. Meanwhile, remember to vote for DUFF (voting closes JUNE 30, 1979) - read the platforms, and you'll no doubt come to agree with me that it's GLYER FOR DUFF!

CAPSULE NEWS

CAPSULE NEWS

Terry Hughes (108 votes) was the 1979 TAFF winner over Fred Maskell (40) and Suzanne Tompkins (40), and will be the TAFF delegate to SEACON '79. (Thanks Roy Tackett) // Steve Palmer and Daryl Mannell are starting up a Melbourne apa, ZAPA - details next time. // Dennis Stocks has a nifty idea for supporting A IN '83 - same fate for details.// A IN '83 has published first issue of a BULLETIN.

GLYER FOR DUFF PERTH IN 80 HOBART IN 81

CONVENTION NEWS

15-18 JUNE: THE AUSTRALIAN COMIC-CON at RMIT, Guests include Gerald Carr. Membership \$13 to June 15 (\$5 supporting) from Moris Sztajer, 11 Ferndell Cres, Templestowe 3106 or Joseph Italiano, 27 Percy Street, Mitcham 3132

16-18 JUNE: QUASARCON at the Capri Cinema, Goodwood. GoH David J Lake, Special Guest, Karen Lewis. \$12.50 to May 30, \$15 thereafter. Write Paul Anderson, 21 Mulga Rd, Lawthorndene SA 5051.

CONVENTION REPORTS EAGERLY SOUGHT BY EDITOR OF CHUNDER!

GUFF FUNDIES SIX

FINAL ISSUE - SPECIAL COLLECTORS ISSUE

From Leigh Edmonds, PO Box 103, Brunswick, Victoria 3056. Produced every few weeks to publicize the notion of GUFF. Distributed by John Foyster with CHUNDER!

Saturday - 5th May 1979 - a Big Week for elections. In the last few days they've had an election in the UK and tonight the Labor Party in Victoria is doing better but still not good enough. And talking about elections the winner of the first GUFF contest is John Foyster.

One hundred and twenty-eight people voted in GUFF and John Foyster was the favourite by a small but clear majority so that preferences were not counted. The results of voting are as follows.

	UK	AUSTRALIA	TOTAL
John Alderson	6	38	44
John Foyster	8	57	65
Eric Lindsay	9	9	18
nobody	-	1	1
Total	23	105	128

The next most important thing after finding out who won the contest is to find out how much lovely money they get with their victory to help them on their way. At the close of voting the total amount raised in Australia was \$1086.39. In the last month the major fund raising event was the auction at EasterCon which raised \$207.50 - thanks to Keith Curtiss, Justin Ackroyd and Paul Stokes who worked on the auction and Lee Harding and Harry Andruschak who supplied most of the material which was auctioned for GUFF.

So far as I know there will be no more GUFF fund raising activities until such time as another GUFF race takes place. If anybody still feels as though they would like to put in then they should send their money directly to John Foyster who will be spending it on all our behalves.

The final sum raised overall was in the region of \$1 600 with just over Three Hundred Pounds being collected in the UK.

Any future correspondence about GUFF should be sent to either John Foyster in Australia or Dave Langford in England. Daves address you already know (but it might not hurt to repeat it) and some of you might not know Johns....

Dave Langford
22 Northumberland Avenue
Reading
Berkshire RG2 7PW
United Kingdom

John Foyster
GPO Box 4039
Melbourne
Victoria 3001
Australia

With just a few lines to the bottom of the page I'd like to thank all the people who have hepled to make this GUFF contest a success, in particular Dave Langford who has looked after the English end so well and, of course, the three people who stood. Thanks also to Chris Priest who originated the idea and got Dave and I moving and to the people who have given support all along the line.

This fund has run over the last year and, to be honest, I'll be just a little relieved to be rid of it. John and Dave will have to worry about it in future and decide what follow-on action is going to happen. I would like to see a fund running to Australia, in '83, but we've yet to see if there will be a WorldCon here to make it worth the trouble. Let's hope...

Following is a list of all the people who voted for or made donations to GUFF in Australia:

Justin Ackroyd (*)	Josephine Jackson (*)	George Turner (*)
Paul Anderson (*)	Steve James (*)	R Laurraine Tutihasi (*)
Neville Angove (*)	Chas Jensen (*)	Kitty Vigo (*)
ANZAPACon auction	Chris Johnston (*)	DL Walker (*)
Margaret Arnott (*)	Robin Johnson (*)	WASFA
Christine Ashby (*)	Mark Joiner (*)	Alexander Wasiliew
Derrick Ashby (*)	John Litchen (*)	WAYCon auction
John Bangsund (*)	Monica Litchen (*)	Jean Weber (*)
Sally Bangsund (*)	Eric Lindsay (*)	George H Wells (*)
Bruce Barnes (*)	Martin Mackay (*)	Bill Wright (*)
Mervyn Binns (*)	Gary Mason (*)	(*) tells you that
David T Blackburn (*)	Roman Mazurak (*)	the person has voted
Allan Bray (*)	Jan McDonnell (*)	(one vote arrived
John Breden (*)	Robert McGough (*)	late and was not
Andrew Brown (*)	Perry Middlemiss (*)	counted).
Valma Brown (*)	John Millard (*)	<u>Geographic Breakup</u>
Jenny Bryce	Bev Monger (*)	Victoria - 42
CARRCon	Michael O'Brien (*)	South Australia - 30
Catherine Circosta (*)	R Orszanski (*)	UK etc - 23
John F Coleman (*)	Ken Ozanne (*)	New South Wales - 15
Neil Cooper (*)	Marea Ozanne (*)	North America - 13
Juanita Coulson (*)	Irene Pagram (*)	West Australia - 2
Robert Coulson (*)	Sue Pagram (*)	ACT - 1
Keith Curtiss (*)	JL Packer (*)	Tasmania - 1
Megan Dansie (*)	Bruce Pelz (*)	Queensland - 1
Elizabeth Darling (*)	Elaine Pelz (*)	And that's about all
Peter Darling (*)	Chris Priest	there is -
Tim Dawson (*)	Don Ray (*)	Thank you linesmen,
Paul Day (*)	Bob Riep (*)	Thank you ballboys.
AM Denbow (*)	M Riep (*)	
LH Denbow (*)	Helena Roberts (*)	
Frank Denton (*)	Bill Rotsler (*)	
Gregory Diamantis (*)	Cedric Rowley (*)	
Kevin Dillon (*)	John Rowley (*)	
EasterCon auction	Margaret Sanders (*)	
Leigh Edmonds (*)	Joe Schluter (*)	
David Evans (*)	S Schott (*)	
Richard Faulder (*)	Gerald Smith (*)	
Roy Ferguson (*)	Linda Smith (*)	
Diane Lilian Fox (*)	Space Age Books	
John Fox (*)	SSFF	
Jillian Miranda Foyster (*)	Paul Stevens (*)	
John Foyster	Dennis Stocks (*)	
Donald Franson (*)	James Styles (*)	
David Grigg (*)	SUSFA/UniCon V auction	
GUFFwater	Helen Swift (*)	
David A Halleday (*)	SwimCon	
Brian Hancock	Rick Taylor (*)	
Carey Handfield (*)	Andrew Taubman (*)	
RD Hanna (*)	Jane Taubman (*)	
Lee Harding (*)	J Thomas (*)	
JL Harris (*)	Tony Thomas (*)	
Jack Herman (*)	Karen Trego (*)	
AJ Herriot (*)	Bjo Trimble (*)	
Irwin Hirsh (*)	John Trimble (*)	