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AND WHY DOES AUSSIECON TWO

COST SO MUCH?

Craig Macbride Camberwell Vict 3124

I don't know what was said about smoking previously, but I agree 2/23 Glen Iris Rd in general with Megan Dansie. No smoking at all would be fine by me. I'm sure my voice will be gone by the end of the con if exposed to too much smoke.

The lack of parking for non-hotel-guests sucks out loud! Surely the hotels are being paid enough to provide a little space? If not, how about keeping track of any non-driving convention guests, so that their parking spaces can be used?

The logistics of that are mind boggling. Re the hotels' parking space, in the case of both the Sheraton and the Victoria, the parking space available is very limited. The Southern Cross does have parking space, but I gather that it sells that to people visiting the city once it has ensured that its guests have parking space. They aren't going to hand over that source of income without some very good reasons, the convention's spending not being one of them. However, if anyone is willing to design a parking register, and to get the hotel to agree to it, feel free to volunteer. It'd be a bitch of a job though.

What makes supporting membership worth 3/5 attending membership? To put it bluntly, as I usually do, I wouldn't pay \$5 for supporting membership, let alone \$30-00! ...Why are there no student discounts, etc, or ways to not pay for things you don't want? (Who cares about voting rights anyway?)

Craig also compares our financial policies with those of the 1985 Canberra Games Convention which is also the Seventh Australian Wargames Titles.

The problem with the comparison is that a World Convention is much more expensive to run than is a National Wargaming Convention. For a start, there are expectations of a Worldcon. It exists within a framework determined by previous conventions. One expectation is that there be Progress Reports. These are expected to meet the standards set by previous Worldcons. Then there is the cost of posting the things. In addition, all members receive a programme book. Add the costs of posting, production, and record keeping, and there's not much of that \$30 left.

The cost of convention facilities in itself is staggering. We have most of the convention facilities in three city hotels, plus the cost of hiring the State Film Centre. Such things don't come cheaply. However, you cannot hold a WorldCon in a University Residential College. WorldCons have become prestige events. Though a no-frills Worldcon would be a nice idea, it wouldn't work in the current set of expectations.

Add to that incidental costs, like flying GoHs out, and running and hire costs, and the WorldCon is very fragile economically. Keep in mind the fact that the committee aren't getting paid for running the thing, and the fact that we have no cash reserve, and you can see that the purse strings have to be held very tight indeed. Craig suggests that people get only what they pay for. The problems with policing and organizing that are horrific. The aim of any WorldCon committee is to run things as smoothly as possible. In the event of the convention coming out ahead, profits go to the sf community as a whole, and not into any committee member's pockets. True there will be re-embursements. For instance, currently I am paying for producing TIGGER, and the con covers cost of postage and of lables. If the con makes money, I will submit an account for the paper and stencils I've used. There are many other committee members who have sunk their own money into the convention.

If, as your info sheet says, whether or not Yngvi is a louse is an "esoteric topic", why do you use this Yngvi shit in TIGCER #6?? How 'bout explaining yourself to the unaware? At this point I feel curious about LoCs, SMOFs, BNFs, John Bangsund, FAPA Etc.

One of the problems with fandom is, as it has existed since the 1930s, it has accumilated a series of traditions and a set of jargon. I use this in TIGGER and in my writing because I consider TIGGER and my writing to be a part of this tradition. I will admit that this can be confusing, but it becomes less so with usage. Every now and then glossaries of fannish terms are produced. There was one produced as a feature of LACON II, last year's WorldCon, and Irwin Hirsh, our film programme director, and the editor of SIKANDER, an excellent little fanzine, has muttered something about producing something similar for Aussiecon Two.

The main thing to remember is that these terms aren't particularly serious. SMOF, for instance, is an acronym derived from Secret Masters Of Fandom - those shadowy beings who are really responsible for everything that goes on in fandom. Who are they? Well, no one knows. They're secret. People do guess though, and the act of trying to politic in fandom is often called smoffing. Yngvi is a louse is a catchery, coming from Sprague de Camp & Pratt's THE INCOMPLETE ENCHANTER. It isn't explained there, though it would seem to have something to do with Norse gods. It has entered the argot, to the point that, in Niven & Cerrold's THE FLYING SORCERERS, someone is called "yngvi infested" rather than louse infested.

As mentioned in previous TIGGERs, there are a number of fan funds aiming to bring fans from overseas to AUSSIECON TWO. The trouble is, with so many unfamiliar names from which to choose, voting is difficult. The one hundred word platforms given on the ballot form don't really give the voters much information. Therefore the candidates were offered more space in which to talk. What follows are the pieces provided by three of the candidates in this year's DUFF race. DUFF is the fan fund which allows Australian fans a trip to North American conventions and North American fans a trip to Australian conventions in alternate years. The fund customarily contributes to the airfare of the winner, and the convention often provides free membership and accomodation. DUFF relies on donations of moneu from

fans, through auctions, voting, and through the sale of donated items sometimes even trip reports produced by the DUFF winner, after his/ her trip. If you would like further information. contact the Australian DUFF administrator, Jack Herman, Box 272, Wentworth Building, Sydney University NSW 2006. His trip report, which is due out early this year, sells for \$2-50, or \$3-00 for a signed copy. Order yours now.

Of the four/five candidates in the 1985 DUFF race, the following submitted material. I'll print their contributions in the order in which the names appear on the ballot.



Come now! What makes

"Take these," said Linda Blanchard, placing an eight inch stack of the most recent Australian fanzines we had in my hand. "LoC 'em all if you want to be better known in Australian fandom." My only recent contribution to a Strine zine (Have I got it right?) had been a letter in SIKANDER -- not bad as such things go, but far overshadowed by friend Ted White's "Lost in Oz" -- and my major misgiving about standing for DUFF was that, while I've been in fandom since 1956, I am not all that well known among the current generation of fans west of the Antipodes. Of course, that's part of what DUFF's all about. And, arguably, not being "all that well known" could be an advantage.

Another, more recent, misgiving: Linda and I are going our separate ways -as friends, but parting. We'd been unable to compromise incompatibilities and so, as neither of us was masochistically inclined, decided not to stay together. Normally this would just be our own sad affair -- but my platform promised I'd bring her if I won, provided I could convince her the Old Ways Were The Best. On the one hand, obviously I hadn't convinced her; on the other, the ballot was misleading but

couldn't be changed -- and it bothered me to think of getting votes from fans who thought this their best chance to meet her. I used my foot (having run out of hands) to consider how quickly I could start to bore people if I mentioned this in every LoC I wrote.

These considerations delayed writing of those LoCs. Then I got a note from Marc Ortlieb, saying he'd decided to give the DUFF candidates a chance to tell Australian fandom more about themselves than was allowed by the hundred-word platforms of the ballot. I'm grateful for the opportunity to set the ballot straight.

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The problem with keeping one's eyes open while writing a puff piece about one self? Sooner or later, you note the old "I, I, I" flashing by like so many telephone poles along a superhighway and think, <u>Gad</u>, <u>I</u> sound conceited. With typical brilliance you hit on the idea of speaking about yourself only in the second or third person... but discard the notion because your fine high-type fannish mind realizes fans have such broad mental horizons they'll probably never fall for it.

Even with false modesty aside, my number of years in the microcosm (aside from establishing me as a member of "old fart" fandom) only means I've had time to do things. And perhaps, as an off-shoot of the old "infinite-number-of-monkeys-writing-Shakespeare" trick, that's why at least a few of them have been judged worthwhile.

I entered fandom as a CRY letterhack, member of LASFS (from which death will not release you, even if you die) and publisher of fanzines of unparalleled distinction, i.e., they were worse than you might expect, even from a fourteen year old. My first con was the 1958 Solacon; I've attended many since. In 1965 and 1966 I was co-chair of the Eastercon — the "party" side of Lunacon, not the annual British affair — and was on the 1967 NyCon III worldcon committee. But I think my best convention accomplishment was the Disclave roof party: I'd misplaced the notebook I kept "party" room numbers in; rather than reconstruct it, I told those I met I'd heard a rumour about a byow (bring-your-own-whatever) party to be held on the roof. I didn't specify a time, so when I arrived (about 7:00 p.m.), there were indeed some forty to fifty fans holding a party — which lasted until the a.m.; with probably an equal number coming and going throughout. There were roof parties the next two years, but the tradition was cut short when the Disclave moved from the Sheraton Park Hotel.

I'm primarily a fanzine fan. Most of my early zines were as above, although I was listed as co-editor with Shelby and Suzy Vick of the weekly TIRED FEET. In truth, I only contributed a column, "Liniment: Or, Something for TIRED FEET" --- and the title was the best thing about it.

But eventually I published two fanzines I'm still proud of -- FOCAL POINT, a fannish newszine, and my current zine, beardmutterings. In its second incarnation, FP started and ran the Bob Shaw Fund, which brought BoSh to the worldcon in Boston; with co-editor Arnie Katz, I reissued THE ENCHANTED DUPLICATOR (which Bob co-authored with Walt Willis) and published THE INCOMPLEAT TERRY CARR to raise money for the Fund.

These days, I write a lot for other fanzines. Mostly I've been a letterhack but I've also been writing "Totem Pole: An Irregular Column" for Dan Steffan's BOONFARK, faaanfiction for Lee Hoffman's SCIENCE FICTION FIVE-YEARLY, and articles both fannish and serious for any number of other fanzines.

I wrote the fanzine review column "The Clubhouse" for AMAZING after Susan Wood and have sold half a dozen sf stories (mostly to Ted White when he was editing AMAZING and FANTASTIC) -- but the last of those was in 1976. Although I supported myself for nearly twenty years as a journalist and editor, I consider myself an amateur -- hopefully in the best meaning of the term. (Walt Willis pointed out, some time ago, that "amateur" comes from the Latin amare, "to love" -- and, in making

distinctions between amateurs and professionals, one should consider whether one would prefer the ministrations of a loving wife or a prostitute...)

At which point, I guess, we're up to the items in my DUFF platform: I tied with Terry Carr in last year's PONG Poll as best letterhack of the year and was very nearly fan GoH at the Australian National Convention ... except somewhere along the line it was decided it couldn't be held in conjunction with next year's Norwescon as planned. I'm one of the founders of the SBOF (Society of Boring Old Farts, a.k.a. the Secret Bastards Of Fandom) as detailed in my platform and in the last issue of beardmutterings.

I also run Drudge Enterprises, a wholly-owned subsidiary of the Vernon McCain Division of Proxyboo, Ltd., which maintains fanzine mailing lists and prints address labels for myself, Bill Patterson, Richard Bergeron, Avedon Carol, Patrick & Teresa Nielsen Hayden, Larry Carmody, Stu Shiffman, Alina Chu, Teresa Minembras, Marty & Robbie Cantor, Bob Lichtman and David Singer. I guess I have a Lot To Answer For.

Now, I hope you'll excuse me for being so brief -- but I really must start writing some LoCs for Australian fanzines. I've been mentally composing one for quite some time now: "Dear THYME," it will begin, "my sincere congratulations to you Aussiefen on winning the world convention..."

-- rich brown, 1984.

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Marty's Bit

Marc wrote and asked for about a thousand words from Robbie and me - sort of an introduction to those Aussies who might not know us. Well, I palmed off five hundred of those words onto Robbie (*snicker*), but I really should be either typing a FAPA zine or working on HOLIER THAN THOU #21. Actually, I do not feel like doing either of those things right now, having just put out HTT #20, all 114 bloody pages of it, and 330 copies, each and every page hand-cranked out of our tired old mimeo -- except for the XX-rated Brad W. Foster fold-out cover.

I assume that the several dozen Aussies who receive our fanzine have already made up their minds as for whom they will be casting their ballots, so this bit of puffery is designed not only to introduce my wife and me to Aussiefen who may not know us, but to convince the readers of our fanzine to change their bloomin' minds (such as they are) and to vote for us.

Two for the price of one is our motto, as we do not presume that DUFF should pay for more than one of us. We have already commenced putting aside our pennies - when our bank sinks from the weight we will know that we probably have enough.

In many ways, Robbie and I are very disparate fans. Robbie is a Canadian, I am an American (not that anybody but Canadians profess to see any difference 'twixt the two nationalities). Robbie has a decided liking for sf media, whilst I am fanzine oriented. Needless to say, the major differences between us is that one of us is not female and the other is not male. Oh - and the one with the beard seems to also corner the family market in hair, as my head hair is many times the length of hers.

Robbie and I met at CHICON IV, which is good and sufficient reason to consider Worldcons a bloody good thing; it was mutual love-at-first-sight. I had never before been married, and, at age 47, had about given up the thought of ever being in such a situation. Robbie, 17 years my junior, was in the process of getting a divorce and

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was definitely not interested in another man. HAH! We were married the following January, absolutely as soon as possible after her divorce became final. All of our North American nominators were at the ceremony too. The fact that, a year later, they were still willing to nominate us for DUFF must say something, but probably not "getting rid of you for a few weeks", as at least two of them will be at AUSSIECON.

Despite the disparity in our ages, Robbie has been in fandom longer than I. An sf reader from about 1945, I did not discover fandom until thirty years later. Making up for lost time, I have produced over three hundred fanzines in the last nine years. My major one, Holier than Thou, has gone through twenty issues, and started as a quarterly. It is now put out thrice yearly, with Robbie as co-editor. We managed three issues in 1984, despite being on the LACON II concom. They were good issues, despite the pressure. It is usually a hundred plus pages in length, and regularly pubs some of fandom's best writers. It is also known for its covers -- always good, sometimes spectacular. It was a Hugo nominee in 1984.

I have gone on at length about HTT because most of the fans who know me do so because they know of, or receive, the zine. I have rarely had the money to attend more than one out-of-area con per year and so I usually opt for Worldcon; at such cons I spend all of my non-sleeping time socialising with other fans, not even bothering to leave the venue for any local sightseeing as I <u>like</u> being around fans. Well, I married one did I not?

As I told people when I announced back in '81 that I was going to run for DUFF in '85, I had met many Aussies and had liked all of them. (Some months back, after LACON II, we even hosted Jack Herman and Justin Ackroyd - simultaneously. One does not do such a thing unless one likes such people - and nothing negative or smartass is meant by that. Our place is rather cluttered and we are not really set up for guests.) I decided that it would be a good idea to see Aussies in their home environment, provided of course that any were at home, rather than galivanting around the world. I am of the firm opinion that Australia would be an overcrowded country were it not for the fact that, at any given moment, at least half of your population is somewhere else.

A P.S. to Mike Glicksohn - despite the natty attire which I usually wear, I have had an Aussie bush hat since the mid-1950s (and used to wear it quite a bit), longer than you have had yours. This proves two things: I have been interested in things Australian longer than you have - also preferring to live in a desert clime rather than in the frozen Northern wastes as you do - and it proves that I am an older phart than you are.

My only regret about this DUFF race is that we won't all be able to be at the Worldcon in '85; I know rich and Mike personally, and like them both; Joni and I share an apa, and we have talked over the phone and trade genzines. Nice people all, and I only wish that we could ALL win this race.

Robbie's Bit

This is what I consider the hardest type of writing - biographical. Not that I can't talk about myself. Nothing's easier, it seems sometimes. But write about me? Ack!

However, insecurities aside, "If 't were done, 't were best done quickly," or something like that.

I am a red-headed French Canadian, soon to be 33 (repeating double digits, yeah!), 5'5" tall (or short - take your pick), weighing somewhere around 125 (it changes too often to be precise).

Not 500 words yet, eh? *sigh* Then I guess we get down to the nitty-gritty.

I was born and raised in Quebec, spending the first twelve years in the town of

Thurso before moving around to several different towns elsewhere in Quebec -- Lachute, Shawville, Bryson. As an incorrigible tomboy my favourite passtimes were ice hockey, tackle football (no pads in either case), wrestling and...reading

Reading was the escape from the taunts of others, which there were, despite the fact that I was good at ice hockey, tackle football and beating up boys. Unfortunately, you're not allowed to beat up the girls and, once we moved from Thurso, I was no longer allowed to beat up the boys either. Parents can be a pain sometimes.

My reading habits tended towards science fiction, mysteries (especially the Saint and Hercule Poirot), and comics -- mostly DC. In Thurso, there was little said about any of this -- I would have beaten up anyone who dared to comment -- but later, in the new towns, it brought a lot of abuse my way, so, by the time I was 15, I was considerably more secretive about the habit. At the same time I began to write my own, originally as a dare to prove that an English teacher was not as impartial as she claimed to be. Surprise! She was!

"Star Trek" had come, and was on its last legs; "Doctor Who" I had seen two years worth of -- one year each of William Hartnell and Patrick Troughton -- but, even so, I was not yet involved with fans. But I knew where my interests lay. I loved to see s.f. on t.v. or at the movie theatre. Reading was great but movies and t.v. added a special kind of life. I mean the stories were usually pure pulp, but it was fun and exciting. It still is.

Marty says I have been a "fan" longer than he. He is mistaken. True I did attend a few conventions prior to "discovering" fandom (even L.A. Con), but I didn't know about fandom through all that time. I found fans and fandom when I was called up and asked to help found a local "Doctor Who" club in Ottawa. The call came as a result of my being a member, through correspondence, of the Doctor Who Appreciation Society.

And get involved in fandom is exactly what I did. I helped run the club; I joined the local s.f. club; I ditched my non-fan husband; I helped run the local s.f. club; I got involved with the local convention; and I borrowed money to attend Chicon IV, where I became ill and was ordered not to attend the Hugo ceremonies, which resulted in my meeting and falling in love with Marty, which led to his inviting me for a two week visit, which resulted in his proposing and my saying yes; which ends by having us married now for about two years. Oh, and I did return home briefly after the two week visit — eight months after I'd come down.

I am still very much involved in fandom. I was on the committee for LACON II; worked on the last three local conventions; have been President of the Los Angeles Science Fantasy Society for the past year; still collect comics with a passion; and watch both "Star Trek" and "Doctor Who" over Marty's protests.

A reason to visit Australia? Well, I'd like to meet all the Aussies on our mailing list as well as the ones I correspond with and I'd like to see a game of footy.

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d Joni Stopa d daaaaaaaaaaaaaa

Here I am, a candidate for DUFF, and doing a perfectly lousy job of it. I started out with the best intentions in the world. I was going to be an active member of APPLESAUCE. But I joined in fall, and, since I work seven days a week in the winter, I never got around to writing anything. Vera Lonergan even took the time to send me a note reminding me that I would have to send a contribution if I wished to remain a member. It got misplaced by the secretary. I found it about a week after the due date for the mailing.

I then decided to write something spectacular before joining and then I would have a lot better than minac and would make a good impression at the same time. Unfortunately, by then it was Spring. In Spring I start working on my garden.

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This is a suspicious trait in most fans. The fan usually considers him/herself above such matters as whether the grass lives or dies. I don't worry about the grass so much as I worry about my gardens, both flower and vegetable. I make up for those fans who want nothing to do with any of it.

I am a passionate gardener, perhaps because I grew up in the city. The first spring we lived in our house my husband brought me three tomato plants, three iris bulbs, and three daylilies. My small daughter was clutching seed packets. As far as I am concerned, seed packets should be marked as potentially habit forming. Once I had started plants from seed I was hooked! So, starting April 1, I start playing with seeds, planting mix and a propagator indoors, and working with manure and peatmoss outdoors. I find it all very exciting. My husband finds it a pain. The dining room table stays awash with seed packets and potting soil until May 1. He thinks there is something significant in the fact that I always start on April 1.

At any rate, I don't do much but play with the garden until everything is safely in the ground on June 15. If I manage any fanac at all, the best I will produce is minac, and not very well written minac.

This year I had not only the garden to worry about, but I was going to provide the site for a fannish wedding. The garden got minac; fanac didn't get even that; but the house was cleaned, polished, and readied like never before. We even cleaned out the useless kipple and the kitchen junk drawer. Cleaning out the kitchen junk drawer is akin to preparing for Armageddon.

The previous summer, and through the fall, I had been writing a trip report about a vacation we had taken in Southern Colorado. Since both Jon (my husband) and I are geology buffs, and I am a rock hound, I was describing not only my personal reactions to Colorado, but a mountain chain by mountain chain, rock by rock description of the geology. This, I thought, carefully rewritten, could be sent through APPLESAUCE and really impress everyone. The best laid plans and all that.

Right after the wedding I found myself staring right into the ferocious deadlines of both Flap and FAPA. We are talking merre days here. I had no idea what to write about. A letter came in from England; Cas and Skel wanted to know how the wedding came off. So I sat down at the typer and rehashed all the details of getting ready and the catering itself. It really was a letter; it lacked only the formal start of "Dear Cas & Skel." I met my deadlines.

I really should have done the final part of the trip report, but I couldn't have done it fast enough. I did what I could. I probably should have sent that to Jean Weber, to put through APPLESAUCE, but I felt that no one in Australia would know who Madman and Hillary were. So I again let everything sit idle while I took a trip to Florida to visit my mother. I was going to finish the trip report then, forgetting that it really isn't feasible to write either on the road or while at my mother's. When I finally got home toward the middle of July I started to work on the end of the trip report. It wasn't going all that well, unless what people really wanted to read was a prety dry geology report. Somehow I didn't think that would be what fans had in mind. To a certain extent I think 'hat I didn't write it because the other trip was so fresh in my mind that I really couldn't focus on the other one. So much for sending a trip report through APPLESAUCE.

The weather turned really hot about that time and I don't take to heat and humidity all that well. I don't really get sick or anything. I just tend to loll around - no direction, no purpose, just loll. If the temperatures drop enough in the evening I might make some jam or jelly. These sell nicely for TAFF and DUFF and make

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a pleasant little gift for friends. At a friend's insistance I even entered them in the country fair this year and pretty well cleaned up on the first premium ribbons. I was disappointed that two jars only got second premium; my husband looked upon this as pure greed.

Thus the best laid plans of Joni Stopa to be a good candidate came to naught.

Around September 1, Dave Locke called me. We pretty much had all the material that we would need for the next issue of GALLIMAUFY, the zine that Dave and I co-edit. He wanted my editorial, and he wanted it ASAP. I didn't have any idea of what I wanted to write, so I ruminated for a while. I got a letter from Dave; I wrote back and said that I was working on it. I couldn't think of what I wanted to write, but I wasn't going to admit that. I made a number of false starts; wrote about two double-spaced pages on each; decided it was boring, or not funny at all; and tore it up. I finally decided what I wanted to write about, and mailed it to Dave.

Then I remembered getting a letter from Marc, wanting me to write something about myself. I think the deadline was December 15. I promptly forgot all about it. Until now that is. The season has started; my personal time is precious and short; and Christmas is coming down on me like a freight train out of control. But I will do the best I can, and hope that it isn't too late.

I'm not going to say that I have been in fandom for a long time, but I discovered it via the letter column in PLANET STORIES when I was nine years old. A letter there caught my imagination and I sent the perpetrator a letter. In reply he sent me not only a letter but a fanzine as well. The fanzine was a lot of fun to read and I wanted more, more, more.

Being just a kid, I had something of a drawback. There were three basic ways to get a fanzine: subscribe, write, or send artwork. Sending money was out of the question. The only money I had was a 50¢ a week allowance, lunch money, and bus money. By walking to school I could save my bus money. By eating the cheapest lunch I could find I could hoard all the money to buy S.F.. I wasn't about to give up PLANET and THRILLING WONDER STORIES in my lust for fanzines.

Doing much by way of writing seemed out of the question. Fans didn't just write; they typewrote. The only typewriter I had access to was an ancient Underwood that probably was the latest word at the turn of the century. The striker bars came down instead of going up, and you really had to pound those keys preferrably with a named. Compounding the problem was that I wanted to sound very grown up. So I wrote using a thesaurus and a dictionary.

I could do artwork. The stuff I did at nine was equal to the general run of fanzine art at that time. Artwork also gave no clues as to my age. By the time that 1960 rolled around I was one of the better fanzine artists. I worked with Bjo Trimble on the very first artshow at a worldcon.

Bjo talked me into wearing a costume at that con (Pittcon). I arrived at the costume ball wearing a pink toga made from a sheet and about fifteen pounds of grapes with ribbons forming the vines. The sheet came from home. The grapes were given to me by a friend who owned a premium fruit and vegetable store. They were no longer of "the best quality" and would have been thrown out at the end of the day. The fans and pros certainly seemed to enjoy eating them though. I was supposed to be a nymph. This showed a lot of imagination.

In 1961 I wore a costume again, at Bjo's insistance. I re-worked a costume Bjo had on hand, and went as C'mell, redoing my face with putty and putting on blue-point Siamese makeup. In 1963 I married Jon and he automatically assumed that I would make us costumes. To please him, I did so. We won, and Jon sort of assumed again that I would continue making costumes. I did for quite a while and we continued winning, until I got tired of making costumes...

I gradually withdrew or at least ceased to draw for fanzines. There was something terminally stupid about spending a whole day at a drafting table, turning out art for a livelihood and coming home and spending the evening doing art for fanzines. This was at the time before your average faned could have things electrostencelled. The electrostencils could only be had at fairly great cost, and only in fairly big cities. For direct to stencil artwork, the fan artist only needed patience, certain tools, a tracing plate, shading plates, a lightbox, and a willingness to put up with eye strain.

I did my first fan article somewhere around 1967. Bill Bowers printed it a year or two later and I got more ego-boo out of that one article than I had ever gotten in my career as an artist. People LIKE art; they just never say much about it. Between my years as a fan artist and a handful of funny things I wrote I managed to go on hold for a few years and nobody seemed to notice very much. But there is a turnover in fandom. Besides, you let enough time slip by without any response what-soever and ZIP your are cut off mailing lists. There had to be a tetter way to get fanzines than trying to respond to everything that dropped into the mailbox. Harry Warner Jr may be able to do that, but not me.

I find writing a very difficult thing, not because I don't have anything to say; I just find it difficult to say anything on paper that anybody would want to read. I certainly wouldn't want to have to plough through some of the things I've written. Given half a chance I can be quite a pedant if I don't watch it. I find it next to impossible to write about gardening if I can't use the proper technical words or the proper plant names. I don't grow bluebells; I grow campanulas. The worst part of it all is that, in many cases, I know the Latin names of plants, but not the common names. As far as most fans are concerned, I might as well be speaking Latin when I mention my ranunculus — or maybe they think I have something that is catching. I've learned to try and skip the topic, or look up the common name.

I also have a tendency to forget what I am writing about and find myself running off at the keys on another topic altogether. Jon thinks it would help if I made an outline of what I want to say. I'm not sure that this would work for me. I never know where I am going to go when I am writing. The only thing I have found easy to write is trip reports. They have a structure imposed from the outside. You just have to report where you went, what you did, and what you saw. It's all very easy. Dave Locke says I take trips just so I can write about them.

As I was saying though, there had to be an easier way to get fanzines. There is too - trade. Then it's just a matter of getting your fanzine out. This is easier said than done. It took me five years to get the first one out. I'm not talking about an apazine here, but a genzine. There is the matter of getting enough decent material for the first issue and then there is the matter of re-getting all that material after the post offal loses it enroute to Jackie Causgrove, who was going to mimeo it for me. I finally got Dave as a co-editor when he figured that it wouldn't get out at all unless he pushed me. Actually I think he decided to co-edit with me just to shut me up about when I was really going to get out the issue. He was tired of hearing excuses I guess.

That pretty well sums up my fannish life; other than that I am a middle-aged middle-class middle-westerner who loves cats, gardening, cooking, fanzines and science fiction, not necessarily in that order. Sometimes I don't like some things at all.

I'd love to meet all of you. From what I have read, and the fans I have met, Australian fandom sounds like a truly delightful group of people. I am proud and honoured to be among a very outstanding group of candidates, although, to be honest, I thought that there would be more. Thank you all very much for even considering me.

Joni Stopa

The Fan Fund of Australia and New Zealand will be bringing a New Zealand fan to AUSSIECON TWO. The only previous FFANZ winner, Tom Cardy, who was brought to Syncon '83, has recently published his trip report - FFANZ FOR THE MEMORIES - incorporating a whole series of charicatures whom, Tom claims, resemble certain Australian and U.S. fans. This is available from the Australian Administrators, or from Tom, for \$1-50 per copy. In it you will discover the real cause of the epidemic of New Zealand Flu that struck Australia in 1983. In an accompanying newsletter, Tom announces that Nigel Rowe and Duncan Lucas are the candidates for the 1985 race. Their platforms are reproduced below. Voting forms will be available in the near future.

DUNCAN LUCAS - nominated by Seth Lockwood, seconded by Graham Ferner

I, Duncan Lucas, being of sound mind and body, have been persuaded to run for FFANZ in 1935, Now all I have to do is persuade some of you lot to vote for me. Herewith a list of my achievements and attributes. Such as they are: Edited and published two copies of the highly praised but little seen KIPPLE. Edited WARP for NASF for one year. Inaugural member of AOTEARAPA. Lapsed APPLESAUCER (Is this a plus or a minus?) Artist (starving), cartoonist and contributor to all NZ fanzines of quality. Attendee of all NZ natcons. An organiser of NORCON '81 plus divers one day cons and the upcoming ORCON '84. Fringe member of most of the good feuds and controversies of recent years. Poor correspo dent, rotten mooch, trashy philosopher, good wit and okay speaker. Magnificent drunk with a tremendous capacity for FOSTER'S LAGER. Understands what cobber, jumbuck and chunder mean. All-round nice guy who's desperate to go to AUSSIECON TWO.

NIGEL ROWE - nominated by Peter Burns, seconded by Cathryn Symons.

Skybus, well everyone is allowed one mistake, okay, okay there was also Heads n Tales. Two mistakes surely you can let me off, I mean that was three years ago, I'm trying to make my way in the world now. What have I done since? Well I became involved with this gang, er... I mean committee of people trying to organise the sixth national SF con in New Zealand, alright, alright so I organised the committee, what of it I mean there's no law that says you can't have a good time is there? That was kinda a success, and there are a few fanzines that I've edited, but nothing illegal mind you. I'm a new person I tell you, I mean it. All this talk about me trying to con my way into a free trip to Australia... Geez, it's enough to give a guy heartburn. Pass me my pills would you...Hi Mun!

John Newman, P.O. Box 4, Thornbury, Vict 3071. AUSTRALIAN ADMINISTRATORS Kim Huett, P.O. Box 312, Fyshwick, A.C.T. 2609 Tom Cardy, P.O. Box 1010 Auckland NEW ZEALAND ADMINISTRATOR

STANDARD CONTROL OF THE SHAW FUND STANDARD CONTROL OF THE SHAW FUND

This is the fund that aims to bring Bob Shaw, writer, raconteur, and overall nic person to Melbourne for AUSSIECON TWO. What it needs is money. By donating \$10 or more you become a Shaw Thing, and get a free Grink with Bob at a special Meet Bob Shaw Part at Aussiecon Two. (It looks as though the drink bill is going to be very low so far.)

There is also a booklet of Bob's Eastercon Speaches, '82-'84, entitled SERIOUS SCIENCE - available for \$2-5- unsigned, or \$3 signed. The early copies that were airmailed out were snaffled up very quickly indeed. Reserve your copy from the seamailed batch now. Learn why an entire pond in England is filled with newts that look like British fanwriter Dave Langford! Find out why Bob thinks that the matter in the universe was first assembled in a sausage-shaped mass! Send your money to THE SHAW FUND - GPO Box 2700X, Melbourne, Vict 3001.

State to the state of the state

GUFF this year will bring a British fan to AUSSIECON TWO. The candidates this year are Eve Harvey, editor of WALLBANGER and John Jarrold, editor of PREVERT. The Australian Administrator, Justin Ackroyd, assures me that the voting forms will be available in the very near future, and that there will be an adequate amount of voting time. Justin also askes for donations of auctionable materials or money - to be sent to him at GPO Box 2708X, Melbourne, Vict 3001. (Look familiar?)

Thought is being given to the possibility of running the next GUFF race in 1987, if Britain wins the 1987 WorldCon. If so there will be a trip for an Australian or perhaps New Zealand fan, to that convention. If you feel that you are well known among British and Antipodean fans, you might consider getting a campaign together.

There is no sign of Justin's trip report so far. Perhaps a consortium armed with rubber hoses could be used to speed up the process a little.

Though not directly affecting Australian fandom, I thought that people out there might be interested in learning the results of the 1985 TAFF race, which will send a North American fan to the U.K. for their '85 Eastercon. The results, courtesy of Lucy Huntzinger, via Justin Ackroyd are:

	U.S.	U.K.	Total
Patrick & Teresa Nielsen Hayden	144	117	261
Rich Coad	42	9	51
Martha Beck	184	6	190

The winners then are Patrick & Teresa Nielsen Hayden. Considering the amount of fuss that there has been over that particular race, I'm sure there will be more said about the result in an assortment of fannish publications.

There will be an official auction, raising money for the fan funds, at AUSSIECON TWO. Keep your eyes open. It will feature an assortment of interesting items, including signed books.

ERRATUM Re Jack Herman's DUFF REPORT, it is the unsigned copy that sells for \$3-00. The signed copy is the cheaper of the two, selling for \$2-50.

- ac suffix meaning activity fanac any fannish activity; minac minimum activity, usually referring to the requirements for membership in an apa.
- apa acronym amateur press association . eg AOTEARAPA (New Zealand); APPLESAUCE (Aust)
 FAPA (U.S. the oldest of the science fiction apas); Flap (U.S.).
- BNF ig name fan . Slightly tongue in cheek reference to those fans known to most other fans.

BoSh - Bob Shaw.

C'mell - Character from Cordwainer Smith's Instrumentality series - person derived from a cat.

con - abbreviation for convention, often used as a suffix; Worldcon - World Science Fiction Convention, examples included herein are Aussiecon Two 1985; LACON II 1984; Chicon IV 1982; Nycon III 1967; Pittcon 1961; Solacon 1958.

Regional cons mentioned include Lunacon & Disclave - U.S.; and ORCON & NORCON - New Zealand.

- ego-boo ego boost, which is equivalent to "warm fuzzies" or a pat on the back.
- faaanfiction fiction written about fans, as opposed to fanfiction which is imitation professional science fiction or fantasy written by fans.
- fan derived from fanatic. Can mean whatever the user wishes it to mean. Often used as a prefix.
- faned a fanzine editor, which usually means a fanzine publisher as well.
- LASFS The Los Angeles Science Fantasy Society. Noted for owning its own clubhouse.
- letterhack a person well known for writing letters to fanzines and to professional magazines. The best is Harry Warner Jr, the Hermit of Hagerstown, who doesn't attend conventions, who rarely meets o her fans in person, but who has the reputation of writing to just about every fanzine that is sent to him. He has also published two volumes of fan history, dealing with fandom in the 40s and 50s.
- LoC acronym Letter of Comment a letter written to a zine.
- mimeo a stencil type duplicator such as the one that TIGGER is produced on. The common brands in Australia are Gestetner, Roneo and Rex Rotary. The term derived from an American Brand the Mimeograph.
- NASF National Association for Science Fiction a New Zealand group with chapters in several New Zealand cities.
- Pong Poll An annual poll that used to be run in conjunction with Ted White and Dan Steffan's fanzine PONG. Now run through an assortment of different fanzines.
- zine abbreviation of magazine, used on its own or as a suffix: fanzine fan magazine, a term which covers a multitude of sins; newszine fan news magazine, notable examples being LOCUS, SF CHRONICLE, FILE 770 & UNCLE DICK'S LITTLE THING in the U.S.; MAPLE LEAF RAG in Canada; ANSIBLE in Britain; SHARDS OF BABEL in Europe and TNYME and AUSTRALIAN SCIENCE FICTION NEWS in Australia.; prozine professional science fiction/fantasy magazine ANALOG, F&SF etc; genzine a fanzine that covers all manner of material, and which is generally distributed HOLIER THAN THOU, SIKANDER, RATAPLAN and MAINSTREAM are good examples; apazine fanzine produced specifically for an apa.

Does anyone have current addresses for either GEOFF COOKE ex of Glenhuntly Vict; or SUE TUCKETT, ex of Lane Cove NSW. We have had TIGGERS returned from the addresses that we have for both of these people.

Please inform the committee of any change of address as soon as possible to make sure that materials posted to you do actually reach you.

6) (1/1/1/0)

There will be a second meeting for people interested in providing ideas for the Aussiecon Two Programme:-

SUNDAY FEBRUARY 10th - 2.00p.m. at Mandy Herriot and Phil Ware's place 77 Railway Place W., Flemington, Vict 3031.

This is an open meeting. If you have programming ideas, please come along. Even if you think that your idea might have been suggested, come along and discuss it. You've probably got wrinkles on the idea that we haven't considered. Though it is not essential to be a member of Aussiecon Two to attend the programming meeting, there will be membership forms available there. The meeting is BYO. If you want a say in the programming at Aussiecon Two, ATTEND THIS MEETING or write a letter to the programming sub-committee, c/o the convention address. They are looking for specific ideas, and so please provide an idea of how many people your items will involve, and of the potential audience for your item.

PLEASE NOTE This meeting is specifically to do with PROGRAMMING.

(Remember, if you don't tell us what programme items you'd like to see at Aussiecon Two, you aren't likely to get the sort of items you'd like to see. You'll get the sort of items I'd like to see, and then you'll be sorry.)

REMINDER - The Australian Science Fiction Foundation, in conjunction with Aussiecon Two, is running a science fiction short story contest. If you wish to enter, entry forms are available c/o TIGGER.

ART SHOW - The rules for the art show will appear with Progress Report #3.

If you urgently need a set in advance, please send a s.s.a.e. to me c/o TIGGER.

MASQUERADE - Evidently some people are still confused by the Re-creation category. A Re-creation is a costume based either on a film/ television costume - say a uniform shown in THE SEARCH FOR SPOCK - or a costume based on illustrations from a comic book, if more than one view of that costume has been published. If the costume is original, that is designed from a written description in a book, or from you conception of what a character might look like, or if it is a costume that you have invented yourself, then it is an ORIGINAL. The only awkward one is a costume based on a cover painting, i.e. where only one view of the costume has been published. Such costumes are considered ORIGINAL, as they are based on a limited model.

If you are unsure, please send details of your costume to Paul Stokes, and he will be able to determine the category for you. Paul's address is P.O. Box 130, Marden, S.A. 5070. At present, the Re-Creation section will be run as a part of the Masquerade Proper. However, if there are an excessive number of Masquerade entries, then the Re-creations will be judged separately, and only the winners will be paraded as a part of the Masquerade Proper.

Mark Denbow, of TRANSFINITE, and Kim Huett, editor of APPLESAUCE are engaged to be married.

Interesting, but wrong, despite the fact that Kim Huett recently moved to Canberra. The truth is that Mark Denbow and Kim Lambert, both of TRANSFINITE are engaged to be married. Mark suggested that the wedding might be combined with a Smithfield New Years Eve Party....

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> HOTEL BOOKINGS

We apologise for the delays in notifying people of their hotel bookings. The confirmation forms should be out before you receive this issue of TIGGER. So far, the Victoria Hotel has proved very popular. If you would like to stay at the Victoria, it would be an idea to get your booking form in as soon as possible. If you know of anyone who plans to join the convention and who wants to stay at the Victoria, you'd better tell them that it is filling fast.

Since we are now using the Sheraton Hotel (Remember the A.S.I.S. raids) for some of our programming, we have reserved rooms there for convention attendees. The rates are about half-way between those of the Southern Cross and those of the Victoria. Single Room \$52/night; Twin Room \$59/night. In addition we now have triple rooms available at the Victoria for \$51/night. For those who like really cheap rooms, there is a limited number of rooms without facilities available at the Victoria - Single \$26/night; Twin \$33/night; Triple \$39/night. You'll have to be quick if you want one of those.

PLEASE mark the dates that you intend to stay on your hotel booking form. We can't assume that you will only be staying for the days of the convention.

> HUGO NOMINATIONS

This is your chance to influence the size of Robert A Meinlein's next advance science fiction history. Please read the details on the form carefully.

> ANOTHER LOST SOUL

We need an updated address for Alanna Maclean. Her copy of TIGGER #7 was sent from Canberra to Windsor, from where it was returned to sender marked Unknown at Address.

CONTROL OF THE PROPERTY OF THE

The programming sub-committee received a flier concerning the possibility of pressuring either Paramount or the U.S. tv networ's into resurrecting the STAR TREK television series, i.e. producing new television episodes. If this interests you, write to 69 Kambrook Rd, Caulfield, Vict 3162 for further details.

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rich brown sent a letter substitute, explaining that he no longer really wants to win DUFF and recommending that anyone who was considering voting for him vote for Mike Glicksohn instead.

CONTROL OF THE CONTRO

A recent duplicated letter from Joe & Gay Haldeman includes the line "See you in August!" Those fortunate enough to meet Joe and Gay, either at Unicon VI or later while they were wandering around the country will know what nice people they are. It them at Aussiecon Two. will be good to see

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ARTWORK - Page three Alison Cowling

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