

chunder!

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NEW BUSINESS?

THE OLD BUSINESS?

OR FUNNY BUSINESS?

In FILE 770 Mike Glyer has reported extensively on the business session at IGGYCON. Here is part of his report (from FILE 770: 7)

"Most controversial of the motions taken up at the main meeting was a change in the bidding rotation. Currently there are three North American zones, Western, Central and Eastern. However any time a foreign (non-North American) bid is mounted it may be entered, and if it wins, will pre-empt whatever zone would normally host the con that year. For example, AUSSIECON was held in 1975, normally a Western zone; SEACON will be held in 1979, normally a Central zone year; and Sydney Cove (Australia) is bidding for 1983, an Eastern zone year. Kent Bloom and Lee Smoire moved to create 'Outside North America' as a new zone, restricting all foreign bids to that slot in the rotation. As Chairman Hillis answered questions from the floor during the debate, if this revision was passed the bidders for the Western zone would always have to present their bids at the foreign location, and the NASFiC would always be voted on in the Western zone. Those were two reasons that so many Western zone fans (LA, Denver, Vancouver, Seattle) appeared at the business meeting. That is also why when Bloom's delaying tactics in the meeting threatened to overlap it with the art auction (siphoning off his opponent's votes) they succeeded in voting a Special Order of Business to bring the motion under immediate consideration.

'The third reason this motion met with strong opposition was its political ancestry. Supporters of the rotational change were participants in the 'DC in '84' drive. (They hosted a 'Change the Rotation' party, and circulated fliers to publicize it which included a DC in '84 reference.) 1984 is a Western zone year under the present rotation. To bid for their regular year, 1983, they would have to bump heads with the popular Australian bid. They seek to implement their change so that 'Outside North America' will fall in 1983, and 'Eastern' will follow it.

'Although Smoore and Bloom had few adherents in the meeting, a good number of the attendees were uninformed about the situation. The debate polarized on the topic 'what is best for the foreign fans?' - to have a guaranteed slot in the rotation that approximates their current rate of hosting cons, or to keep the privilege of bidding whenever they're ready? It was the consensus that if the foreign fans really wanted this change, they could implement it at SEACON. Therefore the matter was tabled by a vote of 40-20. (Some negative votes were cast by people who wanted to vote on, and kill, the motion then and there.)'

In FILE 770:9 two comments on the motion, and on a letter from Alexis Gilliland (which appeared in 8), were printed.

Milt Stevens

It shouldn't come as a great surprise that Alexis Gilliland's arguments in favour of changing the worldcon rotation plan do not convince me in the slightest. For one thing, he argues that since overseas worldcons occur about every four years we should make that interval mandatory. There doesn't seem to be much point in requiring what is already common practice unless you like rules for the sake of rules. If conditions were to change and overseas bids began appearing at a different interval, the four year requirement would become utterly foolish. Of course, an overseas location for Western site selection represents no particular hardship if you are an Eastern bidder. However it would make things quite a bit more difficult for Western bidders. I challenge Gilliland to find any potential Western bidders who would accept the lack of difficulty in overseas bidding.

I think there are too many essential differences between potential overseas bidders to make lumping them into a single category a practical idea. For instance it is much more expensive to go to Australia than it is to go to England. The Australians would have a permanent disadvantage in that sort of a competition. There are other difficulties with English and non-English speaking countries. Because of all the differences between foreign bidders, it seems most reasonable to treat each of them as a special case. That is roughly what we are doing at the moment.

A gerrymander is possibly the worst sort of change that can happen to the worldcon rules. Whatever Gilliland may say, I regard the Bloom-Smoire motion as a simple gerrymander. If DC can get away with it, I'm sure there are many others who can think of personally advantageous changes to the worldcon rules.

Craig Miller

It was interesting to me that, at the Business meeting, Lee Smoire took it upon herself to speak for all of Foreign Fandom. I was puzzled that if the foreign fans felt as strongly about this matter as Lee seemed to indicate, why had none of them had enough interest to attend the Business meeting at which the matter was being brought up. The only one close to being a foreign fan, Jan Howard Finder, spoke against the motion. I was puzzled by this so I talked to Malcolm Edwards, a member of the SEACON committee, and Paul Stevens, DUFF winner from Australia, and Eric Lindsay, a member of the Australia in '83 committee. The comments I got from them were pretty much the same. Paul Stevens thought it was a bad idea. Eric Lindsay didn't think much of the idea, really. What he wanted was a rule that said, "In 1983, the Worldcon will be held in Australia." He is somewhat afraid that with the influx of newer, unenlightened fans (no tendrils, that sort of thing), the Australian bid might lose to a "closer to home" bid. He said that he felt the current system was good, but that we should try to encourage more foreign groups to put in bids. He concurred with me that when we have foreign bids more often than every four years, that will be the time to add "Outside of North America" to the rotation plan.

I don't feel the Motion is frivolous. I do feel that its primary purpose is to arrange for the occurrence of some

people's idea of a cute joke. I also feel that the motion is without merit. Frivolous, no. Without merit, yes.

ANOTHER VIEW

In the first issue of THE VOICE OF THE LOBSTER George Flynn reports on the part of the business session relating to this matter as follows.

(pages 32/33)

Item 8 was actually considered out of order, right after Item 3. (The reason was that a lot of the concerned parties wanted to leave for the art auction.) This amendment was sponsored by Kent Bloom and Lee Smoire. After considerable debate, it was voted, 40-12 (a 2/3 vote was required), to postpone this item to the SeaCon business meeting, where it will be a Special Order of Business:

MOVED, that the WSFS Constitution be amended as follows:

- A) Add at the end of Article III, Section 2, the following:
A fourth region, called Outside North America, shall consist of all the area not included in the three regions above.
- B) Insert in Article III, Section 3, the words "Outside North America" between the word "Central" and the word "Eastern".
- C) Replace Article III, Section 4, with the following:
When a convention site in the region Outside North America is selected, there shall be an interim continental convention in one of the North American Regions. Selection of the site of such Continental Conventions may be by vote of the Business Meeting or by such other method as the competing bidders might agree upon.

I'd better tread warily here. There is considerable danger that the merits of this proposal will be completely obscured by a not-so-hidden fight over who gets the 1984 Worldcon. Nevertheless there is a real issue here, and I'll try to explain it.

First I'd better review the current rotation system (any proposed change in which usually leads to massive confusion). The three North American zones alternate in a three-year cycle: Eastern in 1980, Western in 1981, Central in 1982, Eastern in 1983, and so on. If an overseas bid wins any year, the zone whose turn it would be gets a NASFiC ("interim continental convention"), and the rotation goes on as scheduled in the following year. It happens that Australia is bidding for 1983. If they win, then under the present system there would be an Eastern-zone NASFiC in 1983 and the scheduled Western-zone Worldcon in 1984. Suppose the above proposal passes, however. Then there would be a four-year cycle, with the overseas zone getting 1983 and the next Eastern zone Worldcon due in 1984.

Now the plot thickens. Both Los Angeles and Washington, for reasons of their own (which don't really concern us here), would like to host the 1984 Worldcon. Under the present system, L.A. would be eligible; under the proposed amendment, D.C. would be eligible. The stage is thus set for a considerable political struggle.

(George Flynn continues on page 6)

TIP-TOE THROUGH THE APAS

(Marc Ortlieb)

John, being hard-worked, long-suffering etc, has asked me if I'd like to do a segment on apas for him. Being big-headed I decided to accept. The problem is that I don't know my audience level. Are all my readers neos, or does John circulate his 'zine only to the secret masters of fandom? Still, one must start somewhere, so I'll assume that all readers of Chunder! have a vague idea of what an apa is, and run from there.

ANZAPA Official Bloody Editor Gary Mason, PO Box 258, Unley SA 5061

ANZAPA is the only Australian apa to boast a waiting list at present, so if you wish to join, send a dollar to Gary and he'll put you on the list. As of mailing 65 the waiting list stands at nine, so anticipate a three or four mailing wait before joining. Being a waitlister entitles you to a copy of the official organ for each mailing plus any spare zines Gary feels like sending out. In exchange you acknowledge receipt of said bunch of goodies. Once you're in, the annual fee is \$7, and you will be expected to contribute six pages every six months. Mailings are bi-monthly.

ANZAPA mailings 64 & 65

Mailing 64 was the tenth anniversary mailing of ANZAPA and was a veritable monster, reaching 414 pages. It is noted for its neat appearance and snazzy cover. The material inside includes contributions from ANZAPA members past, present and future. There is quite a bit on the history of Australian fandom. All in all, some of the best reading I've seen in a goodly while. I gather some spare copies may appear at GUFF and DUFF auctions, so keep an eye out for them.

Mailing 65 is not quite so much to my liking. Gary has tried stapling the mailing together, but you need bloody great staples to go through a 342 page mailing, either that or the nice paperclip thingies that Leigh Edmonds provided for the previous mailing, thus the whole thing comes out looking a little raggedy. Mailing includes some Bangsund back issues and a rather cruddy book of Australian poetry unearthed in Paul Day's bookshop. For me, the highlights of the mailing were Eric Lindsay's trip report, Anthony Peacey's assorted ravings, Leanne Frahm's description of trying to smuggle a copy of mailing 64 through Queensland Customs and John Bangsund's PARERAGON PAPERS 11.

Mailing dates are the 10th of the even-numbered months.

APES Official Editor Roman Orszanski, 6 Harold St., Payneham, SA 5070

APES will probably be quite different as from the next mailing. You may note the presence of a new name in the OE section above. The poor chimp ain't been too well of late, and ex-Primate Allan Bray held fears that it might not recover. However ace, duece and trey veterinarian Orszanski has come to aid the ailing beast. (The reason for all this irrelevant stuff is that when I phoned Roman this evening, he said he was going to submit info on APES. It should be somewhere in this issue.)

Mailing 7 was a particularly nice mailing running to 132 pages. It contained more on the Sydney/Melbourne things, a copy of THE EPSILON ERIDANI EXPRESS 3 and the start of a postal Diplomacy game. Jack Herman has succumbed to Anderson's Disease and is publishing page statistics, but otherwise it's a nice mailing. (Perhaps a slight excess of mailing comments, a sin of which I am not totally innocent, but one can't have everything.)

Final note for anyone who doesn't already belong to an apa.
TRY IT. YOU MIGHT LIKE IT.

APES will now be an open apa: there is no membership limit, and anyone may join by paying their yearly fee of \$5 and contributing twelve ~~A4~~ pages per year. Of the pages to count towards the minimum activity, I shall not count pages of mailing comments. At first, this may seem unfair, as many fans produce pages of absolutely brilliant comments. "any more, however, produce reams of absolutely pointless drivel, just to maintain their membership. Those who produce thoughtful MCs usually produce many other pages of interesting material; I doubt whether they will have any trouble in producing 12 pages a year. Since we are working on a yearly minac, we could get a very lopsided page count, issue by issue. Hopefully, if we can increase our membership to 50 or 60 people the distys will average out to a reasonable size. Our current schedule calls for 6 issues a year, but I will probably increase this to 8 issue a year (about once every six weeks). ** The philosophy of APES will be to actively **encourage** people to write about themselves, their beliefs, their hopes and fears; to try to raise the standard of fanzine production; to encourage fans to cooperate and create new fanzines. ** If anyone is interested in joining I will send on request a copy of the latest mailing. (Roman Orszanski, 6 Harold St, Payneham, SA 5070.)

(George Flynn continues from page 3)

Nevertheless, as I said above, there's a real issue here; what is the best thing for the overseas fans? The D.C. in '84 supporters report that the overseas fans they've talked to are in favour of the change (cf. Alexis Gilliland's letter in File 770:8). Thus far I haven't seen any independent opinions from overseas fans on the subject, one way or the other; but it's early yet, and presumably some opinions will surface by SeaCon. The 4-year rotation does conform to the de facto spacing of overseas Worldcons in recent years. In any case, the people at IguanaCon decided that the SeaCon meeting would know more about it than we did, and so voted to pass the buck to them. If the amendment passes at SeaCon and is ratified at Noreascon (II), it would still be in time to take effect in 1983.

(Historical note: At St. Louiscon in 1979 we magnanimously voted to set up a rotation system including an overseas zone, but it was overwhelmingly rejected at Teicon the next year - partly for fear that American pros wouldn't attend an overseas Worldcon if there were a NASFiC to go to, partly because of doubts that the foreign fans could assemble bids often enough. This episode has made a lot of us skeptical of similar proposals. However, the system proposed then was quite different in structure, and foreign fandom has developed greatly in the past decade, so the old objections may no longer apply. But I'd like to see evidence of it.)

As for the domestic applications, the change would have the advantage that no zone would have to go six years between Worldcons, as commonly happens now. There would still be a NASFiC in the overseas-zone year, but it could be in any of the North American zones. (However, its site would always be selected at a Western-zone Worldcon; there is dispute over whether this matters.) The whole question will bear considerable thought - though I suspect most people will make up their minds on the basis of local advantage.

END of EXTRACT FROM VOICE OF THE LOBSTER 1

JOHN FOYSTER CONTINUES

In a separate letter Mike Glyer asked me for comments on the proposed changes to the Worldcon rotation plan rules. I have written to him already, but it seems to me that an extended discussion of the issue amongst Australian fans (who are highly likely to be affected by the outcome of the SeaCon business meeting) would be helpful not only as a way of communicating our views overseas, but might also, by allowing the pros and cons to be put, encourage Australian fans to consider or reconsider their own views.

For these reasons I propose to set aside a couple of pages each issue for the next few months to the discussion of the Rotation plan. If you want to have your comments in that section, please mark them clearly in your letter of comment.

I won't express my own views at this point: I discussed the question with a few people at UNICON 5 and was surprised that so many Sydney fans thought only in terms of whether or not the change would help them win the '83 bid. (My view that things other than a change of rules are necessary for Australia to run the 1983 Worldcon is well-known.)

In addition to running the comments of Australian fans, I shall include any contributions overseas readers wish to make. And beginning with this issue, I shall distribute a significantly larger number of copies to New Zealand: Kiwi comments invited!

Conventional stuff

SURVEY RESULTS

A couple of issues back I asked readers to complete a survey form giving their preferences from a range of convention items. The response was disappointingly light, but 11 opinions still represents a modest sample (and opinions were quite varied). The fact that readers of my fanzine responded probably influences the result somewhat (rank-order correlation between my vote and the final vote is 0.74), but those running conventions may find the list interesting: and perhaps I'll run it again at Easter.

From top to bottom the program items were

- | | |
|----------------------------|-----------------------------|
| 1 Author panels | 2 Paul Stevens show |
| 3 Speeches about SF | 3 Fan panels (fan oriented) |
| 5 Fan panels (SF oriented) | 6 Interviews (SF) |
| 7 Auction | 8 Speeches about science |
| 9 Interviews (fannish) | 10 Movies |
| 11 Art show | 12 Slide show |
| 13 Masquerade | 14 Business meeting |
| 15 Simulation games | |

'Others' given a high rating were entertainments other than PJS show, GoH speech, Special interest rooms. Unappreciated were 'Easter egg hunts and other inane things'. The top-rating item was 'parties' (0.0001), but these are rarely program items.

Readers were also asked to identify the single most important thing a convention committee must do to produce an enjoyable convention. The printable replies included:

'Be unobstrusive or be spectacularly obtrusive'

'Keep fandom informed about it'

'Let everyone know what is going on at all times and be prepared to accept feedback on what they do'

'Make the convention feel friendly and cosy'

'Keep the program tight, few lulls'

and 'employ me!' said one optimist.

There were a couple of surprises - are the art show, masquerade and movies really thought so little of? And looking through the votes produced some others that aren't obvious from the final result: some masochist actually listed the business meeting as the best-liked item! A further report after Easter, perhaps.

UPCOMING CONS

KYNECON 2.5 (faster than you can manage - next weekend: phone Peter Darling on 261401 for info), then WAYCON (WAYCON 79, GPO Box N1060, Perth WA 6001 - note new address for WASFA) on 2-5 March (I hope Leigh Edmonds will write a report), Eastercon (13/4-16/4 in Melbourne, info from Christine & Derrick Ashby, PO Box 175, South Melbourne 3205), oh, and the Australian STAR TREK Convention (10/11 March, Zenies Hotel, Sydney, info for large SAE from Karen Lewis, PO Box 110, Rockdale, NSW 2216) which yhos will report on. Which reminds me

NEWS FLASH! DOOHAN WILL NOT BE ATTENDING STAR TREK CON!

According to a reliable source of sorts, James Doohan will be replaced at the STAR TREK Convention by George Takei.

AND THEN THERE WAS UNICON 5 (an ambling sort of report from JF)

UNICON 5 started fairly early for Terry Carr, Jenny and me. We were to catch a 7.45 am flight to Sydney, and John and Sally Bangsund had been around on the Friday evening playing ping pong and consuming exotic fluids and solids. (Carr's ping pong improved after he realised that gravity was the other way around in the southern hemisphere.) They left just late enough to make getting up for the plane an adventure.

Other Melbourne fans took non-fancy/expensive methods of getting to Sydney, and so we were the only cosmically minded passengers to bundle out into the Sydney Terminal at around 9.00 am on the Saturday morning and then to sag over to the baggage collection area to wait for luggage. While I realise that it is necessary to make our overseas guests feel comfortable, I felt TAA went too far in putting Terry's bags on the conveyor belt first: I've never gotten my bags first - I've never been with anyone who got her/his bags first before. This was to be the first of a few new experiences for me at this convention.

Since we had been warned that checking in to the hotel would not be possible until 11 am we went straight to the Science Centre, the convention site. In many ways the first floor of the Science Centre is a very fine place for an SF convention, with a large foyer (which contained registration, hucksters and general sitting-around space), a theatrette with perhaps 200 seats, and two small rooms (or crannies) into which groups of ten to forty could be accommodated. For most of the convention all three rooms were used.

Registration was handled by uniformed Trekkies, who in fact turned the Registration desk into a general information centre/meeting place for the whole convention: there were enough of them to allow occasional time off from duty, but they did seem anchored to those desks. Members were, in any case, registered quickly and efficiently - at one stage there were 136 members and something like 20 daily memberships were sold as well. (There would have been very few sessions at which less than 100 attendees were present.)

The business of checking in at 11 am proved an illusion - the rooms were still not ready, but we registered and left the bags at the hotel (more on the hotel in a moment). Back to the convention for the opening ceremony, which proved to be the most casual I've come across, with the guests of honour nodding or waving their hands from their places in the audience, with the presenter not being sure who was where.

After that Damien Broderick, Terry Carr and I headed back for the hotel (bags still at the front desk) to try the hotel's version of food. Jenny and I found that although the bags hadn't been moved we could nevertheless have our keys, so we dumped the bags (along with one of Mike O'Brien's which looked lonely) then Jenny headed off for the Opera House (to see ALBERT HERRING) and I rejoined the Famous Authors in one of the hotel restaurants.

It was to be the last meal I had in that hotel. The \$3.95 hamburger wasn't inedible, but it wasn't too good either. My other complaints about the hotel (the Wynyard Travelodge, if you want to take notes) related to the lack of air-conditioning (they had a new system of dust-conditioning, and in my present slightly asthmatic state I find this unamusing), the high rates (all things considered) and the reluctance to give me a receipt when I checked out. Rooms & location were fine.

On the other hand the lifts were a bit of a laugh - especially at the weekend when users had to crack the code to make the buggers work (to close doors, press EMERGENCY STOP, then OPEN DOOR, then the appropriate floor number).

But let's get back from the hotel to the convention, where Patricia Wrightson is about to give her GoH speech, interrupted only by the occasional click (agonizedly slow) of Foyster's camera as he attempts to put together a cameo of the convention still-lives: I have the nasty feeling this will turn out to be a slow-motion job, but what the hell. And, of course, the even rarer thump as a cassette tape reaches the nasty bit at the end and demands to be turned over. The GoH speech didn't impress me terribly - especially since it seemed to have been worked upon fairly substantially - but I shall discuss it further elsewhere. After each GoH speech there was a brief book-signing and general fawning session. It was during this time that Ron Graham suggested I might go out with him and Patricia Wrightson to inspect The Collection (since I had missed out on the organised tours which were to be run on the Monday).

We zipped out in Ron's Rolls and spent an hour or so of the admiring kind. I enjoyed myself immensely - Ron really knows his stuff - and his collection - and has made great efforts both to build this collection and to make sure that it is looked after when he can not do it himself. It's a national treasure, in a way. My only quibble would be that I'm a little old-fashioned about cataloguing and would really prefer alphabetical order by author/Dewey decimal. That hour or so away from the convention was one of the high points of the weekend.

That evening Ron Graham had arranged a celebrity dinner of sorts, with the GoHs and other notables being invited to a dinner at the Wentworth. It was here, perhaps, that Con Organiser Tony Howe made his main mistake. So far as I know he went to the dinner and this left the convention without effective guidance. Perhaps the con was a little too much a one-man show anyway, but Tony's absence during the evening meant that things were distinctly unorganised - especially since those looking after the evening program were expecting him to be there.

The evening program consisted of a masquerade - plenty of costumes, with the standard ranging from high to low (nothing really outstanding) and the best costume prize going to 'The Lunch-wrap of Notre-Dame' - a showing of the AUSSIEFAN film (still immensely popular - with Sydney fans expressing considerable enthusiasm about the scene in which I am pulped: I wonder why), and then a movie titled THE ULTIMATE WARRIOR which it was not my pleasure to view.

During the day the parallel programming had consisted of movies and AUSSICON tapes. For a while a Neofans' room was maintained, but I didn't see too many people using it.

I didn't party much at all that night, and when I did party it was pretty early, so I can't verify the stories about the Trekkies dancing on the Registration Desk: you must seek information on that from a higher authority.

The Sunday morning programming was SPACE 1999 and AUSSICON and NASA movies - so it was off to PANCAKES ON THE ROCKS for breakfast. Our eyelids were so slightly open that it was not until we were almost finished that we noticed a slightly out of focus Irwin Hirsh at an end table. We walked back together.

(On page 9 for 'AUSSICON' read 'AUSSIECON'.)

On the Friday night we were supposed to have gone out to hear some jazz in Melbourne, but somehow that never came off. On Sunday we began to make up for that. T Carr was due to give his GoH speech at 3 in the afternoon, which left a decent lunch hour in which to listen to Graeme Bell and his Allstars at the Old Push: this we (Carr, Foyster, Bryce, Adrienne Losin, Irwin Hirsh, Roman Orszanski) did for an hour or two, eating 80¢ hamburgers and drinking whatever happened to be handy. When we got back to the Science Centre the auction was still running in the hands of the omnipresent Keith Curtis. Over two days the auction brought in \$600.85. I don't remember all the details, but a little bird tells me that a picture book titled LOOKING FORWARD brought \$35, Sturgeon's WITHOUT SORCERY \$40 and Moorcock's THE STEALER OF SOULS \$37. Largely due to the auction GUFF and DUFF which each benefit to the tune of \$50, with another \$30 going to AUSTRALIA IN '83.

Terry Carr's speech has been recorded by Mike O'Brien, and those who didn't hear it live ought to borrow Mike's tape. The speech was a sort of One Fan's Life - mixed up with all that nasty professional business. The audience lapped it up.

I don't recall the rest of the afternoon too well, but the Jerry Cornelius film THE FINAL PROGRAMME was shown that evening. Thereafter parties, except for those brave enough to face MOON ZERO TWO AGAIN.

By the Monday morning it was reasonable to expect attendees to flag a little in their enthusiasm. But the malevolent organisers actually advanced the business meeting from 10.30 to 10! The attendance was understandably small.

Two major business items were a change to the constitution to require bids two years in advance, and site selection for the '80 UNICON.

Debate on the first matter was lengthy, with some universities finding a two-year-in-advance bid administratively difficult (if not impossible). Eventually it was unanimously agreed to leave that part of the constitution as it was. There was a resolution, however, that at each business session foreshadowed bids (for two years in advance) could be announced. (The idea being that this would allow groups to negotiate.)

There was also a motion to establish a UNICON WORKING FUND (apparently for distressed convention organisers), the idea being that 50% of profits be paid into the fund for use by later loss-making conventions. The matter was discussed at length, and it was eventually agreed that the matter should be brought forward as a constitutional amendment in the constitutional way (i.e. one month's notice to all members).

Monash University and Adelaide University bid for the '80 convention. Overall the bids were very similar in the sense that the convention sounded much the same. Adelaide had put more time into arranging accommodation: Monash had selected and announced its Guest of Honour. Monash won unanimously. (Joe Haldeman will be Guest of Honour.) It was all very civilized.

Terry Carr had arranged a reshewing of Ursula Le Guin's AUSSIECON speech: others attended a WHAT SF MEANS TO ME group discussion. I headed for the Old Push and Bob Barnard and his Allstars. Eventually Carr and RERG saw the light.

We all hurried back for the discussion of the AUSTRALIA IN '83 bid, but the hour of talk didn't produce much action. The matter is going to be discussed again in Melbourne at Eastercon, but in the mean time the two addresses for the bid (s) are (Adelaide Branch) c/o Black Hole Bookshop, 11 Chesser St, Adelaide, SA 5000 and (Sydney Branch) PO Box J175, Brickfield Hill, NSW 2000.

Tony Howe closed the program down with a tabletop address which was mainly thank you's. The convention had been extremely well organized in advance - the best I've known for some time - and the only problems arose when it came to shifting people around between the various program items. Although the number of those involved in working on the con was large, there seemed at times to be a slight lack of coordination - but this showed only because the rest of the structure was so sound. It was the best Sydney convention I've attended since 1972 - maybe even 1970, and showed just what Sydney can do.

There are other things Sydney can do: if you think the comments about Sydney fandom in Chunder! are too strong, try listening to the Sydney fans badmouthing one another (in strict confidence of course). No wonder they have problems!

Quite a few people bought Rotsler name badges (DUFF gets \$67 out of them!) and fans from All Over (no one from WA, though) were there, including Dennis Stocks who looked healthier, wealthier and wiser than ever. I met a lot of new faces, and attached faces to previously grey blank names. I don't recall hearing anyone other than Kevin Dillon complaining about the convention. (Send your letters now!)

John Foyster 3/2/1979

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RIDERS WITH THE YELLOW PAGES

1. DITMAR NEWSHEET No. 1 from Peter Toluzzi. This contains firstly some discussion of the future of the DITMARs and secondly a copy of the DITMAR nomination form. DITMAR nominations close on March 1, and to nominate you must be a member of SYNCON '79 or have been a member of UNICON 4.

The DITMAR NEWSHEET gives a list of nominations to date: despite a number of explanations given I think this unwise in that nominators may feel they don't have to nominate already nominated titles (wrong - the more nominations a given item receives the more likely it is to be on the final ballot) or that they would be wise to nominate items that are out of the way and previously unthought-of (laudable, but it is the number of nominations that counts - spend some time getting other to do some nominating as well).

2. CHUNDER!POLL voting form. Nominations have been added up and the resulting ballot is enclosed. This, when completed, should reach me by March 1. I am more surprised by the persons/things not recognised by nominators. Is TELMAR so little known that no one recognizes the quality of Marilyn Pride's artwork? Sydney fanzines got nominations all right - but not Van Ikin's SCIENCE FICTION.

Anyway, the ballot allows you to write-in the names of items you think should have been on the ballot - and there's also a No Award slot. READERS' CHOICE was a failure - too much variety.

Book Reviews

AUSTRALIA'S CORDON BLEU SF CHEF writes:

In my naive way I hoped that when I presented you with that 'elegant little volume' you might find a few pleasant items inside. That you disliked ROOMS OF PARADISE I can appreciate, but that you should choose to stand on a soapbox and vent your displeasure in such an atypical fashion really surprised me. Only a few issues back you wrote of the difficulties in reviewing friends' books. Well, ROOMS is as much my child as any of my novels, yet in this instance you did not feel any constraint. In the past I have always expected to be despatched with wit and intelligence, qualities both sadly missing from your so-called review: the shade of K.U.F. Widdershins must be quivering with shame. To publish an opinion as a review without making any attempt to function as a reviewer seems to me a waste of time. If the book was so bad, why bother? Perhaps you were not present when George Turner and I were discussing what one should do when a bad book comes along, written or 'produced' by a friend? We agreed that the wisest course was to forget it. And for the record, I object to being lumped together with Paul Collins. Perhaps you feel that the quality of the stories in both books was not all that different, and to have gone to the trouble of actually criticising some of the works ... but no, that would have come perilously close to writing a review, wouldn't it, and wasn't it so much more fun venting your spleen instead of having to show that this bit of shit was a mite better than that bit of shit, while on the other hand this bit of shit ... ad nauseam? But let's face it: the World needs Champions of the Written Word such as yourself. Outside your head is an imperfect universe: perhaps it would be more beneficial all round if you applied your literary insight into helping to improve the quality of, say, fanzine writing. But I'm afraid that's a lost cause.

(Lee Harding)

JF comments: If you can complain that I haven't commented on the stories in ROOMS OF PARADISE, I can at least claim that you haven't read my review of ROOMS OF PARADISE. Your response is certainly related to some review in an alternative universe. To review the whole set of stories in a collection seems to me at least as reasonable an approach as the enumeration of the qualities of the stories one by one - and given that the stories have been collected by one person ('ROOMS is as much my child') it is at least probable that the approach I followed is more appropriate. The case argued in the review was simple: these stories are no better than their contemporaries, and would seem to have been published because quantity is seen to be more important than quality (a proposition with which I happen to disagree). Someone with the same view of the quality of the stories but a different attitude might have written that 'these stories hold their own with any published overseas and show just how large is the number of competent SF writers in this country'. I wish you had addressed this question rather than the one you did. Why is it that the advancement of science fiction in Australia is best served by the publication of books of mediocre stories?

CHUNDER! POLL 1978 - THE BALLOT

This poll is intended to recognise the efforts of Australian fans in a number of categories in the calendar year 1978.

Completed ballots must reach John Foyster, GPO Box 4039,
Melbourne V3001 by March 1, 1979.

In any category you may write in the names of persons/items which you believe should have been included. You may also vote 'No Award'.

In each category you may vote for up to three persons/items, placing a '1' beside your first preference, '2' beside your second preference, and '3' beside your third preference.

John Foyster and his publications are not eligible.

BEST GENERAL FANZINE + BEST APA FANZINE

. . . Epsilon Eridani Express	+	. . . Alarums And Excursions
. . . Fanew Sletter	+	. . . Parergon Papers
. . . Minador	+	. . . Pithy Paperth
. . . SF Commentary	+	. . . Syzygy
. . . Spectre (etc)	+	

BEST SINGLE ISSUE + BEST ARTIST

. . . Gegenschein 35	+ . . . Steph Campbell
. . . Rataplan 19/20	+ . . . Elizabeth Darling
. . . SF Commentary 52	+ . . . Chris Johnston
. . . Strangler Elephants	+
	+

+++++ Gazette +++++
BEST CARTOONIST + BEST FAN WRITER

• • • John Bangsund	+	• • • John Bangsund
• • • Elizabeth Darling	+	• • • John Brosnan
• • • Chris Johnston	+	• • • Leigh Edmonds
	+	• • • Leanne Frahm

BEST LETTER OF COMMENTER +NO AWARD VOTES (give category,
+place)

- . . . Leanne Frahm
- . . . Lee Harding
- . . . Irwin Hirsh

Perry Middlemiss

WRITE-INS (List here votes for persons/items who should have been nominated)

CATEGORY	PERSON/ITEM	VOTE
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GUFF FUNDIES FOUR

Produced by Leigh Edmonds, PO Box 103, Brunswick, Victoria 3056 every six or so weeks to publicise the notion of GUFF. Distributed by John Foyster with CHUNDER.

THE STATE OF THE FUND:

Things are going better than I could have guessed at the time the previous newsletter was issued. Now the total GUFFund in Australia stands at the grand sum of \$647.85. Thanks go to the SSFF for \$20, the WASF Association for \$30, the organisers of CarrCon for \$40, the organisers of UNICON for \$50, Space Age Books for \$20 and all the other people who voted and made donations. With more fund raising events still to take place we can now begin to look forward to a very healthy GUFF kitty for the winner.

The votes have been pouring in too over the past month and a half with 62 people now having recorded their preferences in Australia. That figure reflects, to a large extent, the work of Adelaide fans who sent me a whole thick envelope full of votes (I went weak at the knees when I opened it). I guess that some of you would like to know how the voting is going, but you'll have to wait until May to find out the result. In the meantime there are still a lot of names of people that I can think of who haven't voted. I'm not going to print a list of the people who have voted but if you haven't voted yet you'll have a fair idea and I hope that you will do something to rectify your error - that is if you are eligible to vote. I do not know all the people who have voted personally, in some cases people give the name of a club as their reference and I will be chasing up those in due course. In the meantime I'd appreciate it if people trying to get others to vote made sure that those they are trying to convince do meet the voting requirements as stipulated on the form.

MAKING MORE MONEY:

Next weekend Peter and Elizabeth Darling are hosting a miniconvention to raise money for GUFF, a notice of this will be in the issue of CHUNDER which you will find in the mail along with this piece of paper.

Mervyn Binns is muttering about the prospect of holding another small event at his place in Glen Eira Road Ripponlea also to raise money for GUFF. More on this when Mervyn has firmed up his plans.

At WAYCON there will be some small fund raising attempted by the Guest of Honour (that's me incase you didn't know by now). I have a couple of interesting things promised and one or two unusual things set aside to take over and it will be interesting to see what WA fans think.

At EasterCon in Melbourne part of the auction will be given over to the sale of items with the profits going to GUFF. I already have some quite interesting material to hand which I will try to write about in the next issue, and I hope that some other interesting and rare material will come from overseas before the time of the convention.

Thanks for putting up with me for another issue, don't forget to vote and there'll be another issue of this with the issue after next of CHUNDER!

+ + + + +
D I T M A R N E W S H E E T n o . 1
+ + + + +

Written and produced by PETER TOLUZZI for as wide a distribution as possible; I intend to run this zine through APPLESAUCE, ANZAPA, and APES; also, if I can arrange things, it will be distributed with Merv Binns' newazine AUSTRALIAN SCIENCE FICTION NEWSLETTER and John Foyster's fan news zine CHUNDER! Copies will also be available from SPACE AGE BOOKSHOP, GALAXY BOOKSHOP, and BLACK HOLE BOOKSHOP, and from me personally. Contact me at 29 MOIRA CRESCENT RANDWICK 2031 (phone 6654739). Dated 22/12/78.

This zine (of which there will hopefully be succeeding issues) is something I have been planning for a long time. I think it obvious to most conscientious fan that some discussion, and possibly changes, are needed regarding the Australian S F Achievement Awards (popularly known as the Ditmars). A lot of discussion had been going on, especially just prior to A-CON 7 and just before and after UNICON IV, but this has been in fanzines, apazines, at club meetings, by correspondence ... in short, in many different formats, and it has been well-nigh impossible to know of all the suggestions made. I hope that this zine will serve to bring together as much discussion and interaction as possible, as well as letting fans outside of Sydney what is being done or talked about for next year's awards.

The first point I must make is that this zine will be in two distinct parts: a report from Blair Ramage (Chairman of the Awards Sub-Committee) on nomination and voting procedures for the 1979 Awards to be given out at SYNCON 79; and, not to be confused with the first section, some of the collected suggestions and feedback on the Awards discussion which Blair has received. This will also include some of my personal suggestions and a plea for feedback (and I should point out here that I am speaking/writing as a Concerned, Well-Meaning fan but not in my official capacity as Con Chairperson ... as such I have no authority whatsoever and can only make suggestions).

So: this section contains my personal rave; it may not be very well structured as I am typing direct to stencil (both because I hate typing things twice and because I feel it is urgent to get this out as soon as possible). There are a lot of matters to discuss; most are covered by tradition, for which I have respect but not slavish obedience. These include: rules for eligibility, categories and definitions thereof, who should handle the awards (the ConCom or the Australian S F Foundation, as has been suggested by some), and the name and format of the Awards. Now, this is not meant to imply that I want wholesale changes made in all of these categories (traditionalists breathe a sigh of relief), but merely that these topics need discussing ... let us do something because we want to, not because it's always been that way.

NUMBERS: At this stage, the SYNCON 79 plans to give out four Ditmars and one special award, the William Atheling award. According to the constitution of the ASFS we are bound to awards in categories announced at the bid-winning Business Session; my memory of the UNICON IV Business Session is understandably hazy, but Blair informs us that 1979 DITMAR nomination forms already in circulation list four categories: the three traditional (International Fiction, Australian Fiction, Fanzine) plus a new one, Best Fan Writer.

Now, I hadn't realized that the ConCom was required by the Constitution to give out three or four Ditmars, at most... I had envisaged awards in the four categories mentioned on the previous page, with the option of splitting the Best Australian Category into two awards, Novel and Short Fiction, if sufficient nominations were received. This seemed ideal - promoting and fostering the reading of Australian fiction while not losing the fannish emphasis on the Awards, which I consider essential. Obviously, we cannot do this... if we insist on giving an award to the best Fan Writer, we must either make this a special award, not a Ditmar; or give only one award at most to Australian SF. The other option is not to give an award to the Best Fan Writer: I think that the fact that more nominations have been received so far in this category than any other indicates the acceptance of the idea. Still, here is my first call for feedback: should Best Fan Writer be a regular or irregular award, and should it be a Ditmar or a special award (as is the William Atheling Award)?

A sampling of other opinions expressed so far which I have seen:

Blair Ramage (in ASFN 3): Wants to keep the fourth category open until some nominations come on, leaving the option of splitting the Best Aus SF category until the last moment (to which John Foyster replies that he doesn't like the idea of leaving the awards so much to the discretion of the ConCom); Blair also suggests some works worthy of nomination for the ATHELING, and asks for opinions on the idea of dropping the "year of publication" criterion for eligibility in favour of "year of distribution in Australia".

MERV BINNS: (in ASFN 4) suggests Best Aus Long Fic, Best Aus Short Fic., Best Aus Fanzine, Best Aus Fan Writer ... dropping the Best International Fic. award. He also suggests (with reasons) a total of SIX awards to be given, with the other two to come from Int. SF, Best Author, Best Non-Fic, Best Dramatic Presentation (when appropriate), Special Award (again when necessary). He also suggests abolishing the William Atheling Award.

Peter TOLUZZI (in ASFN 5) suggest five Ditmars (Int Fic., Aus Long and Aus Short, Fanzine, FANwriter) plus the Atheling; strongly opposes dropping the International Fiction award on the grounds that it promotes interest in voting, and conscientions voters will hopefully read what they're voting on, and hence this all promotes reading of Aus fiction (well, it makes sense to me!); tosses up the idea of an award for best Artist (Fan); and proposes (complicated) eligibility rules based on Specialist SF bookshop distribution in reasonable numbers for paperbacks, prozine serialization for novels, and general bookshop availability (and hence Public Library availability) for hardcover books.

SYNCON '78 Panel on Awards: Suggested naming them the Southern Cross Awards, discussed new physical formats (one of which is shown in ASFN 4) formed a steering committee to discuss the future of the awards (consisting of, I think, Blair Ramage, Merv Binns, and Jeff Harris), thought briefly about having the Australian SF Foundation handle the awards.

JOHN FOYSTER (CHUNDER! 10): Replying to a letter from me, complains the SYNCON Awards committee appears to be destroying the traditions of a decade in the awards we plan to give - I assume he is referring here to the Best Fan Writer Award - and objects to our effecting such changes in a constitutional climate. He also thinks discussions have been too limited in forum and suggest a publication such as this one...

In an early APPLESAUCE mailing Blair suggested that a copy of all award-nominated works appearing in fanzines (and hence perhaps hard to obtain widely) should be sent to him; he would attempt to see that photocopies of the work were as widely distributed as possible. This idea was roundly trounced by the other apa members who thought it too impractical; but the intent has merit. My feelings are that any faned would/should feel honoured if a work appearing in his zine were nominated for an award, and he (upon being told of this fact) should do his level best to ensure wide-spread distribution of the zine or article in question; this appears the best solution feasible.

ANDREW & JANE TAUBMAN: (In APPLESAUCE 6) allude to a possible award for Best Australian Fantasy, suggest "release or publication in Australia between 2 and 14 months before the National Con" as eligibility criteria, and propose naming the awards after Captain Chandler, to be known popularly as the "Berties" (ouch!).

Jack Herman and Irwin Hirsh are also among those who strongly favour the abolotion of the Best International SF award from the Ditmars.

* * * * *

This is by no means a complete list of the suggestions I've seen - I don't have time or room to list them all - but it is reasonably comprehensive; it gives some discussion in most of the areas which would appear in need of scrutiny and possible change.

Now, my major purpose in producing this zine (apart from publicising this year's awards) is to generate some feedback and wide-spread discussion among the interested parties; hopefully this can serve as a forum where many ideas come together. That, of course, depends entirely on you ...

As I see things, the major areas in which we need discussion are: How many awards to give, in what categories, which are to be Ditmars (as opposed to special awards), which should be regular awards and which one-offs; eligibility rules; what to call them, and whether a standard physical format is necessary or desirable.

A couple of further points: I repeat that I am not advocating wholesale massive changes to the Awards; if, however, anyone makes an effort at next year's NatCon Business Session to change sections of the Constitution dealing with the awards, this discussion will hopefully mean that any such proposed changes have been well thought about by most. (That was a ghod-awful sentence; sorry.) I have my own personal opinions on the matters above - essentially unchanged from mu suggestions made in ASFN 5 - but this is not intended as my zine but as a forum for feedback.

So: if you have strong opinions on any or all of the matters I've discussed, write to me and tell me your opinions; send copies of your letters wherever you like (ASFN, Chunder!, apas, etc.); when and if I get enough feedback, I will publish a further issue of this zine ... hopefully before Easter, but that will depend on feedback. One other point ... the next issue will probably have a smaller print run and more limited circulation; If you would like to see further issues, and would not normally be likely to do so, write to me and tell me and I'll see that you get a copy. And, for this issue, please try to circulate it among any interested friends you might think of. Send all feedback to the address on page one.

THE 1979 DITMAR AWARDS

Nominations for the 1979 Ditmar Awards close on March 1 1979 and nominations may be received from any member of SYNCON 79 or any member of UNICON IV or anyone else connected with Australian Fandom or known to Australian Fans and are invited in four categories:

Best Australian Fiction: A work of SF or Fantasy written by an Australian and published in 1978.

Best International Fiction: A work of SF or Fantasy published (in English) in 1978.

Best Australian Fanzine: An amateur magazine published by an Australian whose pages include discussion of Science Fiction, SF Fandom, or related topics, and which has had at least one issue in 1978.

Best Australian Fan Writer: A person whose writings have appeared in a Fanzine or Amateur Press Association wholly or partly connected with SF or related topics during 1978.

Nominations are also invited for the William Atheling Award, which will be given for excellent non-fiction writing about SF, Fandom, or any related subject.

There is no limit on the number of nominations in any category by each nominator (the number of spaces on the nomination forms is meant as a guide only); nor must all nominations be received at once. The only restriction is that no person may nominate any work more than once. Thus, you may nominate now and keep nominating until March 1, all at once or in bits and pieces.

As a guide, the following nominations have been received to date by the 1979 Ditmar Award Sub-Committee (note that these will not necessarily appear on the final ballot; that will not be known until nominations close on March 1):

Best Australian Fiction (10 nominations received):

"to Keep The Ship" - A.B. Chandler; "Play Little Victims" - Kenneth Cook; "Beloved Son" - George Turner; "The Sentient Ship" - John Alderson (in "Envisaged Worlds" - Paul Collins ed.); "Pie Row Joe" - Kevin McKay (in "Rooms Of Paradise" - Lee Harding, ed.)

Best International Fiction (9 nominations received):

"Godsfire" - Cynthia Felice; "Calling Doctor Patchwork" - Ron Goylart; "The White Dragon" - Anne McAffrey; "The Persistence of Vision" - John Varley (in Magazine Of F & SF, March 1978); "Stardance 11" - Spider and Jeanne Robinson (in Analog, September - November 1978)

Best Australian Fanzine (11 nominations received):

"SF Commentary" - Bruce Gillespie; "The Epsilon Eridani Express" - Neville Angove; "Minador" - Marc Ortlieb; "The Hag & The Hungry Hobgoblin" - Derek and Christine Ashby; "Chunder!" - John Foyster; "The Eye" - William Good; "Paregon Papers" - John Bangsund; "Science Fiction" - Van Ikin

Best Australian Fan Writer (10 nominations received):

John Bangsund; Allan Bray; John Foyster; Leanne Frahm; Eric Lindsay; Marc Ortlieb

The Willaim Atheling Award (7 nominations received):

"The Encyclopedia Of SF and Fantasy" vol. 2" - Donald H Tuck, ed.
"Paregon Papers 10" - John Bangsund (also appearing in ANZAPA
64 October 1978); "The Morass Of Academe Revisited" - Lloyd
Biggle Junior (in ANALOG September 1978); Review of John Varley's
"The Persistance Of Vision" collection by Spider Robinson (in ANALOG
September 1978); "The Manna Crisis: An Appraisal" - Sandra Meisal
(in "The Magic Goes Away" - Larry Niven)

This is a complete list of nominations as of December 22 1979.
Nominations close on March 1 1979; Voting ballots will be distributed
shortly after this date. Voting closes on July 20 1979.

Duplication of nomination (and voting) forms is encouraged, but
official forms are not essential; all signed nominations and votes
will be accepted. Where possible, please include the source of articles,
short stories, etc.

.....
BEST AUSTRALIAN FICTION: 1)

2)..... 3).....

4)..... 5).....

BEST INTERNATIONAL FICTION: 1).....

2)..... 3).....

4)..... 5).....

BEST AUSTRALIAN FANZINE: 1).....

2)..... 3).....

4)..... 5).....

BEST AUSTRALIAN FAN WRITER: 1).....

2)..... 3).....

4)..... 5).....

WILLIAM ATHELING AWARD: 1).....

2)..... 3).....

4)..... 5).....

NAME

ADDRESS

UFIGON IV or SYNCON 79 Membership no. (if known)

If you do not think you will be known by the SYNCON 79 committee,
please name some Australian fans who will vouch for you.

.....

Mail nomination forms to: Diemar Sub-Committee
PO Box 146
Burwood NSW 2134