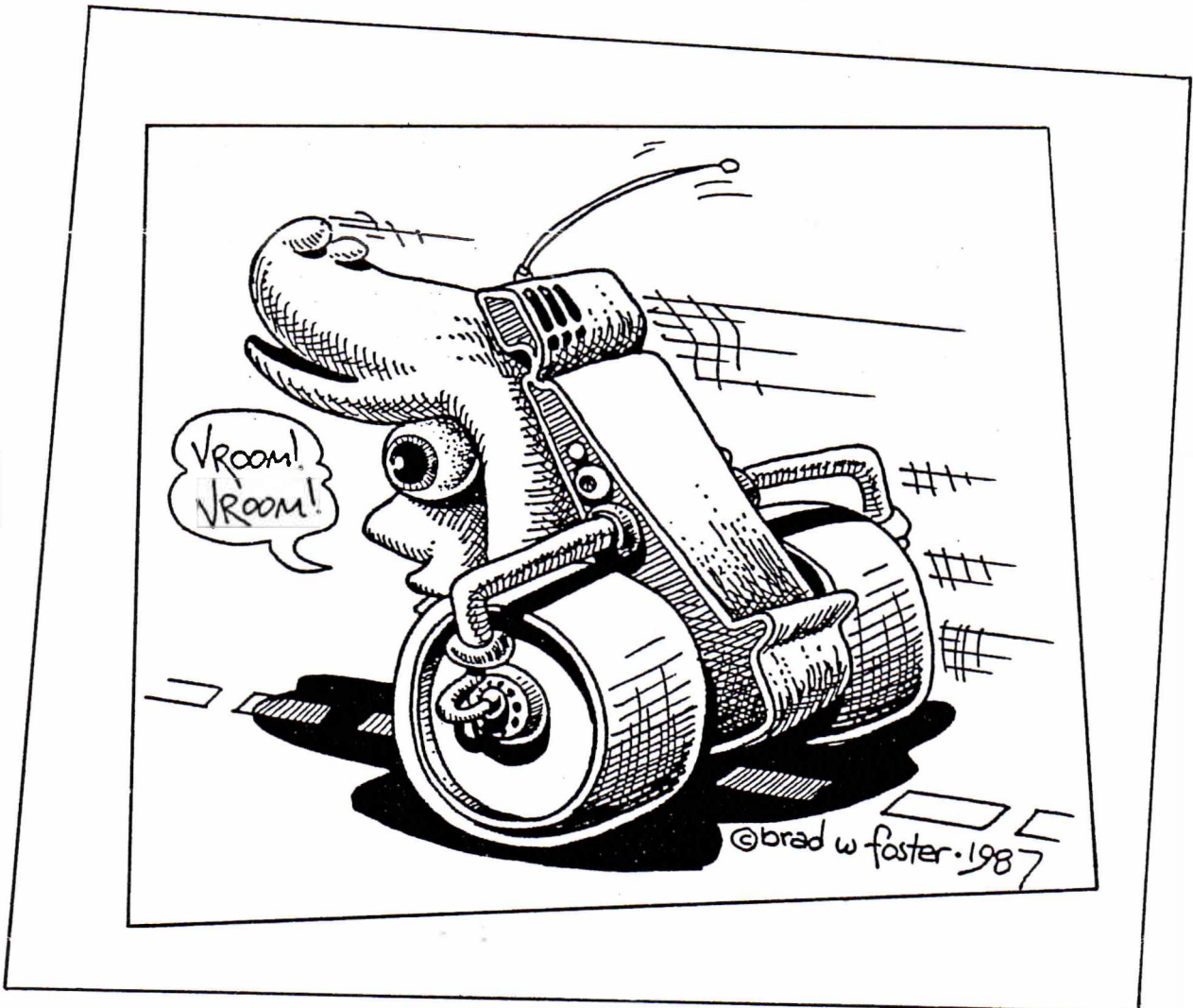


BIZARRE 2

----- THE SHAPE OF CONS TO COME -----

March 1989



Another Milestone on the Road To

DANSE MACABRE

The 29th Australian National Science Fiction Convention

PO Box 273, Fitzroy 3065

Guests of Honour: George R R Martin
John Bangsund

Memberships: Attending \$45.00, Supporting \$15.00, till after mid-1989.

Please make all cheques, etc, payable to 'Danse Macabre'.

BIZARRE TWO

BIZARRE is the fanzine of the 29th Australian National S. F. Convention, Danse Macabre. Copyright 1989 by Greg Hills.

The address for all correspondence relating to **BIZARRE** or to Danse Macabre is:

Danse Macabre
PO Box 273
FITZROY 3065

No other address should be used unless explicitly requested by the Committee member concerned. Please indicate on the top of your letter the nature of the contents, e.g. 'for **BIZARRE**', 'Memberships', etc.

Deadline for material to be included in the next issue of **BIZARRE** is 15 April, 1989. Nominal date of publication will be the 1st of May, 1989.

Current Membership Rates for the convention are:

ATTENDING -- \$45.00
SUPPORTING -- \$15.00
VOTING ONLY -- \$5.00

An Attending membership entitles the member to all benefits of membership (including the right to attend the Convention and to receive all issues of **BIZARRE** published after the date of acceptance of that membership). A Supporting membership entitles the member to all benefits of membership (including all issues of **BIZARRE** published after the date of acceptance of that membership) except for those associated with attending the Convention. A Supporting membership may be converted to an Attending membership at any time prior to midnight, 31st of March, 1990, or else at the Convention Registration, by payment of the difference between the supporting fee and the then-current attending fee. A Voting Only membership entitles you to vote for the Australian SF Achievement Awards ('Ditmars'). Voting members receive a copy of the Ditmar ballot. A Voting membership cannot be credited against the fee for any other rate of membership.

Thanks for this issue go to (in no particular order): Jean Weber, Dennis Callegari, Janet Hales, Kerrie Hanlon, Roger Weddall, Mark Loney & Michelle Muijsert.

Tanjental Publication 890301/011

Con Listings

[We hope to provide a regularly-updated listing of current and future Pacific cons/Worldcons. The list this issue is just a start: those cons known of by the Editor. If you know of a con not listed here, which should be listed, please let us know. (Also tell us if any listing is wrong or out-of-date.)

1989

Jun 2--Jun5: Satyricon
10th New Zealand Natcon.
The Alplen Motor Lodge, Dunedin.
GoH: tba (Real Soon Now).
Supporting membership: \$15.
Attending: \$35. (Dirt cheap, these Kiwis...)
Satyricon, PO Box 5516, Dunedin, NEW ZEALAND. NOTE: PR #2 (Feb?) sez the Con hotel is now booked out but that overflow accomo available nearby. 53 members listed -- I estimate a 100 to 130 attendance probable.

Jun 9--Jun 12: Concave
Frankston International Hotel,
Frankston. Concave '89, Box 409,
Canterbury 3126.

Aug 31--Sep 4: Noreascon 3
47th world SF Convention.
Hynes Convention Centre, Boston.
GoH: Andre Norton, The Ballantines.
FGoH: The Stranger Club.
Supporting membership: US\$20.
Attending: US\$80 (Child US\$50).
Noreascon 3, Box 46, MIT Branch PO,
Cambridge, MA 02139, USA.

Sep 1--Sep 3: Star Walking
Media Convention.
Noah's Hotel, Melbourne.
Supporting membership: \$25
Attending: \$60.
At the Door: \$70.
PO Box 118, Springvale 3171.

Sep 29--Oct 2: Circulation IV
Eaglehawk Hill Hotel, Canberra.
Supporting \$15; Attending \$30.
Canberra SF Soc, Box 47,
Civic Square 2608.

Editorial

HERE is our second issue -- out on time and, what's more important, out in time for Swancon 14. We're achieving our bimonthly schedule!

We've added a few things this time -- for example, a lettercol, with interactive feedback (see page 5). Please do write in if you have something to say! (If you don't want to risk seeing your letter published, please note 'Not For Print' ('NFP') at the top of it. If you don't care either way, don't bother -- we won't necessarily print it. If you particularly do want your letter printed, mark it 'for **BIZARRE**'.)

Dec 1--Dec 3: Conjunction
Diplomat Motor Inn, Melbourne.
Theme: The Meeting of Two Worlds.
Supporting membership: \$5.
Attending: \$30 (Door \$40).
Conjunction, PO Box 41,
West Brunswick 3055.

1990

Apr 13--Apr 16: Danse Macabre
29th Australian Natcon.
Diplomat Motor Inn, Melbourne.
GoH: George R R Martin.
FGoH: John Bangsund.
Supporting membership: \$15.
Attending: \$45 till mid-1989.
Danse Macabre, c/- this address.

Jun 1--Jun 4: ConVerge II
Terrace Regency Hotel, Wellington.
GoH: Richard Arnold, James Benson.
Supporting membership: \$15.
Attending: \$35 (Door \$40).
ConVerge II, PO Box 4188, Wanganui,
NEW ZEALAND.

Aug 23--Aug 27: Confiction
48th World SF Convention.
Netherlands Congress Centre.
GoHs: Joe Haldeman, Andy Porter,
Wolfgang Jeschke, Harry Harrison.
Toastmaster: Chelsea Quinn Yarbro.
Supporting membership: \$A35.
(adult); under 14 at Con: \$21.
Attending: \$A85 for now.
Confiction, PO Box 95370, 2509 CJ
Den Hague, THE NETHERLANDS.
Australian Agent: Justin Ackroyd,
GPO Box 2708X, Melbourne 3001

Aug 30--Sep 3: Con Diego
1990 North American Natcon.
Marriott Hotel, San Diego.
GoH: S R Delaney. FGoH: Ben Yalow.
Con Diego, Box 15771, San Diego, CA
92115, USA.

Nov23--nov 25: Huttcon '90
The Diplomat Hotel, Melbourne.
GoH: tba. FGoH: up for grabs.
Supporting membership: \$25.00
Attending: \$45 till 30jun89,
\$50 to 31dec89.
James Allen, PO Box 41, East
Brunswick 3055.

I do want to draw attention to the deadlines for submission of material for each issue of **BIZARRE** -- namely the 15th of April, June, August, October, and December, 1989; and of January, February, and March, 1990. These deadlines give me two weeks to select the material to be included in the issue, type it all in and lay it out, and iron out any production bugs. *Late material causes me headaches. I don't like headaches. They make me badtempered. So keep me sweet. If you want something included in a specific issue, get it in before that issue's deadline, please! (But if you don't care when it appears, feel free to write any time.)*

-- The Editor

FORUM

'Fan Funds'

by Jean Weber

What Is A Fan Fund?

FAN Funds provide contacts between fans in various parts of the world by bringing well-known and popular fans from one area to attend conventions in the other, with the host areas alternating.

The three funds which operate in Australia are:

- * GUFF (the Going Under Fan Fund -- known alternately as the Get Up-and-over Fan Fund) with Europe;
- * DUFF (the Down Under Fan fund) with North America;
- * FFANZ (the Fan Fund of Australia and New Zealand).

Australians may also vote in, and donate money to, other fan funds around the world.

Where Do Fan Funds Get Their Money?

Fan Funds exist solely through the support of fandom, in the form of donations, and sales and auctions of books and other materials.

Who May Vote?

the candidates are voted for by interested fan all over the world. Voting is open to anyone who has been active in fandom (fanzines, conventions, clubs, etc) prior to a date specified on each fund's ballot, and who contributes a minimum sum to the fund in question.

Who May Be A Candidate?

The only formal rules governing candidates' eligibility are the same as for eligibility to vote, but several informal criteria also apply. Candidates should be well-

known in their own country and preferably in the host country as well. They should have made significant contributions to fandom over a period of years, for example through publishing or contributing to fanzines, organising or contributing to conventions, participating in a club, and so on.

Many fans (the writer included) think that fan fund trips are an honour that should be bestowed on the lucky winners by their friends, rather than a source of a 'free trip' that one seeks for oneself. This is not, however, a rule.

Some fans think that candidates for fan fund trips should not be able to afford the trip themselves (that is, the money should go to those who need it), and/or should not have already travelled in the host country. Again, these are not rules. Anyone eligible may stand, and the voters can decide whether the candidates are 'qualified', on whatever criteria the voters prefer.

How To Become A Candidate

Each intending candidate must supply the fund administrators (see below) with a platform (statement of why voters should choose them), a sum of money as a bond, several signed nominations from both the home and host fandoms, and a promise to attend a specific convention should they win. Contact the fund administrators for details.

Duties of a Fan Fund Winner

Fund winners don't just get a pile of money for a trip and a holiday overseas. They have duties to perform in exchange.

The primary obligation of a winner is to administer the fund until the next winner is selected from their home fandom. This involves keeping records of income

and expenses and providing accounts of same, raising money in whatever way they can, providing information to interested fans, calling for nominations for the next two races, verifying and counting the votes (and keeping the results secret), turning over the money to the next winner, and helping a visiting winner with accomodation and travel.

Winners are also expected to produce and make available a (preferably written) report of their trip; however the majority of winners have failed to fulfil this expectation. Some have produced alternate trip reports in the form of slide shows.

Who To Contact

For details on requirements, deadlines, and so on, contact:

GUFF: Irwin Hirsh, 26 Jessamine Ave, EAST PRAHRAN 3181. This fund usually holds a race every second year. [Roelof Goudriaan of Holland won the '89 trip: appropriate, as the next race will probably be from Australia to the 1990 Worldcon -- in Holland. GRH]

DUFF: Terry Dowling, 11 Everard Street, HUNTERS HILL 2110. This fund provides a trip every year. [The '89 trip was won by John Berry. The next race will be to the '90 North American Natcon, since Holland has the Worldcon that year. GRH]

FFANZ: Terry Frost, GPO Box 1808, SYDNEY 2001. This fund is intended to be annual but has been a bit irregular in its early years. [Brian Howell won the '89 trip. GRH]

-- Jean Weber

[This year the three winners mentioned above will be at Swancon 14. Why not look 'em up? GRH]

Editorial Comment:

[Fan Funds are a perennial topic of fannish controversy, and are an especially timely topic right now-- because not only have all three funds brought visitors to Australia this year, but all three will be

looking around for eligible Australian candidates to send the other way in 1990 or 1991 (preferably the former). GUFF will presumably send someone to Confiction, the Worldcon to be held in the Netherlands; DUFF will look to the NASFiC; and FFANZ will try to contact the NZ Natcon.

All three need your support if they are to continue. Do you know a fan whom you think deserves a subsidised visit to foreign fandoms? Then why not nominate him or her and encourage your fannish friends to vote for him or her -- and don't forget to vote yourself. GRH]

MOST of George R R Martin's fiction takes the form of short stories. SONGS is a collection of short stories, all save one first published the period 1975--76, all written between mid-71 ('Night Shift') and late-74 ('And Seven Times Never Kill Man').

The book opens with a 5 & 1/4-page Introduction by the author; an introduction that provides some very interesting insights into the background of the nine stories that follow it. I was particularly interested by a comment made in relation to the story '...For A Single Yesterday' (a title made from part of a line in a song that features in the story). The comment is, 'Songwriters influence me, sometimes quite a lot, and Kris Kristofferson has probably influenced me most of all, especially his earlier, hungry work.' For it seemed to me -- reading these stories before going back to read the Introduction -- that some of the stories, particularly 'Yesterday', 'The Lonely Songs of Laren Dorr', and 'This Tower of Ashes', are constructed more like songs or ballads than like ordinary short stories. That is, they draw their power from the situation rather than the unfolding of the plot, and the end -- though sometimes powerful ('Laren Dorr', with its twist about the identity of the Guardian of the Gate, in particular) -- is less important than the middle.

Let's look at some of the stories, starting with 'Night Shift', the oldest. It is a night in the life of a small spaceport. The viewpoint is that of the Foreman in charge of loading and unloading the ships. Through him we solve a 'muscle' shortage created by the breakdown of one of the huge 'tractor beam' 'Ivans' -- to bring up from mothball one of the forklifts that the Ivans replaced. We watch the 'sweat gang', manual dock-wallopers by any name, pursuing the timeless dodges of their calling, breaking crates for munchies, slacking in hidden crannies when the boss's attention is elsewhere. We see a starry-eyed university boy fumbling his simple job of handling the manifests for the ships, because most of his attention is focussed on the exotic places the ships are going, and not enough is left over for ordering of the cards in front of him. We see a spaceship pilot--referred-to as a 'driver' by the narrator -- lounging around and griping while waiting for his ship to be loaded. Everything is told so matter-of-factly, so lucidly and convincingly, that the reader finds it all too easy to accept that this is how it will be; and when the narrator states his opinion about the spaceships at the end: "'Trucks ... Big fucking ugly trucks.'" -- the analogy is obvious to the reader, and is, somehow, True.

Songs Of Stars & Shadows

By George R R Martin

Reviewed by P. Mulvaney

'Night of the Vampyres' is another near-future tale, set against the background of a USA plunged into armed insurrection. Militant protesters storm an Air Force base and steal several advanced aircraft. They then deliver a set of demands to the Government and set out to fly to Washington, threatening nuclear attack if their demands are not met. The surface of the story is not directly concerned with this, but rather deals with the concerns and plans of a pilot in one of the Air Force fighters that set off to intercept the raiders, flying 'Vampyre' jets. As his nation erupts below him, the pilot mixes the business of catching and destroying his assigned enemies with his own personal thoughts and doubts. Almost he turns back from the brink of the sacrifice his duty demands, but finally 'Reynolds, briefly, saw his plane as the others must have seen it. Black and ominous, howling from the stormclouds down at them, lasers afire, draped in lightning, spitting missiles. Exhilaration! Glorydeath! He held the vision tightly.' In the end the concerns in the air and those on the ground meet, literally and figuratively, and can be seen as merely two parts of a much bigger set of questions. This story could be stripped to the bones and set to music otherwise almost unchanged, as a protest song.

'the Lonely Songs of Laren Dorr' is a love story, set in a surreal, Gothic universe complete with half-defined Others and characters lacking origin or destination. A woman wandering between alternate worlds in search of -- what? comes into a world with a castle habited by a strange man, and the pair become lovers for a time. Again a song, designed for a haunting, wistful tune & a light, high voice.

'This Tower of Ashes' is hailed by Martin as 'in my estimation the best short story I have ever written.' It is a metaphor rather than a short story, with layers and draperies of symbolism and half-grasped meanings. To unravel it would take more space than I have here, but though this story would be hard to make into a song, still it has the structure and the relatively weak ending of a song. I think 'A Song For Lya' is a better story.

'Patrick Henry, Jupiter, and the Little Red Brick Spaceship' and 'Men of Greywater Station' form a pair, dealing with themes of hope and futility. 'Patrick' is a MAN WHO SOLD THE MOON going to Jupiter, gone wrong -- almost everything possible, particularly the limitations of other mens beliefs, conspires to steal the dreamer's dream from him. In 'Greywater' it is a malevolent fungus and the belief in its omnipotence by the protagonists that runs the story.

'The Runners' concerns itself with a man who has found a novel way of putting 'meaning' into his life; 'they' are out to get him -- because he paid them to! And don't we all run from our own imaginings rather than what is really there?

'...For A Single Yesterday' is a post-holocaust tale involving survivors from the counterculture, a singer, a song, and a drug that allows the taker to re-experience his or her past as if it were now. At the beginning of the story, which would make a balladic song, the group gather round the campfire at night to sing old songs -- such as 'Me & Bobby McGee'. New people join the group, however, and the nature of the community is changed. At the end: 'The other night, when Ronnie sang, I asked him to do "Me and Bobby McGee". But nobody knew the words.' Is this a change for the better? The question has been asked and the answer seen to be conditional 'yes' earlier in the story. The group have shaken off the past, but were they right, and what have they lost in doing so?

The final story in the book is 'And Seven Times Never Kill Man', the story of a clash between two ways of thought, one crude and technological, the other subtle and primitive. Which wins? The answer is in the title. But the Chinese knew it long before Kipling.

SONGS OF STARS AND SHADOWS made interesting reading, and convinced me that George R R Martin is someone I would like to meet. I'm glad I shall have the opportunity to do so -- in 1990, in Melbourne.

-- P. Mulvaney

SONGS OF STARS AND SHADOWS by George R R Martin. Coronet pb 1981. 240pp. ISBN 0-340-25095-X

[This review is the first in a series of items we will be running about George R R Martin and John Bangsund, leading up to the Con. We hope, next issue, to go into biographical detail about George R R Martin, and also to talk about his recent work in TV -- particularly the show BEAUTY & THE BEAST. Look for it. GRH]

Letters

Dear Sir,

It was good to see some publicity for the 1990 National SF Convention -- and I like the idea of the Convention putting out a fanzine instead of just the normal Progress Reports. It's a pity that the first issue of *BIZARRE* has such spotty reproduction, though... To be honest, I couldn't read about half of the article on the hotels being used, and there were other bits that were hard to read. I liked the pretty lavender paper, though.

I had to look up the word 'orrery' to find out what it meant; I'm not sure I understand what a human version of one would entail-- people being strapped into a vast 'ce of machinery that would whiz us around the Sun at great speed? In that case could I just be a part of the Oort Cloud surrounding the whole show? That sounds much safer, I think.

-- Janet Hales

[We hope that this issue is a bit easier on the eyes. And we kept the lavender paper: we like it too.]

[There is no horrid, clanking metal machinery in the Human Orrery -- the 'planets' orbit on their own feet, with dignity, to the sound of music. You can be part of the cometary halo if you like -- but just remember that you may need a telescope to see the Orrery from your assigned orbit! GRH]

Letters for publication in *BIZARRE* should:

- * Be less than 500 words long. (If you need more words than that, you might as well write for the *Forum* instead!)
- * Include your address at the top of the page. (This will not be published without your permission.)
- * Be signed with your normal signature & your name. (You may include a nom-de-plume for publication.)

Dear Editors,

I think you should *not* charge the same rate for rooms between the two hotels. Firstly, even a \$5 saving might make a difference to a couple with a baby (or student or other poor person). Don't cheat these people!

Secondly: I think that it is not fair to spend money on someone else's behalf on 'activities' that that person may not be interested in -- and give it away to everybody else. So some people who paid money I get absolutely no benefit, while others, who have paid not a cent, will reap all. What to spend the money on will be your big problem. How do you ensure the Spaceline people get some of what truly belongs to them?

Thirdly, you could have and probably should have, used the fact that that hotel was cheaper as a way of getting the hotel bookings (and con memberships) ASAP. First in gets the best. Accept no bookings without money (and if you needed quick funds, no bookings for rooms without con memberships). It is not your responsibility if people want a certain hotel but leave it too late for their choice. You just make it clear that it's up to them.

And finally, seeing that you've taken the action perhaps you should let the Spaceline-booked people make suggestions as to what their money should be used for.

As for myself, I would rather that my money wasn't spent on a room party where someone else eats the food and drinks the wine (because they happen to be sitting right next

to it) and I can't even get through the bodies to find a glass let alone fill one. If I'm going to pay more, I'd rather donate that money to the convention itself, in particular the bag of 'goodies' one receives at registration. I would rather have a more beautiful program booklet ideally. Failing that -- something in the bag that's more than paper to throw away. A comic?

Oh! Here's an interesting idea. How about use the money to finance the printing of a *Danse Macabre* Portfolio featuring art from the Ditmar nominees that year (perhaps already published pieces, like a 'Best of...') and the four short stories nominated that year also. Minimal production, b/w only, needing screen for artwork, A4 staple spine, reduced typeface?

I feel an involvement coming on!

-- Kerrie R Hanlon

[This letter certainly got the Concom involved, but we had no time to prepare a Committee response before BIZARRE's due date. However, Roger Weddall, who is joint Hotel Liaison person, provided an individual response which I present below. The opinions he expresses should not be taken as being binding on the Committee. Other opinions-- or even a Committee reply -- may appear next issue. GRH]

'Briefly, as regards room prices, it was not a policy the Committee arrived at quickly or easily. Consider, if you will, how most

committees running conventions work: we are, if you will, engaged in a rather socialist enterprise where the Committee has sat down and tried to determine, on behalf of its members, what is an appropriate range of services, publications, programme items, and so forth, for the Convention to provide. We then figure out how much it's all going to cost, and therefore figure out how much things like membership are going to cost.

'One primary obligation of the convention is to provide accommodation at a reasonable price, which we feel we have been able to do. We don't feel that it's reasonable to charge different people different room rates according to where people may want to (or, indeed, may have to) stay.

'Given the above, it is up to us to ensure that the money saved by people staying at the cheaper hotel (cheaper only because we were able to use our collective bargaining power to good effect) is passed (as much as possible) on to the members using that service. But hopefully on to all members as well.

'The benefits we already have in mind for our members are:

- * A drop-in 'con suite/fan lounge', open 24 hrs/day, available for people to relax in, drink free coffee/tea in, and generally laze around and be fans in.
- * For that 'con suite/lounge' to be provided free of charge on the different nights of the convention to various groups or causes wanting to hold a large party to promote what they're on about (eg. 'Zagreb in '93'?)
- * A few other goodies concerning the Party Hotel that we don't want to announce right now, but leave for later ('Trust us'?)

'However, Kerrie, this particular convention committee (and I'll go out on a limb here and try to speak for everyone involved) wants to be as responsive as possible to people in general, and we're really interested to hear what you have to say -- even when (especially when) you disagree with what we've proposed.

'Much of what you've proposed has merit and is definitely worth looking into. I'm sure that it would be no trouble at all for the convention to provide a portfolio of the artwork of the various Ditmar-nominated artists -- perhaps as a separate publication, perhaps as a part of the Programme Booklet.

'Likewise -- if Copyright problems can be got around -- I think it would be a great idea for the Convention to reprint the award-nominated shorter fiction -- and why not the William Atheling Award nominees as well? All these are things we will be following up-- thanks for the suggestions!

'-- Roger Weddall'

[Roger (see previous page) added a footnote to his reply to Kerrie R Hanlon's letter: 'Here's the time, then, to throw down the gauntlet to all readers of BIZARRE and offer you all the challenge: how can we help you have fun at this Con? What sort of services do you want? What sort of a convention do you want it to be...and while you're at it, how can you help us make it a good convention?' Well said. GRH]

The Naughty Bits

Theme of The Convention

The theme -- or perhaps that should be 'the mood' -- of the Con will be just about what you would expect of a convention called Danse Macabre and which starts on Friday the 13th (And an Easter Friday, at that -- hmmm, Perth once held the 'Black Swancon' -- maybe we should start calling ourselves the 'Black Eastercon'?). The Con won't devote itself holy, or even largely, to horror, but we hope to add a fine edge of strangeness to the proceedings.

Memberships

The present cost of becoming a member of Danse Macabre is \$445.00 for an Attending membership, \$115.00 for a Supporting (non-attending) membership, \$45.00 for a Voting (non-attending, non-supporting) membership. These rates will apply until about the end of June-- unless we decide otherwise in the meantime. Details about the next jackup next issue.

Remember that a Supporting membership can be converted to Attending at any time before the end of March 1990 simply by paying the difference between the Supporting rate and the current Attending rate. (ERRATUM from last issue: We will convert them 'at the door' after all; but the by-mail cutoff is still the end of March 1990. You can, of course, still join the Con as a new member after that date -- the stop applies only on conversion of existing memberships...)

All funds sent to us should be cheques, money orders, etc, and should be made out to 'Danse Macabre'. We will not accept responsibility for cash or open cheques sent in the post. Keep the receipt we send you -- it is your proof of membership and we may ask to see it at the Con Registration desk.

Smoking

Only in Fan Lounge and in the lobby adjacent to function rooms at rear of the Diplomat. (Details later. Note that the Party Suite at the Spaceline will be non-smoking, for those who want to meet and chat but can't abide smoke.)

Hotel Bookings

All bookings should be made through the Convention, to assure yourself of the Convention rates. (All bookings for the Spaceline must be made through the Convention anyway.) The room rates, applying to both hotels, are:

SINGLE ROOM \$54.00 per night;
TWIN/DOUBLE \$59.00 per night;
TRIPLE/SUITE \$80.00 per night.

Note that these rates are not the present rates for the hotels, but are those that we have been advised will actually apply at Easter 1990 (we hope the advice is correct). If you want one of the Spaceline's two-room suites, please let us know.

When booking, please pay at least the first night's fee in advance, to secure your room. We do not guarantee unaccompanied bookings will be introduced to the hotel; they need a financial chaperone.

Weapons Policy

Put baldly: no exposed edged weapons, no projectile weapons. See also:

Code of Behaviour

Individuals engaging in unacceptable behaviour may be expelled from the Con without refund of membership. At discretion of Committee, membership fee may be refunded and any individual expelled with or without reason being stated.

This may sound harsh, so perhaps I should add that we will not have uniformed goons roaming the corridors looking for malefactors, or anything like that. The Committee debated long and hard over this ruling, and we finally agreed that everyone would have a better time if it was made clear that the Convention would not tolerate behaviour causing discomfort to other members or to hotel guests or employees.

Creche

There will be no creche organised by the Con, but we will help you contact other members wanting a creche, so that you can form mutual support groups.

The Art Show

Conviction '88 showed us that art Shows can not only succeed at conventions, but can also enhance the convention-goer's appreciation of the con itself.

So the first point to be made is that there will be an Art Show at the 1990 Melbourne Convention. As in Sydney in 1988, the Art Show will be displayed in a secure area close to the main convention facilities, and will be open for the duration of the con (daylight hours only). All art for sale at the Convention will be sold by recorded bid &/or auction.

The second point to make is that the Art Show can only be as successful as the artists out there can make it. So go to it. Draw, paint, sculpt, weave, etc, and submit the results. Visual artwork of every category is welcome (though special arrangements may need to be made for recorded or high tech displays).

A couple of 'theme' categories are also planned for the Danse Macabre Art Show.

The first of these is the Fan Photos category. This was a successful innovation at Conviction '88 -- fan photographers of all skill levels are invited to dust off their Hasselblads and send in photo-portraits of their peers.

The second category is Unwritten novels/Alternate Universes. Design the dust jacket for your favourite author's new bestseller. Or Spielberg's latest unmade movie. Or...

An Art Show competition for all work displayed in the 1990 Art Show is currently under investigation, but details on the number and value of competition prizes have not yet been finalised.

Since it is still early days, we welcome further ideas from the fan community on how to make the Art Show a useful and memorable event. If you (yes, you) have any suggestions, send them to:

Dennis Callegari
22 Waltham Street
Richmond 3121

-- Dennis Callegari, 12/88

Banquet

There will be a banquet. Initial guesstimate says cost approximately \$20 per head. Go! speeches will precede or follow it.

Program Book Cover The Party Part

Unlike Conspiracy, the British Worldcon that trusted their sponsors to produce a cover for their Program Book, we'd like to see our cover before the printing deadline comes around. But more than that, we want to see your idea of a good cover for a science fiction convention's Program Book. So we're running a contest for it. The entry our impartial panel of experts (our Committee and its various hangers-on) decides is best will probably get the job. Interested? So scratch up a design and try it!

There will be a permanent party-suite open in the Spaceline, with subsidised comestibles (coffee, tea, some munchies, that Fan-lounge sort of thing). Please don't let this stop you from running parties of your own -- why waste the opportunity? We may also help you with your party needs. Note that the Party-Suite itself will be available for parties each night of the Con, so if you want to throw a big open party, whether because you want to publicise something or just because you feel friendly, talk to us.

Ho, Ho, h'Only Kidding

I know the cover of the last BIZARRE quoted our dates as being '12a--16 April'. That was neither mistake nor typo, as THYME realised in listing Danse Macabre and as everyone else seems to have realised. But we (the Editor) have been asked by us (the Committee) to explain -- just in case -- that it was a play on the old practice of missing or renumbering the 'unlucky' 13th Floor of a building. We really truly do start on Friday 13th.

Members as of 9mar89:

George R R Martin
John Bangsund
Justin Ackroyd
James Allen
Patricia Anderson
Bruce Baker
* Peter Burns
* Dennis Callegari
Jenny Chudecki
Terry Dowling
Kerrie R Hanlon
Margaret Hilliard
* Greg Hills (no #)
Irwin Hirsh
Kelly Hryckiewicz
Richard Hryckiewicz
Susan Hryckiewicz
Ben James
Lesley James
Robin Johnson
Rod Kearins
Cathy Kerrigan
Eric Lindsay
* Mark Linneman
LynC
* David McDonnell (#2001)
John McPharlin
Kevin MacLean
Sean McMullen
Peter McNamara
Clive Newall
John Newman
Jessica Southern
Alan Stewart
Cheryl Straede
John Straede
Charles Taylor
Diana Taylor
Morgan Taylor
Nic Taylor
George Turner
* Roger Weddall
* Alan Wilson
Judy Wilson

= 44 members. (* = on Committee)

Membership Numbers:

A clear policy is still not available. At present it looks to BIZARRE as if you may have any reasonable unallocated number or none at all, based on the two precedents (David McDonnell, #2001; Greg Hills, no number). More on this subject next issue, when we may know for sure.

Hucksters

There will probably be a separate Hucksters Room, though we may combine it with the Art Show if it seems advisable later on (improved security and accessibility for both areas would be the reason for that, if so). Expect to pay up to \$100. More details in a later issue. If you have questions, please write.

Guests of Honour

Future issues of BIZARRE will contain information about our Guests and what they will be doing during the Con. Details later. Ideas welcome any time.

The Human Orrery

This Melbourne tradition (it's been done once -- that makes it a tradition) may be constructed in a nearby park one day of the Con. If interested in taking part, please drop us a line and tell us what chunk of solar-systemal rock you prefer to be.

Our Committee

Here is the present list of people doing things for the convention, and their jobs. If you think that you can help in any way, please do contact the appropriate person. If in doubt, ring Alan on (03) 297862 or Roger on (03) 6896427 or else drop us a letter.

Artshow: Dennis Callegari
Bowspirit/mail: Roger Weddall
Equipment: Andrew Murphy
Fanzine: Greg Hills
GOH Liaison: Stephen Boucher
Hotel Liaison: Peter Burns/
Roger Weddall
Programming: David McDonnell
Publicity: Peter Burns
Registration: Marc Ortlieb
Secretary: Alan Wilson
Treasurer: Phil Ware
Videos: Richard Freeland

Next Issue:

- * Focus on George R R Martin.
- * Reports on Swancon 14.
- * Filking For Fun & Fandom.

Membership Checklist:

The Con at a Glance:

1. Convention Dates are:
Friday 13th April 1990
till
Monday 16th April 1990
inclusive.
2. Membership rates per person:
Attending \$45.00
Supporting \$15.00
Voting \$5.00
3. Hotel Bookings: through Danse Macabre for the Spaceline and for the con rate at the Diplomat. Room rates per night for both hotels:
Single room \$54.00
Double/Twin \$59.00
Triple/Suite \$80.00
If you prefer to stay at the Spaceline, please say so: default booking is the Diplomat. Note that only the Diplomat has Single rooms and only the Spaceline has Suites. (If you want to party, I recommend the Spaceline; if you want a good night's sleep, I recommend the Diplomat.)

Membership Form

Overleaf you will find a membership form with lots of blank spots in it. To join, just fill in the correct blanks and send the completed form, with the appropriate amount of money, to the convention address. A receipt will be sent to you after your application is processed by our keen and efficient staff (i.e. Treasurer Phil).

[NB: Contrary to the advice in the last BIZARRE (faulty communication on my part) the Committee won't do anything with Room Bookings not accompanied by money. GRH]

Membership Form: Fill out, Detach, and return to: Danse Macabre, PO Box 273, Fitzroy 3065, AUSTRALIA. Please make all cheques payable to 'Danse Macabre'. (If you do not want to cut up your copy of BIZARRE, a photocopy of this page, or a letter with the essential information clearly marked, is acceptable.)

[] I/We wish to join Danse Macabre as an Attending/Supporting/Voting* member.

[] I/We enclose \$_____ for membership.

[] I/We enclose no money but wish to be sent the latest information about the Con.

[] I/We are already members.

[] I/We wish to book a single/double/other* room at the Diplomat* / a double/suite* at the Spaceline* for the nights 12/13/14/15* April, 1990.**

[] I/We will be sharing this room with_____

[] I/We wish to have the Convention arrange a room-mate for us.

[] I/We enclose \$_____ as room deposit, being at least one night's payment for the room of our choice.

[] I/We enclose no room deposit but would like more information about rooms.

Name: _____ Phone: _____

Address: _____

* = Delete inapplicable. ** = bookings not accompanied by at least one night's room fee will not be recorded and will not be confirmed with the hotels.

BIZARRE 2

is from:

Danse Macabre
PO Box 273
FITZROY 3065

MARCH 1989

Printed Papers

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Bamley Station 737 748

Flinders St 746 756

Alan Stewart 47

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