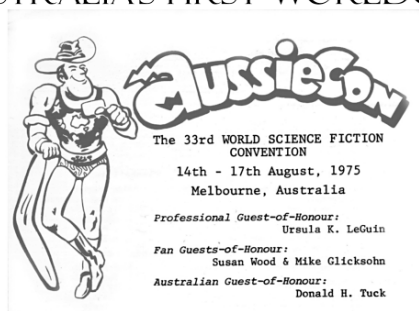

brg 99

A fanzine for the February 2018 mailing of ANZAPA (Australian and New Zealand Amateur Publishing Association) and a few others.
Published by Bruce Gillespie, 5 Howard St, Greensborough VIC 3088.
Phone: (03) 9435 7786. Email: gandc001@bigpond.com. Member fwa.

Farewell, Ursula Le Guin, 1929–2018

Farewell to magnificent Ursula K. Le Guin, 88, who died on 22 January 2018 in Portland Oregon. See pages 26, 27, and 32. (Below: photos and display: Helena Binns.)

1975 AUSSIECON I AUSTRALIA'S FIRST WORLDCON



AUSSIECON GUEST OF HONOUR URSULA K. LEQUIN

The best of everything, 2017

BRIEF NOTES ...

BOOKS: No dazzling No 1 in 2017. Each of the top three novels is excellent in a different way. Last year I did a lot of searching along the Gillespie–Cochrane bookshelves for books I've owned for anything up to 50 years, but *have not yet read*. In the early 1970s Elaine bought the Penguin Modern Classics editions of most of **Virginia Woolf's** novels. Each is very different from the other, but the ones I enjoyed greatly during 2017 were ***Night and Day*** (1919), Woolf's tribute to Henry James; and ***Mrs Dalloway*** (1925), which is not describable. The book bought earliest is **Terjai Versaas's *The Ice Palace*** (1963), which I bought in paperback in 1970.

FILMS: With ***A Quiet Passion***, a film based on the secret interior life of poet Emily Dickinson, Terence Davies showed himself the best film director working today. I saw it locally, but was able to buy the overseas Blu-ray, which contains a wealth of extra material, especially Davies' director's commentary. Many other films listed are from the 1950s and 1960s, now remastered and available on Blu-ray, thanks to the generosity and detective abilities of **Dick Jansen** and **John Davies**.

David Lowery's ***A Ghost Story*** is the weirdest and most endearing film of the year. The story is told from the viewpoint of the ghost. Most amusing film was John Caroll Lynch's ***Lucky***, starring Harry Dean Stanton as a character very like himself, shortly before he died at the age of 90.

Otherwise, 2016 and 2017 films were up to much. The great films from the 1950s and 1960s, newly minted on Blu-ray, provided much of the year's pleasures.

For someone who never watches real-time TV programs, I watch a great deal too much **TELEVISION** from DVD and Blu-ray boxed sets. That's because it's a lot easier to watch a 50-minute episode late at night than watch a complete movie. Most TV serials feature an awful lot of filler, although the Australian series ***Cleverman*** is an honourable exception. But even the end of the second series left cliffhangers struggling all over the place. Episode series included Michael Gambon's superb embodiment of ***Maigret*** (a boxed set of a 1992 series that seems never to have been shown on Australian TV); two different **Lord Peter Wimseys**, Ian Carmichael in the 1970s series and Edward Petherbridge in the 1989 series; and the first of two bumbling tropical-cursed detectives in ***Death in Paradise, Season 1***.

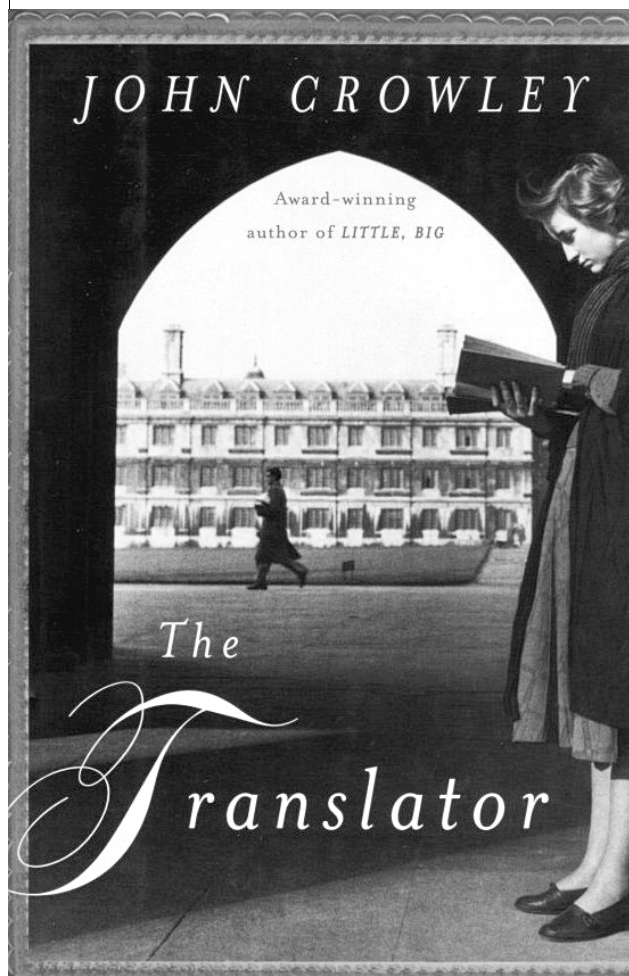
A special mention to the superb three-part ***David Stratton: Stories of the Australian Cinema***. The very last program I watched regularly on TV as *At the Movies*, during which David Stratton and Margaret Pomeranz provided sharp reviews and general cinema coverage each week. I don't know how independent cinemas are surviving without David and Margaret's coverage of new films. David Stratton's lifelong dedication to cinema provides the backbone of his potted (and sometimes potty) history of Australian films. The movie version, shown in cinemas, was also excellent.

My **MUSIC** lists are pretty much what regular Gillespie-fanzine readers would expect: alt.country rather than country, with lots of blues and rock and roll thrown in. Australian group **All Our Exes Live in Texas** provided the most unearthly and thrilling harmony vocals since First Aid Kit's *The Lion's Roar*. I hope their first album, ***When We Fall***, is released overseas. **Paul Simon** shows that he is still the best songwriter and performer in the world, with his epic two-CD-plus-a-DVD ***The Concert in Hyde Park***. The tribute set ***Outlaw: Celebrating the Music of Waylon Jennings*** does just that — and also shows the talents of all the other Outlaws, including **Willie Nelson**, **Johnny Cash**, and **Kris Kristofferson**. Again **Lindi Ortega** was best solo female performer of the year (***Til the Goin's Gets Gone***) and **Randy Newman** has the year's best set of satirical lyrics in ***Dark Matter***.

CLASSICAL MUSIC: Mainly the best CDs from the various boxed sets I've bought over recent years. And still the boxed sets appear, but I can't afford them any more. I lusted after a vast boxed set of the complete recordings of Herbert Von Karajan on DG, but at \$1300, that defeated me. As you'll see from the lists, I found lots of previously unheard music from **Karajan** himself, **Marta Argerich**, **Vladimir Ashkenazy**, and **Georg Solti**. A very special CD: **Brahms' German Requiem**, as recorded the group of which David Grigg is a member: the **Star Chorale**. A much better version than almost all of the many other versions I have on CD. Most notable new performance of the year was **Krystian Zimerman's** electrifying playing of two of **Schubert's** late piano sonatas. Zimerman records little, so this CD was doubly welcome.

Favourite books read for the first time in 2017

- 1 THE TRANSLATOR (2002) John Crowley (William Morrow)
- 2 UNDER THE COLD BRIGHT LIGHTS (2017) Garry Disher (Text)
- 3 MANHATTAN BEACH (2017) Jennifer Egan (Corsair)
- 4 THE END OF THE DAY (2017) Claire North (Orbit)
- 5 THE GOLDEN DAY (2011) Ursula Dubosarsky (Allen & Unwin)
- 6 NIGHT AND DAY (1919) Virginia Woolf (Penguin Modern Classics)
- 7 THE HIGH FLYER (1993) Nicholas Shakespeare (Vintage)
- 8 BLOODFATHER (1987) David Ireland (Viking)
- 9 THE ICE PALACE (1963) Terjai Vesaas (Panther)
- 10 MRS DALLOWAY (1925) Virginia Woolf (Penguin Modern Classics)
- 11 BORDER DISTRICTS (2017) Gerald Murnane (Giramondo)
- 12 THE VERY BEST OF FANTASY & SCIENCE FICTION: SIXTIETH ANNIVERSARY ANTHOLOGY (2009) ed. Gordon Van Gelder (Touchstone)
- 13 MOON SHOTS (1999) ed. Peter Crowther (DAW)
- 14 IN SUNLIGHT OR IN SHADOW: STORIES INSPIRED BY THE PAINTINGS OF EDWARD HOPPER (2016) ed. Lawrence Block (Pegasus)
- 15 SELECTED TALES (1962) Nicolai Leskov (Secker & Warburg)
- 16 LINER NOTES: ON PARENTS & CHILDREN, EXES & EXCESS, DEATH & DECAY, & A FEW OF MY OTHER FAVORITE THINGS (2017) Loudon Wainwright III (Blue Rider Press)
- 17 INSIDE THE WHALE AND OTHER ESSAYS (1957) George Orwell (Penguin)
- 18 BUSMAN'S HONEYMOON (1937) Dorothy L. Sayers (Hodder)
- 19 STRONG POISON (1930) Dorothy L. Sayers (New English Library)
- 20 BLACK FEATHERS: DARK AVIAN TALES: AN ANTHOLOGY (2017) ed. Ellen Datlow (Pegasus Crime)
- 21 THE BLUE CAT (2017) Ursula Dubosarsky (Allen & Unwin)
- 22 THE MAN WHO TOOK TO HIS BED (2017) Alex Skovron (Puncher & Wattman)
- 23 THE LOYALTY OF CHICKENS (2017) Jenny Blackford (Pitt Street Poetry)
- 24 NOT SO GOOD A GAY MAN: A MEMOIR (2017) Frank M. Robinson (Tor)
- 25 UNNATURAL DEATH (1927) Dorothy L. Sayers (New English Library)



Other four-star contenders, in order of reading:

- TAKE SIX GIRLS: THE LIVES OF THE MITFORD SISTERS (2015) Laura Thomson (Head of Zeus)
- MOONGLOW: A NOVEL (2016) Michael Chabon (Fourth Estate)
- THEA ASTLEY: INVENTING HER OWN WEATHER (2015) Karen Lamb (University of Queensland Press)
- AN OPEN BOOK (2003) Michael Dirda (W. H. Norton)
- ELLERY QUEEN'S BOOK OF MYSTERY STORIES BY 25 FAMOUS WRITERS (THE LITERATURE OF CRIME) (1952/1964) ed. Ellery Queen (Penguin)
- EPHEMERON: A MEMOIR (2017) John Litchen (Yambu)
- LOTUS BLUE (2017) Cat Sparks (Talos Press)
- HARRY HARRISON! HARRY HARRISON! (2014) Harry Harrison (Tor)
- ALL OUR WRONG TODAYS: A NOVEL (2017) Elan Mastai (Dutton)
- ROSE MOTEL: FANZINE PIECES 1980–2014 (2017) William Breiding
- REFLECTIONS ON THE MAGIC OF WRITING (2012) Diana Wynne Jones (David Fickling Books)
- THE NIGHT FERRY (2007) Michael Robotham (Hachette)

AUSTRALIAN ECHINODERMS: BIOLOGY, ECOLOGY AND EVOLUTION (2017) Maria Byrne & Timothy D. O'Hara (CSIRO Publishing)
 OF LABOUR AND LIBERTY: DISTRIBUTISM IN VICTORIA 1891–1966 (2017) Race Mathews (Monash University Publishing)
 DARWIN'S BLADE (2000) Dan Simmons (Mulholland Books/Little Brown)
 HER (2017) Garry Disher (Hachette Australia)

A LEGACY OF SPIES (2017) John Le Carré (Viking/Penguin)
 THE ISLAMIC REPUBLIC OF AUSTRALIA (2017) Sami Shah (ABC Books)
 OVERHEARD: THE ART OF EAVESDROPPING (2017) Oslo Davis (Hardie Grant)
 THE RED SHOE (2006) Ursula Dubosarsky (Allen & Unwin)

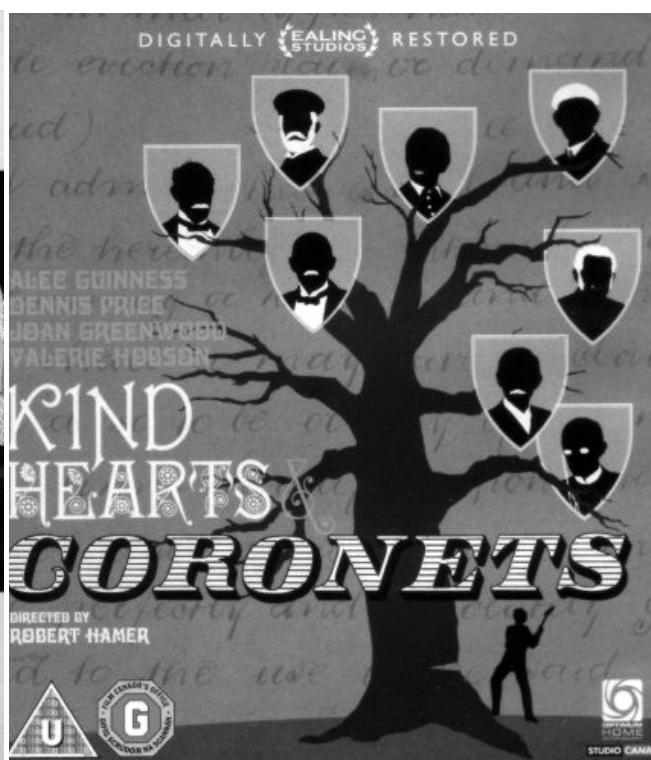
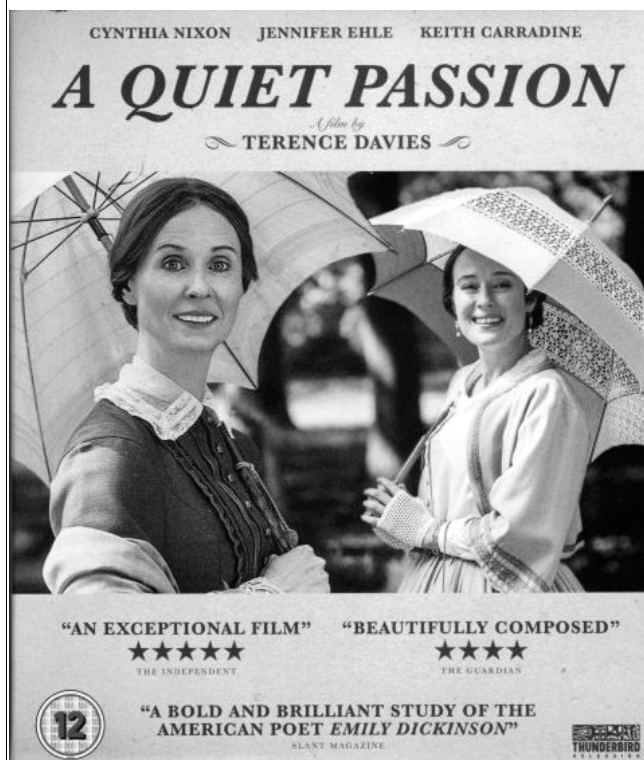
Favourite films seen for the first time in 2017

- 1 A QUIET PASSION (2016) Terence Davies
- 2 LUCKY (2017) John Carroll Lynch
- 3 A GHOST STORY (2017) David Lowery
- 4 THE CHASE (1966) Arthur Penn
- 5 THE DAY OF THE JACKAL (1973) Fred Zinneman
- 6 GOODBYE MR CHIPS (1939) Sam Wood
- 7 A HOLOGRAM FOR THE KING (2016) Tom Tykver
- 8 FROM HERE TO ETERNITY (1953) Fred Zinneman
- 9 FINDING NEVERLAND (2004) Marc Forster
- 10 UNION STATION (1950) Rudolf Maté
- 11 ELLE (2016) Paul Verhoeven
- 12 A MONSTER CALLS (2016) J. A. Bayona
- 13 ALFIE (1965) Lewis Gilbert
- 14 FUNERAL IN BERLIN (1966) Guy Hamilton
- 15 THE THIEF OF PARIS (1967) Louis Malle
- 16 THE MAN BETWEEN (1953) Carol Reed
- 17 HOUR OF THE GUN (1967) John Sturges
- 18 THE HIDDEN (1987) Jack Sholder
- 19 HIDDEN FIGURES (2016) Theodore Melfi

- 20 DUNKIRK (1958) Leslie Norman
- 21 SHERLOCK HOLMES (2009) Guy Ritchie
- 22 LION (2016) Garth Davis
- 23 PETE'S DRAGON (2016) David Lowery
- 24 WONDER WOMAN (2017) Patty Jenkins
- 25 KINGSMAN (2015) Matthew Vaughn
- 26 DESIRE UNDER THE ELMS (1958) Delbert Mann

The other four-star contenders, in order seen:

PASSENGERS (2016) Morten Tyldum
 ADAM'S RIB (1949) George Cukor
 NOCTURNAL ANIMALS (2016) Tom Ford
 THE NEVERENDING STORY (1984) Wolfgang Petersen
 GHOST IN THE SHELL (2017) Rupert Sanders
 THEIR FINEST (2016) Lone Scherfig
 CHILDREN OF THE DAMNED (1964) Anton M. Leader
 THREE CASES OF MURDER (1953) George More O'Ferrall, David Eady, Wendy Toye
 RETURN TO GLENNECAUL (1951) Hilton Edwards



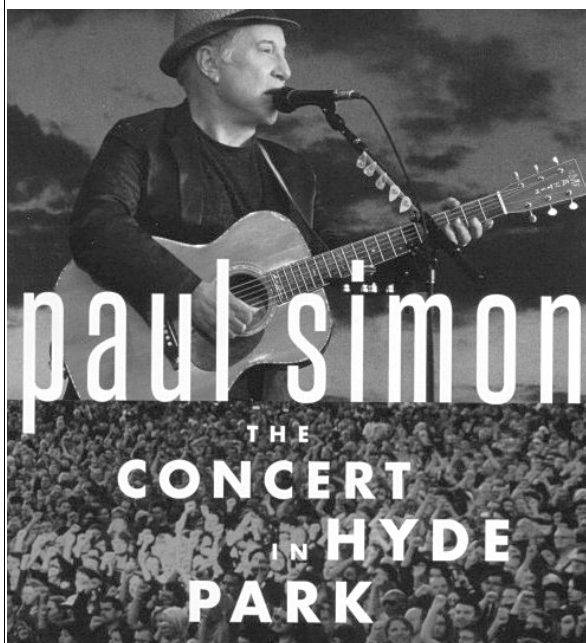
HEAL THE LIVING (2016) Katell Quillévéré
GUARDIANS OF THE GALAXY, VOL. 2 (2017) James Gunn

THE FABULOUS BARON MUNCHHAUSEN (BARON PRASIL) (1961) Karl Zeman
BLADE RUNNER 2049 (2017) Denis Villeneuve

Favourite films seen again in 2017

- | | | | |
|---|--|----|--|
| 1 | KIND HEARTS AND CORONETS (1949) Robert Hamer | 8 | THE DEADLY AFFAIR (1966) Sidney Lumet |
| 2 | MY FAVOURITE YEAR (1982) Richard Benjamin | 9 | COLOSSUS: THE FORBIN PROJECT (1970) Joseph Sargent |
| 3 | THE HUSTLER (1961) Robert Rossen | 10 | NO HIGHWAY IN THE SKY (1951) Henry Koster |
| 4 | RIDE THE WILD COUNTRY (1962) Sam Peckinpah | 11 | GUARDIANS OF THE GALAXY (2014) James Gunn |
| 5 | FORREST GUMP (1994) Robert Zemeckis | 12 | VILLAGE OF THE DAMNED (1960) Wolf Rilla |
| 6 | 5000 FINGERS OF DR T. (1952) Roy Rowland | 13 | WHO FRAMED ROGER RABBIT? (1988) Robert Zemeckis |
| 7 | THE IPCRESS FILE (1965) Sidney J. Furie | | |
-

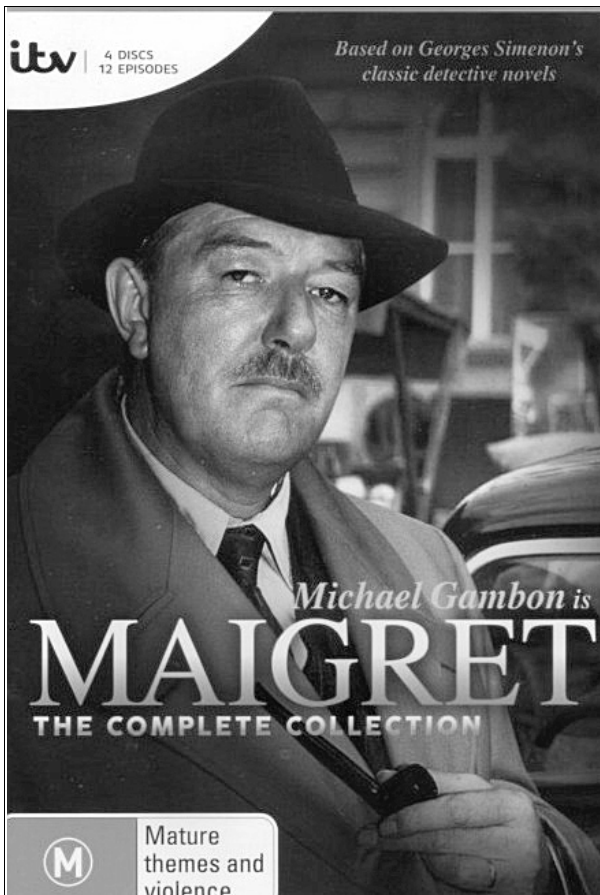
Favourite documentaries and music films seen for the first time in 2017



- | | | | |
|----|--|--|---------------------------------------|
| | | | WAYLON JENNINGS (2017) Conor McAnally |
| 4 | Various: MAVIS STAPLES: I'LL TAKE YOU THERE: AN ALL-STAR CONCERT CELEBRATION (2017) | | |
| 5 | KEDI (2016) Ceyda Torun | | |
| 6 | THE FARTHEST: VOYAGER IN SPACE (2017) Emer Reynolds | | |
| 7 | JOE COCKER: MAD DOG WITH SOUL (2017) John Edginton | | |
| 8 | THE WRECKING CREW (2014) Denny Tedesco | | |
| 9 | DAVID STRATTON: A CINEMATIC LIFE (2017) Sally Aitken | | |
| 10 | JANIS (2015) Ami J. Berg | | |
| 11 | OLE! OLE! OLE! A TRIP ACROSS LATIN AMERICA (2016) Paul Dugdale | | |
| 12 | ERIC CLAPTON: LIVE IN SAN DIEGO 2007 WITH J. J. CALE (2017) Martyn Aitkins | | |
| 13 | THE LAST OF THE INDEPENDENTS: DON SIEGEL AND THE MAKING OF CHARLEY VARRICK (2014) Robert Fischer | | |
| 14 | TICKLED (2015) Daniel Farrier & Dylan Reeve | | |
| 15 | JOAN ARMATRADING: ME MYSELF I: WORLD TOUR CONCERT (2016) Joan Armatrading | | |
| 16 | NO EXIT: MADE IN BUDAPEST (2016) Krisztian Kovacs Ender | | |
| 17 | FABULOUS FROGS (2014) Sally Thomson | | |
| 18 | WHITELEY (2017) James Bogle | | |
| 1 | PAUL SIMON: THE CONCERT IN HYDE PARK (2017) Jennifer Lebeu & Matthew Amos | | |
| 2 | ROY ORBISON: A BLACK AND WHITE NIGHT: 30TH ANNIVERSARY (1987/2017) Tony Mitchell | | |
| 3 | OUTLAW: CELEBRATING THE MUSIC OF | | |
-

Favourite television (seen on DVD or Blu-ray) in 2017

- | | | | |
|---|--|---|---------------------|
| 1 | MAIGRET (1992) starring Michael Gambon | 2 | CLEVERMAN: SEASON 1 |
|---|--|---|---------------------|



- 3 DAVID STRATTON: STORIES OF THE AUSTRALIAN CINEMA (2017) Sally Aitken
- 4 MIDNIGHT SUN (2016) Mans Medinck & Bjorn Stein)
- 5 SS-GB (2016) Philip Kadelbade

- 6 THE DOCTOR BLAKE MYSTERIES: SEASON 5 (2017)
- 7 DEATH IN PARADISE: SEASON 1
- 8 LORD PETER WIMSEY: SERIES 4: THE NINE TAILORS (1974)
- 9 CLEVERMAN: SERIES 2 (2017)
- 10 LORD PETER WIMSEY: SERIES 3: MURDER MUST ADVERTISE (1973)
- 11 LORD PETER WIMSEY: SERIES 1: CLOUDS OF WITNESS (1972)
- 12 LORD PETER WIMSEY: SERIES 2: THE UNPLEASANTNESS AT THE BELLONA CLUB (1973)
- 13 ENDEAVOUR: SEASON 4
- 14 RIVER (2017) Abi Morgan
- 15 DEATH IN PARADISE: SEASON 2
- 16 DOROTHY SAYERS MYSTERIES: GAUDY NIGHT (1987)
- 17 ELEMENTARY: SEASON 2

Other four-star entries, in order of watching:

- ELEMENTARY: SEASON 3
- SHERLOCK: SEASON 4
- DEATH IN PARADISE: SEASON 3
- MURDER IN PARADISE: SEASON 4
- LORD PETER WIMSEY: SERIES 5: FIVE RED HERRINGS (1975)
- DOROTHY SAYERS MYSTERIES: HAVE HIS CARCASE (1987)
- THE MOONSTONE (1996) Lise Mulcahy

Favourite popular CDs heard for the first time in 2017

- 1 All Our Exes Live in Texas: WHEN WE FALL (2017)
- 2 Paul Simon: THE CONCERT IN HYDE PARK (2 CDs) (2017)
- 3 Various: OUTLAW: CELEBRATING THE MUSIC

- 4 OF WAYLON JENNINGS (2 CDs) (2017)
- 4 Lindi Ortega: TIL THE GOIN' GETS GONE (2017)
- 5 Tom Russell: FOLK HOTEL (2017)
- 6 Rodney Crowell: CLOSE TIES (2017)
- 7 Old Crow Medicine Show: 50 YEARS OF BLONDE ON BLONDE (2017)
- 8 Nick Lowe & His Cowboy Outfit: THE ROSE OF ENGLAND (1985/2017)
- 9 Rhiannon Giddens: FREEDOM HIGHWAY (2017)
- 10 Rhiannon Giddens: FACTORY GIRL (EP) (2017)
- 11 Shelby Lynn & Allison Moorer: NOT DARK YET (2017)
- 12 Randy Newman: DARK MATTER (2017)
- 13 Various: MAVIS STAPLES: I'LL TAKE YOU THERE: AN ALL-STAR CONCERT CELEBRATION (2 CDs) (2017)
- 14 Willie Nelson: GOD'S PROBLEM CHILD (2017)
- 15 Chuck Berry: CHUCK (2017)
- 16 Hugh Laurie: DIDN'T IT RAIN? (2013)
- 17 Sonny Landreth: RECORDED LIVE IN LAFAYETTE (2 CDs) (2017)
- 18 Richard and Linda Thompson: IN CONCERT,



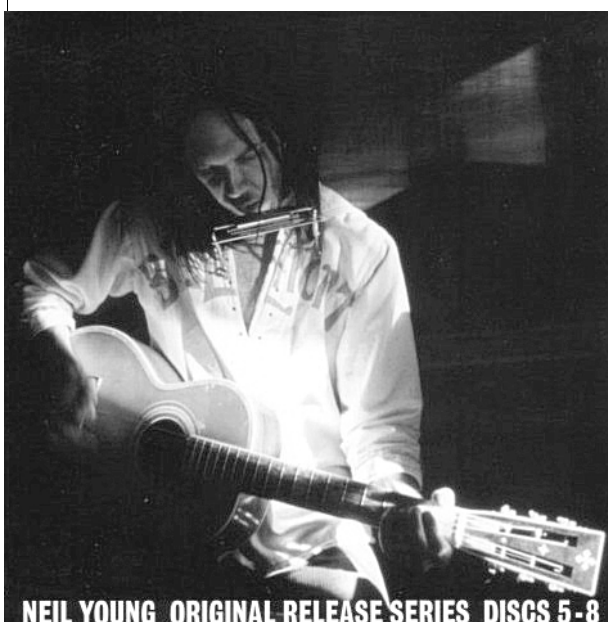
- NOVEMBER 1975 (2017)
- 19 Rolling Stones: ON AIR (DELUXE EDITION) (2 CDs) (2017)
 - 20 Chris Hillman: BIDIN' MY TIME (2017)
 - 21 Crowded House: TOGETHER ALONE (1993)
 - 22 Hardworking Americans: REST IN CHAOS (2016)
 - 23 Gurf Morlix: THE SOUL AND THE HEAL (2017)
 - 24 Aaron Neville: APACHE (2016)
 - 25 Ray Davies: AMERICANA (2017)
 - 26 Herbie Hancock: RIVER: THE JONI LETTERS (2007)
 - 27 Bob Seger: I KNEW YOU WHEN (2017)
 - 28 Tesky Brothers: FULL MOON HARVEST (2017)
 - 29 Paul Kelly: LIFE IS FINE (2017)
 - 30 Neil Finn: OUT OF SILENCE (2017)
 - 31 Nora Jones: DAY BREAKS (2016)
 - 32 Rag'n'Bone Man: HUMAN (2017)
 - 33 JEN CLOHER (2017)
 - 34 Aretha Franklin & Royal Philharmonic Orchestra: A BRAND NEW ME (2017)
 - 35 LINDSAY BUCKINGHAM CHRISTINE MCVIE (2017)
 - 36 CHARLIE WATTS MEETS THE DANISH RADIO BIG BAND: COPENHAGEN 2010 (2017)
 - 37 Neil Young: THE VISITOR (2017)
 - 38 Alex Lahey: I LOVE YOU LIKE A BROTHER (2017)
 - 39 Valerie June: PUSHIN' AGAINST A STONE (2013)
 - 40 Bob Weir: BLUE MOUNTAIN (2016)

Other four-star entries, in order of hearing:

Cliff Richard: JUST ... FABULOUS ROCK 'N' ROLL (2016)

- Marianne Faithful: NO EXIT (2016)
 Marianne Faithful: VAGABOND WAYS (1999)
 John Cale: FRAGMENTS OF A RAINY SEASON: EXTENDED VERSION (1992/2016) (2 CDs)
 Randy Newman: RANDY NEWMAN SONGBOOK VOL. 3 (2016)
 Ryan Adams: PRISONER (2017)
 Elton John: THE DIVING BOARD (2013)
 Sturgill Simpson: A SAILOR'S GUIDE TO EARTH (2016)
 Chuck Prophet: BOBBY FULLER DIED FOR YOUR SINS (2017)
 Nora Jones & Friends: FEATURING (2010)
 Cinderella: HEARTBREAK STATION (1990)
 Texas: MOTHERS MILK (1991)
 Waifs: IRONBARK (2 CDs) (2017)
 Martha Wainwright: MARTHA WAINWRIGHT'S PIAF RECORD (2009)
 Elizabeth Cook: BALLS (2006)
 Jerry Jeff Walker: GONZO STEW (2000)
 Dream Syndicate: GHOST STORIES (1988/1995)
 Mike McClennan: DANCING IN THE RAIN (2014)
 Tom Russell: PLAY ONE MORE: THE SONGS OF IAN & SYLVIA (2017)
 Neil Young: TIME FADES AWAY (1973/2017)
 James Luther Dickinson & North Mississippi Allstars: I'M JUST DEAD, I'M NOT GONE (2017)
 Rosanne Cash: THE LIST (2009)
 Valerie June: THE ORDER OF TIME (2017)
 Neil Young: HITCHHIKER (2017)
 Van Morrison: ROLL WITH THE PUNCHES (2017)
 Mavis Staples: IF ALL I WAS WAS BLACK (2017)
 Roy Orbison & Royal Philharmonic Orchestra: A LOVE SO BEAUTIFUL (2017)
 David Bowie: BLACK STAR (2016)
 Gang of Youths: GO FARTHER IN LIGHTNESS (2017)
 Mental As Anything: 5-TRACK EP (2017)

Favourite popular boxed sets bought during 2017



NEIL YOUNG ORIGINAL RELEASE SERIES DISCS 5-8

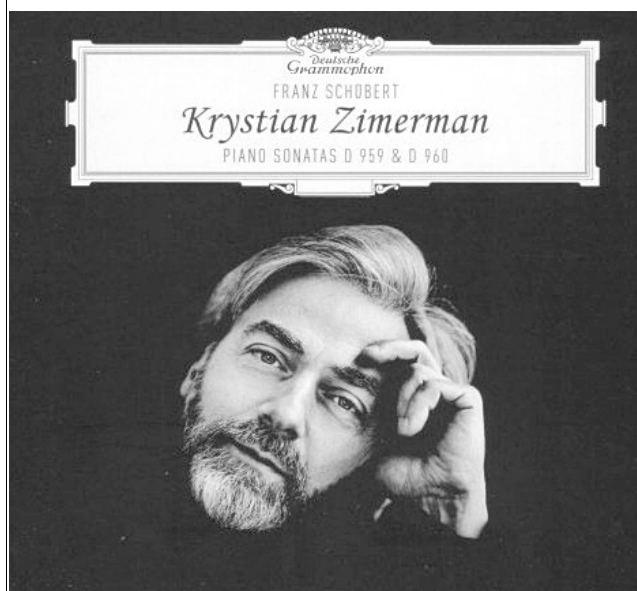
- 1 Neil Young: ORIGINAL RELEASE SERIES 5-8 (4 CDs) (2017)
- 2 Willie Nelson & Emmylou Harris: TEATRO: THE COMPLETE SESSIONS (2017) (CD + DVD)
- 3 Duke Ellington: EIGHT CLASSIC ALBUMS (4 CDs)
- 4 Various: RUNNING SCARED: THE MONUMENT RECORDS STORY (2 CDs)
- 5 Georgie Fame: SURVIVAL: A CAREER ANTHOLOGY 1963-2015 (6 CDs) (2017)
- 6 Bob Dylan: TROUBLE NO MORE (2 CDs)
- 7 Mental As Anything: 5 ALBUM SET (5 CDs)
- 8 Various: BIG TIME OPERATORS (2 CDs) (2017)
- 9 Various: RUNNING THE VOODOO DOWN (2 CDs) (2016)

Favourite classical CDs heard for the first time in 2017

- 1 Krystian Zimerman: **Schubert: Piano Sonatas D959/D960** (2017)
- 2 Essa-Pekka Salonen (cond.)/Philharmonia/Los Angeles Philh. Orch.: **Messiaen: Turangalila Symphony//Lutoslawski: Les Espaces du Sommeil** (John Shirley-Quirk)/**Symphony No 3** (2 CDs) (1986)
- 3 Geoffrey Simon (cond.)/London Symph. Orch./Margaret Fingerhut (p)/Sarah Walker (mezzo): **De Falla: Love the Magician (El amor brujo)/Nights in the Gardens of Spain/Interlude and Spanish Dance: La Vida Breve** (1986)
- 4 Antal Dorati (cond.)/Minneapolis Symph Orch: **Stravinsky: Petrouchka (complete)/The Rite of Spring//London Symph. Orch.: Four Etudes for Orchestra** (1952/1959/1964/1993)
- 5 Marcel Bertrand (cond.): **Stravinsky: Petrouchka** (LP) (1960)
- 6 Herbert von Karajan (cond.)/Berlin Phil. Orch.: **Mozart: Requiem KV 626** (1961/2016) (Karajan Complete Choral and Vocal Music on DG CD 1)
- 7 Herbert von Karajan (cond.)/Berlin Phil. Orch.: **Berlioz: Symphonie Fantastique** (1964/2015) (Von Karajan Complete on DG The Sixties CD 26)
- 8 Thomas Beecham/Royal Phil. Orch.: **Sibelius: Symphony No 7/Pelléas et Meslisande/The Oceanides/Tapiola** (1955/1990)
- 9 Christian Lindberg (cond.)/Norrkøping Symph. Orch.: **Pettersson: Symphony No. 11** (2017)
- 10 Kathleen McGuire (cond.)/Star Chorale & Orch.: **Brahms: German Requiem** (2017)
- 11 Martha Argerich (p)/Daniel Barenboim (p): **Piano Duos: Mozart: Sonata for two pianos in D major/Schubert: Variations on an Original Theme in a flat major/Stravinsky: Rite of Spring** (2014/2015) (Martha Argerich Complete CDs on DG, CD 43)
- 12 Martha Argerich/Nelson Friere (pianos)/Peter Sadlo/Edgar Guggers (percussion): **Bartok: Sonata for 2 pianos and percussion/Ravel: Mother Goose Suite/Ravel: Rapsodie espagnole** (1994/2016) (Martha Argerich Complete CDs on DG CD 7)

Other four-star items, in the order listened to:

- Joe Chindano: **Duende: The Romantic Project** (2007)
- John Hopkins (cond.)/Dene Olding (v)/Queensland Symph. Orch.: **Bozidorkos: Violin Concerto** (1990) (Forbidden Colours)
- Vladimir Ashkenazy (cond.)/Sibelius: **Symphony No. 2 /Finlandia/Tapiola/Luonnotar** (1980/1981/2013) (Askenazy Fifty Years on Decca CD 26)
- Melos Quartet: **Schubert: String Quartets 4–7** (1971/1975) (Schubert String Quartets CD 2)
- Kronos Quartet/Sam Amidon/Rhiannon Giddens/Olivia Chaney/Natalie Merchant: **Folk Songs** (2017)
- Vladimir Jurowski (con.)/London Phil. Orch.: **Rachmaninov: The Isle of the Dead/Symphonic Dances** (2005)
- Tommie Haglund: **Flaminis Aura** (2017)
- Georg Solti (cond.)/Chicago Symph. Orch.: **Mahler: Symphony No. 7** (1971/2017) (Chicago Solti The Complete Recordings CD 4)
- Georg Solti (cond.)/Chicago Symph. Orch.: **Brahms: Symphony No 1** (1979/2017) (Solti Chicago The Complete Recordings CD 35)
- Leonard Bernstein (cond.)/Krystian Zimerman (p.)/Vienna Phil. Orch.: **Beethoven: Piano Concertos 3 and 4** (1989/2014) (Leonard Bernstein Part 1, CD 7)
- Steven Isserlis (vc and cond.)/German Chamber Phil. Orch. Bremen: **Haydn: 2 Cello Concertos/Mozart: Geme la Tortorella/CPE Bach: Cello Concerto in A major/Boccherini: Adagio** (2017)



The brew that is true: Mailing comments

Mailing 296: April 2017

Christina Lake: FANTOPIARY 3

Congratulations on finishing your PhD. The story of the rest of your 2017? ‘What I Did After Finishing My PhD’.

Claire Brialey: QUOZ 53

Like some other Australian ANZAPAns, I was surprised that you had not heard of *Don’s Party*, script by David Williamson, directed by Bruce Beresford. In this film, various characters at an Election Night party think the millennium is on its way — that Whitlam will win government in 1969. But he doesn’t; everybody has to wait until 1972. I suspect the film was not shown in Britain, although most of Beresford’s later films have been.

The 1969 election was the first in which I was able to participate, since I had turned 21 the year before. (The voting age has since been changed to 18.) Because I was living at Ararat that year, I was able to vote against Malcolm Fraser in his own country electorate, but that did not stop his inexorable rise to power.

Your Top Ten books of 2016. *Station Eleven* is a favourite of mine, but I hadn’t heard of most of the books on your list.

Jane Austen was a Georgian writer, not a Victorian. Hence her style is much more succinct and readable than the major novelists who followed her.

I echo the heartfelt pleas by others: let Mark have his own typeface in *Quoz!* It would make life much easier for the rest of us.

Many of us are still bitter that the Australian GST was applied to books and periodicals. This just revealed the barbaric tendencies of that and all later Coalition governments.

I don’t have a copy of Laidlaw’s *Dad’s Nuke* because I sold the review copy I received from nice Mr Bush or nice Mr Edwards at Gollancz in London. I can’t remember why I took a set against it without reading it. I’ve never seen a copy since.

I’ve seen very little about the Susan Wood exhibit at the 2016 Worldcon. I would have thought it worthy

of a major article in some major fanzine. Maybe there was such an article, and I’ve missed it.

Last year I saw *SS-GB* from the DVD boxed set, and enjoyed it greatly. Lars Eidinger, the actor who plays the Nazi villain in that film, turns up as a very creepy character in *Personal Shopper*.

Chuck Berry was a grumpy old bugger who lasted until he was 90, but his songs and guitar style embody everything I love in rock and roll — ‘Up yours, world!’ He had a special attack in his songs never quite equalled by his disciples, not even by Keith Richard. Chuck Berry’s *Chuck*, his last album, was one of the CD highlights of 2017.

I don’t read much on screen, so when *The Age* goes online, I’ll probably say goodbye to it.

Joe Haldeman’s *The Forever War* is a fix-up, but he hides the joins well. Must re-read it, especially as I have the volume that includes the two sequels.

I gave up on *Person of Interest* halfway through Season 1. Great concept, but the individual episodes became rather tedious.

Great quote of the mailing: “Didn’t you do *Julius Caesar* at school?” he asked. “No, we did *Titanic*,” said Adam.’

The first DVD of *Memento* is famous for being unplayable. That’s the one I have, but I must buy a recent Blu-ray so that I can watch the movie again. *Memento* and Chris Nolan’s first film, *Following*, are his two best films, other than *The Prestige* and *Insomnia*.

Garry Dalrymple: TBS&E 72

I’ve seen the movie of *Fahrenheit 451* several times over nearly 50 years, but I am startled to remember that I have never read the book! The ending of the film has become ever more poignant as we witness the end of the literary novel in our time.

The book of *The Time Traveler’s Wife* is great, but the reviewers hated the movie.

You’re lucky to have a copy of Chandler’s Australian-published *The Big Black Mark*. I can’t remember buying it when it was published, and it disappeared soon after.

I’m ashamed to say I’ve never read Bulgakov’s *The*

Heart of a Dog or Carol Emshwiller's *Carmen Dog*, although I have owned copies of both for many years.

I'm surprised that you didn't like *The Martian*. It's one of the best hard SF novels I've read. I enjoyed the book greatly, although I had seen the movie first.

Amber was not a well dog, even back in April. We now know her fate, but I'll talk about her if and when I reach the December mailing.

Diane and John Fox: RHUBARB 6

I love the continuing set of John's painted covers. Your photo covers were wonderful, but these set a new standard of colour-yumminess.

John:

Thanks for the speech about the causes of suicide. I think I can understand why David did what he did. The nearest I came to such a state of despair was at the end of 1976, when I lost my source of employment, lost the lease of my flat, and lost hope of the love of the lady I was nuts about, all in a couple of weeks.

Thanks for the words of 'The Ballad of Cat Ballou'. I've not heard it since it was a hit in the mid 1960s. I don't think it's on my three-CD set of Nat King Cole's greatest hits.

Diane:

I have no idea how you get to see all these documentaries. I had hoped the Martin Sharp biography would show up on DVD, but no sign of it so far. I would also love to see *Golden Sandals: The Art of Reg Mombasa*, but that hasn't turned up either. I had also hoped that *The Search for Robert Johnson* would show at a cinema.

The complete version of *Night and Fog* is four hours long! I lasted through the first half-hour.

I've never heard of *The Visit*. Sounds interesting.

Michael Green:

ABSTRACTIONS 20

CARRIE & MICHAEL'S TRIP

ABROAD: PART 8: YORK

You've more courage than I have if you are taking up swimming classes at your age. I don't seem to have learned much from the classes I took when I was in Grade 5 — I just never learned how to grab enough breath when swivelling my head to one side, so I always ran out of breath by the end of each lap.

You published a strange little diagram of levels of Classical Geek. Levels of *what?* If levels of musical quality, then I would rate Copland and Rachmaninov low, with top ranking to Beethoven, Mozart, Haydn, Bach, Brahms, and Berlioz. Of the Levels 5 and 6 composers listed here, I've heard almost none of their music.

Read *iOTA!*, to find out lots about Australian fan

history. You can find all issues of Leigh Edmonds' fanzine on <http://efanzines.com>.

Thanks for the coverage of York and its cats. Highly recommended (now on DVD), the film *Kedi*, about the many street cats of Istanbul.

Jack Herman:

NECESSITY 135: ... LIKE TEARS IN RAIN...

Thanks for the extra information about the fan program of Aussiecon 2 in 1985 (held deep in the bowels of the Victoria Hotel). This explains why I don't have a copy of your DUFF report. Probably all copies were sold out before I found the Fan Lounge.

I've never seen *The Petrified Forest*. I must be available somewhere on DVD or (I hope) Blu-ray.

Citizen Kane is a great achievement in every way, but to me it doesn't have the emotional impact of two of his other films, *The Trial* and *Othello*. Many critics prefer *The Magnificent Ambersons* to *Citizen Kane*, but nobody has ever found the last three-quarters of an hour of the film shot by Orson Welles.

You really have a weird fetish about those 'Melbourne elitists'. The fans in any city or country who count are those who Take the Trouble, and the fact remains that since the Great Fannish Revival of 1966, there have always been more individuals and groups willing to Take the Trouble in Melbourne than in any other city in Australia. It's not clear why in Sydney Garry Dalrymple is one of the very few people willing to Take the Trouble, or why most people there dropped the bundle after you left fandom. In Melbourne today there are four or five active informal groups I can think of, plus a wide variety of official groups, such as the Melbourne SF Club, the Nova Mob, and all the individual media clubs.

I agree that *The Honorable Schoolboy* is an oddity among Le Carré novels. It's quite possible to read the two novels on either side of it, *Tinker Tailor Soldier Spy* and *Smiley's People*, and miss reading it. The other oddity in Le Carré's early work (a novel that should be filmed) is *The Naive and Sentimental Lover*. In his biography of Le Carré, Sisman shows that the events drawn upon in that novel are central to understanding many of his later novels.

I have no disagreement with the items on your list of Great SF Films, but would want to add Frankheimer's *Seconds* (my second favourite SF film) and Tavernier's *Deathwatch* (based on Compton's *The Continuous Katherine Mortenhoe/The Unsleeping Eye*).

The best Australian accent by an overseas actor is said to be Kate Winslet's in *Holy Smoke* and *The Dressmaker*. I haven't seen *Holy Smoke* yet, although did find a copy on DVD recently.

Thanks for the prompt to buy and watch *Miss Peregrine's Home for Peculiar Children*. One of my favourite films first seen in 2018.

The Lobsters showed for 16 weeks at the Nova Cinema

in Carlton, making it one of the most successful arthouse movies in Melbourne last year. Even after reading your highly favourable review, I'm not sure I want to see it.

I saw *Bridge of Spies* at the Nova. Three out of four stars. I won't bother buying it on Blu-ray, but I did think Mark Rylance was superb.

Kim Huett: GASTON J. FEEBLEHARE 5

Show us a picture of your bubble-wrap igloo.

As far as I know, all the Gillespies and Scotts and Triplets (family branches) arrived here during and after the Gold Rushes.

Thanks for the reprint of Eric F. Russell's *Fanmags in Australia*. I assume this has now also appeared in *iOTA*?

Eric Lindsay: KINGDOM OF THE BLAND

Thanks for the great photos from the Birthday Bash (even if, as shown in later issues, the photos were taken by LynC). The event went very well.

LynC: FROM THE LAIR OF THE LYNX 97

I'm always told about the annual Diabetes Expo, but have never attended one. After reading your description of 2017's event, I might attend in 2018.

Elaine and I had no problems with the interviews at CentreLink in Greensborough during the year — it's only the results (decided by unknown persons or computers in Canberra) that have been a kick in the teeth: \$12,000 we had to pay back, and my fortnightly Old Age Pension has been reduced.

I can't see how your regular superannuation payment can be varied. Mine was decided when I started receiving monthly payments, and only varied when I asked to change the monthly amount.

I also do not know what to do about the archiving of apa issues. Yes, I can store my own apazines here because I have room. The MSFC couldn't allow apa contributions to be sent to the Monash Rare Books Collection. I don't have room to store the MSFC's apazines. I agree with you completely, but don't have a solution to the problem.

The CSIRO book (that I indexed) that reveals the true dilemma of Australian age pensioners living in private rental accommodation is *The Australian Dream: Housing Experience of Older Australians*, by Alan Morris. Probably best bought by ordering directly from CSIRO Publishing at its website.

Gary Mason: CRASH OF THE HARD DISK 29

The advantages of using an HP monochrome laser printer are endless reliability and cheapness per printed side. I estimate I get about 10,000 sides from one HP black cartridge, which costs about \$200.

The local newspaper in our part of the world is published by Leader Newspapers, a Murdoch organisation. They show none of the political bias of the major Murdoch papers, such as the *Herald Sun* and the *Australian*, and provides a good range of local news, although doesn't seem to have much real estate advertising.

Thanks for reproducing 'Go Inside the Comic Book Shops of Adelaide city' by Sophie Perri in *The City*. I can't remember seeing an equivalent article in the *Age* or *Herald Sun*.

The hydraulic lift had stopped working at the Melbourne SF Club in Somerset Place before I began visiting there in 1968. It was already an Object of Legend.

All the information I've been given about diabetes 2 suggests that the ideal blood sugar level is 5.8. I usually come close to that, but don't self-test very often. Self-testing is now discouraged, in favour of a six-month haemoglobin test.

Thanks for the detailed coverage of the West Australian election. Because of the absence of actual news in *The Sunday Age*, we gained only scattered radio reports of the results until Monday morning.

Terry Morris: HOLD THAT TIGER!

Thanks for the glancing insight into the world of anime. I have very few choice anime items apart from the boxed set of the Miyazaki films.

I must admit I haven't read any Murakami novels, despite hearing an excellent talk given by Sarah Marland at the Nova Mob about 15 years ago.

I can't see any way I would ever listen to audiobooks. I don't commute, and it takes much less time to read a book on the train or at home than to listen to one.

Thanks for the tip to track down a copy of *The Haunted Bookshop* by Christopher Morley.

I've never heard anything by King Gizzard the Lizard Wizard, although I see that they have had great success overseas.

John Newman: LIFE ON EARTH 9

I saw the movie of *The Martian* before reading the novel, but that did not lessen my enjoyment of the book. I've read *Artemis* — very entertaining, but not as interesting as *The Martian*.

Lists are a great way of constructing a skeleton picture of one's year.

I can't remember you writing about your father's

job before now. Parts of Settlement Road now form a wasteland where all other forms of activity have been flattened and replaced by gigantic retail buildings surrounded by even larger car parks. Rapid changes in retailing will probably make these shopper hubs redundant in the next few years.

Cats are good at catastrophe. Ours are confined to the cat enclosure out the back, but both have contracted pancreatitis (from where?), so must stick to strict diets.

Roman Orszanski: SPARROWGRASS AND BATTLE-TWIGS 48

I probably wouldn't have attended any of the events you list, even if they had come to Melbourne, but thanks for the entertaining reviews. I did notice that *The Secret River* played in Melbourne, but didn't go so far as to buy a ticket. I haven't seen any theatre for many years.

I don't bother with Twitter, and resent the hours that Facebook steals from my time.

Cath Ortlieb: YOU REALLY KNOW YOU'RE HOME WHEN YOU FIND A WOMBAT IN YOUR BED 169

Good to see somebody making fun of the football religion. I don't see how anybody could be interested in watching unpleasant-looking males kicking a ball, running, hitting each other, and rolling around in large groups on the ground.

I keep waiting for a DVD or Blu-ray of Tim Minchin's production of *Matilda*.

Lucy Schmeidler: OZ SF FAN

I read now about the moderately heavy snowstorm you had this time last year. It will be interesting to see what you make of this January's much heavier snowstorms.

Your exercise in assertiveness seems to be working well.

Facebook doesn't compete with fanzine writing, but does take up the time that people had been putting into answering emails or posting to Yahoo e-groups.

I keep hearing vague rumours of a worldcon bid to be undertaken by Perth (at last!) but have no idea who is providing the energy for the bid.

Thanks for your review of *Rork!* by Avram Davidson. I've had a copy on the shelf for 45 years, and still haven't read it. (I much prefer Davidson's short fiction to his novels.)

Gerald Smith: EROTIC WOMBAT 4

I still feel miffed that you do not catch up with Melbourne fans, especially ANZAPAns, on your visits

here. I take it that your 60th birthday went well.

Yes, it's heartbreaking to lose a dog like Milo. However, you did spare him the final pain and discomfort that the medical profession is forced to deny most humans at the end of life.

So you're another fanzine publisher who started out with carbon paper copies! I published one magazine with a friend in Grade 6, but confined the print run to four carbon copies, thus stopping that enterprise in its tracks. For the magazine that Ron Sheldon and I published in 1961 (Form 3), we could use my father's typewriter and Ron's father's typewriter and duplicator. When Ron had to drop out of *Cashbox & Chatter*, I continued the magazine during 1962 by producing four carbon copies per issue. I've kept none of them.

Australia Day should be 1 January (anniversary of the beginning of Australia itself on 1 January 1901), but that would mean deleting a public holiday! And no Australian will lose a public holiday without a struggle.

Spike: THE UNFORTUNATE RHINOS

I don't have any way of watching Netflix at the moment, although Rob Gerrand is working on it. Anything TV series or film not on DVD or Blu-ray is unavailable to me. So I have seen *Midnight Sun*, released on DVD in Australia. One of the best TV serialised dramas I've seen.

I saw *Bubba Ho-Tep* quite a few years ago. It was moderately amusing, but I've never felt the urge to see it again (although I do have a copy somewhere).

I've never seen a copy of *Buckaroo Banzai* on a shelf in a DVD store. For some reason I've always thought it was an underground Australian film.

The Darrell Schweitzer story remains a mystery to me. I have seen him complaining on Facebook or Fictionmags that he is disbarred from Readercon, but I don't know why. He feels that Readercon has gone down the gurgler, which is a pity. I had always thought that if ever I had the money to get to America again (hah!), I would aim for Readercon as well as Corflu. (I'm told that Potlatch has disappeared.)

If John Bangsund were still in ANZAPA, he could tell you the short story of the Churches of Christ in Australia. Both of us were brought up in the Churches of Christ in Victoria, although we didn't discover this until I joined fandom in 1967. I'm told that the 'Churches of Christ' here are called the 'Disciples of Christ' in America, and began as 'Campbellites', an offshoot of the Presbyterian Church in the mid 1800s. Although small in numbers compared to Anglicans, Methodists/Presbyterians (who are now the Uniting Church in Australia), and Baptists, they have had a firm presence in Australia for well over 100 years. Like all Protestant churches, their inner- and mid-city congregations have been badly depleted in numbers over the last 40 years, but the CofC retain some very strong congregations in the outer suburbs. I've lost

contact with most of the people I knew when I was a kid. My parents' generation have now all died.

**Sally Yeoland:
LES CHATTES PARTIES 149**

I ordered the history of Brunswick Street through Readings, but no copy ever came to light. I have been able to buy Judy Buckrich's recent history of *Acland Street*.

You can buy the Bruno Walter/Kathleen Ferrier version of Mahler's *Song of the Earth* on CD today. I don't think it's been out of print since it first appeared on CD in 1985. One of the Top Ten Records of the Twentieth Century, chiefly memorable for Kathleen Ferrier's heartbreaking singing on the last movement.

Tony Bennett at 90 still seems to be a fine singer, but the CD *Tony Bennett at 90* was a disappointment. Guests and duetists hogged most of the tracks. Bennett's previous solo CD, recorded at the age of 88, is

magnificent.

Elaine cooks at least one roast a week, and we use the griller for most other meals. Our oven and griller came with the house, installed many years before we arrived.

Thanks for the reprint of John's 'John W. Campbell and the Meat Market', perhaps his finest article (apart from 'One Flash and You're Ash, Buster!' from 1968). John's article was reprinted, as I recall, in Andy Porter's *Algol* when it was at the height of its popularity, thus adding lustre to John's reputation in American and British fandom. I can't recall whether Leigh Edmonds has reprinted it yet in *iOTA*.

Thanks for Annabel Crabb's poem. We stopped buying *The Sunday Age* shortly before her back-cover column was dropped at the beginning of 2017. By then, so many *Age* journalists had been sacked that she was left as almost the only interesting writer in the paper.

Mailing 297: June 2017

Christina Lake: FANTOPIARY 4

I haven't heard of any of the books you mention here — but there is no British version of *SF Commentary* to alert me to them. Well, there is — *Vector* — but I don't even know if it's being published any more. Jim Linwood was sending me his BSFA member's copies after he read them, but I haven't seen any for over a year. (Reminder to me: email Jim Linwood.)

I still can't find a copy of *A Wrinkle in Time*, but if the movie release is expected in March, then surely there will be a new edition of the book? Surely?

I don't know any of the TV series you mention.

When I went to high school in 1959, I really wanted to learn Latin (and perhaps Ancient Greek as well). But only French or German were offered as second languages. (I chose French.) Although Latin was still taught in some of the private schools, only two state high schools, Melbourne High and University High, still offered it in 1959. But in the late 1960s, Melbourne fan Francis Payne was able to learn Latin at University High School.

**Claire Brialey and Mark Plummer:
QUOZ 54**

Claire:

You are much more active in your national elections than I would be tempted to be here. For a start, you need to 'bring out the vote', as in America. Compulsory voting in Australia removes the need for much of

this activity, but also means not many people join political parties or become involved in door-to-door campaigning. Also, all major parties in Australia ignore the clear wishes of their constituents, as revealed by polling. For instance, if the major parties had followed the polls, Australia would have had same-sex marriage 10 years ago. And assisted dying.

Your results come in extraordinarily late, by Australian standards. Polling booths close at 6 p.m. here. If the result is decisive, at either state or federal level, the loser can usually concede well before midnight, with the winner graciously accepting victory a few minutes later.

Quotation of the mailing: 'Hope, what a bastard that is.'

Congratulations, though, on the Labour gain in your local constituency.

Lynton Crosby is the great *bête noire* of British politics, because of his astounding success at planning victories for the Conservatives in various elections. Nobody mentions that he began his career planning and delivering election victories for Bob Hawke and the Federal Labor Party in Australia. I knew Labor was doomed (but did survive the 1993 election) when Crosby changed sides to the Coalition in the early nineties. He seems to have been the master strategist behind the paranoid political moves that enabled Howard to win his second victory in 2000, and in beating Beasley in other campaigns. Then Crosby moved to Britain, and no Australian prime minister has been able to hang onto power for more than a year or two since then. Even in Britain, Crosby seems to have lost his magic touch.

Neither of us irons clothes much. I don't iron clothes at all, and haven't since the early 1970s, but Elaine has some items she must iron — so they stay in the ironing basket until the last possible moment. We have no lawns to mow. I'm not very good at cooking, which is why I do the dishes instead. Elaine does most practical things here, especially giving instructions to tradesmen who visit to fix up various bits and pieces around the house.

I won't be able to see the new *Handmaid's Tale* until it is issued on DVD. I do wish the movie from about 20 years ago had been reissued to coincide with the current success of the novel.

I've never seen copies on display of Kerry Greenwood's Corinna Chapman books, so didn't know they existed.

Nobody has suggested that Australian states should have their own official state foods. We do have state plants and state flowers.

Kathleen Ferrier is the greatest recorded voice of the twentieth century, apart from Elizabeth Schwartzkopf, Joan Sutherland, and Maria Callas. She produced an amazing number of records, considering that she died of cancer at an early age.

Mark:

Thanks for all the detail about the unlikelihood of a short-term election in Britain. Victoria now has fixed four-year terms, but it's not clear if a lost vote of confidence in the lower house would invalidate this. On the other hand, few federal parliaments go the full three years, although Rudd and Gillard between them managed to stretch the last Labor term to three years.

As a fan of recorded country blues (i.e. non-electric) I would say that Robert Johnson is not nearly as interesting a performer as everybody claims. Many of the other greats of country blues, such as Lonny Johnson and Bukka White, are much more exciting to listen to. It's what people like Eric Clapton and the Stones have taken from Robert Johnson that's made him important.

When I started reading real SF in 1960 in the magazines, E. E. Smith was pretty much a legend from whom nothing more was expected. It was regarded as astounding that Fred Pohl was able to persuade him to write a last novel, *Skylark DuQuesne*, for *If* magazine. I've found his prose excruciatingly bad whenever I've tried to read him — but good old Jack Williamson was also a rather awful prose writer, but could write good yarns.

I like the story of the Stockport Fandom that never happened.

The main sales pitch for the film of *Fahrenheit 451* was that it starred the gorgeous Julie Christie, so I'm astonished that you did not notice Linda and Clarisse were played by the same actor! John Foyster said it well: the real star of the film is the bright red fire engine.

I interrupted my rather urgent third-year exam

studies in 1967 to listen to *Sergeant Peppers Lonely Hearts Club Band* the first night the radio embargo was lifted. 3XY played every track in order. I was unimpressed by many of the tracks at the time, but did acknowledge it was a step up for the Beatles. Favourite tracks, then and now, are 'Lucy in the Sky with Diamonds', 'With a Little Help from My Friends', 'Within Me Without You', and 'A Day in the Life'. Of those, only 'Day in the Life' remains as startling as it seemed then. I did not buy *Sergeant Pepper's* until it came out on CD for the first time, 20 years later. I did buy the *White Album* (1968) not long after it was released, and that remains my favourite Beatles production.

The album that got lost in the scrum was *Magical Mystery Tour*, which contained 'Penny Lane', one of my two favourite Beatles tracks, and a whole side of instrumental tracks. In Australia it was on general release only in the illustrated pack of 45 EPs. Its first Australian release as an LP was through World Record Club, of which I was a member. I can't remember when it was finally released as an LP to the general public.

Garry Dalrymple: TBS&E 73

I can't help wondering if there are groups scattered around Melbourne similar to the Marrickville Writers Group. Since I no longer have any ambition to write fiction, I'm not searching for such groups.

'Botany Bay' is an A. Bertram Chandler story I've never heard of, let alone read. It's not collected in *From Sea to Shining Star*, the large Australian collection of Chandler's stories.

As Mark or Claire has reminded us, Edmund Cooper was not a New Wave writer. He was very much a traditional British SF story-teller.

I had never heard of T. Coraghessan Boyle's *The Terranauts*, but did see a copy in Readings in Carlton the other day. I was a bit of a Boyle fan 20 years ago, but his prose was never as interesting as his ideas. The blurb did not make me to buy a copy of *Terranauts*.

Sometimes you really know how to get names wrong, don't you? The name is 'Samuel R. Delany'. No second 'e' in his last name. He has never been called Sam by anyone. To his friends he has always been 'Chip Delany'. Anyone who kept up with the literature about SF over the years would know this.

Thanks for the names of some SF books by women I'd forgotten about, especially Pamela Sargent's *Climb the Wind*.

In mentioning Ursula Le Guin's *The Dispossessed*, you describe the plot of *The Left Hand of Darkness*. Surely you have read both of these central SF texts?

I hate to say it, but your published diary reminds me of why I don't keep a journal, although I do keep a diary of basic events that I might need to remember in future years. I've kept that type of diary since 1956, when I was in Grade 4. I wouldn't inflict that diary on ANZAPA members, although when I looked back over my 1982 diary I found there many events crucial to the

decades that followed.

I haven't read any of the books you review except *The Three Body Problem*. An entertaining book, although I had little more idea of what it was about when I finished it than when I started it.

Thanks, as always, for further Basenji Tales.

Leanne Frahm:
THE VICTORIAN CHRONICLES 4

I was rather amazed to read that you found a new rental house so quickly.

Telstra ... aargh! But I'm told that NBN is much worse.

I was going to say that 'You could have asked for help in unpacking boxes', but I realise you couldn't have. My long streak of paying work began about the time you were moving.

Gum trees, flowers, insects, and birds are all things Elaine appreciates (in fine detail), not me. When I walk I see only a curtain of green around me. Elaine shares your love of ethnically rich neighbourhoods, because she is good at talking to all and any kinds of people. Greensborough is very homogeneous — families whose husbands leave the suburb in the morning and return at night and whose mothers produce endless children who occupy vast baby carriages; and the older inhabitants who have never left or have moved here, like us. There are schools, so there must be teenagers, but we don't see them on the street.

My birthday embroidery, the one shown in my Birthday Issue of **brg** (and *SFC*) is, according to Elaine, made of 40-count Newcastle linen; embroidered area 475 mm wide by 590 mm deep.

Michael Green: ABSTRACTIONS 21
CARRIE & MICHAEL'S TRIP
ABROAD: PART 9: NATIONAL
RAILWAY MUSEUM YORK

Thanks for the Cleo Photo of the Month, and the update on Cleo's life and times. Both Sampson and Harry can occasionally find the Magic Portal and disappear for hours at a time.

Thanks for the Green Guide to Perth. I've never been to Western Australia.

Your Swancon 42 report has some items of interest. For instance, the program seems to have been a lot more interesting than the usual Continuum program.

I've never heard of Swancon's main Guest of Honour, but usually I've never heard of the Guests of Honour at Continuum either. I've heard the name Alan Baxter, but haven't come across any of his books.

I like the discussion of the lack of hopeful near-futures. I also can't see much good happening in the near future. Also, thanks for the notes on 'World Building: The Near Future', and Grant Stone's talk

about the Fanzine Collection at Murdoch University.

Thanks for the profile of Davina Watson, about whom I knew nothing. She sounds like the sort of livewire fan we would like to have in Melbourne (to replace ex-livewire Bill Wright). Since there are no fanzines produced in WA, I see no news of fan activity there.

I would like to have been at Sean Williams' Guest of Honour speech. Has there been any transcript of it anywhere?

Thanks for the review of John Brunner's *The Jagged Orbit*. I don't know why Brunner's prescient books about the near future have disappeared, while Philip Dick's are reprinted endlessly. If only *Stand on Zanzibar* or *Jagged Orbit* had been filmed during the seventies, many of his books might have stayed in print.

York: National Railway Museum: Trains! Trains! Thanks for the wonderful photos and captions.

David Grigg:
THE FRETFUL PORPENTINE 15

'The great book purge' sounds painful to me. Barbaric, even. It all depends on the books being purged. We set up house to provide space for all the books we had in 2004, plus all possible future purchases, but failed in the second aim. We always buy a book with the *aim* of reading it before throwing it out.

'Norstrilia' (one 'l') is Strine for 'Old North Australia'. It's still the only book I know of that has a Strine title, except for Afferbeck Lauder's original manuals, such as *Let Stalk Strine*.

I had never heard of Mary Doria Russell's *Doc* until you mentioned it. Her star has faded in Australia, so her new novels do not seem to be released here.

Thanks for making the link between *Snowpiercer* and the Terry Gilliam sensibility. I should have seen that for myself.

Jack Herman: NECESSITY 136: THEY
MIGHT BE GIANTS

We should keep looking at Leni Riefenstahl's movies today because, although they feature athletics and Nazi ideology, what they celebrate is the power of the camera to create a heightened reality. If she had worked for Stalin, the results would have looked much the same, but would have featured athletes from Soviet countries. Her films most closely resemble those of Sergei Eisenstein (USSR) and Orson Welles (USA). I'm not sure who influenced whom, but Leni was first.

Stephan Elliott's *Easy Virtue* was more sparkling than any of the little dramatised Coward I've ever seen. It is a visual and comic dazzler, especially compared with films being released today.

Well, if you are a 'fan' of an SF writer, you do not

stay within a little box of people who read and worship nothing but that author. SF fans spread their wings, read everything, then enjoy the company of all other fans. Many of the people in media groups, however, seem to huddle in their little boxes and pull the lids in over them. Only a few of them are interested in fans of other TV series, let alone readers of SF books.

Ted White is not on Facebook. (If he is, he's never offered to make me his Friend.) His campaign to raise enough money to save his house was conducted through sending emails, posting to the e-lists, such as Trufen, and the writing in the fanzines. I had no money to send him, but I'm told he raised enough.

I haven't heard of *Central Intelligence*. Will look out for it.

And again — thanks for all the photos!

Kim Huett: GASTON J. FEEBLEHARE 6

Thanks for the colourised Finlay cover. I don't know how many copies you send outside ANZAPA, but it's a pity of nobody but our gallant band of 22 saw this fine piece of fanzinecraft.

Thanks for the reminder that Murray Leinster (and probably others) was writing cli-fi in 1948.

One of the oddest features of losing John Clarke was the lack of a tribute by Robyn Williams on ABC Radio National's *Science Show*. It was Robyn Williams who first began playing *Fred Dagg* snippets over 40 years ago, before Clarke moved to Australia from New Zealand. It seems to me that other people in the ABC noticed Clarke's talent because of the initial boost from Robyn Williams. Yet Williams made no mention of the loss of Clarke this year.

It seems that Victoria suffered from six o'clock closing longer than any other state. I well remember the campaign to keep six o'clock closing led by W. W. Saunders, a clenched-jawed clergyman from my own Churches of Christ. The extraordinary thing is that his side won a referendum in Victoria in 1956, although the ghastly effects of the 'six o'clock swill' could be seen by any citizen every day of the week.

As others have told you, it's 'David Williamson', not 'David Williams'. His film script for *Stork* marks the beginning of the 1970s Australian film boom, not *Alvin Purple*. Thousands of us trooped down to the Palais St Kilda in 1971 to see Bruce Spence deliciously shock all Melbourne with his prawn-up-the-nose routine. Bruce Spence is still getting good movie parts (somebody in a later ANZAPA contribution tells us) and Jacki Weaver, the female star of *Stork*, has gone on to worldwide fame. David Williamson is still writing plays.

I assume you've sent these interesting pieces by Bert Castellari to Leigh Edmonds for the fan history project?

Eric Lindsay: KINGDOM OF THE BLAND TROPICAL CYCLONE DEBBIE

Thanks to you (and others) for correcting my impression that Julia Gillard changed the Marriage Act so it was limited to the marriage between a man and a woman. She did not have the courage to get rid of Howard's changes. She could have had a much better prime ministership if she had not kept yielding to the horror forces at work in Australian society.

You must be competing for some competition as Survivalist of the Year. You reveal all the skills that would be needed to call yourself a survivalist, particularly when faced by bending windows, water under the carpet, etc. Interesting to see that everybody in a community like Airlie Beach helps each other.

One question that everybody reading your account will ask: *when was the sewerage turned back on?*

Gary Mason: CRASH OF THE HARD DISK 30

In 1955 and 1956 my mother bought *Chucklers' Weekly* for me every week. It was filled with comics and other items of interest to children. We stopped getting it when I was in Grades 5 and 6 — but then I discovered pop music when I hit Form 1 in 1959. I began to collect Top 40 charts. I have no idea why I picked up a *Chucklers' Weekly* in early 1961 and noticed that it had changed to suit its audience. It now carried a Top 40 chart from one of the Sydney stations, plus top 10 charts from some other countries, such as USA, France, and Italy. What a revelation! Sydney stations played a very different set of pop singles than those played in Melbourne. Some singles, such as Edith Piaf's 'Milord', had a long run in Sydney, although it was rarely played on Melbourne radio. This discovery prompted my obsession with trying to put together an Australian national chart. I did my best, but wasn't to know that the ARIA Chart would do the job much better in the early 1970s, several years after I had stopped collecting Top 40 charts.

I remember *Captain Justice*, but I did not like Monty Wedd's style.

I've never seen a strip from *Pearls Before Swine* before now. *Non Sequitur* is one of the few remaining reasons for buying the weekday *Age*.

Mark 'Rocky' Lawson has effectively moved back to Melbourne, where he is looking after his elderly father. A long-time member of the MUSFA group from the 1970s, he moved to Sydney in the 1970s and became a Fairfax journalist. At one stage the leader writer for the *Financial Review*, he was one of the last of its staffers to be 'let go'. He himself is trying to work out who could be left at the *Fin* other than Laura Tingle (who reports from Canberra).

I looked at the blurb on the Blu-ray of *Class*, and decided it sounded ghastly.

Jeanne Mealy: LAND OF 10,000 LOONS

You can see a movie at the cinema for \$3–\$5! Incredible. The lowest price I can get is \$7 on low-price Monday at the Nova, but otherwise nothing lower than \$14 a ticket, even with my Seniors Card.

The second new moon in a month is a 'blue moon', not 'black moon'. I've never heard the expression 'black moon' before. Good name for a fanzine.

It's many years since I've eaten popcorn. I often buy a vanilla choctop icecream when I go to the movies. I shouldn't, every good film needs a choctop.

Give us the details of Stipple-apa, for anybody who might be interested. Membership numbers? Membership fees? Frequency of mailings? How does it compare with ANZAPA?

Elaine says that her birthday gift to me is not a tapestry, but an embroidery. It's important to remember such things.

The major factor in balancing the sexes in Australian fandom was the influx of *Star Trek* fans in the early 1970s. There were also a lot of Ursula Le Guin fans who had become school teachers and were trying to begin SF courses in high schools.

I've seen two of the films on your list, both very much enjoyed: *Lion* and *Guardians of the Galaxy Vol. 2*.

Roman Orszanski: SPARROWGRASS AND BATTLE-TWIGS 49

A few days ago, while reading this mailing, I finally reached your very enjoyable piece about Continuum 13, only to find your link to the Fan History Video — and discovered that *it doesn't work*. So the mystery remains: what did the Continuum 13 committee do with the complete video that they made of Leigh Edmonds' Fan History Panel in June? The person who asks me is Dick Jensen, who perhaps wants to see how well he performs on TV.

Lucy Schmeidler: OZ SF FAN

My Vitamin D dose per day is two capsules, each of 1000 IU. Seems to work well. I was diagnosed as having very low levels of Vitamin D before I began taking the capsules.

Australia's medical profession got very upset about the TV program that tried to pooh-pooh the use of statins to ward off high levels of blood cholesterol. What other weapons do they have? It's working, in my case.

Gerald Smith: EROTIC WOMBAT 5

You keep greeting 'members of the apa' in the apa, but you never arrange to meet any of us, even when you're in Melbourne. What other reason would one have to visit another city than to catch up with fans?

Thanks for the story of your friendship with Frances Stone. Most of my long-term friends are, of course, SF fans (or started life as such), and most of them fit that adjective: formidable!

Thanks for the photos of the new puppies. At least you didn't suffer an undeclared war between New Puppy and Old Puppy. Our Harry and Sampson just will never be friends, so each occupies his own half the house.

I did not know about Oppo's success in China. Distribution of their Blu-ray players was very restricted in Australia when they started. The distributor was one shop in Canberra.

The names of all the levels of *The School Paper* in Victoria changed in 1970: to *Meteor* (Grades 1 and 2), *Challenge* (Grades 3 to 6), and *Pursuit* (early secondary school). My first year at Publications Branch was 1971, during which I was assistant editor of *Meteor* for several months (while Gerald Murnane was managing editor), and did proofreading and wrote for *Pursuit* during the rest of the year.

Thanks for the reminder that the Greens stuffed up the passing of carbon emissions legislation in the Senate, not Rudd. No wonder I have great difficulty choosing which party to support during federal elections.

Alan Stewart: YTTERBIUM 115

Since I shouldn't, under any circumstances, eat any of the 'foods' listed in your long list on page 2, I don't. They are all, in the end, just varieties of packaged sugar and fat.

I have no idea of what a TiVo is, unless it's simply a later name for a set-top box. (Must google.) (I did. Yes.)

I have a few *WOOF* collations, but none of the early ones. I have only the ones you've arranged for me to receive.

I haven't read any of the books on your list. Of your TV list, I've seen what I assume are the only seasons of *Midnight Sun* and *River*. (No sign of second seasons of either on DVD in Australia.) A better strike rate with your film list: I've enjoyed *Hidden Figures* and both volumes of *Guardians of the Galaxy*.

Sally Yeoland: LES CHATTES PARTIES 150

I had not heard of Ariana Grande before the dreadful crowd-killing in Manchester. I've still never heard her perform, but can appreciate the courage it took to stage the later concert.

On Facebook John does not say much about his various trips to St Vincent's Hospital, so most of the time we assume he is puddling along okay in his own way (except for the problem of his terrible neighbour).

It's nice to see that the 1975 Aussiecon GoH

Speech has made it to YouTube, as well as the Hugo Awards Dinner. There plenty more where they came from: 88 DVDs that Elaine and I own. Carey borrowed from me several of the DVDs of Aussiecon, and I understood that Cindy Clarkson has transferred them to some digital medium. Probably quite a few of the panels should go up on YouTube if someone wants to take the trouble.

Sampson is also afraid of thunderstorms, but much less so than when he came back to us as a 'returned cat'. He was terrified of everything after his five years

away from us.

Thanks for putting a date on the Longford Gas Explosion. The Sunbeam Electric Frypan, which I bought when I moved into the flat in Carlton Street in 1974, finally came into its own. It has hardly been used since.

Thanks for reprinting John Bangsund's 'One of My Mob' speech given at George Turner's funeral in 1997. And the piece 'The Fanzine Phenomenon'. It's a pity that John did not retain the love of fanzines that he shows in this article.

Mailing 298: August 2017

Doug Bell: LANTERNE ROUGE 3: TOYS FROM THE SKY

Congratulations on the newly acquired sets of letters for both of you. Doug, what do you do with a MRS now you have it?

I was trying to work out why you went to Lagos, Nigeria. Oh, I see. Portugal.

I would never allow anyone to invade my skin with a tattoo. Shudder! It's bad enough when I nick myself on a splinter or corner of a table.

I hadn't heard of Kerouac's Western Haiku style. It does sound like the haiku style that most English-language poets use.

I failed to buy all the Kerouac titles that were available in Melbourne alternative bookshops in 1971 and 1972. They have long since disappeared from bookshops, except for *On the Road*.

I stopped buying Wilco albums because the group no longer played alt.country.

Claire Brialey and Mark Plummer: QUOZ 55

Claire:

Your tales of visitor invasion remind me of why we don't put up visitors, even fabulous people such as yourselves. Convention times always seems to coincide with periods of maximum freelance employment, for Elaine if not for me. When Elaine is facing a full workload, she is not to be interrupted.

I would never have connected you with Britain's ruinous housing policy. There was a lot in our papers about large blocks of flats that had been clad in the same material that burnt so brightly last year. It wasn't clear how that technical problem linked with general housing policy.

I've never heard of goat's-skin paper. It would be nice to smell and feel a sheet of it.

Alphabetical Exactitude (or at least my eccentric version) is something I impose on the Contents to

ensure I don't mislay any contributions. It would be pretty easy to do. Half the contributions arrive in the last week before the deadline, and quite a few are handed to me at the David Jones Food Hall gathering on the deadline day. It's easy to make a mistake if there are, for instance, in the same mailing two issues of *Ansible*, or two different, unnumbered *Kingdoms of the Bland*.

If our ANZAPA funds run out, I'll pass the hat around among overseas members first.

Roger Weddall took a long walk around the coast of Cornwall during his visit in 1985. From his account, it was a great adventure.

Yes, Eric Lindsay could make himself into the Andy Weir of cyclone disaster story-tellers.

Mark:

I've never heard of Taylor's Hut Lava Java, but will try it if ever I get to Britain.

I am also not a gardener.

The problem with PS Publishing, at least in the past, was that many titles were subscribed, therefore disappeared from sight on the day of publication. I don't know if they still do things that way. It's a good financial deal for the publisher, but hell for the collector.

I believe Australia makes it illegal to offer measurements in 'inches', 'miles', 'pints', 'quarts', 'stones', and so on. I still think in feet and inches, and miles not kilometres.

It's not the younger fans who make people of my age feel old, but people like Eric Lindsay. Not only does he walk umpteen kilometres every day, but he enjoys the experience! If I walk for much more than an hour, not only do I get tired but I also become bored. Why waste time getting fit when I could be publishing a fanzine?

Sir John Monash is usually considered by Australians as being the great non-donkey among World War I generals, but we're prejudiced. Those in power remained prejudiced against his Jewish origin during his lifetime, but in the 1920s they did choose him to

set up the State Electricity Commission of Victoria and run it. If only we still had the SEC.

Diane and John Fox: RHUBARB 67

I enjoy your wonderful hand-painted covers, John!

Diane:

Yes, I gave four stars to *Lion*, although I enjoyed the first half-hour more than the rest of the film. I also enjoyed *Guardians of the Galaxy Vol. 2*.

None of the books on your list have I heard of. Elaine might have bought some of them if she had heard of them, but she is a much more effective money saver than I am.

John:

Does the Concorde Smartflush Pan sings 'On Top of Old Smoky' every time somebody sits down for an evacuation?

You must have a bit more money than I have. No way could I afford to replace our Windows 7 computer if it suddenly went phut!

Thanks for the words of Kate Bush's 'Wuthering Heights'. I could never understand any of the verse lyrics when the song was a hit.

Leanne Frahm: THE VICTORIAN CHRONICLES 5

I don't know what 'change manager' means, but you tell me your daughter Jen is one of them. I hadn't heard her name, except in your fanzines, but it sounds as if she is already well known in her own field.

Australian SF conventions have been far too expensive for far too long, but Australian convention hotels charge much more for facilities and rooms than do (say) American hotels. American conventions receive all function rooms for free, plus give substantial discounts on room rates for people attending the convention.

The expectation that Australian local or national conventions will host expensive overseas guests seems to stretch back into the 1970s, in the wake of the 1975 Aussiecon. Several conventions since then have tried to be relaxacons, with no overseas guests, but their attendances have been disappointing. A convention needs at least 100 extra attendees to pay for two or three overseas guests (who travel here by air, not inflatable dinghy) — but the very high weekend and daily rates hold down attendances. I remember that at Conflux (Canberra) in 2008, James Doig said that he spread the word around ANU about the convention, but students told him it was too expensive.

I love the idea of the Wedding from Hell. (*Muriel's Wedding? Dimboola?*) Our own wedding in 1979 was very modest, had few guests (16), an non-show-offy

venue (Wattle Park Chalet). It worked perfectly because its success did not depend on any of the traditional Wedding Things That Can Go Wrong.

The only other person I've known who worked at Lifeline was Roger Weddall. I got the feeling he was forbidden to discuss his experiences.

Michael Green: ABSTRACTIONS 22

Thanks for the photos of Fremantle. I would much prefer to visit there than Perth, but if I managed to get to WA I would, of course, visit both.

Everybody seems to be trying to run into the back or front of parked cars. They are fragile objects. No wonder we don't own one.

It would be great to see a stage musical of *Cabaret* so that I could compare it with Bob Fosse's film. Don Ashby used to say that the film of *Cabaret* was a dreadful travesty of the musical — but he always said that of any film made from a musical. I've heard once, on radio, Bernadette Peters singing one of the *Cabaret* show-stoppers. Her version was less bombastic and more musical than Lisa Minelli's.

Their Finest would have been a bit dull without the shining presence of Bill Nighy. Watching the film in the cinema was a couple of hours not wasted — but I wasn't tempted to buy it on Blu-ray.

I would be quite happy with a blood pressure of 150/80. I get 140/70 fairly often. (I do the full set of blood tests every six months.) It sounds as if most of your health indicators remain encouraging.

I regret very much that, by silence, both here and in Committee meetings, I acceded to the shameful way in which you were treated in the middle of the year. I've sent you a document that tries to apologise in a small way. Since the same sort of bullying occurred a few months later on another matter, I felt I had to drop out of the Committee, and therefore the Presidency of the Australian SF Foundation. I'm still a member.

Thanks for the tip about *The Viceroy's House*. The critics didn't like it, thinking it much too sympathetic to the Nehrus and the ruling classes of India.

Thanks for the Cleo photo.

Thanks for the Continuum 13 reports on various panels. I find them a bit tedious to read, but that's not your fault. Most of them sound as if they were tedious to sit through. You are the only person anywhere providing any sort of written record of Melbourne conventions during the last 40 years. There is no audio record of any Aussiecon except the first one (nearly all of which can be seen on DVD). Tony Thomas was a busy recorder and transcriber of conventions when I got into fandom, i.e. from 1968 to the early 1970s, but Tony's life became filled with family and career and he stopped attending conventions.

I haven't seen any of your 'Alan Stewart books' except *All Our Wrong Todays*. I enjoyed it. I gave it four stars. But I cannot remember how the alternative futures plots worked out! I'll have to read it again.

I had not heard about Mills & Boon Escape Sci-Fi Romance books. Since they call themselves 'Sci-fi' instead of 'SF', no wonder I hadn't heard of them.

You pay me \$1400 an issue and I will return to a print edition of SF Commentary.

I. Just. Can't. Afford. It.

(I could write that in caps, but that would be 'shouting'.)

Posting the PDF file on efanazines.com is a *free* service provided by Bill Burns.

David Grigg: THE FRETFUL PORPENTINE 16

When we reach the age of 88 (hah!), Elaine and I won't have wonderful children such as you and Sue to take care of us in this way. Which is the reason why probably neither of us will reach 88.

Your mother's medical adventures sound even more epic than those of Sue's father's. It's scary to think that she cannot even be operated on.

The *Deutsches Requiem* program book: You really know how to publish a fanzine properly — but you always did. Thanks for all the extra detail it includes, especially the generous and interesting tribute to Jane Elton Brown.

The *Deutsches Requiem* performance went superbly, as the CD version demonstrates. I suppose we would have liked a seat up in the Dress Circle, but our front row stalls seats, just in front of the harpist, proved excellent.

You don't mention borrowing our copy of the *Little Fuzzy* stories in order to generate your text. Otherwise I suspect it would have been difficult to find a copy. (I bought that book only because Bill Wright kept going on about *Little Fuzzy*.)

Jack Herman: NECESSITY 137: SO FILL ME IN

I can understand you being very upset at losing your 40-year-old nephew to cancer, especially someone who sounds as interesting as Rob.

Not much I can say about your South Africa trip except: glad you enjoyed it, and thanks for all the photos.

Thanks for your account of Gerald and Karen's wedding. It will be interesting to compare it with Gerald's own account.

Perhaps the release of the film of *A Wrinkle in Time* will lead to the re-release of the novel.

I enjoyed Besson's *Lucy*. It has that sparkling Besson over-the-topness that is conspicuously missing in *Valerian*.

I hadn't heard of the other Alan Rickman films you mention, except for *Sense and Sensibility*. I've seen that only on TV many years ago, and don't have a copy on DVD.

Thanks for the 1988 date for the end of the Sydney

SF Foundation. I've not seen an account of its last years.

Miss Sloane sounds interesting. It has been released on Blu-ray, but I hadn't heard about it.

I hadn't heard of *Keeping Up with the Joneses*, *The Accountant*, *Edge of Seventeen*, or *Live by Night* until you reviewed them here. All sound missable.

The Girl on the Train is a rotten book. It gives away its big surprise ending half way through, and is written in very dull prose. To judge from your review, the film doesn't improve on the book.

Kim Huett: GASTON J. FEEBLEHARE 7

You mention Harry Harrison's autobiographical pieces in *Vector 22* and *Hell's Cartographers*, but don't mention his autobiography *Harry Harrison! Harry Harrison!* Many many copies turned up in the Book Grocer chain in Melbourne last year. I bought a few (at \$10 each) for various friends. I now find I have a spare copy, which might interest you.

Thanks for providing another notable date in Australian fan history: 6 December 1967, the inaugural meeting of the Sydney Science Fiction Foundation. The following weekend, 50 years ago, was when I joined fandom by meeting the 'ASFR crew' for the first time at the Ferntree Gully home of John and Diane Bangsund.

Thanks for Gary Mason's article, and the Graham Stone contributions, especially the Sterling Macoboy cover for *The Ship of Ishtar*. (Any prospect of enlarging this to page width?)

Thanks for 'Word Caverns, Part 3', especially the further information about Mechanics Institutes.

A copy of the hardback of Captain W. E. Johns' *Kings of Space* sat in the front window of the newsagent's in Oakleigh for about a year, but somehow my parents didn't buy it for me. That was because I had already hinted I would like for my next birthday a magnifying glass, also being sold at the newsagent's. I could hardly hint that they should buy me a book as well. They did give me the magnifying glass for my next birthday, to my great joy (but for what imagined use I cannot remember), and eventually the copy of *Kings of Space* disappeared from the front window of the shop. I still have that magnifying glass, which these days I need to read the 3-point type on CD covers. *Kings of Space* was never purchased by our Claremont Library, so I've still not read it.

I was lucky to miss the era of 'problem' children's books, typified by Ivan Southall's *Ash Road* in the early 1960s. Children's books were meant to be escapist and entertaining in the 1950s. I did read several of the 1950s Simon Black books by Ivan Southall. Although modelled on the Biggles books, they were much more entertaining than all but the earliest Biggles novels. Some of them were set in outer space. Both Elaine and I remember the Simon Black books as being highlights of childhood reading.

Thanks for the article and photos of the Taree

Library — a fine reminder of the excitement of the library experience.

I don't have much interest in your article on 1960s and 1970s TV, since I saw almost no TV programs during that period.

Eric Lindsay:
KINGDOM OF THE BLAND

I've already accepted Jean's invitation to the Birthday Bash in February, and have been offered a ride by Carey and Jo Handfield, since the trains will probably be replaced by buses.

I've no patience with the monstrous 'developers' who want to stuff up a tourist olde-style attraction like Victoria Market. All published plans reveal a new Victoria Market that will have little appeal to long-time or new tourists, replaced by just a bloody great tower, of which we have vastly too many in Melbourne at the moment.

23.9 kilometres of walking would take me all day. I have better things to do with my day. (Correction: 23.9 km of walking per day is okay if you're on holiday up on Mount Buffalo plateau, as we used to do in the 1980s. Unfortunately, the Mount Buffalo Chalet has not reopened, and Elaine and I haven't taken a holiday together since 1991.)

Jean Weber: JEANZINE 2017-1

Thanks for the photos of Airlie Beach six weeks after Cyclone Debbie. All those yachts double-parked on the beach.

LynC: IN THE LAIR OF THE LYNX 98

My copy has an elephant sticker on it. (You asked.)

I agree: one real highlight of 2017 was the Winter Solstice Barbecue out at the new Kilmore home of Francis Payne and Rose King. Malcolm Gordon offered us a ride. He hasn't changed much, 44 years after he began showing up at the Degraives Tavern dinners.

I haven't heard of the books you mention, but the one I should have heard of was *We Three Kids* by Margo Lanagan.

People keep mentioning *Grimm*, but say nothing about it. (Must google.)

Yours is the first review I've seen of *Colossal*. I remember the notice from the MSFC offering free tickets to members, but I wasn't able to attend on the night. I can't remember seeing any newspaper reviews when it was in cinemas.

Thanks for the recipes and photos of your 'five veggies' options. They show a lot more imagination than our daily four veggies dinners (two greens: from broccoli, Brussels sprouts, beans, cauliflower, cabbage, or bok choy; and two others, from pumpkin, carrots, potato, and occasionally mushrooms) plus

protein (most meats other than beef or veal, to which Elaine is allergic; fish at least once per week). Lunch is a salad (capsicum and cucumber; I have tomato, but Elaine is allergic to raw tomato), again with some protein, such as eggs, canned fish or sardines, or ricotta cheese. This diet would allow me to lose weight steadily if I were not so good at being tempted by snacks, or evening meals at restaurants. One restaurant meal adds a kilo to my weight.

I too would love to take the great journeys on little railways, such as the Blaenau Ffestiniog Line. But it's 20 years since I've been on Puffing Billy. I have no excuse for not travelling it on more often, other than the price of a ticket (\$50 these days).

Gary Mason:
CRASH OF THE HARD DISK 31

Thanks for the history of the filmed Batmans. The Republic serial was shown twice during the two or three years when I was going to the Saturday arvo flicks at the Plaza Theatre in Oakleigh. That Batman would be Robert Lowery. We kids used to laugh at the ancient style of the Batmobile, never thinking that the serial had not been made yesterday, but in 1949. (There was a huge time distance between 1949 and 1957.)

I didn't see the 1960s West *Batman* when it was on TV. About 10 years ago I did see the 1966 spoof movie made with Adam West.

Thanks for the story of being billed for 90 cents for 10 years on your Bankcard. Elaine paid out my Bankcard many years ago when it was about to go feral. She watched me cut it up with scissors. Then I was given a VisaCard by the bank.

Phantom comics were valued highly by we comics-swappers in the 1950s, but then I lost track for many years. Now it runs every day in the *Herald Sun* (the newspaper I never pay for). For the life of me I can never work out the story-line. I much prefer *Garfield*, *Fred Basset*, *Hagar*, etc.

I couldn't live in the bush, because then I would have to own and drive a car. But it would solve our imminent-poverty problems if we could sell in this suburb for \$800,000 (the current average price for this type of house) and buy some hovel in the bush for \$200,000.

John Newman: LIFE ON EARTH 11

My Aunt Elva died a few months ago. She was married to my mother's brother, so she was not an actual relative. She was the very last aunt or uncle to leave us. My cousins on the Triplett side of the family don't keep in touch, although they swore to do so at my Auntie Daisy's funeral. Some still write to my sister Jeanette. All my cousins must now be in their sixties or seventies. One cousin (on the Gillespie side) has died, but he was many years older than me.

Thanks for the reminder to re-read *Davy*, the most famous (Hugo-winning?) novel by Edgar Pangborn, one of my favourite authors. I read this most recently in 1969. I have very vague memories of it; more memories of its post-Holocaust landscape than its characters.

I haven't read any books by Cory Doctorow (although I've bought a few) or Adrian Tchaikovsky. I should make a list of the SF books I would really like to read *right now*, but for which there is no time available.

Thanks for summarising my reaction to the Beatles in the *Sergeant Pepper's* period — they were sending us all up and themselves: 'Yeah, we're English. It is what it is. Give it a rest.' They cleared the decks with *Sergeant Pepper's*, then went on to their masterpiece, the *White Album*.

Roman Orszanski: SPARROWGRASS & BATTLE-TWIGS 50

Thanks very much for your Critical Mass talk 'Bryant & May: Matchless Detectives', but must admit I would have preferred more of your analysis, and much shorter quotations from the books themselves.

But you do make the books sound interesting enough to buy them if I see them (as in discount bookstores such as Book 'R' Us).

Cath Ortlieb: YOU REALLY KNOW YOU'RE HOME WHEN YOU FIND A WOMBAT IN YOUR BED 171

Thanks for the Adelaide trip report. A pity that so much of the trip had to be built around bodily difficulties. (Elaine can no longer travel more than a quarter of hour in a car; this would be a continuing problem only if we had a car.) Good that you bring pleasure to Marc's mother. I take it that the family home in Adelaide has already been cleared. The last thing you would have wanted would have been packing stuff in boxes or dragging around bits of furniture.

Love those picture silos. It's a wonder nobody has written a piece about them for one of the colour magazines.

Spike: THE UNFORTUNATE RHINOS

How do you like that? Your soundtrack is one of my very favourite performers: Tom Russell. His latest CD, *Folk Hotel*, is magnificent, as usual.

Thanks for the report on Phoenix conference. Melborne has reached near 114F during the last week or so. I hadn't heard of any aircraft being diverted or grounded because of the heat, but the suburban trains have been running slow. The rails expand in the heat, and can buckle unexpectedly.

Thanks for the reports on the Kahlo and Rivera

exhibit. I had never heard of the Fred Harvey company, though.

Nobody has ever tried to provide comprehensive accommodation for tourists along Australia's highways. If you're lucky, you'll strike a town with a good motel and/or restaurant or cafe, but you could travel several hundred kilometres without sighting anything resembling a National Park Service hotel.

Obviously the Rolling Stones sales team thought the 50th anniversary of *Satanic Majesties* worth celebrating. I've seen a huge boxed set that includes the LP, re-mastered CDs, and much other supplementary material. But the album itself was remastered a few years ago. That's enough for me. Hardly my favourite Stones album, but it has some highlights. Those of us who thought the Stones had chucked out the rock and roll with the bathwater on *Satanic Majesties* were delighted to hear the first strums of 'Jumping Jack Flash' a year later. The real Rolling Stones were back!

Alan Stewart: YTTERBIUM HEXOXIDE

Thanks for your *WOOF*zine, and your 1987 trip report. 1987 can't be 30 years ago! It seems but yesterday. Thanks for the photos and captions from Finland way back then.

Sally Yeoland: LES CHATTES PARTIES 151

I don't know whether to thank you for horror story about plumbing or not. We seem to do much better with tradesman service here in the Outer Suburbs. (I can use the word 'tradesman' because we still haven't been visited by a female tradesperson in Greensborough.) It was a cold winter, wasn't it? We really sympathised with John when we heard he'd lost his gas heating in July.

Almost every other country has cheaper airmail rates than we do! But quite a few of those countries have increased their rates sharply in recent years.

Thanks for the reminder that a ruling was to be made about the availability of the Governor-General-Buckingham Palace 1975 correspondence. Was the ruling ever made?

So you were another Argonaut! I have written about the Argonauts' Club in ANZAPA, but it was a long time ago. You should be able to find my piece on the Internet by googling 'Bruce Gillespie' 'Whatever Happened to Calon 1'. I was Thalia 24, eventually rising up the dizzy heights of achievement to become Golden Fleece Thalia 24. I didn't stay the distance to get my Golden Fleece and Bar, but I still have all the Blue Certificates I ever received. Rock and roll won me over during my thirteenth year. For awhile I would listen to Stan Rofe on 3KZ, then turn over to the ABC for the last half-hour of *The Children's Hour*, but soon Stan Rofe won. By 1960 I had abandoned the Argonauts, except for listening to the Saturday afternoon

program.

I'm pleased you can retrace the steps of your participation in ANZAPA. I don't think I can, but I haven't seriously explored Marc Ortlieb's ANZAPA Index.

Melbourne convention daily rates are even more crippling than AFL ticket prices, so no wonder you have not attended a Melbourne convention in the last 20 years. A great way to meet people is to come to the *free* Friday night gathering on the first night of each Continuum, which includes the Opening Ceremony and (usually) some sort of foyer party.

Of much greater predictive value than *Nineteen Eighty Four* and *Brave New World* about today's emerging society are Ray Bradbury's *Fahrenheit 451* and Margaret Atwood's *The Handmaid's Tale*. No wonder both books have enjoyed a sales boom during the last year.

Although I'm not mentioned much in John's article about his 1968, it tells the story of my most important year in fandom: my first. In December 1967 I travelled from Bacchus Marsh to Ferntree Gully ('Ghent to Aix') to meet the *ASFR* team for the first time. I visited Lee Harding another couple of times, still travelling from Bacchus Marsh, of course. Queens Birthday Weekend 1968: I stayed with John and Diane for a couple of days, during which time John taught me how to use a duplicator. Shortly after was the move by the Bangsund/Edmonds/Stevens slanshack to Redan Street. I can't remember the date of my first visit to Redan Street, because I did not keep an events diary between 1965 and 1970. I remember my father drove me down from Bacchus Marsh, deposited me at

the door, went away to whatever event he was attending, then picked me up later. The great revelation was opening the front door, which led straight into the large living room that contained floor-to-ceiling bookshelves. To have an entire room with all its walls covered in bookshelves! This vision set the pattern for the rest of my life. Now we have many walls covered in bookshelves.

On another visit to Redan Street, I was virtually ignored by John and co., which means I could eavesdrop on the conversations. There was the evening Leigh Edmonds announced his plan to publish *Rataplan* (or was he merely announcing the third issue?) It might have been the same evening, or another one, when Damien Broderick, George Turner, and John Bangsund spent the night out-joking each other. (John writes that this was the night Damien recited passages from John Russell Fearn.) While enjoying every moment, I was half listening to the music that John was playing in the background — Vaughan Williams' Symphony No 9. That was exactly the sort of twentieth-century music my father did not listen to — the type of music that converted me into a classical music nut after many years of listening to almost nothing but 1960s pop music. Because of Lee Harding and John Bangsund that I rediscovered the music that had always been played at our house by my parents.

The whole 1968 experience is here in John's article. What an extraordinary piece of writing! Since you've taken the trouble to find this article and reprint it, Sally, I hope it can be made available to fandom as a whole.

Mailing 299: October 2017

Gary Mason: AND THE WINNER IS ...

Thanks for conducting the ballot, Gary, and for the phrase, 'You don't have to win to be a winner in *someone's* eyes.' Congratulations, Jack, on winning the 2017 ANZAPApoll.

Christina Lake: FANTOPIARY 5

I've never read any books by Arthur Ransome. I had heard of him when I was a kid, but there were no books of his in the children's library of which I was a member. By the time I might have bought *Swallows and Amazons*, I was a teenager and considered myself Beyond Children's Books. Thanks for your essay about *Swallowdale*, though; it's always enjoyable to read good talk about books one has not read.

I must admit I got stuck at about the half-hour mark in the Christopher Nolan version of *Dunkirk*, and haven't returned to watching the Blu-ray. Much more

interesting is the 1958 *Dunkirk*, starring John Mills and various doughty British chaps. It has a documentary feeling to it and gives a much better idea of what was actually happening during the lost war in France and the evacuation. The 1958 version was released in Australia on Blu-ray at the same time as the new version.

I've never heard of Naomi Alderman's *The Power*, but am rather fond of the 1950s *The Power* by Frank Robinson. I don't read e-books.

A friend who visited Saudi Arabia confirms that the restrictions placed on women in that country are very similar to those described in *The Handmaid's Tale*.

I've never heard of Charlotte Smith's 'Beachy Head', but that's because I missed out on most canonical poetry (a) because it was written before the twentieth century; and (b) the way I buy books of poetry is by picking up a book in Readings Bookshop or elsewhere, flipping through the pages, deciding whether the general tone of what I've read is comprehensible and poetic, then buying the book or putting

it back on the shelf.

The academic program at Aussiecon 4 in 2010 was held away from the main venue, and seemed designed to piss-fart on those ignorant fans who were attending the actual world convention — let's have our own cozy convention, which most fans won't be able to attend if they also want to attend Aussiecon. On principle I did not have anything to do with the academic program.

Sounds as if your talk about Mars would fit in as an accompaniment to John Litchen's 'Fascinating Mars', that have been published in recent issues of *SF Commentary*. If you're looking for a nice home for your Mars piece ...

Claire Brialey and Mark Plummer: QUOZ 56

34 pages from both of you! That's as long as many other apa mailings these days.

Mark:

I have a copy of *American Gods* because everybody said great things about it when it was released, not realising that many Australian fans at the time would have genuflected when offered Neil Gaiman's laundry list, let alone one of his novels. You've given me an excuse not to read it, thus creating space on the bookshelf.

Practising to be a grumpy old fan! It doesn't take much practice. I've never pretended to be anything else.

When I first moved to Greensborough, *Fortean Times* used to be sold in the local newsagent's. It's disappeared from our suburb, but occasionally I've seen it on the magazine racks of newsagents' shops in other areas of Melbourne. I've never read an issue; I have too many music magazines to buy each month. I buy *Uncut*, *Mojo*, *Gramophone* (when it is distributed in Australia, which it isn't currently), *Limelight* (Australian magazine about classical music), and *Rolling Stone Australia* (seldom; it's just published its last issue). I've given up on *Sight and Sound* (copies available only in the inner suburbs) and *The Monthly* (my brand of politics, but it tells me things I know already).

A 307-page DUFF Report! I'm trying to think of why I don't have a copy of Paul Weimer's tome. Probably because I hate paying for things online, so didn't send my DUFF donation. Must follow this up.

There are mid-Pacific Ocean and mid-Atlantic Ocean islands that are not part of any continent. Usually they've been created by ancient sea floor magma outflows.

My definition of 'urban fantasy' is different again from those you offer: it's a piece of fantasy that begins as a realistic story about contemporary people but slowly changes into a tale of fantasy. My favourite example is Alan Garner's *Elidor*, where ordinary kids breach an unsuspected barrier to the Other, then find the Other waiting to destroy them on the other side

of their front door. Lots of ghost stories fit this category

Sheryl Birkhead seems to have stopped sending me mail of any sort. *Sigh*. I was hoping she would send me lots of filler cartoons, but instead she apologised for not being able to write an 'adequate' letter of comment, then disappeared. For reasons I cannot quite grasp, she can't download the PDFs of my magazines, and I certainly can't afford to send her (or anyone) paper copies on spec.

Thanks for your appreciation of *Their Satanic Majesties Request*. Many of the songs were puzzling at the time, and indeed I could never see any resemblance to the songs from *Sergeant Pepper's*. The main influence on the album seems to be Bob Dylan rather than George Martin.

In early 1971 I was 24 years old, and still trying to recover from my two years of attempting to teach. I walked into the new pad that Leigh Edmonds had taken in Moonee Ponds, sharing with Robin Johnson. It was half an old house, its main feature a high-ceilinged large empty main living room. The only object was Leigh's newly bought record player. On it he was playing 'My Sweet Lord' from *All Things Must Pass*. What I remember best are all the high notes and Phil Spector marimbas and other bits of percussion, the sorts of sound one did not hear on a home record player in those days. It really was the most exciting demonstration I've heard of how good popular music could be when played loud in a glowing acoustic.

Girls and fire engines. You would have enjoyed the movie of *Fahrenheit 451* if you had seen it when you were four years old.

For me it's not a matter of searching for ideas about 'buying a new album a month by someone (more or less) contemporary', but how to restrict myself to one album a week. I do listen to a radio station that plays my kind of music on Saturday mornings, and I hear new performers who interest me. Most of my purchases are new CDs by people whose work I must have, e.g. the new First Aid Kit CD (by that divine female vocal duo), which I bought this morning. It was only \$14!

You mention lots of interesting TV programs and series, but none has appeared here yet on DVD, so I haven't seen them.

I can't see how you have time to watch so much TV and also publish *Banana Wings* regularly and write large chunks of 34-page contributions to ANZAPA, drink beer and socialise, write letters of comment, go to work, and do much else that is fannish and time-consuming. The only reason I get anything done, I sometimes think, is because Elaine can't stand watching anything on the TV screen, so I don't start watching films or episodes of TV series until midnight.

There should have been a change of font at the top of page 21 for the contribution by

Claire:

because I very nearly missed the change of voice.

What We Did on Our Holiday sounds like the sort of movie I avoid at all costs. I hadn't realised you streamed movies. And just how do you do that?

The only matter in which I find myself in a completely different zone from you and Mark is that of beer. I'm supposed to drink only one standard alcoholic drink per day — a bit less than a bottle. If I have more than that, I stop enjoying what I'm drinking. I enjoy very few of the wines that are offered in Melbourne restaurants these days, so I can't even substitute a good glass of red for an ordinary beer. One glass of red wine good; two glasses bleeh! The beers you describe on page 29 of this issue of *Quoz* sound a bit repellent to me. The only time in the last 20 years I've enjoyed tasting a variety of beers was the afternoon Randy Byers took me to his favourite small brewery specialist in Seattle. But I think it was the human company that made the afternoon congenial. (Yes, the worst thing that happened in 2017 was losing Randy.)

Very few dumped cars in our street in beautiful downtown Greensborough, but they used to appear in Keele Street, Collingwood. We would report them after a week or two, but often the offending vehicle (after having its doors, windows, and almost everything else stripped from it overnight without us hearing a thing) would stay in the street for weeks before Yarra Council dragged it away.

It wasn't Beethoven, but Vaughan Williams, on the Turner/Broderick night, as I have described in my comment about John's 1968 article in my most recent comment to Sally (last mailing).

My Beethoven/Bangsund epiphanal moment also occurred in 1968, a few months later, after John and the slanshack had moved to a flat in Elsternwick. Paul Stevens had invited the Fantasy Film Group to the flat for the evening. I can't remember why I was there, but I was there to visit John and Leigh Edmonds, not Paul and his mob. One of his mob was Noel Kerr, a fine fellow and a founder member of ANZAPA. John has always been a classical music listener; Noel was all his life a jazz listener. John started playing an LP while various people were rabbiting on in the living room. All I could hear was the music in the background. It was the first time I had heard Beethoven's *Choral Fantasia*, which moves from solo piano, to piano and orchestra, to big thumping choral chorus plus piano and orchestra, all in a bit under half an hour. It was Beethoven's dry run for the choral movement of his Symphony No 9, which I did not hear for the first time until the end of 1968.

I was standing around making astounded sounds in the presence of John and Noel. 'Yes, that's a great version,' said John. 'It should be. Those are *German* singers.' Noel said to John, 'But I don't understand music like that.' John said, face clenched with frustration, 'But you don't have to *understand* it; you just have to *listen* to it.'

Which is what I still say to people who automatically

reject great music: just *listen* to it.

When it began its *Children's Session* in the 1940s, the ABC copied some elements of the BBC's *Children's Session*. However, Australia's session's founder Elizabeth Osborne invented many aspects that were new to children's programming. Every child who became a member of the Argonauts' Club received a ship name and a number (up to 50) within that ship. I assume the original ship names were those of Jason's Argonauts, but as the club grew, the names of almost all the classical gods, heroes, and famous people became attached to ship names. Every bit of activity — letters, stories, poems, pieces of art or music — contributed by any child to the Club's various activities earned points or Blue Certificates. Children competed with each other, but never under their own names. 'Jason' was the Scottish actor Athol Fleming, one of a group of presenters, including John Ewart, who was called 'Jimmy'. The person who presented a section on the visual arts was called Phidias, and composer Lindley Evans was called Mr Melody Man.

Diane and John Fox: RHUBARB 68

John:

Since my parents got rid of Dad's old Kodak camera many years ago, all I can do is try to describe it. He opened up the back to put the film in. He wound it on using the handle, much like the one shown for the Six-20. But to take the photo, he opened up the front and rolled out a little concertina-like lens (made of cloth so that it would fold up). It had a view finder. I have an idea that Dad's bought it when he was a teenager in the early 1930s. He used it until at least the 1970s, but I can't remember what kind of camera replaced it. Most of his later photos were printed as slides, not photos, but I have no idea what happened to the thousands of slides.

I've never seen any of Mark Tedeschi's books in a bookshop in Melbourne, but have a vague idea that I've seen some of them reviewed. It seems to be very hard for Australian writers to get their mysteries widely distributed, even if the books are produced by a major publisher.

As with so many very famous songs, the verses of 'Rhinestone Cowboy' are unfamiliar to me, because I could never understand a word of them on Glen Campbell's recording. It was a bit easier to catch the lyrics of 'Wichita Lineman', but not much. I have a three-CD set of Glen Campbell's most famous performances. What's startling to hear in this collection are the range of styles that Campbell could adopt. He used the cowboy crooner style on his hit singles, but he could sing anything. He could do a perfect rendition of Roy Orbison's songs, and also mimic the up-tempo Frank Sinatra style. I've bought a DVD, *I'll Be Me*, documenting Glen Campbell's last tour before being forced to retire by Alzheimer's, but it has proved too painful to watch.

Diane:

I'm doubly glad I missed out on what's now being called in Britain in 'the Australian flu', although it came from Asia originally. Friends of mine in London have been suffering from it, transmitting it back and forth to each other, for several months now. Everybody I know who's caught the 2017 flu has found it very difficult to shake it off.

Thanks for the tip about Tamiflu, for when the flu season returns in a few months' time.

I don't know the names Harry Clarke and Anthony Goldsworthy — but then, I don't follow the visual arts.

I've just tried reading *The Master and Margarita* for the first time. I gave up at about page 100, before there had been any introduction of either the Master or Margarita. I don't like Russian humour much.

I have only one of the books you mention, the earlier version of Les Murray's *Killing the Black Dog*.

I don't have any of the books of poetry you mention, except for Kenneth Rexroth's *Collected Poems*. I was presented a copy of this in 2005 when I was visiting Seattle. John D. Berry, famous Seattle fan, designed the book, including the text.

I don't buy graphic novels usually. But I have the book that the film *Hugo* was based upon.

I've never heard of Émile Zola's *For a Night of Love*, or even that he wrote short stories as well as novels.

Re your review of *SF Commentary* 93: The people who flock to science fiction films at the cinema are not the people who read literary fiction. And it's the negative reaction from literary people that persuades publishing companies to market those few SF novels they publish as something else, or as straight fiction that happens to be set in the future. The situation is much better with Young Adults fiction: the science fiction label seems to be a selling point in this market.

Slaters have always been called slaters, as far as I can remember. We see very few of them out here in Greensborough.

You are a source of endless surprises, Diane! A heavy metal fan! So who are your favourite bands and performers? I notice that the Heavy Metal section at JB Hi Fi is quite a bit larger than the Country section. But the Country section rarely includes performers in which I'm interested, so it's not much use to me, either.

Bad Hair Man knows exactly which part of the American electorate he can depend on, and aims all his most outrageous remarks at them. They have maintained a steady 39 per cent support for him, which is quite enough to give him office again in 2020 if no really strong Democrat emerges to defeat him.

Leanne Frahm:

THE VICTORIAN CHRONICLE 6

Yes, this was a cold winter, but I would prefer a moderately cold winter to the current heat wave, which seems to have started in mid December 2017, continues throughout January 2018, and will probably last until the end of March. However, we are lucky that our house came with central heating. The system that came with the house failed in the middle of the second winter, so we had to pay \$5000 to get it replaced — but we couldn't live and work in this house without it.

Traffic we don't have to worry about. Instead, we have to worry about a state government that wants to fix the entire railway system in the same year (because it has been neglected by 40 years of both Coalition and Labor governments), so our trains are forever being replaced by buses, in which we refuse to travel.

I am willing to believe that Melbourne drivers are as inconsiderate (and stupid) as you assert. As a taxi driver said to me in 1972: 'Every taxi driver assumes that all the other drivers on the road are homicidal, and all the pedestrians are suicidal.'

If you lived a few kilometres beyond our place, either north (Diamond Creek) or north east (Eltham), you'd meet a lot more birds and other wildlife than you would in Altona. Those suburbs are perched on the eastern foothills of the Dandenong Ranges, on the edge of reserves and green belts.

The night sky of Melbourne had lots of stars in it when I was a kid. But those days have gone.

I read *Wuthering Heights* first when I was 14, and loved all of it. I read it again a few years ago, and thought the second half was a failure. This should discourage a bloke from going back to favourite books read a long time ago. However, when I re-read *Les Misérables* about 60 years after reading it the first time, I enjoyed it much more than the first time.

Interruption alert – 23 and 24 January

The stream of mailing comments has been interrupted during the last couple of days (23 and 24 January). I wrote little on Tuesday, then went into town for other purposes on Wednesday, so also saw Guillermo del Toro's movie *The Shape of Water*. It was very pleasant to spend a day not being chained to the computer.

I returned home last night to find the internet filled with the news of the death of **Ursula Le Guin** at the age of 88. I've written something on Facebook, but it's rather garbled. Obviously I'll have to write something better for *SF Commentary* ... I'm only a year and a

half behind.

Her death was not unexpected, but her absence from the world leaves it feeling very empty, as happened when we lost Brian Aldiss. There are all her books, collected as best I've been able to, although I could never track down her poetry collections. There were her appearances at Aussiecon in 1975, especially the week of her teaching stint at the Writers Workshop in the week preceding Aussiecon. Her books of essays have always given me great pleasure to read. I was grateful for her support she gave *SF Commentary* during the 1970s — her letters of comment and her general encouragement. (She seemed to fall out with George Turner at some time in the late 1970s, so stopped writing to me as well. All unexplained and undocumented by George.)

So, now to find some suitable contributions about Ursula's life and career for *SFC*. But I still haven't celebrated George Turner's 100th birthday, and that was in 2016.

Michael Green: ABSTRACTIONS 23

I wasn't at Continuum 13 on the Saturday. If I had been, I probably would have gone to the Tiptree panel if I had recognised what it was from its title. Today's Tiptree fans forget that for many years Tiptree was regarded as a real tough guy writing tough-guy Heinleinian prose. Only very slight clues in her articles for Jeff Smith's fanzines of the early seventies gave a hint that we might receive a real surprise when we found 'his' real name. Robert Silverberg based the introduction to one of her collections on the premise that this author could not possibly be female.

Nice to see zines being covered in one panel — but surely a panel should have had several representatives of our great and proud tradition of SF fanzine publishing? Few of the panels you've covered so well in your Continuum notes have any interest to me within the world of science fiction. And you didn't even attend the only panel of interest to SF fans: Leigh Edmonds' SF Fan History Panel! No wonder I attend Continuum only to catch up with friends, buy books in the dealers' room, and attend one or two events, including the opening ceremony.

I wish I had energy and money. It would be great to revive real science fiction conventions in Melbourne again.

If you get in touch with Leigh Edmonds at leigh-edmonds01@gmail.com, he will send you every issue of *iOTA*, which will fill you in on much you would not know about classic Australian fans and fanzines. Also, the Monash Rare Books Collection is rapidly accumulating copies of all the fanzines you're looking for. But you have to travel to Monash University Rare Books Collection to read them. That's why Bill Wright had hoped people would put money into creating Meteor Inc., so that we would have an easily accessible fanzine archive.

It's all a matter of money, Michael. I don't have any. You have a salary. What are you willing to spend, and upon what? If I scanned some of the best of the Ancient and Glorious Fanzines, obviously I could not afford to print them. The best I could do would be to create PDF files to go up on efanzines.com. Would you read them if they were there? On the other hand, if

you want to pour money into creating print copies of some of the classics, go ahead.

David Grigg: THE FRETFUL PORPENTINE 17

I've never heard of Wilkie Collins' *No Name*, but then, I don't have a great deal of interest in most British and American fiction of the nineteenth century, because of the congested style of writing. (I did watch recently on DVD the British TV serial of *The Moonstone*, which was interesting enough, despite the heavy dependence of the plot solution on an acceptance of mesmerism.) In the unlikely event that I ever come across a print copy of *No Name*, I'll buy it.

I don't have any interest in reading anything in e-book format, but it would be nice to know I could make a simple conversion of each issue of *SF Commentary* into an epubs edition. To judge from your comments, such a process would involve an understanding of (a) Unix; (b) GitHub; (c) strict XHTML; (d) UTF-8 text; (e) CSS; (f) Regex; (g) Epub format; (h) SVG graphics; and (i) Python programming language. I've never heard most of these, let alone have the slightest idea how to use them. Why not simply produce PDF editions, which can be created with a desktop publisher using text codes? (You've already written about the nuisance of having to rent InDesign from Adobe through the Cloud.)

Like most fanzine editors, I've never bothered much about public domain artwork, even though it's very unlikely that someone will sue me about a single misdemeanour in a single fanzine. I imagine all book publishers face the same problems as you do.

Your talk of MarkAble and iPods etc is a complete foreign language to me. If I really wanted to listen to an audiobook (the only examples I can think of would be books of poetry read by top actors) I would simply buy one at Dymock's in town, or wherever.

The House of Many Ways is one of the few Diana Wynne Jones' books I don't have.

I thought all the humour of *The Getting of Wisdom* came from the fact that Laura Ramsbotham is a 'rather unappealing character who you mostly want to shake and tell her to wake up to herself'. She's not a

villain; not a hero; simply (I suspect) the author taking an amused look at her earlier, unknowing self. I've always found this a highly enjoyable, superbly written book, one of the few 'Australian classics' that is a classic. Bruce Beresford's movie from 1977 is even more enjoyable than the book — his best film. I have it on DVD.

I've seen, and enjoyed *The Lady in the Van* and *Lincoln*. Thanks for these reviews, and your reviews of other films.

Even the thought of downsizing into a 'retirement village' house fills me with horror. The recent film *Downsizing* uses satire to disintegrate the concept.

Jack Herman: NECESSITY 138: NEVER CROSSED YOUR WORRIED MIND

To lose your younger brother must be a great shock, even though you had good reason to suspect that this was coming. As you point out, even if you take very different paths you lose a wedge of your own life's history when you lose a parent or sibling.

Thanks for further travel tales. I hadn't heard of the Petrified Forest; it would be good to visit there.

I could call my fanzine *Luftmensch*, except it's unpronounceable.

I like *synanagram*.

Thanks for the short tributes (if that's the word) to Joseph and Enid Lyons. The Lyons Government is a good example of a useless government lasting several terms even though it did very little to alleviate the effects of the Great Depression (apart from offering the 'susso'), because the single-term preceding Labor Government was blamed for the Depression (being elected within a few weeks of the Stock Market crash).

I'll have to go back to your review of *Dunkirk* after I've watched the whole film. Watching it on Blu-ray, I became irritated after half an hour, and still haven't watched the rest of the film. It's still running in one cinema in Melbourne, the Nova, six months after release. Perhaps it really is one of those films that can be appreciated only on the big screen.

Thanks for the recommendation to *Atomic Blonde*. The reviews were very iffy, so I didn't bother buying it on Blu-ray.

I agree with everything you say about *Wonder Woman* and *Guardians of the Galaxy Vol. 2*. These are exemplary reviews (i.e. better than any of the reviews I've seen in newspapers, magazines, etc). Most of your other choices I would not bother watching, despite your favourable reviews. All except a few action movies prove to be forgettable, and I have a huge number of DVDs or Blu-rays piled up to watch instead.

Love these photos, but wish (of course) each was larger. Or are they also available somewhere on the internet?

Kim Huett: GASTON J. FEEBLEHARE 8

Netflix is a complete mystery to me, so I have no idea what *Mystery Science Theatre 3000* is, or how you are able to be a Kickstarter backer.

Endless growth seems to be a disaster everywhere, but especially in Melbourne and Sydney. There is no way of housing people or moving them around any more, given that people are attached to their carbon-shitting cars and will not demand a changeover to public transport. The earth might survive if we could get the world population back under a billion, but (as everybody feels about themselves) I would be probably one of the seven billion who would have to disappear.

As Leanne Frahm will no doubt remind you, her best short story features the approach of exactly the kind of Australian coastal tsunami that you describe here. (I'm desperately trying to remember its name, and can't at the moment.) Even so, your detailed speculation is very original, and worth developing into a disaster movie based on everything we already know about the geology of New Zealand and Australia.

I haven't read an *Archie and Jughead* comic since 1958, and hadn't paid any attention to Jughead's hat even when I was reading them. I was very confused, though, when in 1959 and 1960 ABC Radio ran a BBC series called *Educating Archie*, starring Peter Brough. The characters had nothing to do with Archie and Jughead comics, yet I could only imagine them looking like characters in the comic.

It's obvious why restaurants wanted to get rid of Bring Your Own restaurants, but it's not quite clear how they achieved this in Victoria. As you say, an important factor was the adoption of much more rigid policing of drink-driving laws during the eighties and nineties. I seem to remember that it was the Kennett Government that allowed a much greater range of restaurants and cafes to serve their own liquor, along with freeing up the hours in which it could be served. Whatever. Because of the disappearance of BYO restaurants, I rarely drink wine with dinner these days. House wines are almost always second-rate, the range of wines served rarely includes brands that I know and love, and if by chance a restaurant serves a glass of a wine I love, it usually costs about as much as a bottle would from a wine shop.

Thanks for the information about the radio origins of *Chucklers' Weekly*. I have no memory of how I discovered it or why my mother indulged my interest in it. But 1954, my second year at school, sounds right. By the end of 1953, my first year at school, I was already reading Disney comics when they were bought for me. *Chucklers' Weekly* was a shilling (I think), the same price as the most expensive Disney comics, but contained a wider variety of stories and comic strips. Also in 1954, my mother started buying for me *Sunny Stories*, which was renamed *Enid Blyton's Magazine* ('the only magazine I write'). Enid Blyton did write every word of those magazines, but I can't remember if they were

weekly or monthly. If I give the impression that my mother was amazingly generous in the matter of reading matter, you're right. I just didn't realise it at the time. Being me, I always wanted more. Mum must have bought these magazines every week from her housekeeping money. I didn't receive any pocket money until a couple of years later.

Eric Lindsay:
KINGDOM OF THE BLAND

I lost interest in the program items at the one Conflux I've attended because they were too *unliterary* for me. Most of the panel items were designed for wannabe writers, and wannabe writers rarely sound literary to me. They are nuts-and-bolts wordsmiths. They want to know how to SELL STUFF. ('Where's the money?') They also want to know what doesn't sell. They treat 'landscape' and 'characters' as if they were bits in a jigsaw puzzle. It's a long time since I've been to what I would call a 'literary convention', where most of the discussion has been about choosing the good stuff.

Thanks for the update on the Cyclone Recovery Phase. It's beginning to sound as if everything in your apartment block will have to be rebuilt. You do answer my question from a few comments back: 'When was the sewerage turned back on?' It seems you didn't lose sewerage in the first place.

Thanks also for the guide to Cyclone Resilience. With the average temperature increasing every year, we may soon need to survive cyclones hitting as far south as Victoria. We ANZAPAns will survive because we read Eric Lindsay's resources guide in a fanzine! (All knowledge is contained in fanzines.)

You write: 'It is very pleasing to note how many of the people mentioned [by John Bangsund in his article about 1968] are still around, despite some losses.' However, some have suffered significant damage along the way: Bangsund's heart attack, stroke, and TIAs; Damien Broderick's near blindness; Leigh Edmonds' continuing problems because of the attack on him nearly 20 years ago; Lee Harding's ailments over the last year or so; Dick Jenssen's double-hip problems, which make it difficult for him to leave the house; Paul Stevens' disappearance from fandom altogether. Bernie Bernhouse has not been heard from for well over 40 years. I did get back in touch with David Boutland (living in NSW), but have not heard from him again in the last few years. It's the impossibility of gathering the 1968ers for a social evening that's most disappointing. A few of us gather every month or so in Carnegie, but that now takes quite a bit of organisation by Dick Jenssen and our dependence on the bloody train service.

LynC:
FROM THE LAIR OF THE LYNX 99

Thanks for the reminder that losses of loved people

are difficult or impossible to ignore. Nobody is under obligation to *move on*. (What a horrible cliché!) Time and memory don't work like that. The person I miss most from my past (apart from my Auntie Linda) is Roger Weddall. It makes no sense to tell myself that it's almost exactly 25 years since he left us. If he walked into the house today, I wouldn't be surprised. We have so much news to catch up on.

My first cat Flodnap had the same instinct as Callie. When I was under severe stress during the second half of 1976, he would put out his paw to comfort me. I still miss Flodnap, although he was killed crossing Johnston Street in 1977.

Thanks for the information about the beneficial effect of catalogue delivering. Not that I'm aiming to follow your example, but I do find that walking for at least an hour a day keeps me mobile. (Maybe I *should* follow your example. Then I could ensure the delivery of the *Banyule Leader* every week.)

I have all the Miyazaki films in a boxed set, but have seen few other Studio Ghibli films. I should have taken the trouble to attend the ACMI event, but the trains keep letting me down.

Spoilers warning: *Blade Runner 2049*. I love your comment about Rick Deckard not being a replicant, because he shouldn't have grown old. It gets confusing, doesn't it? Deckard couldn't possibly have survived the various bodily punishments dealt him in *Blade Runner* without being a replicant. K survives almost everything done to him in *BR 2049*, but seems to die at the end. Uh? He's a replicant, isn't he? Luv, a replicant, drowns, but Deckard doesn't, at the end. Deckard could only have survived if he were a replicant. Luv should have kept going too, despite a bit of water in the lungs. Who wrote this script? Thank you the photography is magnificent. A pity about the plot. **End of spoilers warning.**

Estelle is doing well with her artwork. More, please?

Gary Mason:
CRASH OF THE HARD DISK 32

Thanks for the epic story of your power loss. At least your printer was unphased by the interruption, and continued where it left off.

Six weeks of fires! Thanks for your complete coverage (including photos and map) of the Canadian fires around the Elephant Hill area. An firestorm as long-lasting as that would wipe out a fair number of Melbourne's outer suburbs (the 'leafy suburbs'), including ours.

You have a fraught existence — several triumphs and disasters in one day. And the pain in your back to make everything worse. I have just read the last page of *Hard Disk 32*.

Jeanne Mealy: LAND OF 10,000 LOONS

It's still very hard to imagine a regional convention

(Convergence, July) that has an attendance of 6732, when even an Australian worldcon attracts less than 2000 people. And in 2010 it was almost impossible to track down all the people I wanted to meet in a crowd of 2000. Surely it's almost impossible to find the program items you wanted to attend. The program items you mention do not sound at all interesting to me.

It sounds pretty typical of today's conventions that a panel on 'Fandom through the Ages' should be stuck in at 11.30 Thursday night. But there was one interesting panel during the convention.

If only Australian conventions could offer con suites in the American style. Australian hotel managers would never allow this to happen.

It sounds as if you and John arrange your household pretty much the way Elaine and I do. I will have to return to mundane attempts at cooking when Elaine begins her big paying job for the year. The trouble is that I have no cooking intuition; if I write down everything, I can follow procedures. I keep hoping that sometime something will go click! in my mind, and I will be able to COOK!

About 15 years ago one of the local distributors started sending me Charlainé Harris books to review. I gave up on them all after reading a few pages.

The cats in *Kedi* are not feral cats! They are street cats who get along very well with their humans. It's just that not many of them have their personal pet humans.

Terry Morris: HOLD THAT TIGER!

I can't remember if I've seen *The Girl Who Leapt through Time* or not. It's not on the DVD shelves here, so I supposed I haven't. JB Hi Fi will have it.

Thanks for the report on your trip to Japan. I love the story of the Miyajima deer who act like pet cats (or seagulls).

I'm glad that your mother has been able to settle in at the nursing home. Elaine's aunt kept asking 'When can I go home?' almost up to the time she could no longer speak. Neither Elaine nor I have faced the problem of parents with acute dementia. My father lost his short-term memory during the last ten years of his life, but my mother was able to protect him from having to go into care. He died from bowel cancer.

We should start looking out for symptoms of dementia in ourselves, I suppose. I become confused and upset if I have to deal with two acute problems at the one time — but when was I any different?

John Newman: LIFE ON EARTH 12

My XY problem is that vast amount of technological changes are happening without anybody bothering to explain what the changes are, and how they could apply to me. I'm supposed to pick up these changes by telepathy, but the technocrats haven't invented

telepathy. The expert I need when forced to make basic changes (such as how to use a smartphone) is non-existent. This is the expert who can explain change from the beginning through to current applications. Most of the people one asks on (say) Facebook are technofascists who assume that because something has been introduced without my permission or need, I'm supposed to understand it.

'Love'? A bit too general a topic for me. For almost every person, the meanings and permutations are subtly different. That's what good fiction is for: to help people understand the different ways in which other people feel and think.

Your work on the 'Apple Box' sounds very satisfying. Keep us up to date on the progress of your project.

I had mentioned *The Sparrow* somewhat when it first appeared, but maybe you weren't receiving *SFC* at the time. Published as just another mainstream American novel, its SF content was noticed by British book dealer Rog Peyton when he was still running his business at full capacity as well as heavily involved in the BSFA. Rog promoted it relentlessly among British fans, as a result of which it won the Arthur C. Clarke Award in its year and sold well among SF readers in Britain, USA, and Australia. The sequel also did very well, so SF readers expected that Mary Doria Russell's third book would also be an SF novel. It wasn't, and none of her later novels has returned to SF themes. David Grigg would be in a better position than I am to describe Russell's other novels. I bought a few of them, but not all. I did try reading one of her later novels and gave up after 40 pages.

Thanks for your cat photo. A Cat of Great Character.

Roman Orszanski: SPARROWGRASS & BATTLE-TWIGS 51

Thanks for the trip report. ANZAPA has become a useful guide to parts of the world I will never see. Now I know not to get stuck in Dubai — my tyres might get stuck to the runway.

Not bad for an express method of attending a fan meeting! During my American trip in 2005, my journey sped up rather than slowed down. I was supposed to travel to Seattle from Los Angeles in the late afternoon, but arrived at midday in LA. I was offered a seat on a much earlier flight to Seattle, phoned Janice, and she picked me up in time to deposit my stuff at her and Alan's place, go out to dinner for my birthday (my 42-hour birthday), and be in bed by midnight.

Thanks for the photos of the famous Judith-and-Joseph allotment. They've been writing about it for about 30 years, so it's good to see photos of it at last.

I doubt if you met Rob Holdstock at the garden party; he had been dead for a few years. Rob Hansen, maybe. I've never met the Charnox or the Mearas. Or Doug Bell, come to think of it. Again, thanks for the

photos.

So what is Nine Worlds? Obviously, an SF convention of some kind.

Thanks for the tour guide to London.

And, of course, thanks for your view of the world convention in Helsinki.

I had no idea podcasts provided video as well as sound.

Thanks very much for your photo of the GUFF delegates — but why didn't you send this photo to me to run on the cover of the OBO?

I was told there were 105 Australians who attended Helsinki. I wish I had been one of them.

The front-cover Cathedral photo is magnificent.

Lucy Schmeidler:

OZ SF FAN (August and October issues)

My Firefox supports Google okay. Indeed, every PC in Australia offers Google as a standard search engine, no matter what other interfaces are used. I assume the same goes for Mac machines.

I'm still trying to work out the meaning of your sentence: 'You have my sympathy, but I think I'll make do with what you manage to include in ANZAPA.' What I said, I think, is that because of lack of funds *SF Commentary* is now available only in PDF format, i.e. highly accessible. Also, it includes much more of my personal stuff than *brg* does, so I suggest that all ANZAPA members scan the 'I Must Be Talking to My Friends' column, even if they don't want to print out pages or read the major articles.

Ah yes! The scent of *Galaxy* in the fifties! Many years ago I was able to buy in a secondhand store 10 issues from *Galaxy*'s golden era. When I first started buying *Galaxy* in 1960 or 1961, it still had that wonderful paper smell, but Fred Pohl changed to cheaper paper and a much less interesting layout for the magazine.

I haven't heard of any of the books you review on the last two pages of the *August Oz SF Fan*. Just another reminder of the impossibility of keeping up with SF during the last 20 or 30 years, as 2000 or more new titles appear annually. A bit different from 1970, when in his article 'Back to the Cactus' George Turner reviewed for *SF Commentary* 17 all the major SF titles for the year. 1974 was the last year in which it was possible to read all the most favourably mentioned SF book titles. After 1977 the SF boom went ka-boom! and I gave up trying to read all any but a few favourite

writers.

Thanks for your wonderful poem, 'Primary Gait Disorder'. I must send this to Bill Wright, who has the same problem, but worse. As he said recently, 'It's a good day when I fall over only once.'

Thanks for your haiku about the difficulty of writing haikus.

Gerald Smith: MAKING IT LEGAL

We had a rash of fanzines called *The Wedding* in ANZAPA in the 1970s, so thanks for a more sprightly title. Not much I can say in reply except to thank you and Karen for letting us share in your wedding day.

Who took the photos? It can't have been either you or Karen.

You chose a fine program of wedding music.

Thanks for transcribing the Bride's Speech and Groom's Speech. Since we've seen so little of you in the last 30 years, Gerald, it's great to read Karen's pen portrait of you. Karen sounds like a very generous and witty lady. I can't imagine Elaine ever saying any of those nice things about me!

And why don't you write funny stuff in ANZAPA, Gerald? Your speech is as funny as well as articulate tribute to Karen and a wonderful start to your marriage.

You do remind me, though, of what I fear most about weddings (and am very glad that we are no longer invited to them) — the slight possibility that somebody might ask me to dance at the reception. Fortunately, neither Elaine nor I can dance. Neither can our relatives, so we didn't even think of having a dance at our wedding.

Sally Yeoland:

LES CHATTES PARTIES 152

Thanks for the details of your problems with modems and computers and light fittings. We've been lucky so far with electricians, plumbers, etc out here in the sticks. But when something goes wrong, we always have to 'get the man in'.

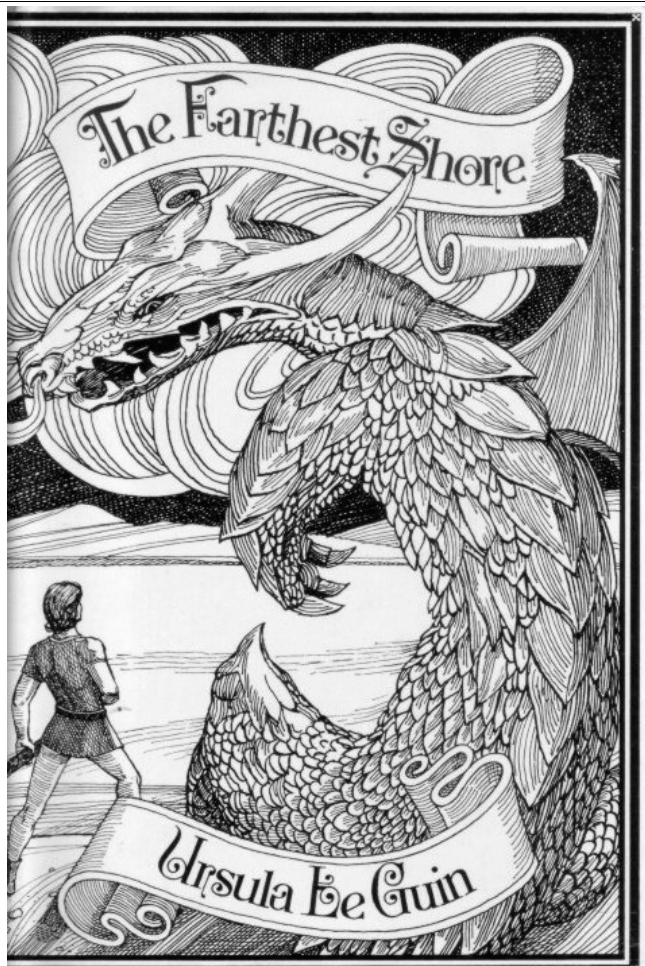
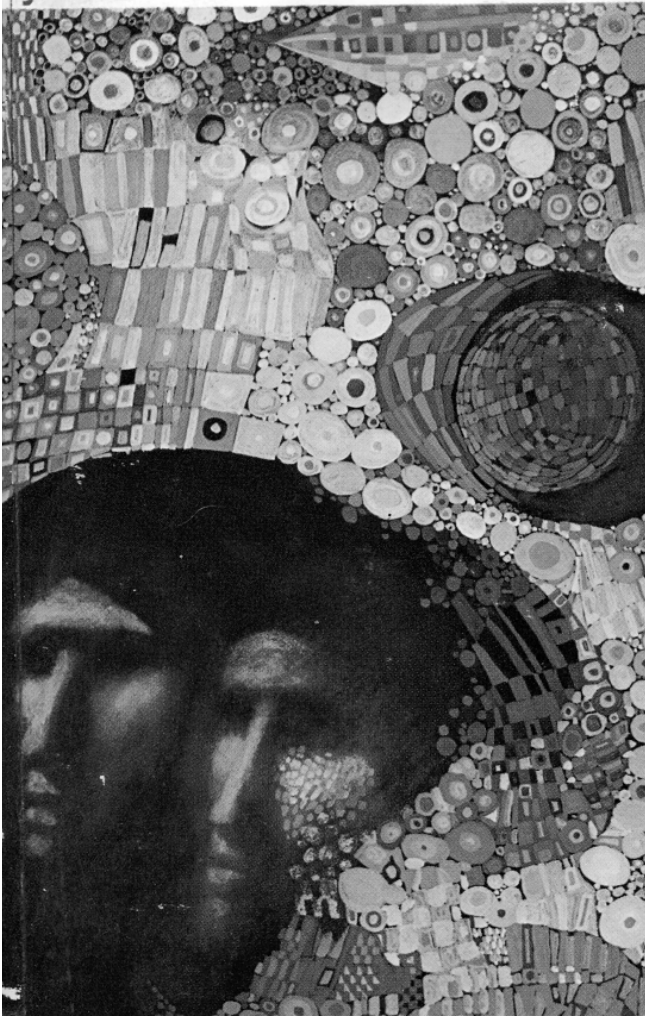
And Ron Tandberg, cartoonist extraordinaire, has left us since you published this issue. Thanks for keeping us up with his greatest cartoons during the years.

— Bruce Gillespie, 27 January 2018

A million words read! That's not too many. 22,000 words written. That's enough. I did not have the endurance to read yet another 260,000 words (in ANZAPA Mailing 300), at least not in time for Mailing 301. Now to get back to what I should have been doing: finishing *SF Commentary* 96. Great articles from Andrew Milner, Ron Drummond, Jennifer Bryce, Ray Wood, Doug Barbour, Colin Steele, Ian Mond, and many others. Lots of letters of comment. Join me at efanzines.com.

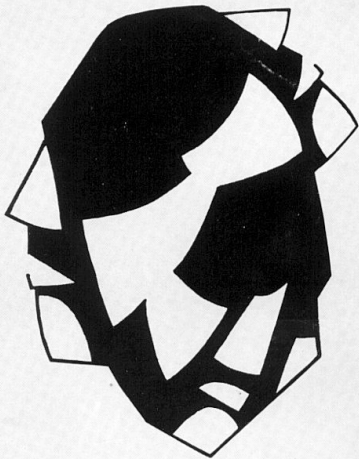
ace AN ACE SCIENCE FICTION SPECIAL 47800 | 95¢

THE LEFT HAND OF DARKNESS by URSULA K. LE GUIN



The Altered I

AN ENCOUNTER WITH SCIENCE FICTION
BY URSULA K. LE GUIN AND OTHERS



Edited by Lee Harding

Introduction by Ursula K. Le Guin

