

PM 11/14
RevD 1/18

HERE WE GO 'ROUND THE DUFFBERRY BUSH #2

Each fan fund administrator operates somewhat differently from the others; most of us probably use a little bit of our own money in the administration of our fan fund, so we thought that it might be of some interest how the Cantors stand on this. Whilst it depends on our current funds, things like this DUFF-BERRY BUSH are, except for the postage money which is supplied from DUFF money, entirely our contribution to the fund (paper, ink, stencils, etc.). Our way of doing things means that we will pick up some of the fund's incidental expenses *when we can afford it*; at other times DUFF will pay for *all* of its own expenses. We do not expect that all future DUFF administrators will necessarily operate this way (nor do they need to) but we think that the historical record should show what we are doing in this matter.

FINANCIAL: (since DUFFBERRY BUSH #1)

Income

LASFS Auctions	191.70
various items sold	54.50
various donations *	163.00
NASFIC Auction	75.00
DUFF Australia **	12.60
Ballot money ***	48.40
WINDYCON Art Auction	85.00
interest on DUFF account	41.38
	<u>671.58</u>

Expenses

DUFF Bank account	2741.96
Cash on hand	157.49
	<u>2899.45</u> - total current funds

* = Val Lakey Lindahn (via UNICON Artshow): 21.00
July 4 DUFF party at Joni Stopa's: 55.00
Poker Troll at WILCON (via Jackie Causgrove): 47.00
Ro Lutz-Nagey passing the hat after performing at WINDYCON Masquerade: 40.00

** = When we returned from Australia we had one A\$20 bill left over.

*** = Several voters have been sending more than the \$2 minimum voting fee (and we thank them for that) and one even purchased a copy of the Neo Fan's Guide with a portion of the extra money (naturally we put the balance of the over-age in with the ballot money).

THANKYOUS:

The following people donated material for DUFF auctions: Phil Tortorici, Al Sirois, Denny Lien, Jim Hallander, Bob Null, LASFS, Richard Bergeron, Sheryl Birkhead, Joni Stopa, Avedon Carol, Sarah Prince, Fred Patten, Larry Niven, Dave Garcia, Mike Resnick, Howard De Vore, Greg Ketter, Bruce Pelz, Sue Haseltine, Bill Tapia, John's Pipe Shop, Virginia Bauer-Tapia, & Gene Wolfe. Auctions eat up material at a great rate so we are always looking for material to auction so further auction material would be greatly appreciated.

Further thankyou's and the reasons for them: NOREASCON II for the \$50 which it sent upon receipt of Jack Herman's trip report (I gave this money directly to Jack), Bruce Pelz for auctioning some items, Moshe Feder for his auction work at

NASFIC, Tom Whitmore for his auction work at NASFIC, and Gary Louie for his assistance at some LASFS auctions.

At the present time we have no word on the financial state of affairs of DUFF Australia; we will pass on any information which we receive from Jack Herman in the next DUFFBERRY BUSH. (We understand that there is a mail strike in progress in Australia at this time.) We can say this, though: the fan fund auction at AUSSIECON II was quite successfull (DUFF raised A\$865) and quite a few items were sold at the DUFF table in the Fan Lounge. Our short DUFF trip was quite frugal with DUFF funds, so DUFF Australia should be in good financial shape.

OUR DUFF TRIP:

It was simply a wonderful experience. There *will* be a trip report in which we tell all. Our current estimate is that it should be ready sometime in late 85 or early 86. In the meantime we do have a few other items for sale.

SALE ITEMS:

THE NEO-FAN'S GUIDE TO SCIENCE FICTION FANDOM, 6th edition, edited by Marty Cantor and Mike Glycer. Profusely illustrated by Brad W. Foster. 22pp. \$1.60. One half of all proceeds go to TAFF.

WAHFUL TRACKS OVER AMERICA - Jack Herman's Trip Report. \$5.00

AUSSIECON 5th Anniversary Memorial Fanzine. \$2.00

The Cacher of the Rye - Carl Brandon (with historical introduction by Terry Carr, one of the leading instigators of this most famous of fannish hoaxes). \$7.00

Dear Brian, regards Derek - 26 letters of comment (A to Z), drawings by Derek Carter. \$2.00

EMU TRACKS - Leigh Edmond's Trip report. \$2.00

The Hobbit Coloring Book - various artists including Kirk & Barr. \$2.00

17" x 22" colour print by Richard Bergeron (titled "Sister Raphael and The Flowering Tree in the Garden of Matisse"). Only 13 of these prints were made and Richard donated 10 of them to DUFF. Silk screened, each is signed and marked A/P (artists proof). \$5.00

Please send \$1.00 per two items to cover the cost of postage (except for NEO-FAN'S GUIDE as its pre-printed price includes postage).

MAIL AUCTION:

Only one item here, and that rather unusual: from Bruce Pelz we have the computer punch cards used to set up the fanzine checklist - 17 boxes of them, with slightly fewer than 2000 cards per box. Deadline for this is Christmas day of this year - and the catch is that the winner must either make arrangements for picking them up in North Hollywood or must pay freight for delivery.

1986 DUFF RACE:

Is currently in progress; some of you have already voted. We are enclosing copies of the ballot for those of you who need them. What follows, beginning on the next page, are extended platforms from most of the candidates. In an attempt

to make the candidates better known to North Americans we have offered to all of the candidates this forum. After all, how much can one say about oneself in the official 100 word platform which appears on the ballot? Only Terry Frost has failed to take advantage of this opportunity to make himself better known; however, as his extended platform may have been delayed by the Australian mail strike, we will send it along if it shows up in the next week or so.

SALLY BEASLEY

Sally Beasley was once described as having a grin like a demented pixie. She usually produces it after having introduced one of her verbal tac-nukes into the conversation, making those within hearing wonder if they should attempt first-aid or just leave the victim to stumble away and die in peace.

She's been in fandom for fourteen or more years, being on the fringes in Britain before coming to Australia in 1977 and getting thoroughly immersed, not to say saturated, in it. Naturally, this has given her lots of time and opportunity to develop the above conversational style. But it's not her only trick.

One of the seminal - sorry, oveal - influences on Swancon, the Beasley touch has been discerned in such arcane practices as the Chromatic Dragon Smooth!, the erotic breadmaking event at the Annual Bad Taste Party, the mulberry brandy with the thorns left in, and the Life And Times Of St. Augustine Of Hippo Show.

Long time the landlady - sorry, landwoman - of the infamous South Warren, Sally produces apazines by the (metric) tonne and has a completist's SF library. Mostly to find space for the latter, she has recently moved to a five-bedroom incipient Gloria Soame in Tuart Hill, known as North Bunker. A convention-goer more than a zine fan, she has been at, and been implicated in, every Swancon since 2, and every Natcon from 79 to 84. Also the last 2 Worldcons, and Denvention. (A measure of what this has done to her sanity is provided by her standing for GUFF (or is it DUFF?)) She has been treasurer and programmer for Swancon, been agent for Natcons and Done Things at Worldcons. She tends to turn up at a lot of room parties armed with the aforesaid sparkling conversation and one of her vast collection of spirituous potables, often of her own manufacture. She also collects filksongs, which she sings in the proper style for such - i.e. through the nose.

The above was written by Dave Luckett, to whom I am married. He doesn't have *all* of it right - I consider myself fairly heavily involved in at least apazines, if not zine fandom at large. And I only sing filksongs if (the audience is) sufficiently sloshed.

MARK LONEY/MICHELLE MUYSSERT

Michelle here. I intend to devote this extended platform to telling you in brief our respective sagas in fandom rather than to self-promotion (except to remark that a Western Australian has never won DUFF before and a New Zealander has never even been nominated). Since Mark is the oldest and has been involved in fandom the longest I'll start with him.

Mark first heard of fandom in 1975 when Aussiecon I was held in Melbourne, however he was just a lad at the time and had to stay home, a fact he still gets upset about at times. First Contact came briefly in 1977 at SwanCon 2 in Perth. In 1979 when Mark came to University in Perth, he started attending club meetings weekly and also attended SwanCon 4; apparently a formative experience. He tells me he has memories of practising Leigh Edmonds Ornithopter Song under the guidance of a certain Welsh Ballet Dancer, Bobo Gden. ~~THIS WOULD ROBBER ANYBODY'S SCREW & BITE!~~ Also a fan coming close to asphyxiation in a too-realistic David Bowman EVA suit. Some things are the same everywhere I guess.

In 1980 Mark got together with Mr. Julian Warner, of Cosy Nostrils Tearoom fame, and started publishing that rather esoteric Zine, The Space Wastrel.

People were confused/bemused by the first issue (depending on who you talk to) but seemed to get used to it and in fact, some even came to like it. Mark left Perth in 1981 to go mining and get into some Filthy Lucre (that's right, he dropped out of University) and The Space Wastrel was regrettably shelved at Issue 5. Another foray into publishing was made with The Norseman Revue in August but once again the isolation of working in the Outback - not to mention all that heat, red dust and good, cold Aussie beer - presented an apparently insurmountable obstacle. During the rest of the year and 1982, Mark's fanac was restricted to LOCs.

The following year Mark returned to Perth to attend the Western Australian Institute of Technology and has since been studying film-making (read *cinema* not *special effects* there). Full time study has been doing its best to keep him out of trouble over the last three years, however it hasn't been entirely successful. Enter Michelle.....

I first met fandom in 1981 when I was 19 and transferred to Wellington, a city where I knew not a soul. I had heard of the National Association for Science Fiction previously and went along to a meeting with the idea of encountering some new people, not a new way of life. However when I was greeted at the first meeting by cheers and whistles (we all know fandom sometimes has male/female ratio problems) I knew I'd found my niche at last.

I immediately became totally and hectically immersed in the local fandom; attending my first Convention in Dunedin in 1982 and doing the Masquerade and Con Book for my second con in Wellington in 1983 (where I also threw the first of my popular Underwear Parties). I spent some time on the committee of the National Association, helped with the club zine and newsletter and did a short sojourn as the Wellington Branch President. I contributed to the New Zealand Apa, Aotearapa, for some time and was resident in several NZ slan shacks - Lookithat House, Perelandra, Balmoral, Perelandra 2 in Wellington, Alderaan in Auckland - where we threw numerous fannish parties and, in Wellington, instituted a popular tradition, Sunday afternoon Elevenses. Over the Christmas 1982/3 period I organised a 'Faangather' which saw a number of fen visit Wellington for their vacations and get together for some truly dreadful oneshots and most unusual happenings (the less said the better but some male fen *do* look cute in dresses). In fact my first two years in fandom were quite exhausting!

Seeking some respite I came to Australia in 1983, threw two or three parties in Melbourne and quickly moved on to Perth, where I met Mark on a Friday and moved in with him the following Wednesday. Just one of those things. Since then our (public) fanac has been primarily social - lots of parties, afternoon teas and dinners, and of course the odd convention or three.

Currently we are involved in getting back into fandom in a more active way. Mark is intending to recommence publishing The Space Wastrel this year and I am getting together my first Apa Mailing for some time, as well as making plans for BaliCon next June; a relaxacon of which I am joint organiser. Mark's degree will be completed in the last week of November 1985 and we are joining the ranks of Old Married Fen the following week. Thereafter we hope to have the time (the rest of our lives?) and eventually the money (two salaries?) to devote ourselves more wholeheartedly to our fannish interests. In the meantime while we're still youthfully enthusiastic, non-exclusive and *poor*, how about sending us to Confederation? Huh? Please? Promise we'll send you a copy of our next fanzine.... okay then we *won't* send you a copy of our next fanzine if you think that would be better.... come on, whaddaya say?

LEWIS MORLEY/MARILYN PRIDE/NICK STATHOPOULOS

Why are three artists running for DUFF? It certainly wasn't a premeditated or organised bid - but half an hour before Aussiecon II drew to a close, a number of Aussie fans suggested that the three of us should run together. Encouraged

by new found friends from the States who were impressed by the impact we had made at the con we suddenly found ourselves in a blind panic - desperately finding nominees - hurriedly composing a barely adequate platform - submitting it just in time before the close of the con ... What a way to counteract post-con depression!

However, after the initial euphoria subsided, it dawned on us that although highly visible because of the nature of our involvement in Aussie fandom, few people outside Australia knew either us or our work. Unfortunately, Australia doesn't have the scale of publishing that usually provides artists with work and exposure. Hence we welcome this opportunity to introduce ourselves to the fannish electorate ...

Firstly, *Lewis Morley* - a potted history thereof.

"My interest in SF started with 1960s television and childhood reading. I still remember buying H.G. Wells' The War of the Worlds with my pocket money. During adolescence I graduated to Clarke, Asimov and Bradbury. I'd always been good at making models, but it took the Aliens of "Star Wars" to convince me that maybe I could do the same.

"I met Nick soon after, who persuaded me to go to my first convention in 1980, where I met Marilyn. I'd just completed a rubber mask of H.R. Giger's "Alien" and I entered it in the masquerade. Thus started a friendly rivalry between Nick and myself that has ensured that since then, almost every masquerade has featured our work.

"During the fourteen cons I've attended I've come to know an extended family of fans, and although I have now realised my ambition to be a professional special effects technician I still cherish the atmosphere of insane escapism that cons provide.

"Although most of my work has been seen in masquerades, I've recently started producing sculptures for Art shows, and become increasingly involved in organising panels.

"There are two main reasons that I want to meet American fans on their own turf. Firstly, Aussiecon II introduced me to a new level of socialising and many new friends. It was the biggest event I have been to, and yet I hear American cons are measured on an even larger order of magnitude! Secondly, I owe a great deal to Fantasy and SF cinema, and I would love to see the country so influential in my life. Finally, the mass media is a distorted mirror, and I want to meet the *real* Americans, not the shadowed reflections we see on Australian television screens."

Next, *Marilyn Pride*.

"It all started in 1975. I was in the midst of a B.A. in anthropology at Macquarie University when something called Aussiecon I was advertised in the paper. I had been secretly reading, writing and illustrating SF and fantasy for years, and intrigued by the idea that I was not alone, went along.

"My introverted nature was hardly drawn out by the excitement - I knew no-one and felt completely confused - but I loved the con, and it sparked the formation of an SF society, TELMAR, back at Uni whose zine I illustrated. I met a few like-minded neos including Nick, and emerged, a bit, from my shell. By 1978 I'd finished my academic stint and was at once caught up in a new wave of fannish activity, including the Galaxy Bookshop art show and TIMEWINDS, an SF art gallery which provided a stimulus.

"There were a lot of people who liked "weird" art, and even people who made a living from it. My degree was gradually forgotten. I decided to "be" an illustrator. Lewis came along in 1980 and we soon started a fannish home. My painted stones became popular at con art shows and I started to do book covers.

"Ten years and twenty-two cons later, I found myself doing the cover for the

AussieCon II convention handbook, happily meeting dozens of fans in addition to the masses I already knew, and suddenly deciding to run for DUFF. In the decade between the two worldcons I have changed drastically, mostly because of fandom or the ideas and abilities it fed, my painting technique and competence have improved tremendously, and I have four Ditmar awards, commissions to do, and books to illustrate.

"The next stop seems to be a legendary overseas worldcon, and especially the art shows we've heard so much about."

Finally, *Nick Stathopoulos*.

"Best described as a renaissance man, I'm a free lance artist and sculptor, an interdisciplinary fan (which really means I like watching a silver screen or an idiot box as well as reading a good book). I'm also a qualified lawyer - something I only confess to after rigorous cross-examination...

"I'm probably best known for elaborate masquerade costumes and for my exhibits in art shows. Unfortunately this doesn't make for broad exposure overseas, especially since I don't edit a fanzine or regularly contribute articles or letters to many current fanzines. However I have been a consistent illustrator for Van Ikin's "ScienceFiction", a well respected literary magazine. My contributions to this zine have been rewarded with two "Ditmars" (Australian SF Achievement Awards) in 1984 and '85. Yet my involvement has not been altogether recent.

"While still in high school, a teacher who knew of my interest in SF introduced me to fandom via a fanzine called ENIGMA, to which I subsequently submitted illustrations. My early work was far from professional, but fandom is forgiving, and slowly my work developed to an acceptable standard.

"Over the years I've made a perilous foothold in the professional art world, but I'm still greatly indebted to the fan press for providing a marvellous training ground, with my greatest pleasure still being derived from illustrating fantasy and SF.

"Running for DUFF offers not only a chance to meet other artists and publishers, but also a chance to see actual art work - not just reproductions or bookcovers..."

...So there you have it. The three of us represent a different aspect of fandom - no less important - but quite often overlooked. We want to experience an overseas worldcon not only from a foreign perspective - but also from that of artists. This insight we wish to share with Australian fans.

So there you have it, folks. Please vote the enclosed ballots.