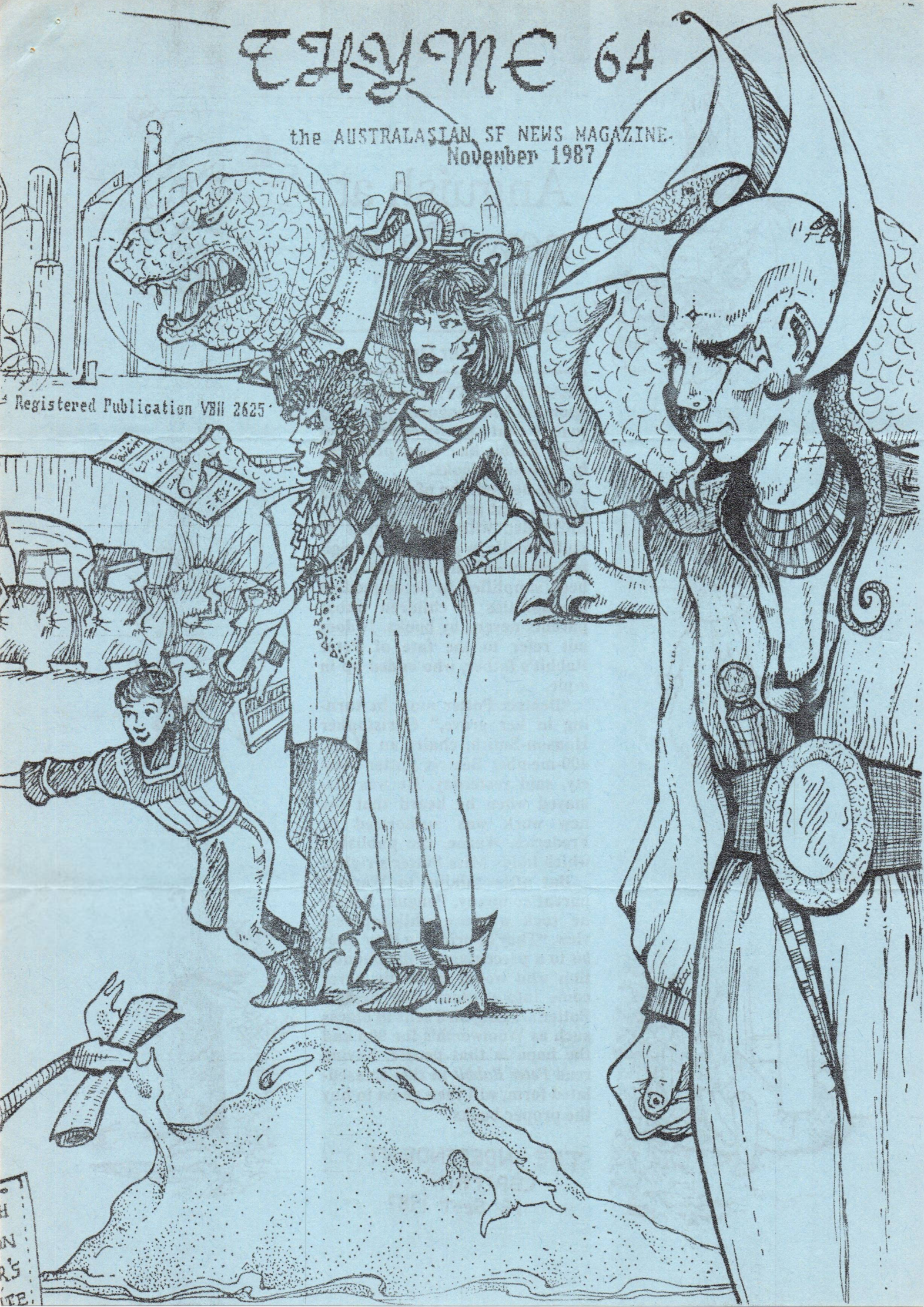


Volume 64

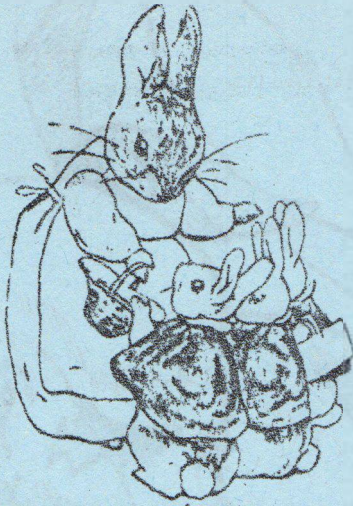
the AUSTRALASIAN SF NEWS MAGAZINE  
November 1987



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# Anguish at new 'Peter Rabbit'

By Peter Dunn

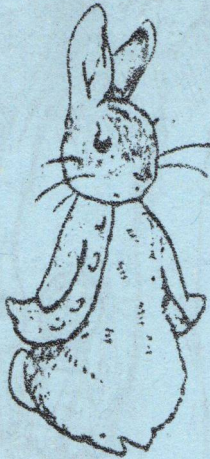
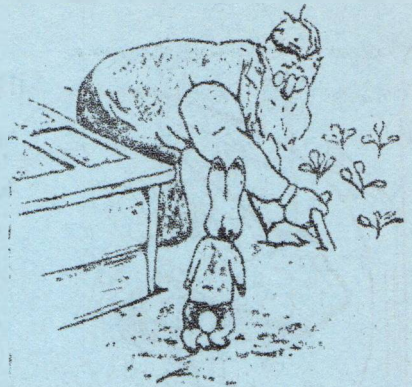
BEATRIX POTTER purists responded with anguish yesterday to news that a sanitised version of *Peter Rabbit* had been produced by Ladybird Books.

The new edition of the nursery classic, first published in 1902, is illustrated with photographs of stuffed dolls in place of the original water-colours. Its text has been simplified to accommodate the abilities of children whose parents never buy books. It does not refer to the fate of Peter Rabbit's father, who ended up in a pie.

"Beatrix Potter must be turning in her grave," Christopher Hanson-Smith, chairman of the 400-member Beatrix Potter Society, said yesterday. He was dismayed when he heard that the new work was authorised by Frederick Warne, the publisher which holds Miss Potter's rights.

But after talking to Warne's parent company, Penguin Books, he took a more philosophical view. "They're bringing *Peter Rabbit* to a percentage of the population who would normally never come into contact with Beatrix Potter... Ladybird sells in places such as Woolworth's for 90p and the hope is that people, having read *Peter Rabbit* in this emasculated form, will then go on to buy the proper books."

THE INDEPENDENT  
(BRITAIN)  
16 Sept 1987





Thyme #64 is brought to you (~8 times a year) by LynC, ably assisted by Peter Burns and Clive Newall, from the ADDRESS:

P.O. Box 4024, University of Melbourne, VIC, AUSTRALIA, 3052.

Telephone is now: [61 3] 344 7606 (Clive, Oz EST Business Hours), or 388 0472 (Clive or Lyn, before midnight, Oz EST).

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If your subscription number ends in an 'S', this means we are daily expecting your subscription, but are giving you three issues' grace to get it to us.

Last but not least: If you have a big X (XX for non Australasians) on your mailing label, this means that this is your LAST issue unless you DO SOMETHING.

## **IMPRESSIONS OF CONSPIRACY:**

Brighton is big brash and touristy, with most buildings younger than two hundred years old. If it wasn't raining it was sweltering, at 28°C. There isn't even a decent beach, it's all pebbles. Any tourist who doesn't take the time to get away from the "beach" front could be forgiven for thinking poorly of the place.

I was revolted when we found the street our guest house was in. It was a solid row (on both sides) of identical pastel coloured regency bay windows, three stories high, separated by equally pastel coloured doorways. Ours (the Kelvin Guest House) was the only one which dared to be different. It was a pale lime green with a brighter green for the doorway. The Proprietor himself (Kevin) was waiting on the doorstep for us.

We were ushered up to a pocket sized room, ~2' around the bed to the wall on three sides with a wardrobe, sink, chest of drawers, and two chairs squeezed into this space. The TV was perched on the wall above the drawers. It was on the top floor. There were no lifts. The first time wasn't too bad; it was later, dragging the luggage up, and coming back late at night, that we wished it lower.

After checking out the room, we sauntered the mile along the beach front, past all the amusements to the Convention Centres (principally The Brighton Centre and the Metropole Convention Centre). Our luggage had come down with Irwin and Wendy Hirsh, who proved less than easy to find; as did everyone at some stage or other of the convention. The convention hadn't even started yet, but the place was already swarming with people.

What was more pertinent was that the Metropole (where the secondary programming was scheduled) was also swarming with building workers who were in the process of "renovating" the convention facilities. After much hunting I found a ladies loo that was open. This was to continue to be a major problem in the Metropole. The main ladies toilets on the ground floor were closed for renovations. The main toilets on the first floor opposite the hucksters' area were closed at 6pm every day when the hucksters were shut down. And the ladies toilets near the fan room were locked until sometime during the first day. This was in fact my first taste of many things the hotel manager did to make us feel unwelcome.

The opening ceremony (next day) was an event (?) to miss. First was the twenty minute wait with smoke billowing at us from the stage. Then the so-called spectacular laser light show. It was quite pretty actually, but 'spectacular' ? Brian Aldiss then came on stage, called out the names of the many guests, who came up and sat down. Once the roll call was over they were all (to their apparent surprise) ushered off again. The light show was repeated and ten minutes



later the opening ceremony was over. The ceremony had taken approximately twenty minutes in all.

Feeling somewhat stunned we milled around for a bit, dropped in on a panel Justin was on ("How to enjoy this con"), took a blurred photo - well, it was our first zoom lens & we were still finding out how to use it - then went off on what was to be the first of many searches for a cold drink.

This was one of those sweltering 20°C days (England may not be hot, but even the locals were complaining about the humidity) and lots of places had "ice cold drinks" signs on display, but... Ice cooled at the start of the day perhaps, they were certainly swimming in cool water, but cold? No way.

If you walk into a shop in England and ask for a "cold can of Coke", they reach back and pass you a can of room temperature Coke. "Cold," you insist. "oh, you mean from the 'fridge'?" they ask, astounded. I don't know what the rest of Britain is like, by the time we got there we were so used to emphasizing the cold that no-one mistook our meaning.

I think this was also the day we damaged the lens mount. It got dropped. In the mad scurry to get to a shop before closing time (it was just before 5pm) we dropped our flash unit. At a local camera store we discovered that we could replace the mount, but that the mount ring on the lens was also damaged. The camera store referred us to a local photographer who was adept at repairs. He greeted us with "Are you at that convention too?". He managed (with about 15 minutes hammering) to repair the mount, and refused to take more than a pound from us.

Lost property did a roaring trade during the con, or so it seemed from the notices in the daily news-sheet "Plot". But when we attempted to locate our flash, they didn't know if they had it or not. They had lost the lost property.

Fortunately Eve & John (Harvey) had noticed it in the fan room as we left and picked it up, so it was returned in time for us to take some photos of Dave Langford's "Review of SF since 1979", one blurred, one not. We were learning.

People had told me the guy was great but they hadn't prepared me for that incredibly pompous voice with excruciatingly good pronunciation, which had people rolling in the aisles (almost). I bumped into him several times afterwards, but I still haven't gotten over that voice! One of the few voices in Britain I didn't have to concentrate on. When people make jokes around me, I often laugh after all others have finished, because it has taken me that long to work out what was said (being slightly deaf). Not with Dave Langford. With this guy, I was laughing with everybody else, understanding every word, and really enjoying myself. The same happened in his later talk given in the fan programme room, "The Ansible Review". I hope someone had the sense to record it for posterity.

After the hit Bob Shaw made in Australia, we made an attempt to get to everything he did, but on panels he was under utilized and for his Serious Science talk the smaller of the two main programme rooms was TOO small. (The main hall would have been too big. Not enough flexibility existed.) I'll have to read a transcript of it. Standing almost outside the door I couldn't even tell if it was funny. I did work out that it was about time travel. While some bits I did catch were funny, I couldn't hear most of it.

We did the obligatory round of the hucksters, attended a (very) few more panel items, spent lots of money, attended the Hawkwind concert (I was so tired by that stage I couldn't stay awake through it), learnt more about using the camera at the masquerade, and what not to do with it during the Hugo ceremony, but most of our time was spent in the fan room nursing a pint of (ugh!) Pepsi or a double scotch and nattering. I think it was the third day of the con (Saturday) when they discovered that there was air-conditioning in the fan room.

On Sunday the main event was the (Beach) cricket 'Battle for the Ashes', England v. Australia, with an American umpire (Didn't catch his name). After enough of the 'rules' had been explained to him (a process repeated several times, sometimes in greater detail) and over the protests about the lack of a proper beach, we got down to the business of getting acquainted with the macro-sand. It's not easy to run on smooth weathered pebbles. England won the toss and went in to bat. Eight wickets later they conceded that they had no more players and



their innings closed at 8 for 14. (That's eight wickets for fourteen runs for the poms reading this.) Then it was our turn. After five wickets had fallen we refused to concede a draw of 14 runs each and called in the cavalry. The cavalry (TRO Carey Handfiend) was out for a duck. "We're not finished" we declared and pushed Dave Luckett out to try his batting technique. Luckett saved the day, and Australia won with a score of 7 for 15.

The 'Ashes' were presented to the Australian Captain (Irwin Hirsh) on Monday night. Someone got very energetic and cleaned all the ashtrays in the fan room. This was then placed in the lower half of a plastic soft drink bottle. Irwin reluctantly accepted the trophy, posed for the obligatory photos (though not with the usual expression of a winner) and then appropriately disposed of it.

A rematch has been threatened, scheduled for whenever enough poms get out to Australia for another convention.

We attended only two room parties. Thanks to the pettiness of the hotel manager there were few groups rich enough to hold open room parties. He insisted that all drinks for open parties were purchased through the hotel, making it very costly. With about 5,000

attendees this meant that those few open parties were packed.

The problem was compounded following some problems with smoke effects in the disco on the first night. The smoke detectors were activated, and the fire brigade showed up. They seemed concerned that the fire escape routes were packed with wall-to-wall people. They threatened closure of the con if it was allowed to happen again. As a result, strict limits were placed on the number of people allowed into various areas of the hotel. This resulted in a strictly enforced 'one in for one out' policy after some room parties hit the limit. Most evenings were spent with small groups in local restaurants and later in the fan room or at fan programme items, when we could get into the Metropole. The manager locked the doors to EVERYBODY (even guests) at various times. The point at which this was most annoying was after the fireworks that followed the Hugo ceremony. When they were over, large numbers of fans moved towards the Metropole, only to find the doors locked.

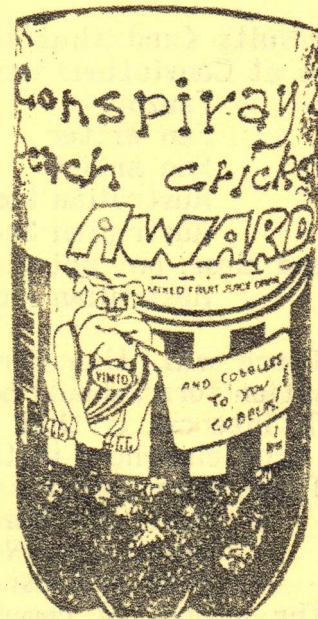
After the con was over we wandered through 'the Lanes', the original fishing village Brighton is built around. It has been turned into a touristy shopping area and massively renovated; but during the quiet hours between the shops closing and the night-life starting it was beautiful. You can still find the original flint walls in place.

After tea we wandered around the Palace pier and watched the mist roll in until we couldn't see the beach any longer. It was eerie staring into absolutely nothing from the end of the pier.

Our final day we discovered the Brighton away from the tourist areas, and a delightful little fenced off park where we had a late lunch.

The trip back was all fannish though. We weren't the only ones who took the last train back to London on Tuesday.

Despite the problems with management though, we did enjoy ourselves, and we did get to meet lots of new people - some of whom we were able to spend more time with afterwards. The fan room volunteers did a sterling job and those programme items we did see were enjoyable.





## DITMAR AWARDS - CATEGORY BALLOT:

Of the thirteen possible categories only six polled sufficient votes to be worth mentioning. Points were awarded starting at 15 for a first preference, going down to 1 point for a fifteenth preference.

The results (and thus the categories that will be voted upon in the 'Ditmar' awards at Conviction) were:

Fanzine	693 pts
Fan Writer	528
Fan Artist	494
Australian Long Fiction	448
Australian Short Fiction	443
and close, but not close enough, Australian Fiction	414.

There was, therefore, no conflict regarding the Aust. Fiction categories. Nomination forms should be available soon.

Of interest is that of 59 voters, 29 were Victorians, 27 New South Welshmen and 3 from elsewhere in the country.

There were twelve write-in categories suggested. Some were:

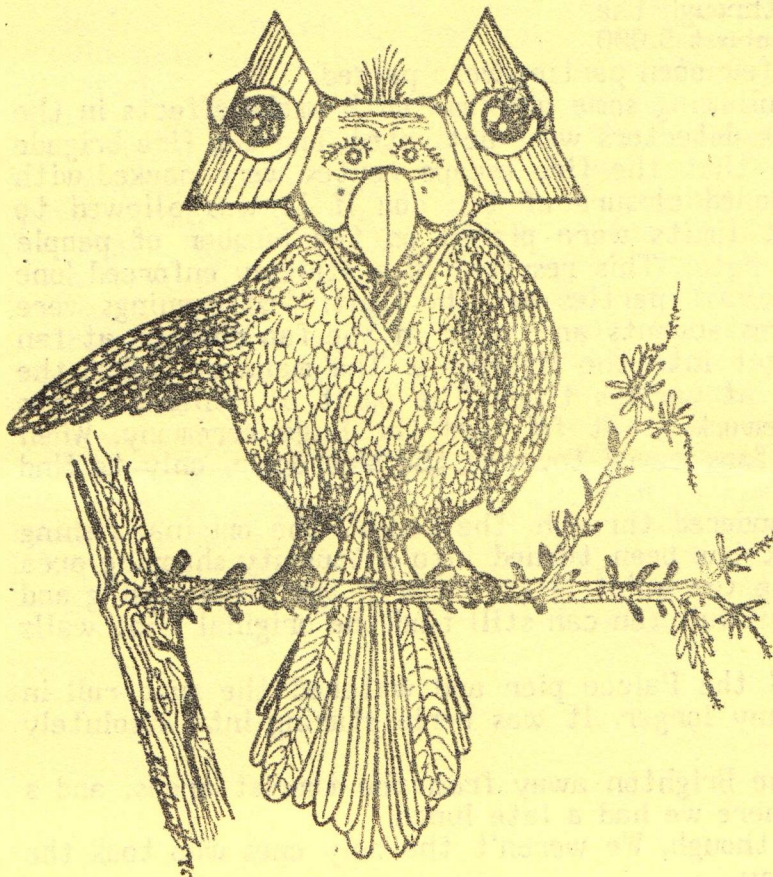
Best Jack Herman Constitutional Amendment

Best Editor Named Marc

Most Professionally Run Convention (\* ??? Are there any ??? \*)

The number of complainants last year who did not vote in the nominations ballot was also interesting. You had your chance boys and girls.

## A THANK YOU:



We spent 7 weeks in the UK, during and after Conspiracy. A holiday of this length presents some difficulties when the welfare of four cats has to be considered. We asked Clive's mum to look after them. This meant she would make at least one daily trip around to our house to check that we hadn't been ripped off, and to feed the cats. (Our cats couldn't be moved to mum's house for the duration since, apart from the trauma involved, there is this DOG. He doesn't like cats much.) Thinking that if anything serious happened (injuries, lost cat(s), etc.) mum might need assistance, we arranged for Phil Ware & Mandy Herriot to lend a hand in an emergency. We all thought this might (at worst) involve helping to rescue a cat with a fondness for high buildings.

About a week or so after our departure mum broke her arm, and spent 18 days in hospital. As a consequence, she was unable to drive a car until a very recently, and thus was unable to make the daily trip to our house to feed the cats.

We would like to take this opportunity to thank Phil & Mandy (and friends) for going out of their way to take on the task of looking after our cats for the remainder of our absence.

Thank you.



**HUGO AWARDS 1986**

Best Novel:

**Speaker for the Dead** - Orson Scott Card

Best Novella:

**Gilgamesh in the Outback** - Robert Silverberg

Best Novelette:

**Permafrost** - Roger Zelazny

Best Short Story:

**Tangents** - Greg Bear

Best Non-Fiction:

**Trillion Year Spree** - Brian Aldiss with David Wingrove

Best Dramatic Presentation:

**Aliens**

Best Professional Artist:

**Jim Burns**

Best Professional Editor:

**Terry Carr**Best ~~Locus~~ Semiprozine:**Locus** - Edited by Charles N. Brown

Best Fan Writer:

**Dave Langford**

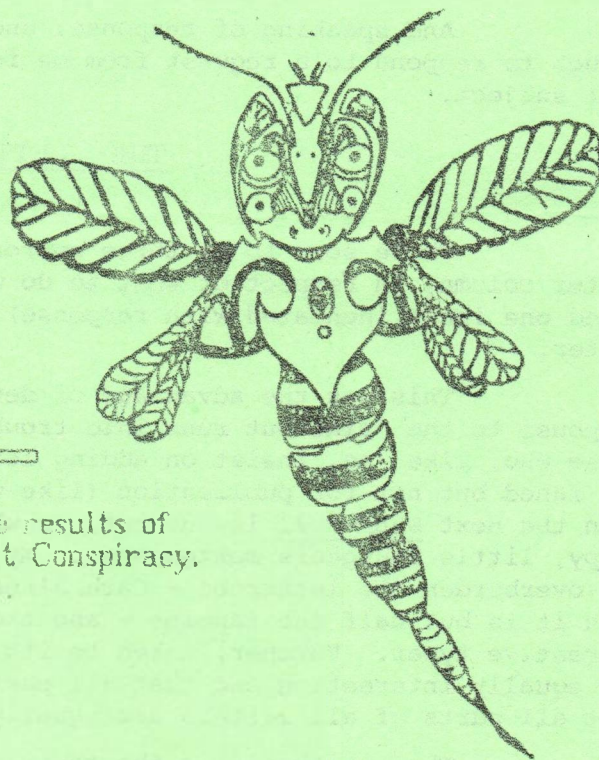
Best Fan Artist:

**Brad Foster**

Best Fanzine:

**Ansible** - Edited by Dave Langford

John W. Campbell Award:

**Karen Joy Fowler****1990 WORLDCON SITE SELECTION:**

By now many people are aware of the results of the 1990 Worldcon Site Selection Ballot at Conspiracy. For those of you that aren't:

	MAIL	SITE	TOTAL
Holland	98	712	810
Los Angeles	128	402	530
No Preference	5	9	14
None of Above	1	5	6
Write-ins	0	3	3
Blank/Spoiled	0	10	10
	<hr/> 232	<hr/> 1141	<hr/> 1373

Write-ins: Jack Herman, Minneapolis in '73, Karnak in 1990.

The 1990 World Science Fiction Convention will be held in HOLLAND and is called "ConFiction". See the Convention listing for more details.

**LETTERS: (an irregular feature)**

Ted White writes:

"I am amazed that my GoH speech in Melbourne is still a topic of discussion, amused at Richard Bergeron's pathetic attempts to discredit it, and gratified by your own reactions, both to the speech and to Bergeron's letters. So, a bit late, but no less heartfelt, my thanks to everyone from Down Under who wrote me during my incarceration. Your letters were a puzzlement to my guards (why was I getting all this mail from other parts of the world?), and a delight to me."



# THE ART OF FANZINE PUBLISHING CONSIDERED AS A BODY-CONTACT SPORT - #2

by Perry Middlemiss

Now that the Silly Season has just about come to an end, and a couple of issues of Larrikin have been let out into the cruel, hard world, I find myself with a bit of spare time in which to fulfil the promises I have made to Peter Burns the past couple of months.

The response to the first article in this series was somewhat less than overwhelming (as has been pointed out previously by the editors of this fanzine) but the comments that have come in have made some interesting points. Some of these will be taken up in future articles.

And speaking of response, and letters in particular, Jack Herman was kind enough to respond to a request from me for the article appears below dealing with just that subject.

## THE LETTER COLUMN - #1

by Jack Herman

There seem to be three approaches to the editing and presentation of the letter column, in respect of what to do with the letters. The easiest approach (provided one isn't inundated with response) is just to reprint, word-for-word, the entire letter.

This has the advantage of developing the idea of a letter as a holistic response to the 'zine but runs into trouble both from prolix letter writers and from those who, like me, insist on adding lots of irrelevant detail intended for my mate the faned but not for publication (like why I've been so busy - too busy to loc, or when the next Wahf-Full is due out, or what Cath and I are doing this weekend, we happy, little Bourgeois mortgagees). My major objections to this approach are that it can overburden the lettercol - Cath already thinks that the WF lettercol is too large when it is but half the fanzine - and that it reduces the editor to nothing more than a creative typer. Further, taken to its ultimate extent, it judges that all letters are equally interesting and that all parts of all letters are equally interesting and that all parts of all letters are equally entitled to see print.

The antithesis is the topic-by-topic approach. This was made respectable (recently) by the success of Don D'Amassa's Mythologies which was a very successful discussion 'zine where the lettercol was, to a large extent, the 'zine. In this approach a letter is nothing more than a series of unrelated arguments, each interesting only insofar as they say something about the topic under discussion. Recently, faneds diverse as Marty Cantor and the Space Wastrels have adopted this line of attack.

It has some superficial attractiveness: it allows the faned to set the terms of debate by subtle selectivity from the letters and by publishing the letters only on those topics they deem worthy of further discussion. Further, it allows for a good number of loccers to be represented in the lettercol by extracting the small grains of response from even the longest, most boring letter. This spreads the egoboo without having to go to the extent of stretching the lettercol too far.

My major caveat is that the topic-orientated lettercol derogates from the idea of letter-as-fanac. A letter is not important from its perspective as a piece of writing, only as a bits-and-pieces collection of mailing hooks. And, at the extreme, the raconteur loccer, like Harry Warner, might be devalued because he doesn't actually relate to the topics seen as important by the faned. Holier Than Thou 24 showed that this approach can also be used to butcher a loccer's argument.

I tend to be a poor schmuck in the middle and, even in this debate, I prefer the synthesis to either of the 'extremes'. The method I use for WF tends to be something in between these two ideas. I try to maximise the number of loccers represented in the lettercol by trying to find usable parts of letters. Similarly, I try to find views on various subjects that reflect a variety of views to each article or idea. Finally, I also look for letters that represent good writing and interesting stories, even if they are tangential to topics already raised.



The ordering is the most important part. The lettercol has got to flow with its own internal logic. Letters dealing with the same subject should be, as far as possible, together. My solution is to arrange letters so they are inter-linked. Let us say I start with stuff on nuclear power. I will put all the letters that deal with this alone first, having started with a letter that also dealt with another topic (the previous one). I will end with a letter that deals with both nuclear power and the next topic. It doesn't always work and you have to "cheat" a bit at times, but it does allow the lettercol to flow, be linked, and deal with issues but have long letters as well.

I will very rarely publish letters that just say, "Liked the issue," or "liked the illo on page 4," instead wanting the correspondents to say in detail the reasons for their likes and dislikes. I am wary of letters that try to comment on everything in the 'zine. When I read a 'zine, not everything appeals to me or causes me to comment. Usually, my loc will relate to a particular issue or arise from a particular stimulus. I have developed that style because the locs like that are the ones I like best and can best use.

Finally, comes the issue of editorial response. A lettercol should be a dialogue. The editor has the responsibility to respond to issues raised in the lettercol, especially if they don't agree with the loccer. By my method, it is sometimes easier to let another loccer answer the point but, often, locs don't address the point raised.

A minor quibble I will respond to at the end of the argument in the letter. I try to avoid breaking up an argument by responding to each point as it emerges. The loccer has as much right to develop an argument as the editor. (With some letter-hacks you cannot win: no matter how fairly you try to present their argument - particularly, if you disagree with it - you will be told that, in your editing, you have included the wrong points and omitted the major argument. This is a risk you have to take. Most of us cannot afford to devote four or six pages of a fanzine to an intricate argument to issues raised and discussed by one fan when there are five who want to comment.)

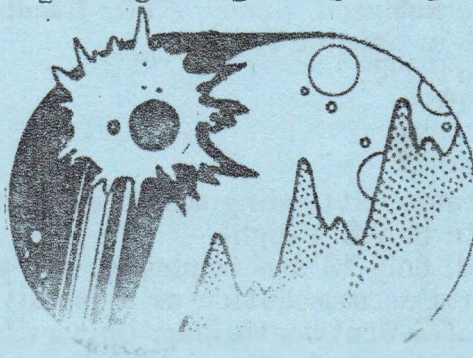
The bulk of my response to an argument I try to put at the end of all the letters on the topic, before moving to the next topic. I am very careful to ensure that editorial comments are well set off from the loccer's comments. I don't have the advantage of different type faces to work with (the optimum approach) so I offset my comments by four or so spaces and include them in double brackets. This is aesthetically pleasing and easy to follow.

I 'WAHF' [We Also Heard From] letters that cannot be extracted from, are DNQ or which do not relate to the issues in the 'zine but are personal letters from the readers. I WAHF in order of receipt, not alphabetically.

I am a great believer in lettercols; to me they are the *sine qua non* of fanzines. They represent the feedback and interaction that make fanzines the sort of lively discourse they are. Unfortunately many faneds underestimate or underutilise the lettercol. I try to keep it to around 50:50 with articles/editorial waffle, and find that a good proportion, but there are those who (with equal validity, for their 'zine) see the lettercol as something that should be dominant, or maybe instead virtually nonexistent. As long as they have thought about it, that is okay by me.

Jack Herman

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**THYME CONVENTION UPDATE:****SWANCON 13:** the BLACK Swancon**Dates:** 29th January - 1st February, 1988**Venue:** Westos Hotel**GOH:** DAVE LUCKETT, TIM RICHARDS.**Rates:** \$20 to 30th November

\$30 till the con

\$40 at the door

\$10 supporting

**Room rates:** a very reasonable flat rate of \$52.**Mail:** Swancon 13, PO Box 318, Nedlands, WA 6009.**KINKON 3:****Dates:** April 1-4 1988 (Easter)**Venue:** The Victoria Hotel.**GOH:** Lee Harding, John Baxter, Greg Turkich.**Rates:** \$30 at present.**Mail:** Kinkon 3, 11 Hopkins St, Dandenong, VIC 3175**FOLLYCON '88:** (the U.K. National SF Convention 1988)**Dates:** April 1-4, 1988**Venue:** The Adelphi Hotel, Liverpool, U.K.**GOH's:** Gordon Dickson, Gwyneth Jones, Greg Pickersgill, Len Wein**Rates:** 18 pound attending, 12 pound supporting. (Cheques to Follycon)**Mail:** Follycon '88, 104 Pretoria Rd, Patchway, Bristol, BS12 5PZ**CORFLU 5:** (Fanzine Fans' Convention)**Dates:** 29 April - 1 May 1988**Rates:** \$30 (US) till 31 December 1987

\$5 supporting

(payable to Jane Hawkins, 4121 Interlake No, Seattle, WA 98103, USA)

**Venue:** University Plaza Motor Inn, Seattle, WA**Mail:** Kaufman/Tompkins, 4325 Winslow Place Nth, Seattle, WA 98103, USA.**CONVICTION:** (aka Syncon 88, the 27th Australian National SF Convention)

(PR2 is now available and includes details on child minding, a programme already well advanced in detail, art show and other competitions' details. Submissions to next PR due January 1, 1988)

**Dates:** 10th-13th June, 1988**Venue:** The Shore Motor Inn, Pacific Hwy., Artarmon.**GOH:** Spider & Jeanne Robinson, Carey (TRO) Handfield.**Theme:** Song and Dance in Science Fiction.**Rates:** \$35 till 1 January 1988

\$40 till 1 June 1988

\$20 supporting

\$ 5 voting (only)

\$30 Huckster's table (attending members only)

**Room rates:** a flat rate of \$85 a night.

(50 rooms booked, only 10 are triples, so get your booking in, include one nights accommodation as a deposit)

**Mail:** Conviction, Box 272 Wentworth Bldg, University of Sydney, NSW 2006



ALBACON 80: (10th Glasgow SF Convention)

Dates: 29th July to 1st August, 1988  
Venue: Central Hotel, Glasgow  
GOH: C.J. Cherryh  
 (a very good choice from Australia's experience)  
Rates: 5 pound supporting  
 19 pound attending  
Room rates: very cheap for this sort of accommodation  
 eg Twin + bath, 19 pound inclusive brekky and VAT  
Mail: Mark Meenan, "Burnawn", Stirling Rd, Dumbarton, G82 2PJ, UK

CONINE:

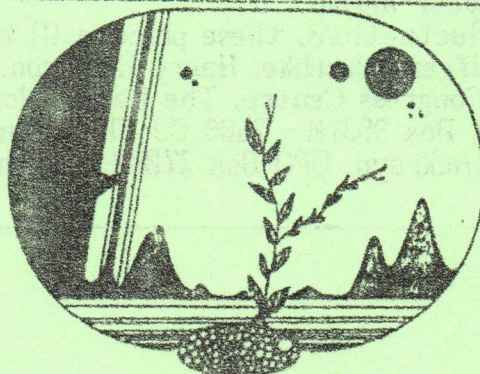
Dates: 5th - 7th August, 1988  
Venue: Oxford Polytechnic  
GOH: Terry Pratchett  
Rates: 4 pound supporting  
 9 pound attending  
Mail: CONINE, c/- Ivan Towlson, New College, Oxford, OX1 3BN, UK

NOLACON II: The 1988 WORLD CONVENTION.

Dates: 1st - 5th of September, 1988  
Venue: Rivergate Convention Centre, and miscellaneous hotels, New Orleans, LA.  
GOH: Donald A. Wollheim (Pro), Roger Sims (Fan), Mike Resnick (TM)  
Rates: US\$30 supporting  
 US\$60 attending till 31 Dec. 1987  
 US\$70 thereafter  
 For children's rates, write.  
Mail: Nolacon II, 921 Canal St, Suite 831, New Orleans, LA 70112  
Agents: There are no official Australian agents. I believe the 'Sydney in '91' bid are negotiating for agent status though.  
 London: Linda Pickersgill, 7A Lawrence Rd, S. Ealing, London W5, U.K. is the agent. (Rates there were 20 pound supp, 40 pound att)

ZENCON 2: The 1988 Media Natcon.

Dates: 9th - 11th September, 1988  
Venue: Being negotiated - somewhere in Melbourne  
GOH: Paul Darrow (subject to commitments)  
Rates: \$45 till 8th of September, 1988  
 \$60 at the door  
 \$15 supporting  
Mail: Zencon 2, c/- Cathy Kerrigan, P.O. Box 437, Camberwell, 3124.





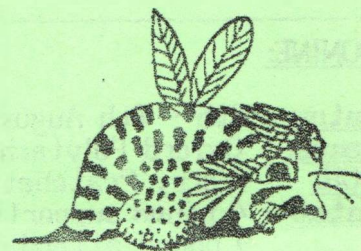
**SWANCON 14:** the 28th Aust. National SF convention.

**Dates:** 24-27th March, 1989  
**Venue:** Kings Ambassador  
 (The venue of Swancon 5, used to be called Park Towers.)  
**GOH:** John Varley, Bob Shaw, Paul J. (Antifan) Stevens.  
**Theme:** Urban spaceman.  
**Rates:** \$40 till 2nd February 1988, \$20 supporting  
**Mail:** Swancon 14, PO Box 318, Nedlands WA 6009.

**CONTRIVANCE:** British SF Con, 1989

**Dates:** 24-27th March, 1989  
**Venue:** Hotel de France, St Helier, Jersey Island.  
**GOH:** Anne McCaffrey, M. John Harrison.  
**Rates:** 8 pound supporting  
 15 attending  
 6 child  
 1 child under 9  
 6 associate???

**Mail:** Contrivance, 63 Drake Rd, Chessington, Surrey, KT9 1LQ, UK  
 U.S. Agent: Bill & Mary Burns, 23 Kensington Crt, Hempstead  
 NY 11550, USA



**NOREASCON 3:** the 47th World Science Fiction Convention

**Dates:** 31 August - 4 September 1989  
**Rates:** \$US50 till 1st January 1988,  
 \$US20 supporting  
 \$US30 Children.  
**GOH:** Andre Norton, Ian & Betty Ballantine  
**Venue:** John B. Hynes Veterans Convention Center, and also the Sheraton-Boston  
 Hotel, and the Back Bay Hilton.  
**Mail:** Noreascon three, Box 46, MIT Branch Post Office, Cambridge,  
 MA 02139, USA.  
**Agents:**  
 Australia: Carey Handfield, PO Box 1091, Carlton, Vic, 3053.  
 UK: Colin Fine, 285 Coldhams Lane, Cambridge CB1 3HY, UK.

**CONFICTION:** the 48th World Science Fiction Convention

**Dates:** 23rd - 27th August, 1990  
**Rates:** \$68 (Oz) Attending till 1st December 1987  
 \$38 " Supporting  
 \$15 Children (under 14)  
 Babies (under 3) - babysitting charges only  
 Conversions - see your agent  
 Due to currency fluctuations, these prices will be reviewed monthly.  
**GOH:** Joe Haldeman, Wolfgang Jeschke, Harry Harrison, Andrew Porter  
**Venue:** The Netherlands Congress Centre, The Hague, Holland.  
**Mail:** Worldcon 1990, P.O. Box 95370 - 2509 CJ The Hague, Holland  
**Agents:** Australia: Justin Ackroyd, GPO Box 2708X, Melbourne, VIC, 3001



**PENDING WORLDCON BIDS:****1991:****Sydney, Australia:**

Address: GPO Box 4435, Sydney 2001, Australia.

Venue: The Sydney Convention Centre (Part of the Darling Harbour Project)  
Hugo Awards in the Opera House.**Chicago, IL, USA:**

Address: PO Box A3120, Chicago, IL, 60690, USA.

Venue: Hyatt Regency Chicago.

Pre-supporting: 4 levels of presupporting membership are available.  
(US dollars) \$3, \$20, \$50 and \$100 offering various benefits relating to  
the level if Chicago win their bid. (For \$20 or more this includes  
automatic upgrading to ATTENDING if you also VOTE in 88)**1992:****Washington, DC USA: (DISCON III)**

Address: PO Box 2745, College Park, MD 20740-2745, USA.

Venue: The Connecticut Avenue Collection (The Sheraton Washington, Omni  
Shoreham and Washington Hilton).**Orlando, Florida, USA: (MagiCon)**

Address: PO Box 5904, Orlando, Florida 32855, USA.

Venue: Orange County Civic &amp; Convention Center &amp; Peabody Convention Hotel.

Pre-supporting: \$US5.

**1993:**

??? Is everyone waiting to see if LA bid again?

**1994:****Perth, Australia:**

Address: PO Box 287, Nedlands, WA 6009, Australia.

Venue: Still negotiating.

Pre-supporting: I hesitate to quote prices from August, given recent movements  
in the money market. It is \$5 (Oz \$).**Winnipeg, Canada: (Conadian "A")**

Address: Box 2430, Winnipeg, Manitoba R3C 4A7, Canada.

**Milwaukee, WI, USA: (Brewcon)**

Address: PO Box 669, Cudahy, WI 53110-0669, USA.

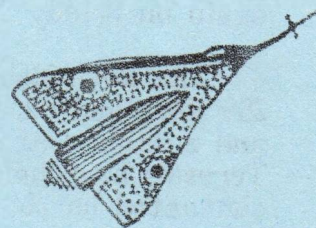
Pre-supporting: \$US3. Pre-opposing: \$US5.

**Zagreb, Yugoslavia:**

Address: C/- Sfera, Ivanicgradska 41 A, 41000 Zagreb, Yugoslavia.

If you think 1994 is popular, we should mention that there were rumours of  
other bids for '94 circulating at Conspiracy, we just didn't see anything on paper  
confirming the existence of them. (The number seven (7) was mentioned several  
times...)

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## COA'S AND OTHER NEWSY BITS:

## Melbourne:

## The Carey Handfield Column:

Jo and Carey will be getting married sometime early in March, next year!

Justin Ackroyd has ceased his wanderings and has 'settled down' at 61 Heidelberg Road, Clifton Hill (Phone: 489-8416). Maybe now his books will get unpacked.

Chris Chittleborough has moved from Brunswick to 29 Charles Street, Abbotsford, 3067 (Phone: 429-4584).

Debra Reynolds remains in Brunswick at the new address of 10 Christa Avenue. After seven (?) years in the flat a house must provide a bit of a change.

After 3 years at the same address (how boring), Andrew Brown has moved to 90 Bayswater Road, Kensington, 3031 (Phone: 372-1582).

With Jessica's departure, the ex-Musfa-ites have tried various places for their Friday night meal together, and lately have been appearing at the "Bourke St. Diner", 40 Bourke St. It's on the north side, between Exhibition and Spring Sts, and past Gaslight Records (which is on the south side). It's a fair hike, but the food is reasonable (much better than the Tavern), about the same price as the Tavern, and of course, the company is excellent.

The Proprietors of the Tavern miss us, and would like to inform all those who used to come, that they have a new chef (specialty is Indonesian), and there was even talk of the possibility of a discount when they spoke to me. As it is not as far as the Bourke St Diner, this may be worth investigating. We are trying it out again on Friday 27th of November, if any one would like to join us.

The Nova Mob Christmas Party will be held this year at Teresa Morris' place, 259 Moreland Rd, Coburg. Barbecue at 2pm, Saturday 5th December. BYO Meat, booze and a salad. Cathy will be bringing a christmas cake for you. She also thanks Teresa's household for the offer, and hopes the party will be great. Cathy can be contacted on 260 3726 BH, and 819 1982 AH, for further details.

## Perth:

Australia Post seem to have lost John Hall Freeman, the last issue of THYME being returned to us with the typically unhelpful purple stamp. If anyone knows his current address, please let us know.

## Canberra:

Ken Moylan has similarly been misplaced.



Leigh Edmonds & Valma Brown were due to leave Canberra in mid-October. No news from them since, but it appears that they have moved in with Eric & Jean at 6 Hillcrest Ave, Faulconbridge, 2776. Maybe if we get their new mailing address right, they'll get ours correct.

## More Oz Post:

Contrary to some rumours, the delay in publishing the Bert Chandler collection can't all be laid at Barb DeLaHunty's recent contribution to Australia's birthrate. It seems Oz Post 'misplaced' Nick Stathopoulos's artwork somewhere betwixt Sydney & Perth. (Maybe private enterprise isn't such a bad idea?)

## Perth (again):

Craig Hilton & Julia suffered a burglary recently. While the burglars (seeking funds for their addictive habit) were caught, the goods (such as an engagement



ring) were not recovered.

Barb deLaHunty and Geoff Jagoe, have not only had their child (Tully Rhys deLaHuntyJagoe), but carted the poor thing interstate. To Canberra in fact. Their new address is 163 Kent St, Hughes, ACT, 2605.

Cindy Evans (and Matthew Clarkson) can now be found at Unit 6, 623 Hay St, Jolimont, WA, 6014. Phone: (09) 387 7251

#### Sydney:

Well, almost Sydney...OK, we admit it, Faulconbridge really. Eric Lindsay made a national computer trade paper recently as the winner of some Un\*x based software in a competition. He donated the prize to his employer, the New South Wales Institute of Technology. (After all, Hillcrest Ave. doesn't yet have a domestic Un\*x box, does it Eric?)

#### USA:

Since we last published Harry Andruschak's address (in the dim, not really all that distant past) he has written to change it yet again. This time it is: 946 W. 228th St, Unit 106, Torrance, CA 90502. (Phone: 213 618-6964), at least while he hunts for that elusive job. Apparently 13 years at JPL are working to his disadvantage.

#### CANADA:

Garth Spencer has ceased publishing the Maple Leaf Rag (Canadian newszine) as of issue #38. He reported in July that Michael Skeet was ~~clipped enough~~ to take it over. In line with current trends, the page count is expected to drop and the mailing list to be ruthlessly trimmed.

Michael's address: 79 Karma Rd, Unionville, Ontario, Canada, L3R 4S3. According to Science Fiction Chronicle, the first issue is now available.

#### UK:

Still on newszines, Steve Green and Martin Tudor are starting/have started/were starting when we were there a new newszine called "Critical Wave". It was planned to launch the new zine at the end of October at various UK cons. Contact: Steve Green, 33 Scott Rd., Olton, Solihull, West Midlands, UK, B92 7LQ.

#### RUMOURS:

Officially denied that if Conviction doesn't get 50 rooms booked by January it doesn't get the hotel. (A. Namelesssource)

Carey is on the move again. At least he is hunting cardboard boxes again, and in the past this has always signalled a move, so ...

Thanks for this issue go to: Betty de Gabrielle again for the cover. (We've had the Roneo serviced and we're hoping that this time the artwork isn't destroyed by it), Gerald, Jack, Carey, Justin, Chris, Debbie, Andrew, Eric, Jean, Nick, John, Cindy, Matthew, Dave, Harry, Garth, Steve, Martin, Stephen, Phil, Cathy, and Ted. As usual there was no particular order involved in the thanking.

For those of you who are particularly interested, the address on the colophon is GIVE's and Lyn's. Peter's actual address is 206 Houghton Rd, Sth. Oakleigh, Vic, 3167 (Australia). Both addresses would like copies of traded 'zines. Also as we only see Peter once a week, we're a bit dubious about the wisdom of people sending Peter's personal mail to the box.

We had a wonderful time in England, and we thank everyone for their patience in waiting for this issue to come out. To the people we stayed with, Thank You (Especially Eve & John, whose house began to feel like home to us).

That's all folks, 0335201187



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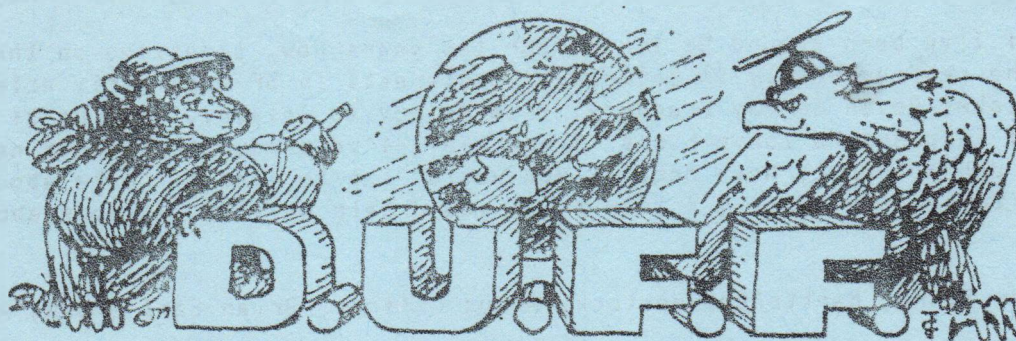
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ART CREDITS FOR THIS ISSUE GO TO: *Ian Metcalbe*





## DOWN UNDER FAN FUND

DUFF 1988

Australasia to North America

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**DUFF:** The Down Under Fan Fund was created in 1972 to encourage closer ties between fans in Australasia and North America. With host countries alternating each year, there have been 15 exchanges of fan representatives since, supported entirely by voluntary contributions from fans all over the world. DUFF delegates visit a major SF convention in the host country and visit fans they might otherwise never meet in person. DUFFers are treated as special guests and are always well looked after.

**DONATIONS:** DUFF exists solely on the donations and contributions of fans and always welcomes material for auction, and donations of money. There will be auctions of DUFF material at future cons. Contributions can be brought to the con or sent to the local administrator. Anyone may contribute, even if ineligible to vote, and donations in excess of the voting donation are gratefully accepted. Cheques should be made out to Lucy Huntzinger (in North America) or Duff Australia (in Australasia). Money should always be sent in the administrator's home currency.

**VOTING:** Any fan who has been active in fandom before January 1987 may vote. Ballots must be signed and accompanied by a donation of at least \$2. Each person is allowed only one vote. If you think your name may not be known by the administrator, please include the name of a fan (not to include any of the candidates) or the name of a fan group who can vouch for you. We will not count unverifiable votes.

ALL VOTES MUST REACH AN ADMINISTRATOR BY NO LATER THAN APRIL 4, 1988.

DUFF uses the "Australian" preferential system of balloting to guarantee an automatic run-off and a majority win. You rank the candidates in order of preference (1,2,3,...). If there is no absolute majority for one candidate after the first count of votes, first place votes of the lowest ranking candidate are dropped, and the second place votes on those ballots are assigned to the candidates named. This goes on until one candidate has a majority. It is therefore important to vote for second and third, etc places, especially if you choose to write-in a candidate. (You are not required to fill in more than your name, address and first choice.)

**CANDIDATES:** Each candidate has posted a \$10 bond, provided written nominations, and has promised (barring acts of God) to travel to the 1988 World SF Convention, Nolacon 2, in New Orleans, 1-5 September 1988. In cases of multiple candidacies DUFF pays for one set of fares, accommodation and expenses. Platforms and ballot form are on the following page.



## DUFF 1988 CANDIDATES' PLATFORMS

**CATHY KERRIGAN:** I've been around Oz fandom for ten years now, sometimes on the fringe, sometimes in the centre, mostly in between. My interests in SF are fairly eclectic, ranging from Blakes Seven to Ray Bradbury, from Asimov to Zelazny, from Oz sf to criticism, from fanzines to conventions. Since 1984, I've produced my own zine, Cathseye, plus I've been den mother to Nova Mob. If you would like to find out more about Oz fandom, I'm the person to see. In turn, I'd love it if you'd help me find out more about American fandom.

Nominators: Merv Binns, Martin Bridgestock, Angus Caffrey, Brian Earl Brown, Alexis & Doll Gilliland.

**TERRY DOWLING:** It would be a great honour to represent our Oz fan community in New Orleans in 1988, to have the chance to be an ambassador of Goodwill-and-Wonder-from-Down-Under. Also, truth to tell, it would be a special pleasure to get even with the Yanks, to play Mr Squiggle songs in the land of Howdy Doody, Alf, Captain Kangaroo and the Muppets! Sock it to 'em, I say!

Nominators: Jack Herman, Carey Handfield, Justin Ackroyd, Harlan Ellison, Gay Maldeman.

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**ADMINISTRATORS:** Lewis Morley, Marilyn Pride, Nick Stathopoulos,  
54 Junior St, Leichhardt, NSW, 2040, Australia.

Lucy Huntzinger,  
2215-R Market St, San Francisco, CA 94114 USA.

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Reproduction of this ballot is encouraged; please copy text verbatim (correcting typos). Original ballot by Marty Cantor. This version by LynClively Productions for sundry issues of THYME.

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## DUFF 1988 VOTING FORM

I vote for (list 1,2,3...)

Cathy Kerrigan \_\_\_\_\_  
Terry Dowling \_\_\_\_\_  
(Write-in \_\_\_\_\_) \_\_\_\_\_  
Hold over funds \_\_\_\_\_  
No Preference \_\_\_\_\_

Signature: \_\_\_\_\_

Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_  
If you think you might be unknown to the administrators, please give the name of a fan or group to whom you are known:  
\_\_\_\_\_  
\_\_\_\_\_