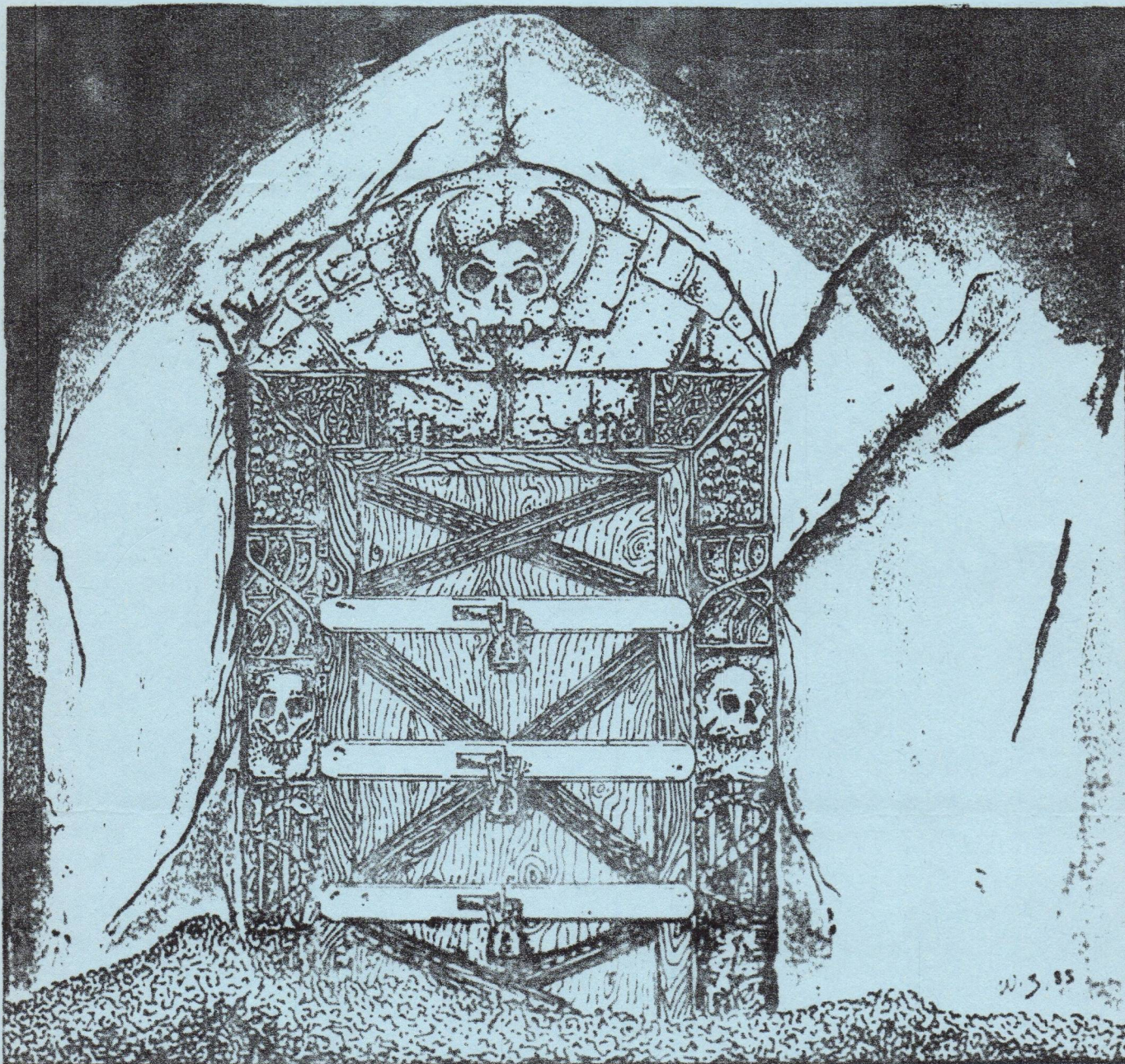


THYME 65

the AUSTRALASIAN SF NEWS MAGAZINE

December 1987



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Thyme #65 is brought to you (~3 times a year) by LynC and Peter Burns, assisted by Clive Newall, from the ADDRESS:

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Thyme is available for local news (in English from anywhere), artwork we can use (small, or suitable for a cover), interesting letters, informative phone calls, or even subscription, at the following rates:

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Our overseas agents are:

EUROPE: Joseph Nicholas, 22 Denbigh St, Pimlico, London, SW1V 2ER, U. K.

NORTH AMERICA: Mike Glyer, 5828 Woodman Ave #2, Van Nuys, CA 91401, U.S.A.

NEW ZEALAND: Lyn McConchie, 15 Rauparaha St, Waikanae Beach, Aotearoa.

Otherwise please write to us directly.

Please make all cheques payable to THYME, not to any individual. Thank you.

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 Australians) on your mailing label, this means that this is your LAST issue unless you DO SOMETHING.

MINOTAUR BOOKS SPLIT!!

Minotaur Books - THE Melbourne SF specialist bookshop - has moved, sort of. As of 30 November, the comics section is at 288 Flinders Lane. The SF and other junk remains at 251 Swanston St. While this sort of accommodation was probably their only solution to the problem of severe over-crowding, the fact that the new location is 2 major city blocks south and a block west does mean that customers of both sections have some walking to do. The result of the new premises is that the SF book display area has increased somewhat, but is now located in the steam room upstairs at the Swanston St. store (previously occupied by the comics). Media related magazines have taken over the whole of the ground floor. With two central business district locations, business must be good.

On a separate issue, but still concerning Minotaur, wouldn't it be terrific if smoking (by customers and staff) was banned by the management?

WORLD FANTASY AWARDS:

(Awarded at the 13th World Fantasy Convention, held in Nashville, Tennessee, Oct 29 - Nov 1, 1987)

Best Novel:

Perfume - Patrick Suskind

Best Novella:

Hatrack River - Orson Scott Card

Best Short Story:

Red Light - David Schow

Best Anthology/Collection:

Tales of the Quintana Roo - James Tiptree Jr.

Best Artist:

Robert Gould

Special Award - Professional

Jane Yolen for "Favorite Tales from Around the World"

Special Award - Non Professional

Jeff Connor for Scream Press tied with

W. Paul Ganley for Weird Book and Weird Book Press

Special Convention Award:

Andre Norton

Life Achievement Award:

Jack Finney

(from Science Fiction Chronicle, December 1987)

SYDNEY in 1991:

THE BEST KEPT SECRET IN AUSTRALIAN FANDOM APART FROM ...
but no, that would be telling.

A couple of years ago, a group of American fans got together and conceived a plan for bidding for and winning the right to hold an offshore Worldcon. They calculated that American fans enjoyed travelling overseas to World Conventions and could be counted on to vote for their bid provided they picked a sufficiently attractive location. There were significant perks in the deal for the ConCom, including 'free' or heavily subsidized trips overseas to inspect the convention site, perhaps even to attend if things ever got that far. It was a very close to feasible idea - the Bermuda Triangle bid for 1989 demonstrated it was a potential winner, the location they chose was Holland.

It may not be immediately obvious to the uninitiated, but the difference between the Bermuda triangle and Holland and which the Holland bid apparently overlooked is that Holland actually has its own indigenous and organized functioning fan Community who hold very nice conventions themselves. The nasty Dutch people got upset at the idea and hijacked the bid from its original owners - the result was Confiction in 1990, an indigenous European Worldcon.

In September of next year at Nolacon II in New Orleans, a vote will be taken to decide the site for the 1991 World Science Fiction Convention. Two cities will be on the ballot: Chicago and Sydney. The question which arises is who is organizing this Australian bid, and why have they been keeping such a low profile in Australia, even in Sydney.

The Answer to the first question is that they are Australians - mostly fans who would be considered to be on the fringes of Fandom, who have cut their eye-teeth organizing Gaming Conventions. The highest profile members of the bid committee prior to the bid were Sue Clarke (Vice President (sic)) who has organized several Media Conventions and Kevin MacLean who has been involved in minor organizing capacities for recent Syncons. The President (sic) of the bid is Alan Grieve who is "former manager of the largest catering/convention business in the state of Queensland" according to the official write-up. The location of this business was apparently the University of Queensland where he was once a Student Heavy. He is apparently quite well connected politically with lots of friends in high places of the sort who can get recommendations for the Convention from the Prime Minister at quite short notice. His con experience before this con has again been mostly gaming conventions.

The second question, the low profile. It is, it seems, the opinion of the bid committee that it is not necessary to have the support of fandom locally to win the bid for Sydney in '91. They have done the same calculation as those other offshore U.S. bids. The voters at New Orleans next year will all be Americans. Very few votes are there to be picked up from any Australian Con members, certainly not enough to make it worthwhile spending effort publicizing the bid in Australia. Instead, the resources have been put into attending overseas conventions, and finding half a dozen U.S. agents to go around American Conventions drumming up support there. Note, and note well: they have done the calculation, and it is correct - it is possible to win a Worldcon bid with no local support: you only need to convince a few hundred Americans that it's a good idea to vote for you.

I think this demonstrates a fundamental lack of understanding of how fandom works. And I am talking here about fanzines. How may thousands of bits of written stuff - fanzines and letters - do the rounds between Australia and the rest of the world in the name of Fandom or Friendship between Fans? How is it possible for a group of people to calculate that these bits of written stuff and the other bits of written stuff spawned by them overseas, are irrelevant to the success or failure of a Worldcon bid? When Australia bid for the Worldcons in 1975, 1983, 1985, and dare I mention 1994, how many Australian fanzines were in there promoting and spreading the word? Probably all of them. The number of overseas fans who will see this issue of Thyme (provided they don't throw it into the Waste-paper Basket unread - as done one unidentified Britfan somewhere) is something approaching 200. Against our potential support or otherwise, this bid committee pits 6 fans in the U.S. going around to Conventions and holding parties. We supported the Bermuda Triangle, and it almost won.

People can make up their own minds whether this bid is worth supporting.

People on the ConCom say there's no basic difference between organizing a gaming convention and a mainstream one, and perhaps they're right. I just think the bid committee should have a good think about whether they got all their variables right when they picked their strategy for getting a Worldcon in Sydney. Also, if they do win, where would that leave the Perth in '94 (the conventional fannish bid) supporters?

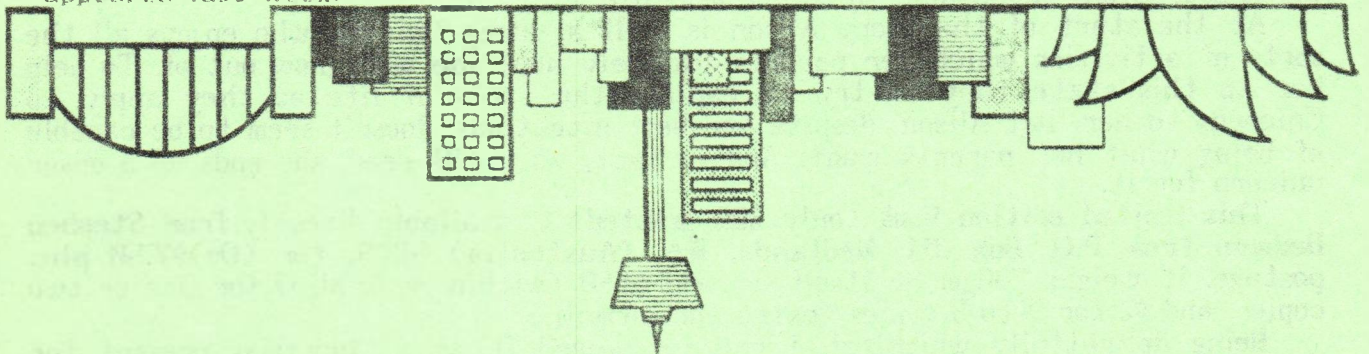
Basic Boring Bid Details:

The convention will be held at the Convention Centre in the Darling Harbour Project, that place which looked like a cross between a bomb site and a swamp last time I saw it, but has since been transformed into the largest Convention Facility in Australia - or is in the process of being transformed ... and is connected to the rest of the real world by the 'famous' monorail. The main hall seats up to 3500, but can be divided into smaller rooms seating 950, and 2550. The bid is apparently based on an attendance of 2500-3000. The Convention Hotels will be a monorail ride from the Convention Centre and the Hugo presentation will be at the Sydney Opera House, a pleasant walk over to the other side of the city.

One feature of the Con will be a complete separate programming stream for Japanese Fans, complete with instant(?) translator facilities. The con will be heavily promoted in Japan, that place where they have regular local cons bigger than Worldcons.

So there it is - Sydney, August-September, 1991, but why oh why, does the Convention literature promote Sydney as the beach capital at this time of year?

Bid Address is G.P.O. Box 4435, Sydney, Australia, 2001. Pre-supporting membership is \$10 (Oz). First issue of "Down Under Press", their official publication appeared last week.



CONFEDERATION - Unofficially Wealthy!!

While a financial report has been prepared for the 1986 Worldcon, it hasn't yet been officially published. The information below comes from the December issue of Science Fiction Chronicle.

Income:

Memberships \$314,791; Dealer's Room \$35,300; Merchandise \$33,871; Artshow (changing fees and Commissions) \$24,693; Advertising \$22,000; Interest \$12,554; Comp(?) Rooms \$15,825; Donations \$1,000; Baby Sitting \$107; Sundry \$2,400. Giving a total of ~\$462,541.

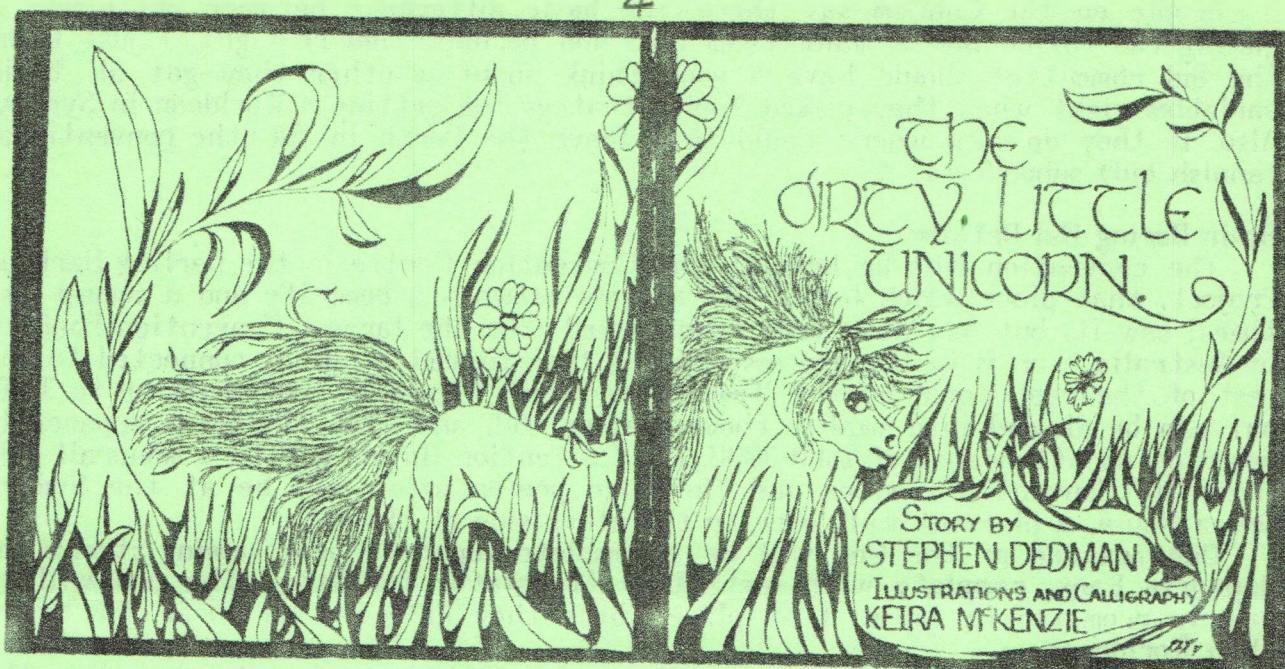
Expenditure: (Included the following)

Bidding Expenses \$15,000; Office \$22,470; Con Suite \$6,600; Dealer's Room \$11,870; Artshow \$14,063; Media(?) \$23,816; PR (Progress reports and Programme book) \$46,024; Reimbursement of Participants' Membership Fees \$47,000; and so on for ~5 pages, giving a total of ~\$372,000.

Surplus: ~US\$90,000

The Committee are still trying to work out what to do with this massive surplus. It is approximately 20% (1/5th) of their income, as compared to Aussiecon II's surplus of approximately 6% (1/16th) of their income. It is to be assumed that while the money is unlikely to be used only to the benefit of local fans, I couldn't help noticing that this profit means that a refund of US\$10 to each one of the 5,500 attendees would still leave a nice profit to play with. No doubt we'll find out what they decide to do with the excess when they finally release the OFFICIAL figures.

No doubt they will also explain then how they managed to so grossly miscalculate their needs as to have approximately a third of their income as surplus $(90,000/462 = 20\%)$.



"Once upon a time there was a dirty little unicorn called Alison."

Thus opens a delightful little story by Stephen Dedman, with wonderful pen and ink illustrations throughout by Keira McKenzie.

At the start of the story Alison is still a young Unicorn who enjoys all the sorts of activities which her parents sincerely hope she will grow out of. To help her to this state they do try to explain the facts of life as they apply to Unicorns to her, but Alison, despite her best intentions, doesn't seem to be capable of being what her parents want. And in fact, as you'll read, she ends up a wiser unicorn for it.

This limited edition book (only 200 printed) is available directly from Stephen Dedman from P.O. Box 311, Nedlands, WA, (Australia) 6009, for (Oz)\$7.50 plus postage. It weighs ~80gm by itself, so add \$1.50 (within Australia) for One or two copies, and \$2 for 3 to 5 copies (extra for airmail).

Being delightfully whimsical, I can recommend it as a Christmas present for young and old alike. Being so lightweight it would also make a good present for anyone whom you normally mail your presents to. I'm sure Stephen will send direct if you asked.

FFANZ:

Lyn McConchie reports in FFANZ Report No 2/3 (published in ANZAPA), that FFANZ finances as of the first of September 1987 were as follows:

Balance, left over from previous account	NZ\$100
Re-donated by Lyn as being excess to her needs	NZ\$200
Auction at Concordance (a NZ con)	NZ\$130
Votes	NZ\$ 10

=====

NZ\$440

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This has been invested with the hopeful gain of NZ\$60.

Subsequently at a FFANZ Extravaganza on 25th October, a further NZ\$153 was raised.

She further reports that Roger Weddall (The Oz administrator) reported to her in late July that Australia held A\$510, and were still waiting on the A\$250 promised by Aussiecon II. (Has this arrived yet?)

So FFANZ is looking healthy for the lucky winner. Remember the deadline for voting is the 2nd January, 1988, and just in case you've misplaced your form, we enclose it for you again.

FFANZ - The Fan Fund of Australia and New Zealand was started up in 1982 to encourage closer ties between fans and fandoms of Australia and New Zealand.

With host countries theoretically alternating with each vote, there have to date been four exchanges of fan representatives, three from New Zealand, and only one from Australia. FFANZ exists solely through the support of fandom, and the candidates are voted for by interested fans all over the world, each vote being accompanied by a fee of not less than two (2) dollars (Australian or New Zealand). The money raised by these votes, as well as other donations, and monies from fan fund auctions at conventions, relying on the continued interest and generosity of fandom, are what makes FFANZ possible.

DONATIONS: FFANZ always welcomes material for auction, and donations of money, and these may either be brought along to conventions, or sent to the local FFANZ administrator. Anyone may contribute, even if they're ineligible to vote, and donations in excess of the minimum voting fee are gratefully accepted. Just as important as donations is publicity -- in fanzines, letters, convention booklets and by word of mouth -- to increase voter participation and fandom's overall interest in and awareness of FFANZ.

WHO MAY VOTE? Voting is open to anyone who has been active in fandom (through involvement with fanzines, conventions, clubs, etc.) since before 1987. Only one vote per person is allowed; proxy voting is not allowed and your ballot must be signed. Details of the voting are, of course, kept secret. If you think your name may not be known to either of the administrators, please include the name of a fan (but not one of the current candidates) or the name of a fan group who can vouch for you.

VOTING DETAILS: FFANZ uses the "Australian" optional preferential system of voting, which guarantees an automatic run-off and a majority win. What you do is rank the candidates in the order in which you wish to place them, first to last. If the candidate with the most votes does not poll a majority of the total votes cast, first-place votes of the lowest ranking candidate are dropped, and the second preferences on those ballots are distributed to the candidates marked second on those forms. The process continues until one candidate has a majority of votes.

It is important, therefore to indicate your second and third, etc preferences, especially if you decide to "write-in" a candidate of your own choosing, in case that person does not win and the vote has to be distributed further. It is a waste of time to put a candidate in more than one place, also. But it is not necessary to put a preference number beside each candidate's name.

'HOLD OVER FUNDS': is an option on the ballot similar to a 'No Award' vote in Hugo and Ditmar balloting, which gives the voter a chance to vote for no FFANZ trip, should the candidates not appeal to them ...

THE CANDIDATES: have each promised, barring acts of God, to travel to the 1988 New Zealand National SF Convention (in Christ Church, New Zealand's Queens Birthday weekend) if elected and have posted a \$10 bond and provided a 'voting platform', produced overleaf.

THE DEADLINE: All votes must reach an administrator by 2nd of January 1988.

Send Ballots and Donations to:

AUSTRALIA:
Roger Weddall
P.O. Box 273,
Fitzroy, VIC, 3065

NEW ZEALAND:
Lyn McConchie
15 Rauparaha St
Waikanae.

FFANZ 1988 CANDIDATES' PLATFORMS

Terry Frost & Karen Vaughan:

We think that people should vote for us for FFANZ because we party in an industrial-strength way, speak the language, have been known to wear unusual earrings and one of us (Terry) has a reputation combining aspects of Steve Martin, Hunter S. Thompson, Caligula, Bruce Willis, a lounge lizard and Colonel Rabuka. We like cats, jazz, filthy jokes, raunchy parties, oxygen, sunlight and hugging. We can take or leave Footrot Flats.

Nominators: Linnette Horne, Mark Loney.

Gordon Lingard:

Neil: Hey wow man, this is like really heavy. Gordon is going to run for FFANZ.

Rick: Oh Neil, you make it sound like such a *big deal*. All he wants to do is go over there and party to insane hours of the morning and childish stuff like that.

Vivian: Well I think Gordon would make a great FFANZ person, so stick a sock in your mouth or I'll rip your bloody arms off.

Mike: Right, it's settled then. Gordon wins FFANZ and we take all the money.

Chorus: Right....

Nominators: Eric Lindsay, Frank Macskasy.

FFANZ 1988 VOTING FORM

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

- () Terry Frost and Karen Vaughan
- () Gordon Lingard
- () Write in: _____
- () Hold Over Funds

I enclose \$ _____ as a donation to FFANZ. (Make cheques payable to Lyn McConchie, Roger Weddall or FFANZ.)

Signature: _____
Name & Address: _____

If you think you might not be known to the administrators and that your vote might thus be disqualified, please give the name and address of a fan or group to whom you are known: _____

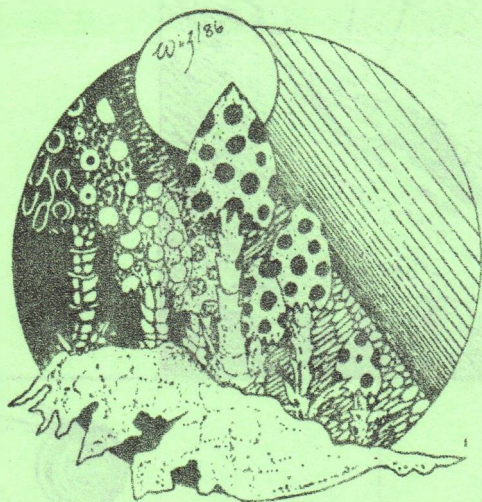
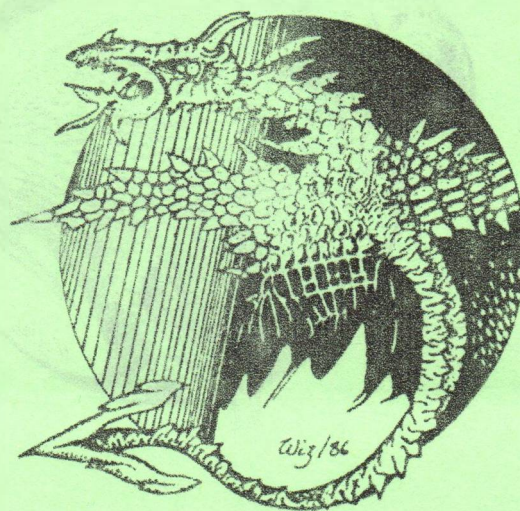
WHERE HAVE ALL THE ARTISTS GONE?

by Elizabeth Christensen, a Committee Member of the Contemporary Art Society, Victoria.

What is happening to SF artists in Australia? Have they all packed their pencils and stolen off to the starlanes, or are they barricaded in their garrets with the Complete Works of Chris Foss, and a six-pack of Swan? Whatever, there certainly weren't too many in evidence at Capcon last [April] if the standard of the art show is any indication. And this may be one reason for their disappearance - if the shoddy organisation and scant respect displayed by the Capcon committee are typical of SF Convention attitudes, no wonder artists are staying away in droves. I believe at least one entrant took one look at the "security arrangements" (the what?) and withdrew their work. Paintings were displayed flat on tables, and quickly disappeared under books, bags and cigarettes. Worse was to come. An elaborate two-day wargame was set up in the middle of the already cramped art-show area, effectively preventing any but the most determined viewer access to any work other than a couple of large oils which were displayed on easels.

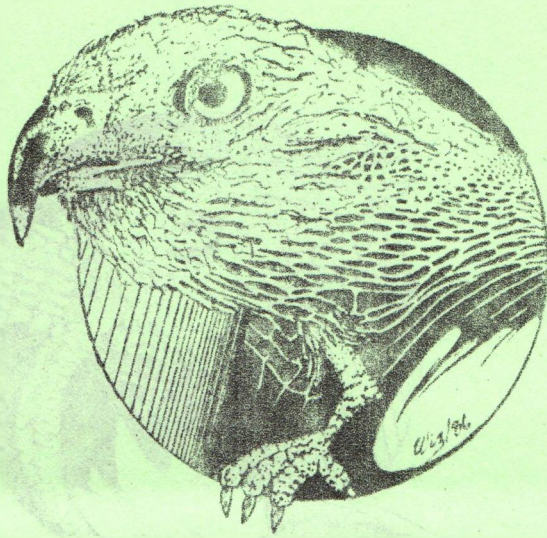
Apparently the organizers completely lost interest when they saw the poor turn up of art work; those who stayed away must have known something! However, as a professional artist I am not particularly interested in exhibiting under conditions such as I have just described.

Transporting artwork can be expensive; why bother if nobody can see it anyway? And no artist is going to expose their best work to the risk of theft or damage. From the poor showing at Capcon it is obvious the entries eventually displayed were studio "seconds" or works by young hopefuls who will soon become disillusioned with it all if they are not given the respect and encouragement they deserve.



Well, what is to be done? Do we want to continue to have art shows at conventions?

If so, the only way to improve the standard of work submitted is to improve the standard of organisation of the exhibition. For a Natcon it may pay to advertise the art show at University Art Departments, Art Society Newsletters, etc, independent of the normal Convention Advertising; this costs nothing but a bit of effort and perhaps postage. Addresses can generally be found in the Yellow Pages. There are also coffee shops and art galleries in all cities willing to display posters on a noticeboard; they may take a bit of leg work to find, but someone on the committee is sure to know someone who knows... Please remember to specify the



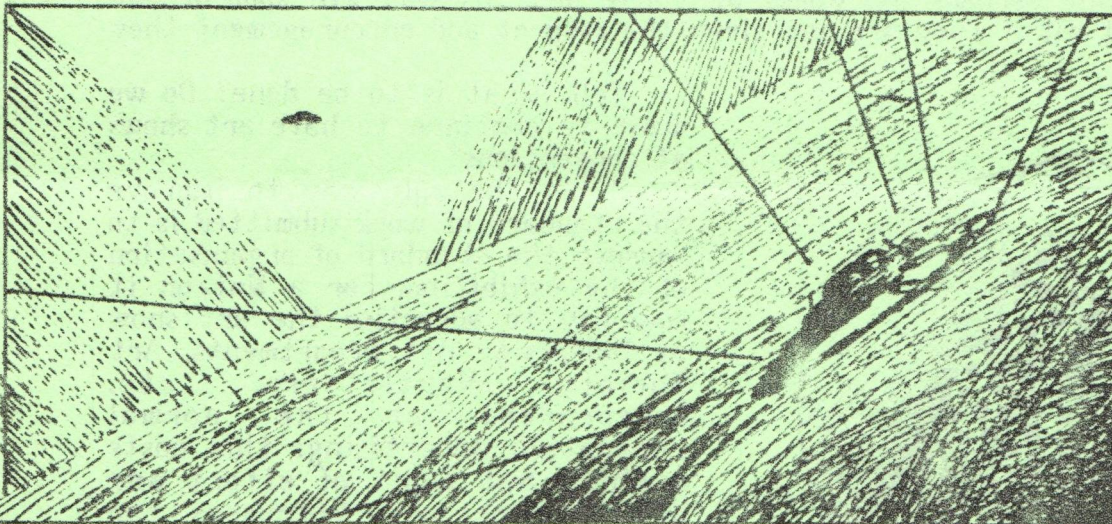
address for entry forms, closing date for entries, and date and address for delivery of artwork - and stick to them. Make sure your advertisements are out on display at least two months before the entries close, not the week before the Convention. And reply promptly to requests for information. It is a good idea to specify that artists include a stamped self-addressed envelope with their inquiries. This is standard practice.

If you are in any doubt about the best way to run an art show contact your local art society for information. The Conference of Art Societies, with which all Victorian Art Societies are affiliated [I assume there is an equivalent NSW body too-Ed], has a standardized list of exhibition conditions which any of their member societies should be able to pass on to you.

But do remember artists entrusting their work to your care have put a lot of time and effort into it: even if only three drawings turn up for your art show they deserve to be exhibited where people can see them and protected just as well as three hundred should. After all, most of us want to make at least part of our living from our art, and we will soon lose interest in exhibiting at Conventions if nobody is going to see our work anyway.

Best of luck next time you think it would be a great idea to run a Convention!

[Conviction's PR2 is notably lacking a closing date for its Art Competition - hopefully this will be corrected in PR3]



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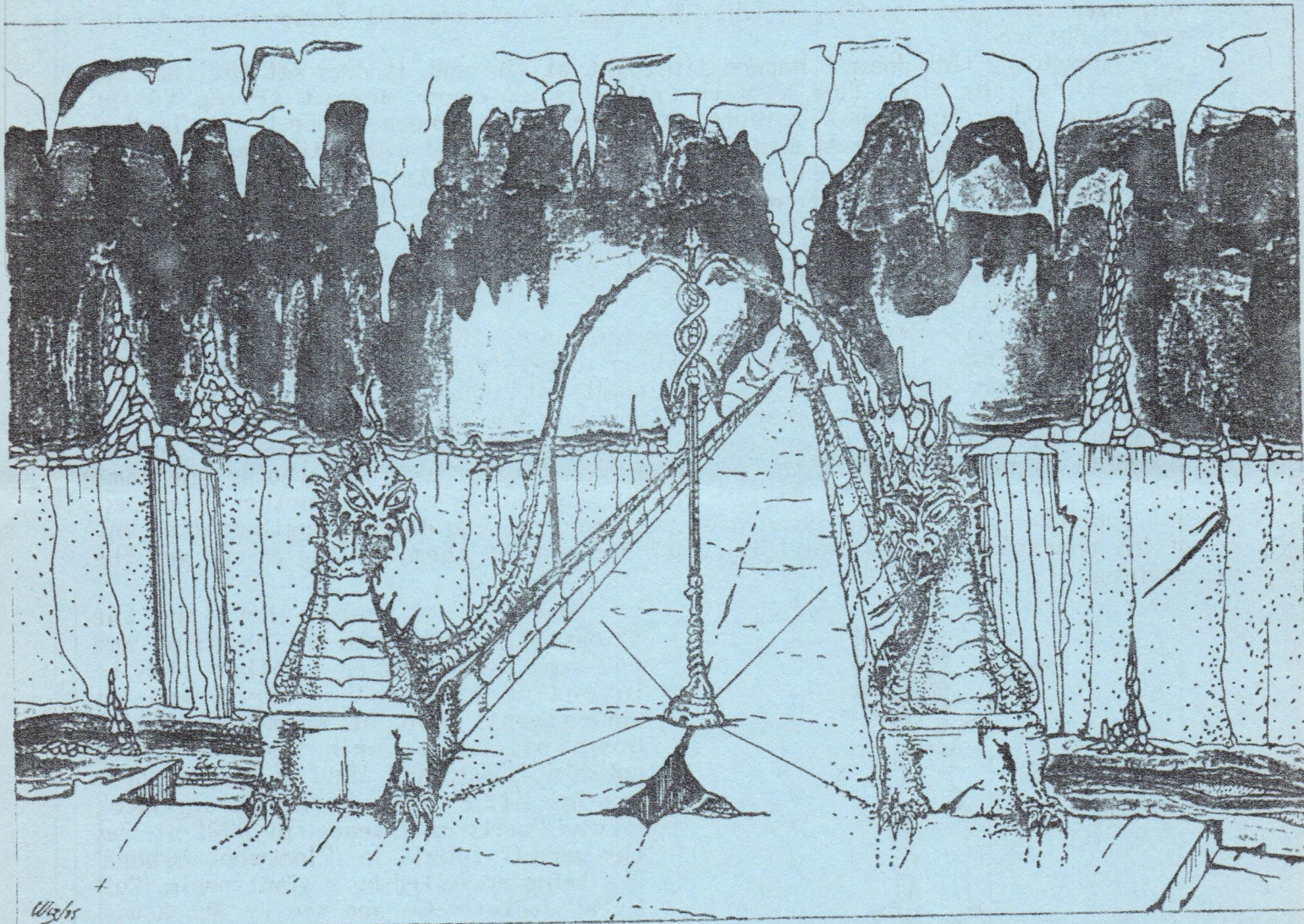
THYME'S ARTIST - IAN METCALFE/THE WIZ:

As Ian is virtually unknown outside of Melbourne (ex-MUSFA) fandom, and some people have been asking about him, I thought it time to introduce him to the readers of Thyme.

Ian and I have known each other for about eleven (11) years now, we were undergraduates at Melbourne University together, both interested in Science Fiction and Computer Studies. For as long as I've known him, he has dabbled in Pen&Ink drawings. Recently he has started experimenting in grey tone paintings, which while good, can't be reproduced faithfully with photocopy/duplicator technology - neither has the subtlety required.

Three years ago, when Ian became editor of the now defunct Yggdrasil (MUSFA's fiction clubzine), this talent of his came out of the closet. He drew hundreds of small fillos for Yggdrasil, and continued to draw them when I became editor the following year, so I have inherited a bulging portfolio of "dabbles" (his words), most of which have already been published in Yggdrasil. When MUSFA folded, he agreed reluctantly (he doesn't consider these "dabbles" worth much) to allow me to use them in Thyme.

The fannish usual is to supply addresses of contributors, but in Ian's case none, including himself, is really sure where he'll be this time next month. He is doing research at Bristol University (UK) in the Chemistry Department, and the money ran out last September. However if, like me, you like his work, and would like to see it grace your fanzine too, I'll pass your name to him.



FULL METAL JACKET - a film review

Vietnam War movies seem to be the flavour of the month for American film producers at the moment. I can't really comment on many of these because I haven't seen them. I found the Deer Hunter slow and depressing and I fell asleep during Apocalypse Now. This was no doubt more of a reflection on my physical state at the time than the quality of the film, but I haven't been back to Vietnam War Movies since; till 'Full Metal Jacket'.

Some film makers make films about Vietnam to work their own personal experiences out of their systems and to do a bit of audience gut wrenching on the way through; Stanley Kubrick was not one of these.

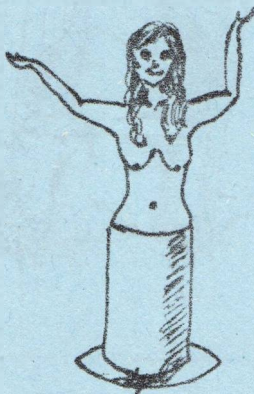
While the events depicted in this film were actually happening, Stanley Kubrick was busily producing a film called '2001', a small piece about how the evolution of man has been influenced by a rectangular block of stone.

I get the feeling that 'Full Metal Jacket' is trying to say something deeply significant about the human condition, and certainly something about American foreign policy in the context of human nature.

Who else but Kubrick would take the film's one good action go-gettun-action sequence and make it into a set piece of America's involvement in Vietnam in microcosm? The soldiers are out on patrol, perhaps checking that the free world is safe for decent people to live in, when they take a wrong turn. Oops. This leads them into the inevitable Communist Stronghold where they must attempt to (a) weed out the Communist scourge (b) rescue their comrade-in-arms who is lying out there wounded using all the resources at their disposal and (c) get very frustrated when Uncle Sam won't send in the heavies to blast the buildings they are faced with (Uncle Sam is, of course, busy with his own problems). It takes real talent and craftsmanship to take a sequence like this and give it things like suspense, confusion, emotion, credibility. Kubrick manages all these things to his credit. But why?

Though all this doesn't happen till right at the end, it does set the tone for the rest of the film. This Kubrick fellow is at every moment trying to say something other than what is shown up there on the screen. There is the 'Lord of the Flies' theme of civilized man descending into a world where the man of action (but no conversation) who can shoot straight will ultimately succeed over the man with intelligence but insufficient resolve (Rambo, where are you?). There is the freedom of the press with its funny contradictions. There are times when it's difficult to see just what Stanley is trying to say deep down sometimes, and at these points the action on the screen starts to lose its credibility a little. But mostly he doesn't do too badly.

One price Stanley pays for his technique is that all his characters are stereotypes. They all represent something apart from their simple selves. This makes them very difficult to get emotionally attached to and you even reach a stage where one particular character type who has become 'unavailable' halfway through the film (due to particular factors to do with upbringing and marine training) is needed again later on. A new character turns up who is the same character, resurrected with amnesia and his stereotype a little further developed. But somehow I don't think Stan minds too much, if you don't sympathize with any of his characters or feel anything much for any of them, so long as you get the meaning.



And then of course there are the things Stan puts into all his films and you sometimes wonder whether they're intentional or not - there are his environments that all seem to resemble hospitals with their squeaky clean polished floors. And then of course there are his little jokes. In 'Dr. Strangelove', it was Purity of Essence, in '2001' it was the zero-G toilet, in 'Clockwork Orange' it's being assaulted by a giant penis. 'Full Metal Jacket'? Go and see it. Mr. K will thank you.

THE ROGERS STREET LAUNDRY DOOR FOR DUFF

Once the blonde in the doorway suggested it, and yes she was at a Rogers Street Party at the time and leaning against it, the irrefutable logic of THE DOOR for DUFF became apparent to all those present who had been imbibing bheer and other liquids in the spirit of trufandom.

The Rogers Street Laundry Door, sometimes known as Mark, Michelle and Roger's Laundry Door, is an ideal DUFF candidate. Able to take a long leave of absence from its current position, THE DOOR will be able to leave for North America immediately the results of the 1988 race are known. If shipping schedules permit, THE DOOR will travel by sea in a refined and civilised fashion, reminiscent of those long gone days of the first fan funds, at a considerable saving to DUFF. Should air transport be necessary, THE DOOR will still be considerably cheaper to transport than any of its rivals. And in these post-crash times even fen have to take economic considerations into account.

With unlimited time at its disposal, THE DOOR will be able to attend the 1988 Worldcon and stay for Corflu in early 1989 (voting for the race, unfortunately, closes after the 1988 Corflu). Between these two important fannish events, THE DOOR will be able to travel the length and breadth of the continent to as many conventions as geography, Greyhound bus schedules and Concoms allow.

THE DOOR will open up new territory to the noble art of the trip report. It makes no promises to produce a trip report - instead it will be a trip report! Sent on its journey with the heartfelt wishes and messages of Australian fen, it expects to return covered with mementos of great American conventions - taking full advantage of the fannish tradition of illustrating figures found insensate at parties. It will take these on tour to all the major Australian conventions in the year of its return.

The future administration of DUFF will also be ably carried on by THE DOOR. Although its integrity has never been questioned, even its most ardent supporters admit that THE DOOR is a bit on the thick side when it comes to administrative details. Unwilling to allow a minor pecadillo such as this to interfere with the nomination of a solid party goer who just happens to be the first inanimate fan fund candidate, those who know THE DOOR best of all, Mark Loney, Michelle Muijsert and Roger Weddall, have volunteered their talents to DUFF should - when - THE DOOR wins.

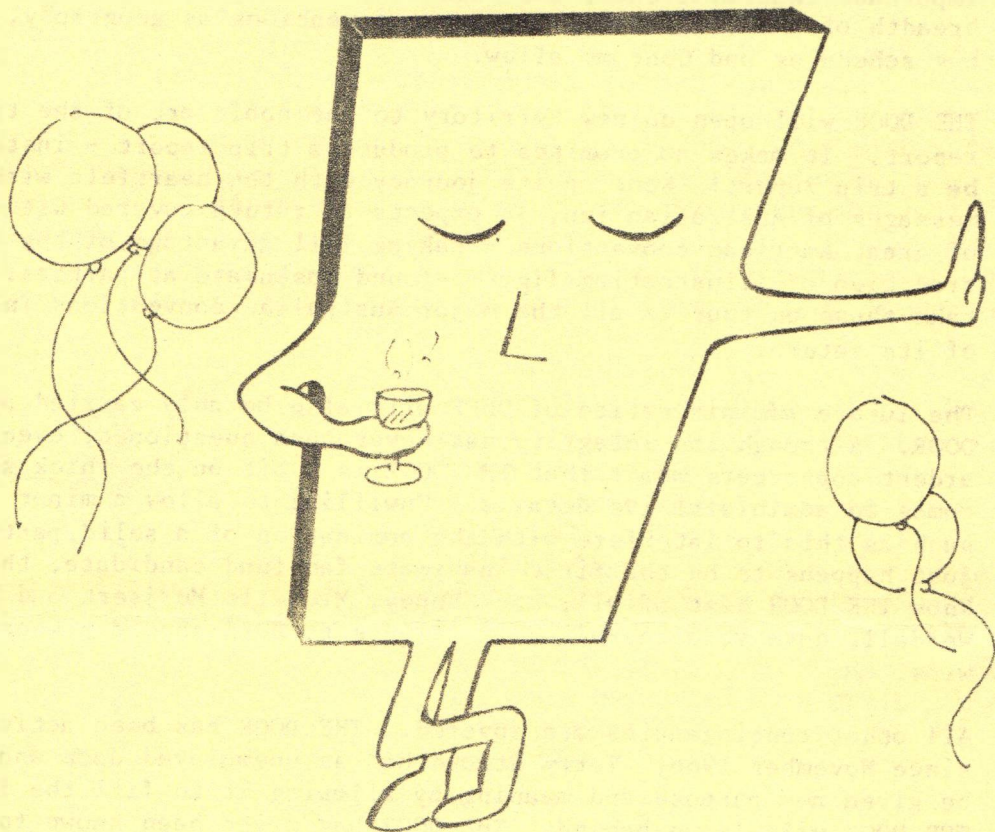
All other contingencies are covered. THE DOOR has been active in fandom since November 1986. Terry Stroud has an unemployed door whose life can be given new purpose and meaning by allowing it to fill the frame that THE DOOR will leave behind. THE DOOR has never been known to evince the slightest interest in Blake's Seven, Battlestar Galactica, Dr Who, Gerry Anderson, Star Wars, Space 1999, Star Trek, Mr Squiggle or any other noxious, square eyed, visually or media oriented small screen excrescence.

THE DOOR will be an ambassador, not a cultural imperialist and I urge you to vote for it. I will be.

Mark Loney
10th of December, 1987

TESTIMONIALS FROM THOSE WHO HAVE KNOWN THE DOOR

- Michelle Muijsert: "I have always enjoyed snuggling up to THE DOOR and it has supported me through many a fannish party."
- Marc Ortlieb: "...bangs even better than Peter Toluzzi."
- John Foyster: "THE DOOR needs no platform; it can stand in its own right."
- J.J. Styles: "When there are no Swedish blondes around, I can always turn to THE DOOR."
- Yvonne Rousseau: "...an upright candidate who stands four-square... great felicity and depth."
- Bruce Gillespie: "THE DOOR has stood between me and some of Life's most Crushing Blows."
- Roger Weddall: "...a trustworthy candidate, you can always rely on THE DOOR in a jam."
- Greg Hills: "I would say that the future of DUFF hinges on The Rogers Street Laundry Door."



- Andrew Brown: "In these troubled times, common decency demands that our DUFF representative be the one who will remain on the straight and narrow path of moral behaviour. And how much more straight and narrow can one be than THE DOOR?"
-

DOWN UNDER FAN FUND

DUFF 1988.....AUSTRALASIA TO NORTH AMERICA

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 fifteen 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 candidates are dropped, and the second place 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 a write-in 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 as promised (barring acts of God) to travel to the 1988 World SF convention, Nolacon 2, in New Orleans, 1-5 September 1988. In the case of multiple candidacies DUFF pays for one set of fares, accommodation and expenses. Platforms and ballot form are on the reverse of this sheet.

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 Blake's 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, Doll & Alexis 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 Haldeman

THE FOLLOWING IS INSERTED INTO THE ORIGINAL BALLOT ON BEHALF OF:

THE DOOR: It would be a great honour to represent the Oz fan community in New Orleans in 1988, to have the chance to be an ambassador of Goodwill-and-Wonder-from-Down-Under. THE DOOR has been around Oz fandom for some years now, sometimes open, sometimes closed, mostly inbetween. THE DOOR loves raging and has propped up more than its fair share of Aussie fen in their search for the Perfect Party. Lack of time constraints means THE DOOR will be able to attend Corflu, the '88 Worldcon and a host of regional cons besides. Vote for THE DOOR!

WE NOW RETURN YOU TO THE ORIGINAL DOCUMENT

ADMINISTRATORS: Lewis Morley, Marilyn Pride, Nick Stathopoulos
(AUSTRALASIA) 54 Junior Street, Leichhardt NSW 2040, AUSTRALIA
ADMINISTRATOR: Lucy Huntzinger
(NORTH AMERICA) 2215-R Market Street, San Francisco CA 94114, USA

Reproduction of this ballot is encouraged; please copy text verbatim (correcting typos). Original ballot by Marty Cantor. This version by Mark, Michelle & Roger, 2 Rogers Street, Richmond VIC 3121, AUSTRALIA

DUFF 1988 VOTING FORM

I vote for (list 1, 2, 3,...): Cathy Kerrigan

SIGNATURE:

Terry Dowling

Write-in

Hold over funds

No preference

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:

THE THYME CONVENTION UPDATE:

SWANCON 13: the BLACK Swancon

(Progress Report now available)

Dates: 29th January - 1st February, 1988
Venue: Westos Hotel
GOH: Dave Luckett, Tim Richards.
Rates: \$30 attending 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.
Room Rates: with facilities \$58 twin/double, \$46 Single.
without facilities \$44 twin/double, \$35 Single.
Deposit of 1 night's accommodation to Kinkon 3.
GOH: Lee Harding, John Baxter, Greg Turkich.
Rates: \$30 till 1st January, \$35 till con, \$45 at door.
Theme: for Masquerade is "I was a teenage ..."
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: Gordon Dickson, Gwyneth Jones, Greg Pickersgill, Len Wein
Rates: 18 pound attending, 12 pound supporting. (Cheques to Follycon)
Mail: Follycon '88, 184 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
Venue: University Plaza Motor Inn, Seattle, WA
Mail: Jane Hawkins, 4121 Interlake No, Seattle, WA 98103, USA

CONVICTION: (aka Syncon 86,) the 27th Australian National SF Convention (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)
Room rates: a flat rate of \$85 a night.
Mail: Conviction, Box 272 Wentworth Bldg, University of Sydney, NSW 2006

THYME supporters:

The Laundry Door for DUFF
and Perth in 1994

NOLAICON II: The 46th World Science Fiction 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 till 10 July 1988
Mail: Nolacon II, 921 Canal St, Suite 331, 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.

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
 (This was the venue of Swancon 5, when it was 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 316, Nedlands WA 6009.

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 3, 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.

CONFICITION: the 48th World Science Fiction Convention

Dates: 23rd - 27th August, 1990
Rates: \$68 (Oz) Attending till 31st December 1987, \$38 (Oz) Supporting
 Conversions - see your agent
 Due to currency fluctuations, these prices will be reviewed monthly.
GOH: Joe Haldeman, Wolfgang Jeschke, Harry Harrison, Andy Porter, & Chelsea Quinn Yarbro(TM).
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

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THE YARN BASKET

(Full of odds and ends and the occasional tall story)

OZ PUBLISHING NOTES:

Leanne Frahm has had a short story "The Supramarket" published in Doom City (Second Chronicle of Greystone Bay), edited by Charles L. Grant, and put out by TOR in their horror series. It's good to know she's writing again (this has a copyright of 1987). It's been too long since the family business demanded all her energies.

Keith Taylor has just had BARD IV (Ravens Gathering) published, and is reputed to have sold a three book series, set 1500 years before BARD, to Berkley.

George Turner also has a new book, The Sea and Summer, published. It is hardcover only as yet, published by Faber, for a RRP A\$29.95. It has apparently already received rave reviews in "Locus".

CofA:

Alan Avant has returned from the States, and now shares 10 Christa Ave, Brunswick, 3056, with Debra Reynolds. *(It's good to know that they are back together-LynC)*

Corrections:

Justin Ackroyd may have a new residential address, but his postal address remains AS ALWAYS G.P.O.Box 2708X, Melbourne, VIC, 3001.

We also owe Justin an apology. For those of you who were wondering, he is the 'Justin' mentioned in "Impressions of Conspiracy" (Thyme #64), as being on the Panel 'How to Enjoy this Con', a panel specifically designed for the Neofan. His presence there was in fact, the only reason we went to listen to the panel at all. Unfortunately it required a much larger room than that which the committee provided it, and we left very early to give those who needed to be there a little more elbow room.

The Carey Handfield Column:

At least one of our rumours last issue appears to be wrong. Carey was not in fact on the move again, merely his work. If you need his new work number contact his home phone number (Thyme #63) and ask.

The Melbourne (Ex-Musta and others) Friday night group:

As the Tavern's food has not changed sufficiently to tempt everyone back again *(their chips are terrible-LynC)*, and there are those of us who can't eat the food at the Diner *(too many cream based dishes, and too much dressing in the salads-LynC)*, the hunt for a suitable venue continues.

On Friday the 8th of January we are going back to the Melbournian, which has reopened with the new name of The BLOCK Bar and Bistro. Entry is through a hole in the floor at the entrance of the Block Arcade on Elizabeth St. (Melbourne). Mark Loney reports that prices are quite reasonable (Entree \$4-\$5, Main \$6-\$9). Entrees are quite large and could serve as main course. It has a good selection of sweets, a pasta bar, a smorgasbord, a grill, and an alcoholic bar. Soft drinks also available.

Melbourne Parties:

Mark, Michelle and Roger are holding an Open House at 2 Rogers St, Richmond, (Ph: 427 0691) on Christmas Day, from approximately 4pm till whenever.

They are also making their place available for The New Years Eve Party (i.e. it's at 2 Rogers St, Ph: 427 0691), evening till the small hours. BYO everything.

Other bits & pieces:

Matthew Clarkson and Cindy Evans (Perth) have agreed to tie the knot at some future date.

Ian Nicholls is going back to School. University actually, to get his Doctorate of Philosophy.

We know Carey has had other things on his mind, but what is happening with the Australian Science Fiction Foundation Co-op Ltd.??

THYME

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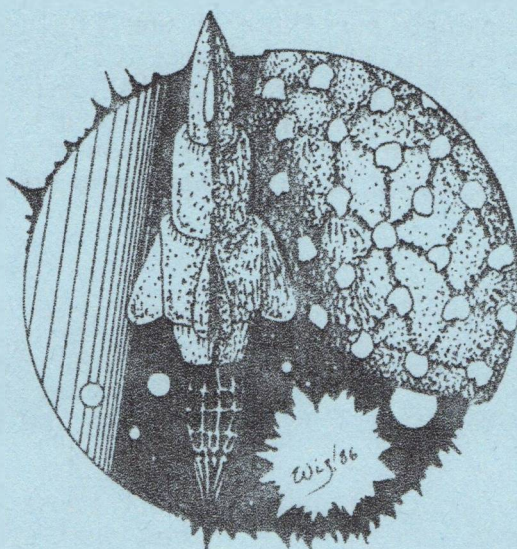
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Thanks for this issue go to Ian, Carey, Justin, John, Elizabeth, Lyn, Stephen, Mandy, Andrew, Greg, Mark, Michelle, and Matthew; again in no particular order.

To everyone, a Merry Christmas, and a Happy New Year, or if you prefer, have a happy holiday. See you next year!

That's all folks. 0304171287

Artwork: The Wiz, LynC, & Claudio Omar Nogueroi. *Dennis Callegari*
passim p8 p6 p10