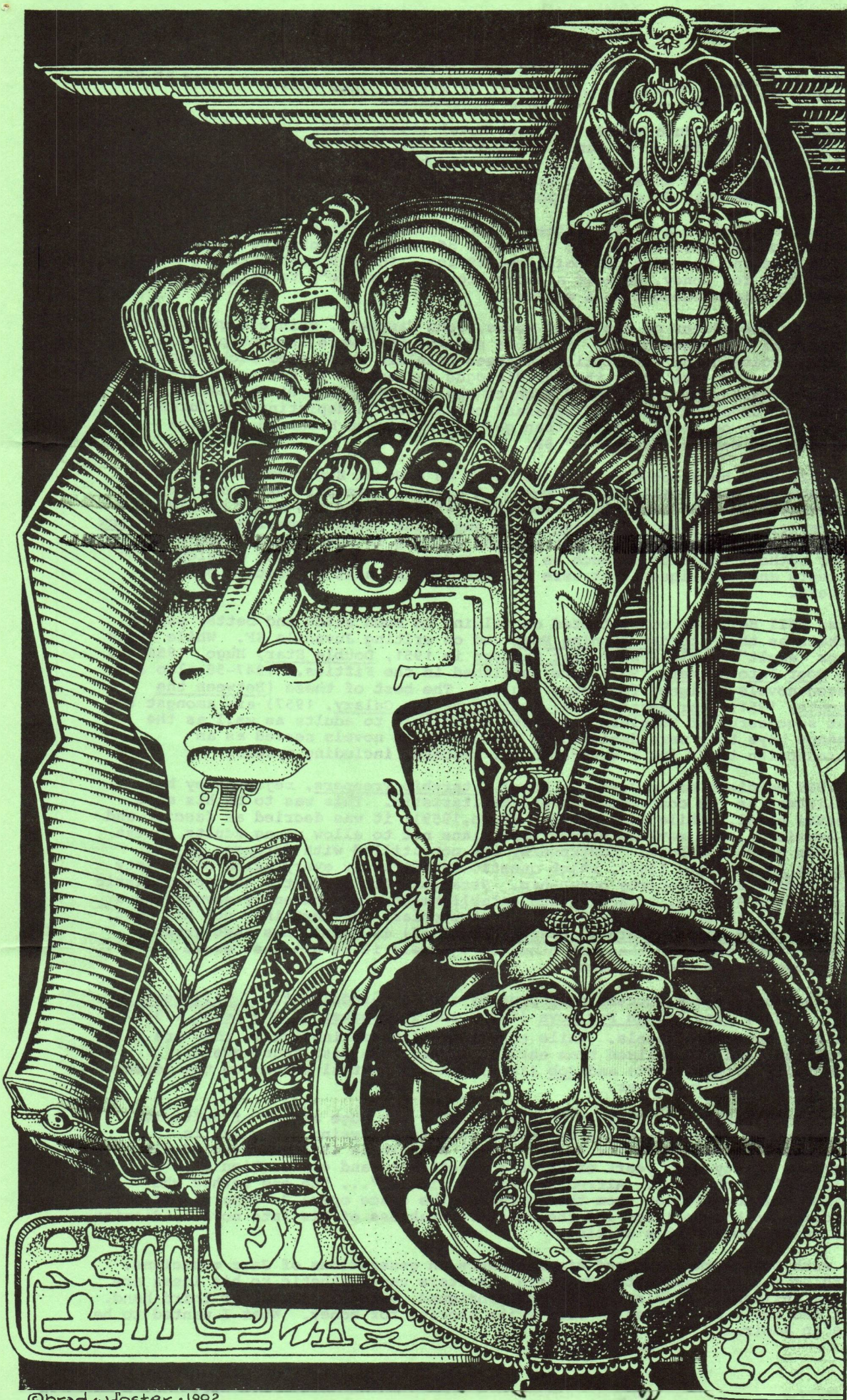


EGYPT 68

the AUSTRALASIAN SF NEWS MAGAZINE May 1988

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Robert Heinlein 1907 - 1988

Robert A. Heinlein, the most influential SF writer since Wells, died at 80. He had a history of heart and kidney problems.

Heinlein won four Hugo Awards for Best Novel (1956, 1959, 1961 and 1967) and was Pro Guest of Honour at three Worldcons (1941, 1961 and 1976). His books have sold more than forty million copies and have been translated into twenty-nine languages. In three polls taken by Locus in the Seventies he was voted the "all-time best Science Fiction writer".

Heinlein trained as a Naval Officer. After forced retirement for health reasons, he was unsuccessful at a variety of ventures including operating a silver mine and standing for political office. In 1939, motivated by an urgent need for money, he sold a short story ("Lifeline") to Astounding. He was an immediate success as a writer.

Guided by the editor of his early works, John Campbell, Heinlein quickly had a substantial influence on SF. He wrote stories that were from pulp space opera. Avoiding any descriptive passages Heinlein integrated background information into the story through dialogue and action in an unobtrusive matter-of-fact style that added much to the believability of the narrative. His use of understatement and apparent casualness in depicting the future and concentration on people rather than gadgets distanced Heinlein from the innocence of earlier "gosh-wow" SF.

By 1942, when he stopped writing to serve as a Naval Engineer, Heinlein had published a substantial body of work. A classic time paradox story ("By His Bootstraps"), a chilling bit of solophism ("They") and two major novels (Universe, Methuselah's Children) were among the items appearing in Astounding or Unknown. If Heinlein had not resumed writing in 1947 his influence on other authors would be as much as it is today. He had already developed the concepts and techniques that were emulated by the next generation of SF writers.

After WWII Heinlein concentrated on selling to such slick and better paying markets as the Saturday Evening Post and on writing Juvenile SF. While three major "adult" novels (The Puppet Masters in 1951, Double Star, Hugo, 1956 and The Door Into Summer, 1957) were published in the Fifties, 1947-58 also saw eleven novels designed for young adults. The best of these (Between the Planets, 1951; Star Beast, 1954; Citizen of the Galaxy, 1957) are amongst the most successful of Heinlein's novels, accessible to adults as well as the teenage boys they were designed to reach. These novels served as an introduction to SF for a generation of readers, including myself.

In 1959 Heinlein had a Juvenile Novel, Starship Troopers, rejected by his publishers as too controversial and militaristic. This was to be his most debated novel. While very popular (Hugo, 1959), it was decried as fascist and Un-American; some reviews warned librarians not to allow young adults access to this dangerous book. Controversy was not stilled with Stranger in a Strange Land (Hugo, 1961), which questioned virtually every axiom of society from marriage to property ownership. Stranger fits perfectly the iconoclastic mood of the Sixties, attacking the establishment and apparently advocating a religion of love. It is Heinlein's most popular, but certainly not his best, novel. The Moon is a Hard Mistress (Hugo 1967) is Heinlein's last great novel. Less didactic than his other 60's novels it is his last great performance as a story-teller.

The late novels are increasingly preachy and self-indulgent. I Will Fear No Evil (1971), Time Enough For Love (1973) and The Number of the Beast (1980) are huge sprawling novels. While containing interesting ideas, they are less consistent and disciplined than earlier works. The last four novels, especially Friday (1982) and Job (1984), show a partial return to the former Heinlein the story-teller.

Heinlein's work is critically controversial. the huge amount of criticism including at least six books devoted solely to analysing his work, is hopelessly polarised on its value. Alexi Panshin in 1968 saw much of the previous twenty-five years of SF as a reaction to and exploration of Heinlein's techniques. Alfred Bester saw him as "... the one author who raised Science Fiction from the gutter of the space opera." Others, often in reaction to his politics and the relative weakness of his late novels, dismiss the entire body of his writing.

As with Louis Armstrong and his influence on generations of Jazz musicians, nothing was the same after Heinlein. Writers unsympathetic to his ideas are still influenced by his themes and techniques, often at second or third hand. Not bad for a man who said "...I write stories for money. What I wanted to be was an Admiral."

- Mark Linneman

Thyme 68 comes to you from the desk of Peter Burns who, with the assistance of Lync produces this very good excuse for a news magazine approximately 6.6 times per year using an average 1.8 editors per issue. You can write to us at: P.O. Box 4024, University of Melbourne, Vic 3052, Australia. or Phone us on [61 3] 619 8570 (B.H.) or 544 6071 (A.H.) for Peter, or 386 8058 (A.H.) for Lync.

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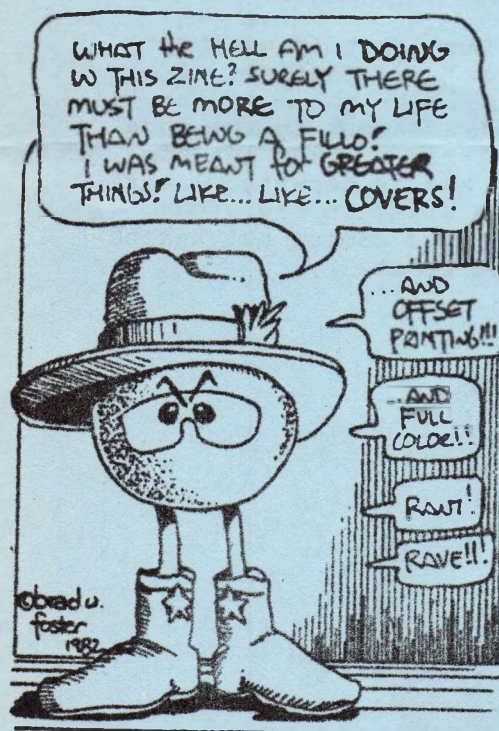
Clifford Simak 1904 - 1988

Clifford D Simak died of respiratory failure at the age of 83 on 25 April. Simak published more than 30 novels as well as over two hundred pieces of shorter fiction. Although publishing from 1930, Simak did not become established as a major SF writer until after World War II. He is best known for the novels City (1952) and Way Station (Hugo, 1963).

Simak's work, reflecting his commonsense Midwestern-US roots, concentrates on humans and their reactions rather than on technological wonders. Raised in the rugged valleys of south western Wisconsin, many of his better works, even if set on distant planets, reflect this rural background. While after 1965, many of his novels were somewhat repetitive variations on such preoccupations as distrust of technology and urban life, all of his novels are at least competent. As late as 1980 the Short Story "Grotto of the Dancing Deer" won a Hugo.

Simak was one of the most popular SF authors from the Fifties through the early Seventies. Any writer responsible for at least three classic works (City, Way Station and the Novella "The Big Front Yard") leaves a substantial legacy.

- Mark Linneman



LAST MINUTE NEWS

The Metaphysical Review #11,12,13 has made its long awaited appearance with a bit of a splash. It is 124 pages, professionally printed, with a 40 page musical supplement still to come. Bruce Gillespie has managed to come to grips with the \$1600 printing bill, but hasn't worked out yet how to pay for the postage. He says to say that it's on its way (dinner invitations, lunches of comment, social visits enthusiastically accepted in lieu of postage) if you're still waiting.

Leigh Edmonds and Valma Brown are at 610/23 Adelaide St, Freemantle WA 6160. Colin X's real name (see p.27) is Colin Paraskezas (error due to temporal oversight). Harry Andrushak now lives at P.O. Box 5309, Torrence, CA 90510-5309 USA. Rod Kearins is about to start up SF Truth again, says Terry Fost, and is looking for material.

Thanks this issue to Marc, Lewis, Marilyn, Nick, Frank, Jean, Irwin, Jerry, Judith, Garth, Stewart, Jack, Michelle, Kerrie, Gerald, Cathy, Harry, Matthias, Marty, John, Lyn, Kevin, George, Mark. Artwork: Brad Foster (cover, etc, Craig Hilton P19) 2322120588

Not Another Convention Report!

It was the Saturday evening of Kinkon II, the early hours of Sunday morning actually, and we were all sitting in a circle around a rather drunken Angus who was telling tall stories about his latest film-making exploits while he handed out stubbies. Typical Angus, life of party, human dynamo, slob who says he enjoys running down koalas; What would Kinkon be without Angus?

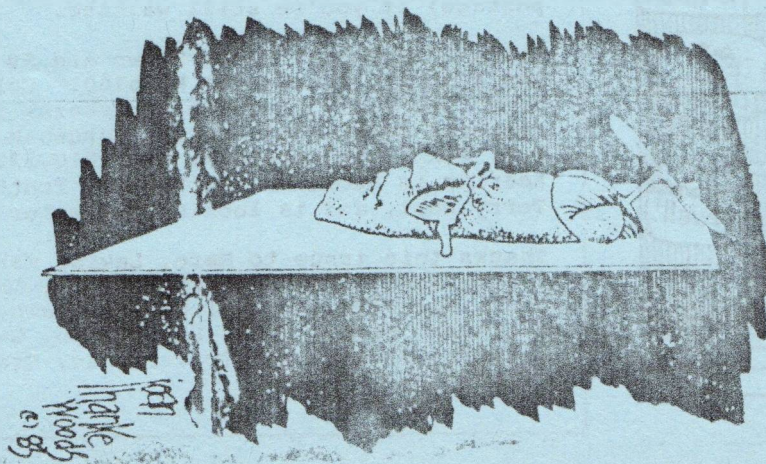
The answer is, of course, Kinkon III. Good old Charismatic Angus, of course, disappeared without trace one morning at Syncon last year. Since then, his tale has entered the realm of mythology. It is said that he has been seen in places as far afield as England - a far better place where no creditors will dare follow, but that's another story entirely. The charisma factor dimmed a little, the ConCom soldiered on regardless.

The Convention started off low-key enough. I arrived on Friday to encounter a little clump of people discussing some of those really awful books one nice publisher has been sending all and sundry in the hope that somebody will review them kindly - titles like 'Wanderlust of the Dark Elves' fourth book in the well-known interminology. There was some talk that perhaps this was some sort of plot to destroy fandom from within by rotting of brains. But this line of speculation was ended by Bruce Gillespie's suggestion that it must be time for lunch. So, off we trekked behind Mark Linneman and Bruce as they headed knowingly off in the direction of the good eateries with all the accuracy of that extra sense all true food connoisseurs have. But woe betide those who expect to eat on Good Friday. All the eateries were closed and we were forced to settle on a place called Fast Eddies - that import from Perth which believes 'fast' means something you have around Lent.

Discussing things which couldn't be found, Bruce asked "where's Roger? Why isn't he here?" So we explained that he had a job nowadays living in with some mentally disabled people. "I didn't know that Mark and Michelle were mentally disabled" said Bruce.

Fast Eddies was up to its usual standard foodwise (apart from their complementary hot-cross buns which were a nice touch). I ordered Lasagna, reasoning that it is usually safe, Mark tells me the Mint Julep is supposed to have alcohol in it and mine doesn't. Bruce declares that he'll never eat here again. So we get up and hurry back for the "Read Any Good Books Lately" panel. I have, but those aren't the ones talked about. The panel's credibility is sorely taxed when one of the panel members waxes lyrical over 'Wanderlust of the Dark Elves', but the panel is saved as David McDonnell puts up an intriguing sounding series of books by an author I'd never heard of (and have since forgotten again [Robert B Parker]) who doesn't write fantasy quest adventures.

There was a very serious Fan GoH speech in which Greg Turkich told us about organised crime and the problems within the WA Police Force. That out of the way, Greg got down to having some serious fun at a convention where he wasn't looking down the barrel of a custard pie (a quaint WA tradition) in the face on the last day. We even treated him to a game of Rail Baron - and let him win. You should have seen the warm contented smile he had as departed later, after having controlled a better rail network than even Nikko in the great tourno of '85. Mark Loney had told us that Greg was always coming out second-best from the games in WA, so this would be our special treat.



When last seen, Greg was sampling some of the world's great beers while standing on a table doing surfy impersonations to the tune of 'Let's Go Surfing' as it played over the PA for the fiftieth or so time.

If only I could remember the room parties. There was the one filled with scantily clad people draped across each other on a bed and Eric Lindsay off to one side telling some poor public servant (protector of the master computer for issuing drivers' licences, I think) that in a properly anarchic world, his department wouldn't be needed, so it wouldn't need him to program their computer either.

Eric's moment of glory came a day later. Mike McGann was in the Bar talking loudly about boring mundanes or neos or something within earshot of one heavy-drinking 6' (across the shoulders) footballer who took offence and offered to flatten Mike. Enter Eric who wasn't quite sure what was happening, but sized up the situation in an instant - some poor fan was about to get flattened! - and flung himself between them, successfully fending off the footballer while Mike ran for his life. After it was all over, the grateful fans rushed to him exclaiming "Eric! You've just saved Mike McGann's life!" Eric wandered off muttering something like "If I'd known it was Mike McGann, I wouldn't have bothered - I'd have left them to it."

There was the Fan lounge occasionally well stocked with people sitting around talking and drinking coffee, not to mention individuals like Terry Frost handing out copies of their latest fanzine ('Thymming'? Parodies are all very well, but a parody of a parody? It's enough to drive a man to coffee.) And who could forget the video-room, filled with 24 hour Dr Who, Star Trek (The New Generation), Howard the Duck, and a few glazed-eyed individuals who only ever emerged to eat or sleep.

Then came the "Not-The-Banquet" at Tijuana Taxi. At this point, I was making a valiant attempt at a non-alcoholic meal and failing dismally. It was a bit like being caught in the middle of the Spam skit - "You could try the ice-cream, that doesn't have very much alcohol". Through the ice-cream induced alcoholic haze was the sight of Roger heaping chilli sauce over the extra chillis they'd buried his enchiladas in, complaining about how you can't get decent hot food anywhere anymore.

By Sunday morning Kinkon had developed into the sort of laid-back good fun convention people used to have before they invented international guests of honour and Worldcons. There was a special premiere of 'Good Morning Vietnam' - starting at the unearthly hour of 10am, so I wasn't there, but those few hardy early-risers who did drag themselves down to the Village Centre to see it said it was worth the effort.

As Monday arrived, the Con approached its inevitable end as the membership started collapsing into exhausted heaps and it dawned that this was to be the last Kinkon, there would not be another. Over the three cons, memberships had grown from somewhere around the 100 mark in 1984 for Kinkon I to over 200 this year. **yawn** Oh well, rumour has it that they'll be another Eastercon in Melbourne in 1990 (maybe even a Natcon, but don't tell anyone - it's supposed to be a secret).

- Peter Burns

Dear Clive & LynC,

The following is a brief report on the KinKon 3 Masquerade. Hope it is of some use.

The standard of entries in the KinKon 3 masquerade was the best I've seen in Melbourne of recent years, eclipsed only by that at Aussiecon Two. There were twenty six entries involving at least forty costumers (forty one, if you counted Paul Whitbread's Zaphod Beeblebrox as two entries.) Judges Marilyn Pride, Lewis Morley, Greg Turkich and Clare Andrews had great difficulty in choosing the winners in the various categories.

The theme for the Masquerade was "I was a Teenage . . ." and eleven of the entries kept to that theme. Robert Jan decided to adhere more strictly to the Easter Spirit and came along as a Roman Centurion.

The Kinkon Kommittee provided the perfect excuse for the Masquerade team by printing the time as 8-00 p.m. in the programme book and as 8-30 p.m. on the daily programme sheet, with the result that the masquerade started at 8-15 p.m., pleasing those who prefer traditional values like the masquerade starting late and those who hold with the more recent heresy that masquerades should start on time. Despite harangues by Marshal Daryl Mannell and M.C. Marc Ortlieb, most of the contestants forgot to stop on the gaffer tape cross to be photographed, leading to an assortment of witty comments regarding contestants lining up on the cross. (One cross per person please!)

The contestants chose from a variety of milieux, with creatures of the imagination mingling with the recreations, where the Star Fleet uniforms were diluted by characters from Star Wars, Rocky Horror, the Young Ones and Terminator.

The judges finally settled on the following winners:-

BEST GROUP: The Rihannsu Occupation Forces - Alison Wallace, Julie Hughes, Paul Poulton and Jayne Glead

BEST CONSTRUCTION: The Star Wars Group - Steve & Lindy Armstrong, Shayne Morrissey, Gary Armstrong, George Chouvardas and many others.

BEST TEENAGER IN CHARACTER: The Teenage Terminator - Stephen Bates

BEST PRESENTATION: First Centurion of the Judean Garrison - Robert Jan

RUNNER-UP CONSTRUCTION: Beast of Imagination IV - Darren Maxwell

MOST HUMOROUS: I was a Teenage Sirius Cybernetic Ventilation System with Ten Year Warranty - Ian Gunn

SPECIAL MENTION: Leera, Dark Elf Warrior - Lea Arnold

BEST LAY IN TOWN: I was a Teenage Blue Polka-dotted Slime - Geoff Tilley

MOST OBSCENE: I was a Teenage Young One - Blake Edgerton

BEST STUNTS: Terminator - Craig Lattin, Craig Blythe et al

MOST MINIMALIST STATEMENT: I was a Teenage . . . Well . . . Unusual Person - Michael F. Green

High spots in the competition included Blake Edgerton (as Vivien) pogoing to the "Time Warp" as the Star Wars team showed us that even Darth Vader can enjoy a touch of perverse pleasure (aside from providing the deep breathing for obscene phone calls) and the terrible torture inflicted upon an innocent member of the audience by the Rihannsu Occupation Forces - inflicting "Neighbours" on a sentient being must be one of those crimes for which there is no appropriately unpleasant punishment short of resorting to copying the original offense.

It was a most pleasant masquerade, thanks to Kinkon for providing it and to the participants for the work that they put into it.

Marc Ortlieb

GUFFAWE FIVE

GUFFAWE is published on an irregular basis by the Australasian GUFF administrator: Irwin Hirsh, 2/416 Dandenong Rd, Caulfield North, Victoria 3161, AUSTRALIA; phone: (03) 527-2402. The European administrator is Eve Harvey, 43 Harrow Rd, Carshalton, Surrey SM5 3QH, UK. This issue is published in April, 1988. Vote in GUFF

GOING OUT with this issue is a copy of the 1988-89 GUFF ballot. The winner of this race will travel Down Under to attend Swancon XIV, the 28th Australian National Science Fiction Convention, in Perth, Western Australia, 24-27 March, 1989. Vote, as they say, early, and often.

A BIG THANK YOU must go to the editors of THYME, who have agreed to allow this issue of GUFFAWE to accompany the next issue of their fanzine. By their actions LynC and Peter Burns have helped save the postage on about 100 copies of this newsletter and increased its circulation by about 150.

To those people reading this is in THYME: if you're replying to anything in these 2 pages do not send them to the editors of THYME; send them to me at the above address. Peter and Lyn and I don't regularly cross paths and you'd be risking the chance that your message won't get to me if it is sent to THYME.

IF YOU DON'T LIVE in either the UK or Australia your participation in GUFF is most welcome. By all means vote, spread the word, etc. However if you are sending money please don't send a cheque payable in your own currency - the amount will most probably be too small to be worth cashing. If you can't send a cheque or cash in Pounds Sterling or Australian Dollars, just send an equivalent amount of cash of your own currency. Thank you.

KINKON 3 held this past Easter was a very successful con, GUFFwise. The coffers were swelled by a grand total of \$289.

\$280 was raised at the fan fund auction on the Sunday afternoon, while Marc and Cath Ortlieb donated the \$9 from the sale of Bob Shaw's SERIOUS SCIENCE, the collection of Bob's speeches from the British Eastercons of 1982-84. My thanks to the Kinkon 3 committee and to the Ortliebs for their help.

In addition, Kinkon 3 saw the premiere of my GUFF slide trip report. In a touch over 100 slides the audience were able to get a Hirsh-eye view of Conspiracy, a Wellington meeting and a Harvey-hosted party. People seemed to like the presentation; at least no-one told me that they didn't like it and I've got great faith in the sincerity of those people who said they liked it.

The only bad bit about Kinkon was that I didn't have any GUFF ballots to hand out. When setting the nominations deadline Eve and I thought two weeks would be enough time for Eve to produce the ballot and get a copy to me. Turned out not to be so. Next time we'll allow for a longer gap when trying to make a specific event.

LAST ISSUE I put in a request for donations to GUFF. I'm pleased to say that David Grigg, John Foyster and Merv Binns have made some very healthy donations. Thank you to the 3 of you. I am still on the lookout for further donations - books, fanzines, etc - and I'll do my best to acknowledge all that comes GUFF's way.

THE BY-MAIL AUCTION Starting in this issue is the first in a series of by-mail auctions. The bidding deadline for this first auction is the 26th of November, 1988. However, I intend to publish a progress report in the next issue of GUFFAWE, which will appear in August or September. (The second auction will start in the next issue, too.) Please make all bids in Australian dollars. (On the current rates of exchange one Aussie dollar is worth 40p UK, 73¢ US, and \$1.13 NZ.) If the total of your winning bids per auction is less than \$20 I'll be asking you to contribute a dollar or two to the postage and I may be willing to accept payment in US or NZ \$. (People who live in the UK may as well send their money to Eve, what?) And the items for auction are:

1. HYPHEN #25, November 1960. Walt Willis's classic fanzine, with contributions from Robert Bloch, Bob Shaw, etc., and a long letter-col. Minimum bid: \$10.
2. HYPHEN #26, January 1961. Articles by Ian McAulay, James White and Bob Shaw. Minimum bid: \$10.
3. HYPHEN #34, September 1963. Walt Willis at Chicon III, profusely illustrated by Arthur Thomson. Minimum bid: \$10.

4. SLANT #3, Spring 1950. An extremely rare item, Walt Willis and James White's hand-set letterpress fanzine. The contents table of this issue includes such names as Ken Bulmer, Forrest J. Ackerman, and E. Everett Evans, all illustrated with woodcuts by James White. Minimum bid: \$25.
5. IRISH FANDOM CHRISTMAS CARD, 1955. 12 quarter-sized pages, each full of atrocious puns, put together to wish one and all a merry christmas from Irish Fandom. Minimum bid on this item: \$1.
6. AUSTRALIAN SCIENCE FICTION REVIEW #8, March 1967. John Bangsund's ASFR was, quite possibly, the critical fanzine of the 1960s, providing a literate and lively forum for the discussion of sf. In this issue you'll find articles and letters from people such as John Foyster, William Temple, James Blish, and Don Tuck. Minimum bid: \$6.
7. AUSTRALIAN SCIENCE FICTION REVIEW #9, April 1967. Contributors include John Foyster, John Brunner, Keith Roberts, and Michael Moorcock. Minimum bid: \$6.
8. AUSTRALIAN SCIENCE FICTION REVIEW #19, March 1969. George Turner, Bruce Gillespie, Jack Wodhams, Franz Rottensteiner, and James Blish appear in this issue which was guest edited by John Foyster. Minimum bid: \$5.
9. SCYTHROP #22, April 1971. SCYTHROP continued the numbering system on from ASFR. In this issue John Bangsund presents us with contributions from Ursula K. Le Guin, Bert Chandler, and John Brosnan, among others. Minimum bid: \$5.
10. ANZAPA mailing 5, June 1969. Main item in this apa mailing is the 20th issue of AUSTRALIAN SCIENCE FICTION REVIEW. Other contributions to the mailing come from John Foyster, John Brosnan, Leigh Edmonds, Peter Roberts, and Bruce Gillespie. 146 pages in all. Minimum bid: \$6.
11. JOHN W. CAMPBELL - AN AUSTRALIAN TRIBUTE. A book rather than a fanzine, edited by John Bangsund in 1972. Contributors include Jack Williamson, Wynne Whiteford, George Turner, and Redd Boggs. Includes a reprint of Bangsund's article "John Campbell and the Meat Market". 100 pages. Minimum bid: \$10.
- 12, 13, and 14. TAPPENs #3, 4, and 5. Malcolm Edwards' excellent fanzine from the early 1980s. Contributors include Chris Evans, Chris Atkinson, Dave Langford, Chris Priest, Leroy Kettle, Peter Nicholls, and D. West. Minimum bid: \$4 on each.
15. HELL #1, 1971. A 36 page genzine-size fanzine published by Paul Skelton and Brian Robinson, for OMPA. Minimum bid: \$4.
16. THE OMPA COMBOZINE, April 1971. Published for distribution at the 1971 British Eastercon in order to increase interest in OMPA, contributions to this 26 publication include Peter Roberts, Darroll and Ro Pardoe, and Ken Cheslin. Minimum bid: \$3.
17. STILL IT MOVES #2, April 1982. A giant-sized fanzine from Simon Ounsley, with contributors including Alan Ferguson and D. West. Minimum bid: \$4.
18. SF COMMENTARY 24, November 1971. Bruce Gillespie's fanzine more-or-less took over from ASFR as the top quality sf discussion fanzine. Stanislaw Lem, and Barry Gillam appear in this issue. Minimum bid: \$5.
19. SF COMMENTARY 32 & 34, 1973. These two issues were guest edited by John Foyster, and are offered as one lot, as they form the two parts of a very large project conducted by John. Minimum bid: \$6.
20. SUPERSONIC SNAIL #4, October 1977. Subtitled "The Privileged Person's SFC", SNAIL was Bruce's ANZAPazine. This issue ran to 90 pages of micro-elite type and is full of good book and film reviews, and some of the letters which didn't make it past SFC's Wahf-column, which make up an excellent letter-col in themselves. Minimum bid: \$4.
21. FUTURIST #1, Spring 1950. Edited by Redd Boggs, with articles from, among others, Arthur Rapp, and Chandler Davis. Some good reading in these 24 pages. Minimum bid: \$8.

FANZINES FOR SALE I have close to 2 metres of fanzines for sale, which slowly will be listed in these pages (that is, if I don't put them in the fan fund auctions at conventions.) Starting off the sale are:

- RATAPLAN (edited by Leigh Edmonds): #28 and 31.
- SIKANDER (edited by Irwin Hirsh): # 2, 4, 5, 8, 9, 10, 13 and 14.
- THE MENTOR (edited by Ron L. Clarke): # 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 46, 47, 48, 49, 50, 51, 52, 55, 56 and 57.
- ANVIL (edited by Charlotte Procter): 33, 35, 37, 40, 43, 44 and 45.

The price on each of these is \$2. When ordering please specify alternate selections as these are available on first-come-first-served basis. Make all cheques payable to GUPF, and include money for postage on the following basis: 1 or 2 fanzines: \$1, 3-5 fanzines: \$2, more than 6 fanzines: \$3. Thanks.

TWINS WIN TAFF

"Lilian Edwards and Christina Lake have won the 1988 TAFF race, running a joint campaign against Martin Tudor and Dave Wood. The so-called "Six-Year-Old Twins" will attend Nolacon II in New Orleans. A record 169 British/European votes were cast, a further 92 American votes and 11 Australian. Following hectic 11th hour voting, both Tudor and Wood fell below the crucial 20% level in America and were therefore automatically disqualified ..." [- from Critical Wave] No actual voting figures yet, but congratulations Christina and Lilian!

In other fan fund news, Jim Barker has resigned as administrator of SEFF as the "Keep SEFF Swedish" faction SEFF administrators prepare to nominate the third Scandinavian in three years to make the trip (doesn't anybody want to visit Scandinavia?) to Europe. Ahrvid Engholm, the "SEFF is Dead" faction SEFF administrator has been raising money for a "SEFF Damage Fund" to use to start up a new replacement Fan Fund.

Which must bring us to our own local Fan Fund ...

DUFF Finances as of 7 April 1988 - from the Administrators

INCOME.... (since 1 Oct 1987)

Interest on DUFF Bank Account	107.95
Voting Fees and Donations in 1987/88 race	267.50
Auction sales by Lewis at Raymond Feist Minicon	22.00
Eastercon '87 surplus donation	45.00
Kinkon 3 Auction Donation	80.00
Confederation '86 surplus Donation	692.15
SF Market Day at Surrey Hills Children's Court (Marilyn and Lewis)	20.00
TOTAL INCOME	\$1234.60

EXPENDITURE:

Postage	25.00
Telephone Charges	75.00
TOTAL EXPENDITURE	\$100.00

CURRENT BANK ACCOUNT BALANCE	2843.14
+ miscellaneous cash (mostly donations)	249.00

TOTAL DUFF FUNDS \$3092.14

(deductions will be made from this to cover phone and post charges incurred in finalising the 1988 DUFF race)

We'd like to take this opportunity to thank all those fans who donated money to the fund, especially those who chose to donate more than the required \$2.00 voting fee.

- Lewis Morley, Marilyn Pride, Nick Stathopoulos

AT LAST, THE BIT YOU'VE ALL BEEN WAITING FOR...

The Australian Voters ...?

G.Turner; A.Stewart; T.Andrews; L.Jamieson; J.McNeil; E.Mundell; L.Walker;
H.Roberts; A.Wasiliew; C.Hollins; I.Gunn; J.Baxter; B.DeGabrielle; P.Stevens;
M.Hailstone; C.Grundy; B.Egerton; H.Shaw; L.Arnold; R.Kennett; P.Anderson;
T.Reddan; K.Dillon; G.Armstrong; I.Kerr; L.Zinkiewicz; S.Morrissey;
M.Bridgestock; B.Anderson; P.Whitebread; R.Rasmus; L.Burns; T.White; G.Wiseman;
P.Matthews; N.Cooper; L.Bray; M.Mackellar; A.Bray; K.Small; J.Wilson; LynC;
A.Wilson; G.Hills; D.Callegeri; T.Stroud; R.White; D.Brennan; W.Moon; T.Frost;
J.Styles; P.Burns; M.Loney; M.Muijsert; G.Tilley; L.James; R.Wedgall;
M.Hilliard; S.McGowan; S.McMullen; J.McPharlin; J.Newton; R.Ferguson; T.Dowling;
J.Tissell; P.Stokes; G.Smith; K.Warnock; R.Kearins; K.Maclean; P.Taylor;
S.Beasley; K.Hanlon; C.Newall; J.Weber; E.Lindsay; J.Gasper; D.Stirrup;
C.Handfield; V.Brown; L.Edmonds; J.Masters; L.Brown; V.Ikin; C.McBonnell;
J.Herman; D.Keenan; R.Murphy; Y.Rousseau; R.Blackford; M.Ortlieb; C.Ortlieb;
I.Hirsh; M.Freeman; J.Blackford; D.Wraight; J.Akroyd; K.Curtis; L.O'Brien;
L.Blackmore; O.Prokopovich; B.DeVere Wynn; G.Pollard; G.O'Keefe; K.Cummings;
G.Mannix; B.Barnes.

THE 1988 DUFF RACE RESULTS

	Australian Votes					U.S.Votes					TOTAL	
Cathy Kerrigan	41	*	44	*	44	23	*	25	*	27	71	
		*		*			*		*			
Terry Dowling	41	*	42	*	43	41	*	42	*	45	88	
		*		*			*		*			
Hold Over Funds	18	*	21 (Elim)			7	*	8 (Elim)				
		*					*					
Write In	6 (Elim)					4 (Elim)						
No Pref (Aust)	1											
(TOTAL VOTES	<u>107</u>					+	<u>75</u>					= <u>182</u>)

TERRY DOWLING DECLARED WINNER 1988 RACE
(Congratulations Terry!)

First place Door votes were classified by the Australian Administrators under "voter's second preference" and under "write-in" by the U.S. Administrator.

First preference Door votes numbered 19 in Australia and 2 in U.S.

Write-in names mentioned in Australian voting (often in second or third place): Merv Binns, Edwina Harvey, Lea Arnold, Fred Freuger, Cath McDonald, Roman Orszanski, George Turner, Mark Ortlieb.

Write-in name mentioned in U.S. Voting: Roger Weddall

Finally, some of the background information on what has been a controversial race. From a starting field of four hopefuls including Roman Orszanski and the Muijsert/Loney team, only Cathy and Terry had collected the required nominations by the closing date. Despite the unofficial extension, Roman was unable to collect his nominations, while Michelle and Mark dropped out without notifying us.

After the race had been underway for several weeks, news surfaced of a bid for the Rogers St Laundry Door, presumably as a write-in candidate. People such as Wal Footrot and Mel Gibson had previously been advanced as write-ins, so this was treated at face value as a joke.

However, the joke began to take on a more serious tone as a voting form appeared, nominating the Door as a supposedly bona-fide candidate, complete with a platform alongside those of the official candidates. Apart from the blatant distortion of the original ballot, which may have confused many voters, and the lampooning of the candidates' platforms, one aspect of the Door's platform was especially puzzling. This was the inference that should the Door win, the trip to the U.S. would be claimed and a member of the Muijsert/Loney/Weddall team would accompany it as a chaperone and administer the fund on its behalf.

Whatever their intentions, DUFF cannot acknowledge administration by proxy. Had the Door won, the fund would have had to remain under the present administration for another term. The vigour with which the Door campaign was being promoted belied its supposed humour.

Knowing that any action we took would be branded as either humourless or negligent, we still had to act in the best interests of the fund, and the legitimate candidates. We declared that all first-preference Door votes were invalid, while second preferences would still be counted, thus ensuring Door voters were not disenfranchised.

In retrospect, the Door affair has done nothing to enhance the reputation of either DUFF or fans.

Although insinuated, no real objections to the candidates were discussed. The dissatisfaction came across as a snide exercise in innuendo and character assassination, instead of a reasoned debate. Even though the existing DUFF ballot provides for a legitimate campaign for Hold Over Funds or a write-in candidate, this was ignored by the promoters of the Door.

DUFF AUSTRALIA CLUTCHES AT STRAW MEN AFTER STORM IN TEACUP

It's a bit of a pity, I think, after all these months of seeking the moral high ground in the Door-for-DUFF matter, DUFF Australia has chosen its last moments to get down in the gutter it so abhors. Finally it's out in the open - Muijsert/Loney/Weddall put up the Laundry Door as a candidate in order to score themselves a DUFF trip by deceit and gain illegal control of money belonging to DUFF. Why they "withdrew" from standing in person is a little obscure still, but with a good fertile imagination to help, I'm sure a reason can be found.

What a lot of rubbish! Muisert/Loney thought briefly of standing this year, but didn't because they did some sums and realised they wouldn't have been able to afford the time or the money to make the trip if they won. Other people had approached them initially and asked if they'd like to stand; they thought about it, but eventually declined.

Now somehow, according to DUFF Australia, they have transgressed some unwritten law by not explaining all this to the administrators in detail, as though silence was an act of deception. It is nonsense to suggest that someone who was never a candidate could in any sense "drop out" of the race, or to draw any conclusion from their absence. Yet from there, it was apparently but a short leap into the paranoid darkness to find "the inference that should the door win, the trip to the U.S. would be claimed and a member of the Muijsert/Loney/Weddall team would accompany it as chaperone". What fantasy is this? Muijsert/Loney/Weddall want a trip to the U.S., so rather than stand themselves, they feel they'd have a better chance if they put up a door instead. I am not in Alice in Wonderland, DUFF Australia is not a dormouse.

When last heard fom, DUFF Australia was saying they had over-reacted initially and now considered the matter closed. Apparently they've changed their minds. What are they seeking to achieve by dredging through the whole lot again? Surely if they are going to accuse Mark and Michelle of something, they could at least accuse them of something plausible. Evidence and truth are implements people find useful when it comes to demonstrating guilt. Maybe what they should have said was simply: "Initially we thought we saw a vicious attack, illegal acts and dishonest people, but on further reflection we realised that we were probably wrong" and left it at that.

As for me, my last comment is the same as my first. The Door was never going to win DUFF. The whole of this fuss was over 21 votes out of a total 182, hardly a serious threat to the fabric of a fan fund. Those who indulge in democratic processes should be prepared to trust their electorate freely instead of running to hide behind the nearest convenient legal mirage at the first sign of anything unusual. This storm in a teacup would have ended where it began, in Thyme#65, had our administrators simply resisted the temptation to get involved.

Frank Macscasy offers the following in support of our hard-working administrators:

Dear LynC and Peter,

Aah, the new controversy in which we sink our sharpened fangs and razor talons. I refer, of course to the Door-for-DUFF Affair, and Nick's response to it.

At the risk of seeming to take sides, it seems to me that those who view Nick's letter with innocent dismay forget the motivation which may have prompted his outburst. Maybe Roger comes close when he states:

"You tell me what fun there is in being in charge of one end of a fan fund..."

This is a clue as to why Nick and others weren't impressed with the Door-for-DUFF (hereinafter shortened to DFD for mercy on my sole typing finger) Affair. Running a Fan Fund isn't easy. It demands time, patience (dealing with apathy, late votes, eligibility wrangles etc), more time, a fair bit of work, and much demand of your attention if it's to succeed.

I know. I've run FFANZ in conjunction with Roger [I thought you were actually a candidate rather than an administrator - ed]

Therefore, after all the hassles, shit and time one dedicates to such a project, a certain amount of dedication to it is created. It must; otherwise the fund concerned might not be as successful as it might otherwise be. So, imagine the dismay an administrator feels when, after everything I've described in the "fun" of controlling a Fund, we get a nomination which isn't quite serious.

Personally, I found DFD funny. But I can empathise with Nick and the others; it's not quite as amusing when you are the one saddled with the actual work.

But then again, it's all a matter of personal perspective, isn't it? I remember some pranks which Kiwi fandom have played on each other - and which weren't received very well in certain quarters. Where were their senses of humour? It was hysterically funny to the perpetrators - but those on the receiving end weren't so impressed.

Yes... perspective...

One more point. If the Door had won, how would the animate candidates have felt? Why bother standing for a fund; spending your own money to campaign for support; and making commitments to attend the required convention (eg: ensuring holidays are available for time of work, etc), when the joke-candidacy will win out in the end?

Indeed, why stand as a candidate at all?

Again, I say that I personally found the DFD Campaign amusing from my perspective. But instead of appearing totally indignant at Nick's reply, I think a little understanding might go a long way... and the controversy dies a natural death.

Last point. In favour of the perpetrators of the DFD, at least they were honest about it, did it openly, and are prepared to accept responsibility for it. Fair enough.

Frank Macskasy Jnr

Frank Macskasy is one who shares with John Newman the honour of getting to administer a Fan Fund without getting the trip that goes with it. They were founding administrators of FFANZ. Most candidates take the trip, then go to extraordinary lengths - emigrating permanently, feigning illiteracy - to avoid producing the required trip report. Lewis, Marilyn and Nick, while they haven't produced a written trip report and don't intend to, they have made an effort to attend every convention humanly possible since their return with their travelling slide show trip report. While this hasn't left a permanent record of their DUFF experiences except perhaps in the memories of those who've seen the slide show, it has done more to promote the aims of the fund than the long history of non appearing trip reports.

Still, all this begs one particular question many people have been asking lately. One interested person was Jean Weber, in whose fanzines (Weberwoman's Wrevenge mostly) she plans to encourage discussion of some of the less hysterical aspects of issues raised in the last couple of months. In Jeanzine, she recently wrote:

"... I wonder: just how does one campaign against one or more candidates on a fannish ballot, whether for a fan fund or for the fanzine Hugos or whatever, without sounding offensive to at least some people? I don't know, and I've been personally faced with this problem several times. It's especially a problem when I have a specific reason for opposing someone's candidacy, but I don't feel it's appropriate to air that reason publicly. ('Not appropriate' could range from 'potentially libelous because I can't prove it' to 'this is only my opinion and while I want to influence other people's voting I don't want to hurt the people involved') Sometimes, from the reactions I've seen over the past few years, I think many fans consider it unacceptable to campaign against anyone in fandom."

Almost. I think I would add the exception that it seems to be much more acceptable to campaign against someone after they have already taken a shot at somebody else. Then it's okay to get in there, boots and all. Irwin Hirsh has has a theory about campaigns against candidates.

Dear Lyn and Peter,

The whole Door for DUFF campaign I find rather distasteful. As it happens I voted for Hold Over Funds, as I intended to from the time I first saw a DUFF ballot. It was the first time I've ever voted HOF in a fan fund race and I didn't come to the decision lightly. I'm not going to expand on the individual and particular thought processes I went through in coming to this decision but ultimately I decided that neither of the two candidates met my criteria as people deserving to be the winner of a fan fund trip. But it seems to me that whatever I might think of Cathy or Terry as potential DUFF winners they don't deserve to be unfavourably compared to a piece of wood, when no previous fan fund candidate in my memory has ever been subjected to similar treatment.

You may say that the whole thing is a joke, to be taken with a sense of humour, and that no one expects the door to win. But all this contrasts to things like: Mark Loney saying he "believes" that (the door) is the best suited of those standing for the 1988 race to represent Australasia at the 1988 Worldcon and other events in North America, "a belief he says belongs to the "other nominators." ; or Peter saying why he is reluctant to vote Hold Over Funds; or that votes for the Door are being solicited as an alternative to the two formal candidates.

I can't agree with Peter when he says that he sees Hold Over Funds as a sour grapes vote, as my vote indicates. On the last GUFF ballot, HOF was defined as being similar to 'No Award' in the BSFA and Hugo Award balloting, (it) gives the voter the chance to vote for no GUFF trip, should the candidates not appeal to them or if they feel that GUFF should slow down the frequency of its trips. The TAFF Ballot gives a similar definition. DUFF offers no such definition and I would suggest it should. The problem with fan funds is that the voter is limited to voting for only those people who offer themselves as candidates. But what happens if all the candidates don't meet your criteria as someone deserving to be a fan fund winner? You either vote for a write-in or vote for HOF. But unless the write-in is for someone who offers himself up for consideration (like Tim Jones) that vote ultimately becomes a vote for no preference, which is not what you want. A vote for HOF remains a vote for no winner. In short HOF allows fan fund voters to set a standard for what they want out of a fan fund and out of fan fund candidates. That HOF has not, to my knowledge, ever won a fan fund race indicates that in each race there has been someone who has met the standard of at least 50% of the voters.

So what the people like the door's nominators should have done was to vote for HOF. Doing so represents a certain ethical stance (the reason HOF always appears on the ballot) and not an insult to the candidates. If a candidate can't cope with someone preferring HOF to themselves they shouldn't stand; when they make the decision to stand they know they'll be up against HOF. They don't know that they'll be subjected to a concerted campaign in which they'll be unfavourably compared to a piece of wood.

This idea of voting HOF, curiously, is similar to what many other people suggested ought to have been done. What you and they fail to see is the difference between voting Hold Over Funds as an individual and trying to campaign for other people to vote the same way. In 1986, the year Mike Glycer declared himself not available for a Hugo, there was a campaign to vote "no Award" for the Fanwriter Hugo. All sorts of nasty things were said about the people involved in that; campaigning for the 'legal' option was no protection against some people's feelings of indignation. They, like you, were simply trying to say something about standards, but the people managed to take it the wrong way. In any case, cutting through the rhetoric, you will see that the vast majority of Door vote second preferences did go to HOF and stopped there.

I personally think you are deluding yourself if you really believe that it's possible to run a serious and successful campaign for 'Hold Over Funds' or 'No Award' without upsetting all the same people who were upset by the 'Door For DUFF' campaign. But don't let me stop you from trying such a campaign if you ever feel moved to do so. I'll watch with interest from the sidelines. Irwin also had things to say about the Door more particularly.

This campaign places the administrators in an uncomfortable and unasked-for position, which is why I can understand the touch of, er, hyperbole running through Nick's two letters. I feel their decision that an inanimate object is ineligible to win is correct, but tend to feel that their decision on how to handle the matter is somewhat incorrect. On one hand write-in votes for inanimate objects have been tallied in the past, so your votes should be tallied and acknowledged. At the same time I can understand the administrators wanting to avoid the situation of having to award the race to the runner-up because the winner was ineligible to win. All votes in the past for inanimate objects were the result of individual actions which were independent of whatever anyone else was doing; votes for the Door are the result of a campaign in which further votes were being solicited. This difference makes statements like "nobody expects The Door ... to win DUFF" rather meaningless.

I also disagree with the justification on putting The Door's platform on the ballot, but talking to Peter and Mark I'm glad to see that you regret doing that. Certainly the definition of verbatim what the two of you offer allows for all sorts of problems, since you can't draw the line between what is an acceptable addition and what isn't.

One last thing on the Door: Peter says that according to an "American BNF" an inanimate object has previously won a fan fund. Care to tell us more? [It was, I believe, of the nature of a metaphor. But the particular event was not identified - ed] I don't recall such an event. I suspect that you misheard your informant, and perhaps he said something along the lines that he thought a previous winner was "as thick as two planks"? [hyperbole? No, I'm sure it was metaphor that was used - ed]

Mark Loney's response to Jack Herman's article on letter-columns was interesting. Given that TSW has long published a topic by topic letter column, it could just be that he and his co-editors haven't actually encouraged their readers to send them letters full of linked paragraphs... That aside, I don't find myself convinced by Mark's arguments. It is possible to keep to a topic by topic format while still keeping each letter writer's comments together in one spot. And when an editor bothers to expend the energy to do such a thing, is it often not very obvious. "Subtle" is the word used to describe the touch the editor applies to such a letter-column, and if Mark isn't able to pick on such skills of his fellow fanzine editors, more's the pity. Such an approach would make a 33+ page letter-column just that much more interesting to read, what?

Jack Herman's comment on the FFANZ voting deadline, and to a degree your response, miss out on the main problem with what happened. That the deadline was extended and that the announcement was badly made is one thing, but what about the reasons for the extension also being announced? One is just as important as the other I think and for those who haven't heard things via word-of-mouth (which can easily distort things) it would be nice if they knew the reasons for the new deadline.

Irwin

I'm glad somebody noticed the Door ballot's withdrawal and replacement after its initial bad press. As has been said before in other places, the ballot form itself was never intended to be a source of controversy. A serious attempt was made on this to keep it within the meaning of the word 'verbatim'. Most people are aware that when dealing with things verbatim, they are - in accordance with usual practice - permitted to add material such as particular extra words (sic), footnote markers, and they are permitted to break the text with clearly marked and separated editorial matter. They are also permitted to delete page numbers and graphics. I note that nobody has yet suggested that the omission of the graphic appearing on the original DUFF Australia supplied ballot constituted illegal alteration although it did in fact result in the loss of a word (if an acronym is a word) from all "trufannish" (non high-tech) reproductions I've seen of it. When we first looked at 'The Door version' of the ballot, we were entitled to view it as legal and in accordance with normally accepted literary convention. There may be dispute over whether the editorial commentary appearing on the piece of paper was sufficiently signposted or isolated, but it is perfectly arguable that it was. So much for the silly definition debate, the ballot's defence was never presented. Instead, the door's promoters immediately acknowledged their mistake in political judgement, destroyed the remaining stocks of their original ballot and produced a new version without the offending commentary. The fact that votes for the Door contained on these politically correct ballots were also disallowed cannot be explained in terms of any 'confusing' or 'malicious' 'adulteration' of the text. So why? Perhaps it was the element of parody in the campaign. If parody was made a crime, half the comedians and all the political cartoonists in the world would be in jail. Even Gerald Smith has been known to indulge in parody in his time, and if it helps him to express what he wants to say to the world, then good on him. So why? Maybe some people really did believe the door could win as Irwin suggests. They were wrong. Here are some of the more obvious problems the Door-for-DUFF campaign was always faced with, as Jerry Kaufman remembers one joke Natcon bid which won.

Dear LynC and able assistants,

Thanks for keeping me on your mailing list all this time. Even though you don't hear from me, I do maintain a lively interest in things and fans Australian, and enjoy hearing the latest contretemps. Jack Herman's ideas on the Ditmars enlivened many a conversation as I tried to explain to Americans just why I found the idea so absurd.

If anybody over there would like to do something different with their holidays, like visiting the US, I recommend they come over in April and include Corflu in Seattle in their plans. Ask Gordon how well we treat visiting Aussies... we made him GoH at Spawncon (The Seattle-based Aussie NatCon). Can't make the same promise to everyone, but we will make anyone who makes it over happy to have done so.

Finally, I can't resist remarking that the Door campaign is just as silly as awarding a convention to Seattle, and probably in the end just as meaningless and counterproductive. Cliff Wind and I were joking when we ran the bid, and though winning it made a good story, that was probably the only good it did. I can't see much good coming out of a win for the Door, and I've already placed my vote for one of the humans standing. I definitely, positively don't want my DUFF contribution going to pay freight for some piece of wood.

Yours,,,,,

Jerry Kaufman

If my memory serves me correctly, the reason Spawncon got up to win in 1985 was that there was a general feeling that since there was to be a Worldcon in Melbourne the same year, we didn't need a Natcon as well - or at least not in Australia. History has proved that judgement to have been sensible - Adventicon claimed the 1985 Natcon anyway with the blessing of Eurekacon, used the occasion to hack up the ASFS Constitution, and had the title '1985 Natcon' retrospectively taken away from it by a ruling of the Swancon business meeting a year later. Aren't lawyers wonderful? Ex Aussie Brit, Judith Hanna also comments on what The Door campaign looked like from a distance:

Dear Peter, LynC and Clive,

Perhaps what's caused more fannish feuds than anything else is that joking tones can't be relied on to come across in writing. What is a glorious jape when conceived in the small hours of a party and elaborated with giggles and guffaws over coffee and other sociable substances changes when it's printed out in black on coloured paper and launched into the wide and diverse fannish world to be misunderstood. Of course, what I have in mind is the "Door-for-DUFF" write-in campaign.

Leave aside the plain malice against the two official candidates. Isn't the joke equally thumbing its nose saying "this piece of wood is the representative Australian fandom, DUFF and American fandom deserve?" As a one-off spoof, fair enough. But a joke taken too far stops being funny, and as the humour gets rubbed off, its nastiness sticks out more noticeably. My initial reaction to reading about the Door's candidacy in Thyme was a raising of the eyebrows that Melbourne fandom (or part thereof) was campaigning against what seemed two perfectly acceptable candidates and that it was a bit off to alter the DUFF ballot to add a platform (which heavy-handedly parodied both candidates). If that had been all there was to it, then Nick's reaction would have seemed a bit heavy, and Lucy's tongue-in-cheek response a neat capping of the joke. [As far as Thyme was concerned, Lucy's was our last word till now - ed]

But the joke becomes laboured when repeated in LoCs to YHOS [Art Widner's zine for FAPA] and other zines - perhaps all written in the white-heat of the jest, but as they filter through into the sweet fannish Real Soon Now, less of a joke and more of a jibe at each repetition. Part of the problem is lack of control of when a LoC will appear, and how its editor will respond. Part is that the sweet little private joke has proliferated into printed bits that appear far from the Rogers St party that gave it birth. What survives in print is not the social context, but the malicious sub-texts: "We don't think Terry or Cathy are good candidates. We think this piece of wood is the DUFF winner you deserve." It is a shame that malice is so much harder to conceal than humour is to convey

It is also a shame that the Rogers St lot weren't interested enough in DUFF to start to nominate a real person, and weren't putting their energy and wit into campaigning for a real winner rather than for an object which, if it won would destroy DUFF's credibility. Cathy is a reliable and intelligent zine editor, a long-time den-mother to the Nova Mob, and a nice person who knows how to listen as well as talk. If they were worried she might be a little quiet, a touch sercon, interested in media sf, and not sufficiently frivolously fannish, then Terry is a guitar-swinging extrovert bubbling over with intelligence and jokes, even though he hails from Sydney, is a filthy semi-pro, and hangs out at cons with the older (70's) generation of fans. I've heard whispers of a write-in campaign for Roman Orszanki, that ecologically and ideologically sound mad March Hare and all-round beaut bloke. US fandom would enjoy meeting any of them.

As an Ausfan in exile, I know that (however little it comes over in zines) there are plenty of lively interesting fans around Australia. Aussiecon II gave other foreign fans the chance to discover the same. The "Door for DUFF" campaign is saying the opposite. Which, for instance, won't be entirely helpful to "Perth in 94". Of course, there's plenty more that could be said, and if Rogers St and friends really are cynical about DUFF, perhaps they should tackle some of the serious questions. And of course Australian fans have more sense than to be carried away by a bad joke... haven't they?

Judith



Actually, our 'real person' alternative candidate was Roman Orszanski, but unfortunately he suffered from a severe attack of apathy at the crucial moment. Sigh! It seems one man's (or woman's) joke will always be another's malicious campaign. I don't agree with you that the World's perception of Australian Fandom will be Mud just because of what we do with doors though. For an alternative view, another real person, Garth Spencer enjoyed the excitement from his safe distance:

I'm glad to see you're carrying more news now. (I'm especially glad to see about the Worldcon Atlanta grants -- Well, hey, it's worth a try, isn't it??)

For most of your content ... you seem to have run into the dark side of the force Fandom.

Topic A (Sarah Foster Tate/Cosmic Cheesecake)[I'm sure Sesame Street wouldn't approve of the way we treat the letter 'A' -ed]

As I was at home and alone when I opened Thyme#66, I must confess my first thought on seeing SFT was "Oh, goody!" (my politically correct days are somewhat behind me, I fear ...). I also kind of liked the threat to open a Cosmic Cheesecake costume award category. Obviously fandom is more interesting down south.

Really! I had thought Australian fans were generally cheerfully randy and not a bit po-faced. I see I was wrong. If SFT likes Bondage, and likes publishing pictures to prove it, it's hardly betraying a confidence to do a "look what we found." As it stood, I think you were offering her exposure and maybe getting her more subscribers. (If she took herself seriously in the text, then she might look silly...)

Topic B (The great Swancon 'stuff-up')

Looks to me like you could have specified what the 'various curious factors' were, affecting Swancon's date, right at the start of your article. And kept on repeating the point throughout. [Our Australian readers didn't need it explained - sorry if we appeared parochial -ed] Roger Weddall's letter to Greg Turkich in Thyme#66 sounds a lot like some of my recent correspondence in Canada. After one open letter to a concom, I caught shit for not knowing what problems they were contending with. (Incidentally, they had been remarkably silent and uninformative for about six months ...) I suppose Roger is getting the same business now, just for pointing out how things looked from where he stood, based on what he was allowed to know. Humans. Go figure.

I'm still digesting your conclusion that the same old 'stuff-ups' happen over and over and it doesn't really make a difference. Based on my experience, I've been saying for five years that ~~the sky is falling~~ big enough stuff-ups can destroy fandom, at least local fandom. But then, what do I know, I just edited a newszine for three and a half years and fanzines generally for ten.

Topic C (the door thing)

I thought the Door was a wonderful gag, and a great recommendation for Australian fandom. Now I know it just recommends Mark Loney, Michelle Muijsert, Roger Weddall and Peter Burns and LynC (and an American lady named Lucy Huntzinger); and I've learned that Nick Stathopoulos has the sense of humour attributed to the African white rhinoceros. At least on off days. I'm really surprised at the po-faced reaction; same as I'm surprised at the po-faced reaction to (topic A). Where do these people come from? Are they fans? (Are they a movement?)

Topic D (the rubber deadline)

I think the story about FFANZ's uncertain deadline is pretty funny. Now would be a good time to set an inalterable deadline for next year's ballots.

Topic E

There is NO TOPIC E.

Question -- what was the Australian SF Foundation COoperative Ltd? Could you get money from Atlanta to fund it?

Although Thyme is organised so that it looks like one or two quarrels dominate each issue, actually you're covering a bunch of news. These days you're encountering people who are prepared to quarrel - or for some reason encountering them so that quarrelling is what happens - but you're keeping your heads and not taking responsibility for other people's unfannishness.

Good

Garth Spencer

In answer to the question, the ASFF Co-op Ltd was a company set up to absorb the monetary risk of Worldcons like Aussiecon. I think it might have been scuttled to prevent foolish future fans from yielding to the temptation of trying to run another Worldcon in Melbourne before the current crop of fans has had a chance to escape. To round off reaction to The Door, we found one bewildered local correspondent in the form of Stewart McGowan:

Dear editors,

I've just received Thyme#66 and read through the Laundry Door debate with interest, mainly because it answered all the questions Thyme#65 left unanswered. After reading #65 I was more than a little confused. Was the laundry door a joke bid? A serious write-in bid? An attempt by the nominators to win DUFF? A light-hearted spoof? Intended to slog off at the other candidates?

Much of the blame for this confusion must fall upon your heads, dear editors, for it is you who have forgotten that your readership extends beyond your own particular Melbourne clique. The way the bid was presented was most confusing - and don't try and feed me the "oh, but we did reproduce the ballot verbatim with just a little insertion" line you fed Gerald. Rather than splitting hairs on definitions, let's just make the point: your intentions and attitudes, whatever they were, were unclear to those who weren't in on the joke.

In fact, judging from the comments in #66, I doubt even those who were in on the joke knew exactly what they wanted to achieve. With all the muddle, you can't blame people for misunderstanding your true purpose.

Fortunately, #66 begins to make things clear, although there are still too many fuzzy areas. Perhaps someone could make it clear exactly what will happen should the Door win, for instance? And what are the nominators going to do with the left-over lucre?

A "healthy innovation"? Seems to me more like "it seemed like a good idea at the time". In the circumstances, the administrators' decision is a reasonable, commonsense one,

Kind regards,

Stewart McGowan

To the first part - the confusion - we must plead guilty, but your conclusion about the administrators' response is a little like the Square-Leg umpire calling us Out LBW. In answer to your questions: if the door wins, I think Australian fandom will spontaneously implode, Gerald Smith will never talk to me again and a new rule will appear explicitly on all future ballots concerning the ineligibility of doors. But it's a bit hard to say really because it didn't happen. What happens to the money is a much easier question to answer. Fan Funds are ongoing things. When somebody (or something) wins, he/she/it/they take enough money from the kitty to pay airfare for one person (or sea-freight for one door, which is much cheaper), regardless of the size of the collective actually standing, and then enough to pay reasonable living expenses while travelling (again for one person only). People in the host country tend to be fairly generous providing places to stay and conventions to visit for the fan fund winner, so the money can be stretched a fair distance. Often there is money left over. This money carries over to the next race - the winner becomes the administrator and is responsible for raising money between races so that there is enough money to fund another trip when the time comes around to select a new winner. The money travels with the fund, not with the person, so there is never any 'left over lucre' as you suggest.

We also heard from Jack Herman, who wrote to tell us of some problems we've been having with the English language. He begins:

dear Thyme,

Number 67 has recently lobbied in and represents again many of the problems that have bedeviled you recently. But, generally, it is the omissions I find interesting. You have included nothing more on The Door, for example. In 66, you made great play of extracts from letters by, inter alia, Lucy Huntzinger, to support your assertion of the vast support the hoax had. Is it just that Mark and Michelle didn't show you Lucy's subsequent letter in which her feelings about the hoax and in particular the adulteration of the ballot are contained? Or did you decide that it wasn't worth publishing? Or are you saving up The Door for a subsequent issue, say when the DUFF race has been run and won?

The last question answers itself. This question about Lucy's letter concerns me a bit. We have published the whole of all letters sent to us by any administrator. Lucy did not send us a letter, or even a copy of any letter she had sent to somebody else. Criticise us if you like for quoting from Lucy's first letter to Mark and Michelle (printed with the recipients' permission), but please don't expect us to make a regular thing of publishing other people's mail. If you were sent a copy, you were free to publish it if you wished. We were not sent a copy [nor were we even aware a second letter existed at the time of going to print. Why should we lie? It wasn't addressed to us. - Lync]. I'm not going to say any more about the "adulteration of the ballot". In a world where Muijsert/Loney are openly accused by DUFF administrators of conspiring to steal DUFF money, I don't accept that what was or wasn't done with the ballot form made any difference. You will note that all votes for the Door were disallowed, including those appearing on 'legal' ballot forms. Can you think why this should be? The official DUFF administrators' summary of events omits any claim that inanimate objects are inherently ineligible as justification for their actions, so this can't be the reason.

While you mull that over, I didn't think I'd ever live to see the day when I would receive a letter of praise from Mike McGann. Actually, he congratulated me in person at Kinkon for what we've been doing in Thyme lately, gave me a badge as a memento. I told my co-editor about this later, passed on the badge saying 'I think he meant this for you'.

Dear Peta and Lync,

Thank you for running my Ad for Cosmic Cheesecake Award. But you were wrong about the Kinkon Committee they did not understand that my Award is a private Award which reflects the style of S.F. Art I do in my Art books as you can see by the one I have sent so to make people in Fandom understand where I am coming from, it would be a great help if you could run my Ad for my Artzine in the next Thyme as well some of my work if you find the room, you now have 40 pages of my work to use. For I do not wish to get the same overretraction from the small mined Fandom Sydney and MEB Fandom over the Sarah Foster Tate Ad you ran it was a great joke on the old Victorian out look on sex as shown by the retraction of some fans in S.F.Fandom in O.Z.

Live Long and keep printing a great zine,

Mike.

Our advertising rates appear in the colophon if you're interested. Meanwhile, while we're on the subject of feeling guilty about things, Michelle Hallett has moved house recently (see later this issue) and sent us a nice letter:

I have a lot of difficulty Loccing Thyme. Other Fanzines are easy by comparison; it's usually just a matter of stating my personal reactions to the contents of the fanzine's articles. With Thyme though, it seems to me that most of the things discussed are matters of fannish policy: which Dittmars should be awarded, whether you should publish Sarah Foster Tate etc. While I have opinions on all these things I find it harder to state my opinions. Perhaps it's because opinions and suggestions printed in Thyme seem to influence fannish policy and practice more than in more personal fanzines and so I'm reluctant to take responsibility for what I say. In any case I'm trying to write you a LoC and I suppose the above are valid things to fill it up with. The fact remains that I find it harder to LoC Thyme than any other fanzine, whatever the reason.

Why is it that your opinion on any subject should be of any less value than Jack Herman's, Gerald Smith's, mine, or anybody else who likes to see their opinions in the pages of Thyme? Repeat after me: "I am not a helpless, oppressed, devalued woman." You're not, are you? My own opinion is that this particular letter is saner than most we get, but if being opinionated isn't your thing, why not just send a film review, an article about what you did on your weekend or something - we seem to be sadly short of these at the moment.

Sarah Foster Tate? It seems to me that perhaps in Thyme you like to point up the scandal in things. I can't see that's terribly bad, after all, it gets you reactions but it doesn't seem to me that you could have presented both SFT and, for example, Mike McGann's Cosmic Cheesecake stupidity with less of a "wow, look what's happening here attitude. All the same I see nothing wrong with you're having published it. I'm quite intrigued with the idea of someone I know being involved with something like Bondage. Rather than being shocked at her involvement I'm interested in what motivates her involvement. Perhaps there is pleasure to be gained from it, Kerrie certainly looks like she was enjoying herself. Good on her for doing the things she enjoys doing.

Unlike others in Sydney I tend to think that most fans are like me and that their reaction will be "oh yeah interesting" rather than "yuck I'll never speak to her again". Perhaps I'm wrong and your correspondents to Thyme#67 are right, but I can't see anything to get excited about in your publication of the SFT pictures. After all, were I into bondage and intent on keeping it secret I would not have posed for the pictures. Having posed for pictures I have to accept the fact that eventually my secret will not be secret. What's wrong with Bondage anyway if you like that sort of thing? And what's wrong with posing for bondage pictures even if you don't. There may be fun just in the posing for the pictures. The words "storm in a teacup" come to mind when I think of the SFT business.

Michelle

The time has come to make an important distinction, I think, between what people do professionally and what they are like personally. Many people will have heard the following story Bob Shaw related at Aussiecon about James Doohan (who plays the part of Scotty in Star Trek). They were both guests at a Star Trek convention in Birmingham giving their GoH speeches:

"... He [JD] explained that being on Star Trek and learning Science and technology had taught him so much that one day he was on a visit to one of the big spaceship producers - McDonald I think it was - and they were showing him around their design areas. Some of the Engineers came up to him and said "look, we've been stuck on this problem for two or three years"; and he looked at it, said "have you tried doing this?" [sound of shuffling Lego blocks] and they said [clapping their foreheads in wonder and awe] "why didn't we think of that?" He'd fixed it because he'd been on Star Trek. And the audience clapped - they believed the lot."

Of course it's absurd to think that James Doohan who plays the character of a wiz-bang-fixit Engineer in a television series could be expected to be a wiz-bang-fixit Engineer in real life as well. Nobody in their right senses makes that kind of mistake. More people make the mistake of confusing say Gary MacDonald with the character Norman Gunston. I watched a repeat of one of the old Norman Gunston shows the other night. Norman was interviewing Michael Willesee. Michael Willesee made a simple misjudgement. It was the old story of if you try to get laughs at the expense of the comic singleton character, the character will instantly revert to professional comedian just long enough to turn the butt of the joke around and put you quietly but firmly back into your place. Most people catch on to what's happening after their first attempt, but Michael Willesee is apparently not very smart and seemed a bit slow on the uptake. He tried several times to take Norman's straight lines and each time was brought down another notch. Then, for a final touch, Norman Gunston introduced the next item with a parody of Michael Willesee's "Some viewers may find the following scenes distressing, but we know others of you will get a real buzz out of them so we thought we'd show them anyway." The moral is: Do not ever make the mistake of confusing the character with the player.

But we were talking about Sarah Foster Tate. SFT is a character in a work of fiction. The reader is not entitled to expect or assume that the fictional character SFT embodies anything of the personal life or experience of the professional model who plays the part. If you wish to talk about the private life of the model, you should refer to the model herself and not use a fictional character found in a magazine as a substitute for knowledge. Here lies the arbitrary line we draw for ourselves.

The following letter is printed with the permission of Kerrie Hanlon.

Dear Lync and Peter,

I finally have time to sit down and respond to the latest Thyme (67), as I feel I must respond following the latest round of distortions - this time over, for want of a better term, The "Sarah Foster Tate" Affair.

In order to try and help you to understand why so many people here in Sydney were so angry about the publication of these photos in Thyme let me try to more fully explain the causes of my reaction.

The first that most here in Sydney became aware of these photographs was one Thursday evening at Galaxy Bookshop. Terry Frost was there with the magazine and showing it to some of the people there. I can't speak for what Terry's motivation in showing the magazine was - though knowing Terry I could possibly guess. He did not show the photographs to everyone who came into the shop. I don't know what basis he used in deciding who to show them to. I assume he showed them to people he knew who might also know Kerrie. Interestingly, so far as I am aware, he did not show the magazine to Terry Dowling.

Amongst those I spoke to who saw the magazine the reaction was the same. Perhaps some mild surprise but certainly no offence. The general feeling was that what Kerrie wanted to do outside of fandom (or anyone else for that matter) was entirely her own affair and none of us (or anyone else) should in any way judge her for it, ridicule her for it, or think less of her.

Soon after, I received word that either Thyme or The Space Wastrel or maybe both were considering publishing these photographs. It was at this point that I sent my letter to you begging you to reconsider before it was too late. I don't know now why I didn't write to Space Wastrel as well. I should have.

Then came Thyme#66 and the photos were published.

My initial reaction was a mixture of disappointment and anger. I was disappointed that Thyme would stoop so low. I was angry that anyone thought they had the right to publish these photos without okaying it with the person involved.

Many others in Sydney were angry for different reasons.

Some saw it as part of a conspiracy against the DUFF race for 1988. Okay, that was an overreaction. But can you blame people for seeing something sinister in the coincidence of the "Door fo DUFF" shamozzle followed immediately by the gratuitous publication of what could potentially be embarrassing photos of one of the candidates' girlfriend.

Yes, we probably have overreacted. But look at it this way. To many of us Kerrie (and Terry) is a friend. What we saw in the publication of these photos was an unnecessary and totally unprovoked attack. Okay, it was not intended that way. But it can be awfully difficult to see other than viciousness when a friend appears to be held up to ridicule.

Taking the points you have made in reply to our letters. LynC, you say that the magazine "...is (as far as I have seen) a satirical send up of the soft porn industry..." And, so based on that assumption, you think it is okay to publish. But, it is only an assumption. Did anyone take the trouble to check with the person concerned?

This is and always has been my major objection to the whole sordid mess - that no-one had the common courtesy to talk to Kerrie about it first. Leaving aside the question of whether such photos have any place in an SF fanzine (that is really more down to editorial discretion, though I'm damn sure I wouldn't have published them) is it really so much to ask that the matter be canvassed with the person concerned first? Or is it truly the case that you wanted to publish so badly that you didn't want to risk a 'no' answer.

Your main response to our letters was that the photos are not offensive in themselves (a point on which we agree) and that no-one who saw them could possibly be offended. Nor would anyone who saw them see Kerrie in a lesser light as result, or see her as an object of ridicule as a result.

I wish I could have your confidence. Unfortunately, the readership of Thyme is not restricted to your subscribers (and without knowing your mailing list I don't know whether all of them can be vouched for in this regard). I know that Thyme is on display for sale in Galaxy. So that adds buyers and browsers. Then there are friends and family of those with copies. Can you be absolutely sure that not one of them will be offended, or see Kerrie in a lesser light as a result, or even poke fun at Kerrie, albeit behind her back, as a result?

Without bothering to ask Kerrie first, you couldn't even be sure that Terry knew about the photos. Did it ever occur to you that Kerrie might not have found the moment to tell him? Or how Terry would feel to find out first through the pages of Thyme. (The fact that Terry did know is irrelevant. He might not have and you don't appear to have cared one way or the other.)

Even assuming that no-one was offended, thought less of Kerrie as a result or found cause to titter about her behind her back, can she be sure that none of that has happened as a result. And you haven't even paid heed to the possibility.

This magazine was not, to my knowledge, "available in your local bookshop". It was only available in restricted premises, places that most fans would not frequent. The only reason that fans have become aware of the existence of these photos is through the magazine being shown around and now through Thyme. I fail to see any justification for either action.

Peter accuses us of hypocrisy when, in a photocopied letter sent to all who wrote Thyme decrying publication, he admits that he was against publication at first and now complains when some believe that publication to have been out of order.

I'm sorry if the little comment appended to the photos was too subtle for us. But, you see, when the only reason that can be seen as charitable for publication is gratuitous titillation the comment will necessarily be read in that light.

Then, to compound things, you give a fleeting, throwaway apology for the whole thing in reply to a letter from someone who was not one of those to complain about the publication.

I repeat my main point again. Why did you not have the common courtesy to speak to Kerrie about the photos before publishing?

You didn't read the Steve Sneyd letter very well if you really think he supported the publication of the SFT photos. You should reread his letter. He says: "(have you) really thought out the implications of raising Bondage. If anything sets loonies off into murdering women, that sort of image seems to be it." I happened to agree with what he said. Possibly where you and Steve Sneyd disagree is that you think Bondage magazines are okay, while he doesn't. I personally don't think much of these publications either for reasons you already know.

In the hands of a few socially inept individuals, they can reinforce a warped view of what constitutes healthy, meaningful relationships. It encourages the view that no matter how much a woman struggles or appears to object, she really enjoys what is happening while she is being tied up. So 'no' means 'yes'. In the controlled environment of your own home with little secret signals built into the game, if you and your partner wish to try bondage, that's really nobody's business but your own (except in Queensland). Magazines are not controlled environments. The problem is that there is really no way of preventing magazines from getting into the hands of people who will cotton onto the idea of Bondage in an entirely inappropriate way. One day your harmless little magazine may be picked up and used in ways you never intended.

There, you wanted my opinion and that's it. It doesn't make me think any less of the model who posed for the pictures or even the writer who did the text. I simply don't like the work itself. Since when do you shape your view of someone by what they do for a crust, or what they once did? I know people who work in the taxation department too.

I agree with your comment about editorial discretion - the decision we had to make was an editorial one, not a moral one. The choices we make aren't always nice simple and straightforward, nor are they of earthshattering importance. You already have our reasons for publishing SFT when we did and we stand by those. Still, we regret any difficulties we might have caused anyone involved. We live and learn. You would have done well to omit the paragraph about "what if Terry hadn't known". It wasn't that we were not sensitive to the 'what-ifs', it was that we acted on the basis of knowledge in that particular case. These are terrible straw men you put up - it's all a bit like playing charades. Here's Jack Herman with some observations of his own:



Your difficulties with the comprehension of the English language continue thish. Having failed to grasp the definition of such a simple term as "verbatim", you now demonstrate poor understanding of what your readers are saying. how you could deduce from the letters that we assume those connected with SFT "have done something wrong" I can't imagine. What was wrong or "malicious", if you really need it spelt out [spelling wasn't one of my strong points at school, I must admit - ed] (and I'm beginning to think you do), was that you took a publication that was perfectly OK and mainly harmless within its metier and splashed it all over a subculture where it has no relevance whatever. Since all the letters I've seen have come from those who know and like those connected with SFT, we can have no idea how the rest - the large slice of the narrow-minded and petty people found equally in fandom as elsewhere in our society - might react. You still don't understand that even those who think it wasn't wrong to pub the photos wouldn't have pubbed them themselves.

I look forward to Thyme's return as a newszine.

Jack Herman

I must disagree with this judgement of yours that Bondage and Fandom have nothing in common, or even 'no relevance whatever' to each other. We have fans who enjoy the trappings of the SCA for instance. They take on alter-identities, dress up in costume and hit each other over the head with sticks. They probably don't like people regarding this as fantasy, but there are other people who use conventions to get dressed up and express themselves as their favourite book or media characters. Fandom is full of people playacting and acting out fantasy roles. Bondage involves another fantasy role. How do you see a fantasy culture as unrepresentable to a subculture that revels in fantasy, yet appropriate to one with little imagination, but an affinity for R-rated bookshops? Whether such fantasy cultures are of interest to fans is something Jean Weber plans to ask in her next Weberwoman's Wrevenge. So write her a letter c/- 6 Hillcrest Ave, Faulconbridge 2776.

If that's it we must be up to ...

DITMAR NOMINATIONS

1. Best Australian Long Fiction

For as Long as You Burn	-	Terry Dowling	(Aphelion 5)
The Makers	-	Victor Kelleher	(Viking Kestrel)
Bard IV: Raven's Gathering	-	Keith Taylor	(Ace)
The Sea and Summer	-	George Turner	(Faber)
The yades Contact	-	Wynne Whiteford	(Ace)

2. Best Australian Short Fiction

The Dirty Little Unicorn	-	Stephen Dedman	(The Dirty Little Unicorn)
The Last Elephant	-	Terry Dowling	(Australian Short Stories #20)
Marmordesse	-	Terry Dowling	(Omega, January 1987)
The Supramarket	-	Leanne Framme	(Doom City, ed Charles L Grant)
The Celestial Intervention Agency	-	Karen Herkes	(Time Loop #70)

3. Best Australian Fanzine

Australian Science Fiction Review	-	(Blackford/Blackford/Foyster/Rousseau/ Sussex/Webb, eds)
Larrikin	-	(Hirsh/Middlemiss, eds)
Science Fiction	-	(Ikin, ed)
The Space Wastrel	-	(Loney/Muijsert/Warner, eds)

4. Best Australian Fan Writer

Karen Herkes	Van Ikin
Jack Herman	Perry Middlemiss
Irwin Hirsh	

5. Best Fan Artist

Donna Angus	Stephen McArthur
Kerrie Hanlon	Lewis Morley
Craig Hilton	David Kenyon

William Atheling Jr Award For Criticism or Review

Russell Blackford	Deconstructing the Demon: John Calvin Batchelor's Novels (ASFR 11)
Richard Erlich & Peter Hall	A Prefilmic-Poststructuralist Prostruction of 'Aliens/Aliens 3' (ASFR 11)
John Foyster	Review of 'Trillion Year Spree' (ASFR 7)
Van Ikin	Mirror Reversals and the Tolkien Writing Game (SF#25)
Susan Margaret	Structural Analysis of SF. Why? (The Space Wastrel)
Janeen Webb	I Know Who I Am, But What Is My Brand Name (ASFR 10)

I CONVENTION

Reading the latest 'Mad 3 Party' (the bid fanzine from Boston), I discover that following Conspiracy, some British fans have decided that what they need is a convention on how to organise conventions! Now why didn't we think of that. They've called it Conscriptio and scheduled it for September 24-25 at an as yet secret location.

First we had Fanzine Fandom, then Convention Fandom; now it seems Convention Organisation Fandom is at the doorstep complete with its own zines (of which 'Mad 3 Party' is a very good example [although I don't have its address handy] - a must for the amateur Worldcon organiser) and Convention circuit. Where will it end? I don't know, but if you like sequels, we have:

What Elvis Presley Means to Zencon

Cathy Kerrigan writes:

On behalf of Zencon II, I have to advise you that Zencon's dates have been altered from 9-11 September 1988 to 14-16 October 1988. This change has been brought about by the fact that our Guest of Honour, Paul Darrow, has signed to play the lead role of Elvis in a British tour of the play "Are You Lonesome Tonight?" from May 16 to October 1. The Zencon Executive made the decision to change the dates after considering all alternatives, as we believe that it is Paul whom you want to see.

Accordingly, all bookings for rooms, travel, etc, have been altered to match our new dates, and we will confirm these dates with you when we send your statements with PR#3 in June.

The change in date has resulted in a partial change of venue: our venue for the con during the day will be the Carlton Football Club (which is across the road from the Royal Parade Motor Inn - The Travelodge's new name). Clunies Ross House will remain our venue for the con at night. The change of venue will result in a reduced huckster's fee - hucksters will be advised of this once I have negotiated room hire with Carlton; the refunds will be issued where necessary. The new hucksters' fees will be announced in PR#3.

We Apologise for any inconvenience that the change of dates will cause you, and we look forward to seeing you all at Zencon II

Cathy Kerrigan.

I hope we're not seeing the start of a trend here.

The Rest of The Conventions

Star Base 88 - Star Trek Convention

Dates: 3-5 June 1988
 Venue: Longwood Convention Centre, Adelaide
 Mail: SASTREK, c/- Derek Wheeler, 99 Seaview Rd. Yatala Vale, SA 5126
 Other info secret for the moment as far as I can tell.

CONFUSION '88

Dates: 3-6 June 1988 (Queen's Birthday Weekend)
 Venue: State Trinity Theatre, Christchurch, NZ
 Rates: \$40 attending, \$15 Supporting. 'Goldcard' memberships are no longer
 Rooms: \$60 double at 'Union Services Hotel' booked through the Con. \$30
 deposit must accompany booking
 GoH: Bjo Trimble
 Mail: P.O. Box 1169, Christchurch, NZ.

CONVICTION (27th National Australian S.F. Convention)

Dates: 10-13 June 1988
 Rates: \$40 till 1 June, \$50 at door, \$20 day, \$20 supporting, \$5 voting
 Rooms: \$85 double/twin, \$105 triple. Bookings including one night's
 accommodation must reach the committee by 10 May.

PR#4 has lots of burueacratc stuff like how you've missed the deadline for submitting motions to change the constitution, and intending NatCon hosts for 1990 should have details of bids to them before 30 May (presumably this is optional, some sort of convenience thing to help the business meeting chairman prepare his difficult task adequately, I guess). Also, it goes on to say Bjo Trimble will be at Conviction on her way back from New Zealand

CONQUEST 88

Dates: 13-15 September 1988
 Venue: Tower Mill Motel, Brisbane
 Rates: \$35/\$25 Full/Concession attending till 30 June \$40/\$60 till 16 Sept
 Rooms: \$68 single + \$10 per person per room extra.
 GoH: Richard Arnold (Consultant and Liaison to various Paramount Depts)
 Mail: G.P.O. Box 1376, Brisbane 4001

ZENCON II (6th National Media S.F. Convention)

Dates: 14-16 October 1988 (see earlier)
 Venue: Clunies Ross House, 191 Royal Pde, Parkville
 Rooms: \$83 Double/Twin + \$10 per extra person. Booked at Royal Pde Travelodge, 441 Royal Pde, Parkville.
 Meals: If you want, \$122 for whole con, or book for particular meals; eg \$12 for breakfast of juice, fruit, yogurt, eggs, tomato with bacon, sausages, Danish pastries and croissants, toast tea & coffee.
 GoH: Paul Darrow, Janet Lees Price, Michael Keating, Dr Michael Archer.
 Rates: \$45 till 8 September, \$60 at door, \$35 day, concessions available. Layby facilities provided!
 Mail: P.O. Box 437, Camberwell, Victoria 3124.
 This is the Convention Cathy Kerrigan was going to cut short her trip to the US to be at, so it must be good. PR#2 has details of some unfamiliar "Fan Funds": The Robbies Fan Fund - a fan fund for buying stuff to make awards out of (I guess) rather than send anyone anywhere. It currently has \$5 in it and wants more.

CONVERGE

Dates: 21-24 October 1988 (Labour Day Weekend)
 Venue: Avenue Motor Inn, Victoria Ave Wanganui, NZ.
 Rates: \$35 attending, \$15 supporting
 GoH: David Gerold
 Fan GoH: Ian McLean
 Theme: "The Gathering ... " Intergalactic Tourists
 Mail: P.O. Box 4188, Wanganui, NZ

SWANCON 1/4 (sorry - fourteen) - 28th National Australian SF Convention

Dates: 23-27 March, 1989 (Easter)
 Venue: The Kings Ambassador, Hay St, Perth
 Rates: \$50 attending up to the end of August; this represents a rate reduction since last time, perhaps due the strengthened Australian Dollar, perhaps buyer resistance at the higher price; whatever, apparently people who joined at \$60 are in for a refund. Supporting is \$20.
 GoH: John Varley
 TM: Bob Shaw
 Fan GoH: Paul Stevens
 Rooms: \$79 for a double/twin, \$89 triple - booking through Greg (would you trust this man to sell your used car) Turkich at 8 Protea St, Greenwood 6024.
 Mail: The Secretary, PO Box 318, Nedlands, WA 6009.
 The Convention has something to do with urban spacemen apparently. PR#3 out now.

CONCAVE '89

Dates: 9-12 June 1989
 Venue: Frankston International Hotel, Frankston
 Rates: \$10 full price, \$8 students, \$5 pensioners
 Mail: PO Box 409, Canterbury, Vic 3126
 PR#1 says it's a "Fantasy, Science Fiction and Gaming Convention". Seems to me the emphasis is very much on the gaming. The 24 hr video programme will be piped to each room so you can lock yourself away for the weekend.

HUTCON '90

Dates: 23-25 November 1990

Venue: Somewhere in Melbourne

Rates: Pre-supporting (???) \$3

Mail: try James Allen, PO Box 41, West Brunswick, Vic 3055

This event, to be organised by the Hitchers Club of Australia, sounds like it still has a little getting off the ground to do.

Sydney in '91 (speaking of Worldcon bids, which we were about to)

Pr#3 (January/February) has appeared hot on the heels of PR#1 (October/November), a move apparently designed to give them something to talk about in the chain letter [I kid you not!] they followed it up with. Gary Makin, the editor has resigned due to study commitments, Sue Clarke has stepped in to give the bid a slightly higher profile. Thish strikes back at its critics with the revelation that 65.6% of it's presupporters (with preopposers added in) are Australian, only 23.9% is American and Eastern Europe has 0.4%. Japan (remember the instant translator service) could do with a bit of a boost at 0.2% just ahead of Africa on 0.1%

And we have a letter from Harry Andruschak

Dear Thyme,

Concerning your question of why LA did not bid for the 1993 Worldcon. Many of us in LA would like to know the answer to that question, but nobody from the Committee is talking in the wake of the 1990 fiasco.

Remember the Dutch did not win the site selection ballot honestly, since there was no ballot sent out to the USA voters. no wonder the Dutch won. Did the UK do this on purpose, to throw the election to the Dutch?? Many US fans think so, and the general opinion is that it will be a cold day in hell before they vote for another overseas bid.

That includes Australia in 1991, especially with another Australian bid announced for 1994. If the British and Dutch can cheat, why not the Australians? [because we are all honest here -ed] Many USA fans can just see the 1991 Australian con refusing to send out site selection ballots to the USA voters. [Why? Did this happen in 1985?] Sure.

Good news and bad news. The bad news is that while I have not received word from the LA bidders as to why they are not running for 1993, the general opinion in USA fandom is that an honest site selection will not be held by the Dutch, since a European bid for 1993 has come out of Yugoslavia.

The good news is that San Francisco is running a Worldcon bid for 1993 anyway. I have my doubts, but after all, this is a free country, right?

Thus, while the cheating that gave the Dutch the 1990 Worldcon is now history and beyond recall, it may well affect USA voters' attitudes towards overseas bids for some time.

Maybe the Australian bid should move to 1993?? This would make every third year de facto an overseas bid and help things out.

OR, we could return to my old idea of splitting the big Cons and starting an INTERNATIONAL CON, held every year outside the USA, and sometime in March-April, six months away from the Worldcon.

Harry

I think this is a brilliant idea, but I think you've got it the wrong way around. When will US fandom finally come around to recognising that if you're going to have a thing called a 'Worldcon', it has to move outside the USA sometimes - that's what 'World' means. I can remember a time when US fans justified holding the Worldcon 'in trust' with the nicely paternalistic argument that they were the only country in the world with the capacity to hold such an event. Now we find that the moment the least glimmer appears of the desire and ability of international fandom to host Worldcons outside the US on a regular basis, that line changes to something akin to perceived God-given rights, and allegations of cheating. It has even been suggested that the rules need to be changed.

Conspiracy sent the final PR out late as they sent out all their PR's late. I live in Australia and I got mine late too, but I still managed to vote. I paid money I will likely never benefit from to affirm the principal that the Worldcon has the right to be an international event. These disenfranchised voters you speak of weren't interested in any principal, they just wanted the Worldcon back in their own city after a mere 6 years. Probably they'll all be able to turn up to New Orleans this year anyway, so they won't suffer too badly. You may not be aware of this, but Yugoslavia originally intended to bid for the 1988 Worldcon (it is actually holding the 1988 European Convention this year). But Yugoslavians are generally not wealthy people and they can't afford the expense of running a bid in the US, especially when they perceive they have no chance of winning. Thyme supported the Yugoslavian bid then and we still do now. I welcome the idea that they may now have a glimmer of a chance to host a Worldcon where before they had none. Conspiracy? If you got your PR too late to vote, the only conspiracy I see is on the part of the US Postal Service.

But to return from the red herring, what US fandom really needs to get used to is the idea that they need a regular National Convention like every other country has, and they should stop treating the Worldcon as something they own.

YARN BASKET

There is a New European Newszine called:

'Fandom Newsletter International', edited by Matthias Hofman, Im Winkel 17, D-7858 Weil/Markt, West Germany. It is actually one half of a Newszine - the

English supplement to a larger zine called 'Fandom Newsletter' - the other half is in German. He says:

"In general FNI is an attempt of a west-german fanzine to come into contact with the international SF/F-fandom. For a long time the German fandom was like a "black point" in the productivity of worldwide fandom - after HeiCon in 1970 (28th SF WorldCon in Heidelberg) there was nothing remarkable...

"This premiere-ish will be sent to few non-german fans of whom we hope that they will answer/write back. Please do not disappoint us! Drop us a line and/or send your fanzine to us! Thankyou for listening/reading."

Issue 1 has a rundown of fandom in Sweden, unravelling the world of FANNYT and leaving you thinking 'if only I could read Swedish'

"We have a fight between Arvid Engholm and many of the other fans about SEFF. Arvid Engholm is its founder. This year (1987) Anders Bellis won the voting in SEFF and was sent to Brighton. The Swedish Norwegian fan Schimanski had nearly as many votes, and Arvid Engholm thinks that Anders Bellis' victory was won by unjustified methods. The problem is that the rules are not very specific ones...

"The fight between Arvid Engholm and many others goes on, bitterly. Both parts have now tried to involve the police."

HANSECON IV

27-31 October 1988

Site: YMCA House, Grobe Petersgrube, Lubeck

Mail: Dieter Schmidt,

Haidrath 33 D, D-2055 Wohltorf, West Germany

This Con will be an international con - parts of the program will be in english. The organisers hope to have many attending members from non-german countries, especially from Scandinavia.

To NORTH AMERICA and Mimosa is looking for an Australian agent, will reciprocate if interested. Dick and Nicki Lynch of 4207 Davis Lane Chattanooga, TH 37416

usa write:

"... Nicki and I have been appointed this year's Worldcon's (NOLACON's) Fan Programming Dept head, and are even now in the midst of planning the programming for that track. Themes are "Worldcons" and "Fanzines". We'll be interested in hearing ideas, suggestions etc from you, and also would like to know what fans from Australia and New Zealand who are planning on coming to the States for the convention."

Jerry Kaufman wrote to say he's moved house to 8738 1st Ave. NW, Seattle, WA 98117

Jerry Kaufman, as I didn't mention before, won DUFF and came out to Australia in 1983. Marty Cantor won in 1985 and came out for Aussiecon. He too leaps to the defence of the fund:

Dear Peter and the rest of the THYME crew,

Needless to say, I am very interested in what is happening in fannish Oz. My DUFF trip was one of the highlights of my life; and not being able to afford another trip Down Under, getting Aussie Fanzines are the next best thing to being there. (Which reminds me of an anecdote which fits in here only because it involves some Aussies. You see, the shop in which I work is located in the heart of Hollywood, right on Hollywood Boulevard. Our main product is tobacco; but, with the swarms of tourists who pass by, we sell a few other things for the tourists, such as postage stamps. Two Aussies, non-smokers, dropped into the shop last Thursday to purchase some stamps. Whilst I do not remember their names (although they were from Melbourne and somehow connected with KINKON [Angus! Where are you?]), they remembered me from Aussiecon II. It is indeed a small fannish world - and you can find fannish friends everywhere when you travel. *end of boring anecdote* [I didn't think so])

I am up on the Aussie controversies but I will comment on only one of them at this time - and that is the printing of the current DUFF ballot with the interpolation of THE DOOR platform and other accoutrements on it. Tsk, tsk - such is not done. Ballots are supposed to be printed verbatim, with the only changes being the removal of typos before inserting your own - and the only additions allowable being the mentioning of who is printing and distributing this particular ballot. I think that what the DUFF administrators should do (and I know it is too late for this) is to disallow not the voting for the door (I have neither the time nor the room to address that aspect of the controversy) but to disallow the use of invalid ballots - the ones with The Door interpolations on them. After all, the Door is a write-in - therefore, legally, it cannot BE on the ballot and MUST be written in if one wants to vote for it. Personally, I think that The Door write-in campaign is a joke that has gone too far. Fans, unfortunately, rarely think of the consequences of their jokes; as a result, people get hurt (usually in an escalating fashion as more and more fans stupidly jump into the fray). Hm - I think that I have just done such a stupid thing. Well, as a former DUFF'er with an abiding love for the fund (I still raise money for it) I find that I cannot sit still when the fund seems to be having troubles,

Yours,

Marty Cantor

I guess you're in a good position to talk about the dangers of getting involved in fan feuds, but I don't think that is what we have here. I agree with you about how write-ins should be treated, only if you go back and have another look at the 'Bogus' ballot, you will find there is no method provided for actually voting for the Door except for the voter writing 'The Door' in on the ballot themselves. The voter may conceivably be confused by this fact, but he/she will be prevented by the ballot itself from registering an illegal vote.

Meanwhile, to continue our journey into the fannish mire, the following was allegedly written on the back of a postcard (postmark indecipherable) found in the mail by John Foyster recently:

THE DOOR GOES EAST

The 1988 DUFF Report

Chapter 1: Getting out of a tight jamb

Being the first inanimate object to win a Trans-Oceanic Fan Fund has not been so easy as some might think. But winning DUFF in 1988 was only the first of many barriers to the successful completion of my candidature and to the administrative tasks which I am now performing and will continue through to the selection of the 1990 Australian DUFF candidate. Like so many fan fund reporters of the past, I find myself forced to begin at the beginning.

Doors are often forced, come to think of it, but I should start by saying, first, that this report is entirely voluntary. There has been some debate in fandom as to whether a door is morally obliged to produce a trip report, but without entering into that debate, and mentioning only for historical accuracy the deplorable red herring about whether a door can have morals, I want particularly to thank those who recognised the handicap under which I would be working, even in these days of word processors. Although it is difficult to get my knob into the right spot on the keyboard all the time, I think you'll find this report, if somewhat wooden (ha! ha!), at least as well typed as many of the recent ones (and thank you, spellcheckers!).

Some clarification about my background is also called for. While any human campaign managers have done all that was, er, humanly possible, one minor error should be corrected. For shorthand purposes I have been referred to as the Rogers St laundry door. This is a slightly misleading spelling, even though phonologically nearly correct. I thought it best, at the time, not to interfere with the management of my ultimately-successful campaign, but now some clarification is appropriate.

As some of you may know, Roger Weddall had some unusual occupations during the mid-1980's, and on one occasion Roger found himself in such straits that he took a tub into the streets (in particular, a back street in Richmond) and offered to wash the clothing of passers by while they waited, as it were. This business grew so rapidly that it became necessary to use some crowd-control measures, and a small door - me - was used to ensure that Roger was not too pressed for customers. (Roger's late trade in the garment-pressing business must be left for another time.) I was therefore originally, and remain, Roger's street-laundry door.

This introduction to my past is already overlong, and I have offered it only because some questions have been asked in the United States about my diminutiveness, and suggestions even made that I am a ring-in, rather than the authentic winner.

So much for clarification! The truth is that the harsh reality of what being a DUFF-winner meant was something of which I had been totally unaware - and very naturally, you might say. Even now I feel my whole being changed when I won DUFF - you might even say that it brought me to life, made me want to be far more active in fandom than I had been in the past. Perhaps this is one of the benefits of DUFF.

In any case, the early days after the voting results were announced were busy ones for me and my managers. Some potential problems no longer existed: thanks to improved health standards amongst humans there were no problems relating to inoculations or vaccinations. There was even one side benefit which had not been expected; without hesitation the Department of Immigration ruled that I had to pay neither departure tax nor immigration tax. Nor did I need a passport the Australian government, I suspect, being quite happy to show the door to our Northern Allies.

My human managers - my handlers, I suppose - had more difficulties with the airlines, which at first - each of them - wanted me to travel as cargo. I protested that no DUFF candidate in the past had been treated in such a way, and I did not want to establish an unfortunate precedent.

My handlers were very supportive in this matter, as we were soon negotiating a trickier matter - which airline would accept an unaccompanied door, for I had by now recognised the impossibility of them travelling with me. (As an alternative, they had done a deal with a group of American fans to look after me in the United States in exchange for my handlers looking after a shaft of some kind. (I never knew the full details, but I understand the shaft was redirected to Sydney anyway.) It took me some weeks to find an appropriate arrangement, but at last, after some unpleasant talk of dismantling me and reassembling in the USA, it was decided that I would Fly United.

I could turn to the question of what to pack. Guide books are not explicit on the needs of doors when travelling, so everything had to be started from scratch (a word which still makes me wince). It was no easy task.

(to be continued in the same timbre in chapter 2 - MY TRIP TO THE UNITED STATES: THE UNVARNISHED TRUTH)

Meanwhile, Blakes 7 hits NEW ZEALAND! It seems Stormforce 7 is a newly formed Blakes 7 appreciation Society. The aim of the society is to act as a medium through which Blakes 7 fans all over the country can get to know each other and keep interest in the show alive (even if all the characters are dead). Membership is NZ\$10, write to Samantha Hayman and Karen Vernon, 17 Kainui Rd, Hataitai, Wellington 3, New Zealand. And Lyn McConchie (Last year's FFANZ winner who likes Australia so much she's coming back for Conviction) is/was in hospital. Cry Havoc [Official NASF Newsletter, Wellington; write to P.O. Box 6655, Wellington, NZ. Edited by Lyn McConchie and Linnette Horne.] says in it's February edition:

'As many of you know her leg has been getting worse and the doctors have decided to have another hack at it. She will be off work for 6-8 weeks and the newszines of that period will be a couple of double issues (April/May and June/July)' [then in March, she...]

'...has now had word from the surgeon about her trip to hospital. She will be in Kenepurn on 5 April for 4-5 days, after which she will be at home, attached to a considerable quantity of plaster, for 6-8 weeks further. She will welcome visitors.' Get Well Soon, Lyn!

The AUSTRALIAN News: The Slartibardfast Film Appreciation Society meets in a telephone box on the third Thursday of each month 6.00pm - 6.10pm at the eastern end of Hay St Mall (The Town Hall end). From there, a consensus process occurs after which they all toddle off to a film (finish by 9pm), coffee, that sort of thing. Confused? Contact Tim 474 1538 (Next Meeting: May 17) [Shouldn't you tell them what city they need to be in? ...]

Leigh and Valma have moved to Perth. Temporarily mail should be sent via Grant Stone via Murdoch Uni etc says Eric Lindsay who hasn't been sent their real address yet.

Kevin McCaw has taken up publishing wasf Fanzine, complete with rights to the name "WASFAN". But he felt inadequate to the task of following in the footsteps of that publication's last legendary editor, Roy Fergusson (the man who once spent most of his holiday pay for the rights to some rather old vegemite), so he's renamed it "Woftam", can be got from 20 Dodd St, Hamilton Hill, WA 6163. Perth fandom meets: first Thursday of every month, 8pm at the Cappuccino Bar, 149 James St, (Cnr James and Lake) Perth. Contact Cindy Evans if confused or lost.

In SYDNEY, Michelle Hallett has moved to 113/19 Tuscubum St, Pootts Point 2011 for those who wish to visit, or GPO Box 1808, Sydney 2001 if you want to write. Ph 357 2371 (Home) 909 8888 (Work). Terry Frost has taken out a mortgage on GPO Box 1808, Sydney 2001

There will be a Dinner at Milliways, Sat 14 May, YWCA Sydney, \$12.95 single, \$24 double, \$42 quartet, Contact Edwina Harvey, 12 Flinders St, Matraville NSW 2036. An official Sydney in '91 fund raising event [the Worldcon at the end of the Universe?].

Lip Service, A fanzine of science fiction erotic written by women for women, is to be released for Conviction at \$4. Edited by Sarah Murray-White and Jessica Southon, 69 Windmill St, Millers Point, Sydney 2000. Apparently there's also material to do a second issue written entirely by men.

Late News from ADELAIDE: John Foyster is at PO Box 483, Norwood SA 5068 - for us snails who haven't caught up yet.

The local stuff from parochial VICTORIA: Richard, Susan and Kelly Hryckiewicz have descended on Melbourne, apparently permanently: Sgt R. Hryckiewicz, A319702, c/- RADS, ITS, RAAF Base, Laverton, Vic 3027. [This is not a joke, but don't ask me what it all means. Richard says that if you leave out some of the address or get the number wrong, the postie can get very nasty] They simply turned up to dinner one Friday evening, said they liked the place so much they would stay.

Speaking of which, Melbourne Fandom has finally settled down to a new Friday night eating spot - the eating spot just inside the Myer Arcade off Elizabeth St - after the months of aimless wanderings. Funnily enough, it's the place next door to the Tavern Coffee Lounge [which has changed hands since we last saw it - I wonder if they've found a new cook]

Clive Newall and LynC, with associated cats have moved to 9 McCrory St, Coburg, Ph.386 8058 but their postal address remains unchanged.

TVU 47, the new open access TV station for Melbourne, will carry out test transmissions 5-11 June 1988 and should be seen up to 17km from the city. Meetings of the Open Channel happen 7.30 each Wednesday at 13 Victoria St, Fitzroy, open to ... anyone, I suppose, even Bruce Barnes, who is quite heavily involved and has been desperately trying to find Videos, Films, Artwork, Costumes for use on the channel - even film scripts ...

Justin Ackroyd now manages the new Minotaur store in Geelong. His work phone number is now 052 21 3660. His post office box remains unchanged. LynC, our roving Bookshop reviewer writes:

Melbourne specialty S.F. Bookshop, Minotaur, continues to expand. The latest addition to Colin X's retail empire is a GEELONG branch, managed by everybody's favourite teddy bear, Justin Ackroyd. The new store (at 142 Moorabool St, Geelong) opened on Saturday April 2 (during Kinkon) 1988. The first day's

trading as observed by Thyme's reporters seemed to go quite well, with what appeared to be a respectable first day's take, and quite a number of Geelong people wandered in to investigate the new store. [Thanks for the boxes, Justin - LynClively]

Merv Binns says if you would like to see him around for a while yet and not starving to death, please ask for a free copy of his latest "Trading Post" and buy something from him, please. Write to him c/- Merv Binns, 1 Glen Eira Road, Ripponlea, Vic 3182. A worthy cause; word has it that not only more of a Trufan than Colin X, but some of his books are slightly cheaper.

A couple of Victorians continue the recent trend of beating the rental crisis by moving into post office boxes - Tim Reddan [who isn't really a bent banana] is at P.O. Box 229W, Ballarat West 3350; Alan Stewart can be located at P.O. Box 222, World Trade Centre, Melbourne 3000.

Always Excuses: "This is a brief note to let you know that Starkindler still exists! We have had major changes in the editorial committee and for quite some time were without access to a word processor, which led to considerable delays with respect to publication, etc. #7 is printed and you will be getting a copy! #8 is at the word processing stage" - Michael Green [Since then #7 is now available - check tour bookshop]

Recently, the following note appeared in the mail from George Turner:

Dear Roger,

Something called The International Science Policy Foundation (in Britain) has voted THE SEA AND SUMMER the best sf novel of 1987. I believe there is an award of some sort. I don't know who they are or any more about it.

More importantly, one of my spies reports that the book is also shortlisted for the Arthur C. Clarke Award, which is worth yearning for.

I thought THYME might like to know.

Best wishes,



Celebrations in order, we thought, till a hastily scribbled note turned up a couple of days later saying: "Recently I advised you of 'THE SEA AND SUMMER' being given an ISP Foundation award. I find now that this will not be announced officially until June, so please do not publish till then. Sorry! George." Secrets! Bleh! That was 16 March. We've since learned that GEORGE HAS ACTUALLY WON THE ARTHUR C CLARKE AWARD! (Announced at the British Eastercon) Congratulations George! The monetary part of this award [c.A\$2400] will be just enough to cover the airfare for a trip to England to pick it up, says George. The exact nature of the ISP Award remains a bit of a mystery, though a report about George winning it did appear in The Australian, so the secret is out. Meanwhile, THE SEA AND SUMMER, subject of both awards, remains next to impossible to buy in its author's home country. [Oh yeah?? I saw it in Myer's Bookstore, in a prominent location, months ago - the proofreader] [Well it wasn't still there yesterday - ed] Maybe FABER is into keeping secrets.

Oh, and I almost forgot! Where would Melbourne be without The Nova Mob:

The 1988 Nova Mob meetings (except for the December Christmas Party) will continue to be held on the first Wednesday of each month, at 17/140 Riversdale Rd, Hawthorn, the home of Cathy Kerrigan.

Meetings begin, as usual, at 8pm, with those who wish meeting earlier for a meal at the Riversdale Hotel Bistro, cnr. Auburn & Riversdale Rds, Hawthorn - around 6pm.

THE 1988 NOVA MOB PROGRAMME

4th of May - George Turner - "Precursors of Australian Science Fiction"

1st of June - Russell Blackford - "Race and Gender: working towards a dimorphic analysis of the works of William Gibson"

6th of July - Cathy Kerrigan - "Arthurian fantasy in the novels of Steven King"

3rd of August - George Turner - "A retrospective: Damien Broderick. Where is he now?"

7th of September - Steve Roylance - "Gene Wolfe Explained"

5th of October - Janeen Webb - "Whither Galadriel? A feminist critique of the work of J. R. R. Tolkien"

2nd of November - Mark Linneman - "Samuel Delany - Fast Food SF"

3rd of December, a Saturday - the Nova Mob Christmas Party. This year Bruce Gillespie and Elaine Cockrane have kindly agreed to let us have this year's Christmas Party at their place, 59 Keele St, Collingwood. I would like to thank Bruce and Elaine for their offer, and remind people that the party is BYO everything although I will, as usual, be bringing a Christmas cake.

Finally, if anyone has any enquiries or suggestions for topics they can contact me on 268 3726 (B.H.) or 819 1982 (A.H.). I

MEMO TO NEWSZINE EDITORS et al

With only a month to go to the con, this will be the last "Fannish Press Release". Here is the latest CONVICTION news and information:

- Unfortunately, Bob Hudson has decided, for reasons connected with his radio show, that he cannot honour his commitment as Keynote speaker. In his place, the Key note speech on Friday evening will now be concerned with "Humanity in Space: The Future" and will be delivered by astronomer/fan, Charles Morgan.

- The latest information we have indicates that SPIDER and JEANNE ROBINSON will have no other fan commitments in Australia apart from CONVICTION. Before the con they will be holidaying in the Cairns area, and afterwards they need to hurry back to Canada to meet Exam schedules for their daughter, Terri. Similarly, BJO TRIMBLE will be coming straight from New Zealand to CONVICTION but most of her time in Australia will be spent in showing her husband, John, the country she has seen so she will, probably, have no other fan commitments here. It seems CONVICTION will be the only chance to meet all these guests.

Craig Hilton writes: "Contrary to rumours, I will not be going to Antarctica for a year, nor will I be a Flying Doctor. I will, however, be working as a General Practitioner in Kalgoorlie from 11 July 1988 until further notice. Mail sent to my usual address will still reach me, but at a pinch Kalgoorlie Hospital will also serve as a mailing address from that date. I look forward to the possibility of Nuggetcon or whatever. I have just bought an immaculate silver-grey 3.4 litre 1963 Mk II Jaguar to replace my old 1969 Toyota. on't be fooled though, I'm still poor. Julia will be going to Geraldton for three months to continue her nursing studies. Mail to her will still reach her via our address, or again addressed c/- the hospital.

"AN ORBITUARY: On 18 April 1988, this mortal world lost Gregory Nemer, a great man who loved life and who in turn was loved widely and unconditionally by those many who had the good fortune to have known him, either in Fandom or out. Greg devoted much of his final two years of life working to help fellow sufferers of AIDS, the disease which he himself finally lost the long battle at the age of only 27. Greg is gone - his wit, his charm, his compassion, his selflessness and his brilliant music will be sadly missed. I hope his ideals will live on in we who remain."

- Craig Hilton

Roelof Goudriaan & Lynne Ann orse have moved house to Caan van Necklaan 63, 2281 BB RIJSWIJK (ZH), The Netherlands; Ph. 31 (70) 95 01 28.

THYME

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ART CREDITS FOR THIS ISSUE GO TO:

GUPF 1988-89 CANDIDATES' PLATFORM
(in alphabetical order)

ROELOF GOUDRIAAN There are not many people who will wave goodbye to their
***** fanzines when putting them in the mailbox. Roelof does;
but he's a sentimental guy. He has his heart in the right
place, and that's all over the world. If it's anything he's known for, it's
for thinking international. Right - years ago he began Foreign Fanzine in English,
to let people know how the Dutch wrote, and things got worse. Today, he edits
the European newsletter Shards of Babel. He's not too shy to be seen
in person, being one of the people who helped to get WorldCon to the
Netherlands. After testing out mutually clashing accents with Australian
guests, he now thinks the time is right to imprint the European Continent on
the Australian fannish frame of mind, and to let Australian grandeur saturate
his entire being. So, if you want to find out how egg yolks mix with brandy;
how many words the Dutch have for "canal"; how Roelof clings to his Pom accent
while living with a Yankee; how many socks he has sent back to Down Under; why
not vote Dutch? It's Goudriaan for GUPF.

NOMINATORS Marc Ortlieb, Jean Paul Smit, Pascal Thomas, Roger Weddell,
Bridget Wilkinson.

LINDA PICKERSGILL Having learned to party from American fandom before moving on
***** to pick up fanzine and conrunning skills in British fandom,
I am now ready to explore habits of a third continent. I
have the stamina necessary to be a first-rate tourist, a late-night party goer,
a disco bop queen and a varied conversationalist. I also read science fiction.
Most of my current fan writing writing is in the APA The Women's Periodical
or in other people's zines, though I have done my own Tiger Tea and I have
helped run Mexicons. Most recently I organised the fan activities at Conspiracy
'87 where I bullied many an Australian.

NOMINATORS: Justin Ackroyd, Andrew Brown, John Harvey, John Jarrold
Pam Wells

I vote for: (list 1, 2, 3 etc)

() Roelof Goudriaan () Linda Pickersgill () Hold Over Funds

() _____ (Write-In)

SIGNATURE: _____ I enclose _____ as a donation to GUPF.
(Make £ cheques etc payable to EVE HARVEY,
NAME & ADDRESS: _____ A\$ Payable to GUPP).

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

SEND BALLOTS AND DONATIONS TO:

EUROPE: Eve Harvey	AUSTRALIA: Irwin Hirsh
43 Harrow Road	2/416 Dandenong Road
Carshalton	Caulfield North
Surrey SM5 3QH, UK	Victoria 3161, Australia

This form produced by Irwin Hirsh

Reproduction is encouraged (urged even) provided that the text is reprinted
verbatim (though correction of typos would be appreciated). Please substitute
your name above if you are distributing ballot forms.

GUPP 1988-89

WHAT IS GUPP? The Going Under Fan Fund (known in alternate years as the Get-Up-and-over-Pan-Fund) was established in 1979 to further contacts between European and Australian fandom by bringing a well-known and popular fan from one hemisphere to attend a convention(s) in the other. GUPP exists solely through the support of fandom. The candidates are voted for by interested fans all over the world and each vote is accompanied by a fee of not less than £1 or A\$3. These votes and the continued interest and generosity of fandom are what makes GUPP possible.

WHO MAY VOTE? Voting is open to anyone who has been active in fandom (fanzines, competitions, clubs etc) prior to January 1987 and who contributes at least £1 or A\$3 to the fund. Contributions in excess of this minimum are gratefully accepted. Only one vote per person is allowed; proxy votes are forbidden and you must sign your ballot. Details of the voting will be kept secret. "Write-in" candidates are permitted. Cheques, postal orders and money orders should be made payable GUPP if in A\$ and EVE HARVEY if in £ (if you cannot provide these, any other currency should be in notes, but we'd prefer not to incur the additional transaction costs if possible).

VOTING DETAILS GUPP uses the Australian preferential ballot system, which guarantees an automatic run-off and majority win. You rank the candidates in the order in which you wish to place them. If the leading first-place candidate does not get a majority of the total votes cast the first-place votes of the lowest-ranking candidate are dropped and the second-place votes on those ballots are then counted. The process goes on until one candidate has a majority. It is therefore important to vote for second and third place on your ballot. It is also a waste of time to put any candidate in any more than one place.

HOLD OVER FUNDS This choice, similar to the "No Award" in the BSPA and Hugo Award balloting, gives the voter the chance to vote for no GUPP trip, should the candidates not appeal to them or if they feel that GUPP should slow down the frequency of its trips.

DONATIONS GUPP needs continuous donations of money and material to be auctioned in order to exist. If you are ineligible to vote or don't feel qualified to vote, why not donate anyway? 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 GUPP.

THE CANDIDATES Each candidate has promised, barring acts of God, to travel to the 1989 National Con (Swancon 14), in Perth, Australia, if elected, has posted a bond and provided nominations and a platform, which is reproduced overleaf, along with the ballot form.

DEADLINE Votes must reach the administrators by midnight on 26 November 1988 (local time).