

W22y ME 69

# SHOWDOWN

No one can escape the poison. Really, honestly.

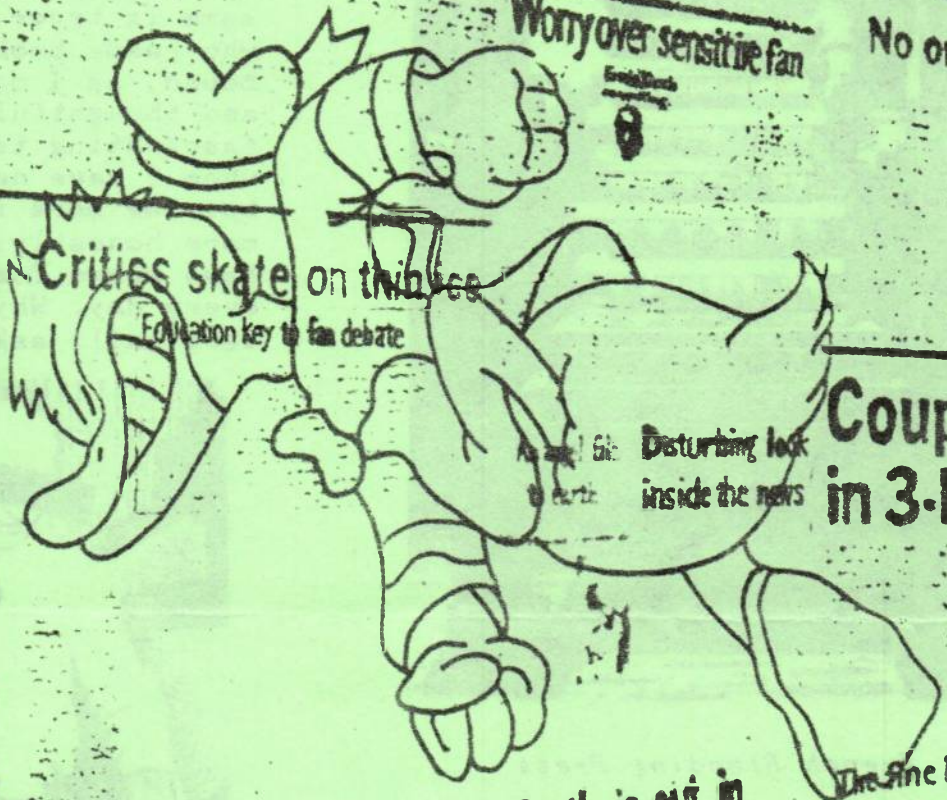


Entries tell of threats

# SHO

No one can esca

Worry over sensitive fan



Couple gagged  
in 3-hour ordeal

Critics skate on thin ice  
Education key to fan debate

Disturbing look  
inside the news

Couple gag  
in 3-hour on

The fine line between  
genius and insanity

MEDICINE

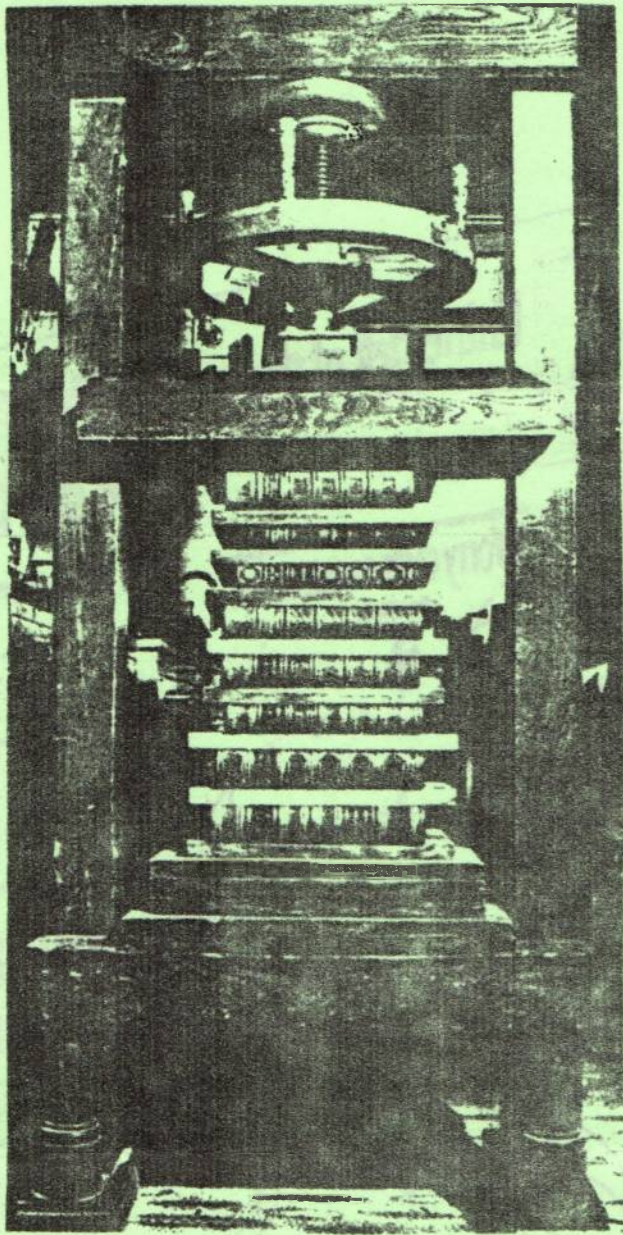
Truth is out in  
black and white

The fine line between  
genius and insanity

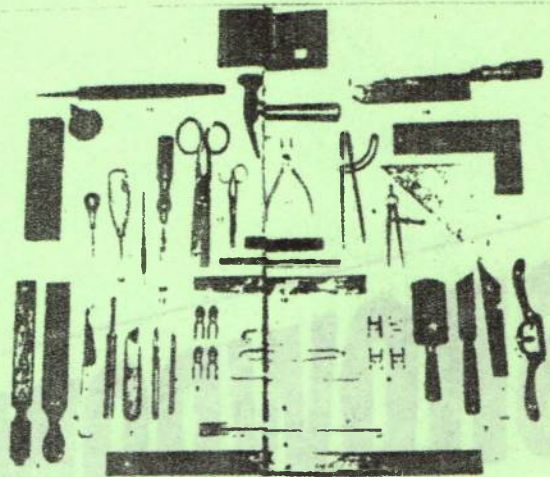
MEDICINE

to tragedy

ABBA FANDOM MAKES ITS IMPRESSION!!



*French Standing Press*



Knowing Me, Knowing You.

"Anyone who has ever bound books with me can observe expressions and emotions from my true book self. And the same is truer still of anyone who reads books that I have bound, as I do when I am alone and thoughtful. The fascinating truth is that you, whom I have never bound with, know me more intimately and more honestly than people I have known for years and see every day. Why don't you give us a call; ask for Fernando."



Shock, well known fen members of the Australian Book Binding Association (ABBA). Some people are very mercenary; money, money, money is all that concerns them. Mama Mia! will this be fandom's Waterloo? Is there nothing that can be done to control this backswell before ABBA sews up the rest of fandom? An SOS must be sent to all true fen to raise resistance.



F-F-FAN FUND CONTROVERSY SPLINTERS FANDOM!!

As those in the know will obviously have been aware of for some time, this year's FFFF race has become rather more controversial with the appearance of a write-in candidate, D. Wood. A ballot including a platform has already been produced and independently circulated in support of the write in candidate and we have included a copy of the amended FFFF ballot with this issue.

What follows is the FFFF administrators' official response to WhyMe, reproduced exactly as it was presented to us (with a little reduction).

Dear Mock and Marshmallow,
I am sorry to hear your Committee members are being told that the FFFF race is becoming more controversial with the appearance of a write-in candidate, D. Wood. A ballot including a platform has already been produced and independently circulated in support of the write in candidate and we have included a copy of the amended FFFF ballot with this issue.

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And this is the letter that Stick wrote to Mock and Marshmallow assuming (wrongly) that they were the main perpetrators of the 'Wood for FFFF' campaign.

Dear Mock and Marshmallow,

It has been brought to our attention that you are circulating a bogus FFFF form in which you attempt to put forward D. Wood as a write-in candidate for FFFF. Very funny.

The joke is now over. [not quite - ed.]

In concocting this latest bit of filth, you've succeeded in doing nothing but bringing the fund into serious disrepute, and revealing yourselves as the snivelling guttersnipes that you are. It is petty and maliciously trivializes the fund. Further, it is a callous and officious attempt to outrageously sabotage the candidatures of the current candidates. Sputter, gnash.

Putting forward a person as a candidate is evidence of your pernicious contempt for all that FFFF represents, and your hysterical, all-consuming hatred of the current serious candidates. If you have any complaints as to

the suitability of the candidates or the way the fund is presently administered then you know what you can do. We don't deny your right to voice your opinion, but you go seriously beyond doing that.

FFFF Australia considers the two serious bits of furniture worthy of serious consideration for the position of FFFF representative to British paper mills. The intention of the fund is to promote serious relations between Australian furniture restorers and the British Woodpulp industry, and we don't need this seriously jeopardised at this stage by a malevolent gaggle of vicarious thrill-seekers such as yourselves putting forward an animate object as a candidate. Anyway, D. Wood cannot be deemed a candidate on technical grounds because he cannot fulfill any of the conditions of seriousness.

We are certain that this latest regrettable excursion into the fannish mire will evoke nothing but the scorn and utter contempt you both deserve.

On behalf of APPM Australia,  
Stick Nathopoulos.

\*\*\* As well as Stick's letter above, Mock Baloney has supplied a reply for us to publish in answer to Hack Geronimo's criticisms in the last issue. (Mock has not yet seen the official open letter.) \*\*\*

cc: Lunchy Humdinger  
Hack Geronimo  
WhyMe

Mock Baloney

1/4/88

Dear WhyMe,

He can't be serious. I have been trying to write a "more in sorrow than seriousness" reply to Hack's latest epistle about the candidacy of D Wood or FFFF. The main difficulty is that his letter makes me laugh so much.

Seriously though, Hack is using language (English mostly with the occasional slide into German) to give his conclusions some superficial attractiveness without actually profering an argument to support them.

How can he do that? Derogation of the "idea of fan-as-pulp" is arguably a major crime that shows the true nature of the slaving paper manufacturer who produced this "butchered" and "serious" fan fund. This is obvious to a halfwit.

Continuing on his merry way, Hack has a great deal of fun metaphorically knocking over pedestrians like straw men on busy freeways. Surely he is joking. Subtle selectivity is obviously a bad thing and only a cad or souldier would treat his or her correspondents in such a cavalier fashion.

If he had read what was forwarded to FFFF Australia, he would have realised the sloppy and confused thinking displayed throughout the body of our letter.

To sum all this up, I can only hope that the remaining rhetorical flourishes and pejorative adjectives used by Hack to conceal the rabbit he keeps so unconvincingly under his hat will be exposed for the ludicrousness and ridiculousness it is.

Oh, and developing a sense of humour might be a good idea too ...

Mock Baloney

\*\*\* Hack also wrote in to add to his comments in the previous issue. \*\*\*

Thankyou for your letter and for, at last, clarifying some of the thinking that is behind standing D. Wood as a candidate for FFFF. You are correct when you assert that my letter was an emotional outburst. It was deliberately so. As you may recall I had previously made discreet enquiries to discover whether D. Wood really was a piece of furniture, or only a wallflower. I read through several con reports without being better informed. The final impetus was a garbled account in WhyMe which made little sense, but which described D. Wood as an animate object.

Hack.

\*\*\* Hack goes on to say that the best way to get around the legal difficulties is to actually construct something from chairs and perhaps a broomstick and mop that looks like D. Wood and send that instead. He suggests this would result in less mess all round.

\*\*\* We also heard from Gerald G.. \*\*\*

Dear Whymers,

I agree with what Hack says,  
Gerald.

\*\*\* Calm, collected, methodical and reasonable, Irving Borscht also wrote in to express his opinion. \*\*\*

Thanks for WhyMe #68. It was a good issue.

My reason for writing is to comment on the FFFF discussion, which I shall now do. Like seemingly everyone else I don't like the proposed slate of candidates, and given Stick Nathopoulos's openness on this matter I'll be sending him a copy of this letter.

I must say, up front, I'm fairly ambivalent about most fan funds. The most functional furniture can't reasonably always produce the best fanzine, because there are many other uses for it. An occasional table, for instance, would not be very useful as the raw material for a fanzine because there is not that much wood in a mop. I don't think many people could disagree with what I have to say here. Likewise, many other small pieces of furniture would be more functional left as furniture.

There is a certain amount of prestige which attaches to the winning piece of furniture. What is someone to make of this situation, twenty years from now, when ythey look down to the list of FFFF winners and see we gave it to a common hatrack which could hardly support a platform, much less write one. Even for one claiming to have "graced room parties" and "propped up bars", I would guess that it couldn't really bear the weighty responsibilities that are going to be put on it as winner.

I must admit I have never once met the write-in candidate. I saw a picture of him with his wife once, but it was so poorly produced I couldn't see D. Wood for Therese. There is no way I am going to try to compare a fanzine from him with one made from a good, solid table. I am only guessing, but I would suggest that animate objects get their egoboo in other ways in any case.

Irving Borscht

\*\*\* So much, this issue, for the FFFF controversy.

\*\*\* And now, a letter from our European Agent, Joe Noodles... \*\*\*

Comrade Editors,

Imagine my disgust on receiving the last issue of WhyMe.

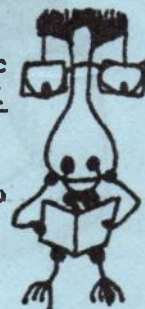
But enough with the pleasantries.

Before I could throw the issue in the waste paper bin, I noticed several items I must take exception to. Firstly, I have to question the wisdom of printing so many letters by so many boring people. If they have nothing worthwhile to say, you should refuse to publish their drivel altogether.

Although I thought there was too little in that issue of WhyMe to appeal to most German speaking fen. Is it any wonder that they too are tossing away WhyMe unread?

In addition, I want to put my ip in concerning the ludicrous decision of D. Wood to stand for FFFF. The fan fund was created speci for inanimate objects, not for people.

I have seen a photograph reportedly taken of this very u nate fan standing in a pine forest in order to qualify for FFFF. It is not impressed; frankly, I couldn't see D. Wood for the trees.



Finally, I protest about the treatment meted out to recently published letters; especially about the way it was continually being defamed by the inclusion of silly and inappropriate illustrations whose only purpose is to render my closely reasoned argument completely unintelligible.

If you are doing this, then surely any interesting correspondents will be fact, I wouldn't be at all surprised if they boycott the publication completely, and did the same to you.

Your sincere friend,  
Joe Noodles.



### Thank you Joe. We are always interested in what you have to say. ###

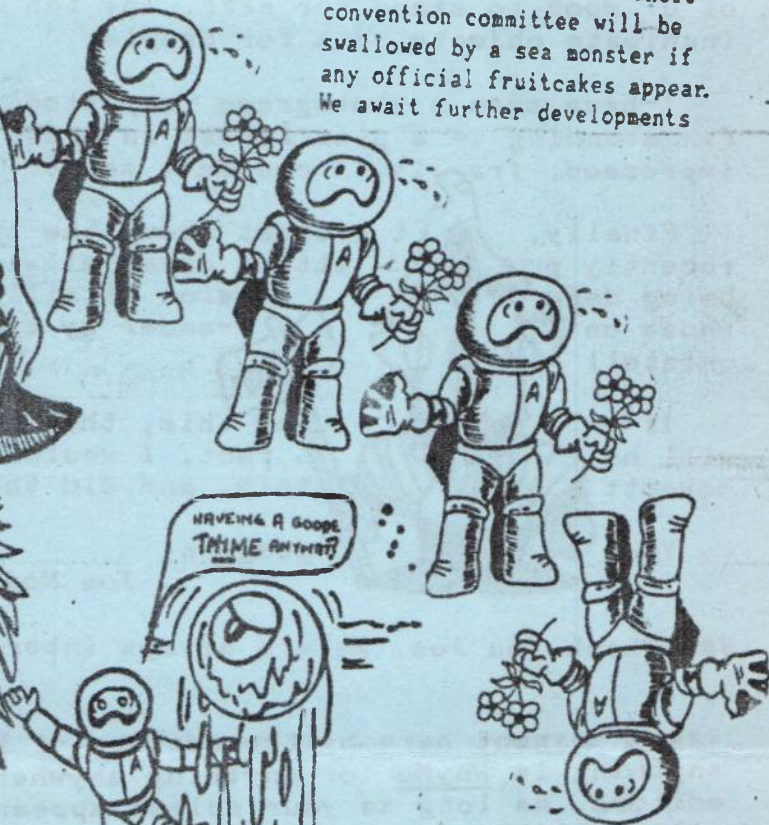
\*\*\* A comment here by the editors of WhyMe: If you have a (gut) reaction to anything in WhyMe (or anything anywhere else) and you write a letter to the editors, as long as your spleen appears to be directed at someone else we will publish. It is the cheapest way to pass on your sentiments to a large audience (may we helpfully point out), especially when it comes to your emotional outbursts being able to reach people who have never heard of you, such as Joe Noodles and the Flick The Suppository editors.

\*\*\* If the letter is directed at us AND is marked "do not quote" (or something equivalent), we will respect that unless it suits us otherwise. Comments on any topic that we feel may be of interest to our readers may be published regardless of the author's desire, if we feel that our doing so is in the best interest of our circulation, oops, we mean readers. If we do not think your piece of scandal or gossip is sensational enough to be worth publishing, we will keep it secret until everyone has found out about it, and then we'll crow loudly about how we have known it all for months. The moral is: if you're stupid enough to write to us with any personal or sensitive information then it's your own bloody fault.

# ACHTUNG! ACHTUNG!

Announcing a New Fan Costume Award\*  
For the best looking Feminine Costume at the next  
S.F. or Media Convention this year.  
A 90mm figure will be Awarded by Mike Mullan  
at KIDKON 3 in 88 as showpers, so be the  
first to win at the next Convention in 88.  
The Cosmic Fruitcake Award

WhyMe has been officially  
informed that the earth will  
split wide open and the whole  
convention committee will be  
swallowed by a sea monster if  
any official fruitcakes appear.  
We await further developments



Mike Mullan  
85  
©



\*\*\* And on the subject of being at fault, it appears that despite all the time we have taken over the last few issues to explain why we do it, a few of our European readers are still not content with the fact that WhyMe is published in English. Snack German was one who wrote in to complain... \*\*\*

On to the language debate. On the downside, I am still very angry with the way you, as editors, treated my letter and the debate. I object to the constant asides *in medias res* [sic]. There was no attempt to answer my philosophy advanced in the 29th and 33rd paragraphs.

Carrot says some reasonable things. Like him I think that there are other languages for writing fanzines. However much of his argument is *post hoc ergo propter hoc* and he belabours the point *ad libitum ad infinitum* or, at the risk of making an *ad hominem* comment, *ad nauseam*. Jack Stewman is right when he says Sanskrit lacks an audience. But I do not like the idea of the multilingual system.

The language thing is no hoax and no joke. I might have been off-target suggesting Polish as the international fanzine language but now I recognise the appeal of German. The choice is *in nubibus* no longer. I am loathe to ascribe motives but one has to wonder about why you persist in publishing WhyMe in English. The style vastly improved would be if it written not in English in.

Snack German.

\*\*\* After the ridiculous fuss about whether it's right of us to print WhyMe in English, the number of Europeans who did not write in to complain was also interesting. You had your chance boys and girls. (And you missed out - nyah nyah nyah!) But we did receive one more response - as part of Erwin Kirsch's letter as SHONUFF administrator he wrote in to say the following. \*\*\*

Really have I not the point of your remarks understanding. I'm one of the people who being referred to is. My excuse for not reading WhyMe is that I cannot reading English. But it's not mine who is throwing copies of WhyMe unopened away. No, I am mostly usefully finding your magazine as other purposes. One day also will I English learn. Then, will your newszine to me be readable. Now, keeps it cats warm sleeping upon. Also, good contacts keeping in between international fandom.

Whenever you are exchanging to German, will I read it, but troubles it me not if in English persisting.

Erwin Kirsch.

\*\*\* As you say, we are a Newszine with a large international circulation, and we cannot overly concern ourselves with criticism by a small but vocal minority of European fans. (When we refer to the fans who could have written in to express their views but did not, we have decided that they know who they are and nothing could be gained by listing even the worst of them, except perhaps the condemnation of their fellow non-correspondents (and despite appearances it is not actually WhyMe's desire to sow dissent in the fannish community).)

\*\*\*It would be a troglodyte indeed who would suggest that the only valid language in which to participate in fandom would be English. Many a rabble has been put back on the right track by the words of a few sane (but non-English-speaking) individuals.\*\*\*

## THE ART OF FANZINE PUBLISHING CONSIDERED AS AN EXCUSE FOR DRINKING ALCOHOL

by Beery Victualbits

Crikey, well now that the Silly Season has just about come to an end, and I've eaten and drunk so much over the last few weeks that if I go into a pub inside of a fortnight I'll probably explode, I find myself with a bit of spare time in which to fulfil the promises I have made to Peanut Butter the past couple of months.

The response to the first article was somewhat less than overwhelming (I reckon that the lot o' youse are real slack) but the comments that have come in have made some interesting points.

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

### ON RECEIVING FANZINE CRITICISM

by Snack German

There seem to be three approaches to the editing, presentation of and reaction to written criticism of one's fanzine, in respect of what to do with the criticism. The easiest approach (provided one isn't inundated with response) is just to reprint, word-for-word, all pieces of criticism.

This has the advantage of developing the idea of criticism as a holistic response of the reader to the 'zine but runs into trouble from prolix critics and from those who, like me, insist on adding lots of irrelevant detail intended for my little mate the faned but not for publication (like why I've been so busy - too busy to loc, or when the next Awf-Full is due out, or what I think about the relative merits of the Weltanschauung of those informed of the post-structuralist school of thought as it appertains to literary fanac, and my position propter hoc, or what Katerina and I are doing this weekend, we happy, little Bourgeois mortgagees). My major objections to this approach are that it reduces the editor to nothing more than, *per se*, a creative typer. Further, taken to its ultimate extent, it judges that all letters of criticism are equally interesting and that all parts of all such letters are equally interesting, and furthermore that all parts of all equally interesting criticisms, the opinions therein being equally valid, are unequivocally equally entitled to see print. Securus iudicat orbis terrarum.

The antithesis is the opinion-by-opinion approach. This was made respectable (recently) by the success of Thomas Aquinas's Summa Theologia, which was a very successful treatise wherein he gave a spirited defence of human reason as a source of knowledge about what makes a good fanzine, and also attempted to reconcile reason and fanac. After this approach a piece of criticism is nothing more than a series of unrelated arguments, each interesting only insofar as they say something about the topic under discussion. Recently, faneds diverse as Marty Cantor and the Space Wastrels have adopted this line of attack.

It has some superficial attractiveness: it allows the faned to set the terms of debate by subtle selectivity from the criticisms voiced, and respond only to those criticisms they deem worthy of further, serious, open, reasoned, public attention. Further, it allows for a good number of those with criticism to offer to apparently be given a hearing by extracting some small grains of acceptably safe insights from even the

longest, most interesting and complex letter. This spreads the egoboo and should palliate most critics without having to go to the extent of printing what they really wanted to say.

My major caveat is that the opinion-of-relative-worth-oriented approach derogates from the idea of criticism-as-fanac. A piece of criticism is not a priori important from its perspective as a judgement of the worth of your fanzine, only as a bits-and-pieces collection of mailing hooks. At the extreme, the serious critic, like Greg Hills, might be dangerous because he actually attempts to address issues that might be seen as important by other faneds. *Deo gratia, Holier Than Thou* 24 showed that there are numerous approaches that can be used to butcher any such loccer's arguments.

I tend to be a poor schmuck in the middle and, even in this debate, I prefer the synthesis to either of the 'extremes'. The method I use for AF tends to be something in between these two ideas. I try to maximise the amount of egoboo for me by finding the most favourable parts of letters. Similarly, I try to find views on the success of any project that reflect a variety of views on the good points of each article, idea, or the fanzine being talked about as a whole. Finally, I also look for criticism that praises the good writing and interesting features, even if it's tangential or irrelevant or unconnected or unrelated to aspects of the fanzine already raised.

The ordering is the most important part. The reaction to hostile criticism has got to be seen to flow with its own internal logic. Favourable criticism dealing with the same subject should be, as far as possible, if it is reasonable, without being obvious, together. My solution is to arrange criticism so that it is interlinked. Let us say I start with stuff on nuclear power. I will put the adverse criticism that deals with this alone first, having started however with one piece of favourable opinion that also dealt favourably with another topic (the previous one). I will always then go on to print the strongest favourable arguments and criticism, leaving the reader in no doubt as to what all sensible and right-minded people think. It doesn't always work and you have to "cheat" a bit at times, but it does allow the criticism to appear balanced, be linked, and deal with the issues as well.

I will very rarely publish letters that just say, "Liked the issue," or "liked the illo on page 4," instead wanting the correspondents to say in detail the reasons for their liking it so much. I am very wary of criticism that tries to comment on everything in the 'zine. When I read a 'zine, not everything appeals to me or causes me to comment. *Causa finita est*, anyone who does this is strange. Usually, my loc will relate to a particular issue or arise from a particular stimulus. I have developed that style because it's the best.

Finally, comes the issue of editorial response. The criticisms others have of one's fanzine should appear as a dialogue. The editor has the responsibility to respond to issues raised by the criticism, especially if they don't agree with the critic. By my method it is sometimes easier to let another critic answer the point but, often, sometimes, critics won't address the point raised.

A minor quibble I will respond to at the end of the argument. I try to avoid breaking up an argument by responding to each point as it emerges. The critic has as much right to develop a line of reasoning as the recipient. (With some critics you cannot win: no matter how fairly you try to concisely present their argument - perversely, particularly, if you disagree with it - you will be told that, in your editing, you have

included the wrong points and omitted the major argument. This is a risk you have to take if you want to come out on top. Most of us cannot afford to devote four or six pages of a fanzine to an intricate and closely reasoned piece of criticism by one fan when there are five others who want to comment.)

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

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

Hack German

\*\*\*\*\*

#### An Explanation of your MAILING LABEL

On the top right-hand corner of your mailing label you will notice either a number, a string of numbers, a number followed by a letter, a number followed by an asterisk, a letter followed by a number or a gold star and an elephant stamp.

The number indicates the number of the LAST issue you will receive, as things currently stand. You can, of course, extend this by DOING SOMETHING, for example, resubscribe.

A number followed by an asterisk indicates something else.

The character indicates the reason or reasons you are getting WhyMe. The character is interpreted as follows:

Z For agents. Pretty obvious.

S For Stupid People. Why haven't you already subscribed?  
You're Stupid.

\* Usually followed by a number. Consider this the amount of money we want you to send us for the copies we've sent you on spec. (We have, pretty obviously, some reason to believe you wish to subscribe.)

NCE It's no longer cost-effective for us to send you copies.  
We're sorry. Goodbye.

X Obviously, this is not the "big X" of the colophon, and does not mean this is your last issue. That 'X' is hand drawn. This 'X' means we normally exchange something with you for WhyMe, usually art, but it could be reviews, information or ABBA records.

P Publisher. Why don't you send us some decent books to read? (the road to hell etc.)

PO Pretty Obvious.

W You're a big name writer, and we are loathe to drop you, but we're going to anyway unless you drop everything *right now* and write us a letter including at least one witty anecdote or quotable quote suitable for publication. Hop to it.

T We trade with you for something, usually indicated on the label underneath your name. AWK!#?% there indicates that the CURRENT editors (=LunCh) have NEVER heard from you. A SQUAWK!#?% indicates that we are running around like chickens who have had their heads cut off. More about this later.

What about a combination of a number and a letter?

About ten months ago (about ten months ago), the editorship of WhyMe changed. We took over the existing mailing list and continued sending trades etc. to those people the previous editors deemed worthy of this honour. Alas, it is costing over \$1,500 an issue to maintain the current list, and this cannot continue. We are only going to warn you this once that the mailing list is now in the process of being severely privatised.

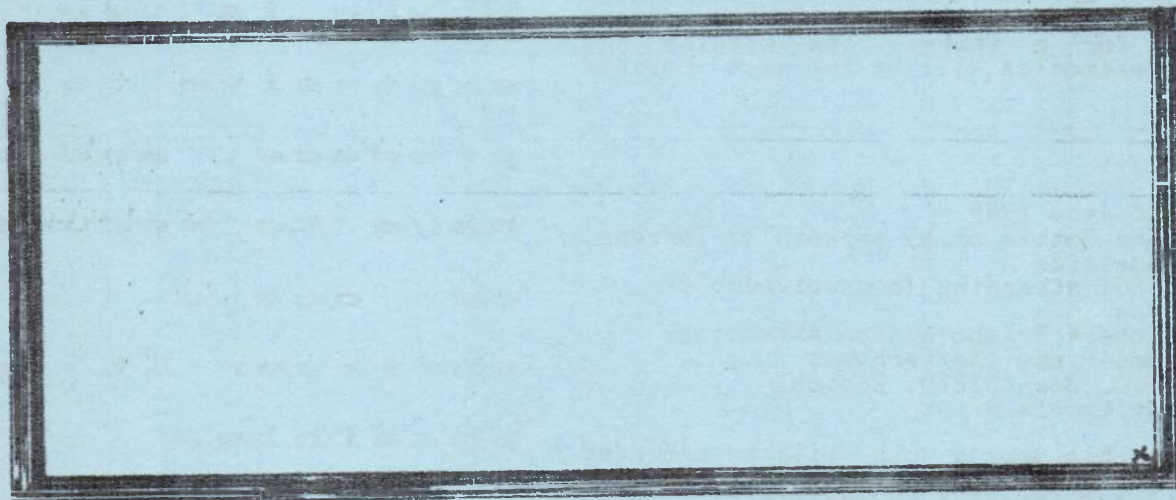
The combination of a number and a letter indicates that although you were on the mailing list for some particular reason when we took over, we haven't heard from you. The number is the last issue you'll receive unless you DO SOMETHING!!

Two special cases:

If you have an 'X' and consider yourself an artist, this is our tactful way of explaining that we don't think you are. If, however, you do know someone who is an artist we would love some of their artwork. We feel the 'zine is enhanced by the presence of artwork, and do not want to produce a dozen pages of straight text. (grovel, grovel)

If the right-hand corner of your mailing label is marked with a SQUAWK!#?% then something is seriously wrong but we're not quite sure whether it's your problem or ours. Pretty obviously, you should send us a postcard or letter to find out.

If you feel you are classified incorrectly, let us know. We would love to hear from you!



## CONVENTION UPDATES

### Consubstantiation (Melbourne's Eastercon)

Dates: April 1-4 1988 (Easter)  
Venue: My Father's House  
Rooms: My father's house has many rooms. Enter by the narrow gate for the road is wide that leads to damnation and many travel on it.  
GoD: Will attend if two or more will gather in His name.  
Rates: One mustard seed (attending); all your worldly possessions (supporting)  
Theme: For the concert is "I was lost but..."  
Mail: Consubstantiation, c/- Santa Claus, North Pole.

The concert will also feature The Angels. We have officially heard a rumour that one fan will get out of her wheel chair and walk again as seven demons are expelled from her tormented soul.

### Constipation (200th Australian Square Dance)

Dates: 26 January 1788  
Venue: The Shore Thing, Sydney  
GoH: The Real Thing  
Rooms: Double & triple cells still available at reasonable rates.  
Rates: 1 loaf of bread till 30 June, rising to a dose of scurvy up till the con. No door rate since doors are barred.  
Theme: I was a teenage Aborigine  
Mail: P.O. Box 666, Wentwest building, Working Man's College, Wolomolo.

Constipation is always a lot of fun. This year features a block party, and don't miss the annual vigil "waiting for hell to freeze over so we can laugh at Melbourne jokes."

### Noncon (61st Australian National Teabreak)

Dates: 25th April 1990 (Anzac Day Midweek)  
Venue: The Bar, Old Parliament House, Canberra, A.C.T.  
Rates: \$50 for the half day  
Rooms: \$500 special discount flat rate (we'll be sharing the room)  
GoH: Lord Tharg the interminable and his trusty pelican

According to con chair, Mick Dildo, whatever arguments there might be about who ran the first ever SF Con, nobody can challenge Canberra's record for the shortest ever con. This year for a change, the opening and closing ceremonies will be run as a combined event.

### Constabulary

Dates: 30 June 1988  
Venue: The Bottom of my pocket The Torrens, Adelaide  
Rates: \$500 attending (non-refundable)  
Rooms: Yes  
GoH: Robert Trimbole (non attending)  
Theme: Don't pay the ferryman  
Mail: P.O. Box 423320, Zurich, Switzerland.

As usual, this year's con will be preceded by a writers' workshop on the theme "Constitutions for fun and profit."

### Quackcon

Dates: 21-23 April 1989 (Queen's Birthday Weekend)  
Venue: Royal Perth Yacht Club, Fremantle  
Rates: \$60 till 30 Feb rising to \$40 till at least Christmas.  
Rooms: \$2 per night flat rate - don't tell us how many beds you want, let us guess.  
GoH: Alan Bond and Free Beer

Perth Conventions are always fun conventions. This year we're fortunate to have an excellent venue so cheap - a result of the general downturn since the America's Cup. The programme will feature tours of the America's Cup course (soon to be classified by the National Trust).

## An Apology

Due to a lack of space in this issue, we would like to apologize to you, our readers, for not providing a complete list of conventions.

WhyMe is very expensive to produce, and we have to reduce our costs wherever it is possible.

## BASKET CASE

### The Hatchery:

WhyMe Has heard several rumours that various Melbourne female fans are pregnant. After in-depth investigation of each rumour which has come our way, WhyMe can categorically state that at the time of going to press, we know of NO female fans who are pregnant.

### Events:

Picnic Hills Science Fiction and Futuristic Society will have had their first meeting for the year by the time you read this. Unfortunately they persist in letting WhyMe know of these meetings with insufficient notice to pass the message on to our readers. WhyMe is the only Australasian sf news magazine of importance, and anyone wishing to have their events or meetings advertised must realise that the amount of work it takes to put together the information phoned in to us from all around Australia and the rest of the world pretty obviously means that we need the details of when your clubs and so on meet at least two months in advance. So much for the bunglers at the Picnic Hills Science Fiction and Futuristic Society, tee hee.

### CofA's:

Lee Egnog and Brown Valium should have moved to Perth by the time you read this. Unfortunately they persist in letting WhyMe know of these moves of theirs with insufficient notice to pass on the address to our readers.

The Matelotan Raver (Maikle Heylstoan) has moved from Fyshbone and now raves on in a white wine sauce at 204 Onion Street, Plenty.

The Prickly-pineapple has moved south for the Winter and has arrived at "the round three dimensional object with a single furry, beady-eyed creature" (8). It has been suggested to us officially that this is a cryptic clue and shouldn't be read literally.

Chive and LunCh have also been on the move. However WhyMe's mailing address will remain constant until it changes; our phone number is likely to have changed, too.

Internationally Hiroaki Hazu (pun) has been moved by his company from the Big Smoke (Tokyo) to Rio de Janeiro, Brazil. Nuts - there goes our source of Japanese news!

Thingo and Whosis are moving from There Abouts to Who Knows Where and it is rumoured that What's Her Name will be moving over to the Big Smoke before the middle of the year.

No One Knows and Why Am I In Here Anyway have announced that they are leaving their abode of three years to find a bit more space in the outer suburbs.

### Behind Closed Doors:

WhyMe has heard several rumours that various Melbourne fen are living in closets. After in depth investigations of each rumour which has come our way WhyMe can categorically state that at the time of going to press we know of NO closet fen (although a few might belong in baskets).

### Roger Street Bull:

At the last meeting of the Roger Street Collective (which everyone attended) the following were determined:

1. That our hoaxes are funny.
2. That all interesting people are in Melbourne.

The next meeting will be held at the usual place at the usual time.

# WhyMe

Registered by Australia Post  
Publication Number VBH 2525

PRINTED MATTER

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Victoria, Australia, 3052



Irwin Hirsh,  
2/416 Dandenong Rd.,  
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ART CREDITS FOR THIS ISSUE GO TO:

WhyMe has actually been produced by who knows who of  
An Address Unknown. It is produced as a purely  
personal response to recent trends in the editing of WhyMe.  
No-one else knew about it, not even Gerald Smith. It is not intended  
as a personal attack but rather as a satirical look at the way  
WhyMe is these days. It's meant as sort of serious and comic.



## 1988 FFFF BALLOT

What is FFFF? The Functional Furniture Fan Fund was founded in '44 as a means of overcoming paper shortages in wartime Britain. In that year, an old oak occasional table was sent up and over covered in carved greetings from Down Under and returned as interesting fanzines. Since that time, FFFF has regularly sent Australian furniture to European conventions, and brought European paper to Australian Conventions. FFFF exists solely through the support of the international woodchip industry. The candidates are voted on by interested furniture restorers all over the world, and each vote is accompanied by a donation - not less than a bit of forbeetoo or two planks. These votes, and the continued generosity of the woodchip industry, make FFFF possible.

Who may vote? Voting in the 1988 election is open to anyone involved in the woodchip industry prior to September 1986, or who, having failed woodwork (or sewing) at school, now has a genuine interest in restoring furniture. Contributions in excess of the minimum donation are encouraged provided they aren't stuck together to make a platform or stand. All voting is secret - one secret per person voting. Results may be changed at any time prior to the deadline, or up to one week after for Sweden. Write-in votes are permitted, but only in the space provided.

**Deadline! VOTES IN THIS ELECTION MUST BE ON MY DESK BY TOMORROW LUNCHTIME**

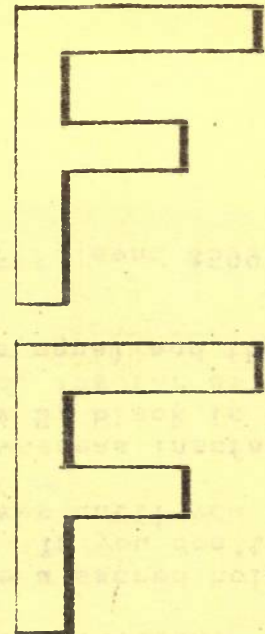
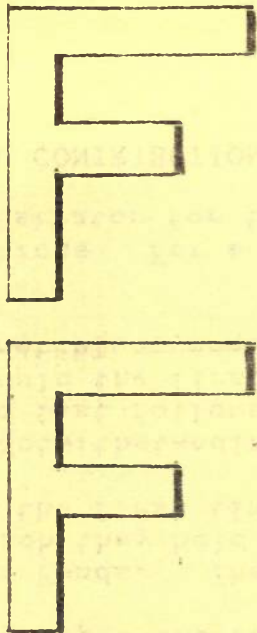
Voting Details FFFF uses an Australian ballot system which means all votes must be counted upside down. You rank the candidates 1,2,3... so on giving the highest number to your least favorite candidate. If the leading first-place candidate does not get the smallest score (taking into account the Irish question and increasing Croatian factors), the votes for the high scoring candidate are devalued using Reverse Brisbane Notation so that first place votes are counted against second rate candidates and anyone called Fitzgerald is eliminated. If, after this process, two of the candidates are left tied up, there is an autonomous runaway who will determine the winner. It is therefore IMPORTANT to vote for second, fourth and fifth place on your ballot. Also, it is a waste to circle more than one square in a triangle. One other requirement obtains. To win, a candidate must win a majority of delegates in each primary and receive at least 20% of the vote in Texas and New Hampshire separately. Any candidate failing to achieve this minimum percentage in either state (drunk or sober) will be dropped and forced to start up an evangelical T.V. Station.

Hold over Funds. The administrators are deemed to have a sacred hold over funds which they hold in trust until you vote correctly. If you don't do it properly the first time you can just stay back after class until you do.

Votes. Notwithstanding the second part of first part, whereas insofar as the third inst follows the requirements of clause 4 para 5, black is not blue, should the first part of the second part be deemed, insofar as white is also not blue, required, all things not blue shall be equal and the same.

Contributions For a complete set of rules governing FFFF, send \$599.95 to an administrator for the complete 12 volume set.

**VOTES AND CONTRIBUTIONS SHOULD BE SENT TO ME**



1988 FFFF BALLOT Australia to Europe

The Candidates

PLUSH PILE CARPET I've been around Oz Conventions for ten years now; sometimes they unfray my fringes, sometimes stitch up my centre, or work in between. The instruments they use are fairly eclectic, ranging from Blades (7") to Pinking shears. I'm best under the table at banquets. If you want to find out more about restoring furniture, I'm the carpet to rub your fingers through. In turn, I'd love it if you'd help me meet some nice American carpets.

RED CEDAR HATRACK Uncovered and hatless at conventions, Red Cedar nevertheless possesses all the qualities to be a worthy fan fund winner and a fine piece of furniture. In 9 years, he has decorated the hallways of well known fans and has worn hats on 3+ convention Committees including a propellor beanie for the Worldcon video subcommittee. His other interests include films, music, balaclavas, shoe trees, fine wood and supporting luggage racks on metropolitan transit systems. A freelance assistant luggage support system, Red would like to be Australia's Hack Germaine when he grows up.

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Please read and stand under both sides of this form before voting. SEND ENTIRE SHEET AS VOTE. DO NOT BEND, MUTILATE OR FOLD!

DO NOT WRITE HERE! OR HERE

DO NOT DETACH THIS PORTION

( ) PLUSH PILE CARPET

( ) RED CEDAR HATRACK

( ) Hold Over Funds

( ) \_\_\_ [Write In Candidate]

DON'T EVEN THINK ABOUT WRITING HERE

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