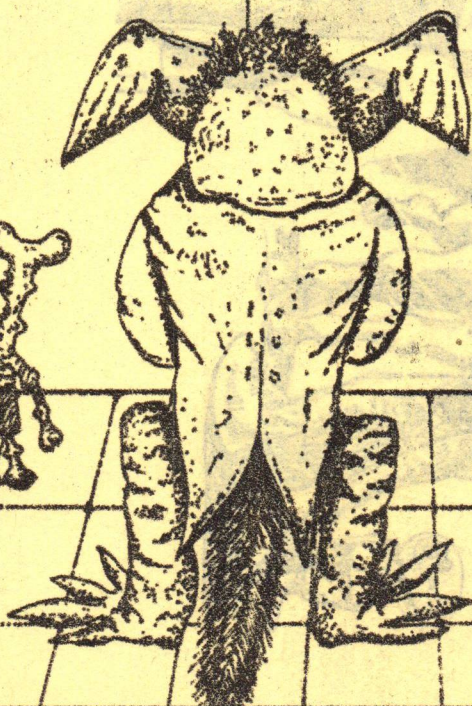
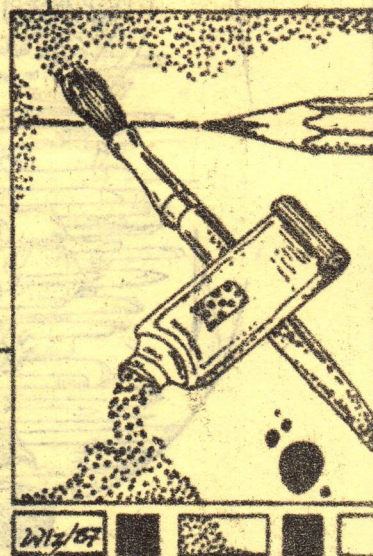
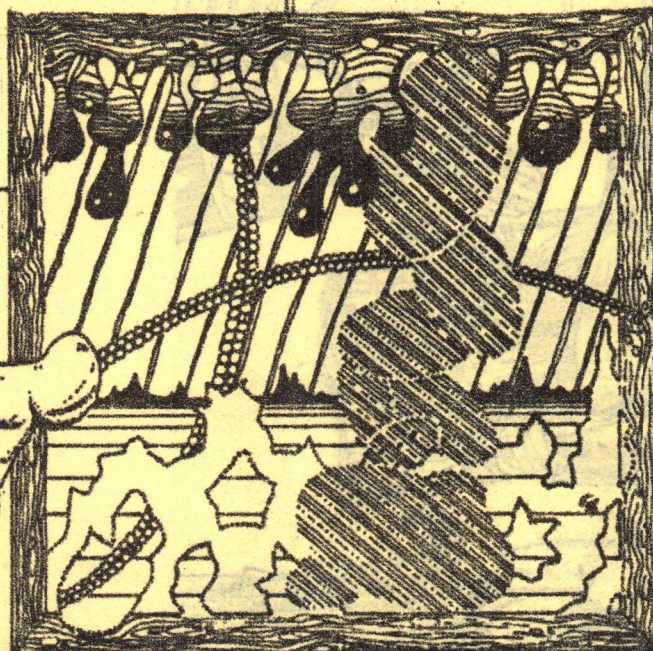


# ЭЖУМЕ 67

the AUSTRALASIAN SF NEWS MAGAZINE  
March 1988

Registered Publication VDH 2625







For those of you who hadn't noticed, Betty de Gabrielle's covers for Thyme #62-64 made up a continuous panel. See above.



Thyme is brought to you (~8 times a year) by LynC and Peter Burns. from the ADDRESS:

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

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

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

AUSTRALASIA: eight issues for ten dollars (Oz), eleven dollars (N.Z.).

NORTH AMERICA: ten issues for ten dollars (U.S.).

EUROPE: ten issues for five pounds Sterling, or 15 DM.

ELSEWHERE: \$2.50 Australian per issue. (sent SAL, or Airmail if SAL not available)

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Our agents are:

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

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

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

ELSEWHERE: write to us directly.

If you have a big X (XX for non Australians) on your mailing label, this means that this is your LAST issue unless you **DO SOMETHING**.

Circulation: ~250 Worldwide.

## FAN FUNDS:

### FFANZ:

Voting for the 1988 FFANZ race is over, the votes have been tallied and the result is:

	Australia	New Zealand	Total
Terry Frost & Karen Vaughan	7	20	27
Gordon Lingard	6	0	6
Hold Over Funds	0	0	6
Write-ins:			
James Styles	9		9
John Packer	6		6
The Door	2		2
Michelle Muijset	1		1
Servalan		1	1
The Crocodile from 'Crocodile Dundee'		1	1
<u>Total:</u>	<u>31</u>	<u>22</u>	<u>53</u>

Under the Australian Preferential System, once one candidate has more than 50% of the vote no further distribution takes place, so Terry & Karen will be attending the NZ national convention later this year.

FFANZ Australia currently has approximately \$900. Will that be enough?

The fans who voted were:

NZ: Edmond Bayne, James Biggin, Jan Bishop, M. Bruce, Victoria Craig, Jo Curtis, Linette Horne, Brian Howell, Alex Heatley, Tim Jones, John Knight, Frank Macskasey Jr., Lyn McConchie, Pauline Meinung, Debbie Ogier, Richard Schmeig, Michael Smeaton, Eileen Smith, Keith Smith, Rex Thompson, Dave White, Katee Yianakis.



OZ: Asms, Sheryl Birkhead, Peter Burns, Chris Chittleborough, E.M. Christensen, Michelle Hallet, Carey Handfield, Jack Herman, Irwin Hirsh, Greg Hills, Terry Frost, Mandy Herriot, Cathy Kerrigan, Eric Lindsay, Mark Loney, LynC, Michelle Muijet, Andrew Murphy, Clive Newall, John Newman, Shane Pickup, Steve Roylance, Karen Small, Gerald Smith, Alan Stewart, Karen Vaughan, Phil Ware, Jean Weber, Roger Weddall, Judy Wilson, Womble.

And on the subject of FFANZ' rubbery closing date we heard from Jack Herman:

"And having spent all that time [*last issue*] fulminating about DUFF you pass over the elastic FFANZ closing date in one line. Surely for a good "yellow press" journal like yours, the consistent change of FFANZ closing dates represents some sort of problem for fandom. Or is its Administration by a local [*he means Melbourne*] fan sufficient reason to let it go without comment?"

I agree the "elastic FFANZ closing date" did cause problems, especially for Thyme, because every time we managed to pin the local administrator down on a date, it would be wrong again by the time Thyme was published, including the date in the last issue. But we didn't "pass over" the closing date in one line, I devoted several lines to it, and thought it was pretty obvious from what I wrote that I wasn't happy with it. I promise to stop being so subtle in future.

There would also have been a lot more written on the subject had Roger gotten the promised statement to us. We gave up waiting for it approximately half an hour before that page of Thyme was printed. We still don't have it. Nor do we have a very clear idea as to why the date was so elastic. We believe it had something to do with a con in New Zealand, but as it wasn't the date on which the con finished, or EVEN THE SAME DATE as the New Zealand voting closed, we're not sure what the relationships were. We do however know that Roger tried a couple of times to get hold of Lyn by phone the week before Thyme was published to try and co-ordinate dates, but failed to do so. The first date Thyme published (2nd of January) is the traditional closing date, the second (1st of February) was pulled out of a hat by me, as being in the lower range of possible dates that Roger thought it might be. Since it all really boils down to lack of communication between the administrators, and the fans, I suggest you direct further complaints that direction. - LynC.

#### GUFF:

True to his word Irwin Hirsh (The new Australian Administrator - 2/416 Dandenong Rd, Caulfield North, Vic, 3161) has published a GUFF administrator's report, entitled GUFFAWE, and listed as issue #4, on the grounds that three of John Foyster's newsletters were titled GUFFAWE too. In GUFFAWE he summarizes his trip to Europe (Wendy and he covered "12 countries, crossed 36 national borders and had a damn fine time"). He also lists the many people who voted through the recent Australian administrator (Justin Ackroyd); information which was not previously published. There are too many to list here.

The Australian account currently holds Oz\$1659.97; and despite the fact that he could quite legitimately have claimed an extra \$1000 for travel to fans, Irwin only claimed \$2,200, the bulk of which was the aeroplane ticket.

The third chapter of John Foyster's trip report appeared in ASFR, January 1988 issue, but Irwin is being coy as to when his first chapter will appear. It will however appear in his own SIKANDER when it does appear. Since, to date Thyme has only sighted one chapter of Justin Ackroyd's trip report (it was in a UK 'zine, I think), and only two of Eve Harvey's (in WALLBANGER), this coyness is hardly surprising.

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## 1988 TAFF BALLOT

**What is TAFF?** The Trans-Atlantic Fan Fund was created in 1953 for the purpose of providing funds to bring well-known and popular fans familiar to those on both sides of the ocean across the Atlantic. Since that time TAFF has regularly sent European fans to North American conventions, and brought North American fans to European conventions. TAFF exists solely through the support of fandom. The candidates are voted on by interested fans all over the world, and each vote is accompanied by a donation - not less than £1 or \$1 US. These votes, and the continued generosity of fandom, make TAFF possible.

**Who may vote?** Voting in the 1988 election is open to anyone who began activity in fandom prior to September 1986, and who completes the ballot according to instruction and makes the required minimum donation. Contributions in excess of the minimum are encouraged and gratefully accepted. Voting is by secret ballot, one vote per person, signed ballots only accepted. Votes may be changed at any time prior to the deadline. Write-in votes are permitted but not encouraged.

**Deadline!** VOTES IN THIS ELECTION MUST REACH ADMINISTRATORS BY 15th APRIL 1988

**Voting Details** TAFF uses a preferential ballot system which guarantees automatic runoffs until a majority is obtained. You rank the candidates in the exact order of your preference for them. If the leading first-place candidate does not get a majority the first-place votes for the lowest-ranking candidate are dropped, and the second-place votes on those ballots are counted as first-place votes. This process repeats itself until one candidate has an overall majority. It is therefore IMPORTANT to vote for second, third, and fourth place on your ballot. Also, it is a waste of time to vote for any candidate in more than one place. One other requirement obtains. To win, a candidate must receive at least 20% of the first-ballot first-place votes cast on each side of the Atlantic, separately. Any candidate failing to achieve this minimum percentage on either side will be dropped and the second-place votes on their ballots counted as first place votes for the next count. It is therefore important for candidates and their supporters to canvass support both at home and abroad. Please note that while you may send your vote to either administrator, it will be tabulated with the other votes from the side of the Atlantic on which you reside. Votes from interested fans not resident in either Europe or North America will not be counted towards either 20% minimum, but are otherwise encouraged.

**Hold Over Funds** This choice, equivalent to 'NO Award', gives the option of voting for no TAFF Trip in the event that no candidates are sufficiently appealing, or it is felt that the frequency of trips should be slowed, or any other reason. Hold Over may be voted for in any position, and is exempt from the 20% Rule. Should it ultimately receive a majority of votes on the final ballot no TAFF Trip will be awarded regardless of how many votes Hold Over received on the first ballot.

**Donations** TAFF gratefully accepts money and material for fund-raising sale, as long as it is given without obligation. Such donations from individuals and groups (including conventions) have supported fandom's oldest travel fund for over 30 years. Persons either ineligible or feeling themselves unqualified to vote are frequent givers to one of fandom's worthiest causes. They sometimes become TAFF winners in time.

**Candidates** Each candidate has been nominated by five individuals or couples, in the case of this Europe-to-North America election, three from Europe and two from North America. Each has promised that barring unforeseen and inescapable circumstances they will, if elected, travel to the 1988 Worldcon in New Orleans, Louisiana. Their electoral platforms and their nominators are detailed overleaf.

VOTES AND CONTRIBUTIONS SHOULD BE SENT TO (For Europeans) GREG PICKERSGILL,  
7a LAWRENCE ROAD, SOUTH EALING, LONDON W5 4XJ, U.K.

(For North Americans) JEANNE GOMOLL,  
BOX 1443, MADISON, WISCONSIN 53701-1443, U.S.A.

N.B. Make cheques payable to relevant individual, NOT TO TAFF.

.....



1988 TAFF BALLOT Europe to the United States.

The Candidates:-

LILIAN EDWARDS and CHRISTINA LAKE ; Since our first fateful meeting over a Blue Lagoon in 1980, we've done just about everything there is to do in fandom, mostly together. We've edited fanzines jointly (This Never Happens, our frequently almost-award-winning genzine), with others, and even on our own; helped run conventions as disparate as Mexicon, Conspiracy, and Faircon; and were D West's very first groupies. We have lots of enthusiasms we're dying to share - comics, feminism and cointreau fondue. No woman from Europe has won TAFF for 25 years, so isn't it time one (or two) did? (And neither of us is married (yet).)


Nominators - Dave Langford, Judith Hanna, Simon Dunsley, Jerry Kaufman, David Bridges and Linda Blanchard.

MARTIN TUDOR ; I first heard about fandom around 1979, attended Novacon 10 in 1980 and since then I've worked on a number of conventions (including the Eurocon in 1984 and the Worldcon in 1987), been a member of a few different APAs (Franks, Eurapa and The Organization) and of course have written a few bits and pieces for fanzines. But I'm probably better known for rarely refusing a drink, rarely sleeping and even more rarely publishing my fanzine ('Empties' - one in three years, that's not too many). Lately I've been coediting a bimonthly newszine ('Critical Wave') and working on Novacon 18 and Mexicon 3.

Nominators - Roelof Goudriaan, Pam Wells, Arthur Thomson, Mike Glicksohn, Ted White.

DAVE WOOD ; Dave Wood and Dave Wood who stand alone hope to take a touch of the old world to the magnolia scented halls of New Orleans. Described, in a field where there is little honour, as one who has supped with the assassin of ambition he's nevertheless always happy to sit on panels, gossip, grace room parties, prop up bars or eat chittlings and grits. Edits XYSTER, council member of the BSFA, he met his twin nemesis SF and jazz long before the average fan had encountered the split-infinitive. He admits long-suppressed morbid desires to write a TAFF Report.

Nominators - D. West, Bob Shaw, Ron Gemmell, Bill Burns, Stu Schiffman.

 Please read and understand both sides of this form before voting. SEND ENTIRE SHEET AS VOTE.  
DO NOT DETACH THIS PORTION !

I VOTE FOR (rank 1-2-3-4)

( ) LILIAN EDWARDS / CHRISTINA LAKE

( ) MARTIN TUDOR

( ) DAVE WOOD

( ) Hold Over Funds

I enclose ..... as a contribution to TAFF.

Please make cheques payable to GREG PICKERSGILL or JEANNE GOMOLL, (NOT to 'TAFF') and payable in the currency of the administrators country.

Minimum donation for voting is £1 or \$1.

SIGNATURE.....NAME AND ADDRESS (Please Print).....

If you think your name may not be known to the administrators please ensure the eligibility of your vote by giving herunder the name and address of an active fan (not a 'fan group') who is known to them and to whom you are known.

Reproduction of this form encouraged. It is the official voting vehicle and must be reproduced verbatim. Anyone so doing should substitute their name here - HOWARD HINSH



## NEBULA AWARDS: Nominations

The final ballot for the Nebula Awards for 1988 is:

### NOVELS:

The Falling Woman Pat Murphy (TOR)  
Soldier Of The Mist Gene Wolfe (TOR)  
When Gravity Fails George Alec Effinger (AKHOR HOUSE)  
The Uplift War David Brin (BANTAM)  
Vergil In Averno Avram Davidson (DOUBLEDAY)  
The Forge Of God Greg Bear (TOR)

### NOVELLAS:

"The Unconquered Country" Geoff Ryman (The Unconquered Country)  
"The Blind Geometer" Kim Stanley Robinson (IASFM)  
"The Secret Sharer" Robert Silverberg (IASFM)  
"Witness" Walter Jon Williams (Wildcards I)  
"Fugue State" John M. Ford (Under The Wheel)  
"The Tiger Sweater" Keith Roberts (F&SF)

### NOVELETTE:

"Rachel In Love" Pat Murphy (IASFM)  
"Dream Baby" Bruce McAllister (IASFM)  
"Flowers of Edo" Bruce Sterling (IASFM)  
"The Evening & The Morning & The Night" Octavia Butler (Omni)  
"Buffalo Gals Won't You Come Out Tonight" Ursula K. Le Guin (F&SF)  
"Swartzchild Radius" Connie Willis (The Universe)

### SHORT STORIES:

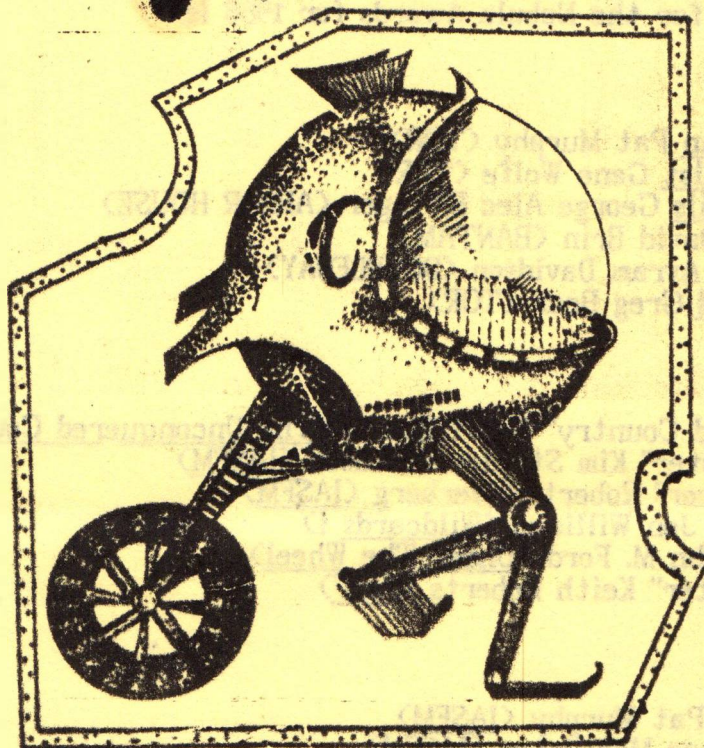
"The Faithful Companion At Forty" Karen Joy Fowler (IASFM)  
"Angel" Pat Cadigan (IASFM)  
"Cassandra's Photographs" Lisa Goldstein (IASFM)  
"Why I Left Harry's All-Night Hamburgers" Lawrence Watt-Evans (IASFM)  
"Temple To A Minor Goddess" Susan Schwartz (Amazing)  
"Kid Charlemagne" Paul Di Fillipo (Amazing)  
"Forever Yours, Anna" Kate Wilhelm (Omni)

Publishers are the US publishers. Apologies for the not-quite-complete nature of the publication details, but we found this on ACSnet/USENET and don't have access to material to clarify the details.

(Anyone have a Snail-Mail address for Chuq Von Rospach (chuq@sun.com)??)







### THE DITMARS:

Further to our report on the results of the Ditmar CATEGORY ballot carried in Thyme #64 (and Irwin's comment on same in #66), we have received complete details of the ballot results from this year's Awards sub-committee. Rather than reproduce the whole thing (*I hate typing - crn*), some interpretation of the figures follows.

The ballot forms listed 13 possible categories, a 'none of the above' option, and had provision for write-in categories.

The sub-committee used three different methods to tally the votes, the final five categories (in which nominations close on the 4th of March) were the same. The only difference was Australian Long/Short Fiction were swapped in one method. The ranking of those five was:

Fanzine, Fan Writer, Fan Artist, Aust. Short Fiction, Aust. Long Fiction.

For the record, 'Australian Fiction' was sixth, 'Outstanding Contribution to Australian Fandom' was seventh, 'Fan Editor' eighth and 'Fan Cartoonist' ninth using any of the three methods.

The write-in categories were: Editor, Artist, Clubzine, Fan Club, Most Professionally run club, Most Hated Fan, Fanzine Contributor, Outstanding Contribution to Professional SF, Jack Herman Constitutional Amendment, Most Stupid Fan, Editor Named Marc, Paranoid Jack Herman Balls Up Award.

Until Thyme tried to locate professional works eligible for this year's Awards, I'd have said the end result was pretty good. Another year like 1987 for Australian authors and 'Australian Fiction (any length)' will start to look good again; leaving the fifth slot open for further debate.

(Commentary by Clive, who will never make the grade as a copy typist.)



### Possible Candidates for this year's Ditmars:

The scarcity of novels published in Australia by Australians last year means that if everything published finds its way onto the Ditmar ballot there still won't be five nominations. After much searching, Thyme (with the assistance of Grant Stone) has only found four works of Australian Long Fiction. The works we found are:

Australian Long Fiction (>= 17,500 words)

"For As Long As you Like", Terry Dowling (Aphelion #5)  
The Makers, Victor Kelleher (Viking Kestrel)  
Hard IV: "Raven's Gathering", Keith Taylor (Ace)  
The Sea and The Summer, George Turner (Faber)

Short Fiction, despite the death of Omega and Aphelion, was a lot healthier, mainly due to the large number of short stories in the last issue of Aphelion (#5).

Australian Short Fiction (< 17,500 words)

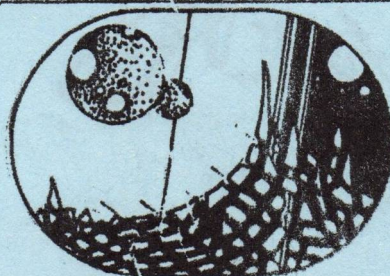
"The Dirty Little Unicorn", Stephen Dedman (The Dirty Little Unicorn)  
"Marmodesse", Terry Dowling (Omega, January 1987)  
"The Last Elephant", Terry Dowling (Australian Short Stories #20, 1987)  
"The Supramarket", Leanne Frahm (Doom City, Ed. Charles J. Grant, TOR)  
From Aphelion #5:  
"Waltz Of The Flowers", Paul Collins & Trevor Donohue  
"Collector", Bill Cosgrove  
"Crime of Passion", Bill Dodds  
"Neighbourhood Watch", Greg Egan  
"Alexia And Graham Bell", Rosaleen Love  
"The Resurrection", Gail Neville  
"Not In Front Of The Children", George Turner  
"Short Are My Days Of Light and Shade", D.T. White  
"The Jerra-Mee", Ingrid Whitehorn

It has been suggested to Thyme that "Unfettered Dreams" (an interview by Terry Dowling in Omega, January 1987) may be Speculative FICTION rather than fact and therefore eligible. Something for the Awards Sub-committee to decide if it gets nominated.

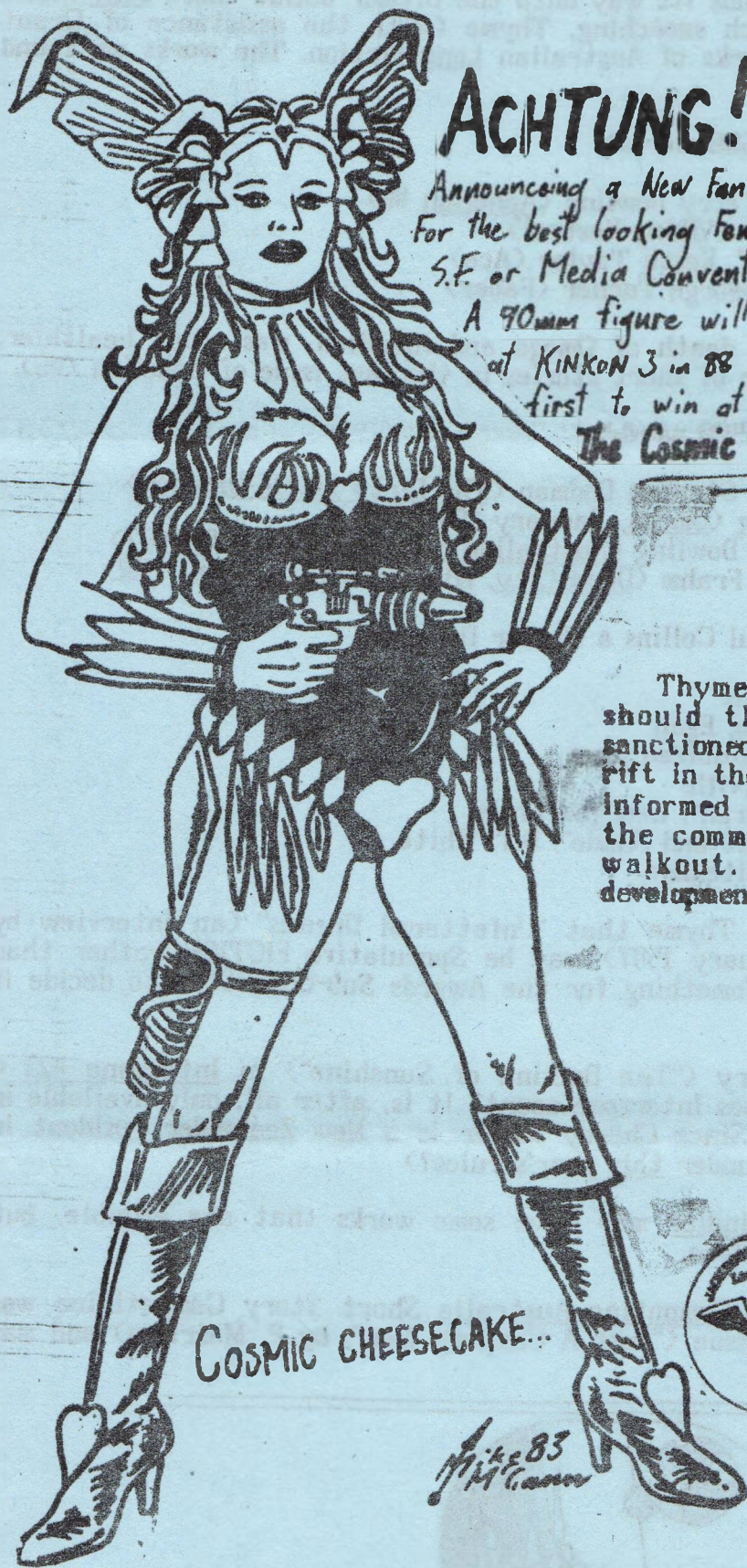
Cherry Wilder had a story ("The Decline of Sunshine") in Interzone #22 (Northern Winter 1987), but does Interzone count? It is, after all, only available in the specialty SF bookshops. (Since Cherry Wilder is a New Zealander resident in West Germany, is she eligible under this year's rules?)

The short-lived(?) Starkindler may have some works that are eligible, but again, availability is the question.

The first winner of the Computing Australia Short Story Competition was published in the December 7 issue ("Just A Company Man", by P. Morrison) and may also be eligible.







# 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 McMan  
at KINKON 3 in 88 as showpers, So be the  
first to win at the next Convention in 88.

## The Cosmic Cheesecake Award

Thyme has been informed that  
should this award be officially  
sanctioned there will be a massive  
rift in the Kinkon Committee. We are  
informed that approximately half  
the committee has threatened a  
walkout. We await further  
developments.

COSMIC CHEESECAKE...

Mike 83  
McMan





Not All Fantasy Novels are The Same  
OR  
One Man's Mede is Another Man's Persian

Review by Dennis Callegari.

Junius, 1779: "The impostor employs force instead of argument...and propagates his character by the sword."

Critics of modern fantasy novels certainly regard the authors of such books as a kind of fraud - hobbyists masquerading as craftsmen; and it's true that most "epic fantasy" is known neither for its subtlety nor for its rationality.

Most recent fantasy novels *have* tended to a dreary predictability. For example, the idea of the *Quest* is a mandatory plot element: the hero(es) must find the ring/sword/stone/secret around which the story revolves, or else the world is doomed. Also indispensable is a hero (usually male, muscular and fearless) who is somehow "special" and yet unaware of his uniqueness; in print, this character's lack of self-awareness generally comes across as irretrievable stupidity.

Foghorn Leghorn, 1950s: "Boy's as strong as an ox...and just about as smart!"

Why read fantasy novels when they're generally such rubbish? There's a lot of other things you could be doing, like finally getting around to reading Proust, or vacuuming the carpet, or....

Bruce Gillespie, 1987: "Life's too short to waste reading stuff like that."

Well, for one thing some fantasies are quite well-written - a recent example is *Bridge of Birds* by Barry Hughart, which manages to turn a brawny hero's quest into an enjoyable reading experience. And secondly, the idea of wasting time is an extremely subjective one: some people hold that reading fiction of any kind is a waste of time (Well, it's not real, is it?); some extremely gloomy individuals might point out that doing anything is an example of wasted time.

And thirdly, I reckon that even some badly-written fantasy can be quite fun to read, and often in spite of the plot rather than because of it.

Both novels described below can be described as "badly-written" from a literary point of view; yet one of them is a success in its own left-handed way, and the other must be classed as a failure.

John, Viscount Morley, 1838-1923: "Success depends on three things: who says it, what he says, how he says it; and of these three things, what he says is the least important."

First the failure: *The Wizard and the Warlord* by Elizabeth H. Boyer. Synopsis: the hero is muscular - yes, and fearless - and the secret he must discover lies in a strange locked box left to him by his grandmother. He manages to get caught in a war between Light and Dark Elves. The Light Elves rescue him from trolls, give him shelter & food & the chance to marry an elven princess ( they do everything, in short, but wear White Viking Helmets ); yet our hero decides that the Good Guys are really the Dark Elves - even though they try to kill him every couple of pages, and have bad table manners besides. Finally, the hero is convinced of his error - after 300 pages or so - and everyone lives happily ever after. I ended up barracking for the trolls.

I suppose I've been a little harsh on this story - after all, the plot is no worse than that of many other fantasy novels. What makes *this* novel boring is the tedious pacing, uninspired description and pedestrian dialogue.

Not a success.

Nietzsche, 1844-1900: "Nothing ever succeeds which exuberant spirits have not helped to produce."

*Guardians of the West* by David Eddings ( "Book One of *The Malloreon*" ) exceeds in any number of ways: a multiplicity of heroes ( the chief one being unashamedly two sandwiches short of a picnic ); a plethora of quests - involving not only a sword, a stone, a scroll & a secret, but also a kidnapped crown prince; and more cringe-worthy dialogue than the average soap opera.

The plot is probably worse than Boyer's, but there's something about the way these medieval fantasy characters speak like late 20th Century Americans; something about the mixture of epic fantasy and contemporary sitcom; something about this book's inherent silliness....

Will Garion and Ce'nedra save their child? Is Liselle really *Hunter*, the super secret agent? Will Silk discover that he's fallen desperately in love with her? Is Errand really an apprentice God? Who cares, anyway?

Boyer's book could have been written by a wordy machine; but Eddings has obviously enjoyed telling his yarn - and this is the crucial difference between the two. The content of the novels is irrelevant, but Eddings has enthusiasm - we can identify with him.

Marcel Maslin, 1984: "No Man is an Island...except of course the Isle of Man."



## LETTERS:

In Reply to Roger's letter, last issue, concerning the dates of Swancon 13, Greg Turkish writes:

8 Protea St  
Greenwood 6024  
Western Australia.

Dear Thyme,

In answer to Roger Weddall's letter:

Yes, as a matter of fact, I too think he should have addressed it to me personally. Or at least contacted me before hitting the pavement with it. I am surprised and distressed that he didn't do so.

Yes, SwanCons are held over Australia Day weekends. We had to book the hotel a year in advance, and I hedged my bets by booking both likely weekends. In July, 1987, I was asked by the hotel to confirm, as they had a booking for the other one. I asked them if they knew which weekend was the long one, and they didn't know. I contacted the Minister's office of the [W.A.] Department of Youth, Sport and Recreation, and all they could tell me was that the holiday was not yet decided in WA, but that they rather thought that it would be on the last weekend in January, as usual - ie 30-31 January, 1988. I contacted two WA calendar-printers, and they hadn't been told either. My crystal ball being in for service that week, I had to make a guess. It was the wrong one. But a decision had to be made.

Nobody in WA knew which day would be the holiday as late as October - long after the hotel had booked the other weekend. As Mr McKinnon, the WA Leader of the Opposition, advised me in October when I enquired there had been questions and debate in Parliament on the matter, and the mind of the Government was not known. Though the legislation was apparently draughted in November, it didn't pass and the holiday was not proclaimed until two weeks before Christmas, though the date was common knowledge up to a month before that.

I would like to offer an apology for this unfortunate result, which I regret and deplore. I take full responsibility for it. However, I would point out that I can in fact read a calendar, and that the Perth in '94 bid committee is not involved in any way. I resent the snide tone of Roger's letter, the imputation of negligence or incompetence, and the width and flamboyance of his tarring brush. I believe that the criticism is justified, and I am not trying to dodge the flak; however criticism of WA Concons as a whole is not justified. SwanCons have a great name for serious fun, a name which has penetrated even the fog-bound recesses of Victorian fandom. I can understand Roger's distress at missing one, and his corresponding resentful. But that is a testament to their quality, not a cause for personal abuse.

Yours in reply,



Greg Turkish

PS: You're cheeky, but I still like you, Roger.

It's nice to know when you defend somebody that you got it right. -LynC



## SARAH FOSTER TATE IN BONDAGE:

Last issue we published some photos from a magazine called "Sarah Foster Tate in Bondage". These resulted in a deluge of response, some of which follows:

Gordon Lingard  
PO Box A359  
Sydney South 2000

The Editors  
"Thyme"

It was with dismay that I saw your piece concerning Sarah Tate in Thyme. This was a malicious piece designed to hurt her in order to sensationalise the zine. It seems to me that when a group of people sacrifice their compassion and consideration for others in order to sensationalise a story then I don't think I really want to know them. This disregard for other people is also manifest in the Laundry Door pieces and the changing of the DUFF platforms sheet without consulting the administrators.

On a personal level I had thought you people to have a much higher ethical standard and I am troubled and hurt to find out I'm wrong. I ask you; how do you expect people to trust and respect you as individual human beings if you show yourselves to be so callous towards others.

I think you people need to wake up to yourselves that a joke is not a joke, nor is it funny, if it deliberately involves hurting people. I believe that a major rethink of what you're trying to achieve and a sincere, honest apology are in order if you are make amends for the harm your actions may have caused to others and to your

Yours faithfully

Gordon

I am loathe to ascribe motives but one has to begin to wonder about why you followed last issues devotion to the door with the material on the inside cover of the fanzine. Firstly, the material has no place in the fanzine; secondly, its publication serves no purpose other than to raise questions of motivation. If it has been done as a snide sort of "look what we found", the sophomoric and juvenile attitude do not reflect well on you. If it has been done, as others suggest, as a further attempt to undermine a DUFF candidacy, then it stinks of sexual politics and sexism of the worse sort. To attempt to attack a candidate because of something done by a girlfriend is both cowardly and low. If it has been done simply because someone in Melbourne happened to find the material in an "Adult Bookshop" and you could resist the urge to print it, then one must begin to doubt your taste and judgement.

As you are probably aware, I have been working in an "Adult Bookshop" for over 3 months now and "Sarah Foster Tate in Bondage" is one of the magazines I have sold. While I do not have any quibbles with working in this business to make money to pay for my overseas trip, I saw no purpose in bludgeoning others with my "discovery"; just as I would see no purpose in spreading whispers that so-and-so was a customer. Further, as someone who needs to look at these things professionally, I can say that SFTIB is one of the least offensive of the bondage magazines. In fact, Harmony Publications has a very good reputation because it will not indulge in the sort of strange and violent material which is the province of the House of Milan (HOM) inter alia....

Jack Herman



Dear Thyme.

While the 'Sarah Foster Tate' pictures in the last issue may have been a laugh in themselves, to publish them in a widespread newszine without first asking the fan concerned was very inconsiderate. Since you knew nothing about the situation, it would have been the most basic courtesy to check that you weren't about to cause any trouble or upset before going ahead. Did it never occur to you to ask? Or were you unwilling to take even a slight chance that the answer might be 'no'?

We hope Thyme will be less callous in future.

--Marilyn Pride, Rod Kearins,  
Jack Herman, Gerald Smith,  
Gordon Lingard, Peter Bismire,  
Karen Warnock, Alex Ozanne,  
Peter Taylor.

There seems to be a basic assumption in all the letters received about SFT that the people involved have done something wrong in the eyes of fandom. Otherwise, how could it be wrong (or "malicious") of us to mention the publication?

The magazine is (as far as I have seen) a satirical send up of the soft porn industry, and as such I do not feel there is anything wrong with it. Nor did I seriously expect supposedly liberal minded & free thinking Science Fiction Fandom to think this. As you can see from the above letters, it appears there are some people in Sydney who don't have such a high opinion of Fans, and think I may have gotten it wrong. All the feedback I have actually received, including those letters, indicates that I was actually right. No-one has implied that they themselves thought there was something wrong with SFT, only that "other" people might think it.

Thinking that if we just mentioned it under 'Oz publishing notes' in the yarn basket, people would get the wrong idea and think the magazine was obscene/pornographic, we made a point of publishing a wide spectrum of the available photographs, and a caption which should have indicated the humorous nature of the text. Maybe we were too subtle!

If I owe the people involved an apology at all, it is for underestimating the narrow-mindedness of fans. But I still really do think fans are more tolerant than the letter writers give them credit for. LynC.

The photos we published were examples of the professionally published work of Sarah Foster Tate as available in your local bookshop. We have revealed no secrets nor intruded on anyone's privacy. If I read your letters correctly, you all think that although you personally think the photos are okay as photos go, and not in the least offensive, other people might not share your "enlightened" view and might think badly of Sarah Foster Tate's work. You then take up the cudgels on behalf of these uneducated, perhaps even prudish masses and conclude that the only possible motives we could have had in publishing what we did were vicious and malicious ones. You were wrong. There seems to me to be something between over-reaction and simple hypocrisy in your line of reasoning. How do you find a vicious attack in this material you find inoffensive? Perhaps you should explain how you drew this logical link rather than hiding behind accusations of transgressions against the unwritten laws of fandom. Perhaps you should also calm down and start seeing what is actually there rather than what you seem to want to imagine. - Peter.



Finally, for a note of simple, sane and refreshingly honest perspective, we go beyond Sydney to the U.K. and Steve Sneyd:

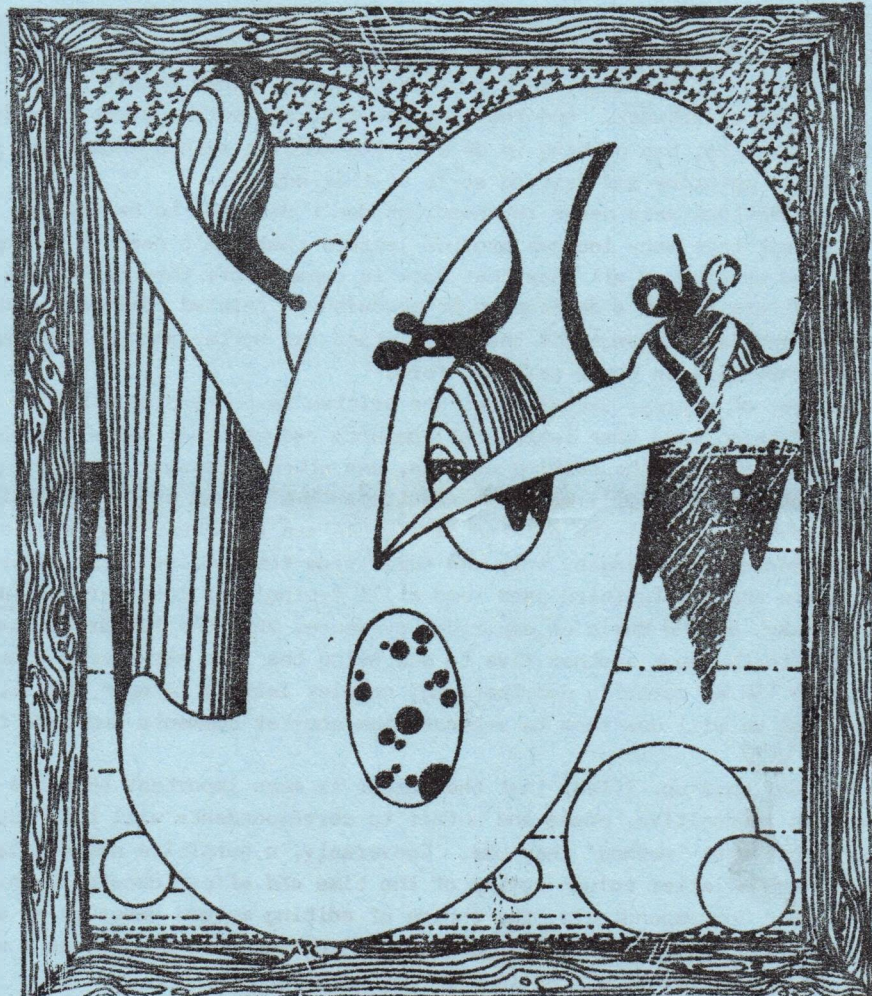
Dear Editors,

Don't often Loc the Thymes you kindly keep sending, though I do always read them and pass them on after to folk likely to be interested - but felt must respond this time (a) to say what a letdown to the OZ image of enjoying a joke at the expense of authority these pompous pedants are who are whinging about your door candidacy (if nowt else, what superb media coverage if it won and had to be flown in the Bicentenary Concorde to the U.S.) (b) to ask if 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. Maybe an apologetic disclaimer next issue is strongly called for,

Best, cheers, Steve Sneyd.

Yes, we did. Yes we do and we hope that there are not too many loonies in fandom. - PB.

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In Thyme #65, we published an article which was actually written by Perry Middlemiss, but comprised mostly of another article written by Jack Herman on the art of letter columns. Mark Loney felt moved to reply:

I read the latest epistle by Jack Herman (THYME 64, pp. 6-7) and found, as usual, that it used a full range of rhetorical techniques better reserved for an institution with the standing of the NSW parliament, rather than the pages of the Australian newsmagazine.

For example, let us look at the way Jack deals with the topic-by-topic editing of locs. Paragraph 3 lets us know that, "This was made respectable (recently) by...", followed in paragraph 4 with, "It has some superficial attractiveness:". Say no more. Forelock tugging newcomers foolish enough to use an approach only recently made respectable (dare I use the word 'novel'?) stand superficially chastened before their peers. Once again, Jack is using language to make his conclusions look attractive without actually proffering an argument to support them.

Continuing on his merry way, Jack has a great deal of fun setting up straw men who are just asking to be knocked over (like pedestrians with a death wish crossing a busy freeway). "Subtle selectivity" is obviously a bad thing and only a cad or a bounder would treat his or her correspondents in such a cavalier fashion. Derogation of "the idea of letter-as-fanzine" is unarguably a major crime that shows the true nature of the slaving faned who produced this "butchered" and "devalued" letter column. (Though I must confess that I fail to see how topic by topic editing "derogates from the idea of letter-as-fanzine" - yet another unsubstantiated assertion.)

Yes, Marty Cantor used topic by topic editing in an appalling fashion in Holler Than Thou 24. He rightly collected a lot of opprobrium for it. But being an editor is about editing; selecting and arranging the best material in the best possible fashion. And that means making choices; leaving some writing out, giving another piece prominence, positioning one writer's remarks so that they are relevant to what has gone before as well as what follows. Some people are good at this and others, to paraphrase Jack's own words, will never rise above the level of crude journeymen.

None of the above, however, can be reduced to the level of 'creative typing'. The skill an editor develops is, in the main, in the presentation of other people's work - whether it be articles, letters or artwork. And the response that any editor makes to a letter, however 'butchered' it may be, has nothing to do with the editing method chosen and everything to do with the personality, opinions and writing style of that editor.

A lot of letters were never intended, or don't deserve, to be printed in full. Jack should consider the fact that many loccers produce letters that don't need to be reproduced as written. Unlike the good writing we all know that Jack is capable of; they don't link one paragraph to the next, their letters aren't a developing progression of related ideas and concepts. They are a collection of unrelated paragraphs that will stand far better amongst relevant comments from other writers than they will in their original form.

There are, of course, letters that are written to be read as a whole. Letters where the excision of anything more than incidental comments reduce their value and contribution to the letter column. When discussing the editing of locs, one other necessary comment on the nature of letters is that many of them naturally meet the requirements of topic by topic editing. The long complex letters that can really only be printed as a whole are outnumbered by shorter but equally welcome letters that address, at length, only one topic from the fanzine issue under discussion. As I am currently up to the thirty third page (and still typing!) of locs for The Space Westrel 9, I think it's fair to say, on the basis of empirical evidence, that the latter outnumber the former by about five to one. (With about another five to one being the less structured locs that comment on several subjects). In TSW we normally use the long, complex letters to open the letter column. The size of TSW9 means that we will use them to separate the shorter comments and lead into a new topic of discussion.

To sum all this up, I feel that the editor is more important than the method he or she uses. Someone who is insensitive, crass and unfair to correspondents will turn out an appalling letter column no matter what 'method' they use. Conversely, a sensitive and skilled editor will always be able to turn out a letter column worthy of the time and effort donated by his or her correspondents. Correspondingly, the choice of editing method deserves an approach more considered than the rhetorical flourishes and pejorative adjectives used by Jack as a smokescreen to conceal the rabbit he so unconvincingly pulls from the hat.

Mark Loney



## 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 letters, or a number followed by a letter.

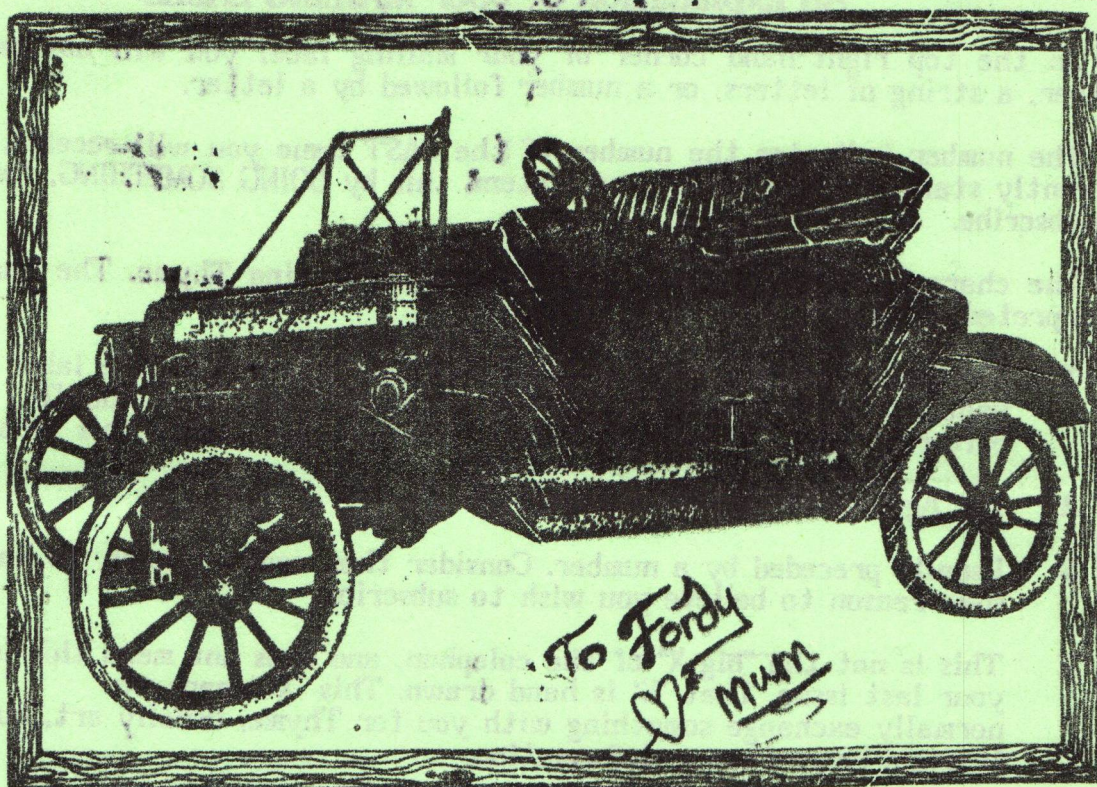
The number indicates the number of the LAST issue you will receive, as things currently stand. You can, of course, extend this by DOING SOMETHING, for example, re-subscribe.

The character indicates the reason you are getting Thyme. The character is interpreted as follows:

- T We trade with you for something, usually indicated on the label underneath your name. A '?' there indicates that the CURRENT editors (=LYNC) have NEVER heard from you. More about this later.
- A For Agents. Pretty obvious.
- S Usually preceded by a number. Consider them sample copies. We have some reason to believe you wish to subscribe.
- X 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 Thyme, usually art, but it could be reviews or information.
- W You're a big name writer, and we are loathe to drop you, but we'd still like to hear from you occasionally.
- P Publisher. We do our best with review copies (the road to hell etc.)







What about a combination of a number and a letter?

Eight months ago (about June '87), the editorship of Thyme 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 \$150 an issue to maintain the current list, and this cannot continue. The mailing list is in the process of being severely pruned.

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

Two special cases:

If you have a "T", please check your mailing list and ensure that it reflects the current address for Thyme (cf. the colophon). If you just haven't published anything recently, send us a postcard or a letter and let us know what to expect.

If you have an "X" and consider yourself an artist, we should explain that we did **NOT** get any artwork from the previous editor (except the covers of 62-64). We currently have almost **NO** artwork on file. We would love some 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 you feel you are classified incorrectly, let us know. We would love to hear from you!



# THYME CONVENTION UPDATE:

## KINKON 3: Melbourne's annual Eastercon

**Dates:** April 1-4 1988 (Easter)  
**Venue:** The Victoria Hotel  
**Room Rates:** with facilities \$58 twin/double, \$46 Single. Without facilities \$44 twin/double, \$35 Single. Deposit of 1 night's accommodation to Kinkon 3.  
**GOH:** Lee Harding, John Baxter, Greg Turkich.  
**Rates:** \$35 till con, \$45 at door.  
**Theme:** for Masquerade is "I was a teenage ..."  
**Mail:** Kinkon 3, 11 Hopkins St, Dandenong, VIC 3175

## POLLYCON '88: (the U.K. National SF Convention 1988)

**Dates:** April 1-4, 1988  
**Venue:** The Adelphi Hotel, Liverpool, U.K.  
**GOH:** Gordon Dickson, Gwyneth Jones, Greg Pickersgill, Len Wein  
**Rates:** 18 pound attending, 12 pound supporting. (Cheques to Pollycon)  
**Mail:** Pollycon '88, 104 Pretoria Rd, Patchway, Bristol, BS12 5PE

## CONFUSION: The New Zealand Natcon(?)

**Dates:** 3rd - 6th June 1988 (NZ's Queens Birthday weekend)  
**Venue:** State Trinity Theatre  
**GOH:** Bjo Trimble, Gerry Anderson (commitments permitting), Margaret Mahy, and Lana Brown  
**Rates:** Gold card ("I want to sponsor X") \$250NZ, Attending \$35NZ, Supporting \$15NZ  
**Hotel:** United Services Hotel, Cathedral Square, Christchurch. \$30NZ per person per night. A deposit of one night is required. Couples: Please specify if you need a double rather than a twin.  
**Mail:** Confusion, Box 1169, Christchurch, Aotearoa/New Zealand  
*[This is the convention we are sending the PFANS winner to.]*

**CONVICTION:** (aka Syncon 88,) the 27th Australian National SF Convention (PR83 now available, with quite a detailed proposed programme. Reminder: T-Shirt competition, and Convention Anthem competition close March 1, 1988. Short Story closes May 20. Other competitions close on the Friday or Saturday of the Con itself. Cash prizes for all.)

**Dates:** 18th-13th June, 1988  
**Venue:** The Shore Motor Inn, Pacific Hwy, Artarmon.  
**GOH:** Spider & Jeanne Robinson, Carey (TRO) Handfield  
**Theme:** Song and Dance in Science Fiction.  
**Rates:** \$40 till 1 June 1988. \$20 supporting, \$5 voting (only)  
**Room rates:** \$85 a night for singles/twins/doubles. \$105 for triples. 50 rooms have been reserved, 10 of them triples. Include 1 night's deposit, and please book by May 10.  
**Mail:** Conviction, Box 272 Wentworth Bldg, University of Sydney, NSW 2006  
*[How many gentle reminders does it take for Conviction to get people's names right??? I've tried several times to get Clive Newall's name spelt correctly. Anyone else suffering too?-Lyn]*

## SENCON 2: The 1988 Media Natcon.

[Profits (if any!) go to Riversleigh Research Fund]

**Dates:** 9th - 11th September, 1988  
**Venue:** Clunes Ross House, 191 Royal Pde, Parkville, Vic.

**GOH:** Paul Darrow (Avon), Michael Keating (Vila), Janet Lees Price, Dr Michael Archer (A Zoologist???)  
**Rates:** \$45 till the Con, \$60 at the door. \$15 supporting, \$10 Day Rooms! A pleasant stroll up Royal Pde to no. 441, The Royal Pde Travellodge. Single/Double \$72, Apartments \$83. All Meals for whole Con: \$120 subject to negotiation  
**Mail:** Sencon 2, c/- Cathy Kerrigan, P.O. Box 437, Camberwell, 3124.  
*[The place to be in '88 if you want to O.D. on Blake's 7]*

## CONVERGE 1988: 'The Gathering'

**Dates:** 21-24th October, 1988 (NZ Labour Day Weekend)  
**Venue:** The Avenue Motor Inn, Victoria Ave, Wanganui, Aotearoa  
**GOH:** David Gerrold, Ian McLean (Pan GGH)  
**Rates:** NZ\$30 attending, NZ\$15 supporting.  
**Room Rates:** NZ\$68 double, NZ\$77 single, NZ\$11 per extra adult. Organized by Hospitality Wanganui, P.O. Box 637, Wanganui.  
**Mail:** converge, P.O. Box 4188, Wanganui, New Zealand/Aotearoa.

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

**Dates:** 24-27th March, 1989 (Easter)  
**Venue:** Kings Ambassador, St Georges Terrace, Perth.  
**GOH:** John Varley, Bob Shaw, Paul J. (Anifan) Stevens.  
**Theme:** Urban spaceman.  
**Rates:** \$60 Attending, \$20 supporting  
**Room Rates:** \$400 a night. (Of course there are some cheaper rooms for the less affluent of us, at \$79 a night for a single, twin, or double.) One night's deposit in advance ONLY, please.  
**Mail:** Swancon 14, PO Box 318, Nedlands WA 6009.

*[While these people seem capable of handling Clive's name they get mine (LynC 'no spaces!'), and Stephen Boucher's, Roger Weddall's, and Perry Middlemiss' names wrong!]*

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

**Dates:** 31 August - 4 September 1989  
**Rates:** \$US60 till 1st April 1988, \$US20 supporting.  
**GOH:** Andre Norton, Ian & Betty Ballantine  
**Venue:** John B. Hynes Veterans Convention Center, the Sheraton-Boston Hotel, and the Back Bay Hilton.  
**Mail:** Noreascon 3, Box 46, MIT Branch Post Office, Cambridge, MA 02139, USA.  
**Agents:** Australia: Carey Handfield, PO Box 1091, Carlton, Vic, 3053.

## CONFICTION: the 48th World Science Fiction Convention

**Dates:** 23rd - 27th August, 1990  
**Rates:** A\$95 Attending till 31st December 1988, A\$40 Supporting, Child (under 14) A\$23. Conversions: Supp to Att A\$55, Pre-supp to Att A\$90, Pre-supp to Supp A\$35. Due to currency fluctuations, these prices may change.  
**GOH:** Joe Haldeman, Wolfgang Jeschke, Harry Harrison, Andy Porter, & Chelsea Quinn Yarbro(TM).  
**Venue:** The Netherlands Congress Centre, The Hague, Holland.  
**Mail:** Worldcon 1990, P.O. Box 95370-2509 CJ The Hague, Holland  
**Agents:** Australia: Justin Ackroyd, GPO Box 2706X, Melbourne, VIC, 3001



## The YARN BASKET:

### CofA's:

It has been a real month for Aussies on the move. Is this another obscure way to celebrate the white migration from England??

Jane Tisell has moved to another flat in the Kew area, to 4/2 Namur St, Kew East, Vic, Aus, 3102.

Christine Forbes was finding life with two little children in a small flat a little too cramped and has temporarily moved to 67 Queens Parade, North Fitzroy, Vic, Aus, 3068.

The Matalan Raver (Michael Hailstone) now raves on in Victoria at 204 Station St, Box Hill, 3128.

Comic Cakes artwork, and T-shirts, no longer come from Petersham, but from 13 Tramway St, Mascot, NSW, Aus, 2020; where Mike McGann continues to produce them.

Leigh Edwards and Valma Brown should also have moved to Perth by the time you read this. New address as yet unknown.

Even The Unbent Piece of Queensland Fruit is rumoured to have wandered to one of Victoria's Historical Townships.

Clive Newall and LynC will also be on the move soon. However Thyme's mailing address will remain constant; only the phone number is likely to change.

Internationally Hazu Hiroaki(san), has been moved by his company from the big smoke (Tokyo) to Rio de Janeiro; Ave Oswaldo Cruz, Flamengo, Rio de Janeiro, Brazil. I guess it's cheaper to house him there, even though houses there are currently prone to flooding and rock slides!

Conviction have lost Ray Conroy, so he's obviously on the move as well; and Thyme is still missing Ken Moylan. Anyone knowing the whereabouts of these two, please return them to the appropriate group.

### Oz Publishing notes:

For notes on stories and books eligible for this year's Ditmars (i.e. published last year) see the separate article in this issue.

Dreamstone regretfully announced further delays in the publication of "From Sea to Shining Star", the Bert Chandler collection, not least of which was Australia Post's month long "loss" of Nick Stathopoulos' artwork, and the lack of acid free paper in this country. Expected publication date is now April, 1988. The first 100, the collector's editions are still \$90 (pre publication) each, and the other 400 numbered editions, \$65. Mail to Dreamstone, P.O. Box 160, Applecross, W.A., Aus, 6153.

Sean McMullen has had the short story "The Colors of the Masters" published in Fantasy and Science Fiction (F&SF), the March 1988 edition.

### The Hatchery:

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

### Events:

Dandenong Valley Science Fiction and Futuristic Society will have had their first meeting for the year on Monday 22nd February by the time you read this. Unfortunately they persist in letting Thyme know of these meetings with insufficient notice to pass the information on to our readers. If you are interested, the contact is the Secretary, Shane Morrissey, c/- Dandenong Valley Regional Library Service, 305 Springvale Rd, Vic, 3171. Ph: (03) 547 8311. February's subject was "Scientific Assessment of U.F.O's", with the Australian Skeptic's Victorian Chairman (Graeme Watt) as guest Speaker.

There will be a Science Fiction & Fantasy Gala Day, Sunday 27th March, Old Children's Court, 66 Albion St, Surry Hills (NSW). 10 am to 4 pm. (Admission: 50c). (Source: Mike McGann)



### Missing Credits:

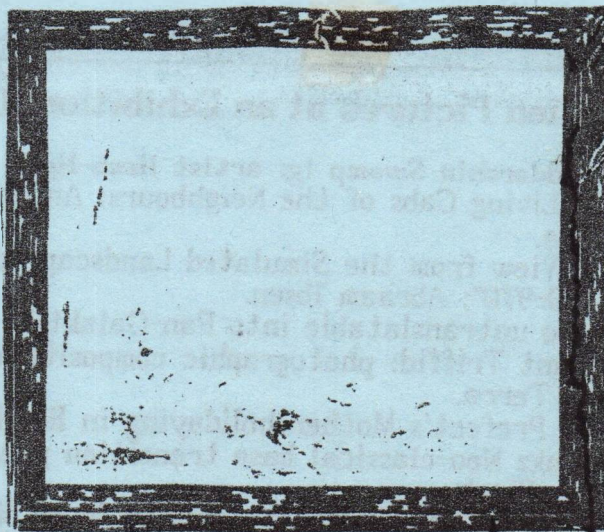
Some people have commented on the lack of credit for two articles written by Peter Burns which appeared in issue #55 ("Sydney in 1991", and the review on "Full Metal Jacket"). This is because the first was considered editorial comment, and the second was an oversight by the other editor (for which I have apologized). I'll try to be more careful in future as Peter and I disagree on many things (though not the "Sydney in 1991" article), and people seem to like to know who to blame. For instance, the Yarn Basket is usually typed in by Lyn. Also, since most of the typing is done on Lyn&Clive's Amiga, most (but not all) of the tiny editorial fillers are done by her (or Clive) not Peter. Peter tends to do the larger articles. Another place where credit was forgotten was the editorial response to Roger's letter in issue #66. Peter did the first reply, Lyn did the second. That was a prime example of how Peter and I can differ in our responses. -LynC.

### Takeovers:

Supernova Books, in Perth, have been bought out by an entrepreneur who knows NOTHING of Science Fiction. Apparently he used to run a Newsagency, and thought running a specialty book shop would be similar. He is also said to have overlooked the special knowledge of his sales team, and to have been considering replacing them with less skilled (and therefore lower paid) sales people, with maybe someone from the Science Fiction Community as an advisor. It would have been a hollow victory for his team, when he went down the tube, as he surely would if he carries out this plan. On the other hand, he may well end up with a successful bookstore, but where would the discerning fans buy their books? Mail Order from Minotaur, Galaxy, or somewhere else????

### Short Story Competition:

Computing Australia announced last October that they were running a short story competition in conjunction with SPL Australia. The only requirement on theme was that it had to be High Tech. Each month the best story submitted in the previous month is selected to be published in the first issue of "Computing Australia" for the month following. Prize for that story is \$500. The best entry published over a 12 month period will win \$5,000. Entries close on the last day of each month. For more information, write to Computing Australia/SPL Short Story Competition, 124 Castlereagh St, Sydney, NSW, Australia. Ph: (02) 264 1266 DH.





THYME

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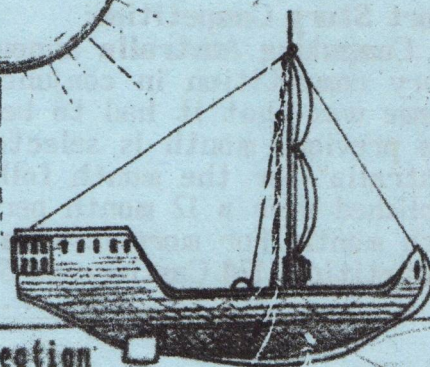
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### Alien Pictures at an Exhibition: Catalogue

- Picture #3: A Widdershin Swamp Ig; artist Hrch-Hgn  
Picture #4: The Living Cabs of the Neighbours: An anonymous soldier of the People.  
Picture #5: The View from the Simulated Landscape of the colony ship "AHAB-970"; Abraam Ibsen.  
Picture #11: [Title untranslatable into Pan-Galaktik]  
Picture #13: Mutant Triffid; photographic composition by Alexei Zimg, Nova Terra.  
Picture #14: Ford Prefect's Mother holidaying in Brighton; F.Prefect, Betegeuse.  
Picture #17: E-Jinkz Neo-classical base transition phases in G-major at Sunfall; Anon, Rigel.  
[Sentient Creatures with limited 3D or Monochrome Vision (requires vision above 6370Å wavelength radiation) may obtain sight-enhancers from the concierge free of charge by showing a valid invalid or sub-galaktik-intellect-norm certificate.]  
Picture #18: "On a desert flying"; D.Caliigraphy, Jerry Gea.