

THYME #74

The Australasian SF News Magazine
March 1989



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Thyme is brought to you (money and time permitting) ~bimonthly by LynC, from the ADDRESS:

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FFANZ Results:

	Aus	NZ	Total	
Brian Howell	7	19	26	Winner!
Dan McCarthy	2	12	14	
Brian (B.J.) Parkinson	-	3	3	
Other	1	1	2	
	<u>10</u>	<u>35</u>	<u>45</u>	

On last report, FFANZ was still NZ\$300 short of the necessary funds to send someone to Perth. Is this the first time a Fan Fund has not been able to meet their commitments? If you think you can prevent this & help meet their commitment of (NZ)\$1100, contact either Lyn McConchie c/- P.O. Box 6655, Wellington, NZ; or Terry Frost, G.P.O. Box 1808, Sydney, NSW, Aus, 2001.

[Thanks to Lyn McConchie for this information]

First Australian to Break Nebula Barrier

George Turner has the honour of being the First Australian to make the finals of the Nebula Awards (the SF Writers of America Awards) ballot in the novel category. He has done so with his novel, 'The Sea and Summer', published in the States last year as 'Drowning Towers' by Arbor House. This is an excellent, and VERY topical novel (concerning the greenhouse effect), which has already won European acclaim (including the Arthur C Clarke Award).

The Nominations are:

Best Novel:

<u>Deserted Cities of the Heart</u>	Lewis Shiner	(Doubleday/Foundation)
<u>Drowning Towers</u>	George Turner	(Arbor House)
<u>Falling Free</u>	Lois Mc Master Bujold	(Analog/Baen)
<u>Great Sky River</u>	Gregory Benford	(Bantam/Spectra)
<u>Mona Lisa Overdrive</u>	William Gibson	(Bantam/Spectra)
<u>Red Prophet</u>	Orson Scott Card	(Tor)
<u>The Urth of the New Sun</u>	Gene Wolfe	(Tor)

Best Novella:

- "The Calvin Coolidge Home for Dead Comedians" Bradley Denton (June F&SF)
"The Devil's Arithmetic" Jane Yolen (Viking/Kestrel)
"Journals of the Plague Years" Norman Spinrad (FulSpect)
"The Last of the Winnebagos" Connie Willis (July Asimov's)
"The Scalehunters Beautiful Daughter" Lucius Shepard (Sept Asimov's/Ziesing Books)
"Surfacing" Walter Jon Williams (April Asimov's)

Best Novelette:

- "Do Ya, Do Ya Wanna Dance" Howard Waldrop (August Asimov's)
"Ginny Sweethearts' Flying Circus" Neil Barret Jr (February Asimov's)
"The Hob" Judith Moffet (May Asimov's)
"Kirinyaga" Mike Resnick (November F&SF)
"Peaches for Mad Molly" Steven Gould (February Analog)
"Schrodinger's Kitten" George Alec Effinger (September Omni)
"Unfinished Portrait of the King of Pain by Van Gogh" Ian MacDonald (EmpireDreams /
Bantam/Spectra)

Best Short Story:

- "Bible Stories for Adults, No. 17: The Deluge" James Morrow (FulSpect)
"The Color Winter" Steven Popkes (August Asimov's)
"Dead Men on TV" Pat Murphy (FulSpect)
"The Fort Moxie Branch" Jack McDevitt (FulSpect)
"Mrs Shummel Exits A Winner" John Kessel (June Asimov's)
"Voices of the Kill" Thomas M Disch (FulSpect)

FulSpect - Full Spectrum Eds. Lou Aronica and Shawna McCarthy (Bantam/Spectra)
[Our heartfelt thanks to Andy Porter of SFC for airmailing this information.]

DITMAR Awards - VOTING CLOSES MARCH 25!

With the close of nominations, Ditmar award voting is now open.

By State, the number of nominators were VIC 19, NSW 7, WA 7, and SA 1, giving a Total of 34 nominations. Of course, not everyone voted in all categories.

The most popular category was Best Fanzine having 32 nominations, and this surprisingly enough was followed by Best International Fiction with 25 nominations!! Best Fan Artist drew 20 nominations of the 34, while Best Australian Short Fiction received 19, and Best Fanwriter drew exactly half (17). Under the halfway mark were the William Atheling Award with 14, and Best Australian Novel with only 10.

This last poor showing may have had something to do with the lack of availability of the novels which are eligible in this category. While we have been able to obtain David Lake's West of the Moon (reviewed last issue), and we are reviewing Damien Broderick's Striped Holes this issue; we have been unable to obtain copies of the other nominated works. This has naturally resulted in us being unable to review them.

There have been no such problems with Short Australian Fiction however, and we thank the people who with only a week's notice were able to supply us with reviews of all the nominated works in this category.

Best Fanzine, even though it was the most popular, is not without its controversy. Science Fiction did not officially publish ANYTHING last year. The two items which were generally available in 1988 #26 & #27 (the index), are both listed as 1987 publications in their frontispieces. Indeed we have already voted on #26, on the basis that it is a 1987 publication (at Conviction 1988). Had it been dated 1988, Science Fiction would not have been eligible, and Van Ikin would not have received his (much deserved) Ditmar last year. But, because we have already voted for it, can it be considered again this year? In the Definition of Categories, only International Fiction is explicitly barred from appearing on different Ditmar forms, so technically the answer is "Yes, the same issue can be voted on a second time." My contention though, is that while it is not explicitly barred by the definitions, it is certainly contrary to the spirit of any awards not explicitly permitting multiple attempts (such as the John W Campbell Award). If this contention were accepted, that would leave only the index as the eligible work. Aside from the fact that this means it is no longer eligible because there has only been one issue, not two; Would you vote for an INDEX? What marvellous feats of writing skills are involved with indexes? (Unless of course there is an editorial, which there isn't in this case.) Also if #26 were deemed ineligible because it has already been voted for, this means in the category of BEST FAN WRITER, we are left wondering what Van Ikin actually wrote last year. It wasn't the index, because that was done by Chris Nelson (© 1988). As I do think Van Ikin is a good writer (well deserving his awards last year) I'd like to be enlightened on this matter.

On the matter of enlightenment, can anyone let us know exactly what "Australian Realms" (Fan Artist Category) is?

LynC

And now, the Reviews...

Striped Holes, Damien Broderick. (Avon, 179pp, \$US2.95, November 1988)

Comic SF novels are rare beasts (at least, they are in comparison to the multi-volume fantasy epics which seem to be flooding bookstore shelves). Comic SF novels which work, and are truly funny are rarer still. Alas, I cannot bring myself to include Striped Holes in that exclusive club. Not that I didn't derive some enjoyment from reading it, it's just that overall the book is somewhat disappointing.

Striped Holes opens with a bizarre occurrence (the appearance of a two metre loaf of sliced bread in our hero's living room), as is *de rigueur* for this sort of work. The narrator is omniscient, and has a tendency to rave on about the sheer stupidity and/or ludicrousness of various aspects of modern life and society, as is common in this type of work. There are several threads developed which interweave as the story draws to a conclusion. All in all, the structure reminded me very much of Douglas Adams' work. (There is even a passage describing in some detail the vagaries of micro-computers, similar to Adams' recent works which include descriptions of his awe/frustration with a different brand of micro-computer.)

Sopwith Hammil ('a trained television anchorman') is the nexus about which events revolve, and is not very nice at all. The loaf of bread offers to save him from the imminent demise of planet Earth, but only with his lawfully wedded mate. Sopwith is, of course, a bachelor.

There is some funny material here, but unfortunately Damien tends to allow anger and frustration to dominate some passages, rather than settle for pointing out the absurdities of modern life and letting the reader draw his/her own conclusions. This is most apparent when Damien explains some peculiarly Melbourne imagery, and chastises American/British authors for using similarly local icons and expecting the rest of the world to understand.

Possibly the biggest fault I can point to is the inclusion of a sub-plot which is, as far as I can determine, pure padding in what is, even with this padding, a short novel. The sequence (if you read the book it will be clear which one I mean) is totally unrelated to the rest of the work, and could have been removed without anyone noticing the absence. It isn't even particularly funny.

Overall, I DID laugh, but sometimes I winced. However, I didn't feel that reading this book was a waste of time, I just felt that it could have been better.

- CRN

'Scatter My Ashes', Greg Egan *Interzone* 23 (Spring 1988).

Greg Egan's second Interzone story (to date, he and Cherry Wilder have been the only Antipodeans to crack this particular market) shows that he has mutated considerably since his first publication, the 1983 novel An Unusual Angle (Norstrilia Press). Egan, on the evidence of these two stories, is now a sleek, stripped-down model of a modern horror writer, with piranha teeth to match. Both of the Interzone stories are noteworthy for style, ferocity, unrelenting drive, and buckets of gore. Readers of the first story, 'The Mind Vampires', were either violently for or anti it - the tale did not produce simple indifference. 'Scatter My Ashes' should prove less divisive, perhaps because its mode is not as flamboyantly Gothic.

It is still fairly strong meat. The Narrator is a photographer whose obsession with serial murders climaxes in his recording the slow rape, torture and murder of a child: "The killer and I arranged each shot with care." The whole makes some sharp points about voyeurism and the social limits of violence. However, what is most interesting about 'Scatter My Ashes' is its cool detached tone, and the utmost economy with which the tale is told. This is the work of a professional.

Salmon Rushdy.

"The Colors of the Masters", Sean McMullen *F&SF* March 1988

Science fiction has been characterized as a literature of "What if?" This question has provided a fertile one for science fiction writers but it has occasionally degenerated into its self-indulgent variant - "What if I found a million dollars?" While we all have such fantasies, they do not necessary result in good stories.

Sean McMullen's "The Colors of the Masters" in the Magazine of Fantasy and Science Fiction (March 1988) concerns a Heinleinesque character who combines the fields of computer

programming and music, being the sort of expert who solves the problem by adjusting the widget in the frambly assemblage and then spends the rest of his time working out how to spend the millions that accrue as a result of his work, while lusting after a woman from the nineteenth century. (McMullen has even incorporated aging equivalents of Lazarus Long's twin sisters/daughters/wives, in the persons of Claudine and Charlotte Vaud whose major role in the story appears to be to provide comic relief with their Huey, Dewey and Louey style dialogues and coy references to casual seductions.)

McMullen's story is science fiction of the old school, in that it deals with a scientific discovery - in the early eighteen hundreds, a discredited scientist/inventor, Hiram Searle, discovered a way to turn musical frequencies into light frequencies mechanically. (There are echoes of Charles Babbage, inventor of a mechanical computer, here.) As a result of a disastrous demonstration for Beethoven, the scientist committed suicide. Katherine Vaud, his daughter, examined the device and serendipitously discovered a way to record music by scratching silvered glass discs. Unfortunately she did not work out a way to play them back but, despite this, she recorded dozens of boxes of these recordings including material by Liszt, Chopin, Clara Schumann and Paganini. McMullen's multi-talented narrator provides the programing to decode the signals - a decoder that works so well that, once the vital but obvious bug has been ironed out, he can instantly recognize the violin on the first recording played as a Stradivarius.

The story is cluttered by an excess of characters and detail which does not really seem to serve much purpose other than to pad out the story. The Parisian setting is almost wholly irrelevant, other than making the invention's presence slightly more plausible. Otherwise the tone of the story is totally American - understandable, given McMullen's market. The narrator's buddy, an American relative of the sisters Vaud, who called him in to solve the knotty programming problem, buzzes around without really doing much. The two old women chant their comic Greek chorus sounding more like Henry Crun and Minnie Bannister than like real old French women.

McMullen recognizes the nature of the story. He has the narrator describe the pillaging of the historical disks

"It was as if a group of children had dug up a treasure chest on the beach, and were strutting about wearing priceless crowns, tiaras, and necklaces before relinquishing it all to the adults."

The problem is that McMullen makes no more use of his idea than would the children on the beach. None of the problems faced by the characters in the story have any force. The narrator has no difficulty in solving his programing problem and there is no difficulty in disposing of the bounty. Musical geniuses make cameo appearances but more as Hollywood caricatures than as real people, making the story feel like one of those episodes of Time Tunnel where the time travellers only ever met Important Historical Personages. The one remotely interesting character - Katherine Vaud, the inventor of the unplayable disks - remains as a shadowy figure off-stage, her posthumous success no doubt satisfactory to the narrator, but rather hollow for her.

McMullen is to be congratulated on getting a sale in an American magazine. Selling to F&SF is no mean feat. It's just a pity that the story is not stronger. It is also sad that the story contains nothing that would make one consider it to be Australian, unless it is particularly Australian to wish for unearned money; Ballarat, Kalgoorlie and Tatts!otto notwithstanding, I suspect it is not.

Anthony Goodger

'A Tale of Nine Cats' by Katherine Cummings (*Conviction Programme Book*, 1988)

This is one of those multi-stream stories, where you normally choose to turn to page whatever on the basis of some decision on the current page. Except that in this story you are never given any reason to choose one stream over another. The streams are:

A: p15 p16 p22

B: p15 p16 p24

C: p15 p21 p41

D: p15 p21 p46

The first rule of this genre is that no stream requires information from another stream to be complete. This rule is broken several times. Two examples of this are as follows: On page 24 (Stream B) the narrator says that he and Conrad had brawled "because I said a Scots Earl took precedence over a Polish Count.", but unless you read page 22 (Stream A), and page 21 (Streams C & D) the reader has no idea why this could possibly cause a fight, let alone a brawl which breaks "four chairs and lots of bottles and chairs" (sic). Another example is that on page 41 (Stream C), where the narrator leaves the girl because she says his poetry is "derivative". To understand why this is sufficient reason to leave someone, the reader has to have read Stream A.

Not only is each stream incomplete, but the tale is also badly written. I am not referring to the large number of typographical errors which a little proof reading would have fixed. I believe the quote above falls into this category. I am referring to the excessive use of adjectives such as this description of rain, "long slanting arrows of God", and to the use of cliches, "as sure as God made little green apples" in reference to the rain cleaning dust off leaves! This is only the second paragraph!

There are also a large number of very obscure references, concerning which I am not ashamed to admit my ignorance. "Hetaira" I do know (although I would spell it 'hetaera'), but I wouldn't use a word referring to a female concubine to refer to a male loitering on the street in doorways. However I completely fail to grasp the allusion to a "Greek elephant", or a "communist firefly".

One simile I did like though, was the "fat constable on an undernourished bicycle". Here, I suspect, is an example of what Cummings was trying to achieve with the rest of her 'purple' prose. It's a pity she couldn't maintain the standard.

As an exercise in alternate endings it is quite well done though. Each ending is terribly cliched, but no ending is completely foreseeable from the previous elements. After reading one stream it is obvious that the man and girl will separate, but not why. This is sufficiently different every time to interest the reader.

Interesting ideas, poorly executed.

LynC

"My Lady Tongue", Lucy Sussex (*Matilda at the Speed of Light*, A&R 1988)

I can't resist a story with puns. Lucy Sussex's story, "My Lady Tongue", in Damien Broderick's MATILDA AT THE SPEED OF LIGHT, plays with words and ideas, teasingly presenting what seem familiar plots and themes, only to twist them into a wry smile.

"My Lady Tongue" is set in a future which, though not explicitly Australian, has enough in its settings and language to identify it. The lady's tongue is Australian. It's tempting to see the story as a feminist Australian reply to the ant colony of Wyndham's "Consider Her Ways". Whereas Wyndham chose the ant, Lucy's womyn's ghetto is a beehive. Lucy's writing delights in word play and less than subtle punning. She gently mocks our current society, creating a viable feminist city state within the Balkanized urban environment of her future Australia. Her society is no sterile Utopia. It has politics and emotions, with their attendant power struggle. The realm of the womyn is not perfect but, when compared to the outside world, it gives womyn a reasonable alternative to the male dominated society as represented by Benedict, the one male character in the story, a hermit farm-manager with his pneumatic pin-ups.

The Muses are central to the story which starts with the protagonist, Raphael Grania, daughter of poet Grania Erato, daubing a graffiti heart on the sacred walls. The caption, "Honeycomb", a pun on the name of Raphael's lady love, immediately leads to linguistic analysis by the police (called the Neighbourhood Watch) who wonders whether this might be the work of a male interloper.

"Possibly male reference to our genitals."

The story ends with another pun, "Honeymouth", again in reference to Raphael's lover. Between these puns, the story weaves around the rights for people to express themselves as they see fit. Raphael, while surveying for a country refuge for the womyn's collective, falls into the power of a Barbara Cartland-style male hero - Benedict, a loner who loves Shakespeare, and who uses Shakespeare and a little dope to seduce her. Raphael falls in love with Shakespeare but resists the temptations of heterosexuality, adapting Shakespeare's language to suit her own style of loving.

The names of the characters conjure up images of their possessors. Raphael is an artist. Benedict is a traitor. Grania Erato has stolen a Muse's name. Womyn take their mother's given name as their second names. Though this may seem a trifle pretentious, it works. It is consistent with the idea that in language lies power, a tenet of magic, as used by Ursula Le Guin. (One of Lucy's characters is Ursula.)

"My Lady Tongue" is a love story where freedom of choice is shown to be a valued option. It does not allow itself to be tied to possible stereotypes. The womyn refer to themselves as dykes in healthy self-parody, reminiscent of the use of the term "Wogs" in the revue "Wogs out of work", but they are neither shown to be ugly man-haters nor shining paragons of Sapphic virtue. They are simply human. At the end of the story, they are given the option of parthenogenesis and, even with this discovery, comes the pun.

"No more seed and egg, just egg and egg."

"Omelette."

This story is one of my favourites for 1988. It lays to rest the idea that Australian academic science fiction is dry and humourless.

Marc Ortlieb.

'Things Fall Apart', Phillipa Maddern Matilda at the Speed of Light (Angus & Robertson, 1988)

'Things Fall Apart' marks the welcome return of Pip Maddern, who since her debut in the The Altered I (ed Lee Harding, Norstrilia Press, 1976) has produced a string of excellent short stories, albeit at intervals. This story, and the other original in the collection, were produced for the infamous Melbourne writer's workshop, otherwise noted for the quality of its lunches, and the virulence of its criticism.

Maddern is a mediaevalist, and 'Things Fall Apart' combines this interest with her chosen field of writing, SF. Thus - a future society teetering on the brink of economic collapse is depicted in three panels corresponding to those in a devotional triptych: in one an art critic preoccupied with the ordering of a fragmented mediaeval manuscript; another set within the manuscript itself (giving the opportunity for some slyly comic writing); in the third a research scientist struggling to survive in a world of ever-diminishing grants. Therefore discussion of replicability follows allegory follows an acidic depiction of future education, which as Rosaleen Love has already noted, looks all too accurate, given the Dawkins Report.

Maddern's triptych is not three disconnected parts, though, for the narratives interconnect, forming a whole as unified and brightly coloured as the art she has used as a model. 'Things Fall Apart' shimmers with ideas, and good writing.

Now that Maddern herself has moved to Perth, she as well as Greg Egan can take advantage of the "Local Hero" vote in this Ditmar category. With stories of the calibre of these two (not to mention the other contenders) up for the Best Oz Short Fiction, voters for 'No Award' should be taken out and shot.

Salmon Rushdy

From Mark Loney we received the following **comments on THYME #73**:

"...It seems fairly clear to me that the meaning of the statement you have attributed to Pam Wells is that in order to vote a fan must 'have received six or more different fanzines (as opposed to different issues of the same fanzine) in the year before the con.' ... You will notice that there is no mention of those six or more received fanzines having to be British, European, American or Australian.

They just have to be fanzines. I would submit that the intent of that clause is to attempt to limit the vote to an informed electorate, not an attempt to make the publication of six or more fanzines in the British Isles in one year a prerequisite for giving out any Nova Awards. As Michele and I receive up to six different fanzines a week, and I don't think that that is a particularly remarkable number of fanzines for an active Australian fanzine fan to receive, I don't think that there would be any problems with finding enough fans in Australia to meet the criteria. In fact, there are probably a lot more fans in Australia that meet the criteria than have voted for the Ditmars for the last several years."

Mark is, of course, quite correct. Now the question that arises is why so few fans vote in the Ditmars. And how do you verify that voters do meet the criteria?

Mark also objected to our description of pregnancy as a 'self-terminating non malignant tumor', and suggested instead "self ejecting symbiote" or even "self propelled parasite" as being more Lyn's style. Alas, I have to admit to having swiped the general thrust of the description from a comment made by a fannish parent some time ago. I guess it just seemed right.

Mark concludes his letter with the following impassioned plea:

"...I strongly advocate that all right thinking Australians rise up against the parasitic International Fiction Ditmar and thrust it into the well deserved oblivion of 'NO AWARD'."

-CRN

The Foundation has recently been involved in the cataloguing of materials donated to it from Bill Wright's collection, with the eventual aim of finding appropriate homes for this material, which includes a collection of Australian and Overseas fanzines and documents from the first Aussiecon. We have also funded short story competitions for the 1988 and 1989 National Conventions.

We encourage those interested in science fiction to join the Foundation. Members of the Foundation have full voting rights at all meetings and receive information relevant to Foundation meetings. Meetings will generally be held in Melbourne but the Foundation has representatives in the other states - Cindy Clarkson in Perth and Jack Herman in Sydney.

In order to apply for membership, you should submit a membership application form. Requests for membership application forms should be addressed to

The Secretary, Australian Science Fiction Foundation Incorporated
P.O. Box 428, Richmond, Vic 3121, AUSTRALIA

There is a \$5-00 joining fee, plus an annual membership fee of \$5-00.

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The Foundation welcomes suggestions for future activities consistent with our aims, on the understanding that request for finance will be met by a request for a submission giving details on the proposed activity. (Please give us plenty of notice. Requests for finances within a month do not give us time to consider such requests fully, with the result that the request gets denied.) We also welcome donations to increase the Foundation Funds which should increase the scope of the activities which the Foundation could support.

---[+]---

The Foundation Committee meets once a month in order to consider business and submissions. At the January 1989 meeting, further work was done cataloguing Bill Wright's collection. Offers to house the material were considered. Justin Ackroyd presented the list of Australian Science Fiction of 1988, compiled by Sean McMullen, which had been sent to Swancon 14. It was decided that the Foundation would produce an occasional newsletter, this sheet being the first such.

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As noted above, local author and bibliographer, Sean McMullen, has produced a list of new Australian Science Fiction published in 1988. The list has been published in THYME #73 (LynC and Clive Newall, P.O. Box 4024, University of Melbourne Vic 3052.) Copies of the list are also available from Marc Ortlieb, P.O. Box 215, Forest Hill, Vic 3131. Please send a stamped, self-addressed envelope.

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1989
AUSTRALIAN SCIENCE FICTION ACHIEVEMENT AWARDS
DITMARS

VOTING FORM

BEST INTERNATIONAL FICTION

.....	Butler, Octavia	<i>Dawn</i>	Gollancz
.....	Card, Orson Scott	<i>Seventh Son</i>	Legend
.....	Crowley, John	<i>Aegypt</i>	Gollancz
.....	Gibson, William	<i>Mona Lisa Overdrive</i>	Gollancz
.....	Powers, Tim	<i>On Stranger Tides</i>	Grafton
.....	Shepard, Lucius	<i>Life During Wartime</i>	Grafton
.....	Sterling, Bruce	<i>Islands in the Net</i>	Century
.....	NO AWARD		

BEST AUSTRALIAN LONG FICTION

.....	Broderick, Damien	<i>Striped Holes</i>	Avon
.....	Lake, David	<i>West of the Moon</i>	Hyland
.....	Logan, Carolyn	<i>Huaco of the Golden God</i>	A&R
.....	Rubinstein, Gillian	<i>Beyond the Labyrinth</i>	Hyland
.....	NO AWARD		

BEST AUSTRALIAN SHORT FICTION

.....	Cummings, Katherine	<i>A Tale of Nine Cats</i>	Conviction Prog.
.....	Egan, Greg	<i>Scatter my Ashes</i>	Interzone 23
.....	Maddern, Phillipa	<i>Things fall apart</i>	Matilda...
.....	McMullen, Sean	<i>The Colors of the Masters</i>	F&SF, Mar '88
.....	Sussex, Lucy	<i>My lady tongue</i>	Matilda...
.....	NO AWARD		

BEST FANZINE

.....	<i>ASFR</i>	Editor : SF Collective
.....	<i>Get Stuffed</i>	Editor : Jacob Blake
.....	<i>Larrikin</i>	Editor : Perry Middlemiss & Irwin Hirsh
.....	<i>Science Fiction</i>	Editor : Van Ikin
.....	NO AWARD	

please turn over

BEST FAN WRITER

..... Bruce Gillespie
..... Jack Herman
..... Van Ikin
..... Perry Middlemiss
..... NO AWARD

BEST FAN ARTIST

..... Ian Gunn (Get Stuffed, Australian Playbeing etc.)
..... Kerrie Hanlon (Conviction Programme, T-Shirt, etc.)
..... Craig Hilton (Larrikin, Thyme etc.)
..... Mike McGann (Get Stuffed, Mediazines etc.)
..... Kiera McKenzie (Australian Realms)
..... Phil Wlodarczyk (Get Stuffed, Ethel the Aardvark, etc.)
..... NO AWARD

WILLIAM ATHELING AWARD

..... Russell Blackford (ASFR articles)
..... Martin Bridgstock (Sea & Summer (ASFR)
Counter Earth/Counter Humanity (Met. Rev.))
..... Janeen Webb (ASFR articles)
..... Arthur Webster (Speaker for the Dead - Get Stuffed)
..... NO AWARD

NAME.....SIGNATURE.....
Mem No.....

The Australian preferential system is used so please number, from 1, in each category that you wish to vote in. It is not necessary to vote in all categories or number all nominated.

A special "voting only" membership is available for those unable to attend the convention. For \$5, voting members may cast their vote for the Ditmar and William Atheling Awards.

If you are not a Swancon 14 member and may be unknown to the committee please supply the name of a fan or fan organisation to whom/which you are known.

Return voting forms to

SWANCON 14,
P.O. Box 318,
NEDLANDS W.A. 6009

VOTING PAPERS MUST REACH JUDGES BY MIDDAY SATURDAY MARCH 25
REPRODUCTION OF THIS FORM IS ENCOURAGED PROVIDED IT IS VERBATIM

This ballot produced by *THYME*, March 1st, 1989.

The Yarn Basket

COFA'S:

A phone number for **Lyn McConchie** has finally come to light, +64 65327 760, but as she is in the process of negotiating another shift (to her own property), it may not be valid for much longer.

Another phone number which has changed is **Mark (Rocky) Lawson's**. He can now be contacted at the end of the (02) 954 0235 line. Rocky has also supplied a third and final article in the "Darth - the Good Guy Who Lost" series, but I fear we won't have room for it this issue.

Eric Lindsay & Jean Weber have finally gotten sick of wet fanzines scrunched and mangled in letter boxes by the ever helpful Australia Post employees, and have taken out a Post Office Box. Please send all correspondence to P.O. Box 145, Potts Point, NSW, Aus, 2011.

Events:

"**A Furry Party**" for friends of Anthropomorphic comics. This is actually being run as part of Conquest, but you don't have to join to come to the party. It is being held from 6.30 pm to whenever on Friday the 24th (of March) in the Hall of Manufacturers in the Royal Melbourne Showgrounds.

BookShops:

First, an apology. When I was in Adelaide for a day late last year, I worked directly opposite the old premises of the **Black Hole** bookshop, and noted some people coming and going, so assumed the shop was still open. (I didn't actually get time to go across and find out for myself.) It appears I was wrong. Adelaide people will have to rely on mail orders, either from the bookshops mentioned in Thyme #73, or the mail order specialists mentioned in Thyme #72.

A Touch of Strange have written letting us know that the staff comprises well known WA fans: Robin Pen, Stephen Dedman, and the unbeatable Cindy Clarkson (nee Evans). They stock paperbacks, art books, comics and games, and don't consider their opening hours strange by local conventions (they open at 10:00 am most days).

Minotaur Books is on the move again. Exactly when, is uncertain (early March they claim), but watch for them at 128 Elizabeth St, Melbourne; instead of 251 Swanston St. The Comics Store remains in Flinders Lane. The new phone numbers will be (03) 650 7788 for mail order books and general enquiries; (03) 650 7766 mail order comics. Fax will be (03) 650 7858.

General SF Clubs:

Canberra Science Fiction Society are looking for new members. They meet fortnightly on Thursday nights at 7.30 pm. The next two meetings are:

16th March at 33 Quiros St, Red Hill (A member's home) at 7.30 pm

30th March at George's Seafood & Steakhouse, 1/2 Oatley Crt, Belconnen at 7.30pm.

The Secretary's (Kearin de Vos) phone number is (062) 956182 AH. The club address is P.O. Box 47, Civic Square, ACT, 2608.

Melbourne Science Fiction Club continue to meet every Friday night at St David's Uniting Church Hall, 72 Melville Rd, West Brunswick. The club address is P.O. Box 212, World Trade Centre, Melbourne, VIC, 3005.

Dandenong Valley Science Fiction & Futurist Society held their last meeting on Monday, Feb 13th. They hold meetings in the meeting room of the Springvale Public Library, 411 Springvale Rd, at 8:00 pm, one night a month. The Secretary can be contacted on Phone number (03) 547 8311. The Club address is c/- Shane Morrissey, The Dandenong Valley Regional Library Service, 336 Springvale Rd, Victoria, 3171.

For University Students, contact your Clubs & Societies team for any related clubs on Campus (eg. The Hitch-Hikers Appreciation Society).

For literary criticism there is also the long running Nova Mob. This year it meets at 33 Foam St Elwood. Phone number is (03) 531 4052. It meets on a Wednesday night, once a month.

Rumours:

That Ian Porter and Justin Ackroyd are getting married, and that Doug Palmer is leaving town.

That Aphelion Publications is publishing a short story anthology, and are looking for submissions by May 1, 1989. They also have other projects in mind and are looking for cover artists. If you wish to submit a story, write to The Editor, Aphelion Press, P.O. Box 619, Nth Adelaide, SA, 5006 for details. If you have a portfolio you'd like to submit for consideration, write to Peter McNamara, P.O. Box 619, Nth Adelaide, SA, 5006.

* THE THYME CONVENTION UPDATE *

CONSPIRE: The 1989 Media NatCon

Dates: 17-19th March, 1989

Venue: The Rex Hotel, Northbourne Ave, Canberra, ACT

GOH: John De Lancie ("Q", in Star Trek TNG)

Fan GOH: Robert Jan

Rates: \$60 till 16/3/89, \$70 at door, \$10 Supporting

Room Rates: \$90 per night (single, double, or twin)

Mail: Conspire '89, G.P.O. Box 2080, Canberra, ACT,

AUST, 2601 Ph: (062) 918788

[The last non-member PR has come out with details of the programme, and competitions. These include a REAL LIFE Whodunit, with a prize of a Video Recorder for the first correct solution drawn.]

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

Dates: 23-27th March, 1989 (Easter)

Venue: Kings Ambassador, Hay St, Perth.

GOH: John Varley, Bob Shaw, Paul J. (Antifan) Stevens.

Theme: Urban spaceman.

Rates: \$70 Attending, \$20 supporting

Room Rates: \$79 a night for a single, twin, or double.

(\$89 triple) Pre-con bookings close on the 8th of March, but you might still be lucky.

Mail: Swancon 14, PO Box 318, Nedlands WA 6009.

[PR #4 arrived today (6/Mar/89). The Con Com would like bookings for the banquet BEFORE the con because the caterers have requested the numbers early. Dinar voting will close Saturday Noon. Forms are enclosed with this issue of Thyme. If you wished to advertise in the Con Programme, bookings closed today.]

CONSCIENCE '89: Auckland SF Con

Dates: 24-27th March 1989

Venue: Abby's Hotel, Wellesley St, Auckland

Rates: NZ\$40 to 28/Feb/89, \$45 after, Day or Supporting \$15.

Room Rates: Single NZ\$61, Double/Twin \$73, Triple \$75. One night deposit, please.

Mail: Conscience '89, 14 Minerva

Tce, Howick, Auckland, NZ.

Cheques to: Auckland Science Fiction Convention A/C.

CONTRIVANCE: British SF NatCon, 1989

Dates: 24-27th March, 1989

Venue: Hotel de France, St Helier, Jersey Island.

GOH: Anne McCaffrey, M. John Harrison.

Rates: £8 supporting, £15 attending, £6 associate

Mail: Contrivance, 63 Drake Rd, Chessington, Surrey, KT9 1LQ, UK

MEXICON III:

Dates: 26-29 May 1989

Venue: Albany Hotel, Nottingham, UK.

Rates: £15

Room Rates: £20, including breakfast & VAT.

Mail: Greg Pickersgill, 7a Lawrance Rd, South Ealing, London, W54KI, UK.

SATYRICON: NZ 10th NatCon

Dates: 2-5 June, 1989

Venue: The Alglen Motor Lodge, St Andrew St, Dunedin

GOH: Still being negotiated

Rates: possibly NZ\$35

Mail: Satyricon, N.A.S.F. (Dunedin), P.O. Box 5516, Dunedin, Aotearoa

NOREASCON 3: the 47th World Science Fiction Convention

Dates: 31 August - 4 September 1989

Rates: \$US70 to 15/3/89, \$80 to 15/7/89, \$US20 supporting, \$US45 then \$50 Children. After 15/7/89 membership can only be purchased at the door.

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.

[Once again, full marks. Knowing that PR #5 wouldn't
get here till late March, they have airmailed one to the
agent. They are now taking hotel bookings, and the agent
(Carey) has sent details out to all members. The ConCom
have also specifically reserved some rooms for overseas
people, but it is safer to get the booking in on time
anyway. Contact Carey if you are a member and didn't
receive his mailout.]

STAR WALKING: The Convention

Dates: 8-10th September, 1989

Venue: Melbourne Townhouse, 701 Swanston St,
Carlton, 3053

Theme: "All Things Weird and Wonderful"

GOH: Jeremy Bullock (Boba Fett, from The Star Wars
films)

Rates: \$60 till con, \$75 at door, \$25 Supporting.

Room Rates: \$82 a double bed room, \$92 a double &
single bed room. All payments to be made to the hotel.

Mail: P.O. Box 113, Springvale, Vic, 3171.

[There will also be a post Con Tour of the Australian Film
Studios, on the Monday.]

CIRCULATION IV: (4th Canberra regional SF Con)

Dates: 29 September - 2 October, 1989

Rates: \$30 till 1/June/89, \$10/\$15 supporting

Venue: Eaglehawk Hill Motel, Federal Hwy, Canberra

Mail: Canberra Science Fiction Society, Circulation 4,
P.O. Box 47, Civic Square, ACT, 2603

CONJUNCTION: (A Relaxacon for all streams of
SF/F)

Dates: 1st - 3rd December, 1989

Venue: The Diplomat Motor Inn, Acland St, St Kilda.

Rates: \$25 to 1/Apr/89, then \$30 (\$40 at door). \$5 Sup

Theme: The Meeting of Two Worlds (& Sex in SF)

Room Rates: \$52 Single, \$57 Double.

Mail: CONJUNCTION, P.O. Box 41, West
Brunswick, Vic, 3055

DANSE MACABRE: The 29th Australian National
Science Fiction Convention

Dates: Friday 12th - Monday 16th April, 1990 (Easter)

[PR#1 (Bizarre 1) refuses to acknowledge Friday the
13th.]

Venue: The Diplomat Motor Inn, Acland St, St Kilda.

Rates: Now \$45, \$15 Supporting

GOH: George RR Martin [Thyme understands he has
yet to actually confirm this, and wonders whether it can
be announced at this stage.]

Fan GOH: John Bangsund

Room Rates: \$54 single, \$59 Twin/Double, & \$80
Triple/Suite

Mail: DANSE MACABRE, PO Box 273, Fitzroy, Vic.,
3065

[At last; A PR! Just in time for Swancon. Hmmm...]

CONVERGE II:

Dates: 1st - 4th June, 1990 (NZ Queens Birthday)

Venue: Terrace Regency Hotel, Wellington

Rates: NZ\$35, NZ\$40 at Door, NZ\$15 Supporting

GOH: Richard Arnold (The StarTrek Archivist at
Paramount)

Fan GOH: James Benson

Mail: conVERGE II, P.O. Box 4188, Wanganui, New
Zealand.

CONFICTION: the 48th World Science Fiction
Convention

Dates: 23rd - 27th August, 1990

Rates: UK£40, US\$70 (or 130DFL). A\$35 Supporting,
Child (under 14 at Con) UK£9.

GOH: Joe Haldeman, Wolfgang Jeschke, Harry
Harrison, Andy Porter, & Chelsea Quinn Yarbro(TM).

Venue: The Netherlands Congress Centre, The Hague,
Holland.

Mail: Worldcon 1990, P.O. Box 95370 - 2509 CJ The
Hague, Holland

Agents: Australia: Justin Ackroyd, GPO Box 2708X,
Melbourne, VIC, 3001

[PR#2 dated Autumn 1988 (European) has arrived in time
for Autumn 1989 (Australian). It's not as bad as that
though, it wasn't sent till 6/Dec/88, and arrived under 3
months later. (And that was SAL, not Seamail!!!)]

HUTTCON '90: (A 1990 Media NatCon Bid, but it
will go ahead win or lose)

Dates: 23-25 November 1990

Venue: The Diplomat Hotel, 12 Acland St, ST KILDA.

Rates: \$45 to 30/6/89, \$50 to 31/12/89, Supporting \$25

GOH: As this is a NatCon bid, these can't be
announced, but they are raffling the fan GOH. Anyone
can enter for the minuscule fee of \$2.

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

Edwina Harvey, 12 Flinders St, Matraville, NSW. 2036

CHICON V: (The 1991 Worldcon)

Dates: August 29 - September 2, 1991

Venue: The Hyatt Regency, Chicago, USA

Rates: \$75 to 31/12/89, Supporting \$20 to 31/12/88;
Conversions - write! Children and others not yet
announced.

GOH: Hal Clement, Richard Powers (Art), Martin
Greenberg, Jon & Joni Stopa, Marta Randall (TM).

Mail: Info - P.O. Box A3120, Chicago, Illinois 60690
Registration- PO Box 218121, Upper Arlington, Ohio
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