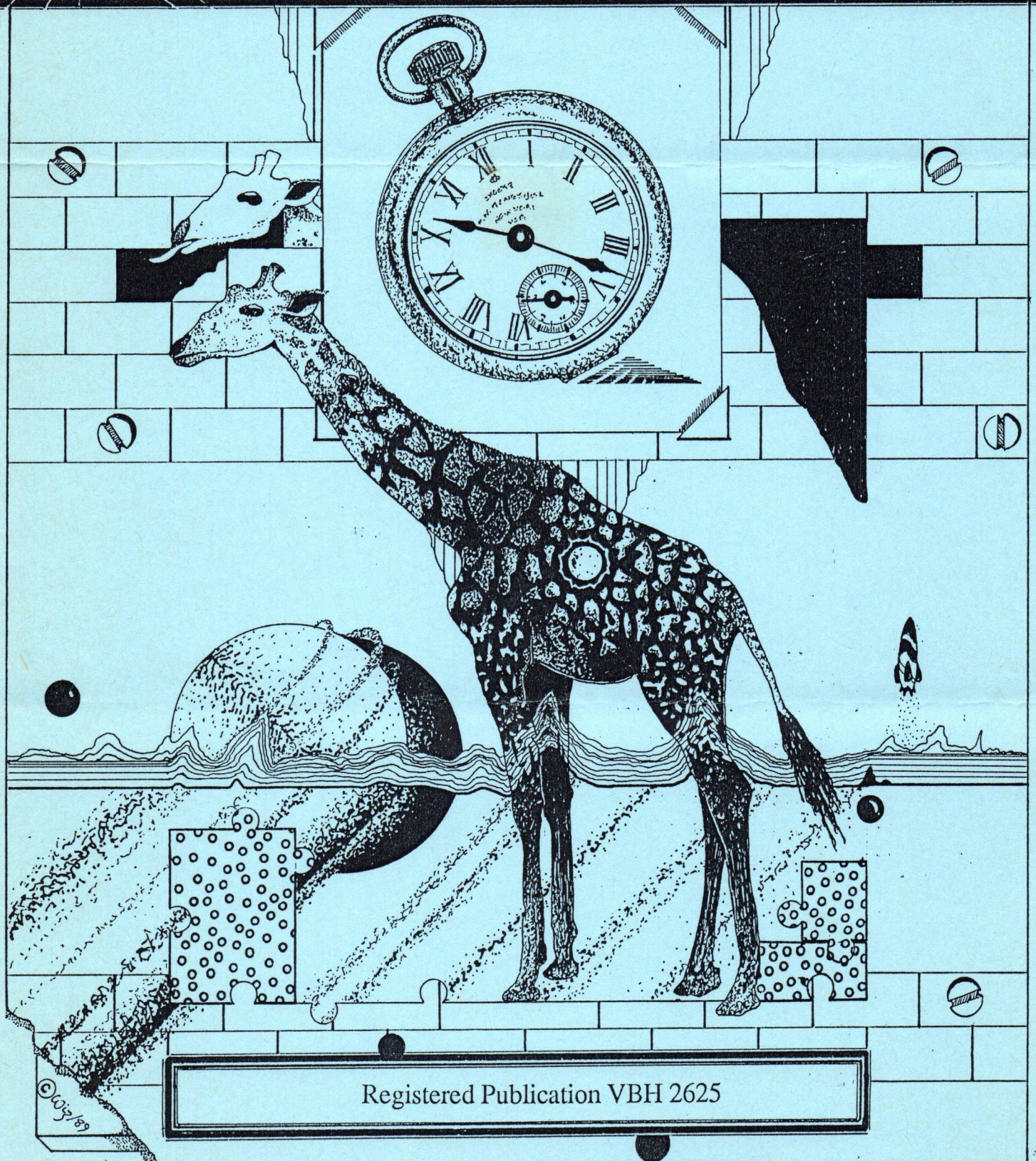


THYME #76

The Australasian SF News Magazine
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1989 HUGO NOMINEES:

Best Novel:

<u>Cyteen</u>	C.J. Cherryh	(Warner; Pop Lib/Questar)
<u>Falling Free</u>	Lois McMaster Bujold	(<u>Analog</u> 12/87-2/88; Baen)
<u>Islands in the Net</u>	Bruce Sterling	(Morrow; Ace)
<u>Mona Lisa Overdrive</u>	William Gibson	(Gollancz; Bantam Spectra)
<u>Red Prophet</u>	Orson Scott Card	(Tor)

Best Novella:

"The Calvin Coolidge Home for Dead Comedians"	Bradley Denton	(<u>F&SF</u> 6/88)
"Journals of the Plague Years"	Norman Spinrad	(<u>Full Spectrum</u>)
"The Last of the Winnebago"	Connie Willis	(<u>Asimov's</u> 7/88)
"The Scalehunter's Beautiful Daughter"	Lucius Shepherd	(Ziesing; <u>Asimov's</u> 9/88)
"Surfacing"	Walter Jon Williams	(<u>Asimov's</u> 4/88)

Best Novelette:

"Do Ya, Do Ya, Wanna Dance"	Howard Waldrop	(<u>Asimov's</u> 8/88)
"The Function of Dream Sleep"	Harlan Ellison	(<u>Midnight Graffiti</u> 1, <u>Asimov's</u> 12/88, <u>Angry Candy</u>)
"Ginny Sweethips' Flying Circus"	Neal Barrett, Jr.	(<u>Asimov's</u> 2/88)
"Peaches for Mad Molly"	Steven Gould	(<u>Analog</u> 2/88)
"Schrödinger's Kitten"	George Alec Effinger	(<u>Omni</u> 9/88)

Best Short Story:

"The Fort Moxie Branch"	Jack McDevitt	(<u>Full Spectrum</u>)
"The Giving Plague"	David Brin	(<u>Interzone</u> 23, <u>Full Spectrum</u> II)
"Kirinyaga"	Mike Resnick	(<u>F&SF</u> 11/88)
"Our Neural Chernobyl"	Bruce Sterling	(<u>F&SF</u> 6/88)
"Ripples in the Dirac Sea"	Geoffrey A. Landis	(<u>Asimov's</u> 10/88)
"Stable Strategies for Middle Management"	Eileen Gunn	(<u>Asimov's</u> 6/88)

Best NonFiction:**A Biographical Dictionary of Science Fiction and Fantasy Artists**

First Maitz Robert Weinberg (Greenwood)

The Motion of Light in Water Don Maitz (Ursus)

The New Encyclopedia of Science Fiction Samuel R. Delaney (Morrow)

James Gunn (Viking)

Science Fiction, Fantasy & Horror: 1987

Charles N. Brown & William G. Contento (Locus)

(A Brief History of Time by Stephen Hawking, received sufficient votes but was deemed ineligible since its subject matter is REAL science.)

Best Dramatic Presentation:

ALIEN NATION; BEETLEJUICE; BIG; WHO FRAMED ROGER RABBIT; WILLOW

Best Professional Editor:

Garner Dozois; Edward L. Ferman; David G. Hartwell; Charles C. Ryan; Stanley Schmidt

Best Professional Artist:

Thomas Canty; David Cherry; Bob Eggleton; Don Maitz; Michael Whelan

Best Semiprozine:

Interzone ed. David Pringle

Locus Charles N. Brown

The New York Review of Science Fiction

Kathryn Cramer, David G. Hartwell, Patrick Nielsen

Hayden, Teresa Nielsen Hayden, Susan Palwick

Science Fiction Chronicle Andrew I Porter

Thrust Douglas Fratz

Best Fanzine:

File 770 Mike Glyer

POSFAX Timothy Lane

Lan's Lantern George "Lan" Laskowski

Niekas Edmund R. Meskys, Mike Bastraw, Anne Braude

Other Realms Chuq Von Rospach

Best Fanwriter:

Avedon Carol; Mike Glyer; Arthur D. Hlavaty; Dave Langford; Guy H. Lillian, III; Chuq Von Rospach

Best Fan Artist:

Brad W. Foster; Teddy Harvia; Merle Insinga; Stu Shiffman; Taral Wayne; Diana Gallagher Wu

John W Campbell Award for best new writer in the past two years (not a HUGO):

P.J. Beese and Todd Cameron Hamilton; Melanie Rawn; Michaela Rossner; Kristine Katherine Rusch; William Sanders; Christopher Hinz; Delia Sherman

Some people may notice that this list differs slightly from previously published lists. This is because two of the originally nominated works have been withdrawn due to the author/artist feeling he was unfairly a beneficiary of bloc voting. There is even a rumour that he may seek legal action against the perpetrator due to slurs cast on his name before he was able to show innocence. The perpetrator has to be found first.

As with the Australian Ditmars, the number of people voting in any category varies widely, but unlike the Ditmars, where the Fan categories are the most popular, the Fan categories appeared to be the least popular Hugo categories.

<u>Category</u>	<u># of voters</u>	<u>Range on Ballot</u>		<u># items</u>
Novel	485	55	73	280
Professional Artist	357	43	97	162
Professional Editor	349	59	144	95
Dramatic Presentation	331	58	209	147
Semiprozine	305	45	171	60
Short Story	279	23	37	220
Novelette	260	37	47	131
Non Fiction Book	250	24	55	95
Novella	247	53	74	59
Fan Artist	244	27	53	180
Fanzine	243	24	60	158
Campbell Award	230	11	49	145
Fan Writer	191	12	48	188

*** Votes for the HUGOs must be postmarked on or before **15th of July, 1989**.

[The ballot form was, after a delay caused by the bloc voting, supposed to be sent on the 3rd of May. It was not airmailed (to Australia, at any rate) till the 24th of JUNE. It did not even arrive in this country till the 4th of JULY, 10 days later, and less than two weeks before it has to be returned. Then it had to be further distributed by the Agent. Some people will have it for less than a week before having to mail it back. Will the counting be held off for at least 10 days to allow for those ballots actually returned on the 15th to arrive in the States?? No. We have until **July 22nd (Mad 3 Party, May, p7)**! Only if the mail system in both our countries is behaving perfectly will those ballots airmailed on the 15th arrive in time! Are any other countries similarly affected?? -ED.]



The 1989 Nebula Award Winners:

The Nebula Awards are voted on by 'Science Fiction Writers of America' (SFWA), and are therefore a peer award rather than a popular one.

The 1989 winners (for works published in 1988) were:

Best Novel:

Falling Free Lois McMaster Bujold (Analog Dec/87-Feb/88; Baen)

Best Novella:

"The Last of the Winnebagos" Connie Willis (Asimov's July/88)

Best Novelette:

"Schrödinger's Kitten" George Alec Effinger (Omni Sept/88)

Best Short Story:

"Bible Stories for Adults, No 17: The Deluge" James Morrow (Full Spectrum)

Grand Master Nebula: Ray Bradbury.

[Science Fiction Chronicle]

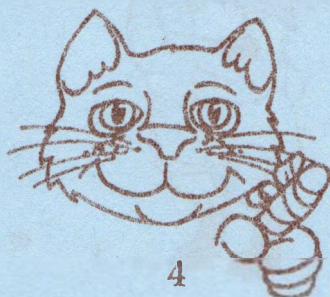
Other 1989 Awards:

The 1989 Arthur C. Clarke award for the best novel to appear in Britain in 1988 was awarded to Rachel Pollack for Unquenchable Fire (Century (USA)/Legend (UK)). This award carries £1000 prize money, and is awarded by a jury selected from the British Science Fiction Association, The Science Fiction Foundation, and the International Science Policy Foundation.

The 1989 Philip K. Dick Award for the best original paperback in 1988 has resulted in a tie, between Paul McAuley for 400 Billion Stars (Del Rey) and Rudy Rucker for Wetware (Avon). This award carries a prize of US\$1000 (presented by the Philadelphia SF Society), a plaque (presented by the Philip K. Dick Estate), and some expenses towards collection at Norwestcon.

The 1988 Compton Crook award for best first novel has been won by Elizabeth Moon for Sheepfarmer's Daughter (Baen). This award is worth \$500, plus travelling costs to the award ceremony (at Balticon). It is chosen by judges appointed by the Balticon committee.

[Critical Wave & Locus]



All Our Sins Remembered:

As Oz fandom lurches on towards the nineties, comes yet another reminder of past sins; to wit Aussiecon II and specifically the PR skills of certain of its committee members. Not content with using the talented Leanne Frahm as a tealady and giving Guest of Honour Gene Wolfe his most embarrassing moment (as reported in the SFWA bulletin), the guilty parties managed to seriously annoy John Clute ... and he didn't even attend. The following is reprinted from John Clute's Strokes (essays and reviews 1966-1986), and used by permission of the author.

[L-J Sussex]

"Early in 1985, out of the blue, a certain _____ from New York communicated with me on a matter of real urgency, to wit that the committee for the 1985 Worldcon, to be held in Australia and called AussieCon Two, would be up shit creek without a paddle if I didn't immediately agree to write a piece for their programme on that year's Guest of Honour, Gene Wolfe. I said, Have them write me with some details. Soon enough I was communicated with again. Give us 3000 words (they communicated). Yesterday (they added). For free (they made clear). *Good words*. Because Gene Wolfe had become something of a Magic Lozenge for me, I agreed to do the piece. And did so, very quickly. And sent it off, with a covering letter asking for two copies of the Programme Booklet to be sent to me, so that I could see what I'd written, having of course no plans or wherewithal to go to Australia that year, even if I'd much wanted to. I heard nothing. I assumed that no news was good news, and that the piece fit requirements. Months passed. Judith Hanna and Joseph Nicholas, London friends who had attended Aussiecon Two, returned from Hyperborea. Thought you'd like to see your piece, said Judith, and very kindly gave me a copy of the Programme Booklet, where indeed the Gene Wolfe piece reposed, neatly enough, *reasonably* free of literals and the like. From the AussieCon Two committee, however, nary a whimper. And certainly no copy of the 3000 word essay I gave them after quite a bit of urgency hype. Funny people. I don't much ever want to meet them. The Australians I dealt with had names, but I'm doing them the favour of not plunging into my files just now."

[It's not hard to guess to whom he is referring, but we'll do them the same favour, even though they also upset a lot of Australians; including Leanne Frahm, who has never come to a Con since. One hopes their behaviour with regard to both John Clute and Gene Wolfe has not too severely damaged future Con Committees' reputations overseas. After all, we know them well enough to realise they are not typical, but do future overseas Guests of Honour? Do future overseas visitors even realise that they also have never come to a Con since? - LynC]



Convention Report - Conspire '89

Conspire '89 was the year's national media con, held in Canberra from the 17th - 19th March. Unfortunately, I live in Canberra, so mundane duties kept me away from much of it.

The Gerry Anderson videos on Friday night were well attended. A wide selection of early episodes were shown, from THUNDERBIRDS to UFO, as well as many less well known shows.

A look through the program book revealed that we were all part of a mystery. Throughout the con characters just died. Us mortals examined a noticeboard set up near registration and tried to work out if Han Solo was the real murderer or if he was helping Avon protect Vila from Mr Tracy. It got better (or more confusing) over time until the con's end. Finally all was revealed ... Dr Zachary Smith was the culprit.

Weapons' Policy was a refreshing change from other cons, in that weapons were compulsory (a paddle pop stick with a good story would qualify) although dangerous weapons had to be kept 'safe'.

The auction was astonishing. The usual books and artwork became as nothing compared to the prices paid for two BLAKE'S 7 charity tapes. One New Zealand fan paid ~\$150 for the audio tape, and ~\$400 for the video tape!

I missed Saturday night's banquet, and I have only a hazy memory of the awards and masquerade. The costumes were few in number, only a dozen or so, and predictably had a media flavour; A Servilan, Klingons, (no tribble hunters), and others. No costume matched the best mainstream efforts, but given time, they'll come close. True to con tradition, two people stayed for the disco. I found a room party, and retired to that for the evening. There we spoke about trivia, politics, and other fannish stuff. Wish I could remember it. Room parties were very few that night. Only three, it seems.

Dr David Malin gave an interesting talk on Sunday afternoon, about night-time photography. He showed us slides of places he has never been - Orion Nebula, the Horsehead Nebula, to name just two - and told us how he did it. And a minor highlight, things Supernova 1987A were telling us.

And that was Conspire 89 for me.

There are some general observations I made, at the time. Conspire '89 followed the tradition of Canberra conventions. It was relaxed. Even with two programme streams, there was lots of free time for talking, looking around Canberra, and visiting the hucksters.

I found where the young fans, the new blood, are going. To media fandom. Is the mainstream/media split more an old/young split? It seemed so. The emphasis may have been more on STAR TREK/DR WHO/BLAKE'S 7, but the feeling was the same.

[Ken Moylan]

[I would have said that it is more the case that media fandom is where the young blood is coming from, than going to. - LynC]

Convention Report - Swancon 14

After last issue, it has become apparent that we hadn't put enough effort into forcing a con report out of someone, because shortly after the last issue was mailed, James Allen kindly sent us this:

Swancon 14: (Perth, Easter, 1989)

Perth is a long way from Melbourne, as anyone who has driven there will tell you. It is even further from Canberra. I know, because I drove from Canberra to Perth, with Danny Heap and Ian Gunn. The three of us went along because we were involved in Get Stuffed. Get Stuffed is a fanzine, created by some Melbourne Fans who are associated with the Melbourne Science Fiction Club, for the express purpose of winning the National Science Fiction Fan Award (or DITMAR). We managed to have Get Stuffed put on the ballot for the 1989 DITMARS, so it was off to Perth for the fun. It was fun. Swancon 14 was a good con. Some of the more academic items were poorly attended, and nobody seemed to have any money to buy things from the Hucksters, but at least the Hucksters' room was not crowded.

The con began on Thursday, the 23rd of March, but we didn't get there till Friday. Registration was easy to find, it was downstairs from the foyer, in a corridor near the two main panel rooms. At the end of the corridor was a long, narrowish room which was the hucksters' room. The video programme was upstairs on the fourth floor, in the tower room, with a "Beware of the Leopard" sign hanging crookedly from the door; no doubt hung there by a fan who had finally found the video programme. It was difficult to find, even though it was fairly near the lift. The art room and games room were next to one another on the third floor, in amongst offices. Not too bad a layout. I had a look at the art show when I found the Art Room, as often I miss seeing it. It was O.K., the video art was interesting, but you had to be able to start the player going. I work in a library Audio Visual department, so I had no trouble, but it would have been better on a continuous play/rewind/play machine. The rest of the art work I found nice, but nothing special. I wonder what audience a lot of the artists were working for?

I spent some time huckstering, so I didn't go to all the programme items, but I was told the professional Theatre Sports demo was terrific. Certainly playing, with the rest of the STUFFED AARDVARKS team, was lots of fun. There were four teams of four players. Our team consisted of Danny Heap, Ian Gunn, Alan Stewart, and me. I think we finished third.

The big events, like the Masked Ball, the Masquerade, and the Award Dinner, were all well staged. The Masquerade had some very good entries, such as the Cyberpunk Software gang, and Greg Turkich's large group. A lot of the entrants performed, rather than just walk on, turn, and walk off. Gunny (Ian Gunn) and Danny were co-opted at five minutes notice, and went on as an act in the Masquerade. They were wearing their black GET STUFFED outfits, and they sang "I am the very model of a modern Science Fiction Fan". They won the Most Amusing award. Afterwards they distributed copies of Get Stuffed #4, which was completed for Swancon 14. [What happened to #3??-Ed]

I missed the Masked Ball, due to feeling ill, but I heard it went well. I also heard that Cathy Kerrigan had very interesting shoes! [Do tell!-Ed]

I didn't go to the Award Dinner, either, as I was trying to save a bit of money, but the organisers let a lot of fans in, after the dinner, for the actual ceremony. When Get Stuffed won Best

Fanzine for 1989, I was momentarily surprised, and then very happy. Get Stuffed was created last year, did two issues, and campaigned heavily for the DITMAR. The campaign was based on what Garry McDonald (as Norman Gunston) did in 1976, when he won the Gold Logie. Just as Garry McDonald was surprised when that succeeded, so were we when the Get Stuffed Campaign succeeded. Pity Jacob couldn't make it to the West, but he'd had a bit of a Bike Crash, and he'd hurt himself. [*Is he alright now?*] Danny and I were more than pleased to stand in for the Editor. We help pay for the production of Get Stuffed, with Phil Włodarczyk, and so feel like the 'zine's proprietors. Gunny winning the Best Artist DITMAR was great too. He deserved it, I love his art work. (Did you see his Urban Spaceman variations in the Programme book?) The Golden Caterpillar award was lovely too. Jacob will cherish it, Paul.

The rest is a jumble of happy memories. There was Greg Turkich's winning bid for the Vegemite Shield. That was an awesome pelvic thrust, especially with all the people holding him down. Drinking coffee and talking late into the night in the fan lounge. Driving the van around Perth, with a fluffy dragon tied to the front and people waving. Meeting lots of friendly fans. It was a good con. Even the Dead Dog Party was lively. Thanks Greg, for letting us invade your home (or was he just showing off how the Vegemite Shield looked in the place of honour in his back room?) I want to go to Swancon 15, but it's the equivalent of driving four times to Sydney just to get there. Perhaps I should take the bus?

[James Allen]

And on the subject of Swancon 14, and the DITMARS in particular we received this letter:

Dear Thyme,

I couldn't agree more with Irwin Hirsh's comments about the silliness of this rule about a fanzine having to have produced two issues in a year (or even two issues at all) to be eligible for a DITMAR. But then I recall a similar whimsy that, a few years ago, arbitrarily defined an Australian as someone who has lived in the country for seven years. And I'm sure that different but equally ridiculous notions will arise to entertain us in future years ...

It seems to be such a basic urge in people, doesn't it: to decide for others what they can and can't vote for; can and can't do ... Thank goodness then that as far as fandom goes in this regard is an activity as relatively meaningless as fiddling with the categories of an annual popularity poll. It's a fairly healthy outlet for one's didactic tendencies, wouldn't you say? But, here is where Irwin and I part company.

His comment is that "if such an explanation [of meaningless rule changes] is not forthcoming I suggest that all right-minded people boycott the three fan categories - which is something I've done these past two years." No, Irwin. When the game changes so do the rules. Every few years when the awards are given out in Perth, we go along with Grant's odd system for deciding what's International Fiction. God only knows what will happen to the rules in 1991, when the National SF Convention will be held in Queensland - 'The Creationist State'. But, it's really all just part of the fun, isn't it? Woe unto those who take the DITMARs seriously.

Which brings me back to my favourite category of award, Best International Fiction, a trophy whose almost sole purpose is to serve as a reminder as to at what level these awards are basically pitched. Indeed, why shouldn't people be given the chance to vote for their favourite international work of the year? And yet, the award almost has written on it as part of its title, the caption: "You've got to be kidding." Its an excellent reminder to us all not to take anything we do too seriously. Fandom is just a Goddamned Hobby, as the saying goes. Too right!

[Roger Weddall]

an introduction to:

THYME FICTION

peter mcnamara (ed.)

In a recent article in Van Ikin's "Science Fiction" Sean McMullen talked about some of the difficulties facing the up-and-coming science fiction writer in Australia. It is a fascinating article and I would recommend to anyone interested in the field that they get hold of it and read it in full. For my purposes, however, I've pulled out this one relevant paragraph:

"The anthologies tended to publish those who were already established. Examine URBAN FANTASIES and STRANGE ATTRACTORS, Australia's two most recent SF anthologies. Eighteen contributing authors had a minimum of six short stories and/or two books published professionally, or had a solid background in mainstream writing. Of the remaining four, two appeared to be being paid for their work for the first time. Further, half of the authors had been earning money from their writing for ten years or more. This is understandable, as the editors wanted the best stories for their purposes, and it is sensible to assume that an experienced, prolific writer will come out ahead of a first-timer. Anthologies were published at the rate of about one a year, however, meaning that one new writer would get one chance annually. OMEGA published a dozen stories per year, paid well, and attracted a lot of good stories from the more experienced Australian writers as well as beginners' efforts. APHELION showed great promise, and tried hard to include a mix of both experienced writers and good beginners. Alas, both OMEGA and APHELION died early in 1987, so where do beginners go now? Overseas? In the US the market for short stories is so tight that publishers, editors, and agents advise one to start with a novel. In Britain the market is even tighter."

Sean has voiced very succinctly my own concerns. I thought APHELION would be the answer but it didn't turn out that way. In the lay off after that short and heady period with the magazine I've had a chance to rethink and reorganise. Aphelion Publications has not died; it is alive and about to re-enter the arena, though its form this time will be different. I believe that a two-tiered approach is what's required. The upper - or professional - tier will be served by of our paperback program; the lower - or developmental - tier will be served by a fiction supplement in THYME (called, curiously enough, THYME FICTION). This will get under way in the next issue. For THYME FICTION I'll be looking for short stories under 5000 words (this will compliment the Jeff Harris edited anthology - generally speaking, Jeff is after more substantial works). There will be a small (token) payment for each story used, not enough to attract the professional or semi-professional writer, but something to assure the up-and-comer that I thought sufficiently highly of their story to at least reach into my pocket. And a word of warning to those that might think this an easy road to publication: If my experience with APHELION is any indication then competition for space in THYME FICTION will be intense. The magazine received about 40 manuscripts a month, 120 to choose from per issue, and the great majority of them from non-professionals. Okay, enough said. Let's see how it goes.

The address for submissions is:
THYME FICTION
P.O. BOX 619
NORTH ADELAIDE
S.A. 5006

aphelion publications

publishing program 1989/90

A PURSUIT OF MIRACLES

George Turner

George Turner is one of Australia's leading novelists and the acknowledged grand master of Australian Science Fiction. He began writing in 1958 and his mainstream novels include *THE CUPBOARD UNDER THE STAIRS*, joint winner of the 1962 Miles Franklin Award. In 1978 he moved spectacularly into Science Fiction with his Ditmar Award winning *BELOVED SON*, the first volume of the 'Ethical Culture' trilogy which saw also *VANEGLORY* and a second Ditmar Award with *YESTERDAY'S MEN*.

Had he never previously written a word, George Turner's place at the forefront of Australian literature would be assured with his latest and most stunning work, *THE SEA AND SUMMER*. Winner of the Commonwealth Book Prize, the Arthur C. Clarke Award, the International Science Policy Foundation Prize and nominated for a Nebula Award, *THE SEA AND SUMMER*, set in drowning Greenhouse Melbourne, is marked (as is all his work) by compelling imagination and powerful intelligence. It is fast, often violent, often moving, always gripping and totally real.

A PURSUIT OF MIRACLES is a collection of Turner's shorter works. Few in number and scattered through magazines and anthologies across two decades, they are collected here for the first time. They bear all the hallmarks of his commanding talent, each story reflecting a different facet of his writing skill and of his deep concern for the human condition.

This is a volume no collector or lover of fine literature should be without.

RYNOSSEROS

Terry Dowling

Terry Dowling is the rising star of Australian Science Fiction. Since he burst upon the scene in 1982 he has gathered no less than 6 Ditmar Awards.

This, the first volume of his Tom Rynosseros stories, is set in a 'Future Australis', a land of incredible technological progress but also of enforced medievalism, where air travel is totally forbidden and the use of high-tech transport, weaponry and computer systems strictly metered and exorbitantly paid for, where great sand-ships called charvolants, operated by licenced captains, provide the only acceptable form of travel, where tribal satellites look down on an unending series of wars and land-rights disputes between the States, where the inhabitants of the richly cosmopolitan coastal cities can only marvel at the parochial, rigidly-structured A'bo societies of the interior as they use genetic and cyborg engineering, terraforming, climate control and their formidable mental sciences to build a strange new world about them. It is a world of merging cultures and philosophies, of myth and dream made real, a place of absolute possibility.

Tom Rynosseros is a creature of this world. He is captain of the sand-ship *Rynosseros*, a wanderer across an exotic landscape, an Everyman figure whose adventures make this new 'dreamtime' real.

1990 ANTHOLOGY (As yet untitled)

Edited by Jeff Harris

Jeff Harris asked his writers for stories in the 5,000 - 10,000 word range and marked both by imaginative vigour and intellectual rigour. He asked also that they be boldly but naturally Australian (but no billabongs allowed). The writers are responding in kind. This volume will become the Australian benchmark for short SF.

And, now, a very rare style of LoC. We do get quite a few LoCs praising Thyme (or vilifying it), but rarely do we get one that is articulate and specific in its praise. The fastest and easiest way to spread the kudos to the right people is to publish, so here it is:

Alexander R. Slate
(editor of Robots and Roadrunners)
1847 Babcock #406
San Antonio TX 78229
U.S.A.

Dear LynC

Very much enjoyed issue #75. Unfortunately, we don't get enough from your part of the world to always completely understand what is going on in fandom down there. For instance, Thyme is currently the only fanzine

from Australia that we receive in San Antonio. [*I'm sure Alexander would be as willing to trade with any other Australian 'zines, as he is for ours.*-Ed]

I do enjoy the way you have reported on the various marriages and pregnancies in Australia; it has been very entertaining. I have always enjoyed Marc Ortlieb's writing; he could probably make a trip to the dentist sound interesting. Congratulations to Mark Lawson on his alternate viewpoint of the Star Wars Saga. He puts forward some very interesting theories, which in light of actual history, could very well have merit. I look forward to his next series on ALIENS. [*So do we* - Ed]

[Alexander R. Slate]

Book Review:

The Malloreon 3: DEMON LORD OF KARANDA

by David Eddings (Bantam Press)

Basically the travelogue continues. The familiar group from the first volumes of the Malloreon, and indeed from the preceding Belgariad saga, travel west to northern Malloreon onto a new map.

The quest for Belgarion's kidnapped child continues and it seems repetitive. Indeed, to quote from page 283 "... hadn't Belgarath said that most of the things that had happened while they were pursuing Zendar and the Orb were likely to happen again since everything was leading up to another meeting between the Child of Light and the Child of Dark?"

Demon Lord of Karanda is worthwhile in introducing a few new enemies and developing the demon lore of Eddings' world but is really just a drawn out wayside stop on the path to the next confrontation between the Light/Dark Children. With the Seeress of Kell appearing a few times and basically knowing and directing what is to happen the novel is too orchestrated. Despite warnings that "if the wrong one of the companions die, all will be lost" the reader does not really feel this will happen. Too powerful elements such as the Seeress, Belgarath and the Orb leave little room for freewill or decent battles.

Unanswered questions such as the fate of Eriond and the form of the final confrontation make you want to read more, but the expected value of those promised twenty pages or so must be weighed against the other 900 of the travelogue in the remaining volumes.

Overall Demon Lord of Karanda was very similar to Volume 2: King of the Murgos, but more downbeat, with quite a lot of gratuitous death. Offering a few items of interest, but repetitive and wordy. Only worth skimming to pick up plot developments as background for the future conclusion.

[Alan Stewart]

(Distributed by Transworld Publishers, Hard Cover, 378 pp, RRP \$27.95, released March 1989)

The Yarn Basket

That Bug:

Robyn and Torbjorn von Strokirch are now the proud parents of Michael von Strokirch. Born 25th of April. [Dennis Callegari]

Philip Alexander Rock Handfield, weighing 7lbs 4oz presented himself at 12:15 AM on the 19th of May, to Jo & Carey Handfield. Having severely interrupted their sleep on the first night he's been marginally more considerate since. Both parents are delighted anyway. [The parents]

Carla Jane Hodson demanded entry on the 8th of July, only ten days before schedule. She was delivered by Caesar at 11:15 pm. Helen and Carla were doing fine the following day, when David Hodson (the father) rang with the news.

[Any more to come???

CofA's:

Guess what?? Jean Weber and Eric Lindsay are moving again. This means that after all that kaffille foffle of getting post office boxes sorted out, they will no longer be using it! They ask that all mail be addressed to their weekend address - 6 Hillcrest Ave, Faulconbridge, NSW, 2776, AUS. - until further notice. [I think I'll start labelling this item the 'Weber & Lindsay Column'! -Lyn]

Lyn McConchie has finally bought, and settled into, her own farm. Her new address is Farside Farm, R.D. Norsewood (near Dannevirke), New Zealand. Phone number is now (New Zealand) (Norsewood) 711. [Cry Havoc - May 1989]

And the Australian FFANZ administrator Terry Frost and Karen can now be found at 26 Ogilvy Cres, Page, ACT, 2614, AUS. No phone number as yet.

Janeen Webb has followed the trend and squeezed into a Post Office Box; P.O. Box 63, Burnley, VIC, 3121, AUS.

Matthias Hoffmann, editor of FANDOM NEWSLETTER, has, sometime in the last year, moved to Mannheimer Str.29, D-6800 Mannheim 31, West Germany.

Leopard and Honey have moved to a new house taking Gerald and Womble Smith with them. The new address is 117A Hawthorne Pde, Haberfield, NSW. Phone number is (02) 798 8001. Mail should continue to be sent to their Post Office box; G.P.O. Box 429, Sydney, NSW, 2001, AUS.

And we have LOST Anne Poore! Anyone knowing her current address, please inform her that both Thyme and Slowglass Books would be grateful for the information.

OZ Publishing:

Petrina Smith (Workshop 75 & 77) has just sold a 'Science Fiction/Psychological' novella "Over the Edge" to Women's Redress Press for an anthology, to be published later this year.

[Lucy Sussex]

[Lucy herself, has written a serious dissertation on Australia's first female detective fiction writer; due to be published later this year. -Lyn]

USA Publishing:

The Editors of The Year's Best Fantasy, 3rd Annual Collection, Ellen Datlow and Terri Windling are interested in receiving copies of any short stories published in 1989, which may be suitable for their collection but which were/will be published in either hard to get material or non-genre material. For Horror stories write to Ellen Datlow, C/- Omni, 1965 Broadway, New York, NY 10023, USA. For Fantasy stories (including Children's & 'YA' fiction) write to Terri Windling, Endicott Studio, 63 Endicott St, Boston, MA 02113, USA. [Science Fiction Chronicle]

Publishing Trends:

There are some disturbing trends in the publishing of SF/F these days. The single book length original novel appears to be dying. So much so that even "Safe" authors such as Robert Silverberg have been told by their publishers that they will have to accept less per book unless they produce multi-book series. "Safe" Authors such as Arthur C. Clarke are being paid to do nothing, while newer (but still "Safe") Authors write sequels to their books. Others are being paid to do nothing while anthologies spring up set in worlds they have created.

The result of this is that less new original works, by lesser known authors, or new authors, are being published. Publishers appear to be less willing to take the gambles that created the genre, and which gave a start to the authors they now deem "Safe". Are we going to see a time when the only way to become an author is to write a 'Star Trek' novel?? [Critical Wave]

Meanwhile, the editor of the TOR DOUBLES, Patrick Nielsen Hayden, is actually looking for original works but only 25,000 to 35,000 words long! He'll even accept smaller if it's good enough. Send your submissions (one per mailing, please) to TOR DOUBLES, 49 West 24th St, New York, NY 10010. Rates are quoted as "competitive". [Science Fiction Chronicle]

Fanzines:

After 6 years the editor of The Dragon's Hoard (newsletter of Lucas/Speilberg Movie News), **Kerry Hennigan** finds herself(?) forced, due to work commitments, to cease publication. If you were subscribing and have not yet been reimbursed, please contact her(?).

SF Commentary has risen from the ashes for its twentieth anniversary issue. The first of a new series, the anniversary issue is 40 pages long, duplicated with an offset cover. It features writing by **Bruce Gillespie** (of course), **Elaine**, **Cochrane** (who should write more), and others. **Michael Tolley** reviews Greg Bear's body of works, **Diane Fox** tackles Joan Slonczewski's A Door into Ocean, Elaine amongst other reviews, deals with Joanna Russ' The Female Man. Bruce reviews heaps, including Ditmar nominee West of the Moon, and mentions Nebula nominee The Sea and Summer by George Turner (again). Subscriptions are available in Australia at \$25 for six issues. Contact Bruce for current overseas prices. Write to Bruce Gillespie at G.P.O. Box 5195AA, Melbourne, VIC,3001, AUS.

Fanzines for Sale:

The Melbourne Science Fiction Club are still selling off early fanzines in an effort to both raise funds and clear space. Amongst the list are some Etherlines, some of the first series of ASFR, and others. Contact Alan Stewart on (03) 647 0329 during Business Hours, or mail M.S.F.C. 'Zines, P.O. Box 212, World Trade Centre, Melbourne, VIC, 3005, for the full list and prices.

Claudio Omar Noguerol has published A History of Science Fiction and Fandom in Argentina. 52pages, Offset, and bound. Cost is \$6 including postage. Contact Ron & Sue Clarke, 6 Bellevue Road, Faulconbridge, NSW, 2776, AUS.

Fandom Guide:

The 1989 Australia and SF Fandom Guide is now available. It is 100 pages of "club, fan publication, events, & convention listings, as well as traders, catalogues, fan awards, fan funds, fan terms, and closures (sic)." Cost including postage is \$10 (Overseas \$15 OZ). Make your cheque out to ASFAS INC, and write to them at P.O. Box 879, Penrith, NSW, Aus, 2750.

APAs:

APA stands for Amateur Press Association, and there are several around the world. They are usually a small (friendly) group of people who like to write, and who make a commitment to each other to (a) write/draw a minimum amount per period, and (b) comment on each other's writing, so

that the other doesn't feel as though their writing is being wasted. Some people use them to hone their writing skills, others just simply to communicate cheaply with friends halfway across the world.

ANZAPA (the Australia New Zealand APA) currently has no waiting list. The minimum activity required is 6 pages per 3 mailings (6 months). Cost varies from \$7 for hand delivery to \$40 (OZ) for airmail to USA/Europe. This APA turned 20 last year, and has such notables as Marc Ortlieb, Jean Weber, and Eric Lindsay (currently the longest continuous member), and Us (Clive Newall & LynC). We are in fact its current Editors. If you are interested please contact us at the address in the colophon.

FAPA (The Fantasy Amateur Press Association), which claims to be Fandom's Oldest Gathering, also has no waiting list. The minimum activity required is 8 pages per annum. Cost is currently US\$8 per annum, but I don't know if that includes mailing costs. You must cite "credentials" when asking to join this one. Write to Robert Lichtman, Secretary-Treasurer, P.O. Box 30, Glen Ellen, CA 95442. Phone USA 707 935 1396. [Harry Andruschak]

Australian Natcon Project:

The Australian Natcon has been around for almost 40 years, but little is known about many of the early conventions. For instance, do you know how many people turned up to the 3rd Natcon? Or even this year's Natcon?? **Jack Herman** is trying to compile a list of such details in two phases. The first is basic statistics, eg Con Name, dates, place, GoH, attendance. (For most of the previous Natcons he only lacks the attendance figures.) The second phase is more ambitious. He is asking for both contemporary reports, and retrospective reports from attenders, to flesh out the basic details. If you think you can help him in any way, please contact him at Box 272, Wentworth Building, University of Sydney, NSW, 2006, AUS. [David McDonnell]

Nova Mob:

The Nova Mob calendar has now been finalized for the year.

Aug 2: Bruce Gillespie on Cordwainer Smith

Sept 6: George Turner on Awards

Oct 4: Wynne Whitford & Sean McMullen "Was there a New Wave?"

Nov 8: Alan Stewart on either Orson Scott Card or Shared World Anthologies.

Meetings are at Alan Stewart's place, 31 Brighton St, Richmond, VIC, at ~8:00 pm. For the August meeting, a pre-discussion dinner is being arranged at SWAMI's (Indian Restaurant). It is BYO. Address is 183 Swan St (Richmond). 6 pm. Please indicate to Alan (Phone: 429 8354 AH, or 647 0329 DH) by July 26, if interested. [Alan Stewart]

Critical Mass:

The Critical Mass Calendar has also been finalised for the year.

Aug 2: Brian Forte "Gods and Vigilantes"

Sept 6: Ian Mackereth "A funny thing happened on the way to Critical Mass"

Oct 4: Chris Simmonds "Artificial Intelligence"

Nov 1: John Foyster "The Role of Grandfathers in Science Fiction"

Dec 6: Christmas Party Bring the names of what you regard as the 5 best SF works, and see them used in an unusual way!

Meetings are at 20 Wilpena Terrace, Kilkenny, SA, at ~8:00 pm. Ring John Foyster on (08) 3322322 DH for more information. [John Foyster]

Events:

Huttcon & Conjunction (in association with the **Melbourne Science Fiction Club**) are holding a fundraising **QUIZ NIGHT** at 8:00pm on Friday the 21st of July, at St David's Uniting Church Hall (72 Melville Rd, West Brunswick - Melways 29 C7). Cost will be \$4, which includes a supper. For more information contact "Karen", phone 807 4180. All welcome, and I gather you can bring your own team, but ring first.

New Science Fiction Group:

There is now a group of Science Fiction Fans meeting in the **Blue Mountains**. Meetings are on the first Friday of every month, at ~7:30 pm, and alternate between Springwood & Katoomba. Contact **Julie Hawkins**, 26th Third Ave, North Katoomba, Phone (047) 82 4331 for more details.

[Ron Clarke]

Going to NOREASCON?

Ken Moylan of Canberra is; and he is looking for potential people to share an hotel room with. We actually received this request just AFTER the last issue was mailed out, so it may be out of date now - but if you are interested, contact him anyway. He doesn't actually say if he has the room, and wants someone to share it with, or if he wants to share someone else's room. Phone number is (062) 431014 BH, (062) 477 617 AH.

Listener Film and Television Award:

The New Zealand Fantasy Film, 'The Navigator', recently collected 11 new awards, including **Best Film** and **Best Original Screen Play**, at the annual New Zealand Film and Television Awards ceremony, held in Wellington. It is the story of a visionary boy who leads 5 men from 14th century Cumbria through the centre of the Earth to a 20th Century city, where they must complete a ritual by Sunrise to save their village.

[Linette Horne]

Mail:

By the way, when writing to us, please do not put someone else's name on the envelope, because normally we just pass the envelope on without checking its contents. In one instance last month though, the envelope was addressed to someone overseas. Since it's an expensive business re-addressing mail to overseas people, we opened it to determine if it was safe to return, rather than send on, and discovered it was actually meant for us!

To all those people who trade with us; we only require **ONE** copy now. If you want **Peter Burns** to continue receiving copies it is quicker to send them separately to him (206 Houghton Rd, South Oakleigh, VIC, 3167, AUS).

And on the subject of mail, **Australia Post** have set a new record for delivery of Thyme. Previously it was 11 days from the University of Melbourne Post Office to the Point Cook RAAF Base (SW of Melbourne). Now it is 14 days from the University of Melbourne to the G.P.O. in Melbourne; A matter of 2 kilometres!

Obituary:

It is with deep sorrow that we feel compelled to announce that **Jarryd Hirsh**, born 7th May, 1989, died on the 10th of May. Our heartfelt sympathy to both **Irwin** and **Wendy**.



* The THYME Convention Update *

NOREASCON 3: 47th World Science Fiction Convention

Dates: 31 August - 4 September 1989
Rates: \$105 to 15/7/89, \$25 supporting. 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, and others in Boston..
Mail: Noreascon 3, Box 46, MIT Branch Post Office, Cambridge, MA 02139, USA.
Agents: Australia: Carcy Handfield, PO Box 1091, Carlton, Vic, 3053.

[PR#6, AND the site selection ballots AND the HUGO Ballots were all supposed to be mailed out on May 3, according to the May issue of The Mad 3 Party (p6), but weren't sent until 24th June to Australia. The agent didn't receive them until July 4th (less than two weeks before the HUGO ballots have to be sent back), and then he had to distribute them! The majority of Australians will receive them with less than a week to fill in and mail HUGO ballots!!! Why is it, that when it becomes important to be timely with mailings, this convention like all other American Worldcon's fails the rest of the world? It was last year's (American) Worldcon which had the gall the 'censure' Conspiracy (the 1987 Worldcon, held in Britain) for similar behaviour! When will Americans accept that the Worldcon is a WORLD event, and take into account mailing times with the rest of the world? And this con-committee showed such promise till now.-Ed.]

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 twin/double, \$92 triple. All payments to be made to the hotel.
Mail: P.O. Box 118, Springvale, Vic, 3171.

CIRCULATION IV: (4th Canberra regional SF Con)

Dates: 29 September - 2 October, 1989
Venue: EagleHawk Hill Motel, Federal Hwy, Canberra
Theme: Who took the Science out of Science Fiction?
Mascot: Jean Weber.
Rates: \$30 till 1/August/89, \$40 at door, \$15 supporting
Room Rates: \$60 single/double/twin, \$108 quad, Executive suites are also available. There is a caravan park offering cheaper accommodation nearby as well
Mail: Canberra Science Fiction Society, Circulation 4, P.O. Box 47, Civic Square, ACT, 2608

NOWRACON: (A Relaxacon)

Dates: 24th-26th November 1989
Venue: Leprechaun Motel, Princess Hwy, Nowra
Rates: \$30 till 30/9/89, then \$35. Day Membership \$16. (Includes Morning Tea) Meals extra.
Room Rates: \$44 Single, \$52 twin/Double, \$60 Triple, \$67 Family.
Mail: Edwina Harvey, 12 Flinders St Matraville, NSW, 2036

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

Dates: 1st - 3rd December, 1989
Venue: The Diplomat Motor Inn, Acland St, St Kilda.
Rates: \$30 (\$40 at door). \$5 Sup
Theme: The Meeting of Two Worlds (& Sex in SF)
GOH: Wendy Ratter, Michelle Muijsert.
Room Rates: \$52 Single, \$57 Double.
Mail: CONJUNCTION, P.O. Box 41, West Brunswick, Vic, 3055

DANSE MACABRE: The 29th Australian NatCon

Dates: Friday 13th - Monday 16th April, 1990 (Easter)
Venue: The Diplomat Motor Inn, Acland St, St Kilda.
Rates: Currently \$45, \$15 Supporting
GOH: George RR Martin
Fan GOH: Eric Lindsay
Room Rates: \$54 single, \$59 Twin/Double, & \$80 Triple/Suite.
Mail: DANSE MACABRE, PO Box 273, Fitzroy, Vic., 3065

CONVERGE II: (The 1990 NZ SF Convention)

Dates: 1st - 4th June, 1990 (NZ Queens Birthday)
Venue: Airport Hotel, Kilbirnie, Wellington
Rates: NZ\$35 till 1/Mar/90, then NZ\$40, NZ\$20 Supporting
GOH: Richard Arnold (The ST Archivist at Paramount)
Fan GOH: James Benson
Room Rates: \$79 single, \$99 double/twin, \$109 triple, \$119 quad.
Mail: conVERGE II, P.O. Box 30-905, Lower Hutt, New Zealand.

TREKCON IV:

Dates: 9th - 11th June 1990
Venue: Melbourne Town House, Swanston St, Melbourne. (tbc)
Mail: P.O. Box 305, West Heidelberg, Vic, 3081
 [PR#1 was supposed to be out in June.]

CONFICITION: 48th World Science Fiction Convention

Dates: 23rd - 27th August, 1990

Rates: \$90 till 31/Dec/89, \$35 Supporting, \$20 Child

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

HUTTCON '90: (The 1990 Media NatCon)

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: Simon Jones (aka Arthur Dent).

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

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

[Due to a change in the Media Natcon constitution, HUTTCON will be taking bids for BOTH the 1991 Media Natcon AND the 1992 Media Natcon. If you are planning to run either please contact Edwina.]

SUNCON '91: (The 30th Australian Natcon)

Dates: 29th March - 1st April, 1991

Venue: Somewhere in Brisbane. (i.e. yet to be confirmed)

Rates: \$40 till 1/9/89, Supporting \$15, Conversions \$30 to 1/9/89

GOH: Harlan Ellison.

Fan GOH: Leigh Edmonds & Valma Brown

Mail: Suncon '91, P.O. Box 437 Camberwell, Vic, 3124

CHICON V: (The 1991 Worldcon)

Dates: August 29 - September 2, 1991

Venue: The Hyatt Regency, Chicago, USA

Rates: US\$75 to 31/12/89, Supporting US\$20 to 31/12/88;

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

Mail: Chicon V, P.O. Box 218121, Columbus, Ohio 43221-8121

(all details are correct to the best of our knowledge at the time of going to print.)

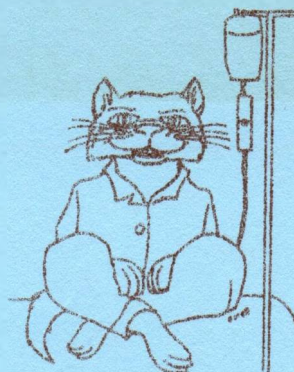
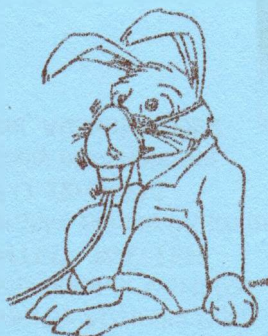
Thanks for this issue, with its mammoth Yarn Basket go to (in no particular order) Andy, Justin, Carey, Lucy, Ken, James, Alan, Roger, Alexander, Dennis, David, Jean, Lyn, Linette, Janeen, Matthias, Kerry, Bruce, Ron, Harry, David, Jack, Cathy, John. And of course, (for Australian readers only) Peter Mc Namara for offering the Fiction Supplement. First issue hopefully will appear in the next Thyme (in approximately 6 weeks time).

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