

THYME #82
The Australasian SF News Magazine
July 1991

THYME

QUIT

Registered Publication VBH 2625

Wiz/9

Thyme is brought to you for the last time by LynC, from the ADDRESS:

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

Telephone: [61 3] 383 5398 (Clive Newall or Lyn) before 10:00 pm GMT+10. (Note: This number changed on July 8th)
For future issues of **Thyme** contact Greg Hills ([61 3] 429 8354) or Mark Loney ([61 3] 427 0691) at the mailing address of P.O. Box 428, Richmond, Vic, 3121, Australia.

Thyme will probably remain available for news, reviews, artwork, informative phone calls or letters, trade, or even subscription, at rates to be set by the new editors, but check with them to make sure.
Advertising rates: to be set by the new editors.

Our agents are/were: **EUROPE**: Joseph Nicholas, 5A Frinton Rd, Stamford Hill, London, N15 6NH, U. K.

ELSEWHERE: write to Greg or Mark directly.

If you have a big hand-drawn X on your mailing label, this means that your name will not be passed on to the new editors unless you **DO SOMETHING**.

Entire contents Copyright © 1991 by the respective authors/artists. All rights reserved.

CONTENTS:

| | |
|-------------------------|----|
| Colophon | 1 |
| Awards: | |
| Ditmars | 1 |
| Nebulas | 2 |
| Other Awards | 2 |
| Hugo Nominees | 3 |
| New Australian Award | 5 |
| Fan Funds | |
| DUFF | 5 |
| FFANZ | 6 |
| GUFF | 7 |
| TAFF | 7 |
| A Modest Proposal | 8 |
| Suncon | |
| Prelude | 9 |
| Ditmars | 9 |
| Business Meeting | 10 |
| The Convention | 11 |
| Other Conventions | |
| Victoricon | 12 |
| ForryCon | 13 |
| Nordcon | 14 |
| Articles | |
| Final Droid Solution | 15 |
| Rocky Lawson | |
| History of Thyme | 17 |
| Irwin Hirsh | |
| Read all about it | 20 |
| Roger Weddall | |
| Ditmar Eligible Fiction | |
| A Partial list | 21 |
| Yarn basket | 23 |
| Editorial Farewell | 25 |
| Convention Listing | 26 |
| Thyme Fiction 5 | |
| (Aus/NZ only) | |

Tenth Anniversary Issue!

For those readers that don't read the colophon (that's the small text above), this is the last issue of **Thyme** to be edited by LynC. The next (and subsequent) issues will be edited by Mark Loney and Greg Hills (address above). All future correspondence related to **Thyme** should be sent to them.

DITMAR AWARDS:

The winners of the Australian SF Achievement ("Ditmars") awards were as follows:

BEST LONG FICTION/ ANTHOLOGY

Terry Dowling Rynosseros (Aphelion Press)

BEST SHORT FICTION

Sean McMullen "While the Gate is Open" (E&SE Feb 1990)

BEST FANZINE

Australian SF Review (Second series), published by the collective (and now defunct)

BEST FANWRITER

Bruce Gillespie

BEST FANARTIST

Ian Gunn

WILLIAM ATHELING JR AWARD

Bruce Gillespie "The Non-SF Novels of Philip K. Dick" (ANZAPA 136, October 1990)

BEST FANNISH CAT (which may be a "Special Award" of the Convention, or it may be a Ditmar - depending on how fandom feels at next year's business meeting)

Typo (residing with Roger Weddall)

NEBULA AWARD WINNERS 1991:

This is the prestigious annual peer award for best Science Fiction published in the previous year awarded by the members of the Science Fiction Writers of America. To be a member, one has to be a published author.

NOVEL:

Ursula K. Le Guin *The Last Book of Earthsea* (Bantam/Atheneum)

other Nominees were:

Valerie Martin Mary Reilly (Doubleday)

James Morrow Only Begotten Daughter (Wm Morrow)

Dan Simmons **The Fall of Hyperion** (Doubleday Foundation)

John Stith Redshift Rendezvous (Ace)

Jane Yolen White Jenna (Tor)

NOVELLA:

Joe Haldeman "The Hemingway Hoax" (Asimov's, April 1996)

NOVELETTE:

Ted Chiang "Tower of Babylon" (Orion, November 1990)

SHORT STORY:

Terry Bisson "Bears Discover Fire" (*Asimov's*, July 1990)

GRAND MASTER:

Awarded this year to Lester Del Rey for Lifetime Achievement in the field of SF and fantasy.

[Locus and Science Fiction Chronicle]

OTHER AWARDS:

The Phillip K. Dick award for best original paperback of 1990 went to Pat Murphy for Points of Departure (Bantam Spectra). Runner up was Raymond Harris for The Schizogenic Man (Ace). This award is voted on by a panel of judges and carries a cash prize of US\$1000 and US\$500 respectively. It is administered by the Philadelphia Science Fiction Society and Algis Budry.

The **Arthur C Clarke** award for the best SF novel was awarded to Colin Greenland for Take Back Plenty (Unwin Hyman). Runners up were Mary Gentle for Rats and Gargoyles (Bantam Spectra), and Pat Murphy for The City Not Long After (Pan/ Bantam Spectra). This award carries a prize of £1000, and is voted on by a panel consisting of representatives of The International Science Policy Foundation, The British SF Association, and the SF Foundation.

Colin Greenland also won The BSFA Award for BEST NOVEL, for Take Back Plenty. The other awards went to Ian Miller (BEST COVER ARTWORK) for the Interzone 40 Cover, Kim Newman (BEST SHORT STORY) for "The Original Dr. Shade" in Interzone 36, June 1990, and TWIN PEAKS for BEST DRAMATIC PRESENTATION.

The New Zealand "Beanles" (The New Zealand Natcon fannish awards, presented at ForreyCon) went to: Alex Heatley for Best Fanzine (Phlogiston) and Best Fan Editor, Alan Robson for Best Writer, and Dan McCarthy for Best Illustrator.

The winners of the **Canberra Science Fiction Society Short Story Competition**

were:

- | | | | |
|-----|-----------------|--------------------------------------|--|
| [1] | Barry Rosenberg | "Life After Life After Life" | (CSFS, July 1990) |
| [2] | David Walker | "Viral Infection" | (CSFS, September 1990) |
| [3] | Barry Rosenberg | "Have I Got a Planet For You" | (CSFS, Late June 1990) |
| [4] | Rick Kennett | "Log Tape Found In A Dead Man's Gut" | (CSFS, Late June 1990 / <u>Aurealis</u> 4, June 1991) |

Most Prize winners will appear in Singularities II, available from the Canberra Science Fiction Society (if the limited stocks of 300 still exist) for \$7 from the Editor Gary Wyatt, c/- CSFS, P.O. Box 47, Civic Square, ACT, Aus, 2608. Prize Winning also carries a cash prize, as well as publication.

The **Tin Duck Awards** (Western Australian Fandom's fannish awards) went to Eidolon (Best Fanzine or Fan-related Publication), Robin Pen (Best Fanwriter), Keira McKenzie (Best Fanartist). The Chairman's award went to Mark Bivens, and the Marge Hughes (?) Award went to Ann Griffiths. These awards were presented at Swancon 16, the annual Western Australia regional SF Con.

[SFC, Ethel, CSFS, Swancon]

HUGO AWARD NOMINATIONS 1991:

This is the popular award given by the members of the annual World Science Fiction Convention (Worldcon) for the previous year's works, both professional and fannish. This year the worldcon is to be held in Chicago from August 29 to Sept 2. [Since we don't have a copy of the official ballot, this is the most accurate list we've been able to compile from our various sources. Items we are unsure about are preceded with a *-Ed]

BEST NOVEL:

| | | |
|--------------------------|-----------------------------|------------------|
| Greg Bear | <u>Queen of Angels</u> | (Warner) |
| David Brin | <u>Earth</u> | (Bantam Spectra) |
| Lois McMaster Bujold | <u>The Vor Game</u> | (Baen) |
| Michael P. Kube-McDowell | <u>The Quiet Pools</u> | (Ace) |
| Dan Simmons | <u>The Fall of Hyperion</u> | (Bantam Spectra) |

BEST NOVELLA:

| | | |
|----------------------|-----------------------|---|
| Pat Cadigan | "Fool to Believe" | (Asimov's, Feb 1990) |
| Joe Haldeman | "The Hemingway Hoax" | (Asimov's, Apr 1990/ also Avon SF - revised version) |
| Pat Murphy | "Bones" | (Asimov's, May 1990) |
| Mike Resnick | <u>Bully!</u> | (Asimov's, Apr 1991/ Axolotl Press / Tor) |
| Kim Stanley Robinson | "A Short Sharp Shock" | (Asimov's, Nov 1990) |

BEST NOVELETTE:

| | | |
|-------------------|---|----------------------|
| Dafydd ab Hugh | "The Coon Rolled down and Ruptured his Larincks, a Squeezed Novel by Mr. Skunk." | (Asimov's, Aug 1990) |
| *David Brin | "Dr. Pak's Preschool" | (F&SF, Jul 1990) |
| Ted Chiang | "Tower of Babylon" | (Omni, Nov 1990) |
| Mike Resnick | "The Manamouki" | (Asimov's, Jul 1990) |
| Charles Sheffield | "A Braver Thing" | (Asimov's, Feb 1990) |
| Martha Soukup | "Over the Long Haul" | (Amazing, Mar 1990) |

BEST SHORT STORY:

| | | |
|-------------------|-----------------------|-------------------------------|
| Terry Bisson | "Bears Discover Fire" | (<u>Asimov's</u> , Aug 1990) |
| Robert Reed | "The Utility Man" | (<u>Asimov's</u> , Nov 1990) |
| Charles Sheffield | "Godspeed" | (<u>Analog</u> , Jul 1990) |
| W.R. Thompson | "VRM-547" | (<u>Analog</u> , Feb 1990) |
| Connie Willis | "Cibola" | (<u>Asimov's</u> , Dec 1990) |

BEST NON-FICTION:

| | | |
|---|---|---------------------------|
| Brian Aldiss | <u>Bury My Heart at W.H. Smith's</u> | (Hodder & Stoughton) |
| Orson Scott Card | <u>How to Write Science Fiction & Fantasy</u> | (Writer's Digest) |
| Kristine Kathryn Rusch & Dean Wesley Smith (ed) | <u>SFWA Handbook</u> | (Writer's Notebook Press) |
| David J. Skal | <u>Hollywood Gothic</u> | (Norton) |
| Norman Spinrad | <u>Science Fiction in the Real World</u> | (Sthrn Illinois Uni) |

BEST DRAMATIC PRESENTATION:

BACK TO THE FUTURE III, EDWARD SCISSORHANDS, GHOST, THE WITCHES, and TOTAL RECALL

BEST PROFESSIONAL EDITOR:

Ellen Datlow, Gardner Dozois, Edward L. Ferman, Kristine Kathryn Rusch, and Stanley Schmidt

BEST PROFESSIONAL ARTIST:

Thomas Canty, David Cherry, Bob Eggleton, Don Maitz, and Michael Whelan

BEST SEMIPROZINE:

Interzone, Locus, The New York Review of Science Fiction, Quantum (formerly Thrust), and Science Fiction Chronicle

BEST FANZINE:

File 770, FOSEFAX, Lan's Lantern, Mainstream, and Mimosa

BEST FAN WRITER:

Avedon Carol, Mike Glycer, Arthur Filavaty, David Langford, and Evelyn C. Leeper

BEST FAN ARTIST:

Teddy Harvia, Merle Insinga, Peggy Ransom, Stu Shiffman, and Diana Stein

JOHN W. CAMPBELL AWARD: (Not a Hugo; awarded to best newcomer in past two years)

Nancy A. Collins, John Cramer, Scott Cupp, Julia Ecklar and Michael Kandel

[Mostly from Slow Glass Books Catalogues, and Locus]

ART CREDITS for this issue go to:

The Wiz © 1991 Front Cover; © 1990 pages 8, 15, & 16
Sheryl Birkhead © 1991 pages 7, 9 & 25
Dennis Callegari © 1990 pages 19 & 22
Craig Hilton © 1991 page 28
and Delphyne Mori © 1990 Back Cover

NEW AUSTRALIAN AWARD:

After discussion at the AGM, and further discussions at subsequent meetings, the Australian Science Fiction Foundation have announced a new award. The award is for "Outstanding Achievement in Australian Science Fiction". It is to be called the **A. Bertram Chandler Award** (already dubbed "The Chandler"), and is to be voted on by a jury appointed by the Foundation.

This award is designed to complement the current Ditmars, and as such can recognise achievements that may not have fallen into any one year, but covered a span of years. It is to be for achievements in either professional or fanish categories, but appears to be biased towards professional achievements.

It will be presented at the awards banquet of the National Australian Science Fiction Convention whenever the jury considers an award appropriate (which may or may not be annually).

The design, and production of the award is to be the responsibility of the Foundation.

[The Instrumentality, May 1991]

FAN FUNDS:

DUFF

The controversy surrounding DUFF this year has been written up in gory detail in Doxy V2#1, January 1991.

To summarise though:

The timetable from the opening of voting to the winner arriving in Australia was something like four months, so the actual voting period was quite short - this was further exacerbated by the lack of communication between the Australian administrator and Australian fans - that is - no-one told us voting was open, who we were voting for, or how short a period we actually had. Despite promises of delivery no voting forms were ever received from the Australian administrator. Instead the American administrator had to fax a copy to Melbourne from whence it was finally distributed within two weeks of the deadline.

Subsequent to this the Australian administrator defended himself against the criticisms by stating that he had nothing to do with the voting time frame, completely overlooking the fact that the criticism was directed at the shortening of this period by his inaction, NOT at the original time frame.

Notification of both the winner and the voting figures were also eventually sought from America when, within a month of the winner arriving, Australian fans still had no news, and the Australian administrator hadn't responded to any phone messages requesting such.

(The Australian Administrator also failed to turn up at the Natcon to look after the DUFF winner, resulting in at least one occasion when the DUFF Winner was discovered late at night, alone, and not having eaten. The lack of auction material turned out to be a blessing in disguise, as it will fetch far more for DUFF in Sydney next year, than it would have at Suncon. But this lack of appearance with all its problems was due, more to an excessive eagerness on the Australian Administrator's part to cancel his tickets when Suncon was said to have been cancelled than to any deliberate inaction. Like many people who took this step, he lost money when this occurred and was unable to recoup sufficiently to pay for another fare.)

For the record though: 16 Australians managed to get their votes in on time, 12 of whom voted for Janice Murray, the other 4 for Art Widner. Art Widner won by a majority of only 2 overall. Which 16 Australian fans voted is still unavailable.

It should be noted that Art travelled widely and met fans old & new (and young & old) during his trip to Oz & NZ Apparently he is the first DUFF winner to include NZ in his itinerary. When Clive caught up with him at Baycon in late May, he was still telling all & sundry what a fabulous place Australia is, and how friendly the fans were.

The Australian Administrator has announced the time frames for the next race (Australian to North America):

| | |
|--------------------|---|
| Mid-September 1991 | Nomination Forms available |
| October 1 1991 | Nominations open |
| January 20 1992 | Nominations close |
| February 1 1992 | Voting opens |
| May 20 1992 | Voting closes |
| June 1 1992 | Announcement of Winner |
| July 1 1992 | Handover to new Administrator(s) [Isn't this supposed to wait till the person returns from their trip??-Ed] |
| September 3-7 1992 | New Administrator attends Magicon, the 1992 Worldcon. |

As part of this announcement, The Australian Administrator stated that the American Administrator "had no option but to run the race over a short time span. The winner must be notified by the end of January ... so that the new DUFF winner can make travel arrangements to be in [Australia] for the Australian Natcon in March[/April]. It's either that or hold over for a year, which I'm sure no-one would want to see happen."

Mark Loney replied to this by claiming that this in fact "would have the general support of the fannish community and increase both interest in and support of DUFF". He then cites the GUFF race as an example of success in holding races whenever it is more beneficial to the recipient or the fund to do so. (GUFF didn't send a European to Australia this year, but held it over till next year, and it is not the first time the GUFF administrators have opted to do this.)

However, I see no reason why the fund shouldn't continue to send a person North or South in alternate years, as it has always endeavoured to do. What I don't understand is this persistence in not opening one race until the other administrator has had their trip. If conventions are 16 (Australian to American convention) and 8 (American convention to Australian convention) months apart, why do we wait till the Australian is back from America before starting the next race? Why can't the American administrator open nominations two to three months before the Worldcon, as soon as the next Australian Administrator is announced, and actually have VOTING forms available at the Worldcon? After all at that point in time the Australian Administrator is only responsible for forwarding on any nominations which they receive - hardly an onerous task, and one which could easily be accomplished while discussing travel plans with each other. There'd probably be a lot more interest and votes in the race if voting started during the Worldcon/American Natcon. The Australian administrator could then return with voting forms and voting details all ready for dissemination around the country.

[If anyone else has any ideas on the matter, Mark Loney will be one of the new editors of Thyme, and I'm sure he'd love to hear from you.-Lyn]

FFANZ

Nominations for FFANZ have now opened and closed. This race FFANZ will be sending a New Zealander across to next year's Natcon in Sydney. The two nominees are : **Rex Thompson** and **Linnette Horne**.

Brian Howell, due, one assumes to lack of activity, has been replaced as administrator by Lyn McConchie and Nigel Rowe, so the new address in New Zealand to send votes to is FFANZ (Lyn McConchie & Nigel Rowe), P.O. Box 27-432, Wellington, New Zealand.

The deadline for voting is 31st October, 1991. Voting Form is enclosed.

[FFANZ has also not been without a little controversy. Alan Stewart the current administrator was declared elected unopposed and without a vote, when it became obvious that no-one wished to stand against him (we all wanted to vote for him, you see...). This has received much criticism on

two grounds - one is that even though there was only one candidate the fans in the street should have been given the chance to say whether they considered that person suitable or not. The above activity, and the enclosed ForryCon Con Report, I think prove Alan's suitability for the job. It is the most activity FFANZ has seen since Lyn McConchie was the real official administrator.

The second criticism is that voting provides a focal point for the fund, raising its profile, and providing a source of funds in the form of voting fees. (In the case of the latter - voting also costs money in the form of dissemination and collection of votes.) I agree with this, but disagree with the suggestion that many follow with, in that the race should have been held over. It had already been held over too long, and was in danger of having no focal point at all if left for yet another year. It was already being overlooked in the default allocation of funds by cons in Australia (see below).

So while I think in principle that a vote should have been taken, I have no quibble about the previous administrator's appointment of the current administrator.- Ed]

GUFF

No new news, such as when the nominations open for the next race (to send a European to Sydney for our Natcon), is available for this fund.

TAFF

The results of this race (to send a European to North America) are as follows:

| Candidate | NthAmer | Europe | DownUnder | Totals | Winner |
|-----------------|---------|--------|-----------|--------|--------|
| PAM WELLS | 42 | 84 | 6 | 132 | |
| Abigail Frost | 20 | 37 | 1 | 58 | |
| Bruno Ogorelec | 21 | 11 | 1 | 33 | |
| Hold Over Funds | 2 | 1 | - | 3 | |
| Totals: | 85 | 133 | 8 | 226 | |

One write-in was received for David Piper.

The Eight Australian and New Zealand voters were:
Justin Ackroyd, Irwin Hirsh, LynC, Clive Newall, Nigel Rowe, David L. Russell, Alan Stewart, and Roger Weddall.

Nominations are now open for a North American to attend Eastercon in England next year. The time frames are: Nominations close - August 15, Ballots available September 6, Voting closes December 31, 1991, and new administrator attends Eastercon in April, 1992.

GENERAL

Swancon 16 in their final statement allocated \$300 for GUFF, DUFF, and the ASFF (the Foundation), but for some reason neglected to supply any funds for FFANZ, the fan fund most in need of funding. Hmmm...

Thyne

That isn't quite what I meant
by in the nick of

"A MODEST PROPOSAL TO IMPROVE COMMUNICATIONS WITHIN FANDOM"

At Suncon, amongst many discussions on other matters, the problem of lack of information for fans, movie goers and readers of Science Fiction, Fantasy, Horror, etc about conventions, availability of materials, proposed screenings, and the presence of places to get together to discuss these matters was raised. It was also felt that potential fans would benefit from a FREE source of this sort of information.

At present Thyme and other fanzines are for sale at various specialty shops, but there is no information available to people just wanting to know where to go from there. Nor is there anything available for people who have yet to discover these specialty shops.

It was proposed that a broadsheet be created. Initially since there would be no funding until ads could be solicited, it was further proposed that the Foundation provide the initial funding. Many people agreed to supply material, and to assist in the distribution of said broadsheet, but the position of Editor was left for further discussion.

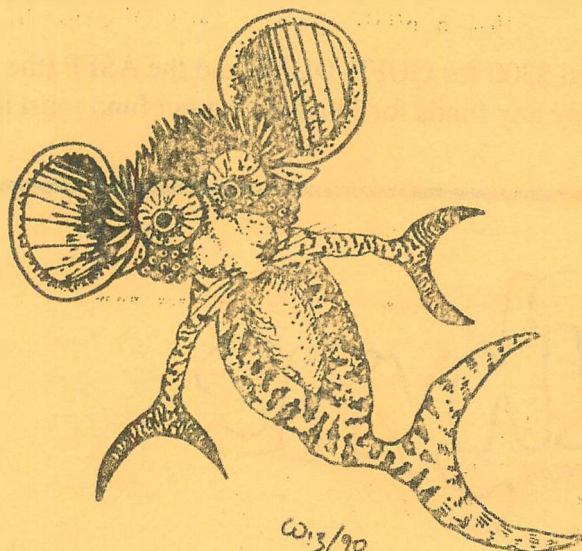
Since that time Eric Lindsay has distributed a pre-publication sample of what the broadsheet is envisaged to be in content and format. It is not complete (and doesn't pretend to be) but does provide some information on booksellers, conventions, clubs, and publications.

The Foundation have agreed to subsidise the costs of this publication, but need a firm proposal from someone (Eric) with regard to the mechanics. The Foundation (being a totally voluntary organisation) cannot itself do the work, but amongst the matters that were discussed was the proposal that its distribution and publication be co-ordinated with Thyme. [The Instrumentality, May 1991]

Now this raises some questions about the influence of certain folk associated with the Foundation, and the necessity of such a public service publication to be a reasonably neutral source of information.

I don't necessarily agree with those fans that claim that certain elements of the ASFF are attempting to control or take over Oz fandom (if such a thing is possible), but with Mark Loney (ASFF Secretary) and Greg Hills (ASFF Publicity Officer) assuming the role of Thyme editors, and then having it suggested that the proposed information sheet be 'coordinated with Thyme', one does begin to wonder...

If such a general circulation information sheet is to be a success (remember, it is also targeted at those not normally considered 'fans') its production should be seen to be as independent of the factions in fandom as is possible. (Is this possible to any meaningful degree anyway?)



While the Foundation should support such an initiative, the publication itself must cross all fannish boundaries - it is doomed to failure if it is seen as another organ of the ASFF, or an adjunct to Thyme, or as biased against media fandom, or as a Melbourne (/Sydney/wherever) centred publication, or ...

Maybe it would be better in the hands of some reasonably non-controversial fans, geographical distributed around Australia. I guess the big question is: How many of those that proposed the idea are willing to put their time & energy into making it happen?

LynC

Suncon: Prelude

As many of you will no doubt be aware, despite rumours to the contrary Suncon WAS held over Easter in Brisbane.

While not wishing to specify individuals, the fact remain that until a point very close to the convention SOMETHING WAS WRONG - and no-one associated with the con addressed this satisfactorily.

Natcons in Australia have a lead time - after winning their bid - of two years. To discover that things were not looking good only two or three months before the Con, and address alternative funding without vigorously attempting to increase memberships seems somewhat defeatist. In particular, the advent of a third airline in Australia, and subsequent reductions in airfares (and costs of other forms of travel) provided an opportunity to recruit members widely. The decision to cancel the GoH (Harlan Ellison) less than a month prior to the convention was just too late to allow many fans to re-evaluate whether to attend or not.

(Harlan hasn't had a good year - the June Science Fiction Chronicle reports that Mancon VI (scheduled for July in England) was cancelled, due to insufficient members. Has someone put a curse on the guy?)

So what can be done? This isn't the first Australian Natcon to find itself in deep poo financially (and yes, Thyme understands that Suncon DID lose money) and it probably won't be the last. Maybe the time is right to get professionals to do the dirty work? Or maybe Con committees just need to communicate more - with each other, the membership and (possibly most important) with PAST con committees. There is a wealth of experience at running conventions in Australian fandom, and not all conventions are the same, but someone, somewhere has probably faced the same problems. Maybe they didn't solve them - but they can at least suggest what NOT to do.

Anyone for a con-runners convention?

Suncon: The Ditmars

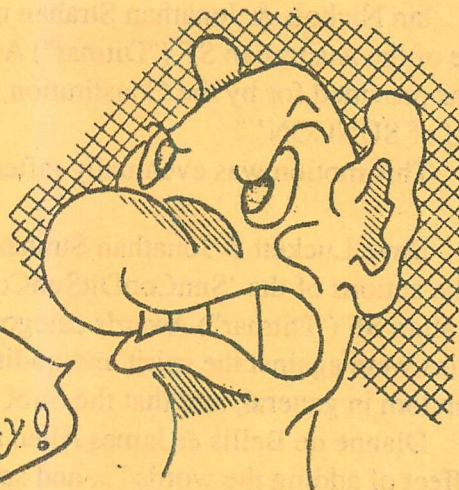
On the Saturday night of Suncon the awards ceremony was held for the Australian SF Achievement (Ditmar) Awards. This year the awards, as they have been many times in the past, have generated some controversy.

Controversy #1: The fannish cat.

Well, so this is what happens when you have a democracy: the people get what they want. In the case of the Ditmars, the people (ie: those that sent in nominating ballots) wanted a category for "Best Fannish Cat". And they got it. Alas, some people seem to think that the Ditmars are serious, highly credible, literary awards. Where they got this idea is anybody's guess. How serious and credible can the awards be when so few people nominate and/or vote?

{Think about this: these awards have a LONG history of ballot stuffing (by fair means & foul), and it is still possible to get an item on the ballot (in ANY category) if you can convince a

No, that article didn't make me angry, I just smile funny!



dozen or so friends to submit similar forms. Hardly calls for a large-scale conspiracy.)

There was, however, a legitimate criticism of the nominating process. By calling for nominations of categories, and of entries in those categories on the same form, the awards sub-committee almost INVITED the events that followed. What categories did you nominate? Were those nominations moved to a suitable category if the one YOU suggested didn't get on the ballot? There are hopes that this clumsy process will not be repeated in THIS form again.

Controversy #2: The awards.

There have been some startling designs of the Ditmars over the years, but those present at the ceremony in Brisbane were startled (to say the least) when this year's model was unveiled. The awards handed out at Suncon took the form of a stuffed cane toad mounted on (to the casual observer) a cheap block of wood.

This was, it turns out, intended as an April Fool's Day jape. Alas, the prank went horribly, horribly wrong. To start, the awards were handed out on Saturday, March 30. To aggravate the situation, the REAL awards, which were supposed to be handed out on the Monday were not ready in time. And the awards sub-committee wasn't at Suncon to oversee the prank. (But probably wouldn't have explained had he been there.) The real awards (they have been described as 'a glass dildo', possibly unkindly) were distributed to the winners on or about May 1st. Too late to avoid a mention in Damien broderick's SF review column in the Melbourne Age. And so one fear of several people at Suncon was realised - the general public (whoever they are) will think that SF fans don't take themselves seriously. [What a strange idea!]

Isn't there something about the essence of comedy being timing?

Suncon: The business meeting, or 'minutes, what minutes?'

A short summary of the Suncon 91 Business Meeting minutes: (With some editorial observations)

The meeting was attended by 45 members and chaired by Jack R Herman.

(Due to flawed memories on the part of all concerned, including the Thyme editors present) the meeting was informed that the minutes of the previous meeting (Danse Macabre) were unavailable. (They had been published in Thyme, and made available to those concerned by mid 1990, a fact pointed out by Mark Loney in subsequent communication.)

(Then the fun started. Several groups had been up until the wee hours of Sunday discussing various options to remedy the faults they saw in the running of the Ditmars. This resulted in...)

Ian Nichols & Jonathan Strahan moving & seconding: "That, due to the unconstitutional nature of the Australian SF ("Ditmar") Awards this year, to wit that there were six categories, not five, as provided for by the Constitution, the category 'Best Fannish Cat' be declared a 'Special Award of SUNCON'."

This motion was eventually (after some debate) carried overwhelmingly (c. 37 to 8).

Dave Luckett & Jonathan Strahan move and seconded: "That this Business Meeting believes that the actions of the 'SunConDitSubCom' in the selection and nomination procedure for the Australian SF ("Ditmar") Awards categories and in the choice of the shape and form of the Award trophies were against the spirit and tradition of the Awards and expressed a contempt for them and for fandom in general, and that the SubCommittee should be censured."

Dianne de Bellis & James Allen moved and seconded an amendment which would have had the effect of adding the words "... and spanked" to the end of the motion.

After another lively debate in which much was made of the process whereby the categories and nominations for were held simultaneously and wherein many fans supported the traditional

shape (Black monolith mounted on native wood) for the Awards, the amendment was overwhelmingly defeated and the original motion passed by a large majority (c. 38 to 7).

The meeting then heard from bidders wishing to hold the 1993 National Convention. Perth in '93 won unanimously against a hoax bid from Eric Lindsay (assisted by Roman Orszanski). The con will be Swancon 18, Easter 93, GoH: Terry Pratchett & Craig Hilton. See the con listings for more details.

Jeremy Byrne moved and (by tradition) Jonathan Strahan seconded:

"That the Business Meeting recognises and acknowledges that blame for the non-attendance of Harlan Ellison at SUNCON 91 in no way rests with Mr. Ellison, and the meeting endeavours to communicate that acknowledgment to Mr. Ellison."

The motion was carried without dissent.

[Much of the above has been lifted verbatim from the official minutes of the meeting as supplied to Thyme by Jack R Herman. Typos & errors of omission are solely Thyme's responsibility.]

Suncon: The Convention

Thursday we checked in to the Gateway Hotel, and entered convention mode. The con started quietly, and continued the same way. In the end it was a reasonably pleasant relaxacon. Patrick Tilley was an OK Guest of Honour, especially considering that it was made apparent to him at the opening ceremony that only about half-a-dozen of the attendees had actually read anything he had written!

I think the following high(low?)lights might sum up the formal part of the convention fairly well:

Roger Weddall was (according to the program) to chair a 'pun panel' immediately after the opening ceremony. Noone told Roger. James & Danny from the MSFC contingent co-chaired an off-the-cuff substitute, which resulted in quite a few fake Roger Weddalls walking around the Con over the following days. Roger turned up on Saturday.

The masquerade rehearsal (Saturday, midday) was cancelled when noone entered. The masquerade itself, on Sunday night, was rescued by the efforts of Nick Stathopoulos (MC) and the MSFC contingent (particularly Danny Heap) who provided the audience with not so much a masquerade as several (well received) comedy skits.

The Fan Olympics, the sole program item on Monday morning, just didn't happen. No entrants at all. A total lack of organisation.

And then, of course, there were the Ditmars. Congratulations to all the human winners. And, I suppose, to Typo (represented at the Con by Roger Weddall) who won 'Best Fannish Cat', an award retrospectively declared by the Business Meeting to have been a 'Special Award of the Convention' rather than a Ditmar per se. That award, and the design of this year's awards (Stuffed Cane Toads?!!?) provided the subject of several discussions into the wee small hours of Sunday morning, as those fans who either had a different concept of humour to that displayed by the awards sub-committee, or a total lack of any sense of humour, sharpened their knives in preparation for Sunday's Business Meeting.

And yet, for all this, I had a good time. It WAS an enjoyable con, just not what is normally expected of the Natcon. And certainly not a good way to generate interest and involve neos in fandom.

Clive Newall

VICTORICON - Queen's Birthday Weekend - 1991

by Richard Hryckiewicz

This review is not to be taken as being definitive as I missed quite large chunks of the convention. However, considering that I only had two days to get it out, I figure that this is the best that I can do. Sue and I have been looking after Bjo Trimble off and on for the last few days and this has eaten into our "free" time.

Next time I call LynC, I'll try and keep my mouth shut and not mention the fact that I had attended a convention the weekend before. Thanks LynC, I really needed to do this. (Started 13 June 1991, completed 14 June 1991 @ 1300).

Victoricon was a media convention held over the Queen's Birthday weekend (8 - 10 June 1991) at The Townhouse Hotel in Carlton. The Guests Of Honour were Ray and Gay Barrett, Bjo Trimble, Peter Sumner and Fan Guest of Honour was Gary Armstrong (He Who Builds Better Props Than The People That Are Employed To Do So) who had built a fully working model of K9 and Marvin the Paranoid Android.

Unfortunately, I did not get to spend as much time as I would have wished due to the fact that I had to work an evening shift on both Saturday and Sunday. However, this did not totally spoil the event as, like many others, I tend to go to conventions to meet people rather than attend panels.

For a media con, it was rather small, but the atmosphere seemed to be pretty relaxed and most people had a good time. I know that I enjoyed myself for the time that I was actually attending.

The panels that I did attend went well and everyone seemed to enjoy themselves. The discussions from the audience were very lively.

There were two auctions, this was caused by the fact that one of them was at 10AM on Sunday morning. This is not a good time for an auction anywhere. Sue, who went along to see what was going on said that it was very poorly attended and was a disappointment to the organisers.

The auction on Monday, just before the closing ceremonies, was much better attended and nearly all items were sold. In some cases the bidding reached ridiculous heights. In one case, a batch of 15 Star Trek slides went for around \$25. The next batch of slides, of which there were only 10, promptly went for over \$60, surprising quite a number of people, including the purchaser.

The opening ceremonies started with a short and very entertaining video, compiled by Russel Devlin, with the help of others. The Guests Of Honour were then introduced and a question and answer session was used to break the ice.

Ray Barrett, an Australian actor, played the voices for a number of characters in Stingray and Thunderbirds, among many others, in Britain for quite some time.

Peter Sumner has done a number of roles, both here and overseas and was a minor character in Star Wars, who remained on the screen only long enough to get taken out by Chewbacca. Everyone knows Bjo Trimble, so not much needs to be said, just that for someone her age, she manages to pack a lot into a day. (She "discovered" fandom in 1951.)

The hucksters room was very large with the hucksters lined around the four walls, with a small area set aside for the Art Show. The number of items was relatively small but the quality was quite good.

Unfortunately, the area was not particularly well lit and therefore the items were not shown to their best advantage, even after a spotlight was brought down from one of the other function rooms.

My overall impression of Victoricon was one of a relaxacon that both Sue and I enjoyed thoroughly. I like cons where not everyone goes to bed at midnight, or turn into pumpkins at about that time. We "partied" till 2 and 3 AM, enjoyed the company, the conversation and the food. To my mind, this is the way a convention should work, you attend the panels that interest you and the rest of the time is spent in pleasant conversation with the people you meet.

FORRYCON - A Report.

By Alan Stewart

It was Friday evening in the big city. Not really windy, which was surprising, but a sort of overcast as to be expected in winter. The day, like I said was a Friday, May 31 to be exact, the start of the Queen's Birthday weekend in New Zealand. Here I was in a taxi bus with suitcases, boxes, lots of cheap supermarket plastic bags full of strange stuff and with a guy called Nigel who was embracing a photocopier. We were on our way to Forrycon, setting up in the Airport Hotel. This was Wellington, our promised lift hadn't showed, one Mr Tom Cardy, name noted buddy, and we were taxiing downtown away from the waterfront towards the airport.

I'd heard reports about this hotel. Last year a Scottish rugby team took over the bar and brought in the women. In some ways I was looking forward to a repeat. All we got were plastic inflatable flamingoes on the pool Saturday night, but that's another story. I left Nigel to his computer. We'd been dumped with a lot of extra auction items at the last minute and he had to get them logged in. It was his job, I left him to it. Seems there was this Opening Ceremony going on, so I went to take a look. Right up front was this guy, supposed to be the World President, but he looked like a two-bit actor, went by the handle Forry Ackerman. He was attacked by someone called Captain Black, but I could see who was pulling his strings. Some guy in scarlet, known as Peter Hassall, duked it out with him and eventually did him in with some scissors. Then he handed them to this Forry who cut a ribbon and announced that Forrycon was under way. They don't do things like that where I come from, but I was beginning to like these guys.

Like I said, or maybe I didn't, another guy was up front. Looked a bit suspicious with a beard and glasses, called himself 'Tim Jones'. He proceeded to display a series of clandestine slides concerning great New Zealand cons of the past. Seems he was a bit of an expert on these cons, I heard he got a free membership to this one. The official business wound down with an ice cream party complete with free chocolate fish. There were a few Hawaiian shirts around, and hokey pokey was voted best flavour. This was in the so called 'Fan Room' and was the most populated that particular room got for the whole time. Not even a party, although the conga line did wind through late Sunday.

Saturday morning I helped move stuff to the auction, helped move and hold stuff up during the auction, helped move the auction stuff to the other room when we ran out of time, then helped move the auction stuff back into storage until handed out on Sunday. By that time it was afternoon and the local Kentucky eatery was on the agenda. I'd heard rumours about that place too, how they ran out last year. This time they came up trumps. The quiz in the afternoon saw an easy victory to the team lucky enough to contain Richard Schieb. The man's film knowledge was amazing, but it was who you knew to get on a team.

After that I hung out in the Art room for a while. These people are pretty strange. Someone had left a whole lot of weird puppets like a green walrus and the head of a pink hippopotamus (female, you could tell by the lipstick). The posters in front going on about 'bad taste' and 'feeblies' summed it up. On the other side a Mary MacLachlan had set up dioramas based mainly on Gerry Anderson shows like Thunderbirds and Supercar. She threw in a Dr Who and Battlestar one, so it wasn't a total loss. Then it appears this Forry brought some bizarre things into the country with him. Amazing, the zines and books, the things, like from another world. A model of a War of the Worlds machine, a piranha and even a black lagoon creature's claw. Plenty of posters and stills, I could tell this guy was into movies in a big way. He knew a bit too. When we judged the Masquerade, along with Lana Brown, there was no problem awarding the prizes. Clear winner was Lance Stewart for his Armed Alien Invader get up. Mark Helpin won best media for his Terminator impression, and it was his first con. The Thing From Snowy River, aka Mark Harris, was definitely the most humorous. Saturday went down with a fizzle, and I played cards into the morning. Strange game, based on publishing a fanzine, but it's that sort of atmosphere here.

Sunday it was hustle hustle as I run the FFANZ auction, selling incredible bargains to the

brave souls who turned up. In the end \$187 was raised, a small price to pay for classic items such as an Amtrak Wars t-shirt, issues of Kryptonite Fanzine, a Windycon FDC or classic novels such as Battlestar Galactica. Nigel continued entering auction information into the computer. It was still his job, I left him to it. In the afternoon I'd contracted to host a First and Last Line Quiz. You'd be amazed at how easy it is to guess the author in such a situation, but narrowing down to the particular title in question is a lot harder. All that sleazy fantasy series reading finally paid off. Then it was a moving time when all the auction stuff was taken out of storage and arranged to be handed out to the purchasers.

That night it was the banquet. A great meal, for a change, with heaps of food and in the end leftovers, even of the chocolate mousse dessert. Mr Moon, a juggling entertainer from Dunedin, performed afterwards. The way he handled ice picks and fire I wouldn't like to meet him in a dark alley, last thing you'd see would be a fluorescent indian club coming at you kid. The quiet section of the hotel seemed agog with 'private' room parties, and the only thing going elsewhere was a moving corridor and part-time conga line party. Where were the lavish buy-your-vote bid parties I'd heard about? All I can say is, yep, they do things different over here.

Like at the Business Meeting Monday morning. They announced their Guests as part of the bid process. Not really a level playing field, you get to vote for who you want to see, not just who you trust to run a good con. In the end it's Wellington 1990-1993, with Shakycon and Defcon to round out the current series. This Forry guy gives a panel later in the day and he tells the same anecdote I heard at our earlier dinner last Thursday. Seems he was friends with this Elron Hubbard, at the time he was just kicking off Scientology ...but that's another story.

After that it was a slow wind down, doing farewells, and heading off for a night ferry trip Southwards. People like Kerrin Jones (cartoonist and Wellington beehive defacer on paper, plus he wore cool round shades), and James 'I can eat fire' Benson made this a fun set up. Serious discussion time could be had with Murray MacLachlan or Alex Heatley; but hey, more importantly I met Graham Ferner. Not to mention that seven out of the eleven 'big boys of NZ fandom' were present, including the infamous Frank and Keith. In the end it was time to quit this city. I'd been offered a lift by this Brian Howell guy, all the way to Christchurch. But there was a ship leaving with our car spot on it, so it was time to go. It was a Monday, just into June, and I was driving from the airport to the waterfront. Now it was windy....

From Poland comes this little gem:

THE SHORT REPORT ON THE 4TH CONVENTION OF POLISH SCIENCE FICTION CLUBS: NORDCON '90.

NORDCON was held in the hotel "Antracyt" in Gdynia from December 5 to 9. BABICON also took place for a day (December 7) then. But by turns. There were 250 participants. It was quite a lot in consideration of hard times and high prices. 40 Polish SF Clubs were represented. A dozen or so guests were invited (writers, scientists, etc). Two video rooms (54 films), a computer studio, an RP games studio, a bookshop, a studio of video-recording (downright piracy!) worked during this meeting.

The motto of this convention read "Science Fiction Behind the Iron Curtain". The scenography was simple - a huge portrait of Stalin with the inscription: "The great Brother Always Wrong". And portraits of Lenin, Engels, Marx, Dzierzynski etc. The transparency "The Labour Camp NORDCON" (Gulag) was hung over the entrance.

The chief of reception - Kasia Manikowska and persons maintaining order wore the uniforms of Russian Soldiers. They had helmets with a red star as well as machine-guns of the Second World War.

A few interesting entertainments were prepared such as writer's meetings, a competition of knowledge of SF and Fantasy [Trivia Quiz??-Ed], a masquerade, and a Mister Nordcon contest.

December 7 was a day of the reign of all girls (therefore called BABICON). The girl, who

had agreed to manage it was frightened and resigned at the last moment so I had to sacrifice myself. I dressed up as a woman. I assure you that I was quite a pretty girl. From morning all girls caught and led men to an executioner who put them in irons and pilloried them. Evening I carried on the competition "A man - the best assistant of a WOMAN in Space" and later there was a Witch of Polish Fandom competition. Later there was a Witches' Sabbath. The girls dressed up wonderfully.

On the same day (December 7) the directress of the hotel broke down. She was afraid of movement, weapons and costumes. When she saw me dressed as a woman she fell into hysterics and wanted to call the police to throw us out. I had to threaten her with a lawsuit for her to give up. She had her revenge on us introducing night silence at 22:00 hrs. No request, and no threat helped, so I called a curfew at the same time. We stayed in our rooms, and the video room.

On thursday afternoon a ground race called "The escape from the Labour camp" was made along the sea and in the nearby forest. There were two groups - "Refugees" had orange arm bands; and "Hunters (tchekists) - no arm bands. The person who took away most arm bands was the winner.

On Saturday after supper "The Battle of Vikings" was organised in a swimming pool. 8 teams, including 5 persons each, fought against each other. They went by pontoons and tried to push an enemy into water using naked hands only. Punching was obviously forbidden.

The general opinion was that NORDCON was successful in spite of the disagreements with hotel staff.

Krzysztof Papierkowski
Coordinator, NORDCON

The Final 'Droid Solution

or: The true story behind the film 'Blade Runner'

by Mark (Rocky) Lawson

I thoroughly enjoyed the film Blade Runner. Apart from being genuine science fiction I agree with a comment by a former photographer colleague that every frame of Blade Runner could be blown up and hung on a wall as work of art. It's also one of the few films I have bothered to keep on video.

In contrast, I hated the Phillip K. Dick book Do Androids Dream of Electric Sheep? on which the film was based. But as the recent film, Total Recall was based on another of Dick's short stories, other, smarter people must have more patience with science fiction literature than I have.

However, and taking the film as the accepted 'cover story' of the events concerned, it can be seen that yet again an SF film has been used to grossly oversimplify important historic events - whitewashing the guilty in the process. As in the Star Wars trilogy, the chief historical crime of the film is in disguising the human oppression of the emerging 'droid race.

In the story, a party of 'droids manage to arrive on Earth, where they are not supposed to be, committing horrible mass murders in the process. Their goal is to find their designer, Eldon Tyrell, a brilliant scientist and head of the Tyrell Corporation, who, they hope, can be made or forced to treat the 'droids (called replicants) so that they can live longer than their allotted life span. The 'droids are pre-programmed not to live longer than four years, so that they don't develop



personalities.

The job of hunting them down is given to a special branch of the police, and then to one man, Dekker, who is also conversant with a special question-response (Voicomp) test that can distinguish a replicant from a human.

An interesting plot line, but of course it does have problems, especially when the replicant's super-human strength and capacity for slaughter is set aside as a fable. For there is no reason at all why the creatures should be any stronger than a normal man, and plenty of reasons why they should be made considerably weaker. Even the 'combat model' would only need to be strong enough to pull a trigger, and possibly wear armour.

Naturally the androids would not have been programmed to die after a set period - a rather wasteful policy - but simply designed to be limited. Of course it is very difficult to design artificial, sorry synthetic, beings developed enough to do whatever job they are supposed to, but unable to develop any further, or become 'aware'.

Flaws in the design and programming meant that the occasional android would have developed some sort of awareness outside their narrow range of duties. Eventually the newly-aware androids on Earth, where there should have been plenty, despite what the film says, would have formed the 'Android Rights Movement (ARM)'. ARM would have posed a very serious political and economic threat to humans who use the androids for cheap labour.

Where there is an economic threat, oppression is sure to follow. One can imagine special teams of investigators hunting, ruthlessly, for any sign of personality among the 'droid population as well as any sign of ARM, while the 'droids would have had to resort to cunning and deception to fight their much stronger human oppressors.

Of course, nothing in science fiction can compete with the frequent, bizarre twists of human history and there are a number of parallels to be found in history for Dekker's organisation, including the old South African Secret Police and the Inquisition ('nobody expects ...'). But perhaps the best fit is the German Geheime Staatspolizei or Secret State Police, almost always known by the abbreviation Gestapo.

For like the Gestapo, which was legally above the law, Dekker does not seem to trouble himself with collecting evidence. He is strictly a hunt, get information and slaughter merchant, answerable only to his superior, and using whatever means he believes are necessary to get the job done - possibly including torture. He does, in the end, go off with a non-violent female android, but that romantic interest sub-plot can be put down to cinematic licence.

There is just the slightest suggestion in the film - brought out more clearly in the French language version, or so I am told - that Dekker himself may have been an android. If so, there is a strong parallel between the detective and Reinhard Heydrich, who was head of both the Gestapo and the SS Security Service, The Sicherheitsdienst or SD.



The sinister figure of Heydrich is beyond fiction. By one highly-placed associate he was described thus - "he had the first, the best in everything, and by whatever means, deceit, perfidy, violence, having no pangs of conscience and served by an icy intelligence he could press injustice to the most extreme cruelty." To top it off, Heydrich was a gifted musician, (he was passionate about Mozart) a fencer of almost Olympic standard and had been expelled from the Navy for making pregnant then refusing to marry the daughter of a close friend of the Grand Admiral.

Yet one of the driving forces behind this genius of the Third Reich, one of the real brains

behind Himmler, was the knowledge that his maternal grandmother was Jewish (or at least supposed to be). A fact that either tortured him endlessly, or was used to drive him on - whatever version the reader may care to believe. Heydrich was assassinated by British-trained Czech partisans in 1942.

Just as any writer would hesitate to invent Heydrich - who completely overshadows the sinister figure of the 'droid leader in the film - parts of the Gestapo's history defies the craft of fiction writing.

For example, the organisation was formed (originally by Goering) by a process of Nazification of the old Prussian Political Police. As part of that process, killer squads of both the SS and SD men were assigned to the newly named Gestapo, but as the Nazi factions hated one another this policy turned the organisation's Berlin headquarters into a small-scale battlefield. Colleagues tried to arrest one another and even, according to one source, alerted friends by phone before going to the toilet - in case they failed to come back (tough toilets!). The chief of the criminal police would not go into the building without a loaded pistol.

It's then little wonder that the fictional Dekker was solitary and secretive, that the hunt for the killer androids was conducted in such a clandestine manner, or that another detective was apparently delegated to follow him around. The real wonder is that Dekker remained at his job and at a tolerable level of efficiency, just as the Gestapo and the SS kept at their terrible tasks - and involved in endless faction fights - even when Germany started crumbling around them.

[Rocky closed with a promise of "next instalment (whenever) - Science Fiction and the Cult of the Superman, or Why I liked the film Total Recall and read Phantom comics." Who knows where it will be published now...-Ed]

[Note: I've seen both 'Dekker' and 'Deckard' in reference to Harrison Ford's character. Anyone know for sure??-Clive]

As this issue is the nearest we could make it to being the TENTH ANNIVERSARY ISSUE, we asked the previous Editors of Thyme to write a little something on either their reminiscences of Thyme or the past ten years in Fandom. We were unable to contact one editor (Andrew Brown), and another Editor (Peter Burns) was too busy with study and a trip to Japan, but Irwin Hirsh and Roger Weddall were able to comply, producing two very different, but I feel, complementary pieces.

A PERSONAL HISTORY OF THYME

Irwin Hirsh

Back in 1979 and early 1980 it was easy to keep up with the Australian fannish scene. Between John Foyster's Chunder!, Merv Bunns Australian Science Fiction News, Jack Herman's The Forerunner and Roy Ferguson's WASSEAN (the latter two clubzines of Sydney & Perth clubs) the reporting of fannish activities was pretty much covered. Over the next year things began to change. Jack and Roy turned their fanzines over to other club members who weren't as determined to follow the nationwide newszine route. ASEN was limiting itself to the reporting of professional activities, while Chunder! was losing its newszine emphasis and becoming a fanzine full of general interest articles. When John published Chunder! volume 5 Number 1 in March 1981, the realisation struck that there was no fannish newszine around.

By early June 1981 the cynic would've been forgiven for suggesting that the biggest fannish news was the number of people who were thinking of starting up a newszine. An enterprising fan could've had great fun writing up a report listing the people having such thoughts and the excuses given for why those thoughts remained metaphysical. Then one day in late June, I figured that I'd like to do a newszine and actually took things a bit further by asking Andrew Brown if he'd like to join me as co-editor. Andrew agreed to do so, and got right into the swing of things by telling me that as a result of some rather pressing college assignments he wouldn't be able to help out with the first

issue. Thus it was that I published the first issue of Thyme on the First of July 1981. Andrew was so busy that he wasn't able to verify any of the stories in the issue, which was a pity as I'd let a couple of errors into the issue - errors Andrew would've been able to correct. Andrew's lack of involvement with that first issue may even have stretched to the choice of title for the 'zine; the title was my idea but I have a vague feeling he didn't even know what it was until after the first issue was published.

Despite our close proximity to the above mentioned four newszines we took as our model Leigh Edmonds' Fanew Sletter, which had ceased publication in 1978. Our aim was to present the news quickly and publish as often as we could. With this in mind most of the issues we published were four quarto pages long, with up to twenty items being reported each issue. Most of those items would only be a paragraph long with a lengthy item, such as a con report, taking up all of a page. The only time we veered away from this style was with the first issue of 1982, which was a Giant (sixteen page) double issue wrap-up of the fannish year 1981. In it Leigh Edmonds gave an overview of Australian fanzine scene for the year, Judith Hanna looked at the year's conventions, Andrew gave a month-by-month rundown of the year's major fannish events, and we named our Fan of the Year - Jean Weber.

Looking through the pages of the Thymes Andrew and I published I realise it was a good period in which to have been publishing a newszine in Australia. For the first time there were Aussie conventions every other month, canberra was starting to develop its own fannish scene, the Melbourne in 85 Worldcon bid began and, worldwide, there were a lot of good fanzines to read and review. We were putting out Thyme at a fast and furious rate, so that the 17th issue was our first anniversary issue. (As a guide to what this pace meant, if that schedule was maintained throughout the whole of the past ten years the issue you are holding in your hands right now would be the 161st issue, not the 82nd.) Aside from being our anniversary that issue was also our smallest, weighing in at just two pages.

Those two pages were also the signal that our end was near and the first item of news in issue 18 was that Thyme was no more. At that point our fannish careers went down different paths - Andrew going on to become one of the great semi-gaffiats of our time, while I've put out quite a few more fanzines and worked on a handful of conventions. The reasons for my lack of interest with continuing Thyme came down to a number of points - I'd tired of publishing a service fanzine and, as I was to learn, by accepting subscriptions we were stifling the tendency of people to contribute in other, mutually beneficial, ways. Previously, with my genzine Sikander, I'd not wanted to take subscriptions because I didn't want the obligation but now I had another reason for not wanting subs - to accept subs would not be in the best interests of the fanzine.

That Thyme has continued to this day has to do with a phone call I received from Roger Weddall in September 1982. From the time he first heard that we were calling it quits Roger had been expressing on-again, off-again thoughts of publishing a newszine. By September he'd made up his mind, and he was ringing me to say that rather than start up a new title he'd like to continue with the name Andrew and I had been using.

Roger's Thyme was different to ours. The first issue he published coming in at ten A4 pages, and, at a guess, the average Weddall-edited issue ran to 14 pages. This allowed Roger a lot more space to play with and so the news items were longer, and more and longer reviews, con-reports and pieces of commentary were published. This extra space allowed Roger to give extensive coverage to all facets of fandom, missing only coverage of the world of fanzines. As fanzines were/are a main interest of mine I was a bit disappointed in the lack of attention given to the reporting of what was being published. Similarly I imagine anyone interested in finding out what was available would've been disappointed with Thyme's coverage of the scene, with fanzines being mentioned only in passing or when a particular fanzine was The Hot Topic of gossip.

Roger showed a lot of enthusiasm for publishing Thyme (which is as it should be what, what?) packing each page margin-to-margin with the news of the day. If there was anything that detracted from Thyme in this phase of its life, it is that it was a bit messy in its presentation - a bit of white space would have helped readability. Sometime in 1984 Peter Burns joined Roger in the

masthead. Peter brought some layout sense to the fanzine, making the whole thing easier to read. It was during Peter and Roger's co-editorship that Thyme developed the occasional discussion-zine emphasis, whereby all and sundry were given the space to discuss the burning issue of the day - usually the Ditmars.

In 1987 Roger decided to toss in his editorship and LynC and Clive Newall joined Peter at the editorial helm. This editorial trio lasted for about eighteen months, when Peter dropped out. Now, in May 1991, LynC and Clive have announced that this very issue is their last and I've heard rumours that Mark Loney and Greg Hills wish to add the words "Thyme editor" to their fannish resumes.

Looking back through the issues Andrew and I published I was struck by a number of things. There were a couple of stories I wish I hadn't published and there were a few things I wish I hadn't put exactly that way. But more than that I was struck by lines such as one in the first issue which saw me wondering about "this continual practise of the Australian National Convention to be honouring overseas big name pros while our own professional writers miss out." Ten years after I wrote that line it is just as relevant.

In a decade when more Australians are selling science fiction and attempting to create markets for Australian science fiction the Australian NatCon has given only limited acceptance of this activity. The Ditmars do a good job of recognising individual stories and novels, but that is all that is recognised by the Ditmars. No nod is given to those who have built up a solid body of work or are involved in professional activities other than writing. Such areas could easily be honoured by inviting Australians as Guests of Honour at our Natcons, but the various committees have continually ignored such an option.

What particularly irritates me is that the practise of having British or North American authors as our GoH is an expensive process. The bidding session for the 1992 Natcon, where the only non-financial difference between the two bids was that one proposed an overseas GoH while the other bid proposed only Australians as GoH, showed that bringing out an overseas pro goes close to doubling the cost of taking out a membership. But not even doubling membership fees solves the committee budgetary bottom line because, for the most part, our Natcon committees have had to look elsewhere in order to avoid a loss. Early conventions used to have to get a government grant. Now we see committee members donate items for auction to benefit their con, and involve themselves with the running of fundraising raffles, minicons, dinners, etc. Not that I have objections to people donating items to what they see as worthy causes or putting their energies towards running other activities, but I'd rather they did so because they wanted to and not because their role on a convention committee demanded they did so.

I must admit that I find it strange that nearly nine years after I gave up using a fanzine title it is still around, maintaining a continuity which goes back to the first issue. Back in 1981, when thinking of a title to call my new fanzine, I never thought to write to, say, Leigh Edmonds about continuing with Fanew Sletter where he left off. I simply wanted a new name, and it's egoboosting to know that a line of others like the name so much that they have continued to use it. The connection to some widely-read weekly news magazine struck a chord and made it an attractive newszine title. But just as attractive, to me, was that the word thyme has its own meaning and I was not misspelling for convenience. Without that I think I would've been looking elsewhere for a title.

And if I had looked elsewhere I doubt that I would be here today, writing these words. ten years, that's... that's... how does that old fannish phrase go?



READ ALL ABOUT IT: A Personal Perspective.

Roger Weddall

So: what sorts of changes have you been through in the last ten years?

A job change, perhaps? A change of career, a change of direction? A relationship or two or more? After all these years are you finally feeling Free or have you just begun to feel Tied Down...

There may have been more radical changes still, even a change of Self, in which case spare a thought for the poor 'zine you've before you. Ten years, and in that time there has been a confusing number of editors and the thing has gone from flyer to bulletin board to fan art portfolio to scandal sheet to fiction showcase to god-knows-what-else and back again, and sometimes it's been all or most of these at once.

One thing that has remained consistent over this period is that Thyme has been part of the mainstream flow of Australian Fandom; sometimes a central part of it. As is perhaps the destiny of a newszine, when it is properly fulfilling its role, it has been a necessary focal point of fannish activity and a thing which has helped to bind fandom together.

I say "a necessary focal point" because Australian fandom is both deceptively small and deceptively large: just small enough for people to be able to feel that it's easy enough to keep in touch with what is going on in its different parts, it is also just large enough for this to be quite impossible. (A glance at any of the major fannish controversies of the last ten years will show this instantly to be the case.) Thyme, or something like it - some central, frequent news collector-connector - will continue to be a necessary focal point in Australian fandom for many years to come.

So much for the future, perhaps, but thinking about Thyme and the last ten years brings me to reflect on my own past involvement with this "Australasian SF News Magazine" ...

On the fringe of fandom after a bad case of Christine Ashby Poisoning (about seven years before most people in Australian Fandom will have had their own bad cases of Christine Ashby Poisoning), I arrive back in Australia after a year away, overseas. Getting back in touch with a few fannish friends, I tentatively volunteer my services to both Andrew and Irwin to "help out" with the production of Thyme - unaware that both are feeling it's time to give it away.

October 1982: Thyme #19: P.O. Box 273, Fitzroy, 3065, Editor: Roger Weddall. (Roger Weddall thinks to self: Q.-"This is crazy. Do I really want to be doing any of this?" A.- "Well, [the answer to] this is easy enough: no-one's forcing me to do it; it's entirely up to me whether I carry on with Thyme or not. The moment I decide I don't enjoy doing it any longer, I can simply stop." Four years and six months later that's exactly what happens.)

April 1984: Planning a four month sojourn in Egypt, and also planning to pull a cunning practical joke on a few European fannish friends by turning up unannounced at a Dutch convention, I secretly hand over the reigns of Thyme to Peter Burns. (i.e. I will still appear to be editing the newszine in Australia, while actually stalking Roelof, Judith, Joseph & Co.)

August 1984: An hilarious near-fatal accident in Egypt has me concentrating all my available energies on the tricky business of staying alive, and none whatsoever on Australian newszines. Amazingly, but typically, Peter continues the pretence. Perhaps, even more amazingly (but remember what I said about Australian fandom) many people do not catch on.

April 1985: After a year of (in my opinion) vastly-improved-quality Thyme I'm not really sure that I'm the editor any more, but Peter seems to think I am ... I think...Um... Much too late I shout the truth from the rooftops and we enter into a famous partnership and what I later in my infinitesimal wisdom come to think of as Thyme's "glory days".

Early 1987: Thyme is becoming bigger and better and bigger and ever more ambitious, and also bigger. I have embarked upon a career that has me "at work" closer to 70 hours per week than 60. Something has to give; something does. For me, finis.

What can I say? It changed my life. I had a lot of fun. I found some real new friends. You shoulda been there (maybe you were) - it was the best.

AUSTRALIAN FICTION PUBLISHED IN 1991 (so far):

The Syncon in '92 group have sent Thyme a "non-comprehensive" list (compiled with generous assistance from Sean McMullen) of fiction published thus far this year by Australians, which they consider eligible for the Ditmars next year. Their list is far from complete (containing only 24 entries), so I have taken the liberty of re-publishing it with additions (with lots of assistance from Slow Glass Books' catalogues (which every month feature an Australian's publication), the list published in Eidolon 5, and my own library).

Novels:

| | | |
|-----------------|-----------------------|-----------------------------------|
| Doug Buckley | <u>State of Play</u> | (Albatross Books) |
| Victor Kelleher | <u>Brother Night</u> | (Julia Macrae Books) ³ |
| George Turner | <u>Brainchild</u> | (Morrow US) ¹ |
| Eric Willmot | <u>Below the Line</u> | (Hutchinson Australia) |

Collections:

| | | |
|---------------------|-----------------------------------|-----------------------------|
| Damien Broderick | <u>The Dark Between the Stars</u> | (Mandarin) ² |
| A. Bertram Chandler | <u>From Sea to Shining Star</u> | (Dreamstone) ^{2,3} |
| Terry Dowling | <u>Wormwood</u> | (Aphelion Publications) |

Anthologies:

| | | |
|---------------|-------------------------------|---|
| Van Ikin (ed) | <u>Glass Reptile Breakout</u> | (Centre for Studies in Australian Literature) |
|---------------|-------------------------------|---|

Short Fiction:

| | | |
|--------------------|--|--|
| P. Raymond Booth | "Darklove" | (EOD 2, May 1991) |
| Simon Brown | "The Final Machine" | (Aurealis 3, March 1991) |
| Paul Collins | "The Witch Queen" | (True Blue, 1991) |
| Tim Collins | "Nuts" | (CSFS 15, December 1990) ³ |
| Marilynne Cromarty | "Is There a Fate Worse than Death?" | (Aurealis 3, March 1991) |
| Stephen Dedman | "Errand of Mercy" | (Glass Reptile Breakout, above) |
| Bill Dodds | "First Impressions" | (Thyme Fiction 5, July 1991) |
| Terry Dowling | "Vanities" | (Glass Reptile Breakout, above) |
| " " | "Nobody's Fool" | (Wormwood, as above) |
| " " | "The Honour of Them" | " " |
| " " | "A Deadly Edge Their Red Beaks Pass Along" | (Wormwood, as above) |
| Graham Eade | "Moon-Flying" | (CSFS, January 1991) |
| Greg Egan | "The Moat" | (Aurealis 3, March 1991) |
| " " | "The Demon's Passage" | (Eidolon 5, July 1991) |
| " " | "In Numbers" | (Asimov's, April 1991) |
| " " | "The Infinite Assassin" | (Interzone/Aboriginal SE, June 1991/ Aug 1991) |
| Lesley Foley | "All Their Worldly Goods" | (Aurealis 4, June 1991) |
| Wendy Frew | "Love Story" | (Thyme Fiction 5, July 1991) |
| Leanne Frahm | "Olivetruffles" | (Eidolon 5, July 1991) |
| Andrea Gawthorne | "Streetchildren" | (Aurealis 3, March 1991) |
| Donald Hendricks | "Koala Kong Done Me Wrong" | (Thyme Fiction 5, July 1991) |
| Grai Hughes | "Twenty-First Century Dreamtime" | (Aurealis 4, June 1991) |
| Sue Isle | "The Last Guardian" | (Glass Reptile Breakout, above) |
| " " | "Remembering Names" | (Aurealis 4, June 1991) |
| Rick Kennett | "Log Recording Found in a Dead Man's Gut" | (Aurealis 4, June 1991) ⁴ |
| " " | "The Battle of Leila the Dog" | (Eidolon 5, July 1991) |
| J.A. Kewley | "Trev's Statue" | (Australian Short Stories 33, March 1991) |

| | | |
|--------------------|--|---------------------------------------|
| Andrew McBurnie | "Dawn" | (Aurealis 3, March 1991) |
| Maria McKernan | "The Day of The Sun" | (Aurealis 3, March 1991) |
| Sean McMullen | "The Dominant Style" | (Aurealis 4, June 1991) |
| "" | "Alone in his Chariot" | (Eidolon 4, March 1991) |
| Geoffrey Maloney | "The Last Lion in Africa is Dead" | (Eidolon 4, March 1991) |
| "" | "Cock of the Dunghill" | (Eidolon 5, July 1991) |
| C.A. Masters | "The Dark Window" | (EOD 1, March 1991) |
| "" | "What's For Dinner?" | (EOD 2, May 1991) |
| Scott Mendham | "Pieces of Paul" | (Aurealis 3, March 1991) ⁴ |
| Dorothy Michell | "The Rainbow Serpent" | (EOD 2, May 1991) |
| Steven Murphy | "Door to Door" | (EOD 1, March 1991) |
| "" | "Killed in an Instant" | (EOD 1, March 1991) |
| "" | "Roma and Julian" | (EOD 2, May 1991) |
| Michael Pryor | "Softly They Go Feral in the Night" | (Aurealis 4, June 1991) |
| P.J. Roberts | "I am Nyarlathotep" | (EOD 1, March 1991) |
| "" | "The Dream" | (EOD 2, May 1991) |
| Jai S. Russell | "At Bright Star's Coming" | (Aurealis 4, June 1991) |
| Stephen Stanley | "The Robot Inspectors" | (Eidolon 5, July 1991) |
| Louise Steer | "Just a Little Bit More" | (EOD 1, March 1991) |
| B.J. Stevens | "The Diary of Howard Clarke Long Phillips" | (EOD 2, May 1991) |
| John T. Stolarczyk | "A Shadow Guard's Passing" | (Aurealis 3, March 1991) |
| Dirk Strasser | "The Final Birthplace" | (Aurealis 3, March 1991) |
| David Tansey | "Manoeuvres off the Great Attractor" | (Aurealis 4, June 1991) |
| "" | "Multi-Dysfunctional Polis" | (EOD 2, May 1991) |
| George Turner | "Worlds" | (Eidolon 4, March 1991) |
| E.R. Van Helden | "The Tourist" | (Aurealis 3, March 1991) |
| Walter Vivian | "Space Stuff" | (CSFS 15, December 1990) ³ |
| "" | "Meths" | (CSFS, January 1991) |
| Roger Wilcox | "The Vampire Hormones" | (Interstater, Jan/Feb 1991) |
| Sean Williams | "Playing Radio" | (EOD 2, May 1991) |

Poetry:

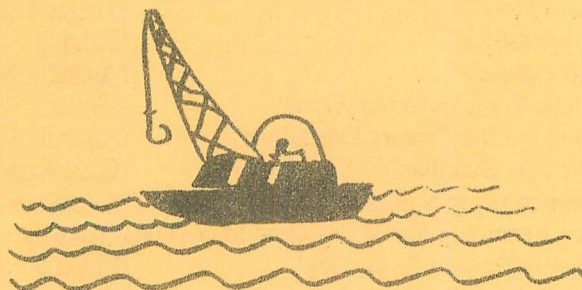
| | |
|--------------|--|
| Alan Stewart | "Death is to Fulgin, as Fulgin is to Black" |
| | "I Hear the Horn of Herne" |
| | "No-one Beach" |
| | "Fitting In" |
| | "The Ashes of Forever" |
| | (all published in <u>Time Frames</u> , Rune Press, Terry Garey (ed)) |

Notes:

CSFS = The Canberra Science Fiction Society Newsletter - a clubzine, so not sure if would be considered eligible by the current Ditmar Subcommittee.

EOD = The Esoteric Order of Dagon. (Amateur fiction of professional quality)

1. Published in the US, not Australia
2. Published in 1991 but all stories within are reprints.
3. Publication date in book/'zine is 1990, but wasn't available till 1991.
4. Previously published in the Canberra Science Fiction Society Newsletter in a prior year, so not sure of eligibility this year.



Yarn Basket

CofA:

Roger Weddall (ex Thyme editor) and Geoff have moved from Albert Park to 21 Fulton St, East St. Kilda. Mail should continue going to P.O. Box 273, Fitzroy, Vic, 3065, Aus. Familiar story, "Owner wants to renovate & move in."

Brian Forté (OAFE editor) has moved to 78 Main Road, Belair, SA, 5052. New Phone number is (08) 278 2914. [First time I've ever seen one of those cute little Aussie Post "Change of Address Kit" Thingies.]

John Mazzocchi has finally left home, and may now be found at 19 Wishart St, East Kew, Vic, 3102. [Yours Truly, rather slackly, forgot to get the new phone number.-Ed]

Ian Porter and Barb are also on the move again, and not because they flooded anything this time. They've gone to Box Hill! 5/12 Stanley St, Box Hill South, Vic, 3128. New after hours phone is 898 8443.

Mark Linneman has bought himself a place, and can now be found at 500 Laketower Dr #44, Lexington, Kentucky 40502, U.S.A. when not in Australia on holidays.

Terry Frost and Lyn Wolfe can temporarily be found at Flat 4/ 25 Leslie St, St Kilda East, Vic, 3182, but plan to be holding a moving out party real soon now. Owner wants to renovate.... Current home phone number is (03) 527-3136.

Having just resigned from the RAAF (his twenty years is up) **Richard Hryckiewicz, Sue and Kelly** have to move from the base. They will shortly be found at 318 Nicholson St, Yarraville, Vic, but please continue sending their mail to P.O. Box 21, Laverton, Vic, 3028 as they will not be there til renovations are complete. Phone number is not yet available.

And speaking of phone numbers, ours (**Clive Newall** and **LynC's**) has just changed. We can now be contacted on +61 3 383 5398 after hours (this means after 19:00 hours most evenings).

And we've finally found **Rocky (Mark) Lawson**! He sent us another article (see body of Thyme, and with it he sent his change of address. He can now be found at 9/90 Bay Rd, Waverton, NSW, 2060.

However, on top of that glad tidings, we've lost some-one else. Does anybody know where **Andrew Brown** (ex-editor of Thyme) can be found?

Births & Marriages:

James Metcalfe was born on the 9th of May, slightly premature and weighing a mere 5lb 2oz. However both he and the proud parents **Ian & Dawn Metcalfe** are now doing well.

While 100 or so fans were discussing the current status of **Ditmars at Suncon**, **Peter Burns**, another ex-editor of Thyme, tied the knot. He is currently visiting her parents in Japan.

And, I guess we better mention it; **Clive Newall** and **LynC** (i.e. us) also got married. After living together for over seven years, we were married in the Royal Melbourne Zoo a week before Easter. Suncon was our honeymoon.

Oz Publishing:

Edgewood Press have announced the publication of their anthology titled **The Best of the Rest**. This anthology endeavours to collect the best of the stories published in 1990 by small press organisations - those stories which for lack of distribution or publicity often get overlooked - and this first edition contains stories by no less than four Australians; **Terry Dowling, Geoffrey Maloney, David Tansey and George Turner**. It should be released this month and is expected to cost US\$9.95 plus shipping charges. Write to Edgewood Press, P.O. Box 264, Cambridge, MA 02238, U.S.A.

Van Ikin has edited an anthology for Schools called **Glass Reptile Breakout and Other Stories**. Most of the contents are reprints, but there are three new stories including one by **Stephen Dedman**, another by **Sue Isles**, and another new "Rynosseros" story by **Terry Dowling**. Other contributors include **Lucy Sussex, Leanne Frahm, Sean McMullen**, and more. RRP \$14.95., from

the Centre for Australian Literature, University of Western Australia. Slowglass Books featured it in Catalogue 34 (G.P.O. Box 2708X, Melbourne, Vic, 3001).

The Syncon '92 Ditmar Sub-committee will be publishing lists of eligible fiction in Syncon's PR'zine (Brushstrokes). The first such list has also been issued to Thyme. It is far from complete, and a modified version appears elsewhere in the body of this issue.

Fan Publishing:

On the 12th of June 1991, the mailman delivered the very last issues of ASFR II. The Australian Science Fiction Review, incarnation 2, has finally been laid to rest with issues No 26, and No 27. No 27 is an exhaustive (and no doubt exhausting) index of all articles, contributions, and reviewed works in this series of ASFR, with some poignant and pointed artwork by Ian Gunn.

This year's Corflu, is publishing a Fanthology of the best fanzine articles published in 1987, Fanthology '87. Amongst the articles being reprinted are two by Australians - Marc Ortlieb (from Holier Than Thou) and Bruce Gillespie (from Sikander). There is also another article which first saw publication in Sikander, an Australian 'zine (now defunct). [Irwin Hirsh]

Esoteric Order of Dagon Magazine, once defunct, has been resurrected. This is to the knowledge of the editor, one of only two Australian 'zines to concentrate on Horror Fiction. Issue two features artwork by the little known Rod Williams - editor of the other horror 'zine. And did you know that Tax File numbers are a Satanist Plot?? Somebody also wrote and warned the editors that delving into Horror was offensive to !GOD!. David Tansey handles the lettercol well. Also included are Book and Video reviews, and ... mmm... oh, yeah, there's some fiction too. Issue three is due next month. High quality, both in production and content (art and fiction). Edited by Chris Masters, 13 Leopold St, Glen Iris, Vic, 3146.

Worldcon Bids:

Sydney will no longer be bidding for Australia in '95 the Worldcon in 1995. This means Glasgow as the only non-American bidding group has a much better chance. The group which ran the 1995 bid have decided to postpone indefinitely the idea of a worldcon bid for Sydney. In the meantime, Sydney in '95 Inc. (the incorporated body which was running the bid) is being transmuted into a more general fannish body for the purpose of "bidding for and holding other conventions and generally fostering the appreciation of Science Fiction and Fantasy". [Sounds kinda like a merger of ASFF Inc and Danse Macabre Inc.-Ed]

After the plethora of starters in the 1994 race (Zagreb, Milwaukee, Berlin, Perth, ...) there are only two "official bids" - Louisville and Winnipeg. Australians can still vote by sending US\$30 (Supporting membership of Chicon V) and US\$20 voting fee until 10 August. We have some copies of the site selection ballot if anyone is interested.

SYDNEY in 95 Inc:

The Sydney in '95 Inc group will be meeting regularly at the Woodstock Community Centre, Church St, Burwood from 2:00 pm onwards. The first meeting will also vote on a change of name to "Sydney Fans" Inc.

| | |
|-------------------------------|------------------------------------|
| 4 Aug "Woodstock Round Table" | Literary discussion meeting |
| 1 Sept "Trivia Afternoon" | Quizzes, and the like |
| 6 Oct "Woodstock Round Table" | |
| 3 Nov "Race Day" | Woodstocks answer to the Real Cup. |
| 1 Dec "Xmas Party" | All day barbecue. |

The Woodstock Round Tables are Sydney's answer to Melbourne's Nova Mob, and Adelaide's Critical Mass.

For more information, write to G.P.O. Box 429, Sydney, NSW, 2001. Pre-supporting members of the Worldcon bid are automatically members, but will have to renew by August to retain membership. Joining fee is \$5, renewals & yearly subs are also \$5.

Events:

The Canberra Science Fiction Society's next meeting will be on 1st August at 7:30pm in "Studio" at the Griffith Centre in Civic. For more details or future meetings contact the president Leigh Hyde on (06) 286 1280.

M.S.F.C.'s Annual Winter Fete will be held on Saturday 13th July, from 10:00am to 4:00pm at St David's Church, in West Brunswick. Got anything you want to sell? Doesn't have to be of an SF/F nature (Ian Gunn's Murn makes some wonderful marmalade) although it does help. Entrance is free, but stalls cost \$10. See ad elsewhere in this issue for more details. [At last year's fete we sold a box of books, and came home with \$27 dollars and another box of goodies, including a ceramic unicorn which we acquired for the cost of three books and \$10. We also came home with a gumball machine full of lollies, which Clive won in the raffle-Ed]

Vampiricon invites you to join them in A Roast to Shane Morrissey, on the 20th July, from 7:00pm at the TownHouse Hotel, Swanston St, Melbourne. Cost is \$36 a head for a buffet meal. Dress is costume or formal. Send cheques to Vampiricon Inc, P.O. Box 135, Brunswick East, Vic, 3057.

So Long, and thanks for all the fish

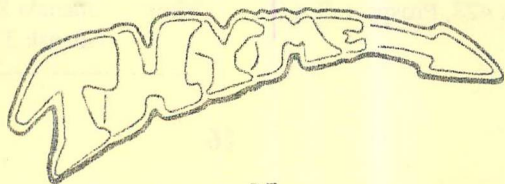
So, that about wraps it up. When Michelle Muijsert & others talked us into doing Thyme in the first half of 1987 (initially with Peter Burns' assistance), I don't think either of us really knew what we were getting into. Four years later and some of the enjoyment in doing this just isn't there any longer. And there is less and less time every month to devote to doing a newszine. Both of us feel that a newszine should be fairly regular, and we have obviously been unable to achieve that of late. And, for a variety reasons, Thyme has never really been the magazine we wanted to do - there were always compromises due to the pressures of time & money. Thus, we retire from newszine editing & publishing.

Both of us have fairly demanding jobs, often requiring long hours at work (and recently sending Clive to North America for three weeks just when this issue was supposed to be put together). And we really can't afford to do something on the scale of Thyme - there are other things that require our time & effort.

The last four years have been fun. We've made some new friends in fandom - and almost lost a few as well, and many of the comments about what we've been doing have been favourable. But in the end, Fandom Is Just A Goddam Hobby, and so Thyme enters a new phase, under the control of Greg Hills & Mark Loney.

Since we announced our decision to cease publication, many people have indicated that they feel that Thyme has become an important part of Australian fandom. A feeling possibly borne out by the fact that even during our stormiest times, few of our critics suggested that they would rather not receive the zine. I hope this was because, despite our shortcomings, we were providing a valuable service to Oz fandom. I hope and expect that Greg & Mark will continue to provide a valuable source of information to all of Oz fandom in the years to come.

Clive



Ed

The THYME Convention Update

SEMINARS:**LEGENDS:** (A Seminar presented by RANDOM CENTURY)

(organised by Cath McDonnell and Jack Herman)

Dates: 13th-14th July 1991**Rates:** \$75 Adult, \$40 School Student; before July 1. \$90 & \$50 at door.**Venue:** Metropoie Convention Centre, Military Rd, Cremorne, NSW.**GOHs:** Tad Williams and Greg Bear**Room Rates:** \$126 per night Single/Double/Twin**Mail:** MCDONNELL, HERMAN, P.O. Box 874, Kogarah, NSW, 2217

Ph: (02) 580 7985, Fax: (02) 580 6961

CONVENTIONS:**CONCAVE 2:****Dates:** 2nd-4th August 1991**Rates:** \$40 to July 1, 1991, \$50 to August 1 and \$60 at door.**Venue:** Royal Pde Motor Inn, Royal Pde, Parkville, Vic**GOH:** tba**FGOH:** Karen Pender-Gunn**Mail:** Concave, P.O. Box 409, Canterbury, 3126

[An SF/F Multi-media con, a party con, a con for those who like fun...]

CHICON V: (The 1991 Worldcon)**Dates:** August 29 - September 2, 1991**Venue:** The Hyatt Regency, Chicago, Illinois, USA**Rates:** US\$125 Adult, US\$75 Child, Supporting US\$30 til July 15th**GOH:** Hal Clement, Richard Powers (Art), Martin Greenberg, Jon & Joni Stopa, Maria Randall (TM).**Room Rates:** US\$70 single/double, + US\$20 per person triple/quadruple. Reservation forms are now available.**Mail:** Registration; Chicon V, P.O. Box 218121, Upper Arlington, Ohio 43221-8121

Information; Chicon V, P.O. Box A3120, Chicago, IL 60690-3120, U.S.A.

CONFECTIONARY: (SF/F & everything else Con)**Dates:** 6th-8th of September 1991**Rates:** \$50 to 5 Sep, \$60 at door, Concession \$10 less.**Venue:** The Hotel Adelaide, 62 Brougham Pl, Nth Adelaide**GOH:** Yvonne Rousseau**Room Rates:** expected to be around \$85**Mail:** "Confectionary", P.O. Box 428, Prospect, S.A., 5082.

[Note change of dates. This was because the original dates conflicted with the Media Natcon - Vampiricon. Also note change of P.O. Box.]

VOLGACON: (An International SF Con on the Volga)**Dates:** 8th-14th September, 1991**Venue:** Somewhere in Volgograd, Russia**Mail:** Boris A. Zavgorodny, Volgograd-66, Poste Restante, USSR, Volga-Con**QUARTERCON:** (Presented by Conquest)**Dates:** 27-29th September, 1991**Venue:** The Gateway Hotel, North Quay, Brisbane**Rates:** \$135 to July 31, \$155 after**GOH:** Richard Arnold, James Doohan and Leonard Nimoy (commitments permitting)**Room Rates:** Single/Double/Twin \$90, Triple \$100**Meals:** \$15 Breky/Lunch, \$25 Dinner**Mail:** G.P.O. Box 1376, Brisbane, QLD, 4001**MEDTREK IV:** An SF Media Con**Dates:** 4 - 7th October, 1991**Venue:** University of Western Sydney - Hawkesbury Campus**Rates:** \$75 til 1st August 1991, \$85 at door, \$20 Sup.**GOH:** Dave Prowse (Darth Vader)**FGOH:** Marianne Plumridge (fan artist & writer)**Theme:** The Galactic Senate Elections**Room Rates:** These include Full board and vary from \$85 (Sat&Sun) to \$170(Fri-Mon). Individual meals can be purchased for \$7.(Motel rooms \$56, no meals.)**Mail:** Susan Clarke, 6 Bellevue Rd, Faulconbridge, NSW, Aus. 2776**VAMPIRICON:** The 1991 Media Natcon**Dates:** 11th-13th October 1991**Venue:** Melbourne Townhouse, 701 Swanston St, Carlton**Rates:** \$80 attending, \$25 Supporting**Banquet:** \$45 at Dracula's Theatre Restaurant (pay by Sept 1, 1991)**Mail:** Vampiricon, 134 Glenlyon, Brunswick, Vic, 3056**NORDCON '91:** (5th Convention of Polish SF Clubs)**Dates:** 5th-8th December 1991**Venue:** Somewhere in Gdansk**Rates:** \$104 (US perhaps??) for full board and accomodation**Mail:** Gdanski Klub Fantasyki, P.O. Box 76, 80-325 Gdansk 37, POLAND

SYNCON '91:

Dates: 13th-15th December, 1991
Venue: St Andrews College, Sydney University.
Rates: \$35 attending
GOH: Wynne Whiteford
Room Rates: \$35 Bed & Breakfast, vouchers available for other meals
Mail: Syncon 91, P.O. Box 462, Newtown, NSW, 2042.

SWANCON 17: The Festival of the Imagination

Dates: 24th-27th January 1992
Venue: Ascot Inn, Belmont
Rates: \$40 til July 1, \$15 supporting
GOH: Terry Dowling, and Nick Stathopoulos
Room Rates: \$50 Single/Double/or Triple
Mail: P.O. Box 227, North Perth, W.A., 6006

SYNCON '92: (The 1992 NatCon)

Dates: 17-20th April 1992 (Easter)
Rates: \$70 til 31st December, \$25 sup
Venue: The Shore Motor Inn, Artamon
GOH: Michael Whelan
FGOH: Nick Stathopoulos, Sean McMullen
Theme: The Art of Science Fiction
Banquet: \$25. Buffet style (in hotel's 2nd restaurant)
Room rates: \$95 Single/Double/Twin (Lunches will also be available for \$5-\$10 at the hotel.)
Mail: Syncon 92, G.P.O. Box 429, Sydney, NSW, 2001
[Room rates are 65% of the hotel's normal rates! The hotel also now includes a second restaurant, a spa, a sauna, and a pool as well as significant renovations to the rooms since the Natcon was last there in 1988.]

DISCONTINUITY:

Dates: 17th-20th April, 1992
Venue: Good question! Somewhere around Auckland.
Rates: NZ\$40 til September 30th, NZ\$20 supporting.
GOH: Terry Pratchett
Room Rates: NZ\$85 twin, NZ\$90 Triple, NZ\$125 family (of 4).
Mail: DisContinuity, P.O. Box 74 013, Market Rd, Auckland.

CONTRADICTION:

Dates: 17th-20th April, 1992
Venue: The Picton Whalers Inn, (Wellington?)
Rates: \$25 attending, \$10 supporting
GOH: Robert Heinlein, Frank Herbert, L.Ron Hubbard
Room Rates: NZ\$70 single, NZ\$88 double or quad, NZ\$87 triple
Mail: P.O. Box 11-812, Wellington, New Zealand

HOLODICTION '92: (A Star Trek Convention)

Dates: 15th-17th May 1992
Venue: Gazebo Hotel, Elizabeth Bay, Sydney
Rates: \$105 to July, \$120 to December 91, \$140 to Feb 92, and \$160 after. Supporting is \$20.
GOH: Patrick Stewart, and Richard Arnold
Room Rates: 35% discount on regular rates, but not announced.
Mail: Holodiction '92, P.O. Box 157, Matraville, NSW, 2036

SHAKYCON: (The 1992 NZ Natcon)

Dates: NZ Queens Birthday, 29th May - 1st June 1992
Venue: West Plaza Hotel, 110-116 Wakefield St, Wellington
Rates: NZ\$45 attending, NZ\$20 Supporting
GOH: Joe Haldeman
FGOH: Rex Thompson
Room Rates: \$100 Single/Double/Triple or Quad.
Mail: ShakyCon, Box 11-559 Manners St, Wellington, New Zealand

HONGCON '92: (The 1992 Media NatCon)

Dates: June 6th-8th, 1992
Venue: Adelaide Convention Centre
Rates: \$65 til July 1991, \$75 after. \$30 Supp.
Room Rates: Cheques to "Motel Adjacent Casino", Single \$59, Double \$69, Family \$119
Mail: Hongcon '92, P.O. Box 160, Rundle Mall, Adelaide, SA, Aus, 5000
[The first 192 memberships are eligible for various prizes.]

MAGICON: (The 1992 Worldcon)

Dates: September 3rd - 7th, 1992
Venue: Orange County Civic & Convention Center, Orlando, Florida
Rates: US\$85, US\$25 Supporting, US\$45 Children; til 30/Sep/91
GOH: Jack Vance, Vincent DiFate, Walt Willis, Spider Robinson (TM)
Mail: Magicon, Box 621992, Orlando, FL 32862, U.S.A.

CONJUNCTION 3: (Not your Normal Sequel)

Dates: 18th-20th September 1992
Venue: tba
Rates: \$30 Attending till after Suncon, \$10 Supporting
Theme: Animals in SF
Mail: P.O. Box 273, Fitzroy, Vic, 3065

SWANCON 18: (The 1993 Natcon)

Dates: Easter 1993, April 8-12

Venue: The Ascot Inn, Belmont, Perth

Rates: \$40 Attending Adult, \$20 Child til June 30th '91,
\$50 and \$25 after. Supporting \$20.

GOH: Terry Pratchett

FGOH: Craig Hilton

Theme: Apocalypse Wow!

Mail: P.O. Box 318, Nedlands, W.A., 6009

STAR WALKING II: (contending for the 1993
Media Natcon)

Dates: Queens Birthday Weekend, June, 1993

Rates: \$20 Pre-supporting

Theme: All things strange and Alien

Mail: StarWalking, P.O. Box 118 Springvale, Vic, 3171

CONFRANCISCO: The 1993 Worldcon

Dates: 2nd-6th September 1993

Rates: US\$85, US\$25 Supporting, Child (under 13 at
Sep 1, 1993) US\$30, 0-3 yrs no charge.

Venue: Moscone Convention Center

GOH: Larry Niven, Tom Digby, Alicia Austin, Wombat
(Jan Howard Finder), Guy Gavriel Kay (TM),
and Mark Twain (Dead GOH)

Mail: Confransisco, 712 Bancroft Rd, Suite 1993,
Walnut Creek, CA 94598, USA.

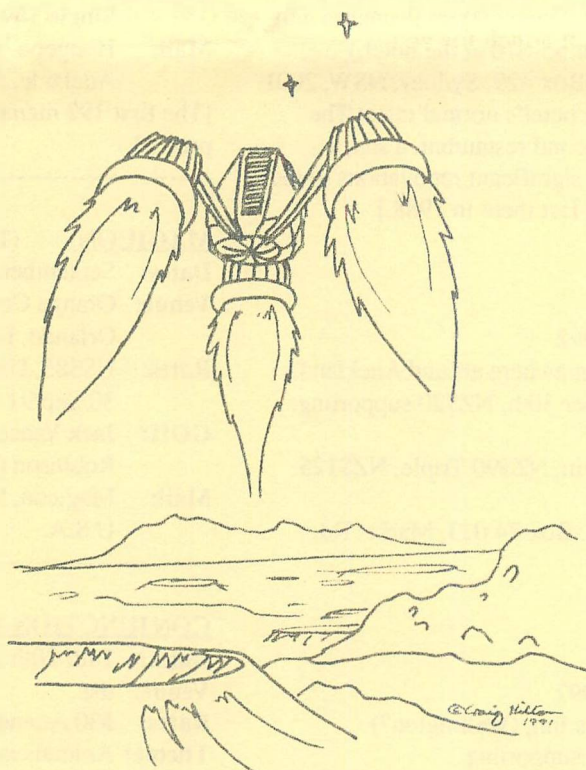
CONSTANTINOPLE: (Bidding for the 1994 Natcon &
Media Natcon)

Dates: Easter 1994

Pre-Supporting membership: \$5

Mail: Constantinople, P.O. Box 212, World Trade
Centre, Melbourne, Vic, 3005.

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





FFANZ 1991-1992

New Zealand to Australia

FFANZ - The Fan Fund of Australia and New Zealand was started in 1982 to encourage closer ties between fans and fandoms in New Zealand and Australia.

With host countries theoretically alternating with each vote, there have to date been seven exchanges of fan representatives, involving four people from New Zealand and four from Australia. FFANZ exists solely through the support of fandom, and the candidates are voted for by interested fans all over the world, **each vote being accompanied by a fee of not less than two (2) dollars** (Australian or New Zealand). The money raised by these votes, as well as other donations, and monies from fan fund auctions at conventions and other occasions, relying on the continued interest and generosity of fandom, are what makes FFANZ possible.

FFANZ always welcomes donations of material for auctions, as well as money, and these may either be brought along to conventions, or sent to the local FFANZ Administrator. Anyone may contribute, even if they're ineligible to vote, and donations in excess of the minimum voting fee are gratefully accepted. Just as important as donations is publicity - in fanzines, letters, convention booklets and word of mouth - to increase voter participation and fandom's overall interest in and awareness of FFANZ.

Voting is open to anyone who has been active in fandom (through involvement with fanzines, conventions, clubs, etc.) since before 1990. Only one vote per person is allowed; proxy voting is not allowed and your ballot must be signed. Details of the voting are kept secret. If you think your name may not be known to any of the Administrators, please include the name of a fan (but not one of the current candidates) or the name of a fan group who can vouch for you.

FFANZ uses the "Australian" optional preferential system of voting, which guarantees an automatic run-off and a majority win. What you do is rank the candidates in the order in which you wish to place them, first to last. If the candidate with the most votes does not poll a majority of the total votes cast, first-place votes of the lowest ranking candidate are dropped, and the second preferences on those ballots are distributed to the candidates marked second on those forms. The process continues until one candidate has a majority of votes. It is important, therefore, to indicate your second and third, etc, preferences, especially if you decided to "write-in" a candidate of your own choosing, in case that person does not win and the vote has to be distributed further. It is also a waste of time to put a candidate in more than one place. It is not necessary to put a preference number beside each candidate's name.

Hold Over Funds is an option on the ballot similar to a 'No Award' vote in Hugo and Ditmar balloting, which gives the voter a chance to vote for no FFANZ trip, should the candidates not appeal to them.

The Candidates have each promised, barring acts of God, to travel to the 1992 Australian National SF Convention (Syncon '92, in Sydney, Easter) if elected and have posted a \$10 bond and provided a voting platform, reproduced overleaf.

The Deadline. All votes must reach an Administrator by 31st October 1991.

Send ballots and donations to:

FFANZ (Lyn McConchie & Nigel Rowe)
PO Box 27-432
Wellington
New Zealand

Alan Stewart
PO Box 222
World Trade Centre
Melbourne 3005
Australia

Reproduction of this voting form is encouraged provided that the text is reprinted verbatim.

Produced by Alan Stewart for *Thyme* #32, July 1991

FFANZ 1991-1992

New Zealand to Australia

CANDIDATES' PLATFORMS

Rex Thompson

I am Dunedin's longest-serving NASF member (I'm always last to leave the bar, so I get served longest!) and my associations with fandom span three decades (why else would I be named after something prehistoric?)

At conventions, I am well-known for "boogeying down" at masquerades and "playing-up" at room parties. There is also my endless fascination for the "pretty-coloured liquids" found at hotel bars.

Being an inquisitive chap at heart, I feel it is time to put faces to the few names I know in Australia, and names to the faces of the ones I don't!

Nominators: Tim Jones, Roger Weddall

Linnette Horne

There is a large puddle of water between Australia and New Zealand. I cannot drain it, but if I am allowed the Stewardship of FFANZ, I would do my best to reduce the distance between Australian and New Zealand fandom. It would also be nice to see where Ned Kelly's gang roamed, meet an emu and visit with all my friends from ANZAPA.

Nominators: LynC, Lyn McConchie

FFANZ 1991-1992 Voting Form.

I vote for (list 1, 2, 3, ...)

- () Rex Thompson
- () Linnette Horne
- () Write-in: _____
- () Hold Over Funds

Name: _____

Address: _____

I enclose \$ _____ as a donation to FFANZ.
(Make cheques payable to Alan Stewart or FFANZ).

Signature: _____

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

Return this mailing wrapper to the current editor (LynC) [or otherwise make your intention known] by August 1st, 1991. Unless you explicitly request to be removed, all persons on the current Thyme mailing list will be passed on to the new editors on or about this date.

No thanks, I do not wish to have my name and address passed on to the new editors of **Thyme**.

☐

Yes, pass my name and address on to the new editors so that I can remain in touch with Oz fandom.

☐

Signed: _____ Date: _____

Affix
Postage
Stamp
Here

Thyme
PO Box 4024
University of Melbourne
Victoria 3052
AUSTRALIA

THYME

Registered by Australia Post
Publication Number VBH2625

PRINTED MATTER

If undeliverable, please return to:

P.O. Box 4024

University of Melbourne
Victoria, Australia, 3052

ECONOMY
AIR



Australia Post

POSTAGE
PAID
UNIVERSITY
OF
MELBOURNE
AUSTRALIA

MIKE GLYER
(FILE 770:87)
5828 WOODMAN AVE #2
VAN NUYS CA 91401
U. S. A.

TTTT



ECONOMY
AIR



Australia Post

May be opened for Postal Inspection