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INTERVIEW

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Talking To Our Friends

ConCave 2 Fan Guest of Honour Karen Pender-Gunn was less than well-pleased by her treatment during the convention weekend. Apparently forgotten at the Opening and an afterthought at the Closing, she felt neglected in between. Services were not acknowledged and some of her property was mistreated. She was, apparently, not expected to eat or drink during the weekend — she had to pay for her own breakfasts and hunt up her own supply of liquid refreshment. She was not consulted about the bios of herself and Significant Other Ian Gunn in the Program Book, while her Con Badge was inscribed 'FAN NUTTER' and did not mention that she was Fan Guest of Honour.

THYME contacted the organisers of ConCave 2. They told THYME that as ConCave 2 was very short-handed, it was difficult to anticipate everything. Karen should have *asked* for the things she needed; it was 'unreasonable to expect *[us]* to read a person's mind'. They did not know how Karen's Craft work came to be mistreated, and offered an apology for that. Karen was invited out to dinner on Saturday night but refused, and if Karen had asked, breakfast and refreshments could have been organised. Water was organised for all panels but was sometimes late arriving. Karen 'is a Fan Guest of Honour, not a Guest of Honour'. Queried on the distinction, they explained that a Fan GoH is usually a local person who appears free, whereas a GoH is usually a professional person who may receive an appearance fee. (Appearance fees are not uncommon at media conventions, which ConCave 2 was. Literary conventions are usually less willing to pay a premium over and above expenses for their author.) In the end, they felt that Karen had 'unreasonable expectations'. ConCave 2 was the committee's first con and their inexperience — inevitable for an amateur effort — showed.

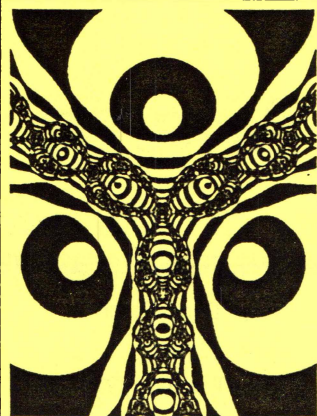
This raises questions about the role of the Guests of Honour at conventions.

Professional Guests in Australia, because of the expense of importing foreign professionals, tend to be selected as much for their 'name' (to attract members to pay for the Guest) as anything else. Since they often use the trip as an opportunity to further their careers while over here, this is usually satisfactory to both parties. Most Professional Guests are treated well, not only out of simple good manners and because the Convention Committee usually selects someone they and their members desire to meet (at least I hope these are the main reasons), but because every GoH treated well will go back to their own country and tell other professionals what a great time they had, thus making it easier for future Australian conventions to get good Guests at prices we are able to afford. The Professional Guest of Honour, then, is not only being honoured by the host convention but is helping it succeed.

The Fan Guest of Honour, on the other hand, is usually a local fan and their name has relatively little 'drawing power' beyond the circle of friends who are likely to turn up anyway. Yet by the same token, this means that choosing someone to be Fan Guest is done specifically *to do honour to that person* (which is what the title implies), not just to benefit the con. For reasons slightly different to those applying to the Professional Guest, therefore, one would expect the Fan Guest of Honour to be well taken care of during the con.

The sad fact is that they are not — an example being the case that opened this article. In fact, even Professional Guests are sometimes handled less than courteously. There is an Australian writer, for example, who is a Guest at an upcoming convention (no names, no pack drill; we'll spare their blushes for now) who was not consulted about what they are to do at the con — as he/she found out when a preliminary program listing was circulated in a Progress Report. He/she was interested to learn what he/she was scheduled to do, this being the first he/she'd heard of it. Even HuttCon, an example of a generally good local convention, is said to have upset GoH Ed Bishop over the banquet. Then there is the recent scandal involving Harlan Ellison's treatment by SunCon, culminating in the convention's unilateral cancellation of his invitation when they decided they could not afford to pay the terms which they had previously offered him (which terms he had not demanded and which he was reported to be willing to renegotiate because of his previous good experiences at Australian and New Zealand conventions). Whether SunCon could have afforded him or not is not the question. They did in fact make a very substantial loss, though most of it was represented by refunds paid to members cancelling their memberships after Ellison was dropped. The point I am making here is that it may not take many of these incidents to give Australian conventions, 'literary' and 'media', a bad name — since writers, actors, etc, tend to gossip among themselves — and to make it that much harder to get good Guests of Honour on amicable and reasonable terms.

By the same token, does any fan with a shred of self-respect want to be seen as a somehow worthless appendage tacked onto the convention because it is traditional to have a Fan GoH even if the ConCom is not quite sure what one is for?



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This does not mean that cons should pander to every whim of their Guests. Most cons are not held for the main benefit of those Guests but for the entertainment of the members. To give undue emphasis to either Guest of Honour is to distort the function and viability of the convention. But to neglect them, to insult their chattels, and to fail to make use of them, is likewise damaging.

We could, of course, hand the whole kit and kaboodle over to professional organisers — as I heard Nick Stathopoulos advocating at a recent Friday Night when he was briefly in Melbourne. This would avoid the possibility of offending by inexperience in dealing with Guests of Honour. We could all pay our membership fees, perhaps higher because the professionals will have an eye on ensuring a profit, perhaps lower because they will know how to get the best from every dollar, perhaps about the same as at present because of a combination of factors — and sit back while our entertainment is organised for us. Indeed, why stop there? We can pay professional journalists and publishers to produce our fanzines, run our clubs, select our awards, and administer the Fan Funds. Surely they would do a better job than the current fumbling amateurs?

If (like me) you think that the suggestion of involving professionals in running fandom for us — since fandom exists solely because fans take pleasure in doing things for themselves — is more than a little silly, then isn't it reasonable that we should apply common sense and common courtesy to our activities, so that what we enjoy today can also be enjoyed by other fans in future? It is Just A Goddamn Hobby, and anyone who takes it too seriously deserves the periodic Best Fannish Cats and Cane Toad Ditmars that fandom produces, but that doesn't exempt us from being polite to each other.

Karen Pender-Gunn's experience as a Fan Guest of Honour was spoiled because she did not make her wants known to the convention organisers. The ConCave 2 committee's pleasure at the successful conclusion of their work was spoiled because they did not anticipate those wants. The root cause is a simple lack of communication. Both parties meant well but neither made sure that they knew what the other wanted. There is a moral here — but if I need to state it, we haven't achieved communication. Maybe we can talk it over?

— Greg Hills

ConCave 2

A Personal View by Jane Tisell

ConCave 2 was a convention held at the Swanston Hotel, Melbourne on the weekend of 2–4 August 1991. I attended mostly because a friend of mine (Karen Pender-Gunn) was the Fan Guest of Honour. Be aware of the bias admitted.

From the flyers which were occasionally seen at the Friday Night meetings of the Melbourne SF Club, I had the impression that the convention was being run by and for media fans, particularly fans of animation and Japanese animation. However, I've attended a few conventions in the past where my interest in the theme and/or programme has been minimal and still had a good time because of the general flavour of the con, or the new and old friends met, or enjoying the programme despite myself. Unfortunately, I cannot say that ConCave 2 was one of those conventions.

To be positive, the hotel was eager to please, if a little slow in responding to requests, and the central city location made it easy for those on public transport. The participation of radio station 3RRR with its *EINSTEIN-A-GO-GO* program was a great idea (even though wires were crossed about its theme).

Some remarkably good ideas were thought up for ConCave 2, but poor execution or lack of follow-through meant that they failed. I can see *Wheel of Fandom* being used again — but with more consistent rules, and perhaps prearranged contestants. The dessert banquet was also a good idea, which could have been improved by the serving of coffee/tee throughout. Coffee was available but at extra cost and considerable delay, from bar staff. The inclusion of a cheese platter (found in many a restaurant dessert menu) would have been welcome for those not fatally addicted to sweets, or simply to counterbalance the sugar intake.

There were problems, as I understand it, with the attendance of the Special Guests. Jeremy Parker was unwell and could not attend; if Frank Hellard or David Cox were at the convention for more than a few hours I will be surprised. Perhaps 'media' conventions are run differently — you must excuse my ignorance — but I had always thought the guests, who are in part the motivation for fans to spend their money, should be present and visible for a considerable amount of time. If this is not possible it should be clearly stated in Progress Reports, the Convention Handbook, or at the very least at Registration when the con begins, at which time (one assumes) the Committee would be aware of the situation.

My main quibble, however, is with the treatment of the Fan Guest of Honour. Having admitted my bias perhaps the readers of this piece will take what I have to say with a large grain of salt, and when I say I wouldn't have stood for it, would also nod their heads sagely, understanding the shortness of my temper.

Fanimals

FEEDING THYME AT THE ZOO

BY Jan Gunn 99



I presumed that Guest of Honour (whether professional or fan) means exactly what each word denotes — **Guest**: n. person entertained at another person's house or table etc. or lodging at a hotel; visiting performer. **Honour**: n. great respect or public regard; mark of this, privilege; good personal character or reputation; title of respect, esp. given to certain judges; v.t. feel honour for; confer honour on; acknowledge and pay (a cheque) or fulfil (a promise etc.). [*The AUSTRALIAN OXFORD MINI DICTIONARY*].

Thus a Guest of Honour has been invited to be such because of the convention committee's or general fannish regard for that person, as a way of honouring a person and making that respect concrete and visible.

Karen was certainly a 'guest' in the visiting performer sense of the word — she worked very hard, on a total of five program items, and in addition was present at the Opening and Closing Ceremonies, the banquet and the party afterward, and in general made sure she was 'at' the convention. This in itself is marvellous, as many fans will have suffered from Guests of Honour whose participation is at a much lower level.

As for honoured, I think not, especially at the ConCave 2 Closing Ceremony, where she was thanked as an afterthought and only because another fan had specifically mentioned her name and thanked her for attending. Although letting an acknowledgment slip is relatively easy, this was the last straw as far as I was concerned. There was, or seemed to me to be, a lack of caring for their supposed 'Guest of Honour' that, in the end, ruined the convention in my eyes. I was annoyed that Karen had been virtually ignored throughout the con (except when 'working' on panels), and that her art/craft work had been badly treated. Then, when it became obvious that the Committee would have to be reminded of her status as a Guest of Honour and someone to be thanked...

I dislike rules as much as the next person, and do not wish to see fandom heeled in and hidebound by a set of regulations. But I think it necessary that fandom seriously consider a set of guidelines to be used when inviting their Guest(s) of Honour, making sure each party knows what obligations and duties will be expected of them and what they will be given in return.

All conventions, of necessity, are using their guests to draw a crowd — fans who may wish to see/meet an author, actor, or artist, or honour a peer — but we as a community need to ensure that our 'guests' do not feel used or abused.

This has not been the first (and will probably not be the last) convention at which I have felt either the Guest or the fans got a raw deal. If we don't correct the problem soon, we won't be holding conventions which have guests.

Perhaps I should have reviewed ConCave 2 in a potted version — so-so convention (organised? Who said organised?), great company, pity about the way they treated Karen, and who were the other guests? However, I grasped the opportunity to say something about the treatment of Guests of Honour which I think needs saying. You can argue with me at K&M's or the MSFC meetings.

— Jane Tisell

As you can see, Talking To Our Friends is not a shot in the dark. Jane's report shadows the opinions of many fans. To present the positive side of ConCave 2, we approached James Allen, who obliged with the following:

ConCave 2

A Report by Jocko

ConCave 2 was held in Melbourne on August 2nd, 3rd and 4th at the Swanston Hotel in Swanston Street. This is right in downtown Melbourne and near Chinatown with all its Asian restaurants. As a location it is great. I have been told parking nearby is a bit difficult but I came by tram or taxi so I had no problems. It is very easy to get to by tram.

ConCave 2 was a moderate con, one strand of panels, 2 video programmes — one all-Japanese animation and the other various video sf — and a gaming stream. I did finally get to see some of DICK SPANNER, Gerry Anderson's 'down these mean streets' robot Private Eye — interesting. The hucksters and the art show were downstairs in the basement along with the registration desk and the toilets. The Swanston is well-equipped with toilets. The two video programmes were in 807 and 808. I don't know why the video programmes were on the eighth floor, they just were. Conversely the gaming in the cocktail bar on the fourteenth floor made sense, as it needed the space. Finding things at ConCave 2 wasn't too hard; the Con Book map and asking people helped. Con members were accommodated in the cheaper Welcome Hotel around the corner. The Swanston and the Welcome are quite neat, two hotels — separate but connected by several doors (one through the international food court in the basement of the Welcome). The more prestigious Swanston is on Swanston St and around the corner in Little Bourke is the Welcome. Both are quite new and comfortable. The Swanston has bigger but more expensive rooms.

At the con, Jeanette (my girlfriend) and I just went along to enjoy ourselves. I didn't huckster, although I kind of wish I had have. There were two hucksters, and one packed up & left Saturday night. Such a lack of competition would be handy. The con bag was good — some nice things like Pancake Parlour offers (it was a block away) and bumper

stickers. Now I need a bumper and a car to stick them to. Radio 3RRR supported the con. Part of Saturday's programme featured a panel recorded for the science show *EINSTEIN A GO GO*. I was part of a panel on Sunday about the ten sexiest beings in sf&f, with Betsy Tully, Jan McNally and Fabian Stretton. Apart from that I could just wander about the con or go up to the fifteenth floor to the (Hot) Spa and the (warm) Swimming Pool and relax. Being so close to Chinatown we could also stroll up the street for a meal. We ate a lot of Asian food over the weekend.

ConCave 2 had maybe 80 members (very rough estimate) and made a little money. That's not bad for a first con by this committee. Fan Guest of Honour was Karen Pender-Gunn. She was very busy during the con and did at least five panels. I was interested by the mystery panel which had Catherine Pam selecting topics at random from a box for Karen and her fellow panel members to talk about. It was one of the innovative ideas tried by the con and it worked well. Other things such as the Mystery Auction were a little more in the balance. I was disappointed by the wide variation in the mystery lots. They were either good stuff or rubbish. I managed to buy a MacDonald's 3-colour pencil for \$8 in partnership with Fabian. OK I felt a little stung, but I had fun bidding. It was just too much of a win/lose thing, and that I didn't like. The dessert banquet on Saturday night was nice and we both enjoyed it after having already had tea at a little Japanese place off Little Bourke St. I would have liked tea&coffee thrown in, not extra, but the banquet went off well. The rest of Saturday night was a bit of a disaster as Les Robertson, a friend of ours, got stuck in Lift One for 75 minutes and discovered he was claustrophobic. We spent the rest of the night helping with him. He was very shaky and upset. The final panel on Saturday night was the Pyjama Party in the cocktail bar. Karen read stories to the assembled con goers. We made it late, with Les who had recovered a bit by then. So Saturday night ended pretty well.

Overall ConCave 2 was a good con. It had problems, like Lift One getting stuck several times (apparently the lift is computerised and has a bug) and one or two gaps in programming. It wasn't expensive although I'm not sure I could have made \$40-plus to pay for a huckster's table. Times are a bit tough in Victoria. The animated films shown after the closing ceremony were interesting and I finally saw something of GRENDAL GRENDAL GRENDAL, a film I had long heard of but never had the chance to see.

I enjoyed ConCave 2 and wish to congratulate those associated with it. Well done.

— James ('Jocko') Allen

Have Gall, Will Travel

A Column by Terry Frost

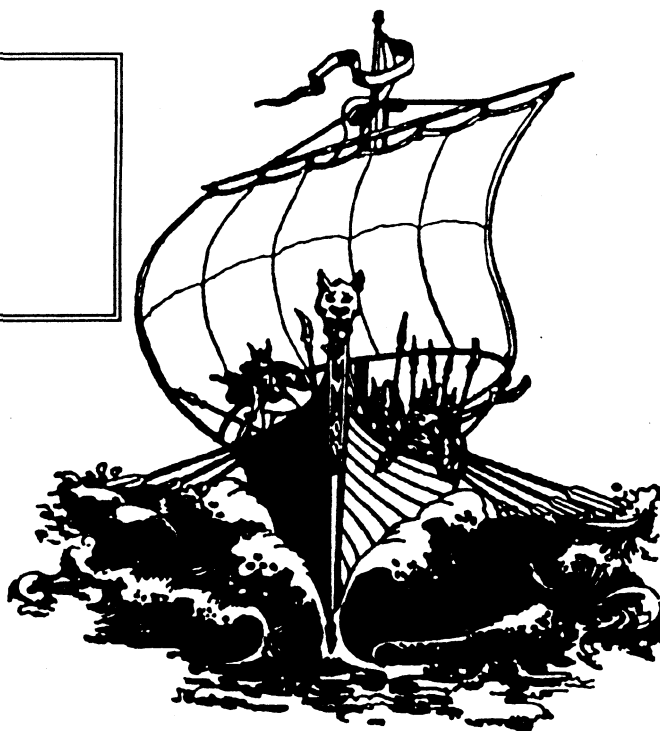
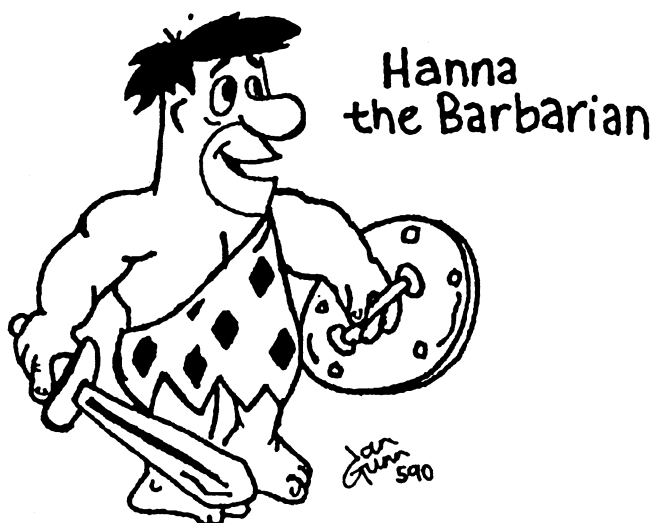
The Dead Dog Party Of Our Discontent

I've been thinking about the applied science of conventions lately. By that I don't mean the demographics of bed-hopping by aging male fans or the migratory patterns of ethanol-hopped male mediafen at convention masquerades, but the way committees put together the whole deal, make the decisions on which panel items to choose, select Guests of Honour and work out themes for masquerades.

I used to be on committees for cons back in the dim-darks when dinosaurs ruled fandom and everyone was looking forward to *Aussiecon II*. I gave it up when a) I discovered that I was better at ideas than administration and b) nobody wanted me on the committees. In the future I wouldn't mind being on a committee for a relaxacon, perhaps, but nothing more serious than that. Being a committee member is the fannish equivalent of being three-legged and going to an archery event with a bullseye painted on your t-shirt.

The name of the game is that you've teased a two figure (sometimes three figure) sum of money from the deep pockets of fandom and that implies an obligation in you to make them happy to be that much lighter on their feet.

You have to cough up a certain level of quality. There's a high boredom threshold to pole-vault, at least until they start getting pissed and unwinding. Try something new, throw some new ideas into the program. Discussions on cutting-edge subjects like nanotechnology, virtual reality, alternative technologies, the effects of CD technology on teenaged mating habits . . . anything that interfaces sf with the outside world and the sf novels to (if it ever happens) television shows that use these concepts. Even put recycling bins in the convention areas so that the containers that fans slurp their sugar-heavy drinks from can be the trigger for a discussion on the future of recycling. You could probably get some tenured lecturer from a University to discuss the problem, too. (But of course, recycling has always existed in fandom; take careful note of Marc Ortlieb's jokes some time.)



Then comes the Guest of Honour. Some media cons (and I stress *some*) have become a joke due to the obscurity of their GsoH. Sucking at the tit of a single, brief television show has always been a practice of dubious intellectual nutrition. There ain't no more milk there, gang. I'm tired of looking behind the ears of actor Guests of Honour and seeing the suture scars of their plastic surgery. I'm tired of wanting to go to a con to see my friends and watching hordes of people suck up to ersatz celebrities of dubious achievements.

Broad-based media cons seem to work better than one-eyed HITCH-HIKER'S GUIDE TO BLAKE'S TREK AND THE TEMPLE OF DOOM events, anyway. Why not take a quantum leap (*Dean Stockwell for GoH?*) and find yourself some more writers like George RR Martin who actually write books and do tv shows. That way you also get litfans in, increase the profit margin of the con and give more money to the WORLD AMBULANCES FOR GREEN WILDLIFE FUND or whatever hip charity you're supporting. (There's a concept: *Convention For Bangladesh!* . . . Nah, cons never give their charity bucks to human-being charities. Starving babies just aren't fluffy enough.) Look closely and cleverly at the Pro GoH criteria you're working by and stop getting the same bloody people back time after time. Most of us are pretty blasé about some of your choices. (The first Australian convention to get William Gibson out here is going to clean up at the registration desk, believe me.)

Also, consider brainstorming your convention ideas outside the committee, structure. Go to a Nova Mob meeting and ask a few professional sf writers what kind of panels they'd be interested in seeing. Take a chance. Can't hurt and the potential benefits to your con are worth the effort.

Don't simply go into it because *you* want some third-rate actor, set designer of dubious talents or sound fx man with industrial deafness to turn up; think about the punters a bit and ask yourself whether you want to organise a convention or coordinate a memorable convention.

Finally, an advertisement:

**FAN GOH AVAILABLE
HOUSE-TRAINED, ERUDITE
KNOWS WHERE THE BODIES ARE BURIED
WON'T STEAL YOUR WOMAN (HAS HIS OWN)
SOBER, NON-SMOKER, HAS WATCHED SOME STAR TREK
HAVE PASSPORT, WILL TRAVEL**

— Terry Frost

FEATURE ARTICLE



The Lunar Eco-Crisis

by Rocky

The time has come, I believe, to consider declaring planetary parks on the Moon, Mars and possibly Jupiter.

For if Antarctica is seriously considered to be under threat by mining companies or the offshore oil industry, to the point where mining on the continent has to be banned, then the Moon must be in terrible danger indeed with Mars not far behind.

The Antarctic is a large land mass with a very large block of ice sitting on top of it. That ice is rarely less than two kilometres thick and is constantly moving. Geologists have looked at the bits of land that stick out of the ice — the Antarctic Peninsula and a few mountain ranges — and have found nothing exciting. Traces of oil and gas found in the Ross Sea remain just that, traces. No-one has bothered to follow up the indications as the area is much too deep for present oil extraction technologies.

Compared with the sort of difficulties likely to be encountered mining in the Antarctic, mining on the Moon or Mars is almost easy. The actual surfaces of those bodies are directly accessible and can be strip mined by remotely guided extractors — devices which can probably be built with present-day technology. Underground mines could simply be pressurised and mined almost normally, but Lunar mines, at least, would not have to be constantly pumped dry as mines are on Earth. Mines on Mars might have to be constantly de-watered or even de-iced — this point has yet to be settled.

The economics of extra-terrestrial mining operations could be further improved by renovating the left-over excavated area, frequently left to collapse in Terran mines, for use by colonists as living space.

Transporting the ore back to Earth is, I admit, something of a problem, but perhaps the material can be processed first then catapulted into Lunar or Martian escape velocity by magnetic, nuclear-powered launch ramp. (This is my fantasy, I'll put what I want into it.) Bulk cargoes launched from the top of Mt Olympus on Mars would be a mere six months or so in transit, while collecting the material once it has reached safe orbit around the Earth also presents some interesting problems.

However, the above engineering problems are mere details beside the difficulties of drilling through two kilometres of constantly shifting ice at the end of the Earth, in conditions almost as bad as are likely to be encountered on the Moon or Mars.

Geologists even know as much about the detailed subsurface geology of the Moon and Mars as they do about Antarctica — nothing. I have it on reliable authority that very general airborne magnetic scans have been carried out for the Antarctic, just to see what was there. Hints about geological structures can be gleaned from tiny variations in the Earth's magnetic field, so such scans are usually the very first step in modern exploration, followed by more detailed magnetic scans in likely areas. Several other forms of scanning, including electromagnetic and radiological scans, are also routinely used.

In the recently revived film classic 2001, detailed magnetic surveys on the Moon led to the discovery of the Monolith, but despite the film it seems unlikely that astronomers have as yet bothered to collect anything more than very general magnetic data from our nearest heavenly neighbour.

But considering that one company (admittedly without money) has talked of sending up a satellite to gather magnetic data from very low altitudes, and that astronauts have even collected rock samples from the Moon, that heavenly body could well be further along the development path than the Antarctic.

There is the minor problem that neither the Moon nor Mars developed plate tectonics and for various other reasons could well have a far less interesting array of mineralogical goodies than Antarctica. Coal and oil, for example, would be right out.

Yet as we have seen, the technology required for mining on these two bodies can at least be imagined, and might even be done one day, on a very small scale to support colonies.

Thus, following the political bunfight in Madrid in April, which effectively banned mining in the Antarctic for 50 years if not indefinitely (never mind the details of the agreement), it is time to consider a similar indefinite preservation of portions of the Lunar and Martian landscapes.

Admittedly it is a little difficult to talk of a 'fragile' Lunar eco-system, but if nondescript swamps can be relabelled as 'wetlands' and be considered in danger, while minor scientific and tourist activities are supposed to be affecting something the size of Antarctica then the Moon is fragile indeed. After all, almost any impurity will destroy a hard vacuum.

What areas, then, should be included in the parks? On the Moon, Apollo 11's landing site on the Sea of Tranquility should certainly be preserved, while the craters of Tycho and Copernicus seem just as good as any other parts of the Lunar wilderness. The Orientale Impact Basin, just out of sight on the far side, should be included on the grounds that the artist's impression in a book I have looks good to me. Throw in Hadley's Rille as well, just to be on the safe side.

With these areas preserved, future generations will have more Lunar wilderness than they could possibly want. They are also likely to visit the areas just as often as they will ramble about in Queensland rainforests.

Martian wilderness is more interesting. I vote for preserving parts of the layered terrain surrounding the Martian South Pole, which, again relying on an artist's impression, looks like an enormous strawberry and vanilla parfait. A separate park could include the Tharsis bulge, a line of three volcanoes almost as tall as Mons Olympus, plus a generous chunk of the nearby Valles Marineris — a rift valley 100 kilometres across, 3–7 kilometres deep and impossibly long.

No doubt our grandchildren will enjoy these vast, pristine tracts of inhospitable wilderness and appreciate the deep ideological significance of these areas being declared free of development.

I mentioned Jupiter in the opening paragraph. From this distance the Great Red Spot looks fragile to me.

— Mark ('Rocky') Lawson

LETTERS



Under Fhyre

**Lewis & Marilyn
Leichhardt, NSW**

Thank you for an example of the all-new, revived, transmogrified, lean & mean, trim taut and terrific *THYME* — a thought-provoking read . . . especially the secret code 'Why you got this' explanation — have you guys considered writing cryptic crossword clues? As per your request, artwork or hot gossip — as you no doubt suspect the Sydney so-called artists are so-called professionals and in these days of hard economic necessity look askance at any job that doesn't instantly slap loaf on the table (not that we won't make an exception in your case — maybe — stay tuned!).

On the personal level, our plans for world domination or rather total isolation came a step closer with the start in construction of our secret mountain studio/workshop situated in 100 acres of natural bushland in Linden, overlooking that hotbed of fannish population in Faulconbridge. Our present inner city studio/hovel goes up for auction in October and we will be relocating temporarily to Riverstone until construction is completed hopefully in early/mid 1992.

As far as Dittmars — ooh you naughty boys! Apart from all the other fun and games, do you realise you've broken the curse of the black slab on dead wood? Good riddance I say, but you may have started an irreversible precedent (as I skate dangerously close to a tautology). After taxidermic terrors and glass suppositories the Big D may never be the same again! I predict the next trend will be retro-deco plastic with luminescent stars and '30s-style rocketships. Not too much of a prediction; I've seen 'em.

Keep the duplicator cranking and good luck with the new baby.

[Shucks, and we thought we were in all ways exceptional! OK, one for the letter and one for the goss (which we've cleverly cut out and shoved under Professional News). But you're right, all that you plebes need to know is when we're about to give you the boot from the mailing list, so the cryptic codes have been banished to the depths of the database. But we kept the 'Attn:' line because Mark had so much fun adding remarks to it last time. Ed]

**John Newman
Ballarat, Vic**

It is marvellous to see that *THYME* is going to continue in good hands. Mind you, the *THYME* (number 83) which arrived in my PO Box (please note its new number) was sufficiently different than that I was expecting to give me some brief concern. Was this a *THYME* of the future, or was it a phoney version of the past *THYME*? Was it a hoax? Was it the current *THYME* or a cruel trick muscling in on the good old *THYME*s? How could I be sure? It had even arrived early, perhaps to pre-empt the real *THYME*. You just can't be too careful, with all these plots and tricks going on. Eventually I was reassured by Terry's 'Galt', for surely he could not be part of a cheap hoax. If it's *THYME* for Terry, it's *THYME* (with all it's bonzer inanities) for me.

I have been concerned, however, to discern a suggestion that the editors have been taking over fandom. Now, while I appreciate that you fellows are no doubt very busy and not (of course) getting any younger, it is important that you people face up to your responsibilities. There is absolutely no point in muddling along taking care of day to day stuff while letting various riffraff at Business Meetings go about acting like they run the show! There are standards to uphold. Conventions to be observed (if not attended). Proper steps must be taken and proper procedures followed. That's the way it has always been and that's how it should continue. I mean, where would we be if no-one was running things, eh? There would be no plan, no progress, no future! So be good chaps and get on with the job. Fandom needs YOU.

PS: When you chaps have taken over and got things properly in hand, I wonder if you could consider getting me moved back to Melbourne? My backside's freezing off out here and the natives aren't as friendly as they could be, either.

[There are some things Fan is not meant to know. The portents are in the East. Beware the Ideas of March. Alas, the Rogers St Collective is not yet supreme in the mundane world — we failed to Take Over the Richmond Council, for example — and getting your butt off ice is beyond our powers. Ed]

**John Tipper
Strathfield, NSW**

Thanks for ish 83. My, what a difference to the last issue received way back when — all I can recall was a horrible runny green paper with washed-out print. Your issue looks great; completely professional. Particularly the cover.

[A teddy bear flowering on a fractal image printed on purple paper looks 'professional'? You're having us on! Ed]

What a pity the contents contain more of the same! That is, in-fighting, arguments, accusations, disclaimers — all the usual which is to be found in almost any Aussie sf zine, lit or media. I should know — having published similar things over the years. The same names crop up — Jack Herman (G'day, Jack — good to see you still in print, one way or another . . .), Roger Weddall and another name I recall from my oldest zine still in sight, Eric Lindsay. These guys must all have metre-thick hides. What keeps people in fandom? I'm sure I know the answers — they just won't come down through my fingers and out through the keyboard.

EL's list of *SF INFORMATION* must have been a labour of love. The average (is the such a creature?) sf/fan just isn't interested in reading such daunting lists of valuable information. Most live in their own little world and wait for others to serve up zines, conventions, whatever, so that they can then go into print for a chance to see their names published underneath their words of (usually) self-opinionated and destructive criticism. Still, I suppose these words are generally self-opinionated and mindless as well. Why should I be any different? Good luck, anyway, Guys! Let's see more of Gunny's illos.

[We not only got more of Gunny's illos, we bought the bank. Ian has been told that he can now place the initials 'RSC' (for 'Rogers St Collective') after his name, having been Taken Over. But we don't append your names to your letters; we stick 'em at the head where everyone can see whose mindless destructive self-opinion is on parade next. Ed]

**Tim Richards
South Perth, WA**

I must say I found *THYME* 83 a little too dry. There were pages and pages of intricate discussion about Business Meetings and Fan Funds, but almost no reviews of conventions or fanzines. Fan Funds are worthy of discussion, but not to the exclusion of (dare I say it) more interesting items. I think a new or prospective fan would have reacted quite negatively to this aspect of *THYME* 83. Isn't fandom supposed to be fun? [Who on Earth told you that? Ed]

On the positive side, the *THYME* Social and Convention Calendars were well laid out and very useful. The convention listings are particularly handy, with the burgeoning number of cons to keep track of these days. The wide coverage of all aspects of fandom was also appreciated.

[Issue 83 was largely devoted to cleaning up loose ends. We think you'll agree that this issue (which is more 'ours' and less 'left-overs') has a bit more juice. Ed]



'Vampiricon Registration: the neofan's worst nightmare come true.'

Mark Jones
Brisbane, Qld

Unfortunately I have to admit that most of the material in *THYME* [83] was over our [the Brisbane Dr Who Fan Club's] collective heads and I'm unsure what services we can provide each other. I noticed you've an exchange of publications. Well, allow me to introduce *MISTFALL*. I'm unsure if *MISTFALL* will be any good to you as it is not a newsletter or a documentary type 'zine. I've heard it described as the *Hey Hey It's Saturday* of Australian 'zines. It's produced three times a year and its current cost is \$4.40 by interstate post for #5 and \$3.90 for #4, although #6 may be substantially cheaper. The zine is 28 A4 pages long full of fiction, humour, fan art, serious articles, viewer comments and a Peter Shaw comic. And there is some other stuff as well.

We would like to promote *THYME* and the ASFF but we would like to know exactly what we're promoting. Once again I'd like to thank you for your interest in our club and good luck for the future.

[What you'd be promoting THYME-wise is what you are reading. But we send you THYME because we'd like to promote you. You send us news, we tell the world. The same for the other clubs and conventions who got this issue and last. Tell us nothing and eventually we'll go away and stop bothering you. It's as simple as that. Ed]

Kim Huett
Canberra, ACT

So nice to see somebody take over the newzine job. When one lives in Canberra it can be comforting to know somebody is out there, making sure I don't miss out on what's happening.

Youthful enthusiasm is commendable but I did feel you tended to indulge in a touch of hyperbole in your first issue. The tone of this issue tended to make mountains out of mole hills in my mind. I recommend you attempt a more laid back attitude. It will serve you in good stead when the real brouhahas arrive.

[Confusion say, Fan reaching for stars may see mountain top but break leg by tripping over molehill. Thank you for the card, but we prefer cash — it's more useful for paying the bills. And don't tip yer elders, sonny. Ed]

Jean Weber
Ryde, NSW

Good to see the new incarnation of *THYME* so soon after the demise of the previous one. It looks good!

(By the way, the paragraph headed Important Note at the top of the last page read like one of the ghastly examples of instructions written by programmers (whose first language is not English) that I have to edit. It wasn't real clear, folks! — though I did manage to get the basic message.)

On the *SumCon* Minutes controversy, I suggest that it is the responsibility of the minutes secretary (who may be the chair of the meeting — the title doesn't matter — whoever was responsible for preparing and distributing the minutes) of one year's *NatCon* Business Meeting to ensure that the minutes are available to the next year's Business Meeting. The fact that the minutes were sent to various people, or even published in a widely circulated zine such as *THYME*, is irrelevant in this regard, because if no one is responsible for bringing a copy to the next Business Meeting, they still aren't 'available' to the meeting. It sure sounds to me as if the responsible person is Mark Loney.

If other people felt it was important to avoid assigning blame in the minutes, it seems to me the most appropriate amendment is simply to change that paragraph to read '1. Minutes. The Minutes of the *Danac Macabre* Business Meeting were not available.'

I fail to see what relevance Roger's absence from the first half of the *SumCon* Business Meeting has. Are you suggesting that Jack didn't record everything strictly in the order that it happened, and that this is a big deal? Yep, sounds like a storm in a teacup to me.

On the other hand, I thought the Dittmar Award affair was hilariously funny, and that those who were deeply offended need to lighten up. I also agree with Greg's motions about the 'Best Fannish Cat' Award, and for the reasons he states.

[Jack was being snotty about the Minutes being 'what happened, not what should have happened'. Since Minutes come early on the agenda of a meeting and since Roger says he was not there at the start of the meeting (which is when Jack's Minutes imply the SumCon Minutes were called for), how could Minutes reporting a reply by Roger at that time be accurate? The possibility exists that Roger's memory is flawed, but if Jack did edit the Minutes to report Roger's later remarks as being made earlier, the Minutes can hardly reflect 'what happened, not...'. Quite the reverse! Where one such inconsistency can be demonstrated, the possibility exists that there are other inaccuracies in the record. We do not assert these other inaccuracies to be fact, but the eyewitness accounts we have heard do not rule them out. Since there were also blatant transgressions against the Constitution in resolutions of the Meeting, Jack will have some explaining to do at SynCon '92. In the meantime, it's fun to beard the lion in his own lair. Greg.]

Garth Spencer
Vancouver, Canada

[This letter appears to refer to THYME 82. Ed] Re the DUFF controversy — console yourselves with the following thoughts:

(1) Do not ascribe to evil what may be due to incompetence; (2) Do not ascribe to incompetence what may be due to ignorance. It's happened before, and sometimes been worse. It took me a good five years just to find out what the Canadian SF & Fantasy Awards were. It took me that long to piece together their early history. Seems the founders were not fans, hardly knew there were other cons in Canada, and every year people failed to pass on information to the next year's con designated to bestow the award. One year the con received no word at all. Things are a lot better now, but I think if I hadn't badgered people into getting it together, there would be no such award. Whether that's an accomplishment remains to be seen.

At present my working hypothesis is a lot like the closing lines from *The Enchanted Duplicator* — no fannish group enterprises are successfully executed, except by some individual's unaided efforts. Sounds like you now have one such individual in Mark Loney.

[Some people do not see this as a virtue. Ed]

I take the point that LynC makes about intramural fannish communication. My own experience is in this area. What I did was a regular (bimonthly) fannish newsletter by, for and about Canadian fans. The question of factions didn't come up, as *THE MAPLE LEAF RAG* was an individual's initiative, and the real problem was to get any news out of fans at all. Not all fans or clubs, as it turned out, were willing to put in time and energy. Periodically, some individual in Canada decides to play Mike Glyer until they grow up. From that perspective, I guess you might as well go with an ASFF broadsheet and see how it works. If I were a betting man I would bet that the ASFF would be too wrapped up in conrunning (and their real lives) to working with the fan news.

I don't know if any of cons have professional staff. I do think that if you set up a non-profit society to pass its name to con accounts, and appoint signing officers to make deposits and disbursements, then you can justifiably hire an accountant or a professional hotel liaison with some hospitality-industry background, for a stipend or honorarium. But no-one does that; consequently, in North America we amateurs take on a job that implies professional-type work burden — a burden which increases as the years go by and the cons grow larger. I've been harping for years on the fact that we need to cut our suit to fit our cloth. As the last two cons in Vancouver prove, my point simply does not get across.

[With a typical Natcon attendance of between 200 and 400 fans, the average being well below 300, Australian conventions do not face the problems of scale you say bedevil North American cons. Only three Australian conventions have topped 500 members: the two WorldCons and SynCon 83. In addition, putting together an umbrella non-profit organisation Australia-wide is tricky in our federal environment. Ed]

We Also Heard From (write sooner next time!):

Who Did What

THYME is co-edited by Greg Hills and Mark Loney.
Layout and design: Greg Hills. Subscriptions: Mark Loney.
Staff Political Cartoonist: Ian Gunn. Columnist: Terry Frost

The usual effusive thanks go to the usual invisible sources without whom, etc etc: Alan Stewart, Clive & LynC, Sean McMullen, Alan's to-be-read book stacks (which supplied the inspiration and most of the grist for *Gruntputtstock's Book Pile*), and, of course, THE DOOR.

Word processor and Desk Top Publisher: Word Perfect 5.1. Graphical elements used Draw Perfect 1.1 and ScanEdit II. Hardware is an 80386-25MHz IBM-compatible computer with VGA; a GeniScan 4500 hand-held digitising scanner; a Sharp JX-9500E laser printer; and a temperamental Canon NP-500 photocopier.

Photos of 50s-Fans?

Frank Bryning, Pat Burke, Dave Cohen, Roger Dard, Mike Hinge, Walter Judd, Race Mathews, Rex Mayer, Bob McCubbin, Vol Molesworth, Douglas Nicholson, Nick Solnsteff, Graham B Stone, Donald Tuck, Bill Veney, Roy Williams.

Along with our copy of *MIMOSA 10* (see *Small Press*) we received a request which might be of local interest. Dick Lynch is putting together a new edition of Harry Warner Jr's fan-history of the 50s, *A WEALTH OF FABLE*. This work, a companion of sorts to Harry's book of the 30s and 40s, *ALL OUR YESTERDAYS*, has never appeared in book form and is difficult to find. The administrators of the 1984 *LA-Con* WorldCon surplus have offered to underwrite the project of publishing it as a book and Dick has been appointed editor. Dick included a letter with each Australian copy of *MIMOSA* requesting photographs taken in the 1950s of the above Australasians.

Dick noted that he is particularly interested in useable photos of Molesworth, Stone, and Tuck. Without these, 'the overall quality of the book won't be as good as it should be'. He added 'I'm only looking to borrow the photos, not keep them (I'll hang onto them only long enough to get them screened).' Having had experience of Dick's handling of photos, *THYME* is willing to vouch for his treatment of them.

This project is entirely fannish in inspiration and funding. Dick is a long-time fan of impeccable standing. If you can help, we urge you to contact him. His address is PO Box 1270, Germantown, MD 20875, USA. (If you ask, he'll probably send you a sample issue of *MIMOSA*.)

Call for Nominations For DUFF Race 1992 Deadline 20th January 1992

THYME has received a letter and flyer from current Australasian DUFF Administrator Greg Turkich. Here is the text of the flyer:

DUFF 1992 RACE NOW OPEN Australia to North America

DUFF The Down Under Fan Fund was created in 1972 to encourage closer ties between fans in Australasia and North America. With host countries alternating each year, there have been 20 exchanges of fan representatives since, supported entirely by voluntary contributions from fans all over the world. DUFF delegates visit a major sf convention in the host country and visit with fans they might otherwise never meet in person. DUFFers are treated as special guests and are always well looked after.

DONATIONS DUFF exists solely on the donations and contributions of fans, and always welcomes donations of money and material for auctions. There are auctions of DUFF material at appropriate cons. Contributions can be brought to the con or sent to the local Administrator. Anyone may contribute, even if ineligible to vote, and any donations in excess of the voting donation are gratefully accepted. Cheques should be made out to DUFF AUSTRALIA (in Australia) or ART WIDNER (in North America). Money should always be sent in the Administrator's home currency.

PROPOSED CANDIDATES Each candidate must post a ten dollar bond, give a brief written platform of no more than 100 words, provide the names, addresses plus attached signed letters nominating that candidate of three Australasian and two North American nominators and promise (barring acts of God) to travel to and attend North America for **MagiCon** (the 1992 WorldCon) September the 3rd to 7th, 1992 in Orlando, Florida.

All nominations are to be sent to the Australasian Administrator, Greg Turkich, 8 Protea St, Greenwood, Perth, Western Australia 6024. Phone 447 3907.

There is no official nomination form, however there will be an official voting form. Any further enquiries please contact me either by phone or in writing.

'Deadline for Nominations: 5.00 pm 20th January 1992.'

TAFF Ballots Available Voting Deadline 15 January 1992

The voting ballots for the 1992 **Trans-Atlantic Fan Fund** race are out and Australian readers (at least) should find one stapled in with this issue of **THYME**. The race is North America to Europe. The candidates are **Jeanne Bowman** and **Richard Brandt**. The winner will attend the 1992 Eastercon (Britain's equivalent of the Australian NatCon).

TAFF is the original Fan Fund, founded in 1953, on which DUFF, GUFF, and others are modelled. While not directly concerning Australian fandom, it attracts local interest because the candidates are usually known by many Australian fans.

Foreign readers (or those reading 2nd-hand copies whose ballots have been used) can contact TAFF at:

North America: Robert Lichtman
PO Box 30
Glen Ellen
CA 95442
USA

Europe: Pam Wells
24A Beech Road
Bowes Park
London, N11 2DA
GREAT BRITAIN

Here is the text of the letter, which responds to material published in **THYME 82** (issue before last):

Greg Turkich 8 Protea St Greenwood 6046
Thank you for **THYME 82**. I read with interest your Fan Funds section on DUFF. So as to clear the air fully, hoping that this long disagreement that people have with my tenure as Administrator can be hopefully put to sleep, I publicly apologise for any inconvenience caused during my term as Administrator of DUFF.

I give this apology without reservation and duly accepting any criticism (kicks in the backside) that I deserve.

I will continue to serve fandom to the best of my ability. I did not win DUFF on a platform of being a fanzine writer. This I leave for the more skilful and articulate members of fandom. However, I do not use this as an excuse for my lack of written correspondence.

The DUFF account presently stands at \$2,324.15 and I envisage being able to raise that to hopefully \$3,000.00 by the end of my term as Administrator.

I am mindful of Mark Loney's suggestion [printed in **DOXY 2:3**] as to future administration of DUFF in the form of voting. I have discussed this with Art Widner and he will take it under advisement with the view of commencing the DUFF America race prior to the Australian Administrator's arrival.

I thank those fans for their criticism and in particular those who have taken the time to advise and suggest alternate methods in which DUFF can be run to the benefit of all.

GUFF Nominations Extended New Deadline 31st October 1991

Roman Orszanski has advised **THYME** that although there are two prospective candidates for the current Europe-to-Australia GUFF race, their nominations packages are incomplete. The nominations deadline has been extended to **31st October 1991** to allow them time to complete the paperwork. It also allows time for more candidates to come forward. (They need a platform, a signed pledge to attend the con (barring acts of God) if they win, nominations from three European and two Oz fans, and a fee of \$10/£5). As mentioned, this year's race is **Europe to Australia**, so Australians should not apply. The winner will attend **SynCon 92**. GUFF's addresses are:

Australia: Roman Orszanski
PO Box 131
MARDEN SA 5070
(work fax +61 8 223 4075)

Europe: Roelof Goudriaan
Caan van Necklaan 63
2218 BB Rijswijk (ZH)
THE NETHERLANDS

FFANZ Voting Reminder Deadline 31st October 1991

The deadline for Fan Fund of Australia and New Zealand votes to reach an Administrator is **31st October** (ballots were distributed by **THYME 82**, **ETHEL THE AARDVARK**, and Jean Weber, among others). Candidates for this NZ-to-Australia run are **Rex Thompson** and **Linnette Horne**.

Australia: Alan Stewart
PO Box 222
World Trade Centre
MELBOURNE VIC 3005

NZ: Nigel Rowe/Lyn McConchie
PO Box 27432
Wellington
NEW ZEALAND

The Hugo Awards 1991

The 1991 Hugo Awards, presented at **ChiCon V** (29th August to 2nd September), this years World Science Fiction Convention, are:

Novel:

THE VOR GAME by Lois McMaster Bujold (BaenBooks)

Novella:

The Hemingway Hoax by Joe Haldeman (Asimov's 4/90)

Novelette:

The Manamouki by Mike Resnick (Asimov's 7/90)

Short Story:

Bears Discover Fire by Terry Bisson (Asimov's 8/90)

Non-Fiction Book:

HOW TO WRITE SF & FANTASY by Orson Scott Card
(Writer's Digest Books)

Dramatic Presentation:

EDWARD SCISSORHANDS (20th Cent. Fox)

Professional Editor: Gardner Dozois

Professional Artist: Michael Whelan

Semiprozine:

LOCUS (Editor Charles N Brown)

Fanzine:

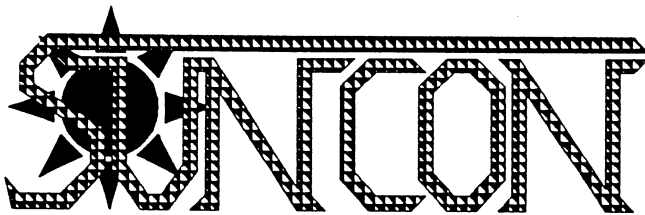
LAN'S LANTERN (Editor George 'Lan' Laskowski)

Fan Writer: David Langford [*Yay! C'mon the Brits!*]

Fan Artist: Teddy Harvia

The John W Campbell Award for Best New Writer:
Julia Ecklar.

[Thanks to Clive Newall, who got the info off the net. Thanks also to Alvin T Campbell, who put the info on the net so Clive could get it off. Ed]



SunCon (Episode III) The Dust Settles

[The woes of SunCon, this year's Australian SF Convention, have received a fair amount of coverage in THYME and other fannish publications and we think that it is time to put the subject to rest, THYME-wise. We thought it would be appropriate to add a positive note — the eyewitness report from James Allen below (an expansion on his report in ETHEL THE AARDVARK 37) — and give SunCon the last word by following with the letter from Cath Kerrigan that was placed in con bags and which has been alluded to during the debate (particularly in conversation) but (for one reason or another) not previously printed. Ed]

SunCon 91

Reported by James Allen

'Just tell them that Harlan Ellison did not cancel.'

*(Quoted from a speech read after the banquet,
Saturday night at the con.)*

SunCon was held over the Easter 1991 weekend, at the Gateway Hotel in Brisbane. I'm told it was the first NatCon to be held in Brisbane. It was a quite remarkable (and remarked upon) convention. I quite enjoyed myself, for reasons which will be explained in this review.

I think the con had somewhere in the region of 100 members, as I counted about 70 at the Ditmar Awards ceremony and banquet and a bit over 50 at the Business Meeting. There would be fans there for only part of the con so 100-plus is my rough estimate. This is small for a NatCon, in fact the con felt quite 'lite'. I was there because of the generosity of the members of the Melbourne SF Club. They took up a collection and paid my airfare to Brisbane and back so I could attend the con and see Harlan Ellison. I really respect his work, especially his reviews. Sadly it is history that he didn't come, but SunCon was still an enjoyable con. The members and the half of the announced committee who came along *made* it so.

Some people cancelled because they heard that the con had been cancelled three weeks before it went on. It wasn't cancelled, but I believe it was a near run. The letter in the con pack from the ex-chair of the con explaining the problems makes pretty amazing reading. The con had money problems. I wonder if it did break even. I wonder if I will ever know. Ah well, SunCon did go ahead and that was what mattered.

The controversy over whether the con was going to go ahead was merely a start. At the con we had the Ditmar Awards, which were made of local materials; they were mounted stuffed cane toads. Some people were shocked and stunned, others laughed, and I'm told a lot of winners were horrified to receive dead animals. Me, I found them wicked — I laughed. A new Ditmar controversy, just what we needed! Lately the Ditmars have actually been seen to be worth something as far as book sales go and I am sure they were sincerely voted for and given. The form of them was a joke, that's all. Ditmars are still voted-on by fifty or so fans. Hands up at a room party anyone? Later I was told that the stuffed cane toads were an April Fool's joke on April 1 and they were replaced a month later by the glass cones winners have now. *The essence of humour is timing.* The SunCon Ditmar Subcommittee timing was seriously awry with the timing of the stuffed cane toads. For that they deserve censure.

Sunday had a very heated business meeting, where a censure motion was moved and passed against the DitSubCom. Dianne De Bellis proposed an amendment, which I gleefully seconded, that the SunCon DitSubCom also be spanked quite hard. The whole meeting had quite a lot of heat and light and many fans took it so seriously. Thankfully the

voting for the lit NatCon for '93 was more entertaining, with Perth in '93 being the winner. Roman Orszanski and Eric Lindsay's bid for Medlow Bath in '93 (referred-to as 'Stalingrad in the Blue Mountains' and also said to be 8 miles from the pizza takeaway) was silly and fun. I almost voted for it.

I huckstered at SunCon and did OK — I more than paid for my table, so I was quite happy. I was also giving out information on **Constantinople in '94** — our upcoming con bid. The Hucksters Room was across the corridor from the two main programme rooms and was often busy. The Art Show was on the same floor round past the lifts. It was good not to have to search for the Art Show. I never did see any of the video programme, and it was downstairs in the hotel's board room. The Fan Lounge was upstairs on the 9th floor! I spent some happy hours there drinking coffee. Part of the very mobile Dead Dog Party was in the Fan Lounge. It was a normal room with the furniture removed and chairs, tables and urns put in instead.

The GoH, Patrick Tilley, was a lovely man — I've actually read several of his books since I met him at SunCon and I quite enjoyed them. I enjoyed listening to his talks about the life of an author, and the autograph sessions in the Hucksters Room were great. I brought home a new signed copy of **THE AMTRAK WARS #1** and bought **MISSION** soon after. I was pleased to learn that **AMTRAK WARS** originally did feature trains — I never could work out why Amtrak, the USA's Government-run freight-train network, should be mentioned in a book title which has nothing to do with trains. Seems the series title remains from an early draft, even if the trains do not. It is interesting that an Englishman living in Wales should write popular books about a future US. It says something about the world of book publishing. SunCon was lucky to be able to get Patrick to attend. He was doing a publisher's tour of Australia and it all worked quite well.

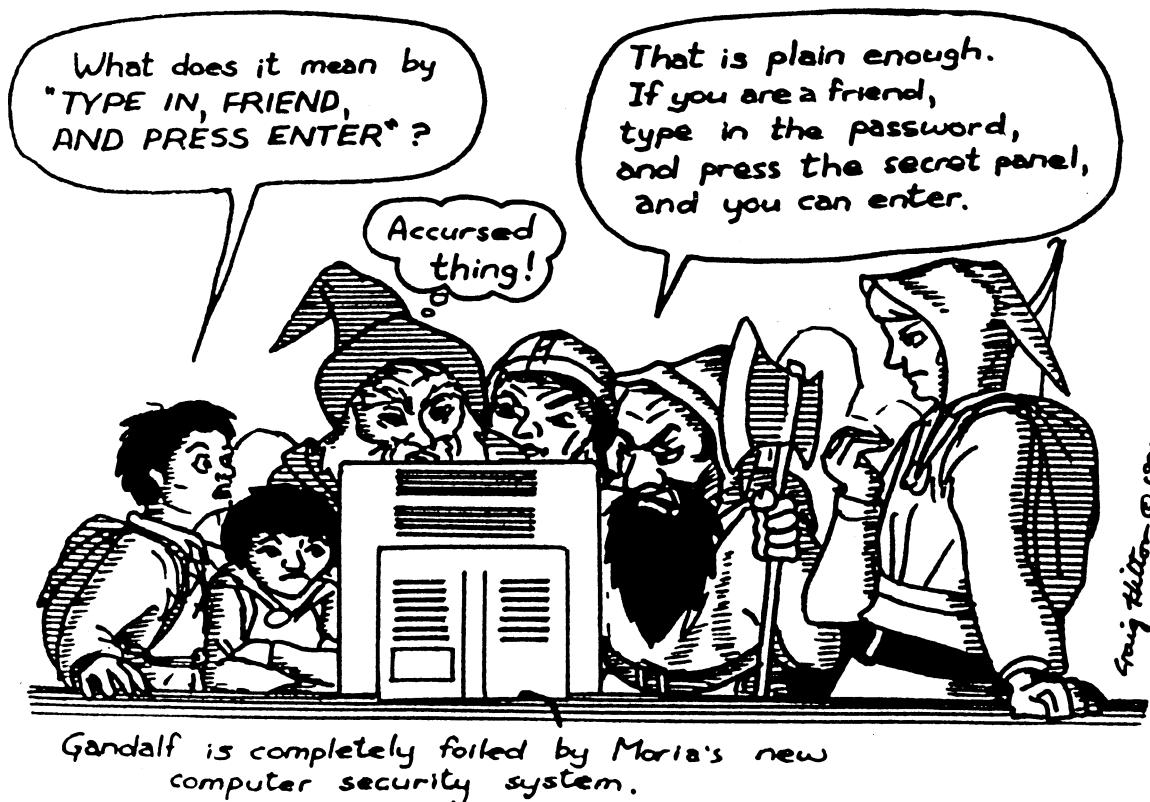
Many things I will never forget about SunCon. One is being a **Roger Weddall**. Roger was down to do a pun panel called **Puns Away** on Friday at 11:30 am. Pity he hadn't been told and wasn't there. Anyway Danny Heap said 'let's do it' and I said 'Umm, yes OK' and so we went on a few minutes late, introduced ourselves as Roger Weddall and Roger Weddall and off we went busking our way through. We acquired more 'Rogers' and finally had Carol Bredhauer, Stephen Medlock, and Derick Watson on the panel too. I think it went pretty well. Later Danny and I bought some canary yellow liquid paper and suddenly the canary yellow

nametags began to change before my eyes — Roger Weddalls everywhere. I also saw a tall, moustachioed 'Harlan Ellison' and a 'I am not Peter Toluzzi' too. Silly, but quite harmless.

Then there was the Masquerade. I've never been on first-name terms with all the contestants before — but here I was. They were Carol West, Andrew Johnson. Roger Weddall (the real one, not one of the franchises), Drac, and the inimitable Danny Heap and me. Nick Stathopoulos MC'd very well and off it went. I think it went well, especially since the acts were made up at a few hours notice. We entertained the crowd, in between Nick's superb links. I wish I could have seen more of his work. I enjoyed his imitations of Jessica Rabbit and the **LOST IN SPACE** robot. Danny and his 'Edward Plastic Picnic-knives' aerobic routine was also a real highlight. Pity I hurt my leg dancing about — I should have warmed up first. Carol, Andrew and I freaked out a few of the audience with 'the Masquerade Act' — a sort of act where we faced the audience and commented on acts we could only see in our imaginations. I think the 'everyone wins' verdict was great and the special mention for Danny was well deserved.

I will never forget my first trip to Brisbane. My plane ticket was paid-for by members of the Melbourne SF Club. Thank you all so much for the opportunity. One weird moment occurred at the Dittmars where I was collecting nomination blocks and Gunny's **Best Artist** award. After a few walks up and down, Patrick Tilley asked me if the nominees had paid for my trip. He looked a bit stunned when I said that they had. Later I was given a chair to sit down the front. I felt a bit silly — it was that sort of con. Most of it was good-natured with lots of fans just doing things — like Garfield and the quiz he made up especially. Sure it was small and got fiery at times, but what made it for me was to be able to have a go and see others have a go. It definitely wasn't a 'sit back and be spoon-fed' con. The icing on the cake was **Target Practice #1** winning an Art Show Award. As I look back now I remember it as a lot of good people, good times; having a go in the spa; doing 101 things with a towel (my towel will *never* be the same) for a small audience who laughed; walking beside the Brisbane river late at night trying to find food. Yes there were disappointments — I never did find Zap Books bookshop — but I did really enjoy it. Thanks again [to the MSFC] for the ticket and the opportunity. I think I made a reasonable fist of the opportunity offered.

— James Allen



An Open Letter To Fandom

[What follows is the text of an open letter inserted into the con bags of SunCon members. We interpret the words 'open letter' to mean that it may be freely disseminated, and we print it here without malice and without prejudice, as a way of allowing SunCon a last word in its own defence. Even without paying for Ellison, the convention lost a considerable sum of money, though the bulk of the loss comprises refunds paid in good faith (out of committee pockets) to individuals cancelling their memberships after learning that Ellison was not coming. Ed]

C E Kerrigan
PO Box 437
CAMBERWELL 3124

22 March 1991

'I wish to set the record straight in respect of SunCon 91 as much has been said or written concerning the events of recent weeks — very little of which has been accurate.

'Up until the fourth quarter of 1990, SunCon was on track financially. Our projections indicated that we would be able to achieve our commitments and, at the end of SunCon, show a profit. However, as the full effects of the recession began to become apparent in the final quarter of 1990, things started to slip. We were not too concerned as we considered it likely that it would pick up after Christmas.

'By the end of January, it had not picked up and I began to investigate alternative sources of funding. I did not approach the Australian SF Foundation as I was aware that the amount of money was too large for them to consider. I considered that, if we could have raised the funds, a media blitz in the week before the convention would gain us sufficient at-the-door registrations to cover us.

'By early March, I had not succeeded in raising the funds. As a last-ditch effort, I approached my bank for a personal loan for the money required to pay Harlan Ellison's airfares. At that time, the very low number of registrations indicated that the convention would make a loss. Nonetheless I was prepared to take out the loan and the responsibility of paying it back if the convention was not able to.

'On 8 March, my bank advised me that it would not give me the loan. Whilst I was prepared for the risk, my bank was not likewise prepared. It was at this point that I first considered cancelling the convention. I knew that it would have to be a quick decision due to the time factors

involved. After agreement from the committee executive, on the evening of 8 March, I advised Nick Stathopoulos and Greg Turkich of the decision to cancel. On the morning of 9 March, I rang Harlan to advise him. Harlan had already spoken to Terry Dowling and knew of the cancellation, but although he was disappointed, he was comfortable with the decision.

Throughout the evening of March 8 and the day of March 9, Patricia Anderson and I received a number of phone calls from fans who wanted us to proceed with the convention. On March 9, we were threatened with legal action (both individual and class actions) if we did not proceed with the convention. It was following those threats that the committee of SunCon decided to proceed with the convention. It was also decided by the committee that the convention would have to proceed without Harlan as Guest of Honour due to the financial state of the convention. However, due to the fact that I am still convalescent after an illness at the end of 1990 and the fact that I was very close to a relapse because of the stress of the decisions and the unwillingness of fandom to accept financial realities, they decided that they would have to proceed without me as they recognised that I simply was not capable of continuing. As a consequence, they released me from the committee.

'The committee advised me of their decision on the morning of March 10 and Patricia and I drafted a letter to go out to all members of the convention. Since then, a number of rumours have arisen concerning these events.

'Let me state it clearly: at no time prior to March 8 did I indicate to anyone that the convention would be cancelled.

'The decision was based purely on financial grounds. It is totally irresponsible in a recession to proceed with something you know is going to make a loss. It is equally irresponsible to expect someone else (namely the Foundation) to cover that loss.

'It has been rumoured that the fees for Harlan were exorbitant. That is not so. Harlan waived his speaker's fees and we made an offer to Harlan of Business Class airfares plus monies to cover his travel and living expenses within Australia. The amount was based on what we believed we could achieve and still make a profit. Yes, Business Class airfares are expensive, but it is unreasonable to expect a first-class guest such as Harlan to travel Third-Class.

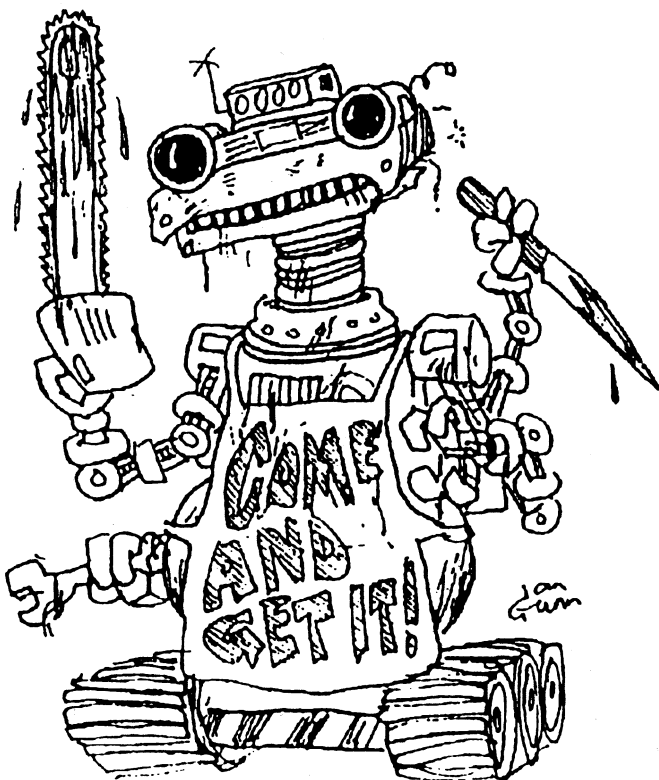
'In respect of the threats of legal action, I have taken legal advice and my solicitors have confirmed that such actions have no possibility of success. As I am no longer part of the committee, I am not now responsible for any decision or action taken by the committee either before or after my release from the committee. Any suits that are brought against me will be strenuously defended.

'In respect of the article published in DOXY, my solicitors have persuaded me that it is not worthwhile pursuing at this point. However, if any further articles are published anywhere in fandom defaming my character or my actions in respect of SunCon, I will take legal action. I sincerely regret the necessity of stating this, but fandom has left me no choice but to defend myself legally in view of the threats that have been made.

'It was my intention to retire from fandom after SunCon and it has been so for at least 12 months. I am therefore retiring from fandom as I see no reason for altering that decision. Whilst it would have been nice to go out on a high note, I will not be pressured into staying because of what has happened. My number one priority for this year and the next is my health and it means that I have to cut out any activity that does not assist me to improve my health.

'I will not be attending the convention as a consequence, but will instead spend that time at home with my family. I hope and trust that the convention will nonetheless be a success and that you will all have a great time.'

— Catherine Kerrigan



[Unless or until the SunCon Committee produces a report on the outcome of the convention, the subject of SunCon is now closed in THYME. Ed]

We Told You So (The Editorial)

Here it is, mid-October and here we are, out just in time to get hawked at **VampiriCon**.

There are a few changes in format this issue, partly new ideas on trial, partly an attempt to reduce the overhead in boilerplate to make more room available for news. The *Convention Calendar* has been collapsed so as to fit it on a single page — making more space available to us and presenting the listings in a form more convenient for tearing out and posting on your wall. The cover has become a front page, partly for news space but also because this issue (unlike last issue) is going on sale in the bookshops and is being sold at conventions. *Recent Reading* has become *Small Press* and we've decided to review any semi-prozines and would-be prozines who are willing to invest a review copy with us. (If they aren't, we don't. TANSTAAFL.)

Staff Political Cartoonist: We take pleasure in welcoming Ian Gunn to the *THYME* staff as Real Official Cartoonist. His brief is for one or more cartoons per issue, preferably with a satirical slant on some aspect of fannish/sfnal current affairs. Heh, heh, heh, The Rogers St Collective takes another soul...

If you bought this at **VampiriCon** then you may not have seen *THYME* before, since it has mainly concerned itself with 'literary' fandom in the past. As you can see we are making an effort to widen *THYME*'s readership in order to address *all* areas of fandom. You are invited to subscribe. Even more urgently, you are invited to participate, to help ensure that we do cover *your* interests properly and well! We hope to hear from you soon.

— Greg Hills & Mark Loney

News, People, Events

Changes of Address

Scott Campbell
9 Dalkeith Ct
Sandy Bay 7005

Susan John
68 Rochester Rd
Balwyn 3103
phone (03) 836-2458

John Newman
PO Box 135 E
Ballarat East 3350

Vic Terawskyj
36 Edwards Ave
Port Melbourne 3027

Terry Frost
68 Rochester Rd
Balwyn 3103
phone (03) 836-2458

Michelle Muijert
2 Richmond Terrace
Richmond 3121
phone (03) 429-3351

James Styles
2 Richmond Terrace
Richmond 3121
phone (03) 429-3351

Harry Harrison
has moved to
Cornwall

Notes: The last couple of months has seen some reshuffling of households. People seem to be getting restless. But Lin Wolfe is still at 7/67 Mitford Street and Mark Loney is still at 2 Rogers St (and still gets his mail at Box 428). The phone number listed for Michelle and James is the correct one; ignore the one on the party invites... Any other shifty sorts out there, please let us know.

Short News

Who Et Brutus? is a fundraising picnic (BYO alcohol) on 15th February 1992 at the Glenhuntly Park Pavilion, Cnr Neerim and Booran Rds, Caulfield, Melbourne. Tickets \$35.00 from **The Convention**, PO Box 322, Bentleigh 3204. Phone (03)-557-7088 between 8pm and 10pm.

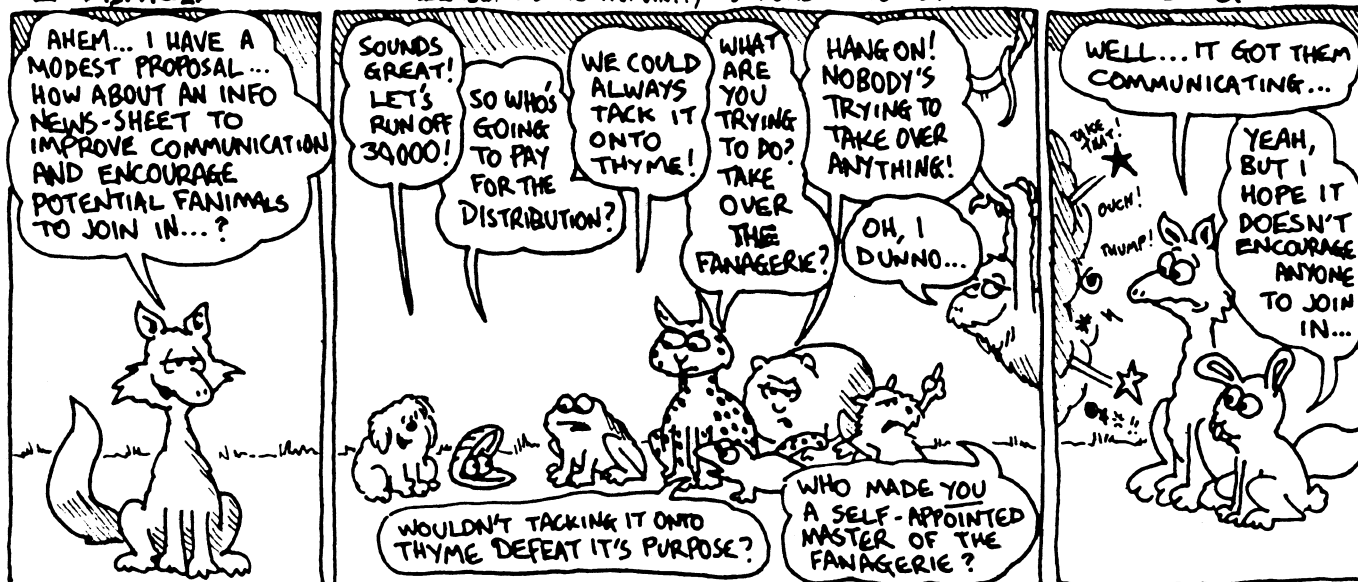
Sydney Fans Incorporated sent us a flyer advertising their **Trivia Afternoon** (been and gone by the time you read this) along with a change of date for the **October Woodstock Round Table** from 6th to 13th October. 'Please also note that all cheques to the Association should be made payable to *Sydney Fans*.'

The 1992 **Ditmar Award Trophies** have been designed by Lewis Morley. The **SynCon Ditmar Subcommittee** — **SynConDitSubCom** for short — is Gerald Smith. *THYME* gathers from this and from Lewis' letter (see *Under Flyre*) that the black monolith will not be in evidence in 1992. Our finely-tuned fannish tendrils (**Fans are Slans**) suggest that tongue is gently

Fanimals

ANY RESEMBLANCE TO HUMANITY IS PURELY COINCIDENTAL

BY Ian Gunn



in cheek about rockets and retro-deco luminescent stars — but we won't put money on it. **Nomination Ballots for the 1992 Ditmars** 'will be sent out in November and will include with it *[sic]* the latest listing of eligible works. Voting ballots will then be issued in February 1992.' **BRUSH-STROKES 3**, the June PR, was apparently posted in August.

Still on **SynCon 92**, they have named Jack 'what happened, not what should have happened' Herman to be Chair of the Business Meeting. 'This should ensure that it is run in an orderly fashion.' Yes, at least as orderly as the **SynCon** one, we expect. With the conduct of the **SynCon** Business Meeting (which he also chaired) under question at the **SynCon** BM, Jack may spend a good part of the BM sitting in the audience.

We've received PRs for two annual US **fanzine fan conventions**. **Ditto 4** is slated for 18–20 October 1991 at the Cavalier Hotel, Virginia Beach, Virginia. Probably a bit late to pass this news on, but we thought we'd mention it — just in case someone has the chance to roll up to the door. **Corflu 9**, on the other hand, is to be held 28th February to 1st March 1992, at the Cockatoo Inn, Hawthorne, Los Angeles, California. Membership US\$35 attending (includes Banquet), US\$10 Supporting. Rooms US\$55 per night. They want to publish a 1988 Panthology. They are also thinking of having a collating party of for-the-con issues of members zines. The names Cantor, Pelz, and Fitch loom large in the concom. Interested parties can write to PO Box 8442, Van Nuys, CA 91409-8442.

The **Soft Toy Auction** held at the MSFC on 30th August raised \$160, of which \$100 went to auction organiser **Constantinople** and \$60 was donated to the MSFC. **THYME** was present when they auctioned **Constantinople Mascot #1** (a soft toy in the shape of a small blue 3-legged cat, made by Karen Pender-Gunn using Phil Wlodarczyk's logo) to Jane Tisell for \$21, defeating our own \$20 bid. Our reporter contented himself with buying #2, while Donna Heenan snapped up #3. Later numbers are available.

Still on the **MSFC**, **ETHEL THE AARDVARK 38** announced that this year's club elections will be held Friday 22nd November.

This year's **Austrek** (ST Fan Club of Victoria) Christmas Party will also commemorate the club's 15th birthday and **STAR TREK**'s 25th. Plans to hold a combined party with other groups (such as MSFC) fell through but 'in the true spirit of Glasnost, we would welcome any and all who would care to attend.' Theme **STAR TREK/Austrek** birthday/anniversary. 'Costumes (not necessarily **STAR TREK**) are encouraged and we have planned an evening of games and entertainment, including a Costume Parade and the 'Austrek Christmas Carol Glee Club Singers'?!' 7 December, 6pm at St Luke's Church Hall, Coventry St, Sth Melbourne. '\$6 or \$3 with a plate.' Info **Austrek**, GPO Box 5206AA, Melbourne 3001.

DEFCON, the 1993 New Zealand NatCon, has released a pamphlet with 'a quick rundown on the 14th National SF Convention'. Concom is Lana Brown and Donna Smith. Venue is the Hotel St George (Willis St, Wellington), site of **WellCon 79** and **WellCon B**, the first NZ Cons. Like **SynCon 92**, they plan several competitions — Video/film, Cartoon, Art/Modelling, Short Story, and a thing called 'Terminator' which sounds a lot like **KAOS**. They also plan fundraisers including **ST:TNG** video days, auctions and raffles, and 'win a trip to Australia'. Membership can be paid (to 'DEFCON') in instalments, the relevant rate being that applying when the final instalment is paid. 'Will soon have credit card facilities.' For more info and for figures, see under *Convention Calendar*, page 16.

THE CONVENTION ('from the team who couldn't think up a clever con name') has 'Special Participation Theme — "Getting to Know" — Don't come, become involved'. Guests confirmed to date: Bjo Trimble (**STAR TREK**), John Trimble (Art Show), Paton Forster (Art Show Judge), Peter Sumner (Actor), Ray Barrett (Actor). Looks to be media with some 'lit' programming rather than a true fusion, but they are trying. Charity Red Cross. Various fundraisers — at present they are raffling the revised final draft script to the **STAR TREK** episode **The Changeling** (6/6/67, the episode on which **ST:TMP** was largely based) plus clippings from the cutting room; tickets \$1.00 (send SSAE). Future events include a panel from the (ST:TMP) **Enterprise** bridge, more script & production notes, signed **THUNDERBIRDS** material, signed books, **DR WHO** memorabilia, **BLAKES SEVEN** stuff, **STAR WARS** and Indy, and rare zines and posters. For more info and figures, see under *Convention Calendar*, page 16.



Professional News

THYME is looking for someone to Take Over this column. We don't pay, but you will have freedom (within limits defined by available space and the **THYME** page format) to present the news as you see fit. (If we don't like what you're doing, we don't censor — just sack.) A broad knowledge of sf in Australia is essential. You do not need to live in Melbourne.

Marilyn Pride has just finished the cover illustration for a new Pan Books fantasy trilogy ('two more loafs to come?') and has been getting some publicity for her dinosaur book. **Lewis Morley** has just finished model construction and special effects shooting on a new sf/f children's tv show called (if we read the handwriting aright) **THE MIRACULOUS MELLOPS**. 'Fine if you like Hubble Space Telescopes or VW Kombis!' Marilyn got to design and build an Oz dinosaur puppet for one 'stunningly scientific time travel sequence which pleases the eye if not the grey matter'. Probably screening on Channel 10 in October/ November.

Aphelion Publishing announced forthcoming releases at **Legends**, including a novel (**BACK DOOR MAN** by Ian McAuley Hails) for late 1991 and two collections (**CALL TO THE EDGE** by Sean McMullen [Intro by Michael Tolley] and **BLUE TYSON** by Terry Dowling, both with covers by Nick Stathopoulos) for April 1992. Available in bookshops or post-free from PO Box 619, North Adelaide 5006.

Houghton Mifflin Australia ceased Australian operation as of 16th September. Rights to their Trade, Reference, and College titles and to the Trade titles of Gollancz, Aurum Press, Element Books, Beacon Press, Weidenfeld & Nicolson (Dent Everyman and academic), and Andre Deutsch, have been bought by Brisbane-based **Jacaranada Wiley Ltd**. Houghton Mifflin have advised that all enquiries regarding the above titles should be addressed to the **Publicity Department, Jacaranda Wiley, 33 Park St, Milton 4064**.

Dead Letters

Spotlight Starman (72 Swallow, Inala, Qld) **THYME** 83 ret 'left address'.

Dark Star club is dead but now replaced at PO Box 499, South Perth 6151 by **Network 23** ('Proudly Part of New Wave Fandom'), which according to Tim Richards 'operates on similar lines to the **Melbourne SF Club**'.

NOTE: We are liable for postage on returned copies. If your copy is returned for reasons within your control, we subtract one extra issue from your entitlement to cover costs. If a second consecutive issue is returned (assuming you had any entitlement left) we post no more copies to that address. *If you change address, let us know!*

The THYME Social Calendar

October 1991

- 12 OCT [P] Net 23 Black Adder (Costumes encouraged)
 13 OCT [S] SFInc Woodstock Round Table, Look What They've Done To My Book!
 18 OCT [M] MSPC Video Quiz Night
 25 OCT [M] MSPC Phonetape & Slideshow. It's weird — but is it art?
 25 OCT [P] Westrek Monthly meeting 8pm
 26 OCT [P] Net 23 Show & Tell (Bring something interesting)

November 1991

- 1 NOV [M] MSPC Come as your favourite dead person
 3 NOV [M] Austrek The Great Austrek Car Rally
 3 NOV [S] SFInc Race Day
 6 NOV [A] Crit Mass Zoran Bekric, Lovecraftian Horror
 6 NOV [M] Nova Mob Bruce Barnes, Japanese Animation
 6 NOV [S] Blue Mts Monthly meeting
 8 NOV [M] MSPC AGM & Anonymous Gossip Game
 9 NOV [P] Net 23 Coffee & Conversation
 10 NOV [B] Bris DrWho Meeting (provisional date)
 15 NOV [M] MSPC Kiddie Games (Marbles, Skipping, Yoyos...)
 16 NOV [P] Net 23 'Free For All', Tim, (09)-313-1568
 22 NOV [M] MSPC Committee Elections & Bring a salad
 23 NOV [P] Net 23 Dr Who Night (28th Anniv)
 29 NOV [M] MSPC Make A Dalek. Bring scissors, glue, colouring pens
 29 NOV [P] Westrek Monthly meeting 8pm

Regular Events

[A]delade Critical Mass meets 8pm first Wednesday monthly to talk about sf and related topics. Venue is South Australian Writers Centre, 2nd Floor, 155 Pirie St, Adelaide. Info (08)-261-3721

[B]risbane Dr Who Fan Club meets 10am—5pm Sunday in alternate months. Venue 'QUT'. Info PO Box 10308, Brisbane 4000

[M]elbourne Friday Nighting is probably the easiest way to meet Melbourne fans. Front up at Myers K&M Food Mall (off Elizabeth St) 6pm Fridays; the fans take over the two big tables in the main section of the mall

[M]elbourne Melbourne SF Club meets 7:30pm Fridays at St. David's Church Hall, 74 Melville Rd, West Brunswick. (Take a No. 55 tram, get out at Stop 33. Melway map 29, C-6). Info (03)-370-0503

[M]elbourne Nova Mob meets ~6pm first Wednesday monthly for dinner then adjourns to talk about sf and related topics. Info (03)-429-8354

[P]erth Network 23 meets 7:30pm every 2nd Saturday at 16 Bulimba Rd, Nedlands. (Bus 72 or 103). Info (09)-386-6110, (09)-313-1568

[P]erth Westrek meets 8pm last Friday monthly at Lapidary & Rock Hunting Hall, 31—35 Gladstone Rd, Riverdale. \$2 door fee. Info (09)-362-5713

[S]ydney Blue Mountains SF Group meets first Friday monthly. Info (047)-51-5740 or (047)-59-2187

[S]ydney Sydney Fans Incorporated organises things, including Woodstock Round Table (a Sydney version of the Nova Mob). Currently meeting 2pm at Woodstock Community Centre, Church St, Burwood, Sydney

December 1991

- ? DEC [A] Crit Mass Xmas Party some day/where
 1 DEC [S] SFInc Xmas Party. BBQ somewhere
 6 DEC [M] MSPC Gourmet Hot Dog Night
 6 DEC [S] Blue Mts Monthly Meeting???
 7 DEC [M] Austrek Xmas Party, Club's 15th Birthday, ST's 25th, 6pm St Luke's Church Hall, Coventry St, South Melb. \$6, or with plate \$3. All welcome, costumes (need not be ST) encouraged
 7 DEC [M] Nova Mob Saturday midday Yum Cha at Dragon-boat Restaurant, central Melbourne.
 7 DEC [P] Net 23 Quiz Night
 13 DEC [M] MSPC Frankenstein night — movies & other fun
 20 DEC [M] MSPC Xmas Party! Bring food...
 21 DEC [P] Net 23 Xmas Meet — Bring & Receive Prezies.
 27 DEC [M] MSPC Meet at Valhalla Cinema, 89 High St, Northcote: Movies: 21:30 ANIMATION INVASION, 23:30 AKIRA
 27 DEC [P] Westrek Monthly meeting?

January 1992

- 1 JAN [A] Crit Mass NO MEETING
 1 JAN [M] Nova Mob NO MEETING
 3 JAN [M] MSPC True Confessions — Scandals & broken resolutions!
 3 JAN [S] Blue Mts Monthly meeting?
 4 JAN [P] Net 23 Coffee & Conversation
 10 JAN [M] MSPC Foot Rally (explore area & test your observation)
 17 JAN [M] MSPC Wheel Of Fandom
 18 JAN [M] MSPC BBQ on the Yarra 11am, Batman Park near Spencer St Bridge (Melway map 1A, B-12). BYO everything
 18 JAN [P] Net 23 Lego Building Competition
 24 JAN [M] MSPC Coffee & cake & conversation
 25 JAN [P] Net 23 NO MEETING due to SwanCon 17
 24—27 JAN [P] The Festival of the Imagination (SwanCon 17). Targets the sf professional, includes seminar on Teaching SF, Writer's Workshop, Short Story Competition.
 31 JAN [M] MSPC Spot the Brain Cell. Can you act? Ham it up!
 31 JAN [P] Westrek Monthly Meeting?

February 1992

- 5 FEB [A] Crit Mass Monthly meeting
 5 FEB [M] Nova Mob Monthly meeting
 7 FEB [S] Blue Mts Monthly meeting?
 8 FEB [P] Net 23 Fortnightly meeting?
 15 FEB [M] Who Bt Brutus? Fundraiser, Glenhuntly Park Pavilion, Neerim&Booran, Caulfield. \$35. Info (03)-557-7088 8—10pm.
 22 FEB [P] Net 23 Fortnightly meeting?
 28 FEB [P] Westrek Monthly meeting?

March 1992

- 4 MAR [A] Crit Mass Monthly meeting
 4 MAR [M] Nova Mob Monthly meeting

Continued Next Issue...

Information in Social Calendar is updated each issue with whatever comes to hand. To get your group listed in Regular Events drop us a line with basic contact info similar to that shown above. Ditto to correct info in either listing. Our next deadline is 20th November (issue date 1st December).

The THYME Convention Calendar

NOVACON (Newcastle Dr Who) 22–24 November 1991

Noah's On The Beach, Newcastle. GsoH Katy Manning & Dudley Simpson (Did the music for the show). Rates \$55 according to SF INFO 0.b. Rooms \$98 single \$100 double \$120 triple. Phones (049)-66-3041 (09)-54-5562. Mail: PO Box 191, Beresfield 2322

SYNCON 91 (Sydney General) 13–15 December 1991

St Andrews College, Sydney Uni. Theme Future Directions, High Tech. GoH Wynne Whiteford. Rates \$35. Rooms \$35 per night Bed & Breakfast. Mail: PO Box 462, Newtown 2042

SWANCON 17 (WA General) 24–27 January 1992

The Ascot Inn, 1 Epsom Ave, Belmont, Perth. GsoH Terry Dowling and Nick Stathopoulos. Rates \$45 Attending to 1 Nov 91. \$15 Supporting. Rooms \$50 night, single/double. Mail: PO Box 227, North Perth 6006

THE CONTRACT (Adelaide General) St Valentine's day (Feb) 1992

To be held in the Adelaide Hills. GoH John 'The Godfather' Foyster. Run by 'The Mob' (sounds more like Critical Mass to me). No other details, but Roman Orsanski, PO Box 131, Marden 5070 (work fax +618-2234075) knows what's happening

NEWTCON '92 (Sydney Trek Relaxacon) 6–8 March 1992

Hunter Country Lodge & Restaurant, Cessnock/Branxton Rd, Pokolbin, Rothbury. Rates \$15. Rooms \$95 sing, \$60 doub, \$65 twin, \$53 trip, \$45 quad, per person. Two nights deposit. Wine tour \$45, includes Sat lunch. BBQ \$15. Mail: c/- Peter McMullen, 34 Brown St, Cessnock 2325

SYNCON '92 (1992 Australian NatCon) 17–20 April 1992

Shore Inn, Artamon. Theme The Art of SF. GoH Michael Whelan. Fan GoH Nick Stathopoulos. Keynote Speaker Sean McMullen. Rates \$70 end 91, \$80 to 10 Apr 92. \$25 Supporting. Rooms \$95 per room (single, double, twin). Banquet \$25 person buffet. Mail: GPO Box 429, Sydney 2001

DISCONTINUITY (NZ Modellers) 17–20 April 1992

GoH Terry Pratchett. Rates NZ\$40 to 30 Sep 91, NZ\$45 to 31 Mar 92, then NZ\$50. NZ\$20 Supporting. Rooms NZ\$85 twin, NZ\$90 triple, NZ\$125 family. Mail: PO Box 74013, Market Rd, Auckland, NEW ZEALAND

CONTRADICTION (NZ General) 17–20 April 1992

Picton Whalers Inn, Picton. GsoH Heinlein, Herbert, Hubbard (all RIP). Rates NZ\$25 Attending, NZ\$10 Supporting. Banquet \$27 buffet. Rooms \$70 single, \$44 Double, \$29 Triple, \$22 Quad (per person) – 1 night's deposit by 15/8/91. Mail: PO Box 11-812, Manners St, NEW ZEALAND

HOLODICTON (1992 Star Trek) 15–17 May 1992

Gazebo Hotel, Elizabeth Bay, Sydney. GoH Patrick Stewart, Richard Arnold. Rates \$105 to Jul 91, \$120 to Dec 91, \$140 to Feb 92, then \$160. \$20 Supporting. Rooms Unknown. 35% discount on normal rates. Mail: PO Box 157, Matraville 2036

SHAKYCON (1992 NZ National) 29 May–1 June 1992

West Plaza Hotel, Wellington. GsoH Joe Haldeman, Rex Thompson. Rates \$45 att, \$50 door, \$20 Supporting. Rooms \$100 + GST per person. Mail: PO Box 11-559, Manners St, NEW ZEALAND

HONGCON '92 (1992 Media NatCon) 6–8 June 1992

Hotel Adelaide. GoH Neil Gaiman. FGsoH Paul Cornell, Shane Morrissey. Rates \$75, more at the door. \$30 Supporting. Rooms 90 Double/twin. Mail: PO Box 160, Rundle Mall, Adelaide 5000

MAGICON (1992 WorldCon) 3–7 September 1992

Orange County Civic & Convention Centre, Orlando, Florida. GsoH Jack Vance, Vincent DiFate, Walt Willis. Toastmaster Spider Robinson. Rates \$A110, \$A40 Supporting. PRs are airmailed. Mail: J Ackroyd (Agent), GPO Box 2708X, Melbourne 3001

CONJUNCTION 3 (Melbourne Fusion) 18–20 Sept 1992

Swanston Hotel, Melbourne. Theme Animals in SF. GoHs Merv Binns, Shane Morrissey, Cath Ortlieb. Rates \$40 to end '91. \$10 Supporting. Phones (03)-386-2518, (03)-370-0503. Mail: PO Box 273, Fitzroy 3065

THE CONVENTION (lit/media, mostly media) 22–25 January 1993

Melbourne – tba. GsoH Bjo & John Trimble, Ray Barrett, Peter Sumner, Paton Forster. Rates \$100 Attending to 1 Jan 92, \$120 to 1 Jul 92, \$140 to 22 Jan 92 (installment plan avail). \$20 Supporting. Phone (03)-557-7088. Mail: PO Box 322, Bentleigh 3204

SWANCON 18 (1993 Aust NatCon) 8–12 April 1993

Ascot Inn, 1 Epsom Ave, Belmont, Perth. Theme Apocalypse Wow! GsoH Terry Pratchett, Craig Hilton. Banquet tba. Rates \$40 (\$20 Child) Attending to 30 July 1991, then \$50 (\$25 Child) to Easter 1992. \$20 Supporting. Rooms \$65 Single, Double, Twin, Triple. Payable to The Ascot Inn. Mail: PO Box 318, Nedlands 6009

DEPCON (14th NZ National) 4–7 June 1993

Hotel St George, Willis St, Wellington. GoH tba ('SF Writers'). Fan GoH Mark Harris. Rates \$45 Attending to 1 Jun 92, \$50 to 31 Oct 92, \$55 till the con. \$25 Supporting. Hucksters Tables \$20 amateur (club, con), \$80 professional. Rooms \$60 single, \$75 twin/double, \$85 triple. \$20 deposit required. Mail: PO Box 30-905, Lower Hutt, NEW ZEALAND

STAR WALKING II (Bid for 1993 Media NatCon) Queen's B'day 1993.

Theme All Things Strange and Alien. Rates \$20 Pre-supporting. Mail: PO Box 118, Springvale 3171

CONFRANCISCO (1993 WorldCon) 3–6 September 1993

SF Marriott, Moscone Convention Centre. GsoH Larry Niven, Tom Digby, Alicia Austin, Wombat (Jan Howard Finder). Toastmaster Guy Gavriel Kay. Dead GoH Mark Twain. Rates US\$85, US\$25 Supporting, Age 0-3 years free, US\$30 Child (under 13 at 1 Sept. 1993). Mail: PO Box 22097, San Francisco, CA 94122

CONSTANTINOPLE (Bid for BOTH 1994 NatCons) 1–4 April 1994.

Rates \$5 Pre-supporting. Mail: PO Box 212, World Trade, Melbourne 3005

To the best of our knowledge, information in these listings is correct at time of printing. However, prospective members of any Convention listed here should contact the Convention concerned for up-to-date information. We accept no responsibility for loss or inconvenience due to incorrect or out-of-date information.



Craig Hilton © 1991

Books and Periodicals

Book Releases

These listings are distilled from release lists sent to us by Australian publishers and distributors. We don't list titles from lists we don't see. The more lists we see the more comprehensive the listings. We make no claim of completeness.

Format is: Author/s, (Series Title) Title, Publisher, ISBN, Price.

October Releases

Penguin Books Australia

- Terry Brooks *The Sword of Shannara*, Penguin (reissue), 7088-1344-5, \$12.95
 Robert N Charette (Shadowrun: Secret of Power #2) *Choose Your Enemies Carefully*, Penguin, 014-015240-7, \$11.95
 Ed Regis *Great Mambo Chicken & the TransHuman Condition*, Viking, 0-670-83855-1, \$50.00
 Barbara & Scott Siegel (Dragonlance Preludes II #3) *Tanis, The Shadow Years*, Penguin, 014-014374-2, \$10.95

Transworld Publishers

- Mary Gentle, Rats & Gargoyles, Corgi, 0-552-13627-1, \$10.95

November Releases

Penguin Books Australia

- Roger MacBride Allen *Orphan of Creation*, Futura, 0-7088-4959-8, \$12.95
 Jack Chalker (Dancing Gods 4) *Songs of the Dancing Gods*, Futura, 0-7088-4962-8, \$12.95
 Virginia Heinlein ed. *Grumbles From the Grave*, Futura, 0-7088-4960-1, \$14.95
 Roy Porter ed. *The Faber Book of Madness*, Faber, 0-571-14387-3, \$40.00
 Anne Rice *The Witching Hour*, Penguin, 014-013203-1, \$12.95
 Michael Williams (Dragonlance Saga — Heroes II: Volume 3) *Galen Benighted*, Penguin, 014-014375-0, \$10.95
 Roger Zelazny (Amber #9) *Knight of Shadows*, Futura, 0-7088-4957-1, \$11.95

Transworld Publishers

- T Hickman & M Weis (Deathgate Cycle 2) *Elven Star*, Bantam, 0-553-29098-3, \$10.95
 T Hickman & M Weis (Deathgate Cycle 3) *Fire Sea*, Bantam, 0-553-07406-7, \$26.95
 Hoffman's Guide To SF & Horror Movies, Corgi, 0-552-99478-2, \$24.95

December Releases

Penguin Books Australia

- K R Woods *Schwartzegger: Muscleman to Terminator*, 7, 0-451-82249-8, \$9.95

Transworld Publishers

- Cathy Flynn (Gods of Ireland 2) *The Enchanted Isles*, Bantam, 0-553-29151-3, \$10.95
 Zenna Henderson *The People Collection*, Corgi, 0-552-13659-X, \$12.95
 Anne McCaffrey *All The Weyrs Of Pern*, (7), 0-593-02224-6, \$29.95
 Terry Pratchett *Wings*, Corgi(7), 0-552-52649-5, \$7.95

Magazines

Aurealis 4 June 1991 80pp + ads. \$6.95/1, \$24/4, NZ \$A30 sea/\$A33 air. Stories by Michael Pryor, Jai S Russell, Sue Isle, David Tansey, Lesley Foley, Grai Hughes, Rick Kennett, Sean McMullen. *The Dominant Style* by Sean McMullen is easily the best story here and is of international standard in every way, though not world-shaking. *At Bright Star's Coming* by Jai S Russell is probably the weakest, a simplistic tale of effete spider/wimmin aliens and crude sex-obsessed spacemen/men. Michael Pryor's *Softly They Go Peral In The Night* is a depressing det-fic in future Australia, but. *Remembering Names* by Sue Isle is a slight story with a few plotting problems, but is cleverly written. *Manoeuvres Off The Great Attractor* by David Tansey lacks all plausibility and has large gaps in the logic, though I must admit I finished reading it without effort. I'm not sure I understand *Twenty-first Century Dreamtime*, but I'm also not sure

the fault is with Grai Hughes. Lesley Foley explores a very minor idea intriguingly in *All Their Worldly Goods*, while Rick Kennett very ably takes the gremlins to new worlds in *Log Recording Found in a Dead Man's Gut*. Overall, *AUREALIS 4* is a good selection of current Australian sf with two stories I suggest deserve Ditmar nomination and no stories that should not have seen print. *AUREALIS* is distributed by Gordon & Gotch and so should be available in local bookshops, but if you can't find a copy you can send bucks to Chimacra Publications, PO Box 538, Mt Waverley 3149

Aurealis 5 September 1991. 90pp + ads. \$6.95/1, \$24/4, NZ \$A30 sea/\$A33 air, Others \$A31 sea/\$A39 air. Stories by Robert Hood, Keith Walters, Jai S Russell, Michele Winter, James Milton, Tim Jones, Denis Knight, Bart meehan, Leanne Frahm. I detect some pseudonyms here — for example, who ever heard of a 'Tim Jones' before? Another good selection of Australian sf, most notable feature being that *although not one of these writers is a 'big name' (even in Oz fiction), every story is competently written*. Their common, flaw, by and large, is that they are well-written stories based on minor ideas. In *Groundswell*, Robert Hood postulates a polluted future in which nature is making a comeback, using humans for fertiliser. *The Crack in the Pavement* by Keith Walters (my personal favourite, and admittedly not exactly a minor idea) postulates an alien race with interesting biology upon which human interference has unexpected side-effects. Jai S Russell's *Playing Shadows* brings the half-world into a blend of sf and horror — a focus fuzzy enough for horror, clear enough for sf. *Mind-Pro* by Michele Winter is an entertaining biter-bitten story. James Milton's *Acts of Faith* is a theological tale that bored me. *Wintering Over* by Tim Jones is an interesting twist on the end of the world. *The Boy Who Believed in Dragons* is transparently based on its peripatetic writer, Denis Knight (Marianne Faithfull's song *The Ballad of Lucy Jordan* works the same area), who should seriously consider writing children's fiction — I think he could sell. *The Crows* by Bart Meehan postulates a grey Big Brotherly world in which a GANG flouts Authority by pushing a member off a building so that the shift's work will be disrupted. (Like, wow man). *The Buyer* by Leanne Frahm is a nice but unadventurous horror/mood story. Overall, a pleasant read and well worth buying for its own sake, not just to support Australian sf. Nothing here really stands out, but it is written to a uniformly high standard and there are writers here who, given a more original or significant idea to build on, could go far. As with *AUREALIS 4*, you should be able to find this in your local bookshop, but if you can't you should rush a cheque to Chimacra Publications, PO Box 538, Mt Waverley 3149

Critical Wave 21, 22 April & June 1991. 32pp & 32pp A4 \$A17 sea/\$A33 air (6 issues); (Oz Agent J.Ackroyd, GPO Box 2708X, Melbourne 3001). *Critical Wave Publications*, 845 Alum Rock Rd, Ward End, Birmingham B8 2AG, GREAT BRITAIN. 'The European SF & Fantasy Review'. Money problems delayed postage of overseas copies of these issues. We can't understand how they can offer such an excellent publication so cheaply (UK cover price £1.50) or why they are agonising over the looming necessity of raising the price. News, reviews, letters, opinions, and a showcase of British artists. Recommended — and you can send Oz bucks to their Oz Agent, avoiding the hassle of exchange rates.

Small Press

Aust SF&F News 48 24pp A5 Act. Merv Binns, PO Box 491, Elsternwick 3185. Professional News, some reviews, books-for-sale catalogue

Cry Havoc Jul/Aug 36pp A5 Act. Keith Smith, PO Box 2836, Wellington, New Zealand. NZ newszine (formerly of now-defunct Wellington NASF)

Bazy 2pp A4. A not-very-anonymous spoofzine putting on *DOXY 2:4*. Not particularly available. Title is pronounced *bodgy*

Chernobylization 2 32pp A5 Act/Books. B Sidyuk/A Vasilkovsky, Poste Restante, GPO, 252001 Kiev-1, Ukraine (USSR). Reviews, articles, letters. 'The old fans consider the development of Soviet sf as their duty and see the only way to fulfil this duty — to take it into their own hands. Who else, if not we?'

Ditto Doings 2 2pp US Act. Cathy Doyle, 26d Copeland Ln, Newport News, VA 23601, USA. PR for Ditto 4 (see **Short News**)

Doxa! May 6pp A4 Act. Roman Orszanski, PO Box 131, Marden 5070. Review of BEYOND LIES THE HUB by Philip K Dick

Daxy 2-4 2pp A4 Act. John Foyster, PO Box 3086, Grenfell St, Adelaide 5000. Crypto-reactionary yellow running dog journalist Foyster, under fire, fights back with bleats of defiance and self-justification after receiving heroic criticism from progressive revolutionary Rogers St Collective

Ethel The Aardvark 38 24pp A4 Act/\$12/yr. MSFC, PO Box 212, World Trade Centre, Melbourne 3005. The usual with the usual for The Usual at the usual time. The peril of regularity. News, reviews, letters, cartoons; Melbourne's most regular fanzine

Metaluna 39 6pp A4 Act?. John Tipper, PO Box 487, Strathfield 2135. 'The austerity version' — thin, slim & corner stapled

Mimosa 10 50pp US Act. Dick & Nicki Lynch, PO Box 1270, Germantown, MD 20875, USA. Entertaining anecdotal articles, mainly very well written. Possibly the finest fannish genzine now available

Mumblings From Munchkinland 5 16pp A5 Act. Chris Nelson, PO Box 1084, University Town, Peshawar, PAKISTAN. Features trip into Hindu Kush. Nextish 'likely to be the last from Pakistan'. (Chris is Westralian)

No Award 1 24pp US Ed.whim. Marty Cantor, 11825 Gilmore St #105, North Hollywood, Ca 91606-2844, USA. This is *not* HTT

Preferred Lies 1 4pp A5 Act. Kim Huett, PO Box 679, Woden 2606. Sprightly returnee from the wastelands of ANZAPA, with pokes at the Gunn/Pender-Gunn household, Adelaide fans, and Marc Ortlieb

Skinned Alive 3 20pp A4 Act/\$2.00. Rod Williams, 35 Caribbean St, Keperra 4054. Horror fiction fanzine. 'I believe good cliches should be exploited at every opportunity'

Taff Door 4 2pp US Act/SSAE. Robert Lichtman, PO Box 30, Glen Ellen, CA 95442, USA. Latest on the TAFP by-mail auction

The Captain's Log 170 30pp A4 Trade/Join. Austrek, PO Box 5206AA, Melbourne 3001. From the STAR TREK Fan Club of Victoria

The Corflu Nine 2pp US Act. Corflu 9, PO Box 8442, Van Nuys, Ca 91409-8442, USA. PR for Corflu 9 (see **Short News**)

The Metaphysical Review 15-17 148pp A4 Act/\$25/5. Bruce Gillespie, GPO Box 5195 AA, Melbourne 3001. Yes. It's Thick. It's also Good

The State Adversary 18 12pp A4 Act/donations. @@@, PO Box 78-104, Grey Lynn, Auckland, NZ. @@@ = Anarchist Alliance of Aotearoa

The Total Animal Soup of Time 2 10pp A4 Act. Terry Frost, 68 Rochester Rd, Balwyn 3103. Words long and true, love, & the Evil that men do

War of the Words 20pp A5 £1.25/\$3. Steve Sneyd, 4 Nowell Pl, Almondsbury, Huddersfield, W.Yorks HD5 8PD, UK. SF Pomes

Ytterbium 17 6pp A4. Alan Stewart, PO Box 222, World Trade Centre, Melbourne 3005. Alan's ANZAPazine. Part 2 of FFANZ trip report

Act = Available for Contribution or Trade (also known as 'the usual') as well as any other means noted. If a magazine is *not* marked 'Act', you must send money.

Kevin J Anderson / Doug Beason

(Bantam pb 12/90, 460pp, \$10.99, ISBN 0-553-28787-7)

Set in the surviving space habitats after WW III. Piquant feature is a Philippines habitat, *Aguinaldo*. I enjoyed the book but found it implausible for reasons not connected with the science. Having the Soviets (never noted for naivete) put themselves trustingly into suspended animation while the treacherous American *Orbitech 1* was still active just Did Not Convince.

Terry Bisson

VOYAGE TO THE RED PLANET

(Morrow hb 1990, 236pp, \$7, ISBN 0-688-09495-3)

At great expense, the USA and the USSR jointly and secretly built the mile-long Mars ship, then disagreed on details and left it in orbit. A shoestring movie outfit swipes it and sends a location crew of six (plus a stowaway and a cat) to get some footage on Mars. Unfortunately the author tended to sidestep plotting difficulties with doubletalk rather than surmount them, and my enjoyment flagged later in the book. But there is a sublime description of the descent to Mars that would make the book worth reading no matter what.

Orson Scott Card

MAPS IN A MIRROR

(Tor hb 10/90, 675pp, \$7, ISBN 0-312-85047-6)

'The Short Fiction of ...' In this book, Card has collected most of his shorter fiction under five subheadings, adding commentary in the form of Introductions and Afterwords for each section. Here you find *Tales of Dread*, *Tales of Human Futures*, *Fables and Fantasies*, *Tales of Death, Hope, and Holiness*, and *The Hidden Stories*. Gold and gilt, gem and glass exist side by side in a fascinating tour through the tapestry of Card's talent. Like Pohl's THE GATEWAY TRIP (see below), a book to put in a quiet place and dip into in spare moments. Card first set me afire with ENDER'S GAME, and has kept on stoking ever since.

C J Cherryh

HALDWOOD

(Victor Gollancz pb 1991, 432pp, \$7, ISBN 0-575-04575-2)

Fantasy omnibus containing THE DREAMSTONE and THE TREE OF SWORDS & JEWELS. Uses Welsh & Celtic mythology. Set 'at some juncture of lands where there has been much coming and going of various peoples, likeliest some corner just above Wales'. Spans several generations, common character Arafel, last of the Daoine Sidhe. If you enjoy the Morgaine cycle, you'll probably like this one too.

Terry Dowling

WORMWOOD

(Aphelion pb 1991, 253pp, \$12.95, ISBN 1-873346-02-3)

The Nobodoi brought Wormwood to Earth and used its power to reshape the planet into a crazyquilt of alien and human enclaves. This collection contains the stories set in that world. They are Nobody's Fool, The Man Who Walks Away Behind The Eyes, A Deadly Edge Their Red Beaks Pass Along, Howecall, In The Dark Rush, The Honour Of Them, and For As Long As You Bearn. Dowling writes densely, with a heavy overlay of literary and historical references and a liberal sprinkling of neology. It's engrossing, if only because you cannot skim it and still keep track of what is going on — the cues that the game has changed are often subtle. Dowling needs to be a stylist, for the stories, shorn of their verbal adornment, are not new. Past writers have wrung the changes more incisively and interestingly. I personally do not enjoy this style, which seems to me to produce a gorgeously bejewelled, befeathered and bedecked square wheel.

Raymond E Feist / Janny Wurts

SERVANT OF THE EMPIRE

(Grafton hb 1990, 536pp, \$7, ISBN 0-346-13357-0)

Sequel to the excellent DAUGHTER OF THE EMPIRE. Mara of the Acoma finds her blood feud with the Mirwanabi has been taken up by Jingu's heir. A Midkemian slave, Kevin (actually 3rd son to the Baron of Zdn) provides a loving contrast to the brutality Mara experienced at the hands of her late husband in DAUGHTER. Maintains the standard of the previous book but lacks the hard edge that made that book so striking.

Alan Dean Foster

CAT-A-LYST

(Ace pb 7/91, 325pp, \$7, ISBN 0-441-64661-1)

'To seek it with thimbles, to seek it with care; To pursue it with forks and hope; To threaten its life with a railway-screw; To charm it with smiles and soap!' Movie star Jason Carter links up with his wardrobe manager to search for Inca treasure. He vanishes away suddenly several times, but never softly, meets displaced Incas with advanced alien technology (von Daniken vindicated), and other oddities, but I'll never believe the coincidence that frees a truck jammed under a low bridge in time for the denouement — even if the Snark is a Snark, you see.

Anne McCaffrey

THE ROWAN

(Corgi pb 1991, 320pp, \$10.95, ISBN 0-552-13806-1)

Based on background used for the short stories (collected in GET OFF THE UNICORN) *Lady In The Tower* and *A Meeting Of Minds*, the former being incorporated into this book. A love story starring Angharad Gwyn, known as 'the Rowan'. Set in a future where we have colonised the nearer stars and specially trained experts run FTL traffic from their 'Towers'.

Frederik Pohl

THE GATEWAY TRIP

(Del Rey hb 11/90, 241pp, \$7, ISBN 0-345-36301-9)

Subtitled 'Tales and Vignettes of the Heechee' and illustrated by Frank Kelly Freas, this is a lightweight romp through Pohl's Heechee universe from the time the Heechee visited Earth to the time they became aware of Man's emergence into space. A book to place beside the Dishlex and dip into, twelve-and-a-half minutes at a time. Provided your guests aren't early.

Robert Rankin

ARMAGEDDON: The Musical

(Corgi pb 1991, 331pp, \$10.95, ISBN 0-552-13681-6)

Madcap humour, somewhat after the fashion of HHGTG but with heavy touches of Harry Harrison. Not a deep book, thoroughly confusing (but not actually confused). Antihero Rex Mundi flounders his way through but the show is stolen by the time-travelling Brussels sprout.

Sheri S Tepper

RAISING THE STONES

(Grafton hb 1991, 465pp, \$7, ISBN 0-246-13790-5)

A giant fungus from a destroyed planet takes over a human colony and begins propagating to other colonies. A malevolent patriarchy attacks a benevolent matriarchy. Religions with imaginary gods attack a religion with a real god. Is an alien intelligence with godlike power a god? Are we better off without our warlike mythos? Is it better to be sheep or shepherd? This book is redeemed by Samamier Girat — the other characters are archetypes, but Sam transcends his role.

1992 TAFF Ballot

What is TAFF? — The Trans-Atlantic Fan Fund was created in 1953 for the purpose of providing funds to bring well-known and popular fans familiar to those on both sides of the ocean across the Atlantic. Since that time, TAFF has regularly brought North American fans to European conventions and European fans to North American conventions. TAFF exists solely through the support of fandom. The candidates are voted on by interested fans all over the world, and each vote is accompanied by a donation of not less than \$2 or £1. These votes, and the continued generosity of fandom, are what make TAFF possible.

Who may vote? — Voting in the 1992 race is open to anyone who was active in fandom prior to September 1990, and who contributes at least \$2 or £1 to the fund. Contribution in excess of the minimum will be gratefully accepted. Voting is by secret ballot: only one vote per person, and you must sign your ballot. "Write-ins" are permitted. You may change your vote at any time prior to the deadline.

Deadline — Votes in this race must reach the administrators by 15 January 1992.

Voting Details — (1) TAFF uses a preferential ballot system which guarantees automatic runoffs until a majority is obtained. You rank the candidate in the exact order of your preference for them. If the leading first-place candidate does not get a majority, the first-place votes for the lowest-ranking candidate are dropped, and the second-place votes on those ballots are counted as first-place votes. This process repeats itself until one candidate has a majority. It is therefore *important* to vote for second and third place on your ballot. Also, it is a waste of time to vote for any candidate in more than one place. (2) One other requirement obtains. To win, a candidate must receive at least 20% of the first-ballot first-place votes on both sides of the Atlantic, separately. Any candidate failing to receive this minimum percentage on either side will be dropped, and the second-place votes on their ballots counted as first-place votes in the next ballot count. It is therefore important for candidates and their supporters to canvass fans on both sides of the Atlantic. It should be noted that, while you may send your ballot to either administrator, it will be tabulated with the other votes from the side of the Atlantic on which you reside. Finally, votes from fans not resident in *either* Europe or North America will not be counted towards either 20% minimum (but are almost certain to affect any given race, so don't let this stop you from voting).

Hold Over Funds — This choice, similar to "No Award" in Hugo Balloting, gives voters the chance to vote for no TAFF trip this year, if the candidates don't appeal to them or if they feel TAFF should slow down its trip frequency. Hold Over Funds may be voted in any position and is exempt from the 20% requirement; thus, should it ultimately receive a majority of votes in the final ballot, no TAFF trip will be held this year regardless of how many votes Hold Over Funds received on the first ballot.

Donations — TAFF gratefully accepts freely given donations of money and of material for auction; such generosity has sustained the Fund for over 35 years. If you are ineligible to vote, or do not feel qualified to make a choice, why not donate anyway? TAFF is fandom's oldest travel fund, and one of its worthiest causes.

Candidates — Each candidate has posted a bond, promising — barring acts of God — to travel to the 1992 British National Science Fiction Convention (Eastercon) in Blackpool, England (April 17–20, 1992) if elected; and has provided signed nominations and a platform, reproduced overleaf above the ballot.

Send ballots and contributions to:

in North America:

Robert Lichtman
P. O. Box 30
Glen Ellen, CA
95442 USA

in Europe:

Pam Wells
24A Beech Road
Bowes Park
London N11 2DA, England

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

1992 TAFF Ballot — North America to Europe

Jeanne Bowman

Big. Blonde. Boisterous. Brassy. Bright. An asset at every convention. A decade in Bay Area fandom. Corflu. Ditto. Member Glen Ellen Mafia. Columnist for new improved *Outworlds*. Trip report: great column fodder. Fan writings in *Trap Door*, *Whistlestar*, *Majoon* and other internationally acclaimed journals. Bad jokes in *Maledicta*. Jackie Chan Fan. Owner, largest collection of Doggie Diner heads on earth, and they are the largest dog heads on earth. Hot dog party girl, will travel. Get me out of the house! In conclusion, my good friend Charles Willeford once offered to hire me to go to all his lectures and laugh. Real loud.

Jeanne Bowman's nominators are: Richard Brandt, Jerry Kaufman, Dave Langford, Spike Parsons, Paul Skelton.

Richard Brandt

Puttering about in a small land called Fandom for some twenty years, Richard has been more than the editor of a fanzine known for its fast and furious trip reports (ahem). More than the host of Corflu Ocho, the annual convention for fanzine fans. More than the publisher of *Fanthology* '87. More than all of this, Richard is the public relations mastermind who got a Worldcon mentioned in *The Economist*. As TAFF administrator, Richard will do more than visit the land of his forebears and press the flesh with fans he's met previously only as reams of A4 paper. He'll show you Texas-sized trufannishness in action.

Richard Brandt's nominators are: Bill Bowers, Jeanne Bowman, Chuch Harris, Lucy Huntzinger, Martin Tudor.

Please read both sides of this sheet before voting. Send entire sheet as vote.

Do not detach this portion!

I vote for (rank 1 - 2 - etc.):

_____ **Jeanne Bowman**

_____ **Richard Brandt**

_____ **Hold Over Funds**

_____ (write-in) _____

Signature: _____

Name and address (legibly, please):

_____ Name

_____ Street

_____ City, State/Province/Whatever, Code

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Enclosed is _____ as a contribution to TAFF. Please make checks, etc., payable to Robert Lichtman or Pam Wells, not to "TAFF", and payable in the currency of that administrator's home country.

If you think your name may not be known to the administrators, then in order to qualify, please give, in the space below, the name and address of an active fan (not a fan group, a candidate or their nominator) who is known to them and to whom you are known:

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

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Support The Fund

VOTING CLOSSES ON 31st OCTOBER 1991

— FIRST FOLD —

Subscriptions: There exists an easily-made calculation. It goes: 5¢ card + 45¢ postage x 7 = \$3.50. 1 x \$12.00 subscription = \$12.00. Net profit \$8.50 per annum. Unfortunately, there exists a second calculation, which goes: 1 x \$12.00 subscription = 7 x paid-for copies of *THYME*. 1 x contribution = 1 x paid-for copies of *THYME*. 1 x unusable postcard = 0 x paid-for copies of *THYME*. The bottom line is, if we can't spend it and it's not worth printing or reading, it's not a lot of use to us. One of *THYME*'s editors is currently technically unemployed (*THYME*, alas, pays no wages); the other has pressing financial commitments. We simply cannot afford to carry dead weight on the mailing list. Those who do not respond, or respond in ways that don't meet with our needs, are dead weight and will, sooner or later, get the chop.

We have been gratified by subscriber response to our first issue. The more subscriptions we receive, the lighter the burden on us and the more (and larger) issues we can produce. This is where you come in. Quite a few readers are getting the Big Red X this issue. If you are one of them, you can assure a continued supply of *THYME* by sending in a subscription. Even if you intend to contribute, a subscription forms a sound basis to ensure that a missed deadline does not mean a missed issue. A subscription buys you a year's value in news and entertainment. A subscription means that *you*, at least, cannot be considered deadwood by the penurious bastards at the *THYME* Editorial Offices. Egoboo pays no bills — and a subscription is the sincerest form of flattery. So there.

— Deadline for next issue: 20th November 1991 —
— Look for us around the beginning of December —

— SECOND FOLD —

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