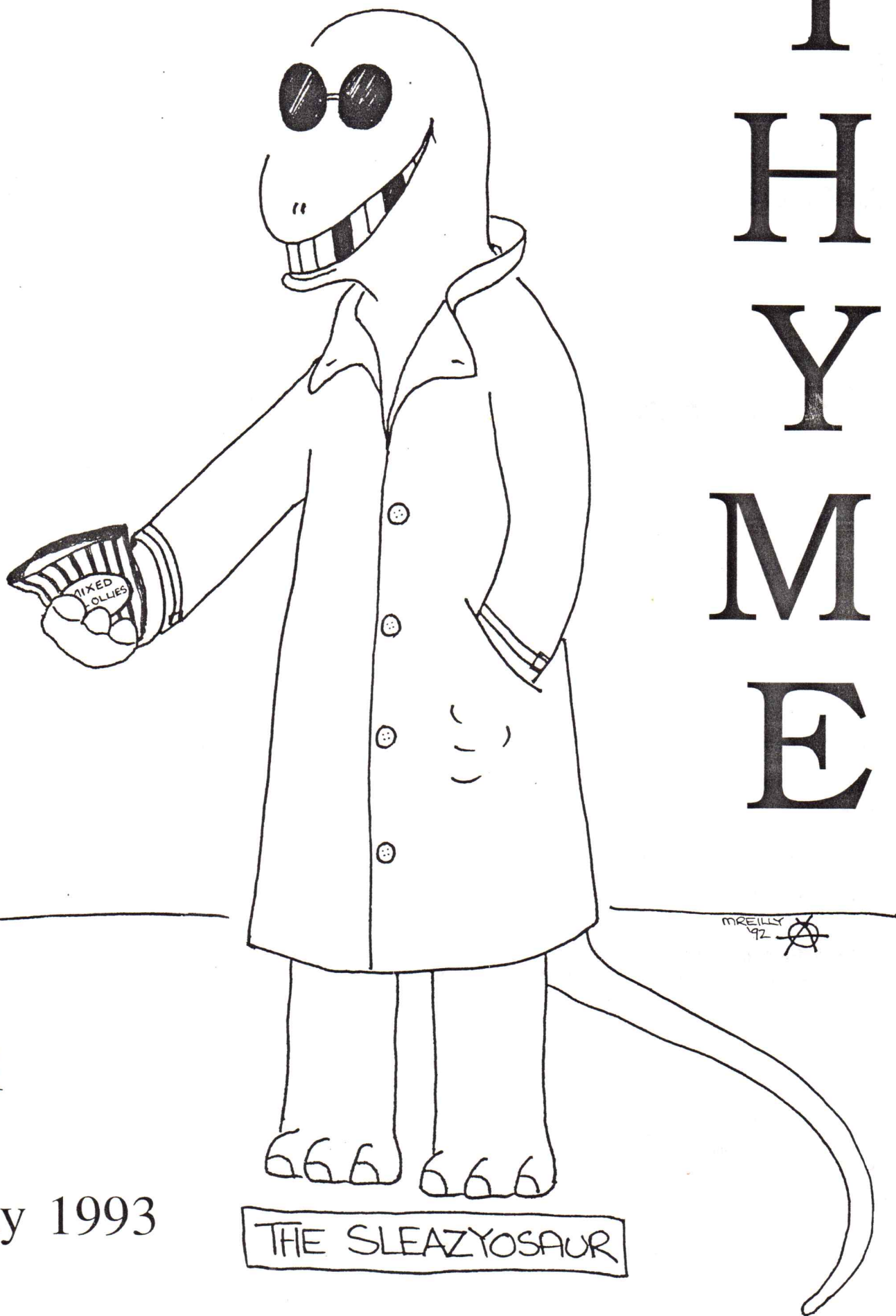


# THEY ME



#91

May 1993

THE SLEAZYOSAUR

The Australasian SF News Magazine

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## Fanimals

## SECRETS OF NATURE

By Ian Gunn 493



## News

**Australia in '99**, bidding for the 1999 Worldcon, is now off and running. Launched at Swancon 18 by **Donna Heenan**, the bid will be voted on in 1996. Presupporting memberships are now available. Collectable bid badges are on the way, and the logo will involve a platypus.

If you're sending stuff overseas and would like to include flyers or information, please contact the Publicity Committee, 43 Chapman Parade, Faulconbridge, NSW, 2776.

Even better, if you're travelling abroad yourself and could take promotional material please let us know. We need support to spread news of the bid to any fannish organisation or event anywhere, anytime.

The general address for the Aussie Bid Committee is PO Box 99, Bayswater, Victoria, 3153.

At the Business Meeting at Swancon 18, three proposals were brought forward to host the 1995 National Australian SF Convention. Swancon 20, Freemantle; Rottnest Island (Ratcon for Natcon!); and Tasmania. After the voting, **Tasmania** won the right to hold their first natcon. Tentatively titled **Fan Dieman's Con**, co-chairs are **Stephen Boucher** and **Justin Ackroyd**. **Robin Johnson** and **Carey Lenehan**, who actually live in Tasmania, were part of the successful bid committee, and **Phil Ware**, **Roy Ferguson**, **Robin Pen** and **Greg Turkich** are believed to be involved. It will be held in **June 1995**, but location, GoHs and other such matters have yet to be publicised. Apparently **Ian Nicholls** was spokesting for the losing Rottnest bid.

A **Red Dwarf** fan club has been established in New Zealand and is known as **Zed Shift**. For information write to PO Box 10104, Wellington, New Zealand. Membership includes issues of the club magazine **Garbage Pod**, information and guides about the show, a membership card and a 'Hologram H'.

## People

Writer **Avram Davidson** died on 8 May of complications rising from his diabetic condition.

Actress **Jacqueline Hill**, who played Barbara Wright and Lexa in *Dr Who*, died on 18 February.

**Taran John McDouall** was born at 3.12 am on Sunday 25 April, weighing 3.79 kg to proud parents **John** and **Sarah**.

**Julian** and **Judith Freidin** welcomed son **Evan Armstrong** on Sunday 11 April, weighing in at 3.4 kg.

Fannish appearances on *Jeopardy* continue with **Catherine Kerrigan** from 25 March to 31 March. This successful five nights of winning netted her \$46 850 and the status of super champ and forced retirement, though there's the possibility of a special match later in the year. Cathy was later featured in her local paper *Progress Press* with a color photo and the heading 'Keen to prove ETs do exist' which relates to her planned PhD thesis topic.

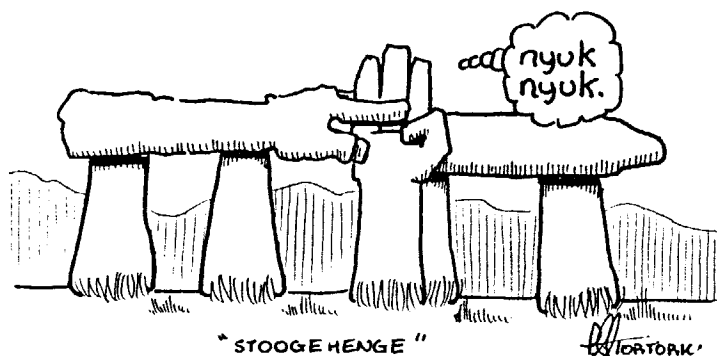
Apparently **Nigel Rowe** has changed his name to **Nigel Babich** after his recent marriage. (Warp)

**Lewis Morley** and **Marilyn Pride** have certainly been getting some media exposure lately. Firstly there was a three page spread in *The Age* 'Good Weekend' color supplement on Saturday 15 April. Almost two pages of color photos plus text describing their background, interests and plans. Then they appeared on the TV show *Tonight Live* with **Terry Pratchett** on Friday 23 April.

At a dinner with the DUFF winners **Dick** and **Leah-Zeldes Smith** in Melbourne, 20 April, four 1993 Australian SF Award second place getters drowned their sorrows. They were **Justin Ackroyd** (*Slow Glass Books Catalog*), **Ian Gunn** (*Fanimals*), **Karen Pender-Gunn** (*Reviews in Ethel*) and **Alan Stewart** (*Fanwriter*).

Despite **Justin** and **Jenny Ackroyd's** recent move, **Slow Glass Books** can still be reached at GPO Box 2708X, Melbourne, Vic, 3001 or phone (03) 489 8416.

**Dr Janeen Webb** will a co-ordinator for the **Guy Gavriel Kay: Symposium**, part of **Confrancisco**, in September. This is a one day event featuring academic papers and panel discussions dealing with his fiction. There is a proposed collection of critical essays to be published after the symposium. Janeen can be contacted at Department Humanities, Australian Catholic University, PO Box 213, Oakleigh, Vic, 3166. Phone (03) 563 3674 (Bus).



## Fan Funds

The 1992-3 FFANZ Race to New Zealand is now over and congratulations to **Ian Gunn** and **Karen Pender-Gunn**.

Administrator vote sent to	Australia	New Zealand	
Ian Gunn and Karen Pender-Gunn	46	21	67
Clive Newall	12	1	13
Geoff Tilley	2	-	2
Write-In (Andrew Ivamy)	-	1	1
Hold Over Funds	<u>1</u>	<u>-</u>	<u>1</u>
	61	23	84

Thanks to **Clive** and **Geoff** for running and all those who voted. Australian FFANZ Funds were at \$1384.88 at 22 April 1993, and special thanks to Swancon 17 and David L Russell for donations received during the year.

A FFANZ news letter with a list of voters is available from the Administrators. Alan Stewart's trip report, FFANZ Across the Water, is also available for \$5 to help support FFANZ.

Activities at Swancon 18, including the Fan Fund Auction and the efforts of auctioneer **Justin Ackroyd** and assistants, raised a total of \$2002.05 for DUFF, \$265.00 for GUFF and \$140.00 for FFANZ.

The Late DUFF Report was released by Phil Ware in late April and contains an update on the voting figures listed in last issue of Thyme. The Smiths remain clear winners, but the "official" figures are as follows.

	Australasia	North America	Total
Dick & Leah Smith	38	129	167
Richard Brandt	6	38	44
Charlotte Proctor	9	18	27
Write-Ins	2	-	2
Total	55	185	240

Phil then names 56 people who sent him votes, announces that there will be a mail auction of fanzines in the near future, details **Dick** and **Leah's** itinerary and calls for nominations for the 1994 DUFF Race to North America.

The 1993 TAFF Race to North America has been won by **Abigail Frost**, both instantly under the 20% rule, as well as the distribution method. 207 ballots were received, 192 expressing a preference. (Ansible)

## Awards

1993 Australian SF Achievement (Ditmar) Awards.

Voting details of the Ditmars awarded at Swancon 18. Thanks to Jane Tisell for passing on the details. Thyme congratulates the winners.

## Best Long Fiction

<u>Blue Tyson</u>	13	14
Terry Dowling		
<u>Quarantine</u>	27	28
Greg Egan		
<u>Back Door Man</u>	1	-
Ian M Hails		
<u>Call to the Edge</u>	5	5
Sean McMullen		
<u>Brainchild</u>	7	8
George Turner		
<u>And Disregards the Rest</u>	1	-
Paul Voermans		
No Award	<u>1</u>	<u>-</u>
	55	55

## Short Fiction

<u>Privateer's Moon</u>	8	8	8	8
Terry Dowling ( <u>Blue Tyson</u> )				
<u>Ship's Eye</u>	9	9	9	9
Terry Dowling ( <u>Eidolon 8</u> )				
<u>Closer</u>	14	15	15	19
Greg Egan ( <u>Eidolon 9</u> )				
<u>Worthless</u>	7	7	7	-
Greg Egan ( <u>In Dreams</u> )				
<u>The Seas of Castle Hill Road</u>	1	-		
Rick Kennett ( <u>Eidolon 9</u> )				
<u>It's All in the Way You Look</u>	-			
at It Michael Pryor ( <u>Aurealis 10</u> )				
No Award	<u>4</u>	<u>4</u>	<u>-</u>	<u>-</u>
	43	43	39	36

## Best Artwork

Fanimals	14	14	14
Ian Gunn ( <u>Thyme</u> )			
Space Time Buccaneers Ian Gunn ( <u>Inconsequential Parallax</u> )	7	7	7
1992 Ditmar Awards	6	6	6
Lewis Morley			
<u>Blue Tyson cover</u>	25	26	28
Nick Stathopoulos			
<u>Relics</u>	2	-	
Sean Tan ( <u>Eidolon 9</u> )			
<u>Snowman</u>	4	5	-
Liesl Yvette ( <u>Eidolon 9</u> )			
No Award	<u>-</u>	<u>-</u>	<u>-</u>
	58	58	54

## Periodical

<u>Slow Glass Books Catalog</u>	13	13	14	16
Justin Ackroyd				
<u>Eidolon</u>	29	29	30	30
Jeremy G Byrne, Richard				
Scriven, Jonathan Strahan				
<u>Ethel the Aardvark</u>	7	7	7	-
Alan Stewart				
<u>Thyme</u>	9	9	9	13
Greg Hills, Mark Loney,				
Alan Stewart				
<u>Aurealis</u>	5	5	-	
Dirk Strasser, Stephen Higgins				
No Award	<u>1</u>	<u>-</u>	<u>-</u>	<u>59</u>
	64	63	62	

## Fanwriter

Paul Ewins	4	4	4	-	
Terry Frost	6	6	6	7	-
Karen Pender-Gunn	2	2	-		
<b>Robin Pen</b>	23	23	23	24	24
Alan Stewart	14	14	15	15	21
Roger Weddall	11	11	12	13	14
No Award	<u>2</u>	<u>-</u>	<u>-</u>	<u>59</u>	<u>49</u>
	62	60	60	59	59

## William Atheling Jr Award for Criticism

<i>Five Go Camping with the</i>	8	8	-	
<i>12.1 Club</i> Paul Ewins				
( <i>Ethel the Aardvark</i> 41)				
<i>James Morrow and the ERNIs</i>	10	10	11	-
Bruce Gillespie (Nova Mob,				
ANZAPA 148)				
<b>Australian SF Art turns 50</b>	12	12	19	21
Sean McMullen ( <i>Eidolon</i> 7)				
<i>From Science Fantasy to</i>	8	8	-	
<i>Galileo</i> Sean McMullen				
(Nova Mob, <i>Eidolon</i> 10)				
<i>Reviews for Ethel the Aardvark</i>	10	10	13	17
Karen Pender-Gunn				
No Award	<u>5</u>	<u>-</u>	<u>-</u>	<u>38</u>
	53	48	43	

The number of nominations received by the finalists is not known at this time.

The proposal put to the Business Meeting to establish a Memorial Roger Weddall Ditmar Controversy seems destined to be carried out regardless. A 'How to Vote' form was distributed in favor of *Eidolon*, its illustrations, stories and writers. The caption 'Eidolon - The Devil You Know' could perhaps have been more aptly 'The Devil Only A Few of You May Have Seen, but vote for us anyway'. Strange that there was no vocal outcry from enraged Perth fandom as happened in 1989 when *Get Stuffed* distributed a similar 'How to Vote' form. Perhaps all nominees for the 1994 Ditmar Awards should distribute 'How to Vote' forms to even things up.

## 1993 A Bertram Chandler Memorial Award

The 1993 Chandler Award winner, **Merv Binns**, was announced at Swancon 18 by Australian SF Foundation President **Jane Tisell**. **Leigh Edmonds** accepted the ceramic platter on Merv's behalf and it will be represented in Melbourne shortly. Jane cited Merv's long time service to SF and fandom in the form of publishing *Australian SF News* and booklists, establishing Space Age Books and a sustained effort of organising film and SF conventions, as well as local fan groups, over a period of forty years as reasons for Merv's selection as the 1993 winner.

## 1993 New Zealand SF &amp; F Awards

Final ballot forms have now been circulated and voting is open to New Zealand fen. The number of nominations required to appear on the ballot is not known at this stage. The awards are being run by NASF and a voting donation of a 45c stamp, or 50c if hand delivered is required.

## Best General Fanzine

*Aotearapa* Edited by James Dignan.  
*City of Death* By David Lawrence.  
*Cry Havoc* Edited by Keith Smith.  
*Pistake* Edited by David Tulloch.  
*Timestreams* Edited by Chris Mander.  
*What on Earth* Edited by Tim Jones.

## Best Clubzine

*Collector's Item* Edited by Craig Mabon.  
*Model Space* Edited by Chris Mander.  
*Phoenixzine* Edited by Sue Martin-Smith.  
*Time/Space Visualiser* Edited Felicity & Paul Scoones.  
*Warp* Edited by James Dignan.

## Best Writer

Linnette Horne	Jon Preddle
Tim Jones	Paul Scoones

## Best Artist

Warwick Gray	Kerrin Jones
Ann Gutschlag	Simon Morse
Mike Hanson	Glen Young

## Special Achievement

Lana Brown	Lyn McConchie
James Dignan	Paul & Felicity Scoones
DoctorCon II Committee	

[Once again alphabetical listing of nominees, just like the Hugo and Ditmar ballots. Why not a random drawing for ballot position ? AS]

At the time of printing the nomination period for the 1993 ASFMA has closed, but no final ballot has been sighted.

**1993 NEBULA AWARD WINNERS**

Novel: Doomsday Book Connie Willis

Novella: *City of Truth* James Morrow

Novelette: *Danny Goes to Mars* Pamela Sargent

Short Story: *Even the Queen* Connie Willis

Grand Master: Frederik Pohl

(Thanks Stephen Boucher and Critical Wave)

**WINNERS OF THE 1993 AURORA AWARDS**

The Aurora award is Canada's highest award for Science Fiction and Fantasy writing, film and other media, art, convention organising etc. It is the organisational equivalent to the US Hugo award. Stories and other eligible works are voted on by the general public, and the winners receive a beautiful sculptured trophy, plus the attendant prestige.

The awards were presented at Wolfcon VI in Wolfville, Nova Scotia on Sunday, March 14 1993.

**BEST LONG-FORM WORK IN ENGLISH:**

Passion Play by Sean Stewart (Beach Holme Press)

**BEST SHORT-FORM WORK IN ENGLISH:**

*The Toy Mill* by David Nickle and Karl Schroeder (Tesseract 4)

**BEST OTHER WORK IN ENGLISH:**

TESSERACTS 4, ed. by Lorna Toolis and Michael Skeet (Beach Holme)

MEILLEUR LIVRE EN FRANCAIS [Best Long-form in French]: Chroniques Du Pays Des Meres by Elisabeth Vonarburg (Quebec/Amerique)

MEILLEURE NOUVELLE EN FRANCAIS [Best short-form in French]:

*Base De Negociation* by Jean Dion (Solaris 101)

MEILLEUR OUVRAGE EN FRANCAIS (AUTRE) [Best other work in French]: Solaris red. Joel Champetier (Les Compagnons a temps perdu)

**ARTISTIC ACHIEVEMENT:**

Lynne Taylor Fahnestalk (On Spec fall 92; MZB's Fantasy Magazine Spr 92)

**FAN ACHIEVEMENT (FANZINE):**

Under The Ozone Hole ed. Karl Johanson & John Herbert (4129 Carey Road, Victoria B.C., V8Z 4G5)

**FAN ACHIEVEMENT (ORGANISATIONAL):**

Adam Charlesworth, Noncon 15

**FAN ACHIEVEMENT (OTHER):**

Louise Hypher, SF2 SHOW

(Thanks Clive Newall and internet)

**1993 ARTHUR C CLARKE AWARD**

Announced 25 March, to Body of Glass by Marge Piercy. Runner up Red Mars by Kim Stanley Robinson. (Matrix)

**1993 Hugo and Campbell Award Nominations**

(Thanks Seth Goldberg and Stephen Boucher)

This year is the 40th anniversary of the Hugo Awards, which will be presented at a ceremony in the Moscone Convention Centre, San Francisco, California, on Sunday, September 5, 1993.

The nominees that follow were chosen by popular vote by 397 members of ConFrancisco or MagiCon who submitted valid nominating ballots. In some categories more than 5 nominations appear due to tie votes.

**Best Novel**

China Mountain Zhang Maureen F McHugh (Tor)  
Red Mars Kim Stanley Robinson (HarperCollins (UK), Bantam Spectra)  
Steel Beach John Varley (Ace/Putnam)  
A Fire Upon the Deep Vernor Vinge (Tor)  
Doomsday Book Connie Willis (Bantam)

**Best Novella**

*Uh-Oh City* Jonathan Carroll (F&SF June 92)  
*The Territory* Bradley Denton (F&SF July 92)  
*Protection* Maureen F McHugh (Asimov's Apr 92)  
*Stopping at Slowyear* Frederik Pohl (Axolotl/Pulphouse, Bantam)  
*Barnacle Bill the Spacer* Lucius Shepard (Asimov's July 92)

**Best Novelette**

*True Faces* Pat Cadigan (F&SF Apr 92)  
*The Nutcracker Coup* Janet Kagan (Asimov's Dec 92)  
*In the Stone House* Barry N Malzberg (Alternate Kennedys)  
*Danny Goes to Mars* Pamela Sargent (Asimov's Oct 92)  
*Suppose They Gave a Peace ...* Susan Schwartz (Alternate Presidents)

**Best Short Story**

*The Winterberry* Nicholas A DiChario (Alternate Kennedys)  
*The Mountain to Mohammed* Nancy Kress (Asimov's Apr 92)  
*The Lotus and the Spear* Mike Resnick (Asimov's Aug 92)  
*The Arbitrary Placement of Walls* Martha Soukup (Asimov's Apr 92)  
*Even the Queen* Connie Willis (Asimov's Apr 92)

**Best Non-Fiction Book**

Enterprising Women: Television fandom and the creation of popular myth Camille Bacon-Smith

(Univ. of Pennsylvania Press)

The Costumemaker's Art edited by Thom Boswell

(Lark)

Virgil Finlay's Women of the Ages Virgil Finlay

(Underwood-Miller)

Monad Number Two edited by Damon Knight

(Pulphouse)

Let's Hear It For the Deaf Man Dave Langford

(NESFA)

A Wealth of Fable Harry Warner Jr

(SCIFI)

**Best Dramatic Presentation**

Aladdin (Walt Disney Pictures)

Alien<sup>3</sup> (20th Century Fox)

Batman Returns (Warner Brothers)

Bram Stoker's Dracula (Columbia Pictures)

"The Inner Light" (Star Trek: The Next Generation)

(Paramount Television)

**Best Professional Editor**

Ellen Datlow

Gardner Dozois

Beth Meacham

Kristine Kathryn Rusch

Stanley Schmidt

**Best Professional Artist**

Thomas Canty

David A Cherry

Bob Eggleton

James Gurney

Don Maitz

**Best Original Artwork**

Cover of Aristoi (W J Williams) Jim Burns (Tor)

Dinotopia James Gurney (Turner)

Cover of F&SF, October-November 1992 (illustrating

"Bridges", C de Lint), Ron Walotsky

Cover of Illusion (P Volsky) by Michael Whelan

(Bantam)

Cover of Asimov's, November 1992 (Asimov portrait),

Michael Whelan

**Best Semi-Prozine**

Interzone, edited by David Pringle

Locus, edited by Charles N. Brown

The New York Review of Science Fiction, edited by

David G Hartwell, Donald G Keller, Robert K J

Kilheffer and Gordon Van Gelder

Pulphouse, edited by Dean Wesley Smith

Science Fiction Chronicle, edited by Andrew Porter

**Best Fanzine**

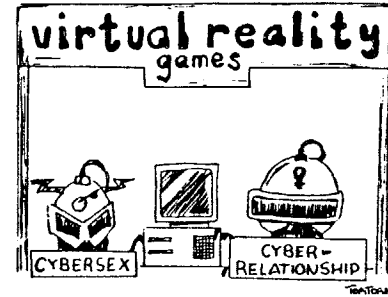
File 770, edited by Mike Glyer

FOSFAX, edited by Timothy Lane and Janice Moore

Lan's Lantern, edited by George J Laskowski Jr

Mimosa, edited by Dick and Nicki Lynch

Stet, edited by Leah Zeldes Smith and Dick Smith

**Best Fan Writer**

Mike Glyer

Dave Langford

Harry Warner Jr

Andy Hooper

Evelyn C Leeper

**Best Fan Artist**

Teddy Harvia

Linda Michaels

Stu Shiffman

Merle Insinga

Peggy Ranson

Diana Harlan Stein

**John W. Campbell Award for Best New Writer of 1991-1992** (sponsored by Dell Magazines)

Barbara Delaplace (2nd year of eligibility)

Nicholas A DiChario (2nd year of eligibility)

Holly Lisle (1st year of eligibility)

Laura Resnick (2nd year of eligibility)

Carrie Richerson (1st year of eligibility)

Michelle Sagara (2nd year of eligibility)

The category "Best Translator" included on the nominating ballot was eliminated due to lack of interest. A few voters commented that a knowledgeable vote in this category would require linguistic expertise beyond what can reasonably be expected of Hugo voters.

Dinotopia by James Gurney received enough votes to be nominated in both the Original Artwork and Nonfiction Book categories. The administrators judged that it is a single sequential work of art, and thus best placed in Original Artwork.

Two nominations were withdrawn from the ballot. Michael Whelan declined nomination as Best Professional Artist for this year. Boris Vallejo declined the nomination for Best Original Artwork of his cover of Vernor Vinge's A Fire Upon the Deep, saying that it is against his principles to enter in a competition among professionals. Both artists thank the voters who nominated them, and feel honored to have been chosen.

Maureen F McHugh and Poppy Z Brite received enough votes to be nominated for the John W. Campbell Award for best new writer, but were ruled ineligible due to professional publications of fiction in the science fiction and fantasy field prior to 1991.

## Statistics

Category	Ball.	Votes	Nom.	Most	5 <sup>th</sup>
Novel	326	1102	191	81	45
Novella	184	521	50	48	30
Novelette	181	540	120	31	16
Short Story	226	753	206	65	27
Dram. Pres.	214	582	112	100	26
Nonfic. Bk	165	304	60	32	12
Prof. Editor	212	579	59	99	43
Prof. Artist	248	750	142	61	47
Orig. Artwk	125	329	143	47	9
Semiprozine	205	448	52	99	24
Fanzine	179	436	109	47	21
Fan Writer	141	374	135	23	12
Fan Artist	145	428	119	38	19
Campbell	158	346	94	29	12
Translator	40	53	25	14	2

## TV and Film

*Braindead*, by New Zealand's Peter Jackson, has won the grand prix, critics' and special effects prizes at the Avoriaz Film Festival in France. It also won the top prize and special effects award at the Porto International Festival of Horror Movies in Portugal. It will be released in the United States titled *Dead Alive*.

Rumor has it that there will be a *Star Trek 7* released for Christmas 1994. William Shatner has apparently written the script wherein Kirk meets Picard, no mention of who's old or young, and no word on a director.

*Star Trek: The Next Generation - The Movie* is rumored to be slated for December 1994 release.

A report of a Scottish SF University Challenge in *Matrix* has the response to the question "What musical instrument does William Riker play?" as "Commander William Riker plays the field".

## Writing and Publishers

Iain Banks has a new book out from Orbit (Penguin), which is his first 'non-Culture' SF novel. His collection *State of the Art* will be released in pb at the same time.

The complete *Rubow in Space* stories, a comic book with 300 pages, including 5 incredible plates, is available for \$27 (plus \$3 for mail service) [presumably in \$US AS] from Luiz Zatar, Praia João Caetano 145 202, Ingá Niterói, R. J. CEP 24.210-400, Brazil. #3 with 97 pages in English is available for \$16 (plus \$3 for mail). If you only wish to receive 5 original plates about the new episodes send only \$5 (plus \$1.50 for mail).

A short story competition is being run in conjunction with **Constantinople '94**. Sponsored by the Australian SF Foundation, prize money of \$150, \$100 and \$50 will be awarded. The three place getters will also be

published in the Program Book. Entries consisting of a SF story of up to 3000 words should be sent to PO Box 212, World Trade Centre, Melbourne, Victoria, 3005 by **31 January 1994**. Author's name should appear on a cover sheet only, but title and page number should appear on every page. Manuscripts will only be returned if accompanied by a stamped self-addressed envelope.

**Cupcon** is holding a writing competition with cash prizes. To enter you must be a member of Cupcon or submit an entry fee of \$5. Absolute deadline for receipt of manuscripts is **1 September 1993**. All work must be original in both characters and setting, SF or fantasy in theme and approximately 4000 words long. Three copies of the manuscript are required with story title and page number on each page head. One title page with the title and author's name and address is required. Enclose a stamped self-addressed envelope if you wish the manuscript returned by post.

## ISAAC ASIMOV AWARD

*Asimov's Science Fiction* magazine and the International Association for the Fantastic in the Arts (IAFA) are pleased to announce the creation of the Isaac Asimov Award. The annual award will go to the best unpublished science-fiction or fantasy short story by a college or university undergraduate. The winner will receive \$US 500 from *Asimov's* and will be invited to the IAFA's annual Conference on the Fantastic to receive the award. The story will be considered for publication in *Asimov's*. The Isaac Asimov Award will honor the legacy of one of science fiction's most distinguished authors. Throughout his career, Dr. Asimov encouraged other writers while constantly introducing science fiction to an ever-widening audience. IAFA, the award's co-sponsor, is a worldwide network for scholars, educators, writers, artists, and editors with an interest in the study of the fantastic in literature and art.

The deadline for entries in this year's contest is 15 November 1993. The contest is open to all full-time undergraduates at accredited colleges and universities. All submissions must be previously unpublished, and they should be from 1,000 to 10,000 words long. Authors may submit an unlimited number of stories, but each manuscript must include the writer's name, address, and phone number. No submissions can be returned. The winner will be determined by the editors of *Asimov's*, but submissions or requests for writer's guidelines should be sent to: Isaac Asimov Award, USF 3177, 4204 E. Fowler, Tampa, Florida 33620-3177. Sample copies of *Asimov's* are available for \$US 3.00 from *Asimov's*, Dell Magazines, 1540 Broadway, New York, New York 10036.

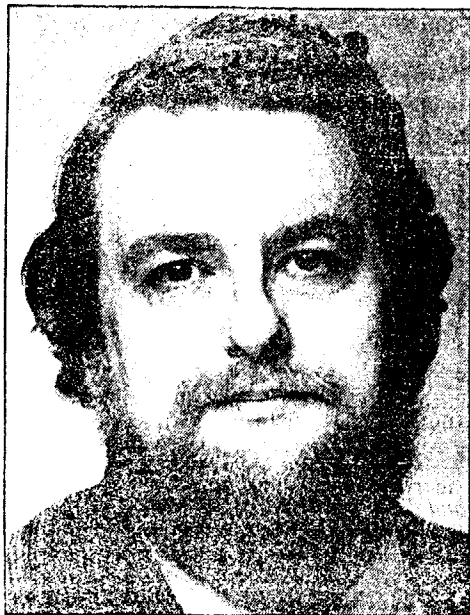
contact: Sheila Williams (212) 782-8569  
Rick Wilber (813) 974-2591



## Interview

**Robert Jordan**

by Alan Stewart



*Alan: Presumably you're well known now for the 'Wheel of Time' but I believe you got started writing Conan books.*

**Robert:** I wrote them for some years. It was my start in fantasy. I edited them after I stopped writing them for a number of years.

*A: Were you invited to write them, or did you write a manuscript and send it in ?*

**R:** I was asked to write them and I refused because I was working on something else . And then I was asked again and I refused. I was asked a third time and I said oh all right, I'll do one. And I did the one and I enjoyed it. I read these books when I was a kid. Books like science fiction or fantasy of any sort when I was a child if you were found with that by your teachers it wasn't a matter of taking the book away and sending it home, they took it away and threw it in the trash. It was not the sort of book you were supposed to be reading. So it was a great deal of fun for me to write that Conan novel and I agreed to do five more. I signed a contract to do it, and I also did the novelisation of the movie *Conan the Destroyer*. By the way I have covers, perhaps one of the rarest book covers around for a fantasy novel, I have perhaps only the two covers existing for the novelisation of the movie "Conan King of Thieves" which was *Conan the Destroyer* before the title change. The covers had been printed up and I snagged a few before they were destroyed.

*A: Was the work on Conan part of the inspiration for writing the 'Wheel of Time' ?*

**R:** No, not really. I had been thinking about the 'Wheel

of Time' for a considerable time before hand, before I ever did the Conan novels. The Conans were a lot of fun and I did them as well as I could. I did in fact stop doing the Conans so I could work on the 'Wheel of Time'. It took quite a time to convince people, at least that was part of the reason I stopped doing them, another part of the reason was that I had done it. There's a point where something stops being fun and simply becomes work and I did not like the Conan books well enough to do them as work. As fun they were great. It took me about a year to convince my publisher and others that I really was going to stop and was finished.

*A: How do you regard the 'Wheel of Time' at the moment, more fun or work ?*

**R:** It's still fun. I'm afraid it has a way to go yet. The Shadow Rising, the fourth book, is just out. I am still finishing, I'm afraid, the fifth book which is The Fires of Heaven. It is supposed to be released this November in the US and in England. England is starting to catch up.

*A: Is that something you've arranged or your agent, or did the publishers decide it ?*

**R:** The publishers decided. I think largely because of Australia. They realised that with the publication of the book in America, if they didn't have copies to get in here it would ruin their ability to push the books in Australia, to sell the books in Australia. And since .. I don't know they seem to think the books are becoming more and more successful in England as well as the United States and I guess they think they can be successful in Australia too.

*A: Have you got the titles of the seven volumes yet ?*

**R:** No. The title needs to fit both the series and the book so I have not come up with all the titles yet. It's a bit too rigid to set a title several books ahead and after you've put things in you realise that another title would be much much better. But if you've already told everybody a long time before you're stuck.

*A: Can we roughly expect a volume per year ?*

**R:** Roughly. I hope to keep up that one volume per year until I reach the end which as I say will be seven books, possibly eight. I think there are a number of people like my editor and publisher who might come after me with knives if it goes any further than that.

*A: Did you have much trouble finding a publisher to publish the first volume, given that it was going to be a series ?*

**R:** No. Tor books, the publisher of Tor books is a man named Tom Doherty and he not only published the Conan novels I wrote, he's published other books I've written in other genres. He likes what I write. He in

effect would buy a book from me and would before anyone knew who I was, without him knowing what the book was. He simply liked my writing well enough that he was willing to buy a book from me simply knowing that I was going to write it.

*A: There was an interview with you published in a West Australian paper where you said you know where you're going at the end of the seventh book, do you have other definite visions along the way ?*

R: There are, well, think that it's like trying to get from this corner of the table to that corner of the table and I know that on the way I intend to stop at each of those plates but in what precise order isn't necessarily fixed and the exact path I take from one to the other isn't exactly fixed, but those major points are. In that sense I know the rough outline. I know where all the mountains are, the big peaks, this must happen, this I want to happen. Part of what gets interesting and part of where secondary or tertiary characters, the people you meet for a page or half a page and are gone. They come in a lot of times in those meanderings from one major point to another.

*A: You've introduced more interesting new things along the way for instance the race from across the sea, they came into it and the leashing and different channelling of the powers or different aspects of the channelling of the power.*

R: That's done quite deliberately. In The Eye of the World you're really seeing the power of Moiraine and the Aes Sedai through the eyes of very unsophisticated villagers. Rand and Mat and Perrin, Nynaeve and Egwene, they've never been more than ten miles, twenty miles, from their home village in their lives. Their news of what happens outside is a pedlar who comes down once a month and the merchants who come in once a year to buy the wool and tobacco. It's all of their contact with the outside world. And they believe that to them the one power is something mysterious perhaps unknowable. Moiraine is infinitely powerful. But as you go along they realise more and they begin to know more about the world and some of them begin to know more about the power, the one power. Suddenly they realise that Moiraine has limits and the one power has limits and they begin to learn that there are rules to the one power. And you'll continue to learn things as they learn them, as it comes out to them. It's not so straight forward. The one power itself was never intended to be so straight forward a proposition as it seems in The Eye of the World. Even then I knew that you start out with a little bit because these people don't know much. You're seeing this thing through their eyes.

*A: And as they grow and the contacts expand so does the overall view.*

R: You expand. And then there's all these rules and

complexities and we thought, you know, that women could do everything that men could do but it was not exactly that. And there women have these advantages and men have these advantages and this kind of thing does that and you can do this but you can't do that. And if you do this, then .. A series of linking rules.

*A: Like the training for the dream road in The Shadow Rising, I felt that you'd gone back and particularly emphasised that they had to be trained, and that perhaps they were getting away from that and had to be reminded. That there were rules and they didn't know totally what they were dealing with here.*

R: Even in that and Tel'aran'rhiol it's not as simple as simply being able to dream yourself there. Even with that ability there are rules to the world.

*A: Did you have the idea for the three types of relics originally or did that develop along the way ?*

R: The triad was there. In the beginning I have to admit... You see there are cycles which I think are archetypal. The trinity, trio, the cycle and multiples of three. And also thirteen, which runs not only in the Christian religion but in a number of myths as well. A dangerous number, and bringing things in, three young men, three women, three you know it brings these echoes. And even without the reader, if the reader doesn't realise this is significant, most readers have picked up enough in various places to feel those echoes in the backs of their heads. A linking multiple of thirteen. There's other thirteens about, you'll see. It's not any sort of numerological significance, that's not what I'm getting at. These are simply things that, numbers that turn up again in mythologies in a lot of countries. They have a certain significance that resonates to us. The idea of there being these three kinds of things with the power, in the very beginning it seemed to me, I just had sa'angreal and angreal, and it seemed incomplete. That's when I was first thinking about this work, before I began writing. And when I realised it was incomplete, I realised a third kind, something that was fixed in use instead of being a general use item.

*A: The 'Wheel of Time' has become more interesting with your conscious references to a distant past of high technology and the reader wants to know just what's happened in the past, and I assume that's part of the cycle you mentioned.*

R: You may find out some of it, you won't find out all of it. Because part of what I do is realism, if you can talk about having realism in fantasy. In a lot of fantasies people find out what they need to know when they need to know it. Maybe just barely in the nick of time, but they find it out. In these books often they don't find it out, they may manage to save themselves because they've done something for the wrong reason that happens to work out, that it's the right thing to do. They have to make decisions based

on incomplete information. They know a little bit. Maybe it's not enough, but they make a decision anyway because that's the way things happen in life. There's going to be a few things at the end of the books which aren't really resolved. Not what I perceive as the major threads of the story, those will be resolved, but some things are left dangling. Some of what you would perhaps call the minor threads. A number of things indicate that life goes on. This is not the end, it's part of the whole thing. This is the 'Wheel of Time', it's continuous, there's a feeling of continuity I'm trying for. And not just continuity within the books, continuity wherever if you will. These people's lives do not end, will not end with that final scene. Those who are still alive have lives yet to come. And the world has lives and events yet to come. So there will be some things left unresolved quite deliberately. Indications that hey, this story might be over but there are other stories to be told except I don't intend to tell them. I can tell you that right up front. When I've finished with these people that's it.

*A: Do you use a spread sheet or something like that to keep track of where everyone is at each stage of the writing, or is it all in your head ?*

R: No, there is something very much like that. I do a chart on the computer I keep track of what's going on pretty well, probably because it's always been a pet peeve of mine that sort of thing happening. Writers have done their homework or not and there've been times when I've gotten letters from fans who said, not about things in the story, generally it's something extra that I've said something that isn't a statement of fact. Something in real life that isn't a statement of fact. Because I simply blipped but so far I've managed to keep the characters consistent, whole and where they're supposed to be and when they're supposed to be. I don't forget any of them.

*A: I've lost count of how many there are now that you're up to the fourth volume.*

R: It depends on what level you're talking about. I always think of a story as an onion with all these levels, and on any given level whoever's there are the main characters on that level but it depends on how far out you are as to whether you're really a front level character like Rand or Mat or Egwene, or whether you're a lower level character like Morgase, or Garethburn or whether you're someone down at the bottom like Florengall who was the wharf rat who happens to show up.

*A: Did the structure of the fourth book with it's blocks of chapters dealing with a few characters before switching to others, was that something you settled on from the start ? Did you have much trouble settling on the length of such sections ?*

R: No. It was something I wanted to do. I quite often try different ways of structuring a book. I think of the

books as musical compositions. I come from a family of raconteurs. Not only does my father tell stories, my uncles tell stories, and so I have a tendency to think of any story as being something oral, something that is audible. At the same time music is always a part of our family, not just piano lessons. It's expected to take an interest in music to such an extent that none of us ever thought it strange that you went to concerts, classical or jazz, and other things of that sort like ballet or whatever. It's just what you did. And so I have this. The music comes into it again something audible and I noticed very early on when I was a boy that a good story teller would have this rhythm and flow to a story. It simply wasn't presented flatly. And it was a similarity between the rhythm and flow and structure of a good story and rhythm and flow and structure of a concerto or a good Sonny Handcock riff, you know. There were these similarities. So I see books in a way as if they were musical compositions and I experiment to some extent with the structure and flow of this piece of music, this story that I hear if you will or think of as being told aloud or being read aloud.

*A: With the language and names you have for various things, have you had any trouble finding the exact name for something or have they just seemed to come out of the story once you got the initial ones established ?*

R: I've sometimes changed a name. There's times when you realise that you've become dissatisfied with a name. It seemed all right in the beginning but it just doesn't fit well enough.

*A: You mentioned the oral tradition, did sort of saying the names out loud destroy the magic of some ?*

R: For some yes, but I try to make all of these names names that can be said out loud in some way. More often it's just a matter of that particular name just doesn't fit or feel right for this particular person.

*A: I think it's been said of The Dragon Reborn that basically all they did was march from the tower down to the stone, that's the plot, but there's much more along the way than that. It's not like other fantasies such as Eddings' which have been described as travelogues.*

R: Yes there's a bit more going on. Everyone wanders to the stone is one way to put it, but then boy meets girl, boy loses girl, they die, was Romeo and Juliet and Westside Story as well. It doesn't sound like much of a story does it.

*A: I assume references to the sword in the stone and Excalibur just didn't happen, that you put them there deliberately.*

R: Of course they're deliberate. What I'm trying to do here, the echoes are very deliberate. Not just of Arthur

and Excalibur. When I wrote The Eye of the World I was terrified people were going to come up and say this is another Arthur book, we've got another bloody Arthur book here, everybody's writing bloody Arthur books. I wanted to hide all of the myths I was getting at, because it's not just Arthur. I've gone into not only the Arthurian legends and other Celtic myths, but also Norse legends, some other European myths and legends, into some bits from Hindu mythology, from African mythology, Chinese and Japanese to North American Indian.

*A: The black and white symbol for the seals, being the yin and yang representation.*

R: That's a very obvious one. In each case I've tried to shave the cultural references away so that what I'm left with is the bare bones and that's what when I've got the cultural references away and disposed of the duplicates because when you get rid of cultural references and get it down to the bare bones sometimes you find that the Chinese story is the same as the Celtic story is almost the same as the North American Indian story or very close. I get rid of those and then begins the interesting bit because I'm not trying to retell anybody's legends. This is not a retelling of the Arthurian tale, it's not a retelling of the Norse gods, not a retelling of any of these things. What it is, is this. Have you ever played a game where the first person at a party is given a joke on a piece of paper and in a whisper that person reads the joke to somebody, into somebody's ear. Then that person without anything more than just having heard it, tells it in a whisper to the next person and it goes all around the room to the last person who stands up and tells the joke. Then you compare it to the joke that's on the piece of paper. Well the legends that we have is the joke that the last guy stood up and told aloud. What actually happened is what was on the piece of paper. What I'm trying to write is what's on the piece of paper. So that the things that one man did got split up and they say that he did it and he did it and those three guys over there each of them did something. But by the time the story got up it was all attributed to one guy and it was changed so it wasn't exactly what they did and Rand, yes, Rand drew the sword out of the stone, but he's also in a way the guy who drove the sword into the stone. And the stone wasn't a stone in the sense that you think of at all you know. There are a lot of things like that. I got a letter from a woman who was ecstatic that she'd picked up Wagnerian influences with the Norse and German gods. But I try to keep things as submerged as I can so it seems like this is just what's happening, no big deal, no big of significance. This is just what's happening. Quite often it's the little things that come along at the sides that are really a big part of the legends that the guy at the end of the line told. As far as the people who are living them, those big parts of the legend are not even on the piece of paper, not important at all.

*A: One of the interesting things is that men have the reputation for doing the great evil with the one power a long time ago but in the current age women seem to be doing the worst things like the leashing. Is that sort of deliberate or am I reading too much into it ?*

R: If you have the power, then use the power one way or another. If women have the power then some of them are going to use it well and some of them are going to use it badly. Some of them are going to have their own perceptions. Remember to the Seanchan what they have done is not evil. They come from a place where the women who can channel are very dangerous, not operating like Aes Sedai. When they got beyond the ocean they found people who could channel openly in power and using the power as a weapon and they had to find some way to survive in this world. Part of their survival was to decide that the power was too important to kill these women, we need the one power, and we have to find some way to control them, they're too dangerous not to control. Inevitably once they become controlled you have a cultural slide into a women who can channel being perceived as almost like an animal. If you keep somebody on a leash long enough you begin to forget the reason they may have been put on the leash in the first place, and simply remember that this person is on a leash and animals are put on leashes so this person must really not be a real person at all. I've had people say the Seanchan are evil, but the Seanchan are not evil they live within their context of a series of laws that guarantees in many ways more justice for everyone than anything that is available on this side of the ocean. It's also much harsher justice and much harsher life in many ways.

*A: Have you had any offers or options to do adaptions of your books such as graphic novels or role playing modules ?*

R: I've had a lot of interest, no options, or no reasonable and viable offers. There have been a lot of amateurs who wanted to try something and there have been a great many queries from people who are gamers who want to know if there's a role playing game or a computer game. There've been so many I've finally asked my agent to look into those possibilities specifically. There've been enquiries about movie rights after every book but they are rather complex and I'm not certain any one of them could be made into a ninety minute or even two hour movie.

*A: Have you thought about doing a screenplay yourself ?*

R: Yeah, I'd be willing to give it a try. I'd like to try any kind of writing just about, but again the thing that I really do is write novels. That's what I do. The other things would be nice extras if they happen, and if they don't happen I still write novels.

## Article

by Damien Broderick

(Originally written for The Age's 'Shelf Life' feature, in response to a controversy over reviewing initiated by a notice by Damien of a Vonnegut book).

Writing is solitude torn by naked exposure. There's your life on the page, however disguised as fiction, hawked for the world's amusement. Even in journalism and reviews, your pimples show through the mask. Sometimes, though, the zits are added by your readers.

Last year, the feisty ABC broadcaster Terry Lane twice fulminated against backbiting Australian novelist-reviewers who savage their competitors. Each time, to my astonishment, his prime example of this vice was my disenchanted 4 January, 1992, Age newspaper review of a book by Kurt Vonnegut. Lane thought it 'sublime'. Despite some fine passages, I thought it stank. The book was the collection Fates Worse Than Death - a miscellany, you'll note, of **non-fiction**.

True, Vonnegut is known chiefly for his fiction. Terry Lane considered it dangerous for another fiction writer (no matter how laughable the comparison) to hold the judge's privilege of directed verdict. It seemed that no Australian novelist - perhaps no fiction writer anywhere - could be trusted to review the work of associates or rivals fairly and without covert agenda. In particular, it was Lane's belief that we novelists all too often, given the chance, 'bitchily' assail the works of our competitors, rather as some prudent but disagreeable creatures eat their rivals' eggs.

As you can imagine, I was mortified, for he'd seen right through me. Of course my pretended irritation at Vonnegut's exhausted refrain of once-vivid themes was really impelled, as is all my reviewing, entirely by venom, spite and a hopeless spleen toward those greater than myself. Any remark that might be taken by the innocent for skilled weighing of a book's argument or vitality, its validity of reference, was really a facade for my envy, ambition and, let's face it, plain rottenness. After all, what wholesome motive could a novelist possibly have for disliking a book?

Terry Lane went to claim that 'extreme feminists', and other ideological folk of that stripe, unfairly discourage (or goad) innocent readers to loathe (or revere) books that bear on their own evident prejudices. A different opinion is possible: that most grown-ups **benefit** from what might be called a 'positioned' or 'situated' review - one that offers a lucid evaluation from a declared position. Far more mischievous, I'd have thought, is the 'even-handed' or 'disinterested' review that employs the rhetoric of balance to disguise the opinions of its author.

There can be little doubt in any reader's mind of my position on, say, New Age mysto-babble masquerading as advanced physics, or right-wing manifest destiny propaganda passing as shoot-'em-up

science fiction **fun** (nor is either to be found in Vonnegut). My **tone** of voice - direct, scornful or rhapsodic - is **one tool** I use to convey my assessment of a text. It's a **novelist's** tool, hard-won, used with care.

What of the case Terry chose: my raspberry at poor Vonnegut's expense? Is it feasible that this was prompted by **anything** better than sheer envy and malice? Well, as it happens, I've been publishing criticism of Vonnegut's work since a piece, written in 1965, that appeared in the first issue of Bruce Gillespie's SFC. A discussion of two of Vonnegut's splendid early **novels**, drawn from that piece, are woven into my **novel** The Judas Mandala, a tribute from one fiction writer to another. Indeed, Routledge will shortly publish a whole book of mine (Reading by Starlight) that proposes specific critical methods for understanding postmodern speculative fiction, of which Vonnegut's is a superb exemplar. I list him as a paradigm instance in my entry on *Postmodern SF* in Peter Nicholls' forthcoming revision of The Encyclopedia of Science Fiction. My motive for listing these boring facts is to convince the cynical that my sharp estimate of Vonnegut's recent jumble arose in a context of lengthy personal and academic enthusiasm for his work.

The pivotal **general** question is this: have my own creative juices somehow corrupted scholarly 'disinterest'? Indeed, **must** they do so? That would seem to have been Terry Lane's remarkable case. Now his own long-awaited novel Hectic has been published (Pan Australia), will he cease interviewing his 'rivals'? I **didn't** think so. And he's also just published GOD: The Interview (ABC Books), but I don't expect him to give up his provocative public chats with, say, Bishop John Shelby Spong. (But I must stress that **this** is not a personal disagreement. Terry and I have exchanged friendly letters on the topic, and he's **since** treated me very handsomely on his program.)

Yes, we must be **on guard** against a back-scratching old chums' network, or a back-stabbing nest of literary foes. People have recently been arguing in the press that the Literary Board of Australia Council, whose bounty is disbursed on the basis of 'peer review' by established writers, is partisan in just this sense. But I don't see a lot of evidence in fiction writing of either hazard. (I'm told that it's more visible among poets.) Certainly I think we should be slow to cry stinking fish, to spy out **malign** or self-interested motive, just because someone utters an opinion that affronts our own, however **dearly** held.

Yes, and I suspect it's precisely the inner novelist who strains against the political correctness of the reviewer, the **novelist** who's especially armoured against the potent temptation, because it's the fiction writer's job - our vocation, our curse - to listen for many voices, **not just** one: to speak many stories, with a kind of reckless tolerance.



## POST-PERTH FUGUE

Being one of the only two known Eastern State people to drive to Perth for Swancon (the rest of you are all slackers) I find myself in the strange position of having memories of the con clouded and overlaid by recollections of large, continuous slabs of landscape inhabited by roadkill of various phyla, concrete whales, the poker machine reels of antique petrol pumps and the sharp snap of blowflies hitting the insect disintegrators in a dozen desert roadhouses. Nonetheless, I will try to give an impression of the con and what are widely perceived as the crimes of the committee and people involved with the publication of Eidolon.

My most vivid memory of Swancon is sitting in a darkened function room at three in the morning watching pornographic and politically incorrect Japanese animation with Nick Stathopoulos and Julian Warner. We had our none too delicate sensibilities assailed by forty minutes or so of women being assaulted by gigantic demons then ripped apart by the same. It was like being telepathically linked to a Japanime-fan serial killer on acid. None of this stuff was dubbed, so the plot escaped us. I'm not even sure if the good guys won. Of course, all three of us viewed these animated atrocities in an effort to understand the psychology of our northern neighbours. If they were anything to go by, we're in deep shit.

Fortunately, this and other unseemly and non-Disney works of animation were followed by a rather cute and hilarious sex comedy of manners which Nick managed to stay awake for. (How the hell he fell asleep during the sanguine ones I'll never know. Perhaps he passed out.) The Geek Chorus of drunk young WA mediafen in the back of the room screaming "We Want Breasts" at any lapse in the carnal action added a certain surreal touch to proceedings.

There were a lot of young fans from WA at the Con. I heard comments from some of the more venerable members of fandom along the lines of "I have nothing in common with these people". This smacked of imminent old-farthood to me. The interest of the young mediafen and mine did intersect more than they might have for others. Anime was big there and, thanks to my liaisons with Melbourne's Gummi Bear Fan Club I was already familiar with *Ranma*, *Those Obnoxious Aliens* and a smattering of other famous works. It also provided a useful cathartic outlet for me. When I tired

of the redneck utterances of Robert Jordan (GoH and fantasy author who seems to write books by the kilogram) I could escape and see *Ranma*. I always got a kick seeing Mr Saitome get hot water splashed on him whereupon he would turn into a giant, bellicose panda bear. Better watching that than a giant, bellicose fantasy author.

On to the Ditmars. I'm on a thin crust of hardened lava when I talk about this due to my perennial nomination in the Best Fan Writer category. What the hell.

For those who don't know, the ballots came out much later than usual (the nomination list therefore didn't make it into the last Thyme in spite of Alan holding back publication in the hope that they'd show up) and there were no voting memberships for interested parties who couldn't afford to travel three or four thousand kilometres to Perth. Voting was held open until well into the con itself so that the overwhelmingly Westralian attendees could cast their ballot whether or not they knew what they were voting for, or even gave a stuff about the award. I know of a dozen or so people in the East who would've voted if they a) had've known who was nominated and b) had a none-too-expensive way of showing their appreciation of quality by casting a ballot for our awards.

Ask yourself this: Do the Ditmars belong to the NatCon or to a wider community of interested people? One of the commitments that are made when that gavel is handed to a concon is that they organise the awards on the behalf of Fandom and the SF Community in Australia. Sadly, in this case, that didn't happen.

There's also the matter of the EIDOLON How To Vote flyers at Swancon. I tend to see them as an error in judgement in several ways. One: they didn't need to do it. Eidolon's quality is something that none of us would dispute. Two: politicking is a rather crass habit best nipped at the bud like public flatulence or flicking snot balls. Three: Given that there was voting at the con and a lot of people there who could only know the local nominees, there was an unfair advantage. Four: Due to One, Two and Three it was bad for their karma.

Nobody else was huckstering for a vote. It was thought by some nominees (myself included) that all the work they needed to do was done in the year of 1992 or earlier. Let the works and bodies of work stand on their own merit. If they can't, do they deserve a Ditmar? If a nominated work or person can't stand alone and yet win nonetheless, what is the value of the award?

Does fandom have to run by the same win-at-any-cost paradigm as some of the murkier by-ways of the larger society? Surely one of the reasons why we're in this subculture is that we do have hope for the



future and at some level reject the more neolithic customs and prejudices of our own time and place. Huckstering in science fiction circles is valued. We have rooms at cons exclusively dedicated to it. But the one criterion by which huckstering is permitted and nurtured is this: fair value. Both parties must receive value for their contribution to the exchange. Fans will stay away from crud in droves. So what does this say about huckstering for votes? Where's the value to the punter in that? Next year they may have awards that are a little more meaningless.

In spite of this, I did enjoy Swancon. I like Perth, I saw dozens of friends whom I see too seldom and there isn't a better beer anywhere than Dogbolter. I enjoyed meeting Robin Pen once more and once I did, the sour grapes I had because he beat me to the Best Fan Writer Ditmar dissolved like the outer coating of a Warhead candy. So thanks to Robin, to Susan John and to Dianne DeBellis for kicking me out of the bitterness I had for most of Sunday morning.

## Thyme LoCs

Michelle Hallett

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I was surprised but honored to see my name in bold print in the March issue of *Thyme*. I suppose I should have told you about *Jeopardy* myself but it never occurred to me. They're doing a feature story on me for the in-house magazine where I work, complete with photograph. I was actually disappointed at not winning but reading your comments makes me feel I did well to come second. Actually, I was so nervous during the filming you could have thrown a large heavy object and made bomb-dropping whistles at me and I still wouldn't have ducked. I would have just stood there, answering questions intently. Perhaps if someone had thrown the object (and everyone else had ducked), I might have won.

Mark Lawson's article on High-Tech SF was interesting but, quite frankly, I wouldn't trust a computer to carry out an emergency procedure all on its lonesome. At least not until there's some AI with real guts available. Software is supposed to be adequately tested before being released for use but what's adequate testing for an emergency procedure? Analysts/programmers (supposedly with user assistance) are supposed to imagine all possible scenarios and code choices into the software but how can anyone imagine all possible scenarios? And once it's hardcoded, it's hardcoded (barring revisions created when someone notices a bug, after the event that caused the bug to appear). Much better to have an adaptable, flexible human brain worried about his/her skin and, hopefully, socially conditioned to worry about every else's skin (and socially/mentally induced to do so by years of watching phenomenal-last-minute-rescue movies) in charge of rescue procedures. We all can think really fast when needed

and act even faster. Haven't you ever found yourself doing exactly the right thing in an emergency without even having thought about it?

May I remind Terry Frost that while "politicking is what is essentially a hobby" may be "dumb as a piece of pumice", without it he would probably have a great deal to write about, but nothing to get extremely emotional about. And it's emotion that can make a good piece of writing great. Now, admittedly, doing outrageous things with the Ditmars is getting a bit repetitive, at least it's better than following the rules exactly. Impartial people may be admired, but they are frequently boring. There would be no Ditmars without the "insecure, limited" things that people do, as most of the great stories essentially revolve around such doings. Terry himself spends an inordinate amount of time talking about such things if he approves or declaiming angrily if he disapproves (and does both with a lot of good humor). And now I can leave you arguing as to whether I am attacking Terry personally or not. I'm sure Terry feels insecure if I don't attack him at least once a fortnight, though he will deny this vehemently. And how else can I thank him for getting my name in bold print (or just for being a friend) other than by making a big deal of the article he wrote.

By the way, the point of *Eidolon* jockeying to gain a Ditmar (if indeed this is true), is not to acquire a mantelpiece ornament but to be able to print 'Ditmar winner' or 'Twice or Thrice Ditmar winner' in gold letters on the front cover in order to sell more magazines. This will work whether the Ditmar is honestly gained or not. And it might do us all a service if they succeed in popularising SF more widely in Australia.

I feel sorry for Tim Richards stuck in Egypt without any SF. Surely someone can send him something? I had a similar problem when living in Israel which was eventually solved when I met other fans and we shared our cherished, overseas-bought books with each other. But this took a couple of years during which I slowly imported my own collection left behind in Australia and read Asimov, Heinlein, Arthur C Clarke (available in Jerusalem) as well as lots of non-SF. Seems to me I remember this as one of the few periods I got so bored with books I had a social life.

I also like Harry Warner's comments on what will happen in the year 2000. I personally think that just swapping from writing '99 on one of my cheques to '00 will make me feel like one of those meters has run out. Perhaps this will make me feel renewed.

Thanks for *Artychoke*, *Ansible* and *ASFN*. The book reviews were useful. Langford was amusing, Ian Gunn basically said that 'artwork' means you get nominated for one thing you did (I can't see why artwork can't mean a whole year's output), Steve Scholz's illos were not my style but I do like *Space Time Buccaneers*.

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I've finally got around to reading Thyme #89! It's good to catch up on what's going on in fandom. It is interesting to see the comments about Roger Weddall. I never knew him well, but he seemed a constant presence in fandom from my perspective. I remember him actually phoning me up about whether I wanted a room at a con at the Diplomat, because bookings were filling up, I had been really slack and some rooms had become available. (Gods, which year was that?!) Most people wouldn't have bothered, but Roger did. It was these little things that made things easier for others which made him special to me. Roger was one of the few people you meet about whom one can say "he will be missed by all" and be fairly sure that nobody will think otherwise.

Artychoke was an interesting addition to Thyme. I particularly liked the "Kerri Valkova by Kerri Valkova" drawing. I also learned that RMIT has an internal publicity department. I suppose it's not surprising, you have to have lots of departments which nobody ever finds out about in order to reach the heights of bureaucratic disorder.

Lyn McConchie Farside Farm  
R.D. Norsewood, New Zealand

You're welcome to announce the sale and appearance of my New Zealand book, non-genre but Farming Daze by 'Elizabeth Underwood', due in the shops here in April. Discussions also going on as to possible Australian editions from a sister publisher your side of the Tasman.

I have to add that recently rereading the Terry Frost column in the November ish, I cracked up all over again. I often disagree with Terry, but I do enjoy reading his vitriol-laced prose. He is Australia's Harlan Ellison and that particular column deserves a Ditmar for something or other.

Bruce Pelz

20-3 Postcon Pockets 13: Rye, New York. Lunacon '93 again picked a perfect venue for things to go a Rye. Last year's chair must have hand-picked this year's chair so he'd look good in retrospect (There's nothing wrong with Lunacon a new sponsor won't fix).

7-4 Tripe Report Card 3: Paddington. We are settled into the Ashburton Hotel, an elegant Victorian town house in Norfolk Square, Paddington, London. London's districts have all endured fans at one time or another, but I wonder how much can Paddington bear?

9-4 Tripe Report Card 4: Jersey. Helicon is only the excuse for visiting this Channel Island. When I think of Jersey, one part of what I call to mind is, Gerald Durrell and his zoo; one part is Lily Langtry; and the rest is silence.

17-4 Tripe Report Card 5: Mid-Wales. Shrewsbury's Abbey Church of saints Peter and Paul housed the legendary St. Winifred's bones and was venue for the fictional Brother Cadfael's sleuthing. (See A Morbid Taste for Bones and sequels by Ellis Peters). Vivat Cadfael!

Lloyd Penney

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There's nothing I like better than a good batch of zines in the mail, so thank you kindly for Thyme #89, ASFN #50, Artychoke #1 and Ansible #65. I can't count the number of zines that have included Roger Weddall's obituary, and the number of times I've mentioned in LoCs that I met Roger for only the first time at Magicon. And, every time I relate the tale, it angers me that much more than a new friend was taken away so quickly. I had talked to Roger about coming to Toronto whenever he was able to make the extended tour of North America he wanted to make, and he agreed to try to make it a stop on his itinerary. Now, that won't happen, to all our sorrow. Congrats to the Ortliebs ..two and counting, Marc ? Gotta eventually get the kids involved in fanac. I've got a niece that comes to conventions now and may possibly have a second niece attending soon.

I've some familiarity with the media fans, same as Terry Frost, and I'm working with Toronto media fans on various Trekcons they manage (they talk to my wife and I because we set up the first Trek club and con in Toronto in some years in 1986, and were later forced out by a small group. Once they found out what had happened, they were apologetic, and have been ever since). The old big con is turning into more of a trade show because Trek is at its most commercial and successful, and manufacturers of Trekstuff in Canada are vying for space to show off their new products. The new con is starting large and may already be due for a big financial fall, so we are trying to guide them towards fiscal conservatism and responsibility to try and ensure the con survives its first year. Terry, the media fans are already in control of Worldcon...if Gerry Anderson is guesting at Intersection in Glasgow, they must have a large stake in things.

Winnipeg's successful Worldcon bid is further validation of Eric Lindsay's thinking that starting early means victory. Sure, there was a hoaxbid for Winnipeg in the early 80s, but once the idea turned into reality this bid started partying in 1988. They were one of the first bids for 1994, and once Cleveland and Berlin fell by the wayside, they stayed visible and steady, and won by sheer presence.



In ASFN #40 once I read that it was the MSFC's 40<sup>th</sup> birthday, I knew exactly where to go for information...Harry Warner's books All My Yesterdays and A Wealth of Fable. I read all about you, Merv, and Race Mathews, and the others who got the club started. It's great to know your beginnings and have someone care enough to want to write it up for posterity.

I'm a little surprised that you found your first encounter with Trek fandom memorable. Most litfans, on encountering mediafans, come back with negative feelings about them, especially about the erroneous assumption that mediafans don't read, or that their interests are shallow. I believe I can call myself a fan of both lit and media, so I notice these opinions and prejudices the two groups have about each other. I find the two fandoms are much closer to each other in Australia than in other countries, possibly because of the isolation factor, and the smaller numbers of fans of any kind.

The third Trek series, *Star Trek: Deep Space Nine*, has been running here for a couple of months now. There may be more appeal to this series because it is a little grittier than *Next Gen*. *Babylon 5* may also appeal because of even more grit, but the abundance of gratuitous aliens may detract from the audience's enjoyment. Both *B5* and *DS9* are near carbon-copies of each other, with both involving a vitally-placed space station, a stable wormhole and a shapeshifter. *B5* is produced by Warner Brothers and *DS9* is produced by Paramount. Since this concept was shown to Warner first, Warner is accusing Paramount of outright plagiarism and is taking them to court. Unfortunately you'll have to wait a while before Australian broadcasters have access to these new shows. Then you'll be able to pass judgement on quality, or lack thereof.

Dale Speirs

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Thyme #90 is at hand. Lawson's article on high tech and how people react to it in an emergency is right on target. I've always been amazed at movie scenes where everybody knows which button to push in an emergency. Real life, as Three Mile Island demonstrated, is much different. I teach pest control and hazardous materials courses where the major emphasis is on "Read the manual BEFORE you use it." I recently decided to prepare a flowchart on what to do in case of emergency, the idea being that it would be placed next to the telephone, on bulletin boards, etc, so workers could see what to do. Despite extreme simplification, it has four major decision trees, arrows zigzagging all over the page, and countless yes/no boxes. The flow chart isn't in use yet because management wants to add a few things I left out. Such as the eleven-page Workers Compensation forms. (It is commonly said that if you injure someone with your truck, back up and run over him again

because a fatal accident only requires four pages, whereas a cut hand takes eleven).

### Postcards to Artychoke

Lloyd Penney

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I'm not sure how one LoCs an artzine like Artychoke #1, but I'm willing to give it a try. The idea of profiling an artist, no matter the medium is admirable.

Kerri Valkova's work is dark, as you say, with lots of black areas. It's also good to see that her work is not limited to Doctor Who. In Toronto there are some fabulous artists, but few fanzines get to see their work...one says he can't draw anything but Doctor Who, and the others are mainly or solely Trek artists. When I ask them for work that has nothing to do with Who or Trek they are stymied. I daresay that some of her artistry has made it to the Toronto area as North America's largest fan-run Doctor Who club is headquartered here, and someone on the executive probably has an issue or two of Sonic Screwdriver.

More Silly Illos, your clipart zine Ian, is an excellent idea. Perhaps with the permission of the artists you intend to showcase in Artychoke a clipartzine of other Australian fanartists would bring their talent to other fanzines around the world. I'd heard about *Space Time Buccaneers* in other fanzines, but this is the first time I've actually seen it. Very silly indeed, and I'm looking forward to the next few issues. It seems I've read stories about such a timecraft elsewhere, but I can't be specific about what the stories are. Somehow, this looks or sounds familiar.

[Yeah, what was that film where the modern battleship timewarps back to Pearl Harbour ? {The Final Countdown. AS} I can't remember what gave me the idea for *Space Time Buccaneers* but I know the *Back to the Future* delorian was an influence. The concept of a time machine that has to have running repairs with whatever items are available appealed to me. Other influences would probably include *Time Bandits*, *Time Tunnel*, *Doctor Who*, *Fritz Leiber* and a couple of role playing games. I like to send up the clichés. It is a pity when artists are unable (or at least reluctant) to extend their horizons, but I guess it's their choice. I'd be quite happy to participate in a multiartist clipartzine - any other scribblers out there want to join in ? IG]

WAHF Margaret Amott, Stephen Boucher, Dennis Callegari, Scott Campbell, Christine Forbes, Paul Greaves, Teddy Harvia, Stephen Hitchings, Kim Huett, Linda Lounsbury, Chris Masters, John McCranor, Peter McNamara, Ken Moylan, Lewis Morley, Perry Middlemiss, Chris Nelson, Mrs Valerie Parv, Bruce Pelz, Marilyn Pride, Gary Robe, Robert Romelli, Yvonne Rousseau, Leah Zeldes Smith, Jo Toohee, Janeen Webb and Lin Wolfe.

## Trading Thyme

Magazines that have arrived in the Thyme PO Box since the last issue. Full address and ordering information will only be given if it's a new zine since the last semiannual full listing was done (#89 January 1993). Thanks to all who sent them and if I've cribbed some news without supplying due credit I apologise. Thyme is available for 'The Usual' which includes air mail trade, contribution (letter, article, artwork) and editorial whim.

### **Astromancer Quarterly** February 93

Clubzine/genzine - Edited by Joe Maraglino  
NFSFA, PO Box 500, Bridge Station, Niagara Falls,  
NY 14305 USA. Quarterly. Available for 'The Usual' or  
\$US 8 subscription for 4 issues.

### **A Very Occasional Paper** #3 (April 93)

Perzine - Edited by Sue Peukert  
42 Harris Road, Vale Park SA 5081  
Available for 'The Usual' or recipes deemed  
interesting by the editor. It's all Marc Ortlieb's fault.

### **Black Light** #3 (April 93)

### **Busswarble** #4 (March 93)

### **The Captain's Log** #188-190 (March-May 93)

### **Critical Wave** #30 (April 93)

### **Cry Havoc** March/April 93

### **Doxa!** February 93

### **EOD** #8 (December 92)

For those interested, Thyme #90 had the following distribution: (plus 130 distributed by Merv Binns)

Australia	143	Sweden	1	UK	4	New Zealand	7
Honk Kong	1	Netherlands	1	Canada	4	Czech	1
USA	33	Germany	1	Egypt	1	Ukraine	1 (198)

## Social Calendar

**The SF Modellers Club** meets in Auckland at 869 New North Road, Mt Albert.

Enquiries to Felicity Scoones (President) Ph: 630 4757. Meetings at 7.30 pm, usually on a Wednesday.

12 May	Panel on media SF/action movies	21 August	Role playing day
22 May	Microcon - new American SF shows	8 September	Comics
9 June	Board gaming	25 September	Paintball
19 June	Solstice party	13 October	Panel on literary SF
14 July	<i>Tommyknockers</i> , watch the mini-series, learn about the experiences of two of its model makers	23-25 October	RPG on the bridge set
21 July	Laser strike	6 November	Guy Fawkes party
11 August	Presentation on outer space	10 November	Animation and computers
		8 December	AGM
		11-12 December	Christmas party and camp

Critical Mass usually meet to discuss SF and debate first Wednesday of each month, from 8 pm at SA Writers' Centre, 242 Pirie Street, Adelaide, with dinner beforehand at East End Coffee House.

5 May	Tony Pezzano & Tony Smith
2 June	John Foyster
7 July	Roman Orszanski

Sex and the Single Titanide  
On Hyperion and The Fall of Hyperion  
Some Post-Modernist Writings

### **The Frozen Frog** #6 (March 93)

### **The Mentor** #78 (April 93)

### **The Onseck** April 1993

Irregular commentzine - Marc Ortlieb  
PO Pox 215, Forest Hill, Victoria, 3131. The official  
organ of the Australian Science Fiction Association.  
Available for editorial whim.

### **Phoenixzine** #44-45 (March-April 93)

### **Phlogiston** #32-33 (December 92-March 93)

### **Science Fiction** #34 (February 93)

### **Science Fiction Chronicle** March-April 93

### **Shards of Babel** #40 (March 93)

### **Shoggoth** #2 (April 93)

### **Steve & Martin's Excellent Fanzine** #4 (March 93)

Perszine/Artzine - Steve Scholz and Martin Reilly  
21 Stanlake Ave, St Mary's, South Australia, 5042.  
Possibly available for trade or editorial whim.  
This issue features full page strips by Steve and  
Martin, Ian Gunn, and the Swimwear Supplement.

### **Synoptic** Autumn 1993

(Included with Phoenixzine)

Catalog - Quiksilver Books Ltd, PO Box 24-088,  
Manners Street, Wellington, New Zealand.  
Book catalog and order form. Discounts available.

### **Threads Newsletter** #23 (March 93)

### **Warp** (New Zealand) #89 (February/March 93)

The **Phoenix SF Society** meets in Wellington, New Zealand, at 7.30 pm on the second Wednesday of every month in the Hotel St George, cnr Willis and Boulcott Street. Their current program for 1993 is:

12 May	AGM / Games	8 September	Board games
9 June	Guest speaker	13 October	Tag Wrestling
14 July	Phillip Mann Speaks	10 November	Literary Panel
11 August	SFX	8 December	Quiz / Christmas party

The **Nova Mob** meets the first Wednesday of each month at 6 pm for a meal at Erawan Restaurant, 205 Swan Street, Richmond (Victoria) and further discussion later. So far proposed meetings for 1993 are:

7 April	Wynne Whiteford	'Bloopers in SF'
5 May	Mark Morrison & Penny Love	Writing in a Gaming World
2 June	Sean McMullen	Not Normal Behaviour (Mainstream Publishers & SF)
7 July	Marc Ortlieb	
4 August	Julian Warner	Great SF Songs
1 September	George Turner	Readercon Report or Something
6 October	Bruce Gillespie	Recent Kate Wilhelm
3 November	Lucy Sussex	Making Things Difficult for Yourself
1 December	Saturday 1pm	End of year break-up. Smorgasboard yum-cha. Lotus Inn, 26 Market Lane, BYO phone (03) 662 3059

1 May	Austrek	Video Trivia Quiz, 2 pm, St Luke's Hall, Dorcas St, South Melbourne.
3 May	Museum	328 Swanston Street, 2 pm, Film <i>Them</i> about giant ants.
6 May	Austrek	Scubatrek. Cost \$25. Booking essential.
7 May	MSFC	Games Night, 7.30 pm, 74 Melville Rd, West Brunswick.
9 May	Threads	12 pm, Acland Street Cake Crawl.
9 May	Museum	2 pm, Films <i>A Friend</i> (dinosaur and snail cartoon), <i>See</i> (coral reef), <i>Garden Jungle</i> .
14 May	MSFC	Learn Your Fortune.
15 May	GBFC	Champagne and spa party, 7.30 pm, \$15 (RSVP by 7 May).
16 May	Austrek	Zone 3, 110 Bourke St, 11 am. \$5 per person per game.
16 May	RVIB	Book Fair, Comic Auction, 1 pm, Ormond Hall, 2 Moubray Street, Prahran.
21 May	MSFC	Coffee, Cake and Conversation.
22 May	Star Wars	<i>Return of the Jedi</i> 10 <sup>th</sup> Anniversary, Melbourne Townhouse, 6 pm, Banquet, Costume Parade. \$A 40 Star Walking Inc, Number Two account. Info: ph. (03) 7555 2361 bh.
23 May	Museum	2 pm, Films <i>Self-Service</i> (mosquito cartoon), <i>Swarming Hordes</i> ('Life on Earth').
28 May	MSFC	Swap Meet.
30 May	Threads	Meeting extravaganza, 1.30 pm, 47 Reynolds Street, East Brunswick.
5 June	Austrek	Galactic Garage Sale.
6 June	Museum	Films <i>A Friend</i> , <i>Self Service</i> , <i>Dinosaur</i> (clay animated cartoon).
13 June	Austrek\MSFC	Bowling, noon, Southern Cross, Bourke Street. \$4 per person per game, + shoes.
13 June	Museum	2 pm, Film <i>The Incredible Shrinking Man</i> .
20 June	Threads	Brunch, noon, 33 Cameron Street, Coburg.
27 June	Museum	2 pm, Films <i>A Friend</i> , <i>Dinosaur</i> , <i>Garden Jungle</i> (What lives in your back yard?).
27 June	Austrek	Landing Party, noon, Pipemakers Park, Van Ness Ave, Maribyrnong. BYO lunch.
11 July	Museum	2 pm, Films <i>Self Service</i> , <i>The Swarming Hordes</i> .
18 July	Threads	Bowling in garb, noon, Southern Cross Bowl.
18 July	Museum	2 pm, Film <i>The Birds</i> (Hitchcock thriller).
25 July	Austrek	Scienceworks, 11 am, 2 Booker St, Spotswood. \$7 adult, \$3.50 child, family package.
1 August	Threads	Medieval Garb Demonstration, 1 pm, 47 Reynolds Street, East Brunswick.
1 August	GBFC	Miraculous malaprops marathon, noon, 10 Moritz Street, Box Hill South.
7 August	Austrek	'Not the Herald-Sun Artshow', 2-5 pm.
5 September	GBFC	Studio City, meet 10 am, Moritz Street. RSVP.
18 September		Fourth Annual SF Ball: 'Cat's Night Out', Lower Melbourne Town Hall.
24 October	Austrek	Car Rally.

## 1993 CONVENTIONS

**HOLODICTION '93** 14-16 May

Gazebo Hotel, Sydney **Theme** Star Trek **GoHs** No details available **Banquet** \$A 41 **Membership** \$A 95 to 30-11-92, \$A 110 to 31-1-93, \$A 130 to 31-3-93, \$A 145 to 1-5-93. Supporting \$A 35. Family memberships available. Only 50 Day memberships available **Room Rates** No details available **Dealers' Room** No rates available. Cocktail Party, Costume Show, GoH Talks, Panels, Auction, Autograph Session **Mail** PO Box 157, Matraville, Sydney, NSW, 2036 **Phone** (61 2) 311 3841 **Fax** (61 2) 311 3607

**STAR WALKING II** 21-23 May

Townhouse Hotel, 701 Swanston St, Melbourne **Theme** All Things Strange & Alien **GoHs** Donald Bies, Lisa Cowan **Membership** \$A 100 (\$A 120 door), \$A 60 day, \$A 35 Sup. (Pay to SWII No. 2 a/c) **Banquet** \$A 40 **Hucksters Tables** \$A 130 pro (includes 1 membership), \$A 50 fan. Free display room (8 sq feet) for Clubs **Room rates** \$A 93 twin share, payable to 'Townhouse'. Breakfast \$A 9 (continental), \$A 12 (cooked) **Charity** Cancer Institute at Peter McCallum Hospital. Masquerade, THREADS Awards, Art Show, Auctions **Phone** (03) 755-2361 bh **Mail** PO Box 118, Springvale, Victoria, 3171

**DEFCON (1993 New Zealand National/Australasian Media NatCon)** 4-7 June

Hotel St George, Willis St, Wellington (fully booked), overflow at TAS, cnr Willis & Dixon Streets **GoHs** Larry Niven, Julian May, D C Fontana, David Gerrold, Dennis Skotak (commitments permitting), Mark Harris, Gail Adams **Membership** \$A 55 to 3-6-93. \$A 60 at door. \$A 25 Sup **Theme** It's nothing personal **Charity** Wellington Astronomical Society. **Features** Script/pitch workshop. Manuscript critique. Roleplaying and Boardgaming available - special gaming membership \$A 25 until 3-6-93, \$A 30 at door. Auction. Short story, film/video, filk singing, cartoon, quiz, artwork competitions (con members only) **Dessert Banquet** \$A 15 **Hucksters Tables** \$A 20 amateur (club, con), \$A 80 professional **Room rates** \$NZ 60 single, \$NZ 75 twin/double, \$NZ 85 triple. \$NZ 20 deposit required **Mail** PO Box 30-905, Lower Hutt, New Zealand **Phone** 64 4 5664 543 **Fax** 64 4 3856 032.

**SAGA 1993** 12-14 June

Gaming con. Glebe High School, Sydney. Roleplaying modules for AD&D, Call of Cthulhu, Cyberpunk, Paranoia, Shadowrun, Space 1889. Miniatures tournaments ranging from Ancients to Horse & Musket to Warhammer 40k. Boardgames such as Diplomacy and Car Wars. **Mail** SAGA c/- Dennis Ashelford, PO Box 881, Burwood, NSW, 2134

**NONCON 93** 2-4 July

Gaming con. Griffith University, Brisbane. Roleplaying modules for AD&D, Call of Cthulhu, Cyberpunk, GURPS and Paranoia. Miniatures Battletech and Warhammer 40k. **Mail** PO Box 328, carina, QLD, 4152

**ARCANACON XI** 8-11 July

Gaming con. Collingwood College. Features AD&D, Call of Cthulhu, Cyberpunk, Elric, Freeforms, Pendragon, Rolemaster, Runequest, Shadowrun, Stormbringer, Systemless, Trauma, Vampires and Videos. Sausage Sizzle. **Mail** PO Box 125, Parkville, Victoria, 3052

**WHOVENTION II: CONTROL (1993 Australian Dr Who Convention)** 9-11 July

The Waratah Inn, 22-28 Great Western Highway, Parramatta **GoHs** Lalla Ward (commitments permitting) **Membership** \$A 60 to 8-7-93, \$A 65 at door, \$A 35 day **Dinners** Friday barbecue \$A 18, Saturday banquet \$A 40 **Room Rates** (per night) Single \$A 85, Twin \$A 45 per person, triple \$A 35 per person **Charity** Save the children fund **Mail** PO Box 223, Wentworth Building, Sydney University, NSW, 2006

**MOGGIECON** 31 July - 1 August

Relaxacon. Melbourne **Mail** PO Box 212, World Trade Centre, Melbourne, Victoria, 3005.

**CONFRANCISCO (1993 WorldCon)** 2-6 September

Moscone Convention Centre **GoHs** Larry Niven, Tom Digby, Alicia Austin, Wombat (jan howard finder) **Toastmaster** Guy Gavriel Kay **Dead GoH** Mark Twain **Rates** \$US 125. \$US 25 Sup. Age 0-8 free with guardian, Unattended Child 7-12 at 1-9-93 \$US 30. At the door: \$US 145 **Mail** 712 Bancroft Rd, Suite 1993, Walnut Creek, CA 94598, USA. Internet: confrancisco@tgv.com. Australian agent: Stephen Boucher, GPO Box 580D, Melbourne, Victoria, 3001. Phone (03) 280 0111

**CUPCON** 29-31 October

Elizabethan Lodge Motor Inn, Blackburn North, Melbourne **GoHs** Mercedes Lackey, Larry Dixon **Features** Costume Parade, Auction, Pool Party **Charities** Wildlife Care Network, EPIC Association **Rates** until 31/5/93: Attending adult \$A 70, Student \$A 55, Unemployed \$A 55, 5yr-15yr (Aug 93) \$A 35, pre-school child free. Rates increase in June, then again in September, and at the door: Adult \$A 120, Student \$A 90, Unemployed \$A 90, 5-15yr \$A 60, pre-school child free **Room rates** 1,2 or 3 people: \$125 per night. 4 people: \$150 per night. Limited room numbers **Hucksters** Per day: fan \$A 25, pro \$A 35; For Sat/Sun: fan \$A 40, pro \$A 55; Sat/Sun plus membership: fan \$A 100, pro \$A 115 **Mail** GPO Box 476D, Melbourne, Victoria, 3001

**CIRCULATION 6** December. Canberra SF Society relaxacon.

## 1994 CONVENTIONS

**CONSTANTINOPLE (1994 Australian Natcon/Australasian Media Natcon)** 1-4 April

Southern Cross Hotel, Melbourne **GoHs** William Gibson, Colin Baker (to be confirmed), Bruce Gillespie, Narrelle Harris **Membership** \$A 90, sup. \$A 20, voting \$A 5. At 1-4-94 Child aged 5-12 \$A 40, under 5 free **Charities** Cat Protection Society of Victoria, Royal Melbourne Zoo **Mail** PO Box 212, World Trade Centre, Melbourne, Victoria, 3005

**INTERACT (SF Media Convention)** 23-25 April

National Convention Centre. Contact: GPO Box 2080, Canberra, ACT, 2601

**SILICON (1994 New Zealand National)** 3-6 June

Bentley's Hotel (ex Algen), Dunedin. **GoHs** Barbara Hambly, Tom Cardy **Membership** \$NZ 40, \$NZ 10 sup. **T-Shirt** \$NZ 30 **Mail** PO Box 333, Dunedin, New Zealand



Edited by

Merv Binns  
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Victoria 3185

Alan Stewart  
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Aphelion Publishers continue to carry the flag for Australian science fiction with the release of The Sea's Farthest End by **Damien Broderick**, launched at the recent National SF Convention in Perth. A typical Broderick epic, painted on a broad canvas of space time, galactic empires and super beings. Next up from Aphelion will be **Terry Dowling's** Twilight Beach, hopefully in June. Terry's Rynosseros is now out of print with Aphelion. His collection Wormwood won the 1992 Readercon Award for Best Collection, as well as rating 13th out of 74 collections in the Locus Poll for 1992. Further Wormwood and Rynosseros stories are in view and he has been busy on other short fiction he hopes to sell to overseas magazines.

**Terry Dowling** appeared with **Dan Simmons**, **Peter Nicholls** and **Katherine Cummings** on an SF panel called "Cross Reference" at the Australian National Word Festival in Canberra at the ANU. He interviewed Simmons for a piece in The Australian newspaper which appeared in his usual column in the March 27/28 issue. On a trip overseas in December he called in on **Jack Vance** and **Charlie Brown** at Locus. He also saw **Harlan Ellison** who, despite his recent illness, still wants to work with Terry on the book Deep Down. Harlan has a hereditary heart condition which peaked with a heart attack in 1989. It was undiagnosed until mid 1992, but Terry says he seems to be okay now despite some nasty periods last year after operations and treatments. He is doing all the right things and hopefully will not have to have any further operations. Terry is working on a major project with **Van Ikin**. "It's great to be doing something with Van creatively at long last", he said. Eidolon did a second interview with Terry, which will appear about the same time as the release of Twilight Beach.

June or July will see the publication of a horror anthology edited by Leigh Blackmore titled Terror Australis from Coronet (Hodder and Stoughton) and it will include The Daemon Street Ghost Trap by Terry Dowling. Another Tom Rynosseros tale, this time a crime story, will appear in a mixed genre anthology edited by Stuart Coupe and Robert Hood, titled Cross-Town Traffic for Five Islands Press. This publisher did a collection of horror tales last year, Intimate

Armageddons, edited by Bill Congreve. It includes stories by Peter Corris, Terry Dowling, Robert Hood and others. Readers interested in horror should not miss the Australian publications Shoggoth and EOD from **Chris Masters**. For details on subscription rates, getting your stories published and such, contact Chris at PO Box 7545, St Kilda Rd, Melbourne, Vic, 3004.

While on the subject of horror stories I must mention The Vicar of Morbing Vyle by **Richard Harland**. This is a gothic horror tale, with a bit of Victorian era scientific gimmickry and with more than a bit of black humor thrown in. Recently published by Karl Evans Publishing in Wollongong, New South Wales, and already being well received. I have copies at Merv Binns Books, Slow Glass has it, and also Galaxy. The author is a lecturer at Wollongong University who says he has put his bad dreams and nightmares together in this "cosmic macabre" tale, his first published novel.

Due for publication by The Women's Press in England in April was Evolution Annie by **Rosaleen Love**, author of the acclaimed The Total Devotion Machine, and who George Turner says "...takes joy in absurdity..". This Australian author's previous collection, also published by the Women's Press, was reviewed in Van Ikin's Science Fiction issue #34. Just released by Chaosium in the US, is Castle of Eyes by **Penny Love**. A dark fantasy based on a roleplaying scenario. The Weird Colonial Boy, **Paul Voermans'** second novel, has been released in hard cover by Gollancz in the UK, but so far only one copy has been sighted here. His earlier novel, And Disregards the Rest is due for paperback release at the same time.

Everybody will be sad to hear that **George Turner** had a stroke around April 25. He was admitted to the Alfred Hospital and was still there at the time of my typing this. His speech and his left side have been affected, but he is expected to improve and will be heading for therapy soon. I am sure all his friends will wish us to send our best wishes for a speedy recovery to George and we will keep you informed in future.

A new phenomenon has hit Melbourne over the last year or more which I guess has grown from the huckster's rooms at SF conventions and Sunday

markets, the collectables fairs. People gather in halls, usually on Sundays, and endeavour to sell mainly their comics and records, but such things as movie posters, old coke bottles, model vehicles, toys, games, and even SF&F books and magazines. We will let you know about future such events. You might be interested, and don't forget the next SF convention in Melbourne, Starwalking 2 at the Town House in Swanston Street, Carlton on May 21 to 23. There will be hucksters there including yours truly.

My book selling business takes up so much of my time I get little time to read these days but I am reading the sequel to The Mote In God's Eye at the moment and I hope to pass a review to Alan in time for this issue. The Gripping Hand is the US title but the British publishers have decided to call it The Moat Around Murcheson's Eye, a stupid unnecessary change. I did read a Vernor Vinge book for the first time, A Fire Upon the Deep, which has convinced me I should read more. Some new ideas on the usual concepts and some very interesting aliens in the Larry Niven style made this a novel I can highly recommend. Every now and again I grab a Star Trek novel off the shelf for a nice relaxing read, but I picked up a graphic novel last week and got hooked. Debt of Honor by Chris Claremont and others borrows bits from various sources, both novels and movies, and fills in some gaps in some of Captain Kirk's adventures over the years.

I am looking forward to a book on the chronology of Star Trek, due in shortly. It looks as though somebody has been very careful to keep an eye on things and I have not personally come across any contradictions, as often happens in SF literary series. A history of the Star Trek universe should be very interesting.

A few notable books coming up include a new novel by Arthur C Clarke titled Hammer of God from Bantam in June; Throy by Jack Vance, the third in the Araminta Trilogy from Tor in April; If I Pay Thee Not in Gold by Piers Anthony and Mercedes Lackey from Baen in July, hc; Rediscovery by Marion Zimmer Bradley and Mercedes Lackey from Daw, hc. A 'Darkover' novel with six pb reprints of Darkover books in April. Hunting Party by Elizabeth Moon from Baen in July, pb; Glory Season by David Brin from Bantam in July, hc; Son of Spell singer by Alan Dean Foster from Warner in April, pb; The City Who Fought by Anne McCaffrey and S M Stirling from Baen, April, hc. Forward the Foundation by Isaac Asimov from Doubleday UK, May Australian release, hc; The Encyclopedia of Science Fiction by John Clute and Peter Nicholls, Orbit, Penguin Australia release in May, hc; and more next issue. There is so much SF&F now being published that the mind boggles. There is more now in a month that there was in a year when I first started reading SF.

Merv B

## Local Releases

hc = hard cover

tpb = trade paperback (C format)

pb = paperback (mass market, B format)

### April 1993

<i>The Sea's Furthest End</i>	Damien Broderick	Aphelion	tpb	\$12.95
<i>Parasite</i>	Ramsey Campbell	Headline	pb	\$12.95
<i>The Witchlord and the Weaponmaster</i>	Hugh Cook	Corgi	pb	\$14.95
<i>Domes of Fire</i>	David Eddings	Grafton	pb	\$12.95
<i>Cyberpunk</i>	K Hafner & J Markoff	Corgi	pb	\$12.95
<i>The Colour of Magic: Graphic</i>	Terry Pratchett	Corgi	pb	\$19.95
<i>Johnny and the Dead</i>	Terry Pratchett	Doubleday	hc	\$17.95
<i>Small Gods</i>	Terry Pratchett	Corgi	pb	\$10.95
<i>East of Ealing</i>	Robert Rankin	Corgi	pb	\$10.95
<i>Kingdoms of the Wall</i>	Robert Silverberg	Grafton	pb	\$12.95
<i>Warhammer: Inquisitor</i>	Ian Watson	Boxtree	pb	\$11.95
<i>Warhammer: Space Marine</i>	Ian Watson	Boxtree	pb	\$11.95
<i>The Ruins of Time</i>	Ben Woolfenden	Black Swan	pb	\$14.95
<i>Araminta Station</i>	Jack Vance	NEL	pb	\$14.95
<i>Warhammer: Drachenfels</i>	Jack Yeovil	Boxtree	pb	\$11.95
<i>Dr Who 103: Twin Dilemma</i>			pb	\$ 6.95
<i>Dr Who 106: Vengeance on Varos</i>	P Martin		pb	\$ 6.95

## May 1993

<i>Forward the Foundation</i>	Isaac Asimov	Doubleday	hc	\$ 29.95
<i>Non-Stop</i>	Brian Aldiss	Penguin	pb	\$ 12.95
<i>The King's Buccaneer</i>	Raymond E Feist	Grafton	pb	\$ 12.95
<i>Battletech: The Price of Glory</i>	William H Keith	Roc	pb	\$ 14.95
<i>Dark Dance</i>	Tanith Lee	Penguin	pb	\$ 12.95
<i>Damia</i>	Anne McCaffrey	Corgi	pb	\$ 12.95
<i>Gone South</i>	Robert McCammon	Michael Joseph	tpb	\$ 19.95
<i>5: Sailing to Utopia</i>	Michael Moorcock	Millenium	hc (tpb)	\$ 39.95 (\$24.95)
<i>The Encyclopedia of Science Fiction</i>	J Clute & P Nicholls	Orbit	hc	\$100.00
<i>Wraiths of Time</i>	Andre Norton	Pan (Tor)	pb	\$ 8.95
<i>The Last of the Renshai</i>	Mickey Zucker Reichert	Millenium	hc (tpb)	\$ 39.95 (\$19.95)
<i>Shadowrun 7: Into the Shadows</i>	Jordan K Weisman (Editor)	Roc (Penguin)	pb	\$ 12.95
<i>Elvissey</i>	Jack Womack	Harper Collins	hc	\$ 32.95

## June 1993

<i>Remembrance Day (non SF)</i>	Brian Aldiss	Harper Collins	hc	\$35.00
<i>Complete Stories Volume 1</i>	Isaac Asimov	Harper Collins	hc	\$49.95
<i>Obernewtyn</i>	Isobelle Carmody	Penguin	pb	\$11.95
<i>Codgerspace</i>	Alan Dean Foster	Orbit	pb	\$12.95
<i>Red Bride</i>	Christopher Fowler	McPhee Gribble	pb	\$12.95
<i>Weerde 2: Book of the Ancients</i>	Neil Gaiman and others	Penguin	pb	\$13.95
<i>In the Beginning</i>	John Gribbin	Viking	hc	\$39.95
<i>Vampires at Midnight</i>	Peter Haining (Editor)	McPhee Gribble	pb	\$11.95
<i>King's Tramp 1: Walker of Worlds</i>	Tom De Haven	Penguin	pb	\$11.95
<i>Particularly Cats and</i>				
<i>Rufus the Survivor</i>	Doris Lessing	Flamingo	pb	\$12.95
<i>Shadowrun 8: Streets of Blood</i>	Carl Sargent	Penguin	pb	\$12.95
<i>Throat</i>	Peter Straub	Harper Collins	hc	\$35.00

# 1993 Author Tours

Julian May and Larry Niven will be Guests of Honor at Defcon '93 in Wellington, New Zealand, early June.

## Reviews

Reviewers:	PE = Paul Ewins	DH = Donna Heenan	LJ = Lindsay Jamieson
	LM = Lyn McConchie	KPG = Karen Pender-Gunn	NP = Nick Price
	JS = Justin Semmel	KS = Karen Small	AS = Alan Stewart
	LW = Lin Wolfe		

**Red Bride** by Christopher Fowler  
Roc hc January 1993 341 pages \$US 20.00  
ISBN 0-451-45213-5

Like the other Christopher Fowler book I have read, Roofworld, this book is basically a mystery with fantasy overtones. Both books start with a very ordinary view of the world and gradually become stranger. Unfortunately where Roofworld managed to be entertaining throughout, if a little too far-fetched to remain believable, The Red Bride trickles along with few events to provoke either excitement or curiosity. This is a book that richly deserves to be remaindered

PE

and I can hardly believe that a hardback edition exists.

The plot ? Well, a publicist is given a new client, a beautiful girl who is extremely cagey about her past. He falls in love with her and people start to die in mysterious circumstances. There is no surprise twist at the end, nor a great revelation, just a casual explanation that adds little to the book.

It took me a long time to read this book with just about anything managing to distract me from its predictability and sheer tedium. The basic premise was clever but that's about as far as it goes. Don't buy it till it has the black stripe of the bargain bin on it.

LM

LJ

**Down and Out in the Year 2000**

by Kim Stanley Robinson

Grafton tpb March 1993 351 pages \$14.95  
 ISBN 0-586-21497-6

Reading this is like navigating a strange limpid sea. Here and there one comes upon a beautiful island on which you linger. You read it over and over, each time appreciating the iridescent beauty of the words. But other islands are barren, bitter and brown. Either boring, or so confused you rush across hastily. Wanting only to reach the other side and take to the water again. The stories roil with undercurrents. One minute tossing you high into the air, the next dragging you to the depths. There you may gasp as you drown in a deluge of words and mind-pictures.

The first third of this collection is a series of almost self-contained chapters entitled *A Short Sharp Shock*. I can only say of it that I found it very similar to 'the curate's egg.' Good in parts. Many of the thirty chapters in this portion are a bare two pages. They are often the best. Rife with eroticism, and a mystical journey as the two main characters travel in search of themselves and the World they may have come from. Much of it is cast in a veil of obscuring beauty. Those who pass in and out of the tale are dream-like, strange, carved from enduring myth. But while they do seem so it is not the myth of our own World.

Moments of humor, agony, love, sex, terror - all jostle the reader as they read on past the shoals and shallows of this other sea. The collection contains the Nebula Award-winning *The Blind Geometer*. Having read it for the first time I am now puzzled as to why it was ever an award winner. To me it reads like a rather mundane attempt by a 'blind author' to cope with the problem that his reality is not always the same as that of the sighted. I found the tale shallow rather than insightful, clever rather than honest. Of the ten stories other than the long initial one, I preferred *The Return from Rainbow Bridge* with its ability to make you see and believe. Its message is simple and direct. Accept alternatives, understand that reality may be two things at once, mirror images. The story felt right to me, it said something I could feel as well as comprehend.

By and large I am not a great fan of Robinson's writing. In my opinion he is sometimes obscure not because the work requires it, but because it amuses him to bewilder the reader. To find he has left them with nothing to say. How do you talk of a story you neither understood, nor enjoyed for that lack. This collection is patchy and it is likely only genuine fans of the author's work will purchase it - or those wishing to appear knowledgeable. Yet for all that there are pearls to be found in his sea and shallows.

**Achilles' Choice** by Larry Niven & Steven Barnes  
 Pan tpb March 1993 214 pages \$22.95  
 ISBN 0-330-32474-8

Like the Pan edition of *California Voodoo Game* this does not have the authors first names on the outside cover. Additionally the print in this trade paper back is fairly large, and thirty-two of the pages are taken up with either an illustration or a blank page, leaving a maximum of 182 pages of operational text with a median average of approximately 240 words per page, as compared with *Voodoo Game's* 344 pages at about 370 words per page, so this will take only a third of the time to read.

The main character is Jillian Shomer, an elite athlete / academic whose best friend is her personal computer Beverley. The setting is an Earth of approximately 2100 AD [no exact date is given], and the planet is basically one, a single people living united in peace ruled by the council. Jillian is a contender and then contestant in an Olympic process where to be competitive one must undergo a surgical process called Boosting which results in crippling an rapid death unless one undergoes Linking, a process available to the winners.

Despite so much attention to sport, this book is really about technology and the future of our civilisation but this is treated superficially without much philosophical depth. The novel tries to be a mystery story, but is not successful in this, proving in the end to be shallow and unmysterious, not the conspiracy thriller it indicated it wanted to be. Not a bad book, simply average.

DH

**Fortalice** by Martin Middleton  
 Pan pb March 1993 273 pages \$11.95  
 ISBN 0-330-27375-2

Fate brings together a band of adventurers to face a deadly danger. To save their lives and their land they must defeat the maddened mage. The clues they must find to defeat the mage are in Fortalice, but what is Fortalice ? A fortress ? A school ? A monastery ? All three, perhaps more, a place of trials where our heroes are tempered to meet the battle ahead.

Middleton's stories always intrigue me. Behind the overlay of overdone plotting and stereotyped characters I see some small hints of originality and I think "If only Middleton would take more time with his writing. If only he'd develop his characters a little more. If only... he'd make a decent fantasy writer." Middleton doesn't, and at best he is a competent and disappointing hack. *Fortalice* is a stand alone book and thankfully there is not likely to be a sequel. A do not bother reading book.



KS

AS

**Virtual Mode** by Piers Anthony

Harper Collins tpb 1991 335 pages \$19.95  
ISBN 0-246-13887-4

**Fractal Mode** by Piers Anthony

Harper Collins tpb December 1992 302 pages  
\$19.95 ISBN 0-246-13902-1

I first came across Piers Anthony in 1982 and since then have read most of what he has written. For you to judge the standards I set - I enjoy the Xanth books, the Cluster, Tarot and Orn series, I could take or leave the Adept and Incarnations but I hated the Bio of a Space Tyrant. Virtual Mode and Fractal Mode fit in with the Adept and Incarnation series. They remind me of a soap opera or American mini-series - you keep watching to see what happens next even though you know the good guys will win in the end..

Piers Anthony claims not to be sexist but I find him offensively so. Some of his female characters may be resourceful but they all need a man to make them happy. This can be seen in the Modes. Colene, a suicidal teenager, has found a man to love and will do anything for him - even accept the role of mistress because he must marry elsewhere - and she is only fourteen years old! Perhaps I am just looking at this from a feminine point of view, but he just doesn't seem to need her as much as she needs him. Various other companions join them on their jaunts through other realities but without fail the men cannot help but fall over their tongues whenever a young female comes near them. Piers Anthony uses no subtlety in stating that beautiful women will have all men falling at their feet, even if they are in love with someone else, but plain (not ugly - just plain) girls need have no fear because if men notice them at all it will be with pity!

Virtual Mode almost entirely consists of setting up the concepts and characters. There was quite an about-take from "once you leave a reality you can't get back to it" as it became necessary to the plot but it wasn't really explained. I liked the idea of the modes as a variation on the Alternate Realities theme. They are completely divorced from Earth and its history, and like many Anthony stories, interchange science and fantasy as needed to get 'Our Heroes' out of whichever mess they're in.

On the whole I think I'd only recommend these books to those who are already Anthony fans. Because of his production line writing style he's a bit like John Paul Young - once you've heard "Love Is In The Air", you've heard all his songs

**Journeys to the Twilight Zone**

edited by Carol Serling

Daw pb January 1993 287 pages \$US 4.99  
ISBN 0-88677-525-6

With sixteen tales in this collection, the full range of disappointing to very good is covered. Unfortunately it opens with a forgettable effort from Elizabeth Scarborough which not only doesn't echo the 'Twilight Zone' theme but fails to entertain and telescopes the ending. What makes this collection worthwhile are stories like Pamela Sargent's *Outside the Windows* which is nicely reminiscent of the old TV series. It even features a small group of characters in a fixed location, in this case a bus, familiar from many of Rod Serling's original scenarios.

There's even a similar idea to that of the *It's a Good Life* episode, and a story by Rod Serling copyrighted 1972. Overall an interesting collection of modern fantasy which sometimes lives up to the cover's 'Twilight Zone' sobriquet.

LS

**Dreampark: The California Voodoo Game**

by Larry Niven & Steven Barnes

Pan pb March 1993 346 pages \$12.95  
ISBN 0-330-32647-3

The authors' first names are not given on the outside cover of this novel. This is the third 'Dream Park' novel. The California Voodoo Game is a wargame between five teams of gamers. In the year 2059 advanced holography and virtual reality devices are used, not the clunky helmets we currently have but goggles, and naturally no longer merely cartoon world reproduction quality but images indistinguishable from reality.

Like any novel, internal references relating to the contemporary period in which it is published abound, for example a cleric character who is called "Top Nun" [viz. "Top Gun"]. The 'Dream Park' novels deal with the interface between myth and reality. SF is the mythology of the twentieth century and the concepts depicted in this novel already exist now and are being further developed - holography, virtual reality, live role-playing, and the International Fantasy Gaming Society. In a sense the world depicted in these novels is not a future but the future although naturally the characters and historical events are fictional and the real future will prove more surprising.

PE

**Warhammer 40,000: Drachenfels** by Jack Yeovil

Boxtree pb April 1993 233 pages \$11.95  
ISBN 1-85283-845-0

Games Workshop are one of the most skilful marketing groups in the gaming scene today. Their Warhammer games and line of lead miniatures has expanded in all directions to give a selection of games and accessories that are loosely integrated and bear a strong "family" resemblance. Over the years I have grown quite cynical towards their products and was not expecting much at all from this book. I was quite surprised to find a fantasy tale that was both original and imaginative.

My expectations were of rampaging goblin armies, severed limbs and buckets of blood with severely stereotyped characters and simplistic plots. What I got was a story about the staging of a play to celebrate the anniversary of the defeat of a great tyrant. The villain is a vampire, the heroine is also a vampire and the hero is a not very humble playwright. The supporting cast are all aging, dissolute or mad and far from the cliches I had expected.

The story moves along at a reasonable pace with a murder here and there providing the requisite gore without the sensation of having wandered through an abattoir. The story has been well thought out, with enough mystery to keep you interested and an ending that is truly surprising, while remaining credible. On the down side most of the characters, with the exception of the vampire Genevieve, are thinly characterised and some of them have little relevance to the plot, especially one who appears to be nothing more than the token mutant, but overall there is very little that is seriously wrong with this book.

I doubt that this book will stand rereading as the cleverness of the ending hinges on its unexpectedness and the standard of writing is not likely to attract any literary awards, so I couldn't recommend buying it, but if you like fantasy and get the opportunity to borrow it you certainly won't begrudge the time taken to read it. Really, however, this book should be treated as teenage fiction as it is aimed squarely at the gaming market which has a high proportion of teenagers in it. In this segment of the market it is likely to do quite well and I am certain that even those who wanted a buckets o' blood adventure will thoroughly enjoy it.

**Mercycle** Piers Anthony

KS

Ace pb August 1992 343 pages \$US 4.99  
ISBN 0-441-52562-8

In his author's note Piers Anthony mentions that this book was rejected and has come back to light now only after a rewrite. The only thing that has been accepted this time is the author's name. The story should have been round-filed long ago. Unless you have an interest in the oceanography off the Florida coast, this tale has no redeeming features. The plot is sketchy, the characters one-dimensional and the writing uninspired. Our Hero falls in love with the obligatory beautiful damsel, only to recoil in horror when he finds out she is bald and he spends most of the book deciding if he can still love her without hair.

We know from the start that aliens (or some superior force) have brought this group of strangers together underwater on their bicycles but we don't know if it's for good or evil. Revealing and capturing the alien spy is all done off-stage while Our Hero is off doing something completely irrelevant to the plot - with a mermaid. There is, of course, a rational (!) explanation for the mermaid's existence and Our Hero gets to decide that he'll take the girl with no hair over the one with a fish-tail but lots of hair. Up to now he's been too shy to talk to girls but he can talk to these two because of their "disabilities".

If you must read something, might I suggest that the back of the Corn Flakes packet would be more entertaining than this book!

AS

**Christmas Bestiary** edited by Rosalind M Greenberg and Martin H Greenberg

Daw pb November 1992 \$US 4.99  
ISBN 0-88677-528-0

It's pretty hard to combine both a Christmas and a mythical beast theme in a short story, but nineteen authors make the attempt in this collection. The term 'mythical beast' gets stretched to include a yeti, a golem, even a wooden toy horse. Christmas means Santa and elves to a lot of people, while for others it's just a date or they hark back to it's basis in Bethlehem.

After reading this anthology there's no characters or events that really stick in the memory. All tales are serviceable, usually sticking to the themes, but nothing to grab or shock the reader. Perhaps Christmas is just too cutesy and nice and saccharned the text. Buy it if you're a Turtledove or Malzberg completist. but there's better original anthologies around.

JS

**The Initiate Brother** by Sean Russell

Daw pb April 1991 480 pages \$US 4.99  
 ISBN 0-88677-466-7

**Gatherer of Clouds** by Sean Russell

Daw pb November 1992 604 pages \$US 5.50  
 ISBN 0-88677-536-1

The Initiate Brother and Gatherer of Clouds are slow, emotive books of an era that resembles ancient China. The plots and subtlety and the story's finely detailed attention to all facets of the culture of Wa (the world) do justice to this concept. The two books describe a time when barbarians, united under a single leader, swarm to invade a turbulent empire. The story fortunately does not concentrate on battle or warfare. Its main focus is its characters who have their own thoughts and feelings and react like people I have known in real life. They vary from the warm and friendly to the darkly rugged, they have unknown potential or legendary reputations. They think and question whether or not life is meaningful, and can change direction. For example, when people in the Empire realise the invasion is about to occur, all their daily crises seem so much more trivial.

The story's main failing is its length - it's far too long - but the 1100 pages do justice to the detail of a large living empire. Sadly, that means the story begins to drag. The two books are rather thick beasties. If you can't find a use for a long story without much action and with too much mysticism, then these volumes might be handy as coasters, firelighters or to even up that table you've got, but if you do you'll be missing something worth appreciating, slow and gentle, where the characters are more important than the plot.

KPG

**Small Gods** by Terry Pratchett

Corgi pb April 1993 381 pages \$10.95  
 ISBN 0-552-13890-8

Being a small god is sometimes not a great deal of fun. Especially when you have become a small, yellow tortoise. No fun at all. In fact, it's a job just to stay alive. The next hardest thing is to find some followers so your power can increase again. The once great god Om, who is currently a small, yellow tortoise, has one believer, Brutha, probably not the smartest novice in the Citadel, but he has a great memory.

This Discworld novel, set in an unknown time (I know Terry Pratchett said the Discworld books don't link together), is a little different. The novel deals with belief. All the characters in this book believe in something, whether it be a god, philosophy or just themselves, and it's this belief that controls the story

and their actions. Brutha really, really believes in the great god Om, others just mouth the words and prayers and think they believe. Vorbis, a dark character who happens to be a deacon in the Citadel, believes in the idea of Om which turns out to be a very different thing to true faith.

As is becoming usual in Discworld books, whole hordes of strange and exotic characters stream across the pages, either in the background or directly influencing the story. As is not usual, it is a darker book, dealing with some weightier issues but without setting into preaching. Religion is a very serious subject to many people and Terry Pratchett is poking a little gentle fun at some of the types of religious belief. As is also usual in Terry Pratchett's books, the main character just doesn't belong where he is, he doesn't fit but he is required to get to the happy ending. Yes, it does have a happy ending. And it's a good read, with enough of a difference to avoid the "oh no, not another one" syndrome that a series of books can fall prey to. Give it a read.

AS

**The Shadow Rising** by Robert Jordan

Orbit (Penguin) pb April 1993 1031 pages \$12.95  
 ISBN 1-85723-121-X

This fourth volume in 'The Wheel of Time' series continues the tale of Rand, once humble shepherd boy, but adds more action than usual. For those already versed in the tale, here Rand battles with the mysterious Aiel people and their ruined sacred city; Perrin fights to protect his homeland; and Elayne and Nynaeve face the Black Ajah in the western coastal city of Tanchico. There's bloodshed, rampaging trollocs, and encounters with Forsaken. The narrative switches between all these groups of followers of Rand (now proclaimed "The Dragon Reborn") spread out over the countryside in a series of 'chapter chunks' set at the same time.

One gets the feeling that Rand will ultimately succeed, but just which companions he loses along the way and how the final battle is fought are unknown. This volume provides a few more fulfilled steps along the path of prophecy but no major shocks or upheavals. Jordan still keeps much hidden from his protagonists and the reader, but there's enough fascination and detail to make both the clear Good and Evil sides attractive.

Definitely capital E epic fantasy and recommended if you've enjoyed the earlier volumes. Prior knowledge of Jordan's world helps with this one which doesn't really stand alone. Be prepared for hundreds of more pages and years of waiting before this narrative is complete.

AS

**Red Dwarf Omnibus** by Grant Naylor

Penguin tpb March 1993 590 pages \$16.95  
ISBN 0-14-017466-4

What can be said about this collection? If you already know about Lister, Rimmer and the Cat, plus Kryten, then the news that this volume contains both novels (Infinity Welcomes Careful Drivers and Better Than Life), plus the original beer mat which started it all would be enough. If I add that there's an old radio play script from the authors and the original pilot script that would be enough for any fan.

Based on a British TV series, covering five seasons (30 episodes) broadcast and more being filmed, the writers have adapted their screen characters and provided different adventures for them in this written version. It has the same atmosphere and idiosyncrasies as the show, the same character quirks, but can be more outrageous when relying on the special effects department of the reader's mind.

Recommended as a supplement to the TV series, and worth discovering for laughs in its own right. A more sort of hard SF humor than Douglas Adams, but probably destined to be as classic. Something which relies on characters as well as nifty ideas to carry the plot.

AS

**Iron Tears** by R A Lafferty

Edgewood Press January 1993 tpb 219 pages  
ISBN 0-9629066-2-X  
\$US 10.00 plus \$US 1.50 postage in US,  
\$US 2 postage to Canada, \$US 5 postage overseas.

A new collection by Lafferty, this time containing fifteen stories covering copyright years from 1973 to 1988, is worth noting. It's a small press publication, but well worth the time and effort tracking down. Herein is contained some great examples of Lafferty whimsy and eccentric what ifs. If you haven't read any of his work, I recommend this collection as a good starting point.

How could you resist a tale about visiting the people who live on a floating rock in Osage County? What about Karl Riproar, known as Lord Torpedo, or the adventures of settlers on Thieving Bear Planet? You just never know where you'll end up in a Lafferty tale, despite the familiarity of its setting or the cosiness of the narrative. These stories come from original anthologies, magazines and chapbook publication so are most collected for the first time. Some of them try a bit too hard, others don't seem to have much of a point, but overall it's a great collection. Highly recommended.

AS

**To Green Angel Tower** by Tad Williams

Legend tpb March 1993 1083 pages \$19.95  
ISBN 009-930254-3

Tad Williams has finally finished off the 'Story That Ate My Life' as he puts it in the authors note, and at over 1000 fairly small print pages in this UK edition, it'll eat up quite a bit of the reader's spare time. But it will be time well spent as the characters established in the earlier volumes continue towards, and some achieve, their destinies in the fight against the Storm King. Williams has made even minor characters interesting and fleshed out, such as the blinded Guthwulf and his cat wandering passageways beneath the Hayholt. This attention to details makes an entertaining read as the larger more mystical events are played out. It's pretty hard for the reader to envisage what's involved with motionless Sithi locked in a mind battle with the Norn Queen, whereas Simon awkwardly struggling through a narrow hole with a sword in his belt is easier to imagine.

Everything promised in earlier volumes is pretty well delivered. The mystic prophecies are fulfilled, though perhaps not in the way originally interpreted, and the Memory, Sorrow and Thorn swords of the series' umbrella title all play their parts. Like most epic quest fantasy the hero survives and conquers, but the reality of companions lost along the way and the cost of his battles and victories remains. Williams has written in the down side of heroic fantasy, the aftermath of throwing off evil rule, as well as the glory bits.

Recommended as a strong conclusion to the series. Start with the first volume The Dragonbone Chair, and explore this created world as searches and battles carry the protagonists hither and thither across it. The varied characters, attention to details and the quest mystery make this an entertaining and worthwhile addition to the epic fantasy canon.

PE

**The Angel of Pain** by Brian Stableford

Pan pb April 1993 396 pages \$12.95  
ISBN 0-330-32607-4

This is either the second or third book of a trilogy; I'm not sure as the author is credited with two previous works of which at least one is referred to in the book. So how do I know it is part of a trilogy? It says so in passing at the end of the author's bio on the first page of the book (but nowhere else!). Theoretically The Angel of Pain could be treated as a separate novel but the constant referrals to earlier events makes it a frustrating book to read, with the constant nagging feeling that it would all make much more sense if only I had read the earlier book(s)

PE

**Warhammer 40,000: Konrad** by David Ferring

Boxtree pb March 1993 220 pages \$11.95  
ISBN 1-85283-850-7

In contrast to Drachenfels this book does have the rampaging armies of chaos, dismembered limbs and lots of blood. It is the first of a trilogy (nice to see GW observing all the fantasy traditions) that tells the story of Konrad, an orphan with nothing, not even a name (he gets that later), except the power to foresee imminent danger. He is befriended by the daughter of the village lord, a girl who has healing powers. Their friendship grows with them until adulthood when she is to be married and he decides to run away. Before anything more can happen the village is utterly destroyed by an army of chaos creatures led by a skull faced man. Konrad escapes the destruction and is, as far as anyone knows, the sole survivor. He then meets a wandering mercenary, called Wolf, and becomes his squire.

For those who can remember Conan the Barbarian, this book serves the same purpose as the first half of the film. It introduces the major character, explains his motives, shows how he became so proficient with weapons and generally sets the scene for the subsequent books. As such it does a reasonable job of explaining all the necessary details in a credible fashion without boring the reader stiff. It also manages to create sufficient interest in the characters to encourage the reader to buy the second of the trilogy so, all in all, this is quite a reasonable effort.

Like Drachenfels, and, I imagine, the rest of the Games Workshop range, Konrad is aimed at a teenage reader. Despite this the writing is good enough to keep an adult reader entertained without taxing the abilities of the average teenager. I found the book interesting enough that I will read the rest of the trilogy if I get a chance, but not enough to actually go and buy them. Once again I think this will do reasonably well amongst the gamers.

LW

**Deathgate Cycle 4: Serpent Mage**  
by Margaret Weiss and Tracy Hickman

Bantam hc

Book four of the seven volume 'Death Gate Cycle' takes us to the last of the sundered worlds - Chelestra, a world of water where sunken islands orbit an inner sun. This sun is dying so humans, elves and dwarves (unlike the residents of the other realms in the series) have learned to co-operate on a project to build giant submarines to ferry the population to safety. Into this world come the protagonists of the

three earlier books, Haplo the Patryn and Alfred the Sartan. So, too, come the Serpents.

Haplo has come as a scout for the Lord of the Nexus to prepare the way for a conquest, a task he is finding increasingly onerous. Alfred looks for others of his kind, the mysterious, godlike, long-vanished Sartan. The Dragon Serpents seek fear and pain. "Chaos is our life's blood. Death our meat and drink."

Alfred finally discovers other Sartan and awakens them only to find that while they have remained frozen in time and attitude, he has been changed by his experiences and, in particular, his changing relationship with Haplo. He has learned understanding and compassion while the other Sartan revel in their 'superiority' and arrogance. Haplo, meanwhile, undergoes a temptation in the wilderness, tasting power and learning of its ability to corrupt as the Serpents feed on his past rage. But Haplo, too, has been changed by what he has seen and may have the strength to resist as the Serpents sow the seeds of dissent between the races.

This book continues to explore the relationship between Haplo and Alfred, historical enemies who, through the course of this saga have begun to learn to see through each others eyes, to cast off the evils of disinformation through which they had viewed the world and to become...well, maybe we'll have to read the rest of the series to find out exactly who they will become and how the many dangling threads from the earlier books are drawn together and woven into a whole. It's a journey worth taking and one I'm looking forward to.

NP

**Isaac Asimov's Guide to Earth and Space**

Fawcett (Century) pb March 1993 275 pages \$9.95  
ISBN 0-449-22059-1

This book is a series of short essays on topics starting at 'What is the shape of the Earth?' through 'What are stars?', and ending at 'Is there matter in the universe that we cannot see?'. These essays are structured along three lines. The first is the way the early essays consider the Earth and subsequent ones spiral out through the solar system to the universe. The second is the historical development of scientific practices of man in order to consider his surroundings and the third line has the later essays drawing on previous ones to make complex subjects understandable.

The initial essays sometimes seem too simplistic, however with perseverance these building blocks become useful with later more complex essays. The later essays can be read stand alone but with the

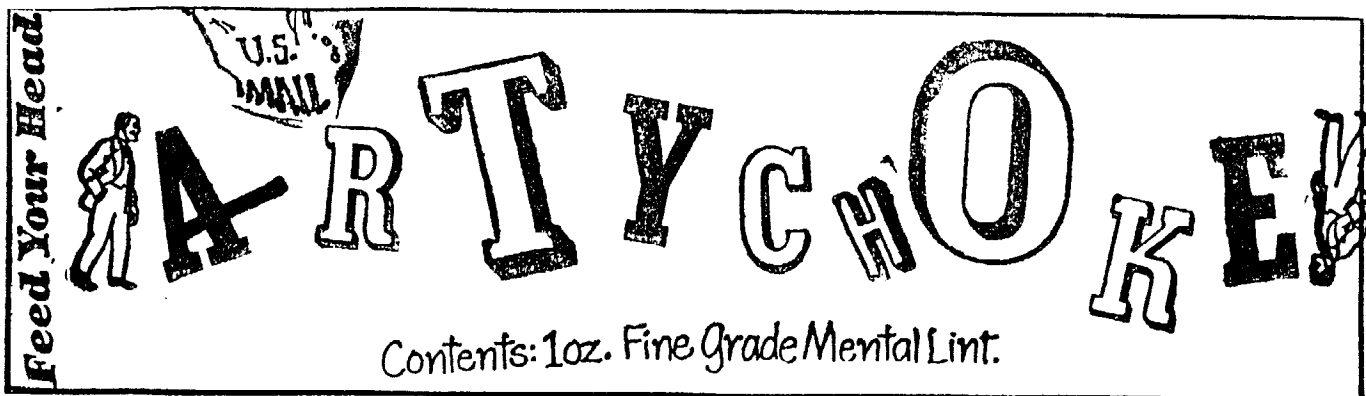
context of the earlier essays they are more interesting. Although it is structured to be read lineally the book can almost be used as a reference. The historical content in the essays allows you to consider the tools which early explorers of the universe had at hand. The order of the subject matter considered matches historical scientific development: as man developed better tools and models of his surroundings he was able to look further and further out and, with greater insight, around.

The facts in this book are interesting when you look at early, and even more recent, science fiction works.

Each essay seems to challenge some story, however the curiosity shown by early speculators can seem even more poetic and the hard facts disappointing. The book would be recommended for those curious about their world and universe and who have not studied them with any great scientific depth. The book provides a stepping stone towards this. The book is also able to answer those simple questions of the young which present parents and teachers with answers of daunting perplexity, e.g. 'What are the tides?'. After reading the book an author would be less likely to make any basic mistakes about Earth and space.

## Books Received

<i>The Wall at the Edge of the World</i>	Jim Aiken	Ace	pb
<i>Isaac Asimov's Caliban</i>	Roger Macbride Allen	Ace	tpb
<i>The Sea's Furthest End</i>	Damien Broderick	Aphelion	tpb
<i>The Witchlord and the Weaponmaster</i>	Hugh Cook	Corgi	pb
<i>Battlestation 2: Vanguard</i>	Drake & Fawcett (Eds)	Ace	pb
<i>Domes of Fire</i>	David Eddings	Grafton	pb
<i>The Castle of the Silver Wheel</i>	Teresa Edgerton	Ace	pb
<i>The King's Buccaneer</i>	Raymond E Feist	Grafton	pb
<i>Warhammer: Konrad</i>	David Ferring	Boxtree	pb
<i>Warhammer: Shadowbreed</i>	David Ferring	Boxtree	pb
<i>Warhammer: Warblade</i>	David Ferring	Boxtree	pb
<i>Red Bride</i>	Christopher Fowler	Roc	hc
<i>The Architecture of Desire</i>	Mary Gentle	Viking	hc
<i>Predators</i>	Gorman & Greenberg (Eds)	Roc	tpb
<i>The Shadow Rising</i>	Robert Jordan	Orbit	pb
<i>Battletech: The Price of Glory</i>	William H Keith Jr.	Roc	pb
<i>Iron Dreams</i>	R A Lafferty	Edgewood Press	tpb
<i>Damia</i>	Anne McCaffrey	Corgi	pb
<i>Red Dwarf Omnibus</i>	Grant Naylor	Penguin	tpb
<i>Wraiths of Time</i>	Andre Norton	Pan (Tor)	pb
<i>The Shadow of Sorcery</i>	Andrew Offut	Ace	pb
<i>The Colour of magic: Graphic</i>	Terry Pratchett	Corgi	tpb
<i>Johnny and the Dead</i>	Terry Pratchett	Doubleday	hc
<i>Small Gods</i>	Terry Pratchett	Corgi	pb
<i>East of Ealing</i>	Robert Rankin	Corgi	pb
<i>The Last of the Renshai</i>	Mickey Zucker Reichert	Millenium	tpb
<i>Journeys to the Twilight Zone</i>	Carol Serling (Editor)	Daw	pb
<i>The Grail of Hearts</i>	Susan Schwartz	Pan (Tor)	pb
<i>Kingdoms of the Wall</i>	Robert Silverberg	Grafton	pb
<i>The Angel of Pain</i>	Brian Stableford	Pan	pb
<i>A Wizard in Absentia</i>	Christopher Stasheff	Ace	pb
<i>The Summer Queen</i>	Joan D Vinge	Pan	tpb
<i>Warhammer: Inquisitor</i>	Ian Watson	Boxtree	pb
<i>Warhammer: Space Marine</i>	Ian Watson	Boxtree	pb
<i>Shadowrun 7: Into the Shadows</i>	Jordan K Weisman (Editor)	Roc (Penguin)	pb
<i>To Green Angel Tower</i>	Tad Williams	Legend (Daw)	tpb (hc)
<i>Elvissey</i>	Jack Womack	Harper Collins	hc
<i>Warhammer: Drachentfels</i>	Jack Yeovil	Boxtree	pb



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Edited by

Ian Gunn

PO Box 567, Blackburn, Victoria, 3130

**SNIPPETS:** Erstwhile Old Thymer Greg Hills is assembling a selection of fannish clip art suitable for computer owners of a desktop publishing bent. Hand-drawn fanart is scanned and filed on disk. Artists are welcome to submit artwork, and interested faneds should enquire about sending in disks to be filled. Greg resides at PO Box 420, Richmond, 3121 //// The fourth *Steve & Martin's Excellant Fanzine*, a sick little ASMFA winning comic full of movie crossovers (and a special liftout Swimsuit Edition) is out at last. Write to 21 Stanislake Ave. St.Marys, 5042 and ask. ////

**SO WHAT IS MAIL ART?:** Mail Art is several things, but basically it's any type of artwork you can stick a stamp on and post. Decorated envelopes, homemade postcards, packets of strange found objects, artzines, poetry, you name it.... So who does it? There are hundreds, thousands of people, all over the world sending strange things to each other through the Post Office. This is called *The Network*. No-one knows how big it is. It seems much bigger than fandom. If you count the people who use computer bulletin boards, the population is probably in the millions. Participants range from house-spouses to art-commune-dwellers, grandparents in retirement to teenage punks. It's much more diverse and anarchic than fandom - the concept of a SMOF wouldn't even arise in The Network, and there's no visible attempts to organise things; no clubs, no Worldcons, no Fan Funds, no awards. Just a huge, diverse group of people having fun. It transcends language barriers, it ignores borders, it acts as a massive ongoing information exchange. There are political aspects to International Networker Culture - it tends towards the anarchistic and holds that "Art" is the property of the people, not the galleries. Surrealism and Dada are big influences. Mostly, though, it's just Networkers sending offbeat, crazy things to each other simply for the joy of self-expression and communication. There are exhibitions of Mail Art running all the time, on a variety of topics, and anybody is invited to participate.

I've been involved in this stuff for only a year and

I've received hundreds of items from a dozen countries. If you'd like to learn more about International Networker Culture, write to the ARTYCHOKE editorial address and ask for a Mail Art Starter Kit.

#### FEATURE ARTIST: JEM

Like many a Mail Artist, JEM operates under a pseudonym, and, like many Mail Artists, her forte is rubber stamping. Commercially bought rubber stamps are overlapped and juxtaposed to form a scene. Pencils, ink-and-sponge or a brayer (ink roller) are then used to add colour. JEM also creates her own rubber stamps by hand-carving erasers, as well as print blocks made from Masco, a soft version of linoleum. She uses photographic xerox transfer techniques which enable her to carve portraits (see example below) "I create what I feel," she says, "Letting my emotions lead the process rather than worrying what people might think of the finished piece. We are bound by all sorts of rules and restrictions in the world. This type of attitude does *not* belong in an individuals art. "

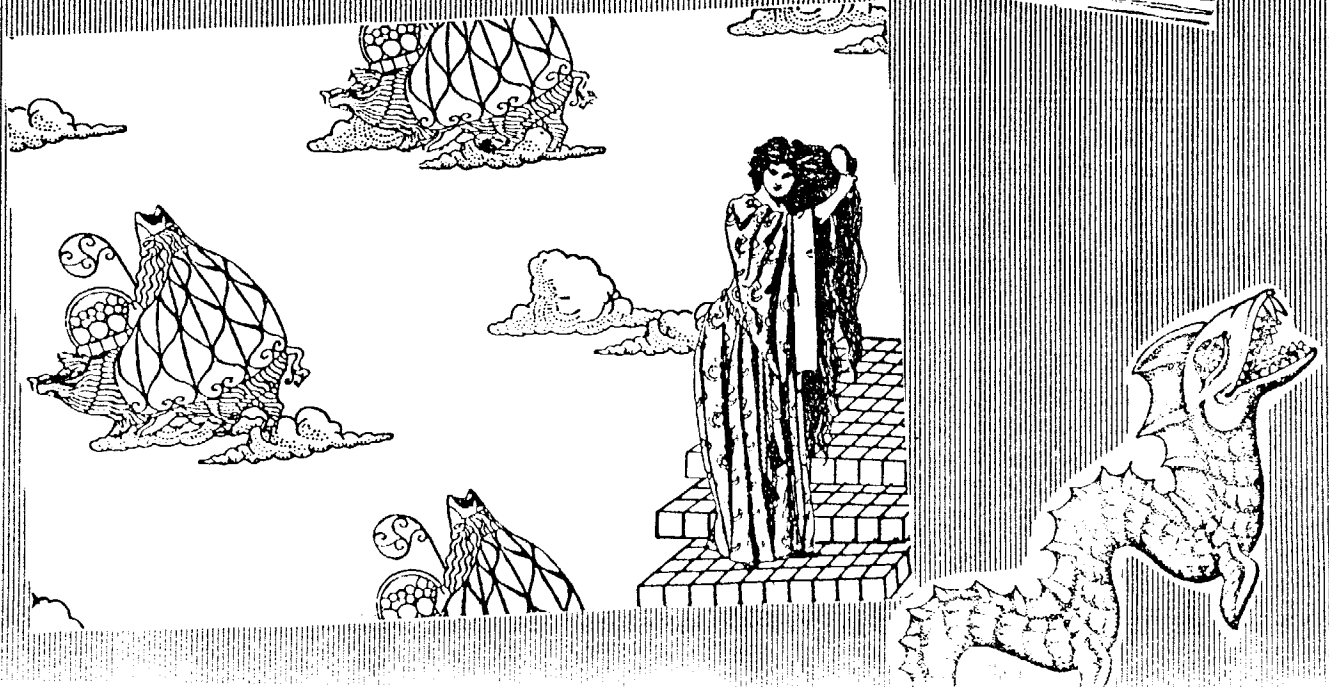
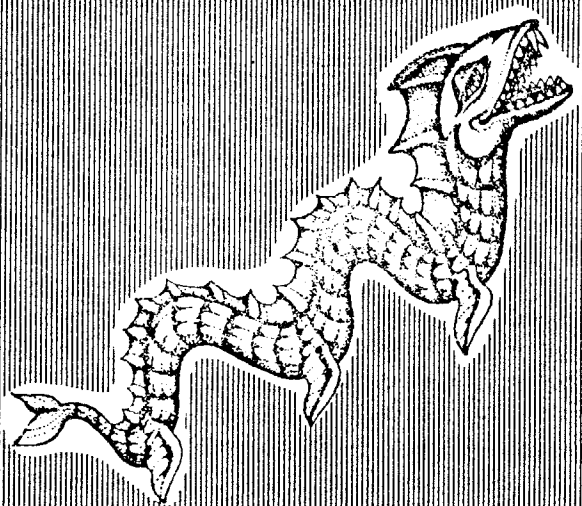
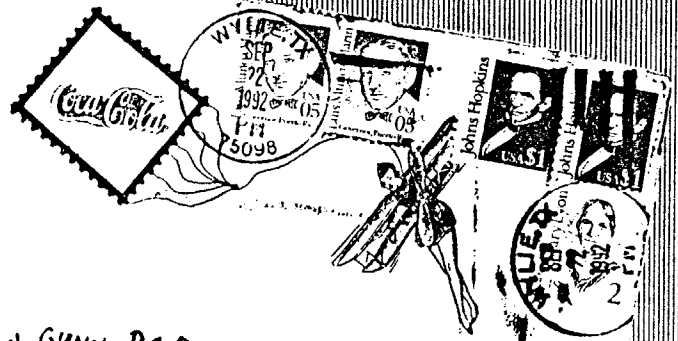
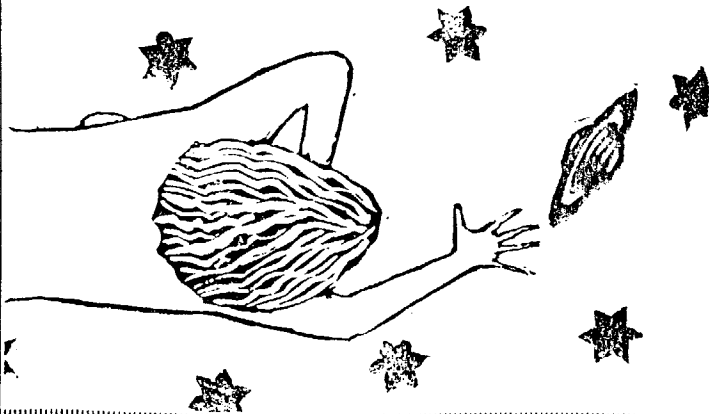


"JEM, Two Men, And Lotsa Bees" ...by JEM



APRIL FOOL

Mail Art  
by JEM





# SPACE★TIME Buccameer's

BY *Jon Gunn*

EPISODE THREE

BY ALL THE GODS! WHAT IS THIS FOUL SMELLING MUCK THAT COVERS THE SEA? IT STINKS!

WELL, BLACK GLADYS, MY HISTORY BOOKS DON'T GO MUCH BEYOND THE 49TH CENTURY, BUT I SUSPECT IT'S SOME FORM OF YEAST...

AH... DINNER IS SERVED. I HUMBLY SEEK YOUR FORGIVENESS FOR THIS DISGRACEFUL MEAL. I AM SHAMED. AFTER I HAVE DONE THE DISHES I WILL COMMIT HARI-KARI...

FOR GOTT'S SAKE, TERAMOTO - LIGHTEN UP! I, FOR ONE, AM LIKING DER INSTANT REHYDRATED PIZZA...

ARR - AVAST AN' BELAY THAT SUICIDE ATTEMPT. THERE'LL BE NOBODY KILLIN' HISSELF ON MY SHIP-AN' THAT'S AN ORDER!

THEN I HUMBLY BEG THAT I BE PUNISHED FOR MY NEGLIGENCE IN PREPARING A MORE ACCEPTABLE REPAST... I DESERVE KEELHAULING AT THE VERY LEAST...

BY GOD! SHUT YER MOUTH YE ORIENTAL LOON! JUST DON'T GIVE ME ANY O' THEM ANCHOVY THINGIES AND WE'LL CALL IT EVEN, ALRIGHT? NOW, BE OFF WI' YE!

WHAT DO YOU MEAN "YEAST" ENDERCOTT?

UM... WELL, MISS McBAIRD... I'VE READ THAT IN THE LATE 4800'S THE MEN OF SCIENCE WERE BREEDING SOME FORM OF EDIBLE YEAST TO FEED THE TEEMING MILLIONS. IT GREW ON THE SEA AND WAS HARVESTED - SOMEHOW - AND MADE INTO FOOD.

YUM. PIZZA. IS IT SEA-FOOD PIZZA?

I SAY, WOULD SOMEBODY MIND CLOSING THE PORT-HOLE, PLEASE. THAT SMELL IS PUTTING ME OFF MY PIZZA.

ORIGINALLY, THEY BLOCKED OFF THE MEDITERRANEAN... BUT PRESUMABLY, AS WE'RE IN THE SOUTH PACIFIC, THE YEAST MAY NOW COVER THE ENTIRE OCEANS OF THE GLOBE...

AH, WELL, AT LEAST WE'VE LANDED IN A TIME PERIOD THAT APPEARS PEACEFUL... I WAS GETTING TIRED OF THE CONSTANT BATTLES...

BUT SVEN - THE WARRIOR'S LIFE IS ONE OF BATTLES... YOU SHOULD KNOW THAT!

WELL... I MAY HAVE BEEN BORN A VIKING - BUT I SPENT SEVERAL YEARS WITH SOME 19TH CENTURY CHRISTIAN MISSIONARIES... THIS IS MY SECOND VOYAGE ON THE TIME-SHIP...

JA. JA. WE'VE ALL HEARD DER STORY OF HOW YOU VERE PICKED UP BY DER TIME-SHIP... ONLY IT HASN'T HAPPENED YET, JA?

MEANWHILE UNDER THE TABLE...

OH, FAB, TRIFF. THEY'RE DOING LUNCH. SHOULD I GO INTO MINUTES TAKING MODE?

AH, NO - I THINK SHE'S ABOUT TO PLAY FOOTSIES WITH ENDERCOTT

OH, HANG ON! I'M RECEIVING A FAX. HMM. THAT'S RATHER UNUSUAL...

YAH? FAX, EH? WHO'S IT FROM?

