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33

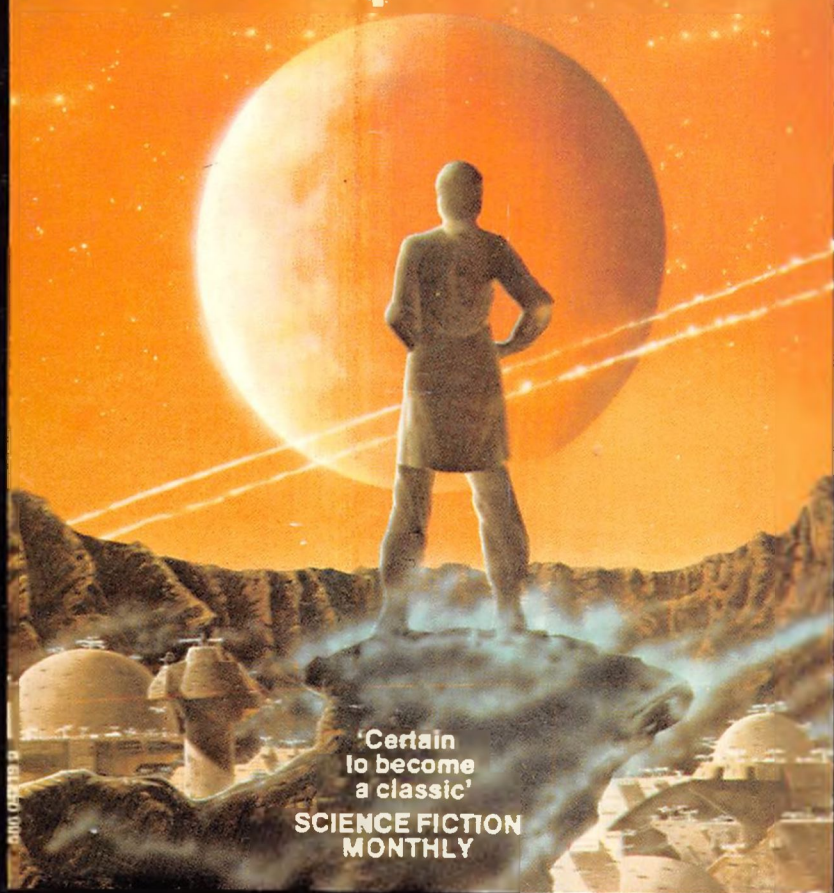
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The Dispossessed



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Australian Guest of Honour Donald H Tuck
Toast Master John Bangsund

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AUSSIECON

14th-17th August 1975

Southern Cross Hotel
Melbourne Australia



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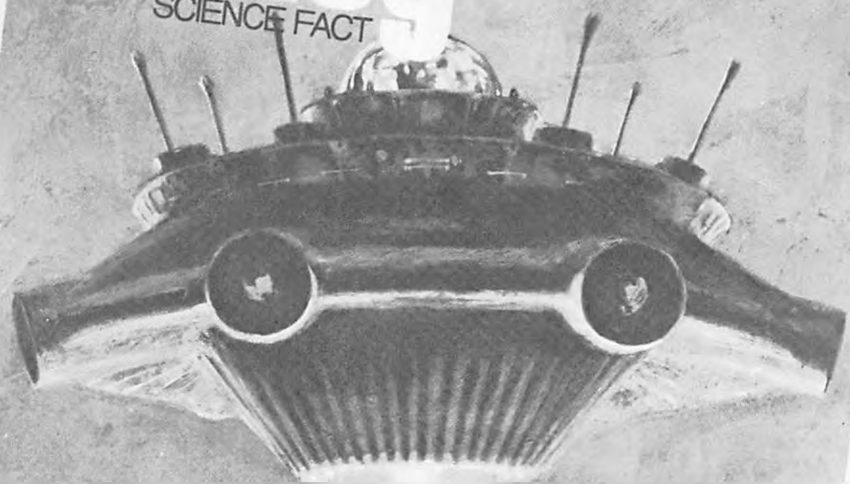
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Do you remember SF COMMENTARY?

Do *you* remember SF COMMENTARY?

Do you *remember* SF COMMENTARY?

Do you remember

SF COMMENTARY?

Well, somebody does. You've just given SF COMMENTARY its third Hugo nomination. And after everybody thought it was dead and buried. Thanks, you people with long memories.

But SF COMMENTARY is alive and well again in 1975.

It is entering its sixth year as The Australian Magazine about World Science Fiction.

Of course, SFC won't resume its normal production schedule until after AUSSIECON. First things first. But 1975 will bring:

No 41/42: Articles by and about Gerald Murnane
Three brilliant articles by George Turner

No 43: The Bob Tucker issue: The Luttrells and Gillespie introduce the novels of Wilson (Bob) Tucker

No. 44: Whatever fits – reviews and Angus Taylor, about Le Guin and Dick

So forget lousy 1974. Help make 1975 the best year yet for SF COMMENTARY, the Australian magazine the world appreciates.

Editor: Bruce Gillespie, GPO Box 5195AA, Melbourne, Victoria 3001, Australia
Austn price: 60c per copy; \$3 for 5.

US: \$1 per copy. \$5 for 5. No cheques please; cash or International Money Order only.

UK: 40p per copy. £ 2 for 5.
Agent: Malcolm Edwards, 19 Ranmoor Gardens, Harrow, Middlesex HA1 1UQ.

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CHAIRMAN'S MESSAGE

About six years ago I started hearing about this Convention. At the time it was a flickering gleam in a few eyes — and now it is reality. The Convention is Australian, the organisers come from all over the continent, and the members from much wider afield. This must be the first of the 33 World Science Fiction Conventions where the attendees are outnumbered by supporting members, largely in other countries.

Let us acknowledge that the Convention would not have been possible without the overwhelming support of fans overseas — and we are pleased to welcome the foreign attendees to this first Worldcon outside North America and Western Europe.

Recent North American Worldcons have grown so large that they show signs of becoming self-defeating. Various solutions are proposed, such as limiting attendance to those registered in advance — but the sheer interest in science fiction surely deserves an open forum once a year, when there are so many regional and local conventions of a more intimate kind.

Here in Australia, with only two or three conventions of any size annually, the interest and enthusiasm can be gauged by the attendance at AUSSIECON. I hope some of it can be harnessed to create more and better local conventions in the future.

We would like to place on record our appreciation of the assistance granted by the Australian Council. The Council's Literature Board made it possible for Ursula Le Guin to be here as our Guest of Honour, and to lead the Science Fiction Writer's Workshop earlier this month. The Film, Radio and Television Board has enabled us to arrange the import of science fiction films otherwise unavailable in Australia.

Robin Johnson

Chairman,
33rd World Science Fiction Convention

IN MEMORIAM

William F Jenkins (Murray Leinster)

Rod Serling

Miriam Allen de Ford

P Schuyler Miller

Joseph W Ferman

Pogo

Vertex

Vaughn Bode

SPECIAL THANKS

AUSSIECON would not have been possible without the freely given support of many people. In the past we have attempted to list the people who have in some way helped, but to do this adequately now would take more pages of this book than we have available.

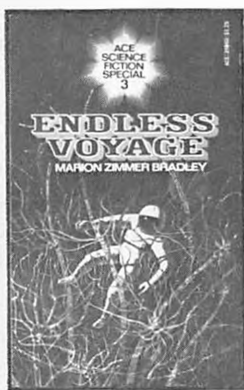
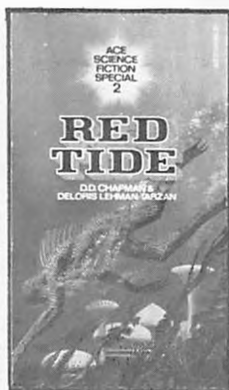
So, to all those who supported us in both the early days of the bid and through the realisation of our dreams, to all who helped with our successful bid at TORCON, to our agents and supporters around the world, to those who have and will help in the running of the convention, and lastly to our most important asset, our members, we offer our special thanks. Have a good convention!

TUCKER FUND

A special fund was set up to raise money to send well known science fiction fan and author Wilson (Bob) Tucker to **Aussiecon**. As with TAFF and DUFF, money for this fund was subscribed by fans both as cash and as material donated for auction.

The short time that this fund took to reach the target is a tribute to Bob's popularity, and we are glad that he will be with us here at **AUSSIECON**.

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DUFF

The Down Under Fan Fund, DUFF, was started in 1972. The aim of this fund is to encourage closer ties between Australian and North American fandom by bringing fans across the Pacific. DUFF was based on the Trans-Atlantic Fan Fund, TAFF, which since 1955 has provided funds to enable well known European and North American fans to travel to major conventions across the Atlantic.

Like TAFF, DUFF exists solely through the generosity of fans. Candidates in each DUFF "race" are voted on by interested fans all over the world, and each vote is accompanied by a donation of several dollars, at least. These votes and the continuing interest of fans make DUFF possible.

The 1972 winner was Lesleigh Luttrell. She attended the Australian SF Convention in Sydney, and travelled south to Melbourne and Adelaide fannish hospitality before returning to the U.S.A.

In 1974, aussie fan Leigh Edmonds was the DUFF winner. Leigh travelled to Discon II, the world convention held in Washington, D.C., and was able to sample the famed American fannish hospitality on his trip home.

In 1975, the competition was again to bring a fan to Australia to attend this convention. The winner was **Rusty Hevelin**, who will doubtless give you details of DUFF at the convention if you can catch him when not talking to his many friends.

QUEST OF HONOUR URSULA K LE GUIN



Ursula K. Le Guin is a deceptively quiet individual. In the four years I have known her, I have never heard her raise her voice. This is an accomplishment worthy of special note, because during three weeks of those four years, she presided over the University of Washington's Science Fiction Writers' Workshop, an experience guaranteed to reduce almost anyone to raving mania. But neither a week's stay in a dormitory guest room with the approximate measurements and light level of the bottom of a well, nor the sight of one of the stranger members of our class waving — upside down — through the window of her second-floor sitting room shook Ursula's aplomb.

She does not need to raise her voice. Her quietness comes from the serenity

of a person self-assured in her careers, her abilities, her life, without the vanity that "self-assurance" so often implies. She is one of the few writers around who is able to talk undefensively about a piece of her own work in terms of its flaws, rather than insisting a story is finished, untouchable, and perfect. While lesser writers may refuse to acknowledge the validity of any criticism, viewing it as a personal attack, Ursula not only discusses it, but shows in her response that she has considered the subject herself, usually in even greater depth than the critic. I think this is because she recognises the ability to dissect one's own work for what it is: an indication of growth and of the potential for continued growth as writer and as artist.

The flaws in her writing, however, are rare. Much more evident are the

brilliance of prose and conceptualization, the characterization (so often lacking in traditional science fiction), the substance and consistency of her settings. Joanna Russ once observed that Ursula Le Guin has evolved as a novelist with frightening speed. Her first work was published barely fifteen years ago; it was of high quality to start with, and each novel in succession is of even higher quality, seemingly by an order of magnitude every time. Where the progression will lead from here no one — perhaps not even Ursula — can say. As a reader, I anticipate; as a writer, I marvel.

Ursula's work has been honored by audience and professionals alike. Her awards include three Hugos (for *The Left Hand of Darkness*, *The Word for World is Forest*, and "The Ones Who Walk away from Omelas"), three Nebulas (for *Left Hand of Darkness*, *The Dispossessed*, and "The Day before the Revolution"), the Boston Globe/Hornbook Award (for *A Wizard of Earthsea*), and the National Book Award for Children's Literature (for *The Farthest Shore*). To anyone who has not read Ursula's three *Wizard of Earthsea* books, I recommend them without reserve. Like all the best children's books, the ones that are loved and become classics, they are as enjoyable for adults as for children.

And Ursula is as fine a teacher as she is a writer. "Teacher" is perhaps not the most accurate word (there may be no accurate word); as James Sallis has said, "Thus far, we have not demonstrated that writing can be taught, only that it may be learned." During Ursula's weeks at the workshop, people wrote, and worked, and learned, for she is adept at providing situations in which learning is most possible.

Any educators in the audience, please note: she calls the situations "games."

Possibly the most successful — certainly the most memorable — was the construct game. When the players arrived in Ursula's sitting room one afternoon, they were confronted by a Thing. This Thing included the ceiling lamp, the rug, pieces of string, several ash trays, twigs, wires, bottle tops, bits of plastic. The assignment: to use it in a story.

At least three of the pieces written that day were saleable and have since appeared in print. It's interesting to note that by the time the stories were finished no construct bore much resemblance to the one inhabiting Ursula's suite, and none — construct or story — resembled any other. Like any good game, the Thing was a tool to interest the imagination.

Ursula left the construct in her room as a gift for Harlan Ellison, whose week followed hers that year. Now, during workshops, Harlan has withstood dormitory food, and audiences which would not let him leave for four and a half hours, a strange creature named Ygor, an even stranger creature named Buntho, a stint in a ditch as the Dauphin of France — everything, in fact, from a gargoyle raid across the roof of four-storey Hansee Hall to my fluorescent chartreuse socks. But when he arrived, wilted (as opposed to "fresh") from two weeks of New York City and one week of Michigan during a high-humidity heat wave, he took one look at the Thing lurking in his quarters, groaned, and went to bed for twelve hours.

Sometimes Ursula overwhelms even the most imaginative of us.

Vonda N. McIntyre

Adapted from the introduction to "From Eifland to Poughkeepsie" by Ursula K. Le Guin, Pendragon Press, Oregon, 1973. (second edition in preparation).

FAN QUEST OF HONOUR

SUSAN WOOD

Susan was born in Ottawa, Canada's capital. After attending public and secondary schools there she studied at Carleton University, where she obtained both a B.A. degree and an M.A., majoring in Canadian Literature.

In May this year she successfully defended her thesis to gain her Ph.D. degree in Toronto.

While at university she sent numerous briefs to the English Department demanding a science fiction course be set up, finally gave up in disgust and organized one of her own. She also wrote, at this time, an Honours paper on Asimov and Stapledon.

She was a member of the University Science Fiction Club and attended numerous regional science fiction conventions, including the 1969 BOSKONE, where she met for the first time the Good Doctor Asimov and became acquainted with Mike Glicksohn, her future husband. The 1969 St. LOUISCON was her first Worldcon and she did her stint for FAN FAIR II, the very successful Toronto regional convention of 1970.

On the week-end following FAN FAIR II she married Mike and moved to Toronto. While Mike attended the College of Education Susan worked on her Ph.D. thesis, helping with ENERGIUMEN and publishing her own personalzine ASPIDISTRA, devoted to ecology and social commentary.

Susan joined the Toronto in '73 Worldcon bidding committee when it was set up, working on the advertising campaign at first. Later, after the bid won by default, she and Mike both had to resign so ENERGIUMEN could run for the Hugo Award for the best fazine. Despite this she originated the idea of the "All Our Yesterdays" room celebrating fannish history, and organised that very successful highlight of TORCON II, a big credit to her ability.

In the late Northern spring of 1973 when the pressures of living became rather great, Susan and Mike decided they "co-existed" better as friends rather than as husband and wife, so they separated. Susan was now actively job-hunting, and found she had to look outside Toronto.

Immediately after TORCON II, where ENERGIUMEN, by then jaded after 15 immaculate issues, duly won the Hugo, Susan went West. She had finally been offered a job at the Regina campus of the University of Saskatchewan, teaching Canadian Literature and running a science fiction course.

During 1974 she completed writing her doctoral thesis that she had started in Toronto, and took time off to pick up the fan-writer Hugo at DISCON II, largely for her personalzine AMOR. Much of 1975 has been spent fighting off the jinx which threatened to prevent the typing of the thesis, luckily not permanently.

Susan is now contributing regular columns to AMAZING magazine as well as continuing to produce AMOR.

She has accepted a new job at the University of British Columbia in Vancouver, defended her thesis in Toronto, and now might be addressed as Professor Doctor Wood. She has

joined a Vancouver in '78 bid, survived a hectic move, and will be found at AUSSIECON making many more Australian friends to add to those she has made on paper and in person already.

— P.B. Rodyk and John Millard
with thanks to John Douglas, Peter Gill and Rosemary Ulliyot.



Photo: Jay K Klein

FAN QUEST OF HONOUR MICHAEL GLICKSOHN

"It's a Fan... It's a Pro... No... it's only the Boy Wonder!"

Introduce Michael Glicksohn?

Me?

One might as well ask Dick Lupoff to introduce Ova Hamlet... John W. Campbell to introduce Don A. Stuart... Dick Geis to introduce Alter... One might as well ask that Michael Glicksohn himself introduce Garner R. Dubious. For you see, if the truth be told, Michael Glicksohn is merely a product of my fevered imagination... an imagination that is somewhat overblown in concept, but a little short in the execution.

But let me tell you about Michael Glicksohn, anyway...

Michael was a British subject until shortly before TORCON II when, faced with the choice of becoming a Canadian citizen or being deported, he chose the former mainly (it is rumored) because his fondness for a close proximity to a certain elixir — India Pale Ale — far outweighed any nationalistic loyalty to his homeland. Thus did England's loss become America's loss.

But enough about Michael, the Goodwill Ambassador.

I first began having these nightmares when I was about four year old, which would make Michael about twenty-eight. But it was a fragile and undeveloped figment until he made his first public appearance at the TRICON in

1966. Even then he wasn't much more than a fragment, and I must confess that I didn't recognise my own creation: that may have been because he was not only beardless, but quite possibly hatless — or it may simply have been that I'd better things to do.

But enough about Michael, the Teen-Age Idol.

By profession, Michael is a high school mathematics teacher. There are several theories as to why he chose this line of work. Most aren't printable; the rest aren't even interesting. At first I thought it was because his fanzines have always exhibited evidence of the "connect-the-numbers" drawings found in children's colouring books. More recently though, I have come to the conclusion that he simply has an eye for figures. Preferably female.

But enough about Michael, Shaper of Young Minds.

In the interim between folding DOUBLE:BILL and starting OUT-WORLDS (obligatory commercial), I had some spare time on my hands, and started a small personalzine called ENERGUPERSON. However, I soon became involved in charting the nature of American Politics (see my forthcoming article: "Don't Blame Me... I Voted for McGovern!") and didn't have time for such amateur foolishness. So I turned it over to show him the Road to the Enchanted Duplicator. I told him to check the local travel club, or try Don Lundry. Well, he took my advice, and with the

aid of your other delightful Fan GOH, Professor Wood, produced 15 superb issues of ENERGUMEN. (Incidentally, NERG has secured its niche in Fandom's Hall of Trivia: it is the only fanzine financed by Canadian Grant money ever to win a Hugo.)

But enough about Michael, Big-Time, Big-Deal Fanpublisher.

Burp!

But enough about Michael, Big-Time, Big-Deal Imbiber.

(Actually, I've figured out his seemingly incredible capacity for beverages alcoholic: hidden beneath that bushy beard is a ten-gallon cask, which he cheerfully fills at conventions, and just as cheerfully sells to petrol-starved U.S. citizens afterwards.)

But enough about Michael, the Legendary (well, sortta) Boy Wonder of SF Fandom.

Ladies, gentlemen, koalas (and you too, Eric Lindsay), I give you one half of your Fan Guest of Honour:

He's a short, stubby little person, he could do with a shave and a trim . . .

and he's likely to make crude unwarranted remarks about parentage should you happen to mention my name in his presence. But I've gone on long enough about this short subject (well, maybe not that short: he can meet Harlan eye-to-eye):

Michael Glicksohn. . .

Good things do come in small packages. He's fun to be around, and he'll give you many hours of pleasurable conversation. He's my friend, I say that with pride, and I know that you'll enjoy meeting him.

(In closing, might I request that you remember which half of your Fan Guest of Honour I have given you? You may keep him if you like, with our compliments. But you will, of course, eventually return the other half — Daughter Susan — to the Northern Hemisphere. . .? Thank you.)

And Michael. . .if they won't have you, certainly we'll take you back.

Just remember. . .Michael, row the boat ashore.

Bill Bowers



Photo: Jay K Klein

AUSTRALIAN QUEST OF HONOUR DONALD F. TUCK

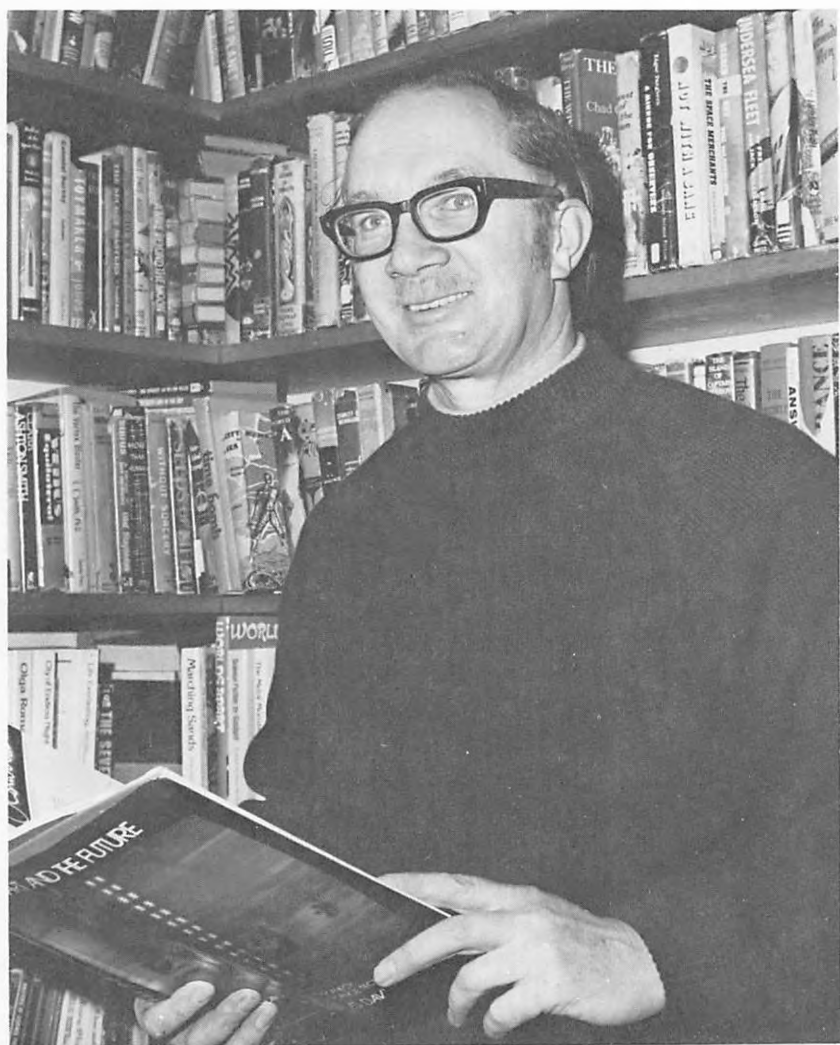


Photo: Don Tuck

Tasmania? Oh, you're kidding me. What would a Science Fiction fan be doing in Tasmania?

Well, I think it's safe to assume that he'd be doing exactly the same as the rest of us. Donald Tuck puts in his eight hours at the office, then hurries home to his wife Audrey, and his son Marcus.

His neighbors think this is an average family. After all, they seem to be normal. Audrey cooks, keeps house, etc. Marcus collects stamps. But Donald does get an awful lot of packages and all that funny foreign mail.

The neighbors never suspect what goes on at night after the shades are drawn.

Marcus is building more book boxes that will slide under the bed. The shelves are full, the closets are full, there are books stacked behind the couch, the attic is crammed. Audrey has found a corner of the sink bare and is brewing a pot of tea before it fills up again. Meanwhile Don is sitting in the corner, scribbling notes with his right hand and sorting file cards with his left hand.

The demon bibliographer is at work again.

Born a few years before the Great Depression Don early acquired a taste for the strange and fantastic. He collected everything in sight and after a stint in World War Two went at it heavier than ever. I met him by mail sometime in the late '40's when he wrote and said, "I'm looking for some USA magazines but the government doesn't approve and they'll have to come through the back door over in New Zealand."

He had the flame burning in him. He would compile an Encyclopedia of all the available information on science fiction and fantasy. I'd seen a hundred

fans try this and fail but I thought I'd humor him anyway! It didn't seem so funny when he really produced his HANDBOOK in 1954 and the fans loved it. Then in 1959 he produced a second edition (in two volumes). Personally I thought this was sufficient accomplishment for a lifetime of work and he could rest on his laurels, but I knew he was producing a third edition for Advent: Publishers.

As I write this, reviewers and librarians are raving over Volume One and Volume Two is nearing the presses.

I want to tell you it's been thirty years well spent.

Look for Don at the convention. He'll be easy to find. That's him over there in the corner with a pencil in each hand. He's teaching himself to write with both hands simultaneously so he can keep up with our expanding field.

Howard DeVore

DON'T FORGET TO WRITE!

In 1975 Howard DeVore again manages the SF-Fantasy Short Story Competition for N3F. Stories to 5,000 words, by people who have not written more than two published stories in the genre, are eligible for the cash prizes. Prizes do not buy publication rights, so any sale means the author only gets the money for the sale.

Write Howard for entry forms which have space for name of author, title of story, and the rules. On manuscript you put title only, with author's name and address on entry form. Make sure manuscript is in Howard's hand by October 31:

Howard DeVore
Story Contest
4705 Weddel
Dearborn Heights
MI 48125, USA

Correspondence is a key activity in the whole of fandom, and also in the National Fantasy Fan Federation. We have the Correspondence Bureau and a Round Robin section for group correspondence, and a letterzine where members can exchange views and information — and news, too.

The Neffer News Bureau, now headed by Stan Woolston, brings news to both the letterzine and the official magazine, *The National Fantasy Fan*. If you want news ask: Stan Woolston, 12832 Westlake Street, Garden Grove, CA 92640, USA. News can be a two-way street only if sent both ways. If you can send in news of fanclub, project, fan or pro, in any country, it will be appreciated. Airletter can then send news back to sender if wanted.

Our club includes interests for collectors, readers and active fans. Dues are \$3.75 at AUSSIECON to the end of 1976. We welcome enquiries and memberships. Write:

Janie Lamb
Secretary/Treasurer
National Fantasy Fan Federation
Rt. 1, Box 364, Heiskell
TN 36654, USA.

TOASTMASTER

JOHN BANGSUND

John Bangsund is not the sort of man who, as the saying goes, has to stand up twice to cast a shadow. In fact, lying prone at noon on Midsummer's Day he would put a few people in the shade.

John has been actively involved in science fiction fandom for about a decade now, and in that time has participated in all the activities one might expect of an eager reader of sf — writing stories, articles, reviews. Drawing cartoons, publishing magazines and at least one book. He has

attended conventions, where he has not been the slightest unsettled by the occasional barb directed at his rotund person.

But John is *not* an eager reader of sf. It is rather the case that, having some interest in science fiction, he made friends with people who were dedicated readers. These friends had weird ideas of all kinds, but not the ability to arrange the realisation of those ideas. Out of friendship, John helped, which usually meant doing it all himself.

And in helping his friends in their sf activities John sometimes found himself involved in their personal lives — and again he helped, when it was possible.

John has probably spent thousands of dollars on science fiction fandom, mainly for the benefit of others. It is fitting that perhaps there will be some recompense for him in seeing this world convention take place, for with Andrew Porter he must bear the responsibility of being a first begetter.

John's wit, both with word and pictures, is well known around the world. Fortunately, some of his friends from overseas will now have the opportunity to meet him in person, and to discover his other virtues.

Like his generosity, without which this testimonial would not be possible.

— John Foyster 11.6.1975



John Bangsund (and John Foyster)
at Eastercon, 1970
—cartoon by John Bangsund from
the *Somerset Gazette*.

Tuck, Donald H., compiler. *The Encyclopedia of Science Fiction and Fantasy—A Bibliographic Survey of the Fields of Science Fiction, Fantasy and Weird Fiction Through 1968; Volume 1: Who's Who, A-L*. Chicago Advent, 1974. xii + 286 pp. \$20.00. LC 73-91828. ISBN 0-911682-20-1

MOST OF THE CRITICS LIKED IT—

The good work of establishing the foundations of science fiction bibliography and reference has been most effectively carried out up to the present moment by fan compilers and fan publishers. One of the best such works has been Donald H. Tuck's *A Handbook of Science Fiction and Fantasy*, self-published in Hobart, Tasmania. The most recent edition appeared in 1959 in two legal-size mimeographed paper-bound volumes.

Now the first volume of a new edition has appeared from Advent, calling itself *The Encyclopedia of Science Fiction and Fantasy* and deserving the title. It is a large hardcover book, handsomely bound and printed in double columns. More information is contained in the new first volume than in the entirety of the previous edition. . . .

This book is both a culmination and a first step. It is easily the broadest, most ambitious and most professionally conceived and executed work of science fiction scholarship and publishing that we have ever seen. It will necessarily become a standard library reference tool. It is an epitome of fan publishing, so significant that we wonder if Advent will be able to publish it and remain the same Sunday-afternoon publisher they have been.

At the same time, it is partial and incomplete. We have here only the first of three volumes, covering work only through 1968.

Even in its evident incompleteness, however, the *Encyclopedia* is a treasure. If you have an interest in sf, you will find it well worth its price. Buy it, or ask your library to buy it.

—Alexei and Cory Panshin, *The Magazine of Fantasy and Science Fiction*, December 1974.

. . . In short the *Encyclopedia* is an awesome work of reference and enjoyment and it is the fruit of over 20 years labour by the compiler, made all the more remarkable because for all of that time he has lived in Tasmania, hardly the centre of the science fiction world.

There's simply no argument; anyone who takes their SF seriously (and most readers do) must have this book. Sell your shirt, pawn your watch, and buy it.

22 —Peter Weston, *Science Fiction Monthly*

. . . Like other Advent books, it is sturdily bound; the layout is the best I've seen from Advent. The *Encyclopedia* will be a necessity in almost all academic libraries and in medium- and large-sized high school and public libraries; scholars and collectors will want it too.

—Fred Lerner, *SFRA Newsletter*, No. 32

. . . Volume I, which I have seen in unbound pages, covers authors whose names begin with letters from A through L. Tuck calls it "Who's Who and Works." Volume II, scheduled for 1976, will cover M through Z and include an invaluable listing by title Volume III (1977) will have accounts of the SF and weird/fantasy magazines, including many borderliners, plus a paperback listing, plus a directory of pseudonyms, plus a breakdown of connected series and stories (such as the Heinlein "Future History" and Poul Anderson's vast tapestry), and a section on publishers, outstanding films, fanzines, and a big "et cetera."

. . . For novels, the encyclopedia begins with 1945, where [the Bleiler and Dikty "Checklist of Fantastic Literature"] stopped, and comes up through 1968 It picks up some older books that the "Checklist" missed . . . but it does not really dig into the past, unless a book has been reprinted in the 1945-1968 era. It includes many foreign-language editions.

Coverage of collections and anthologies is a good deal more complete, and will make the encyclopedia worth its price to many students and collectors. Tuck has ferreted out lists of the contents of 1550 one-author collections and 950 anthologies, some going back to the 1890's. The "Who's Who" includes paperback editions of major books; Volume III will list many more that aren't major. You also get, for many, many entries, capsule descriptions of a book, and other relevant data.

. . . If Tuck rests on his laurels—and after twenty years or more (much more) he could hardly be blamed—who will, who can carry on from 1968? He and Advent both ask for corrections and omissions. Somebody is going to try

—P. Schuyler Miller, *Analog Science Fiction / Science Fact*, August 1974

Lika oumbärlig för varje SF-samlare som den samska bibliografin i början är ock *Donald J. Tucks THE ENCYCLOPEDIA OF SCIENCE FICTION AND FANTASY THROUGH 1968 . . .*, nu utkommen med sin första del av blivande tre. För australiske Don är en av världens absoluta superfans, och detta är hans magnum opus, en väldig vidareutveckling av hans många tidigare bibliografier.

—Roland Adlerberth, *Jules Verne-Magasinet*, 354

—WITH ONE MAJOR EXCEPTION:

This is the book which . . . Alexei Panshin in *Fantasy and Science Fiction* [has] called a "treasure." Science-fiction has few enough of them: we could certainly use another. Let's have a look at it. . . . Avram Davidson, he will be happy to know, has had a number of his works translated, "especially into German." (Perhaps this is too obscure to pass without explanation: Davidson has quit two agents and three publishers that I know of for authorizing German editions of his work . . . Davidson for private and deeply-held reasons despises everything Germanic and has tried to publicize this as much as possible. Is this line stupid or malicious?) . . . It is possible that this volume may have some bibliographic value: the tables of contents for anthologies and the bibliographies of the major writers appear, for instance, to be strikingly complete. The question still remains: who is it for? . . . It might be for the casual reader in the field who would appreciate some biographical information on writers

. . . Science fiction buffs already know this work well, by reputation at least, although not all may be fortunate enough to have seen a copy. First issued in 1954 in a duplicated edition entitled *A Handbook of Science Fiction*, revised and enlarged in 1959, it is a classic in its own time and is probably the most comprehensive reference work on science fiction and fantasy ever attempted. The earlier editions, now virtually unobtainable, are collectors' items.

—Mary Jo Walker, *American Reference Books Annual*, 1975

along with a list of their works, all of it available under one heading . . . but the biographies are so inaccurate as to render useless the other information provided. Bad information, where I come from, is worse than no information at all Where the *Encyclopedia* is not superficial it slides into fatuity. I just don't think that this is a good or helpful job I think that science-fiction deserves either nothing at all or something far better. . . . The pity is that this is a job which the field—which despite all my bitching I obviously love very much—needs desperately and which could and should have been done right . . . but Tuck has killed the market for at least twenty years. . . . And what, *pace* Panshin, are Charles E. Fritch or Martin Gardner doing in a book which excludes Wyman Guin and Miriam Allen De Ford?

—Barry Malzberg, *Science Fiction Review*, No. 12

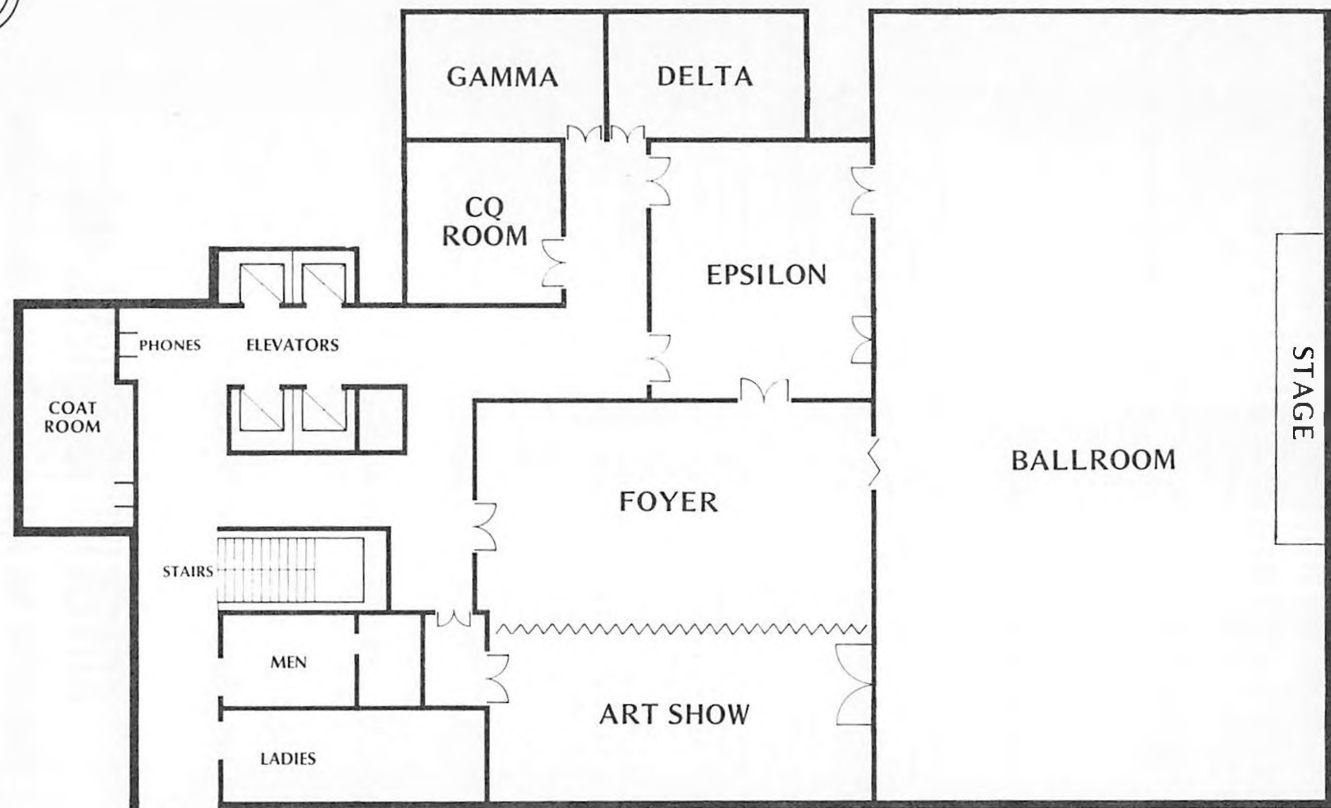
[Entries for Guin and deFord are on pages 195 and 134-135, respectively.]

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To the
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THE SOUTHERN CROSS HOTEL

1. The plans show the mezzanine floor of the **Southern Cross Hotel**. This area is entirely devoted to **AUSSIECON** for the duration of the Convention.
2. The Melbourne Room, down the corridor to the left at the top of the stairs, is used for the Publishers' Display. The main programme occurs in the Ballroom. The Foyer and the Epsilon Room (much of the time) are available for registration and notice boards, socialising and chat, so as not to disturb the enjoyment of the programme items. Certain programme items of more limited interest may take place in the Epsilon Room, or the State Suite on the 15th. floor.
3. The CQ Room, known to the hotel as the Alpha Room, is where you go with your problems. There will always be a committee person in attendance, and if you want a display space, a room share, or to locate someone, help is at hand.
4. The Art Show can only be entered by passing a guard, who is there for the protection of our exhibitors and their work. We ask that no-one eat, drink or smoke in the Art Show Room. Don't let this deter you – there could be something you cannot live without there – and the Auction will be held there on Sunday.
5. The film programme, which has been assisted by the Film Radio & Television Board of the Australia Council, is the subject of a separate leaflet. Some films will be shown in the Ballroom after the end of the day's main programme, while daytime screenings take place at the Playbox Cinema, 55 Exhibition Street. This is about one block north, across Collins Street.
6. A cash bar will be set up much of the time in the Foyer. Apart from the Banquet on Saturday, for which \$8 tickets may be bought until a time to be announced on Saturday morning, there are no meals available available in the Mezzanine Floor. The Hotel

is in process of setting up a new Coffee Shop on the Lobby level, (Exhibition St.) next to the Club Grill, but at the time of writing the Coolibah Room on the Plaza (Bourke St.) level serves as a Coffee Shop as well as fully-licensed restaurant.

7. The other Plaza levels cateries include the Stable Bar (good cheap counter lunch and tea among racing memorabilia) and the Tavern (set lunch on weekdays). The hotel bottle (liquor) shop also sells soft drinks on this level. For details of opening times, etc, see the separate leaflet.
8. We want you to have a good time, and while we hope there will be no problems, we ask for your understanding with any that may arise. Please feel free at any time to ask the committee person in the CQ Room to help with any problem.

WRITERS' WORKSHOP

Early in August, eighteen unpublished science fiction writers attended a residential science fiction writers' workshop led by AUSSIECON Guest of Honour, Ursula Le Guin.

The writers attending the workshop were selected by Ms Le Guin after submitting stories for her consideration. Hopefully, they will be able to tell us at the Convention how they developed these and other stories during their week in the Dandenong Ranges.

The workshop was organised in conjunction with the AUSSIECON by Bruce Gillespie. We are very grateful to the Literature Board of the Australia Council for their assistance both with the workshop and in bringing Ursula Le Guin to Australia.

It is likely that other workshops will be held. For details see Bruce Gillespie at the Convention or write to him at the AUSSIECON address.

PROGRAMME

The programme given here will be subject to later revision after the closing date for this book. A detailed programme will be available at the Convention, and changes will be announced there. Details of items not on the floor programme will also be available at the convention.

THURSDAY, 14TH AUGUST, 1975

10.00 am	<i>Main Ballroom</i>	Registration opens
2.00 pm	<i>Main Ballroom</i>	Official Opening of 33rd World Science Fiction Convention by Race Mathews, MP
2.30 pm	<i>Main Ballroom</i>	How To Really Enjoy Yourself At This Convention: Past Masters tell you how it's done (and how to survive!)
3.30 pm	<i>Main Ballroom</i>	New Directions In Science Fiction
4.30 pm	<i>Main Ballroom</i>	Meet The Writers: Your chance to buy your favourite writer a drink.
8.00 pm	<i>Main Ballroom</i>	Guest of Honour – Introduction to and speech by Ursula Le Guin
9.00 pm	<i>Main Ballroom</i>	From Here – Where? The science in our future. Prediction from current scientific knowledge
10.30 pm	<i>Main Ballroom</i>	Movies. Programme available at the Convention

FRIDAY, 15TH AUGUST, 1975

10.00 am	<i>State Suite</i>	Preliminary Business Session
11.00 am	<i>Main Ballroom</i>	The Role Of Sheep In Science Fiction – Whither the Woolmark in the future?
12.00 noon	<i>Main Ballroom</i>	ABC Science Fiction
3.00 pm	<i>Main Ballroom</i>	Talking To My Friends. A discussion by Australian fanzine editors on how (and why) they do it.
4.00 pm	<i>Main Ballroom</i>	ESP An investigation by Damien Broderick
5.00 pm	<i>Main Ballroom</i>	The Tucker Bag. Bob Tucker, this is your life?
8.00 pm	<i>Main Ballroom</i>	Masquerade. Presentation and judging with suitable comic relief
10.30 pm (approx.)	<i>Main Ballroom</i>	Movies. Programme available at the Convention

SATURDAY, 16TH AUGUST, 1975

10.00 am	<i>State Suite</i> <i>Main Ballroom</i>	Business Session Teaching Science Fiction. A discussion of the formal and informal approaches to a study of science fiction
11.00 am	<i>Main Ballroom</i>	Worlds I Have Visited – Fantasy. Our Guest of Honour, Ursula Le Guin, talks with a group of people with interest in and a knowledge of fantasy.
2.30 pm	<i>Main Ballroom</i>	Myths and Legends In Science Fiction. A discussion of the influence of myths and legends, directly and indirectly, on science fiction writing
3.30 pm	<i>Main Ballroom</i>	Plumbers Of The Cosmos. A critical appreciation of science fiction and science ficiton writers
4.30 pm	<i>Main Ballroom</i>	Robert Silverberg – Selected Readings. A selection from his award winning work, chosen and read by the author
8.00 pm	<i>Main Ballroom</i>	Hugo Awards Banquet. Presentation of the Science Fiction Achievement Awards for 1974
10.30 pm (approx.)	<i>Main Ballroom</i>	Movies. Programme available at the Convention

SUNDAY, 17TH AUGUST, 1975

10.00 am	<i>Main Ballroom</i>	Bidding Session. Determination of the site for the 35th World Science Fiction Convention to be held in 1977
11.30 pm	<i>Main Ballroom</i>	Science Fiction And The Media. An examination of the treatment given to science fiction by film, radio and television.
2.00 pm	<i>Main Ballroom</i>	Science Fiction Art. A discussion of the art that has developed in association with science fiction
3.00 pm	<i>Main Ballroom</i>	It's Only Science Fiction, But We Like It. A nostalgic look at the golden days when science fiction really had a sense of wonder.
4.00 pm	<i>Main Ballroom</i>	The Life And Hard Times Of A Science Fiction Author. Writers describe the effort it takes to produce the stories you read
5.00 pm	<i>Main Ballroom</i>	Closing Ceremony. The end, officially, until Kansas City in 1976. Suitable ceremonials

Following

*Location to be
announced*

Pie Night. Typical Australian delicacies for the delight of our visitors from far and near

MONDAY, 18TH AUGUST, 1975

Ballarat Trip. A slow, relaxing trip by train to round off the Convention. Details available from the Committee at the Convention.

34TH WORLD SCIENCE FICTION CONVENTION

In 1976, the WorldCon will be held in Kansas City, Missouri, USA. The MidAmeriCon promises to be one of the largest WorldCons ever, and the Convention Committee is discouraging "at the door" memberships by increasing membership rates as the date of the Convention nears. The message is 'join early'!

Eric Lindsay, MidAmeriCon's Australian agent, will be taking memberships at AUSSIECON. After AUSSIECON details will be available either (in Australia) from Eric Lindsay, 6 Hillcrest Avenue, Faulconbridge, NSW 2776, or direct from MidAmeriCon, PO Box 221, Kansas City, MO 64146, USA.

Robin Johnson is investigating the possibility of a group flight from Australia to Kansas City. Contact him if you are interested.

GREETINGS! to the members of **AUSSIECON**

from the members of **The Sydney Science Fiction Foundation.**

Hope you enjoy yourself at the Con, and if you're in Sydney on the first Friday night of the month, come and see us at 128 Hereford St., Glebe. For info on the Club, see Shayne McCormack, Erick Lindsay or Blair Ramage at the Con, or write to Richard Faulder, 68 Phillip St., Ryde, NSW, 2112.

Our Publications available for subscription are:

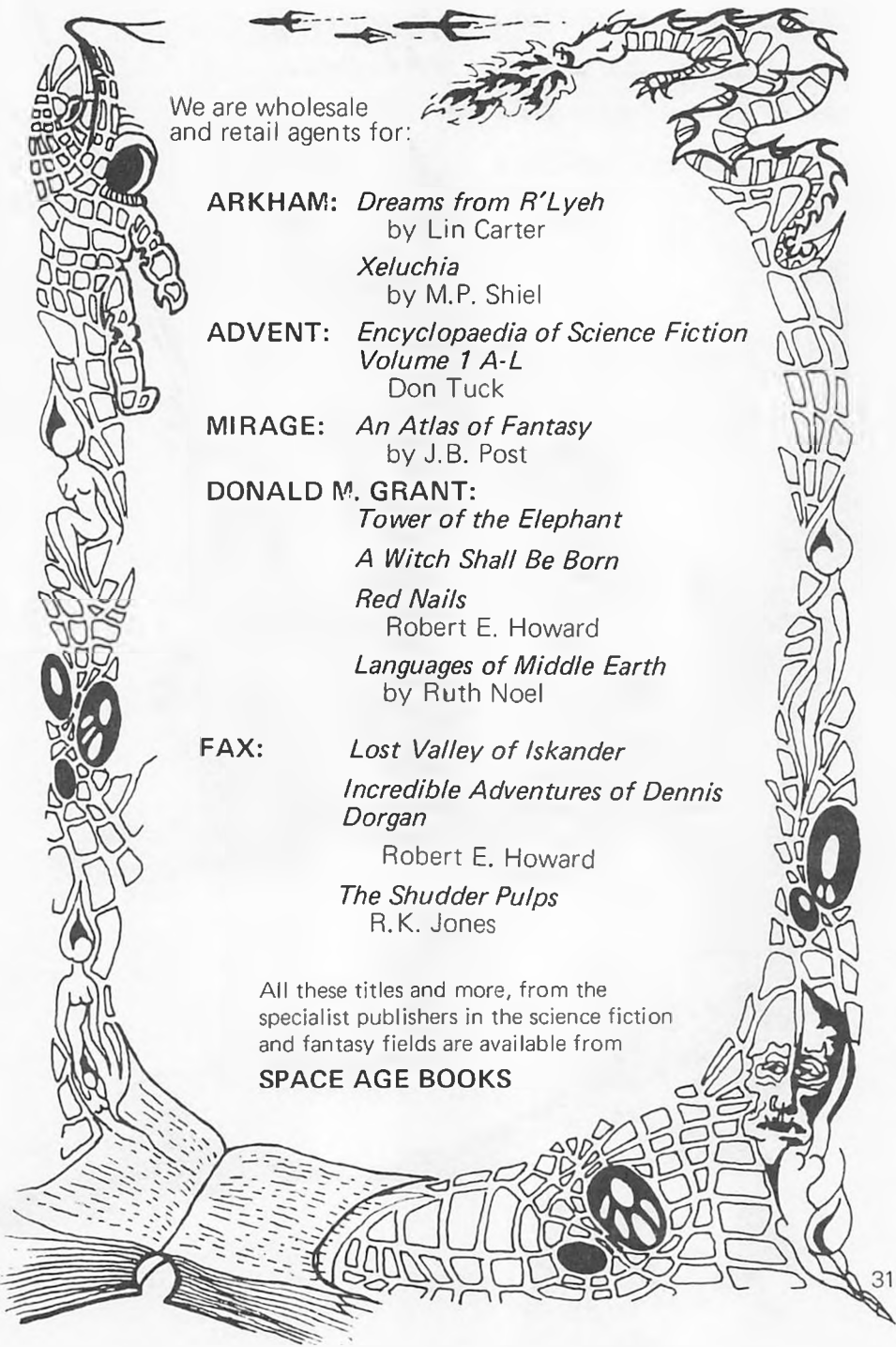
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Tower of the Elephant

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as softly as a tree whispers
or a fountain plays.*

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THE WORLD SCIENCE FICTION CONVENTION

AUSSIECON is the Thirty-third World Science Fiction Convention. This convention is the first Worldcon to be held in the southern hemisphere and only the fourth to be held outside North America.

The information below on previous Worldcons has been revised based on information supplied by Bob Tucker, Forry Ackerman and Fred Patten. Fred is writing a Worldcon History for Mid American which will give considerably more detail than possible here.

In this list **GoH** has been used as an abbreviation for Guest of Honour. The attendances listed are approximate, and are based on the number of fans registered as attending, current newszine reports and individual records kept by fans. Where possible an estimate of total attendance (including those not registered) has been used. No attempt has been made to show changes occurring before the convention to the listed positions.

The Science Fiction Achievement Awards, for Hugos, were first awarded in 1953 and have been awarded at each Worldcon since 1955. Other awards (such as the John Campbell Award) added in recent years and voted by the convention membership have also been shown.

Previous Worldcons

1939	Nycon I Attendance 200	New York GoH Frank R. Paul	Chairman Sam Moskowitz
1940	Chicon I Attendance 128	Chicago GoH Edward E. Smith, Ph.D.	Chairman Mark Reinsberg
1941	Denvention Attendance 90	Denver GoH Robert A. Heinlein	Chairman Olon Wiggins
1946	Pacificon I Attendance 130	Los Angeles GoH A. E. Van Vogt & E. Mayne Hull	Chairman Walt Daugherty
1947	Philcon I Attendance 200	Philadelphia GoH John W. Campbell Jr.	Chairman Milton Rothman
1948	Torcon I Attendance 200	Toronto GoH Robert Bloch (pro) Bob Tucker (fan)	Chairman Ned McKeown
1949	Cinvention Attendance 190	Cincinnati GoH Lloyd A. Eshbach (pro) Ted Carnell (fan)	Chairman Don Ford
1950	NORWESCON Attendance 400	Portland GoH Anthony Boucher	Chairman Donald B. Day
1951	Nolacon Attendance 190	New Orleans GoH Fritz Leiber	Chairman Harry B. Moore
1952	10th Worldcon Attendance 870	Chicago GoH Hugo Gernsback	Chairman Julian C. May

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- 1953 11th Worldcon Philadelphia Chairman
Attendance 750 GoH Willy Ley Milton Rothman
Hugos — Number 1 Fan Personality: Forrest J. Ackerman
Interior Illustrator: Virgil Finlay
Cover Artist: Ed Emshwiller & Hannes Bok (tie)
Excellence in Fact Articles: Willy Ley
New Science Fiction Author or Artist: Philip Jose Farmer
Professional Magazine: *Galaxy* and *Astounding Science Fiction*
Novel: *The Demolished Man* (Alfred Bester)
- 1954 SFCon San Francisco Chairman
Attendance 700 GoH John W. Campbell, Jr. Lester Cole &
Gary Nelson
- 1955 Clevention Cleveland Chairman
Attendance 380 GoH Issac Asimov Nick & Noreen
Falasca
Hugos — Novel: *They'd Rather Be Right* (Mark Clifton & Frank
Riley)
Novelette: "The Darfsteller" (Walter M. Miller, Jr.)
Short Story: "Allamagoosa" (Eric Frank Russell)
Professional Magazine: *Astounding Science Fiction*
Illustrator: Frank Kelly Freas
Amateur Publication: *Fantasy Times* (James V. Taurasi, ed.)
- 1956 NEWYORCON New York Chairman
Attendance 850 GoH Arthur C. Clarke David A. Kyle
Hugos — Novel: *Double Star* (Robert Heinlein)
Novelette: "Exploration Team" (Murray Leinster)
Short Story: "The Star" (Arthur C. Clarke)
Feature Writer: Willy Ley
Professional Magazine: *Astounding Science Fiction*
Illustrator: Frank Kelly Freas
Most Promising New Author: Robert Silverberg
Amateur Publication: *Inside & Science Fiction Advertiser*
(Ron Smith, ed.)
Critic: Damon Knight
- 1957 Loncon I London Chairman
Attendance 268 GoH John W. Campbell, Jr. Ted Carnell
Hugos — Professional Magazine, American: *Astounding Science Fiction*
Professional Magazine, British: *New Worlds Science Fiction*
Amateur Publication: *Science Fiction Times* (James V. Taurasi, ed.)

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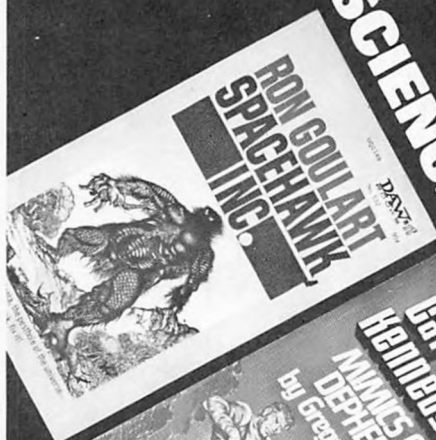
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- 1958 SOLACON Los Angeles Chairman
 Attendance 322 GoH Richard Matheson Anna S. Moffatt
 Hugos — Novel: *The Big Time* (Fritz Leiber)
 Short Story: "Or All The Seas With Oysters" (Avram Davidson)
 Professional Magazine: *Magazine of Fantasy and Science Fiction*
 Illustrator: Frank Kelly Freas
 Motion Picture: "The Incredible Shrinking Man" (Richard Matheson)
 Most Outstanding Actifan: Walter A. Willis
- 1959 Detention Detroit Chairman
 Attendance 371 GoH Paul Anderson (pro) Roger Sims &
 John Berry (fan) Fred Prophet
 Hugos — Novel: *A Case of Conscience* (James Blish)
 Novelette: "The Big Front Yard" (Clifford D. Simak)
 Short Story: "The Hell-Bound Train" (Robert Bloch)
 Illustrator: Frank Kelly Freas
 Professional Magazine: *Magazine of Fantasy and Science Fiction*
 Amateur Publication: *Fanac* (Terry Carr & Ron Ellik, Eds.)
 Most Promising New Author: Brian W. Aldiss
- 1960 Pittcon Pittsburgh Chairman
 Attendance 568 GoH James Blish Dirce Archer
 Hugos — Novel: *Starship Trooper* (Robert Heinlein)
 Short Fiction: "Flowers for Algernon" (Daniel Keyes)
 Professional Magazine: *Magazine of Fantasy and Science Fiction*
 Amateur Publication: *Cry of the Nameless* (F.M. Busby, ed.)
 Illustrator: Ed Emshwiller
 Dramatic Presentation: "The Twilight Zone" (Rod Serling)
 Special Award: Hugo Gernsback as "the Father of Magazine Science Fiction"
- 1961 Seacon Seattle Chairman
 Attendance 300 GoH Robert A. Heinlein Wally Weber
 Hugos — Novel: *A Canticle For Leibowitz* (Walter M. Miller, Jr.)
 Short Story: "The Longest Voyage" (Poul Anderson)
 Professional Magazine: *Analog*
 Amateur Publication: "Who Killed Science Fiction?" (Earl Kemp, ed.)
 Illustrator: Ed Emshwiller
 Dramatic Presentation: "The Twilight Zone" (Rod Serling)

SCIENCE-FICTION THAT'S REALLY



What do
Brian Aldiss,
James Blish,
John Brunner,
Philip K. Dick,
Gordon Dickson,
Philip Jose Farmer,
Ron Goulart,
James Gunn,
Frank Herbert,
Dean Hubbard,
R. A. Lafferty,
Ron Koontz,
Keith Laumer,
Fritz Leiber,
John Norman,
Andre Sabinhagen,
Fred Saberhagen,
Robert Sheckley,
A. E. Van Vogt,
Donald Wollheim,
and Philip Wylie
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- 1962 **CHICON III** Chicago **Chairman**
Attendance 550 GoH Theodore Sturgeon Earl Kemp
Hugos — Novel: *Stranger in a Strange Land* (Robert Heinlein)
Short Fiction: The Hothouse Series (Brian W. Aldiss)
Professional Magazine: *Analog*
Amateur Magazine: *Warhoon* (Richard Bergeron, ed.)
Professional Artist: Ed Emshwiller
Dramatic Presentation: "The Twilight Zone" (Rod Serling)
- 1963 **Discon I** Washington, D.C. **Chairman**
Attendance 600 GoH Murray Leinster George Scithers
Hugos — Novel: *The Man in the High Castle* (Philip K. Dick)
Short Fiction: "The Dragon Masters" (Jack Vance)
Dramatic Award: No Award
Professional Magazine: *Magazine of Fantasy and Science Fiction*
Amateur Magazine: *Xero* (Dick Lupoff, ed.)
Professional Artist: Roy Krenkel
Special Awards: P. Schuyler Miller (for Best Book Reviews)
Issac Asimov (for Distinguished Contributions to The Field)
- 1964 **Pacificon II** Oakland **Chairman**
Attendance 523 GoH Edmond Hamilton & J. Ben Stark
Leigh Brackett (pro)
Forrest J. Ackerman (fan)
Hugos — Novel: *Way Station* (Clifford D. Simak)
Short Story: "No Truce With Kings" (Poul Anderson)
Professional Magazine: *Analog*
Professional Artist: Ed Emshwiller
Book Publisher: Ace Books
Amateur Publication: *Amra* (George Scithers, ed.)
- 1965 **Loncon II** London **Chairman**
Attendance 350 GoH Brian W. Aldiss Ella Parker
Hugos — Novel: *The Wanderer* (Fritz Leiber)
Short Fiction: "Soldier, Ask Not" (Gordon R. Dickson)
Professional Magazine: *Analog*
Professional Artist: John Schoenherr
Book Publisher: Ballantine Books
Amateur Publication: *Yandro* (Robert & Juanita Coulson, eds.)
Dramatic Presentation: "Dr. Strangelove"
- 1966 **Tricon** Cleveland **Chairman**
Attendance 850 GoH Sprague de Camp Ben Jason
Hugos — Novel: *And Call Me Conrad* (Roger Zelazny) tie
Dune (Frank Herbert) tie
Short Fiction: "'Repent Harlequin', Said the Ticktockman"
(Harlan Ellison)

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Professional Magazine: *IF*
 Professional Artist: Frank Frazetta
 Amateur Magazine: *ERB-dom* (Camille Cazedessus, ed.)
 Best All-Time Series: Foundation Series (Issac Asimov)

- 1967 **Nycon 3** New York **Chairman**
 Attendance 1500 **GoH** Lester del Rey (pro) Ted White &
 Bob Tucker (fan) Dave Van Arnam
- Hugos — Novel: *The Moon is a Harsh Mistress* (Robert Heinlein)
 Novelette: "The Last Castle" (Jack Vance)
 Short Story: "Neutron Star" (Larry Niven)
 Professional Magazine: *IF*
 Professional Artist: Jack Gaughan
 Dramatic Presentation: "The Menagerie" (*Star Trek*)
 Amateur Publication: *Neikas* (Ed Meskys & Felice Rolfe, eds.)
 Fan Artist: Jack Gaughan
 Fan Writer: Alexei Panshin
- 1968 **Baycon** Oakland **Chairman**
 Attendance 1430 **GoH** Phillip Jose Farmer (pro) Bill Donaho,
 Walter Daugherty (fan) Alva Rogers &
 J. Ben Stark
- Hugos — Novel: *Lord of Light* (Roger Zelazny)
 Novella: "Weyr Search" (Ann McCaffrey) tie
 "Riders of the Purple Wage" (Phillip Jose Farmer)
 Novelette: "Gonna Roll Those Bones" (Fritz Leiber)
 Short Story: "I Have No Mouth, And I Must Scream"
 (Harlan Ellison)
 Dramatic Presentation: "City on the Edge of Forever"
 (Harlan Ellison; *Star Trek*)
 Professional Magazine: *IF*
 Professional Artist: Jack Gaughan
 Amateur Publication: *Amra* (George Scithers, ed.)
 Fan Artist: George Barr
 Fan Writer: Ted White
- 1969 **St. Louiscon** St. Louis **Chairman**
 Attendance 1534 **GoH** Jack Gaughan (pro) Ray & Joyce Fisher
 Eddie Jones (TAFF/fan)
- Hugos — Novel: *Stand on Zanzibar* (John Brunner)
 Novella: "Nightwings" (Robert Silverberg)
 Novelette: "The Sharing of Flesh" (Poul Anderson)
 Short Story: "The Beast That Shouted Love At The Heart
 Of The World" (Harlan Ellison)
 Drama: "2001 — A Space Odyssey"
 Professional Magazine: *Magazine of Fantasy and Science
 Fiction*
 Professional Artist: Jack Gaughan
 Amateur Publication: *Psychotic* (S.F. Review) (Dick Geis,
 ed.)

THE FRIENDLY ANTI-FAN INSURANCE CO PTY LTD

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We invite you to insure against *accidental* accidents at this Worldcon with the insurance Co that *protects* its clients from all those ordinary, everyday little accidents that can occur at any Convention. Falling safes, exploding bombs, crocodile pits, pirhana pools, and a knife in the back, *accidents* that can happen to any innocent and *uninsured* convention attendee.

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Join the ranks of those safe, *insured* and live people at this Worldcon, take out a FAFI policy before it's too late.

AGENTS: Mr Bill "Killer" Wright and Mr Peter "Mangler" Kemp or see Anti-fan behind the foyer potplants after hours.



Fan Writer: Harry Warner, Jr.
 Fan Artist: Vaughn Bodé
 Special Award to: Armstrong, Aldrin and Collins for "The Best Moon Landing Ever"

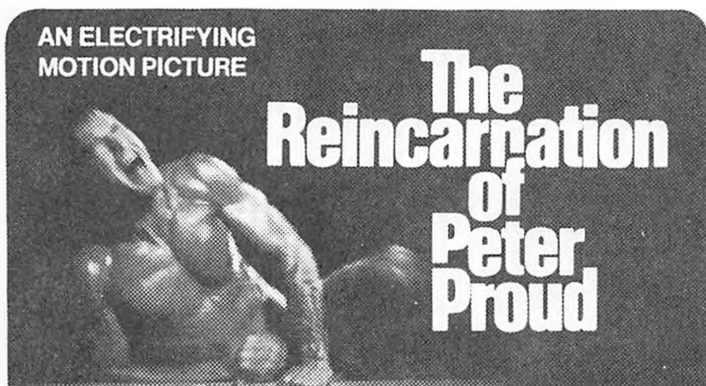
- 1970 Heicon '70 Heidelberg Chairman
International Manfred Kage
 Attendance 620 GoH Robert Silverberg (U.S.)
 E.C. Tubb (U. K.)
 Herbert W. Franke (Ger.)
 Elliot K. Shorter (TAFF)
- Hugos — Novel: *The Left Hand of Darkness* (Ursula K. LeGuin)
 Novella: "Ship of Shadows" (Fritz Leiber)
 Short Story: "Time Considered As A Helix of Semi-Precious Stones" (Samuel R. Delany)
 Dramatic Presentation: Television coverage of 'Apollo XI'
 Professional Magazine: *Magazine of Fantasy and Science Fiction*
 Professional Artist: Frank Kelly Freas
 Amateur Magazine: *Science Fiction Review* (Dick Geis, ed.)
 Fan Writer: Bob Tucker
 Fan Artist: Tim Kirk
- 1971 Noreascon Boston Chairman
 Attendance 1600 GoH Clifford D. Simak (pro) Tony Lewis
 Harry Warner Jr. (fan)
- Hugos — Novel: *Ringworld* (Larry Niven)
 Novella: "Ill Met in Lankmar" (Fritz Leiber)
 Dramatic Presentation: No Award
 Professional Artist: Leo & Diane Dillon
 Professional Magazine: *Magazine of Fantasy and Science Fiction*
 Amateur Magazine: *Locus* (Charles & Dena Brown, eds.)
 Fan Writer: Dick Geis
 Fan Artist: Alicia Austin
- 1972 L.A. Con Los Angeles Chairman
 Attendance 2007 GoH Frederick Pohl (pro) Charles Crane &
 Robert & Juanita Bruce Pelz
 Coulson (fan)
- Hugos — Novel: *To Your Scattered Bodies Go* (Phillip José Farmer)
 Novella: "The Queen of Air and Darkness" (Poul Anderson)
 Short Story: "Inconstant Moon" (Larry Niven)
 Dramatic Presentation: "A Clockwork Orange"
 Amateur Magazine: *Locus* (Charles & Dena Brown, eds.)
 Professional Magazine: *Magazine of Fantasy and Science Fiction*
 Professional Artist: Frank Kelly Freas
 Fan Artist: Tim Kirk
 Fan Writer: Harry Warner, Jr.

ZARDOZ

Young Frankenstein

Phantom of the Paradise

and now...



starring
Michael Sarrazin Jennifer O'Neill
Margot Kidder
Cornelia Sharpe



Distributed in Australia by



1973 TORCON 2 Toronto Chairman
 Attendance 2900 GoH Robert Bloch (pro) John Millard
 William Rotsler (fan)

Hugos — Novel: *The Gods Themselves* (Issac Asimov)
 Novella: "The Word for World is Forest" (Ursula K. Le Guin)

Novelette: "Goat Song" (Poul Anderson)
 Short Story: "Eurema's Dam" (R.A. Lafferty) tie
 "The Meeting" (Fred Pohl & Cyril Kornbluth)

Dramatic Presentation: "Slaughter-House 5"
 Editor: Ben Bova
 Professional Artist: Frank Kelly Freas
 Amateur Magazine: *Energumen* (Michael & Susan Glicksohn)
 Fan Writer: Terry Carr
 Fan Artist: Tim Kirk
 John W. Campbell Award: Jerry Pournelle

1974 Discon II Washington D.C. Chairman
 Attendance 4000 GoH Roger Zelazny (pro) Jay & Alice
 J. K. Klein (fan) Haldeman

Hugos — Novel: *Rendezvous with Rama* (Arthur C. Clarke)
 Novella: "The Girl Who Was Plugged In" (James Tiptree)
 Novelette: "Deathbird" (Harlan Ellison)
 Short Story: "The Ones Who Walk Away From Omelas"
 Amateur Magazine: *Algol*, tie
The Alien Critic tie

Professional Artist: Frank Kelly Freas
 Professional Editor: Ben Bova
 Dramatic Presentation: "Sleeper"
 Fan Writer: Susan Wood
 Fan Artist: Tim Kirk
 John W. Campbell Award: Spider Robinson tie
 Lisa Tuttle tie
 Gandalf Award: J.R.R. Tolkien

1975 Aussiecon Melbourne Chairman
 Attendance ? GoH Ursula K. Le Guin (pro) Robin Johnson
 Susan Wood & Michael
 Glicksohn (fan)
 Donald Tuck (Australian)

The winners of the Hugo Awards will be announced at the Banquet. The following nominations, plus the category "No Award", are the finalists to be considered in the voting.



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Prices (U.S. dollars) include shipping.

Hugo — Best Novel

The Dispossessed: Le Guin
Fire Time: Anderson
Flow My Tears, The Policeman Said: Dick
Inverted World: Priest
The Mote in God's Eye: Niven & Pournelle

Hugo — Best Novella

Assult on A City: Vance
Born With The Dead: Silverberg
Riding the Torch: Spinrad
A Song For Lya: Martin
Strangers: Dozois

Hugo — Best Novelette

Adrift Just Off The Islets Of Langerhans: Ellison
After The Dreamtime: Lupoff
A Brother To Dragons, A Companion to Owls: Wilhelm
Extreme Prejudice: Pournelle
Midnight By The Morphy Watch: Leiber
Nix Olympica: Walling
That Thou Art Mindful of Him: Asimov

Hugo — Best Short Story

Cathadonian Odyssey: Bishop
The Day Before The Revolution: Le Guin
The Four-Hour Fugue: Bester
The Hole Man: Niven
Schwartz Between The Galaxies: Silverberg

Hugo — Best Professional Artist

Steven Fabian
Frank Kelly Freas
Tim Kirk
John Schoenherr
Rick Sternbach

Hugo — Best Professional Editor

Jim Baen
Ben Bova
Terry Carr
Ed Ferman
Robert Silverberg
Ted White

Hugo — Best Amateur Magazine

The Alien Critic
Algol
Locus
Outworlds
SF Commentary
Starling

Hugo — Best Dramatic Presentation

Flesh Gordon
Phantom Of the Paradise
The Questor Tapes
Young Frankenstein
Zardoz

Hugo — Best Fan Writer

John Bangsund
Dick Geis
Sandra Miesel
Don Thompson
Susan Wood

Hugo — Best Fan Artist

George Barr
Grant Canfield
Bill Rotsler
James Shull

John W. Campbell Award

Alan Brennert
Suzy McKee Charnas
Felix Gotschalk
Brenda Pearce
P.J. Plauger
John Varley

Gandalf Award

Poul Anderson
L. Sprague De Camp
Fritz Leiber
Ursula K. Le Guin
C.S. Lewis

Britain is fine In 'Seventynine!

1	Fred Hemmings	46	Brian Parker	91	Gerry Webb
2	Andrew Stephenson	47	John Cole	92	John Lowe
3	Simon Joukes (Bel)	48	Malcolm Davies	93	Vic Hallett
4	Jan H.Finder (US)	49	Jeremy Elsmore	94	John Steward
5	Anne McCaffrey	50	John Piggott	95	Brian Hampton
6	Tony Rogers	51	Roy Mortimore	96	Brenda Piper
7	John Jarrold	52	Daphne Mortimore	97	Jim Linwood
8	Waldemar Kumming (G)	53	Ken & Joyce Slater	98	Graham Poole
9	Hans Loose (Hol)	54	Eric Briggs	99	Peter Boyd
10	Pat Kennedy (US)	55	Hazel Reynolds	100	Michael Damesick
11	Peggy Kennedy (US)	56	Jennie Brunton	101	Cy Chauvin (US)
12	Eddie Jones	57	Martin Easterbrook	102	Tony Sudbery
13	Marsha Jones	58	Peter Dowson	103	Jack Cohen
14	Howard Rosenblum	59	I.G.Bengry	104	Lisa Conesa
15	Ian Maule	60	Rob Jackson	105	Rod Milner
16	Vera Johnson	61	Dave Bendelow	106	P.Milner
17	Gerald Lawrence	62	Pauline Dungate	107	John Brunner
18	Roger Farnshaw	63	Jeff Hacker	108	Jim Goddard
19	Michel Feron (Bel)	64	Wendy Glover	109	John-Henri Holmberg (S)
20	Vernon Brown	65	James Barker	110	Lars Strandberg (Swe)
21	Norman Shorrock	66	Dave Upton	111	Carey Handfield (Aus)
22	Ina Shorrock	67	Chris Bursey	112	Thomas Schluck (Ger)
23	Jose Bernard (Bel)	68	David Gress-Wright	113	Eva Maria Schluck (G)
24	Harley Patterson	69	Elliot Shorter (US)	114	Bill & Mary Burns
25	Dave Rowe	70	Stan & Helen Eling	115	George Hay
26	Trish Rogers	71	Martin O'Brien	116	Maggie Gillam
27	Charles E.Noad	72	Dermot Dobson	117	Harry & Marie Nadler
28	David E.Bridges	73	Dave Langford	118	Leroy Kettle
29	Mike Meara	74	David Warren (Can)	119	Jannick Storm (Den)
30	Pat Meara	75	Frank Barron	120	Vita Andersen (Den)
31	Chris Fowler	76	Arnold Akien	121	John Millard (Can)
32	Tony Edwards	77	Alan Stewart (Ger)	122	Christine Edwards
33	Marjorie Edwards	78	Elke Stewart (Ger)	123	Rob Holdstock
34	Greg Pickersgill	79	Darroll Pardoe	124	Janet Shorrock
35	Dave Chopping	80	Rosemary Pardoe	125	Ken Bulmer
36	Peter Nicholls	81	David Garnett	126	Brian Aldiss
37	T.P.Hogan	82	Phil Rogers	127	Malcolm Smale
38	Simone Walsh	83	Doreen Rogers	128	John Bramall
39	Pete Wilde	84	Michael Rosenblum	129	Pam Bulmer
40	Arthur Cruttenden	85	Betty Rosenblum	130	Deborah Bulmer
41	Alan Robson	86	Peter Barrow	131	Rog Peyton
42	Don Rogers	87	Diane Barrow	132	Larry Bulmer
43	Peter Mabey	88	Don Allen	133	Lucy Bulmer
44	Paul Skelton	89	Graham Boak	134	James White
45	Cas Skelton	90	Meg Boak	135	John Harvey

136 Evelyn Simmons	191 Spike McPhee (US)	246 Woughton John (US)
137 Lee Montgomerie	192 Barbara Mostrand (US)	247 Linda Fushyager (US)
138 Frank Doss (US)	193 S.Brownstein (US)	248 Ron Fushyager (US)
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144 Alan Greenfield (US)	199 Lurine White (US)	254 Brian Burlew (US)
145 R.Greenfield (US)	200 Graham Charnock	255 Erwin Strauss (US)
146 Joe D.Siclari (US)	201 Pat Charnock	256 Craig McDonough (US)
147 Chuck Holst (US)	202 Richard McMahon	257 Dannie Flachtra (US)
148 Alan Luck (US)	203 Jan Jansen (Bel)	258 Gordon R.Pickson (US)
149 A.Wilde (US)	204 Herman Ceulemans (B)	259 George Scithers (US)
150 George Wells (US)	205 Jean Cronimus (Fra)	260 Dennis Lien (US)
151 Gary Mattingly (US)	206 Evelynne Cronirus (F)	261 Alan Frishie (US)
152 Mike Baker (US)	207 Helmut Pesch (Ger)	262 Fred Patten (US)
153 Frank Prieto (US)	208 John Mansfield (Can)	263 Douglas Faunt (US)
154 Gerald Tishman (US)	209 John Ronsor	264 Sandy Cohen (US)
155 Jim Sakland (US)	210 Dirk Samyn (Bel)	265 Kirk Hall (US)
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186 Mae Strelkov (Arg)	241 Ivor Rogers (US)	296 Ed Krieg (US)
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190 Ed Wood (US)	245 Rebecca Lesses (US)	300 Ben Bova (US)

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302 William Holmes (US)	341 Leo Borgman (US)	380 Judy Blish
303 Dave Kyle	342 Rita Popman (US)	381 Jim Cawthorn
304 Shayne McCormack (A)	343 Philip Davis (US)	382 Philip Bell
305 Mrs.A.G.Scott (US)	344 Barbara Wenk (US)	383 David Piper
306 Kenn Michael (US)	345 Rebecca Lewock (US)	384 Cathy Piper
307 Donna Camp (US)	346 Wendy Lindboe (US)	385 Clare Piper
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309 Jeff Appelbaum (US)	348 Lou Tabakow (US)	387 K.Girsdansky (US)
310 Benjamin Yalow (US)	349 Philip Foglio (US)	388 Lise Eisenberg (US)
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318 Joan Winston (US)	357 Jerome Dolan (US)	396 Ivo Campanini (It)
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As you can see, a lot of fans support the British Worldcon bid - and they've paid good money to do so too! In order to win the bid for 1979, we shall have to compete against North American bids (Central Region); we therefore have to advertise extensively and gain as many committed supporters as we can. This costs money, and that's why we're asking 40p, 75¢ (Aus), \$1 (US), or equivalent for a pre-supporting membership of the Britain in 79 Worldcon bid. In return members will receive Progress Reports (the second is now available) and a reduction in the final membership price if the bid is successful.

Bidding committee: Malcolm Edwards, Peter Roberts, & Peter Weston.
Committee address: 19 Ranmoor Gardens, Harrow, Middlesex.

Aussie Agent: Robin Johnson. US Agents: Tony Lewis & Fred Patten.

AN AUSSIECON ANTHEM

THE COURAGE OF YOUR AUSSIECONVICTIONS, AS IT WERE

Words: John Brunner Air: "The Banks of the Condamine"*

(* For choice, but it's in fourteeners and will go to lots of tunes).

"What do they know of fandom in the land of didgeridoos,
Of billabongs and boomerangs and bloody kangaroos?
They've got themselves a WorldCon and it simply isn't on –
Who wants to go down under for a science fiction con?"

"But duplicators do not turn and typewriters don't click!
Have all the fans got GAFIA or are they sorely sick?"

"Oh no, my friend, we're feeling fine! We're simply up and gone
To bask beneath the Southern Cross because of the AUSSIECON."

"The magazines are on the stands and no one comes to buy,
The paperbacks stay on the racks – I can't imagine why."

"We're spending different dollars, chum, with different printing on.
SF is selling very well because of the AUSSIECON."

"The postman didn't call today, the future's looking bleak.
I haven't had a fanzine in for mighty near a week."

"Best hire a truck to bring 'em home because about a ton
Of fanzines will be coming soon reporting the AUSSIECON."

"Here's what they know of fandom in the land of upside-down:
They care about the future and they've heard the world is round,
And they know about a jamboree in the land of the black swan –
They had the right name ready for a science fiction con!"

Traditional Australian. Collected by A.L. Lloyd.

Dorian mode on D



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A TALE FROM DOWN UNDER

THE NIGHT THE MELBOURNE SF CLUB BURNT DOWN

by Mervyn Barrett

When I lived in Melbourne, Captain Cook's cottage was where the Myer Music Bowl is now, and if you wanted to go out to Coburg by tram via Hawthorn, the journey could take several days, and even then you mightn't get there. The Melbourne Science Fiction Club was in Somerset Place, a narrow back alley which in those days walked (a quieter time, when streets never 'ran' anywhere) fifty yards in from Little Bourke Street and then stopped. Mervyn Binns had talked McGill's Bookstore into giving us the top floor of their warehouse and we had, and had room for, a duplicator, bookshelves, a home-made, non-regulation-sized ping-pong table (an ideal collating surface), a few rows of old cinema seats, and lots of science fiction fans. On a mezzanine floor up above the rafters was a room containing three toilet cubicles and a washbasin.

In those days the Crown and all things best and British were revered. That a Union Jack which we found in the rafters was hung from a clubroom window for the duration of a visit by Queen Elizabeth even though we knew that Somerset Place wasn't one of the streets chosen for the royal procession is, I think, a fair indication of our loyalty and the strength of our patriotic feelings.

There was more law and order in those days, too. The State's Attorney General practically worked himself

— originally published in Sam Long's QWERTYUIOP 8.

to death keeping everything pure and upright by suppressing any book or film that he thought might outrage public decency or damage public morals, even though anything that reached Victoria had already passed through the fine net of Commonwealth censorship. 'Victoria has certain standards,' he would say. This, of course, was before his wife died in mysterious circumstances and he went off to Sydney after deciding quite objectively — he was in charge of the police and public prosecutor's office — that there were no suspicious circumstances surrounding his wife's death and therefore no need for an autopsy or an investigation.

Some time earlier, long before I went to live there and long before the Melbourne Science Fiction Club nearly burnt down, they'd cut Moorabbin Airport in half and put half of it down by Albert Lake with the idea that an airport with seaplane facilities close to a major city would put them so far ahead in the aviation game that they'd probably get a lot of business then going to Orly or Croydon. World War II interfered with this project, though, and so in order to recoup some of their money the western runway was sold for housing lots and became the suburbs of Prahan and St Kilda. What was left was grassed over and called Albert Park, and the main hanger was filled with ping-pong tables one could rent by the hour — still can, I would think — and there

my girlfriend Jill and I would go sometimes on a Sunday afternoon, stopping first at the truck that retailed freshly cooked hot donuts which we'd eat and wash down with coffee from the ping-pongery buffet before touching bat to ball. Sometimes John Foyster came with us, and once or twice Dick Jenssen.

Dick Jenssen considered himself club champion at ping-pong, chess, and just about everything else, but I think that John Foyster could have, and probably did, in fact legitimately dispute this. And besides, John had status as a PUBLISHING Giant. Dick, though, always bought two copies of books and magazines, one to read and one for his shelves (often rebinding the shelf volume, which is a fairly one-up thing to do).

The clubroom was on the top floor, and in those days it was reached by a hydraulic lift one worked by pulling on a rope. (McGill's didn't like us tracking through their offices on the in-between floors.) It was a fairly rudimentary kind of lift, with no cage door, back wall, or roof: just a floor, two sides, and a beam across the top to which the cables were attached. Don Lattimer had a good trick he would play with this lift. When someone below called out for the lift, Don would get in it, start it down, then cling to the side of the lift shaft and let the cage go down without him. The unsuspecting fan would get into the lift, start it up, and be surprised in mid-journey by a great shrieking thing dropping from nowhere onto the floor beside him.

Besides being able to play jokes in lift shafts, Don's more significant claim to fame was being an original member of the MSFC and in being the club's bookbinder. He bound the library's paperbacks into hard bindings, and bound volumes of SF magazines. He bound books for

members too, to order, rebinding Pogo or Oz books in elegant new bindings with exotic endpapers to suit the tastes of their owners.

If you walked at dusk from Jolimont up to Spring Street through the Fitzroy Gardens, the possums, coming down from their trees to begin their night's work of staring at people, would come over to eat off your hand (if you weren't careful) and then, if instead of continuing up Spring Street toward the Scientology Centre or the exhibition buildings, you turned left at the Treasury buildings and walked down Collins Street, with a bit of luck you'd get to Exhibition Street and the Southern Cross Hotel, which is where the 1975 Worldcon will be held.

The Southern Cross has a bowling alley, and Alan Perry was probably the first person to get his thumb stuck in one of their bowling balls. ("Mervyn, I've got my thumb caught in the bowling ball.") Alan Perry's connection with fandom is that he is the friend of a fan and he stopped at the Southern Cross soon after it opened. He didn't think much of the breakfasts — let's hope they've improved.

One of the Southern Cross's greatest assets used to be that it was only a five-minute walk from the Mee Wah cafe. The Mee Wah had the greatest Chinese food outside of Hong Kong that I've ever eaten. (Try the Chinese sausage, the scallops cooked in batter and served in sweet and sour sauce, the sliced steak in black bean sauce.) There was one trouble, though. If the sight of men wielding large sharp knives made you nervous, you didn't go to the toilet there. To get to the toilet you had to pass through the kitchen, where a kitchen staff of unemployed dacoits, resting up between assassinations, kept themselves in practice by whittling slivers from the sides of beef at a frightening speed and with deadly accuracy.

There was one friend of ours, not a fan, who used to come to the film shows in the club because they were fun. (We'd drag along as many of our friends as possible and charge them admission to defray the expense of renting films.) It was a semi-party-ish atmosphere. Most everyone would bring a bottle, and drinks were traded and shared while the movies played. She even discharged herself from the hospital one night to come over to one of our screenings. She just put a coat on over her nightgown and walked out. We were screening 'Metropolis' that night. Some time later she told me that while the movie was going on, her boyfriend — another non-fan we'd roped in — had taken her upstairs into one of the toilet cubicles for some fast vertical sex. No one disturbed them. Us true fans were all downstairs watching a robot that looked like Brigitte Helm being cooked up inside a glass tube! I don't want you to think from all this that the MSFC was made up of a bunch of debauched alcoholics or sex fiends — it wasn't. What I'm trying to point up is that in those days in Melbourne, when the pubs still closed at 6pm., people were more prepared to make their own amusements.

Anyhow, it was because of the activities of the film group that the Melbourne Science Fiction Club almost got burnt down. I'd started the group and used to run it: hustling films and running the little Ampro 16mm projector. When I left, Paul Stevens took over the group and did all sorts of enterprising things like renting proper cinemas so that 35mm films could be shown and stuff like that. Then, some time later, when an enthusiast who happened to own a couple of 35mm film projectors joined the club, they installed these in the clubroom and started showing classic old movies — some of them on nitrate film. Mervyn Binns had complete confidence in the projectionist

and the equipment. 'This guy really knew what he was doing,' he told me, but the introduction of nitrate film into the clubroom was just too much for one of the members, who had the clubroom inspected by the Health Department and closed down as a fire hazard. Admittedly nitrate film has one or two unfortunate characteristics like becoming unstable with age and being just plain highly inflammable and becoming downright explosive. But even when this is coupled with the fact that the clubroom was on the top floor of a 90-year-old brick building with wooden floors, roof, ceilings, and staircases, that it had no fire escape, and that its only entrance was through a narrow wooden staircase (which McGill's grudgingly allowed to be used when the lift was finally taken out of commission when the Melbourne Water Board decided it was no longer an economical proposition to go to the trouble of supplying compressed water for it), one still has difficulty seeing the reason for his excessive nervousness.

Soon after this, Mervyn Binns left McGill's and opened Space Age Books in Swanston Street, but that's another story and someone else can tell that one. What I've tried to do is tell you something about Melbourne as it was then. Before I started writing this, I went along to Oz House here in London and got a pamphlet titled 'Interesting Facts about Victoria' (which I suspect and hope must have a companion volume titled 'Boring Facts about Victoria') and a map. The map just made me more confused. Melbourne doesn't seem to look the way it used to at all. So, when you see me at the Con in Melbourne, buy me a drink and say 'hullo' and I'll buy you a drink and say 'hullo', but if you want to get anywhere, don't ask me for directions: ask a policeman. There's no mistaking the policeman — they're dressed up just like brass band musicians.

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Peggy Rae Pavlat Chair

Peggy Rae began reading SF in 1955. Her first regional was Philco in 1956. She served as V-P and Sec. of PSFS during her membership from 1958 to 1962. In 1960 she went to Pittcon and published her first fanzine, *Etwas* (as Peggy Rae McKnight when she was 16). She is a past Treasurer and Trustee of WSFA. Peggy Rae has been a member of FAPA since 1966. She is currently publishing two FAPA 'zines: *Of Cabbages and Kings (and Baby Turtles)* and *Of Fans and 'Zines (and Egoboo Polls)*, the latter is a current index of FAPA; Peggy Rae worked on DISCONs I & II.

Alan Huff Vice-Chair

Alan began reading SF in 1964. His first regional was the 1965 Disclave. He has been a member of WSFA since 1965, and has served as a Trustee and Vice-President. Alan's first Worldcon was Tricon in 1966. He was a member of BSFS from 1965 to 1969. Alan was Program Co-ordinator for DISCON II.

Bill Evans Treasurer

Bill is a member of First Fandom. He has been reading SF since 1929. He began collecting it in 1933 and published his first fanzine in 1941 with Damon Knight. Bill has been a member of FAPA since 1942, with a three year gap, and has been Pres., V-P, and Sec-Treas. of FAPA. His first Worldcon was Seacon in 1961. Bill was Treasurer of DISCON I & II. He co-authored, with Ron Ellik, *The Universes of E. E. Smith*.

Susan Applegate Secretary

Applesauce began reading fantasy in 1960, following her entry into fandom in 1973, she became known almost over-night as the instigator of "Lime Jello Fandom". Her first regional was Lunacon in 1974. She has been to six regionals in the past year and is plotting how to get to eight more before 1976 beings. Applesusan helped on DISCON II as a 'go-for'. She is Acting Sec. of WSFA.

Bill Hixon Vice-Chair for Vice

Bill has been reading SF since 1955 and collecting it since 1961. He published his first fanzine in 1963. Bill's first Worldcon was Chicon in 1962 and his first regional was Midwescon in 1963. He was a Troubleshooter for DISCON II. Bill is currently co-editor of *The WSFA Journal*.

Ron Bounds Special Assistant

Ron discovered fandom in 1964, attending both Pacificon II and Phillycon that year. He began reading and collecting SF in 1957. He made a madcap foray into Diplomacy fandom, publishing a diplomacy mag, *Orhanc*, for the N3F gamesbureau. He was the Vice-Chairperson of DISCON II, and has been on regional committees for Disclaves and Balticons. Bounder was V-P and Trustee for WSFA and has held every office in BSFS. He has been to every Worldcon but one since 1964. Ron is currently a member of APA L and publishes *Discontinuity*.

Bob Madle Huckster Room

Bob began reading and collecting SF in 1929. He helped form PSFS in 1935 and was one of the 16 attendees at what became known as the first SF convention, in Philadelphia in 1936. Bob has been an active convention attendee and huckster ever since. He has held numerous offices in such groups as First Fandom (President from 1958 to present), Carolina SF Society, PSFS and WSFA. He was nominated for the 1956 Feature Writing Hugo for his column 'Inside Science Fiction', a regular department in *SF Quarterly* and *Future Fiction*. In 1957 he was the first American to travel to Europe as a TAFF delegate. Bob is a Knight of St. Fantony. He was the Chairman of Southeast Conferences I & II. He received the E.E. Evans Big Heart Award in 1974.

Bob Pavlat Art Show

Bob started reading SF in 1936. His first Worldcon was Philcon I in 1947. He joined FAPA in 1950. He has been a continuous member since and has held every office in FAPA. Bob was a co-founder of the Washington Science Fiction Association (WSFA). He discovered and perpetuated the Nuclear Fizz. He edited and published the *Fanzine Index* (a listing of all fanzines up to 1952); currently he is in the process of publishing *FAPA Book*, a complete index of FAPA mailings with historical notes. Bob was Disclave Director in the early 1950's and on the Committee for DISCONS I & II. He was Art Show Director for DISCON II. He is a member of First Fandom and a Knight of St. Fantony.

Dick Eney Publications

Dick began reading SF in 1945. His first regional was Philco in 1950. His first Worldcon was Nycon II in 1956. He compiled and published *Fancyyclopedia II* and *A Sense of FAPA*. Dick was on the Committee for DISCON I and worked on DISCON II. He has been a member for FAPA since 1951 and has held the offices of Official Editor and Vice-President. He has been a member of SWFA since 1950 and was organizer of the first Disclave in the early 1950's. He has been a member of SAPS since 1950 and was O-E. He was Official Arbiter of TheCult, and has published 100 issues of *Stupefying Stories*. Dick is a Patron Friend of LASFAS and a Kt. of St. Fantony.

Don Pauley Hotel Liaison

Don began reading SF about 1949. He entered fandom through SCA in Cleveland in 1971. Don joined WSFA in 1972. His first conference was Balticon in 1973. He has worked at Disclaves in 1973 and 1974 and at DISCON II.



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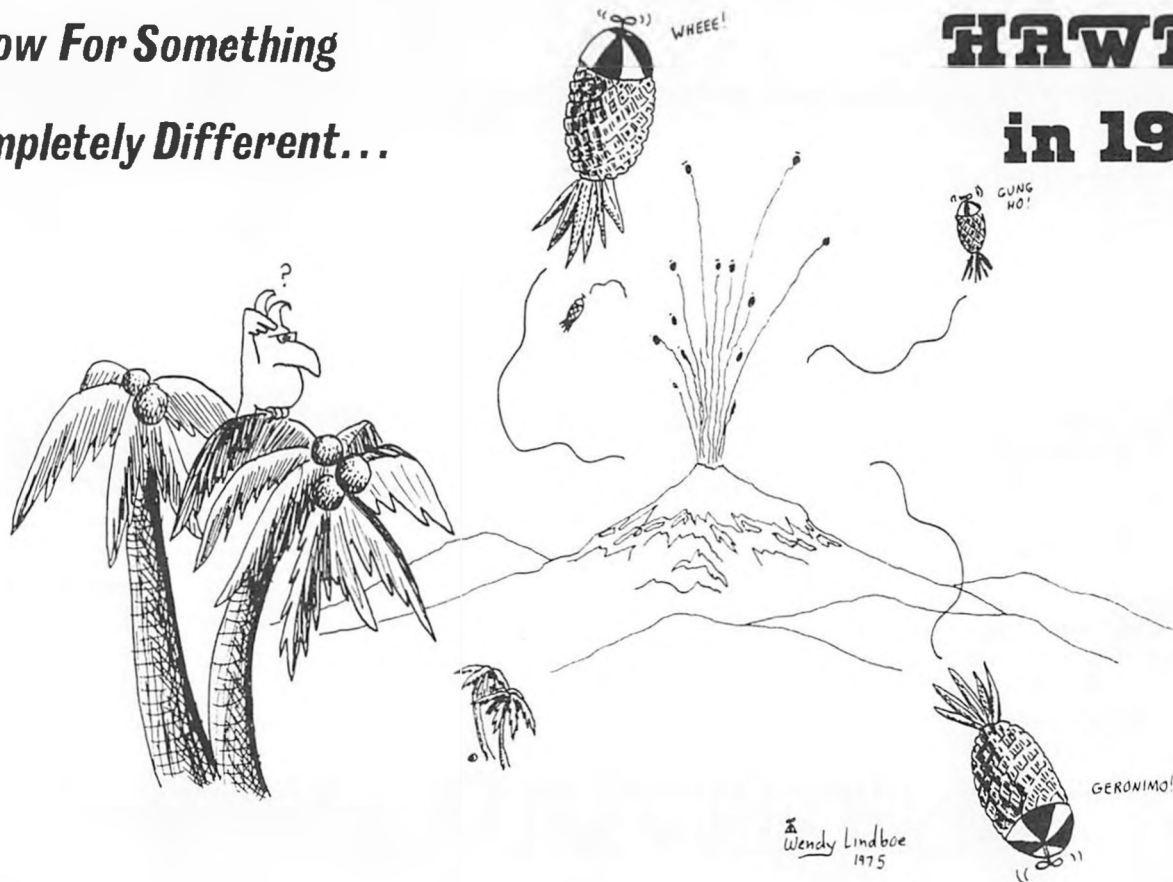
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Melbourne Science Fiction Club	Space Age Books 305 Swanston Street, MELBOURNE	Extensive library of fantasy and science fiction, including many out of print from the 1950's "Golden Age".	Derrick Ashby, 259 Drummond Street, CARLTON, 3053 Phone: (03) 347 1842
The Nova Mob	At homes of members on the first Tuesday of each month.	Melbourne's science fiction discussion group. Supper provided by the host. No smoking.	John Foyster Phone: (03) 261 401
The Denizens of Degraves	Degraves Tavern, Degraves Street, MELBOURNE Every Wednesday evening.	Melbourne's science fiction social group. Wine, women and song.	Just come along.
Melbourne University SF Association	3rd. floor, Union House, Melbourne University, PARKVILLE	Discussion meetings, library, fanzine production (irregular), bistro nights, film showing (occasionally).	Alan Wilson, Phone: (03) 341 5451 (day time).
Monash University SF Association	Monash University, Clayton, MELBOURNE Fridays at 1 p.m.	Meetings, conventions, fanzine production (irregular).	Adrienne Losen, C/- Mail Room, Monash University, CLAYTON. Phone: (03) 546 8033
Sydney Science Fiction Foundation	128 Hereford Street, Glebe, SYDNEY 8.00 p.m. on the first Friday of each month.	Discussion of SF, convention organizing, fanzine production, social gathering.	Sec/Treasurer: Shayne McCormack, Phone: (02) 729 666

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Colin Dagwell,
SF & Fantasy Foundation,
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Brisbane Fantasy
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Room 6, Second Floor,
A N.Z. Bank Chambers,
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Simon Jacques,
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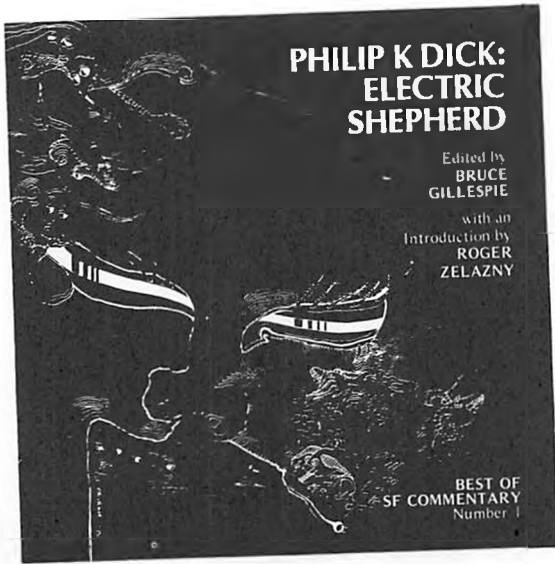
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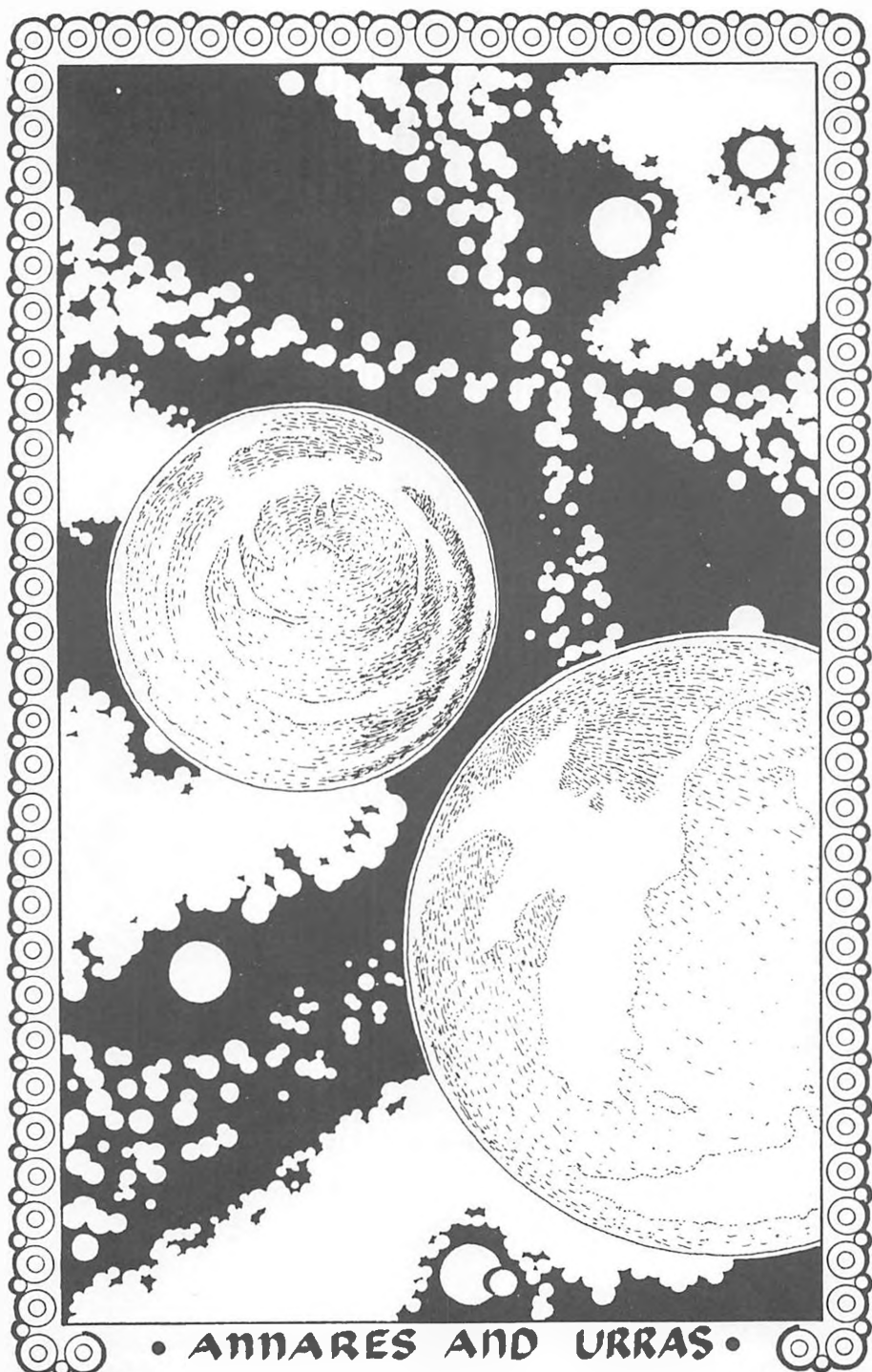
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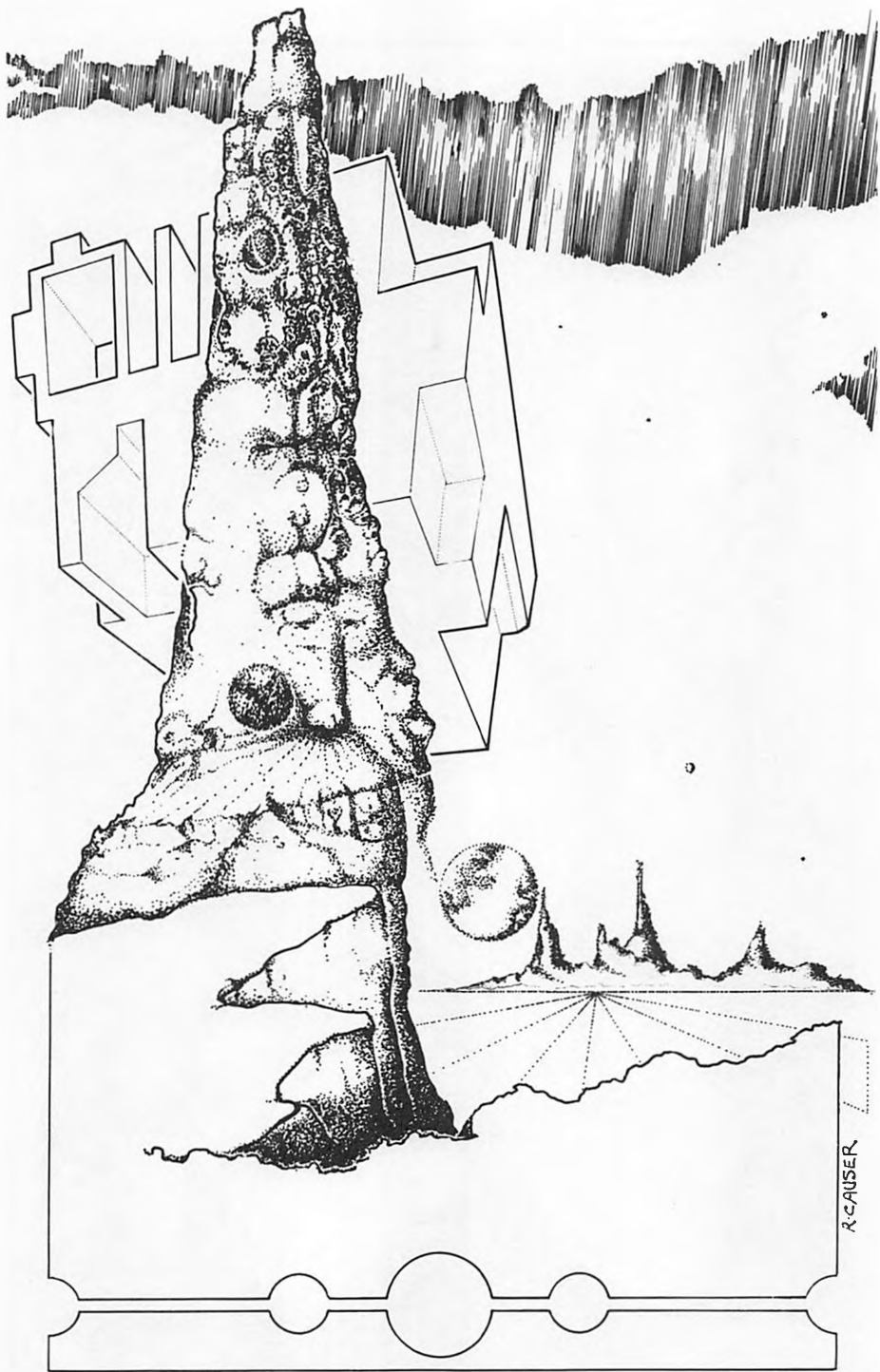


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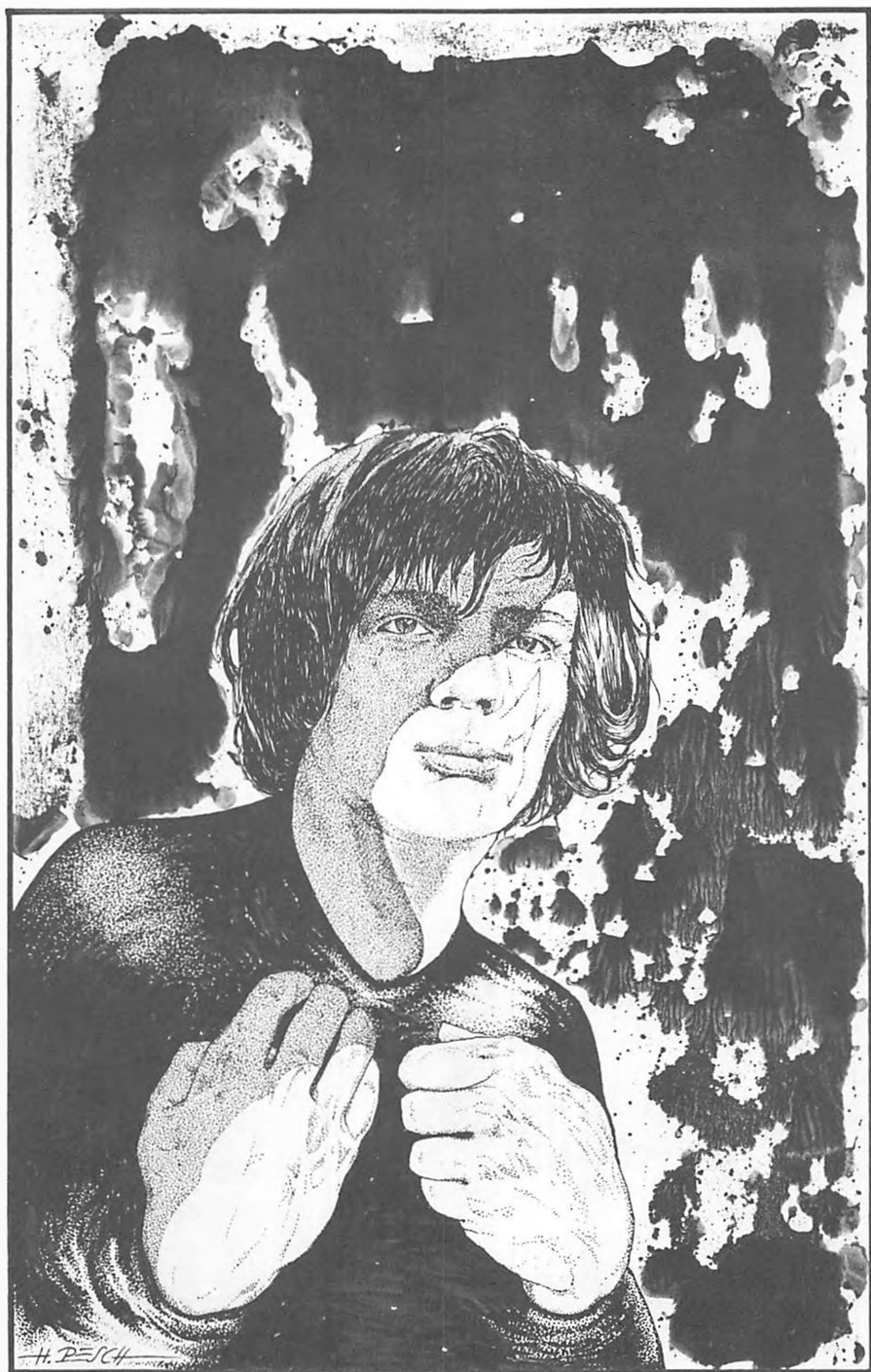


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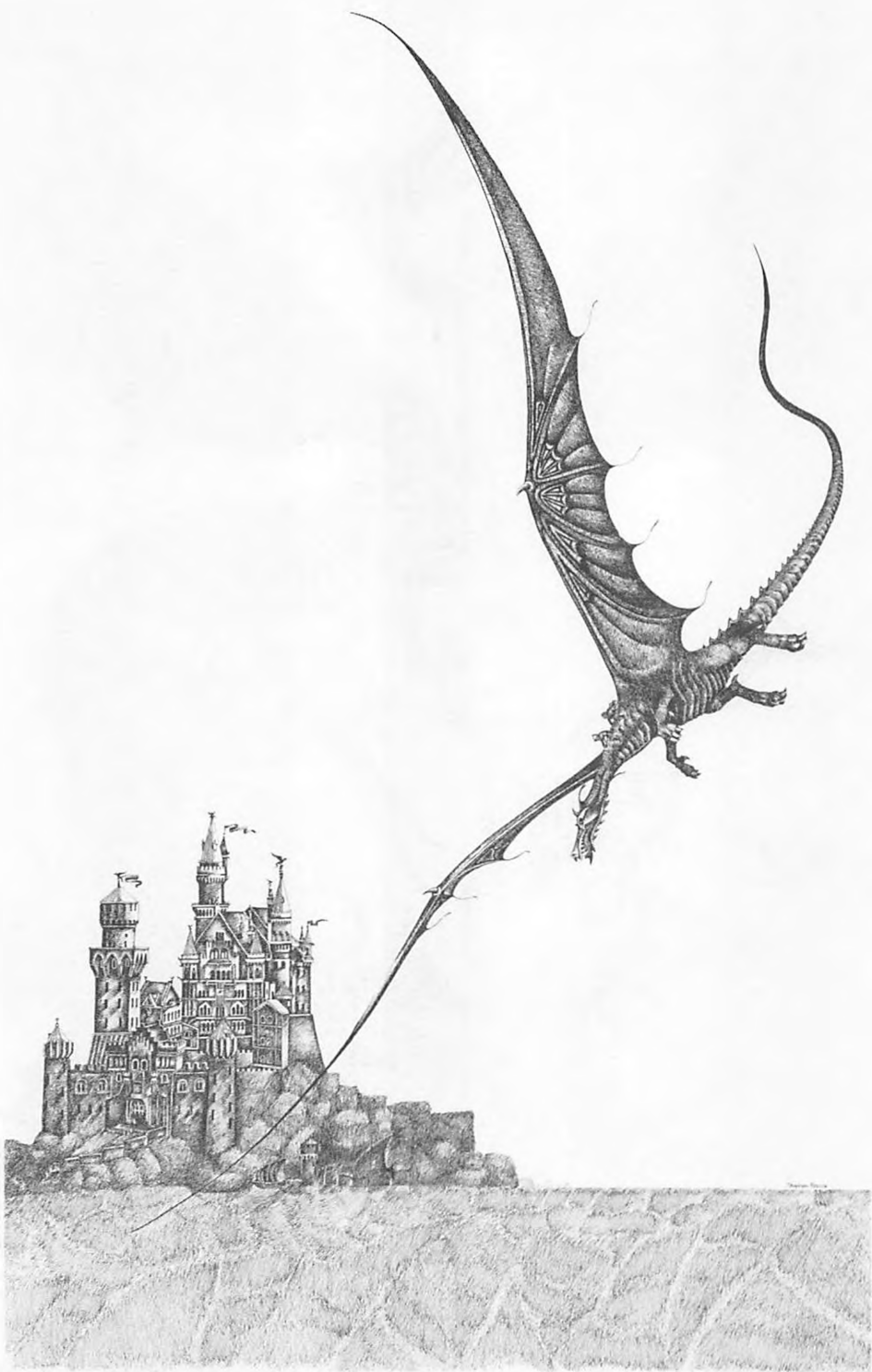


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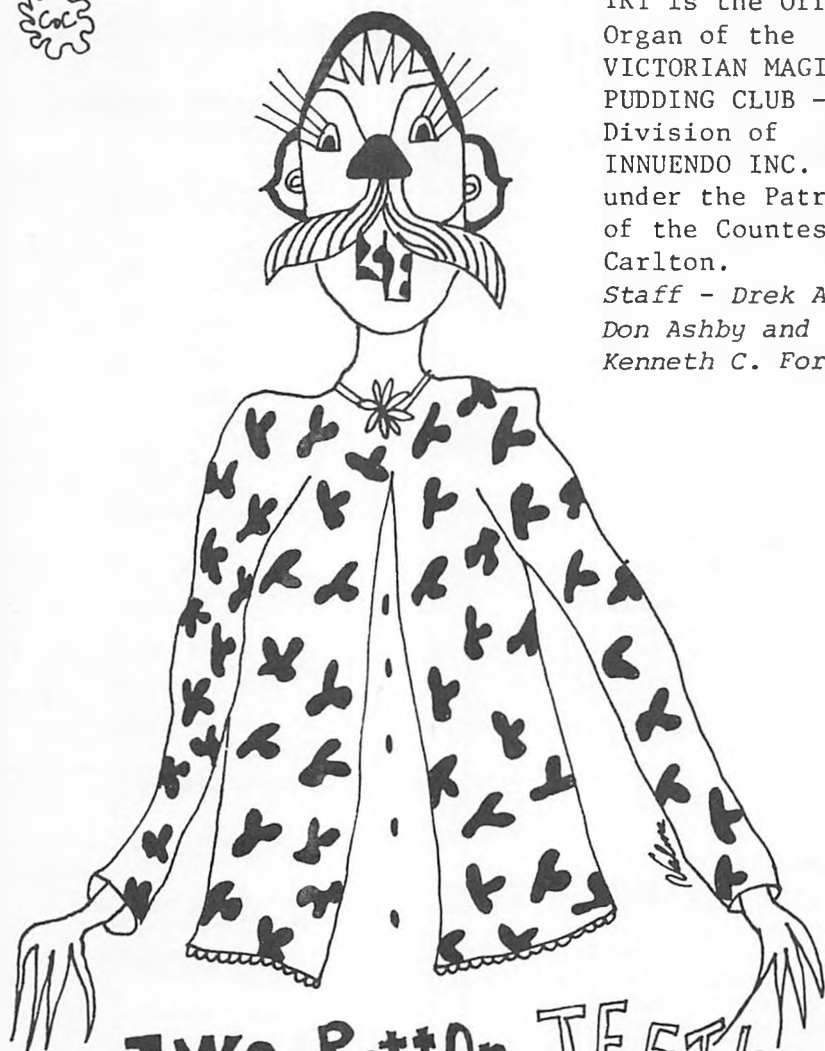
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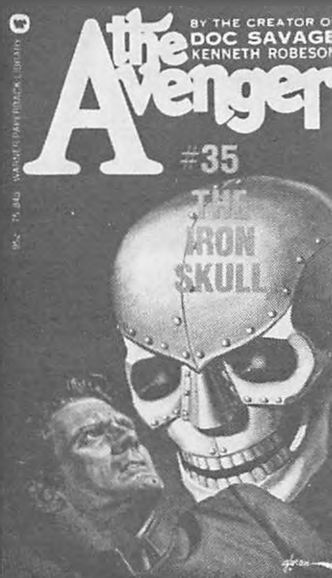


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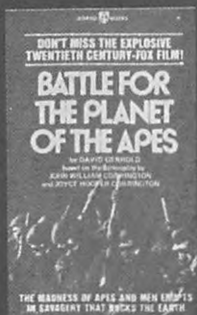
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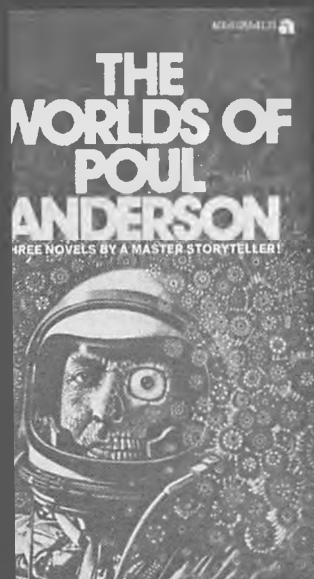
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AUSTRALIAN FANZINES

Fanzines (a neat little abbreviation for "fan magazines") are training grounds for aspiring science fiction writers and editors, or sometimes just a convenient way in which members of our world-spanning sub culture keep in touch. Australian fanzines have unique features as a result of the somewhat awesome intellectual and literary proclivities of the editors. (They use big words, too!) The following list indicates a few Australian fanzines that might interest you. The list can't be complete, and does not pretend to be. As editors search for the perfect fanzine, titles, format and contents all change. Ask at the convention for the latest details, or write to the editors at the addresses given.

SF Commentary: Editor Bruce R. Gillespie, \$A3.00 or \$US5.00
P.O. Box 5195AA for five issues
Melbourne 3001

This is, in my opinion, the world's leading fanzine devoted to the serious discussion of science fiction. Three times nominated for the Hugo award, including nomination this year. Recent featured writers include George Turner and Peter Nicholls. Highly recommended.

Osiris: Editors Dennis and Del Stocks, \$A3.00
P.O. Box 235, for ten issues
Albion, 4010

A sort of fan oriented "*Scientific American*". Formerly magazine of the Brisbane SF Association but now no connection. Winner of the 1974 Australian Ditmar Award. Highly recommended.

Enigma: Editor Van Ikin,
Box 249 Old Union
Sydney University 2006

Journal of the Sydney University SF Association. Quarterly, fifty percent fiction of a fair standard, the rest reviews, etc. Recommended for the quality of the artwork.

Gegenschein: Editor Eric Lindsay, 35 cents per copy.
6 Hillcrest Avenue,
Faulconbridge, 2776

Eric experiments. Wide variations in size, layout and quality. Some issues appear to lack cohesion, others are fantastic. Recommended.

Philosophical Gas: Editor John Bangsund,
Scythrop P.O. Box 357
The New Millennial Harbinger Kingston, A.C.T. 2604
First Draft

Layout superb, artwork (especially his own) brilliant and appropriate. Punster extraordinary, John has a flair for whimsical literacy. He has been

Del & Dennis Stocks

wish Aussiecon
members an
enjoyable
convention

Editors of *Osiris*

MacZonnell



P.O. Box 235,
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Australia.

nominated for several fanzine Hugos and has been nominated as Best Fan Writer at this convention. To receive Bangsund fanzines, you need to send both money and comment, to keep John interested. Highly recommended.

Chao: Editor John Alderson, 40 cents per copy.
P.O. Box 72,
Maryborough 3465

John writes from his farm in Havelock, and it might be this geographical isolation that has given him an odd vision of reality which comes across in his writing and the layout of his fanzine. The most interesting correspondence section in fandom. Very highly recommended.

The Eye: Editor Jan Noble, 50 cents per issue.
9 Avenue Road,
Glebe, 2037

Journal of the Sydney University Tolkien Society. Appears two or three times each year. A must of those of us who have worn out several copies of Lord of the Rings.

Ark: Editors: Ron and Sue Clarke, 75 cents each or
Simon 32 Spurwood Road, three for \$2.00.
The Marriage Warrimoo, 2775

Features the activities and thoughts of the Clarkes since their marriage and the activities of Sydney fans. Commentaries and reviews by such contributors as John Alderson and Dennis Stocks. Interesting running history of early Australian fandom. These fanzines have character — recommended.

The Forerunner: Editor Shayne McCormack,
49 Orchard Rd.,
Bass Hill, 2197

Journal of the Sydney Science Fiction Foundation. Membership \$3.50 per year.

Rataplan: Editor Leigh Edmonds, \$A1.60 or \$US2.00.
P.O. Box 74, for four issues.
Balaclava, 3183

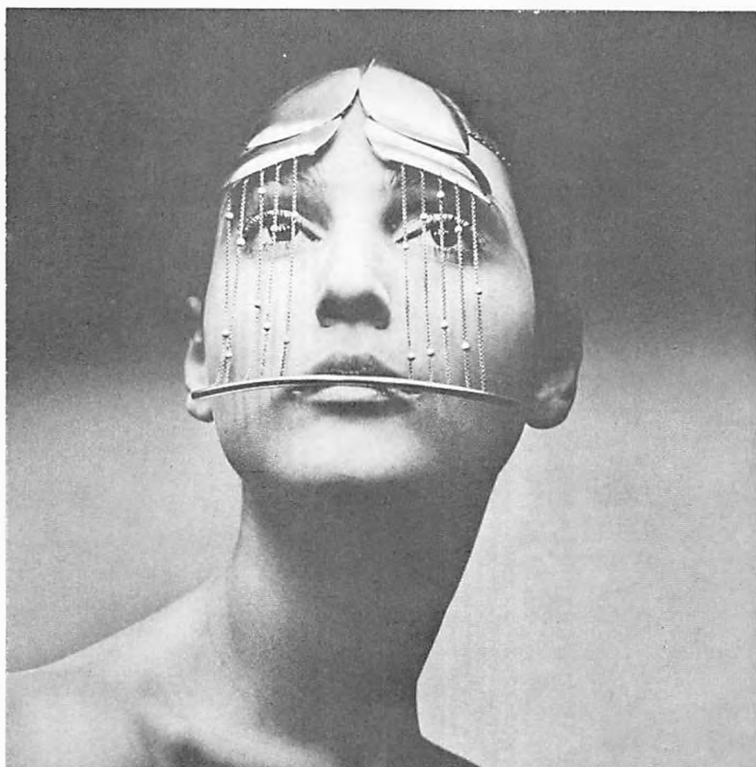
A "Personalzine" reflecting the interests of Leigh and his correspondents. Read Don Ashby on why marriage should work; Ken Ford on active apathy and other delights! Recommended.

Fanew Sletter: Editor Leigh Edmonds,
P.O. Box 74,
Balaclava, 3183

A folded fooscap mimeo newszine, required reading for keeping in touch with the doings of fans throughout Australia, especially fanzines, club activities and conventions. Used to be available for a ten cent Australian stamp, but these days just send Leigh \$2.00 and he will tell you when your sub. runs out. Even fanzine editors must eat.

Boys Own Fanzine: Editors Leigh Edmonds and John Foyster,
P.O. Box 74,
Balaclava, 3183

What kind of woman reads BOF?



BOYS' OWN FANZINE

The fanzine for all right thinking fans. The editors promise two issues (including Leigh's DUFF report) will be available by the AUSSIECON.

Degrazine: Editor Derrick Ashby & Co.,
Gallimaufry 259 Drummond Street,
Two Rotten Teeth Carlton, 3053

The last title refers to the inmates of the editorial establishment, "The Magic Pudding Club" – Derrick and Don Ashby and Ken Ford. This title (you don't get it? Double D. K!) gives you warning of what to expect. As an aside, The Magic Pudding Club throws some of the best fannish parties in Australia.

Space Age Newsletter: Editor Space Age Books,
305 Swanston Street,
Melbourne, 3000

Fanzine/booklist by Australia's missionary fan enterprise. Available to mail order clients or for a subscription of \$2.00 per year.

Something Else: Editor Shayne McCormack,
49 Orchard Road,
Bass Hill, 2197

Shayne is Australia's most travelled femme-fan. Her trip reports make fascinating reading, and it is worth a couple of dollars to see how the world looks to a liberated Australian female.

Yggdrasil: Editor Charles Taylor,
c/- Union Buildings
Melbourne University,
Parkville, 3052

Fanzine of the Melbourne University SF Association. Appears infrequently, but worth waiting for.

Cor Serpentis: Editor Adrienne Losen,
Mail Room
Monash University,
Clayton, 3168

Fanzine of the Monash University SF Association. Appears irregularly.

A.D.: Editor Paul Stokes,
Adelaide University SF Association
Union Buildings
Adelaide University,
Adelaide, 5000

Again, the club fanzine.

Nini Hii: Editor Helen Hyde,
P.O. Box 544,
Civic Centre,
A.C.T., 2608

Journal of the Canberra Science Fiction Society. Not seen for some time although the association is flourishing.

Anzapa: Official Bloody Editor Innuendo Inc (Deceased)
259 Drummond St.,
Carlton, 3053

The Australian and New Zealand Amateur Publishing Association sends mailings to members every two months. The mailing contain fanzines published by the members, and each member is bound to publish a minimum contribution each year. The fanzines cover a wide range, as wide as Australian fandom. Members as well as contributing fanzines pay a yearly subscription to the O.B.E. who is responsible for collating the mailings and distributing them. ANZAPA, the first antipodean APA, has a past and present membership list that reads like a fandom roster of fame. Contact the O.B.E. for details.

AUDIO-VISUAL

The audio-visual material used during the AUSSIECON has been prepared by Sonargraphic Pty Ltd. We are grateful to Sonargraphic for the material they have prepared, and also for the opportunity to show their multi-media presentation of the Parkes Radio Telescope that they produced for the CSIRO.

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The Down Under Fan Fund was created in 1972 to bring an American fan to the Australian SF Convention and that first race was won by Lesleigh Luttrell. In 1974 a second race was held to enable an Australian fan to travel to the World SF Convention in America and Leigh Edmonds was the winner. Reports of both these trips will be available at **Aussiecon**. Also at **Aussiecon** will be the winner of the Third *Duff* race.

Rusty Hevelin

There will be another race to take an Australian fan to the American WorldCon next year, details will be available from the Australian Administrator, Leigh Edmonds, P.O. Box 74, Balaclava, Victoria 3183.

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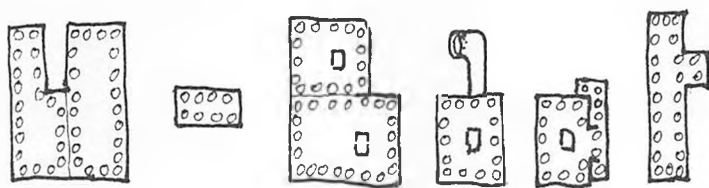
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SUBMERGE YOURSELF IN SOME GOOD FANZINES

U-Boat Publications is the name (or the excuse that Leigh Edmonds uses when he produces fanzines or is an Australian Agent for them. The reason for the name U-Boat goes back a fair way and is of little interest so let's not bother too much about it and concentrate of the fanzines:

EMU TRACKS OVER AMERICA

Being a Report of the 1974 DUFF trip undertaken by Leigh Edmonds (and Valma) and in it you will find out all about what happened to them on their epic trip from Melbourne to the 32nd. World SF Convention in Washington D.C. Illustrated with photos and cartoons this publication will cost you about \$3.00 (which might seem a bit much but proceeds go to DUFF – see the ad. somewhere else in the programme book).

RATAPLAN

About once every three months Leigh Edmonds collects together the articles, letters and art that he has picked up in the previous couple of months and types them up into a fanzine which he calls *Rataplan*. (The title is what the French are supposed to hear when somebody bangs on a drum, if you're interested). An issue of this fanzine will cost you 40c or you can get four for \$1.60, which is cheap considering the high standard of the article you are getting.

STARLING

98 Hank and Lesleigh Luttrell produce one of the top fanzines, an obvious truth since *Starling* was nominated for a HUGO

this year. Need we say more I suppose we should.
Starling is a fanzine about popular culture, books, music, comics and the like and it is interesting without fail. No details of the Australian Subscription rate at the moment (which is what comes of having to get an ad. in two months before people will see it). Ask at the con and all shall be told.

RUNE

It is a well known fact that the fans of Minneapolis are crazy and it should come as no surprise that their fanzine is just the same. Fred Haskell is the editor of this crazy fanzine which comes from the Minnesota SF Society and if you think that *Rune* might be just another club fanzine you have go another thing coming. A years subscription will cost you \$2. Chicken feed!

FANEW SLETTER

For the past year and a half mail boxes throughout the land have been assulted approximately once every fortnight with this news sheet which tells the owners of the boxes what is going on in stf and fandom in Australia. If you want to know about forthcoming conventions or events, the latest gossip and the latest fanzines *Fanew sletter* is where you will read it. An issue looks pretty much like much like

DAILY CON

which will be/has been coming to you from U-Boat for each day of AUSSIECON, though obviously different kinds of news gets printed. A subscription to *Fanew Sletter* of \$1.00 will get you eight issues.

U-Boat Publications

Leigh Edmonds, PO Box 74
Balaclava, Victoria 3183, Australia.

U.S. Agents: Hank and Lesleigh Luttrell, 525 W. Main,
Madison, WI 53703, US of A.

(Or if you are lazy and don't feel like using up a 10c stamp — and who could blame you — Leigh Edmonds (a fully owned subsidiary of U-Boat) will be highly visible at AUSSIECON somewhere, so see him).

ONE UPON A TIME in 1967, John Bangsund, truefan publisher of the late lamented Australian Science Fiction Review, wrote frivolously in a letter to Andy Porter,

Fan Diemon's Land in '84!

The idea caught Andy Porter's fancy, and after Bangsund expressed the idea in an earlier year (1975) and a better location (Sydney, because most actifans lived there in the late 1960's), Andy Porter put this ad in the 1968 Laucon program book:

For information on Australia in '75, write John Bangsund, P O Box 19, Ferntree Gully, Victoria 3156; Leigh Edmonds, 175 Moray Street, S. Melbourne, Vict. 3205; or Andrew Porter, 24 East 82nd Street, New York 10028.



From there, things went rapidly (downhill?) until Leigh and Robin and John and a whole bunch of people found themselves selling kangaroos to people in the streets of Toronto, and looking at hotels and asking Ursula K. LeGuin to be Guest of Honor. And here you are in this impossible, improbable dream come true; all I can say is

Very Best Wishes From

Andy Porter & **ALGOL**

To All Australian Fans.

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 0477 DAVID FAIR
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Ron Graham welcomes delegates to AUSSIECON

And has pleasure in inviting them, in the week following the Convention to call on him, at his home in Sydney, to inspect his library and view his collection.

Phone (Sydney) 709-3777 to arrange a visit or write to him at Box 57, P.O., YAGOONA, N.S.W., Australia 2199.

Ron will arrange transport.

Ron's Library includes over 50,000 items of Science Fiction, Fantasy, Weird, Horror, Supernatural and the Occult.

12,000 paperbacks,

12,000 magazines and periodicals, including full runs of all Science Fiction Magazines, plus many borderline magazines.

10,000 Hardcover (rich in Bleiler items),

Over 10,000 SF and Fantasy Comics,

5,000 Fanzines (almost complete runs of the early 'zines up to, and including, 1940)

Much Artwork and miscellanea representing over fifty years of dedicated collecting.

The Melbourne Science Fiction Club

The FANTASY FILM SOCIETY
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PERHAPS

For me the 33rd WORLD SCIENCE FICTION CONVENTION being held in AUSTRALIA, and particularly Melbourne, is a rewarding culmination of my activities in Science Fiction Fandom.

Over my almost 25 years in fandom I have met many people and made many friends, and I would like to take this opportunity to thank them all for their support and interest in THE MELBOURNE SF CLUB, THE FANTASY FILM SOCIETY and other activities I have been associated with.

Thank you also for helping to make SPACE AGE the successful venture that it is.

Merv Binns

ETHERLINE

EASTERCON

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1089	REG KENNY	1576	TIM LEE	0546	MONTY MAJZELS
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0189	PAUL G KESKE	0675	ENZO LEFFHUE	1160	PETER MANDLER
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		0794	SAM LONG	1112	PETER MC. CARUS
		1135	ANTHONY LOHANGO	0847	DIANE MC. CLAUHEPTY
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		1272	DAVID LOVELL	0362	DENNIS MC. CUNNEY
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		1144	LYNN LOWE	0203	TERRY MC. CUTCHEN
		0894	ANITA LUNDAY	0385	DAVID MC. DANIEL
		0492	CONALD W LUNDAY	0386	JOYCE MC. DANIEL
		0491	GRACE C LUNDY	1227	ROBERT A MC. DANIEL
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		0694	MARTRICIA A LYNCH	0011	CHRISTINE MC. GOWAN
		0514	LAUREL LYNN	0345	IAN G MC. GREGOR
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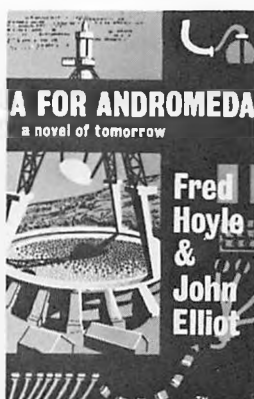
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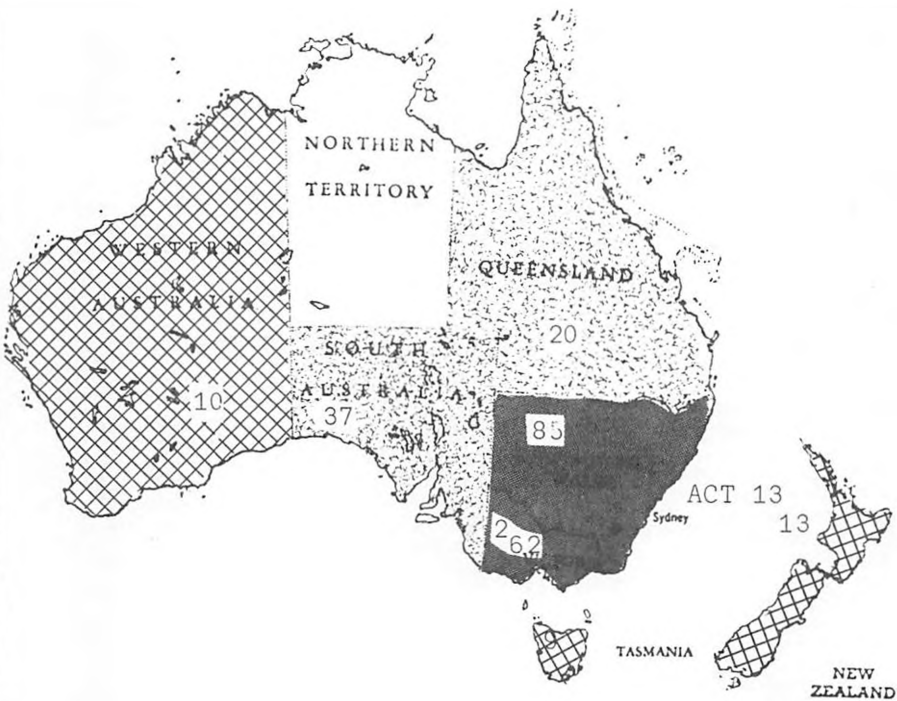
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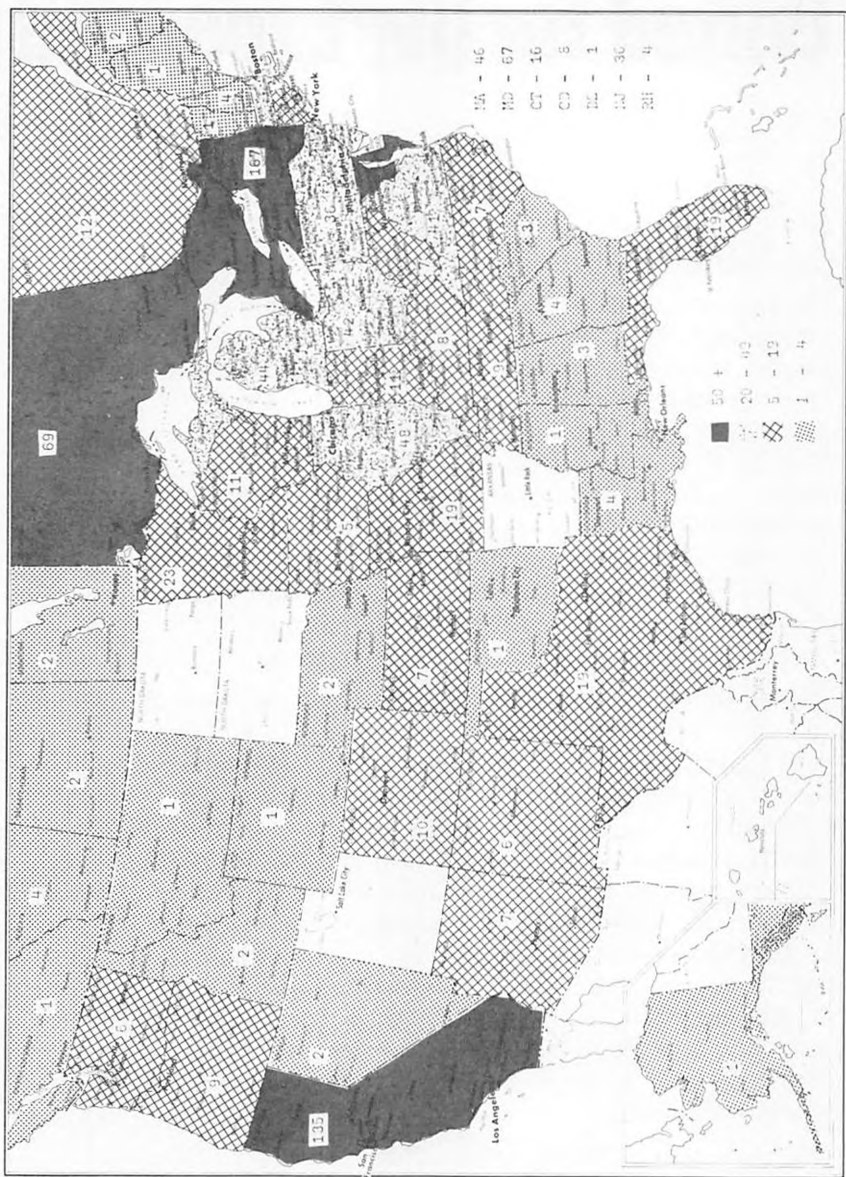
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Pick up any metropolitan newspaper from any part of the world and one thing becomes immediately apparent: the world, in general, and the area of greatest concern to the metropolis in question, in particular, are in terrible shape. Tune in any television or radio news broadcast of any station around the globe and one thing becomes immediately apparent: the planet is beset with enormous crises whose intensity diminishes insignificantly from one day (or week or month) to the next. Starvation, war, destruction of the biosphere, political repression and economic collapse (imminent or otherwise) are the signs of the times, the distinguishing marks of the world today.

If one were to continue this monitoring of news media, one could soon make an observation far more frightening in its implications than the simple ones above. Just as there is exponential growth in population, natural resources depletion, pollution of the biosphere and economic disparity between the Industrial World and the Third World, so there is exponential growth in the number and intensity of these crises' manifestations. Each day brings revelation of new catastrophes (such as massive nuclear-wastes pollution or the ozone's destruction by fluorocarbons) at the same time that the probabilities of old ones (such as nuclear war or world-wide depression) occurring increase markedly. What is more, we can see no end to this situation within the reasonable future.

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The task is enormous. It can not be done alone. We must act now. We must *Unite for our expanded space programs*. Join us! Memberships: \$15 active. \$4.99 passive (U.S. currency or equivalent).



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RULES FOR AUSSIECON BUSINESS MEETINGS

There will be three business meetings of the 33rd World Science Fiction Convention

- (a) A Preliminary Business Meeting to be held on Friday morning August 15th commencing at 10.00 am. This meeting will decide how the convention wants to deal with the question of ratifying the Constitution approved at DISCON 2, and also will seek to regularise (by agreement among the parties) motions submitted which might have the same broad intent.
- (b) The Main Business Session to be held on Saturday morning August 16th commencing at 10.00 am. This meeting will be restricted to business decided upon at the Preliminary Business Meeting
- (c) A Special Meeting to be held on Sunday morning August 17th commencing at 10.00 am for the purpose of selecting a site of the 1977 World Science Fiction Convention

The meetings will be conducted according to Robert's Rules or Order, Revised, as interpreted by the Parliamentarian, except where these rules are clearly in contradiction to parliamentary practice in Australia or in contravention of the following Special Rules

1. All motions, resolutions or other items to be presented for a vote of the convention membership at the Saturday business session must be submitted in written form, together with a written second, before or during the Friday preliminary meeting at which meeting such motions, resolutions and other items may be amalgamated, modified or otherwise dealt with by agreement among the parties, or by adjudication, in such a way as to enable a formal Agenda to be drawn up for the main business session on Saturday.
2. Motions, resolutions or other items will not be accepted after the conclusion of the preliminary business meeting.
3. In debate, members are requested to conform to the following guidelines:
 - 3.1 Amendments to formal motions may be moved, but only in such a way as to preserve the broad intent of the original motion in each case.
 - 3.2 Because the form of each motion is decided at the preliminary business meeting, the text may not be changed at the main business session merely at the behest of the mover.
 - 3.3 Subject to rulings from the Chair, each member is entitled to speak only once to a substantive motion, and only once to each amendment, save that the person recognized by the Chair as the mover of a substantive motion shall have a right of reply after debate on that motion has ceased and immediately before a vote is taken.
 - 3.4 It shall be the responsibility of the mover of each amendment to ensure that the Chairman has a typed or written copy thereof during debate on the amendment.
 - 3.5 It is permissible during debate on an amendment for a speaker to foreshadow a further amendment should the amendment under discussion be carried or defeated.
 - 3.6 An amendment to an amendment, or an amendment which negates the broad intent of an original motion, shall not be moved.
 - 3.7 A point of order shall relate only to matters dealt with in these guidelines, or to speakers who stray from the subject.
 - 3.8 A point of information may be raised only if germane to the matter under discussion.
 - 3.9 Procedural motions shall be restricted to the following:
 - (i) "That the question [... or an amendment...] be now put."The Chairman may refuse to accept this motion if he feels that there has been insufficient debate on the question under discussion. If he does accept it, he must put it immediately. If the procedural motion is carried, debate is closed off and the matter is put to a vote forthwith. If the procedural

motion is lost, debate continues until the Chairman himself puts the matter to a vote.

- (ii) "That the speaker to be longer heard".
The Chairman has the option of accepting or denying this procedural motion, but he does not need such a motion in order to control debate on any question.
 - (iii) "That the Chairman's ruling be disagreed with."
The Chairman must accept this motion and put it immediately. If carried, the matter in dispute is referred to the Parliamentarian whose decision is final. If lost, the Chairman is vindicated, having the support of the meeting.
4. The Chairman shall ensure, so far as is practicable, that business is dealt with according to times noted on the Agenda. The prerogatives of the Chairman include the right to interrupt, silence or set time limits on speakers, and, in extreme cases, to eject members from the meeting. He may also delete items from the Agenda or refer them to a supplementary business meeting, at his discretion. The Chairman may delegate any or all of his functions except the power of delegation, and may refer disputes to the Parliamentarian whose decision is final.

The business of AUSSIECON is conducted pursuant to the Rules of the World Science Fiction Society as they were approved at Torcon 2, with minor exceptions including the definition of the Hugo "Novel" category which was interpreted by Torcon in the process of ratifying L.A. Con amendments. The corrected Rules appear below.

BILL WRIGHT
AUSSIECON PARLIAMENTARIAN

AUSSIECON operates under the Rules of the WSFS, *Uninc.* as they were at the time we won our bid. We have in addition accepted as part of our Rules the portion of the new Rules as printed in our Progress Report 3, that permits Committee members to stand in nomination for the Hugo Awards unless they are members of a specially delegated sub-committee for the purpose of administering the Awards. Ratification of the revised rules produced at DISCON II will be discussed at the Business Session. Copies of the revised rules will be available to members at this session.

OFFICIAL WSFS RULES

Article 1: - Objectives

1.01 The World Science Fiction Society is an unincorporated literary society whose functions are: to choose the recipients of the annual Science Fiction Achievement Awards, known as the Hugos, to choose the location for the Annual World Science Fiction Convention, and to attend the annual World Science Fiction Convention.

1.02 The membership of the World Science Fiction Society at any time consists of all those who have paid membership dues to the then current convention committee.

1.03 The management and responsibility for all phases of the annual World Science Fiction Convention lies entirely with the convention committee, which acts in its own name, not that of the Society. The convention committee which puts on the convention is, of course, the committee whose bid for selection of its location is accepted by the annual meeting of the Society.

Article 2: - Hugo Awards

2.01 The selection of the Science Fiction Achievement Awards, nicknamed Hugos, will be made as follows:

2.02 **BEST NOVEL:** A science fiction or fantasy story of 40000 words or more, appearing for the first time during the previous calendar year. A work originally published in a language other than English shall be also eligible in the year it is first issued in English translation, and an author may withdraw a version from consideration if he feels that version is not representative of what he wrote. A story, once it has appeared in English, may thus be eligible only once. Publication date, or cover date in the case of a dated mag

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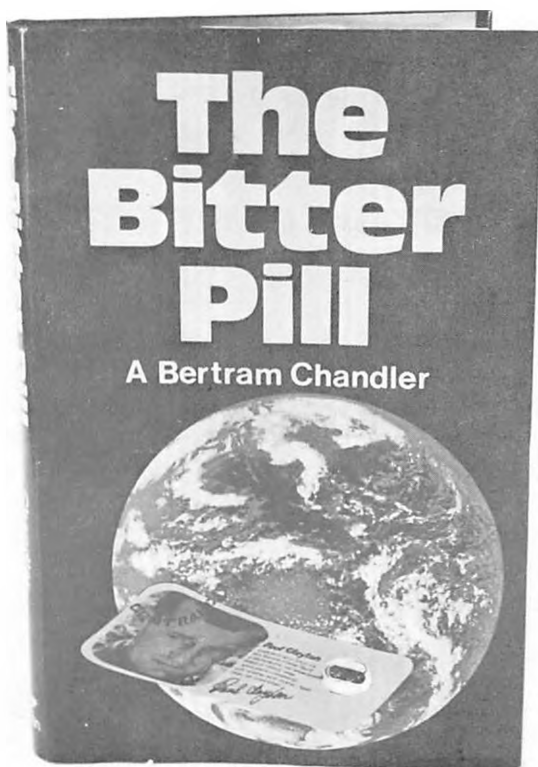
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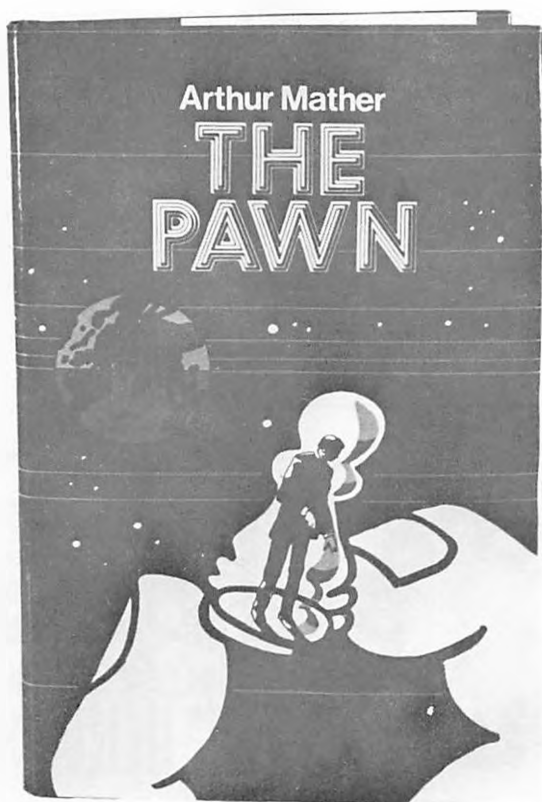
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azine, takes precedence over copyright date. A serial takes its appearance to be the date of the last instalment. Individual stories appearing as a series are eligible only as individual stories, and are not eligible taken together under the title of the series. The Awards sub-committee of the Convention Committee may move a story into a more appropriate category if it feels it necessary, provided the story is within 5000 words of the limits.

2.03 **BEST NOVELLA:** Rules as for best novel, with length under 40000 and above 17500 words.
2.04 **BEST NOVELETTE:** Rules as for best novel, with length under 17500 and above 7500 words.
2.05 **BEST SHORT STORY:** Rules as for best novel, with length under 7500 words.
2.06 **BEST DRAMATIC PRESENTATION.** Any production in any medium of dramatized science fiction or fantasy, which has been publicly presented for the first time in its present dramatic form during the previous calendar year. In the case of individual programmes presented as a series, each programme is individually eligible, but the entire series as a whole is not eligible.

2.07 **BEST PROFESSIONAL ARTIST** An illustrator whose work has appeared in the field of professionally published science fiction or fantasy during the previous calendar year.

2.08 **BEST PROFESSIONAL EDITOR.** The editor of any professional publication devoted primarily to science fiction or fantasy appearing in the previous calendar year.

2.09 **BEST AMATEUR MAGAZINE:** Any generally available non-professional magazine devoted to science fiction, fantasy or related subjects, which has published 4 or more issues prior to December 31st, at least one issue of which appeared in the previous calendar year.

2.10 **BEST FAN WRITER:** Any fan whose writing has appeared during the previous calendar year in a magazine of the type defined under section 2.09.

2.11 **BEST FAN ARTIST:** An artist or cartoonist whose work has appeared during the previous calendar year, through publication in magazines of the type defined under Article 2.09 or through other public display. Anyone whose name appears on the final ballot for a given year under the professional artist category will not be eligible for the fan artist award for that year.

2.12 **Additional Categories:** Not more than two special categories may be created by the convention committee with nomination and final voting to be the same as for the other, permanent categories. The convention committee is not required to create any such categories; they should be held to a minimum, and those created by one convention committee are not binding on following committees. Awards under those categories will be Science Fiction Achievement Awards or Hugos.

2.13 The name and design shall not be extended to any other award whatsoever.

2.14 **No Award:** At the discretion of the individual convention committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the award in that category shall be cancelled for that year. In addition, the entry **NO AWARD** shall be mandatory in each and every category of the Hugos on the final ballot. This applies both to permanent categories and those which the individual convention committees establish on a temporary basis.

2.15 **Nominations and voting:** Selection of nominees for the final award voting shall be done by a poll conducted by the convention committee under rules determined by the committee. Final award voting shall be by mail, with ballots sent only to Society members. Final ballots shall include name, signature, address, and membership numbers, to be filled in. Final ballots shall standardize alternatives given in each category to not more than five. Assignment of nominees nominated in more than one category to their proper one and eligibility of nominees shall be determined by the convention committees. Voters shall indicate the order of their preference for nominees in each category.

2.16 **Tallying:** Counting of all votes shall be the responsibility of the convention committee, which is responsible for all matters concerning awards. In each category votes shall be first tallied by the voter's first choice. In the event no majority vote is then obtained, the nominee placing last will be eliminated and the ballots listing him as first choice redistributed on the basis of the ballots' second

listed choice. The process will be repeated until a majority vote winner is obtained.

2.17 No member of the then current convention committee nor any publication closely connected with them shall be eligible for an award.

2.18 The Hugo Award will continue to be standardized as to the design of the rocket ship on the model presently in use. The design of the base is up to each convention committee.

Article 3: - World Science Fiction Conventions

3.01 **Conventions.** The Society shall choose the site for the annual World Science Fiction Convention two years in advance at a business meeting to be held at an advertised time, during each annual World Science Fiction Convention, presided over by the chairman of the then current convention committee, or by someone designated by the committee. The business meeting shall be conducted under Robert's Rules of Order, Revised, and such other rules as the then current committee may publish in the programme book.

3.02 To assure an equitable distribution of convention sites, the North American continent is divided into three geographical divisions, as follows:

- Western Division ... New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and states and provinces westward, and Baja California
- Central Division ... All Mexico except Baja California and all states and provinces between the Western and Eastern divisions.
- Eastern Division ... Florida, Georgia, South Carolina, North Virginia, Pennsylvania, New York, Quebec and states and provinces eastward, also St. Pierre and Miquelon, Bermuda, and the Bahamas, and all islands of the Caribbean Sea not previously included in this region, and other islands similarly situated.

3.03 **Convention sites** shall be rotated among those divisions in the following order: Central, East, West. Any site outside North America may bid for a WorldCon in any year. The bias of locations to hold a convention shall only be considered if they lie within the geographical division whose turn it is, except that the rule of rotation may be set aside by a vote of three fourths voting, with the provision that in no case except that of sites outside North America may two successive conventions be in the same division. In the event of such setting aside, rotation shall be resumed the following year, with the out of rotation bid superseding the proper geographical zone for that rotation cycle only.

3.04 By bidding, a convention committee promises to abide by this constitution. Proposed date and dues for the next convention must be announced by bidding committee before site selection. Such proposals are subject to modification by the business meeting.

3.05 In the event the society is without a properly selected location for the next annual convention because of the resignation of the then-current convention committee or other cause, the five most recent committee chairmen willing to serve shall be authorized to select the next location for the World Science Fiction Convention.

3.06 **Voting for sites of World Science Fiction Conventions** shall be limited to members of the current convention who have paid at least \$2.00 towards the dues of the convention to be voted upon. Eligible members may vote either by attending the site selection business meeting or by mail. The committee in charge of the convention at which the site is to be chosen shall be responsible for the mechanics of the mail balloting, and they shall be guided in their responsibility by the mechanisms of the various professional societies which regularly hold balloting by mail.

3.07 By bidding, a convention committee promises that the cost of conversion from a supporting membership to an attending membership shall be limited to no more than the difference between the cost of attending and supporting memberships at the time of conversion. If supporting memberships are not available at the time of the convention the most recent rate for supporting memberships shall be used for computation of this limit.

Article 4: - Changes to Rules

4.01 Any change in the rules of the World Science Fiction Society shall take effect no sooner than the end of the convention at which such change is adopted.

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4.02 Any proposal to amend the rules of the Society shall require for passage only a majority of all the votes cast on the question, except that a proposal to rescind any such action of the immediately previous business session shall require for passage three quarters of the votes cast.

4.03 All previous by-laws, constitutions, and resolutions having the effects of by-laws and constitutions of the World Science Fiction Society are revoked!

4.04 The rules of the World Science Fiction Society as decided in the business meetings shall be printed by the World Science Fiction Convention Committee, and distributed with the Hugo nomination ballots, and hopefully printed in the programme book.

By Friday 13th June, 1975 the following proposed amendments to the Rules of the World Science Fiction Society had been received:

1. (Moved by Fred Patten, Aussiecon Member No. 21 and seconded by Bruce Pelz, Member No. 1101)

That the fourth sentence of Article 2.15, Hugo Nominations and Voting, shall be revised to read:

"In the final ballot, members shall be asked to indicate first, second and so on for each category, among not more than 5 nominees (unless there are two nominations for the fifth nominee) plus No Award."

2. (Moved by Peter Darling, Aussiecon Member No. 24 and seconded by Allan Sandercock, Member No. 17)

That
a) Article 4.05 shall be added to read as follows:

"Before any change in the Rules of the World Science Fiction Society can be considered to be binding on future conventions committees, it must be ratified by a simple majority of members present and voting at the World Convention immediately following that at which the change was approved, save that nothing in the foregoing shall prevent the committee responsible for the convention at which ratification is to be considered from adopting the Rule change in the conduct of its own affairs if it so desires.

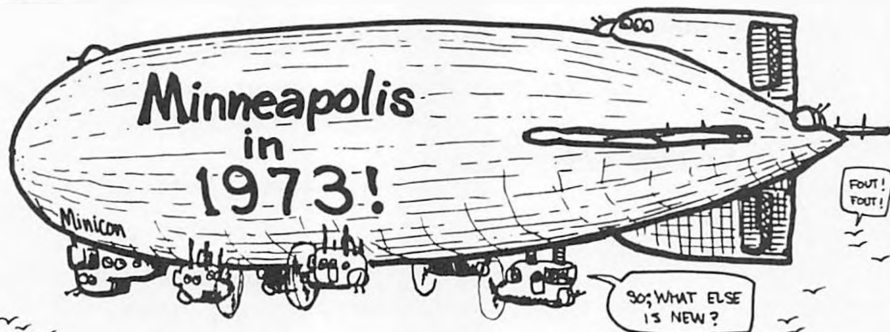
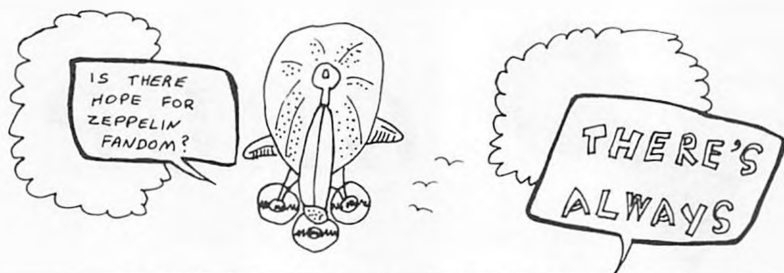
b) Article 4.01 of the World Science Fiction Society Rules shall be amended by the addition of the words, "subject to ratification as provided by Article 4.05."

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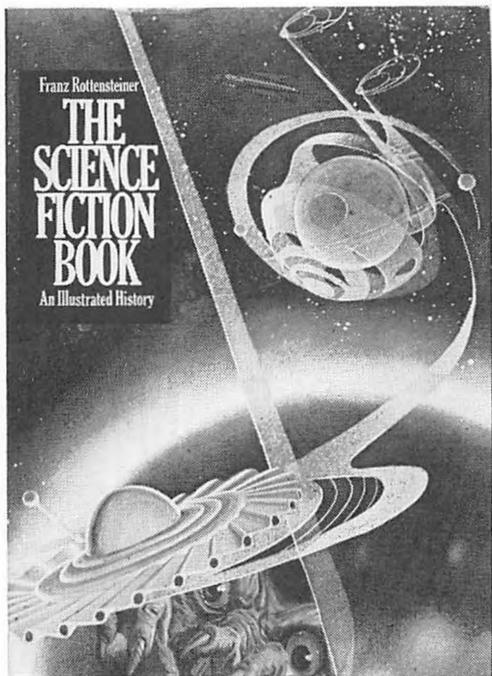
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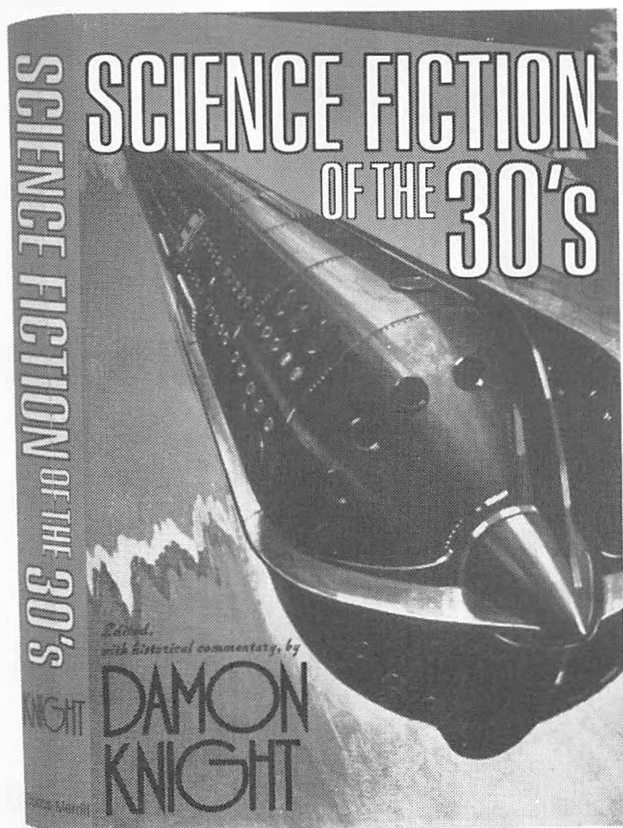
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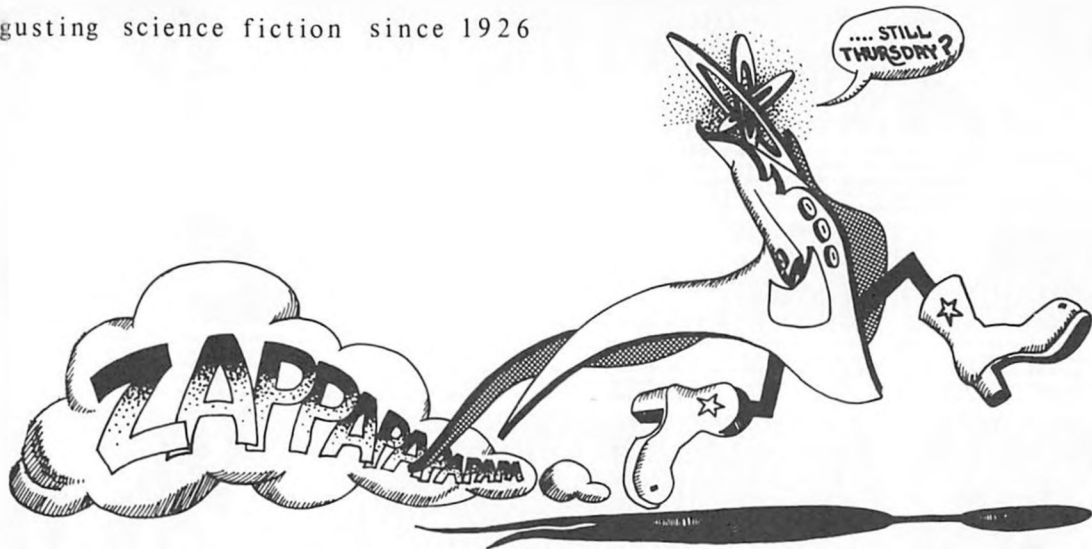
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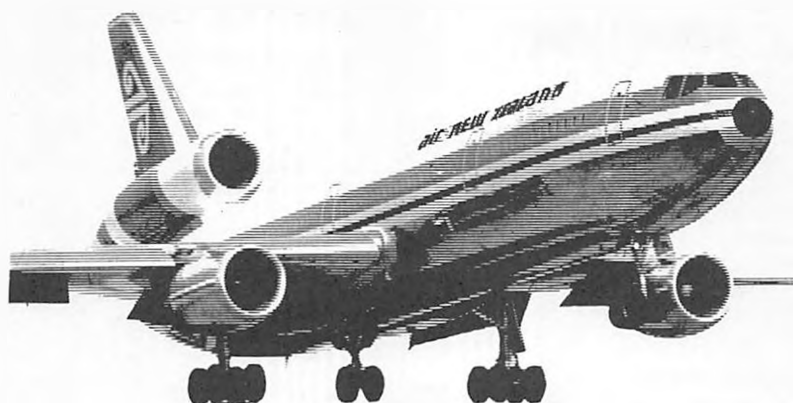
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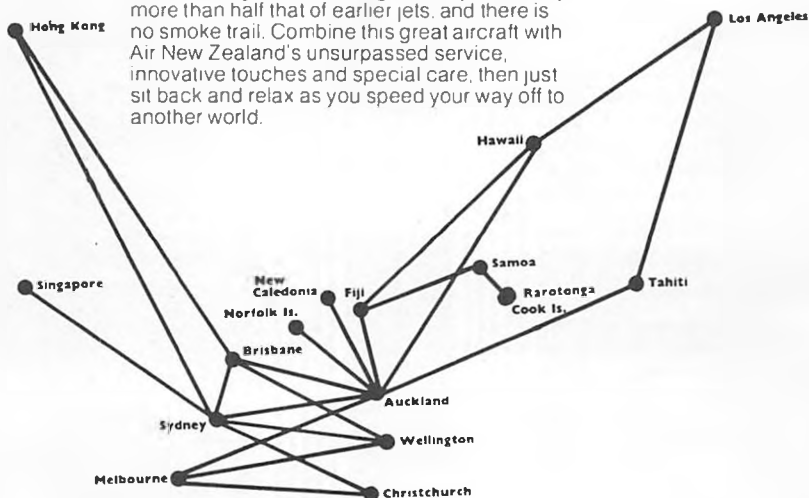
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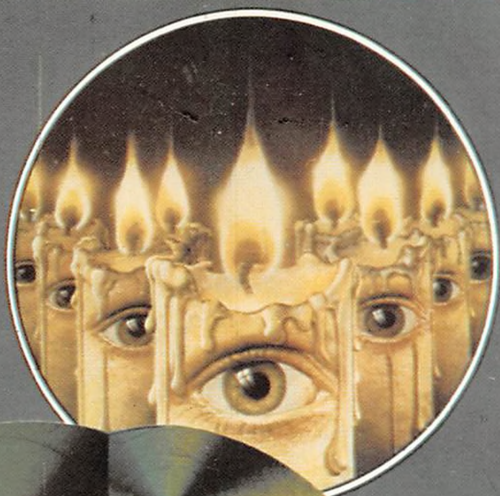
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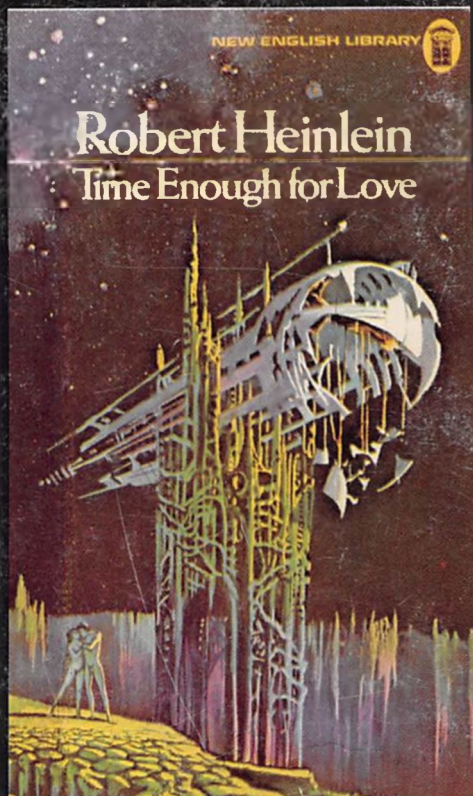
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