

AUSSIECON THREE - 57TH WORLD SCIENCE FICTION CONVENTION

AUSSIECON

57TH WORLD SCIENCE FICTION CONVENTION
2ND - 6TH SEPTEMBER 1999
MELBOURNE CONVENTION CENTRE, MELBOURNE, AUSTRALIA

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Aussiecon

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57th World Science Fiction Convention

2nd - 6th September 1999

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CENTRA ON THE YARRA HOTEL
MELBOURNE, AUSTRALIA

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GREGORY BENFORD
BRUCE GILLESPIE

and Special Guest

J. MICHAEL STRACZYNSKI



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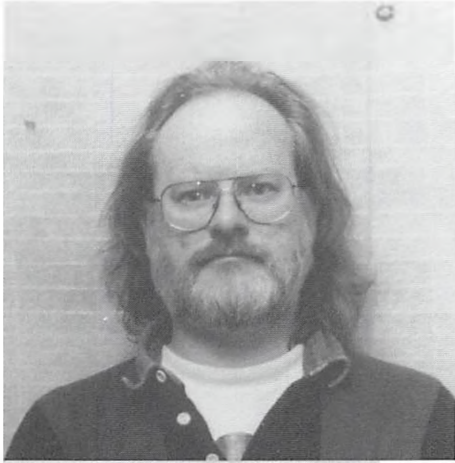
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Greetings from the Chair

Welcome to Aussiecon Three, the 57th World Science Fiction Convention, and only the third to be held in Australia - following Aussiecon in 1975 and Aussiecon Two in 1985.

The idea for this convention started back in 1992 and, after almost four years of bidding for the right to hold the convention and then three years of convention organising, we have arrived at the con itself. It's been a long strange road we have travelled to get to this point. We trust the wait has been worth it for all of you.

In 1975 the Guests of Honor were Ursula Le Guin, Susan Wood and Mike Glicksohn. In 1985 we had Gene Wolfe and Ted White. Now, in 1999, we have Gregory Benford and Bruce Gillespie with J. Michael Straczynski as Special Guest. We had hoped to have George Turner with us also but he unfortunately passed away in 1997. The work of each of our guests will be honored at this convention but special attention will be given to George as we look at his life and work, his influence on the art of sf criticism and Australian sf as a whole. In addition we will be hosting the launch of his biography, a volume I'm sure many who knew him will be looking forward to reading.

Perry Middlemiss

Perry is a science fiction fan whose first involvement in fandom was with the Adelaide University Science Fiction association, for whom he chaired Unicon III in 1977. In order to avoid chairing any future conventions, he moved from Adelaide to Canberra to Melbourne, but despite this still got lumbered with chairing Aussiecon Three. Once he gets shot of this job, we hope he will find time to go back to producing fanzines, updating his web pages, contributing to ANZAPA and Timebinders Projects and, perhaps, running the occasional small Melbourne convention.

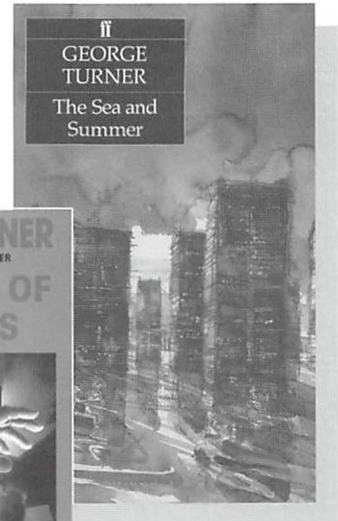
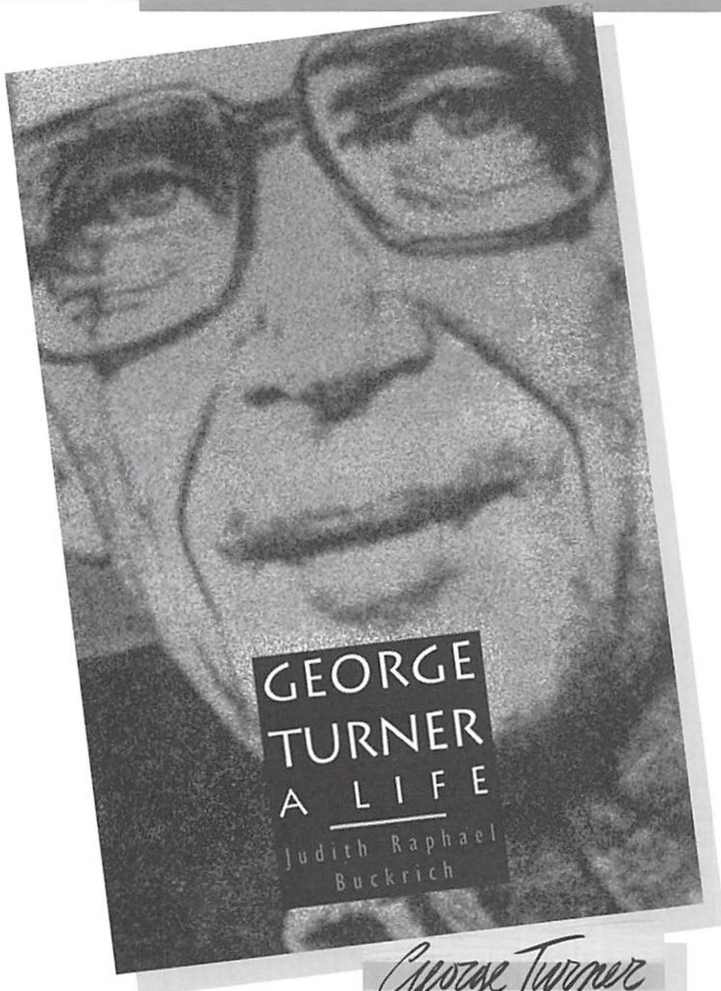
If this is your first convention, then you are in for a strange time indeed. Doubtless there has never been such an accumulation of sf talent on Australian soil at the one time. And, with attendees from all continents bar the big white one down south, we feel we have achieved a truly cosmopolitan convention. The best advice anyone can give you is to just jump in and enjoy it. Go to program items you have no idea about, visit the dealers room and the iLounge, hang out in the bar for a while and drop into the fan lounge. If you try everything you might just find something or someone completely new. And it's those new, unexpected, things we come across which can make it all worthwhile.

There are always a lot of people that need to be thanked for helping to organise an event such as this. In particular the current members of the Board of Aussiecon Three - Stephen Boucher, Christine Dziadosz, Donna Heenan, Michael Jordan, Mark Linneman, and Alan Stewart - and those that were there in the beginning but who, for various reasons, could not continue - Eric Lindsay, Dick Smith and Leah Zeldes Smith. In addition the Executive and the seeming army of committee and volunteers have all put in countless hours of unpaid and often unthanked work. Without them all we wouldn't be here today, and I'd like to take this opportunity to express my appreciation for their efforts.

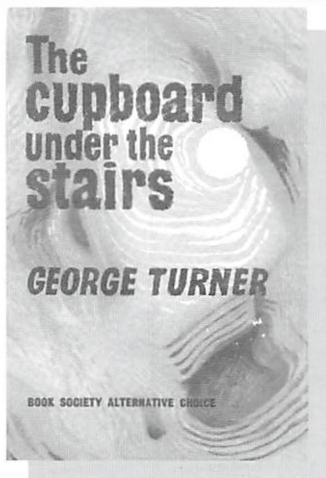
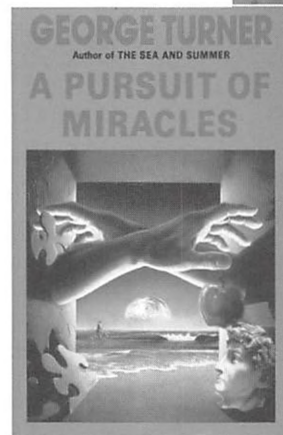
I hope you enjoy your time here at this convention. Worldcons don't come around this way too often. We've done all we can, now it's up to you.

Perry Middlemiss

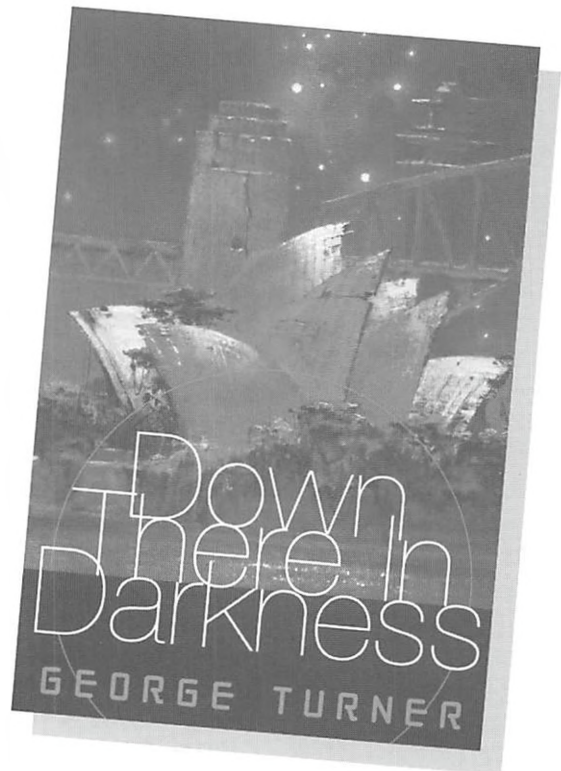
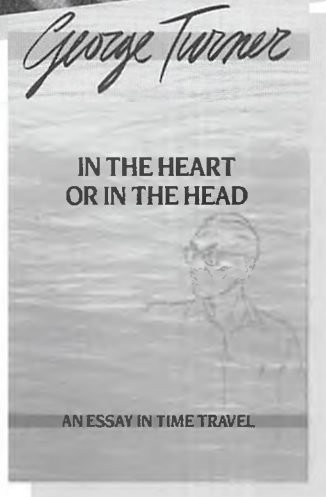
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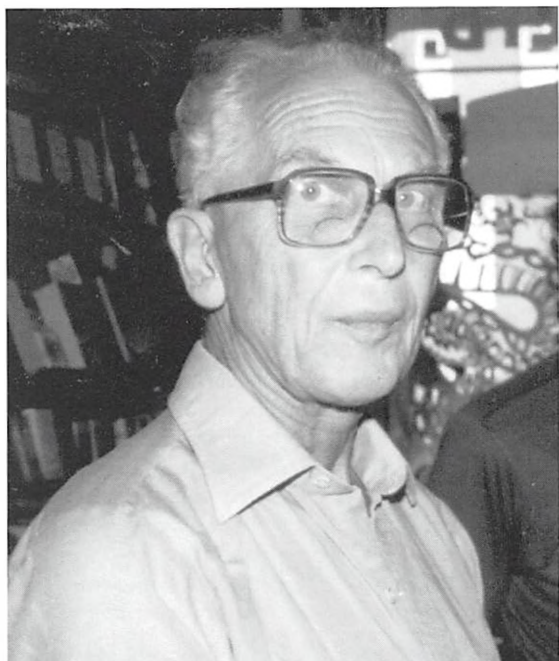
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George Turner

by Judith Buckrich

To some degree, most people's lives are determined by the time they're into their teens, and George Turner's was certainly formed by some key events in his childhood.

Although he was born in Melbourne, he lived the first six years of his life in the Golden Mile between Kalgoorlie and Boulder, Western Australia. This was during the heady days of gold mining in the west and Turner's father was an accountant for a big mining company. They lived on a leasehold in the fields and Turner saw little of other children and few enough adults. His parents and the servants (a maid and a man) were always around and there were odd visitors like an Aboriginal boy with whom he once compared his private parts, and an old man who worked out on the diggings in an engine house.

His first memories were of the isolation of this place, his distressingly bad relationship with his mother who in his memory seemed to be always yelling at his father and often smacking him. His father was more benign, and read him stories. The one that George claimed 'made him' what he was, was *Alice in Wonderland*, which his father read over and over and which George apparently knew by heart. When the unthinkable happened and George's father went broke and deserted them, George and his mother returned to Melbourne where she had no option but to take a job as a housekeeper and George, aged seven, was sent to board at various places. He saw his mother on Sunday afternoons, but this was no great solace as she often spent the time telling him off and punishing him for his bad behaviour through the week.

But in one of his aunts' houses, George discovered books by H. G. Wells and became a science fiction fan. His interest developed because he was attending the St Paul's Cathedral Choir School and, opposite the church in Swanston Street, Melbourne, was a newsagent where he could buy *Amazing Stories*. He did this from the time he was about twelve or thirteen, even though he had to steal the money and he often got punished for that too. By this time of course he had begun to write his own stories and when he wrote to *Amazing Stories* in 1932 at age fifteen, he was convinced he could do better than some of its contributors.

Judith Buckrich

Judith is a Melbourne based writer, who has been involved in Australian science fiction, through her biography of George Turner and as co-editor of Sybylla Press' *She's Fantastical*.

The school magazines of University High School which George attended have a couple of his very funny non-science fiction stories. And, of course, he was on the magazine's publishing committee. His bad fortune was that he did not do well enough to go university. There was no money for him to repeat, so he went to work as a copy boy for *The Herald*, but he hated it. He did a few amateur theater productions with the *Herald* amateur group, and wrote a couple of radio plays which alas have been lost. He quit the paper, despite the fact that there was a depression on, and got the only job he could - as a waiter. At least all those years in the choir paid off because he could make a bit extra in tips as a singing waiter. He also started drinking and smoking and these would become lifetime habits until he was well into his sixties. He was a very private person but one friendship, which began in these years, lasted most of his life.

He was, throughout this time, still intensely connected to his mother and still unhappy about it. It was one of the reasons why he was one of the first to join the army when World War 2 began, to get away from her. The army and war were terrible, but forced Turner to face his demons about other people (or at least those who were male.) He simply had to live in such close quarters with them that he got used to them and even liked them quite a lot. When the war finished he went back to Melbourne and eventually went to work as an employment officer in Wangaratta. It was there that he finally began to write, or rather to send something away to a publisher. The book was *Young Man of Talent*, about the war, and it was published in England

and the USA. Finally his public literary life had begun.

He would write quite a number of mainstream novels, including one which got the Miles Franklin Prize. But his interest in science fiction never waned and when he returned to Melbourne there were opportunities for his interest to go places. He was still drinking heavily and his behaviour was sometimes very erratic indeed because of it. He had almost died from a bleeding ulcer in Wangaratta - and wrote a good book about alcoholism as a result. But he took it up again. Fortunately, by this time, he had met John Bangsund and become a part of an active science fiction circle in Melbourne. This was to remain his circle to the end of his life. In many ways he mellowed and settled, but his work seemed to become more and more intense and his demons were its stars. Never was a man harder to know and yet more see-through if you just read his books. Finally, in the 1970s, he began to write science fiction - kind of on a dare. He never looked back. The older he got, the better his work was (though not consistently so) and the more intense.

His last unfinished work felt for all the world as if it would be his best and was the only one of works that did not have his mother and father as its protagonists in some guise or other. I wish he had finished it. He was the best friend a person could have, but it was hard to be his friend beyond arm's length. He was funny and dry and quite scary sometimes and lots of us loved him. But somewhere to his dying day, he remained the child abandoned by his father, living with his terrifying mother and trying forever to get away from it all.

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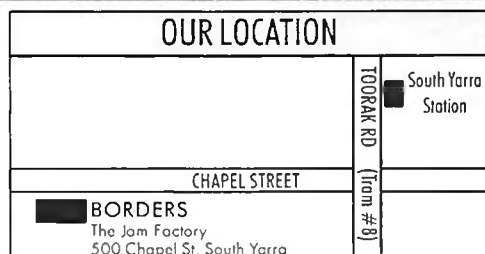
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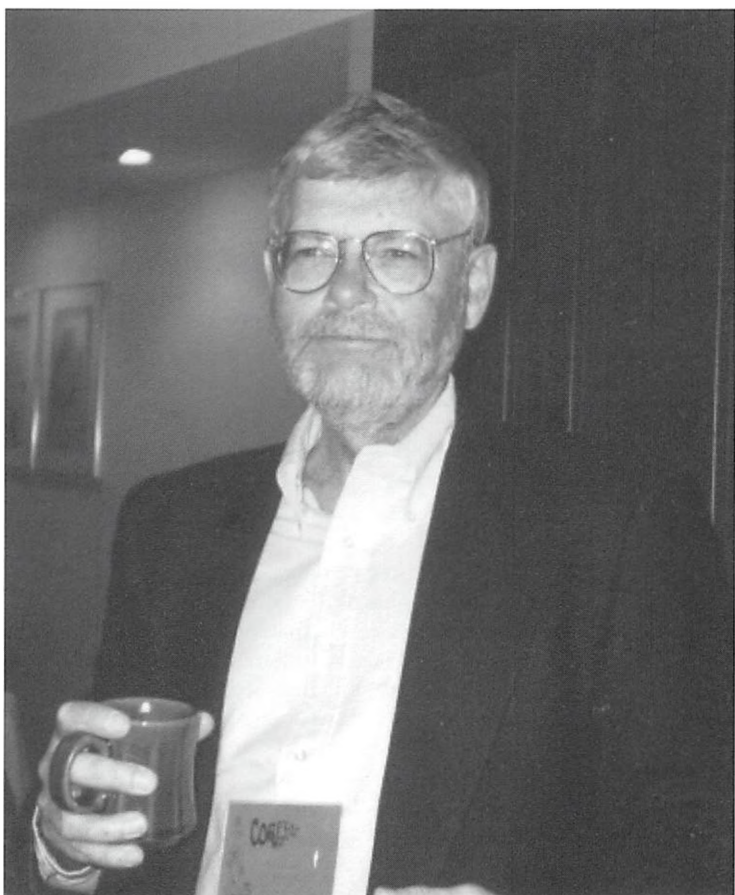
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Gregory Benford

By Peter Nicholls

Greg Benford is the sort of man you can (and do) meet anywhere.

I was not at all surprised in 1997 to run into him unexpectedly while he was holding forth on the deck of the Queen Mary. As he talked with typical animation, in my mind's eye I saw the Greg Benford I had originally met almost a quarter of a century ago—I think it was 1976—and mentally superimposed the past image over the present one. Astonishingly, he had hardly changed at all from the youngish man I'd met while he was working in Cambridge, UK.

It's true the greying beard is a rather pepper-and-salt affair now, but he hasn't become overweight, and still looks youthful though he's in his late fifties—born 30 January 1941—and still holds a glass of something alcoholic as he gestures, while he talks nineteen to the dozen. His conversation is knowledgeable, argumentative and good-humoured. He's a good man to talk to (though he doesn't suffer fools gladly), and a good friend of mine, though I suppose we've only got together twenty or so times in three decades. In appearance, he looks intellectual but tough. He looks as if he might have been a sportsman once, maybe a football player, but he probably wasn't. (Footnote: Greg told me when he read the above that he gave up quarterbacking in Junior High, getting tired of being knocked down, but has suffered around ten broken bones from surfing, baseball etc.)

Most famously, of course, he has combined two complementary careers, academic physicist and science-fiction writer. (He must be the only writer in the world to have published both novels and scientific papers on the galactic centre: one of the novels is *Furious Gulf*, 1994, and one of the papers is "An Electrodynamical Model of the Galactic Center", *Astrophysical Journal*, October 15th, 1988, pp 735-42.) But he was already active in science fiction long before either of these careers took off.

Benford has been a Californian for several decades now, but his childhood was in the Deep South, in Alabama, plus years spent in Japan and Germany because his army-officer father was posted there. Benford has a Texas

Peter Nicholls

Peter is a widely respected critic, who has a long involvement with science fiction in Australia and the United Kingdom, where he edited *Foundation: The Review of Science Fiction*. In 1980, he won the Non-Fiction Book Hugo Award for *The Encyclopedia of Science Fiction*, an award he later shared with John Clute in 1994 for the updated edition.

connection too. An interview tells us “I have the weird distinction of having been an instigator of the first Con in Texas and the first Con in Germany.” The Texas con was the Southwestern Con, July 1958. The German convention was even earlier, WetzCon (for Wetzlar, Hesse) in 1956. Not bad going for a teenager.

Like so many other sf writers, Benford began life in the science-fiction world as a fan, and rather a notable one. He was, for example, co-founder in 1955 of the celebrated fanzine *Void* with his identical twin James, at the age of fourteen; subsequent co-editors included Ted White and Terry Carr. (Carr’s experience here stood him in good stead; he went on to win a 1959 Hugo for his later fanzine *Fanac*, co-edited with Ron Ellik, and later became a distinguished writer also, and editor of the Ace Specials.) By now Benford was moving westward, and he did his undergraduate degree in physics at the University of Oklahoma, graduating in 1963.

Professional writing came quite a bit later than fan writing. His first published story was “Stand-In”, 1965, written while he was a PhD student at the University of California, San Diego. It won second prize in an amateur writing contest held by the *Magazine of Fantasy and Science Fiction*, but he wrote little more before 1969.

Much of his early work, and some later, was written in collaboration. These stories and novels included some written with his brother Jim, with his sister-in-law Hilary, and most importantly with Gordon Eklund. There were later novels in which he collaborated with William Rotsler, and subsequently with David Brin.

His earlier novels were usually based on stories previously published, sometimes by reworking three or four of them and putting them together in mosaic style. In another writer this could be laziness, or a mean-minded attempt to wring every possible last nickel from previously published work. With Greg, I think the motivation is quite different. He gets dissatisfied; he wants to work out the implications of ideas more rigorously and deeply. Like a terrier with a bone, he shakes an idea and tosses it about and buries it, then digs it up again to worry it still further. Or, as Greg put it another way in an interview, “Ideas come to me in a lapidary way, layering over the years.”

For example, his first novel was *Deeper than the Darkness*, published by Ace Books in 1970. It was based on a 1969 story, one of his earliest, and also called “Deeper than the Darkness”. When he looked back on the book-length version later on he was dissatisfied, thought it “dreadful”; it was “hastily written”. So he expanded and rewrote it into a more sophisticated version, *The Stars in Shroud*, 1978.

But I’ve just re-read the original novel, having remembered that it excited me at the time. Sure, there are infelicities, and the ending is ill-plotted and rushed, but it’s still pretty good. It’s obvious why I liked it; it came out in the middle of the rather phoney debate between “hard sf” on the one hand, and “New Wave sf” on the other, and with extraordinary dexterity it reconciles the warring factions. It’s about both inner and outer space. It sees value in and uses the soft sciences sociology and psychology, but it also includes tachyons, gravity waves, and some rather nifty orbital calculations. The story is indescribable and rather ugly—telling the effects of an alien “plague” weapon

on a human race, scattered through the galaxy, whose dominant mode of living is a form of collectivism based on oriental philosophies. The plague takes the form of its victims suffering acute agoraphobia, and burrowing into shit-lined tunnels where they lie cocooned, straight from the collective into stinking isolation, and ultimately die. It is a memorably telling image.

Before leaving this novel, I should refer Australian readers to the following: “...my father a truly rare specimen: one of the last pure Americans, born of the descendants of the few who had survived the Riot War. That placed me far down in the caste lots, even below Australians.”

Deeper than the Darkness foreshadows Benford’s later work in many respects: a love of anarchic individualism, which is interpreted by some as a version of right-wing Californian libertarianism (though I’m pretty sure Greg wouldn’t go along with that); a melding of psychological studies (linguistics, the nature of intelligence, the nature of sentience, the function of emotions) with hard physics (Benford’s real-world specialty is plasma studies, especially as they relate to astrophysics, but he has worked in other areas of astrophysics as well); an extraordinary breadth of theme. He works on a broader canvas than almost any of his hard sf colleagues and with more colours on his palette.

Benford became well known quite quickly. After a couple of previous award nominations, he quickly won a Nebula in 1974 for a fine novelette he wrote with Gordon Eklund, “*If the Stars are Gods*”. This was one of the four pieces that were woven together to make the collaborative novel of the same title, *If the Stars are Gods* (1977). This first-contact story tells of aliens in our solar system who regard our Sun as a sentient being and treat it as a god. It is one of the most interesting 1970s stories that use religious themes in sf. (It was around this stage of his career that I first met Greg, when he was a Visiting Professor at Cambridge University, in 1976.)

Benford won his second Nebula, this time for best novel, for the 1980 novel *Timescape*. It remains his best-known work, and has deservedly become a classic, but I think it has had an unfortunate side effect in somehow shadowing his subsequent career. Perhaps readers expected more of the same, which Greg was not really prepared to give them. *Timescape* is the definitive time-travel-through-tachyons story, and is set in the world of scientific research, a world that Greg of course knows intimately, and he makes vivid use of his insider knowledge. The plot involves a vital, panicky message sent by future scientists to present-day ones via tachyonic coding. The book was so powerful that one publishing house, Simon & Schuster, named an entire sf line the Timescape line. Few novels become logos.

I had vaguely assumed that Benford had won Hugos as well as Nebulas, and it was only while researching this introduction that I found I was wrong. He has never won a Hugo in any category. Benford’s absence is arguably the major omission in the list of Hugo winners over the last three decades. Among his fellow hard sf writers who have won Hugos in the same period are Poul Anderson, Greg Bear, David Brin, Arthur C. Clarke, Larry Niven, Kim Stanley Robinson, Charles Sheffield, John Varley and Vernor Vinge.

Naming no names, Benford surely writes as well as the best of these, and better than several of them. (Surprisingly few Hugo awards have gone to sf writers who use hard science, despite the mundane stereotype of the sf fan—the man or woman who votes for the Hugos—as typically a technonerd. This is, it occurs to me, a very significant datum.)

As it happens, I recently re-read the classic works of many of the above writers including Benford (not Robinson and Vinge, but with the addition of James Blish from the USA, and Bob Shaw and Paul McAuley from the UK). I was researching hard sf, which I love, despite the reputation sf encyclopedia editors have for being New-Wave lit-loving aesthetes, who wouldn't know a Lagrange Point from a Punctuation Point.

I have to say that the results, perhaps because I'm getting old, were disappointing. Only three of the writers seemed as good or better on re-reading, and few of their books managed to renew the original sense of wonder I'd had when I first encountered them. The writers that most successfully survived this cranky, subjective examination were Larry Niven (a veteran), Paul J. McAuley (a younger writer) and Gregory Benford (two years younger than me). Re-reading Benford, I kept finding neat nuances and implications that I'd somehow missed first time through. It was an exciting voyage through Benford's weird but stimulating mind.

The Benford series I had just read again is the enormous Galactic Center series of six connected novels. It consists of, as a kind of prologue, *In the Ocean of Night* (1977), followed by the series proper: *Across the Sea of Suns* (1984), *Great Sky River* (1987), *Tides of Light* (1989), *Furious Gulf* (1994) and *Sailing Bright Eternity* (1995). It would take thousands of words to describe the cosmic sweep of these novels properly; they consist of a swirling sea of characters and ideas, bubbling with manic energy, serving as venue for a heady narrative of conflict between organic (mostly human) intelligences, and machine intelligences. But it goes a lot further than that. The nature of sentience and the nature of the universe are only two of the series' ambitious themes. Benford must be the pre-eminent inventor of aliens working in sf today, and he really thinks them through. They do not just come from the standard alien template. Go and read the books. You may, like me, find them even better the second time.

This series makes utterly clear that to call Greg Benford a hard sf writer is only to tell half the story. For one thing, he has read a great deal, and a lot of what he writes has resonant allusions to other writers. (Notably to William Faulkner. I always enjoy Benford's public controversies—there have been quite a few of them. But the Faulkner-homage scenario was the most enjoyable yet, with Greg receiving what looked like a knock-out uppercut from ace critic Gary Wolfe, only to bounce back off the canvas and bruise Wolfe with a series of well-judged left hooks.)

As he foreshadowed in *Deeper than the Darkness*, Benford has continued (particularly in the Galactic Center series) to balance outer space against inner space, biology against physics, history against information theory. If you think this sounds daunting, well, yes, it is a bit. But it's entertaining, too, every now and then to read books that rigorously exercise the mind, rather than feeding it the usual fast-food

snacks. This quality of Greg's writing, together with his sporadic willingness to take experimental risks with ordinary English-language prose, means that he has never been able to seduce what I call the *Star Wars* audience. But then, where would movies like *Star Wars* get their ideas from if it were not for the pioneer work of the Asimovs and Clarkes and Benfords and Bears? (No offence meant to movie fans here—I'm one myself.) No, Benford's secret, and from a certain point of view his failure, is that he writes for grown-ups.

This is a brief introduction, not a critical essay, so I'll not discuss all Greg's books, though I must at least mention a few. There are two good collections of short stories, the first being *In Alien Flesh* (1986) and the second being *Matter's End* (Bantam 1994, but the UK edition of 1996, Gollancz, has extra stories added.) Many stories, however, remain uncollected.

There was much sometimes heated discussion of Benford's authorized sequel to Arthur C. Clarke's *Against the Fall of Night*, entitled *Beyond the Fall of Night* (1991), and of his recent contribution to Asimov's Foundation sequence, *Foundation's Fear* (1997), when they appeared. I haven't yet read his most recent novel, which is *Cosm* (1998), but it has had some great reviews.

It is a mystery to me how Greg finds the time for all this stuff. He does not generally seem stressed or tense when you meet him, and his relaxation can almost reach the point of leglessness, so to speak. He and I on one occasion in the 1980s got embarrassingly drunk, though this—for Greg at least—is atypical.

However, he obviously works very hard. In 1971 he became Assistant Professor at University of California, Irvine. He became Associate Professor there in 1973, and Full Professor in 1979, and has held this position ever since. This research post is a real and demanding job, not just a sinecure like Asimov's post at Boston University mainly was. He has also been an advisor both to NASA and to the Citizens' Advisory Council on National Space Policy. And he was rewarded for all this in 1995 with a Lord Foundation award, which is a seriously heavy distinction given to not many scientists.

He has published around 150 scientific papers, which is a lot, and in addition has produced many popular science articles for *Amazing* (1969-76, and some much later), *Vertex* (1973-75) and in the nineties for *Magazine of Fantasy and Science Fiction*. (The more recent Benford columns have attitude, being simultaneously level-headed and deliberately polemical, and they have been as often about literary criticism as they have about popular science.) It is odd, given this rich publishing history in popularizing science, that not until the end of 1998 did Benford's first non-fiction book appear. It is *Deep Time: How Humanity Communicates Across Millennia*.

Greg Benford is arguably the premier hard sf writer of our time—though Greg Bear, Greg Egan, Paul J. McAuley and Kim Stanley Robinson in their different ways are up there too—and he is amusing and interesting in person, too. Also approachable and friendly. Don't be frightened to talk to him. Chances are he will talk right back, and if he doesn't, well, no damage has been done. He will not be the sort of guest of honour that spends most of the time lurking in his or her hotel room. I like him a lot, and I think you will too.

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J. Michael Straczynski

By Katharine Maxwell

J. Michael Straczynski is best known in the genre world for his creation, the television series *Babylon 5*.

The five season show has captured the imagination of people hungry for intelligent science fiction television, with no “reset” button at the end of each episode, and characters who grow and change – for the better or worse. And which looks good, to boot. Its five year arc broke new ground in television drama with its powerful combination of a huge, complex universe, intriguing characters and multi-layered plots.

If you look beyond that remarkable achievement, you will find an incredibly varied career, which has included at various times: teaching, counselling (thanks to degrees in sociology and psychology), radio talk shows, writing articles, plays, short-stories, non fiction books, novels and comics, in addition to story editor, producer, and eventually executive producer of various television series.

Straczynski has earned his place as one of the most prolific and highly regarded writers currently working in the television industry, and has worked in just about every genre. This includes adapting *The Strange Case of Dr Jekyll and Mr Hyde* – which earned him both Ace and Writers Guild Award nominations – and writing for the animated series *He-Man and the Masters of the Universe*, *She-Ra*, *Princess of Power* and *Jayce and the Wheeled Warriors*.

Television shows he has written for include: *The Twilight Zone*; *Murder, She Wrote*; *Walker, Texas Ranger* and *Captain Power*. He wrote the series bible and pilot for *Elfquest*, *Batman* and *The Real Ghostbusters*, along with the pilot for *Guardians* and also developed *V: The Next Chapter*.

He served as story editor and executive story consultant on many of these shows, as well as producing episodes of *Jake and the Fatman*, two seasons of *Murder, She Wrote*, and working in the position of supervising producer for *Walker, Texas Ranger*.

The feather in Straczynski’s cap so far has been his role as creator/writer/executive producer of *Babylon 5*, which began development in 1987, and went into production in 1991. He is responsible for its pilot, five seasons (of which he wrote 91 of the 110 episodes) and five telemovies. Doug Netter is also executive producer and makes up the other half of Babylonian Productions. Straczynski’s aim with *Babylon 5* was to create a quality SF show

Katharine Maxwell

Katharine is one of the new crop of fans to emerge in the wake of *Star Trek: The Next Generation*. She has served on the committees of a number of clubs and conventions and edited a few clubzines too. This revealed a love for writing and desktop publishing that lead to the establishment of the semi-prozine *Frontier*, the most ambitious media oriented zine seen in this country.

which had high-tech production, contained realistic scientific possibilities, yet was also strongly character driven. It was envisaged as a novel for television, with the requisite plot and character complexities, hidden meanings and developments, many of which are referenced in earlier episodes but aren't recognised until further on.

For *Babylon 5's* third season, Straczynski became the first individual in American television to write every episode of a full 22-episode season for a one-hour dramatic series. "It's never been done before and I now can understand why, because just being the executive producer on the show is an 18-hour-a-day job and writing all the shows is a 16-hour-a-day job. So basically I've got a math problem," Straczynski said. However, it was a necessary challenge, as the third season was where the five year arc was really heating up, and as he was the only one who really knew where it was going, it was easier for him to write the episodes himself than to re-write outside scripts.

The fifth season of *Babylon 5* almost never happened. Consequently the end of the fourth season had to be written as if it were to be the last. A last-minute deal with TNT meant that, again, Straczynski's vision had to be modified, this time to bring the fifth season back. The final episode of the series – whether or not it was to end with season four or five – had already been filmed, and so it was slotted in at the end of the fifth and final season.

Only Straczynski's control over the show made these alterations possible. This was in addition to the many modifications made as the show progressed, due to the usual factors such as actors coming and going, budgeting considerations and advances in technology. Rather than being detrimental to the show, these changes were woven into it, merely adding to its complexity. The overall concept remained the same – although some of the pieces were changed around.

The saga of *Babylon 5's* spin-off series *Crusade* illustrates Straczynski's unwillingness to budge when his vision is threatened. Mid-way through the first season it became obvious that acceding to all the demands of the network would completely destroy his show. Not one to back down on his principles, he decided that he'd rather the 13 completed episodes stand on their own than capitulate and alter his show to suit the executives. There were a few subversive references to this situation in the show itself – for those on the lookout. Although there was the possibility of a last-minute reprieve for *Crusade*, unfortunately the second five-year saga in the *Babylon 5* universe won't be realised, at least, not in its current form.

Contributing to the dedication of the viewers of *Babylon 5* has been Straczynski's constant communication with the fans on-line. During its production he would spend a few hours a night on-line, enthusiastically answering questions and receiving feedback from the viewers on what they thought about *Babylon 5* in particular and science fiction in general. However he had to take care not to be exposed to anyone's story ideas: for if something similar turned up in an episode – even if he had come up with the idea independently – he would be open to legal action. This actually happened once, and he was forced to put the story on ice for a year, until the person who posted the story idea signed a release form indicating what had happened.

When it comes to *Babylon 5* fan web sites, Straczynski's personal approach is different to that of some of the major studios. He doesn't try to control them – he feels the webmasters should be applauded for the effort they put into them. His attitude towards the fans has always been "...I treat them with the respect they deserve, which comes out of my being a fan as well. My roots are in fandom and I think to some extent, there's the perception of 'one of us' making it, living the dream."

Straczynski was born in 1954, and went to a different school every year as his family moved from town to town. The constants in his life were television, where he came to admire the works of those such as Rod Serling, Paddy Chayefsky, and Harlan Ellison; and public libraries, where he worked his way through the likes of Ray Bradbury, Isaac Asimov, Arthur C. Clarke, Robert Heinlein, E.E. 'Doc' Smith, and J.R.R. Tolkien.

He claims to have known all his life that he would be a writer, and began in high school, writing articles and plays. In his final year at school, he began sending his scripts to nearby theatres, one of which suggested a meeting to discuss producing one of his works. After he convinced them that he was in fact its author – despite his apparent youth – they put on the play.

After continuing to study and write plays and articles, Straczynski moved to Los Angeles on April Fool's Day 1981 with no contacts, just a portfolio of his work. Beginning as a freelance and staff writer, he was dismayed to find his work being constantly rewritten. So he went for the story editor position. Finding his work was still being rewritten, he worked his way up the chain to co-producer, producer, supervising producer, and then executive producer. He said, "Eventually you work up to executive producer, and nobody rewrites you any more. My style of writing is very personal and eccentric, and that was the only way to protect the words."

Eschewing labels, Straczynski will not define himself as a particular type of writer – screenwriter, science fiction writer etc. He writes what he wants. Whether it's a fiction or non-fiction book, television series or comic, he considers himself a writer first and foremost. He tells aspiring writers: "Write what moves you to passion. If you write what interests you, it will interest others. If you write what you think you should write, what someone tells you you should write, you will fail. Follow your passion; the rest takes care of itself."

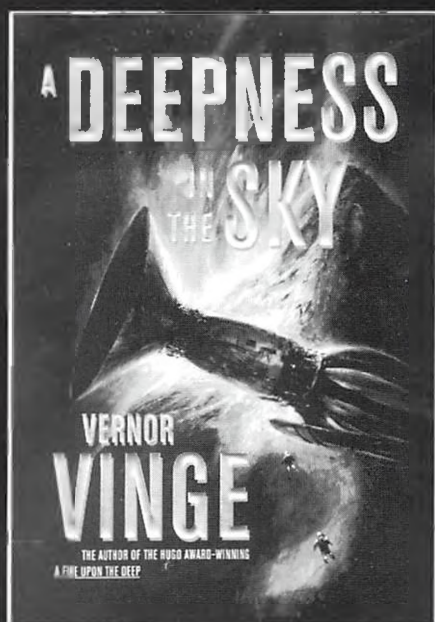
Writing has become all-consuming for Straczynski, who spends around 10 hours a day at the task. He survives on little sleep, as he's always in the middle of at least three different projects. He only takes time off on his birthday, Christmas and New Year's – and if he's really, really ill.

Straczynski is one of the most popular science fiction convention guests, and his experience in different parts of the industry makes him a mine of information. *Babylon 5* has won a number of nominations and awards, such as the Emmy and Hugo awards, and he has also won the coveted Horror Writers of America's Bram Stoker Award for Best First Novel for his book, *Demon Night*. A hard worker and inspiring visionary, Straczynski's approach is: "I'm just trying to tell my stories my way, in the hopes that they will find interest from other people out there as perverse as I am." We can't even imagine what he has in store for us next.

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Bruce Gillespie

Secret Master, Institution and Fine Fellow

by Leigh Edmonds

Let me introduce you to one of the
Secret Masters of Science Fiction fandom.

Of course it will blow his cover, but it's time a little bit of fame (if not fortune) came his way.

What, you've never heard the term Secret Master before? I'm not surprised, you're not supposed to. I suppose you could say that Secret Masters are the people who have a major influence on the development of the fields of science fiction and science fiction fandom. They do it either through sitting in back rooms and dreaming up schemes and making plans, or they do it through years of hard work that has a major influence on the field.

Bruce Gillespie is one of the second kind (if he also sits in back rooms with others and schemes it's a secret to me). He has produced a vast body of work, which has had a major influence on how science fiction developed and he has been a major contributor to the growth of science fiction fandom in Australia that has led to events such as Aussiecon Three. Yes, that's right. You can blame Bruce, for most things anyhow.

How did it happen?

Well, when Bruce Gillespie came into science fiction fandom in the late 1960s there was a serious need for his talents. In the previous few years, Australian science fiction fans had built a solid reputation around the world for serious, informed and lively science fiction criticism. From 1966, this reputation was based around *Australian Science Fiction Review* which quickly gathered a strong worldwide band of reviewers, critics and commentators.

Much of what occurred in Australian science fiction fandom from that time flowed from this immense burst of creativity and enthusiasm. However, after a couple of years of intense activity, the fire died down and the momentum began to dwindle. Sure, by that time a new group of fans had developed, but few of them had the ability to produce such high quality work about science fiction. Consequently, a huge gap developed in Australian and international sf reviewing and criticism. Into this gap stepped Bruce Gillespie. Fresh out of Teacher's College with a specialisation in English literature, a love of science fiction and having discovered *Australian Science Fiction Review* and the milieu surrounding it, he decided to fill the gap. He planned a new little fanzine that he called *SF Commentary*. Many around at the time did not think this new fanzine would fill such a massive gap but Bruce did it, and he has been doing it for three decades.

Leigh Edmonds

Leigh is a Ballarat based historian and Ditmar winning fanzine editor who did so much in fandom, that he had to move from Melbourne to Ballarat to Perth in order to find some respite from it. He was the founder of ANZAPA, editor of *Fan Newsletter* and then *The Notional*. He was the first Australian DUFF delegate. He has recently returned to Ballarat but, in keeping with his gaffiation, has promised not to resurrect the Ballarat North Fan Society.

If you haven't heard of *SF Commentary* or its sister fanzine, *The Metaphysical Review*, it is not because they have diminished in quality or influence. It is because the whole field of academic science fiction that has developed since those times has masked their importance. In fact, the publication of academic journals and presentation of university courses on science fiction was spurred initially by the discourse and interaction that occurred in *SF Commentary* and other similar fanzines that began to appear in the late 1960s and early 1970s.

Very quickly Bruce took over where other fanzines of high quality science fiction commentary and review had started. Everybody who was anyone appeared in *SF Commentary*, many of them still do. Due to Bruce's education, interest and diligence he built up a solid group of reviewers and commentators who produced issue after issue of high class reading. *SF Commentary* became, and remains, one of the high water marks of critical sf publishing in Australia and the world.

Sadly, Bruce was not perfect. There was, for example, his almost obsessive interest in the works of the great writer Philip K. Dick. The result of this obsession was a series of impressive articles about Dick written by Bruce and several of his contributors and an absorbing correspondence with Dick himself. Eventually this led to the publication of a collection of the best of this material from *SF Commentary* by a little collective of people under the name of Norstrilia Press. After this book Norstrilia Press went on to publish collections of science fiction and novels written locally. It was the beginning of small sf publishing in Australia that has made such an important contribution to the development of the field by encouraging many new writers. So that's something else Bruce can take at least some of the blame for.

Another sign of Bruce's imperfection was his growing involvement in other aspects of science fiction fandom. *The Metaphysical Review* (or *MetRev*) grew out of his involvement in the Australia and New Zealand Amateur Press Association, of which he is one of the founder members. This gave Bruce an outlet for expression about his other interests; for example an unhealthy attraction to the music of Simon and Garfunkle (especially Paul Simon) and a more understandable passion for the Rolling Stones. *MetRev* also gave Bruce a forum in which he could write about the events of his life and the lives of his friends. Births, deaths, marriages, cats, holidays and day-to-day events all became the themes of his writing. What made his work even more attractive is that Bruce writes well, entertainingly and often with a wry smile peeping around the edge of the words. Over time the subjects that have fascinated Bruce and captivated his readers have changed, as do people through their lives, and Bruce's ability to express himself and give voice to his friends has intensified.

Bruce Gillespie has become an institution. Others have zipped in and out of science fiction and science fiction fandom, have done a myriad of things, glowed briefly and then declined into obscurity. Not Bruce. After a brief stint out teaching in the wilds of rural Victoria Bruce discovered he was not really teacher material, so he returned to Melbourne and gradually found himself evolving into an editor for a major publisher. At the time, this process of metamorphosis seemed painful and was faithfully reported in his writing as a series of crushing blows. In retrospect, it was simply Bruce's

process of finding his place in the world. And so, in due course, Bruce found love, got married, bought a house and gathered about him a fine collection of books, music and cats (not necessarily all in that order).

We, his readers and friends – they are usually the same thing, followed this process through the pages of *SF Commentary* and *MetRev*. Over the decades, many things have changed, mutated and passed on, but Bruce's publishing has not. True, issues arrive as heavyweight tomes of a hundred pages or more and a year or more apart, and usually two or so at a time, bombarding his readers with a treasure trove of ideas, news and insights. Everyone complains that it is too much too rarely and asks Bruce to publish less more often (if you see what I mean). Bruce smiles, in a glum sort of way, and reminds us about the cost of printing and postage, not to mention the state of his bank balance. There is some economic perspective at work in Bruce's mind that escapes me (but then I haven't published a general circulation fanzine in over a decade) so we will have to trust that Bruce knows what he is talking about when he says that it is cheaper to publish big fat fanzines every second year. Perhaps so, but the result is that when the next issues of *SF Commentary* and *MetRev* arrive it is like having Bruce visit for a week or two, rather than like having him drop in for a cup of coffee every month or so. It is an intense experience, believe me.

But even if Bruce publishes rarely, the quality and substance of his work is always memorable. Just as important to his long time friends and readers, the steady pulse of his publication has provided a tempo to our lives and work, a reminder of the events – the books, the music, the life experiences – that mark our passage through the weeks, months and years. The arrival of another of Bruce's fat envelopes is an event in itself and a reminder of the eternal values of life, just the kind of thing that any good institution should give us.

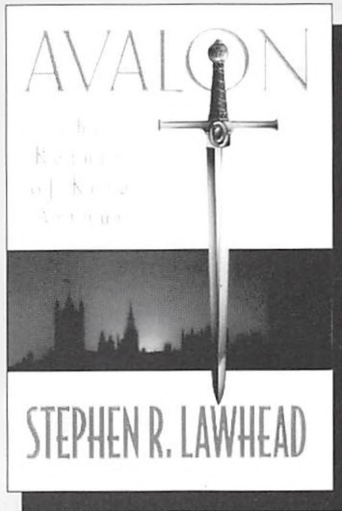
So much for what Bruce has done and why he is such an institution of the science fiction and fandom community in Australia. What about Bruce the person?

When you go looking for him seek the fellow who is a little above average height, a little above average weight, whose hair isn't what it used to be and who looks a little lugubrious. Not one of the world's great dressers either – but many science fiction people are that way. But that's only the exterior.

Beneath that mild mannered exterior is a person of modest passions, a love of music, literature and, above all, other people. Bruce likes talking to people, finding out what they are like, what makes them tick and what turns them on. He enjoys good company and good conversation.

And that's as much as I'm going to tell you. If you want to know more about Bruce Gillespie the best way to do it is to get to know him personally. You can do it by finding him at the convention and talking to him about your favourite science fiction authors or your favourite composers and performers. Better still, ask him about his top ten novels of 1998 or his favourite 20 all time hit singles... I haven't mentioned Bruce's passion for "Best of" lists, that way lies gibbering madness. The other way to get to know Bruce is to get on his mailing list. It's a long time between drinks, as they say, but you won't regret it.

F a l l



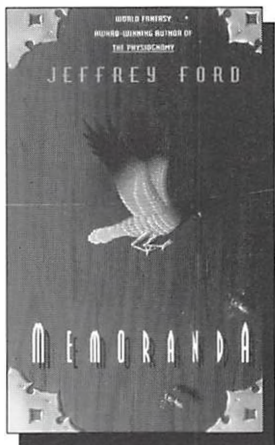
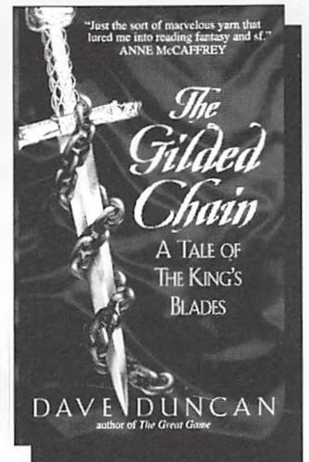
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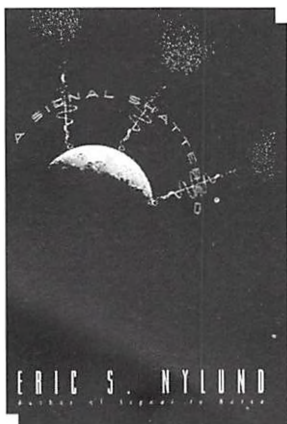
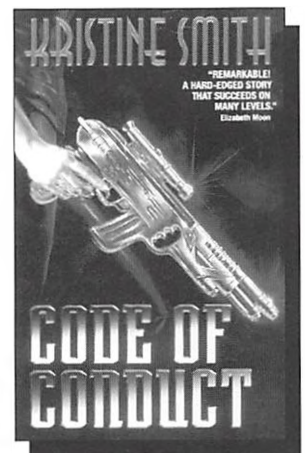


His stunning first novel *The Physiognomy* was a **World Fantasy Award winner.** Now the haunting saga of the Well-Built City continues.

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Jeffrey Ford

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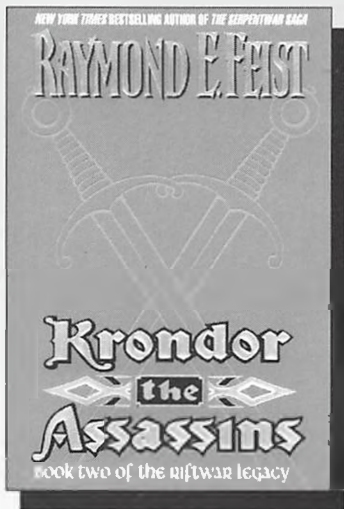
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A treacherous alien has made Earth the **graveyard of billions.** But now the few survivors seek a strange new technology. With the power to avenge. And to destroy.

A SIGNAL SHATTERED
Eric S. Nylund

E O S

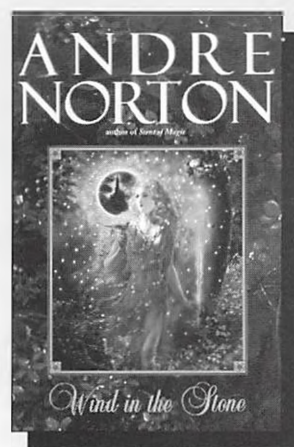


A rash of assassinations roils Kronador. Jimmy the Hand must use his **thieving skills** to ferret out the guilty — before his liege is destroyed and Kronador is laid to ruin.

KRONADOR THE ASSASSINS: BOOK TWO OF THE RIFTWAR LEGACY
Raymond E. Feist

She is magic. She can hear **the world's secret sounds.** And it will be her power that opposes her most powerful adversary: her own brother.

WIND IN THE STONE
Andre Norton



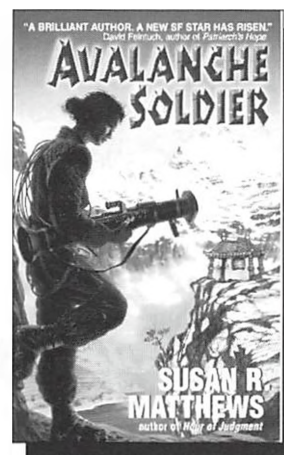
They will eliminate aggression and conflict. They will **fuse DNA** to create a new, nonviolent being. But what dark truths roil beneath the surface of a kinder, gentler human?

THE ANNUNCIATE
Severna Park

Their religion teaches that **life is a dream**

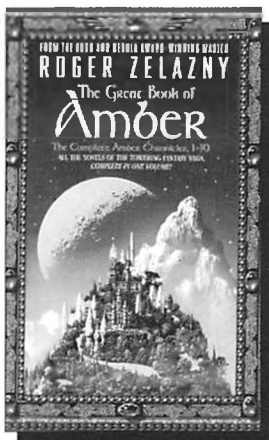
from which the Messiah will awaken them. But what if the Prophesied One is found in a rival cult—just who is the heretic?

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Greg Egan

"The Summer Isles"
Ian R. MacLeod

Best Novelette

"The Planck Dive"
Greg Egan

"Steamship Soldier on the Information Front"
Nancy Kress

"Echea"
Kristine Kathryn Rusch

"Zwarte Piet's Tale"
Allen Steele

"Taklamakan"
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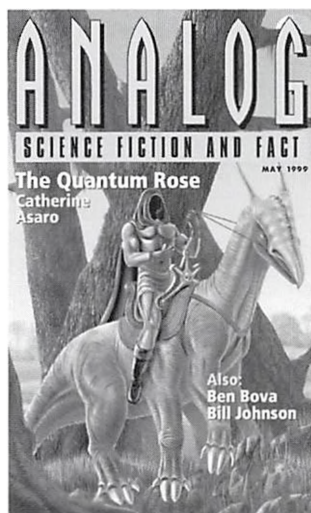
"Cosmic Corkscrew"
Michael A. Burstein

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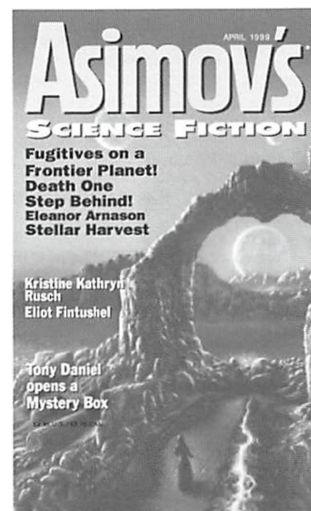
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Taking a Stand for Excellence: George Turner the SF Critic

by Bruce Gillespie

My favourite image of George Turner is that of the public figure I saw in action at Aussiecon, 1975, the first World Convention held in Australia.

Don Tuck from Tasmania was official Fan Guest of Honour at that convention, but he did not show up. Although celebrated for his *Handbook and Encyclopedia of Science Fiction*, he had, as we now know, largely lost interest in SF by 1975. John Bangsund became, effectively, the Fan Guest of Honour, since he was the Australian SF personality most overseas visitors wanted to meet. They also wanted to meet, though with fear and trembling, George Turner.

During the convention he put on his classic George Turner turn. His penetrating, canonical voice could be heard on many panels. He contrived to lord it over the visiting pros and fans, showing equal condescension and attention to everybody. (We locals knew this haughtiness was just an act.) George Turner, the SF critic, commanded respect from the whole SF world without ever having published a word of science fiction. (The publication of *Beloved Son*, his first SF novel, was still three years away.)

George appreciated that a good actor is nothing without the right stage setting. John Bangsund provided that setting. In the 1960s, John put Australia on the international SF map. With John Foyster and Lee Harding, he edited and published *Australian Science Fiction Review* from 1966 to 1969. By 1968, Samuel Delany was describing *ASFR* as **the Review**. Many major writers and fans wrote articles or letters for *ASFR*. John and the team published ten issues during the magazine's first twelve months. No. 10 was the First Anniversary Issue, a hefty blue-covered tome. It included an article called *The Double Standard* by an unknown writer, George Turner. This one article immediately made George Turner famous throughout the SF world.

George Turner and John Bangsund give different accounts of how they met. John told his story most recently during the funeral service for George in June 1997: how Bob Sessions, then at Cassell and currently at Penguin, introduced George to John as "one of your mob", i.e. as an SF reader. John recognised in George that rare conjunction: science fiction reader and well-known literary writer. John invited George to write for *ASFR*. George had spent thirty-nine years thinking long and ferociously about the parlous state of the literature he loved reading and had developed a swag of opinions on the subject, but he had never written a review or piece of criticism about SF. He thought that his opinions, at best, would be received very badly. He had no idea that readers would welcome the bluntness and freshness of his approach.

The Double Standard, George's first essay for *ASFR*, was ostensibly a hatchet job on Alfred Bester's *The Demolished Man*. No SF critic had attacked Bester's novels or questioned his reputation as one of the major figures in the field. Both *The Demolished Man* and *Tiger! Tiger!* had the status of sacred texts; they seemed to guarantee that SF books could be as good as those in general literature, if only those blind literary critics would wake up to themselves.

George specialised in fighting words. He wrote that Bester did not even begin to tackle the problems of telepathy he had raised in *The Demolished Man*. No wonder, said George, senior critics regard SF as irresponsible and unimportant. SF does not need more recognition from the establishment but less. SF, he said, needed more and harder kicks in the pants. And George

promised to do the kicking. More importantly, he wanted all SF fans to think critically about their favourite reading matter.

It's hard to describe how much pleasure reading George's article gave me at the time. I said to myself, "So there are intelligent people who write about science fiction". *ASFR*'s main reviewers, John Foyster and Lee Harding, were already pouncing with savage glee on most of the books they reviewed and pounding even those books they liked. Into their midst stepped George Turner, with his knack for summarising and generalising the main ideas that the other *ASFR* writers had been expounding. And he had a lifetime of saved-up opinions to get off his chest.

George's longest and most famous expression of his central ideas was the long essay called *On Writing About Science Fiction* (*ASFR* 18, December 1968). He argued that science fiction itself could never improve until the reviewing and criticism of it improved. When *Australian Science Fiction Review* began in July 1966, SF criticism was at a low ebb. The only reviews available were the plodding pieces in the SF magazines, usually little more than descriptions of the plots of new books. Only Algis Budrys in *Galaxy* wrote well, but even his approach smacked of the breathless boosterism that George was to make fun of throughout his reviewing years.

There was no professional reviewing outside the SF magazines. To read intelligent reviews you had to track down the serious fanzines. Except in *ASFR* and a few others, such as *Warhoon*, *Lighthouse* and *Zenith*, the standard of reviews was very low. Except for *Extrapolation*, the academic fanzines and semi-prozines did not yet exist.

George Turner set out to put everybody right. His most unnerving aspect was his belief in the correctness of his own point of view and his unwillingness to yield points to anyone. That was how he generated ideas in the field.

It's hard to sum up George's approach to science fiction. On the one hand he would say, over and over, that there should be no double standard in science fiction: that any short story or novel in the field should be judged on the same basis as any other piece of literature. Here George stood on firmer ground than his opponents, because since the 1930s George had read everything: general literature, thrillers, mysteries, science fiction and a wide range of non-fiction. He read every important novel that was released in Australia, and continued to do so until his death.

On the other hand, George was always far more convincing when he was writing about individual works than when delivering general statements about SF. He looked very carefully at what a writer was trying to do and how well it was done. He disliked fantasy intensely, but if he had to review a fantasy novel, he would not dismiss it out of hand. He would assume that the writer had a serious intention until the book proved otherwise, and would try to show how well or poorly that author accomplished his or her aims. He was more vehement about science fiction books, because he expected the author to have thought seriously about the ideas that formed the basis of the book.

So there was always a conflict between what George

said he was looking for in an SF book and what he actually found there. He did expect other reviewers to be aware of these distinctions, and to practise their own craft as best they could. Which is what he wrote about in the essay "On Writing About Science Fiction". After the essay appeared, Harry Warner Jr, one of fandom's most famous writers, said, "It would be a good fannish custom if a fanzine somewhere reprinted this on the first day of each year for the eons to come, so that the rapidly changing cast of fandom will continue to see these important paragraphs".

After receiving this praise for an article that George believed would be widely disliked, nothing could stop him. Unfortunately, his theatre stage seemed about to close. Beset by money and career worries, John Bangsund closed *ASFR* after issue no. 19. John went onto non-SF fanzines, such as *Scythrop* and *Philosophical Gas*, and George published some brilliant non-SF articles there. Fortunately for George and me, another theatre was about to open: my magazine *SF Commentary*.

My most vivid memory of George Turner is of ringing him from a hot phone booth early in the very hot summer of 1968/69. I was very much a neo-fan. Very timidly, I asked George if he could write some reviews for my much-planned new fanzine, *SF Commentary*. "Certainly," he said, "I'll send some along in the next week or so." Which he did. And he never stopped sending them.

It's probably more true to say that George Turner (plus a host of other writers, such as Stanislaw Lem and Brian Aldiss) put me on the map than that I kept him there. Despite his own personal difficulties during 1969/70, he kept sending me article after article, review after review. When he returned from nine month's unexplained absence (now explained for the first time in Judy Buckrich's biography), he wrote "Back to the Cactus" for me, reviewing all the major SF books of 1970.

Other major fanzines and semi-prozines (especially *Foundation*) became as keen to publish his work as I was. During the 1970s, George Turner became Australia's most prolific writer for fanzines.

From time to time I tried, without success, to persuade George to allow the reprint of "On Writing About Science Fiction". He said that his thinking had moved on from there but, in fact, he stuck to the tenets of that article throughout his career as a critic.

Eventually George wrote a revised, 100-page version for the Melbourne University SF Association's magazine *Yggdrasil* which I was typing at the time. It appeared in episodes during 1977 and 1978. It was overlong, added little to the ideas of the original, and didn't have the punch that readers had come to expect from George's criticism. George had begun to write his own science fiction novels, beginning with *Beloved Son*, and was getting sick of reviewing and criticism. He abandoned the long version eventually, and it has never been reprinted.

But still I pestered George to reprint *On Writing About Science Fiction*. In the early 1980s this prompted him to try something far more ambitious, which became the book-length *In the Heart or in the Head*, a strange mixture of genres which George subtitled *An Essay in Time Travel*. Every chapter of autobiography alternates

with a chapter of the history of science fiction. Connecting the chapters is George's assumption that what you read is essential to the shape your life takes.

A major theme of *In the Heart or in the Head* is George's extreme isolation from other human beings at various periods of his life, which conflicted with his lifetime ambition to become a writer. The need to make a connection between one's reading and the events of ordinary life is something that raises difficulties for people who are interested in science fiction. Is this stuff we read an escape from what is laughingly called real life, or is it somehow a much grander, truer shape of life itself?

After he thought he had finished *In the Heart or in the Head*, George found himself writing a new long last chapter. In this chapter, called *For Those in Peril*, he found himself working away at ideas he had not tackled before. If science fiction writers really thought hard about the future, what would a really good novel about the future be like? Since George believed that such a novel had not been written, he felt it necessary to try writing it.

George wrote a powerful short story called "The Fittest" which became the seed of a novel called *The Sea and Summer*, which appeared in Britain in 1987. It won the Arthur Clarke Award, and came second in both the Commonwealth Writers' Prize and the Campbell Memorial Award. Released in America in 1988 and renamed *Drowning Towers*, it began a profitable association between George and Avon Books in New York. During the last decade of his life, George published three more novels, *Brain Child*, *The Destiny Makers* and *Genetic Soldier*, all among his very best work, wrote another novel, *Down There in Darkness*, published posthumously, and began another novel, the first 20,000 words of which were published in *Dreaming Down-Under*, edited by Jack Dann and Janeen Webb.

Writing about science fiction came first for George – thirty years of the most interesting body of reviewing criticism yet to appear in the field. This gave him an audience, and enabled him to sharpen his thoughts about the ideal methods of writing science fiction. It's typical of George that writing about the stuff pushed him into writing science fiction which gave him fame far beyond any he might have imagined back in 1967.

A George Turner Bibliography

Compiled by Sean McMullen and Marc Ortlieb

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 - The Cupboard Under the Stairs* (n) (London, Cassell, 1962)
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Bruce Gillespie

thanks Aussiecon Three
for making me Fan Guest of Honour

hopes to meet you during the
convention

and draws your attention to the
following items that I have for sale:

In the Heart or in the Head:

George Turner's acclaimed 1985 literary memoir. \$A25

A Pursuit of Miracles

George Turner's collected short stories. \$A15

The Metaphysical Review

5 issues for \$A35. The fanzine that talks about almost everything but metaphysics. People, fandom, books, music, films.

SF Commentary

5 issues for \$35. Reviews and critical articles of SF and fantasy literature. Three Hugo nominations. Multiple Ditmar winner.

Ask about the Thirtieth Anniversary Issue:

The Unrelenting Gaze: The Best of George Turner's Non-Fiction.

120,000 words of George Turner's critical articles, reviews and essays. \$A15 for the special issue, or as the first issue of your SF Commentary subscription.

Also ask about:

SF Commentary Reprint Edition: First Year 1969.

First eight issues reset, indexed. 120,000 words. Photographs. \$A40.

Contributors include Turner, Foyster, Lem, Aldiss, Broderick, and many more.

Ask Bruce Gillespie during the convention

or send money to 59 Keele Street, Collingwood VIC 3066, Australia

or enquire at the *Slow Glass Books* dealer's table.



Bruce Gillespie and Cats

by Elaine Cochrane

Somewhere in Bruce's childhood there was a cat, but it was not an important part of his childhood.

Flodnap, Bruce's first real cat, the first cat of his adulthood, dates to just after the first Aussiecon in 1975. In those days Bruce was pretty naive in the ways of cats and cat owners, so when a friend told him that a kitten was what he needed to make his life complete he did not immediately interpret this as 'My cat has had kittens and you look like a sucker'. Bruce selected a silvery-fawny tabby from the two kittens on offer. He was naive, but he was kind-hearted, and the friend, who had not wanted to risk suggesting that two cats were better than one, reports he was horrified when he realised that the other would be put down.

There were those amongst us who questioned the reality of this cat. For over a year, the only evidence we had of his existence was in the litter tray in Bruce's bathroom. However, as we could not see any reason for Bruce to manufacture the evidence himself, we accepted his account of a totally shy cat that sat on his lap and purred while Bruce read poetry aloud but who would disappear through the window whenever the doorbell rang.

Then, in early 1977, Bruce was looking for somewhere to live, and I was looking for an extra person for the rented house I shared with a medical student and three cats. One of Bruce's main concerns was how his beloved Flodnap would cope with competition. Rather dubiously, he suggested that maybe Flodnap would settle in if he could bring his friend, the totally wild, totally black kitten from the flat downstairs. So Bruce, his cat, and his cat's cat, moved in.

Flodnap and Julius managed to knock over a brick-and-plank bookshelf on the first night, but they soon settled into being just as roguish as the other cats. A few months later, tanker drivers went on strike for several weeks, and cars gradually disappeared as petrol became scarce. The cats got more adventurous, and one night Flodnap ventured out on the road. I heard the car brake, but he must have been killed instantly.

The first cat to try to take over was Apple Blossom, a dumpy, grumpy little black-and-white I'd found on a building site a few years previously. Bruce's office/study was upstairs; the fridge and food bowls were downstairs. "Blot" would trot up the stairs, squeak at Bruce, and he would obediently get up, plod down stairs, and provide milk. Several times a day. Apple Blossom got fatter, and Bruce got fitter.

A couple of years later, Bruce and I, with Julius, Apple Blossom, and the other two cats, moved into the house Bruce and I still occupy. A few streets away lived a household with a floating population of fans and their cats. One

Elaine Cochrane

Elaine Cochrane is a Melbourne based editor and science fiction fan who takes delight in cats, gardening and Bruce, to whom she is married. She publishes the *Weeders Digest* in *The Secret Garden*, a gardening apa. She is also a sucker for good causes, including Community Aid Abroad.

human member floated away, leaving behind her small, leggy kitten, TC. We would visit, pushing open the always-unlocked back door, and find one of the residents sprawled asleep with a wide-awake tabby-and-white kitten perched on top of him waiting for something to happen, like dinner. A kitten did not fit in with the irregular schedules of that household, Bruce thought he was cute, and eventually he offered to adopt him.

TC proceeded to work through 8.95 of his lives very rapidly, although he somehow lived to 18. In one early episode, we came home very late one night (or not so early one morning) to find TC perched on a house roof the other end of the street, screaming his head off. We felt obliged to try to rescue him, so we went round the back of the house where we managed to coax him onto the roof of a lean-to outbuilding. Bruce tried to climb up to reach him, fell, and fractured his wrist. I took Bruce home, went back, and managed to talk TC down a bit further to where I could reach him, took him home, and then tried to comfort Bruce. A few hours later, when it was obvious Bruce's injury was more than a sprain, we went down to the local hospital to have it x-rayed and plastered. TC, of course, was fine.

What do you say when someone phones and asks if you know anyone who would like a grey-and-white fluffy kitten? Why, bring him over, of course. So Sally Yeoland brought round the tiny starved bag of fleas and worms she'd captured. Bruce said "No Way", the kitten fled, and Bruce went down on his hands and knees trying to see under the bath to check that he was OK. We called him Oscar because a few weeks earlier Bruce had had a dream about the great composer and music critic Oscar Leitmotiv, a grey-and-white fluffy cat. After 15 years Oscar still thinks he is a tiny starving kitten.

And what do you say when a neighbour is moving house and brings over the fluffy champagne kitten she

found when she moved a heap of rubbish? Why, we'll take him, of course. For Oscar, and Bruce, it was love at first sight. We called him Theodore, which our neighbour decided meant she was Ghod; Theodore still thinks he's Ghod's Ghift.

Theodore really works at self-destruction. His first major disaster was a clawed eye, requiring surgery by a small-animal ophthalmologist and several weeks wearing a lamp-shade round his neck. We still don't know what precipitated his next major disaster, but after a weekend on life-support he came home with a catheter and wearing something like a radio-telescope dish around his neck (are cats' spines ever flexible!), and ended up needing major surgery. Through both these disasters, and the minor ones before and after and in between, Bruce was Theodore's major caregiver, and Theodore came to trust him as much as a cat can trust anybody. Which was just as well when Theodore spent four days locked in a factory a couple of streets away. Because Theodore answered when Bruce called him, we were able to find out which stack of pallets he was hiding under, and Bruce's very long arm was just long enough to reach in and grab him by the scruff of the neck to haul him out.

Little Polly bullies the very large Violet, so Bruce lets Violet sleep in the sanctuary of his study, the only cat afforded that privilege. He continues to allow her in even after she shredded and made a nest out of four issues of F&SF.

Every night, Bruce works through a set of exercises to ease his bad back. These involve lying on his back and waving his legs in the air. Rotund Sophie joins him most nights, also lying on her back and waving her legs in the air.

There have been many other cats in Bruce's life, but one's first cat is always special. For Bruce there can never be another Flodnap, and, from the point of view of all these cats, there can never be another Bruce.





GUFF Winner: Paul Kincaid

My involvement in science fiction over the last twenty-five years has involved activity as both a fan and as a writer and critic.

For me the two sides of my activity are equally important and I don't like to separate them. But, just to give an outline of my career:

As a fan: I discovered fandom in 1975, and since then I have published fanzines (*Tripe Picker's Journal*, *A Pauling*, *A Balanced Diet*, *GUFFaw*), and I am the regular fanzine reviewer in the Nova Award winning fanzine *Banana Wings*. I have been involved in some way (usually programming) with two Eastercons and practically all the Mexicons. I was, with my wife Maureen Kincaid Speller, Fan Guest of Honour at Evolution, the 1996 Eastercon. I am this year's GUFF delegate to Australia.

As a critic: I have just retired as Reviews Editor of *Vector*, the critical journal of the BSFA, a position I have fulfilled, off and on, for most of the last 20 years. Other than *Vector* I have written reviews and articles for a variety of journals including *Foundation*, *Times Literary Supplement*, *New York Review of Science Fiction* and *New Scientist*. I have contributed to publications including *The Encyclopedia of Fantasy* and *The St James Guides to Science Fiction and to Fantasy*. I am the author of *A Very British Genre: A Short History of British Fantasy and Science Fiction* (1995). My short story, "Last Day of the Carnival: 36 Exposures", was shortlisted for the 1998 BSFA Award.

GUFF - An Introduction

GUFF, the Go Under Fan Fund or the Get Up Fan Fund was modelled on DUFF and TAFF. It was motivated partly by Chris Priest's visit to Australia in 1977 and by the idea of getting an Australian fan to the British 1979 Worldcon. GUFF was first administered by Leigh Edmonds and Dave Langford. The first winner, John Foyster, went to Seacon, the 1979 Worldcon as reported in his *Stranger in Strange Lands* (1996). Since then, there have been another nine winners, including the 1999 GUFF winner, Paul Kincaid. Paul will represent the Poms in the 1999 SF Test at Aussiecon Three.

Previous winners:

1979 John Foyster, Seacon, 1979 Worldcon, Brighton
1981 Joseph Nicholas, Adventon '81, Adelaide
1984 Justin Ackroyd, British National Convention, Brighton
1985 Eve Harvey, Aussiecon Two, 1985 Worldcon, Melbourne
1987 Irwin Hirsh, Conspiracy '87, 1987 Worldcon, Brighton
1989 Roelof Goudriaan, Swancon 14, Perth
1990 Roman Orszanski, Confiction, 1990 Worldcon, The Hague
1992 Eva Hauser, Syncon '92, Sydney
1995 Ian Gunn & Karen Pender-Gunn, The Scottish Convention (Intersection), 1995 Worldcon, Glasgow
1999 Paul Kincaid, Aussiecon Three, 1999 Worldcon, Melbourne
The current Australian Administrator is Karen Pender-Gunn, P.O. Box 567, Blackburn, Victoria 3130

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The DUFF Delegate Speaks

by Janice Gelb

I am honored to be a DUFF delegate in a year when Worldcon is being held in Australia.

DUFF, the Down Under Fan Fund, was created in 1972 to foster closer ties between Australian SF fans and North American fans, at a time when fannish travel between the two countries was both difficult and expensive. I'm sure by the end of this weekend, many more close ties will be formed between fans from these two areas.

My own first Worldcon was also my first SF convention ever: SunCon in Miami Beach, Florida, in 1977. Miami Beach is my hometown and, as it happens, I had just moved to Atlanta after college, not knowing a soul, right before worldcon, but was returning to Miami Beach for a high school friend's wedding. I was a bit startled by the juxtaposition of the gracious environs of the Fontainebleau Hotel, which in my childhood had been a bastion of tourist elegance, and the T-shirted fannish masses. However, by the end of the weekend, I'd made some fannish contacts from Atlanta and was hooked.

The Atlanta SF club became my social home base, and I joined a Southern-based apa, MYRIAD. Over the years and over many moves, I've also been a member of LASFAPA, a Los Angeles-based apa, and the Southern Fandom Press Alliance, my fannish spiritual home for many years now.

In addition to apa pursuits, I became more and more involved in convention running, a mysterious malady that causes one to give up large chunks of unpaid time to join a group of other lunatics in putting on a convention, with the aim of having the attendees never notice the hard work involved. My involvement escalated to the point where I've now run Program Operations at the Worldcon level, produced the Hugo Award ceremony, and been Assistant Division Head of an Events Division. (I'm so addicted that I've even volunteered to run Program Ops at Aussiecon Three!)

I now live in the San Francisco Bay Area, where I work for a large computer firm and have unlimited access to the Internet, which encourages my other fannish time sink: posting to Usenet newsgroups.

To have won this DUFF race is a great honor, and I am both pleased and grateful to have this opportunity. I hope to meet many of you over the course of the weekend. Please don't be shy about coming up to introduce yourself so we can chat. (If you don't see me in the hallway, look for me before or after a panel appearance, or check the Program Ops office!) I look forward to extending my fannish acquaintances in Australia, and to being able to mutually explore the differences and similarities between our fannish cultures.

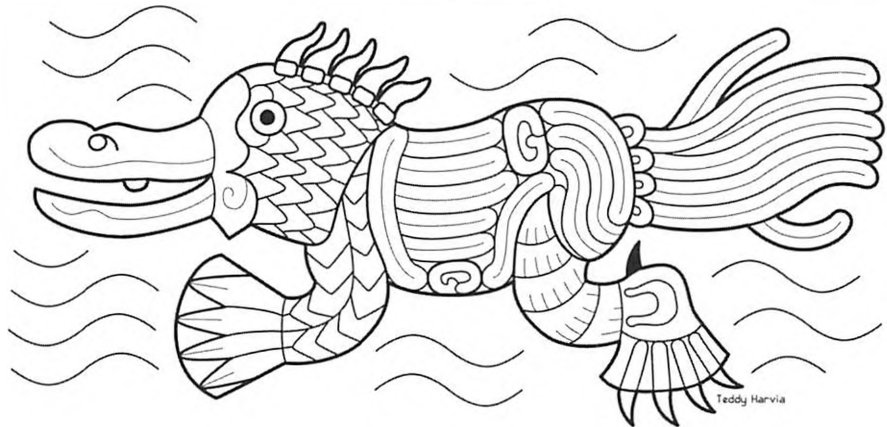
DUFF - An Introduction

DUFF, the Down Under Fan Fund, started in 1972. Its purpose is to foster closer ties between Australian and North American fans. Delegates attend worldcon or the national convention in the host country and visit fans they might otherwise never meet in person. DUFF is supported by voluntary donations from fans all over the world through the elections, auctions, contributions from convention committee surpluses, and outright generosity on the part of individual fans. A Fan Fund auction will be taking place at Aussiecon Three: please bid generously!

Winning candidates make their trip and then come home to administer the fund and continue fundraising until the election of their successor. They are also expected to publish trip reports which can be sold to aid the fund. Janice Gelb is the DUFF delegate at Aussiecon 3. Terry Frost (4/8 Walker Street, West Brunswick, Victoria 3055) is the Australian administrator

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Photo by Geri Sullivan

The Auld Lang Fund (Introducing Dave Langford)

by Marc Ortlieb

Exporting riff-raff to Australia is a tradition dating back to the 1780s at least, and that is adopting a Eurocentric point of view.

I'm sure some antipodean Jean Auel is hard at work compiling a tome in which Java Man consigns some of his least favourite cousins to the dry lump of land to the south. Given that science fiction has an equally venerable tradition of ripping off historical events to use in current practice, it should come as no surprise that we have taken to transporting certain elements from the northern hemisphere to Australia as a punishment for their sins (label them victims of the Tall Poppy Syndrome). Once transported, these "Guests" are then invited to act as slave labour at local science fiction conventions.

The first of the currency lads was Bob Tucker, who was sent to Aussiecon in 1975. While not technically a convict, his use of various aliases – Wilson Tucker and Hoy Ping Pong – made him an appropriate recipient of *The Tucker Bag*. Apart from one break in tradition, Tucker preferring *Beam's Choice* to the demon rum, Bob served his sentence admirably – Bob's sentence being "Wilson Tucker. Natural Seminations by Appointment."

The next opportunity to transport one of the usual suspects to Fan Demon's Land came in the person of the Real Bob Shaw, who made the journey to Aussiecon Two in 1985. Bob was Irish and so perfectly qualified for transportation. Not only did he lead the Rum Rebellion, but he instigated the Single Malt Rebellion, served with distinction in the Guinness Rebellion, fought the good battle in the Cooper's Ale Rebellion and refused to have anything to do with the Liquid Lamington Rebellion, when Cath Ortlieb got him to sample a liquor which managed to blend alcohol, chocolate, coconut and sponge cake.

Having had our two Bob's worth, it was felt that we should transport someone with a different name, to break the monotony. It started at a party at Perry Middlemiss's place. Eve and John Harvey were visiting Australia. Eve said and then John said and then Justin said, and Perry said and Justin came up with the acronyms ALF for the *Auld Lang Fund* and FOOL for *Friends Of Old Langford* and, once we'd gotten that far, it seemed silly to invite anyone but Dave Langford. Eve and John agreed to raise money in the U.K., while Justin and I did the same in Australia.

Fortunately Dave Langford fitted not only the acronyms, but the other requirements for transportation. Our two previous visitors had been humorous writers with backgrounds in professional and amateur publishing. Both were multiple award winners and both had medium reputations, that is they were known for their ability to deal with spirits. For those of you who haven't encountered David Langford, author of *The Space Eaters*, or David Langford the science writer, or Dave Langford, editor of the stunning fanzine *Troll Ddu* or Dave Langford, producer of the scurrilous fannish gossip rag *Ansible*, or Dave Langford the columnist for *SFX* or Dave Langford the Hugo winning fan writer or Dave Langford, the convention bar propper-upper, you are in for a rare treat. He is a true polymath in our science fiction community. If he could draw,

Marc Ortlieb

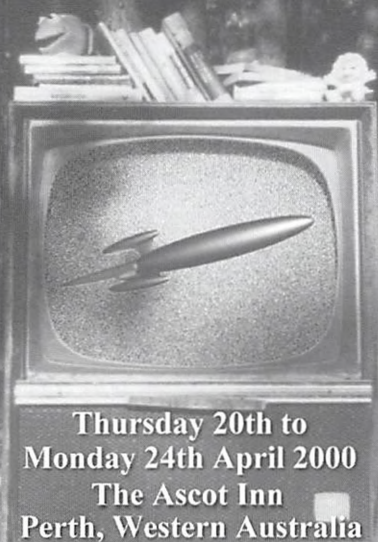
Marc is the ubiquitous fan. Although never a high profile sort of person he pops up all over the place doing all manner of things.

At Aussiecon Three he is running a masquerade, an awards ceremony and a natcon and will probably find the time for a bit of filk singing too. Oh, yes, he is the editor of this august tome too.

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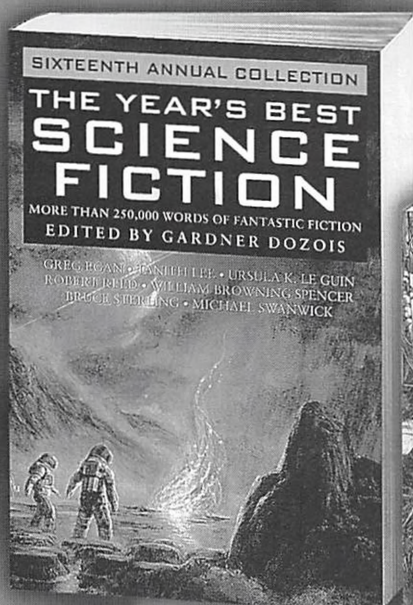
the odds of any other fan ever receiving a fannish Hugo would be diminished still further.

Who but Dave would dare shake his fist at the icons of science fiction and title an essay *The Dragonbiker's Guide to Battlefield Covenant at Dune's Edge: Odyssey Two*? Who but Dave would say "A fannish reputation resembles leprosy: acquiring it may involve some small difficulty, but your real problem is getting rid of it." ? Mind you, Dave may say that a fannish reputation involves some small difficulty, but it also takes no minor skill. Rather than bore you further with stuff about Dave, I'll take the opportunity to show rather than tell. The following is an extract from *The Fall of the Mouse of Usher* and, I think, demonstrates why we need more Dave Langfords (or why we need to get him to write more for us.)

" 'What a marvellous creature,' said Hazel. 'I shall call it Harli. Harli the Amazing Jumping Mouse.' She reached down to stroke it. 'Eep.' 'Where's it gone?' I asked. 'It's up my sleeve,' she told me in a strained voice. There was a pulsating lump in the region of her elbow; by the time we'd rolled up her sweater that far, the lump had vanished again. 'Oooooo,' said Hazel. Curbing my maniacal laughter, I enquired about the new location. 'There,' she said, pointing delicately. What could have been a ticklish situation was solved by Harli, who suddenly erupted from the neck of Hazel's sweater, attempted to carry straight on for the lightbulb and sailed in a gentle parabola to the floor. It landed with a plop, momentarily became a grey blur four feet long, and was gone."

Who knows what Dave will make of kangaroos or red-back spiders?

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 ST. MARTIN'S GRIFFIN

Workshop '79

By Leanne Frahm

There was a heatwave in Sydney in the summer of 1979.

At the boarding house where the Writers' Workshop was being held, the robust posies of lilac and blue hydrangeas turned crispy brown on their bushes overnight, the small yachts on their moorings languished on the stainless steel water of the Harbour, and irate sweating inspectors arrived to condemn the ramshackle building, but we hardly noticed; we were dealing with a force far greater than nature's at that workshop, and its name was George Turner.

I'd never met George Turner before the two weeks of the workshop. I knew he was an Australian author, who wrote mainstream novels and science fiction, and seemed to be a rather fierce critic of the latter. This caused me not a little unease as the workshop approached, and I spent the morning of the first day wondering queasily what on earth I was doing there.

Still, my first impressions of George were quite pleasant. He was self-contained and polite and even smiled occasionally as he outlined that morning the method he would use to run the workshop; he certainly didn't appear particularly fierce. Of course, his methods seemed to involve a great deal more writing and reading and group criticism, but goodness – we were almost professionals, weren't we? That would be easy! By the evening of that first day I was feeling pleurably confident and optimistic...

Four more days was all it took for George to reduce me to a blubbering wreck, whimpering on the telephone to my husband about how terrible he was, and if Terry Carr turned out to be the same the following week, I was coming home and bugger being a writer!

How did he do this? By making demands. George demanded that we write – and write and write, more and more and better and better stories. Then he demanded that we develop self criticism, and face the inadequacies of our writing. He demanded that we demolish our stories and reshape them. He demanded plot, and style, and relevance, and even good grammar. Like a coming cyclone or the smouldering heatwave, he was implacable. He stripped us of our pretences and conceits, and left us to reach into ourselves to find some worthwhile rag to wrap ourselves in. His occasional smile became more and more sardonic as the days passed.

Despite the phone call, I stayed. Accepted the criticisms, seething inwardly. Shook off the pride that hindered dispassionate consideration. Absorbed explanations and digested suggestions. Realising, as time disjointed itself and reality imploded, that nothing was more important than proving to George – and myself, and the world – that I could write.

Finally, success. The whole week's worth of weary humiliation vanished as George held up my final story and said five words that I have cherished ever since:

“Now this is a story.”

I still don't feel I knew George, but I believe he endured the workshops he led because he saw the nurturing of new writers as vital to the Australian science fiction literature, and believed he could provide that nurture, even though his methods were seen as harsh by some. I prefer to use the word 'blunt'. In a letter to me later he said, “Do you realise that your early work at the workshop was devastatingly bad?” (I declined to point out that he had made that abundantly clear at the workshop...) Yes, he was blunt, and to my sensitive soul at the time, harsh, but he was unswervingly truthful, leaving it to the individual to deal with that truth. It was not always a popular stance to take.

But underneath his bluntness there was a passion that I think was seldom revealed. In the same letter he said, “You can't really imagine the torture of reading some of the hopeful junk served up by the young Aldisses and Le

Leanne Frahm

Leanne Frahm is a Ditmar winning short story writer from Far North Queensland and a regular contributor to ANZAPA.

Her *MirrorDanse* collection *Borderline* is dedicated to George Turner and to her husband Kerry. She would rather not talk about her involvement with Aussiecon Two.

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Guins, or the difficulty of explaining what's wrong without breaking their hearts – and mine.” What he truly wanted was for each of them to not be Aldisses or Le Guins, but to write with their own voices.

To write with their own voices, for Australia. Our correspondence over the years has several admonishments to me to look to the Australian markets. “Overseas sales ... do little to encourage the local product,” he said. His goal was more Australian science fiction writers writing for more Australian publishers, and that is happening.

George worked with other workshops both before and after mine. I imagine his methods were the same, I imagine the results were the same. Some of the attendees who continued writing after the 1979 workshop in one form or another include Lucy Sussex, Judith Buckrich, Petrina Smith, Rick Kennet, Terry Frost and Russell Blackford. Maybe they continued because of George, or despite him; I don't know. Each of them may have an entirely different view of the workshop and of George, but the one view that they cannot have is that he was merely incidental.

George continued afterwards to show an affectionate interest in my progress, as I suspect he did with many novice writers. I hope he found some little pride in the results of what he did. What I know is that George Turner affected my life to an astonishing degree in that one week. That I've been published, and won awards, that I can call myself a sometime writer, I owe to him, and one of my chief regrets is that I never made that entirely clear to him.



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Virtual Reality Comes to Aussiecon Three

by Marc Ortlieb

This is the first year that Virtual Reality is being introduced at a Worldcon.

Many VR companies have come together via the internet to bring you their own version of Aussiecon Three.

Parts of it will be held inside some amazing virtual worlds in several virtual universes. The host universe for the VR event will be Expo World in OuterWorlds, which will link to other participating worlds. You will be able to talk with many science fiction celebrities who were unable to make it to the convention; writers, film directors, actors, special effects people, artists, scientists, and technologists. There will be science fiction worlds and fantasy worlds for you to explore. Pick an avatar and participate in chat with people from all over the world inside the many universes. Come and tour art galleries and museums. See a 3D reenactment of man's first walk on the moon. Enter building contests in OuterWorlds and Activeworlds, where you build on a plot of land or build a whole world, with prizes for the most creative building. Listen to DJs broadcast live during the event via WVRR Radio Station. See live video and audio coverage of Aussiecon Three on the Internet.

This VR event will bring you 3D, 2D, and 2.5D and VRML technologies courtesy of the sponsorship of companies that support these technologies.

The following are some of the places on the Internet where live activities will be held for Aussiecon Three

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www.outerworlds.com
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 Worldcon VR Art Gallery World
 WVRR Virtual Reality Radio Station
www.wvrr.com

Activeworlds.com
www.activeworlds.com
 3D Community of Expo World
 E_TREK, a Science Fiction World
 Trial Worlds for World Building Contest

City4All
<http://www.city4all.com/>
 3D Community featuring a Science Fiction
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Cybertown
<http://www.cybertown.com/>
 3D VRML Community featuring activities
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Furcadia
<http://www.realtime.net/furcadia/>
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MacWeb3D
<http://www.macweb3d.org/>
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 worlds of the story.

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Marc Ortlieb

Fandom Is A Way Of Life is an accusation that could be made against Marc, but that would be unfair, he just does so many fannish things that it appears that his whole life revolves around fandom.

In that small slice of time not devoted to job or family Marc is also an avid hater of Football and as a frequent user of public transport may also be a closet tram enthusiast.

He is also involved with Vicnet, a community internet project which has seen some of Melbourne's SF clubs go online. Traces of him can be found at <http://www.vicnet.net.au/> or thereabouts. Like other people of taste he prefers Apple computers.

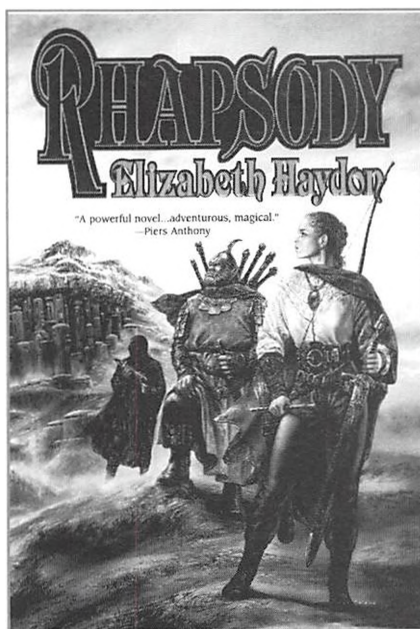
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The Double Standard: The Short Look, and the Long Hard Look

by George Turner

In June 1967, when this article appeared, *Australian Science Fiction Review*, edited by John Bangsund in association with John Foyster and Lee Harding, had already put Australia on the world SF map for the first time in a decade.

*The publication of George Turner's first article, 'The Double Standard', helped to give Australian fandom a literary reputation that lasted into the mid-1970s. It's not clear whether or not George had read James Blish's *The Issue at Hand* before writing this article, but comparisons between Blish and Turner were made from then on.*

*In hindsight, I can see that in much of his later criticism George Turner backed away from some of the assertions in this article. After he published his own first SF novel, he became a lot more forgiving of other authors' failings. However, he never abandoned his love of excellence and his contempt for science fiction's sacred cows (ideas, not people). Perhaps telepathy, and hence *The Demolished Man*, was merely unlucky to be the first of George's kickable cows. [Bruce Gillespie: 5 December 1997]*

In the course of private exchanges John Bangsund and I have touched on the vexed question of the difference between reviewing and criticism. With his concurrence, I quote John:

'When you mention the "separate and distinct functions of reviewing and criticism" I wonder if you mean what I call the double standard? There are books and there is literature... one must often find books which are vastly entertaining but which fall short of being literature... The double standard comes in when one says, This is great sf – but let's not delude ourselves that it's literature.'

Whether or not he really holds this view (he may merely have thrown it out as a hook to force me to a definitive statement) I as a professional writer cannot subscribe to it. Bluntly, all books are literature – good literature or bad literature. The only standard by which a book can be measured in a qualitative fashion is to set it alongside the best we know and apply certain tests. The nature of these tests can be discussed later.

There is no double standard, but there are differing functions among the assessors of books, the two best known of the assessors being the reviewers and the critics. Broadly, the reviewer does little more than give the reader of his periodical a guide to what is on the market. He reads a great number of books, reads them in a hurry because he has a deadline to meet, and attempts little more than a superficial relation of the work's most obvious qualities: his own immediate reaction is for or against, and this colours his assessment. He has neither the time nor the distance in perspective to do more; he may condemn the worthwhile because its less evident qualities elude his swift reading, which is bound to fasten on surfaces rather than on total content, and he may praise the worthless because his immediate pleasure causes him to make undue allowance for the weaknesses which he perceives hurriedly but cannot stop to analyse. In the long run he says little more than that he liked the book or he didn't like it. If your taste happens to march with his, then he is a good reviewer for you.

But he is of no use at all to the writer or to the serious reader who considers literature a major amenity of civilization, one which must be treated with exactness and great care.

The job of the critic is much more taxing. He must be able to see the book in perspective – in relation to the writer's other work, in relation to its particular genre, in relation to literature as a whole, and in relation to the civilization of which it is a part. He must assess it not only as a good or a bad book, but as a useful or a useless book, one which adds to or detracts from the author's total stature and as one which will or will not have some effect on the culture whose existence made it possible. Other matters also, but mainly those.

Writers read with care, note his remarks and his references, assess his conclusions and give much consideration to his summation of their weaknesses. They don't allow critics to dictate to them – far from it – but they do appreciate the thinking of minds which have paid them the compliment of considering them worthy of the immense labour which goes into good criticism. I have on two occasions written letters of thanks to critics who pointed out faults which were hidden from me and the discussion of which has made a difference to my writing and my approach to literary problems of style, construction and presentation.

To the student and serious reader the critic can be an opener of doors, a pointer out of missed values, a guide to pleasures and excitements denied to the reader whose goal is entertainment only. Emotional pleasure is not enough; it is transient and soon exhausted. A good book must give emotional pleasure or it is not a good book, but the final criterion is intellectual pleasure, which makes a book not a thing of the moment but a part of one's experience of life, as easy to browse over and reread as it is to listen to a favourite song repeated or to turn again and again to a fine painting.

To sum up, the reviewer is concerned with the impression of the moment for the reader of the moment; the critic is concerned with causes, effects and ultimate values.

As a demonstration of the great gulf in these functions I propose to take a popular and much lauded sf novel and treat it on several levels of criticism. *The Demolished Man*, Hugo winner, good seller and earner of rave reviews, will do nicely, particularly as it has lately been republished by Penguin, and first appeared sufficiently long ago to allow its position in the body of sf to be fairly assessed.

But first my qualifications for discussing sf at all:

Sf reader – 39 years.

Student of literature – 30 years.

Novelist (with a reasonable local standing) – 10 years.

Practising critic – since I commenced this article 30 minutes ago.

And so to business.

First, the magazine editor who receives the manuscript of *The Demolished Man*: He demands a moderate literary standard, but is more interested in other qualities. His impression runs somewhat thus:

...hard, incisive style, very compulsive... plenty of

action... 80,000 words, three-or four-parter, will divide well into either... telepathy a staling subject, but the writing will carry it... violent without being unnecessarily sadistic, will go down well... scientific basis pretty doubtful, but most of the weak points fairly well covered... terrific tension and speed, should be a winner.

Then the reader, jolted out of his pants and writing feverishly to his favourite magazine:

Dear Ed,

Demolished Man is a winner. But a WINNER!!! Boy, am I caught up in this one. It's absolutely real, but REAL. And can that Bester write! Get more like this, one every month, and I'm hooked for life. After this no one can doubt that telepathy is something real, and the scoffers can go (unmentionable and impossible) themselves. Never before have I had such a kick out of...

And so on until he runs out of nonsense and relaxes gasping to wait pop-eyed and panting for the next issue. This kind of appreciation hasn't even the justification of the editor's hardboiled but practical summation, but appears so brutally often as to give one severe doubts about the mental level of the average sf reader.

The book is submitted for hardcover publication and a publisher's reader submits his report:

...the background is such that it has to be labelled science fiction, but in fact the scientific content is negligible, and the story is really a hardboiled, fast-moving thriller. On this level it is entertaining stuff and should go down well with the science fiction public. Others may find it a bit too far out for easy digestion. Characterization is almost entirely absent, the persons being cardboard types set up in a few words and developing not at all; since the persons of the story are extreme types, this is probably as well, for they wouldn't stand much psychological penetration. The great strength of the book is the compulsively readable style. We should publish this on the sf list...

Sam Moskowitz gets at it for one of his fabulous parodies of appreciation:

This magnificent novel sets a new literary standard in sf. Bester fulfils the promise shown in his trailblazing short stories and crowns his career with a coruscating cascade of sheer genius. This novel marks a new development in sf...

I don't know whether ineffable Sam ever did a review of *The Demolished Man*, but perhaps my version wouldn't be far wrong.

A daily newspaper takes a cautious fling:

A solid, craftsmanlike work, full of action and ingenuity. The author is a very talented man with a flair for making the noisy nonsense of science fiction seem most real. The brutal, pared-down style is admirably suited to the brutal, pared-down story, but is relieved by flashes of compassionate understanding...

Robert Gerrand notices it for *ASFR*: (I quote the most relevant portions of his review.)

One of the strong points... is the author's ability to write so convincingly about psi powers. He not only makes you believe they exist – he makes you believe they should exist. And this he does by the brilliant way he sketches in his societies... These societies are not

mere backdrops... but vivid, necessary parts of the story... [they] give meaning to the characters' actions: we see how the environment influences the whole.

With all good will I contend that Mr Gerrand has created virtues that are simply not present and missed those that are. Let's see what the critic does to it after a long, hard look.

The critic has done his homework. He read the book when it first appeared and found it a most entertaining tale, hard to put down; but he was troubled by subconscious awareness that all was not as well as appeared on the surface. So, after a reasonable lapse of time he read it again, and then knew definitely that the author had subjected him to a brilliantly loaded snow job. Ten years later he read it again, in order to write this article, and found it hard going – the tricks and glosses and deliberate misrepresentations stood out like blackbirds on the snow.

Now, *The Demolished Man*, Hugo and all, occupies a high place in the sf canon. Question: Does it deserve this high place? It purports to be a sf thriller. Questions: Is it good sf and is it a good thriller? Reviewers and editors have made much of the lifelike delineation of existence in a telepathic society. Question: What in fact does Bester tell us about such an existence?

Overriding question: Does this book in fact represent a high point in the development of sf, or is it a high grade example of how to do it and not get caught?

Having asked himself these questions and a dozen others, the critic set himself to the typewriter, and this is what he wrote:

The Demolished Man is an ingenious thriller constructed and plotted by an ingenious man. It is, perhaps, altogether too ingenious for its own good as a novel, for the reader is hurled from event to event and idea to idea without pause for breath or thought, much less pause to consider an idea and evaluate its validity.

Any work of fiction must be consistent within the bounds of its own convention; a work of sf must be consistent within the bounds of the speculative ideas embodied in it, and those speculative ideas must hold up under scrutiny. If they do not, the work is no longer sf but fantasy or daydream, and loses validity accordingly. Since *The Demolished Man* rests on the conception of telepathy, the whole book stands or falls by the handling of that subject.

Bester provides spectacular passages showing telepathy in action, but is never foolish enough to suggest how telepathic powers are brought into existence or to discuss the techniques of using and directing these powers. He makes statements, but never suggests a *raison d'être*. He hits the reader over the head, says 'this is how it is and don't ask silly questions', and so leaves himself a bare field in which he can do as he pleases because questioning what he does is tacitly barred.

But even with this limitless arena in which to play he trips over his own ankles more than once. For instance, there is a short scene in which the detective is pleased to discover the protective thickness of his hotel-room walls, because it will shut out the incessant telepathic gabble of the world's thinking. (So Bester's telepathic function is susceptible to the usual laws governing the behaviour of radiation, is it? The non-

telepathic majority would very quickly adopt effective baffles to prevent 'peeping'.)

It appears, then, that the telepaths must exist in a world of appalling, never-ceasing noise, comparable to the position of yourself or myself doomed to spend his life in a never-silent crowd, working desperately hard to separate one intelligible message from the uproar.

This short scene makes it apparent that Bester was well aware of this difficulty, and removed it by simply ignoring it. And this piece of cheating encourages us to look for more of the same. Such snow-blinding would be unforgivable in a mainstream thriller, and must be considered equally unforgivable in sf. A writer may and must break a lot of rules, but he cannot throw them overboard and pretend they never existed or don't apply to him.

Then there is the telepathic game of building sentence figures. This commits Bester to the admission that his telepaths think in words, not in total impressions. Therefore this game can be played vocally also. I suggest you get a few friends and try it some time; you will soon discover the simple reasons why it can't be done on the complex scale presented in the party scene. The intention of the scene, apart from its role in the plot, seems to have been to impress the reader with the realistic possibility of telepathy. In fact Bester simply presents another *fait accompli* which tells nothing except that the author says 'you gotta believe me, see!' The poor reader has been hit over the head again, and the action moves on while he is still groggy. Never give the poor so-and-so time to think, or all is lost!

Swiftly we come to the matter of the 'tension, apprehension' rhyme. A neat trick, but still a trick. Ben Reich is presented as filling his thinking with this thing whenever telepaths are present who may peep him. Either the telepaths are pretty weak or Reich is concentrating in a fashion which would effectively prevent him carrying on a conversation (which he does) or even of sparing enough attention to hear a sentence spoken to him. The slightest distraction entering his mind would break the interference rhyme and he would be wide open. In any case, the human ability to concentrate without interruption is measurable in seconds, so Bester has played another trick with his snowballs. This time he has falsified the known capacities of humanity. He was aware of this, too. If you read the relevant passages you will discover some careful wordplay designed to divert your notice from the technical difficulty of bringing off the interference feat.

I have now accused the writer of wilful dishonesty with his theme. These are not slips in Bester's thinking; he was aware of the problems, as the text shows, but ignored them because to admit their existence would have made his premise impossible and his plot unworkable.

(Short digression on telepathy in sf. If you are going to introduce telepathy as an operating proposition in a story, you must first have some basic idea of what telepathy is, and how it works. You are free to invent, because the properties and laws are unknown, but if you are to do anything more than wish-fantasy you must devise some framework wherein the talent operates. You should set up some rules, and abide by them. If you want to speak of projecting a thought, you must first give some thought to the possibility of a

mental mechanism whereby such projection might be accomplished and controlled by the projecting person. One reads airy mention of mind blocks, controlled invasion of resisting minds, telepathic shouts and other acrobatic mental performances. It's about time someone gave thought to the question of how such things could be accomplished. I take leave to doubt that the first full scale telepath will simply do these things without understanding how he does them, and is more likely to be forced into some lengthy psycho-anatomical investigation before he can begin to do anything at all. Even baby seals have to be taught to swim. There's a good story waiting to be written about the purely mechanical problems of the first telepath. No copyright – the idea is free to anyone who cares to use it. All present uses of telepathy in sf are pure fantasy. Science is dependent on rules, and even sf must obey a few if it is to have validity or even intelligibility.)

The Demolished Man has been praised for its strong characterization. There is little hint of characterization anywhere in the book. There is a forceful presentation of each type as he or she appears, but nothing more. The characters never develop beyond our first meeting with them and are as predictable as the sunrise. They are very striking characters, admirably suited to the uses to which Bester puts them, but no more than that. Brilliant puppets, but puppets. One wonders occasionally how an ass like Ben Reich managed to hold his financial empire together; he is shown as too narrow, emotional and unstable to manage anything much more complicated than a newsstand. He wouldn't have needed driving to destruction; he would have fallen to it.

Finally, we must consider the hou-ha about vivid presentation of the society in which the tale takes place.

What society? Aside from Ben Reich and the telepaths we are presented with a brothel which is only a gimmicked-up version of a classy whorehouse anywhere at any time and a peculiarly stupid party wherein the hostess is caricatured to represent the social/wealthy/silly set. It is the same caricature to be met with in any satirical novel set in this day and age. Oh, sure, we have space ships and telepaths and a playboy satellite, but if these things have had any deep effect on social attitudes and behaviour we are not told of it. The society of his novel is indeed a backdrop, and a mighty sketchy one at that. The society of *The Demolished Man* is the familiar twentieth century milieu with some technological trimmings and some telepaths whose existence is suspect because of the anomalies in the writer's account of their talent.

Be it noted also that when it came to the demolition of Reich's mind, Bester was wonderfully vague about that, too. Just what did they do to him? The obvious treatment would be to remove his memories (and hence the formative influences of his environment) and start him afresh with a push in the right direction. But just what are these monsters demolishing? In a haze of words we never find out. But it makes a nicely sadistic close to the action and gives the detective an opportunity to think up some completely pointless blather about the future of re-educated humanity.

One can only conclude, then, that *The Demolished Man*, when all its virtues of style and speed and ingenuity are admitted, is a faked-up job, and therefore a bad book. That doesn't make it bad

entertainment – so long as the reader realizes it is just that and no more. The snow job, and hence the dishonesty, arises from the attempt to cover the whole shenanigans with a gloss of deep importance. Plenty of readers and reviewers were fooled, which makes it a successful exercise, but the same could be said of making money with the thimble and pea trick.

What irritates more than anything is the fact that Bester can write thoughtful and serious sf. His short stories are among the best the genre has produced. But in the novel form his weaknesses stand pitilessly revealed, and this is especially noticeable in his non-sf crime novel (can't remember the title) where all the sf trappings are absent and the poor characters stand revealed in all their uninteresting sameness. Even the outre touch of murder motivated by homosexual jealousy cannot enliven it, nor the careful psychological exploration of character put breath into the cast. As for *The Stars My Destination*, my remarks on *The Demolished Man* apply almost in toto. In that book Bester makes the mistake of providing too much information about teleportation without plugging the holes in the techniques involved, and goes through the same routine of drowning the critical faculty in louder and faster avalanches of action.

It remains only to consider the position of *The Demolished Man* in the sf canon, and the conclusions are not sweet.

The book won a Hugo. One can only surmise that either the year was a poor one for novels, or that the judges were hypnotised by the snowstorm of style and movement. The book is a triumph of style over content and inconsistency. It was, unfortunately, the kind of book which encourages serious critics to regard sf as irresponsible and unimportant, and its readers as sadly lacking in discernment.

More deadly is the thought that readers liked it so well, and that editors exist to give the readers what they demand. If this is a sample of what they demand, then sf will be, for the majority, never more than a titillation of the emotions. While readers demand, writers must supply, all but the few who say 'to hell with the readers' and strike out in the direction of quality at all costs.

With those few lies the future of sf. On present signs it does not lie with the readers. They applaud the occasional literate venture (*A Canticle for Leibowitz*, *A Case of Conscience*) but give scant attention to works which pose problems of approach and understanding, though it is these that show the way. *Odd John* remains the most perceptive of all superman novels and Budrys's *Rogue Moon* the most impressive attempt to grapple with the allying of sf with human problems; but what chance has such work in a magazine-ridden genre where Retief and his idiocies gain the plaudits of the crowd, monstrosities like *Skylark Duquesne* can appear in a magazine which has just won a Hugo as the best of the year, and a piece of painfully secondhand Talbot Mundy called *Dune* can lay reviewers and readers in fits of adulation?

Under these conditions sf does not need more recognition from the 'establishment' but less. It should get what it deserves – more and harder kicks in the pants – until it throws up an intelligent and literate body of work which does not fall apart at the touch of the critical probe.

Budrys and Blish and Aldiss have it in them to gain worthwhile recognition, but too much other promise

has caved in to the demands of the magazine trade. Heinlein has become a mumbling rebel with nothing much to rebel against and an armoury of outworn philosophy and jingoism as his weapons; Anderson has given up the struggle to be a writer and is satisfied to turn out saleable yarns wherein good ideas are wasted on *Boy's Own Paper* stories; Judith Merrill is writing high flown unintelligibilities in the attempt to prove that what she selects as readable is art, whereas she would prove a great deal more by writing another *Project Nursemaid*; Pohl's highly individual method has degenerated into a tiresome habit.

And the reviewers, God bless 'em, are taking Ballard terribly seriously. So is Ballard. It's about time that gent ceased giving displays of style and started in to write some stories, as distinct from word pictures with doubtful application to anything except the inside of his own mind. 'The Sound Sweep' showed that he can do it, so why the devil doesn't he? Probably because the readers are content to be bemused by him as he is.

Better sf will be written when the readers demand it, but the readers won't demand it while they are contented with a purely emotional evaluation of their reading material. The majority have yet to learn that the real pleasure of literature begins on the day you stop using it as a drug.

I have nothing against escapism – it is a necessary activity – but the manner of the escape is important. If the magazines are to be taken as the measure of the average sf reader's escape, then the flight is only into daydream and fantasy. He has not discovered that the thinking reader escapes into wider realms than science fiction ever dreamed of.

– George Turner, June 1967

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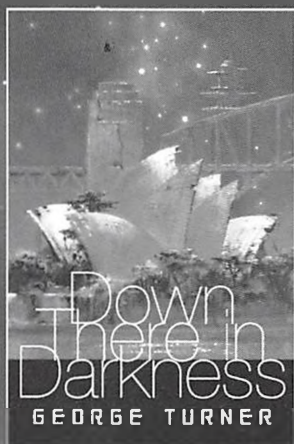
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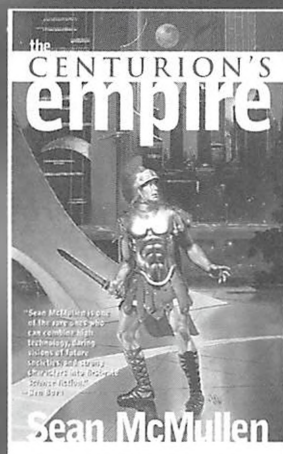


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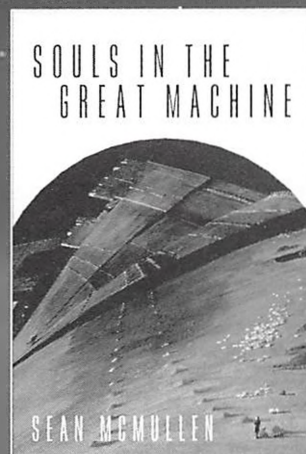


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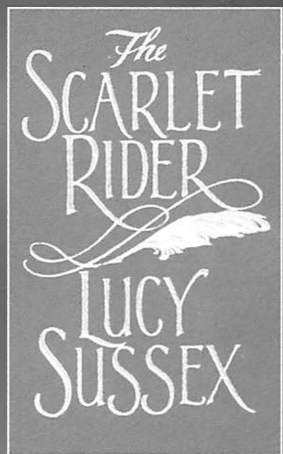
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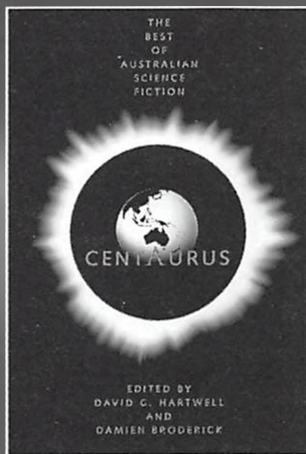


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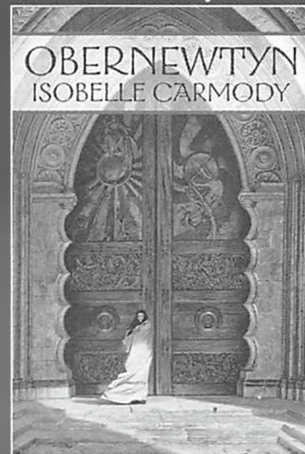
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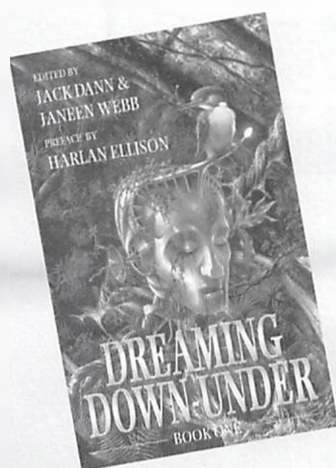
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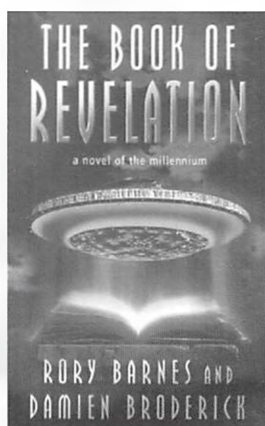


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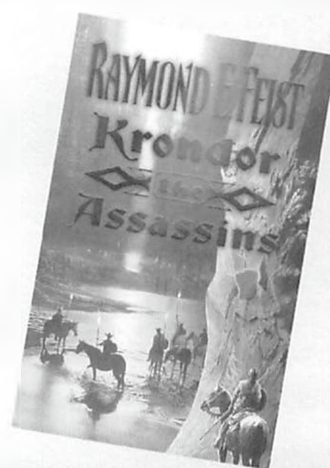
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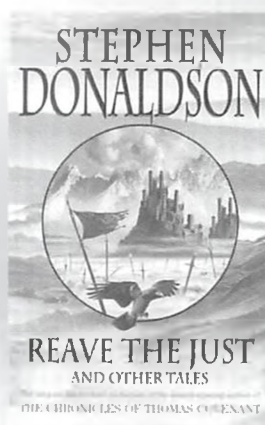
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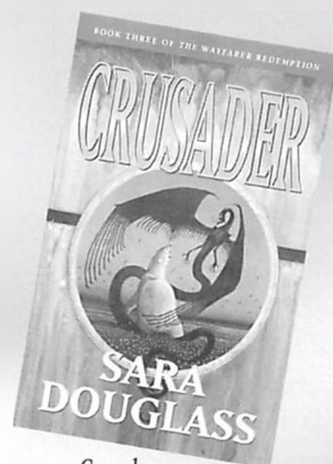
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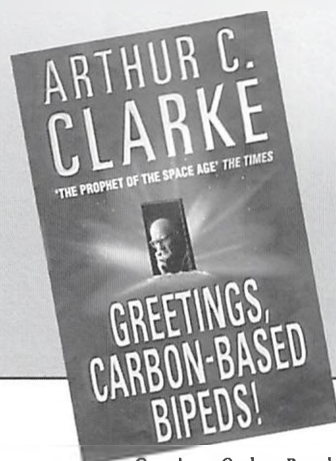
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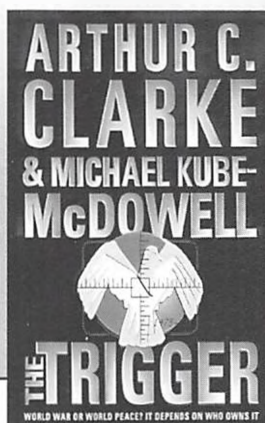
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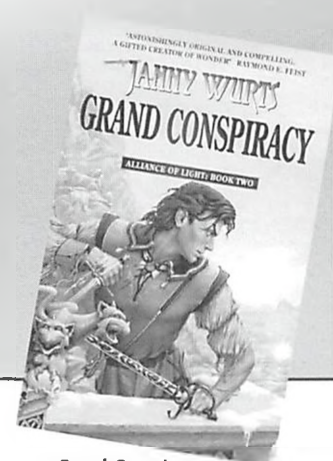
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Golden Age Or New Dawn?

by Steven Paulsen

Australian SF has come a long way since Aussiecon Two.

Australian writers are recognised by critics and enjoyed by readers around the world, and a pack of hot new talent is waiting in the wings. For the first time Australian mass market publishers have recognised the commercial viability of genre fiction (particularly young adult and fantasy fiction), and two world class semi-prozines are now in their ninth year of publication. In fact the current state of Australian SF has been described as a “Golden Age” by numerous authorities including Harlan Ellison. But this was not the case in the late 1980s...

Many Australian fans expected an SF boom following Aussiecon Two, but it didn't happen. The years after the convention were something of an anti-climax, with twenty-three books by Australian SF writers in 1985 - a number that remained roughly constant for the next few years, though these were mainly children's books and went largely unnoticed by SF fans.

On the local magazine front, *Crux* ceased publication in 1985, *The Australian Horror and Fantasy Magazine* and *Far Out* closed in 1986, and *Omega* and *Aphelion* followed in early 1987. Small press publishers fared little better. Paul Collins shut down his publishing operation in 1985, and neither Norstrilia Press or Ebony Books have published since then.

But despite this period of uncertainty, Australian SF survived to blossom in the 1990s. In the last four years an average of more than seventy new books and one hundred and ten new stories were published annually, much of it world class work. So much good material in fact, that it is difficult to do it justice in such a short article. However, by leaving out Young Adult fiction, I can touch on the high points and follow the trends that brought us here to Aussiecon Three in 1999.

It has been a slow journey to the current “Golden Age”, one ridden on the back of magazine and small press publishing. When *Omega* folded in 1985 (after six years), Australia lost the only fully professional magazine to publish SF since the 1950s. Some of Australia's best known writers, including Simon Brown, Terry Dowling and Sean McMullen, made their professional publishing debuts in *Omega*, and its loss was a real blow.

When *Aphelion* closed shortly after, Australia lost its only semi-prozine of the time. Published and edited by Peter McNamara, *Aphelion* ran for five issues, and showcased the work of new writers alongside Broderick, Dowling and Turner. But all was not lost. McNamara would soon turn his hand to book publishing.

It would be three more years before *Aurealis* and *Eidolon* were launched in 1990. Synchronicity at work. These magazines, both started by newcomers, would form the backbone of short fiction publishing in Australia for a decade. *Eidolon* was started by an editorial committee, but since 1991 has been edited by Jeremy G. Byrne, Richard Scriven and Jonathan Strahan. It has won numerous Ditmar Awards and garnered national and international acclaim. *Aurealis* was started by two writers, Stephen Higgins and Dirk Strasser. Together these magazines set new records for longevity and set new literary standards for Australian SF. Both have provided reliable markets for old hands and newcomers alike, and many of their stories have been reprinted and recognised in “best of” anthologies, including those edited by Ellen Datlow and Gardner Dozois. In fact, Dozois called these magazines “two of the three best long-established fiction semi-prozines in the world”.

A number of new short fiction zines have been launched recently, including Andres Vaccari's *Abaddon*, Robert Stephenson's *Altair*, and Erika Lacey's *Harbinger*. They each demonstrate enthusiasm and dedication. *Altair* is now simultaneously published in the USA by Warren Lapine and is eager to be recognised as an international magazine.

Steven Paulsen

Melbourne writer Steven Paulsen has an encyclopedic knowledge of Australian science fiction and, when he's not writing the stuff, he's writing about it.

He was an assistant editor for the Melbourne University Press's *Encyclopedia of Science Fiction* and wrote the children's book *The Stray Cat*, which has seen several foreign language versions.

Before mass market book publishers recognised there was a buck to be made publishing Australian SF in Australia, it was left to small presses to champion local product. In fact, small presses still play an important part, breaking new ground and publishing work that might otherwise go unnoticed.

When Peter McNamara's Aphelion Publications published Terry Dowling's *Rynosseros* and George Turner's *A Pursuit of Miracles* in 1990, it was the first small press activity since the closures of the mid-80s.

Based on the success of *Rynosseros*, Aphelion went on to publish four more books by Dowling, a collection and two novels by Sean McMullen, as well as books by Damien Broderick, Shane Dix, and Sean Williams. In all McNamara published thirteen SF books, including the milestone anthology, *Alien Shores*, that he edited with Margaret Winch. Sadly, Aphelion published its last book in 1995 but other small press publishers have emerged.

In 1992 Bill Congreve edited *Intimate Armageddons*, the first ever Australian horror collection, for Five Islands Press (FIP). Primarily a poetry publisher, FIP had produced Robert Hood's collection of horror, fantasy, and SF stories, *Day-dreaming on Company Time* (1989), as well as *Crosstown Traffic* (1993), an anthology of crime stories crossing-over into other genres, edited by Stuart Coupe, Julie Ogden and Robert Hood. Congreve and Hood then established MirrorDanse Books, a small press that has produced a number of short collections of fiction. The first was Sean Williams' *Doorway to Eternity* (1994), followed by Terry Dowling's *The Man Who Lost Red* (1995), Greg Egan's *Our Lady of Chernobyl* (1995), Leanne Frahm's *Borderline* (1996), and Congreve's own collection, *Epiphanies of Blood* (1998). Congreve and Hood also edited and published *Bonescribes: Best Australian Horror 1995*.

In Tasmania, writer and zoologist Niall Doran started Desdichado Press to publish his novel *The Chronological Adventures of Detrius Thesper* (1995), and went on to edit and publish an anthology of Tasmanian SF *ThylaXene* (1997).

More recently, the Perth based Ticonderoga Publications was launched in 1996. Publisher Russell Farr has concentrated primarily on short story collections by Australian SF writers including Simon Brown's *Cannibals of the Fine Light* (1998), Sean Williams' *A View Before Dying* (1998) and *New Adventures in Sci-Fi* (1999), and the forthcoming *The Lady of Situations* (1999) by Stephen Dedman.

The newest small press book publisher in Australia is Altair Publications, run by Robert Stephenson of *Altair* magazine. Stephenson's first foray into book publishing is the novel *The Atrocity Shop* (1998) by Adelaide SF writer Kurt von Trojan.

The 1990s have seen a massive increase in the commercial and critical success of fantasy in Australia, with the arrival of a number of world-class writers. Prize winning writer Isobelle Carmody, whose books appeal to children and adults alike, recently had her "Obernewtyn" series picked up by Tor in the US. Similarly, Garth Nix's heroic fantasy novel *Sabriel*, which won the best novel prize in both the young adult and adult fantasy sections of the inaugural Aurealis Awards, was sold for what was then a record advance for an Australian SF writer as part of a three book deal to HarperTrophy in the US.

Australian publishers began to appreciate the

commercial potential of fantasy at about the same time a new generation of Australian writers began to sell their work overseas. Keith Taylor was a prominent early success, selling his Celtic fantasies to Ace in the US, including *Bard III: The Wild Sea* (1986), *Bard IV: Raven's Gathering* (1987), *The Sorcerer's Sacred Isle* (1989), *The Cauldron of Plenty* (1989), *The Search for the Starblade* (1990) and *Bard V: Felimid's Homecoming* (1991). Andrew Whitmore sold heroic fantasy *The Fortress of Eternity* (1990) to Avon (revised as *Fireflaught* [1999] for HarperCollins Australia), and others were quick to follow.

That same year Pan Macmillan Australia embarked on an unprecedented program of publishing local fantasy. Pan published Martin Middleton's "Circle of Light" trilogy, each of which sold around 15,000 copies before being backlisted (a first for a genre writer in this country). Pan continued their fantasy program through to 1995 with titles from Middleton, Tony Shilitoe, Shannah Jay, Dirk Strasser, Julie Haydon, and Beverley Macdonald.

HarperCollins launched their fantasy line with *BattleAxe* (1995), a blockbuster heroic fantasy novel by newcomer Sara Douglass. Books two and three of the "Axis Trilogy", *Enchanter* (1996) and *Starman* (1996), followed and Douglass was quickly established as Australia's premier new fantasy writer. After two stand-alone novels, Douglass published a sequel series to "The Axis Trilogy", "The Wayfarer Redemption".

Not to be outdone, Random House entered the fray, though in a more subdued manner, publishing a Celtic historical/fantasy trilogy, *The Circle and the Cross* (1995), *The Song of Earth* (1996) and *The Water of Life* (1997) by Caiseal Mor; and Kate Forsyth's "Witches of Eileanan" fantasy sequence, *Dragonclaw* (1997), *The Pool of Two Moons* (1998), and *The Cursed Towers*, (1999).

Recently Penguin, a long time publisher of fantasy for younger readers, published the "The View from the Mirror Quartet" by Ian Irvine, *A Shadow in the Glass* (1998), *The Tower on the Rift* (1999), *Dark is the Moon* (1999), and forthcoming *The Way between the Worlds*.

Australian writers were also having fantasy published in the US. Games publisher TSR published *Mus of Kerbridge* (1995), an original fantasy by Paul Kidd, and followed it with a "Forgotten Realms" game tie-in *The Council of Blades* (1996) and the "Greyhawk" shared world novel *White Plume Mountain* (1999). Jane Routley sold three fantasy novels, *Mage Heart* (1996), *Fire Angel* (1997), and *Aramaya* (1999) to Avon, while well-known SF writer/editor Lucy Sussex sold an elegant and literary 19th Century ghost/woodoo/mystery fantasy, *The Scarlet Rider* (1996), to Tor. The sale of *The Scarlet Rider*, a very Australian book that would have been impossible to sell in the US a decade ago, was a watershed event. Perth SF and horror writer Stephen Dedman, the most successful writer of short fiction in Australia today, also sold his first novel *The Art of Arrow Cutting* (1997), a fantasy quest across contemporary America, to Tor.

As we approach Aussiecon Three, Australian fantasy has come of age. For the first time ever, a local fantasy writer is outselling the big international names here at home. HarperCollins' best selling fantasy author in 1998 wasn't Feist, Donaldson, Hobb or Kerr, but Sara Douglass whose books now sell an incredible 40,000 - 45,000 copies (unprecedented numbers for a local fantasy author, that put her sales in the same league as David Eddings).

Importantly, Australian women have not only come of age as fantasy writers, they now lead the way. This is a new phenomenon. At the time of the first Aussiecon in 1975, there were effectively no Australian women genre writers. By Aussiecon Two in 1985 a few women had had short fiction published but, by Aussiecon Three, women are producing fantasy in quality and numbers never seen before; writers such as Tansey Rayner Roberts, Traci Harding, Penelope Love, and Kim Wilkins, whose stunning debut *The Infernal* (Random House), won best novel in both the fantasy and horror sections at the 1997 Aurealis Awards. But Australian women have not confined their talents to fantasy, they have asserted themselves as SF writers as well.

Long considered taboo by publishers, Australian SF has become respectable. Riding on the commercial coat tails of the boom in fantasy publishing, novels by the likes of Simon Brown, Richard Harland, Sean Williams and Tess Williams (no relation) can be found gracing the shelves of most bookstores. Nevertheless, many Australian SF writers have had to rely on overseas markets. Australia's leading SF writer, Greg Egan, first appeared in the UK during the mid-1980s with a string of memorable stories in *Interzone*. By the early 1990s he had short stories in all of the major SF markets, and regularly appeared in Dozois' annual year's best anthology. Egan's second novel, *Quarantine* (1992), introduced many of the quantum mechanical and biotechnological concepts that now characterise his work. He followed *Quarantine* with Campbell Award-winner *Permutation City* (1994), *Distress* (1995), *Diaspora* (1997) and *Terancia* (1999). Egan's popular short fiction is collected in *Axiomatic* (1995), *Our Lady of Chernobyl* (1995), and *Luminous* (1998).

Rosaleen Love, one of Australia's best short story writers, also first achieved success in the UK. Her stories, which are often humorous and feature ecological and feminist themes, are collected in *The Total Devotion Machine* (1989) and *Evolution Annie and Other Stories* (1993), both published by The Women's Press.

George Turner, Australia's "grand master" of SF, continued to place his books in both the UK and USA. His novel, *The Sea and Summer* (1987) (USA as *Drowning Towers* [1988]), won the prestigious Arthur C. Clarke Award. It was followed by *Brain Child* (1991), *The Destiny Makers* (1993), and *Genetic Soldier* (1994). Turner was to have been GoH at Aussiecon Three but sadly passed away in 1997. His final novel, *Down There in Darkness* was published by Tor in May.

Sydney *Dr Who* fan Kate Orman made the transition to professional writer with the sale of *The Left-Handed Hummingbird* (1993), the first of her ten *Dr Who* series-related novels, to Virgin Publishing in the UK. Orman was the first Australian to break into media spin-off novels, and the first woman and first non-British author to be published in this series.

Other Australian SF writers to sell their books overseas during this time include Paul Voermans, who sold *And Disregards the Rest* (1992) and *The Weird Colonial Boy* (1993) to Gollancz in the UK. Ace reprinted three of Wynne Whiteford's novels originally published by Paul Collins (*Thor's Hammer*, *Breathing Space Only*, and *Sapphire Road*), before publishing *The Hyades Contact* (1987), *Lake of the Sun* (1989) and *The Specialist* (1990). New writer William Esrac, after selling a

number of stories to US magazines, sold *Dance to the Sun* (1997) to Baen Books.

Meanwhile, Avon published *The Black Grail* (1986) (rev. *Sorcerer's World*), *Striped Holes* (1988) and *The White Abacus* (1997) by Damien Broderick, one of Australia's leading SF writers. Along with a new collection *The Dark Between the Stars* (1991), these were reprinted in Australia by Mandarin. Broderick has also written a number of successful Young Adult and non-fiction books.

Sean McMullen, who won the Aussiecon Two writing competition with an excerpt from what later became *The Centurion's Empire*, came to prominence with sales to *F&SF* in the late 1980s. The best of his fiction was collected in *Call to the Edge* (Aphelion, 1992). Aphelion also published *Voices in the Light* (1994) and *Mirrorsun Rising* (1995), the opening books in his "Greatwinter" series. Following the demise of Aphelion, McMullen sold a new novel, *The Centurion's Empire* (1998) to Tor, which won the 1999 Aurealis Award. Tor have since published *Souls in the Great Machine* (1999), a revision of the "Greatwinter" novels, and will follow this with a final volume in the series, *The Miocene Arrow*.

Another writer to make the transition from Australia to the US is Adelaide writer Sean Williams. After earning a reputation as a hot new writer by selling short stories to magazines and anthologies, Williams' work was picked up by the small press. First, MirrorDanse Books published the chapbook collection *Doorway to Eternity* (1994), and then Aphelion published his first novel, *The Unknown Soldier* (1995), written with Shane Dix. Williams' first solo novel, *Metal Fatigue* (1996), a "post-apocalyptic police procedural", was sold to HarperCollins Australia and was followed by *The Resurrected Man* (1998). Both novels have sold to the UK. Williams short fiction is collected in *A View Before Dying* (1998) and *New Adventures in Sci-Fi* (1999). Ace Books is to publish *The Prodigal Sun* (1999), first book in "The Evergence Trilogy", written with Shane Dix.

Meanwhile, commercial publishers in Australia have been successful publishing SF novels by local writers including Tess Williams' *Map of Power* (Random House, 1996) and Simon Brown's *Privateer* (1996) and *Winter* (1997) from HarperCollins. In a recent turn-about, Pan Macmillan, who pioneered commercial fantasy publishing, are now focussing on SF. Horror writer G.M. Hague, for example, whose blockbuster novels mix horror with large dollops of SF in books such as *Ghost Beyond Earth* (1993), *A Place to Fear* (1994), *Voices of Evil* (1996) and *The Devil's Numbers* (1996). Pan's most recent success, however, is with Sydney writer Richard Harland who first came to the attention of SF fans with the publication of *The Vicar of Morbing Vyle* (1993), a bizarre Gothic horror/fantasy/comedy novel from the small press publisher Karl Evans Publishing. His series of thrillers about parapsychic detectives Eddon and Vail, include *The Dark Edge* (1997), *Taken by Force* (1998) and *Hidden From View* (1999). Although marketed simply as "fiction", they are undoubtedly SF.

Clearly a lot has happened in Australia since Aussiecon Two. Australian writers have made significant inroads to Britain, Europe, and the USA, so it's easy to see why many observers are hailing this as a golden age. It is a wonderful time to be part of SF. There is camaraderie, hope and success.

GEORGE TURNER

A LIFE

BY JUDITH RAPHAEL BUCKRICH

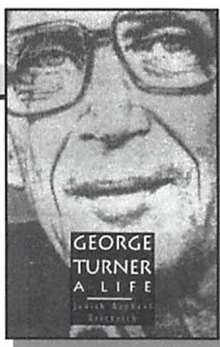
George Turner is by far the most important science fiction writer Australia has produced. In this first biography of a complex and difficult man, Judith Buckrich explores the many facets of Turner's life and work, illuminating his own character traits through those of the characters he invented and offering acute critical insights.

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Commercial publishers are publishing SF anthologies with a frequency never imagined. Angus & Robertson published Damien Broderick's *Matilda at the Speed of Light* (1988). Hodder and Stoughton took the plunge with *Terror Australis: Best Australian Horror* (1993) edited by Leigh Blackmore, the first mass-market horror anthology published in Australia. Paul Collins sold a string of anthologies including *Metaworlds* (1994), *Strange Fruit* (1995), and *Dream Weavers* (1996) to Penguin. Lucy Sussex and Judith Buckrich co-edited *She's Fantastical* (Sybylla, 1995), the first anthology of Australian women's speculative fiction, and the first Australian book to be shortlisted for the World Fantasy Awards.

Jack Dann's arrival in Australia in 1993 has been influential. With Janeen Webb, he co-edited the groundbreaking anthology *Dreaming Down-Under* (1998), and has been influential in helping a number of Australian writers, including Sean McMullen, break into the US market.

Finally, we are seeing various "best of" anthologies of Australian SF including Van Ikin and Terry Dowling's *Mortal Fire* (1993), Jonathan Strahan and Jeremy G. Byrne's *The Year's Best Australian Science Fiction and Fantasy* series, and Damien Broderick and David Hartwell have edited *Centaurus* (1999) for Tor Books.

Clearly, this is great time for Australian SF. A time I like to think of as a new dawn rather than a "golden age". A time which is a forerunner to bigger and better things... A time to enjoy!

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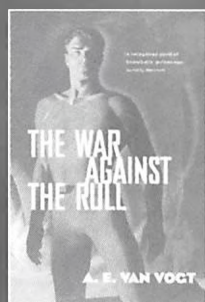
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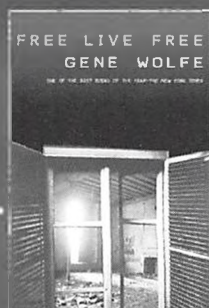


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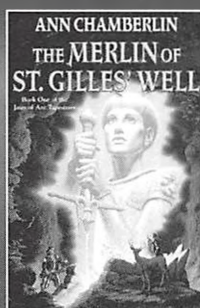


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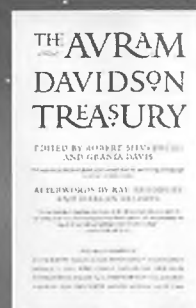


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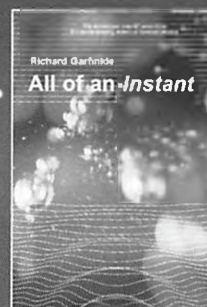
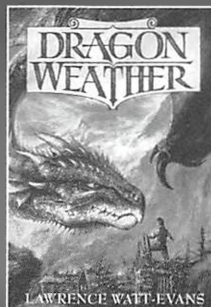
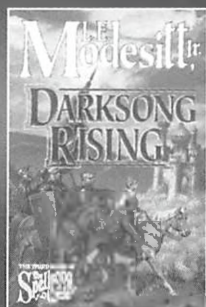
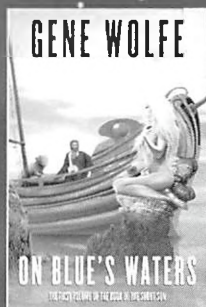
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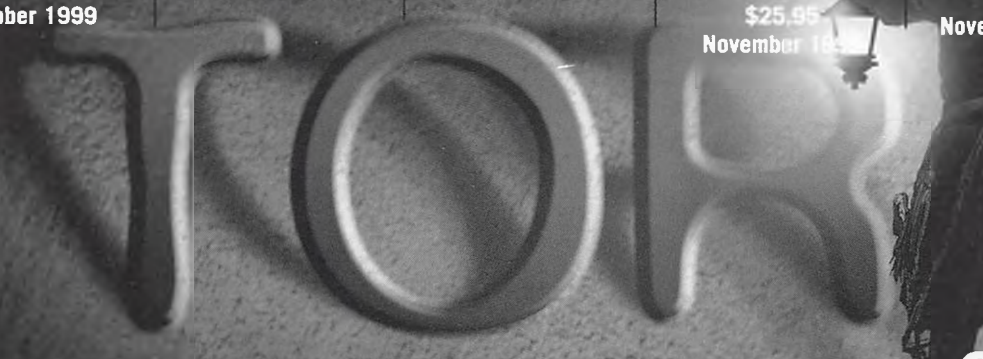
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Hello Down Under!

Everybody at Ace Science Fiction and Fantasy hopes AussieCon is a huge success, and those of us who aren't there are jealous.

We've got some great books coming from Ace in the next few months, and maybe even as far away as Australia you'll see some of them. In October, we're very excited about Howard Hendrix's first hardcover, *BETTER ANGELS*. Stan Robinson said "Howard Hendrix is one of the very best of the new science fiction writers. Conversant in all the latest in cosmology and subatomic complexity, he has the rare ability to track those concepts to their intersections with the human heart."

In December, it's a privilege to publish Joe Haldeman's *FOREVER FREE*, which is a direct sequel to *THE FOREVER WAR* and continues the meditation on war, peace, and other human tendencies from *FOREVER PEACE*. Following the success of *FOREVER PEACE*, which won both the Hugo and the Nebula for 1998, *FOREVER FREE* should be a must-read all around the world.

Then in January 2000, look for Laurell Hamilton's "Anita Blake" in her hardcover debut with *OBSIDIAN BUTTERFLY*. Anita Blake is tough and sexy, and she hunts vampires for a living. This series is right on the verge of a huge breakout; we're thinking bestseller here.

Not to forget paperback originals. Your fellow Australians Sean Williams and Shane Dix are headed for American success in November when Ace publishes *THE PRODIGAL SUN*, the first book of the "Evergence" trilogy. This one is being published simultaneously in the U.K. and Australia, so probably the edition you buy won't be ours. But that's OK. Buy it anyway; it's a great story.

Ginjer Buchanan from Ace will be attending AussieCon III, so if you have questions about our books you can track her down.

And enjoy the convention!

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Australian Genre Film and Television: It does exist

by George Ivanoff

This country has a great many science fiction fans but when it comes to their genre of choice, where does their viewing fare usually hail from?

More often than not, it is from England or the USA. *Star Wars*, *Star Trek*, *Doctor Who*, *Blakes 7*, *Stargate*... the list goes on and on. It is an unfortunate fact of life that these fans rarely look towards their own country's film and television. It is true that not a great deal of the genre has been produced in Australia, but there's enough to keep a dedicated Aussie genre fan interested.

The history of science fiction and fantasy on Australian television closely parallels the history of children's television. In this country the vast majority of genre television has been aimed at children and teenagers, not necessarily through lack of effort on the part of producers, but due to programmers' insistence that science fiction and fantasy are for kids.

So when producer Jonathan M. Shiff (creator of *Ocean Girl* and *Thunderstone*) approached the networks with a proposal for a prime-time science fiction series called *Lightning Point*, the idea was universally rejected. Shiff explains:

"One of the things I was disappointed with was that in Australia the network perception of science fiction is that it serves a narrow demographic, and not a broad demographic like police shows or hospital shows. And I disagree with that because I think you can do both."

But over the years, there have been a few. The ABC has gone from its 1974 series about supernatural happenings in a boarding house, *Things That Go Bump in the Night*, to their 1991/2 bizarre futuristic, musical comedy series *DAAS Kapital*. 1980 was a particularly good year for ABC science fiction, with *Locusts and Wild Honey* and *Timelapse*, the former a three part series about the effects of UFO sightings in a small town, the latter a thirteen part series in which an electronics expert, cryogenically frozen for twelve years after being murdered for political reasons, awakes in 1991 to find Australia has become a totalitarian state controlled by the politician who ordered his death and then married his wife.

But it is with children's programming that science fiction and fantasy have flourished on Australian television, starting in the early days when *The Stranger* captivated audiences, not only in Australia but all over the world. Made in 1964/5, this series about a stranger who appears after a UFO sighting in the Blue Mountains, was Australia's first international success.

In more recent years this success has been carried on by shows such as *The Girl From Tomorrow*, *Spellbinder*, *Ocean Girl*, *Thunderstone*, *Half Way Across the Galaxy* and *Turn Left* and *Escape from Jupiter*.

George Ivanoff

George is a Melbourne based fan with strong involvement with the dramatic arts. In the best Hollywood tradition, members of the MSFC formed a George Ivanoff fan club before George became a film star. He is a valuable source of information on media and print based science fiction.

And there's more to come. The second series of *Thunderstone* began shooting in March of this year, while Mark Shireffs and John Thomson (the writers behind *Spellbinder* and *The Girl From Tomorrow*) are working on the new SF sitcom *Pigs' Breakfast*. In this series two alien children, whose school space-bus has crash-landed in the backlot of the Channel Nine studios, are hired as the hosts of a children's television show.

Even though these programs are aimed at children, they should not necessarily be discounted by adult audiences. Series such as *Ocean Girl* and *Spellbinder* certainly attracted adult fans as well as kids. Many of Australia's children's programs are well-written, well-produced, high quality shows that deserve recognition.

Film is another matter. Not everything here is kids' stuff. The *Mad Max* films are probably this country's biggest claim to fame in the genre, but there have been many others. From the cult classic *The Cars That Ate Paris* (1974) to the mysterious fantasy of *Picnic at Hanging Rock* (1975) to the desolate future of *Zone 39* (1997).

One of this country's more recent genre films, *Zone 39* is set in a future Australia where 40 years of war between the Federated Republics and the New Territories Union has taken its toll. The zone of the film's title is a no-man's-land that separates the two opposing powers, and the story follows Lieutenant Leo Megaw (Peter Phelps), one of the men who patrol that area.

There are also the more obscure ventures, *Sons of Steel*

(1989), for example. This post-apocalyptic, science fiction, rock-musical, is so dreadful that it's actually quite entertaining. Then there's *As Time Goes By* (1988), which stars comedian Max Gillies as a stranded alien whose space ship is disguised as a pub. And what about *Dead End Drive-In* (1986), a film set in a future where the government turns an old drive-in cinema into a concentration camp in which inmates are fed a steady diet of junk food, music and movies.

Aside from the totally Australian ventures, there are also the overseas productions being made on our shores. Some are co-productions, such as the 1972 series *The Evil Touch* or the current series *Farscape*; others are entirely foreign produced, such as the film *The Matrix*. Whatever the case, it means that Australian actors and locations often show up and Australia's behind-the-scenes people get some work.

The series revival of *Mission: Impossible* saw first Queensland and then Melbourne doubling for all sorts of exotic international locations. *Dark City* saw Australian actors Nicolas Bell (Dr Helegrin in *Ocean Girl*) and Bruce Spence (Chief Enforcer in *Half Way Across the Galaxy and Turn Left* and also the Gyro Captain in *Mad Max 2 & 3*) playing aliens alongside Richard O'Brien; while the new mini-series *Journey to the Center of the Earth* has been directed by Australian George Miller.

While this country may not produce science fiction and fantasy on the same scale as England and the USA, what it does produce should not be overlooked. With this year's Worldcon being held in Australia, it's a good time to highlight this country's achievements.



Noah and the Nomads from the tv series *Thunderstone*
copyright 1998 Jonathon M Shiff Productions

FANDOM IN AUSTRALIA

(Or What do I do after the Worldcon?)

by Marc Ortlieb, an old fan and tired.

Worldcons are like icebergs - nope, not cold and inhospitable, but seven eighths of them are hidden beneath the surface - all the workers who are involved with running the thing.

The Worldcon itself is just the outward manifestation of the larger group that is science fiction fandom. After the Worldcon, all of that seven eighths will still be there and, if you've enjoyed meeting like minded folk, then you might enjoy meeting the same folk in less frenetic circumstances.

The first thing to note is that there are aspects of fandom around for everyone. If you enjoy conventions, then there are several here in Australia each year; there is an annual Australian National Science Fiction Convention (see the article elsewhere in this souvenir book) and there are other conventions, either for specific interests, such as the Star Trek and Star Wars conventions, Multimedia, such as Multiverse or the Friends Of Science Fiction, regional like Swancons or any combination of the above mentioned. Mathew Frank keeps a good listing of upcoming conventions at http://www.zip.com.au/~frak/aust_cons and there's certain to be advertising for conventions floating around at Aussiecon. Grab a flier or two.

Apart from conventions, there are science fiction clubs for almost any interest. If you like costuming, then there is the Costumers' Guild, who are running the World Costuming Convention in Australia in 2002. If you enjoy discussing Science Fiction, then there are groups such as Critical Mass in Adelaide, The Sydney Futurians and The Southern Science Fiction Group in New South Wales, and The Nova Mob and The Dandenong Science Fiction Society in Victoria. If you prefer a larger audiovisual component to your sf, there are groups dedicated to almost any science fiction television program or film you'd care to mention, though all of my attempt to establish a *Bed Sitting Room* Fan Club have come to naught. There is a list of clubs at the end of this article.

Clubs love people who want to get involved. Many's the new club member who's walked in the door a shy unknown and has walked out as club secretary. Don't be shy (and definitely don't volunteer to be club secretary) but get involved. It's the easiest way to get to know people. It can be fun. You might even find yourself lumbered with writing articles on Australian Science Fiction Fandom for some future worldcon (Someone will have to, because I'm bugged if I'm doing it again.) If you're reading this at Aussiecon Three, then look out for the various club publicity around the place. If not, check out a few of the addresses at the bottom of this article.

Marc Ortlieb

The Unified Theory of Ortlieb is the common name for the hypothesis that Marc is in fact not one person but in fact a committee of people acting under a pseudonym. The supporting math is, to be frank, a bit dodgy but it does explain the wide range of activities he has been alleged to undertake.

If you're interested in writing, either because there are no clubs close to you, or because you find the immediate proximity of lots of science fiction fans rather daunting, there are numerous outlets for written talent. Most clubs have their own fanzines which welcome articles, reviews and occasionally fiction. Then there are the generally circulated fanzines which are always on the lookout for interesting writing. You can follow the tried and true method of starting your own fanzine or, if you'd rather test the shallow end before diving in at the deep end, there's ANZAPA, an amateur press association, where members create fanzines for the other members and the Official Bloody Editor collates and sends out bundles of contributions every two months. (For more information and a sample copy, contact Marc Ortlieb at P.O. Box 215 Forest Hill Vic 3131.) Queensland author Leanne Frahm started writing for fanzines, and then for apas and now produces some of Australia's best short stories, all from the wilds of Slade Point in Far North Queensland.

If you're more interested in electronic publication, then there is *Antipodean SF*, <http://www.nor.com.au/users/antidf/index.html>, for fiction; *Festivale*, <http://www.festivale.webcentral.com.au/index.htm>, for reviews; or an assortment of web pages and the aus.sf newsgroups. The Western Australian sf magazine *Eidolon*, <http://www.eidolon.net>, runs an excellent site with details on what is going on in Australian science fiction publishing.

If you're interested in getting your fiction published professionally, *Eidolon*, along with *Aurealis*, *Altair* and *The Harbinger* provide outlets for local writers. The first three are readily available at your local science fiction bookshop, or by subscription.

A valuable resource in finding out what is going on in Australian science fiction is *Thyme*, the main Australian science fiction Newzine, run by Alan Stewart, but with a pedigree going back through editors such as Irwin Hirsh, Andrew Brown, Roger Weddall, Peter Burns, LynC, Clive Newall, Greg Hills and Mark Loney. Subscription is \$15 a year to Alan Stewart P.O. Box 222, World Trade Centre, Melbourne 8005. Alan can be contacted at fiawol@netspace.net.au. With this as a starting point, you can find out most things about science fiction in Australia.

Another useful starting point is your friendly local science fiction bookshop. Shops such as Known Space Books in Adelaide, Slow Glass Books, David Syber's Books and Alternate Worlds in Melbourne, Galaxy, Infinitas and Phantasia in N.S.W., A Touch of Strange in Western Australia and Gaslight Books in Canberra are known to be friendly to science fiction groups and will regularly provide fans with information.

There are a couple of umbrella organisations that can direct you to clubs perhaps more suited to your interest. Multiverse in Melbourne is a joint project involving several of the local clubs. The Australian Science Fiction Foundation, which promotes Australian Science Fiction is another useful source of information. There is also a Western Australian Science Fiction Foundation, and several of the clubs in Brisbane band together to produce a calendar of events.

The key to it all is involvement. Science fiction fandom can be a very enjoyable pastime and believe me it will suck in all the time you have. But there are rewards. You'll find that you have people to visit in almost any country in the world. You'll find an excuse to behave like an idiot in front of lots of people who don't mind at all. You may even find a career – many science fictions writers, artists and film-makers started off as fans. Above all you'll find you have the chance to gossip about all sorts of strange people. It's a community with all sorts of possibilities. Go for it.

Club Listings

(The following is a listing of some of Australia's science fiction clubs, listed by region. The addresses are, as far as I know, accurate. It's not complete. Feel free to advise me of clubs that I don't have listed.)

ACT

Canberra Science Fiction Society
P.O. Box 47, Civic Square ACT 2608

Canberra *Doctor Who* Fan Club
c/o Huw Buchtmann, 12 Joske Place, Latham, ACT, 2615

NSW

Australian SF Association
c/o Graham Stone GPO Box 4440 Sydney 2001

Dr Who Fan Club of Australia
P.O. Box 4 Epping NSW 2121
<http://www.eagles.bbs.net.au/~draco/dwca/>

Friends of Science Fiction
P.O. Box 797 Fairfield NSW 1860

Futurian Society of Sydney
<http://www.progsoc.uts.edu.au/~ian/writings.html>
iwoolf@socs.uts.edu.au

Lost in Space Fan Club of Australia
P.O. Box N9, Petersham North, NSW, 2049, Australia

Newcastle *Doctor Who* Science Fiction Club
P.O. Box 140, Kotara Fair 2289

Parramatta SF Discussion Group
ianm@mpx.com.au

Southern Science Fiction Group
15 Shade Place Lugarno

Sydney DW SF Fan Club
GPO Box 2870 Sydney 2001
<http://www.eagles.com.au/~sdwsfc/>

Northern Territory

No known clubs

Queensland

Brisbane *Dr Who* Club
P.O. Box 10308, Adelaide St, Brisbane, Qld 4000
<http://www.ecn.net.au/~kopelm/bdwfc/index.html>

Conquest SF Fan Club Inc
GPO Box 1376 Brisbane 4001

Highlander Down Under
P.O. Box 198 Brisbane Albert St 4002

New Alliance
P.O. Box 12083 Elizabeth St/BC Brisbane Qld 4002

Vortex
GPO Box 2004 Brisbane 4001

South Australia

AUSFA
c/- Clubs Association, University of Adelaide, North Terrace, Adelaide SA 5001.

Critical Mass
P.O. Box 3355, Rundle Mall, Adelaide, SA 5000

Sastrek
P.O. Box 369 North Adelaide S.A. 5006 (08 337 8759).

South Australian *Dr Who* Fan Club
P.O. Box 3227 Rundle St Adelaide 5000
<http://www.geocities.com/Area51/Dunes/1431/sadwfc.html>

Tasmania

I gather that there are still some *Dr Who* Clubs in Tasmania, but there doesn't seem to be any other regular group. You could try contacting the good folk at Desdichado Press http://www.trump.net.au/~s_newman/deshome.htm

Victoria

Australian *Babylon 5* Fan Club
P.O. Box 610 Ballarat 3353
<http://www.vicnet.net.au/~babylon5/>

The Australian Costumers' Guild
PO Box 322 Bentleigh Vic 3204
<http://www.vicnet.net.au/~costume/>

Australian Horror Writers
Postal Address P.O. Box 7545 St Kilda Rd Melb. 3004

Australian Science Fiction Foundation
P.O. Box 215, Forest Hill, Vict, 3131, AUSTRALIA
<http://www.vicnet.net.au/~asff/>

AUSTREK
GPO Box 5206AA Melbourne 3001
<http://www.vicnet.net.au/~austrek/>

Big Sf
P.O. Box 178 Wendouree 3355

Dandenong Science Fiction Society
Ann McGann P.O. Box 706 Frankston Vic 3199. Ä

The Daemoniacs Club
P.O. Box 1528 Collingwood Vic 3066

Doctor Who Club of Victoria
GPO Box 4782UU Melbourne VIC 3001
<http://www.crafti.com.au/~fenric/dwcv/>

Enterprise
P.O. Box 466 World Trade Centre Melbourne 3005 (03)
9583 7404
<http://www.vicnet.net.au/~enterprise/>

Fellowship of Middle Earth
The science fiction and fantasy society of Monash University.
FOME c/o The Union, Monash University, Clayton Victoria
3168,
<http://yoyo.cc.monash.edu.au/~fome/>

Gallifrey
GPO Box 910G Melbourne 3001
<http://www.vicnet.net.au/~gallifrey/>

Goulburn Valley Sci-Fi Club
c/o 41 Grutzner Ave, Shepparton, 3630

The Melbourne Anime Society
<http://www.anime.com.au/mas/>

Melbourne Science Fiction Club (MSFC)
P.O. Box 212 World Trade Centre Melbourne 3005
<http://www.vicnet.net.au/~msfc>

The Multiverse Science Fiction Group
P.O. Box 355 World Trade Centre, Melbourne, VIC, 3005
<http://www.vicnet.net.au/~multivrs/>

Nova Mob
13 Frederick St Brunswick.

Star Walking Inc. – The *Star Wars* Appreciation Society
of Australia
P.O. Box 427 Northcote 3070
<http://www.imageworks.com.au/starwalking.htm>

Time Trekkers
P.O. Box 334 Bendigo 3552.

The *X-Files* Fan Club of Australia
Locked Bag 1013, Flemington, 3031

Western Australia
UniSFA
Box 59 c/o Guild of Undergraduates, University of
Western Australia
<http://www.gu.uwa.edu.au/clubs/unisfa>

The West Lodge
P.O. Box 190 Mt Lawley 6050

Westrek
P.O. Box 307 Bentley WA 6102

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Multiverse is a fan run non profit group, run by the fans, for the fans
Multiverse proudly fundraises for the following charities:

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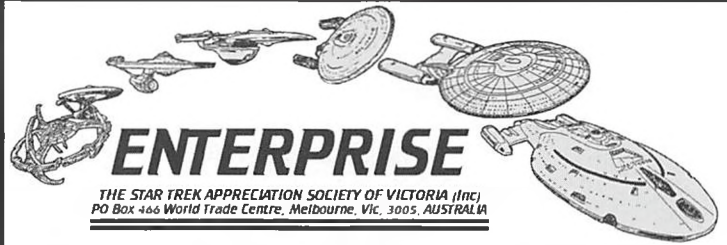
"We have always been here"



The Australian Babylon 5 Fan Club has been around since 1995 and has been running ever since as a social club for all Babylon 5 fans.

Meetings, Newsletters, Up to date information.

PO Box 610, Ballarat, Victoria Australia, 3353
www.vicnet.net.au~babylon5
xfive@ballarat.starway.net.au



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www.vicnet.net.au/~enterprise
enterprise@minerals.csiro.au



\$18 a year for single membership.

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One of the worlds oldest continuously running Science Fiction clubs. The MSFC meets most Fridays nights and has a massive library of SF books and magazines available for borrowing by the members

PO Box 212, World Trade Centre, Melbourne, Victoria, Australia 3005 www.vicnet.net.au/~msfc/
email enquiries to: pgarvin@net2000.com.au



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e-mail : kergulen@onaustralia.com.au



Melbourne Anime Society

The Melbourne Anime Society was founded in Melbourne, Australia in 1990 to promote anime - Japanese animation - preferably with English subtitles.

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<http://www.anime.com.au/mas/index.html>
charley@alphalink.com.au

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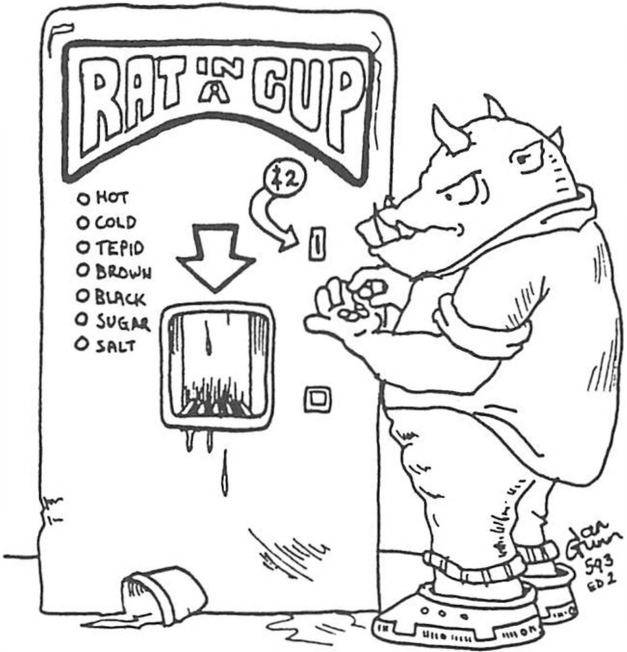
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In Memoriam 1998

Henrik Saulovich Altshuller [a.k.a. Henrik Altov]; writer
 Eric Ambler; writer
 Gary Anderson; fan
 Ralph Arnote; bookseller
 Gene Autry; actor
 John V. Baltadonis; fan
 Eva Bartok; actress
 Jack Biblio; bookseller, publisher
 Jerome Bixby; writer
 Allan Bray; fan
 Lloyd Bridges; actor
 Roberto Canedo; actor
 Carlos Castaneda; writer
 Jackie Causgrove; fan, artist
 Anne Layman Chancellor; fan, artist
 Jane Choras; bookseller, fan
 A. Vincent Clarke; fan
 Jo Clayton; writer
 Leigh Couch; fan
 Phil Cox; fan
 Richard Denning; actor
 Belle Dietz; fan
 Zetta Dillie; fan
 Alain Doremieux; writer, editor, translator
 Wayland Miller Drew; author
 Allen Drury; writer
 Linwood Dunn; cinematographer
 Lee Elias; graphic artist
 Jean-Claude Forest; comics writer & artist
 Gene Fowler; film director
 Douglas Fowley; actor
 Sam Frank; fan
 Amos Gefen; translator
 Wally Gonser; fan
 Archie Goodwin; fan, writer, comics editor
 Marius Goring; actor
 Julien Green; writer
 Ian Gunn; fan, artist
 Phil Hartman; actor
 Patricia Hayes; actress
 Paul G. Herkart; fan
 Adam Hollanek; writer
 Edward James "Ted" Hughes; writer
 Josephine Hutchinson; actress
 Douglas C. Jones; writer
 Ernst Junger; writer
 Bob Kane; comics writer & artist
 Jack Keating; fan
 Dion Kelly; fan
 Persis Khambatta; actress
 Akira Kurosawa; director
 Frank Langford; comics artist
 Paul Lehr; artist

Robert A.W. "Doc" Lowndes; fan, writer, editor
 Joseph Maher; actor
 Wolf Mankowitz; writer, screenwriter
 Robert Marasco; writer
 E.G. Marshall; actor
 Lewis B. Martin; fan
 Crystal Marvig; fan
 Roddy McDowall; actor
 Archie Mercer; fan
 John Millard; fan,
 Sean A. Moore; writer, game designer
 Richard Dale Mullen; SF scholar, editor
 Derek Newark; actor
 Peter Nilson; writer, astronomer
 Jeanette Nolan; actress
 Joe Orlando; comics artist & editor
 Robert "Ozzie" Osman; fan
 Maureen O'Sullivan; actress
 Rachel Cosgrove Payes [a.k.a. E.L. Arch]; writer
 Leo Penn; director
 John W. Pritchard [a.k.a. Ian Wallace]; writer
 Antonio Prohias; cartoonist
 Mae Questel; actress
 Gene Raymond; actor
 James M. Rogers; fan
 Les Sample; fan
 Lawrence Sanders [a.k.a. Mark Upton]; writer
 Claude Saxon; fan
 Alex Schomburg; artist
 Alan B. Shepard, Jr.; astronaut
 Adrian Spies; screenwriter
 Laura Spiess; fan
 Alison Stazenski; fan
 Eleen Tackett; fan
 Don Taylor; film director
 Robert Lewis Taylor; writer
 Jim Tibbetts; fan
 Dietmar Trommeshauser; writer
 Jim Turner; fan
 Ron Turner; artist, comics artist
 Bill Veney; fan
 Toni Vondruska; fan
 Ariane von Orlow; fan
 Gaird Wallig; fan, writer
 Ardis Waters; fan, writer
 Thomas "T.A." Waters; writer
 Michael D. Weaver; writer
 Monty Wells; fan
 Alan D. Williams; editor
 George Wilson; comics artist
 Richard Wright; fan
 T. Bruce Yerke; fan

Thanks to Richard Lynch for compiling this list.

Fanimals

GONE, BUT NOT FORGOTTEN

BY *Jan Gunn*
1998



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“Another dipperful from the fertile Arthurian well, sans magic but brimful of action.”

—*Kirkus Reviews*

“What a story! In bone-clean prose Whyte plunges us into the violent vortex of this era of upheaval.”

—*The Toronto Star*

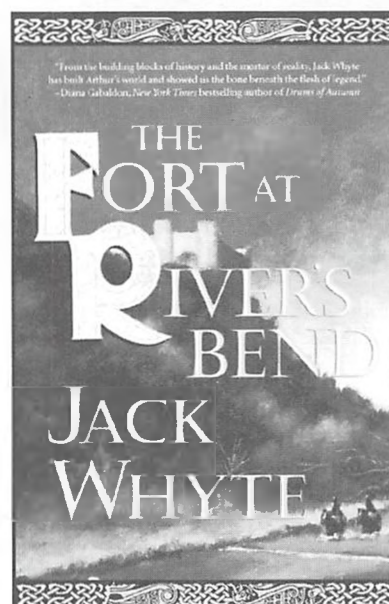
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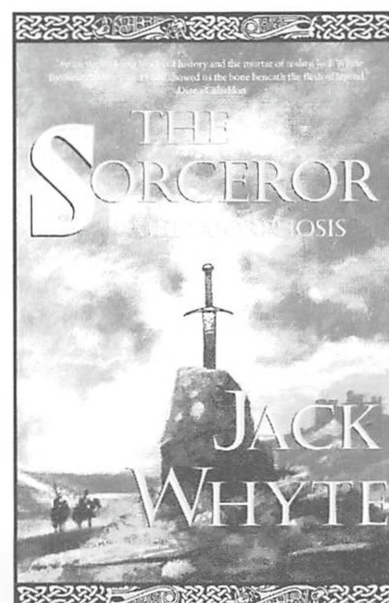
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JACK WHYTE

FanHistoricon: Celebrating Fan History at Aussiecon Three

By Laurie Mann, Richard Lynch, and Joyce Scrivner

Many people have called a Worldcon a “three ring circus.”

Aussiecon Three will be no exception, and even has an additional ring – a 1999 FanHistoricon. While much of science fiction involves looking into the future, FanHistoricon involves looking at our past.

The first FanHistoricon was held in May 1994 in Hagerstown, Maryland, in the middle of the week between two other Maryland-area conventions: the 1994 Corflu fanzine fans' convention and the 1994 Disclave. It was organized by Peggy Rae Pavlat, Bruce Pelz, and Joe Siclari to bring fans of different fannish generations together to discuss ways of preserving the history of science fiction fandom. There were only sixteen people at the Hagerstown FanHistoricon, but some of them were embodiments of fan history – Jack Speer, Art Widner, and Forrest J Ackerman. The only significant program item was the expeditions of attendees, in groups of three and four, to the home of the famous Hermit of Hagerstown, Harry Warner, Jr.

In actuality, that first FanHistoricon wasn't really a convention at all – it was more of a workshop for hammering out the structure for a new umbrella organization for preservation of fan history. The major accomplishment of the meeting was the formation of the Timebinders, an informal association of fans which has the goals of ensuring the preservation of endangered fannish materials and finding ways of making fan historical information more widely available.

Following that first Hagerstown 'convention', there have been eight other FanHistoricons over the last five years in various parts of the United States. These have usually been held in conjunction with other pre-existing conventions using those conventions' facilities. This FanHistoricon, being held for the first time outside the United States, presents a unique opportunity to give fan history a much wider exposure than was previously possible, to a more diverse audience as well as to gather and disseminate more fanhistorical information from Australia.

So what will be going on? Well, the Aussiecon FanHistoricon is set up to showcase Australian and regional Pacific fan history. There will be various program items on fan history such as interviews and discussion panels scattered though out the main program schedule, and we will also present some fan displays in the showcasing of locally produced fanzines and artifacts from early Australian fandom. We hope there will be something for everyone. With luck there will also be a new fanzine presenting some essays on Australian fan history by John Foyster.

Please look for the program items marked “FanHistoricon 9.5” in the pocket program for FanHistoricon activities. Also notice the “FanHistoricon 9.5” ribbons on Aussiecon attendees.

FanHistoricons

No.	Date Held	Held with	City	Organisers *	Attendee
1	May 24-26, 1994	N/A	Hagerstown, MD	Peggy Rae Pavlat, Bruce Pelz, Joe D. Siclari	16
2	Dec. 2-4, 1994	SmofCon 12	Burbank, CA	Bruce Pelz, Peggy Rae Pavlat	N/A
3	June 23-25, 1995	MidWestCon 46	Cincinnati, OH	Dick Smith, Leah Zeldes Smith	N/A
4	January 5-7, 1996	Tropicon 14	Fort Lauderdale, FL	Joe D. Siclari, Edie Stern	N/A
5	March 15-17, 1996	Minicon 31	Minneapolis, MN	Joyce Scrivner	N/A
6	February 14-16, 1997	Boskone 34	Framingham, MA	Joe D. Siclari	N/A
7	July 3-6, 1997	Westercon 50	Seattle, WA	Don Glover	N/A
8	August 5-9, 1998	Bucconeer	Baltimore, MD	Laurie D. T. Mann, Joyce Scrivner, Mary Tabasko, Randy Smith	N/A
9	June 25-27, 1999	MidWestCon 50	Cincinnati, OH	Laurie D. T. Mann, Joe D. Siclari, Roger & Pat Sims	N/A
9.5	September 1-6, 1999	Aussiecon III	Melbourne, Aust	John Foyster, Joyce Scrivner	N/A
10	(November?) 2000	Tropicon 19	Florida	Joe D. Siclari	N/A

* Organisers of the FanHistoricon are not necessarily of the convention that the FanHistoricon was held in conjunction with. In general, attendances of FanHistoricons held in conjunction with other conventions could not be accurately determined.

- 2 About 35 SmofCon attendees came to various program events
- 3 About 30 MidWestCon attendees came to various program events
- 4 About 50 Tropicon attendees came to various program events
- 5 About 100 Minicon attendees came to various program events
- 6 About 70 Boskone attendees came to various program events
- 7 About 100 Bucconeer attendees came to various program events.
- 8 About 30 MidWestCon attendees came to various program events

Note: This article has been revised from a similar article in the Bucconeer souvenir book

UK in 2005

A European Worldcon Bid

A bid committee has been discussing the possibility of another UK Worldcon for several years and we expect to make our final choice of venue in the next 6 months between:

Brighton – site of the 1979 and 1987 Worldcons, now under new management at the Metropole hotel. Close to London and its major airports. The town is very keen to have us back!



Glasgow – site of the 1995 Worldcon, now with new function space at the SECC, including: a purpose-built concert-hall and many small rooms (with roofs!); more onsite hotel space; an IMAX theatre; a working train service. The city wants us back!



Most important, we have lots of experience, energy and ideas and we want to hear from you! Please come to our desk or our party during Aussiecon to meet us, (many of us were involved with previous UK worldcons), to let us know what you think and of course to support the bid!



UK in 2005

379 Myrtle Road
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**Pre-supporting membership:
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Email - UK2005@hotmail.com

What is SpawnCon Two?

by Marc Ortlieb, SpawnCon Two Muggins

SpawnCon Two is the 38th Australian National Science Fiction Convention.

Australians have been holding National Science Fiction Conventions since 1952, continuously since 1969, and so it seemed a shame not to have a NatCon just because we had the Worldcon here. For Aussiecon and Aussiecon Two, there were separate NatCons. This year, since no one had the energy to run a separate NatCon, we subsumed it to Aussiecon Three. None the less, there will be aspects of the NatCon held during Aussiecon Three, specifically the Australian Science Fiction Awards (Ditmars), which will be presented at the Other Awards Ceremony, a business session, to determine the site for the 2001 Australian NatCon and a couple of panels, one looking at the future of Australian National Science Fiction Conventions, and one on humour in science fiction, at which some of the entries in the humorous short story competition, run in conjunction with SpawnCon Two, with prize money donated by the Australian Science Fiction Foundation, will be read.

Australian NatCons have had a strong influence on the development of Science Fiction in Australia. They have brought overseas guests, such as Brian Aldiss, Roger Zelazny, Gordon R. Dickson, Anne McCaffrey, Frank Herbert, Jack Vance, Harlan Ellison, C.J. Cherryh, Robert & Lynn Asprin, Spider & Jeanne Robinson, John Varley, Bob Shaw, George R.R. Martin, Michael Whelan, Terry Pratchett, Robert Jordan, William Gibson, Kim Stanley Robinson, Storm Constantine and Neil Gaiman to our shores. Between 1983 and 1997, the Australian National Media Science Fiction Convention existed as a separate entity, sometimes combined with the NatCon, but often run separately, and that convention brought Bjo Trimble, Michael Keating, David Gerrold, Judson Scott, David Prowse, Katy Manning, Paul Darrow, Janet Lees Price, Ed Bishop, Larry Niven, Julian May, D C Fontana, and Neil Gaiman to Australia (Or, in the case of the 1994 Australasian National Media Science Fiction Convention, to New Zealand). From 1974 to 1981 and then in 1986, we had a National Universities Science Fiction Convention, which added Terry Carr and Joe & Gay Haldeman to our visitors list.

The national conventions have also allowed us to honour our own writers and fans; writers and artists like A. Bertram Chandler, Frank Bryning, George Turner, Lee Harding, Leanne Frahm, Sean McMullen, Janeen Webb, Nick Stathopoulos and Peter Nicholls; fans like John Foyster, Eric Lindsay, Bruce Gillespie, Merv Binns and John Bangsund and Fan Fund winners like Lesleigh Luttrell, Bill Rotsler, Ken Fletcher & Linda Lounsbury.

The NatCons have provided a focus for Australian science fiction fandom and a chance for us to break out of our local clubs and groups in order to mingle with fans from other states, with similar and different interests. The marriages between interstate fans show just one of the side benefits of NatCon cross-pollination.

Sadly, from my point of view, the NatCons have lost a degree of interest over the last few years. In the past, fans haggled over the rights to hold the NatCon, fought over the clauses of the constitution, and schemed to get bigger and brighter Guests of Honour. Now we have trouble getting even one bid per year. What I hope is that some of you, having attended Aussiecon Three, will see how much fun it is to meet fans from all over the country and from overseas, and will get yourselves organised enough to run the fiftieth anniversary Australian National Convention in 2002. You have under a year to plan, and to get your bid organised, so that you can present it at at Swancon 25 in Perth. Go for it!

Marc Ortlieb

If you have enjoyed the short bios of Marc, or believe that you can do better, why not enter the Aussiecon Three "Summarise Ortlieb" competition. Simply review the man and his works in fifty words or less.

Entries can be sent to "Summarise Ortlieb"

P.O.Box 215
Forest Hill
Vic 3131
AUSTRALIA.

Winners will receive a one year supply of *The Bullshead*.

Constitution of the Australian Science Fiction Convention

- (i) There will be an annual Australian Science Fiction Convention, organised by a Convention Committee selected from amongst bids submitted to the Business Meeting at the Australian Science Fiction Convention, two calendar years before the Convention to be selected.
- (ii) The Convention Committee for each Australian SF Convention will, by a vote of the Convention members, after a nominating process involving Australian fandom generally, award up to six Australian SF ("Ditmar") Awards (of which, at least, one must be for fannish endeavours) and the William Atheling Jr Award for Criticism or Review.
- (iii) The Convention Committee will ensure that any surplus accrued by an Australian SF Convention will be applied to the benefit of Australian fandom generally, and shall not be used to reward individuals or groups connected with the Convention Committee.
- (iv) This Constitution may be changed by this method only: Notice of intention to amend, including the exact text, must be submitted to the Convention Committee in sufficient time to be published in the Convention Handbook (where this Constitution and any proposed amendment MUST be published) and then the amendment must be approved by a majority at the Business Meeting.
- (v) No amendment will be in order if it has the effect of increasing the number of words in the Constitution.

Australian National Science Fiction Conventions

- 1952 1st Australian S.F. Convention, March 22nd 1952, G.U.O.O.F. Hall Sydney, No GoH, Chair Bill Veney
- 1953 2nd Australian S.F. Convention, May 1-3 1953, G.U.O.O.F. Hall Sydney, No GoH, Chair Arthur Haddon,
- 1954 3rd Australian S.F. Convention, April 16-18 1954, Federation Hall Sydney, No GoH, Chair Walter Judd,
- 1955 4th Australian S.F. Convention (Sydcon), March 18-20 1955, Dunbar's House Watson's Bay N.S.W., GoH A. Bertram Chandler, Chair Arthur Haddon,
- 1956 5th Australian S.F. Convention - Olympicon, December 8-9 1956, Richmond Town Hall Victoria, GoH Frank Brynning, Chair Bob McCubbin
- 1958 6th Australian S.F. Convention, April 5-6 1958, Richmond Town Hall Victoria, No GoH, Chair Bob McCubbin
- 1966 7th Australian S.F. Convention, Melbourne, Easter 1966, No GoH, Chair John Foyster
- 1969 8th Australian S.F. Convention, MSFC Melbourne, 4-6 April 1969, GsoH Lee Harding & John Foyster, HonSec Bill Wright
- 1970 9th Australian S.F. Convention, Capri Theatre Murrumbena Melbourne, March 2-3 1970, No GoH, Convenors Merv Binns, John Bangsund, John Foyster & Lee Harding
- 1971 10th Australian S.F. Convention, January 1-2 1971, University of Melbourne, GoH Robin Johnson, Chaired by John Foyster Lee Harding & Leigh Edmonds
- 1972 Syncon '72, August 11-13 1972, Squire Motor Inn Bondi N.S.W., GoH Lesleigh Luttrell, Convenor Shayne McCormack Bob Smith
- 1973 Advention 2, August 17-19 1973, Lincoln College Adelaide, GoH John Foyster, Chair Paul Stokes Alan Sandercock
- 1974 Ozcon, August 16-18 1974, Victoria Hotel Melbourne, GoH Merv Binns Fan GoH John Bangsund, Chair Ken Ford
- 1975 Syncon '75, January 25-27 1975, Macquarie University Sydney, No GoH, Chair Ron & Sue Clarke
- 1976 Bofcon, 13-15 August 1976, Noah's Palmlake Motor Inn Melbourne, No GoH, Boss of BofCon Carey Handfield
- 1977 A-Con 7 July 29-31 1977, St Vincent Hotel Glenelg S.A., GoH Bill Rotsler, Chair Allan Bray,
- 1978 Unicon IV, March 24-27 1978, Melbourne Townhouse, GsoH Brian Aldiss & Roger Zelazny, Chaired by Roger Weddall & Alan Wilson. This was also the annual Australian Tertiary Science Fiction Association convention.
- 1979 Syncon '79, 10-13 August 1979, New Crest Hotel Kings Cross Sydney, GsoH Gordon R. Dickson, Ken Fletcher & Linda Lounsbury, Kouichi Yamamoto, Chairs Peter Toluzzi & Robin Johnson
- 1980 Swancon 5, August 15-18 1980, Park Towers Hotel Perth, GsoH Anne McCaffrey, Shayne McCormack, Grant Stone, Chairthing Julia Curtis
- 1981 Advention '81, June 6-8 1981, Oberoi Hotel Adelaide, GsoH Frank Herbert, John Ossian*, K.U.F. Widdershins*, co-Chair Allan Bray & Jeff Harris * Both are John Foyster
- 1982 Tschacon, April 9-12 1982, Melbourne Town House, GsoH Jack Vance, Leanne Frahm, Eric Lindsay, Chair Justin Ackroyd
- 1983 Syncon '83, June 10- 13 1983, Shore Inn Sydney, GsoH Harlan Ellison, Dr Van Ikin, Convenor Jack R. Herman
- 1984 Eurekacon, April 20-23 1984, Victoria Hotel Melbourne, GoH George Turner, Co-chairpersons Christine & Derrick Ashby
- 1985 Spawncon, Seattle The right to hold the 1985 NatCon was won by a bid from Seattle, presented at the 1983 NatCon by Cliff Wind and Jerry Kaufman. Unfortunately the true 1985 NatCon – Spawncon – was never held due to a motion at the 1984 NatCon business session, which retroactively ruled Adelaide to be the site.
- Bogus 1985 NatCon, Advention '85, April 5-8 1985, The Townhouse Adelaide, GoH Lee Harding, Convenor Jeff Harris
- 1986 Swancon XI, March 28-31 1986, Miss Maud Hotel Perth, GsoH C.J. Cherryh & Jack Herman, Chair Erik Harding
- 1987 Capcon, April 24-27 1987, Canberra Parkroyal Hotel, GsoH Robert Asprin, Lynn Abbey, John Newman, Co-ordinator Mark Denbow
- 1988 Conviction, June 10-13 1988, Shore Motor Inn Artarmon N.S.W., GsoH Spider & Jeanne Robinson Carey Handfield, Convenor Jack R. Herman
- 1989 Swancon 14, March 23-27 1989, The King's Ambassador Hotel Perth, GsoH John Varley, Bob Shaw & Paul J. Stevens, Chairthingy Cindy Evans

- 1990 Danse Macabre, April 13-16 1990, The Diplomat Motor Inn Melbourne, GoHs George R.R. Martin & Eric Lindsay [John Bangsund], Convenor Roger Weddall
- 1991 Suncon, March 29-April 1 1991, Brisbane Gateway Hotel, GsoH Patrick Tilley [Harlan Ellison & Leigh Edmonds] Co-convenors [Cath Kerrigan] & Patricia Anderson
- 1992 Syncon '92, April 17-20 1992, The Shore Motor Inn Artarmon N.S.W., GsoH Michael Whelan, Nick Stathopoulos, Sean McMullen, Convenor Rod Kearins
- 1993 Swancon 18, April 8-12 1993, The Ascot Inn Perth, GsoH Terry Pratchett, Robert Jordan & Craig Hilton, Convenor Dave Lockett
- 1994 Constantinople, April 1-4 1994, Southern Cross Melbourne, GsoH William Gibson, [Colin Baker], Bruce Gillespie, Bean & Medge (Julie & Martin Edge), Narelle Harris, Chairman [Alan Stewart] Donna Heenan. This was also the 1994 Media Natcon
- 1995 Thylacon, June 9-12 1995, Hadley's Hotel Hobart, GsoH Kim Stanley Robinson, Peter Nicholls, Grant Stone, Chair Robin Johnson
- 1996 Festival of the Imagination/Swancon 21/Confusion '96, April 4-8 1996, Kings Hotel Perth, GsoH Storm Constantine, Neil Gaiman, Jack Dann & Janeen Webb This was also the 1996 Media Natcon
- 1997 Basicon 2, September 27-28 1997, YWCA Melbourne no GoH. Chairs Ian Gunn & Karen Pender-Gunn. This is also the 1997 Australian Media NatCon
- 1998 Thylacon Two, June 5-8 1998, Hadley's Hotel Hobart, GsoH George R.R. Martin and Leanne Frahm, Chair Robin Johnson
- 1999 Spawncon Two, September 2-6 1999, World Congress Centre, Melbourne, No GoH. Convention Muggins Marc Ortlieb
- 2000 Swancon 25, April 20th-24th, 2000, Ascot Inn, Belmont, WA. GsoH Connie Willis and Ian Nichols. Gratuitous interstate guest "Mitch" (Anthony Mitchell)

Australian Media National Science Fiction Conventions

- 1983 Conquest '83, 1983, Brisbane
- 1984 Medtrek '84, March 10-11 1984, The Shore Inn Sydney, GsoH Bjo Trimble Michael Keating Nikki White, Convenor Susan Clarke
- 1985 Con Amore, June 8-10 1985, Brisbane Parkroyal Brisbane, GsoH David Gerrold, Judson Scott Susan Clarke Dennis Stocks, Co-ordinators Patricia Anderson, Eleanor Hallewell, Lorrie Boen, Heather Wright, Hazel Dodd
- 1986 Galactic Tours, March 7-10 1986, Townhouse Melbourne, GsoH David Prowse & Katy Manning, Convenor Shane Morrissey
- 1987 Eccentricon, July 3-6 1987, Hawkesbury Agricultural College N.S.W., GsoH Brian Goucher, Bjo Trimble, Gail Neville, Lana Brown, Chairpersons Susan Clarke & Gael Williams
- 1988 Zencon II, October 14-16 1988, Carlton Social Club Melbourne, GsoH Paul Darrow, Janet Lees Price, Michael Keating, Dr Michael Archer, Convenor Elaine Clarke & Liz Mundell
- 1989 Conspire, March 17-19 1989, The Rex Hotel Canberra, GoH Robert Jan, Convenors Hazel Dodd, Karen Herkes, Nikki White
- 1990 Hutcon 90, November 23-25 1990, The Diplomat Motel Melbourne, GsoH Ed Bishop, Mr Squiggle, Norman & Margaret Hetherington, Marjorie Cammer, Chairbeing Karen Pender-Gunn
- 1991 Vampiricon, October 11-13 1991, Melbourne Townhouse, GsoH Jeanne Youngson Geoff Tilley, Chair Chaela Manwaring
- 1992 Hongcon, June 6-8 1992, Hotel Adelaide, GsoH Neil Gaiman, Sean McMullen, Glenn Lumsden, Dave de Vries, Michael Dutkiewicz, Shaun Micallef, Alex Ward and Shane Morrissey, Convenor Martin Reilly
- 1993 Defcon, June 4-7 1993, Hotel St George Wellington New Zealand, GsoH Larry Niven, Julian May, D C Fontana, David Gerrold, Denis Skotak, Mark Harris, Gail Adams, Chairs Lana Brown, Donna Rapley, Also the New Zealand National Convention
- 1994 Constantinople, This was also the 1994 Australian NatCon (See above)
- 1995 Basicon [Condiment], October 21, Melbourne University Melbourne, no GoH. Chairs Ian Gunn & Karen Pender-Gunn
- 1996 Festival of the Imagination/Confusion '96/Swancon 21. This was also the 1996 NatCon (See above)
- 1997 Basicon 2, This is also the 1997 Australian NatCon (See above)

Australian Tertiary Science Fiction Association National Convention

- 1975 Unicon I, March 28-31 1975, Ritz Hotel Melbourne, Chair Adrienne Losin
- 1976 Unicon II, April 16-19 1976, Ormond College University of Melbourne, GoH Bruce Gillespie Co-convenors Alan Wilson & Charles Taylor
- 1977 Unicon III, Easter 1977, Christies Beach South Australia, GoH Kitty Vigo, Convenor Perry Middlemiss,
- 1978 Unicon IV, This was also the 1978 Australian Natcon (See above)
- 1979 Unicon V, Australia Day Long Weekend 1979, Sydney Science Centre, GsoH Terry Carr & Patricia Wrightson, Convenor Tony Howe
- 1980 Unicon VI, April 4-7 1980, Victoria Hotel Melbourne, GsoH Joe & Gay Haldeman, George Turner, Merv Binns, Chairperson Daryl Mannell
- 1981 Tolkon, August 21-24 1981, New Crest Hotel Kings Cross Sydney, GoH Jon Noble, Convenor Jack R. Herman
- 1986 Unicon '86, January 25-27 1986, Adelaide, GsoH Victor Kelleher [Mika Wakisaka]

Now we know the way to go...



SAN JOSÉ IN 2002

A bid for the 60th World Science Fiction Convention®
Thursday, August 29, through Monday, September 2, 2002

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A Note From the Chairman

Well, it has been an interesting few months. At a time when most Worldcon bids are just gearing up for the last lap, we've been playing musical chairs.

As most of you will know, a few months back our intended main hotel, the San Francisco Marriott, decided that they no longer wanted our business. Fortunately, most of us are software geeks, and we believe in backups. We had a backup main hotel in San Francisco (the Argent, formerly the ANA, which we used for ConFrancisco), and we had a whole backup site in San José. Being unsure at the time which was the better option, we decided to give fandom the choice. We filed a second bid for the San José site, announced it to the world, and sent all of our pre-supporters a postcard telling them what was happening. We thought it would be fun.

And so it should have been, except just recently, the Argent told us that they had sold our space to another group with more money. Without the Argent, we do not think the San Francisco site is viable for a Worldcon, so, with considerable regret, we have withdrawn it from the vote.

That leaves us with the San José site. Happily, the more we have looked at it over the past few weeks, the better we have gotten to like it. Other people who have checked the site out like it, too. Ben Yalow, one of the most respected con runners around, described it as "a better site for almost everything, and much cheaper than the San Francisco site." What is so good about it?

Here are some examples:

- Lots of hotel space within a block (300 meters/1,000 feet) of the convention center, including two with direct air bridge connections;
- Much cheaper prices than San Francisco (rooms from \$79 to \$120 in today's prices);
- A Convention & Visitor's Bureau that has been very helpful and is very keen to get our business;
- Wide, flat sidewalks and excellent disabled access; and
- An IMAX theatre and technology museum right across the street.

Of course, San José doesn't have quite the same tourism opportunities as San Francisco, but the cities are less than 50 miles apart. If there is enough interest, the Worldcon may even be able to lay on special events for people who want to go sightseeing.

As I said, it has been interesting, but we have what we think is an excellent site for a Worldcon in San Jose. We look forward to seeing you there in 2002.

Kevin Standlee, Chairman, Bay Area in 2002



For more information, please check our website.

Constitution of the World Science Fiction Society as at September 1998

Article I - Name, Objectives, Membership, and Organization

Section 1.1: Name. The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS or the Society.

Section 1.2: Objectives. WSFS is an unincorporated literary society whose functions are:

- (1) To choose the recipients of the annual Hugo Awards (Science Fiction Achievement Awards).
- (2) To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons).
- (3) To attend those Worldcons.
- (4) To choose the locations and Committees for the occasional North American Science Fiction Conventions (hereinafter referred to as NASFiCs).
- (5) To perform such other activities as may be necessary or incidental to the above purposes.

Section 1.3: Restrictions. No part of the Society's net earnings shall be paid to its members, officers, or other private persons except in furtherance of the Society's purposes. The Society shall not attempt to influence legislation or any political campaign for public office. Should the Society dissolve, its assets shall be distributed by the current Worldcon Committee or the appropriate court having jurisdiction, exclusively for charitable purposes. In this section, references to the Society include the Mark Protection Committee and all other agencies of the Society but not convention bidding or operating committees.

Section 1.4: Membership. The Membership of WSFS shall consist of all people who have paid membership dues to the Committee of the current Worldcon.

Section 1.5: Memberships

1.5.1: Each Worldcon shall offer supporting and attending memberships.

1.5.2: The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications.

1.5.3: The rights of attending members of a Worldcon include the rights of supporting members plus the right of general attendance at said Worldcon and at the WSFS Business Meeting held thereat.

1.5.4: Members of WSFS who cast a site-selection ballot with the required fee shall be supporting members of the selected Worldcon.

1.5.5: The Worldcon Committee shall make provision for persons to become supporting members for no more than one hundred and twenty-five percent (125%) of the site-selection fee, or such higher amount as has been approved by the Business Meeting, until a cutoff date no earlier than ninety (90) days before their Worldcon.

1.5.7: Other memberships and fees shall be at the discretion of the Worldcon Committee.

Section 1.6: Authority. Authority and responsibility for all matters concerning the Worldcon, except those reserved herein to WSFS, shall rest with the Worldcon Committee, which shall act in its own name and not in that of WSFS.

Section 1.7: The Mark Protection Committee.

1.7.1: There shall be a Mark Protection Committee of WSFS, which shall be responsible for registration and protection of the marks used by or under the authority of WSFS.

1.7.2: The Mark Protection Committee shall submit to the Business Meeting at each Worldcon a report of its activities since the previous Worldcon, including a statement of income and expense.

1.7.3: The Mark Protection Committee shall hold a meeting at each Worldcon after the end of the Business Meeting, at a time and place announced at the Business Meeting.

1.7.4: The Mark Protection Committee shall determine and elect its own officers.

Section 1.9: Membership of the Mark Protection Committee.

1.9.1: The Mark Protection Committee shall consist of:

1: one (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees

2: one (1) member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and

3: nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting.

1.9.2: No more than three elected members may represent any single North American region, as defined in Section 4.8. Each elected member shall represent the region (if any) in which the member resided at the time they were elected.

1.9.3: Newly elected members take their seats, and the term of office ends for elected and appointed members whose terms expire that year, at the end of the Business Meeting.

1.9.4: If vacancies occur in elected memberships in the Committee, the remainder of the position's term may be filled by the Business Meeting, and until then temporarily filled by the Committee.

Article II - Powers and Duties of Worldcon Committees

Section 2.1: Duties. Each Worldcon Committee shall, in accordance with this Constitution, provide for

- 1: administering the Hugo Awards,
- 2: administering any future Worldcon or NASFiC site selection required, and
- 3: holding a WSFS Business Meeting.

Section 2.2: Marks. Every Worldcon and NASFiC Committee shall include the following notice in each of its publications:

"World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society.

Section 2.3: Official Representative. Each future selected Worldcon Committee shall designate an official representative to the Business Meeting to answer questions about their Worldcon.

Section 2.4: Distribution of Rules. The current Worldcon Committee shall print copies of the WSFS Constitution, together with an explanation of proposed changes approved but not yet ratified, and copies of the Standing Rules. The Committee shall distribute these documents to all WSFS members at a point between nine and three months prior to the Worldcon, and shall also distribute them to all WSFS members in attendance at the Worldcon upon registration.

Section 2.5: Bid Presentations. Each Worldcon Committee shall provide a reasonable opportunity for *bona fide* bidding committees for the Worldcon to be selected the following year to make presentations.

Section 2.6: Incapacity of Committees. With sites being selected three (3) years in advance, there are at least three selected current or future Worldcon Committees at all times. If one of these should be unable to perform its duties, the other selected current

or future Worldcon Committee whose site is closer to the site of the one unable to perform its duties shall determine what action to take, by consulting the Business Meeting or by mail poll of WSFS if there is sufficient time, or by decision of the Committee if there is not sufficient time.

Section 2.7: Membership Pass-along. Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by local law, forward its best information as to the names and postal addresses of all of its Worldcon members to the Committee of the next Worldcon.

Section 2.8: Financial Openness. Any member of WSFS shall have the right, under reasonable conditions, to examine the financial records and books of account of the current Worldcon Committee, all future selected Worldcon Committees, and the two immediately preceding Worldcon Committees.

Section 2.9: Financial Reports.

2.9.1: Each future selected Worldcon Committee shall submit an annual financial report, including a statement of income and expenses, to each WSFS Business Meeting after the Committee's selection.

2.9.2: Each Worldcon Committee shall submit a report on its cumulative surplus/loss at the next Business Meeting after its Worldcon.

2.9.3: Each Worldcon Committee should dispose of surplus funds remaining after accounts are settled for the current Worldcon for the benefit of WSFS as a whole.

2.9.4: In the event of a surplus, the Worldcon Committee, or any alternative organizational entity established to oversee and disburse that surplus, shall file annual financial reports regarding the disbursement of that surplus at each year's Business Meeting, until the surplus is totally expended or an amount equal to the original surplus has been disbursed.

Article III - Hugo Awards

Section 3.1: Introduction. Selection of the Hugo Awards shall be made as provided in this Article.

Section 3.2: General.

3.2.1: Unless otherwise specified, Hugo Awards are given for work in the field of science fiction or fantasy appearing for the first time during the previous calendar year.

3.2.2: A work originally appearing in a language other than English shall also be eligible for the year in which it is first issued in English translation. A work, once it has appeared in English, may thus be eligible only once.

3.2.3: Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date.

3.2.4: Works appearing in a series are eligible as individual works, but the series as a whole is not eligible. However, a work appearing in a number of parts shall be eligible for the year of the final part.

3.2.5: In the written fiction categories, an author may withdraw a version of a work from consideration if the author feels that the version is not representative of what that author wrote.

3.2.6: The Worldcon Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the length of the story is within the lesser of five thousand (5,000) words or twenty percent (20%) of the new category limits.

3.2.7: The Worldcon Committee is responsible for all matters concerning the Awards.

Section 3.3: Categories.

3.3.1: Best Novel. A science fiction or fantasy story of forty thousand (40,000) words or more.

3.3.2: Best Novella. A science fiction or fantasy story of between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.

3.3.3: Best Novelette. A science fiction or fantasy story of between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.

3.3.4: Best Short Story. A science fiction or fantasy story of less than seven thousand five hundred (7,500) words.

3.3.5: Best Related Book. Any work whose subject is related to the field of science fiction, fantasy, or fandom, appearing for the first time in book form

during the previous calendar year, and which is either non-fiction or, if fictional, is noteworthy primarily for aspects other than the fictional text.

3.3.6: Best Dramatic Presentation. Any production in any medium of dramatized science fiction, fantasy or related subjects which has been publicly presented for the first time in its present dramatic form during the previous calendar year.

3.3.7: Best Professional Editor. The editor of any professional publication devoted primarily to science fiction or fantasy during the previous calendar year. A professional publication is one which had an average press run of at least ten thousand (10,000) copies per issue.

3.3.8: Best Professional Artist. An illustrator whose work has appeared in a professional publication in the field of science fiction or fantasy during the previous calendar year.

3.3.9: Best Semiprozine. Any generally available non-professional publication devoted to science fiction or fantasy which by the close of the previous calendar year has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year, and which in the previous calendar year met at least two (2) of the following criteria:

- 1: had an average press run of at least one thousand (1,000) copies per issue,
- 2: paid its contributors and/or staff in other than copies of the publication,
- 3: provided at least half the income of any one person,
- 4: had at least fifteen percent (15%) of its total space occupied by advertising,
- 5: announced itself to be a semiprozine.

3.3.10: Best Fanzine. Any generally available non-professional publication devoted to science fiction, fantasy, or related subjects which by the close of the previous calendar year has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year, and which does not qualify as a semiprozine.

3.3.11: Best Fan Writer. Any person whose writing has appeared in semiprozines or fanzines or in generally available electronic media during the previous calendar year.

3.3.12: Best Fan Artist. An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public display during the previous calendar year. Any person whose name appears on the final Hugo Awards ballot for a given year under the Professional Artist category shall not be eligible in the Fan Artist category for that year.

3.3.13: Additional Category. Not more than one special category may be created by the current Worldcon Committee with nomination and voting to be the same as for the permanent categories. The Worldcon Committee is not required to create any such category; such action by a Worldcon Committee should be under exceptional circumstances only; and the special category created by one Worldcon Committee shall not be binding on following Committees. Awards created under this paragraph shall be considered to be Hugo Awards.

Section 3.4: Extended Eligibility. In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a three-fourths (3/4) vote of the intervening Business Meeting of WSFS.

Section 3.5: Name and Design. The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason. Each Worldcon Committee may select its own choice of base design. The name (Hugo Award) and the design shall not be extended to any other award.

Section 3.6: "No Award". At the discretion of an individual Worldcon 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.

Section 3.7: Nominations.

3.7.1: The Worldcon Committee shall conduct a poll to select the nominees for the final Award voting. Each member of either the administering or the immediately preceding Worldcon as of January 31 of the current calendar year shall be allowed to make up to five (5) equally weighted nominations in every category.

3.7.2: The Committee shall include with each nomination ballot a copy of Article III of the WSFS Constitution.

3.7.3: Nominations shall be solicited only for the Hugo Awards and the John W. Campbell Award for Best New Writer.

Section 3.8: Tallying of Nominations.

3.8.1: Except as provided below, the final Award ballots shall list in each category the five eligible nominees receiving the most nominations. If there is a tie including fifth place, all the tied eligible nominees shall be listed.

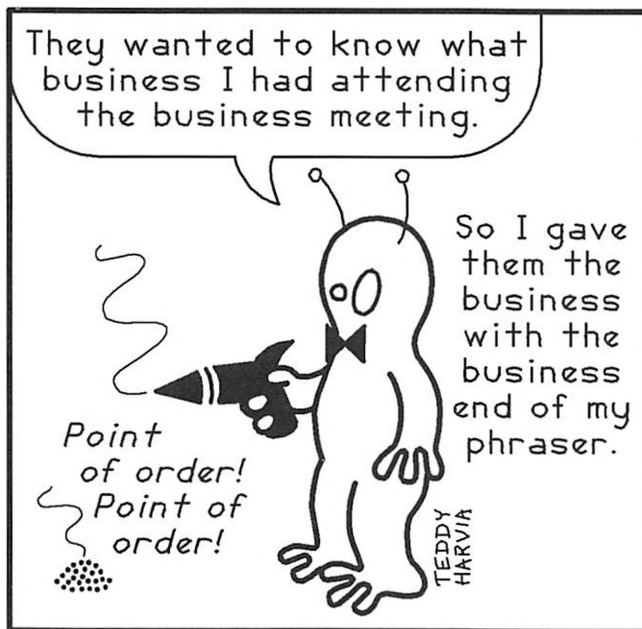
3.8.2: The Worldcon Committee shall determine the eligibility of nominees and assignment to the proper category of nominees nominated in more than one category.

3.8.3: Any nominations for "No Award" shall be disregarded.

3.8.4: If a nominee appears on a nomination ballot more than once in any one category, only one nomination shall be counted in that category.

3.8.5: No nominee shall appear on the final Award ballot if it received fewer nominations than five percent (5%) of the number of ballots listing one or more nominations in that category, except that the first three eligible nominees, including any ties, shall always be listed.

Section 3.9: Notification and Acceptance. Worldcon Committees shall use reasonable efforts to notify the nominees, or in the case of deceased or incapacitated persons, their heirs, assigns, or legal guardians, in each category prior to the release of such information. Each nominee shall be asked at that time to either accept or decline the nomination. If the nominee declines nomination, that nominee shall not appear on the final ballot.



Section 3.10: Voting.

3.10.1: Final Award voting shall be by mail, with ballots sent only to WSFS members. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter.

3.10.2: Final Award ballots shall list only the Hugo Awards and the John W. Campbell Award for Best New Writer.

3.10.3: "No Award" shall be listed in each category of Hugo Award on the final ballot.

3.10.4: The Committee shall, on or with the final ballot, designate, for each nominee in the printed fiction categories, one or more books, anthologies, or magazines in which the nominee appeared (including the book publisher or magazine issue date(s)).

3.10.5: Voters shall indicate the order of their preference for the nominees in each category.

Section 3.11: Tallying of Votes.

3.11.1: In each category, votes shall first be tallied by the voter's first choices. If no majority is then obtained, the nominee who places last in the initial tallying shall

be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority-vote winner is obtained.

3.11.2: No Award shall be given whenever the total number of valid ballots cast for a specific category (excluding those cast for "No Award" in first place) is less than twenty-five percent (25%) of the total number of final Award ballots received.

3.11.3: After a tentative winner is determined, then unless "No Award" shall be the winner, the following additional test shall be made. If the number of ballots preferring "No Award" to the tentative winner is greater than the number of ballots preferring the tentative winner to "No Award", then "No Award" shall be declared the winner of the election.

3.11.4: The complete numerical vote totals, including all preliminary tallies for first, second, ... places, shall be made public by the Worldcon Committee within ninety (90) days after the Worldcon. During the same period the nomination voting totals shall also be published, including in each category the vote counts for at least the fifteen highest vote-getters and any other candidate receiving a number of votes equal to at least five percent (5%) of the nomination ballots cast in that category.

Section 3.12: Exclusions. No member of the current Worldcon Committee nor any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Worldcon Committee, then this exclusion shall apply to members of the Subcommittee only.

Section 3.13: Retrospective Hugos. A Worldcon held 50, 75, or 100 years after a Worldcon at which no Hugos were presented may conduct nominations and elections for Hugos which would have been presented at that previous Worldcon. Procedures shall be as for the current Hugos. Categories receiving insufficient numbers of nominations may be dropped. Once retrospective Hugos have been awarded for a Worldcon, no other Worldcon shall present retrospective Hugos for that Worldcon.

Article IV - Future Worldcon Selection

Section 4.1: Voting. WSFS shall choose the location and Committee of the Worldcon to be held three (3) years from the date of the current Worldcon. Voting shall be by mail or ballot cast at the current Worldcon with run-off ballot as described in Section 3.11. The current Worldcon Committee shall administer the mail balloting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Worldcon. The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.

Section 4.2: Voter Eligibility.

4.2.1: Voting shall be limited to WSFS members who have purchased at least a supporting membership in the Worldcon whose site is being selected.

4.2.2: The supporting membership rate shall be set by unanimous agreement of the current Worldcon

Committee and all bidding committees who have filed before the ballot deadline. If agreement is not reached, the default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.

Section 4.3: Non-Natural Persons. "No Preference" ballots may be cast by corporations, associations, and other non-human or artificial entities. "Guest of" memberships must be transferred to individual natural persons before being cast for other than "No Preference", with such transfers accepted by the administering convention.

Section 4.4: Ballots. Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Each site-selection ballot shall list the options "None of the Above" and "No Preference" and provide for write-in votes, after the bidders and with equal prominence. The supporting membership rate shall be listed on all site-selection ballots.

Section 4.5: Tallying.

4.5.1: The name and address information shall be separated from the ballots and the ballots counted only at the Worldcon with two (2) witnesses from each bidding committee allowed to observe. Each bidding committee may make a record of the name and address of every voter.

4.5.2: A ballot voted with first or only choice for "No Preference" shall be ignored for site selection. A ballot voted with lower than first choice for "No Preference" shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying.

4.5.3: "None of the Above" shall be treated as a bid for tallying and shall be the equivalent of "No Award" with respect to Section 3.11. If it wins, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the Worldcon, the Committee for the following Worldcon shall make the selection without undue delay. When a site and Committee are chosen by a Business Meeting or Worldcon Committee, they are not restricted by region or other qualifications, and the choice of an out-of-rotation site shall not affect the regional rotation for subsequent years.

4.5.4: All ballots shall be initially tallied by their first preferences, even if cast for a bid that the administering Committee has ruled ineligible. If no eligible bid achieves a majority on the first round of tallying, then on the second round all ballots for ineligible bids shall be redistributed to their first eligible choices, and tallying shall proceed according to normal preferential-ballot procedures.

Section 4.6: Bid Eligibility.

4.6.1: To be eligible for site selection, a bidding committee must file the following documents with the Committee that will administer the voting:

- (1) an announcement of intent to bid;
- (2) adequate evidence of an agreement with its proposed site's facilities, such as a conditional contract or a letter of agreement;
- (3) the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers.

4.6.2: The bidding committee must supply written copies of these documents to any member of WSFS on request.

4.6.3: For a bid to be allowed on the printed ballot, the bidding committee must file the documents specified above no later than 180 days prior to the official opening of the administering convention.

4.6.4: To be eligible as a write-in, the bidding committee must file the documents specified above by the close of the voting.

4.6.5: If no bids meet these qualifications, the selection shall proceed as though "None of the Above" had won.

Section 4.7: Site Eligibility. A site outside North America is eligible for selection in any year. A site within North America is eligible for selection if it is within the appropriate region, as defined below. The North American regions shall rotate in the order Western, Central, Eastern region. A site shall be

ineligible if it is within sixty (60) miles of the site at which selection occurs.

Section 4.8: North America. To ensure equitable distribution of sites, North America sites within North America, it is divided into three (3) regions as follows:

- (1) Western. Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states, provinces, and territories westward including Hawaii, Alaska, the Yukon, and the Northwest Territories.
- (2) Central. Central America, the islands of the Caribbean, Mexico (except as above), and all states, provinces, and territories between the Western and Eastern regions.
- (3) Eastern. Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states, provinces, and territories eastward including the District of Columbia, St. Pierre et Miquelon, Bermuda, and the Bahamas.

Section 4.9: NASFiC

If the selected Worldcon site is not in North America, there shall be a NASFiC in the North American region eligible that year. Selection of the NASFiC shall be by the identical procedure to the Worldcon selection except as provided below or elsewhere in this Constitution:

4.9.1: Voting shall be by written ballot administered by the following year's Worldcon, if there is no NASFiC in that year, or by the following year's NASFiC, if there is one, with ballots cast at the administering convention or by mail, and with only members of the administering convention allowed to vote.

4.9.2: Bids are restricted to sites in the appropriate region. NASFiC Committees shall make all reasonable efforts to avoid conflicts with Worldcon dates.

4.9.3: The proposed NASFiC voting fee supporting membership rate can be set by unanimous agreement of the prospective candidates that file with the administering Committee the administering Committee and all bidding committees who have filed before the ballot deadline.

4.9.4: If "None of the Above" wins, or if no eligible bid files by the deadline, then no NASFiC shall be held and all voting fees any supporting membership payments collected for the NASFiC site selection shall be refunded by the administering convention without undue delay.



Article V - Powers of the Business Meeting

Section 5.1: WSFS Business Meetings.

5.1.1: Business Meetings of WSFS shall be held at advertised times at each Worldcon.

5.1.2: The current Worldcon Committee shall provide the Presiding Officer and Staff for each Meeting.

5.1.3: The Business Meeting may adopt Standing Rules for its own governance.

5.1.4: Meetings shall be conducted in accordance with the provisions of (in descending order of precedence) the WSFS Constitution; the Standing Rules; such other rules as may be published in advance by the current Committee (which rules may be suspended by the Business Meeting by the same procedure as a Standing Rule); the customs and usages of WSFS (including the

resolutions and rulings of continuing effect); and the current edition of *Robert's Rules of Order, Newly Revised*.

5.1.5: The quorum for the Business Meeting shall be twelve members of the Society physically present.

Section 5.2: Continuation of Committees. Except as otherwise provided in this Constitution, any committee or other position created by a Business Meeting shall lapse at the end of the next following Business Meeting that does not vote to continue it.

Section 5.3: Constitutional Pass-along. Within two (2) months after the end of each Worldcon, the Business Meeting staff shall send a copy of all changes to the Constitution and Standing Rules, and all items awaiting ratification, to the next Worldcon Committee

Article VI - Constitution

Section 6.1: Conduct. The conduct of the affairs of WSFS shall be determined by this Constitution together with all ratified amendments hereto and such Standing Rules as the Business Meeting shall adopt for its own governance.

Section 6.2: Natural Persons. In all matters arising under this Constitution, only natural persons may introduce business, nominate, or vote, except as specifically provided otherwise in this Constitution. No person may cast more than one vote on any issue or more than one ballot in any election. This shall not be interpreted to prohibit delivery of ballots cast by other eligible voters.

Section 6.3: Amendment. The WSFS Constitution may be amended by a motion passed by a simple majority at any Business Meeting but only to the extent

that such motion is ratified by a simple majority at the Business Meeting of the subsequent Worldcon.

Section 6.4: Commencement. Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.

Section 6.5: Standing Rules. Standing Rules for the Governance of the Business Meeting and related activities may be adopted or amended by a majority vote at any Business Meeting. Amendments to Standing Rules shall take effect at the close of the Worldcon where they are adopted; this rule may be suspended by a two-thirds (2/3) vote.

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Standing Rules for the Governance of the World Science Fiction Society Business Meeting

Rule 1: Meeting and Session. The Annual Meeting of the World Science Fiction Society shall consist of one or more **Preliminary Business Meetings** and one or more **Main Business Meetings**. The first meeting shall be designated as a Preliminary Business Meeting. All meetings at a Worldcon (preliminary, main, or otherwise) shall be considered a single "session" as defined in the Parliamentary Authority (see section 4.1 of the WSFS Constitution), regardless of whether such gatherings are called "meetings" or "sessions."

Rule 2: Preliminary Business Meeting(s). The Preliminary Business Meeting may not directly reject, pass, or ratify amendments to the Constitution; however, all motions adhering to a Constitutional amendment are in order if otherwise allowed. The Preliminary Business Meeting may not refer a Constitutional amendment to a committee unless the committee's instructions are to report to the Main Business Meeting. The Preliminary Business Meeting may not postpone consideration of a Constitutional amendment beyond the last Preliminary Business Meeting. The Preliminary Business Meeting may consider any business not expressly forbidden to it by the Standing Rules or expressly reserved to the Main Business Meeting.

Rule 3: Main Business Meeting(s). The Main Business Meeting may reject, pass, or ratify amendments to the Constitution. One Main Meeting shall be also be designated as the Site-Selection Meeting, where Site-Selection business shall be the special order of business.

Rule 4: Scheduling of Meetings. The first Main Meeting shall be scheduled no less than eighteen (18) hours after the conclusion of the last Preliminary Meeting.

Rule 5: Deadline for Submission of New Business. The deadline for submission of non-privileged new business to the Business Meeting shall be two (2) hours after the official opening of the Worldcon or eighteen (18) hours before the first Preliminary Meeting, whichever is later. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda.

Rule 6: Requirements for Submission of New Business. Two hundred (200) identical, legible copies of all proposals for non-privileged new business shall be submitted to the Presiding Officer before the deadline in Rule 5 unless such proposals are distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals must be legibly signed by a maker and at least one seconder.

Rule 7: Interpretation of Motions. The Presiding Officer shall reject as out of order any proposal or motion that is obviously illegal or hopelessly incoherent. In the absence of the maker of a motion or instructions to the contrary, the Presiding Officer shall be free to interpret the meaning of any motion.

Rule 8: Short Title. Any item of new business considered by the Business Meeting shall contain a short title.

Rule 9: Smoking. If smoking is allowed in the place where the Business Meeting is held, the Presiding Officer shall divide the room into smoking and non-smoking sections at the beginning of each meeting.

Rule 10: Question Time. During the Site-Selection Meeting, fifteen (15) minutes of program time shall be allocated to each future seated Worldcon committee. During the first five (5) minutes, each committee may make such presentations as they wish. The remaining time shall be allocated for questions to be asked about that committee's Worldcon. Questions may be submitted in writing at any previous meeting. Questions submitted in writing shall have priority over other questions if the person who submitted the question is present and still wishes to ask the question. No person may ask a second question as long as any person wishes to ask a first question. Questions are limited to fifteen (15) seconds and responses to two (2) minutes. If time permits at the Site-Selection Meeting, committees bidding for the right to host any Worldcon whose selection will take place in the next calendar year shall be allocated five (5) minutes of program time to make such presentations as they wish. The time limits in this rule may be modified by majority vote.

Rule 11: Mark Protection Committee; Nominations. Nominations for election to the Mark Protection Committee shall be allowed from the floor at each Preliminary Business Meeting. To be listed on the ballot, each nominee must submit to the Secretary of the Business Meeting the nominee's consent to nomination and the nominee's current region of residence. A nominee shall be ineligible if the nominee could not be elected due to the regional residence restrictions. The deadline for submitting such consent to nomination shall be set by the Secretary.

Rule 12: Mark Protection Committee; Elections. Elections to the Mark Protection Committee shall be a special order of business at a designated Main Business Meeting. Voting shall be by written preferential ballot with write-in votes allowed. Votes for write-in candidates who do not submit written consent to nomination and region of residence to the Presiding Officer before the close of balloting shall be ignored. The ballot shall list each nominee's name and region of residence. The first seat filled shall be by normal preferential ballot procedures. After a seat is filled, votes for the elected member and for any nominee who is now ineligible due to regional residence restrictions shall be eliminated before conducting the next ballot. This procedure shall continue until all seats are filled. Should there be any partial-term vacancies on the committee, the partial-term seat(s) shall be filled after the full-term seats have been filled.

Rule 13: Debate Time Limits; Main Motions. The Presiding Officer shall designate the default debate time for main motions. The Business Meeting may, by majority vote, set the initial debate time limit for any motion to any positive whole number of minutes.

Rule 14: Debate Time Limits; Allotment of Time. If a question is divided, the time limits applicable to the question before it was divided shall apply to each portion of the divided question. Debate time shall be allotted equally to each side of a question. Time spent on points of order or other neutral matters arising from a motion shall be divided equally and charged to each side.

Rule 15: Debate Time Limits; Amendments. Debate on all amendments to main motions shall be limited to five (5) minutes, allotted equally to each side. Time spent on debate of an amendment shall be charged against the time for the main motion.

Rule 16: Debate Time Limits; Motions Allowed After Expiration. Motions that adhere to the main motion shall not be out of order because of the expiration of debate time, but shall be undebatable.

Rule 17: Debate Time Limits; Minimum Substantive Debate. If the debate time expires before either or both sides of the question have had an opportunity for substantive debate, any side that has not had such an opportunity shall have two (2) minutes to be used solely for the purpose of substantive debate.

Rule 18: Carrying Business Forward. Motions other than Constitutional amendments awaiting ratification may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.

Rule 19: Dilatory Actions; Misuse of Inquiries. The sole purpose of a "point of information" or "parliamentary inquiry" is to ask the Presiding Officer for an opinion of the effect of a motion or for guidance as to the correct procedure to follow. The Presiding Officer shall treat as dilatory any attempts to circumvent the rules of debate under the guise of points of information, parliamentary inquiries, or other queries and requests.

Rule 20: Committees. All committees are authorized to organize themselves in any lawful manner and to adopt rules for the conduct of their business, which may include conducting balloting by mail and limiting debate, subject to any contrary provisions of the Constitution, the Standing Rules, or instructions given to the committee by the Business Meeting.

Rule 21: Official Papers; Indicating Revisions. The Business Meeting staff shall clearly indicate all changes (including deletions) from the previous year's version when they provide the Constitution and Standing Rules for publication prior to the following Worldcon. However, the failure to indicate such changes shall not affect the validity of the documents.

Rule 22: Official Papers; Corrections. Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary of the Business Meeting in question and of the next available Business Meeting as soon as they are discovered.

Rule 23: Numbers, Titles, References, and Technical Corrections. Numbers and titles of the various parts of the Constitution and Standing Rules

are for the sake of easy reference only. They do not form a substantive part of these documents nor of any motion to amend these documents. The Business Meeting Secretary shall incorporate into these documents appropriate changes as required by newly adopted amendments. When making any such adjustments required by this section, the Business Meeting Secretary shall change article and section numbers, titles, and internal cross-references as necessary to maintain a consistent, parallel structure, which shall not be altered unless the Business Meeting explicitly so directs. The Business Meeting Secretary may change punctuation, capitalization, grammar, and other wording in the Constitution and Standing Rules only insofar as such changes clarify meaning and enhance consistency, and only insofar as such changes do not modify the substantive meaning of the documents.

Rule 24: Continuing Resolutions. Resolutions of continuing effect ("continuing resolutions") may be repealed or amended by majority vote of subsequent Business Meetings without notice, and shall be automatically repealed or amended by applicable amendments to the Constitution or Standing Rules or by conflicting resolutions passed by subsequent Business Meetings.

Rule 25: Non standard Parliamentary Authority. If a Worldcon Committee adopts for the governance of the Business Meeting a parliamentary authority other than that specified in the Constitution, the Committee must in timely fashion publish information about how to obtain copies of the authority in question.

Rule 26: Postpone Indefinitely. The motion to Postpone Indefinitely shall not be allowed.

Rule 27: Amend; Secondary Amendments. Secondary amendments (amendments to amendments) are not allowed except when the primary amendment is to substitute.

Rule 28: Previous Question. A person speaking to a motion may not immediately offer a motion to close debate. The motion for the Previous Question (also known as the motion "close debate," "call the question," and "vote now") shall not be in order when there is less than one minute of debate time remaining, nor when either or both sides of the debate have yet to speak to a question. Before voting on the motion for the Previous Question, the Presiding Officer shall, without debate, ask for a show of hands of those persons who still wish to speak to the matter under consideration.

Rule 29: Lay on the Table. The motion to Lay on the Table shall require a two-thirds (2/3) vote for adoption.

Rule 30: Adjournment. The incidental main motion to adjourn *sine die* shall not be in order until all Special and General Orders have been discharged.

Rule 31: Counted Vote. The Presiding Officer shall take a counted vote upon the request of ten percent (10%) of those members attending the meeting.

Rule 32: Suspension of Rules. Rules protecting the rights of absentees, including this rule, may not be suspended.

Business Passed On to Aussiecon Three

[1998 Business Meeting Secretary has altered the section numbers and added short titles in these Proposed Constitutional Amendments to match the Constitution. The text in brackets within Section 3.1 is by the proposer of the amendment, not the Business Meeting Secretary.]

3.1 Tidying Site Selection

MOVED, to amend the WSFS Constitution as follows:

In Section 4.1: replace "Voting shall be by mail or ballot cast at the current Worldcon with run-off ballot as described in Section 3.11" with "Voting shall be by written ballot cast either by mail or at the current Worldcon with tallying as described in Section 3.11".

In Section 4. 1: replace "administer the mail balloting" with "administer the voting".

Replace Section 4.3 with the following new Section:

Section 4.3: Non-natural Persons. Corporations, associations, and other non-human or artificial entities may cast ballots, but only for "No Preference". "Guest of" memberships may only cast "No Preference" ballots. Memberships transferred to individual natural persons may cast preferential ballots, provided that the transfer is accepted by the administering convention.

In Section 4.5.1, replace "with two (2) witnesses from each bidding committee allowed to observe." with ". Each bidding committee should provide at least two (2) tellers."

Delete Subsection 4.5.3, and insert the following new Subsections:

4.5.3: "None of the Above" shall be treated as a bid for tallying, and shall be the equivalent of "No Award" with respect to Section 2.9.

4.5.5: If "None of the Above" wins, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the Worldcon, the Committee for the following Worldcon shall make the selection without undue delay.

4.5.6: Where a site and Committee are chosen by a Business Meeting or Worldcon Committee, they are not restricted by region or other qualifications, and the choice of an out-of-rotation site shall not affect the regional rotation for subsequent years.

Moved by the Nitpicking and Flyspecking Committee

Discussion:

This tidies the wording of Article 4. It requires the current committee to administer the whole voting process rather than just the mail balloting, and directs the bidding committees to provide tellers rather than allowing them to provide observers. This changes the Constitution to reflect what actually happens, so there is no actual change in powers.

5.3 No-Zone Rotation

Moved: To amend Article IV by:

1. Deleting all of section 4.7 except the last sentence.
2. Replacing "sixty (60)" with "five hundred (500) miles or eight hundred (800) kilometres" in the last sentence of section 4.7.
3. Replacing "the North American region eligible" with "North America" in the first sentence of Section 4.9.

4. Deleting the first sentence of 4.9.2.

[Secretary: Old section 3.9, became new section 4.9 at the 1998 Business Meeting.]

Provided that any site which would have been eligible under the old rules will also be eligible in the first three races conducted under these eligibility rules.

Moved by Ben Yalow and Bruce Pelz

Discussion:

This replaces the current zone system for site eligibility in North America with an unzoned system, in which a bid from any of the rotation zones is allowed to bid in any year. While the rotation system used to be necessary in order to prevent the Worldcon from staying in one geographic area, the decrease through the years in the number of locations that can hold a Worldcon will accomplish most of these results.

This system will also mean that if a group wishes to bid in a year, and has facilities available for that year, they will generally be eligible. And, if a group has its facility taken away by another group, it doesn't need to wait three years to rebid, but may do so when it is next able.

The exclusion zone is expanded from 60 miles to 500 to ensure that having a large number of local voters won't give one site a large proximity advantage in any race.

Effect:

Section 4.7: Site Eligibility ~~A site outside North America is eligible for selection in any year. A Site within North America is eligible for selection if it is within the appropriate region as defined below. The North American regions shall rotate in the order Western, Central, Eastern region.~~ A site shall be ineligible if it is within ~~sixty (60)~~ five hundred (500) miles or eight hundred (800) kilometres of the site at which selection occurs.

Section 4.9: NASFiC

If the selected Worldcon site is not in North America, there shall be a NASFiC in ~~the North American region eligible~~ North America that year. Selection of the NASFiC shall be by the identical procedure to the Worldcon selection except as provided below or elsewhere in this Constitution:

4.9.1: Voting shall be by written ballot administered by the following year's Worldcon, if there is no NASFiC in that year, or by the following year's NASFiC, if there is one, with ballots cast at the administering convention or by mail, and with only members of the administering convention allowed to vote.

4.9.2: ~~Bids are restricted to sites in the appropriate region.~~ NASFiC Committees shall make all reasonable efforts to avoid conflicts with Worldcon dates.

4.9.3: The proposed NASFiC voting fee supporting membership rate can be set by unanimous agreement of the prospective candidates that file with the administering Committee the administering Committee and all bidding committees who have filed before the ballot deadline.

4.9.4: If "None of the Above" wins, or if no eligible bid files by the deadline, then no NASFiC shall be held and all voting fees any supporting membership payments collected for the NASFiC site selection shall be refunded by the administering convention without undue delay.

Best Wishes & Greetings To Aussiecon from the
**International Society of
 Ex-Worldcon Fan Guests of Honor**

which is delighted to induct our newest member,

Bruce Gillespie

Active Members

Forrest Ackerman, George Barr, Harry Bell, John Berry, Bill Bowers, Juanita Coulson, Walt Daugherty, Tom Digby, Dick Eney, Jan Howard Finder, Mike Glicksohn, Rusty Hevelin, Lee Hoffman, Jay Kay Klein, David A. Kyle, Dave Langford, Bob Madle, Bruce Pelz, Andrew Porter, Milton A. Rothman, Robert Runté, Elliot Shorter, Takumi & Sachito Shibano, Roger Sims, Joyce & Ken Slater, Jon Stopa, Roy Tackett, Bob Tucker, Harry Warner, Ted White, Walt Willis

Emeritus Members

Ted Carnell, Terry Carr, Vinç Clarke, Buck Coulson, Bill Rotsler, Joni Stopa, The Stranger Club, Susan Wood

Our Motto: "Not Gone, But Pretty Much Forgotten"

For information on the Society and its activities: Social get-togethers, annual picnic, travel discounts, Claude Degler Ozarks Rest Home, Fan Diemon's Land Worldcon bid, etc., write ISEWFGOH, c/o P.O. Box 022730, Brooklyn NY 11202-0056, USA. FIAWOL!

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WSFS Business Matters

The Business Meetings of the World Science Fiction Society (WSFS) will be held on Friday, Saturday, Sunday, and if needed, Monday, from 9 am. to 11 am. Check the Program Guide at the con for the location of these meetings.

The Friday meeting has been designated as a Preliminary Business Meeting, where the agenda for the Main Business Meeting will be set, and time limits for debates determined.

The Sunday Meeting has been designated as the Site Selection Meeting, when the results of the site selection for the 2002 Worldcon will be made known.

All members of Aussiecon Three are members of the WSFS and are entitled to participate in, and vote at, the Business Meetings. All new business must be submitted to the Chair of the Business Meeting, Jack Herman, before noon on Thursday to receive a place on the Agenda.

Below are the Special Rules for the Aussiecon Three Business Meetings.

Special Rules for the Aussiecon Three Business Sessions

1. Notwithstanding any other provision, the mover of the substantive motion will have a right of reply at the conclusion of a debate, immediately before the motion (and all amendments thereto) is put to the vote. Time for the reply will be considered additional to the time for debate as allowed for in standing rule 7.

2. The motions, to 'object to consideration', to 'table' to 'divide the question', to 'postpone' or to 'refer to committee' shall be considered only after the mover has spoken to the substantive motion and before any other speech is called. Any or all may be foreshadowed before the mover speaks.

3. Amendments to the substantive motion (changes which do not alter the effect of the motion) must be in writing and can be moved at any time during the discussion of the substantive motion.

Foreshadowed motions to the substantive motion (alternatives to the motion which have the effect of altering its effect) must be in writing and may be moved at any time during the discussion of the substantive motion.

At the conclusion of the debate, motions will be put in this order: amendments, the substantive motion (as amended), foreshadowed motions.

If the substantive motion carries, all foreshadowed motions shall lapse.

4. Unless otherwise determined by the Meeting, the time for debate on each main motion shall be limited to 12 minutes.

Speeches to any motion during the Business Meetings shall be of the following maximum length:

Mover of the substantive motion – 3 minutes; all other speakers in the debate – 3 minutes.

Right of reply to the mover of a substantive motion – 2 minutes. During the Site Selection Meeting, each properly registered bid may make a presentation of up to 10 minutes in duration, to be followed by a question time of 10 minutes. In any debate concerning site selection, speeches will be limited to 3 minutes.

5. Procedural motions will take precedence at all times, except that the Chair may reject the motion 'that the motion be now put' if he considers that there has been insufficient debate.

6. On the receipt of the motion 'that the Chair's ruling be dissented from', the Chair will vacate the Chair and appoint an acting Chair. The mover of the motion will then speak to his/her dissent for no more than 2 minutes and the Chair being dissented from will speak for up to 2 minutes. The question will then be put in the form 'that the Chair's ruling be upheld'.

7. Except for the question in Rule 6, all other procedural motions shall be put without debate.

Proposed Agenda for Aussiecon Three

Outline Agenda for 1999

1. Committee Reports

1.1 Mark Protection Committee

1.2 Nitpicking & Flyspecking Committee

1.3 Worldcon Runners Guide Editorial Committee

2. Worldcon Reports

2.1 Past Worldcons and NASFiCs

2.1.1 ConAdian (1994)

2.1.2 L.A.con III (1996)

2.1.3 LoneStarCon 2 (1997)

2.1.4 Bucconeer (1998)

2.1.5 Conucopia (1999 NASFiC)

2.2 Seated Worldcons

2.2.1 Aussiecon Three (1999)

2.2.2 Chicon 2000 (2000)

2.2.3 The Millennium Philcon (2001)

3. Business Passed On from Bucconeer

3.1 Tidying Site Selection

3.2 No-Zone Rotation

4. New Business

5. Site Selection Business

5.1 Report of the 2002 Site Selection & Presentation by Winners

5.2 Reports by seated Worldcons

5.3 Presentation by bidders for 2003

TOR

Congratulates

Our Hugo Nominees

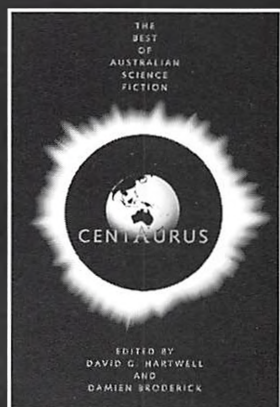
Nominated for
BEST PROFESSIONAL EDITOR
DAVID G. HARTWELL

Look for these anthologies
edited by David Hartwell

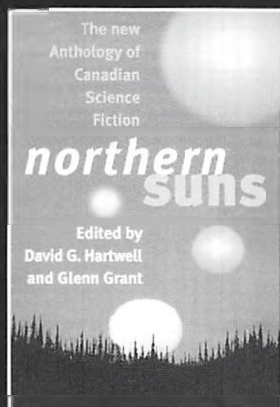
Centaurus
The Best of Australian SF
edited by David G. Hartwell
and Damien Broderick

Northern Suns
edited by David G. Hartwell
and Glenn Grant

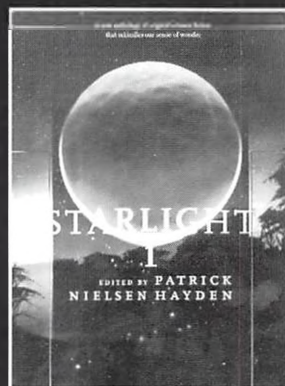
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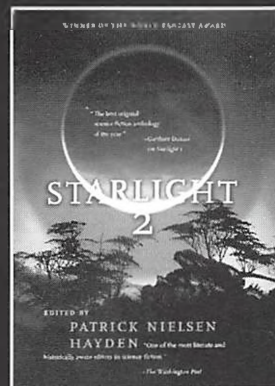
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Starlight 2
edited by Patrick Nielsen Hayden
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has gathered some gems of the genre."
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Story of Your Life
TED CHIANG
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edited by Patrick Nielsen Hayden

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ROBERT CHARLES WILSON
from ***Starlight 2***
edited by Patrick Nielsen Hayden

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The 1999 Hugo Award Nominees

Best Novel

Children of God - Mary Doria Russell (Villard)
Factoring Humanity - Robert J. Sawyer (Tor)
Distraction - Bruce Sterling (Bantam Spectra)
To Say Nothing of the Dog - Connie Willis (Bantam Spectra)
Darwinia - Robert Charles Wilson (Tor)

Best Novella

"Aurora in Four Voices" - Catherine Asaro (*Analog* December 1998)
"Get Me to the Church on Time" - Terry Bisson (*Asimov's* May 1998)
"Story of Your Life" - Ted Chiang (*Starlight 2*)
"Oceanic" - Greg Egan (*Asimov's* August 1998)
"The Summer Isles" - Ian R. MacLeod (*Asimov's* October-November 1998)

Best Related Book

Science-Fiction: The Gernsback Years - Everett F. Bleiler (Kent State University Press)
The Hugo, Nebula and World Fantasy Awards - Howard DeVore (Advent:Publishers)
The Dreams Our Stuff Is Made Of - Thomas M. Disch (The Free Press)
Spectrum 5: The Best in Contemporary Fantastic Art - edited by Cathy Fenner & Arnie Fenner (Underwood Books)
The Work of Jack Williamson: An Annotated Bibliography and Guide - Richard A. Hauptmann (NESFA Press)

Best Professional Editor *

Gardner Dozois (*Asimov's*; *Year's Best Science Fiction*)
Scott Edelman (*SF Age*)
David G. Hartwell (Tor Books; *Year's Best SF*)
Patrick Nielsen Hayden (Tor Books; *Starlight*)
Stanley Schmidt (*Analog*)
Gordon Van Gelder (*FC&SF*, St Martin's Press)

Best Novelette *

"The Planck Dive" - Greg Egan (*Asimov's* February 1998)
"Time Gypsy" - Ellen Klages (*Bending the Landscape: Science Fiction*)
"Steamship Soldier on the Information Front" - Nancy Kress (*Future Histories; Asimov's* April 1998)
"Echea" - Kristine Kathryn Rusch (*Asimov's* July 1998)
"Zwarte Piet's Tale" - Allen Steele (*Analog* December 1998)
"Taklamakan" - Bruce Sterling (*Asimov's* October-November 1998)
"Divided By Infinity" - Robert Charles Wilson (*Starlight 2*)

Best Short Story *

"Cosmic Corkscrew" - Michael A. Burstein (*Analog* June 1998)
"Whiptail" - Robert Reed (*Asimov's* October-November 1998)
"Maneki Neko" - Bruce Sterling (*FC&SF* May 1998)
"Radiant Doors" - Michael Swanwick (*Asimov's* September 1998)
"The Very Pulse of the Machine" - Michael Swanwick (*Asimov's* February 1998)
"Wild Minds" - Michael Swanwick (*Asimov's* May 1998)

Best Semiprozine

Interzone edited by David Pringle
Locus edited by Charles N. Brown
The New York Review of Science Fiction edited by Kathryn Cramer, Ariel Hamilton, David G. Hartwell & Kevin Maroney
Science Fiction Chronicle edited by Andrew I. Porter
Speculations edited by Denise Lee

Best Dramatic Presentation

Sleeping In Light - Babylon 5 (Warner Bros)
Dark City (New Line Cinema)
Pleasantville (New Line Cinema)
Star Trek: Insurrection (Paramount)
The Truman Show (Paramount)

Best Professional Artist *

Jim Burns
Bob Eggleton
Donato Giancola
Don Maitz
Nick Stathopoulos
Michael Whelan

Best Fanzine *

Ansible edited by Dave Langford
File 770 edited by Mike Glyer
Mimosa edited by Richard & Nicki Lynch
Plokta edited by Alison Scott & Steve Davies
Tangent edited by David Truesdale
Thyme edited by Alan Stewart

Best Fan Artist *

Freddie Baer
Brad Foster
Ian Gunn
Teddy Harvia
Joe Mayhew
D. West

Best Fan Writer

Bob Devney
Mike Glyer
Dave Langford
Evelyn C. Leeper
Maureen Kincaid Speller

John W. Campbell Award for Best New Writer of 1997 or 1998

Not a Hugo (sponsored by Dell Magazines)
Kage Baker (2nd year of eligibility)
Julie E. Czerneda (2nd year of eligibility)
Nalo Hopkinson (2nd year of eligibility)
Susan R. Matthews (2nd year of eligibility)
James Van Pelt (2nd year of eligibility)

*More than five nominees due to ties in the number of nominees



Winner, 1993, '94 Hugo Awards, and 1991 World SF, 1992 British Fantasy Con Special Awards
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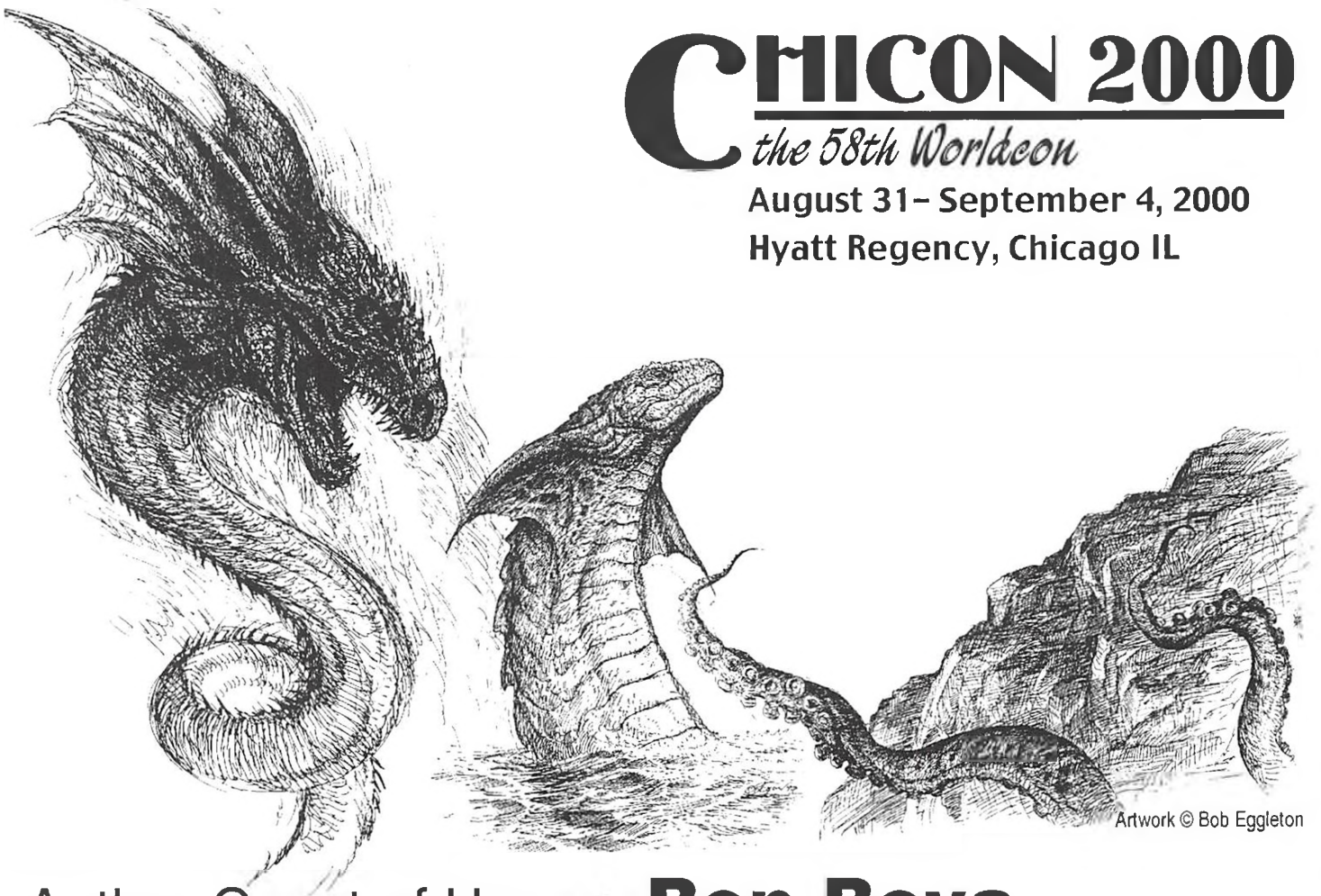
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Editor Guest of Honor: **Jim Baen**

Fan Guests of Honor: **Bob & Anne**

Passovoy

Toastmaster: **Harry Turtledove**

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Join all of your fannish friends for the science fiction community's annual reunion, the Worldcon! Chicago will host the last one of the millennium, and we plan to make it very special indeed. Hundreds of panels, seminars, readings and discussion groups featuring outstanding authors, artists, editors, scientists and more. The galaxy's largest exhibition of science fiction and fantasy art. Rare and exotic SF films and theatrical works. Exhibits featuring science, technology, literature and fandom. Unparalleled opportunities to meet your favorite science fiction and fantasy personalities. Whether your interests lie with Lovecraft or LeGuin, with videotapes or palimpsests, with horrors from the dawn of time or the latest Windows upgrade (or are those the same thing?), Chicon 2000 will be informative, intriguing and fun!

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Children's Membership	\$ 50

Attending Members have all of the privileges of membership. They can take part in all convention activities, receive all of our publications and can vote on the Hugo Awards and the site of the 2003 Worldcon.

Supporting Members do not have the right to attend the convention but receive all publications and have full Hugo and site selection voting rights.

Child Care Members have all of the rights of Attending Members and are eligible for child care at no extra charge. Chicon will have professional child care, but details such as hours and location have yet to be decided. Only persons born after August 31, 1987, can hold Child Care

Memberships.

Child Members can attend the convention but have no voting rights and do not receive publications. Child care costs extra and may require advance registration. The age limits are the same as for Child Care Memberships.

Our Guests of Honor:

Author Guest:

Ben Bova predicted the Space Race, solar power satellites, electronic books, the discovery of organic chemicals in interstellar space and of ice on the Moon, virtual reality, human cloning, videogames, the Strategic Defense Initiative and the proliferation of international peace-keeping forces. The author of more than 90 fiction and nonfiction books, he has also been active in journalism, education, publishing and the aerospace industry and won seven Hugo Awards as a science fiction editor. His latest novel *Moonwar* follows the fortunes of the first permanent lunar colony as it tries to survive amidst the complexities of politics, religion, economics and science.

Artist Guest:

Bob Eggleton has been nominated ten times for Best Artist Hugo and has won three times. He also won the Best Artwork Hugo in two of the five years of its existence. His versatility is legendary, ranging from sea monsters to starscapes. For more insight into this truly fantastic artist, read the exclusive interview in Chicon Progress Report Number 1.

Editor Guest:

Jim Baen, now publisher of one of science fiction's most respected imprints, first won kudos as editor of *Galaxy* and *If*. He later edited the original anthology series *Destinies*, *Far Frontiers* and *New Destinies*.

Under his leadership, Baen Books has published the cream of SF authors, including Larry Niven, Lois McMaster Bujold, Jerry Pournelle, Elizabeth Moon, David Drake, S. M. Stirling and Timothy Zahn.

Fan Guests:

Bob and Anne Passovoy are Chicago's special contribution to Chicon. Active in convention running, masquerades, filk singing, art auctions and much other fanac, they have long made Midwestern conventions more sociable and entertaining. Bob was a member of the Chicon IV board of directors, while Anne served for several years on the board of ISFiC, the parent of the Chicago area's largest SF convention. As filkers, they faced their greatest challenge in 1976 at MidAmeriCon when, called upon to provide impromptu entertainment at masquerade intermission, they created "The Chicken Song". They still get regular requests for additional verses.

Toastmaster:

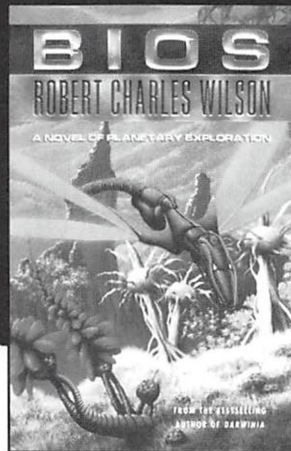
Harry Turtledove reacted with "You guys are crazy" when we asked him to be our Toastmaster, but he is alone in that sentiment. Well-known for his alternate history novels, Harry got his grounding in the genre with a Ph.D. in Byzantine studies. His first book was a translation of the *Chronicle of Theophanes*. His latest are *Between the Rivers*, an historical-fantasy novel set in ancient Mesopotamia, and *Justinian*, a "straight" historical novel about the adventurous life of the medieval Byzantine Emperor Justinian "Cut-Off-Nose". An interview with Harry appears in Chicon Progress Report Number 2 found on our web site in pdf format.

Also attending will be hundreds of other authors, artists, editors, scriptwriters, scientists and SF personalities. What better way to bid farewell to the old millennium and say hello to the next one?

TOR

Congratulates

**Robert
Charles Wilson**
Author of Hugo-nominated
Darwinia

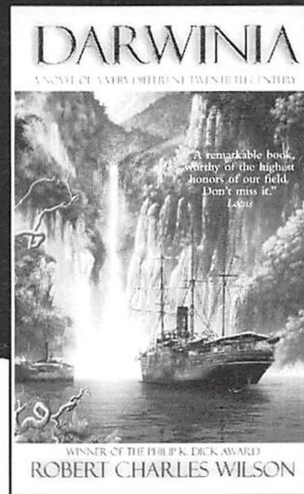


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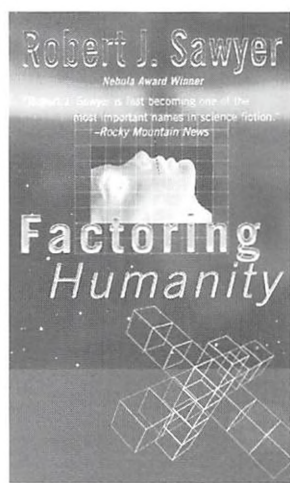
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and

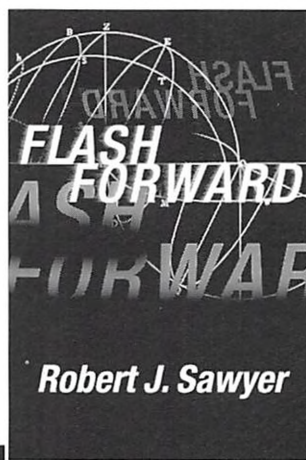
Robert J. Sawyer

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The Hugo Awards by Year

The Hugo Awards, also known as the Science Fiction Achievement Awards, were named in honor of Hugo Gernsback, "The Father of Magazine Science Fiction," as he was described in a Special Award given to him in 1960. The origin of the Hugo Awards dates back to the Philadelphia Worldcon of 1953. That first set of trophies were machined by Jack McKnight, the father of Bucconeer's Chairman, Peggy Rae Pavlat. No Hugos were presented in 1954, but at the Cleveland Worldcon of 1955 they reappeared, based on a design by Ben Jason. The Hugo Awards have been an intrinsic part of the Worldcon ever since.

The Hugo Awards are presented annually under the sponsorship of the World Science Fiction Society (WSFS), and are administered by the committee of the Worldcon held each year. Both the nominees and winners are chosen by a popular vote of the membership of the WSFS. Unless otherwise specified, a Hugo Award given in a particular year is for work that appeared in the previous calendar year.

The following list includes the Hugos and also three other types of awards:

The John W. Campbell Memorial Award for the Best New Writer is administered by the Worldcon Committee and determined by the same nomination and voting mechanism as the Hugo, except that potential nominees for the Campbell Award have a two-year window of eligibility and therefore could be nominated in two successive years. The Campbell Award was previously sponsored by Condé Nast Publications (1973-1978) and Davis Publications (1979-1992). In 1993, sponsorship of the Campbell Award was assumed by Dell Magazines.

The Gandalf Award was an award which, like the Campbell Award, was administered by the Worldcon Committee and determined by the Hugo nomination and voting mechanism. It was sponsored by Lin Carter and S.A.G.A. (The Swordsmen and Sorcerers Guild of America, Ltd.). There were two types of Gandalfs: the "Grand Master of Fantasy" Gandalf, which was presented seven different times (1974-1980), and a "Book-Length Fantasy" Gandalf Award, which was presented twice (1978-1979). The Gandalf Award was discontinued after the 1980 Worldcon.

In addition to these, there have also been a number of Special Awards, which are determined directly by a Worldcon Committee without any popular nominations or vote. There are no requirements on the number of Special Awards a Worldcon Committee can present (or on the types of activities or achievements that can be honored). Not every Worldcon Committee elects to present a Special Award.

1953 (11th Worldcon; Philadelphia)

Novel: *The Demolished Man* by Alfred Bester
Professional Magazine: (tie) *Galaxy* (H. L. Gold, ed.) and *Astounding Science Fiction* (John W. Campbell, Jr., ed.)
Excellence in Fact Articles: Willy Ley
Cover Artist: (tie) Ed Emshwiller and Hannes Bok
Interior Illustrator: Virgil Finlay
New SF Author or Artist: Philip José Farmer
Number 1 Fan Personality: Forrest J Ackerman

1954

(No awards given)

1955 (Cleveland; Cleveland)

Novel: *They'd Rather Be Right* by Mark Clifton and Frank Riley
Novelette: "The Darfsteller" by Walter M. Miller, Jr.
Short Story: "Allamagoosa" by Eric Frank Russell
Magazine: *Astounding Science Fiction* (John W. Campbell, Jr., ed.)
Artist: Frank Kelly Freas
Fan Magazine: *Fantasy Times* (James V. Taurasi, Sr. and Ray Van Houten, eds.)
Special Award: Sam Moskowitz for his work on past conventions

1956 (NewYorCon; New York)

Novel: *Double Star* by Robert A. Heinlein
Novelette: "Exploration Team" by Murray Leinster
Short Story: "The Star" by Arthur C. Clarke
Feature Writer: Willy Ley
Magazine: *Astounding Science Fiction* (John W. Campbell, Jr., ed.)
Artist: Frank Kelly Freas
Fan Magazine: *Inside & Science Fiction Advertiser* (Ron Smith, ed.)
Most Promising New Author: Robert Silverberg
Book Reviewer: Damon Knight

1957 (Loncon; London)

American Professional Magazine: *Astounding Science Fiction* (John W. Campbell, Jr., ed.)
British Professional Magazine: *New Worlds* (E.J. Carnell, ed.)
Fan Magazine: *Science-Fiction Times* (James V. Taurasi, Sr., Ray Van Houten, and Frank Prieto, eds.)

1958 (Solacon; South Gate)

Novel or Novelette: *The Big Time* by Fritz Leiber
Short Story: "Or All the Seas With Oysters" by Avram Davidson
Outstanding Movie: *The Incredible Shrinking Man*
Magazine: *The Magazine of Fantasy & Science Fiction* (Anthony Boucher, ed.)
Outstanding Artist: Frank Kelly Freas
Outstanding Actifan: Walter A. Willis

1959 (Detention; Detroit)

Novel: *A Case of Conscience* by James Blish
Novelette: "The Big Front Yard" by Clifford D. Simak
Short Story: "That Hell-Bound Train" by Robert Bloch
SF or Fantasy Movie: (No Award)
Professional Magazine: *The Magazine of Fantasy & Science Fiction* (Anthony Boucher / Robert P. Mills, eds.)
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Fanac* (Ron Ellik and Terry Carr, eds.)
New Author of 1958: No Award
(Brian W. Aldiss received a plaque as runner-up)

1960 (Pittcon; Pittsburgh)

Novel: *Starship Troopers* by Robert A. Heinlein
Short Fiction: "Flowers for Algernon" by Daniel Keyes
Dramatic Presentation: *The Twilight Zone*
Professional Magazine: *The Magazine of Fantasy & Science Fiction* (Robert P. Mills, ed.)
Professional Artist: Ed Emshwiller
Fanzine: *Cry of the Nameless* (F. M. and Elinor Busby, Burnett Toskey, and Wally Weber, eds.)
Special Award: Hugo Gernsback as "The Father of Magazine Science Fiction"

1961 (Seacon; Seattle)

Novel: *A Canticle for Leibowitz* by Walter M. Miller, Jr.
 Short Fiction: "The Longest Voyage" by Poul Anderson
 Dramatic Presentation: *The Twilight Zone*
 Professional Magazine: *Astounding Science Fiction / Analog* (John W. Campbell, Jr., ed.)
 Professional Artist: Ed Emshwiller
 Fanzine: *Who Killed Science Fiction?* (Earl Kemp, ed.)

1962 (Chicon III; Chicago)

Novel: *Stranger in a Strange Land* by Robert A. Heinlein
 Short Fiction: the "Hothouse" series by Brian W. Aldiss
 Dramatic Presentation: *The Twilight Zone*
 Professional Magazine: *Analog* (John W. Campbell, Jr., ed.)
 Professional Artist: Ed Emshwiller
 Fanzine: *Warboon* (Richard Bergeron, ed.)
 Special Award: Cele Goldsmith for editing *Amazing and Fantastic*
 Special Award: Donald H. Tuck for *The Handbook of Science Fiction and Fantasy*
 Special Award: Fritz Leiber and the Hoffman Electric Corp. for the use of science fiction in advertisements

1963 (Discon; Washington)

Novel: *The Man in the High Castle* by Philip K. Dick
 Short Fiction: "The Dragon Masters" by Jack Vance
 Dramatic Presentation: (No Award)
 Professional Magazine: *The Magazine of Fantasy & Science Fiction* (Robert P. Mills / Avram Davidson, ed.)
 Professional Artist: Roy G. Krenkel
 Amateur Magazine: *Xero* (Richard and Pat Lupoff, eds.)
 Special Award: P. Schuyler Miller for book reviews in *Analog*
 Special Award: Isaac Asimov for science articles in *The Magazine of Fantasy & Science Fiction*

1964 (Pacificon II; Oakland)

Novel: *Way Station* [a.k.a. *Here Gather the Stars*] by Clifford D. Simak
 Short Fiction: "No Truce with Kings" by Poul Anderson
 Professional Magazine: *Analog* (John W. Campbell, Jr., ed.)
 Professional Artist: Ed Emshwiller
 SF Book Publisher: Ace Books (Donald A. Wollheim, ed.)
 Amateur Magazine: *Amra* (George Scithers, ed.)

1965 (Loncon II; London)

Novel: *The Wanderer* by Fritz Leiber
 Short Story: "Soldier, Ask Not" by Gordon R. Dickson
 Special Drama: *Dr. Strangelove*
 Magazine: *Analog* (John W. Campbell, Jr., ed.)
 Artist: John Schoenherr
 Publisher: Ballantine (Ian and Betty Ballantine, eds.)
 Fanzine: *Yandro* (Robert and Juanita Coulson, eds.)

1966 (Tricon; Cleveland)

Novel: (tie) ... *And Call Me Conrad* [a.k.a. *This Immortal*] by Roger Zelazny and *Dune* by Frank Herbert
 Short Fiction: "Repent, Harlequin!" Said the Ticktockman" by Harlan Ellison
 Professional Magazine: *If* (Frederik Pohl, ed.)
 Professional Artist: Frank Frazetta
 Amateur Magazine: *ERB-dom* (Camille Cazedessus, Jr., ed.)
 Best All-Time Series: the "Foundation" series by Isaac Asimov

1967 (Nycon III; New York)

Novel: *The Moon Is a Harsh Mistress* by Robert A. Heinlein
 Novelette: "The Last Castle" by Jack Vance
 Short Story: "Neutron Star" by Larry Niven
 Dramatic Presentation: "The Menagerie" (episode of *Star Trek*)
 Professional Magazine: *If* (Frederik Pohl, ed.)
 Professional Artist: Jack Gaughan

Fanzine: *Niekas* (Ed Meskys and Felice Rolfe, eds.)
 Fan Writer: Alexei Panshin
 Fan Artist: Jack Gaughan
 Special Award: CBS Television for *The 21st Century*

1968 (Baycon; Oakland)

Novel: *Lord of Light* by Roger Zelazny
 Novella: (tie) "Weyr Search" by Anne McCaffrey and "Riders of the Purple Wage" by Philip José Farmer
 Novelette: "Gonna Roll the Bones" by Fritz Leiber
 Short Story: "I Have No Mouth, and I Must Scream" by Harlan Ellison
 Dramatic Presentation: "City on the Edge of Forever" (episode of *Star Trek*)
 Professional Magazine: *If* (Frederik Pohl, ed.)
 Professional Artist: Jack Gaughan
 Fanzine: *Amra* (George Scithers, ed.)
 Fan Writer: Ted White
 Fan Artist: George Barr
 Special Award: Harlan Ellison for *Dangerous Visions*
 Special Award: Gene Roddenberry for *Star Trek*

1969 (St.Louiscon; St. Louis)

Novel: *Stand on Zanzibar* by John Brunner
 Novella: "Nightwings" by Robert Silverberg
 Novelette: "The Sharing of Flesh" by Poul Anderson
 Short Story: "The Beast That Shouted Love at the Heart of the World" by Harlan Ellison
 Dramatic Presentation: *2001: A Space Odyssey*
 Professional Magazine: *The Magazine of Fantasy & Science Fiction* (Edward L. Ferman, ed.)
 Professional Artist: Jack Gaughan
 Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
 Fan Writer: Harry Warner, Jr.
 Fan Artist: Vaughn Bodé
 Special Award: Neil Armstrong, Edwin Aldrin, and Michael Collins for "The Best Moon Landing Ever"

1970 (Heicon '70; Heidelberg)

Novel: *The Left Hand of Darkness* by Ursula K. Le Guin
 Novella: "Ship of Shadows" by Fritz Leiber
 Short Story: "Time Considered as a Helix of Semi-Precious Stones" by Samuel R. Delany
 Dramatic Presentation: Television news coverage of the Apollo 11 mission to the moon
 Professional Magazine: *The Magazine of Fantasy & Science Fiction* (Edward L. Ferman, ed.)
 Professional Artist: Frank Kelly Freas
 Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
 Fan Writer: Bob Tucker
 Fan Artist: Tim Kirk

1971 (Noreascon; Boston)

Novel: *Ringworld* by Larry Niven
 Novella: "Ill Met in Lankhmar" by Fritz Leiber
 Short Story: "Slow Sculpture" by Theodore Sturgeon
 Dramatic Presentation: (No Award)
 Professional Magazine: *The Magazine of Fantasy & Science Fiction* (Edward L. Ferman, ed.)
 Professional Artist: Leo and Diane Dillon
 Fanzine: *Locus* (Charles and Dena Brown, eds.)
 Fan Writer: Richard E. Geis
 Fan Artist: Alicia Austin

1972 (L.A.con; Los Angeles)

Novel: *To Your Scattered Bodies Go* by Philip José Farmer
 Novella: "The Queen of Air and Darkness" by Poul Anderson
 Short Story: "Inconstant Moon" by Larry Niven
 Dramatic Presentation: *A Clockwork Orange*
 Professional Magazine: *The Magazine of Fantasy & Science Fiction* (Edward L. Ferman, ed.)
 Professional Artist: Frank Kelly Freas
 Amateur Magazine: *Locus* (Charles and Dena Brown, eds.)

Fan Writer: Harry Warner, Jr.
Fan Artist: Tim Kirk
Special Award: Harlan Ellison for excellence in anthologizing (*Again, Dangerous Visions*)
Special Award: Club du Livre d'Anticipation (France) for excellence in book production
Special Award: Nueva Dimension (Spain) for excellence in magazine production

1973 (Torcon 2; Toronto)

Novel: *The Gods Themselves* by Isaac Asimov
Novella: "The Word for World is Forest" by Ursula K. Le Guin
Novelette: "Goat Song" by Poul Anderson.
Short Story: (tie) "Eurema's Dam" by R.A. Lafferty and "The Meeting" by Frederik Pohl and C.M. Kornbluth
Dramatic Presentation: *Slaughterhouse-Five*
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Energumen* (Mike Glicksohn and Susan Wood Glicksohn, eds.)
Fan Writer: Terry Carr
Fan Artist: Tim Kirk
John W. Campbell Award: Jerry Pournelle
Special Award: Pierre Versins for *L'Encyclopedie de l'Utopie et de la science fiction*

1974 (Discon II; Washington)

Novel: *Rendezvous with Rama* by Arthur C. Clarke
Novella: "The Girl Who Was Plugged In" by James Tiptree, Jr.
Novelette: "The Deathbird" by Harlan Ellison
Short Story: "The Ones Who Walk Away from Omelas" by Ursula K. Le Guin
Dramatic Presentation: *Sleeper*
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: (tie) *Algol* (Andy Porter, ed.) and *The Alien Critic* (Richard E. Geis, ed.)
Fan Writer: Susan Wood
Fan Artist: Tim Kirk
John W. Campbell Award: (tie) Spider Robinson and Lisa Tuttle
Special Award: Chesley Bonestell for his illustrations
Gandalf Award (Grand Master): J.R.R. Tolkien

1975 (Aussiecon; Melbourne)

Novel: *The Dispossessed* by Ursula K. Le Guin
Novella: "A Song for Lya" by George R.R. Martin
Novelette: "Adrift Just Off the Islets of Langerhans" by Harlan Ellison
Short Story: "The Hole Man" by Larry Niven
Dramatic Presentation: *Young Frankenstein*
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: *The Alien Critic* (Richard E. Geis, ed.)
Fan Writer: Richard E. Geis
Fan Artist: Bill Rotsler
John W. Campbell Award: P.J. Plauger
Special Award: Donald A. Wollheim as "the fan who has done everything"
Special Award: Walt Lee for *Reference Guide to Fantastic Films*
Gandalf Award (Grand Master): Fritz Leiber

1976 (MidAmeriCon; Kansas City)

Novel: *The Forever War* by Joe Haldeman
Novella: "Home Is the Hangman" by Roger Zelazny
Novelette: "The Borderland of Sol" by Larry Niven
Short Story: "Catch That Zeppelin!" by Fritz Leiber
Dramatic Presentation: *A Boy and His Dog*
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Fanzine: *Locus* (Charles and Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Tim Kirk

John W. Campbell Award: Tom Reamy
Special Award: James E. Gunn for *Alternate Worlds: The Illustrated History of Science Fiction*
Gandalf Award (Grand Master): L. Sprague de Camp

1977 (SunCon; Miami Beach)

Novel: *Where Late the Sweet Birds Sang* by Kate Wilhelm
Novella: (tie) "By Any Other Name" by Spider Robinson and "Houston, Houston, Do You Read?" by James Tiptree, Jr.
Novelette: "The Bicentennial Man" by Isaac Asimov
Short Story: "Tricentennial" by Joe Haldeman
Dramatic Presentation: No Award
Professional Editor: Ben Bova
Professional Artist: Rick Sternbach
Amateur Magazine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Susan Wood and Richard E. Geis (tie)
Fan Artist: Phil Foglio
John W. Campbell Award: C.J. Cherryh
Special Award: George Lucas for *Star Wars*
Gandalf Award (Grand Master): Andre Norton

1978 (IguanaCon II; Phoenix)

Novel: *Gateway* by Frederik Pohl
Novella: "Stardance" by Spider and Jeanne Robinson
Novelette: "Eyes of Amber" by Joan D. Vinge
Short Story: "Jeffy Is Five" by Harlan Ellison
Dramatic Presentation: *Star Wars*
Professional Editor: George H. Scithers
Professional Artist: Rick Sternbach
Amateur Magazine: *Locus* (Charles and Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Phil Foglio
John W. Campbell Award: Orson Scott Card
Gandalf Award (Grand Master): Poul Anderson
Gandalf Award (Book-Length Fantasy): *The Silmarillion* by J.R.R. Tolkien (ed. by Christopher Tolkien)

1979 (Seacon '79; Brighton)

Novel: *Dreamsnake* by Vonda McIntyre
Novella: "The Persistence of Vision" by John Varley
Novelette: "Hunter's Moon" by Poul Anderson
Short Story: "Cassandra" by C.J. Cherryh
Dramatic Presentation: *Superman*
Professional Editor: Ben Bova
Professional Artist: Vincent Di Fate
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Bob Shaw
Fan Artist: Bill Rotsler
John W. Campbell Award: Stephen R. Donaldson
Gandalf Award (Grand Master): Ursula K. Le Guin
Gandalf Award (Book-Length Fantasy): *The White Dragon* by Anne McCaffrey

1980 (Noreascon Two; Boston)

Novel: *The Fountains of Paradise* by Arthur C. Clarke
Novella: "Enemy Mine" by Barry B. Longyear
Novelette: "Sandkings" by George R.R. Martin
Short Story: "The Way of Cross and Dragon" by George R.R. Martin
Non-Fiction Book: *The Science Fiction Encyclopedia* (Peter Nicholls, ed.)
Dramatic Presentation: *Alien*
Professional Editor: George H. Scithers
Professional Artist: Michael Whelan
Fanzine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Bob Shaw
Fan Artist: Alexis Gilliland
John W. Campbell Award: Barry B. Longyear
Gandalf Award (Grand Master): Ray Bradbury

1981 (Denvention Two; Denver)

Novel: *The Snow Queen* by Joan D. Vinge
Novella: "Lost Dorsai" by Gordon R. Dickson
Novelette: "The Cloak and the Staff" by Gordon R. Dickson
Short Story: "Grotto of the Dancing Deer" by Clifford D. Simak
Non-Fiction Book: *Cosmos* by Carl Sagan
Dramatic Presentation: *The Empire Strikes Back*
Professional Editor: Edward L. Ferman
Professional Artist: Michael Whelan
Fanzine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Susan Wood
Fan Artist: Victoria Poyser
John W. Campbell Award: Somtow Sucharitkul
Special Award: Edward L. Ferman for his effort to expand and improve the field

1982 (Chicon IV; Chicago)

Novel: *Downbelow Station* by C.J. Cherryh
Novella: "The Saturn Game" by Poul Anderson
Novelette: "Unicorn Variation" by Roger Zelazny
Short Story: "The Pusher" by John Varley
Non-Fiction Book: *Danse Macabre* by Stephen King
Dramatic Presentation: *Raiders of the Lost Ark*
Professional Editor: Edward L. Ferman
Professional Artist: Michael Whelan
Fanzine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Richard E. Geis
Fan Artist: Victoria Poyser
John W. Campbell Award: Alexis Gilliland
Special Award: Mike Glycer for "keeping the Fan in fanzine publishing"

1983 (ConStellation; Baltimore)

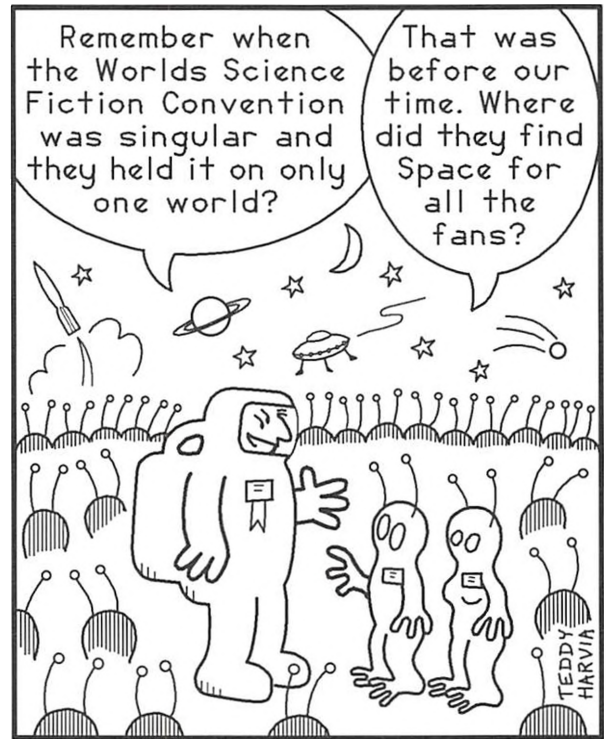
Novel: *Foundation's Edge* by Isaac Asimov
Novella: "Souls" by Joanna Russ
Novelette: "Fire Watch" by Connie Willis
Short Story: "Melancholy Elephants" by Spider Robinson
Non-Fiction Book: *Isaac Asimov: The Foundations of Science Fiction* by James E. Gunn
Dramatic Presentation: *Blade Runner*
Professional Editor: Edward L. Ferman
Professional Artist: Michael Whelan
Fanzine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Richard E. Geis
Fan Artist: Alexis Gilliland
John W. Campbell Award: Paul O. Williams

1984 (L.A.con II; Anaheim)

Novel: *Startide Rising* by David Brin
Novella: "Cascade Point" by Timothy Zahn
Novelette: "Blood Music" by Greg Bear
Short Story: "Speech Sounds" by Octavia Butler
Non-Fiction Book: *Encyclopedia of Science Fiction and Fantasy, vol. III*, by Donald Tuck
Dramatic Presentation: *Return of the Jedi*
Professional Editor: Shawna McCarthy
Professional Artist: Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *File 770* (Mike Glycer, ed.)
Fan Writer: Mike Glycer
Fan Artist: Alexis Gilliland
John W. Campbell Award: R. A. MacAvoy
Special Award: Larry T. Shaw for lifetime achievement as a science fiction editor
Special Award: Robert Bloch for fifty years as a science fiction professional

1985 (Aussiecon Two; Melbourne)

Novel: *Neuromancer* by William Gibson
Novella: "Press Enter" by John Varley
Novelette: "Bloodchild" by Octavia Butler



Short Story: "The Crystal Spheres" by David Brin
Non-Fiction Book: *Wonder's Child: My Life in Science Fiction* by Jack Williamson
Dramatic Presentation: *2010*
Professional Editor: Terry Carr
Professional Artist: Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *File 770* (Mike Glycer, ed.)
Fan Writer: Dave Langford
Fan Artist: Alexis Gilliland
John W. Campbell Award: Lucius Shepard

1986 (ConFederation; Atlanta)

Novel: *Ender's Game* by Orson Scott Card
Novella: "Twenty-four Views of Mount Fuji, by Hokusai" by Roger Zelazny
Novelette: "Paladin of the Lost Hour" by Harlan Ellison
Short Story: "Fermi and Frost" by Frederik Pohl
Non-Fiction Book: *Science Made Stupid* by Tom Weller
Dramatic Presentation: *Back to the Future*
Professional Editor: Judy-Lynn del Rey (award was declined by Lester del Rey)
Professional Artist: Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Lan's Lantern* (George Laskowski, ed.)
Fan Writer: Mike Glycer
Fan Artist: joan hanke-woods
John W. Campbell Award: Melissa Scott

1987 (Conspiracy '87; Brighton)

Novel: *Speaker for the Dead* by Orson Scott Card
Novella: "Gilgamesh in the Outback" by Robert Silverberg
Novelette: "Permafrost" by Roger Zelazny
Short Story: "Tangents" by Greg Bear
Non-Fiction Book: *Trillion Year Spree* by Brian Aldiss with David Wingrove
Dramatic Presentation: *Aliens*
Professional Editor: Terry Carr
Professional Artist: Jim Burns
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Ansible* (Dave Langford, ed.)
Fan Writer: Dave Langford
Fan Artist: Brad Foster
John W. Campbell Award: Karen Joy Fowler

1988 (Nolacon II; New Orleans)

Novel: *The Uplift War* by David Brin
Novella: "Eye for Eye" by Orson Scott Card
Novelette: "Buffalo Gals, Won't You Come Out Tonight" by Ursula K. Le Guin
Short Story: "Why I Left Harry's All-Night Hamburgers" by Lawrence Watt-Evans
Non-Fiction Book: *Michael Whelan's Works of Wonder* by Michael Whelan
Other Forms: *Watchmen* by Alan Moore and Dave Gibbons
Dramatic Presentation: *The Princess Bride*
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Texas SF Inquirer* (Pat Mueller, ed.)
Fan Writer: Mike Glyer
Fan Artist: Brad Foster
John W. Campbell Award: Judith Moffett
Special Award: The Science Fiction Oral History Association

1989 (Noreascon Three; Boston)

Novel: *Cyteen* by C.J. Cherryh
Novella: "The Last of the Winnebagos" by Connie Willis
Novelette: "Schrödinger's Kitten" by George Alec Effinger
Short Story: "Kirinyaga" by Mike Resnick
Non-Fiction Book: *The Motion of Light in Water* by Samuel R. Delany
Dramatic Presentation: *Who Framed Roger Rabbit?*
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *File 770* (Mike Glyer, ed.)
Fan Writer: Dave Langford
Fan Artist: (tie) Brad Foster and Diana Gallagher Wu
John W. Campbell Award: Michaela Roessner
Special Award: *SF-Lovers Digest* for pioneering the use of computer bulletin boards in fandom
Special Award: Alex Schomburg for lifetime achievement in science fiction art

1990 (ConFiction; Den Haag)

Novel: *Hyperion* by Dan Simmons
Novella: "The Mountains of Mourning" by Lois McMaster Bujold
Novelette: "Enter a Soldier. Later: Enter Another" by Robert Silverberg
Short Story: "Boobs" by Suzy McKee Charnas
Non-Fiction Book: *The World Beyond the Hill* by Alexei and Cory Panshin
Dramatic Presentation: *Indiana Jones and the Last Crusade*
Professional Editor: Gardner Dozois
Professional Artist: Don Maitz
Original Artwork: cover of *Rimrunners* by Don Maitz
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *The Mad 3 Party* (Leslie Turek, ed.)
Fan Writer: Dave Langford
Fan Artist: Stu Shiffman
John W. Campbell Award: Kristine Kathryn Rusch

1991 (Chicon V; Chicago)

Novel: *The Vor Game* by Lois McMaster Bujold
Novella: "The Hemingway Hoax" by Joe Haldeman
Novelette: "The Manamouki" by Mike Resnick
Short Story: "Bears Discover Fire" by Terry Bisson
Non-Fiction Book: *How to Write Science Fiction and Fantasy* by Orson Scott Card
Dramatic Presentation: *Edward Scissorhands*
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Lan's Lantern* (George Laskowski, ed.)
Fan Writer: Dave Langford
Fan Artist: Teddy Harvia

John W. Campbell Award: Julia Ecklar
Special Award: Andrew I. Porter for many years of excellence in editing *Science Fiction Chronicle*
Special Award: Elst Weinstein for starting up and continuing the "Hogu" Awards

1992 (MagiCon; Orlando)

Novel: *Barrayar* by Lois McMaster Bujold
Novella: "Beggars in Spain" by Nancy Kress
Novelette: "Gold" by Isaac Asimov
Short Story: "A Walk in the Sun" by Geoffrey A. Landis
Non-Fiction Book: *The World of Charles Addams* by Charles Addams
Dramatic Presentation: *Terminator 2*
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Original Artwork: cover of *The Summer Queen* by Michael Whelan
Semiprozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Mimosa* (Dick and Nicki Lynch, eds.)
Fan Writer: Dave Langford
Fan Artist: Brad W. Foster
John W. Campbell Award: Ted Chiang

1993 (ConFrancisco; San Francisco)

Novel: (tie) *A Fire Upon the Deep* by Vernor Vinge and *Doomsday Book* by Connie Willis
Novella: "Barnacle Bill the Spacer" by Lucius Shepard
Novelette: "The Nutcracker Coup" by Janet Kagan
Short Story: "Even the Queen" by Connie Willis
Non-Fiction Book: *A Wealth of Fable* by Harry Warner, Jr.
Dramatic Presentation: "The Inner Light" (episode of *Star Trek: The Next Generation*)
Professional Editor: Gardner Dozois
Professional Artist: Don Maitz
Original Artwork: *Dinotopia* by James Gurney
Semiprozine: *Science Fiction Chronicle* (Andrew Porter, ed.)
Fanzine: *Mimosa* (Dick and Nicki Lynch, eds.)
Fan Writer: Dave Langford
Fan Artist: Peggy Ranson
John W. Campbell Award: Laura Resnick
Special Award: Takumi Shibano for building bridges between cultures and nations to advance science fiction and fantasy

1994 (ConAdian; Winnipeg)

Novel: *Green Mars* by Kim Stanley Robinson
Novella: "Down in the Bottomlands" by Harry Turtledove
Novelette: "Georgia on My Mind" by Charles Sheffield
Short Story: "Death on the Nile" by Connie Willis
Non-Fiction Book: *The Encyclopedia of Science Fiction* by John Clute and Peter Nicholls
Dramatic Presentation: *Jurassic Park*
Professional Editor: Kristine Kathryn Rusch
Professional Artist: Bob Eggleton
Original Artwork: "Space Fantasy" postage stamp series by Stephen Hickman
Semiprozine: *Science Fiction Chronicle* (Andrew Porter, ed.)
Fanzine: *Mimosa* (Dick and Nicki Lynch, eds.)
Fan Writer: Dave Langford
Fan Artist: Brad W. Foster
John W. Campbell Award: Amy Thomson

1995 (Intersection; Glasgow)

Novel: *Mirror Dance* by Lois McMaster Bujold
Novella: "Seven Views of Olduvai Gorge" by Mike Resnick
Novelette: "The Martian Child" by David Gerrold
Short Story: "None So Blind" by Joe Haldeman
Non-Fiction Book: *I. Asimov: A Memoir* by Isaac Asimov
Dramatic Presentation: "All Good Things" (episode of *Star Trek: The Next Generation*)
Professional Editor: Gardner Dozois
Professional Artist: Jim Burns

Original Artwork: *Lady Cottington's Pressed Fairy Book* by Brian Froud and Terry Jones
 Semiprozine: *Interzone* (David Pringle, ed.)
 Fanzine: *Ansible* (Dave Langford, ed.)
 Fan Writer: Dave Langford
 Fan Artist: Teddy Harvia
 John W. Campbell Award: Jeff Noon

1996 (L.A.Con III; Anaheim)
 Novel: *The Diamond Age* by Neal Stephenson
 Novella: "The Death of Captain Future" by Allen Steele
 Novelette: "Think Like a Dinosaur" by James Patrick Kelly
 Short Story: "The Lincoln Train" by Maureen F. McHugh
 Non-Fiction Book: *Science Fiction: The Illustrated Encyclopedia* by John Clute
 Dramatic Presentation: "The Coming of Shadows" (episode of *Babylon 5*)
 Professional Editor: Gardner Dozois
 Professional Artist: Bob Eggleton
 Original Artwork: *Dinotopia: The World Beneath* by James Gurney
 Semiprozine: *Locus* (Charles N. Brown, ed.)
 Fanzine: *Ansible* (Dave Langford, ed.)
 Fan Writer: Dave Langford
 Fan Artist: William Rotsler
 John W. Campbell Award: David Feintuch

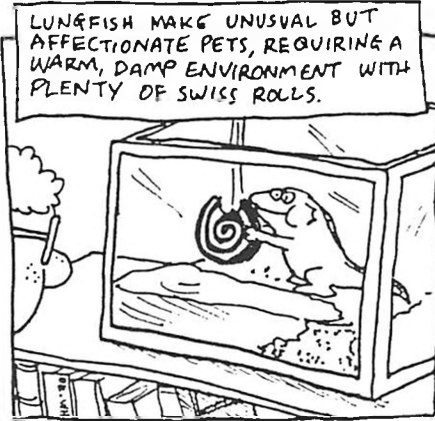
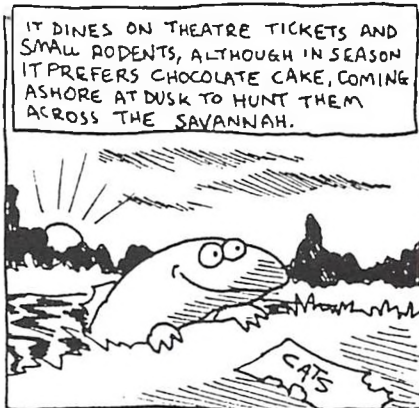
Retrospective Hugo Awards for 1946
 Novel: *The Mule* by Isaac Asimov
 Novella: "Animal Farm" by George Orwell
 Novelette: "First Contact" by Murray Leinster
 Short Story: "Uncommon Sense" by Hal Clement
 Dramatic Presentation: *The Picture of Dorian Gray*
 Professional Editor: John W. Campbell, Jr.
 Professional Artist: Virgil Finlay
 Fanzine: *Voice of the Imagi-Nation* (Forrest J Ackerman, ed.)
 Fan Writer: Forrest J Ackerman
 Fan Artist: William Rotsler

1997 (LoneStarCon 2; San Antonio)
 Novel: *Blue Mars* by Kim Stanley Robinson
 Novella: "Blood of The Dragon" by George R.R. Martin
 Novelette: "Bicycle Repairman" by Bruce Sterling
 Short Story: "The Soul Selects Her Own Society ..." by Connie Willis
 Non-Fiction Book: *Time & Chance* by L. Sprague de Camp
 Dramatic Presentation: "Severed Dreams" (episode of *Babylon 5*)
 Professional Editor: Gardner Dozois
 Professional Artist: Bob Eggleton
 Semiprozine: *Locus* (Charles N. Brown, ed.)
 Fanzine: *Mimosa* (Nicki and Richard Lynch, eds.)
 Fan Writer: Dave Langford
 Fan Artist: William Rotsler
 John W. Campbell Award: Michael A. Burstein

1998 (Buccconer; Baltimore)
 Novel: *Forever Peace* by Joe Haldeman
 Novella: "...Where Angels Fear To Tread" by Allen Steele
 Novelette: "We Will Drink A Fish Together" by Bill Johnson
 Short Story: "The 43 Antarean Dynasties" by Mike Resnick
 Non-Fiction Book: *The Encyclopedia of Fantasy* edited by John Clute & John Grant
 Dramatic Presentation: *Contact*
 Professional Editor: Gardner Dozois
 Professional Artist: Bob Eggleton
 Semiprozine: *Locus* (Charles N. Brown, ed.)
 Fanzine: *Mimosa* (Nicki & Richard Lynch, ed.)
 Fan Writer: Dave Langford
 Fan Artist: Joe Mayhew
 Campbell Award: Mary Doria Russell

WONDERS OF NATURE ~ No.23: THE LUNGFISH

BY Jan Gunn 891



The List of Worldcons

No.	Year	Name	City	Venue	Guests	Con Chair(s)	Attendance ¹
1	1939	Nycon I	New York	Caravan Hall	Frank R. Paul	Sam Moskowitz ²	200
2	1940	Chicon I	Chicago	Hotel Chicagoan	E. E. "Doc" Smith	Mark Reinsberg	128
3	1941	Denvention	Denver	Hotel Shirley-Savoy	Robert A. Heinlein	Olon F. Wiggins	90
4	1946 ⁴	Pacificon I	Los Angeles	Park View Manor	A. E. Van Vogt E. Mayne Hull	Walter J. Daugherty	130
5	1947	Philcon I	Philadelphia	Hotel Penn-Sheraton	John W. Campbell, Jr. L. Jerome Stanton (toastmaster)	Milton Rothman	200
6	1948	Torcon I	Toronto	RAI Purdy Studios	Robert Bloch (pro) Bob Tucker (fan)	Ned McKeown	200
7	1949	Cinvention	Cincinnati	Hotel Metropole	Lloyd A. Eshbach (pro), Ted Carnell (fan) ¹⁵	Charles R. Tanner ⁶ Don Ford ⁷	190
8	1950	NorWesCon	Portland	Multnomah Hotel	Anthony Boucher Theodore Sturgeon (toastmaster) ⁵	Donald B. Day	400
9	1951	Nolacon I	New Orleans	St. Charles Hotel	Fritz Leiber	Harry B. Moore	190
10	1952	TASFiC ⁸	Chicago	Hotel Morrison	Hugo Gernsback	Julian C. May	870
11	1953	11th Worldcon ⁹	Philadelphia	Bellevue-Stratford Hotel	Willy Ley Isaac Asimov (toastmaster)	Milton Rothman ¹⁰	750
12	1954	SFCon11	San Francisco	Sir Francis Drake Hotel	John W. Campbell, Jr. Robert Bloch (toastmaster)	Lester Cole ¹² Gary Nelson	700
13	1955	Cleveland	Cleveland	Manger Hotel	Isaac Asimov (pro) Sam Moskowitz (mystery guest) ¹⁵ Anthony Boucher (toastmaster)	Noreen Falasca Nick Falasca	380
14	1956	NewYorCon ¹⁴	New York	Biltmore Hotel	Arthur C. Clarke Robert Bloch (toastmaster)	David A. Kyle	850
15	1957	Loncon I	London	King's Court Hotel	John W. Campbell, Jr.	Ted Carnell	268
16	1958	Solacon ¹⁵	South Gate	Alexandria Hotel ¹⁶	Richard Matheson Anthony Boucher (toastmaster)	Anna S. Moffatt	322
17	1959	Detention	Detroit	Pick-Fort Shelby Hotel	Poul Anderson (pro) John Berry (fan) ¹⁷ Isaac Asimov (toastmaster) ¹⁶	Roger Sims Fred Prophet	371
18	1960	Pitcon	Pittsburgh	Penn-Sheraton Hotel	James Blish Isaac Asimov (toastmaster)	Dirce Archer	568
19	1961	Seacon	Seattle	Hyatt House	Robert A. Heinlein Harlan Ellison (toastmaster)	Wally Weber	300
20	1962	Chicon III	Chicago	Pick-Congress Hotel	Theodore Sturgeon Bob Tucker (toastmaster)	Earl Kemp	550
21	1963	Discon I	Washington	Statler-Hilton Hotel	Murray Leinster Isaac Asimov (toastmaster)	George Scithers	600
22	1964	Pacificon II ¹⁹	Oakland	Hotel Leanington	Leigh Brackett (pro) Edmond Hamilton (pro) Forrest J. Ackerman (fan) Anthony Boucher (toastmaster)	J. Ben Stark, Al Halvey	523
23	1965	Loncon II	London	Mount Royal Hotel	Brian W. Aldiss Tom Boardman (toastmaster)	Ella Parker	350
24	1966	Tricon ²⁰	Cleveland	Sheraton-Cleveland	L. Sprague de Camp Isaac Asimov (toastmaster)	Ben Jason ²¹	850
25	1967	Nycon III	New York	Statler-Hilton Hotel	Lester del Rey (pro) Bob Tucker (fan) Harlan Ellison (toastmaster)	Ted White Dave Van Arman	1,500
26	1968	Baycon ²²	Oakland	Claremont Hotel	Philip José Farmer (pro) Walter J. Daugherty (fan) Robert Silverberg (toastmaster)	Bill Donaho Alva Rogers J. Ben Stark	1,430
27	1969	St. Louiscon	St. Louis	Chase-Park Plaza	Jack Gaughan (pro) Eddie Jones (fan) ²³ Harlan Ellison (toastmaster)	Ray Fisher Joyce Fisher	1,534
28	1970	Heicon '70	Heidelberg	Heidelberg Stadthalle	E.C. Tubb (U.K.) Robert Silverberg (U.S.) Herbert W. Franke (Germany) Elliot K. Shorter (fan) ²⁴	Manfred Kage	620
29	1971	Noreascon	Boston	Sheraton-Boston Hotel	John Brunner (toastmaster) Clifford D. Simak (pro) Harry Warner, Jr. (fan) Robert Silverberg (toastmaster)	Anthony Lewis	1,600
30	1972	L.A.Con	Los Angeles	International Hotel	Frederik Pohl (pro) Robert "Buck" Coulson (fan) Juanita Coulson (fan) Robert Bloch (toastmaster)	Charles Crayne Bruce Pelz	2,007
31	1973	Torcon II	Toronto	Royal York Hotel	Robert Bloch (pro) William Rotsler (fan) Lester del Rey (toastmaster)	John Millard	2,900
32	1974	Discon II	Washington	Sheraton Park Hotel	Roger Zelazny (pro) Jay Kay Klein (fan) Andrew J. Offutt (toastmaster)	Jay Haldeman Alice Haldeman	3,587

No.	Year	Name	City	Venue	Guests	Con Chair(s)	Attendance ¹
33	1975	Aussiecon	Melbourne	Southern Cross Hotel	Ursula K. Le Guin (pro) Michael Glicksohn (fan) Susan Wood (fan) Donald Tuck (Australia) ²⁵ John Bangsund (toastmaster)	Robin Johnson	606
34	1976	MidAmeriCon	Kansas City	Radisson Muehlbach Hotel Philips House	Robert A. Heinlein (pro) George Barr (fan) Wilson Tucker (toastmaster)	Ken Keller	2,800
35	1977	SunCon	Miami Beach	Hotel Fontainebleau	Jack Williamson (pro) Robert A. Madle (fan) Robert Silverberg (toastmaster)	Don Lundry	2,050
36	1978	IguanaCon II ²⁶	Phoenix	Adams House Phoenix Hyatt Regency Phoenix Convention Center & Symphony Hall	Harlan Ellison (pro) Bill Bowers (fan) F. M. Busby (toastmaster)	Tim Kyger ^{27,28}	4,700
37	1979	Seacon '79	Brighton	Metropole Hotel	Brian Aldiss (U.K.) Fritz Leiber (U.S.) Harry Bell (fan) Bob Shaw (toastmaster)	Peter Weston	3,114
38	1980	Noreascon Two	Boston	Sheraton-Boston Hotel Hynes Civic Auditorium	Damon Knight (pro) Kate Wilhelm (pro) Bruce Pelz (fan) Robert Silverberg (toastmaster)	Leslie Turek	5,850
39	1981	Denvention Two	Denver	Denver Hilton Hotel Currihan Exhibition Center	Clifford D. Simak (pro) C. L. Moore (pro) Rusty Hevelin (fan) Ed Bryant (toastmaster)	Suzanne Carnival Don C. Thompson	3,792
40	1982	ChiCon IV	Chicago	Hyatt Regency Chicago	A. Bertram Chandler (pro) Frank Kelly Freas (pro) Lee Hoffman (fan) Marta Randall (toastmistress)	Ross Pavlac Larry Propp	4,275
41	1983	ConStellation	Baltimore	Baltimore Convention Center Hyatt Regency Baltimore	John Brunner (pro) David A. Kyle (fan) Jack L. Chalker (toastmaster)	Michael J. Walsh	6,400
42	1984	L.A. Con II	Anaheim	Anaheim Hilton & Towers Anaheim Convention Center	Gordon R. Dickson (pro) Dick Eney (fan) Jerry Pournelle (toastmaster)	Craig Miller Milt Stevens	8,365
43	1985	Aussiecon Two	Melbourne	Southern Cross Hotel Victoria Hotel Sheraton Hotel State Film Centre	Gene Wolfe (pro) Ted White (fan)	David Grigg ²⁹	1,599
44	1986	Confederation	Atlanta	Atlanta Hilton Atlanta Marriott Marquis Bob Shaw (toastmaster)	Ray Bradbury (pro) Terry Carr (fan)	Penny Frierson Ron Zukowski	5,811
45	1987	Conspiracy '87	Brighton	Metropole Hotel Brighton Conference Centre	Doris Lessing (U.K.) Alfred Bester (U.S.) ³⁰ Arkady Strugatsky (USSR) Boris Strugatsky (USSR) Jim Burns (artist) Ray Harryhausen (film) Joyce Slater (fan) Ken Slater (fan) David Langford (special fan) Brian Aldiss (toastmaster)	Malcolm Edwards	5,300
46	1988	Nolacon II	New Orleans	New Orleans Hilton New Orleans Sheraton New Orleans International Hotel	Mike Resnick (toastmaster) Andre Norton (pro) Ian Ballantine (pro) Betty Ballantine (pro) Louis Russell Chauvenet (fan) ³¹ Chan Davis (fan) ³¹ Timothy Orrok (fan) ³¹ Harry Clement Stubbs (fan) ³¹ Robert D. Swisher (fan) ^{31,32} Arthur Widner (fan) ³¹	John H. Guidry	5,300
47	1989	Noreascon Three	Boston	Sheraton-Boston Hotel Hynes Convention Center	Harry Harrison (pro)	Mark Olson	6,956
48	1990	ConFiction Toorn 3,580	Den Haag	Netherlands Congress Centre	Wolfgang Jeschke (pro) Joe Haldeman (pro) Andrew I. Porter (fan) Chelsea Quinn Yarbro (toastmistress)		Kees van
49	1991	ChiCon V	Chicago	Hyatt Regency Chicago Chicago Swissôtel	Hal Clement (author) Martin H. Greenberg (editor) Richard Powers (artist) Jon Stopa (fan) Joni Stopa (fan) Marta Randall (toastmistress)	Kathleen Meyer	5,661

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50	1992	MagiCon	Orlando	Orange County Convention Center Peabody Hotel Clarion Hotel	Jack Vance (author) Vincent DiFate (artist) Walter A. Willis (fan) Spider Robinson (toastmaster)	Joe D. Siclari ³³	5,452
51	1993	ConFrancisco	San Francisco	Moscone Convention Center Parc 55 Hotel ANA Hotel Nikko Hotel	Larry Niven (pro) Alicia Austin (artist) Tom Digby (fan) Jan Howard Finder (fan) Mark Twain (dead) ³⁴ Guy Gavriel Kay (toastmaster)	David W. Clark ³⁵	7,120
52	1994	ConAdian ³⁶	Winnipeg	Winnipeg Convention Centre Place Louis Riel Hotel Holiday Inn Carlton Inn	Anne McCaffrey (pro) George Barr (artist) Robert Runté (fan) Barry Longyear (toastmaster)	John Mansfield	3,570
53	1995	Intersection ³⁷	Glasgow	Scottish Exhibition & Conference Centre Glasgow Moat House Hotel Grest Hotel Central Hotel	Samuel R. Delany (writer) Gerry Anderson (media) Les Edwards (artist) Vincent Clarke (fan) Peter Morwood (toastmaster) Diane Duane (toastmistress)	Vincent Docherty Martin Easterbrook ³⁸	4,264
54	1996	L.A.Con III	Anaheim	Anaheim Hilton & Towers Anaheim Marriott Hotel Anaheim Convention Center	James White (writer) Roger Corman (media) Elsie Wollheim (special) ³⁹ Takumi Shibano (fan) Sachiko Shibano (fan) Connie Willis (toastmistress)	Mike Glycer	6,703
55	1997	LoneStarCon 2 ⁴⁰	San Antonio	Marriott Riverwalk Hotel Marriott Rivercenter Hotel Henry B. Gonzalez Convention Center	Algis Budrys (pro) Michael Moorcock (pro) Don Maitz (artist) Roy Tackett (fan) Neal Barrett, Jr. (toastmaster)	Karen Meschke	4,650
56	1998	Buconeer	Baltimore	Baltimore Convention Center	C. J. Cherryh (author) Stanley Schmidt (editor) Michael Whelan (artist) Milton A. Rothman (fan) Charles Sheffield (toastmaster)	Peggy Rae Pavlat	6,572
57	1999	Aussiecon Three ⁴¹	Melbourne	World Congress Centre Centra on the Yarra Hotel	George Turner (pro) ³⁹ Gregory Benford (pro) Bruce Gillespie (fan) J. Michael Straczynski (special)	Perry Middlemiss	
58	2000	Chicon 2000	Chicago	Hyatt Regency Chicago	Ben Bova (pro) Jim Baen (editor) Bob Eggleton (artist) Bob Passavoy (fan) Anne Passavoy (fan) Harry Turtledove (toastmaster)	Toni Veal	

Notes:

1 Does not include non-attending members; figures for some conventions are approximate

2 The convention was controlled by a so-called "Ruling Triumvirate" whose other members were William S. Sykora and James V. Taurasi

3 No Worldcons were held in 1942-45 due to World War Two

4 Ted Carnell was brought to North America by The Big Pond Fund

5 Also the Entertainment Master of Ceremonies

6 Officially the Chairman, though it was mostly an honorary title

7 Functionally the Chairman, though officially only Secretary-Treasurer

8 For "Tenth Anniversary Science Fiction Convention"; popularly known as Chicon II

9 Popularly known as Philcon II

10 Replaced James A. Williams as Chairman upon Williams' death

11 Combined with the 1954 Westercon convention; Westercon day was Friday, September 3, 1954, with Jack Williamson as Guest of Honor

12 Esther Cole, officially the Secretary, is credited by some sources as being functionally a Co-Chairman

13 Not revealed (even to the honoree) until the first night of the convention

14 Popularly known as Nycon II

15 Combined with the 1958 Westercon convention, sharing con chairs, guests, and facilities

16 Physically in Los Angeles, but (by mayoral proclamation) technically in South Gate, California

17 John Berry was brought to North America by a special fan fund

18 "...with the help of Robert Bloch," according to the convention's Program Book.

19 Combined with the 1964 Westercon convention, sharing con chairs, guests, and facilities

20 Officially jointly hosted by the Cleveland, Detroit, and Cincinnati fan communities

21 Associate chairmen were Howard DeVore of Detroit and Lou Tabakow of Cincinnati

22 Combined with the 1968 Westercon convention, sharing con chairs, guests, and facilities

23 Eddie Jones was the 1969 Trans-Atlantic Fan Fund delegate, and replaced Ted White as Fan Guest of Honor when White withdrew as a show of support for TAFF

24 Heicon '70 followed St. Louiscon's example of honoring the TAFF delegate (in this case Shorter) as the Worldcon Fan Guest of Honor

25 Did not attend the convention for personal reasons

26 Actually the first IguanaCon, but designated as IguanaCon II because of a previous hoax convention

27 Replaced Greg Brown, who was fired by the IguanaCon convention committee in 1978 prior to the convention

28 Gary Farber, belatedly recognized after the convention as Vice Chairman, is credited by some sources as being functionally a co-chairman

29 Replaced John Foyster, who resigned for family reasons

30 Did not attend the convention due to poor health

31 Collectively, members of Boston's first science fiction fan club, "The Stranger Club"

32 Did not attend the convention

33 Becky Thomson was Co-Chair for the first two years after the site was selected, then Vice-Chair thereafter and at the convention

34 "Channeled" during the convention by Jon deCles (a.k.a. Don Studebaker)

35 Replaced Terry Biffel as Chairman upon Biffel's death

36 Combined with the 1995 Canadian National Science Fiction Convention

37 Combined with the 1996 Eurocon convention

38 Tim Illingworth was also Co-Chairman for 15 months, and resigned prior to the convention

39 Died prior to the convention

40 a.k.a. "The Second Occasional LoneStarCon Science Fiction Convention & Chili Cook-off"; the first LoneStarCon, held in Austin, was the 1985 North American Science Fiction Convention

41 Combined with the 1999 Australian National Science Fiction Convention, Spawncon Two

Members of Aussiecon Three as at August 1st 1999

1342	A	Abramowitz	Alyson L.	USA	2262	A	Bancillon	Danik	AUS	622	A	Bobo	Scott	USA	1289	S	Campbell	Evan E.	USA
1329	A	Achenbach	Florence	USA	531	A	Bandit		USA	623	S	Bodden	Bill	USA	2267	A	Campbell	Miché	NZ
1683	A	Acheson	Steve M.	USA	444	A	Bangs	Mari	USA	369	A	Boetcher	Glen	USA	1088	S	Campbell III	A.T.	USA
590	A	Ackerman	Eve D.	USA	1348	S	Bantz	Jooni	USA	1338	A	Bofinger	David	AUS	2157	A	Canavan	Trudi	AUS
323	A	Ackerman	Forest J.	USA	1349	S	Barbe	Dawn	USA	1831	S	Bokser	Jerry	CAN	2594	S	Cannizzo	John K	USA
1578	A	Ackroyd	Jenny	AUS	1585	A	Barber	Sue Ann	AUS	279	A	Bolgeo	Tim	USA	2077	A	Canton	Tina	AUS
1196	A	Ackroyd	Justin	AUS	1307	A	Barnes	Bruce	AUS	1148	S	Bondi	Gail A.	USA	1206	S	Cantor	David A.	USA
2450	I	Ackroyd	Lucy	AUS	2366	A	Barnes	Clifford A.	USA	1500	A	Booth	Susan	UK	119	A	Capes	Eileen	CAN
1512	A	Adams	Andrew	UK	1990	A	Barnhart	Randy	CAN	111	A	Boster	Alex	USA	640	S	Caplan	Jack	USA
1730	S	Adams	Andrew A.	UK	2571	A	Barret	Anna	AUS	2082	S	Boston	Lynn V.	USA	277	A	Card	Peter	UK
2609	A	Adams	Gail	AUS	608	S	Barret	Bryan	USA	2147	A	Bout	Carol	AUS	1103	S	Caray	Douglas Piero	USA
2284	A	Adams	Jae Leslie	USA	2139	A	Barrett	Mervyn	NZ	112	A	Botwin	Mich	USA	1104	S	Caray	Mary Piero	USA
592	S	Adkins	Sue Ellen	USA	2001	A	Barron	Barbara	AUS	113	A	Botwin	Seth	USA	641	A	Carleton	Gordon	USA
1810	A	Agee	Joseph	USA	2000	A	Barron	Rhys	AUS	1075	S	Boucher	Ken	USA	2074	A	Carlisle	David	AUS
2146	A	Ager	Kathleen	AUS	2136	A	Barry	Michael	AUS	22	A	Boucher	Stephen	AUS	1650	A	Carlson	Cathy	USA
100	A	Agin	Gary P.	USA	1690	A	Barth	Julia S.	USA	624	S	Boudville	Gigi	AUS	642	A	Carlson	Visian	USA
1665	S	Aines	Steven R.	USA	1087	S	Barlett	Mark R.	USA	1847	A	Bouman	Bonnie K.	USA	289	A	Carroll	Cathy	USA
1903	S	Akin	George D.	USA	1228	A	Barton	Alison	AUS	311	A	Bourget	Robbie	UK	2188	A	Carroll	David	AUS
363	A	Albasi	Gloria L.	USA	1709	S	Barton	Andrew	UK	1293	A	Bova	Barbara	USA	290	A	Carroll	Friend of Cathy	USA
2233	A	Alessio	Renato	AUS	2578	S	Barter	Martha	USA	1294	A	Bova	Ben	USA	643	S	Carruthers	Johnny	USA
1343	S	Alexander	Brian	USA	1785	A	Bass	Sharon Ann	USA	1090	S	Boyden	Aaron D.	USA	1362	A	Carson	Dana	USA
2239	A	Alford	Lynn	AUS	1330	A	Bate	Gaby	USA	573	A	Boydin	Jacky	USA	1364	A	Carson	Gwendolyn	USA
2002	A	Allen	James	AUS	354	A	Bateman	Eva	CAN	2275	A	Bradfield	Gaynor	NZ	1363	A	Carson	Melinda	USA
2129	S	Allen	Jeanette	AUS	609	A	Bateman	Gary	CAN	1565	A	Brandenburg	Carol	NZ	1026	S	Cary	Sharon	USA
593	S	Allen	Kevin B.	USA	1226	A	Batho	Graeme	AUS	2478	A	Brandon	Paul R.	AUS	1381	S	Casci	Merle	CAN
2520	A	Allen	Rhys	AUS	1603	A	Batho	Susan	AUS	1976	A	Brandt	Kathleen	AUS	1916	S	Casey	Coreen	USA
1995	A	Allen	Roger	AUS	102	A	Baty	Kurt	USA	195	A	Branton	Judith Margó	USA	1775	A	Cash	Adam D.	USA
2507	A	Allshorn	Geoff	AUS	103	A	Baum	Allen	USA	2190	A	Braun	Alexander	AUS	2596	A	Caspian	Maclean	AUS
1033	A	Allwood	Paul J.	UK	1838	A	Baxter	Sandra	UK	2466	A	Brazier	Paul	UK	2429	S	Castro	Elonda	USA
595	S	Alves	Carol Ann	USA	1837	A	Baxter	Stephen M.	UK	115	A	Breidbart	Seth	USA	2430	S	Castro	Gregg	USA
1499	A	Ameringen	Brian	UK	2522	A	Baxter	Zara	AUS	116	A	Brennan	Elaine	USA	120	A	Caswell	Dennis	CAN
1133	A	Andersen	Kathryn	AUS	104	A	Beach	Covert	USA	2042	A	Brenner	Kay	USA	121	A	Cavin	Bill	USA
2413	S	Anderson	Alison	USA	1521	A	Beam	Mary Ann	USA	625	S	Breslau	Esher	USA	122	A	Cavin	Cokie	USA
596	S	Anderson	Claire	USA	1520	A	Beam	Ray E.	USA	626	S	Breslau	Michael	USA	333	A	Cecil	Ann	USA
597	S	Anderson	Dave	USA	105	A	Beamish	Mervyn	AUS	2010	A	Brialey	Claire	UK	1816	A	Chafee	Adrienne S.	USA
1110	S	Anderson	Fiona	UK	610	A	Beare	Stephen G	AUS	584	A	Brick	Barrett L.	USA	644	S	Chalker	David	USA
1062	A	Anderson	Kristina	CAN	611	A	Beasley	Sally	AUS	627	S	Brickner	George S	USA	645	S	Chalker	Jack L.	USA
2075	A	Anderson	Patricia	AUS	612	A	Beatman	Howard G.	USA	2542	A	Bridges	Gregory	AUS	2632	A	Challenor	Melissa	AUS
2518	A	Anderson	Tim	AUS	1736	S	Beauchamp	Ann E.	USA	2477	A	Brigg	Frances	AUS	412	S	Chambers	Gleenn H.	USA
598	S	Andrews	Caroline	USA	2448	A	Bebbington	John	NZ	1813	A	Briggs	James M.	USA	411	S	Chambers	Susan B.	USA
2617	A	Andrews	Clare	AUS	2090	A	Beck	Dianne	AUS	628	S	Brigham	Cheryl	USA	2225	A	Chandler	David	AUS
356	A	Andrews	Craig K.	USA	1044	A	Beck	Thomas X.	USA	629	S	Brin	David	USA	646	A	Chapek-Carleton	Lori	USA
416	S	Andrews	John C.	USA	613	S	Becker	Tom	USA	292	A	Brinfield	Tom	USA	123	A	Chapman	John P.	USA
1324	A	Andronicus	Anthony	AUS	1350	S	Beckett	Patricia	CAN	2468	S	Brind	Michael D	UK	124	A	Chapman	Judith Ann	USA
991	S	Andruschak	Harry Cameron	USA	1351	S	Bedrossian	Ashev	USA	2219	A	Britt	Peter	AUS	1480	A	Charnas	Suzy McKea	USA
1572	A	Angeli	Kathryn	USA	2038	S	Beemer	Michael P	USA	2438	A	Broderick	Damion	AUS	1765	A	Chatroop	Henry	AUS
1573	A	Angeli	Ronald	USA	2348	A	Bellingier	Michael	USA	1600	A	Brondos	Sharon	USA	1315	A	Cheah	U-fin	USA
1100	S	Angulo	Karen	USA	1352	S	Belton	Jeanne	USA	1487	S	Brooks	Ned	USA	1666	S	Chernoff	Anton	USA
1731	A	Angus	David A.	UK	308	A	Bemis	Judith C	USA	630	S	Broomhead	Ann A	USA	1667	S	Chernoff	Peggy Orrill	USA
2406	C	Aoyagi	Hikaru	JPN	2	A	Benford	Gregory	USA	533	A	Brown	Charles X.	USA	2086	A	Chick	Alan	AUS
2405	C	Aoyagi	Hoshimi	JPN	2037	A	Benford	James	USA	547	S	Brown	Denis P.	USA	1000	S	Child	William L.	USA
2403	A	Aoyagi	Makoto	JPN	5	A	Benford	Joan	USA	2440	A	Brown	Elizabeth	USA	448	A	Chisholm V	Walter S.	USA
2404	A	Aoyagi	Masako	JPN	299	A	Benitz	Chris	USA	1814	A	Brown	Eric W.	USA	1784	A	Chouinard	Angela	USA
599	S	Appleman	Daniel	USA	472	A	Bennett	Gene D.	USA	2252	A	Brown	Howard	AUS	1527	A	Christensen	Emily	USA
1596	A	Arblaster	David	AUS	473	A	Bennett	Lisa	USA	631	S	Brown	Jordan	USA	1546	A	Christoforou	Dorothy	AUS
1766	S	Arday	Charles	USA	2428	S	Benoun	Sherry	USA	1169	A	Brown	Lawrie	AUS	1545	A	Christoforou	Harris	AUS
1344	A	Arias	Rosalinda	USA	1018	A	Berger	Theresa	USA	632	A	Brown	Phylis S	USA	2170	A	Chryswestrom	Ilutou	AUS
1217	S	Armstrong	Andrew	UK	1353	A	Bergquist	Catherine	USA	1275	S	Brown	Rebecca M.	USA	2087	A	Chua	Terence	SGP
2315	A	Armstrong	Anthea	NZ	1780	S	Berlant	Joseph T.	USA	2203	A	Brown	Simon	AUS	1523	A	Cibulskis	Liz	USA
1972	S	Armstrong	Gary	AUS	2076	A	Bernard	Lady Patricia	AUS	1357	S	Brown	Sieve Wesley	USA	1524	A	Cibulskis	Walt	USA
1218	S	Armstrong	Helen	UK	106	A	Berry	David	USA	2629	A	Brown	Valma	AUS	1693	S	Citrak	Becky A.	USA
2301	A	Armstrong	Joanne	AUS	1953	A	Berry	Sarah	AUS	1359	A	Brown	William	USA	1574	S	Citrak	Michael L.	USA
1345	A	Aronovitz	David	USA	107	A	Berry	Terry	USA	633	S	Browne	Mike	USA	2604	S	Clague	Randall M	USA
1346	A	Aronovitz	Nancy	USA	1114	S	Bertelsen	Richard	DEN	117	A	Bryant	Anthony J	USA	2425	A	Claman	Robert	NZ
1496	A	Aronson	Lynne	USA	1812	A	Bertke	Andrew	USA	1185	S	Bryant	Edward	USA	477	A	Clancy	Gerry	CAN
1495	A	Aronson	Mark	USA	614	S	Berven	Leroy F	USA	567	A	Buchanan	Ginjer	USA	268	A	Clark	David W	USA
397	S	Arthur	Roberta R.	USA	615	S	Berven	Susan J	USA	1637	S	Buckton	Jenny	AUS	2243	A	Clarke	David	AUS
2600	S	Asaro	Catherine	USA	1145	A	Beslanwitch	Fran	USA	2125	A	Bulger	Brad	USA	1187	A	Clarke	Trevor	AUS
1531	S	Aspler	Joseph	CAN	1144	A	Beslanwitch	John	USA	2072	A	Bull	Thomas	AUS	125	A	Claypool	Gavin	USA
2624	A	Atherton	Peter	AUS	1884	A	Best	Ben	CAN	118	A	Bumby	Margaret	USA	1776	A	Clay	Erica	USA
2453	A	Atkinson	Michael Stuart	AUS	616	S	Beyske	Maurice A	USA	1229	S	Burbidge	Doug	USA	319	A	Cleaver	Fred	USA
600	S	Atkinson	Thomas G.	USA	1231	S	Beyske	Sherry A.	USA	2441	A	Burgess	Fiona	AUS	1539	A	Cliffe	Graeme	AUS
601	S	Atwood	Bonnie	USA	1354	A	Bhushan	Ajay	CAN	1101	A	Burley	Brian	USA	1540	A	Cliffe	John	AUS
602	S	Atwood	Deb	USA	1355	A	Biancamano	Nancy J.	USA	1702	S	Burns	Bill	USA	497	A	Clifford	Robert J.	USA
603	S	Atwood	Ted	USA	2177	A	Biancotti	Deborah	AUS	1701	S	Burns	Mary	USA	496	A	Clifford	Ruie Lue	USA
1490	S	Audin	Judy	USA	2506	A	Bierton	Paul	AUS	1059	S	Burrows	Allan D.	CAN	1333	A	Clink	Carolyn	CAN
1489	S	Audin	Rodney	USA	2013	A	Billinger	Elizabeth	UK	1360	S	Burrows	Lynnette M.	USA	1335	S	Clink	David L.	CAN
2224	A	August	John	AUS	2014	A	Billinger	Paul	UK	2122	S	Burstein	Eleanor	USA	1613	S	Clink	Kevin	CAN
1340	S	Auhl	Karen	AUS	415	A	Bilmes	Joshua	USA	2281	S	Burstein	Joshua	USA	647	S	Clowney	Vincent	USA
604	S	Aul	Billie	USA	1561	A	Binns	Merv	AUS	635	S	Burstein	Michael A.	USA	594	S	Cobb	Nancy	USA
1267	S	Austin	Margaret	UK	617	S	Birkhead	Sheryll	USA	2121	S	Burstein	Naomi	USA	1365	S	Cobb	Stewart	USA
997	S	Avery	Shirley	USA	2137	A	Birmingham	Kimberley Paul	AUS	1309	A	Burszynski	Sue	AUS	6	A	Cochrane	Elaine	AUS
2514	A	Avramis	Stathis	AUS	618	S	Bishop	James Daniel	USA	1113	S	Burton West	Roger	UK	2140	A	Codina	Jorge	SGP
2515	A	Avramis	Thanasis	AUS	1222	S	Bishop	William	USA	636	S	Bushyager	Linda	USA	648	S	Cohen	Eli	USA
101	A	Axler	David M	USA	1317	A	Blackford	Jenny	AUS	637	S	Bushyager	Ron	USA	649	S	Cohen	Sandy	USA
2229	A	Baalbergen	Janine	NZ	1316	A	Blackford	Russell	AUS	2015	A	Butler	Andrew M.	UK	126	A	Cole	Anita I.	USA
1118	S	Babich	Karen	USA	2321	A	Blackie	Jennifer	AUS	2494	A	Buttigieg	Ralph	AUS	127	A	Cole	Corey S.	USA
2250	A	Bacash	Jean-Pierre	AUS	619	S	Blackman	Mark L.	USA	2419	A	Butwell	Peter	AUS	650	S	Cole	Larry M	USA
2251	A	Bacash	Leslie	AUS	1900	S	Blaker	John R.	USA	2270	A	Buyck	Martyn	NZ	1004	S	Cole	Lori Ann	USA
2081</																			

1849	A	Colson	Lars A.	USA	517	A	Deneroff	Linda N	USA	1609	A	Essers	Guido	BEL	2702	S	Freeman	H Denise	USA
2447	A	Colville	Vicki	AUS	2288	A	Denesowicz	Diane	USA	682	S	Estes	Wilma G	USA	2607	A	Freeman	Pamela	AUS
2350	S	Colvin	Connie	USA	665	S	Dennett	Gay Ellen	USA	133	A	Evans	Andrea L.	AUS	2621	A	Freeman	Paula	USA
1558	A	Coney	Clare	AUS	128	A	Dennis	Jane	USA	134	A	Evans	David J.	AUS	1993	A	Freidun	J A	AUS
2260	A	Congreve	Bill	AUS	129	A	Dennis	Scott C	USA	683	S	Everling	Michael	USA	373	A	Freitag	Lisa	USA
653	S	Connell	Byron	USA	1623	A	Derksen	Frank	AUS	368	A	Ewell	David	USA	540	A	Fremont	Pam	USA
1786	S	Connell	Karen L.	USA	1369	A	Dern	Daniel P.	USA	1762	A	Ewins	Paul	USA	256	A	Freundel	Mark	USA
654	S	Connell	Tina	USA	1911	S	desJardins	Steven	USA	684	S	Exline	Darrel L.	USA	703	A	Freyer	John	USA
2221	A	Connor	Helen	AUS	2296	A	Detry	James E.	USA	2526	A	Eyeyons	Juliet	UK	704	S	Friauf	Douglas	USA
2426	S	Connors	Patrick	USA	998	S	Deutsch	Martin E.	USA	2153	A	Ezy	John	AUS	1879	S	Friedman	Mitchell	USA
1111	A	Conrad	Judith	USA	2637	S	Devney	Michael	USA	1981	S	Fadgen	Elinor	USA	1563	A	Friend	Peter	NZ
377	A	Conrad	Phil	USA	2263	A	Devrell	Anne	AUS	2285	S	Fairgrove	Rowan	USA	1908	A	Frisbee	Robert	USA
376	A	Conrad Whitmore	Cheryl	USA	2349	A	Diamond	Robert M.	USA	1097	S	Falk	Ld	USA	2287	A	Frost	Terry	AUS
1634	A	Cook	David	AUS	1130	S	Diaz	Brian	USA	1105	A	Faller	Nick	USA	705	S	Fulton	Kathy	USA
655	S	Cook	Norman L.	USA	2367	A	Dickinson	Cynthia	USA	2581	S	Falley	Meredith	USA	2365	S	Fulton	Kathy	USA
1537	A	Cooke	Tristrom	AUS	130	A	Dickinson	Julie	USA	2577	S	Falley	Paul	USA	2195	A	Funnell	Jason	AUS
656	A	Cooper	Chris	UK	1586	A	Dickinson	Pauline	AUS	1668	A	Faries	Jennie J.	USA	2491	A	Funnell	Linda	AUS
1817	A	Cooper	Peter	NETH	1673	S	Dieter	Diane K.	USA	1181	A	Farina	Bill	USA	706	S	Fye	Larry	USA
2523	A	Cooper	Steven	AUS	667	S	Dietz	Ann F.	USA	685	S	Farinelli	Gindy	USA	1965	A	Gaffney	Jason	AUS
1992	A	Corbett	Barbara	CAN	334	A	Dietz	Frank	USA	686	S	Farinelli	Mike	USA	389	A	Gablon	Dean	USA
1991	A	Corbett	Valerie	CAN	668	S	Digby	Tom	USA	687	S	Farmer	Dale A	USA	1198	S	Gaillard	Edward	USA
1116	S	Cornogg	Tracey M.	USA	327	A	Diggs	Patricia A	USA	458	A	Farmer	David G.	USA	2536	A	Galaxy Bookshop		AUS
2200	A	Costain	Meredith	AUS	2306	A	Dignan	Geoff	AUS	1782	A	Farr	Kim	USA	2537	A	Galaxy Bookshop		AUS
1754	A	Costantin	Sergio	AUS	1168	S	Dillon	Kevin	AUS	1783	A	Farr	Kira	USA	139	A	Gallagher	David W	USA
1647	A	Costelloe	E. M.	UK	521	A	Docherty	Vince	NETH	483	S	Farr	Lea C.	USA	1712	S	Galt	John David	USA
2631	A	Coster	Brett	AUS	1538	A	Dodd	Jennifer	AUS	482	S	Farr	M. Bruce	USA	1269	S	Gamache	Jason	USA
1931	A	Cottrell	Astley	AUS	1308	A	Doherty	Geoff	AUS	2412	A	Farr	Russel	AUS	1233	S	Garnholz	Maury	USA
1999	A	Coutts	David	AUS	1841	A	Doherty	Tom	USA	1968	A	Farris	Zoe	AUS	2154	A	Garvin	Paul	AUS
2550	A	Coutts	David	AUS	1729	S	Domitz	Laura R.M.	USA	1536	A	Faulder	Richard	AUS	510	A	Gaspar	Carson	USA
1875	S	Cowan	Christina	USA	1370	S	Doms	Carol A.	USA	358	A	Faunt	Doug	USA	707	S	Gavelis	Maria	USA
2575	A	Cowper	Sally	AUS	1371	S	Doms	Dennis J.	USA	275	A	Fawcett	Bill	USA	401	A	Ghala	Helen	USA
2330	S	Cox	Francis Brett	USA	454	S	Donahue	Michael J.	USA	135	A	Feder	Moshe	USA	1696	S	Geary	Mark A.	USA
486	A	Cramer	John G.	USA	1227	A	Donald	Graham	AUS	1559	A	Feehan	Gerard	AUS	1486	A	Gelb	Janice	USA
487	A	Cramer	Pauline B.	USA	498	A	Donewitz	Ira	USA	2289	S	Feld	Lisa	USA	207	A	Gelderbloem	Jane	UK
1616	A	Cranston	Caroline	USA	2564	A	Doove	Bernard	AUS	136	A	Feldbaum	Gary Keith	USA	2543	A	George	Blade	USA
468	A	Cratz	Tony	USA	2071	A	Doran	Niall	AUS	1921	S	Feldhusen	Allison	USA	2605	A	Gerry	Stephen	AUS
2561	A	Crawford-Ferguson	Charles	AUS	306	A	Dormer	Paul	UK	1920	S	Feldhusen	Michael	USA	708	S	Gerstain	Linda	USA
1501	S	Crawf	Andy	UK	669	S	Doroschenko	Leo	USA	1038	S	Feller	Tom	USA	1955	A	Gibbins	John	AUS
2182	A	Cronholm	Margaret	SWE	1882	A	Dorsey	Candas Jane	CAN	2145	A	Fellows	Aminda	AUS	709	S	Gibbons	John K	USA
2183	A	Cronholm	Tomas	SWE	1655	S	Dotseith	Margaret E.	USA	2410	A	Fenech	Patricia	AUS	491	A	Giese	Tom	USA
2214	S	Crosby	Colleen	USA	2360	A	Doty	Michelle	USA	688	S	Ferer	Susan	USA	1606	S	Giguere	Paul J.	USA
2216	S	Crosby	Shawn	USA	1880	S	Dougherty	Robert	USA	1339	A	Ferguson	David	AUS	1425	A	Giguere	Paul T.	USA
2286	S	Croughton	Chris	GER	1210	A	Douglas	John R.	USA	1555	A	Ferguson	Roy	AUS	1651	S	Gilio	Liz	USA
1910	A	Cruzan	Catherine	USA	2237	S	Douglass	Cheri	USA	2305	S	Ferrara	Daniella	AUS	3	A	Gillespie	Bruce	AUS
1748	S	CTEHN		USA	336	A	Dowler	Frank	USA	1197	S	Ferruglio Dal Dan	Anna	ITA	2041	A	Gillet	Marilyn	USA
1513	A	Cullity	Joseph E.	USA	2409	A	Dowling	Terence	AUS	2186	A	Fiddymment	Chris	AUS	1378	S	Gilliam	Richard	USA
2173	A	Capit	Cathy	AUS	2018	A	Doyle	Aidan	AUS	1375	A	Field	Rosa	USA	1379	S	Gimblet	J. R.	USA
1129	S	Carlee	Lu Ann	USA	1372	S	Doyle	Frances	USA	1052	S	Fields	Carl C.	USA	710	A	Ginter	Erica V. D.	USA
441	S	Curtis	S. L.	USA	2548	A	Drakeford	Sue	AUS	2299	A	Finch	Andrew	AUS	711	A	Ginter	Karl	USA
1208	S	Cutler	Alison	USA	1232	A	Drawdy	Michael	USA	137	A	Finder	jan howard	USA	2432	S	Gioumoussis	George	USA
350	A	Cyrus	Raymond	USA	670	S	Drexler	Marc A	USA	2540	A	Finemore	Jane	AUS	1587	A	Gittus	Grant	AUS
2211	S	Czerneda	Julie	CAN	131	A	Drummond	Douglas	USA	690	S	Finkelstein	Ed	USA	1768	S	Gjovzaz	Eric	USA
1759	A	Daffin	Elizabeth	AUS	445	A	Drysdale	David Kennedy	UK	1832	S	Finkelstein	Kim	CAN	1767	S	Gjovzaz	Laura	USA
2244	S	Dahlberg	Moira	AUS	671	S	Duarte	Fred	USA	2415	A	Firmin	Robert	AUS	140	A	Glass	Inge	GER
1519	A	Dailley-O'Gain	Jennifer	CAN	580	A	Duck	Darien	CAN	691	S	Fisher	Melanie A	USA	1234	S	Glass	Steven M.	USA
509	A	Dakins	Mark	USA	1032	S	Duff	John	USA	138	A	Fisher	Naomi C	USA	141	A	Glassner	Marsha	USA
657	A	D'Alessio	Angelo	USA	446	S	Duff	Iynn Ellen	USA	405	A	Fitch	Don	USA	550	A	Glazar	Mary Anne	USA
945	A	D'Alessio	Charlene	USA	2553	A	Duncan	Simon	AUS	2608	A	Flack	lkoyd	AUS	1636	A	Gleeson	Ray	AUS
1199	S	Dalman	John	UK	2465	A	Duncanson	Paul	AUS	692	S	Flanagan	Sally	USA	712	S	Glicksohn	Mike	CAN
1161	A	Dalrymple	Garry P.	AUS	2630	A	Dundas	Edna P	AUS	1510	A	Flatt	Brian	UK	1058	S	Glover	Don A.	USA
1180	S	Dalton	Kerry L.	USA	1672	S	Dunn	Greg	USA	438	A	Flentke	George	USA	713	S	Glycer	Mike	USA
2635	A	Dabziel	Jeremy S.	AUS	1671	S	Dunn	Linda	USA	1646	A	Fletcher	Jo	UK	2158	A	Goddard	Georgina	AUS
1815	A	Dann	Jack M.	AUS	672	S	Durgin	Nancy A	USA	2527	A	Fletcher	Jo	UK	142	A	Goddin	Jean	USA
2210	A	Dansie	Megan	AUS	466	A	Dusal	Chris E.	USA	1839	S	Flood	Patricia	USA	2054	A	Goh	David	AUS
1583	A	D'Art	Bryan	AUS	467	A	Dusal	Kathryn S.	USA	2411	A	Floyd	Sarah	NZ	714	S	Gold	Barry	USA
1473	A	Dashoff	Todd	USA	2513	A	Duvic	Patrice	FRA	2499	A	Flynn	Christopher	AUS	715	S	Gold	Lee	USA
489	A	Dashoff	Joni Brill	USA	673	S	Dyar	Allyson M W	USA	353	A	Flynn	George	USA	716	A	Gold	Iynn	USA
659	S	Dashoff	Todd	USA	674	S	Dyar	Dafydd Neal	USA	693	S	Flynn	John I.	USA	717	A	Gold	Steven T	USA
1986	A	Dashow	Michael	USA	675	S	Dyer	Andrew R	USA	1170	S	Flynn	Peter K.	USA	718	S	Goldberg	Seth	USA
1200	S	Daugherty	Greg	USA	2242	A	Dymon	Andrew	AUS	382	A	Foglio	Kaja	USA	1705	S	Goldfein	Jeanne	USA
505	A	Daugherty	James Stanley	USA	24	A	Dziedosz	Christine	USA	381	A	Foglio	Phil	USA	1069	S	Goldswort	Julie	USA
504	A	Daugherty	Kathryn	USA	1508	S	Earnshaw	Roger	UK	694	A	Fong	Kandy	USA	1138	A	Gomez	Larry	USA
1276	S	Daverin	Brenda	USA	1319	A	Easterbrook	Ken	AUS	1751	A	Forbes	Christine	AUS	1941	A	Gomez Lagerlof	Carolina	SWE
1277	S	Daverin	Robert	USA	1268	S	Easterbrook	Martin	UK	309	A	Ford	Mike	UK	2141	S	Gomoll	Jeanne	USA
269	A	Davidson	Howard	USA	538	A	Easlake	Jill	USA	2490	A	Forsyth	Kate	AUS	2084	S	Gonsalves	Cynthia	USA
2479	A	Davidson	Rjurik	AUS	537	A	Easlake III	Donald E.	USA	2358	A	Forsyth	Kristina G.	USA	143	A	Goodhand	Gail	USA
2100	A	Davies	Ruth	AUS	1421	A	Eelshoe	Theresa	USA	695	S	Foss	Janice	USA	2445	A	Goodin	Melinda Rose	AUS
1749	S	Davies	Stephen M.	UK	2149	A	Edge	Julie	AUS	696	S	Foss	Rick	USA	719	S	Goodman	Sarah E.	USA
2112	A	Davis	Grania	USA	2148	A	Edge	Martin	AUS	697	A	Foster	Adrienne	USA	1617	A	Gordon	Joan	USA
295	S	Davis	Joe	USA	569	A	Edlund	Laurie A.	USA	1699	S	Fowler	Chris	UK	508	A	Gordon	Marc E.	USA
1220	S	Davis	Margaret	USA	2628	A	Edmonds	Leigh	AUS	1761	A	Fowler	Jestyn	AUS	2329	S	Gordon	Seth	USA
566	A	Davis	Robert W.	USA	1509	A	Edward	James	UK	2070	A	Fowler	Karen Joy	USA	2227	A	Goshing	Julia	AUS
2113	A	Davis	Stephen	USA	676	S	Edwards	Chris Logan	USA	698	S	Fox	Crickett	USA	1845	S	Gotlib	Richard M	CAN
1094	S	Day	John	USA	171	A	Edwards	Lilian	UK	1152	A	Fox	Diane	AUS	2048	A	Goto	Miki	JPN
660	S	Day	Lea M	USA	1556	A	Eggs	David	AUS	1151	A	Fox	John	AUS	2049	A	Goto	Naeko	JPN
2606	A	De Bellis	Dianne Kaye	AUS	1373	A	Eggleston	Rod	USA	1376	A	Fox	Roberta	USA	1905	A	Gott Jr.	Robert A.	USA
1686	S	de Castellvi	Jaime M.	CAN	1374	A	Eggleston	Shari	USA	1292	S	Fox	Teresa B.	USA	720	S	Grady	Daphne G	USA
1602	A	De Cesare	Giulia	UK	2235	S	Eggleton	Mariaene	USA	2179	A	Foyster	John	AUS	2458	A	Graham	Sandy A	AUS
2261	A	de Courtenay	Marianne	AUS	345	A	Ehrlich	Talia	USA	1163	A	Frahm	Leanne	AUS	2452	A	Graham	Virginia S	USA
1612	A	De Croy	Catherine J.	AUS	677	S	Eisen	Janice M	USA	145	A	Frame-Gray	Nola	USA	492	S	Grant	Mary C.	USA

1533	A	Grenzke, Jr.	Norman E.	USA	478	A	Hejna	Kristine	USA	181	A	Illingworth	Marcia Kelly	USA	1108	S	Kemper	Rayma	USA
330	A	Gresham	David	USA	734	S	Hellinger	Stuart G.	USA	159	A	Illingworth	Tim	UK	2088	A	Kendell	William	AUS
1153	S	Grieve	Robyn	AUS	150	A	Henderson	Arthur I.	USA	1240	S	Indin	Richard	USA	1769	S	Kennedy, Jr.	Robert	USA
1030	S	Griffith	Brooks	USA	2492	A	Henderson	Fiona	USA	758	S	In '1 Veld	Robert	NETH	1357	A	Kennett	Rick	AUS
1274	A	Grimm	David L.	USA	2585	A	Henderson	Ian	AUS	2439	A	Irvine	Chris	AUS	776	S	Keni	Alian	USA
2590	A	Griswold	Gail	AUS	1162	A	Henderson	Lea A.	AUS	2205	A	Irvine	Ian	AUS	777	S	Keough	Elizabeth	USA
366	A	Groat	Jim	USA	735	S	Henderson	Rebecca R.	USA	1855	S	Irwin	Mark	USA	1937	A	Kerr	Stephen	AUS
367	A	Groat	Rebekah R.	USA	2586	C	Henderson	Sarah	AUS	2197	A	Ishii	Hiroshi	JPN	372	A	Ketter	Greg	USA
2560	A	Groell	Anne	USA	250	A	Hendrick	Isydia	USA	1306	A	Isle	Sue	AUS	1166	A	Kiefer	Hope	USA
1021	S	Groot	Harold	USA	251	A	Hendrick	Woody	USA	1743	A	Isozaki	Kayoko	JPN	1074	S	Kienle	Susan A.	USA
413	A	Grosko	Stephen J.	USA	151	A	Heneghan	Jack	USA	2611	A	Jablon	Marianne	AUS	1820	S	Kimmel	Daniel M.	USA
535	A	Gross	Elizabeth	USA	2111	A	Hennebry	Michael J.	USA	759	S	Jackowski	AnnMarie	USA	1086	S	Kimmel	Leigh	USA
724	A	Gross	Merryl	USA	1887	A	Hennessy	Wayne	NZ	760	S	Jackowski	Walter	USA	1591	A	Kincaid	Paul	UK
1514	A	Grossman	Laura	USA	265	A	Henry	Tracy L.	USA	2636	A	Jacks	Aaron P.	AUS	164	A	Kindell	Judith E.	USA
2442	A	Gum	Justin C.	AUS	1386	A	Henson	Nancy L.	USA	785	S	Jackson	Aleta	USA	434	A	King	Deborah A.	USA
274	A	Gunnarsson	Urban	SWE	152	A	Hepperle	Robert	USA	1085	S	Jackson	Michael	USA	1777	S	Kingsley	Michael A.	USA
2446	A	Gun	Jacqui	AUS	2164	A	Hepworth	Anna	AUS	2334	S	Jackson	Tom	USA	1737	S	Kirby	Regina J.	USA
2180	A	Haar	Christine	AUS	1818	S	Herink	Curtis	USA	2557	A	Jacoby	Kate	AUS	1016	A	Kitay	Michele A.	USA
2035	S	Hackney	Glenn	USA	2308	A	Herkes	Joanne	AUS	414	A	Jaffe	Saul	USA	2290	A	Klages	Ellen	USA
1281	A	Haddad	Trey	USA	1154	A	Herkes	Karen	AUS	2574	A	Jalft	Morgan	AUS	2292	S	Klages	Jack	USA
2627	A	Hagan	Dolores	AUS	571	A	Herman	Jack R.	AUS	1740	S	James	Michael	USA	2291	S	Klages	Sally	USA
380	A	Hager	Dana	USA	2059	A	Herriot	Mandy	AUS	1390	A	James	Patricia	USA	2503	S	Klages	Spencer A.	USA
488	A	Hager	Jerry J.	USA	318	A	Herrup	Mark	USA	2335	S	James	William C.	USA	2505	S	Klages	Spencer A.	USA
215	A	Haggerty	Paul	USA	736	S	Hertel	Elisa	USA	288	A	Jamison	Paul E.	USA	2576	A	Klandt	James	AUS
335	A	Haight	Cindy	USA	737	S	Hertel	Mark	USA	2610	A	Jan	Robert	AUS	1171	S	Klein	Robert	CAN
1064	A	Hail	Elizabeth	USA	738	S	Hertz	John	USA	1721	S	Jarell	Ronald A.	USA	778	S	Kliman	Lincoln W.	USA
1063	A	Hail	Guy	USA	739	A	Herz	Melanie	USA	160	A	Jarvi	Aino L.	USA	1221	S	Klover	Kristoph	USA
726	A	Haldeman	Guy	USA	2026	S	Heuer	Alan	USA	1392	A	Jarvis	Athena	CAN	361	A	Knabbe	Ken	USA
727	A	Haldeman	Joe	USA	1474	A	Hevelin	Rusty	USA	1391	A	Jarvis	Peter	CAN	779	A	Knauer	Michael	USA
2324	A	Haliday	Paul	AUS	740	A	Hewitt	Marylouise	USA	2160	A	Jeffrey	Guy	AUS	780	S	Knowles	Martha	USA
2464	A	Hall	Andrew	AUS	198	A	Hickman	Carolyn	USA	761	S	Jemison	Frankie	USA	2259	A	Kobayashi	Yoshio	JPN
2031	A	Hall	Gary R.	USA	1975	A	Hide	Andrew	AUS	762	S	Jencevice	Linda	USA	781	A	Kohee	Sally A.	USA
347	A	Hall	Kirsty	UK	741	S	Higashi	Michael	USA	763	S	Jencevice	Michael	USA	2080	A	Kocsis	Robert	AUS
2482	A	Hall	Marjorie	AUS	1625	A	Higgins	Stephen	AUS	379	A	Jensen	Bill	USA	2228	A	Kodai	Aki	JPN
2030	A	Hall	Melinda C.	USA	742	S	Higgins	William S.	USA	1530	S	Jensen	Rebekah	USA	1924	S	Koenig	Tanya D.	USA
1966	A	Hallett	Michelle	AUS	743	S	Hill	Betsy	USA	1913	S	Jeude	Samanda	USA	2152	A	Koh	Jason	AUS
1091	A	Halsey	Wayne	USA	744	S	Hill Jr	Wesley	USA	1241	S	Jewell	Jane	USA	2528	A	Kohler	Alice	UK
1877	A	Hawalani	Roger M.	USA	2230	A	Hilliard	Margaret	AUS	1034	S	Johns	James H.	USA	1399	A	Kohne	Michael	USA
546	A	Hamadock	Bec	USA	536	A	Hillis	Robert L.	USA	1963	A	Johnson	Coralie	AUS	426	A	Koivunen	Diana M.	USA
1313	A	Hamilton	Annie	AUS	1164	A	Hilton	Craig	USA	480	S	Johnson	David W.	USA	1184	S	Koman	Victor	USA
564	A	Hamilton	Denise	USA	2318	A	Hilton	Julia	AUS	1974	A	Johnson	Erica	AUS	374	A	Konkin III	Samuel E.	USA
728	S	Hamilton	Nora	CAN	745	S	Hilna	Holly	USA	1971	A	Johnson	Heather	AUS	519	A	Konkol	Kenneth R.	USA
2541	A	Hamilton	Peter	AUS	2028	A	Hina	Holly A.	USA	285	A	Johnson	Julie Serena	USA	782	S	Konnya	Hiroshi	USA
2269	A	Hamilton	Peter	NZ	1692	S	Hinkle	Jessie A.	USA	1544	A	Johnson	Karen	AUS	783	A	Korn	Daniel	USA
2266	A	Hammond	Jenny	NZ	746	S	Hinz	Colin	CAN	390	A	Johnson	Karen	AUS	784	S	Korra'li	R'vkandar	USA
1760	A	Hampsey	Mark	AUS	747	A	Hipp	Scott	USA	2193	A	Johnson	Katherine	NZ	2565	A	Kosick	Melanie	AUS
501	A	Hancock	D. Larry	CAN	1961	A	Hirai	Hirohide	JPN	1605	S	Johnson	Keith	USA	387	A	Kowalcik	Rick	USA
502	A	Hancock	Jody M.	CAN	1239	S	Hirohata	Kihara	JPN	764	A	Johnson	Robin	AUS	2118	A	Kral	Douglas	USA
2012	A	Hancox	Kay	UK	1320	A	Hirsh	Irwin	AUS	481	S	Johnson	Sally A.	USA	2116	S	Kranzer	Ellen D.	USA
1123	A	Hanfield	Carey	AUS	606	A	Hirshman	Bret	USA	161	A	Johnson	Tom	USA	1031	S	Krause	Dina S.	USA
2036	A	Handrich	William C.	USA	1629	A	Hirzel	David	USA	1280	A	Johnson-Haddad	Barbara	USA	2359	A	Krebbiel	Melvin	USA
729	S	Handzel	Cathy	USA	1744	A	Hisayo	Yshioda	JPN	2060	C	Jonathan	Mandy	AUS	2569	A	Krelle	Andrew	AUS
730	S	Handzel	Jim	USA	1388	C	Hisle	Christopher	USA	534	A	Jonathan	Strahan	AUS	315	A	Krentz	Laura	USA
731	S	Hansen	Marcie	USA	153	A	Hisle	Debra M.	USA	1039	S	Jones	Angela	USA	1526	A	Kreutzman	Kris	USA
1515	A	Hario	Pat	USA	1389	C	Hisle	Timothy	USA	1393	A	Jones	Bonnie	USA	1327	A	Kriesch	Arawa	AUS
1942	A	Harland	Richard	AUS	1387	A	Hisle Jr.	James M.	USA	280	A	Jones	Lenore Jean	USA	165	A	Krolak	Jack P.	USA
1710	A	Harmon	Kathy	USA	463	A	Hitchcock	Charles	USA	1484	S	Jones	Marsha	USA	1716	S	Kruger	Cera	USA
1735	S	Harold	Bob B.	USA	2151	A	Ho	Grace	SGP	1562	S	Jones	Tim	NZ	1174	S	Kucera	Tommy	CAN
312	A	Harold	John	UK	154	A	Hoare	Jean	UK	765	S	Jones	Wayne H.	USA	1205	S	Kuch	Lutz	GER
1115	S	Harold	John	UK	155	A	Hoare	Martin	UK	1395	A	Jones	William E.	USA	1401	A	Kunning	Waldemar	GER
732	S	Harper	James S.	USA	2091	A	Hobbs	Steven	AUS	2029	A	Jordan	Linda	USA	2240	A	Kuns	Kirsten	AUS
1383	A	Harrigan	Harold	USA	156	A	Hocy	Dan	USA	1592	A	Jordan	Michael	AUS	287	A	Kunsmann	Tom	USA
1382	A	Harrigan	Lisa Deutsch	USA	157	A	Hoff	Gary	AUS	1576	A	Jordan	Robert	USA	223	A	Kurlicez	Diane M.	USA
1384	A	Harrigan III	Harold	USA	575	A	Hoffman	Joan	USA	1040	S	Josserand	Earl T.	USA	1402	A	Kusayanagi	Daisuke	JPN
1914	A	Harris	Alan	USA	748	S	Hofstetter	Joan	USA	2264	A	Judd	Struan	NZ	786	A	Kushner	David M.	USA
2623	A	Harris	Alys	AUS	2418	A	Hoge	Robert	AUS	433	A	Juozenas	Joan	USA	1403	A	Kyle	Dave	USA
313	A	Harris	Arlene C.	USA	749	S	Hoka c/o E. Litt	Sherlock	USA	2473	S	Justusson	Christopher Peiran	AUS	349	A	Labonville	Suzanne N.	USA
147	A	Harris	Clay	USA	1983	S	Holcomb	Frank	USA	2472	S	Justusson	Deirdre Michelle	AUS	1947	A	Lacey	Christine	AUS
148	A	Harris	George E.	USA	1852	A	Hole	Tore Audon	NOR	2470	S	Justusson	Elizabeth	AUS	1874	A	Lacey	Erika Maria	AUS
1939	A	Harris	Jeff	AUS	2025	A	Holinbaugh	Amy	USA	2471	S	Justusson	Gary	AUS	1404	S	Laczko	Valerie	USA
149	A	Harris	Jonathan	USA	1640	S	Holmes	Jon	AUS	2551	A	Kabel	Andres	AUS	1083	A	Ladue	Ruth Anne	USA
1979	A	Harris	Narelle	AUS	750	S	Holt	Melissa	USA	1397	S	Kabutogi	Reigo	JPN	1635	A	Lagergren	Lisa	AUS
559	A	Harrison	Irene R.	USA	394	A	Honeck	Butch	USA	162	A	Kaden	Chris Padomo	USA	166	A	Lash	Stefan	AUS
2277	A	Harrison	Keith	NZ	395	A	Honeck	Susan	USA	163	A	Kaden	Neil E.	USA	2626	A	Lambert	Kim	AUS
1140	S	Harrison	Leif E.	USA	2167	A	Hood	Robert	AUS	766	S	Kalka	Anita	USA	1691	S	Lambert	Marcia	USA
1741	A	Hartley	James A.	UK	1597	A	Hope	Beverley	AUS	767	S	Kahn	Walter	USA	2529	A	Lampen	Dave	UK
541	A	Hartwell	David G.	USA	751	S	Hopfner	John	USA	2454	A	Kakris	Christos	AUS	2530	A	Lampen	Linda	UK
1305	A	Harvey	Edwina	AUS	2138	A	Horncy	Janet	NZ	452	A	Kalisz	Frank	USA	522	A	Landis	James M.	USA
1301	A	Harvey	Eve	UK	752	S	Horton	Richard R.	USA	451	A	Kalisz	Millie	USA	1147	S	Lang	David	USA
1300	A	Harvey	John	UK	753	S	Horvath	Gillian	USA	1230	S	Kapko	Alex	AUS	1511	A	Langford	Dave	UK
293	A	Harvia	Teddy	USA	1708	A	Hosoi	Etsuko	JPN	768	S	Kappesser	Peter J.	USA	2310	A	Langford	Kate	AUS
2067	A	Hasegawa	Ikuko	JPN	1994	A	Hosth	Andrea	AUS	769	S	Kare	Jordin	USA	787	A	Langsam	Devra M.	USA
2066	A	Hasegawa	Shoji	JPN	754	S	Houseman	Doug	USA	770	S	Kare	Mary Kay	USA	2496	A	Lantz	Sarah	AUS
424	A	Hastie	David J.	USA	1892	A	Hovenga	Karen	AUS	2223	A	Karpen	Elenore	AUS	2069	A	Larbaletstier	Justine	AUS
733	A	Hatcher	Matthew	USA	1893	C	Hovenga-Wauchope	Gindi	AUS	771	S	Karpierz	Joe	USA	1681	S	Larsen	Conrad	USA
1367	A	Hatfield	Shelley R.	USA	1894	C	Hovenga-Wauchope	Tamaly	AUS	772	S	Karpierz	Sharon	USA	1682	S	Larsen	John	USA
1235	A	Hattori	Helen	UK	1895	C	Hovenga-Wauchope	Zyl	AUS	1242	S	Katic	Jim	USA	1008	A	Larson	Bub	USA
1236	A	Hattori	Paul	UK	1498	A	Howard	Dennis	USA	1918	A	Kato	Keith G.	USA	1821	S	Larson	Eric C.	USA
1772	A	Hauptmann	Janet	USA	331	S	Howard	Geri	USA	774	S	Katze	Rick	USA	167	A	Larson	Ronald A.	USA
1771	A	Hauptmann	Rick	USA	2456	A	Howell	John	NZ	267	S	kaumeyer	Erika	USA	788	S	Larue	Candace	

1649	A Lazzaro	Joseph	USA	2320	A Magee	Heather	AUS	520	A McMurrian	Althea	USA	2603	S Murphy	Pat	USA
2498	A Le Lievre	Kerrie	AUS	1824	A Maher	Kathy A.	USA	392	A McNary	Lucinda	USA	2339	S Murray	James J.	USA
1967	A Leahy	Elizabeth	AUS	2189	A Maher	Eynette	AUS	393	A McNary	Mark	USA	184	A Murray	Janice	USA
1618	A Leavell	Jane A.	USA	2124	S Maher	Mark	USA	2532	I McEady	Hazel	UK	1594	A Murray	Neil	AUS
1131	S Leblond	Roch	CAN	1823	A Maher	Richard A.	USA	2531	A Meades	Rob	UK	2340	S Murray	Paula Helm	USA
2625	A Leditschke	Bethany	AUS	1778	A Mahoney	Cassandra R.	USA	578	A Mealy	Jeanne	USA	185	A Murray-White	Sarah	AUS
2622	A Lee	Jeremy	AUS	511	A Mailander	Mary Jane	USA	1935	A Mega	Ian	AUS	2099	A Myers	Galina	AUS
2162	A Lee	Peta	AUS	810	S Mainhardt	Ricia	USA	822	A Meier	Wes	USA	1622	A Myers	Robert	AUS
2354	S Leedberg	Margaret	USA	1377	A Maizels	Frances	USA	182	A Meier	Wilma	USA	1084	S Nychman	Heather	USA
551	A Keeper	Evelyn	USA	811	A Maizels	John	AUS	823	A Melder	A Zane	USA	1873	A Nagle	Mathew	AUS
552	A Keeper	Mark	USA	170	A Maizels	Monty	USA	1411	A Mellott	Connie	USA	186	A Nakashima	Lex	USA
1243	A Lehw	Laura	USA	270	A Majerus	Laura	USA	326	A Meltzer	Lori	USA	1936	A Natalier	Matthew	AUS
583	A Leibig	Ruth	USA	1165	S Major	Joseph	USA	1970	A Mendes	Karen	AUS	2115	A Nattrauss	D. Scot	USA
432	A Leibowitz	Hope	CAN	1842	A Makita	Kazuhiko	JPN	1502	A Mendlesohn	Farah	UK	1554	A Neale	Vanessa	AUS
2602	A Len	Vanessa	AUS	1368	A Malinowycz	Marci	USA	2599	A Menz	William	AUS	2535	A Nebel	Sharon	AUS
570	A Lerner	Fred	USA	812	A Malmborg	Norwin	USA	1846	S Meredith	Timothy A.	USA	2593	A Nelson	Lisa	USA
2570	A Letters	Maria	AUS	1517	A Miami	Carl	USA	2134	A Merrick	Helen	AUS	553	A Nelson	Michael R	USA
2191	A Levick	Greg	AUS	1516	A Miami	Elaine	USA	825	S Meschke	Karen	USA	2135	A Nero	Marko	AUS
1029	S Levine	Rennie	USA	813	S Mangan	Lois H	USA	396	S Meserole	Thomas A.	USA	845	S NESFA	Thomas A.	USA
2616	A Levitt	Stephen	RSA	992	S Mann	Jim	USA	826	S Meskys	Edmund R	USA	1122	A Newall	Clive	AUS
169	A Levy	Benjamin M	USA	814	S Manning	Sandra	USA	827	S Meskys	Sandra	USA	1303	C Newall	Estelle	AUS
2194	A Lewer	Nicolette	NZ	815	S Mannion	Robert	USA	828	S Meskys	Stanley	USA	1312	C Newall	Roger	AUS
792	S Lewis	Alice	USA	174	A Marble	Beth	USA	1412	A Metz	Paul	USA	1732	S Newrock	Bruce	USA
793	S Lewis	Suford	USA	175	A Marble	Chris	USA	1413	S Metz	Stephanie	USA	1733	S Newrock	Flo	USA
794	S Lewis	Tony	USA	278	A March	Russell	UK	1076	S Metzger	Steve	USA	246	A Newton	Barry	USA
2509	A Lie	Kristian	AUS	2584	A Margaret	Susan	AUS	1552	A Middlemiss	Brian	AUS	247	A Newton	Judy	USA
2556	A Lie	Sven	AUS	1188	S Margaret	Susan	AUS	1311	C Middlemiss	Catherine	USA	248	A Newton	Meridel	USA
436	A Lieberman	Danny	USA	1465	A Marie	Nina	USA	21	A Middlemiss	Perry	AUS	1096	S Ney	Richard	USA
795	S Lieberman	Paula	USA	1057	S Marier	Shawn	USA	1553	A Middlemiss	Tineke	AUS	2314	A Ng	Simon	AUS
796	S Liebmann	Michael	USA	1773	A Marikar	Yasmin	USA	2443	I Middlemiss	William	AUS	846	A Nicholas	B L	USA
321	A Lien	Anton	NOR	816	S Marks	Kimberlee	USA	370	A Mildebrandt	Nancy E	USA	2401	A Nicholls	Christine	AUS
797	S Lieven	Andre	CAN	2544	A Marland	Sarah	AUS	829	S Miller	Alan F	USA	1557	A Nicholls	Peter	AUS
798	S Lillian III	Guy II	USA	2436	A Marmor	Mark	USA	1414	A Miller	Arthur	USA	2402	A Nicholls	Warren	AUS
2614	A Lim	Keith CC	SGP	1022	A Marr	Leon	USA	1245	S Miller	Andrey	USA	591	S Nichols	Ian	AUS
799	S Lim	Marie	USA	2307	A Marsh	Naomi	AUS	830	S Miller	Ben W	USA	1417	A Nickerson	Kevin	USA
2217	S Lindquist	Daryl	AUS	176	A Marston	Bonnie Alexandra	USA	439	A Miller	Claire	USA	2256	A Niezink	Jan Willem	NETH
1310	A Lindquist	Rowena Cory	AUS	177	A Martin	George E	USA	1179	S Miller	Diane	USA	1418	S Nikkec	Katherine K.	USA
25	A Lindsay	Eric	AUS	178	A Martin	George R R	USA	1577	S Miller	Dorothy	USA	1419	S Nikkec	Shelagh	USA
800	S Lindsay	Tamar	USA	2501	A Martin	Greg	AUS	1246	S Miller	Keith	USA	1723	A Niven	Larry	USA
28	A Linneman	Mark A	USA	2181	A Mariin	Liz	AUS	831	S Miller	Sasha (Georgia)	USA	1722	A Niven	Marilyn	USA
1904	S Liptak	Rob	USA	1926	A Mason	Anne	NZ	1415	A Miller	Tara	USA	2563	A Nix	Garth	AUS
1270	S Lister	Mark	USA	817	S Mason	Michael	USA	296	A Miller	Theodore	USA	1570	A Nordley	Gerald D.	USA
1763	A Litchen	John	AUS	1927	A Mason	Tom	NZ	2089	A Mills	Anne-Marie	AUS	1957	A Norman	Eva	SWE
801	S Litten	Elan Jane	USA	259	S Massoglia	Alice	USA	1610	A Mills	Paul	AUS	2226	A Norman	Sandra	AUS
2312	A Litten	Simon	NZ	261	S Massoglia	Benjamin	USA	1611	A Mills	Paul	AUS	1420	A Normandy	Elaine	USA
1890	A Livings	Anita	AUS	262	S Massoglia	Marief	USA	1156	A Mills	Robyn	AUS	2103	S Norwood	Rick	USA
2554	A Livings	Earl	AUS	260	S Massoglia	Marty	USA	2420	A Milner	Andrew	AUS	847	S Novak	John J	USA
2280	S Lockhart	Kelly	USA	2488	A Masson	Sophie	AUS	832	A Minneman	Lynn J	USA	1727	S Nowakowska	Maggie M.	USA
1407	S Logan	Myrna	USA	1298	A Masters	Rob	AUS	1779	A Minz	James F.	USA	1078	S Nyder	Katrina E.	USA
802	S Lonchawk	Brendan	USA	1703	A Matheis	Sean	USA	833	S Miambres	Teresa C	USA	276	A Nye	Jody Lynn	USA
803	S Lonchawk	Patti	USA	579	A Matthews	Robert	USA	2437	A Mitchell	Anthony	AUS	188	A Oakes	Deborah A.	USA
1167	A Loney	Mark	AUS	1728	A Matthews	Susan R.	USA	1314	A Mitchell	Linda	AUS	1494	A Oakes	Ronald B.	USA
2476	A Longbottom	Darren	AUS	180	A Matthews Jr	Winton E	USA	1607	A Mitchell	Rose	AUS	2567	A Oates	Marianne	AUS
804	S Lorentz	John	USA	818	A Maughan	Ian	UK	1826	A Mix	Marilyn J.	USA	1688	A Oberg	Gerda K.	MEX
805	S Lorrain	Jean	USA	2110	A Maxey	Joyce	USA	1923	A Miyakawa	Tetsuya	JPN	386	S Oberg	Michael	USA
2176	A Losin	Adrienne	AUS	2047	A Maxwell	Katharine	AUS	1902	S Miyashiro	Randall	USA	1186	S Oberhofer	Mark	USA
1675	S Lotz	Annette M.	CAN	409	A Mayer	Sally	USA	1482	S Modell	Celia	USA	1950	A Oberin	Bek	AUS
2105	A Loudon	Mike	USA	421	A Maynard	Jeffrey D.	USA	1827	S Modell	Celia	USA	2114	A Oberndorf	Charles	USA
806	A Louie	Gary	USA	1541	A Mazurak	Roman	AUS	1829	S Modell	Elizabeth May	USA	544	A O'Brien	Kevin S.	USA
1173	S Love	April M.	USA	1323	A McArdle	Edward	AUS	1481	S Modell	Howard	USA	995	S O'Brien	Terry	USA
495	A Love	J. Spencer	USA	2487	A McArthur	Maxine	AUS	1828	S Modell	Howard S.	USA	1045	S O'Brien	Ulrica	USA
2008	A Love	Rosalene	AUS	1959	A McAuley	Paul J.	UK	400	S Moell	Rick	USA	2638	A Obst	Patricia I.	AUS
1717	A LoveFrancisco	Valerie M.	USA	2595	A McAniff	Patrick	AUS	834	S Moffatt	June	USA	1518	A O'Caigh	Iain	CAN
1155	S Lovett	Gayle	AUS	1753	A McCarthy	Dan	NZ	835	S Moffatt	Len	USA	2495	A O'Callaghan	Brett M	AUS
1005	S Low	Danny	USA	1192	C McCaw	Adam	AUS	836	A Moir	Debby	UK	1247	S O'Connell	Ann Marie	USA
1219	S Lowe	Vincent D.	USA	1189	A McCaw	Ken	AUS	549	S Moir	Lillian E.	CAN	1224	S O'Conner	Dea	USA
1621	A Lockett	Dave	AUS	1190	A McCaw	Kevin	AUS	837	A Moir	Mike	UK	1139	A O'Dell	Tom	USA
1013	S Lucyshyn	P. Alex	USA	1191	A McCaw	Shelley	AUS	838	A Molloy	G Patrick	USA	1006	S Odom Jr.	James Carl	USA
310	A Ludwig	Gay A.	USA	1825	A McCloud	Timothy John	AUS	1676	S Monagin	John	USA	2057	A O'Donnell	Jonathan	AUS
1822	C Ludwig	Michaela Renee	USA	2159	A McColl	Andrew	AUS	1677	S Monagin	Michelle M.	USA	2073	A Ogdin	Karen	AUS
1938	S Lum	Trent	CAN	443	A McCombs	Cheryl	USA	2218	A Mond	Ian	AUS	304	A O'Halloran	Christina	USA
572	A Lundsten	Betsy	USA	1542	A McConchie	Iyn	NZ	539	S Moon	Elizabeth	USA	305	A O'Halloran	John E.	USA
348	A Luoma	Robert J.	USA	1750	S McConnell	Michael E.	USA	839	S Moore	Perry Glen	USA	355	A O'Hanlon	Roderick	IRE
191	A Lurie	Perrienne	USA	2597	A McCooke	Alexander	AUS	2489	A Mor	Caiséal	AUS	1687	A Okada	Yasushi	JPN
1525	A Luuk	Stella	CAN	1409	S McCurry	Sharanne	USA	2533	S Morby	Robert	UK	2422	A Okada	Yutaka	JPN
1408	A Iyau	Bradford	USA	819	A McDaniel	Timothy A.	USA	1881	A Morgan	Brian	USA	848	A Olanich Raymond	Gaby	USA
1652	S Iyman	David	USA	2247	A McDonough	Christopher	AUS	1713	S Morgan	Carolyn M.	USA	565	A Oldham	Barbara	USA
1653	S Iyman	Deanna	USA	1575	A McDougal	Harriet	USA	212	A Morgan	Cheryl	USA	1997	A Oliver-Weymouth	Merrian	AUS
1121	A Lync		AUS	2619	A McFarlane	Anna	AUS	2583	A Morgan	John	AUS	849	S Olmsted	Gene	USA
271	A Lynch	Keith F	USA	2068	A McGann	Mike	AUS	542	A Morley	Lewis	AUS	1670	S Olson	Loretta M.	USA
173	A Lynch	Nicki	USA	1987	S McGary	Richard	USA	840	S Morman	Brian	USA	189	A Olson	Mark	USA
172	A Lynch	Richard	USA	2539	A McGaw	Allison	AUS	109	A Morman	Mary	USA	190	A Olson	Priscilla	USA
1534	A Lyn-Waitzman	Barry P.	USA	2128	S McGee	Caroline	USA	841	S Morman	Melissa	USA	2108	A Olton	Jerry	USA
1535	A Lyn-Waitzman	Marcelle H.	USA	2127	S McGee	Tom	USA	842	S Mornngstar	Chip	USA	2107	A Olton	Kathy	USA
2123	A Lyn-Waitzman	Paul	USA	1569	S McGillis	Jack	USA	843	S Mornngstar	Janice	USA	282	A Olsnyk	Frank	USA
1215	A Lyons	Peter	AUS	820	S McGrain	Tim	USA	403	A Morris	Hilarie A.	USA	1604	S O'Neal	Dave	USA
808	S Iysaught	Joan	USA	2133	A McGrath	Paula	AUS	404	A Morris	Phillip L.	USA	503	A Ong	Marisa	USA
1582	A Macbride	Craig	AUS	1922	S McGregor	Alayne	CAN	909	A Morris	Skip	USA	2257	A Ong	S. Fern	SGP
2045	S MacDermott	Bruce R.	USA	1132	A McGuire	LeAnna	USA	1756	A Morris	Terry	AUS	516	A Ontell	Ron	USA
2044	S MacDermott	Dana	USA	1522	A McGuire	Patrick L.	USA	1416	S Moscoe	Michael L.	USA	515	S Ontell	Val	USA
351	A MacFarlane	Ben	USA	2053	I McHarg	Claudia	AUS	2519	A Moseley	Sharon	AUS	2517	A Orazanski	Roman	AUS
352	A MacFarlane	Tish	USA	2051	A McHarg	Fraser	AUS	1503	A Moss	Miriam	UK	1614	A Orlandella	Antony M.	USA
1742	S MacGregor	Duncan A.	CAN	2634	A McKellar	Ian	AUS	1137	A Moulton	Fred C.	USA	2206	A Orman	Katherine	AUS
317	A MacIntosh	Robert J.	USA	2198	A McKenna	Claire	AUS	518	A Moursund	Beth "Bethmo"	USA	2143	A O'Rorke	Andrew	AUS
2117	A MacIntyre	E. Gwynplaine	USA	2171	A McKenna	Karen	AUS	1969	A Mowbray	Christopher	AUS	2027	S Ortiz	Mariela C.	USA
2254	A MacKinlay	Daniel	AUS	821	S McKenna	Marjorie	CAN	1068	A Moylan	Ken	AUS	1124	A Ortlieb	Gath	AUS
1886	A MacLachlan	Murray	NZ	2298	A McKenzie	Chuck	AUS	388	A Mozicato	Susan E.	USA	1125	A Ortlieb	Marc	AUS
1885	A MacLachlan	Natalie	NZ	1620	A McKenzie	Peter	AUS	1396	A Muggelberg	Marcia L.	USA	2131	C Ortlieb	Michael	AUS
490	A MacLaney	Thomas	USA	1468	S McLaughlin	Nina	USA	2573	A Mujsert	Michelle	AUS	2132	C Ortlieb	Natalie	AUS
1888	A Maclean	Kevin	NZ	1632	A McLeay	Emily	AUS	2246	S Muir	Kirsten	AUS	1843	A Osako	Masamichi	JPN
2545	A Macrae	Andrew	AUS	2253	A McLeay	Tristan	AUS	1504	A Mullan	Caroline	UK	1844	A Osako	Michiko	JPN
1985	A MacTavish	Damian	AUS	2169	A McLeod	Rod	AUS	844	S Mulligan	Rikk	USA	1422	S O'Shea	Richard Y.	USA
809	S Madden	J R	USA	1035	S McMenamin	Mark	USA	429	S Mumaw	Donnalyn	USA	187	A O'Shea II	Christopher	UK
2032	S Madle	Robert A.	USA	1581	A McMullen	Sean	AUS	428	A Mumaw	Lorraine A	USA	1505	S Osterman	Laula	SWE
2319	A Magee	Damien	AUS	1410	A McMurray										

1934	A Oswald	Tricia	AUS	2039	A Powers	Calvin	USA	2328	A Roult	Darren	AUS	908	S Sherman	Keith	USA
1633	I Ott	Tara	AUS	235	A Praichett	Terry	UK	2552	A Rowley	John	AUS	1507	A Sheward	Jean	UK
1423	A Overton	Kathi D.	USA	1054	A Prather	Joseph Y.	USA	889	S Roy	Eileen	USA	910	S Shibley	James	USA
1424	A Owen	Melinne	USA	2232	A Preisig	Kylie	AUS	890	S Roy	Kenneth	USA	2512	A Shilcock	David	AUS
1248	S Owens	Bea	USA	513	A Preston	Janice	USA	2508	A Roylance	Stephen	AUS	2056	A Shimada	Kimiko	JPN
2166	A Oxwell	Simon	AUS	514	A Preston	Richard	USA	440	A Ruhinstein	Peter	USA	2055	A Shimada	Yooichi	JPN
1193	A Pack	Denis	AUS	1599	S Price	George W.	USA	891	A Ruh	Larry	USA	911	S Shipman	Linda	USA
1550	A Paddon	Linda	AUS	1048	A Price	Nick	AUS	457	A Ruhle	Kristen	USA	912	A Short	K Michiko	USA
1549	A Paddon	Michael	AUS	543	A Pride	Marilyn	AUS	892	A Rush	Ed	USA	1050	A Shuman	David	USA
359	A Paleo	Lyn	USA	1626	A Prior	Michael	AUS	202	A Russell	David L.	AUS	1051	A Shuman	Heather	USA
2582	A Palma	Fernando	AUS	337	A Proctor	Brian	USA	340	A Russell	Richard S	USA	470	A Siclari	Daniel	USA
1426	A Palmatier	Susan	USA	2407	A Prohm	Kristi	AUS	2534	A Russell-Clarke	Jayne	UK	469	A Siclari	Joe	USA
2353	S Palmer	C.	USA	2408	A Prohm	Philip	AUS	406	A Ryan	Charles C.	USA	913	S Siders	Ellen	USA
850	A Palfin	Josephine A	USA	871	S Proni	Amy	USA	1266	A Ryan	Elizabeth	USA	420	A Sieber	Renee	USA
851	S Paolucci	Carol	USA	872	S Proni	Tullio	USA	407	A Ryan	Guest of Charles C.	USA	1791	S Siegel	Jeffrey A.	USA
2017	A Papworth	Frances	AUS	316	A Prophet	Fred	USA	893	S Sachter	Ruth L.	USA	914	S Siegel	Kurt	USA
2562	A Paraskvas	Colin	AUS	873	S Pruitt	Timothy A	USA	203	A Sacks	Robert E.	USA	915	S Sieler	Stan	USA
1249	S Parcel	Jan	USA	1053	A Pulido	Cristina Waldstad	NOR	2325	A Sadtler	Jeremy	AUS	2364	S Sieler	Stan	USA
1394	A Paris	Sam	USA	1160	S Pulla	Stefanie	GOR	894	S Sakers	Don	USA	1271	S Siladi	Michael	USA
2265	A Parker	Alan	NZ	874	S Puller	Martin	USA	2272	A Salive	Harold T	NZ	916	A Silber	Rachel	USA
192	A Parker	Beverly J.	USA	2046	A Purdy	Chris	AUS	1638	S Salo	Paula	USA	1866	S Silver	Steven	USA
1080	S Parker	Carole	USA	996	S Rabenn	Andrew J.	USA	447	A Saller	David Ian	USA	917	A Silverberg	Karen Haber	USA
1427	S Parker	Helen M.	USA	417	A Ramey	Laurie	USA	1295	A Samuel	John	AUS	918	A Silverberg	Robert	USA
2572	A Parker	Jeremy	AUS	418	A Ramey	Timothy B.	USA	895	A Sanderson	Sue	USA	1876	S Silverstein	Roger	USA
193	A Parker	Rembert N.	USA	2278	A Randle	Cath	UK	554	A Sandler	Richard	USA	1447	A Simons	Fred	USA
485	A Parker	Steve	CAN	1445	C Raney	Miranda	USA	587	A Sanmiguel	Juan J.	USA	1446	A Simons	Kay White	USA
307	A Parker	Tony E.	USA	1654	A Ranne	Stirling	USA	1223	A Santoso	Widya	AUS	1645	A Simpson	Colleen	AUS
179	A Parris		USA	1734	S Ranson	Peggy	USA	204	A Sapienza Jr	John T	USA	1136	S Simpson	Neil	UK
320	A Parsons	Spike	USA	875	A Ratti	David	USA	1853	A Sapotsnkov	Grigori	RUS	209	A Sims	Pat	USA
1128	S Partridge	Jim	USA	196	A Raymond	Eric S.	USA	402	A Sargent	Gene	USA	210	A Sims	Roger	USA
1428	S Partridge	Mark E.	USA	2486	A Rayner Roberts	Tansy	AUS	896	S Scatterfield	Dale	USA	919	S Siros	Nina	USA
2620	A Partridge	Cate	AUS	2096	C Reddan	Madeleine	AUS	1584	A Saul	Jon	AUS	920	S Siros	Willie	USA
1956	A Patrice	Helen	AUS	2098	I Reddan	Nathaniel	AUS	2020	A Saunders	Damien	AUS	2093	A Skelsey	Dan	AUS
297	A Patten	Frederick	USA	2097	C Reddan	Patrick	AUS	410	S Saunders	Gordon	USA	1706	A Skop Morris	Guest of	USA
1430	S Patterson	Dawn	USA	2094	A Reddan	Tim	AUS	1066	A Savchenko	Yuri	RUS	921	A Skran Jr	Dale I.	USA
1429	S Patterson	Scott	USA	2095	A Reddan	Tracy	AUS	897	S Savitzky	Colleen	USA	2202	A Slater	Joe	AUS
1619	A Patton	Andrew	UK	1436	A Redding	Marjorie	USA	898	S Savitzky	Kathryn	USA	302	A Sloan	John	USA
852	A Paul	Sara	USA	1483	A Reed	Virginia R.	USA	899	S Savitzky	Stephen	USA	303	A Sloan	Kathleen A	USA
249	A Paulk	Mark	USA	2007	A Rees	Les	USA	1334	S Sawyer	Alan B.	CAN	1848	A Smirnov	Valeri V.	RUS
442	S Paulsen	Joanne C.	USA	1437	S Reich	Ariel	USA	1332	A Sawyer	Robert J.	CAN	1299	A Smith	Alicia	AUS
2546	A Paulsen	Steven	AUS	2347	S Reichert	Jim	USA	2615	A Sayle	Adrian	AUS	1448	A Smith	Bruce	USA
853	S Pavlac	Ross	USA	1964	A Reid	Darren	AUS	205	A Sharsky	Sharon	USA	1449	A Smith	Denise	USA
194	A Pavlat	Peggy Rae	USA	2493	A Reid	Karen	AUS	2034	S Schaefer	Kate	USA	923	A Smith	Dennis Lee	USA
1628	S Pawtowski	Daniel P.	USA	1142	S Reisler	Kurt	USA	555	A Schaffer	Karen	USA	1182	A Smith	Gerald	AUS
854	S Payne	Michael H	USA	1707	A Reiss	Phillip	USA	1291	A Scharadin	Mary Ellen	USA	1450	S Smith	Hank	USA
1497	A Pearce, Jr.	Joseph O.	USA	876	S Reiz	Susan	USA	1014	S Schild	Jon J.	USA	922	A Smith	Laurence C	USA
1046	A Pearlman	Eileen D.	USA	2589	I Renaldo	Petry Sheep	AUS	431	A Schilling	Ben	USA	26	A Smith	Leah Zeldes	USA
1674	A Peart	James A.	IRE	878	S Renton Jr	Neil H	USA	1770	A Schimel	Lawrence D.	USA	1428	A Smith	Missouri	USA
1907	A Pease	Wanda	USA	197	A Resnick	Carol	USA	1441	A Schirmeister	Marc	USA	234	A Smith	Ralph	USA
855	S Peel	Susan	USA	199	A Resnick	Mike	USA	1141	S Schleifer	Colette H.	USA	925	S Smith	Randy	USA
856	S Peirce	Douchka	USA	200	A Rest	Neil	USA	1790	S Schleifer	Mark A.	USA	27	A Smith	Richard H.E.	USA
857	A Peirce	Hayford	USA	1593	A Reuel	Jamie	USA	900	S Schlofer	Mike	USA	926	S Smith	Rodford	USA
858	S Pekar	Bonnie V	USA	879	S Reutersward	Anders	SWE	206	A Schmeidler	Lucy Cohen	USA	1456	A Smith	Rosie	USA
859	A Pelz	Bruce E	USA	1715	A Reynolds	James W.	USA	1989	A Schmidt	Joyce	USA	1331	A Smith	Sam	USA
860	A Pelz	Elayne F	USA	1878	A Rhode, Jr	James E.	USA	1988	A Schmidt	Stanley	USA	927	S Smith	Sam M	USA
2156	A Pemberton	S.	AUS	2427	S Rice	Pamela	USA	252	A Schneider	Gene	USA	437	A Smith	Susan M.	USA
2316	A Pen	Robin	AUS	1788	A Rice	Stephen D.	UK	1028	A Schneider	Jim	USA	1195	S Smith	Tara	AUS
1551	A Pender-Gunn	Karen	AUS	1438	A Richards	Andy	UK	1027	A Schneider	Marlys	USA	877	A Smith	Theresa Renner	USA
2434	S Penney	Lloyd	CAN	880	S Richards	Mark	USA	493	A Schoenhuth	Spring	USA	928	S Smith	Timothy L.	USA
1432	S Penney	Richard	USA	1978	A Richards	Tim	AUS	1099	A Schultz	Colleen	AUS	929	S Smith	Vicki	USA
2435	S Penney	Yvonne	CAN	881	S Richardson	Kathy A	USA	1049	S Schutzman	David L.	USA	475	A Smith	Victoria A	USA
1830	S Perelgut	Mary E.	USA	1532	S Richerson	Carrie	USA	901	S Schweppe	Jane	USA	1107	S Smithers	Jane	UK
476	A Perez, Jr.	Carlos	USA	2417	A Rickards	Gregory	AUS	114	A Schweppe	Jane	USA	2300	S Smoore	Lee	AUS
1912	S Perkins	Gerald R.	USA	2248	A Riel	Rob	AUS	360	A Score	David	USA	1109	A Smooker	Kenneth M.	CAN
1002	S Perkins, Jr.	Frank	USA	882	S Riel	Roberta T	USA	1566	A Scott	Anne	NZ	1176	A Smullen	Russell E.	USA
1787	S Person	Lawrence	USA	201	A Riley	Gonnie L.	USA	1442	S Scott	C. T.	USA	1932	A Smyh	Trish	AUS
824	A Peshek	Jo	USA	1952	A Riley	Mark	AUS	2362	S Scott	Cindy	USA	1933	C Smyth-McMullen	Catherine	AUS
1143	A Peterson	Amy	USA	1065	S Ripley	Paul S.	USA	902	A Scott	Eric P.	USA	2174	A Snow	Scot	AUS
1250	S Peterson	Jean	USA	384	A Ritch	Bill	USA	2363	S Scott	Gavin	USA	462	A Snow	Deborah M	USA
2455	A Peterson	Jesper	AUS	272	A Ritter	Bruce	USA	1567	A Scott	Jill	NZ	430	S Snyder	Sallijan	USA
281	A Peterson	John D.	USA	1158	A Roach	Russell	USA	2092	A Scott	Lewis	AUS	1758	I Soh	Raplacel	AUS
2050	A Pett	Adrian	AUS	2500	A Roache	Ed J	AUS	1752	A Scribner	Edwin	AUS	930	S Sokola	Joseph A	USA
861	S Pettinger	Sandra G	USA	1747	S Robe	Corlis E.	USA	903	A Scribner	Joyce K	USA	1835	S Soley Barton	Catherine Freda	UK
862	S Pettinger Jr	Pierre E.	USA	1746	S Robe	Gary R.	USA	1194	A Seabrook	Laura Anne	AUS	1794	A Solomon	Fathrowena	USA
863	A Pettis Jr	Roy C.	USA	1789	S Roberts	Alan E.	USA	574	A Sears	Teri	USA	1793	C Solomon	Heather-Rose	USA
864	S Phillips	Daryl L.	USA	341	A Roberts	Carol	USA	1253	S Sedwick	Kathy	USA	1795	C Solomon	Jacob	USA
865	S Phillips	Karen	USA	1560	A Roberts	Helena	AUS	273	S Sedovic	Fabian	USA	1662	C Solomon	Jamie	USA
994	A Phillips	Mark	AUS	342	A Roberts	John P.	USA	1254	A Semmel	Justin	AUS	1792	A Solomon	Jessica D.	USA
866	A Phillips	Susan	USA	2618	A Roberts	Mike	AUS	328	A Senchy	Andrea	USA	1081	A Solomon	Michele Jaye	USA
2209	A Pickett	Deborah	AUS	1568	S Robertson	Susan	USA	1680	A Seney	William	CAN	1660	A Solomon	Rory	USA
867	S Pierce	Samuel C.	USA	883	A Robinett	Linda Louise	USA	1615	S Senft	Christopher R.	USA	1663	C Solomon	Terry	USA
258	A Pierce	Sharon	USA	1946	A Robinson	Ian	AUS	2555	A Serdiuk	Ron	AUS	1661	A Solomon	Vicki	USA
1278	S Pilvinis	James	USA	2083	S Rodriguez	Maria E.	USA	207	S Sero	Zev	USA	2085	A Sorensen	Christine	AUS
2332	S Pimmel	David A.	USA	1684	A Roeder	Larry W.	USA	1444	A Serr	Don	USA	931	S Soukup	Martha	USA
2241	A Pinner	Andrew	AUS	1685	C Roeder	Nicholas	USA	1443	A Serr	Dr. Cheryl	USA	1962	A Sparks	Carltona	AUS
1433	A Pirinen	Anetta	UK	1439	S Roehm	Bob	USA	1917	A Sessoms	Lee S.	USA	1754	A Spears	Charmaine	AUS
1434	A Pirinen	Pekka	UK	98	A Roepeke	Richard	USA	1127	A Shallcross	David F.	USA	1265	S Speer	Jack	USA
365	A Plumlee	Gary L.	USA	1488	S Rogers	Keith W.	USA	2521	A Shandley	Lynne	AUS	1590	A Speller	Maureen	UK
2011	A Plummer	Mark	UK	2052	A Rogerson	Melissa	AUS	1445	S Shannon	Marcia	USA	932	A Spellman	Richard C	USA
2234	S Plumridge-Eggleton	Mariane	USA	286	A Rogow	Roberta	USA	2106	A Shaplund	Ron	CAN	933	S Spencer	Henry	CAN
1980	S Pol	Harry	AUS	1639	A Rolfe	Tracey	AUS	2311	A Sharpe	Colin	AUS	2504	S Spencer	Tasha	USA
1251	A Pomeranz	Hal	USA	884	S Roper	Bill	USA	291	A Shaw	Nancy Tucker	USA	1851	S Spencer	Vaughan J.	USA
868	A Pomeranz	John	USA	956	S Roper	Gretchen H.	USA	208	A Shawcross	William E.	USA	530	A Sperling	Allan	USA
1949	A Ponnusamy	Ravidran	MYL	1214	S Rose	Shawn	USA	588	A Sheffield	Michael	USA	934	S Spitzer	Sheldon	USA
1977	A Poore	Ann	AUS	1213	S Rose	Thomas J.	USA	589	A Sheffield	Rhonda	USA	1678	S St. John	Aileen	USA
869	A Porter	Andrew	USA	885	S Rosenbaum	Arwen	CAN	905	A Sheffield	Vivian	USA	338	A Staffan	Lorie	USA
1279	A Porter	Julie S.	USA	886	S Rosenberg	Robert	USA	1025	S Shellenbarger	Lauren	USA	1225	A Stage	Jesper	SWE
1047	S Porter	Kien	USA	378	A Rosenberg	Diane	USA	1024	S Shellenbarger	Shane	USA	2346	A Stair	Steve	USA
2295	S Porter	Marianne	USA	264	A Rosenthal	Alan	USA	1781	S Shelton	Gary W.	USA	211	A Standlee	Kevin	USA
1739	S Porter	Mutsumi	USA	887	S Ross-Mansfield	Linda	CAN	1358	S Shelton	Gregory Mark	USA	577	A Stanley	John	USA
391	A Porter	Pat	USA	1252	A Roth	Shirley	USA	2268	A Shephard	Anne	NZ	935	S Starke	Marcia	USA
2559	A Potanin	Robin	AUS	888	S Roth	Stefan	USA	2469	A Shepherd	Joel	AUS	2598	A Starr	Paul	AUS
1854	S Pott	Katherine B.	USA	2283	S Rotstein	Rachel	USA	906	A Shepherd	Randall L.	USA	2459	A Stathopoulos	Nick	AUS
870	S Potter	D	USA	1207	A Rousseau	Yvonne	AUS	907	A Shere	Howard	USA	283	A Stearns	Freda E.	USA
479	A Power	David S.	UK	2309	A Routley	Jane	DEN	2341	A Sherman	Defia	USA	284	A Stearns	Robert E.	USA

2356	S Steele	Allen M.	USA	1724	A Thompson	Julia	USA	1528	A Walker	Alta	USA	1263	S Willis	Steven J.	USA
2511	A Steele	Colin	AUS	2547	A Thompson	Sharon	AUS	1580	A Walker	Elaine	AUS	1264	S Willis	Walter	USA
2355	S Steele	Linda E.	USA	464	A Thomson	Amy	USA	221	A Walker	Gail	USA	230	A Willmoth	Mike	USA
936	S Steele	Mariann S	USA	427	A Thomson	Becky	USA	2633	A Wallace	Rohan	AUS	1945	A Wilson	Ann	AUS
343	A Stein	Dave	USA	2276	A Thornborough	Ian	NZ	963	S Wallbank	Mary	USA	1588	A Wilson	Barry A.	AUS
344	A Stein	Diana	USA	494	A Thorndike	Persis L.	USA	964	S Wallbank	Tom	USA	1272	A Wilson	Edward Buchan	QAT
1451	A Stein	Jeff	USA	557	A Thornhill	Denice	USA	1212	S Wallentinson	Denise	USA	1944	A Wilson	Gratham	AUS
937	S Stein	Michael P	USA	254	A Thorp	Katy	USA	1711	S Wallis	Michael	USA	2344	S Wilson	Janet L.	CAN
689	S Steinhoff	Katie	USA	255	A Thorp	Steve	USA	1043	S Wallner	Martin L.	USA	1273	A Wilson	Karen M.	QAT
1067	S Stephan	Alan R.	USA	2337	S Thorpe	Diana	USA	1318	A Walls	Brian	AUS	2345	S Wilson	Paul R.	CAN
1896	A Stephenson	Robert N.	AUS	947	S Thorsen	John	USA	965	A Walsh	Michael J.	USA	2343	S Wilson	Robert Charles	CAN
471	A Stern	Edie	USA	1464	A Threadgill	Richard	USA	966	S Walsh	Michael R.	USA	2357	S Winter	Laurel	USA
1745	A Stern	Tom	USA	1608	A Thurston	Jillian	AUS	465	A Walton	Fxelyn J.	USA	2613	A Wiser	Ian William	USA
322	A Stevens	Milt	USA	948	S Tibbetts	Jennifer	USA	967	S Ward	Anthony D.	USA	2016	A Wlodarczyk	Phil	AUS
2019	A Stevenson	Keith	AUS	1150	S Thior	Stephen	USA	266	A Ward	Charles Douglas	USA	981	A Woehrie	Sally	USA
23	A Stewart	Alan	AUS	1106	A Tilley	Glen	AUS	1631	A Ward	Dr. Ronald B.	AUS	1901	S Woeltje	Keith F.	USA
1657	A Stewart	Barbara	UK	425	A Timm	Don A	USA	2187	A Ward	Kyla	AUS	982	A Wolansky	Taras	USA
1656	A Stewart	John	UK	422	A Timson	Katrina	USA	1475	A Ward	M. L.	USA	1061	S Woldow	Catherine V.	USA
1452	S Stewart	Larry	CAN	1466	S Tipton	Kimnye	USA	2416	A Ward	Mat	AUS	2236	S Wolf	Anne	USA
1454	A Stewart	Risa	USA	1120	A Tisell	Jane	AUS	556	A Ward	Michael J.	USA	1477	S Wolf	Joyce	USA
1453	A Stewart	Sandy	USA	1055	A Todd-Prather	Martha	USA	2195	A Warman	Danien	AUS	1098	S Wolf	Katherine	USA
2304	A Stigter	David	AUS	218	A Tokar	Susan L.	USA	1302	A Warner	Julian	AUS	1089	S Wolf	Lori	USA
582	A Stockdale	Ian	USA	2204	A Tokley	Alison	AUS	1183	A Warnock	Karen	AUS	983	S Wolkoff	Lew	USA
1256	A Stockard	Richard	USA	949	S Tomaino	Samuel J	USA	1659	A Warren	Dean	USA	2231	A Womack	Richard	AUS
725	A Stohlmann	Nathan	USA	2538	S Tomkins	Dave	UK	1476	A Warren	Kenneth	USA	1940	A Wong	Gonnie	AUS
2255	A Stokes	Jason	AUS	2258	A Tong	Christopher	SGP	968	A Warren	Victoria	USA	1175	S Wong	Henry	HK
1601	S Stokes	Keith W.	USA	484	A Toop	Geoffrey	CAN	1119	A Wasiliew	Alexander	AUS	1042	S Wong	Lawrence	USA
2494	A Stolarczyk	John Thomas	AUS	219	A Torck	Fred	USA	581	A Watchorn	Christopher	CAN	1095	S Wong	Patricia	USA
1485	S Stoller	Ira	USA	298	A Tracy	Jamie	USA	2006	A Waters	Mike	USA	1041	A Wong	Peter	USA
257	A Stoller	Peter	USA	453	A Travis	David	USA	1998	A Waters	Ruth	AUS	1202	S Wood	Malcolm	USA
2588	A Straczynski	Guest of	USA	1467	S Trezza	Dick	USA	1290	A Watkins	Michael	USA	2317	A Woodroffe	Debra	AUS
2587	A Straczynski	J Michael	USA	1865	S Tribble	Derrick S.	USA	2502	A Watkinson	Shirley	CAN	2196	A Woods	Juliette	AUS
1297	A Straede	Cheryl	AUS	950	S Tripp	Galen A	USA	969	S Watson	Carmen	USA	2155	A Woolf	Ian	AUS
1296	A Straede	John	AUS	1469	S Tritt, Ph.D.	Charles	USA	1003	S Watson	Diane	USA	585	A Wooster	Martin	USA
1925	A Strandberg	Lars	SWE	449	A Trocchia	Gregory	USA	2612	A Watson	Kennita Lane	USA	455	S Workman	Barry	USA
1455	A Strang	William	USA	1112	S Troidahl	Eric	USA	1891	A Wauchope	Michael	AUS	456	S Workman	Marcia	USA
1624	A Strasser	Dirk	AUS	2175	A Tropp	Girija	AUS	1919	S Wauford	Melissa	USA	1548	A Wright	Bill	AUS
1201	S Stralimann, M.D.	Henry	USA	1948	S Trudel	Jean-Louis	CAN	512	A Weasner	Michael	USA	2549	A Wright	Craig	AUS
545	A Strauss	Erwin S	USA	2463	A Trungove	D John	AUS	1805	A Webb	Janeen	AUS	999	A Wright	Richard	USA
1257	S Stretton	Fabian	AUS	399	A Tsuzawa	Hiroko	JPN	1036	S Webbert	Doreen	USA	1694	S Wurst	Karl R.	USA
1400	A Stretton	Joy	USA	2213	A Tucker	John	AUS	222	A Webbert	Jim	USA	1157	S Wyatt	Garry	AUS
938	S Strub	Bernard L.	USA	2150	A Tunnichliff	Stephen	AUS	1077	A Weber	Eric	USA	2271	A Wykes	Nick	NZ
939	S Strub	Deborah K	USA	951	S Turek	Leslie J	USA	233	A Weber	Jean	AUS	1954	A Wyde	Owen	AUS
1598	A Stuber	Christopher	USA	2220	A Turner	Brownen	AUS	970	S Weidner	Charles	USA	2212	A Wynberg	Andrew	AUS
940	S Stuckey	Lindalee	USA	2109	A Turner	David	USA	2279	S Weigart	Adrian	USA	231	A Wysocki	Mike	USA
576	A Stump	Donna L.	USA	1	A Turner	George	AUS	2336	S Weiler	Peter R.	USA	423	A Yalow	Ben	USA
2003	A Styles	James	AUS	4	A Turner	Guest of George	AUS	1134	S Weinstein	Carole	USA	1689	A Yamamoto	Tatsuya	JPN
563	A Suiter	Anne	USA	1930	A Turner	Wayne	AUS	971	S Weinstein MD	Elliot	USA	398	A Yamaoka	Ken	JPN
1204	S Suits	Karen	USA	1012	S Turlodove	Alison	USA	1001	S Weiskopf	T.K.F.	USA	1856	A Yang	Xiao	CHI
1203	S Suits	Michael	USA	1010	S Turlodove	Harry	USA	972	A Weissinger	Robert	USA	2497	A Yap	Steven	AUS
2467	A Sulames	Rio	AUS	1011	S Turlodove	Laura	USA	1037	A Weissinger	Sunshine	USA	985	S Yaworski	Veronica	CAN
2351	A Sullivan	James	USA	952	A Tutthasi	Laurraïne	USA	224	A Welch	Henry L.	USA	2591	A Yeates	David	AUS
1809	A Sullivan	Jeanne E.	USA	1177	S Tyra	Gerard R.	USA	225	A Welch	Letha R.	USA	1336	A Yeates	Allan	CAN
1457	A Sullivan	Mark K.	USA	1178	S Tyra	Sandra S.	USA	245	A Weldon	Linda	USA	2484	A Yiu	Ken	AUS
213	A Sumiya	Kazuo	JPN	953	S Uchida	Hiideo	JPN	226	A Weller	W. A.	USA	1023	S Youmans	Brian	USA
1529	A Sund	Bjorn T.	NOR	954	S Uchida	Keiko	JPN	2168	A Wells	Bruce	AUS	1909	S Young	Cecil Lee	USA
214	A Surrette	Gayle	USA	1801	A Ulvang	Tor Christian	NOR	973	S Wells	Marc	USA	1808	S Young	George H.	USA
2005	A Sussex	Lucy	AUS	1060	S Unferth	Kenneth	USA	974	S Wells	Patty	USA	986	S Young	Jim	USA
216	A Sutherland	James L.	USA	955	A Utke	Susan	USA	1658	S Wells	Roger S.	USA	1282	A Zacher	Laurence J.	USA
461	A Svendsen	Ole	NOR	1802	S Valcour	W. Paul	CAN	1643	C Welsh	Amv	AUS	1982	S Zahn	Anna	USA
548	S Swain	Alan	USA	1260	S Valentine	Kimmerly	USA	1641	A Welsh	Donald	AUS	232	A Zakem	Joel D.	USA
941	S Swanson	Anders	USA	1056	S Valentine	Lou Anna	USA	1644	C Welsh	Duncan	AUS	1697	S Zakhartchenko	Andrei	RUS
1079	S Swanson	Teresa	USA	1470	S Van	Eric M.	USA	1642	A Welsh	Heather	USA	357	A Zang	Linda C.	USA
2293	S Swanwick	Michael	USA	362	A Van Asseldonk	Bertie	NETH	227	A Wesley	James T.	USA	987	S Zeiger	J. Barry	USA
2294	S Swanwick	Sean	USA	1471	S Van Belkom	Edo	CAN	2058	A Wesley	Neroli	AUS	988	S Zellich	Michelle	USA
314	A Sweeney	Peggy	USA	1472	S Van Belkom	Roberta	CAN	1695	S West	Amy	USA	989	S Zellich	Richard W	USA
1755	A Swindlehurst	Robert	AUS	450	A Van De Bospoort	Wim	NETH	2245	A Whitley	Gregor	AUS	1897	S Zeres	Zena	USA
528	A Szczepaniak III	Joseph B	USA	1803	A Van De Bospoort	Wim	NETH	975	A White	Donya Hazard	AUS	2238	A Zetterling	Carl-Mikael	SWE
942	A Szczepuil	Timothy	USA	1261	S Van De Walker	Karen Louise	USA	1126	S White	Nikki	USA	990	A Zeve	Steven Joel	USA
217	A Tacouni	Lorraine	AUS	1262	S Van De Walker	Ray G.	USA	2102	A White	Tara	USA	1326	A Zielke	Becky	USA
2065	A Takagi	Mikiko	JPN	2352	A Van Den Broeke	Dan	USA	2558	A Whiteman	Susanna	NZ	1325	A Zielke	Robert	USA
2064	A Takagi	Naoyuki	JPN	1564	A van der Meys	Kay	NZ	976	S Whitley	Eva C	USA	339	A Zink	David S.	USA
943	A Takeuchi	Shinsuke	JPN	1547	A Van Der Poorten	Alf	USA	1209	A Whitlock	Mary M.	USA	1304	A Zinkiewicz	Lucy	AUS
1284	A Tallan	Carolyn	USA	329	A van der Putte	Larry	NETH	253	A Whitman	Marc	USA	300	A Zrubek	Kim A.	USA
1283	A Tallan	Michael	USA	375	A Van Deussen	David J	USA	977	S Whitmore	Tom	USA	301	A Zrubek	Scott	USA
1458	A Tamre	Bill	CAN	1073	A Van Gelder	Gordon	USA	2338	S Whittier	Terry	USA	1479	A Zuidema	Nancy	USA
2485	A Tan	Shaun	AUS	957	S Van Name	Mark L.	USA	2249	A Whittle	Michael	AUS	1478	A Zuidema	Roger	USA
1796	S Tansky	Ronald	USA	2126	A Van Pelt	James	USA	383	S Whittle	Guy	USA				
1797	S Tansky	Sandra	USA	2431	A Van Pelt	Mike	USA	263	S Widner	Art	USA				
944	S Tate	James	USA	2192	A van Rooden	Sally	UK	228	A Wierda	Clark B.	USA				
1719	A Tatsumi	Muri Kotani	JPN	2130	A Van Schyndel	Ron	USA	1571	A Wiesner	Gayle Ann	USA				
1720	A Tatsumi	Takayuki	JPN	1758	A van 't Ent	Jan	NETH	385	A Wilbanks	Caran	USA				
1459	A Tawzer	Irene	USA	958	S Van Toorn	Kees	NETH	2178	A Wilder	Cherry	NZ				
1070	A Taylor	Bill	USA	2208	A van Wynngaarden	Steven	AUS	2333	S Wiley	Charles L.	USA				
2023	A Taylor	Charles	AUS	371	A Vande Bunt	Mike	USA	1726	S Wilgoshi	Deborah A.	CAN				
1800	A Taylor	David	USA	959	S Vandenberg	Patricia Ann	USA	2485	A Wilkins	Kim	AUS				
1798	A Taylor	Devlin	USA	364	A Vargo	Anna L P	USA	524	S Willett	Janet	USA				
1799	A Taylor	Megan	USA	960	A Vaughan	Bill	USA	526	S Willett	Kathy	USA				
2024	A Taylor	Nic	AUS	961	A Vaughan	Mary	USA	527	S Willett	Michelle	USA				
1258	S Taylor	Robert B.	USA	220	A Veal	Tom	USA	523	S Willett	Paul	USA				
1460	A Taylor	Suzanna W.	USA	346	A Vincent	Jan	UK	525	S Willett	Steven	USA				
562	A Teens	James	USA	962	S Virzi	Dennis	USA	2566	A Williams	Joel	AUS				
1958	A Teller	Shay	AUS	1804	A Vlcek	William B.	USA	1889	A Williams	Lorraine E.	NZ				
2297	A Temple	Ross	NZ	2119	A Voskamp	Edwin	USA	978	S Williams	Perry	USA				
1461	A Tetric	Byron	USA	2120	A Voskamp	Linda	USA	1627	A Williams	R. Z.	USA				
946	S Thagard	Sherilyn	USA	2163	A Vowles	Grant	AUS	979	S Williams	Rondinella M.	USA				
1259	S Thau	Susan	USA	1704	A Vroman	Laura B.	USA	1951	A Williams	Sean	AUS				
294	A Thayer	Diana	USA	2331	A Vu	Quynh Thy Ngoc	USA	1015	A Williams	Susan L.	USA				
1092	S Thiessen	Peter A.	USA	500	S Wadley	Katherine V. C.	USA	2184	A Williams	Tess	AUS				
2004	I Thom	Marcus D.	AUS	634	A Wagner, Jr.	Wendell	USA	1714	S Williamson	Melissa	USA				
2033	S Thomas	Guy	USA	1595	S Waite	Matthew	AUS	2104	A Wallig	Sara	USA				
2462	A Thomas	Tony	AUS	1287	A Wald	Beite	USA	2040	A Willis	Connie	USA				
1462	S Thompson	Christine	USA	1286	A Wald	Dick	USA	980	S Willis	Dorothy A	USA				
1725	A Thompson	Daniel L.	USA	2342	S Walderman	Sharry L.	CAN	229	A Willis	John F	USA				
1463	S Thompson	Donald	USA	174	A Waldman	Jacob M	USA	2022	A Willis	Robert	USA				

Membership Totals as at August 10, 1999

	Attending	Child	Infant	Supporting	Total
Australia	572	16	8	27	623
Belgium	2				2
Canada	35			45	80
China	1		</		

Autographs