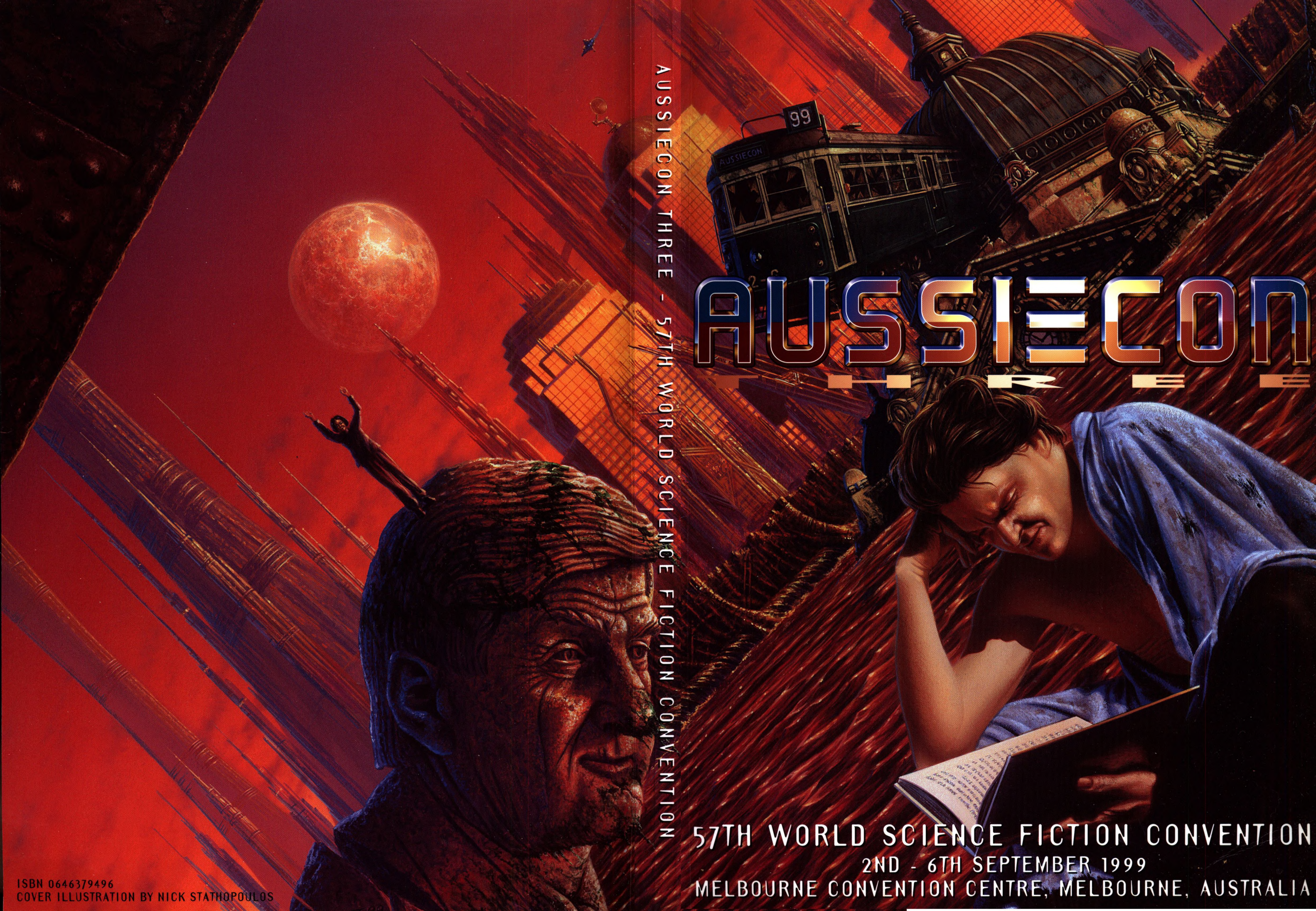




AUSSIECON THREE - 57TH WORLD SCIENCE FICTION CONVENTION

AUSSIECON

57TH WORLD SCIENCE FICTION CONVENTION

2ND - 6TH SEPTEMBER 1999

MELBOURNE CONVENTION CENTRE, MELBOURNE, AUSTRALIA

Aussiecon

T • H • R • E • E

57th World Science Fiction Convention

2nd - 6th September 1999

MELBOURNE CONVENTION CENTRE

CENTRA ON THE YARRA HOTEL

MELBOURNE, AUSTRALIA

GUESTS OF HONOUR

GEORGE TURNER

GREGORY BENFORD

BRUCE GILLESPIE

and Special Guest

J. MICHAEL STRACZYNSKI



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

“Aussiecon Three” is a registered business name of Victorian Science Fiction Conventions Incorporated. “Aussiecon Three, the 57th World Science Fiction Convention” is a registered business name of Fannish Educational Network, Inc., an Illinois not for profit corporation acting on behalf of Victorian Science Fiction Conventions.

Contents of this book are copyright ©1999 Victorian Science Fiction Conventions Incorporated. Copyright for individual articles, photographs and illustrations remain with the respective authors and artists. No part of this book may be reproduced, by any means and in any form, without the permission of the original copyright holder.

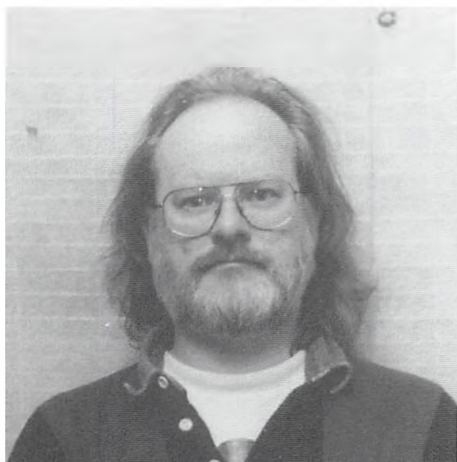
The following people contributed to the production of the Aussiecon Three Souvenir Book

Exalted Editor-in-Chief :	Marc Ortlieb
Sub-Editorial Minion:	Paul Ewins
Layout & Design:	Paul Ewins
Production Research:	Colleen Simpson
Cover Art:	Nick Stathopoulos
Cover Design:	Grant Gittus & Nick Stathopoulos
Aussiecon Three Logo:	Grant Gittus
Internal Artwork:	Ian Gunn Teddy Harvia Craig Hilton Kerri Valkova
Proofreading:	Justin Ackroyd Julie “Bean” Edge Martin “Medge” Edge Michael Jordan Mark Loney Marc Ortlieb Alan Stewart
Printed by:	Ennis & Jarrett, Highett, Victoria

Our thanks to Sally Ennis and Kerri Valkova of Ennis & Jarrett for their help and advice during the production of this book.

Contents

Acknowledgements	4
Greetings from the Chair	
<i>by Perry Middlemiss</i>	5
George Turner	
<i>by Judith Buckrich</i>	7
Gregory Benford	
<i>by Peter Nicholls</i>	9
J. Michael Straczynski	
<i>by Katharine Maxwell</i>	15
Bruce Gillespie, Secret Master, Institution and Fine Fellow	
<i>by Leigh Edmonds</i>	18
Taking a Stand for Excellence	
<i>by Bruce Gillespie</i>	23
A George Turner Bibliography	
<i>Compiled by Sean McMullen and Marc Ortlieb</i>	25
Bruce Gillespie and Cats	
<i>by Elaine Cochrane</i>	27
GUFF Winner: Paul Kincaid	
<i>by Paul Kincaid</i>	29
The DUFF Delegate Speaks	
<i>by Janice Gelb</i>	31
The Auld Lang Fund (Introducing Dave Langford)	
<i>by Marc Ortlieb</i>	33
Workshop '79	
<i>by Leanne Frabm</i>	35
VR comes to Aussiecon Three	
<i>by Marc Ortlieb</i>	37
The Double Standard: The Short Look, and the Long Hard Look	
<i>by George Turner</i>	39
Golden Age or New Dawn?	
<i>by Steven Paulsen</i>	47
The Australian SF Foundation	51
Australian Genre Film and Television: It Does Exist	
<i>by George Ivanoff</i>	55
Fandom in Australia	
<i>by Marc Ortlieb</i>	57
Ian Gunn Tribute	62
In Memoriam 1998	
<i>compiled by Richard Lynch</i>	65
FanHistoricon: Celebrating Fan History at Aussiecon Three	
<i>By Laurie Mann, Richard Lynch, and Joyce Scrivner</i>	67
What is SpawnCon Two?	
<i>by Marc Ortlieb</i>	69
WSFS Constitution	71
Standing Rules for the WSFS Business Meeting	79
Business Passed On to Aussiecon Three	81
WSFS Business Matters	83
The 1999 Hugo Award Nominees	85
The Hugo Awards by Year	89
The List of Worldcons	95
The List of Aussiecon Three Members	98
Autographs	104



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.

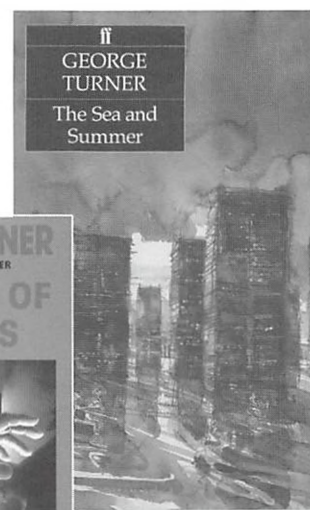
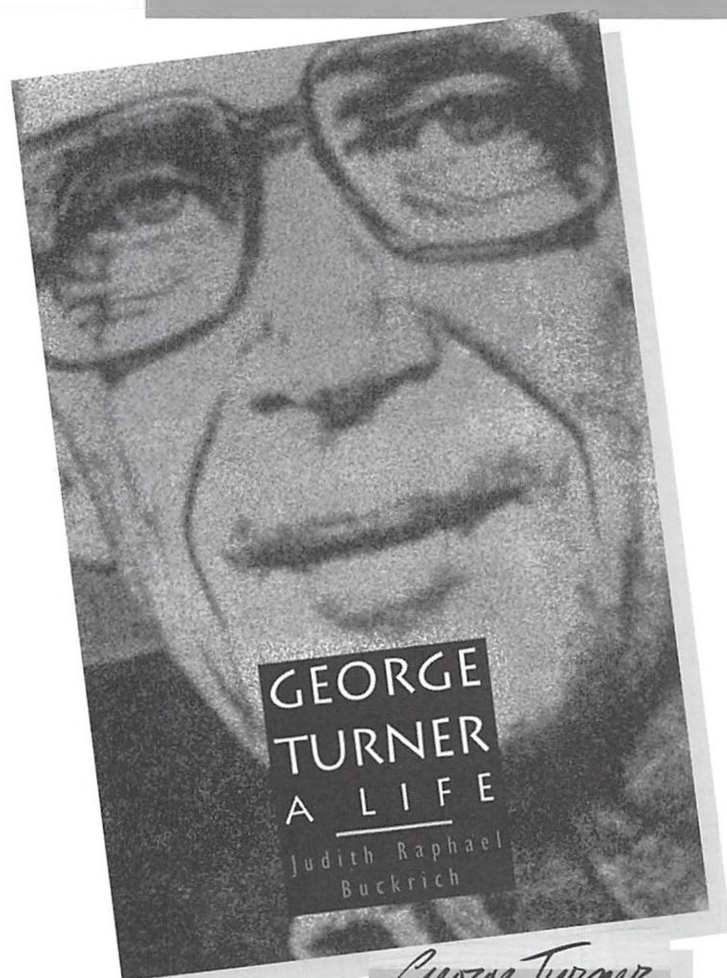
If this is your first convention, then you are in for a strange time indeed. Doubtless there has never been such an accumulation of sf talent on Australian soil at the one time. And, with attendees from all continents bar the big white one down south, we feel we have achieved a truly cosmopolitan convention. 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.

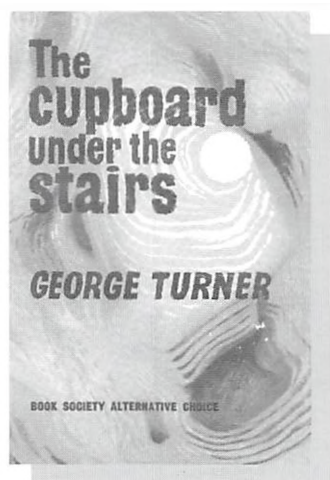
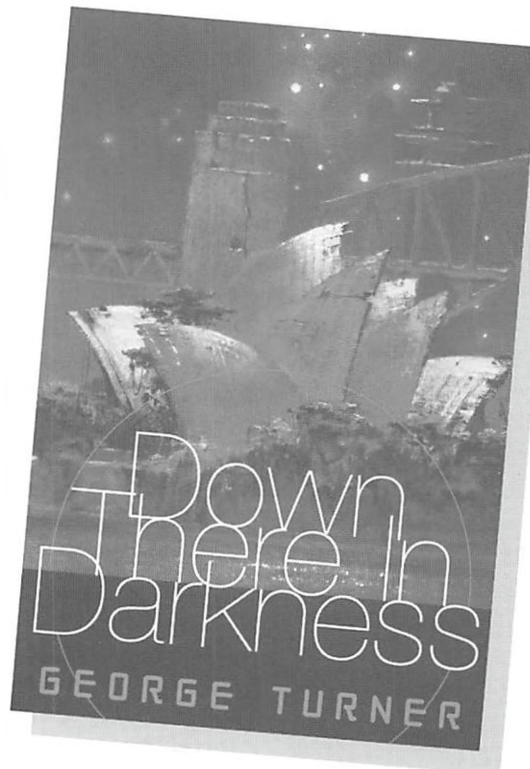
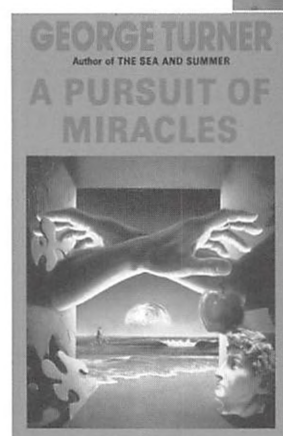
I hope you enjoy your time here at this convention. Worldcons don't come around this way too often. We've done all we can, now it's up to you.

Perry Middlemiss

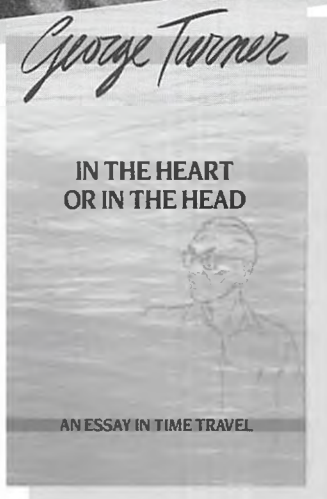
SLOW GLASS BOOKS
GEORGE TURNER 1916-1997
 IN MEMORIUM



The Sea and Summer:
 Winner Arthur C. Clarke
 Award 1988



The Cupboard under the Stairs:
 Winner Miles Franklin Award 1963

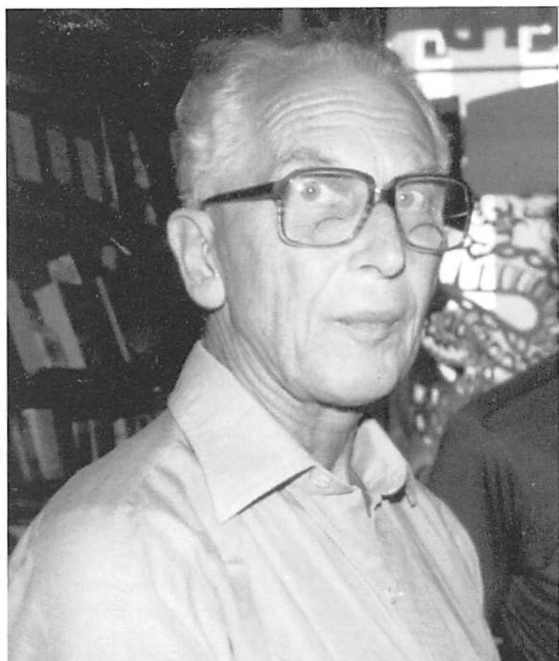


SLOW GLASS BOOKS

305 SWANSTON ST. MELBOURNE

TELEPHONE & FACSIMILE 03 9639 1511

POSTAL ADDRESS: GPO BOX 2708X MELBOURNE VICTORIA, 3001 AUSTRALIA



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.

BORDERS WELCOMES WORLDCON TO MELBOURNE

IN HONOUR OF WORLDCON AND THE COMING MILLENNIUM
THROUGHOUT SEPTEMBER BORDERS IS FEATURING
100 OUTSTANDING SCIENCE FICTION/FANTASY TITLES

AT **20%** OFF

AND OUR ENTIRE SCIENCE FICTION/FANTASY SECTION

AT **10%** OFF

BORDERS[®]
books·music·video·cafe

The Jam Factory • 500 Chapel Street • South Yarra
(03) 9824 2299 Open 9 am - Midnight Everyday!

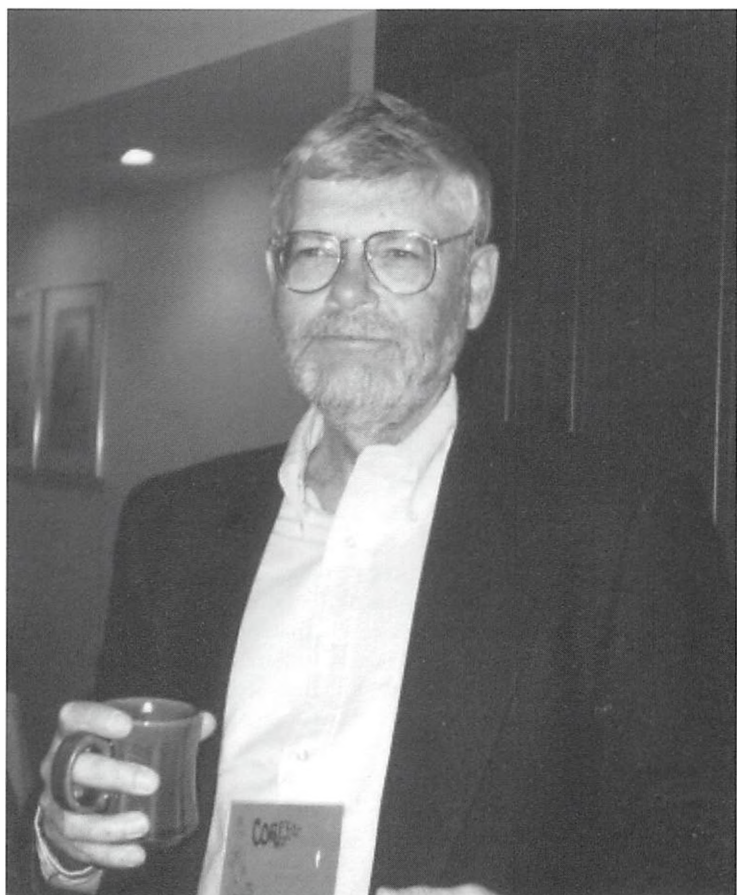
Over 200,000 book,
music & video titles

Enjoy Borders
Cafe Espresso

Everyday Discounts On
Borders Best Titles

OUR LOCATION

		TOORAK RD (from #9)	South Yarra Station
CHAPEL STREET			
 BORDERS The Jam Factory 500 Chapel St, South Yarra			



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.

LOCUS

THE NEWSPAPER OF THE SCIENCE FICTION FIELD

Read *Locus* and discover the past,
the present and the future of
science fiction, fantasy, and horror!

In *Locus* you'll find:

- What books to read and why. (See *Locus Looks at Books*)
- Who's writing books (See *Interviews*) ... who's selling and publishing them (See *People & Publishing*) ... and who's doing anything and everything in the SF, Fantasy, and Horror publishing fields. (See *Main Stories* and *The Data File*)
- When books will appear (See our quarterly *Forthcoming Books* feature) ... and when books are on the shelves, in the US, the UK, and Internationally (See *Books Received*, *British Books*, and *International Books and Magazines Received*)
- Where you can meet your favorite author or find out about the conventions they've attended or are planning to attend. (See *Convention Listings* and *Convention Reports*)
- And much more, including *Commentary*, *Locus Looks At Art Books*, etc.

Find out for yourself why *Locus* has won the Hugo 20 Times.

Also see our web site at www.Locusmag.com

Still Available: Scenes from Bucconeer

Read about last year's Worldcon in the September and October 1998 issues of *Locus*: Hugo Awards Winners and voting breakdown • Report on the Hugo Awards Ceremony with dozens of photos • Masquerade Winners with photos in color! • Art Show Winners • Eight reports on the Convention • **Over 150 Bucconeer photos!**

Featuring interviews with Sheri S. Tepper, Allen Steele, & Nelson Bond!

\$12.00 postpaid for both Bucconeer Worldcon issues!

Or, order a one-year subscription, and choose one Bucconeer Worldcon issue for free!
(You can have the second one for \$5.)

Order a two-year subscription and get both free!
(And of course you'll get Aussiecon Three convention coverage.)

Visit us at the *Locus* table at the Aussiecon Three Dealer's Room!

"I doubt that this field would have the coherence and sense of community it does without the steady, informed presence of *LOCUS*."
Gregory Benford

"No one who is serious about any aspect of science fiction publishing can afford to be without *LOCUS*."
Ben Bova

"*LOCUS* is where I look first for shop talk — it is the real trade paper of science fiction. There have been times when I first heard through *LOCUS* (not my agent) that a new book of mine is on the stands."
Marion Zimmer Bradley

"One of the great services of *LOCUS* is to boost the general 'street smarts' of new writers and other professionals."
David Brin

"Without a doubt, the single most valuable periodical within the SF community; a labor of devotion, a bulletin board, a monument."
Algis Budrys

"I've seen *LOCUS* go from a little newsletter with typewriter type to the handsome and indispensable publication it is today. In some ways, *LOCUS*'s progress mirrors that of the field it had been covering for the past two and a half decades."
Pat Cadigan

"*LOCUS* manages to be broad and deep at the same time. I appreciate the continuous contact with worldwide science fiction, the many viewpoints in the reviews, the lively and intelligent writing."
Orson Scott Card

"*LOCUS* is still the *only* magazine I read from cover to cover. It is also the only magazine which makes me drop everything when it arrives..."
Arthur C. Clarke

"*LOCUS* has always been the thing you needed if you wanted to know what was going on in science fiction."
Hal Clement

"Anyone who wants to know what has happened in modern SF over the last decades must turn to *LOCUS*, however critically, to find out."
Samuel R. Delany

"*LOCUS* has been the market-report source, back-fence gossip, obituary and accolade register of the science fiction world. It is the Delphic yenta of SF-dom, and an awesome testament to the high reportorial skills of Charlie Brown. It is a limitless source of what's-going-on for everyone in the genre."
Harlan Ellison

"For 25 years *LOCUS* has kept me up to date with the social side of SF, and since my first sale in 1969 it has been my primary writing resource — even more important than *Publishers Weekly*, the *LOCUS* of the rest of the publishing world."
Joe Haldeman

"I recommend it to anyone needing a broad, accurate, non-partisan view of the SF scene."
Michael Moorcock

"Anyone whose interest in SF goes beyond reading it to wanting to read about it should be aware of *LOCUS*."
The New York Times

"It has been my pleasure to have been able to watch the growth of *LOCUS* almost from the first issue. Its place not only at the present time but in the history of the SF and fantasy field itself is firmly assured. Now it rivals — for our genre — *Publishers Weekly* and certainly holds the same importance for many. To have between one set of covers such a rich collection of information on not only books but also personalities is a privilege for the reader."
Andre Norton

"Charlie Brown has been a close friend of mine for nearly 20 years, so anything I might say is suspect — but *LOCUS* is the most important publication in science fiction today."
Frederik Pohl

"It's essential reading in this house, and the closest thing we have to an international SF newswire."
Terry Pratchett

"As the *Wall Street Journal* is to big business, as *Variety* is to show business, so *LOCUS* is to the science fiction business."
Mike Resnick

"I've come to appreciate it not only as an invaluable source, but as an old reliable friend, the sort who drops by regularly to bring me welcome news of what my other friends are up to via your marvelous interviews and People & Publishing reports."
Lucius Shepard

"*LOCUS* is indispensable."
Robert Silverberg

"I think it's the most pertinent magazine I get, and I'm very grateful that I subscribed."
Peter Straub

"*LOCUS* is now an intrinsic part of everything that science fiction is and does, a primary resource for innumerable enterprises, and a continuing source of information and entertainment."
Michael Swanwick

"...the science fiction trade magazine..."
The Wall Street Journal

"*LOCUS* is consistent. Always accurate, fair, and full, it offers all the news there is about science fiction, the people who write it and sell it and buy it and print it and read it, all around the world."
Jack Williamson

"I told my students...You have to subscribe to *LOCUS*!"
Connie Willis

Locus Subscriptions



- ___ Enclosed is \$_____ for a one-year, 12-issue, subscription; please send me one free *Bucconeer* issue.
- ___ Enclosed is \$5; please include the second *Bucconeer Worldcon* issue with my subscription.
- ___ Enclosed is \$_____ for a two-year, 24-issue, subscription; send both *Bucconeer* issues for free.
- ___ Enclosed is \$12.00 for both *Bucconeer Worldcon* issues via First Class mail.

All subscriptions are payable in US funds. Canadians, please use bank or postal money orders, not personal checks. Make checks payable to: Locus Publications, PO Box 13305, Oakland CA 94661, USA. For credit card orders, call 510-339-9198, fax 510-339-8144, email Locus@Locusmag.com, or use the form on our web site at www.Locusmag.com

Name _____
Address _____
Country _____
Credit Card Type: _____ Exp. Date: _____
Credit Card Number: _____
Phone: _____
Cardholder's Signature _____

[] New [] Renewal	
USA	CANADA
— \$25.00 for 6 issues (Bulk Mail)	— \$28.00 for 6 issues (Bulk Mail)
— \$43.00 for 12 issues (Bulk Mail)	— \$48.00 for 12 issues (Bulk Mail)
— \$80.00 for 24 issues (Bulk Mail)	— \$90.00 for 24 issues (Bulk Mail)
— \$53.00 for 12 issues (1st class)	— \$53.00 for 12 issues (1st class)
— \$95.00 for 24 issues (1st class)	— \$95.00 for 24 issues (1st class)
EUROPE & SOUTH AMERICA	AUSTRALIA, ASIA & AFRICA
— \$28.00 for 6 issues (Sea Mail)	— \$28.00 for 6 issues (Sea Mail)
— \$48.00 for 12 issues (Sea Mail)	— \$48.00 for 12 issues (Sea Mail)
— \$90.00 for 24 issues (Sea Mail)	— \$90.00 for 24 issues (Sea Mail)
— \$70.00 for 12 issues (Air Mail)	— \$80.00 for 12 issues (Air Mail)
— \$120.00 for 24 issues (Air Mail)	— \$135.00 for 24 issues (Air Mail)

Avon EOS congratulates

Aussiecon III Guest of Honor

Gregory Benford

author of

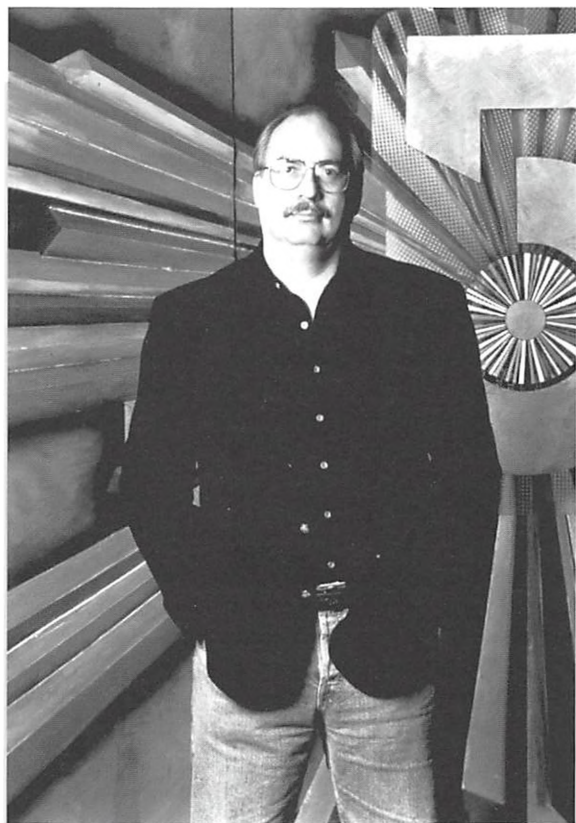
COSM, DEEP TIME, and EATER

and salutes all members of the

1999 World Science Fiction Convention



www.avonbooks.com/eos



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."

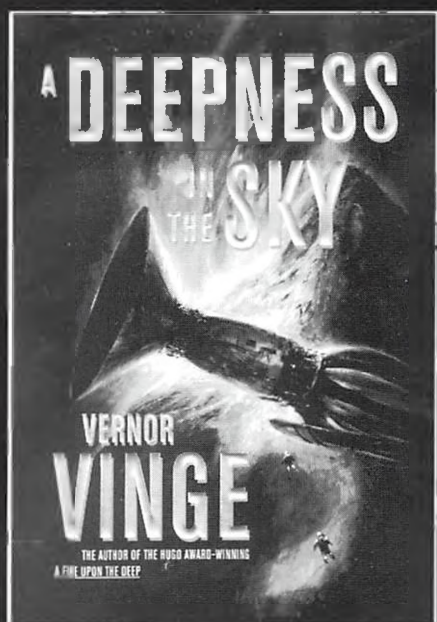
Writing has become all-consuming for Straczynski, who spends around 10 hours a day at the task. He survives on little sleep, as he's always in the middle of at least three different projects. He only takes time off on his birthday, Christmas and New Year's – and if he's really, really ill.

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.

VERNOR VINGE

A Deepness in the Sky

Prequel to *A Fire Upon the Deep*, the
Hugo Award-winning bestseller!



0-312-85683-0 • \$27.95

★“This long, action-packed novel should fully engage any SF reader’s sense of wonder . . .”

—Publishers Weekly, starred review on
A Deepness in the Sky

◆“Huge, intricate, and ingenious, with superbly realized aliens: chilling, spellbinding dramatization of the horrors of slavery and mind control.”

—Kirkus Reviews, pointer review on
A Deepness in the Sky

PRAISE FOR A FIRE UPON THE DEEP

“Thoughtful space opera at its best, this book delivers everything it promises in terms of galactic scope, audacious concepts and believable characters both human and nonhuman.”

—The New York Times



www.tor.com



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.

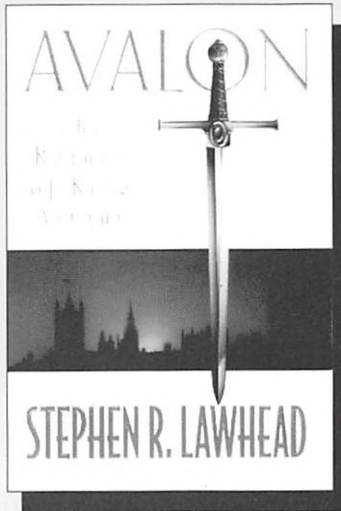
So much for what Bruce has done and why he is such an institution of the science fiction and fandom community in Australia. What about Bruce the person?

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



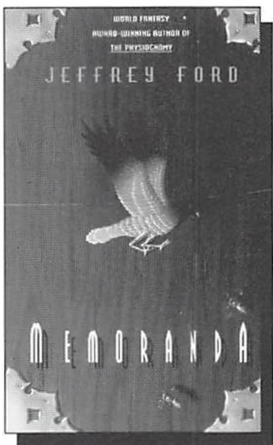
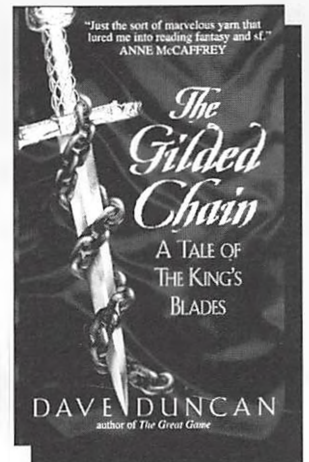
Present-day England is beleaguered from without and within. But now comes a champion from centuries of old: **King Arthur reborn.**

AVALON: THE RETURN OF KING ARTHUR
Stephen R. Lawhead

A magical ritual binds **the realm's finest swordsmen.**

But now one will be called to betray a king—to save a kingdom.

THE GILDED CHAIN: A TALE OF THE KING'S BLADES
Dave Duncan

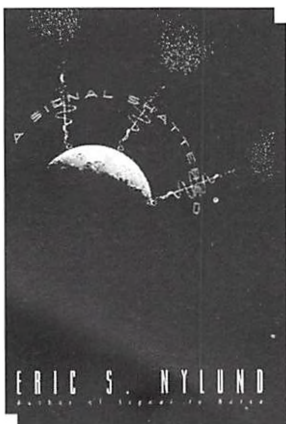
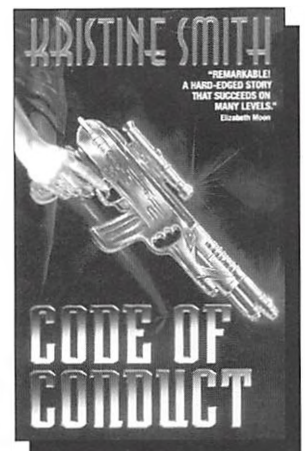


His stunning first novel *The Physiognomy* was a **World Fantasy Award winner.** Now the haunting saga of the Well-Built City continues.

MEMORANDA
Jeffrey Ford

Once she was a soldier and a liaison to aliens. Now she's in hiding. But soon she will be forced to confront the past — and the ravages of her own **cybernetic augmentation.**

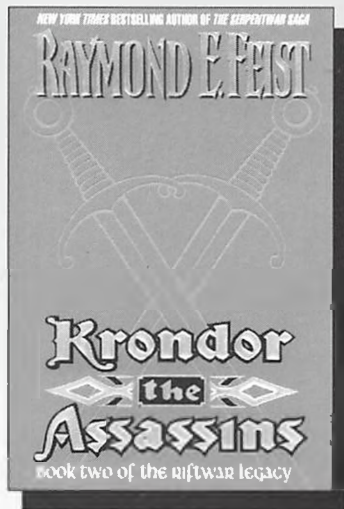
CODE OF CONDUCT
Kristine Smith



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

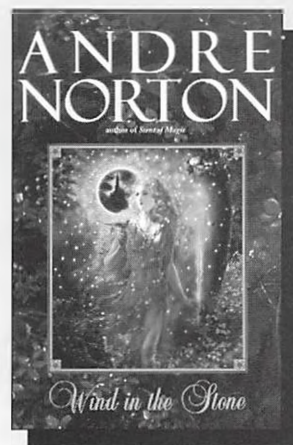


A rash of assassinations roils Krondor. Jimmy the Hand must use his **thieving skills** to ferret out the guilty — before his liege is destroyed and Krondor is laid to ruin.

KRONDOR 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



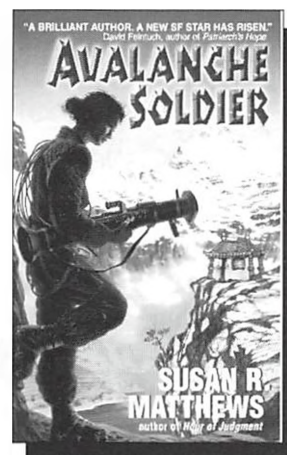
They will eliminate aggression and conflict. They will **fuse DNA** to create a new, nonviolent being. But what dark truths roil beneath the surface of a kinder, gentler human?

THE ANNUNCIATE
Severna Park

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

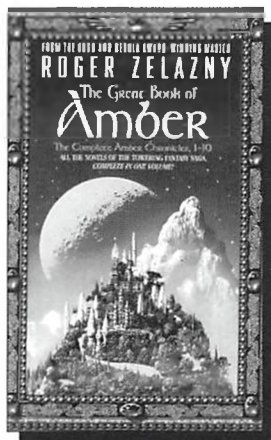
from which the Messiah will awaken them. But what if the Prophesied One is found in a rival cult—just who is the heretic?

AVALANCHE SOLDIER
Susan R. Matthews



All this and more.

AVON EOS TITLES ON SALE IN SEPTEMBER:
AVALON: THE RETURN OF KING ARTHUR (hardcover), by Stephen R. Lawhead, \$25.00 / \$37.00 (Can.); **A SIGNAL SHATTERED** (hc) by Eric S. Nyland, \$23.00 / \$34.00; **THE GILDED CHAIN: A TALE OF THE KING'S BLADES** by Dave Duncan, \$6.99 / \$8.99; **THE DAUGHTERS OF BAST: THE HIDDEN LAND** by Sarah Isidore, \$6.50 / \$8.50; and **IRIS** by William Barton and Michael Capobianco, \$6.99 / \$8.99. ON SALE IN OCTOBER: **LORD OF THE FIRE LANDS: A TALE OF THE KING'S BLADES** (hc) by Dave Duncan, \$23.00 / \$32.00; **MEMORANDA** (trade paperback) by Jeffrey Ford, \$12.00 / \$18.00; **KRONDOR THE BETRAYAL: BOOK ONE OF THE RIFTWAR LEGACY** by Raymond E. Feist, \$6.99 / \$8.99; **A SECRET HISTORY: THE BOOK OF ASH #1** by Mary Gentle, \$6.99 / NCR; **DEEPDRIVE** by Alexander Jablakov, \$5.99 / \$7.99; and **LORD OF THE FANTASTIC: STORIES IN HONOR OF ROGER ZELAZNY**, edited by Martin H. Greenberg, \$6.99 / \$8.99. ON SALE IN NOVEMBER: **KRONDOR THE ASSASSINS: BOOK TWO OF THE RIFTWAR LEGACY** (hc) by Raymond E. Feist, \$25.00 / \$37.00; **WIND IN THE STONE** (hc) by Andre Norton, \$23.00 / \$34.00; **THE ANNUNCIATE** (hc) by Severna Park, \$23.00 / \$34.00; **THE HALLOWED ISLE BOOK THREE: THE BOOK OF THE CAULDRON** (tp) by Diana L. Paxson, \$10.00 / \$14.50; **MISSION CHILD** by Maureen F. McHugh, \$6.99 / \$8.99; **CODE OF CONDUCT** by Kristine Smith, \$5.99 / \$7.99; and **THE GARDEN OF THE STONE** by Victoria Strauss, \$6.99 / \$8.99. ON SALE IN DECEMBER: **THE GREAT BOOK OF AMBER: THE COMPLETE AMBER CHRONICLES 1-10** (tp) by Roger Zelazny, \$20.00 / \$29.00; **AVALANCHE SOLDIER** by Susan R. Matthews, \$6.50 / \$8.50; **THE WILD HUNT: CHILD OF FIRE** by Jocelin Faxe; and **LEGENDS WALKING: A NOVEL OF THE ATHANOR** by Jane Lindskold, \$6.99 / \$8.99.



All ten Amber novels in one volume. Nearly 1300 pages of **Zelazny at his best.**

The one true world. The one great book.

THE GREAT BOOK OF AMBER: THE COMPLETE AMBER CHRONICLES, 1-10
Roger Zelazny

Asimov's
SCIENCE FICTION

ANALOG
SCIENCE FICTION AND FACT

***Asimov's Science Fiction* and
*Analog Science Fiction and Fact***

salute our 1999 Hugo Award Nominees

Best Professional Editor

Stanley Schmidt
Gardner Dozois

Best Novella

"Aurora in Four Voices"
Catherine Asaro

"Get Me to the Church on Time"
Terry Bisson

"Oceanic"
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"
Bruce Sterling

Best Short Story

"Cosmic Corkscrew"
Michael A. Burstein

"Whiptail"
Robert Reed

"Radiant Doors"
Michael Swanwick

"The Very Pulse of the Machine"
Michael Swanwick

"Wild Minds"
Michael Swanwick

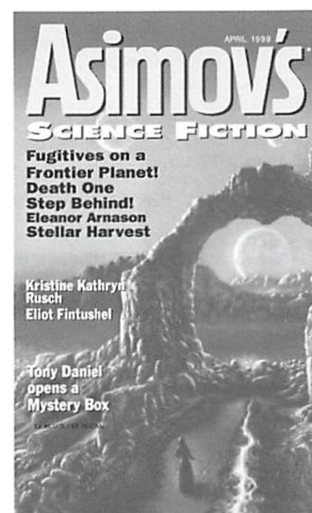


Subscribe via the Web

Don't miss a word of the top-quality science fiction we offer—subscribe at our websites today! Enjoy cutting-edge stories by science fiction's leading writers year round!

**www.asimovs.com
www.analogsf.com**

Subscribe now—unexplored worlds and uncharted galaxies are just a click away!



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 cons 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

Non-SF

Young Man of Talent (n) (London, Cassell, 1959) repub as *Scobie* (New York, Simon & Schuster, 1959)

A Stranger and Afraid (n) (London, Cassell, 1961)

The Cupboard Under the Stairs (n) (London, Cassell, 1962)

A Waste of Shame (n) (Australia, Cassell 1965)

The Lame Dog Man (n) (Australia, Cassell, 1967)

Transit of Cassidy (n) (Australia, Nelson, 1978)

SF and SF Related

The View From the Edge(ed) (anth) (Melbourne Norstrilia, 1977)

Beloved Son (n) (UK, Faber & Faber, 1978)

"In a Petri Dish Upstairs" (ss) (*Rooms of Paradise*, 1978)

Vaneglorry (n) (UK, Faber & Faber, 1981)

"A Pursuit of Miracles" (ss) (*Universe 12*, 1982)

Yesterday's Men (n) (UK, Faber & Faber, 1983)

In The Heart or in the Head (biog) (Melbourne, Norstrilia, 1984)

"Feedback" (ss) (*Dreamworks*, 1985)

"The Fittest" (ss) (*Urban Fantasies*, 1985)

"On the Nursery Floor" (ss) (*Strange Attractors*, 1985)

"Shut the Door When You Go Out" (ss) (*Aphelion 4*, 1986)

"Not In Front of the Children" (ss) (*Aphelion 5*, 1986/87)

The Sea and Summer (n) (UK, Faber, 1987) repub as *The Drowning Towers*

A Pursuit of Miracles (coll) (Aphelion Publications, 1990)

"I Still Call Australia Home" (ss) (*Aurealis 1*, Sep 1990)

"Worlds" (ss) (*Eidolon 4*, 1991)

Brain Child (n) (US, Morrow, 1991)

The Destiny Makers (n) (US, Avon/Morrow, 1993)

Genetic Soldier (n) (US, William Morrow, 1994)

"The Wasting Time " (ss) (*Dreaming Down Under*, 1998)

Down There In Darkness (n) (USA, Tor, 1999)



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

2003 in TORONTO



#1948: TORCON 1..... #1973: TORCON 2.....Help complete the Trilogy....

Pre-supporting memberships: \$20.03 (Canadian), \$15.00 (American), £9.00 (British)

Please make cheques payable to: "Toronto in '03" or one of our agents & mail to one of the following addresses:

Toronto in '03

**P.O. Box 3, Station A,
Toronto, Ontario
Canada M5W 1A2**

Tommy Ferguson

**Flat 4, 10 Arundel St
Nottingham, England
NG7 1NL**

Eric Lindsay & Jean Weber

**P.O. Box 640, Airlie Beach
Queensland 4802
Australia**

Email: INFO@TORCON3.ON.CA

Website: [HTTP://WWW.TORCON3.ON.CA](http://WWW.TORCON3.ON.CA)

More 2003 Reasons to visit Toronto & Southern Ontario: #6 Canadian Banks handle currency exchanges quickly & easily, #9 Extremely favourable foreign exchange rates against the Canadian Dollar, #11 "over 2 million sq. feet of meeting & convention space", #21 "Over 32 000 hotel rooms", #24 World's First Multiplex Cinemas Opened Here, #29 Casa Loma, #31 over 35 hotels in the downtown area, #33 Union Station, #73 Capital of Ontario, #75 The world's most ethnically and culturally diverse city, #84 The Harbour Front, #132 Skydome, #232 The Japanese Paper Place, # 235 the CN Tower - one of the 7 Wonders of the Modern World, #253 The Beaches, #258 Designer Fabric Outlet, #264 Hollywood of the North, # 272 Over 70 Ethnic Groups in Toronto,



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.

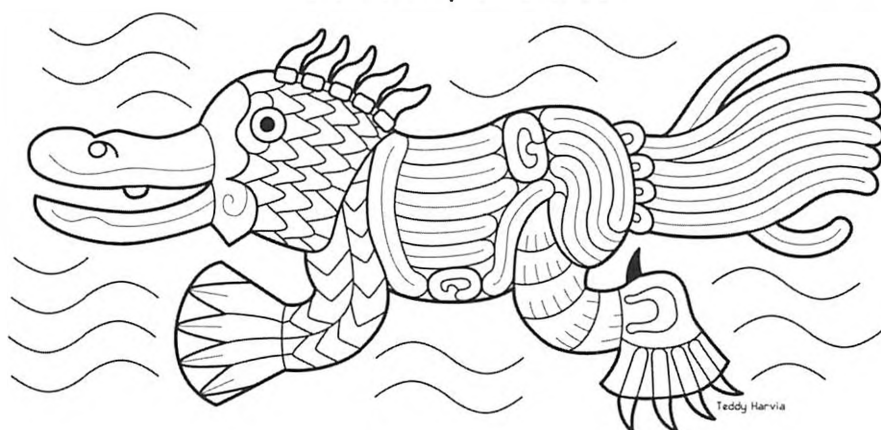
DUFF - An Introduction

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

CONCANCUN

Cancun, Mexico



2003

World Science Fiction Convention, Maya Adventure & Caribbean Vacation!

*Convention Center, Hotels, & Function Space for a Great WorldCon!
Beaches, Maya Ruins, & Ocean for a Great Vacation!*

- An International Airport, served by major airlines with direct flights from Houston, Dallas/Ft. Worth, New Orleans, L.A., Miami, Atlanta, Denver, Philadelphia, NYC, Toronto, Vancouver
- Air-conditioned convention center with 150,000 sq. ft. of meeting space; Capacity for up to 6,500 people
- Numerous hotels within walking distance of the convention center, both luxury and economy, with abundant meeting rooms
- International and local cuisine, U.S. chain and fast food restaurants

Three major Mayan archeological sites, all within a daytrip away:
Chichén Itzá, Tulúm, and Cobá

- Coral Reefs ▪ Lagoons ▪ Nature Preserves ▪ Jungles ▪ Snorkeling ▪ Scuba
- Cruises ▪ World-Class Shopping ▪ Bullfights ▪ Nightlife ▪ Underground Rivers
- Tropical Aquarium ▪ Butterfly Pavilion ▪ Bat Cave

To presupport, contact one of the following:

NORTH AMERICA: \$7 US / \$10 CANADA

- David Thayer ▪ P.O. Box 905, Euless, TX 76039-0905 U.S.A.

ENGLAND: £5

- K.I.M. Campbell ▪ 69 Lincoln St., Leeman Rd., York YO2 4YP U.K.

AUSTRALIA: A\$10

- Mrs. Karen Pender-Gunn ▪ P.O. Box 567, Blackburn, Victoria 3130 Australia

For More Information: Send e-mail to tharvia@airmail.net



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.

Swancon 2000

National Literary and Media SF Convention

**International Guest
Connie Willis**



Thursday 20th to
Monday 24th April 2000
The Ascot Inn
Perth, Western Australia

100 % Millennial Hype

Email swancon25@megabyte.murdoch.edu.au
WWW <http://www.swancon.iinet.net.au>

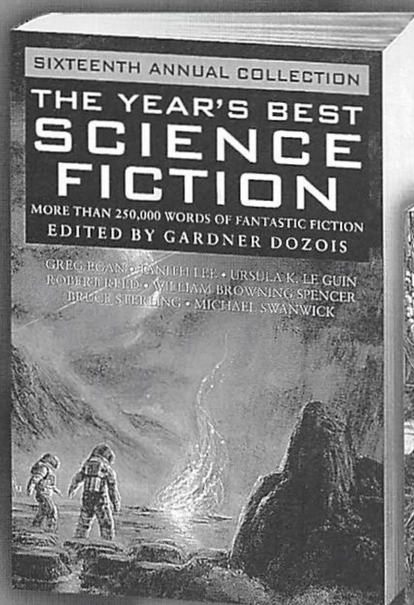
the odds of any other fan ever receiving a fannish Hugo would be diminished still further.

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?

IF YOU WANT TO READ ONLY THE VERY BEST...

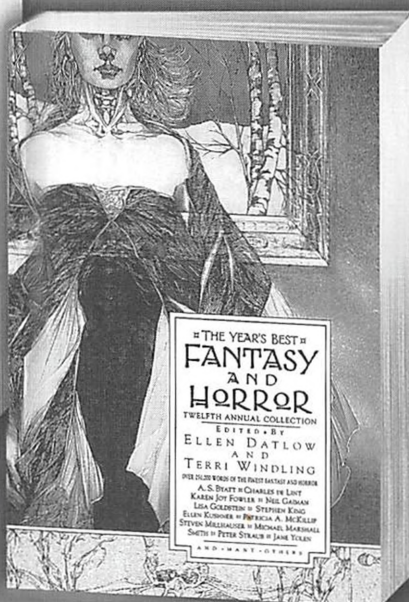


"Anyone
interested in
contemporary
short SF
should own
this volume."

—Washington Post
Book World

**THE
YEAR'S BEST
SCIENCE FICTION**
Edited by Gardner Dozois

**THE YEAR'S
BEST FANTASY
AND HORROR** Edited by
Ellen Datlow and Terri Windling



"The most
consistently
literate and
unusual of
the various
'best of'
anthologies."

—Locus

 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.

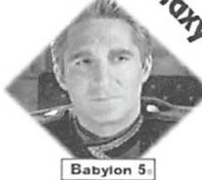
Her *MirrorDanse* collection *Borderline* is dedicated to George Turner and to her husband Kerry. She would rather not talk about her involvement with Aussiecon Two.

The Quest Begins..

Tomb Raider
 August

The Wheel Turns..

Robert Jordan's Wheel of Time
 October

The Galaxy Imperiled..

Babylon 5
 Severed Dreams Expansion
 September

The Secrets of Destiny..

Fortune Teller
 Available Now

The Gods of Old Awaken..

Immortal
 August

The Future of Gaming is Yours.

PRECEDENCE

1-800-256-4955
 support@eternity.com

www.eternity.com Bringing Legends to Life

JED THE JEDKO GAMES CO. LTD.
 P.O. BOX 164 MOGHABBIN 3183

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.



WOMEN OF OTHER WORLDS

excursions through science fiction and feminism
 edited by Helen Merrick & Tess Williams

Women of Other Worlds examines the rich space at the intersection of popular literature and feminist thought, where extraordinary other worlds are imagined. It presents an international sampler of a vibrant and challenging form of contemporary women's writing.

Paperback \$29.95 ISBN 1 876268 32 8

CONTRIBUTORS

◆ Eleanor Arnason ◆ Lois McMaster Bujold ◆ Suzy McKee Charnas ◆ Bill Clemente
 ◆ Candace Jane Dorsey ◆ Suzette Haden Elgin ◆ Kelley Eskridge ◆ Karen Joy
 Fowler ◆ Lisbeth Gant Britton ◆ Greer Gilman ◆ Jeanne Gomoll ◆ Nicola Griffith ◆
 Eileen Gunn ◆ Rebecca Holden ◆ Nalo Hopkinson ◆ Gwyneth Jones ◆ Sylvia Kelso
 ◆ Justine Larbalestier ◆ Ursula Le Guin ◆ Rosaleen Love ◆ Katherine MacLean ◆
 Rebecca Marjessdatter ◆ Helen Merrick ◆ Judith Merril ◆ Pat Murphy ◆ Ellen Peel ◆
 Jessica Amanda Salmonson ◆ Delia Sherman ◆ Jennifer Stevenson ◆ Susanna
 Sturgis ◆ Elisabeth Vonarburg ◆ Tess Williams ◆

These are writings which -
 can I say it? - boldly go
 where no *man* has dared.
 Van Ikin



UWA Press
 Tuart House
 NEDLANDS WA 6907
 AUSTRALIA

tel: +61 8 9380 3670
 fax: +61 8 9380 1027
 email: uwap@cyllene.uwa.edu.au
 website: http://www.uwapress.uwa.edu.au

Available at the conference
 bookseller and all good bookshops

AUSSIECON3, 57th Worldcon

Worldcon

virtual reality event - September 2 - 6, 1999

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 WVR 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

Outerworlds

www.outerworlds.com
Host 3D Community of Expo World
Contest InWorld Building World
Worldcon VR Art Gallery World
WVR 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
Museum and Art Gallery

Cybertown

<http://www.cybertown.com/>
3D VRML Community featuring activities
for Science Fiction Travellers

Furcadia

<http://www.realtime.net/furcadia/>
2.5D world of Fantasy
Hosting a carnival, guest speakers,
storytelling and poems, games and
challenges, tours, dream building
workshops.

MacWeb3D

<http://www.macweb3d.org/>
VRML - The folks at MacWeb3D have
created a virtual literary style where
Avatars don't just tell a story. They
become the images, the words, and the
worlds of the story.

The Palace

<http://www.thepalace.com/>
2D Community
Building Competitions

Some of this will only be seen at the convention, but much of it will be accessible to anyone, anywhere on the planet. For a more complete schedule of events, as well as other links and information, please check out the VR WebPages at www.outerworlds.com/worldcon.

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.

RHAPSODY

Elizabeth Haydon

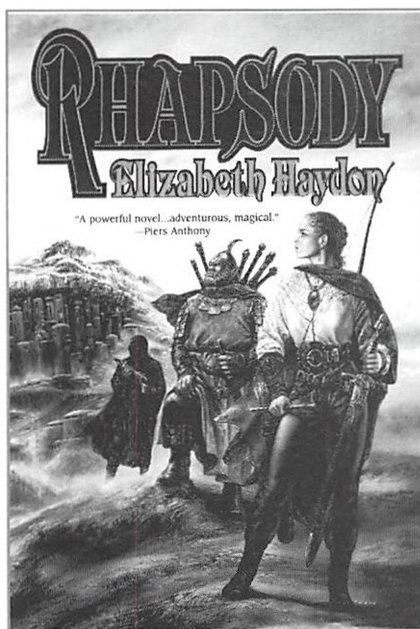
Rhapsody marks the beginning of an important new series from Tor, a series with all the magic, all the beauty, and all the power you've come to expect from our bestselling fantasy. In the tradition of Anne McCaffrey's *Pern* and Terry Goodkind's *Sword of Truth*, we bring you *Rhapsody*.

"Movingly written epic fantasy that works on many levels. I read this book with a growing sense of pleasure, impressed not only with the author's deft plotting but also with her use of language. Haydon is a writer."

—Morgan Llywelyn

"A powerful novel, lucid, interesting, well paced, adventurous, magical, and with characters who are original. This author will surely go far."

—Piers Anthony



0-312-86752-2 • \$27.95

A September Hardcover



TOR® www.tor.com

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 Gerrard 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 asking 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

The Quest Begins..



Tomb Raider.

August

The Wheel Turns..



Robert Jordan's Wheel of Time..

October

The Galaxy Imperiled..



Babylon 5.

Severed Dreams Expansion
September

The Secrets of Destiny..



Fortune Teller.

Available Now

The Gods of Old Awaken..



Immortal.

August

The Future of Gaming is Yours.



PRECEDENCE

www.ets.com Bringing Legends to Life

1-800-256-4955

support@eternity.com

mh Raider & Lara Croft © 1999 Eidos & Core Wheel of Time TM and © Robert Jordan. BABYLON 5, characters, names and all related indicia are trademarks of Warner Bros. © 1999 Series created by J. Michael Straczynski. Fortune Teller © L. A. Leis. Immortal © Precedence Entertainment. Game designs © Precedence. All Rights Reserved.

JED THE JEDKO GAMES CO. ETC.
P.O. BOX 164, MOORABBIN 3189.

ALPHALINK

INTERNET ACCESS

\$100

per year!

1300 360 638

NO CREDIT CARDS REQUIRED

info@alphalink.com.au

www.alphalink.com.au

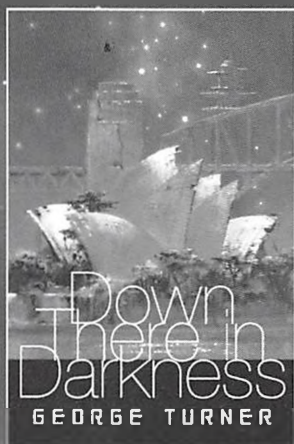
Time and Volume Restrictions Apply

8 hours per day!!

Flat Rate!!

No Time Charges!!

TOR The Best of All

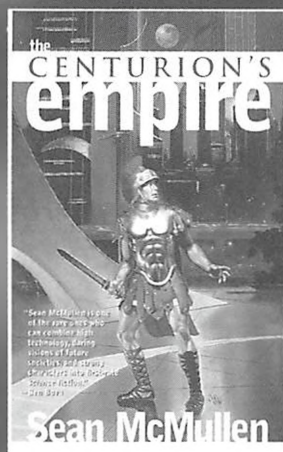


DOWN THERE IN DARKNESS George Turner

"Employing radical time changes and alternating points of view, Turner creates a land reminiscent of Huxley's *Brave New World*. His narrative innovatively blends conceptual art, aboriginal philosophy, and genetic engineering, and his characters display a memorable vibrancy."
—*Publishers Weekly*

"The late Turner's last novel, full of allusions to his earlier work and with an ironic hope arising from his trademark dour future, fittingly ends his long career."
—*Booklist*

0-312-86829-4 • \$24.95
A May Hardcover

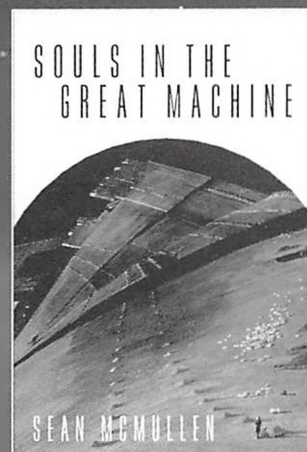


THE CENTURION'S EMPIRE Sean McMullen

"An entertaining if vastly improbable jaunt through history as it wasn't."
—*Kirkus Reviews*

"A tightly woven, intricately plotted tale of future intrigue that should appeal to fans of high-tech SF."
—*Library Journal*

0-812-56475-8 • \$6.99
A May Mass Market



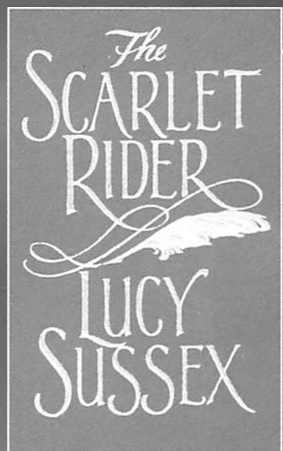
SOULS IN THE GREAT MACHINE Sean McMullen

♦ "A stunning idea—the Calculor's as real as if McMullen had built it in his backyard—with an utterly convincing setting, breathtaking developments, and a captivating narrative."
—*Kirkus Reviews* (pointer review)

"McMullen's dramatic pacing and believable characters ensure that readers will enjoy Zavora's quest through well-wrought, richly imagined multidimensional world."
—*Publishers Weekly*

0-312-87055-8 • \$27.95
A June Hardcover

Australian SF from TOR

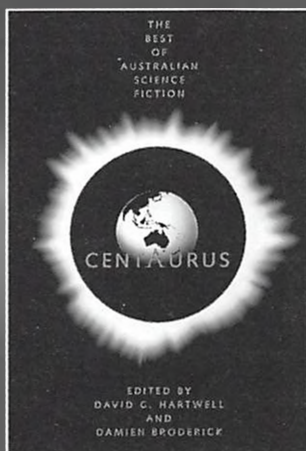


THE SCARLET RIDER Lucy Sussex

"The historical bits about life in the Australian gold-fields during the Victorian era are fascinating . . . but *The Scarlet Rider* is most memorably a novel of character and coming of age."

—*The Denver Post*

0-812-54923-6 • \$5.99
An April Mass Market



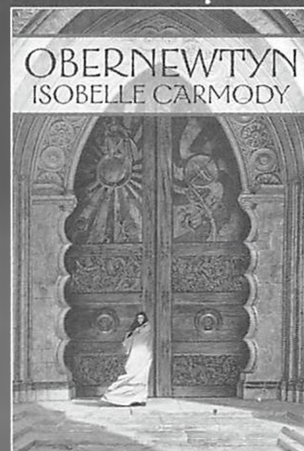
CENTAURUS Edited by David G. Hartwell and Damien Broderick

"Not the first volume of Australian SF but by far the most significant. . . .

If you considered Australia too remote and sparsely populated to be science fictionally important—well, think again."

—*Kirkus Reviews*

0-312-86556-2 • \$29.95
A June Hardcover



OBERNEWTYN Isobelle Carmody

Book One of The Obernewtyn Chronicles
"Multi-leveled, multi-dimensional, the Obernewtyn Chronicles promise to be a major work of fantastic imagination—which, given our past history, may not be all that fantastic."

—Lloyd Alexander

0-312-86958-4 • \$22.95
A September Hardcover

TOR



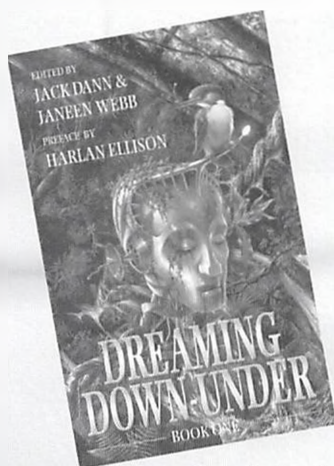
www.tor.com

This season's best from the leading Australian publisher of science-fiction and fantasy

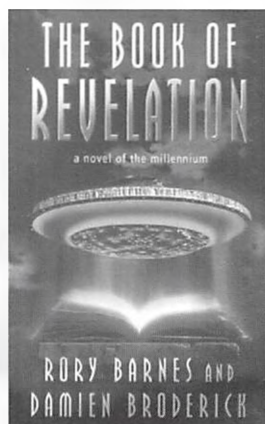


Voyager

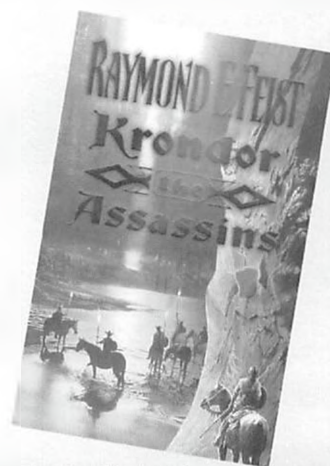
for travellers of the imagination



Dreaming Down-Under - Book One
Ed. by Jack Dann & Janeen Webb
\$14.95, available now



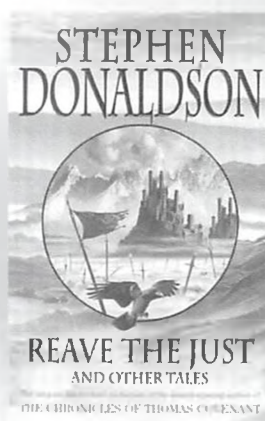
Book of Revelation
Damien Broderick & Rory Barnes
\$14.95, available now



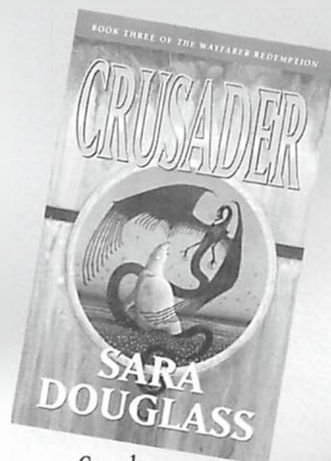
Kronador: The Assassins
Raymond E. Feist
\$36.95, available now



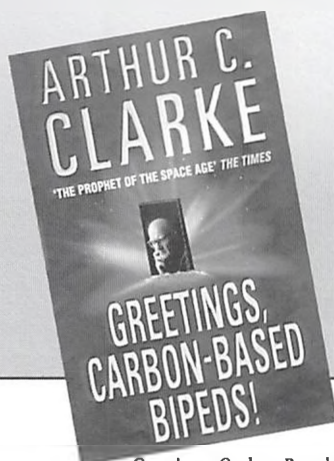
Legends Volume One
Ed. by Robert Silverberg
\$14.95, available October



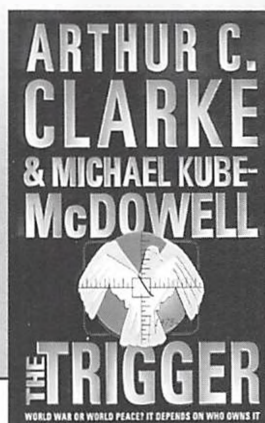
Reave the Just & Other Tales
Stephen Donaldson
\$15.95, available October



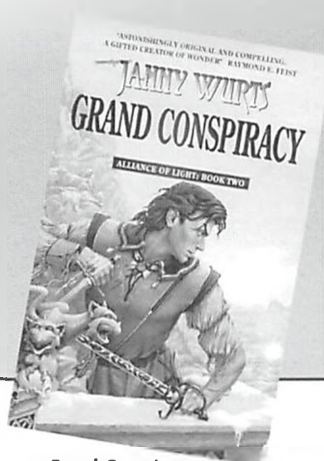
Crusader
Sara Douglass
\$15.95, available November



Greetings, Carbon-Based Biped!
Arthur C. Clarke
\$26.95, available November



The Trigger
Arthur C. Clarke & Michael Kube-McDowell
\$24.95, available November



Grand Conspiracy
Janny Wurts
\$22.95, available November

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/voodoo/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 *Privater* (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

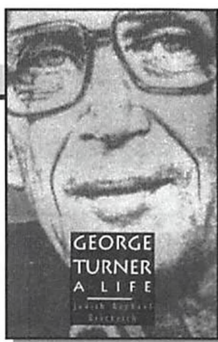
George Turner is by far the most important science fiction writer Australia has produced. In this first biography of a complex and difficult man, Judith Buckrich explores the many facets of Turner's life and work, illuminating his own character traits through those of the characters he invented and offering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

HARDBACK

\$45.00

George Turner will be launched at
AUSSIECON 3 by
THE HONORABLE BARRY JONES MP.

Judith Buckrich will chair the panel 'GEORGE
TURNER'S TRANSITION TO SCIENCE FICTION'.



MELBOURNE UNIVERSITY PRESS

tel 03 9347 3455 • fax 03 9349 2527 • www.mup.com.au



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 ground breaking 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!

Clarion

The Science Fiction and Fantasy
Writers' Workshop

The 32nd Annual Workshop
June 11 through July 21, 2000

Dr. Lister Matheson, Director

E-193 Holmes Hall
Michigan State University
East Lansing, MI 48825-1007
Phone (517) 355-9598 * Fax (517) 353-4765
E-mail: ClarionMSU@hotmail.com

Application Deadline, April 1, 2000

Visit us at our web address: <http://www.msu.edu/~lbs/clarion/>

The Australian SF Foundation

AUSTRALIAN SCIENCE FICTION FOUNDATION

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

The Australian Science Fiction Foundation (affectionately known as the Foundation) was formally established in 1976, partially to carry on the work of Aussiecon, the first Australian World Science Fiction Convention.

Its main purpose is to sponsor and encourage the creation and appreciation of science fiction in Australia. The Foundation does that through the sponsorship and administration of writing workshops and short story competitions, seed loans to national conventions, and the publication of its newsletter, *The Instrumentality*. The Foundation has, since its inception, been a resource centre for everyone involved in science fiction in Australia.

The Chandler Award

In 1991 the Foundation set about establishing a new award for "Outstanding Achievement in Australian Science Fiction". In recognition of the contribution that science fiction writer A. Bertram Chandler made to Australian Science Fiction, and because of his patronage of the Foundation, the new award (after gaining the approval of Bert's widow Susan) is called the Chandler. Unlike the Ditmars, this award is decided upon by a jury and, although nominally an annual award presented in conjunction with the National Science Fiction Convention, is not necessarily presented every year.

The first Chandler Award was presented in 1992 to Van Ikin at the National Science Fiction Convention – SynCon '92. Subsequent winners were Merv Binns, George Turner, Wynne Whiteford, Grant Stone and Susan Smith-Clarke.

Join Now!

The results of the Foundation's work can be seen at many conventions, for the Foundation lends seed money to get Natcons up and running. It also provides the funds for prizes in short story competitions. Help the Foundation carry on its good work - join now.

Fees:

Australia: Annual Membership \$10 plus Joining Fee \$5 * Total: \$15

International: Annual Membership \$15 plus Joining Fee \$5 * Total: \$20

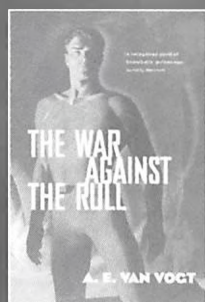
*Please remit funds in Australian dollars

Dedicated to the fostering of science fiction in Australia.



TOR

The

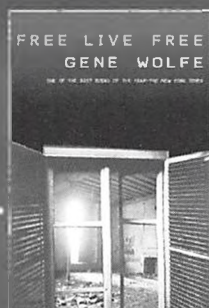


**THE WAR
AGAINST THE
RULL**
A. E. Van Vogt

A classic of SF
adventure in a new
and expanded edition

A. E. Van Vogt is
one of the Grand
Masters of science
fiction in the 20th
century and *The
War Against the Rull*
is one of his classic
works from the
1940s.

0-312-85239-8
\$12.95
August 1999

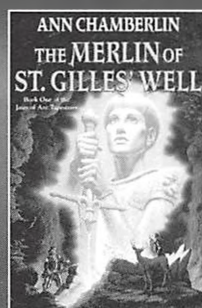


FREE LIVE FREE
Gene Wolfe

"One of the Best
Books of the Year."
—*The New York
Times*

One of Wolfe's
major novels, weird
SF in a contempo-
rary setting, now
back in print.

0-312-86836-7
\$15.95



**THE MERLIN OF
ST. GILLES WELL**
Ann Chamberlain

"An engrossing
mystical epic full of
adventure and
medieval lore."

—Stephanie Cowell,
author of *The Players: A
Novel of Young
Shakespeare*, winner of
the 1996 American Book
Award

0-312-86551-1
\$23.95
September 1999

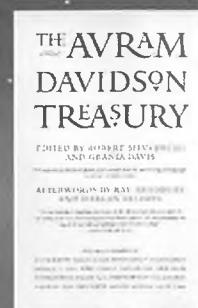


**ARCHITECTS OF
EMORTALITY**
Brian Stableford

An SF thriller of a
future transformed by
biotechnology

"Stableford is very
good at gradually
unfurling his wheels-
within-wheels plot,
and he displays a
commendable interest
in exploring the con-
sequences of biologi-
cal advances."—*The
Washington Post
Book World on Inherit
the Earth*

0-312-87207-0
\$24.95
September 1999



**THE AVRAM
DAVIDSON
TREASURY**
edited by
Robert Silverberg
and Grania Davis

WINNER OF THE
LOCUS AWARD

"Some of its pages
will carry you away
to strange seas and
shores, others will
show you the mar-
velous within the
merely ordinary, and
just about all of
them will take your
breath away. But
then, that's what
magicians do."—*The
Washington Post Book
World*

0-312-86731-X
\$17.95
September 1999

Latest Hardcover

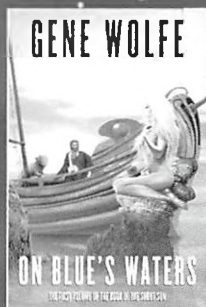


OUTPOST
Scott Mackay

"The novel's strength lies in its characters, heroic yet vulnerable . . . a stirring image of humans battling for life and freedom."
—*Publishers Weekly*

"A fast-paced action adventure."
—*The Washington Post*

0-312-86842-1
\$14.95
September 1999



ON BLUE'S WATERS
Gene Wolfe

On Blue's Water is the start of a new major work by Gene Wolfe, the first of three volumes that comprise *The Book of the Short Sun*.

"Sentence by sentence, Mr. Wolfe writes as well as anyone in science fiction today."

—*The New York Times*

0-312-86614-3
\$24.95
October 1999



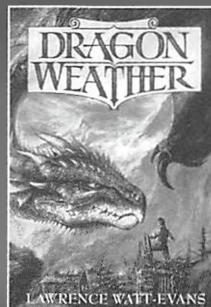
DARKSONG RISING
L. E. Modesitt, Jr.

Book Three in the *Spellson* Cycle

"Highly recommended, as is anything by Modesitt."

—*The San Diego Union-Tribune on The Soprano Sorceress*

0-312-86822-7
\$27.95
December 1999



DRAGON WEATHER
Lawrence Watt-Evans

Can one young boy beat the odds to avenge his family's death by a dragon? Arlian has lost everything to remorseless dragons. Now, he is obsessed to exact retribution from those who wronged him.

0-312-86978-9
\$25.95
October 1999



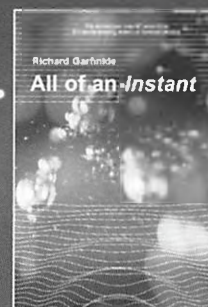
DRAGON AND PHOENIX
Joanne Bertin

The sweeping sequel to the hugely successful fantasy epic *The Last Dragonlord*

"The flow of action and many layers of intrigue will float readers toward [the] novel's hard-fought conclusion."

—*Publishers Weekly on The Last Dragonlord*

0-312-86430-2
\$25.95
November 1999



ALL OF AN INSTANT
Richard Garfinkle

The extraordinary new SF novel from the award-winning author of *Celestial Matters*

"A fast-paced adventure plot with lively, well-differentiated characters."

—Harry Turtledove on *Celestial Matters*

0-312-86617-8
\$24.95
November 1999

TOR



www.tor.com

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 break-out; 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!

A member of Penguin Putnam Inc.
Visit ACE online at www.penguinputnam.com

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 buggered 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

S Y B E R S

BOOKS

LITERATURE • SCI FI • CRIME

The Management of Sybers Books, Pixel
and Telzey, would like to welcome all fans
visiting Melbourne for Aussiecon Three.

We are offering a 10% discount to all convention
members at either shop during September.

We proudly support the Melbourne Science Fiction Club
and all other sectors of fandom.

Sybers Books is open from midday to 5.30pm every day of the week.

38 Chapel Street
Windsor - (03) 9530 2222



3/19A Carlisle Street
St. Kilda - (03) 9525 5959

MULTIVERSE

SCIENCE FICTION GROUP

ANYTHING SCIENCE FICTION

EVERYTHING SCIENCE FICTION

- * Film Previews & Opening Nights
- * Conventions
- * Guest Appearances
- * Special Events

Multiverse (Inc)

**PO Box 355 World Trade Centre
Melbourne VIC 3005 AUSTRALIA**

**www.vicnet.net.au/~multivrs/
multivrs@vicnet.net.au**

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

Royal
Children's
Hospital



RSPCA® 

**Amnesty International
Australia**



"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



For fans of all Star Trek, from Classic to Next Gen, Deep Space Nine to Voyager and beyond.

Bimonthly newsletters, Monthly meetings and activities
Membership \$15 single, \$18 Family per year

PO Box 355 World Trade Centre Melbourne Vic 3005

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



\$18 a year for single membership.

\$25 a year for family membership.

\$25 a year for overseas membership.

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



Like Red Dwarf?

Then you'll like
The Official Red Dwarf
Fan Club

Worldwide membership.

We've celebrated the 10th anniversary of the show and are about to do the same for the club. Find out everything you need to know about Red Dwarf.

Write now for a membership form.

PO Box 325 Chadstone VIC 3148 AUSTRALIA

www.jupitermining.com or
home.connexus.net.au/~thomasm



- Membership \$15.00 a year for 6 issues of multi-award winning magazine Sonic Screwdriver (bi-monthly).

- Extensive catalogue of imported Doctor Who merchandise - cheaper than most 'specialist shops' and many items otherwise unavailable in Australia!

- Monthly social meetings.

GPO Box 4782UU, Melb, Victoria 3001

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.

Regular video days and meetings.

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

MULTIVERSE SCIENCE FICTION GROUP

Multiverse is made up of a number of Melbourne's Science Fiction clubs and together we run movie previews and opening nights, conventions, guest appearances and other special events.

Multiverse proudly fundraises for the Royal Children's Hospital, amnesty International and the RSPCA.

PO Box 355 World Trade Centre

Melbourne Victoria Australia 3005

multivrs@vicnet.net.au

www.vicnet.net.au/~multivrs/



— THE —
AUSTRALIAN
COSTUMERS'
GUILD

For a good time (in costume)
call.... 9457 4061

Events, Workshops, Balls,
Demonstrations, Discussions, all
themes and areas of costuming.

Open to all.

PO Box 322 Bentleigh, Victoria,
Australia 3204

Telephone: (03) 94574061
stilskin@netspace.net.au

<http://home.vicnet.net.au/~costume/>

Ian Gunn: Artist, Writer, Fan and Friend

1st June 1958 - 8th November 1998



A DATE THAT WILL LIVE IN INFAMY



XENA: WORRIER PRINCESS

ILLO AUDITIONS





11TH December 1994

Dear John,

Well, here's a room party for you. I'm no caricaturist, but I think I recognize a few of the people. I think that's Greg Pickersgill who's just come in the door. Lucy Sussex, in long hair and psychedelic stockings, is talking to a stressed Bruce Gillespie and John Dallman in the bathroom while, if my memory is correct, Simo looks on from the bed. John Clute is not really impressed by Karen Pender-Gunn's teddy bear, but Mike Abbott and Lyn C are amused. Terry Pratchett is impressed by Eric Lindsay's laptop, but if that's Pam Wells, she's not so keen on Marc Ontlieb's filbring. Alan Stewart is trying to accost D. West, William Gibson has foolishly asked to try Julian Warner's home-made chilli beer. Donna Heenan is watching the cartoonists draw the comatose figure, who might be Joseph Nicholas. The female cartoonist is Kerri Valkova, the bespectacled one is Craig Hilton, the one with the skinhead haircut is Phil Wlodarczyk and the fat, hairy one with the loud shirt is...

Yours truly
Dan
Green

P.S. This is an original. When you're done with it, how about auctioning it off for GUFF?

P.P.S. Yes, that's a Constable print on the wall. There's a compulsory minimum requirement in hotels.

CHARLOTTE in 2004



A bid for the **62nd WORLDCON**

Charlotte, North Carolina

AUGUST 25-29, 2004



FROM KITTY HAWK TO OUTER SPACE

Website: www.scenic-city.com/charlotte2004

Email: charlotte2004@earthling.net

Basic Pre-Supporting Memberships: \$20.00 (US)

Please make checks payable to: Charlotte 2004

Mail to: %Tom Martin

2053 Ross Road

Lancaster, SC 29720

♦ *Email us regarding overseas agents, TBA* ♦

WHY CHARLOTTE?

Charlotte Convention Center:

280,000 square feet of exhibit space

35,000 square feet of ballroom space with 4,200 seating capacity

57,000 square feet of meeting rooms (various sizes) complete with CCTV and AV equipment

Convenient Hotel Rooms:

1,127 rooms within 1 block of Convention Center; 2,105 within 3 blocks; 3,325 within 5 blocks

Transportation:

Free Shuttle buses connecting hotels with Convention Center

Trolley system (to be built by 2002) covering 2 mile radius of downtown area

Airport 15 minutes away from Convention Center with 500 flights daily

(non-stop direct service to 160 cities including the United Kingdom, Canada and Mexico)

Interstate access from all directions (I-85, I-77, and I-40)

Amtrak and Greyhound stations in close proximity to Convention Center

Attractions:

Over 50 restaurants of various price ranges in close proximity to Convention Center

Variety of sites (art, history, science and entertainment oriented) walking distance or within 1 day drive

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 Biblo; 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

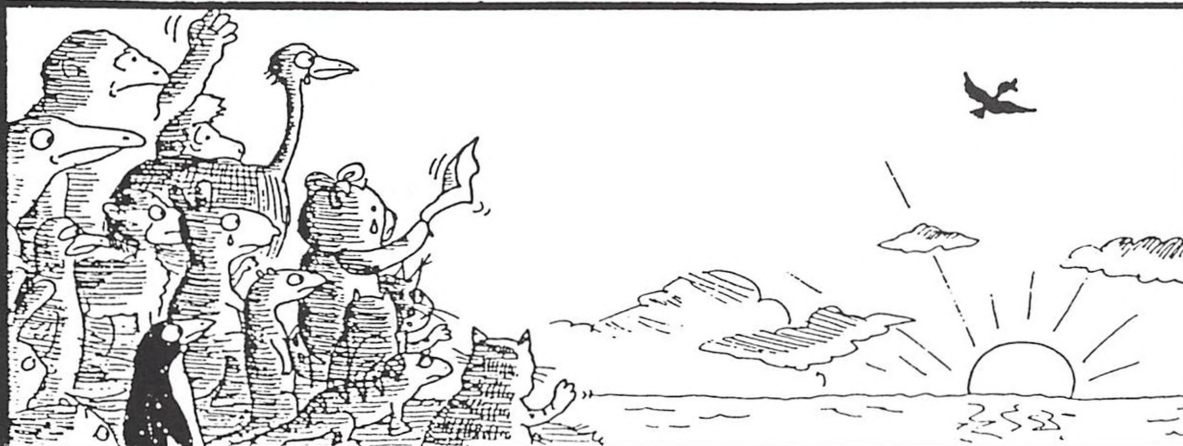
Robert A.W. "Doc" Lowndes; fan, writer, editor
 Joseph Maher; actor
 Wolf Mankowitz; writer, screenwriter
 Robert Marasco; writer
 E.G. Marshall; actor
 Lewis B. Martin; fan
 Crystal Marvig; fan
 Roddy McDowall; actor
 Archie Mercer; fan
 John Millard; fan,
 Sean A. Moore; writer, game designer
 Richard 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 Spiess; screenwriter
 Laura Spiess; fan
 Alison Stazenski; fan
 Eileen 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 Ian Gunn
1998



The Camulod Chronicles

Internationally bestselling author Jack Whyte continues his Arthurian Saga with *The Fort at River's Bend* and *The Sorcerer: Metamorphosis*, the fifth and sixth entries in his critically acclaimed Camulod Chronicles.

Praise for The Camulod Chronicles:

★“A top-notch Arthurian tale forged to a sharp edge in the fires of historical realism. . . . Perhaps not since the early 1970s, with Mary Stewart's *The Crystal Cave* and *The Hollow Hills*, have the Roman Empire and the Arthurian legends been intertwined with as much skill and authenticity, making this series more realistic and believable than nearly any other Arthurian epic.”

—*Publishers Weekly* (starred review)

“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*

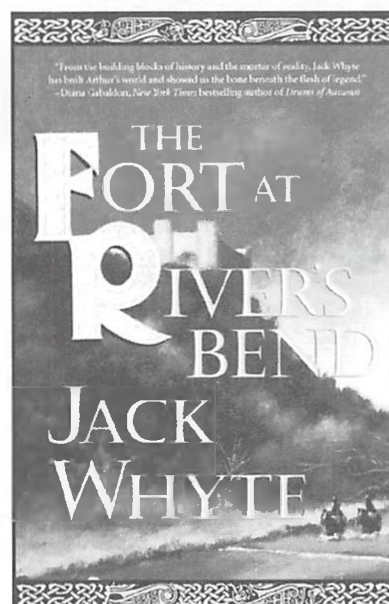
Also look for the following titles in paperback:

The Saxon Shore: 0-812-54416-1 • \$6.99

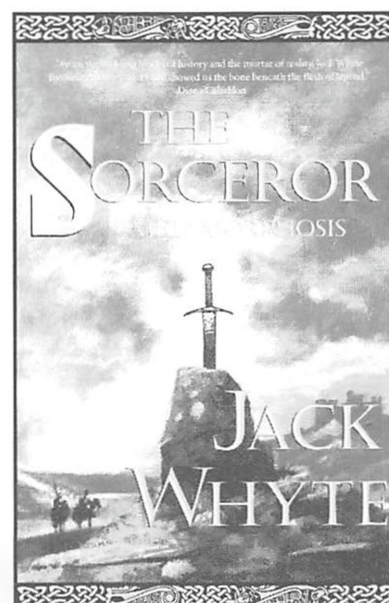
The Eagles' Brood: 0-812-55140-0 • \$6.99

The Singing Sword: 0-812-55139-7 • \$6.99

The Skystone: 0-812-55138-9 • \$6.99



The Fort at River's Bend
0-312-86597-X • \$24.95
Now in Hardcover



The Sorcerer: Metamorphosis
0-312-86598-8 • \$23.95
Now in Hardcover

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
Sheffield, S.Yorks
S2 3HQ, UK

Pre-supporting membership:
£5, • 8, \$8, A\$12, NZ\$15, ¥950

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 Murrumbidgee 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 Luckett

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 Huttcon 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

San José in 2002 • P.O. Box 61363 • Sunnyvale, CA 94088-1363, USA
e-mail: BA2002@sfsfc.org • <http://www.sfsfc.org/worldcon/>

For membership rates, check our web site or contact your nearest agent

Australia

Terry Frost
5 Temple St.
West Brunswick VIC 3055
hlector@netspace.net.au

UK

Steve Davies & Giulia de Cesare
52 Westbourne Terrace
Reading, Berkshire, RG30 2RP
Steve@vraidex.demon.co.uk

Europe

Vince Docherty
Brugstraat 17B
Groningen 9712AA, Netherlands
VJD@compuserve.com

Canada

John Mansfield
333 Lipton St.
Winnipeg MB R2G 2H2
pgh@mail.pangea.ca

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 José. 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.

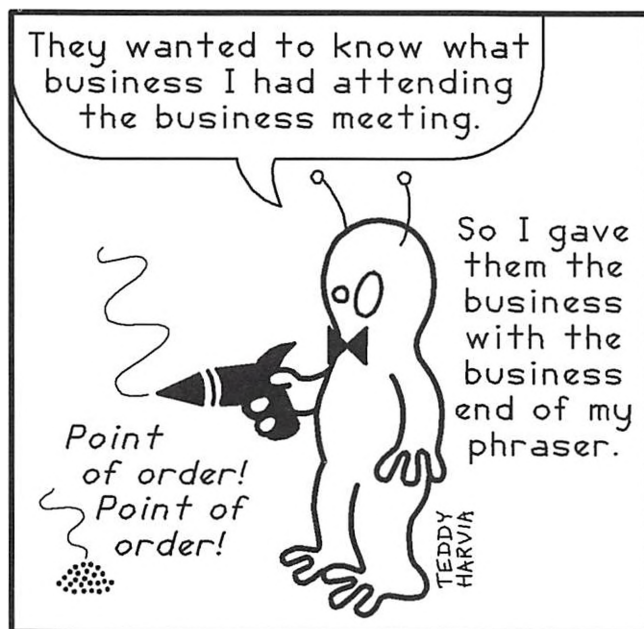
3.8.2: The Worldcon Committee shall determine the eligibility of nominees and assignment to the proper category of nominees nominated in more than one category.

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.

Free Science Fiction/Fantasy Software

From "LitSearch, the SciFi Outfit" run by Fans not PROS!

For Information, email Larry Roeder at lroeder@nova.org.

If you collect science fiction, fantasy or horror, we have a free software package and a proposal called SciFiFictionFinder. The software is unique, easy to use, and developed in consultation with my pal Forry Ackerman and AE van Vogt, Andre Norton, Lee Killough, Anne McCaffrey, Jan Howard Finder (the Great Wombat), Leslie K. Swigart, George Slusser, Richard Holmes, all my friends in French and Belgian SciFi, especially Qurante Deux of Paris and other fans and writers. All you need is an FTP address. If you don't have that, we will send you the software on floppies for \$25, which includes the cost of postage, etc.

Why Would You want SciFiFictionFinder? When I lived in Egypt in the fifties, I started a small fan club called "local chit chat." It was the only way local fans could share information on science fiction, which for us was often comics and films like Rocky Jones, Space Ranger, still my favorite. But mostly we just wanted to find new, interesting stories. Like millions of you out there, for us, quickly finding the right story with a certain set of themes was often slow, and expensive. The reader is left wandering, blindly pulling magazines and books off of shelves and being seduced by dust jackets — seductive jackets were a big deal in the fifties. Even today, printed bibliographic tools and encyclopedias have not solved the problem. They are usually out of date, expensive, and inaccessible.

This isn't an academic problem. Not being able to quickly find the right story impoverishes the reader and diminishes the market for authors whose works would have been read and purchased had people only known about them. We have a database that allows the least computer-literate consumer to instantly answer the questions, "What stories match my interests?" and "What libraries and bookstores have these stories?"

Our Proposal: Our software allows collectors and book sellers to log in stories and link them to a well developed term glossary. You can pick your own terms as well, or index the stories, inserting quotes. Stories in a series can be linked to each other and reviews. This software is free, along with a database of several thousand stories. All we ask is that you let us know what you think of the software. If you are a bookseller, this could be your electronic catalog. We will be happy to input your written catalog for a small fee or patch your electronic database in as well. We will even manage your database for a fee, making it easier for your clients to know what you have and for how much.

Bottom line!!! We are fans NOT pros. We are here to help fellow fans do what my pals and I tried to do in Egypt, find good stories, be they in comics, books, mags, zines, etc. Once you have logged your collection in, we would like to merge your data with that of other fans. We will then refresh your database. Eventually, we will all share the world's largest database on science fiction, fantasy, and horror.

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, Vin 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!



T É K U M E L
THE WORLD OF THE PETAL THRONE

WELCOME to a world as
complex and fascinating
as our own, but unlike
anything you have ever
experienced.

Welcome to Tékumel.
www.tekumel.com

Tékumel. A world of intricate cultures, fascinating alien races, vivid personalities—the life's work of Professor M.A.R. Barker. Tékumel. Setting for the second roleplaying system released after the original Dungeons & Dragons. Tékumel. Steeped in history, hoary tradition, clans and social systems, myriad flora and fauna. There is a proverb for every time and place, several complete languages and their beautiful scripts, and over thirty-two forms of the personal pronoun 'you' in Tsolyáni. www.tekumel.com is the visually stunning home of The World of the Petal Throne. Pour over the world's history, view beautiful images of the nonhuman races, follow intricate maps, download and play game scenarios, and join the Tékumel resurgence on the web.

Peregrine / Dreamstone

Distributors of Limited Edition

Fantasy & Science Fiction Art & Sculpture

- | | |
|-------------------|---|
| Jerry Buchanan | <i>Limited Edition Model Kits</i> |
| Bert Chandler | <i>Australian Limited Edition Collectors Book "From Sea to Shining Sea"</i> |
| D-Tyles | <i>Detailing Components for Modelers</i> |
| EVA Models | <i>NASA Approved Model Kits</i> |
| Frank Kelly Freas | <i>Classic SF Art Prints, Note Cards
Limited Edition Art Books</i> |
| Hard Hero | <i>Limited Edition Resin Models
Porcelain and Bronze Sculpture
Conan, Kull & Red Sonja</i> |
| Real Musgrave | <i>Pocket Dragon Note Cards
Collectables and Framed Art</i> |
| Michael Whelan | <i>Art Prints, Lithographs, Note Cards
Collectors Cards & Books
Limited Edition, Signed Lithographs</i> |

We also accept Special Orders, Lay By, Matting & Framing

*Special Convention Pricing is available for
AussieCon Members*

Peregrine/Dreamstone

P.O.Box 312, Fyshwick, ACT 2609

Ph. 02 6286 1887

www.dreamstone.com.au

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

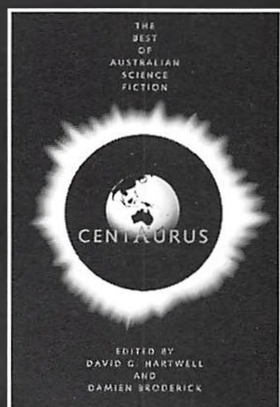
Centaurus

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

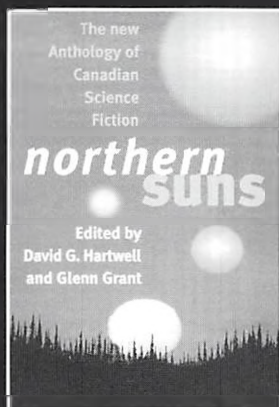
Northern Suns

edited by David G. Hartwell
and Glenn Grant

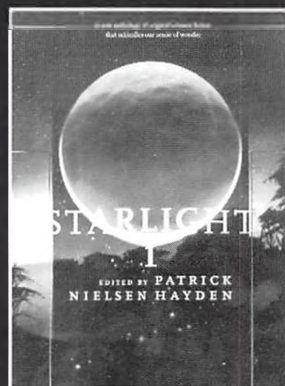
Featuring today's hottest
Canadian authors



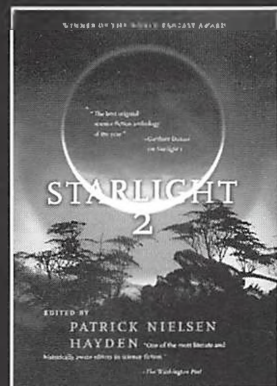
Centaurus
0-312-86556-2 • \$29.95



Northern Suns
0-312-86461-2 • \$24.95



Starlight 1
0-312-86215-6 • \$13.95



Starlight 2
0-312-86184-2 • \$24.95

Nominated for
BEST PROFESSIONAL EDITOR
**PATRICK NIELSEN
HAYDEN**

WORLD FANTASY AWARD WINNER

Starlight 1

edited by Patrick Nielsen Hayden

Starlight 2

edited by Patrick Nielsen Hayden
★"Strong and varied, this anthology
has gathered some gems of the genre."
—*Publishers Weekly* (starred review)

Available in trade paperback in October

NOMINATED FOR BEST NOVELLA

Story of Your Life

TED CHIANG

from ***Starlight 2***

edited by Patrick Nielsen Hayden

NOMINATED FOR BEST NOVELETTE

Divided by Infinity

ROBERT CHARLES WILSON

from ***Starlight 2***

edited by Patrick Nielsen Hayden

Now in Hardcover

www.tor.com



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

Science Fiction Chronicle

is the Insiders' Guide to SF and Fantasy News, Reviews and More!

Andrew Porter's *Science Fiction Chronicle*, published for two decades, continues to be a beacon of news, information, reviews, columns and much more. See us in the Dealer's Room here—or our website, <www.sfsite.com/sfc>, for a taste of a typical issue. Otherwise, contact SFC in America at P.O. Box 022730, Brooklyn NY 11202 or <sf_chronicle@compuserve.com>. In Australia, contact SFC's agent, Eric Lindsay, P.O. Box 640, Airlie Beach, QLD 4802, or in the UK, Rob Hansen, 144 Plashet Grove, E. Ham, London E6 1AB.

- 1 year in the USA is \$US20—mail check payable to SF Chronicle to address in USA
- 1 year in Australia is \$A47—make cheque payable and post to Eric Lindsay
- 1 year in the UK is £19—cheque payable to Algot Press, and post to Rob Hansen



CHICON 2000

the 58th Worldcon

August 31– September 4, 2000
Hyatt Regency, Chicago IL

Author Guest of Honor: **Ben Bova**

Artist Guest of Honor: **Bob Eggleton**

Editor Guest of Honor: **Jim Baen**

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

Toastmaster: **Harry Turtledove**

Chicon E-mail Infobot address: info@chicon.org;
e-mail: chi2000@chicon.org and website <http://www.chicon.org/>
or
Snail Mail: P.O. Box 642057, Chicago IL 60664

European Contact: Martin Hoare, 45 Tilehurst Road,
Reading RG1 7TT, UK
United Kingdom e-mail: martinhoare@cix.co.uk

Rates Effective October 1, 1999

Attending: \$150

ChildCare \$150

Supporting \$40

Children \$50

Check Website for more
information on trading
card redemption

Why would you want to come to Chicon?

Thoughts of Chairman Veal

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!

Join now. Our rates will never be lower! Effective October 1, 1999 the rates will be:

Membership Rates

Attending Membership	\$150
Supporting Membership	\$ 40
Child Care Membership	\$150
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

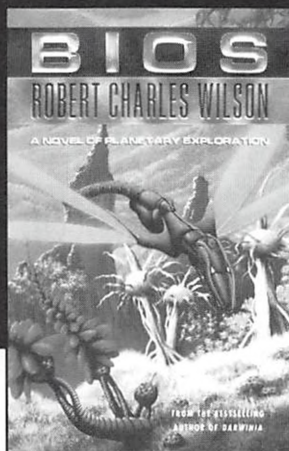
Congratulates

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

and

Robert J. Sawyer

Author of Hugo-nominated
Factoring Humanity

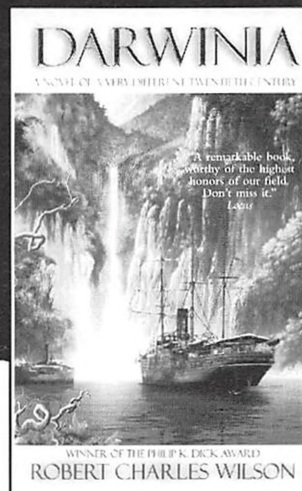


Bios

0-312-86857-X • \$22.95
A November Hardcover

Bios : A Novel of
Planetary Exploration

A novel of bravery,
exploration, and
discovery in a
universe charged
with awe.

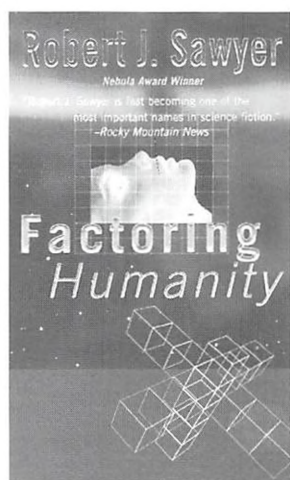


Darwinia

0-812-56662-9 • \$6.99
An August mass market

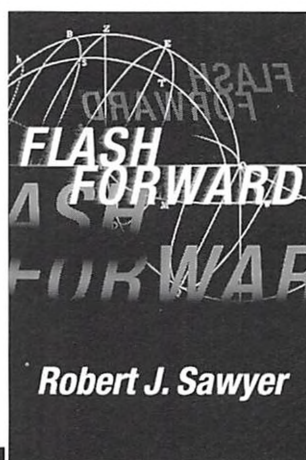
★"Rich, lucid, and literate.
... Comparable to Philip K.
Dick or A. E. Van Vogt.
Remarkable indeed."
—*Publishers Weekly*
(starred review)

"A remarkable book,
worthy of the highest
honors of our field. Don't
miss it."—*Locus*



Factoring Humanity
0-812-57129-0 • \$5.99
A June Mass Market

"An intelligent and absorbing
double-stranded narrative,
generally well-paced, accel-
erates to hyper-speed in the
last few pages."
—*Kirkus Reviews*



Flashforward
0-312-86712-3 • \$23.95
A June Hardcover

★"This first-rate, philosophi-
cal journey, a terrific exam-
ple of idea-driven SF, should
have wide appeal."
—*Publishers Weekly* (starred
review)



Golden Fleece
0-312-86865-0 • \$13.95
A November Hardcover

The novel that launched
the stellar career of
Robert J. Sawyer.

"A wonderful science
fiction novel."
—*The Globe and Mail*

www.tor.com



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)

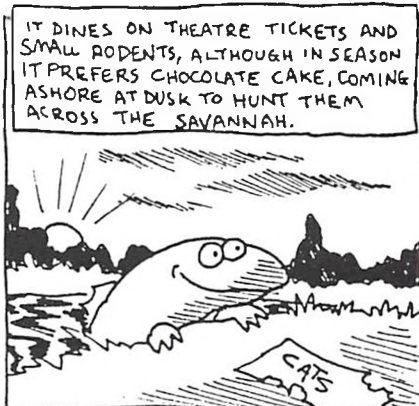
Novel: *Blue Mars* by Kim Stanley Robinson
 Novella: "Blood of The Dragon" by George R.R. Martin
 Novelette: "Bicycle Repairman" by Bruce Sterling
 Short Story: "The Soul Selects Her Own Society ..." by Connie Willis
 Non-Fiction Book: *Time & Chance* by L. Sprague de Camp
 Dramatic Presentation: "Severed 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 ³	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) ^{4,5}	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) ¹³ 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 haLevy	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 John Brunner (toastmaster)	Manfred Kage	620
29	1971	Noreascon	Boston	Sheraton-Boston Hotel	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 Baltimore Hilton	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	Donald A. Wollheim (pro) Roger Sims (fan) Mike Resnick (toastmaster)	John H. Guidry	5,300
47	1989	Noreascon Three	Boston	Sheraton-Boston Hotel Hynes Convention Center	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 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 Yarbrow (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

No.	Year	Name	City	Venue	Guests	Con Chair(s)	Attendance ¹
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 Crest 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	LoneStarCon2 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) ⁴² 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

Autographs