



**aussiecon two
convention handbook**



**Aussiecon Two
43rd World Science Fiction
Convention**

**August 22–26, 1985
Melbourne Australia.**

**Southern Cross, Victoria and
Sheraton hotels.**

**Professional Guest of Honour:
Gene Wolfe
Fan Guest of Honour: Ted White**



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GENE WOLFE

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Published by the Australian Science Fiction Foundation, GPO Box 2253U, Melbourne 3001. The Foundation is a registered non-profit co-operative society.

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

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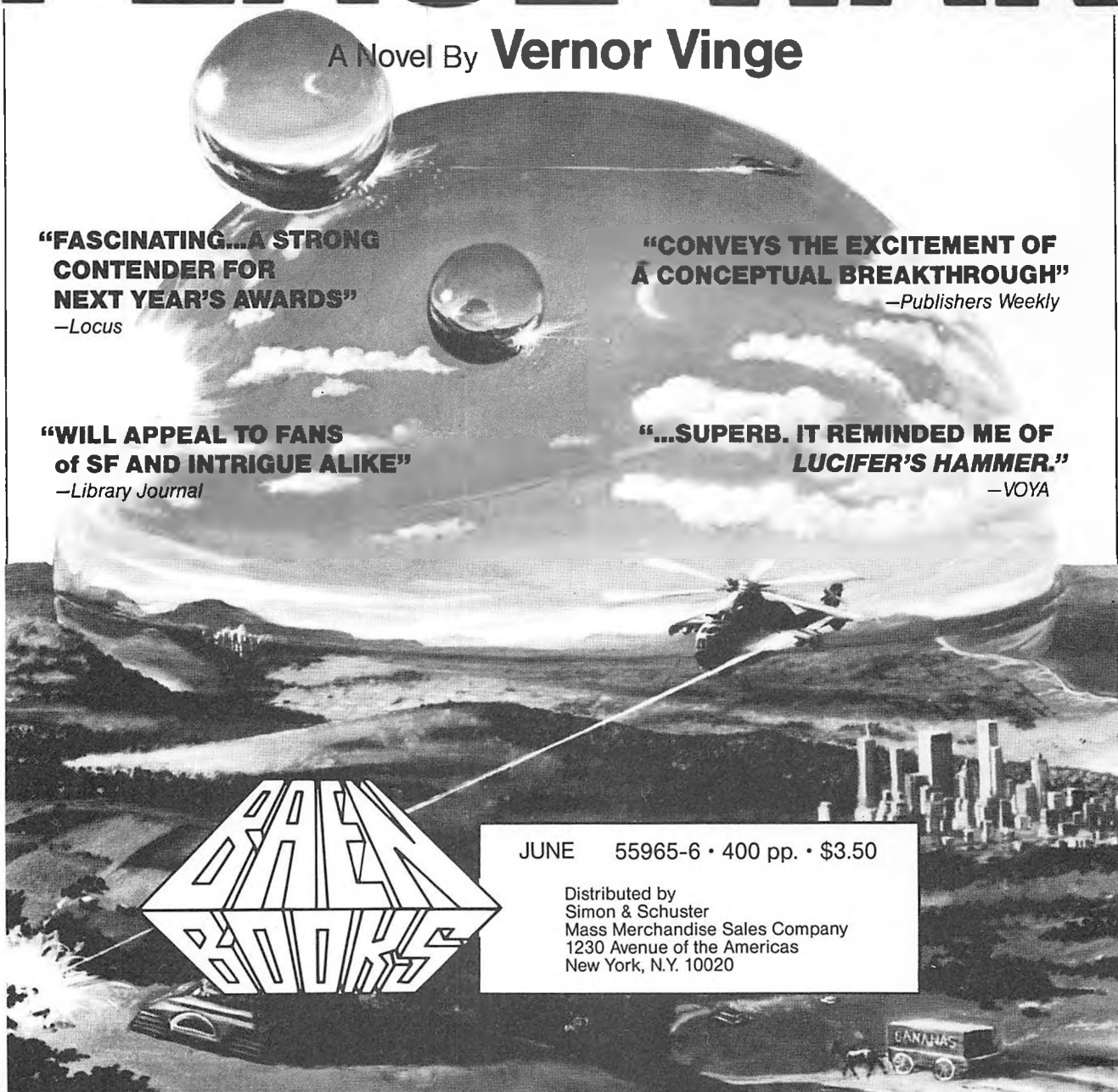
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Distributed by
Simon & Schuster
Mass Merchandise Sales Company
1230 Avenue of the Americas
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The Aussiecon Two Convention Handbook — An Introduction

One of the most delightful things about the Australian language — and one of the most confusing things for non-Australians encountering it for the first time — is its widespread use of colourful phrases and colloquialism. Some of these phrases date back to convict days; others are as recent as the latest advertising campaign.

One such recent phrase which has been rapidly absorbed by all levels of Australian society came from an advertising campaign for a kind of non-alcoholic drink called Claytons — “the drink you have when you’re not having a drink”. This template phrase is now part of the Australian language.

All of this is merely to introduce the fact that this is what we Australians would call a “Claytons” Programme Book — that is, it’s the Programme Book you have when you’re not having a Programme Book.

Long ago, when the world was simpler and Worldcons were small, under-organised events, the convention programme book was just a simple little pocket guide to what was going to happen at the convention — that is, it contained the programme and not much else.

But Worldcons grew, and so did the programme books, until they contained far more than just the programme: biographies of the Guests of Honour, entertaining articles by Toastmasters, lists of past conventions and awards, advertising, even original short stories. They were increasingly illustrated by beautiful artwork, both inside and out.

And they took longer and longer to print. Which meant that increasingly the contents needed to be finalised earlier and earlier before the actual convention itself.

Now programming sub-committees are conservative beasts, and they know that last-minute changes to the programme are simply par for the course. So the programmes printed in the programme books became more and more out of touch with what the final programme at the convention actually turned out to be.

So a few years ago someone got the bright idea to issue at the last minute a simple little guide to what was actually going to happen at the convention, a sort of pocket programme guide . . .

And at last year’s Worldcon in Los Angeles, the “Programme Book” somehow, well, omitted to actually include the programme as such.

We figured that we ought to make sense out of this, and abandon the phrase “Programme Book” for what you are reading now. Instead, we’ve called it the Convention Handbook. Certainly it contains a great deal that is useful and even important for attendees of the convention to read pretty much straight away; but the real heart of the Handbook lies in the articles about the Guests of Honour, the articles by them, the lists of past conventions and awards, the list of members, and all that sort of stuff, the kind of thing that people tend to read after the convention rather than during it — more than anything we’ve thought of it as a kind of souvenir of the convention.

There will be a separate Programme Guide, issued as close to the last minute as possible. I wanted this to be a very simple little thing, easy to produce and easy and quick to print. But now people on the committee want me to have a nicely illustrated cover for the Programme Guide, and someone suggested it should contain a few other things apart from the programme, and maybe it could carry advertising . . .

— David Grigg

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Cover Artwork: ‘Baloons and Kites’ by Marilyn Pride.

The plants and animals below the plateau top are all Australian natives of various ages. They are (left to right):

Fossils: Rolfosteus canningensis (fish), Paracyclotosaurus davidi (amphibian), Muttaborrasaurus langdoni (dinosaur), Meiolania platyceps (horned turtle), Zygomaturus trilobus (wombat relative), Obdurodon insignis (platypus), Rhabdosteid (freshwater dolphin).

Animals: Australian pterosaur (extinct); budgerigar; Tasmanian tiger (almost extinct); Neohelos (wombat relative, extinct); false vampire (extinct); platypus.

Plants: (all current): Native Iris, Australian Pin-cushion, Scaly Buttons, Austral Ladies’ Tresses, Ladies’ Slipper, Dusky Coral Pea, Flannel Flower, more Scaly Buttons.

Chairman's Message

I think that there are only two things that it is really appropriate for the Chairperson of a Worldcon to say here in the Handbook/Programme Book.

The first is: Welcome.

The second is: Thanks!

Welcome to all of those of you who have come to **Aussiecon Two**, some of you from a very long way away. I hope you enjoy yourselves immensely. To those of you who could not make it, welcome to the Handbook, anyway. I hope you find it stimulating and entertaining and some substitute for not being able to attend the convention itself.

And thanks! Thanks to all of those scores and scores of people who have helped us in winning the bid for the convention and in putting it on. I can certainly say that without the enormous and unselfish efforts of everyone on the committee and dozens — maybe hundreds — of people who were not, then this

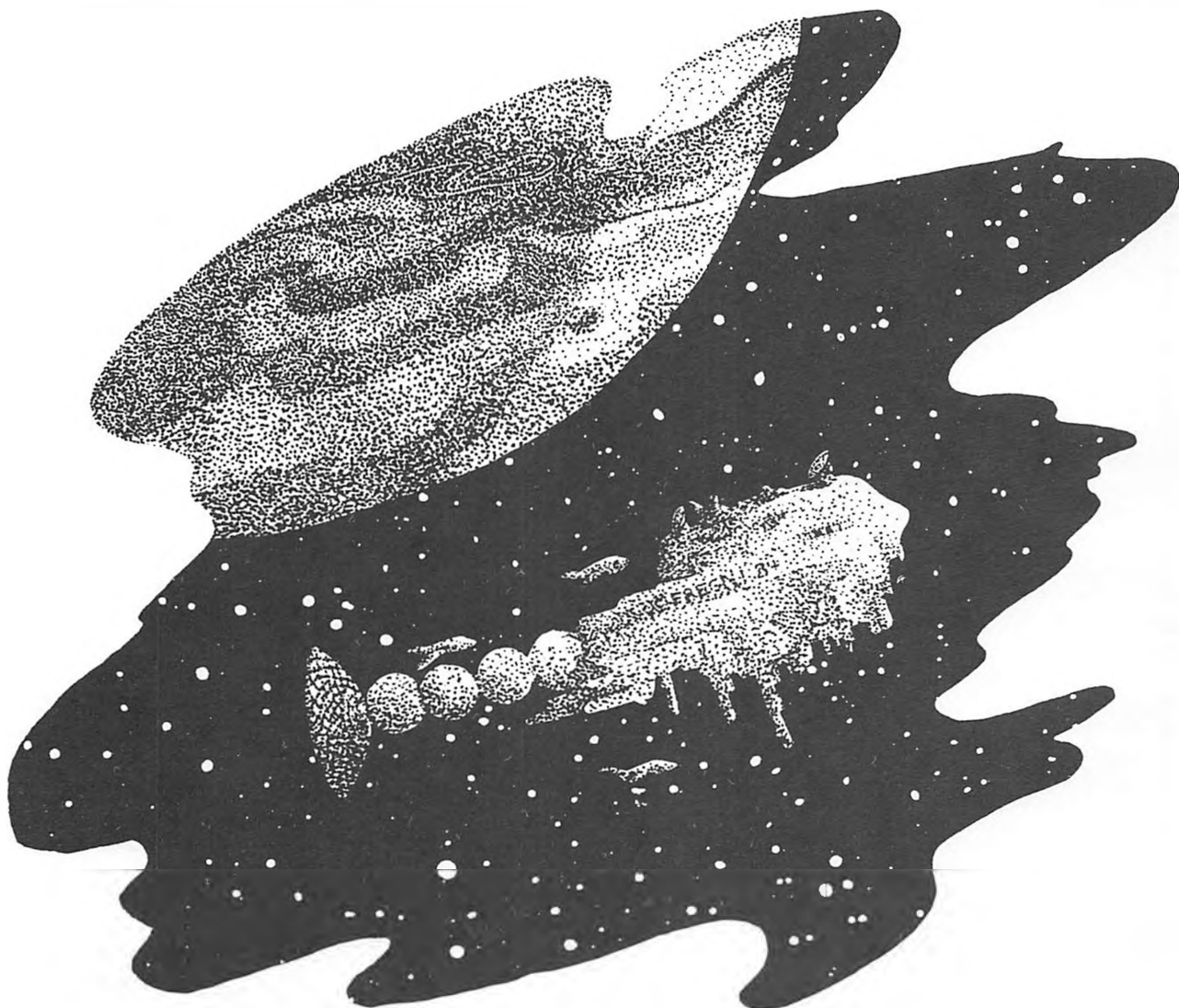
convention could not have been put on at all. In all of these vast efforts, the Chairman deserves only the least of thanks.

Special thanks should however go to Gene Wolfe and Ted White, for agreeing so readily to be our Guests of Honour and for putting up with the various demands that we have made on them; and to John Foyster, who initiated the Melbourne in 85 Worldcon bid, and was the first Chairman of **Aussiecon Two**.

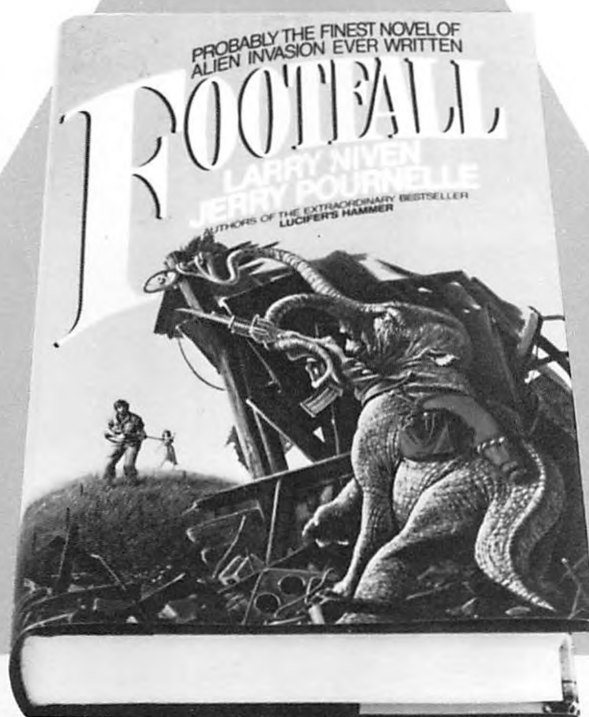
And thanks to the rest of you simply for joining **Aussiecon Two**. Without you science fiction fans, there would be no point to this event at all.

So to you all: welcome, and thanks.

— David Grigg



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and

Our Hugo Nominees

JOB: A COMEDY OF JUSTICE

Robert A. Heinlein

• **THE INTEGRAL TREES**

Larry Niven

Peace of My Mind

by Gene Wolfe

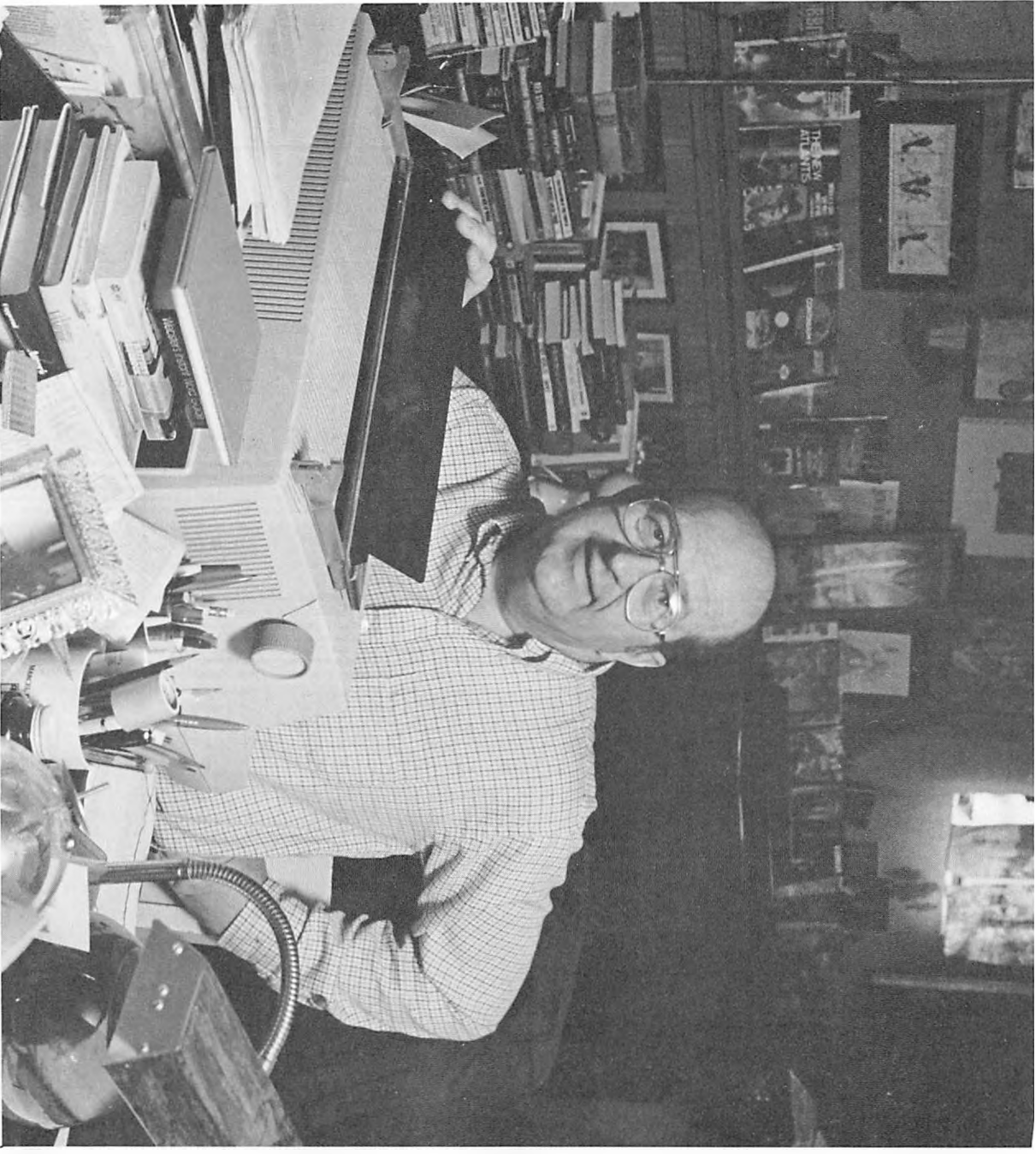


photo by Patti Perret

My novel *Peace* has just been published in Britain by Chatto & Windus, and thus is likely now (I imagine) to be available in quantity in Australia for the first time. Colin Greenland has reviewed it kindly in the *London Times Literary Supplement*, but what we are doing here at **Aussiecon Two** strikes me as proving that I am right and he is wrong. Let me quote a bit of his review:

"Drawing on the energies of the past, he wanders through the house, whose rooms seem to change about him. Weer remembers designing it, and 'interspersing among the functional rooms of my home certain "museum rooms"', 'duplicating or nearly duplicating certain well-remembered rooms whose furnishings had fallen to me by inheritance'. The sheer Poe-like oddness of this contrivance is the meta-fictional trick."

Mr. Greenland supposes — in his review, at least — that to come across odd corners of one's past in odd corners of one's house (which is what Alden Dennis Weer does in *Peace*) is, as H. P. Lovecraft might have said, *eldritch*. Poe himself, whom Mr. Greenland invokes, would probably have said *elfin*; for in Poe's time the elves had not yet lost their atmosphere of a race puissant and strange, moribund and familiar, and become, as they are largely now, fat little men in caricature who bake cookies for an international conglomerate — a fate from which Professor Tolkien has rescued them only in part and, so one fears, temporarily.

For that word *eldritch*, with which Poe's great imitator made such play, means only "from *elfriche*, from fairyland, from the kingdom (*riche*) of the elves." And when the nameless narrator of "Ulalume — A Ballad" (who was surely Mr., or perhaps even Pvt., Edgar Poe, for despite all that has been said and printed, his stepfather's name, Allan, was never really a part of Poe's own name or of his spirit) roamed with Psyche "hard by the dim lake of Auber, in the ghoul-haunted woodland of Weir," it was on *Elfriche*, surely, that they walked, *Elfriche* that "sinfully scintillant planet from the Hell of the planetary souls."

And it seems to me that Mr. Greenland mistakes, as most of us are apt to, the warp and woof of human life.

Some years ago, psychologists (that is to say, those scientists who propose to analyze Mr. Poe's private companion) uncovered a process they call *normalization*. It is anything but normal — except in the sense that all of us practice it — and if it were not too late to change the nomenclature, I would suggest that it be called *abnormalization* instead. Let me give you an example.

When a psychologist takes a group of cab drivers, men and women who have driven around the city in which they work all day, every working day, for years, and asks them to draw a map of downtown, he

finds that right-angle intersections are shown all maps as right angles. But he also finds that some streets that do not make right-angle intersections are shown crossing at right angles on some of the drivers' maps. And he finds that those maps that do not show those intersections as right-angled show them making angles nearer to right angles than they actually do.

That type of error is common — universal, in fact — but the street plans that result from it are not normal: it would probably be difficult to find a city anywhere on Earth in which all the streets intersect at or near right angles. (Manhattan comes close, but its best known street, Broadway, is diagonal for about half its length.)

In just the same way, it would be hard to find a house that did not preserve, most often in out-of-the-way places, parts of the lives of its inhabitants, and often precisely those parts which they believe they have put furthest behind them. In *Peace* Alden Weer (who perhaps bears a closer resemblance to me than reviewers are likely to realize or critics to permit), goes looking for his boyhood knife: "Just such a knife, I feel sure, as my grandfather would have selected for himself, though it bore the words 'Boy Scout' on that plate let into its side. Closed, it was longer then than my hand, and in addition to a huge spear blade that, once opened (I could not open it without his assistance), was held so by a leaf spring of brass, it had a corkscrew and a screwdriver, a bottle opener, a smaller blade which my grandfather warned me was very sharp, a leather punch, an instrument for removing pebbles from the hooves of horses — this last, I think, is called a *stonehook*. Unlike the blades of boys' knives to come, all these were of high-carbon steel and rusted if they were not kept oiled; but they would take and hold a good edge, as the bright and showy blades will not."

A few nights ago, I went looking for a pocket knife myself. It was not a scout knife, as it happens, nor had it been given me by my maternal grandfather (though he had been successively a merchant seaman, a soldier, a circus performer, and a ship builder who raised fighting cocks and kept a pit dog, and was in short a man quite capable of giving a small boy a revolver, much less a pocket knife), but the paratroop knife once given me by Nick, my father's old partner, who had been a paratrooper — in fact, the first sergeant in a paratroop company — during the Second World War.

I have probably thrown it away; but there are times, or perhaps I should say I have a mood, in which I think I have not thrown it away. When that mood strikes, I go and look for it (or any of several other things) in a place where I have not looked before, if I can think of one. If I cannot, I look for it (or for the object of my current obsession, whatever it may be) in some place where I have looked before, on the grounds that I may misremember having looked, or that I may have overlooked what I seek. As far as I can remember, I have never found the object of my search. But I have found a hundred other things, all

of them interesting and some of them valuable. On that evening I mentioned, when I went looking for Nick's old paratroop knife, I found my mother's vanity set, pieces I remember displayed on her art deco vanity in my parents' sweltering bedroom in Houston, Texas. Small parts of these pieces are (or at least appear to be) bronze, and are really quite pretty. The rest, except for the blade of her nail file and the glass in her mirror, are celluloid, and some suffer from the kind of decay (not peculiar, I think, to celluloid) said to be caused by air pollution. Eventually someone will throw them away; but it will not be me.

Just a moment ago, inspired by this essay, I went looking again. I found the pipes I smoked back when I smoked pipes. I learned to smoke in the days when Nick and I shared a bedroom, by "borrowing" one of his and some of his tobacco when he and my father were at work; and so you see I'm getting a little closer to his knife, though I may never reach it.

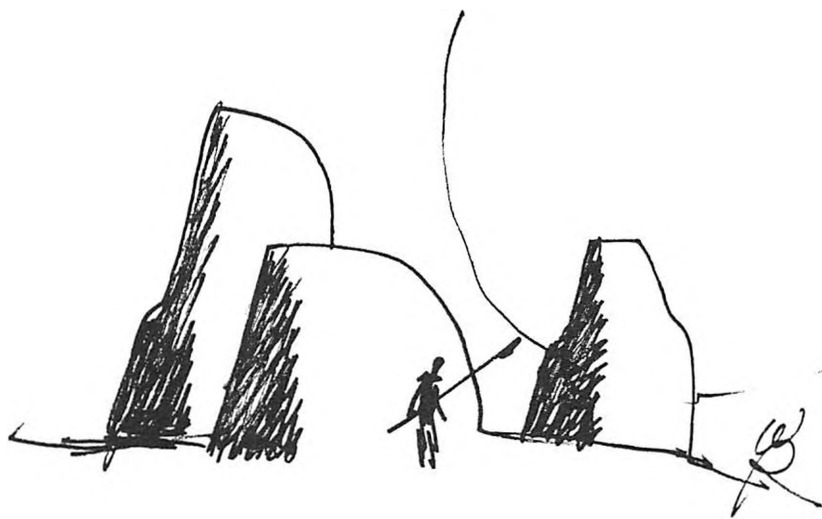
I think that all of us must live like this, like Weer in *Peace* whether we are willing to admit it ourselves or not. Those pipes have followed my wife and me through several moves. The pieces of her vanity set followed my mother from Houston to Logan when my father retired and returned, still vigorous, to the sleepy farm town, the brick and tile-mill town, where he had gone to high school, the town where we lived for a time during the depressed thirties when I was small, the town that is the principal mode for Cassionsville, where Alden Dennis Weer lives in *Peace*. And then they followed her, when my father was dead, from the house they had shared in Logan to her sister's house in Virginia Beach. My grandfather beat his children, who were variously nine, or eleven, or thirteen, as one was born or another died of scarlet fever or malaria; but he never beat Mary, later to be my mother, who was his favorite and thus unpopular with the rest. But she, when she returned from buggy rides and church socials, left the chocolates her beaux had brought her at the bedside of her sleeping little sister; fifty years later Emily still remembered.

When Emily died, I brought my mother and her belongings back to Logan, where she had made friends when she and my father lived there, and where she wanted to spend the remainder of her life. And when she was gone, we brought her belongings — or rather, some of her belongings — to Barrington, where I wrote this essay.

Normalization tells us that such things do not happen, that the past vanishes each night when we sleep, that reality is simple and straightforward. Like city maps, history, which is the map of our journey, says otherwise; says reality is sane instead. Christopher Columbus went looking for the world as sphere, which had been lost with Greece and Rome, and found the New World. Captain Cook sought the path of Venus across the sun and found Terra Australis, the fabled Southern Land of the Renaissance geographers. More discoveries than we are willing to admit have been made by dreamers searching for the Fountain of Youth, El Dorado the Man of Gold, and the Garden of Eden. For as psychologists have also discovered, those who do not dream are not sane.

Someday human beings will land on Mars. If they are, as I hope, of the English Reading Peoples, some will have come, though they may not admit it to the rest, to walk beside the canals of the haunted, sinfully scintillating Mars of *The Martian Chronicles*. They will have been sent by politicians who, though they would never admit it to the news media, hope before the end to see photographs of their grandchildren or their great grandchildren on the dead sea bottoms of Barsoom. And they will be applauded by journalists who will never admit to the public that they are cheering in part for Han Solo and Northwest Smith.

We go too in spirit; for we are gathered here in Melbourne, readers and writers, artists and editors, fans all, to celebrate the forging of the dreams that beckon them, having nothing on Earth better to do.

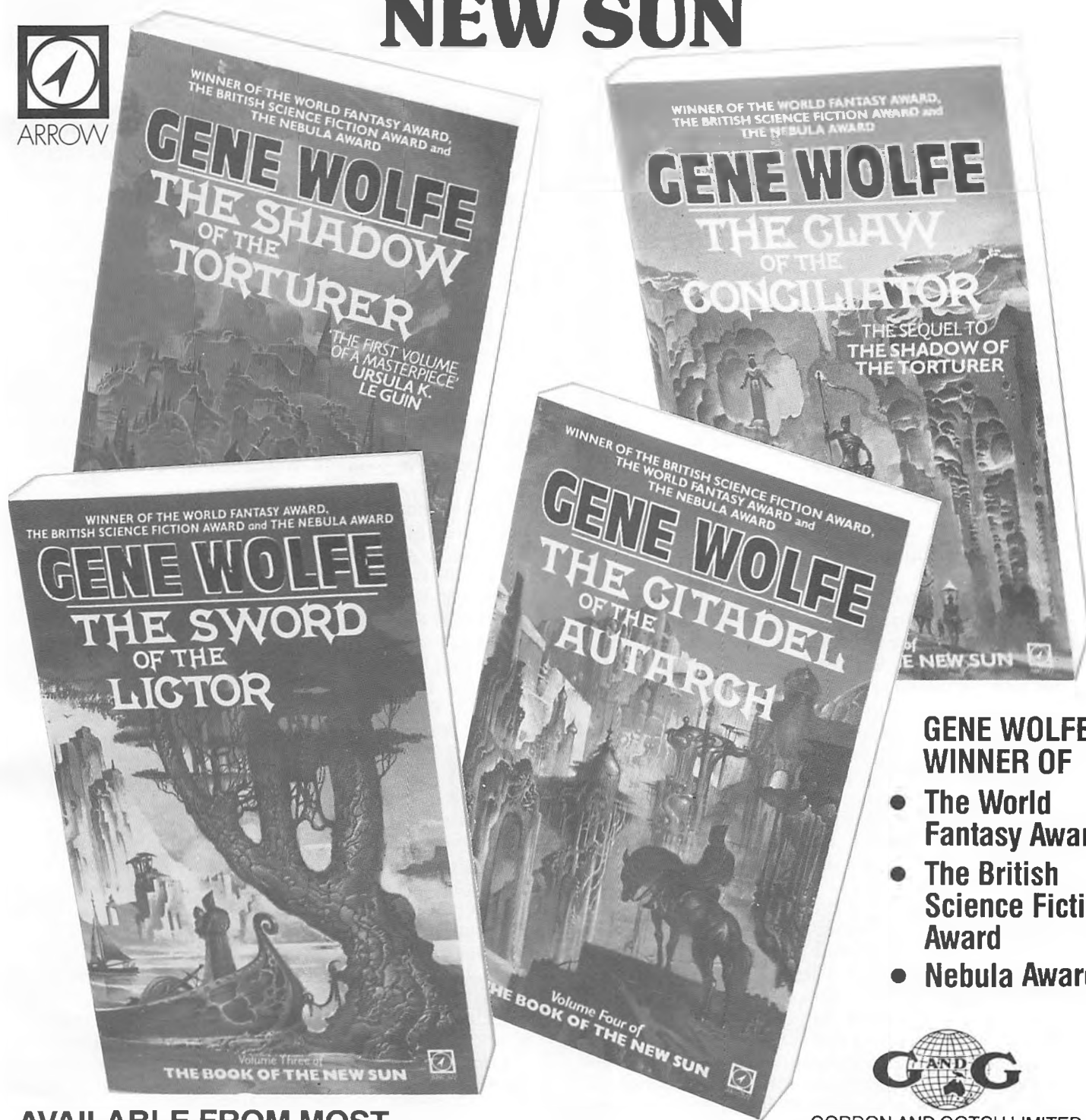


GENE WOLFE

GUEST OF HONOUR AT AUSSIECON TWO

43rd. WORLD SCIENCE FICTION CONVENTION

THE BOOK OF THE NEW SUN



**GENE WOLFE,
WINNER OF**

- The World Fantasy Award
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- Nebula Award



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Gene Wolfe — Shadow of the Torturer?

by John Clute

It is October 1983. You are about to meet Gene Wolfe for the first time. He is in London with his wife Rosemary at the behest of the paperback publishers of *The Book of the New Sun*. You drive a creaking borrowed Volvo through the West End and park outside the squat, block-long hotel they've been booked into. It has the appearance, this hotel, of a building far more complex inside than out; and there could easily be a garden on the roof, with humid sod, flowering plants of an unusual complexity, several mirrored alcoves, a sense of dusk at midday. You are early. You sit in an anteroom of the hotel. Corridors launch twistedly into what might be a vast interior. It is almost time to meet Severian.

You are directed further inwards, down one of the corridors, past an utterly silent woman in a uniform and two kraters. You turn into a small chamber where Gene Wolfe sits. He is just completing an interview on tape with Colin Greenland, which will be published in some magazine. He stands to shake hands. He is in his early fifties, of at least medium height, stocky, bald, calm, competent, simultaneously bonhomous and reserved, candid and crafty; the small-town major with a touch of the magus. Or — it was an egregious thought, one immediately suppressed — Sergeant Bilko as Aslan.

But not Severian, or Dennis Alden Weer, or the unnamed narrator of the first part of *The Fifth Head of Cerberus*, whose name, it is possible to work out, is in fact Gene Wolfe. Tracing some lockjaw connection between the physical appearance and behaviour of an author, and the works he has given us, is, of course, both vulgar and inutile. Most of us have always known this, at some level. Most of us never stop trying. We know the work is entailed by the man; we can never stop hoping for the reverse as well. It is hard to stop hoping that the world makes as much sense as fiction, as though the Student who dreamt Severian could dream us.

With some authors, at dusk with the light behind them, it sometimes almost seems to work. At times, even in private, writers like Harlan Ellison or Michael Moorcock or Thomas M Disch or Jerry Pournelle seem to impersonate (or embody) the worlds of their fiction. Sometimes, for the reader, this is a soothing circumstance. There seems to exist some continuity between the words they speak and the ones they write that is not merely cosmetic. A starting place for the interpretation of the works seems — perhaps not wholly foolishly — to be established.

It may be no coincidence that in the case of Gene Wolfe, a man whose fiction offers more problems of interpretation than that of any other author in the field, there is no palpable connection whatsoever. In his introduction to *Plan(e)t Engineering*, Wolfe's most recent collection, David Hartwell makes the same point, though cagily he does not take responsibility for it. He records, by hearsay, "a complex and silly game played one night among the attendees of the famed Milford SF Writing Conference" in the early seventies; the game was to decide "the writer whose everyday personality seem(ed) to relate least to his written work." Wolfe won. Anyway, he stands and shakes hands. He is an extremely pleasant, very adult person. The Volvo has a traffic ticket. By a circumbendibus we all arrive, after some time, at the City Literary Institute off Drury Lane, where I've been teaching a weekly class in science fiction for some years.

In the class we have been reading *The Book of the New Sun*, whose availability in England Wolfe is in the country to promote. We have been studying the four volumes of his magnum opus for a couple of weeks. Again and again, we have become snarled in matters of interpretation — or better, decipherment. Decipherment is the word. We've hardly begun actually to interpret the book. Or maybe we've got it all back to front. Maybe we're seeing puzzles where puzzles, if they do exist, do not really matter. Have we been going in circles unnecessarily over the titles of the four books Severian borrows from the unmis-takeably Borgesian library at the heart of the Citadel, the library whose labyrinthine underground corridors extend — it may be — to the House Absolute itself?

Does the Library, which the world contains, contain the world? And if it *does* contain the world, is it in a figurative sense only that this encompassing may be understood, as a kind of literary joke or assonance? Or must the paradox be understood metaphysically, which in Wolfe's world more or less means literally? Severian is borrowing the four books to give them to Thecla, the high-born ("exultant") prisoner in the Matachin Tower, where he is an apprentice torturer. As at least one member of the class is convinced that Thecla is Severian's mother, we most earnestly wish to know what books he is taking to her. But the text is unnervingly coy. Only one of them is named, *The Book of the Wonders of Urth and Sky*. The largest of the others seems to be a family history, probably of Thecla's own family. The smallest may be a book of prayers, perhaps some or all of them suitable for

addressing the Conciliator, whom we know (or think we know) to be an avatar of the Severian of this book, the Severian whose destiny as the New Sun seems determined in the very first paragraph of *The Shadow of the Torturer*, when, after his symbolic birth through near-drowning, he begins to have premonitions about his future. And the last book, which is never referred to directly. Could it, asks a member of the class, be *The Book of the New Sun* itself?

"Ha," says Gene Wolfe, and grins like Sergeant Bilko sitting on a full house. "You're not going to catch me that way."

This may be a hint, but it does not take us in the sf class much beyond the vertigo of decipherment. Some are of the opinion that, because of the nature of the Library, Severian must be in possession of the version of *The Book of the New Sun* that he claims only to conceive of writing when he talks to Master Palaemon at the end of volume four of the tetralogy; it would be this version that we, in this Earth, in 1983, have been reading. I'm of the opinion that such a conclusion would make Severian — who never forgets anything and who tells his own story as a form of confession or maybe advocacy — into a narrator so unreliable as to case every sentence of his story into unending doubt, doubt without egress. In 1983, I prefer to think that if the fourth book is *The Book of the New Sun*, then it must be the version written by the original Conciliator, in which Severian's ascension might be predicted, but not the details of his course.

Anybody who owns a copy of *Plan(et) Engineering* may sense something pretty odd at this point. That book was published early in 1984, having been assembled sometime in 1983. It contains an essay, "Books in *The Book of the New Sun*," in which Gene Wolfe does actually reveal, after his own fashion, the title of that fourth book. It is, of course, *The Book of the New Sun*. But which version? ("Ha", says Gene Wolfe, "you're not going to catch me that way".) He says it is the collection of stories or parables put together by the Conciliator, the text Dr Talos has at hand when he composes the play which is presented at the House Absolute. He also refers to the book in terms which demand a more metaphysical reading: "For the library of master Uhlan is in *The Book of the New Sun*, and *The Book of the New Sun* is in his library. And you are the readers of that book."

So have fun in Australia. Ask Gene a question or two. Expect anything. "Any more questions?" said Gene Wolfe at the end of the session in 1983, genial, eloquent, deeply imperturbable. A member of the class asked a question about *The Fifth Head of Cerberus*. Certain clues about the narrator's name seemed to lead in a particular direction, he said. Could the narrator's name be Gene Wolfe? Gene glanced at the student in mild surprise. Why of course, he said, as though he were the last person in the world to have a secret.

The truth, of course, is different. Gene Wolfe may

not be the finest writer the science fiction world has yet produced — though I myself do think he almost certainly is — but it is surely the case that he is the science fiction writer least easy to understand at a single reading, as the bemused gaffes of critics over the years have amply demonstrated. After two or three readings, it might seem very dumb to call *The Book of the New Sun* a picaresque novel — a novel, that is, in which an agile protagonist or picaro skips his way through a series of unconnected adventures — but take a look at some of the early reviews. It might not seem the brightest possible reading of *Peace* to describe that deeply ironic tale of death and corruption a nostalgic idyll; but look at the reviews. It might seem superficial to treat *The Fifth Head of Cerberus* as a series of three novellas only remotely connected to one another; but it wasn't until the Australian expatriate critic Peter Nicholls wrote an essay on the book for an American compendium that the plot and theme integrity of that savage novel began to come clear.

Perhaps what's necessary with Wolfe's work is to train ourselves in the kind of close critical reading of text that serious critics of the Modernist and Post-Modernist novel feel is absolutely mandatory, just to start with, because understanding comes later. In the sf class I taught in London, we also at one point read *The Fifth Head of Cerberus*; it was my second reading of the book. Between the two readings I'd tackled most of the later stuff. Being slightly more prepared, I found the joke about the initial narrator's name easily decipherable. By dint of close reading, I came to the conclusion that there was simply no reasonable doubt about what had happened to John V Marsch, the anthropologist; even the exact page — page 233 of the American first edition — where VRT assumes the dead human's identity seemed to come clear. It was the class's first try at Gene Wolfe. Nobody had noticed that incontrovertible shift from human to shape-changing alien, because nobody was initially prepared to read the text as though every word was intended to bear meaning. But after a few minutes of discussion, as I recollect it with a pride that might well distort the truth, the class came round, as though a door had opened. After that, no help was needed from me. And a few months later, they gave *The Book of the New Sun* the kind of preliminary reading I'm absolutely sure it both warrants and demands. Unless you are willing to take the book literally, it will never even begin to unfold into what may be its true exultant shape.

It's been noticed several times already in print — and it's surely a reasonable thing to notice — that most of Gene Wolfe's protagonists are children, and that the most significant of them tell their own stories, as "Gene Wolfe" does, and Den Weer, and Severian. To this observation should be added a significant rider. Most of these protagonists tell their stories from a vantage point years — perhaps many years — after the shaping events of their lives. Even a relatively simple character like Mark in *The Devil in a Forest* — or, if he is not exactly simple, then the third-person narrative that describes certain events

of his early life is comparatively straightforward — even Mark is seen at one point as remembering the rite de passage into morally complex adulthood from thirty years on; and notice how like Wolfe's other heroes young Mark is, in the absence of any clear parentage, in his cagy mendacity, in his powerful sexual drive, in the cold that burns when touched. As these characters are telling their stories

in the technical format of the confessions, it may not be surprising that none of their narratives are reliable. ("Ha", says Severian, "you're not going to catch me that way.") Their stories are not reliable because memory is not exact, certainly when emotions flood the synapses (except of course for Severian, who never forgets, but then Severian is a liar, as he several times admits); they're not reliable because they are arguments, advocacies as I said earlier, the summae of deeply wounded souls.

Though he tells tales whose plots and venues differ drastically from one another, at some levels of analysis Wolfe seems to be telling the same story again and again, the same rite. (Note, for instance, how similar to one another are the symbolic dwellings of Wolfe's three main protagonists to date: "Wolfe's" house with the garden on top; Weer's tomb; Severian's House Absolute, which is built underground so that the garden on top is just precisely the surface of the world. And note, for instance, the parallel structures of storytelling; and the concealed deaths; and the tales within the tales. And note, for instance, how stories and novels reflect one another, how "The Eyeflash Miracles" is a stab at the story of Severian; how Little Tib in "Eyeflash" is "really" Ozma in the same way that Severian is "really" Thecla. And so on, and so on.) But there's something more than repetition, at whatever level of analysis, something more going on. It might be described as a kind of escape from prison — you might call it the prison of the self, but that begs quite a few questions. Put it this way: if "Gene Wolfe" in *The Fifth Head of Cerberus* is what you might call a closed clone, because each cloned repetition of his line, which is himself, narrows the genetic and metaphysical freedom of each new bearer of the name; but Severian in *The Book of the New Sun*, who is the New Sun himself, who is an "earlier" Severian reborn or twice-told, Severian is what you might call an opened clone.

And in Gene Wolfe's latest published novel, *Free Live Free*, which I've only read once and am therefore not going to try to describe, there is an odour of Eden in the title, though surely a threatened paradise, and in the vast movement of return in which the novel ends there is a distinctly prelapsarian air, though surely threatened ... It would be unwise to scant that air of threat, but something is opening in the heart of these later books. It is like the abysses of the cruel world; it can be likened to love, too.

"Ha", says Gene Wolfe.



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Abbreviations: (ss) — short stories
(nt) — novelette
(na) — novella
(vi) — vignette
F&SF — The Magazine of Fantasy and Science Fiction
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Compiled by Justin Ackroyd

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Ted White — Giant Among Fans

by Avedon Carol

When I met Ted White he was editing *Amazing and Fantastic* and bearing up admirably in the face of what he assured me was a tough fight to produce a decent product in spite of a publisher whose priorities just didn't seem to be aimed in the same direction. Fortunately, after ten years of this pro-ish nonsense, Ted gave it up so that he could go back to more important fannish activities like letting me sit at his feet and learn about fandom. (Ted denies all of this, of course.) In due time I was told about such significant historic events as the NyCon, the publication of *VOID*, the 1964 Boondoggle, and on-stencil art. He also made me listen to his huge collection of records and tapes at top volume, but that's another story, having to do with his having been a jazz critic and unfannish stuff like that. Well, maybe not — after all, *CRAWDADDY* was born in Ted's basement, or so I'm told. You never know what a fanzine is going to grow into . . .

It took me years of knowing Ted to realize that he really didn't think of himself as a Giant BNF. He'd been in fandom 20 years longer than I had, and everyone knew his name and whenever he wrote something people seemed to talk about it, and I thought he realized that he was supposed to be an Elder Statesman. Like most people, I perceived Ted as someone who spoke with a Great Big Voice, and I thought he could hear the reverberations just as the rest of us did. Oh, he knows he's been in fandom a long time and has some experience that he could share with aspiring fan-editors and con-runners, and I think he'd like to have us think of him as someone whose expertise would be useful to have. But in many ways, Ted still thinks of himself as just one fan among many who must shout to be heard. No matter how much time you spend in fandom, there is always a degree to which your fannish self-image is frozen in the moment when you first entered fandom. Some of us may think of him as Cranky Uncle Ted, but sometimes he's still just speaking as he was back in his own fannish childhood.

And Ted had what used to be a classic fannish childhood. He was barely a teenager when he got into fandom in 1951, and he was already contributing to fanzines by '52. Two years away from Mundane, at the ripe old age of 15, he pubbed his first ish, a pocketzine called *ZIP*, which he won't say was a crudzine but admits was "certainly a neozine." The Elder Statesmen of Ted's fannish childhood — Walt Willis, Lee Hoffman, Bob Tucker, and Dean Grinnell, for example — were too remote for someone in Ted's cohort to aspire to be among. His own contemporaries were people like Terry Carr and Harlan Ellison, and they clearly saw themselves as

coming from a different generation, fannishly speaking. When someone divided fandom into generations, Willis, Hoffman, et al³ were placed in 6th fandom. Carr, Ellison, Silverberg and White were in 7th.

But when I met him, a couple of decades up the road, the idea of Ted White as a neo was inconceivable to me. Ted told me about fandom as I could never have known it, where he put out zines which could hardly be published today. In 1956, for example, he changed both the name and format of *ZIP*, and the resulting *STELLAR*, which published fanfiction (fiction about fans), was a successful zine of its time and is still highly regarded by fanhistorians and collectors. And eventually Ted joined the long list of co-editors — which started with the Benfords and included Pete Graham and Terry Carr — who produced *VOID*. It seemed like Ted had a piece of history everywhere, to me — why, even *MINAC* was produced by Les Gerber and Ted White, until the events surrounding the big fan feud of 1964 put an end to it. He was a founding member of the Cult, and he even had books published professionally — about 17 by the time I met him. He's spent five years as an associate editor at *F&SF*, he was editing two prozines when I met him, and on top of that he's not only edited *EGOOB* with John D. Berry in 1968 but he won a Hugo as Best Fanwriter at Baycon.

Ted White, just another fan? No way! This was the Ted White who informed us all in stentorian tones just what was wrong with all of our fanzines. This was Ted White who'd been in fandom for ever and knew we were just trying to re-invent the wheel because he'd been there when it was invented the first time. This is Cranky Uncle Ted with the Great Big Voice. And, I am quite sure, this Ted White was never a noe. Was he?

But I guess I knew better. I probably even knew it before the Westercon in 1979 where Dave Hartwell told Ted he'd recommended him as Editor of *HEAVY METAL*. I thought a guy like Ted, who had been in fandom for 30 years and edited several prozines as well as fanzines, would take it all as his due, look very jaded, and thank Dave politely. But Ted acted like he'd never had a gig before or something. He lit up like a Christmas tree when he realized he might actually be the editor of *HEAVY METAL*. That's the Ted White people never quite seem to expect to see — the little kid who is so delighted to get his hands on something really neat. Wow! Sensawonder.

Ted had lots of fun with *HM* and he still tells interesting stories about his tenure there, but the

trouble with *HEAVY METAL* is that I didn't get to see much of Ted during most of 1980. He was commuting back and forth between New York and Falls Church every week, and he was sleeping on people's floors when he was up in The City, and he was tired and he was fighting another uphill sort of battle with yet another publisher who Just Didn't Get It. After a year of it, Ted was back in Falls Church full-time, publishing *PONG* with Dan Steffan.

PONG (named after Tucker's Hoy Ping Pong) was my first chance to see Ted in action as it was happening. I'd heard a lot from Ted about what was wrong with fanzines and what fanzines ought to be, but I'd never had the opportunity to see Ted publishing a fanzine in the context of the times in which it was all really happening. I'd seen fanzines that were similar in format to *PONG*, but I'd never seen one that came out so frequently, and Ted's voice seemed to get bigger than ever. *PONG* came out so frequently that it came to be the forum for fandom to an unmatched degree. No matter what anyone else did, there was always a new issue of *PONG* to talk about and react to and I think that by sheer volume of words and issue numbers it, and its editors, began to loom inhumanly large in the fannish imagination.

But *PONG* really was important. Along with other members of the new generation of "ensmalled" fanzines, *PONG* was instrumental in reawakening the relationship with British fandom which had gone dormant during the '70s. Not only did contact with the newer generation of British fans increase, but a number of long-gafiated lights from the '50s and '60s revived interest in American fandom as well. Perhaps Ted and Dan can take a certain amount of credit for Walt Willis' new career as a fan photographer (he takes pictures and turns them into Postcards-of-Comment), along with the re-emergence of the exuberantly randy Chuck Harris.

Ted was also one of a number of fans who had complained during the early '80s that Australian fanzines weren't as good as British and American fanzines, and eventually an Aussie faned called him on it and asked him to write an article explaining why he thought so. Oddly enough, that lengthy article caused less of a stir in Australia than it did elsewhere. Although the Aussies Ted had criticized generally felt that Ted's commentary was fair, a number of Americans seemed to feel he'd treated his subjects too harshly. All I know is that ever since Ted's article was published, Marc Ortlieb has become one of the best and funniest letterhacks fandom has seen in quite a while.

Towards the end of the *PONG* years Ted revived *GAMBIT*, the genzine he started in 1957 when he folded *STELLAR*, and eventually he also started producing *EGOSCAN*, a monthly personalzine. He also started playing a lot more saxophone, to my chagrin, but it wasn't until fandom got too noisy even for Ted during the latter half of 1984 that he let his publishing schedule slide while he wrote lots of letters and created a religion that played music once a week. There were moments there — moments, I

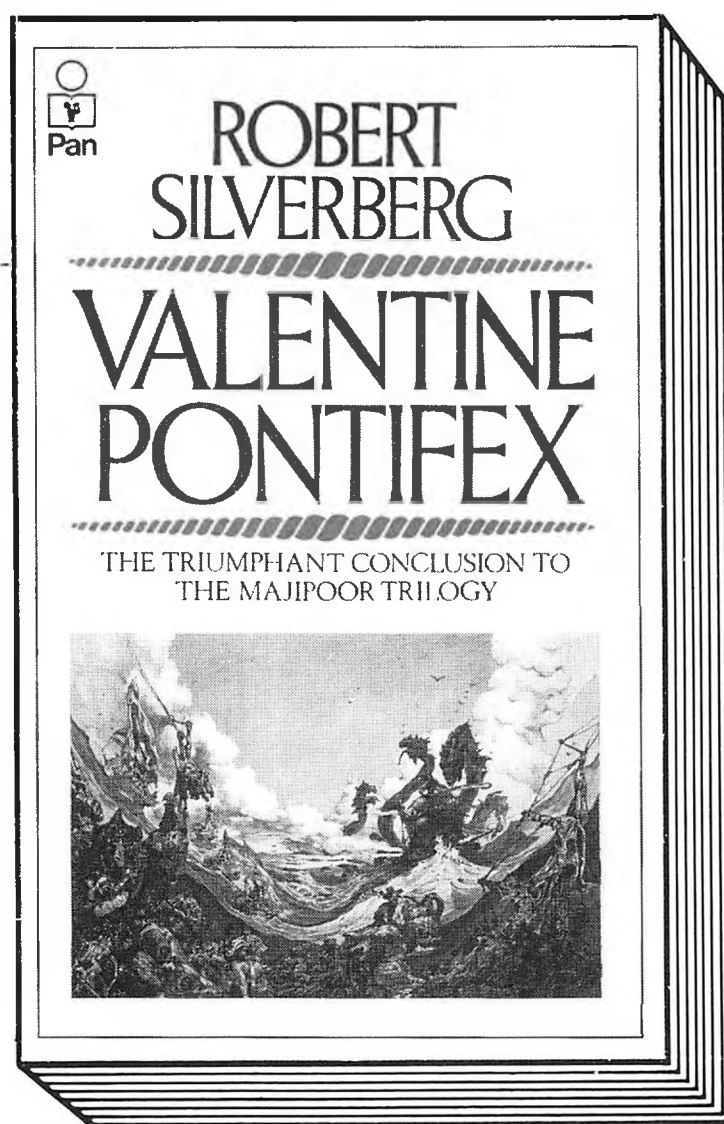


tell you — where Ted was very nearly gafiated. But he always bounces back to fandom. I think Ted's love affair with fandom has just gone on too long for him ever to give it up completely. Sooner or later he is going to mail out the latest issue of *EGOSCAN*, and he is going to finish the next *GAMBIT* together. I have faith. Besides, he has to — he's our very own Cranky Uncle Ted.

Ted White, whether he is prepared to admit it or not, is a Big Name Fan. When people want to disagree with Ted, they perceive that they are attempting to have a fist-fight with a mountain. When Ted disagrees with them, they perceive that they have been hit with a force of about seven on the Richter Scale. They do not know that Ted isn't really 15 feet tall. And Ted does not know that he is supposed to be 15 feet tall and he yells just as loud as he would if he were still a young insurgent neo trying to make his voice heard over the snoring of the Gods. Ted White does not know that he is supposed to be an Elder Statesman, and he doesn't act like one.

And most people seem to forget that Ted White is just another fan, a guy who likes to read fanzines and write things and get letters. He put out apazines and contributed to fanzines throughout his professional career because fandom is important to him. He isn't trying to put out the perfect fanzine anymore — he just wants to communicate with other fans and enjoy himself and his favorite pastime in between compiling his giant music collection and raising his daughter and being Dr. Progresso (deejay and music critic) and all of the other things he does. He's an eccentric guy who knows a lot about a great many things and is a terrific father and a pretty good friend. He may not be right any more often than anyone else is, but he's done just about everything there is to do in fandom and a lot of other things besides, and he sure never leaves you guessing about what he really thinks.

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ROBERT SILVERBERG
to Aussiecon Two



VALENTINE PONTIFEX, the third book in Robert Silverberg's Majipoor Chronicles, is being published in Pan paperback to coincide with Aussiecon Two.

We also welcome Bob Shaw, whose books OTHER DAYS OTHER EYES and A WREATH OF STARS are available in Pan paperback.

Bob Shaw — A Toast to Genius

by Marc Ortlieb



Why should people bother raising a couple of thousand dollars to bring Bob Shaw to **Aussiecon Two**? Well, it all has to do with Socialism. Under its current regime Britain has been rather lax in spreading its wealth around except when it comes to building luxury fortresses on insignificant islands, but ask Joseph Nicholas about that. Under a decent Socialist regime, Bob Shaw would have been sent to Australia at Her Majesty's Pleasure, on the principle that it's unfair to keep such wealth tied up at British Eastercons. The U.S. has already realized this and has, on several occasions, spirited Bob away to American Conventions. The 1986 World Convention in Atlanta — **Confederation** — has even had the sense to appoint Bob as their toastmaster.

"But what wealth?" you ask, and I'm glad that you did. It gives me right of reply. Bob Shaw is one of

those geniuses who regularly appear in Heinlein novels except that Bob is a touch more three-dimensional. It was Bob Shaw who designed the beer-fueled spaceship, the Yurin-8, which, despite its nomenclature, would have been perfect for the Australian Space Force, had not wowers intervened. Bob, not satisfied with writing about slow glass — a story which, I am assured, was inspired by the bar service at a long-forgotten Eastercon — then went on to examine the heat absorbing properties of glasshouse glass, which takes up heat, as opposed to the glass in house windows, which lets the heat out. In addition his value as a sniffer out of single malt whisky makes it a wonder that British Customs & Excise ever let him off the leash.

There is of course more to Bob Shaw than drinking. He's a bloody good writer, being half responsible for **The Enchanted Duplicator**, and being completely responsible for several of the most entertaining articles ever to grace a fanzine. People tell me that he also writes professionally, Christopher Nelson having gone so far as to compile a bibliography of his published fiction. I'll take Chris's word for that. I was so depressed by reading "Light of Other Days" that I've avoided any of Bob's other serious stuff. Not that it's a bad story mind you. Quite the reverse; it's an excellent story. It's just that it's depressing. Bob fan writing, on the other hand, entertains me, and I'm sure that his participation at **Aussiecon Two** will entertain others as well.

Included here is a photo of Bob, so that you can recognise him easily. Go up and say hello to him. Offer him a drink, and reassure him. Explain that it's only being upside down in Australia that makes the stuff go to his head so quickly.

I'll leave Bob with the last word, with reference to that photograph.

"You know, I'm not at all convinced that the camera industry has made all the great strides it claims in its adverts. I have noticed that twenty five years ago photographers working with comparatively primitive equipment could take much nicer pictures of me."

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Fans Across the Waters — The Fan Funds

The concept of fan funds has been around now for some decades. The idea is that fans as a whole should band together to pay the cost of a deserving fan to make a trip from one country to another, and so to increase friendly contacts between the two countries involved.

Usually, the trip involved is timed to coincide with a major convention and the winner of the fan fund is naturally enough treated as something of a celebrity.

The first fan fund was one designed specifically to bring E.J. (Ted) Carnell, a prominent British fan, to the United States. American fans arranged what they called the Big Pond Fund to pay for Ted's visit.

Such a fund is what would be termed a "specific person" fund: there have been several others, including the Tucker Bag to bring Bob (Wilson) Tucker to Aussiecon One, and now the Shaw Fund to bring Bob Shaw to Aussiecon Two.

The other kind of fan fund is that exemplified by TAFF, GUFF, DUFF and FFANZ: they are "ballot" funds, in that a number of people may stand for the honour of winning the trip, and the winner is decided by a ballot in the two countries involved. As well as attending major conventions, the travelling fans visit with local fans, spread information about their own fandom and bring back information about the foreign fans. To facilitate the spread of this material, winners are generally expected to produce a trip report, which, by tradition, is sold for the benefit of the fund.

Funds are raised by requiring a donation from those people casting votes, from other donations, sales, and auctions at conventions.

TAFF (the Trans Atlantic Fan Fund), the oldest of these funds, does not affect Australia much, as it is a fund designed to transport fans between North America and Europe. Many Australian fans still find great interest in TAFF, however, and cast votes for the winner.

DUFF (the Down Under Fan Fund) was the first fund designed to bring fans to and from Australia, in its case between North America and Australia. It was established in 1972, and has proved extremely successful in promoting contact between the two areas, taking Australians to Worldcons or North American SF Conventions, and bringing Americans to Australia for our National Conventions.

The previous winners of DUFF are as follows:

USA to Australia

1972: Lesleigh Luttrell
1975: Rusty Hevelin
1977: Bill Rotsler
1979: Linda Lounsbury &
Ken Fletcher
1981: Joyce Scrivner
1983: Jerry Kaufman
1985: Marty Cantor &
Robbie Bourget

Australia to USA

1974: Leigh Edmonds
1976: Christine McGowan
(now Ashby)
1978: Paul Stevens
1980: Keith Curtis
1982: Peter Toluzzi
1984: Jack Herman

There are currently three DUFF Trip Reports in print: Lesleigh Luttrell's *Adventures Down Under*, Leigh Edmonds' *Emu Tracks Over America*, and Jack Herman's *WAHF-Full Tracks*. These and other interesting and relevant material, are for sale from the DUFF Administrators, and will be available at the DUFF Sale Table at **Aussiecon Two**.



Any fan of a few years standing can run for and vote for DUFF. The race to find a DUFF delegate to attend Confederation, the 1986 World SF Convention, will take place at the end of 1985. Nominations will close on the last day of **Aussiecon Two**, and must include 3 Australian and 2 North American nominators, a 100-word platform and a \$10 bond to guarantee attendance at Confederation (in Atlanta). A ballot will then be distributed and any fan can vote.

GUFF (either the Get Up Fan Fund or the Go Under Fan Fund, depending on your point of view), is rather newer. It exchanges European and Australian fans. So far it has sent two Australians to Britain, and brought two Britons here. No trip reports have yet been seen, but Joseph Nicholas' visit to Australia did result in Judith Hanna leaving Australia and marrying Joseph.

The GUFF winners have been:

Australia to Europe	Europe to Australia
1979: John Foyster	1981: Joseph Nicholas
1983: Justin Ackroyd	1985: Eve Harvey

FFANZ (Fund Fund of Australia and New Zealand) is the newest of the Australian-oriented fan funds,

designed to promote fannish contact across the Tasman Sea.

So far, FFANZ has brought Tom Cardy to Australia in 1984, and it is bringing Nigel Rowe to **Aussiecon Two**.

For more information, contact the respective fund administrators:

DUFF:

Australia: Jack Herman, Box 272, Wentworth Building, University of Sydney, NSW 2006, Australia.

North America: Jerry Kaufman, 4326 Winslow Place North, Seattle, WA 98103, USA.

GUFF:

Australia: Justin Ackroyd, GPO Box 2708X, Melbourne, Victoria 3001, Australia.

Europe: Joseph Nicholas, 22 Denbigh Street, Pimlico, London SW1V 2ER, U.K.

FFANZ:

Australia: John Newman, PO Box 4, Thornbury, Victoria 3071, Australia.

New Zealand: Tom Cardy, PO Box 1010, Auckland, New Zealand.

Eve Harvey — Full of GUFF

This year's GUFF delegate is none other than Eve Harvey. Eve is a bundle of fun and is rarely without a smile on her face. She will talk to you on any topic, from the criticism of E.E. 'Doc' Smith to the latest fannish gossip. Eve has a few minor addictions, which include food, Southern Comfort, and John, her husband, who is accompanying her on her travels.

Some of you will know Eve through her fanwriting. Her first effort was *Black Hole*, the Leeds University SF Society's fanzine. After that Eve joined forces with John (pre wedding bells) and Carol Gregory to produce *Ghas. Wallbanger*, Eve's present fanzine, followed, at first edited by both John and Eve, but nowadays is a solo effort. Eve and John have also had a stint at editing *Matrix* for the BSFA, and Eve has more recently been involved in a consortium which produced *Shallow End*, a fanzine produced to introduce and advise fans who had just entered the field.

Eve's other exploits include chairing an abortive bid for the 1978 British Eastercon, arranging the film programme for Skycon, running the Fan Room at Seacon, the 1979 Worldcon, and as a finale, chairing the 1982 Eastercon, Channellcon.

When asked if there was anything that **Aussiecon Two** and its members should know about herself, Eve replied. "God knows . . . No! I have to be seen in

person to be believed." I can only agree. Go out of your way to meet Eve (and John, of course). You won't regret it.



Marty Cantor and Robbie Bourget: the Duffers

BY: Alan Trimpi, Leigh Strother-Vien and Marc Schirmeister. EDITED: Bruce Pelz.



Marty was a foundling. As a toddler, he was frequently told by his parents to go out and play in the blizzard with the Abominable Snowman. Eventually he did so. Though he has never said what happened, the Snowman was never seen again and Marty has hated snow bitterly ever since.

On Marty's first day in Grade School he was sent home to get a haircut. He didn't come back until it was time for him to enter Pasadena City College. In the interim he hung out in front of a newsstand, where he learned to fondle mint copies of *Amazing Wonder Stories* and 37 kinds of cigarette butts. He became quite an expert on the contents of at least one out of the two subjects.

On graduation from Pasadena City College with a null-A grade point average, Marty experienced the draft for one month, but finally figured out how to close his bedroom window.

During his heyday on the Barbary North Shore of Frisco, Marty hung out in bars abandoned by Jack Kerouac, Ferlinghetti, and Mark Spoelstra, who left Marty his guitar. (Marty learned to play it well enough to empty a bar before they threw him out.)

Marty responded to the call of duty one summer by joining a foreign service exchange, where he accepted foreign currency from foreigners to sell them foreign tobaccos in California. A Professor Arthur Conan Challenger and Dr. Watson left a monograph on tobaccos on the counter one day. When they returned for it, Marty had made marginal notes, and his best skills came to be noticed by them

and Mycroft Holmes (a tobacconist and secret APA founder).

Before finding fandom, Marty was obsessed with tobacco and its paraphernalia. He took a dislike to the visual media when he discovered that "snuff films" weren't about tobacco. After finding fandom, Marty was obsessed with tobacco, its paraphernalia and with fanzines — thus balancing his interests between a substance that shouldn't be burned by any civilized person and one that *should*. His fanzines almost got a Hugo nomination in 1982 when he circulated ballots at the same LASFS meeting that the HOGU ballots were being filled out, and the LASFS got the two sets confused.

Robbie Bourget Cantor seems to be a normal human woman. (This will help those of you who are unable to tell who is who from the names or the haircuts or the pipe smoking habits.) Robbie does carefully avoid any extensive medical examinations, to conceal what she claims is her double heartbeat.

People have been trying to come up with something else on Robbie for years, but she refuses to change into any secret identity in a public phone booth where people can watch her. She simply steps into a blue police call box and it and she promptly disappear. A tall, curly-haired weirdo, in a long striped scarf and an overcoat (along with some friends of his), has put out a reward for information on her whereabouts. Little good that has done.

Robbie currently serves as a Canadian undercover agent working under HTT's covers (which is sometimes uncomfortable) and out of the Canadian Consulate in Los Angeles. The smog of Los Angeles is proving inimical to her Canadian system. As a result, a converted BP tank car, double-lined to protect it from corrosion, makes the Ottawa-to-North Hollywood run each month to deliver her imported Coke (the liquid variety) which is used as a restorative.

Robbie first set eyes on Marty at Chicon IV (setting the police or the dog on him might have been better, but . . .). Unable to believe her eyes, she reached out and touched him. And found herself stuck as though to a nicotine-and-tar baby.

When the smoke had settled, they were married, spliced, and otherwise mated forever after. After includes now.

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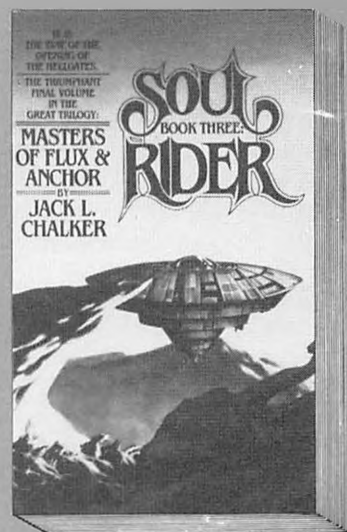
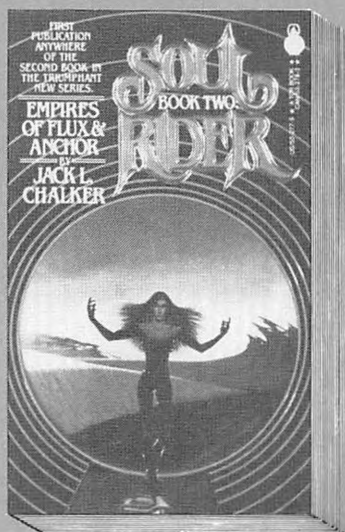
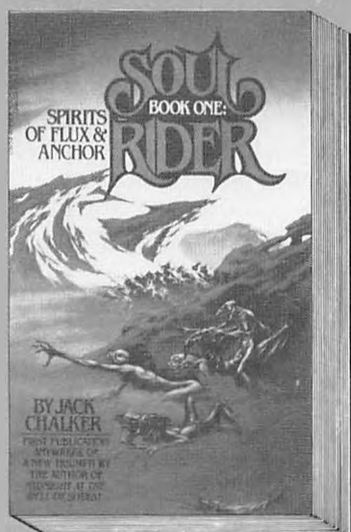
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Fear, Greed, Aspiration: A Brief History of Australian SF

by Van Ikin

[Van Ikin has edited the first historical anthology of Australian sf: *Australian Science Fiction* (University of Queensland Press, Portable Australian Authors series, \$12.95). He is also the editor of one of Australia's best sf review magazines, *Science Fiction*.]

To the earliest Australian settlers, Australia was a frightening place. The dry stunted landscape was an affront to eyes accustomed to English green, the presence of Aborigines was a reminder that this was an "uncivilized" land inhabited by "savages", and — above all — the sheer size of the new continent was deeply unsettling. Anything could be lurking just over the horizon. . . .

Not surprisingly, some early writers turned to sf as a way of reflecting and coping with this anguish. Putting their hopes and nightmares onto the page, they looked over the horizon and found lost races, secret civilizations, and monsters. (The monsters were infrequent, though, and one of the most interesting aspects of Australian sf is its tendency to avoid the lurid and sensational.) G. Firth Scott's romance, *The Last Lemurian* (18981), is probably the best of these early works. It builds upon the belief that Australia was actually the remnant of the lost mythical continent of Lemuria (an idea strongly in vogue in the 1890s) and creates a fiction around fabulous gold deposits guarded by a yellow-skinned Lemurian giantess and her slave-pygmyes. One chapter is devoted to an encounter with the bunyip: "the head was that of a man, with huge shining teeth, . . . the eyes green and phosphorescent . . . the hands shaped like the forefeet of a kangaroo . . .".

Although the new continent incited fear, it also generated great excitement. As *The Last Lemurian* suggests, Australia was seen as a land of opportunities for growing wealthy, and this view was reinforced by the great goldrushes of the 1850s. The earliest known example of Australian sf — a brief newspaper piece called "The Monster Mine" — is little short of a hymn to the cash-flow generated by a future mining-industry, and in another early piece called "'Oo-a-deen"; or, the Mysteries of the Interior Unveiled" (1847) the narrator stumbles upon a lost civilization whilst hunting some lost horses, but remains more interested in finding his horses than in exploring the inland mysteries which he has unveiled.

Such crass materialism is still a feature of Australian life, as demonstrated by our Nobel-prize winning novelist, Patrick White, by the historian Manning Clark, and (some would say) by the Australian political crisis of 1975².

But the crass materialism is only one element of the national character. Strange as it may seem, the materialism exists side-by-side with some lofty (yet not impractical) political idealism. The 1890s was a time of utopian fervour in Australia, with writers fiercely asserting the nation's independence and even more fiercely insisting that Australia should learn from the social mistakes of the old world (Britain) and not repeat them. I will be discussing this matter in some detail in my academic paper at Aussiecon, but the gist of it is that Australia's sf writers devised elaborate and often impressive utopias (in the manner of Wells and Bellamy and Butler) whilst the mainstream writers were content to deal only with more timid and down-to-earth matters. Catherin Helen Spence's *Handfasted* (1879) was so "hot" for its time that it did not see publication for over a century³ — and all because she dared to advocate a system of trial marriage. In *A Visit to Topos* (1897), William Little speculates about the social miracles that might be worked by controlled application of "the science of heredity"; W.H. Galier's *A Visit to Blestland* (1896) sees the key to utopia lying in the rejection of all religion (the name "Blestland" being ironic); and G. Read Murphy's *Beyond the Ice* (1894) puts its faith in technology, marriage, and "scientific" thinking about social problems.

Murphy does *not* put his faith in the female mind, arguing strenuously that married women should not vote. Many other writers — some of them male — held very different views.

In *Anno Domini 2000; or, Woman's Destiny* (1889) Sir Julius Vogel portrays a future society living happily and prosperously under the rule of female politicians; Henrietta Dugdale's *A Few Hours in a Far-Off Age* (1883) sees female emancipation as the path to the truly just society; and in *A Woman of Mars* (1901) Mary Ann Moore-Bentley portrays a red planet which sees women's rights as "the bedrock foundation upon which a statesman [sic] must seek to establish a happy, progressive, social State". Appalled at the chauvinistic injustice of Earthly society, the Martians send a woman to Earth to set us straight. The French resist feminism to the end, but the happy-go-lucky Aussies decide to give it a go. (According to Moore-Bentley, the chief opponents of female emancipation are the clergy and the medical profession.)

The feminist utopias seem to have attracted no concerted literary opposition. (A 1933 novel called

Amazon Island offered a sour view of all-woman community — but the author hid behind the pen-name “Hamer”⁴, and was thirty years late in entering the debate.) By contrast, the more general utopian novels ran into flak. Noting that most utopian works tended toward socialism, Sydney writer Harold Johnston set out to write the definitive anti-socialist romance. *The Electric Gun* (1911) shows the socialist dream turning into an inept and oppressively bureaucratic nightmare, with things becoming so bad that even the founder of Australian socialism turns against the brave new world he created.

Despite the silliness of some of the ideas expressed, the utopian period seems to me to represent the crest of a wave in our sf history. Unfortunately, the trough soon followed.

Ever since the 1850s goldrush, Australians had become nervous about Asia — and Asians. Anti-Chinese feeling led to repressive racial legislation, and fear of “the yellow peril” was abroad in the land. A long straggling succession of novels followed, some of them merely cashing in on racial fears, others expressing genuine patriotic anguish. A list of titles and dates gives the story in outline: *The Yellow Wave* (1895), *The Coloured Conquest* (1904), *The Australian Crisis* (1909)⁵ *Fool’s Harvest* (1939), *The Invasion* (1968).



It was a wedding of the racial and utopian themes that gave rise to what is commonly regarded as the first “classic” of Australian sf, Erle Cox’s *Out of the Silence* (1925).⁶ Digging in his backyard, an average Aussie named Alan Dundas discovers a huge buried dome housing (in suspended animation) the body of a beautiful 4-million-year-old survivor of a technologically superior ancient civilization. Dundas revives the woman and falls in love with her. But it is not just her *Playboy* body that attracts him; he also admires her utopian social philosophy, which argues that the world can be set right if the coloured races are painlessly put to death.

Whilst Erle Cox was writing thrillers based upon his vision, Adolf Hitler was looking toward practical applications. World War II engulfed Australia and war-time paper restrictions put publishing in the doldrums.

Yet 1946 saw the first publication of what is *still* the premier product of Australian sf — M. Barnard Eldershaw’s *Tomorrow and Tomorrow and Tomorrow?* The novel is set in the twenty-fourth century, but concerns a character writing a book about life in the twentieth century (covering the period from 1920 to 1940 — The Eldershaw “present” — and then looking a few decades further into the immediate Eldershaw “future”). The complexities of this structure allow the writers⁸ to look closely at political realities and utopian aspirations, and the result is a novel that deserves international acclaim: a work of sf which amasses the courage to look unflinchingly at the *hard* social issues.

Just as monsters had never been of interest to our writers, so the romance of outer space had been largely unappealing. (A book like *A Woman of Mars*, for example, itches to get its characters down to Earth and pitch into socio-political debate. The splendours of space hold no attraction.) The only exception to the rule had been J.M. Walsh’s *Vandals of the Void* (1931), which — according to the blurb on the 1976 American academic re-issue:

established for the first time the now classic theme of an interplanetary civilization, composed of different world governments and strange peoples, living in uneasy equilibrium....

This may be true, but I feel that Walsh’s greatest achievement is the creation of an interplanetary “James Bond” figure twenty years before the first Bond book (*Casino Royale*, in 1953). Walsh’s hero, Mr Sanders, shares all Bond’s traits except that of womanizing; he is even number 723 in the crack Interplanetary Guard!

Hi, I know you haven't heard from me in a while - I haven't changed! (much...)

TRANSMITTERS Damien Broderick

"Transmitters delighted me. It is one of the most enjoyable, as well as one of the most moving books I have read by any Australian author"

--Ken Methold, Omega

"(I) stayed up until the wee small hours of the morning to finish it. I'd recommend it, and especially to fans"

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Despite the amazing Mr Sanders, Australian sf did not really “discover” outer space until the 1950s — which means that we waited for Sputnik to make it a reality before we dared to let our imaginations roam. To make matters worse, it would probably have been better if these writers had left their imaginations tethered: to put it mildly, publications like *Thrills Incorporated* (1950–52) and *Scientific Thriller* (1948–52) did not seek or achieve high fictional standards.⁹

Yet the 1950s saw the emergence of two important Australian sf writers. One of them was A. Bertram Chandler, the man who was to become the most prolific and best-known Australian sf writer. The other was Frank Bryning, a man whose work was never to “catch on” as Chandler’s did — and yet it must be said (without disrespect to Chandler) that Bryning’s work is more important and worthwhile.

As I mentioned at the outset, many early settlers saw the Australian Aborigines as “savages” (and Australians are only just beginning to face up to the extent to which those early pioneers used genocide as a tool to clear the land). The racial novels, curiously enough, tended to ignore the Aborigines altogether, and though *Tomorrow and Tomorrow* and *Tomorrow* treated them as people and saw that they had a worthwhile culture, Frank Bryning was the first Australian sf writer to make a consistent attempt to draw upon Aboriginal myth and culture. Bryning also had the courage to present a female lead-character in a number of his stories, and he consistently clung to the principle that there should be science in “science fiction”.

But the sf of the sixties was moving away from “hard science”. The New Wave produced only one “avant-gard” writer — John Baxter — but it opened up markets and created greater literary freedom for a number of aspiring young writers, and by 1968 the interest in homegrown sf was sufficiently great — and the quality of the product sufficiently good — for John Baxter to “showcase” Aussie writers’ work in *Australian Science Fiction 1* (1968) and *Australian Science Fiction 2* (1971). The success of these books was immense: both are still in print, and it would be fascinating to know the sales figures.

The first Aussiecon was held in Melbourne in 1975, and that is when Australian sf really cut loose. Or, to use the more enlightened term favoured by myself and others, that is when the current “renaissance” in Australian sf began.¹⁰ (But it should be added that the other crucial factor was — and still is! — the support of the Literature Board of the Australia council.)

At this point, historical description must stop. I doubt if anyone could yet write a history of the last ten years of Australian sf, successfully detecting and interpreting trends and influences. Instead, let me attempt a brief survey of the Aussie sf field as I see it in 1985 — and then let me end with a note of doom and gloom. (Those seeking a quirkier, more person-

alized guide to the current Aussie scene should consult the readers’ poll in the special Aussiecon II issue of *Science Fiction*.)

The three big names in the field are George Turner, Lee Harding, and Damien Broderick. I’ve listed their names in reverse-alphabetical order, but the listing has a deeper significance. Turner’s writing has its roots in the “social-relevance” branch of the literary mainstream. He argues that sf should meet the usual literary standards (not special-plead its way out onto a literary limb), and he believes passionately that it is the job of sf to deal squarely with the world’s problems, not waffle into the sugary fairyland of fantasy. Such views, of course, are currently Out Of Favour — but Turner’s recent non-fiction book, the Hugo-nominated *In the Heart or in the Head*, argues a powerful and compelling case for a return to hard-hitting social relevance. Turner’s sf oeuvre consists of three linked novels — *Beloved Son*, *Vaneglorry*, and *Yesterday’s Men* — which chart the Reconstruction of human society after nuclear/biological holocaust. I once described these books as being similar to *Brave New World* and 1984, but better. I would now say “but much better”.

Lee Harding’s work has its roots in the mainstream, too (though both Turner and Harding were sf readers from way back), but where Turner responds to “social relevance”, Harding responds to “characterization” (and is wary of the idea that literature has a “social purpose”). Harding is a story-teller, and in an age which prizes complexity and convolution and sneers at narrative, he has had the good sense not to compromise or dilute his talent. Characterization is his trade-mark: not heavy sombre psychologizing, but the quick deft sketching of remarkably plausible, realistic characters. And his prose style is clear and elegant, with an eye to the cinematic visual image. Harding is currently best-known for the highly successful *Displaced Person* (an urban fantasy set in Melbourne) and his latest novel, *Waiting for the End of the World* (which presents his finest characterization yet). But two of his early works also hold my affection (partly because I’d like to have written them!): *A World of Shadows* and *The Weeping Sky*.

And then there is the inimitable Damien Broderick, Australia’s most individualistic sf writer. Broderick, I believe, has his roots in sf (as well as in “fringe” or “avant-gard” areas of the mainstream). He believes, like Turner, in “social relevance” — but he does not share the Turner vision of what is relevant (or why). And he believes in characterization (as does Turner), but is highly suspicious of conventional methods of rendering “character” on the printed page. The Broderick vision is excitingly varied, ranging from feminism to structuralism to aspects of “hard science” — and then running on to ESP, the Aborigines, and the social dynamics of fandom. (His latest novel *Transmitters* is actually about sf fandom.) *The Dreaming Dragons* is Broderick’s attempt to concoct a new creation myth (using Ayers Rock, the Aborigines, NASA, and the Nixon tapes); *The Judas Mandala* is a highly intellectual

ontological thriller with a bisexual karate-chopping heroine; and *Valencies* (written with Rory Barnes) is an attempt to show Isaac Asimov what a future galactic empire would really be like. Broderick is Australia's most challenging and provocative sf writer, and would rate highly on an international list of stirrers. . . .

Fans of Queensland writer David Lake would broaden my Big Three scenario to Four. A man who writes to entertain (but to do the job well, and never mindlessly), Lake has produced a series of sf/fantasy novels (*The Fourth Hemisphere*, *The Gods of Xuma*, and *Warlords of Xuma*), a number of arrestingly distinctive short stories, and a lovely little novella called *The Man Who Loved Morlocks*, which is a superb (and lovingly careful) sequel to *The Time Machine*.

Other successfully novelists also deserve mention. Wynne Whiteford writes sf adventure-thrillers to showcase the ways in which science might re-shape our bodies, psychologies, and future. Jack Wodhams tries his hand at all manner of sf themes (even attempting an sf comedy in *Ryn*) and caused a mild sensation with "One Clay Foot", his long story of realistic "dog-fight" combat in outer space; and Cherry Wilder (whose work others admire, though I do not) has created her own fantasy/sf realm, commencing with *The Luck of Brin's Five*.

Two other sets of writers should also be mentioned. First of all, there are those who write on the very fringe of sf (or is it on the very fringe of the mainstream?) — writers whose overseas equivalents would be Lem or Disch or Vonnegut. Peter Carey's short stories (*The Fat Man in History* and *War Crimes*) have had phenomenal success, proving that Australians are eager for a cool, hip vision of the contemporary social madhouse. But Carey does not yet realize that a certain Gerald Murnane is also loose in the same territory, having produced an unsettling novella called *The Plains*, which posits an alternative Australia with cultural and historical patterns that are the reverse of those we know. Murnane's latest, *Landscape with Landscape*, should confirm this fine writer's success.

The other writers who deserve mention are the up-and-coming — though of course one takes a risk in predicting who will Last the Distance. Philippa Maddern produced a number of excellent stories, but then fell silent, and it's sad that we haven't seen more work from Bruce Gillespie. Leanne Frahm emerges as the front-runner, I think, and Paul Collins is also a name to watch — but there are numerous others jostling to enter the race: Russell Blackford, Terry Dowling, David King, Kevin McKay, Lucy Sussex . . .

If you judge the scene by the number of hopefuls, Australian sf is in a healthy state.

But you don't judge the scene that way; you have to be hard-headed and look at certain crucial facts. On of these is Literature Board support, and many

writers and publishers see current indications that the Literature Board is backing away from support for Australian sf. If they read this trend correctly, and if it continues . . . well, maybe there'll be another "renaissance" in 2075 . . . but that's of little comfort to me.

You also judge the scene by the level and healthiness of critical commentary, and here too there are dark clouds on the horizon. Bruce Gillespie's *SF Commentary* was Australia's premier magazine of sf review, but it folded (chiefly for financial reasons) in 1983. The mantle then passed to my own magazine, *Science Fiction*, but it has not (and probably will not) recreate the glory of "SFC" and now it is faced with financial hardships too.

Just like all those early writers, the Australian sf community of today can only wonder what lies just over the horizon. . . .

NOTES

1. As with many of the works discussed in this article, a more detailed commentary — and sometimes an excerpt from the work — can be found in my anthology, *Australian Science Fiction*.
2. According to convicted spy Chris Boyce, the 1975 crisis was brought about by nasty CIA interference in Aussie affairs, not by nasty materialism. You pay your money and you choose your viewpoint . . .
3. A slightly abridged version was finally published by Penguin Books in 1984.
4. Nan Bowman Albinski's unpublished Ph.D. thesis, *The Well-Ordered Paradise*, gives the author's real names as Harold Mercer.
5. Written by journalist C.H., Kirmess, this is probably the "best" of these novels. The author is obviously sincere in his racial fears, his novel is well-researched, and his plotting is ingenious.
6. Cox's novel is a "classic" in the sentimental/nostalgic sense of the word, but I would argue strongly that some of the earlier works also deserve that tag.
7. Though when the book first appeared, it was one "Tomorrow" short: the title was then *Tomorrow and Tomorrow*, and censorship saw the deletion of certain passages critical of jingoistic nationalism. The full uncensored text — with the full unwieldy title — was finally published by Virago in 1983.
8. "Writers" because M. Barnard Eldersaw was the pen-name of Marjorie Barnard and Flora Eldershaw. Literary lore has it that this novel was written by Barnard alone, but the ageing Ms Barnard fervently denies this.
9. Writing about the sf of this period, George Turner quotes an amazingly inept piece of hack-work-at-its-pulpiest. See "Australian SF, 1950-1980" in *Science Fiction* ≥13, (1983), pp. 4-11.
10. George Turner has provided a detailed outline of the impact of Aussiecon I in *Science Fiction* ≥13, emphasizing the role of Guest of Honour Ursula Le Guin (and the writers workshops which she conducted).

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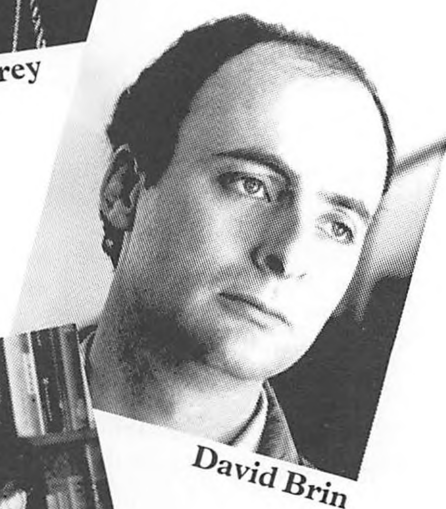
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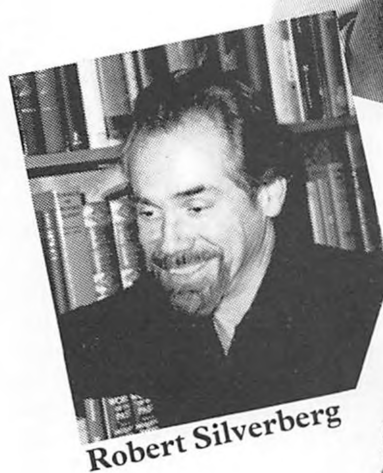
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Aussiecon One — A Retrospective

by Christine Ashby

They say of childbirth that you forget what the really unpleasant parts were like, which is why women are willing to go through it more than once. The same thing must be true of running science fiction conventions, since at least some of the people who brought you the first **Aussiecon** are labouring again. Of course there are committee members, especially those who weren't around at the time, who look back on 1975 with misconceived nostalgia. The rest of us are timing the contractions and wondering if it's too soon to ask for an anaesthetic . . .

We held **Aussiecon** at the Southern Cross Hotel. The facilities were smaller then, but adequate for single-track programming and 600 attendees. I'm not sure that any of us really knew what we were doing — certainly I had never before been on a convention committee, let alone been a treasurer. I prefer not to think how often I was all alone in the CQ Room with thousands of dollars in cash. It wouldn't have been necessary to mug me; it would have been sufficient just to reach over my shoulder and snatch. I used to tape the money into a biscuit tin and carry it around on my lap until I got to the hotel desk to deposit it in the safe. (For the record, this time I *know* what I'm doing, and any biscuit tin you may see about my person will contain only biscuits.)

This time we're hiring a van. In 1975 I was one of the few committee members to own a car, and I spent the whole of the Thursday morning driving Paul Stevens around in my little Mazda 1300 collecting the films. Paul was upset about something Robin had said, and his disposition was not improved by the fact that the films were heavy — the Mazda's suspension was never the same thereafter — or not ready to be collected or still in Nauru. I was not aware at the stage that the person who organized the projector had forgotten the anamorphic lens.

One of the other car-owners was Peter Darling, and he spent a lot of time running to and from the printer in Wonthaggi, which is a very considerable distance from Melbourne. Imagine our horror when the first shipment of Programme Books was found to be defective. They had blank pages, and they fell apart! I still have one, but I don't think it's rare enough to be worth much at auction.

We kicked things off with a cocktail party paid for by some of the publishers. Most of the real fans went off to Degrafs (which is another story altogether), and this function was populated by a lot of people I had never seen before, all wearing three-piece suits or little black dresses. One of them was a talk-back radio personality who sent her teenage son off to

play "Star Trek" on the Wangs (at the time a most tremendous novelty) and who then spent the evening talking to a few of the aforesaid people whom she obviously had seen before. The next morning she informed the listeners of where she had been, and claimed she was amazed at how *normal* everyone looked. Perhaps she was disappointed, as we didn't see her again.

Did I mention Wang? To this day I go into offices where the word-processing staff are referred to as "Wang girls" and I have to keep a straight face. It seems that Wang felt that there should be supervisors to keep an eye on their microcomputers, ensuring that the users formed an orderly queue and so on; to this end they hired a team of silver-lamé-clad female persons from an escort agency. This was totally unnecessary. The Wang girls themselves were the first to realise it, and they soon disappeared from the computer room, but not the hotel premises

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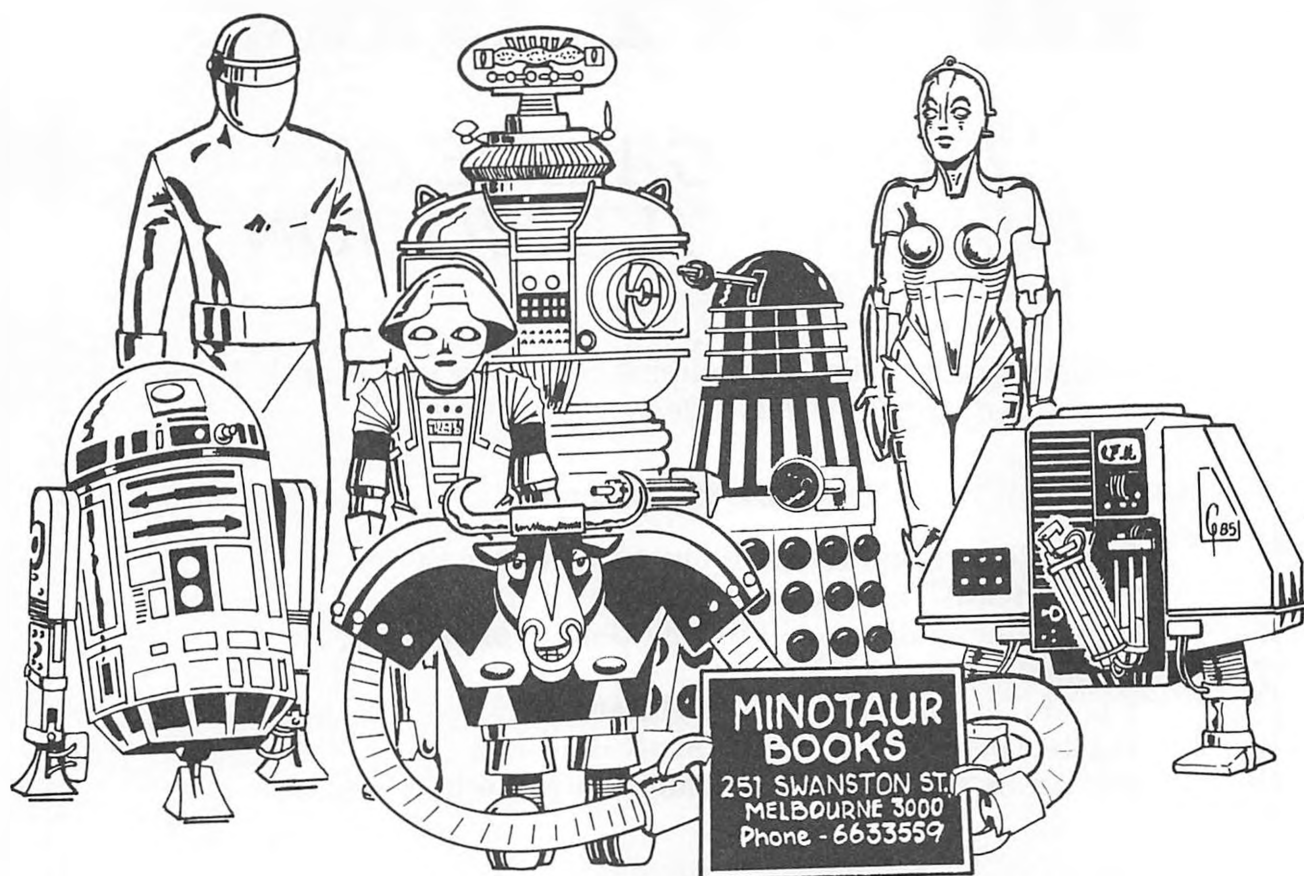
We had violence as well. It is absolutely untrue that Bob Tucker threw a local fan known as Short and Loathsome out of a window, but there is no denying the reality of the Vikings. They put on a display of armed combat during the masquerade where one of their number was knocked unconscious and one of the fetchingly undressed female extras was, we discovered later when viewing the video-tape, almost decapitated.

I suppose that by now all of our respectable middle-class members, especially those with children in two, are thinking of asking for their money back. I hasten to assure them that in 1975 we also had Ursula Le Guin's wonderful Guest of Honour speech, and Lindsay Rodda's audio-visual presentations. We had the intellectual stimulation of "The Role of Sheep in Science Fiction" and the moral uplift of Robert Silverberg reading from his own works — or should I have that the other way around?

And apart from the wear and tear on the convention committee — at one stage the Chairman, Robin Johnson, found himself in a sort of trance walking down the tram tracks in the middle of Bourke Street! — almost everyone who attended the first **Aussiecon** seems to have had a tremendously good time. At least, so they said in convention report after convention report.

We sincerely hope that those of you reading this at **Aussiecon Two** will have just as good a time.

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So What Do I Do After Aussiecon Two?

Science Fiction Fandom in Australia is currently pretty healthy, and, if you're interested in following up your experiences at **Aussiecon Two** with further Encounters of the Fannish Kind, then there are several alternatives open to you. The following is a necessarily incomplete list of clubs, apas and fanzines in Australia. Hopefully it will at least touch upon your interests, and, if it doesn't, then why not write to one of the clubs/fanzines/apas that does come close to your interest, and ask them if they know of any group more closely fitting your needs. (If the worst comes to the worst you can always start up a club/fanzine/apa to cater to your interests. One of the established groups might be able to give you some hints on how to go about that.)

Most clubs and fanzine editors are happy to answer questions about their club and/or fanzine, though it is polite to send a stamped self-addressed envelope with any request for information. They will then be able to send your further details about their activities, joining fees etc. Several fanzines are available for what is called "the usual". This means that, rather than send money, you respond in kind, either by trading your fanzine, or by sending letters, articles, or artwork. If you've never seen a fanzine before, try wandering along to the Fan Lounge in The Victoria Hotel. There'll be several there, and you'll get the chance to natter to some of the editors too.

You might also attend the panel *Where Do We Go From Here*, in the Southern Cross, where representatives of several of these groups will be speaking and soliciting memberships/subscriptions/whatever. Talk to the people involved. It's a great way to make new friends and to get to enjoy the convention. The good thing about science fiction and fantasy fandom is that it always welcomes new blood. (Just make sure that you avoid the characters with pointed canines . . . Those dog breeders will get in anywhere . . .)

APAS

ANZAPA
Jean Weber
P.O. Box 42
Lyneham A.C.T. 2606
CONCERN General matters including s.f.

APPLESAUCE
Kim Huett
P.O. Box 649
Woden A.C.T. 2606
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CLUBS

ADELAIDE UNI S.F.A.
Chris Simmonds
Adelaide University Student Union
Adelaide University S.A. 5000
CONCERN Science fiction

ASTREX
Susan Clarke
6 Bellevue Rd
Falconbridge N.S.W. 2776
CONCERN STAR TREK

AUSTRALASIAN DR WHO
Dallas Jones
P.O. Box 148
Gladesville N.S.W. 2111
CONCERN Dr Who

AUSTREK
Gail Adams
G.P.O. Box 5206AA
Melbourne Vic. 3001
CONCERN Star Trek

H.A.M.I.L.L.S.
P.O. Box 669
Campbelltown N.S.W. 2560
CONCERN Star Wars

INNILGARD
Cackleberry Hall
13 Myrtle St
Prospect S.A. 5082
CONCERN Society for Creative Anachronism

LOCHAC
Richard Lesze
P.O. Box N166 Grosvenor St
Sydney N.S.W. 2000
CONCERN Society for Creative Anachronism

MELBOURNE UNI S.F.A.
Dennis Callegari
Box 106 Union Building Melbourne Uni
Parkville Vic. 3052
CONCERN S.F.

PENRITH DR WHO CLUB
Paul Kennedy
13 William St
Cambridge Park N.S.W. 2750
CONCERN Dr Who

QUASAR SCIENCE CLUB
Wes Lockhart
6/26 East Parade
Kingswood S.A. 5062
CONCERN Media s.f.

S.A.S.F.S.
Allan Bray
5 Green Ave
Seaton S.A. 5023
CONCERN All sorts of things

STORMHOLD
Steve Roylance
1592 Malvern Rd
Glen Iris Vic. 3146
CONCERN Society for Creative Anachronism

TAS. DR WHO FAN CLUB
P.O. Box 90 Beaconsfield Tas. 7251
CONCERN Dr Who

THE NOVA MOB
Cathy Kerrigan
P.O. Box 437
Camberwell Vic. 3124
CONCERN Serious s.f.

VIC. DR WHO CLUB
Richard Freeland
P.O. Box 4 Degrares St
Melbourne Vic. 3000
CONCERN Dr Who



FANZINES

APOCRYPHA and TAUCETI PHOENIX
Larry Dunning
P.O. Box 111
Midland W.A. 6056
CONCERN S.F.; comics; fandom

AUSTRALIAN S.F. NEWS
Marv Binns
305/307 Swanston St
Melbourne Vic. 3000
CONCERN S.F. news; book reviews; films

BEYOND ANTARES
Susan Clarke
6 Bellevue Rd
Faulconbridge N.S.W. 2776
CONCERN STAR TREK

CAPTAIN'S LOG
AUSTREK
G.P.O. Box 5206AA
Melbourne Vic. 3001
CONCERN Star Trek — AUSTREK zine

CATHSEYE
Cathy Kerrigan
P.O. Box 437
Camberwell Vic. 3124
CONCERN S.F., written and media

CENTERO
Nikki White
P.O. Box 1082
Woden A.C.T. 2606
CONCERN BLAKES 7 and other s.f.

FOOLSGOLD
David Grigg
1556 Main Rd
Research Vic. 3095
CONCERN s.f.; writing; natter

FORBIDDEN WORLDS
Robert Mapson
P.O. Box 7087
Cloisters Square W.A. 6000
CONCERN New wave natter; poetry; graphics

GEGENSCHWEIN
Eric Lindsay
P.O. Box 42
Lyneham A.C.T. 2602
CONCERN S.F.; computers; fandom; natter

METALUNA
John Tipper
P.O. Box 487
Strathfield N.S.W. 2135
CONCERN S.F. both written and filmed

METAPHYSICAL REVIEW
Bruce Gillespie
G.P.O. Box 5195AA
Melbourne Vic. 3001
CONCERN Good writing; interesting natter: S.F.

SCIENCE FICTION
Dr Van Ikin
Department of English, University of W.A.
Nedlands W.A. 6009
CONCERN Serious discussion of science fiction

SIKANDER
Irwin Hirsh
279 Domain Rd
South Yarra Vic. 3141
CONCERN S.F. and fandom

SONIC SCREWDRIVER
Carol Patterson
P.O. Box 4 Degrares St
Melbourne Vic. 3000
CONCERN Dr Who

THE MENTOR

Ron Clarke
6 Bellevue Rd
Faulconbridge N.S.W. 2776
CONCERN S.F.; fiction; reviews; general natter

THE NOTIONAL

Leigh Edmonds
P.O. Box 433
Civic Square A.C.T. 2608
CONCERN S.F.; reviews; general natter; fandom

THYME

Roger Weddall
P.O. Box 273
Fitzroy Vic. 3065
CONCERN S.F. and fan news

TIGGER

Marc Ortlieb
G.P.O. Box 2708X
Melbourne Vic. 3001
CONCERN S.F.; fandom; general natter

TIME LOOP

Paul and Tina Kennedy
13 William St
Cambridge Park N.S.W. 2750
CONCERN Dr Who

WAHF-FULL

Jack Herman
Box 272 Wentworth Building
University of Sydney N.S.W. 2006
CONCERN S.F.; fandom; natter

WEBERWOMAN'S WREVENGE

Jean Weber
P.O. Box 42
Lyneham A.C.T. 2602
CONCERN S.F.; fandom; personal relationships

The Story of the Nova Mob

by Bruce Gillespie

The Nova Mob began in early August 1970, when large numbers of people gathered at the South Yarra flat of Myfanwy and Tony Thomas. The object of the group was to talk about science fiction, but the first meeting didn't. It spent the whole time deciding its own name. (One of the rejected alternatives, "The Demolished Men", will be familiar to readers of Damien Broderick's novel, *Transmitters*.) In this way the Nova Mob began its rickety career, which has so far involved three debuts, two closures, and a lot of talk on how to supply and pay for after-meeting refreshments.

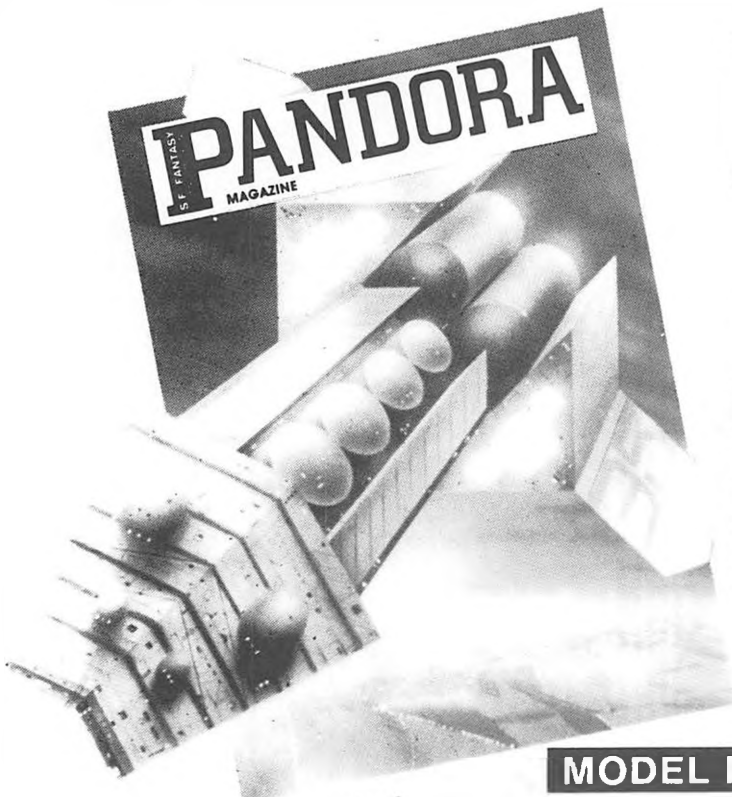
In 1970, Melbourne sf fans already met weekly — at the Degraes Tavern (which might then have still been called Jenny's Cellar). Nobody talked about sf at such meetings. Somebody decided that the same group of fans could be transformed into savants if they were all rounded up and led to a monthly meeting whose purpose was to "talk about sf". Each

month's meeting would be at the residence of a different fan, and each meeting would be led by a different speaker.

Sometimes the aims have been carried out, and sometimes they haven't. The first run of Nova Mobs fizzled out in a series of badly attended monthly parties in early 1972. The second run began in 1974, and again fizzled out at the end of 1978. The problem seemed to be the practice of moving from house to house for each meeting. If you missed a meeting, you could find it difficult to find the location of the one after. John Foyster and Jenny Bryce solved this problem in late 1981, when the Nova Mob made yet another debut. Jenny and John offered their vast living-room in St. Kilda for meetings, and also provided after-meeting refreshments. The pre-meeting dinner was at the Danube Restaurant in Acland Street. At the beginning of 1985 Jenny and Russell Blackford offered their living-room in Port Melbourne. Dinner (6 p.m.) is at the Rose and Crown bistro, Bay Street, Port Melbourne.

What keeps the Nova Mob going? Sociability and good speakers. A shared feeling that some sf and fantasy can be talked about in a non-trivial way. The opportunity to meet some people who are rarely seen otherwise. The ability to recruit interesting people into sf circles. A good excuse for a pre-meeting nosh-up and booze-up. Take your pick. You're welcome to the 4 September meeting (if that's the first one you've heard of): a "Worldcon Mop-up". Details from: Cathy Kerrigan, 819 1982 (at home).





ISSUE 1

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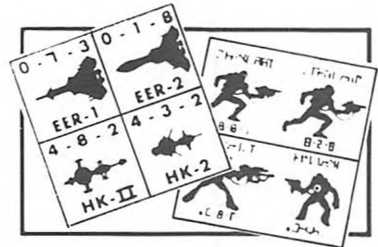
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Pandora will take a critical review of model kits that are on the market and also discuss modelling techniques and adaptations. In issue one we will be reviewing the S.F.-3D Collection of Armour Suit Models.



GAMES CAPSULES

Pandora will feature complete "Role Play and Board Games". We have commissioned Mr. W.G. Armintrout,* well known games author to write three capsule games for us and we will also be featuring items from local authors.

PLAY BY MAIL (PBM)

One of the fastest growing areas of S.F. & Fantasy Gaming is the PMB area. Pandora will be regularly featuring PMB reviews and information. Board and other games will also be discussed.

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The Programme

If you're looking in here to find out where and when Volsted Gridban is doing his talk about the influence of height and weight on the works of Harlan Ellison and Isaac Asimov, then we apologise. You're in the wrong place. What you want is the Programme Guide, not this Handbook. Have a look at the Introduction to this Handbook for a bit of an explanation.

The Programme Guide will give you details of what is on and when. Any necessary changes to the programme will be chronicled in the daily Convention news-sheets. Please read both carefully. There's nothing worse than discovering that the item you most wanted to see started ten minutes ago in the Sheraton Hotel, especially if you're in the Victoria at the time, and the lifts aren't working properly.

About Programme Streams

It's very difficult to fit everything that should occur at a World SF Convention into the five days available, barring the discovery of a working time machine.

So in the best science fiction tradition, we have sort of folded the programme through the fourth dimension, so that it now forms a number of parallel streams of programming. Sadly (unless you happen to have the patents on that working time machine and can appear in several places at once), this means you won't be able to attend every event. You'll have to exercise some discretion about what you want to see.

However, please don't limit yourself to the one stream of programme with which you feel comfortable. Look at all of the items offered, and try something different from time to time. You might find that you like it.

The General Stream

This incorporates items from the other streams which seem to be of general interest. Among items you might expect in this stream are the two Guests of Honour speeches; the Hugo Awards Ceremony; general nattering about science fiction; an item on different science fiction clubs around Australia; and information about conventions and how to enjoy them. We hope to have audio-visual items connected with the general stream, including pieces from Brainworks and from Transfinite Audio Visuals.

General stream items will be found in the larger function rooms of the Southern Cross Hotel.

The Academic Stream

This stream aims to look very closely at science fiction as a form of literature. There are plans to publish the papers presented as part of this stream. This is perhaps a chance to think a little more closely

about science fiction than you've been doing up until now. One item that might whet your appetite is a paper on Christianity and Australian Science Fiction Writers, presented by John Baxter.

Academic stream items will generally be found in the smaller function rooms of the Southern Cross Hotel.

The Science Stream

This stream examines a little of the science upon which writers build their flights of fancy. People often ask writers where they get their crazy ideas. If you think some of the writers have crazy ideas, try listening to some of the scientists! Those of you who enjoyed Robert L. Forward's *The Flight of the Dragonfly* might be interested in the talk on Light Sails As a Means of Propulsion.

Science stream items will be found in the Southern Cross Hotel.

The Education Stream

If you are worried about the sort of things kids are being taught in schools, or if you are a teacher and want to know a little more about how science fiction can be a part of schools, then attend a few of these sessions. We will have educators talking about science fiction in schools, and writers talking about the particular difficulties and rewards associated with writing science fiction for younger readers.

The Education stream will be located in the Southern Cross.

The Media Stream

This stream will allow you the opportunity to compare your favourite film and television science fiction and fantasy, and to listen to people discuss characterisation and special effects in media science fiction. You might even get to participate in a discussion of which universe is the best yet created on the big and small screens. If you are interested in aspects of costuming, or in setting up a fan club based on a particular TV series or film, then this would be a good place to start.

The Media stream will be found in the Sheraton Hotel.

The Gaming Stream

Although **Aussiecon Two** is not a gaming convention as such, we will be looking at how gaming and science fiction interact. You will get the chance to talk to other gamers and to compare the experiences you have had with science fiction gaming.

The Gaming stream will be found in the Sheraton Hotel.

The Fannish Stream

This is for those of you who want to get more involved in the peculiar sub-culture that has grown

up around science fiction, the sub-culture called Fandom. If you are interested in putting out your own fanzine, or if you want to get involved in running conventions, or if you simply want to join in with a group of people who like sitting around and gossiping about authors, critics and any other science fiction fan who doesn't happen to be in the room at the time, then this is the stream for you.

The Fannish stream will be found in the Fan Lounge at the Victoria Hotel.

Special Interest Groups

Several special interest groups will be holding meetings at the convention. At present these include The Friends of Pern; H.A.M.I.L.L.S., Christian Fandom, Midgard, and the Georgette Heyer Tea. For further information about where and when these groups will meet, consult the Programme Guide. All such meetings are open to all **Aussiecon Two** members, the only limitation being space.

Other Events

Naturally, in addition to all of this there are items such as the Masquerade, the Banquet, the Huckster Room, the Business Sessions, Auctions, the Art

Show, and the Film Programme. You will find information about all of these in this Handbook and in the Programme Guide. In the latter you will also find details about autograph sessions and individual author readings.

Please do remember that this convention is being run so that people can enjoy themselves. If you find yourself confused, which is bound to happen at a convention of this size, please do ask a committee member — preferably one sitting at any information desk. We're pretty friendly, and none of us bites with the possible exception of Phil Ware, and even he doesn't have rabies.

Please do feel free to natter to people at the convention too. We're all here because we're interested in some aspect of fantasy and science fiction — just like you.

The Programme exists to facilitate interactions, but, to slightly paraphrase Tom Lehrer: a convention is like a sewer; what you get out of it depends on what you put into it.

W.S.F.S. Business Matters

The Business Meetings of the World Science Fiction Society will be held on Friday, Saturday, Sunday, and if needed, Monday, from 9 a.m. to 11 a.m. Check the Programme Guide 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 1987 Worldcon will be made known, and procedures for selection of the North American SF Convention (NASFiC), if needed, will be announced.

All members of **Aussiecon Two** are members of the W.S.F.S. and are entitled to participate in and vote at the Business Meetings. All new business must be submitted to Jack Herman before noon on Thursday to receive a place on the Agenda.

Elsewhere in this Handbook will be found copies of the W.S.F.S. Constitution, the Standing Rules of the Business Meetings and the Business Passed On to **Aussiecon Two**.

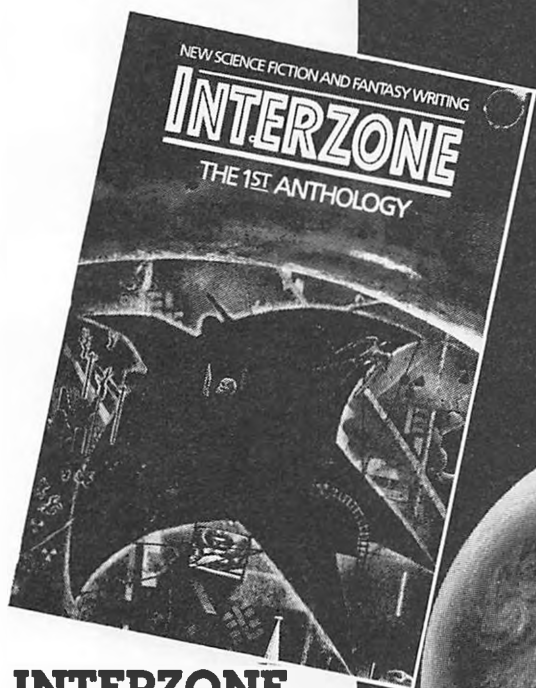
Below are the proposed Standing Orders for **Aussiecon Two** Business Meetings.

Standing Orders for the Aussiecon Two 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. It may be foreshadowed before the mover speaks.
3. Amendments to the substantive 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 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. Speeches to any motion during the Business Meetings shall be of the following maximum length:
Mover of the substantive motion — 5 minutes; all other speakers in the debate — 3 minutes.
Right of reply to the mover of a substantive motion — 4 minutes. During the Site Selection Meeting, one speaker on behalf of each bid may speak for up to 10 minutes, 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 3 minutes and the Chair being dissented from will speak for up to 3 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.

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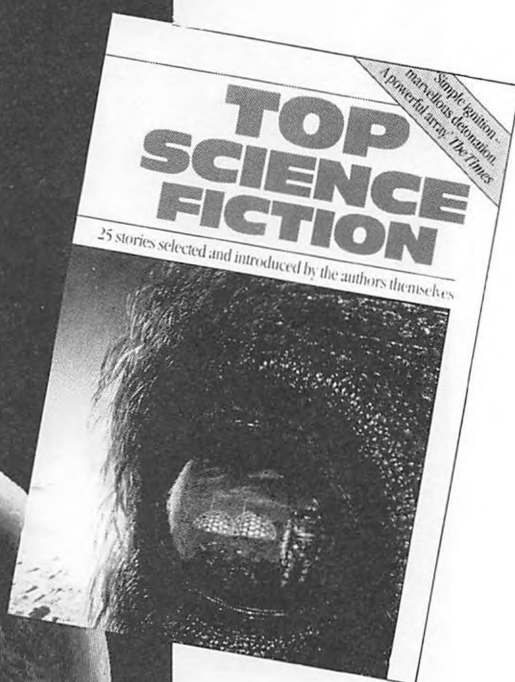


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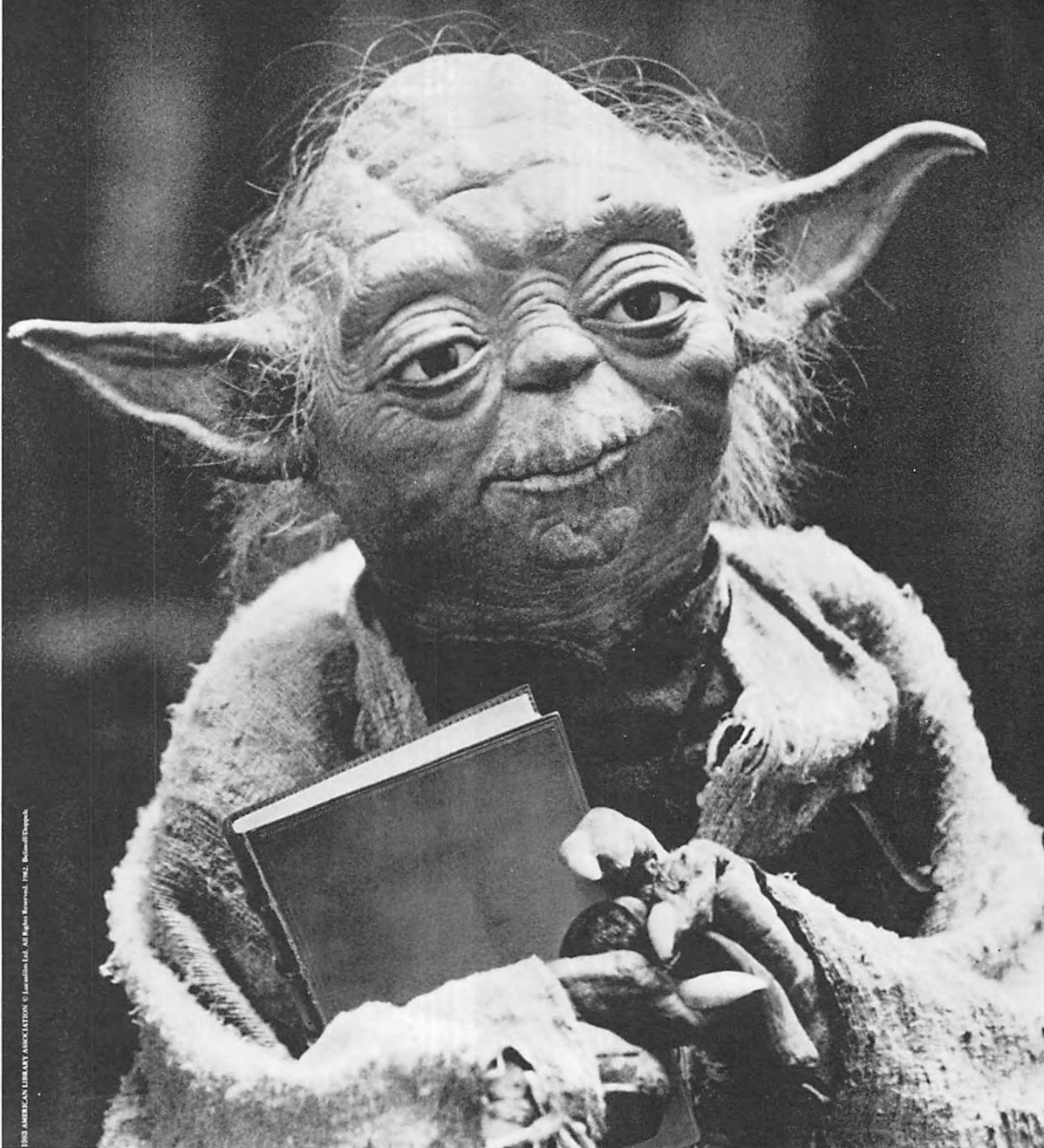
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Film Programme

It is hard to know how to describe the film programme: it is the largest single stream of programming at **Aussiecon Two**, or could it be regarded as an extension of other streams of programming?

There are films for those whose major interests are in general sf, media sf, education, or the academic stream, and it is hoped that you will partake in at least some of the offerings. The selection of the 80 hours of films has been designed to meet the interests of all attendees of the convention, and no matter what attracted you to this convention there is a film or two for you. I must apologise, in advance, if there are no films for the fannish fans — we are having difficulty finding the people who have souvenired the *Anti-Fan* films.

In comparing our film programme with those of recent Worldcons it is easy to see that the same philosophy has been used in selecting films this year: that of providing the best of the past year in film science fiction and fantasy, and a balanced selection from the history of sf and fantasy films. We've used the nominations for the Best Dramatic Presentation Hugo as a guide for the films from 1984; and I can certainly say we've covered the history of the genre in film. Our films range from George Melies' *A Trip to the Moon*, made in 1902 and arguably the first sf film, through to sneak previews of some forthcoming productions.

The last decade or so has seen the re-emergence of the Australian Film Industry, to the point where the third *Mad Max* film is tipped to go into the top five of the all-time money-earning films. In keeping with the overall tone of the convention, a large selection of the film programme is being devoted to presenting Australian fantasy and sf films.

In addition we are screening a wide selection of short films as a complement to the feature films. Shorts are often neglected, and understandably so in view of the fact that most cinema managements these days prefer to show films about canoeing in Venice's canals and the gondolas of Canada's wild river system. It is hoped that this selection will provide a much-needed contrast to the better-known mind-numbing variety of short film, and that these will amuse, delight, inform or enthrall you as much as any good feature film.

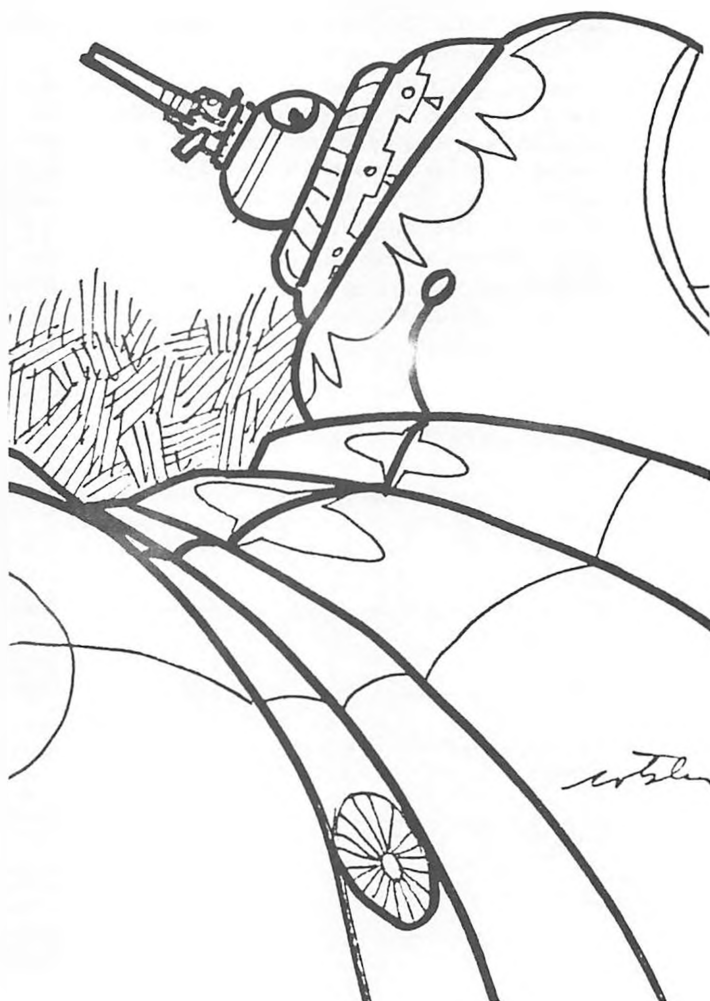
At the time the Handbook went to the printers it was not possible to provide a full list of films, but by late May the following had been booked for screening at **Aussiecon Two**:

Plains of Heaven
Picnic at Hanging Rock
The Last Wave
Twilight Zone

Patrick
Psycho
Psycho II
 1984
Gremlins
Ghostbusters
Forbidden Planet
THX 1138
Fatty Fin
Dune
Shirley Thompson vs the Aliens
M
Dead of Night
It's a Wonderful Life
Little Shop of Horrors
Razorback
Star Wars
The Empire Strikes Back
Return of the Jedi.

For a full list of films and screening times please refer to the Programme Guide, and for full film notes please pick up a copy of the Film Programme Notes.

— Irwin Hirsh



LOCUS

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In its monthly issues, *LOCUS* covers the science fiction field completely. For professionals, there are up-to-date market reports, news of editorial changes, stories on sales, and various columns on the craft of writing. For readers, complete lists of sf books published, reviews, media notes, forthcoming books, upcoming conventions, convention reports, contents of forthcoming anthologies and magazines, reader surveys, *LOCUS* Awards and much more.

Isaac Asimov: "There is no way, for anyone fascinated by science fiction, to get out of reading *LOCUS*. It is the *Time* magazine and Walter Winchell of the field. It misses nothing, tells everything, keeps you abreast and in the swim, and I wouldn't be without it.—And I won't be for I have put down the money for a lifetime subscription."

Ben Bova: "*LOCUS* is the science fiction newsletter. No one who is interested in the field should be without it."

Marion Zimmer Bradley: "*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."

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

Arthur C. Clarke: "*LOCUS* is the only periodical I read from cover to cover—including adverts!"

Fritz Leiber: "*LOCUS* has been both a pioneering publication and a consistently high performer. This little magazine sets the standards for accuracy and scope in its reporting of the news in the science fiction and fantasy publishing fields, and for level-headed interpretation of that news. I read it regularly."

Michael Moorcock: "As one who is notorious for his dislike of the social aspects of the SF world, I can say fairly that *LOCUS* is the only journal I know which retains a clear-sighted and impartial perspective on it. It's the only

SF journal that I see regularly or would wish to see regularly."

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

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

Judy-Lynn del Rey: "*LOCUS* has become the *Publishers Weekly* of science fiction. It's must reading for anyone and everyone at all involved in the field."

Lester del Rey: "*LOCUS* is the one indispensable source of information for every reader and writer of science fiction. That's why I have a lifetime subscription."

Robert Silverberg: "*LOCUS* is indispensable."

Theodore Sturgeon: "Anyone who is remotely interested in the many aspects of SF must—I said *must*—be, or get, familiar with *LOCUS*."

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

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

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Weapons Policy

In line with the standard practice at recent Worldcons the carrying of weapons will not be permitted, except as part of a Masquerade costume, and then only during the Masquerade or in transit to and from it. Weapons displays at the Masquerade must be discussed fully with the Masquerade Director before the event.

Any weapons purchased from hucksters must be securely wrapped and taken away.

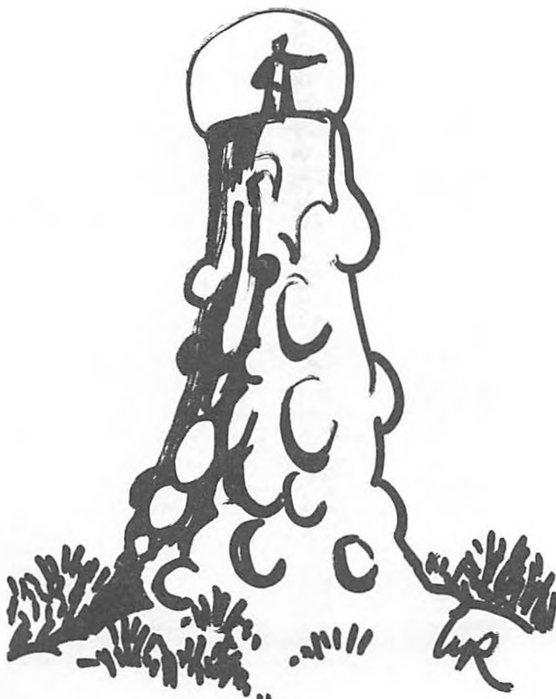
The Committee reserves the right to decide what constitutes a weapon, and the right to impound such weapons for the duration of the convention.

We appreciated that many — even most — people who would like to carry display weapons are sensible, decent and careful individuals, but the risk of weapons causing accident or distress is too great, and the safety of convention members has to be our overriding consideration.

Fan Lounge

The Fan Lounge is in the Old Coffee Shop at the Victoria Hotel. It will be dedicated entirely to fannish activities including fannish panels, fanzine production, admiration or castigation of various BNFs, and a general aura of things fannish and wonderful.

Leigh Edmonds and Jean Weber will be Fans In Residence.



Art Show

The Art Show will be held at the Victoria Hotel, and will open officially at 12 noon on Friday 23rd August. It is an official convention activity and is open only to members.

All art which is for sale will have attached bid sheets marked with the minimum sale price. Convention members interested in purchasing a piece write a bid on the sheet and include their name and number. If no more than three bids are received, and the highest is for at least the minimum sale price, the piece is considered sold to the highest bidder. If four or more bids are received, the piece will go to auction. This system ensures that auction time is spent on pieces in which there is a reasonable level of interest.

There will be an auction held on Sunday morning. We will accept payment by cash, travellers cheques, Bankcard, Mastercard and Visa, and personal cheques drawn on Australian banks.

No artwork is sold with rights to publication — this must be negotiated directly between the purchaser and the artist. Cameras may not be brought into the Art Show.

In conjunction with the Art Show there is a competition for the best piece in any medium illustrating the work of Gene Wolf. The winner will be announced at the Awards ceremony.

Smoking Policy

Smoking these days is a subject many people become emotional about. While some people have called on us to implement a total ban on smoking at **Aussiecon Two**, we feel that this is unrealistic, and would result in many people, including some of our guests and speakers, staying away from the convention altogether. On the other hand, non-smokers have a perfect right to avoid the hazards and discomforts of cigarette smoke if at all possible.

Our policy, then is this:

- * Smoking during programme items will be permitted only in designated areas. These will be set aside at the Banquet and in large function rooms seating more than 100 people.
- * No smoking will be permitted in small function seating 100 or less.
- * No smoking will be permitted at films, because Victorian Health Regulations prohibit this.

We would ask all smokers to pay heed to this policy, and to consider the health and comfort of other convention attendees.

Britain in '87

BRITAIN'S BID FOR THE 45th WORLD SCIENCE FICTION CONVENTION 27 August - 2 September 1987

WHY 1987?

Opinions differ on when the first science fiction convention took place. Sam Moskowitz says it was when a group of New York fans met a group of Philadelphia fans in 1936. Everyone else agrees that it was in January 1937, when fans from all over England converged on the Theosophical Hall, Leeds; among the twenty attendees were such names as Eric Frank Russell and Arthur C Clarke. In 1987, then, we will be celebrating the 50th anniversary of the first British convention, and the first real convention in world history! We'll also be celebrating the 30th anniversary of the first British Worldcon, held in London in 1957. But anniversaries aren't the only reason why we want to bring the 1987 Worldcon to Britain, we also have a committee bursting for the chance to work its fingers to the bone, and a fandom which has been deprived of the heady delights of a worldcon for too long already.

WHAT ARE OUR GOALS?

We have a strong general idea of what we are trying to achieve. We estimate that a 1987 Worldcon in Britain will attract 4,000-4,500 people, based on Seacon 79 attendance of 3,200 and the subsequent growth of British and European fandom. We are prepared to accommodate at least a thousand more than our higher estimate, if our prediction proves conservative. That's a lot of people, from a lot of different countries (the Seacon 79 crowd included attendees from 29 different countries; we certainly don't expect our convention to be any less cosmopolitan). We aim to provide for those people the best entertainment we possibly can: a wide range of programming with an international flavour; interesting and unusual exhibits, including a truly spectacular art show; and a friendly and comfortable atmosphere.

THE VENUE

Brighton's unrivalled facilities made it inevitable that, like our predecessors in 1979, we should choose it as our site. Brighton is ideally suited for travellers from all over the world. London's second airport, Gatwick, is only 25 miles away, with a fast rail connection running 24 hours a day. London itself is less than an hour by rail. Brighton is one of Britain's most attractive seaside towns, famous for its unique Royal Pavilion. Its compact centre is packed with shops and restaurants — all within easy strolling distance of the seafront and our convention hotels and facilities.

SITE AND FACILITIES

Those of you who attended Seacon 79 will be familiar with some, but by no means all, of the facilities we are planning to use in 1987. Once again we will be making full use of the Brighton Metropole's exhibition halls and conference rooms. The nine exhibition halls offer a total of 80,000 sq.ft. of floor space. The largest halls can seat up to 2,000 conference—style. The others provide smaller meeting rooms (capacity 300-350) plus exhibit space which will comfortably accommodate the largest conceivable dealers room, art show and other exhibits without the sense of being lost in an aircraft hangar. The hotel itself has a large hall which can seat 850 for a banquet, and there are fifteen smaller meeting rooms, and bars, restaurants and lounges. We'll also be making use of the Brighton Conference Centre, a few yards walk down the seafront from the Metropole. The main feature of this ultra-modern, highly-equipped conference facility is an arena which can seat up to 5,000 people; it is here that major programme events will be held. All the facilities of the Brighton Centre and the Metropole have been reserved for the 1987 Worldcon, with prices agreed and guaranteed.

THE HOTELS

Our three main hotels will be the same ones used in 1979 — the Metropole, the Bedford and the Old Ship. Between them, these three hotels provide 1,200 beds, all with private bath-room, and all within a couple of minutes' walk of our conference facilities. There is a wide variety of additional overflow accommodation within walking distance of the Metropole and the Brighton Centre, ranging from cheap bed-&-breakfast houses to expensive and luxurious hotels. We have already agreed room rates with the Metropole and Bedford hotels, subject only to increases based on changes in the retail price index between now and late 1986. These rates are: single room £23.00 (\$44 Australian, \$29 US) per night, double or twin room £16.50 (\$31 Australian, \$21 US) per person per night. Prices include breakfast, service and value added tax.

THE COMMITTEE

The current bidding committee will metamorphose into a steering committee after the bid and will consist of Malcolm Edwards (Chair/Publications), Colin Fine (Secretary), John Steward (Treasurer), Chris Atkinson (Exhibitions/Dealers), Paul Oldroyd and Chris Donaldson (Programme), Jan Huxley (Operations) Linda Pickersgill (Fan Programme/Events) and Chris Hughes (Publicity). Between us we have been involved in the organisation of no fewer than 45 regional, national, European and world conventions and have been active members of fandom for more than 90 years! Eight of us will be attending Aussiecon II, and we intend to use all manner of fiendish British persuasions to get you to vote for us in the site selection ballot — we may even buy you a drink! We hope that you'll enjoy Aussiecon II and that we'll have the honour of playing hosts to you in two years time. Vote Britain in '87!



COUNCILLOR ROBERT CRISTOFOLI
THE MAYOR'S PARLOUR · TOWN HALL · BRIGHTON BN1 1JA
Telephone: Brighton 29801

To:

Members of the 43rd World Science Fiction Convention,
Melbourne,
Australia.

June 1985.

Dear Member,

May I extend to you a personal invitation to hold the 45th World Science Fiction Convention in Brighton in 1987.

Brighton is unique in that it provides a cosmopolitan Seaside resort with full facilities for international events, combined with the rich history of the exotic Royal Pavilion, The Lanes, (Brighton's old town), and a wealth of attractive surrounding countryside. Accommodation ranging from top class hotels to good modest guest houses can all be found within easy walking distance of the Conference venues and communications via both London Gatwick and London Heathrow Airports are excellent.

The facilities of the ultra-modern Brighton Centre will be made available for your use entirely free of charge, and additional facilities have been arranged in the Metropole Hotel's Conference and Exhibition Halls. Brighton has previously played host to two major International Science Fiction Conventions - the 1979 World Convention and the 1984 European Convention - and we look forward to the opportunity of welcoming you in 1987 to the largest and most internationally flavoured event yet held in Britain.

I can assure you of the full assistance of Brighton's conference staff in making the 45th World Science Fiction Convention a successful event. Our Conference Officer, Tony Burgess, will be with you in Melbourne and will be glad to answer any queries you may have about Brighton as a Convention venue and resort.

Yours sincerely,

MAYOR.



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0193 Anna
0454 Sally Beasley
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0198 Dennis Callegari
0954 Chris Chittieborough
0207 Robert Clements
0953 Sarah Cravshaw
0956 Peter Darling
0957 Andrew Driscoll
0201 Roy Ferguson
0958 Maureen Gell
0959 David Grigg
0960 Sue Grigg
0051 Carey Handfield
0479 Jack K. Herman
0961 Mandy Herriot
0962 Ivolo Hirsch
0352 Gary Hoff
0289 Kim Hunter
0142 Robin Johnson
0963 Bill Keodell
0290 Mark Llewman
0964 Seth Lockwood
0965 Lynne
0966 John MacDonald
0967 John Matzels
0968 Glen Matthews
0970 Kevin McCaw
0467 John McDouall
0971 Sean McMullen
0969 Michelle Muyaert
0972 Clive Newall
0973 John Newman
0974 Cath O'Neill
0292 Marc O'Neill
0849 Ken O'Neill
0968 Marga O'Neill
0291 Dr. Francis Payne
0975 Ian Payne
0443 Gayle Rogers
0974 Harry Rogers
0444 Tony Rogers
0484 Val Rogers
0293 Steve Roylance
0195 Alric Small
0194 Karen Small
0976 Nicole Small
0977 Kit Stevens
0978 Paul Stevens
0979 Fabian Stretton
0200 James Styles
0192 Lance Sykes
0980 Sue Tonkin
0981 Valerie Ward
0982 Phil Ware
0276 Jean Weber
0196 Roger Weddall
0983 Lucy Zinkiewicz

61 members

Belgium

0129 Walter Belpaeme
0127 Jef Bryant
0136 Marc Corthouts
0809 Georges Coune
0134 Guido Eekhaut
0865 Jeanne-Marie Feron
0866 Michel Feron
0135 G. Goretzmann
0211 C.R. Laker
0437 Douglas McCallum
0130 Carlos Moens
0178 Andre de Rycke

12 members

Canada

0460 Joseph Aspler
0404 Catherine Crockett
0752 Steve Forty
0436 Heather Fowler
0459 Wayne A. Fowler
0751 David George
0539 Steve Gill
0435 Nora Hamilton
0315 Kim Kofael
0745 Hope Lefkowitz
0477 Mary Leppik
0422 John Mansfield
0759 JoAnne McBride
0547 M.T. McKenna
0500 Marjorie McKenna
0478 Patti Middleton
0316 Charles Mohapel
0403 Alan Roenthal
0917 Linda Ross-Mansfield
0720 Fran Skene
0476 Jacqueline M. Ward
0519 James Dean Varyk
0744 Bob Weber
0229 N. Williams

24 members

Ireland

0884 Helen Baldwin
0833 Declan Brennan
0017 Harry Harrison
0156 Anne McCaffrey
0885 Brendan Ryder
0235 The Irish SF Association

6 members

France

0902 Bruno Bordier
0229 Jean Daniel Breque
0906 Catherine Cavagna
0904 Michel Coucment
0900 Philippe Leclercq
0907 Patrick Marcel
0903 Michel Pagel
0901 Andre-Francois Ruard
0905 Roland C. Wagner

9 members

Luxembourg

0377 Tom Hendrika

1 member

Malaysia

0648 Philip Chee

1 member

Netherlands

0139 Dirk Bonten
0817 Joh Flaton
0047 Roelof Goudriaan
0839 Sheila Kavanagh
0908 Zvieta Kious
0144 Henk Langeveld
0137 Paul de Leeuw van Weenen
0284 H.K. Louw
0145 Paulus Meys
0142 Lex Molendruik
0138 Jeroen Nijenhuis
0143 H.F. Pronker
0048 John Paul Smit
0132 Hecy Salts
0131 Peter Salts
0141 Gerard Suurmeijer
0871 Jo Thomas
0133 W. te Poel
0140 Jan van 't Ent
0126 Gobi van Hensen
0871 Angelique van Toorn
0786 Kees van Tourn
0037 Larry van der Putte

23 members

Norway

0415 Johannes H. Berg
0514 Antton Lien
0249 Bjorn Vervo

3 members

New Zealand

0946 Nick Craven
0197 Greg Hills

2 members

Poland

0282 Wiktor Bukato

1 member

Sweden

0321 Joachim Bjork
0320 Kjell Borgstrom
0319 Anders Carlsson
0228 Alfvig Engholm
0325 Lottie Eriksson
0861 Magnus Eriksson
0866 Urban Gunnarsson
0323 Kaj Harju
0317 John-Henri Holmberg
0326 Aake E. H. Jonsson
0322 Lena Karlén
0649 Ruben Lundin
0815 Per Osterman
0324 Ylva Spaangberg
0318 Lars-Olov Strandberg

15 members

U.K.

0765 Michael Abbott
0166 Arnold Akien
0016 Brian Aldias
0287 Eleanor Alexander
0094 Kay Allan
0627 Philip Allcock
0826 Lynne Amer
0770 Brian Ameringen
0876 Michael Ancell
0138 Fiona Anderson
0096 Stuart Andrews
0212 Alexander Aramstrong
0893 Hazel Ashworth
0159 Neil Ashworth
0008 (C) Chris Atkinson
0231 Denise Atkinson
0034 Margaret Austin
0848 Linda Bagley
0894 Chris Bailey
0869 Rachel Bailey
0263 Henry Balen
0811 Charles Ball
0810 Jane Ball
0328 Ted Ball
0895 David Bath
0896 Pauline Bath
0634 Ian G. Batten
0879 Mr. M. Baxter
0085 David Bell
0286 Andrew K. Bennett
0830 Ron Bennett
0626 Austin Benson
0810 Michael Bernard
0110 Tony Berry
0621 Jacqueline Blount
0332 Pamela Boal
0800 Jenny Bone
0799 Trevor Bone
0057 Duncan Booth
0218 Judy Booth
0246 John Botham
0239 Keith Bowden
0337 Tim Breslain
0887 Denis Bridoux
0006 Faith Brooker
0624 John Broonan
0098 Pat Brown
0097 Vernon Brown
0240 Valerie Buckle
0124 Steve Bull
0180 Kenneth Bulmer
0828 Mark Bunce
0022 Saul Bura
0822 Andrew Burke
0777 John Butcher
0841 Kim Campbell
0863 Madeleine A. Campbell
0172 Ramsey Campbell
0232 Roger Campbell
0987 Avedon Carol
0182 Friend of J. Cawthorn
0181 Jim Cawthorn
0039 A. Vincent Clarke
0805 George Clarke
0806 Kathy Clarke
0032 Peter Cohen
0883 Peter Colley
0811 Ann Collier
0004 Clare Conney
0818 Chuck Connor
0768 Chris Cooper
0160 Jonathan Cowie
0179 Richard Cowper
0902 Dave Cox
0123 Jonathan Coxhead
0223 Jeremy Crampton
0463 Karen Crump
0342 Peter Crump
0224 1/2 Crutenden
0824 Michael Cule
0793 Tony Cullen
0825 Michael Curtis
0617 Oscar Dalgleish
0019 John Dallman
0615 Mike Damsick
0208 Huw Davies
0891 Kate Davies
0892 Malcolm Davies
0024 Steve Davies
0236 Robert Day
0078 Lawrence Dean
0778 Sylvie Denis
0775 Mike Dickinson
0279 Iain Dickson
0173 Vincent Docherty
0267 Elaine Donald
0087 (C) Chris Donaldson
0075 Alan Dorey
0076 Rochelle Dorey
0067 Paul Dorset
0843 Barbara Doyle
0333 Roger Earnshaw
0033 Martin Easterbrook
0331 Les Edwards
0036 Lillian Edwards
0007 (C) Malcolm Edwards
0031 Richard Animal Edwards
0054 Dave Ellis
0122 David Elworthy
0204 C.W. England
0726 Bernice Evans
0005 Chris Evans
0241 Fabian
0807 David Fielder
0012 (C) Colin Fine

0345 Joan Fine
0845 Jo Fletcher
0271 Mike Ford
0205 Susan Francis
0069 Owen Funnell
0185 Malcolm Furness
0099 Nick Gadd
0100 Sue Gadd
0854 Neil Gaiman
0949 Macilyn Gallagher
0948 Stephen Gallagher
0155 David S. Garnett
0278 Mike Gavey
0837 Ron Gwinnell
0042 Ye Gerbish
0329 Dave Gibson
0089 Pete Gilligan
0780 Wendy Glover
0851 Margaret Gordon
0620 Mike Gould
0852 John A. Graham
0215 Simon Grant
0886 Roberta Gray
0148 Ann Green
0801 Carol Ann Green
0243 David Green
0643 Keith the Green
0014 Steve Green
0776 Jackie Gresham
0823 Paul Groom
0558 Philip Groves
0113 Andrew Hall
0623 Tony Hammond
0030 Judith Hanna
0986 Rob Hansen
0227 David A. Hardy
0151 Alan Harries
0812 Tia Harris
0881 Sue Harrison
0071 Eve Harvey
0072 John Harvey
0820 Kamal Hasnani
0253 Julian Headlong
0945 Heather
0075 Teresa Heelis
0794 Richard C. Hewison
0059 Joy Hibbert
0844 Keith Adam Hill
0041 Margaret Hill
0040 Terry Hill
0020 Katie Hoare
0021 Martin Hoare
0158 Andy Hobbs
0867 Dave Hodson
0984 Robert Holisturk
0790 Nicholas Paul Holland
0104 Dave Holmes
0050 Ms. Marina J.A. Holroyd
0340 Nic Howard
0855 Martin Howell
0645 Steven Hubbard
0832 Dave Hudson
0772 (C) Chris Hughes
0771 (C) Jan Hurley
0018 Tim Illingworth
0105 Chris Ingham
0147 Anand Inatton
0875 Matthew Irving
0888 Rob Jackson
0327 Graham James
0797 Wilfred M. James
0808 John Jerrold
0818 Bob Jewett
0219 Kevin Johnson
0280 Anthony Johnston
0846 Steve Jones
0840 Tom Jones
0985 Leroy Kettle
0835 Naveed Khan
0154 Garry Kilworth
0049 Paul Kincaid
0153 Vicki King
0772 Shep Kirkbride
0899 Barbara Kison
0035 Christina Lake
0642 Ken Lake
0251 Dave Lally
0052 Lawrence Lambourne
0270 H.J. Landis
0288 John Lang
0285 Colin P. Langeveld
0009 (C) Dave Langford
0272 Peter Lavery
0114 Steve Lawson
0628 C.N. Le Sueur
0121 Bernard Leah
0206 Stephen Linton
0344 Alan Livingston
0334 Steve Lockley
0452 Maggie Lorker
0773 Janet Louas
0152 Ann Looker
0112 Nick Lowe
0625 Murray J. Lynes
0260 Peter Macey
0106 Bruce John Macdonald
0244 Neil Mackie
0255 B. Magorian
0256 Graham Martin
0013 Hugh Mascetti
0103 Charles Maudsley
0814 Angus McAllister
0120 Alison McDonald
0150 Helen McEabb
0774 Ann McEath
0216 Robert Mead
0101 John Meaney

0102 Yvonne Meaney
0878 Mark Mehan
0247 R. Mehan
0792 Trevor Meadham
0868 John Merry
0091 Graham Middleton
0950 P. Miles
0283 Nick Mills
0261 Mike Mitchell
0084 Mike Moir
0053 Michael Mulloy
0221 Alasdair Montgomery
0281 Kate Moore
0874 Chris Morgan
0070 Pauline Morgan
0803 Steph Mortimer
0116 Steve Mowbray
0118 Caroline Mullan
0804 Chris Murphy
0733 Karen Naylor
0245 Alastair J. Neil
0265 Frances Jann Nelson
0029 Joseph Nicholas
0003 Peter Nicholls
0257 John Nicol
0951 Charles E. Noad
0095 Lissanne Norman
0882 Christopher F. O'Shea II
0814 Anton Nigel O'There
0860 Roger Octon
0043 A. Odjune
0048 (C) Paul Oldroyd
0061 Simon O'Donell
0766 The PSIFA Gronk
0781 Anne Page
0330 Valerie Paine
0062 Phil Palmer
0092 Darroll Pardoe
0093 Rosemary Pardoe
0854 Joan S. Paterson
0829 Dave Patterson
0081 Christine Pearson
0819 Mike Pearson
0862 Nigel Pearson
0259 Bernice Peck
0055 Roger Perkins
0873 John Peters
0077 (C) Linda Pickering
0781 Peter Pinto
0336 Dave Piper
0163 M. Porter
0162 D.S. Power
0023 Hal Price
0080 Chris Priest
0238 C.A. Pringle
0237 D. Pringle
0852 Terry Pyle
0064 Dave Raggett
0872 Feryal Rajah
0890 Peter Roberts
0859 A.W. Robertson
0061 Jimmy Robertson
0767 Guy Robinson
0028 Roger Robinson
0060 Barbara Rochford
0108 Justin Rogers
0779 Mic Rogers
0107 Andrew Rose
0838 Howard Rosenblum
0853 June Rosenblum
0125 Stephen Rothman
0222 David Row
0782 Marcus Rowland
0058 Dave Rowley
0191 Barbara Rudyk
0190 Simon Rudyk
0119 Mike Scott
0090 Chris Seller
0146 D.M. Sherwood
0990 Joyce Slater
0889 Ken Slater
0184 David R. Smith
0178 Frank K. Smith
0074 Martin Smith
0022 Robert Sneddon
0844 Elizabeth Sourbut
0109 Ed Stachelnik
0850 Helen Starkey
0164 Sylvia Starshine
0275 James Steel
0262 Andrew Stephenson
0812 Liz Stephenson-Payne
0813 Phil Stephenson-Payne
0065 (C) John Stewart
0045 Alex Stewart
0611 John Stewart
0769 Gary Stratmann
0646 Charles Strass
0044 John Styles
0015 Chris Suslovic
0818 Dave Sykes
0119 Fay Sykes
0335 Martin Taylor
0164 Tom Taylor
0847 George P. Tennent
0258 Thomas
0266 Dave Thomas
0254 Peter-Fred Thompson
0339 Arthur Thomson
0230 Paul Thorley
0827 Susan Thurston
0234 Tibb
0174 Andrew Tidmarsh
0175 Esther Tidmarsh
0831 Andrew Trapnell
0010 Martin Tudor
0066 Steven Tudor

0341 Nick Turner
0079 Lisa Tuttle
0264 Pete Tyers
0011 Paul Vincent
0083 Richard Vine
0034 Graham Wade
0036 Heather Ward
0798 Paul Ward
0117 Peter Wareham
0791 Anne Warren
0788 Clive Warren
0789 Jeanette Warren
0046 Ashley Watkins
0176 Ian Watson
0077 Jenny Watson
0098 Lena Watts
0097 Peter Watts
0073 Gerry Webb
0111 Margaret Welbank
0021 Suzanne Welham
0089 Pam Wells
0056 Kathy Westhead
0026 Peter Weston
0115 Laura Wheatly
0277 Bob Whitaker
0171 James White
0068 Owen Whiteoak
0613 Kim Whysall
0092 John Wilkes
0056 Pete Wright
0149 Simon de Wolfe

380 members

U.S.A.

0469 Sue (Who?) Abramovitz
0274 Alyson Abramovitz
0544 Douglas Adams
0678 P.L. Ahsh
0482 Leslie Strang Akers
0511 David Aldridge
0471 Claire Anderson
0470 Dave Anderson
0312 Harry J.N. Andruschak
0496 Aceta Ara
0668 Bruce D. Arthurs
0165 Isaac Asimov
0546 Alicia Austin
0311 Edwin Austin
0557 David Baer-Peckham
0556 Maria Baer-Peckham
0919 Diane Bailly
0918 Robin Bailly
0603 Richard W. Baird
0157 Bryan Barrett
0607 Gregory S. Barrett
0085 Susan Barrows
0735 Allen Baum
0630 Virginia Bayer-Tapia
0677 Allan Beatty
0938 Martha Beck
0189 Gregory Beoford
0086 Joan Beoford
0472 Gail S. Bennett
0760 John D. Berry
0986 Alford Better
0709 Mark Blackman
0763 Linda Blanchard
0428 Kent Bloom
0656 Ferdita Boardman
0716 Karen Boehler
0913 Laura Bollettino
0701 Douglas Boze
0551 Zina Borovsky
0717 Alan Bostick
0719 Per Bothner
0721 J. Howard Boyd
0520 Deanne L. Braley
0708 Cyona Brandon
0395 Richard Brandshaft
0598 Richard Brandt
0593 David Brandt
0523 Phyllis Eve Bregman
0653 Seth Breitbart
0663 Ann A. Broadhead
0537 Roberta L. Brown
0578 Sue Brundige
0530 Jim Brunet
0492 Glinjer Buchanan
0392 Judith Burger
0561 Brian Hurley
0213 Bill Burns
0214 Mary Burns
0683 Per Buthner
0585 Armand Cabrera
0658 Allyn Cadogan
0416 Kathie Cady
0168 Marly Cantor
0294 Robbie Cantor
0575 Larry Carmody
0480 Joyce L. Carroll
0529 Sharon Carthy
0554 Ann Cecil
0398 John Chapman
0306 Chmuntecleer
0670 Cy Chauvin
0567 Alina Chu
0764 Bev Clark
0635 C.W. Clark
0667 David W. Clark
0571 Ivan Clark
0572 Susan Clark
0926 Aline Clayton-Carroll
0714 Dave Clements
0650 Robert J. Clifford
0705 Kich Coad

0601 Regina Cohen
0602 Sandy Cohen
0464 Anita L. Cole
0449 Donald R. Cook Jr
0405 Cathleen A. Cooper
0498 James A. Corrick
0388 Richard Cross
0605 James S. Daniel
0592 Linda A. Daniel
0438 Marsha Daugherty
0296 Harry Davidov
0712 Pamela Sue Davis
0726 Matthew B. Davison
0462 Christine DeLisle
0738 Scott C. Dennis
0516 Mary Ann Denny
0399 Anne Denton
0739 Frank Denton
0086 Phil Derkum
0722 Tom Digby
0411 Jody H. Dix
0632 Chuck Donahue II
0487 John K. Douglas
0087 K. Doyle
0419 Rachelle DuBey
0088 Diane Duane
0755 Shelley Dutton
0080 Donald Eastlake
0636 Chris Logan Edwards
0430 Nancy C. Edwards
0301 Marjill Eilers
0302 Frank H. Eilersleick
0566 Russ Elliott
0436 Dick Eney
0413 Louie Epstein
0527 Mark F. Falk
0167 () Gary Farber
0737 Mike Faren
0465 William Farina
0573 Bruce Farr
0731 Doug Faunt
0662 Moanhe Feder
0410 Raymond Feist
0608 Sheila Finch-Kayner
0434 Barbara Flister-Lilitz
0679 Don Fitch
0489 Dorsey Flynn
0666 George Flynn
0488 John Flynn
0300 Kich Foss
0548 A. Marina Fournier
0468 Michelle Fox
0420 Jim Fox-Davis
0421 Susan Fox-Davis
0451 Pam Freeman
0928 Frisbee
0740 Steve Gallucci
0508 Virginia Gensheimer
0406 Alexis A. Gilliland
0947 Dolly Gilliland
0401 Jim Gilpatrick
0295 Mike Glycer
0407 Harry Gold
0408 Lee Gold
0525 Lynn Gold
0441 Diane Goldman
0522 Ron Gower
0466 Regina E. Gottsman
0062 Steven Grauman
0414 Ray W. Gray
0715 Stephen Hale Grehenberg
0641 Gay Haldeman
0515 Kristie Hall
0692 Asenath Hammond
0450 Kenneth W. Hankins
0391 Owen Hannifin
0570 Jack Harness
0389 Fred Harris
0936 Joy Harrison
0510 Angela Hatch
0733 Jane Hawkins
0574 Bruce Hazel
0940 Alexis Hebel
0939 Bill Hebel
0702 Stuart G. Hellingier
0672 Jack Heneghan
0695 Martha Herman
0491 John F. Hertz
0307 Gail Higgins
0513 Kathy Hilbera
0552 Kathy Hintze
0629 Lee Hoffman
0655 Sherlock Hoka
0502 Ron Holik
0758 Rachel Holman
0916 Chuck Holst
0485 John Hopfner
0728 Denys Howard
0531 Marj Hoyt
0187 Elizabeth Anne Hull
0944 Lucy Hunslinger
0504 Chad F. Irby
0531 Diane Jacobovick
0439 Dawn Jacobson
0460 Stephen Jacobson
0661 Paul F. Janison
0459 Samantha b Jude
0587 Andrew Johnston
0633 John Jordan
0559 Roberta Jordan
0581 George Jumper
0582 Jennifer Jumper
0583 Jonathan Jumper
0580 Joyce Jumper
0396 David Kadlecck
0558 Sherry Katz
0664 Rick Katze
0742 Gail Kaufman

0757 Jerry Kaulman
0060 Morris Keenan
0588 Bonnie Kenderdine
0922 Greg Ketter
0526 Wendy King
0941 Louise Korlus
0912 Meghan Lancaster
0637 David T. Lang
0638 Robin M. Lang
0423 Ann L. Lawrence
0562 Harry Leonard
0304 Elaine Levinson
0461 Robert Lichtman
0515 Bob Lidral
0658 Paula Lieberman
0433 Frank V. Liltz
0654 Elan Jane Litt
0521 Danny Low
0564 Karyn Lowe
0242 Lawrence Lustig
0494 George R.R. Martin
0932 Alice Massoglia
0746 Marcy Massoglia
0530 Mary Matteotti
0594 Robert W. Matthews
0209 Linda McAllister
0210 Rich McAllister
0387 Sean McCoy
0503 Richard McCue
0596 Thomas McDaniel
0507 Michael P. Kube McDowell
0699 Melinda McPadden
0397 Steve McGinty
0659 Lori Meltzer
0600 Timothy P. Merrigan
0501 Barbara R. Merritt
0734 Craig Miller
0299 Dennis Miller
0497 Gay Miller
0448 Pamela Miller
0543 Arvin Minger
0747 Catherine Monera
0427 Mary Moran
0563 Skip Morris
0929 Diane Lee Myers
0700 San Diego 1n 87 NASVIC Bid
0455 Heather E. MacLennan
0509 William F. Neal, Jr.
0695 Dave Nee
0684 Carol Nelson
0870 Judy Newton
0784 Patrick Nielsen Hayden
0785 Teresa Nielsen Hayden
0110 Juzzy Niven
0309 Larry Niven
0432 Patricia C. Nolan
0463 Lee Nordling
0673 Elaine Normandy
0555 Warren Norwood
0748 Debbie Notkin
0298 Bob Null
0474 Frances M. Nuss
0675 Mary Nuss
0565 Victor O'Rear
0653 Mark L. Olson
0394 Frank Olypek
0711 Ron Ottell
0560 Buz Owen
0704 Caaron Owen
0730 Carol Ann Owings
0250 Ozzie
0762 Jack Palmer
0781 Pauline Palmer
0493 Paris
0518 Sara M. Paul
0931 Eric Pavlat
0930 Peggy Pav Pavlat
0108 Bruce Peiz
0732 Dawn Plaskon
0942 Stephen D. Poe
0186 Frederik Pohl
0910 Mark Pollner
0313 Jonathan Post
0921 Mary Price
0642 Fredrick Prophet
0446 John Quarterman
0743 Alan Rachlin
0911 Jeff Rebolz
0935 Mitche Reiton
0191 Ed Rush Penfield
0577 Bill Ritch
0447 Jennifer Robertson
0588 Elizabeth S. Roberts
0698 Frank M. Robinson
0593 Michele Rosenberg
0657 Larry Ruhl
0920 Richard Russell
0669 Louise Sachter
0273 Knn Saloon
0589 John T. Saplenza
0526 Susan Satterfield
0756 Kate Schaefer
0313 Michael Schaffer
0933 Ben Schilling
0648 Mike Schliofert
0481 Gene Schneider
0597 Donna Schultz
0706 Stacy Scott
0674 Joyce Scribner
0923 Dana Segal-Rove
0424 Eric SegalRove
0599 Nancy R. Segar
0517 Gail Selinger
0703 John Shieran
0418 Keith Sherman
0297 Dean Anton Sherwood
0499 James Shibley
0027 Stu Shiffman

0703 Joe Siciari
0545 Renee Sieber
0486 Paula M. Sigman
0506 Griati Simila
0511 Barbara Simon
0506 Michael M. Sinclair
0442 David Singer
0804 Sleepyhawk
0630 Larry Smith
0651 Sally Smith
0569 Victoria Smith
0252 Lee Smoler
0409 Sallian Snyder
0591 Jack Spert
0426 Laura Spriss
0936 Dick Spielman
0943 Mark Stadler
0524 Lady Starshine
0535 Alan K. Stephan
0202 Edie Stern
0691 Rick Sternbach
0314 Milt Stevens
0908 Jon Stoppa
0909 Joni Stoppa
0483 Maria Valann Strang
0576 Erwin Strauss
0590 Curt Stubbs
0676 Sunitow Sucharitkul
0710 Valerie Sussman
0586 James L. Sutherland
0303 Alan Swain
0305 Steve Swernofsky
0707 Mark Swigert
0532 Avon Suufford
0631 Bill Tapia
0675 Robert R. Taylor
0429 Matthew R. Tepper
0453 Lala R. Testa
0671 Greg Thokar
0647 Pascal J. Thomas
0723 Amy Thomson
0417 John Thorson
0584 Mark W. Tiedemann
0937 Karen Trego
0640 Gregg T. Trend
0682 Rjo Trumble
0681 John Trumble
0665 James Turner
0927 R. Lauraine Tutthasi
0724 Anna Vargo
0647 John Varley
0925 Tamara A. Vermande
0727 Larry Verre
0696 Tom Vining
0679 Dennis Virzi
0518 Diana Voggner
0188 Karl Edward Wagner
0473 Steve Walters
0512 Carol A. Walker
0425 Mitchell Augustus Walker
0549 Lew Walkoff
0694 Dalroy Ward
0741 Michael Ward
0914 Eugene Warner
0390 Bill Warren
0536 Robert H. Weyman
0750 Tom Weber, Jr.
0503 Elliott Weinstein
0540 Janet Wells
0595 Mary Lynn Wexford
0736 Longa White
0445 Ted White
0749 Tom Whitmore
0725 Art Widner
0542 Janet L. Willett
0541 Paul J. Willett
0424 Betty L. Williams
0170 Jack Williamson
0579 Marc Willner
0718 Clifford R. Wind
0457 Pat Wilham
0001 Gene Wolfe
0002 Rosemary Wolfe
0220 Paul M. Wrigley
0754 Ben Yalow
0400 Ron Zukowski
0753 rich brown

404 members

W. Germany

0796 Patricia Aann
0377 H.R. Arenz
0376 Ballduue
0364 SF Media c/o Ute Bauer
0385 Werner Buck
0348 Ingo Dutzl
0367 Helmer-Juergen Ehrig
0361 Roland Geijer
0375 Derra Guenther
0360 Martin Hahn
0386 Ralf Halin
0346 Thomas Hansen
0354 Joachim Henke
0161 Graham Koch
0383 J. Koerber
0370 Kainer Kuchlet
0268 Waldemar Kunning
0379 Eltie Lonck
0378 Tom Luack
0217 Uwe Luecke
0366 Marcus Lutler
0365 F.W. Lutz
0353 Hans-Juergen Mader
0358 Marion Mader

0359 Klaus Marlon
0425 Eckenard Marwitz
0357 Juergen Marzi
0362 Rosemarie Mielke
0381 Thomas R.P. Mielke
0795 Robin Page
0347 Volker Peters
0356 Willmar Plewka
0371 Lutz Reimers
0609 Hermann Ritter Jr
0380 Katherina Roeben
0384 H.G. Schaffrath
0368 Ralf Schiffer
0355 Dieter Schmidt
0373 Hans Sigmond
0374 Michael Staedler
0362 Andreas Tappe
0361 Claus Stefan Voertler
0350 Kuediger W. Wick
0351 Keith Wilder
0349 Rainer Wolf
0369 Uechl Zietach-Jambor

46 members

Yugoslavia

0842 Krsto A. Mazuranic
0994 friend of K. Mazuranic
0993 friend of K. Mazuranic
0998 friend of K. Mazuranic
1000 friend of K. Mazuranic
0995 friend of K. Mazuranic
0991 friend of K. Mazuranic
0996 friend of K. Mazuranic
0997 friend of K. Mazuranic
0998 friend of K. Mazuranic
0992 friend of K. Mazuranic

11 members

STOP PRESS!

Belgium

1006 Eddie C. Bettin
1005 Bart Huylaert

2 members

Netherlands

1001 Len Kindt
1004 Lynne Ann Morne
1002 P.J. Rijpert
1007 J.H. van der Zee

4 members

Sri Lanka

0169 Arthur C. Clarke

1 member

U.K.

1007 Geoff Kippington

1 member



Just our cup of tea!

C O N S T I T U T I O N

of the World Science Fiction Society, October 1984

ARTICLE I — Name, Objectives, Membership, and Organization

- SECTION 1:** The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS.
- SECTION 2:** WSFS is an unincorporated literary society whose functions are:
- A. To choose the recipients of the annual Science Fiction Achievement Awards (the Hugo Awards),
 - B. To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons),
 - C. To attend those Worldcons, and
 - D. To perform such other activities as may be necessary or incidental to the above purposes.
- SECTION 3:** The Membership of WSFS shall consist of all people who have paid membership dues to the Committee of the current Worldcon.
- SECTION 4:** Members of WSFS paying the minimum fee towards membership with their site-selection ballots shall be members of the selected Worldcon with the right to receive all generally distributed publications. Such members may convert to members with the right of general attendance at the selected Worldcon and its Business Meeting by paying, within ninety (90) days of site selection, an additional fee, set by the selected Worldcon Committee, of not more than the minimum voting fee and not more than the difference between the voting fee and the attending fee for new members.
- SECTION 5:** 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 6:** Every Worldcon Committee shall include the following notice in each of its publications:
 "World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon",
 "Science Fiction Achievement Award", and "Hugo Award" are service marks of the World
 Science Fiction Society, an unincorporated literary society.
- SECTION 7:** 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. Each Worldcon Committee shall retain an independent accountant at least a year before their Worldcon and shall publish a financial statement prepared by said accountant within ninety (90) days after their Worldcon and a final financial statement within a year.

ARTICLE II — Science Fiction Achievement Awards (the Hugo Awards)

- SECTION 1:** Selection of the Science Fiction Achievement Awards, known as the Hugo Awards, shall be made as follows in the subsequent Sections of this Article.
- SECTION 2:** *Best Novel:* A science fiction or fantasy story of forty thousand (40,000) words or more appearing for the first time during the previous calendar year. A work originally appearing in a language other than English shall also be eligible in the year in which it is first issued in English translation. A story, once it has appeared in English, may thus be eligible only once. Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date. A serial takes its appearance to be the date of the last installment. Individual stories appearing as a series are eligible only as individual stories and are not eligible taken together under the title of the series. An author may withdraw a version of a work from consideration if the author feels that the version is not representative of what said author wrote. The Worldcon Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the story is within five thousand (5,000) words of the new category limits.
- SECTION 3:** *Best Novella:* The rules shall be the same as those for Best Novel, with length between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.
- SECTION 4:** *Best Novelette:* The rules shall be the same as those for Best Novel, with length between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.
- SECTION 5:** *Best Short Story:* The rules shall be the same as those for Best Novel, with length less than seven thousand five hundred (7,500) words.
- SECTION 6:** *Best Non-Fiction Book:* Any non-fictional work relating to the field of science fiction or fantasy appearing for the first time in book form during the previous calendar year.
- SECTION 7:** *Best Dramatic Presentation:* Any production in any medium of dramatized science fiction or fantasy which has been publicly presented for the first time in its present dramatic form during the previous calendar year. In the case

of individual programs presented as a series, each program is individually eligible, but the series as a whole is not eligible; however, a sequence of installments constituting a single dramatic unit may be considered as a single program (eligible in the year of the final installment).

- SECTION 8:** *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.
- SECTION 9:** *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.
- SECTION 10:** *Best Semiprozine:* Any generally available non-professional publication devoted to science fiction or fantasy which 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 (1000) 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, or (5) announced itself to be a semiprozine.
- SECTION 11:** *Best Fanzine:* Any generally available non-professional publication devoted to science fiction, fantasy, or related subjects which 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.
- SECTION 12:** *Best Fan Writer:* Any person whose writing has appeared in semiprozines or fanzines.
- SECTION 13:** *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.
- SECTION 14:** *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 15:** *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 Section shall be considered to be Science Fiction Achievement Awards, or Hugo Awards.
- SECTION 16:** *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 17:** *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. In addition, the entry "No Award" shall be mandatory in each category of Hugo Award on the final ballot. In any event, No Award shall be given whenever the total number of valid ballots cast for a specific category is less than twenty-five percent (25%) of the total number of final Award ballots (excluding those cast for No Award) received.
- SECTION 18:** *Nominations:* Selection of nominees for the final Award voting shall be done by a poll conducted by the Worldcon Committee, in which each WSFS member shall be allowed to make five (5) equally weighted nominations in every category. Nominations shall be solicited for, and the final Award ballot shall list, only the Hugo Awards and the John W. Campbell Memorial Award for Best New Writer. Assignment to the proper category of nominees nominated in more than one category, and eligibility of nominees, shall be determined by the Worldcon Committee. No nominee shall appear on the final Award ballot if it received fewer nominations than the lesser of either: five percent (5%) of the number of nomination ballots cast in that category, or the number of nominations received by the third-place nominee in that category.
- SECTION 19:** *Voting:* 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. Final Award ballots shall standardize nominees given in each category to not more than five (5) (six (6) in the case of tie votes) plus "No Award." 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)). Voters shall indicate the order of their preference for the nominees in each category.
- SECTION 20:** *Tallying:* Counting of all votes shall be the responsibility of the Worldcon Committee, which is responsible for all matters concerning the Awards. 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. 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.
- SECTION 21:** *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.

ARTICLE III — Future Worldcon Selection

SECTION 1: 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 Article II, Section 20, and shall be limited to WSFS members who have paid at least ten dollars (\$10.00) towards membership in the Worldcon whose site is being selected. 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 minimum voting fee can be modified for a particular year by unanimous agreement of the current Worldcon Committee and all bidding Committees who have filed before the deadline. 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.

PROVIDED THAT the three-years-in-advance selection shall not take effect until the 1986 Worldcon, at which both the 1988 and 1989 Worldcons shall be selected. (Under the old rule, the 1987 Worldcon will be selected in 1985.)

SECTION 2: 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" after the bidders and with equal prominence. The minimum fee in force shall be listed on all site-selection ballots.

SECTION 3: 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. 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. "None of the above" shall be treated as a bid for tallying. 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. If no bids qualify to be on the ballot, the selection shall proceed as though "None of the above" had won.

SECTION 4: The deadline for filing bids for prospective Committees to be included on the ballot, as well as all information needed for filing such bids, shall be published by the current Committee and sent to all members of WSFS at least four (4) months before the deadline for such bids. (Publication in a Progress Report prior to the date specified shall meet this requirement.)

SECTION 5: Bids from prospective Committees shall be allowed on the ballot by the current Worldcon Committee only upon presentation of adequate evidence of an agreement with the proposed sites' facilities, such as a conditional contract or a letter of agreement. To be eligible for site selection, a bidding committee must state 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. Written copies of these rules must be made available by the bidding committee to any member of WSFS on request. The aforementioned rules and agreements, along with an announcement of intent to bid, must be filed with the Worldcon Committee that will administer the voting no later than the close of the previous Worldcon for a Worldcon bid, and no later than the end of the calendar year before the voting for a prospective Continental Convention bid.

PROVIDED THAT the deadlines in the last sentence do not apply to bidders for 1987.

SECTION 6: To ensure equitable distribution of sites, North America is divided into three (3) regions as follows: *Western:* Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states and provinces westward; *Central:* Central America, Mexico (except as above), and all states and provinces between Western and Eastern regions; and *Eastern:* Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states and provinces eastward. Worldcon sites 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.

PROVIDED THAT a bid for New York in 1989 is exempt from the restriction in the last sentence.

SECTION 7: A Worldcon site outside of North America may be selected by a majority vote at any Worldcon. In the event of such outside Worldcon being selected, there shall be an interim Continental Convention in the region whose turn it would have normally been, to be held in the same year as the overseas Worldcon, with rotation skipping that region the following year. Selection of the Continental Convention shall be by the identical procedure to the Worldcon selection except as provided below or elsewhere in this Constitution: (1) voting shall be only by written ballot at the current Worldcon taken after the Worldcon selection is complete; (2) bids are restricted to sites in the appropriate zone; and (3) the proposed Continental Convention voting fee can be set by unanimous agreement of the prospective candidates that file with the current Worldcon Committee before the calendar year in which selection occurs.

SECTION 8: Each Worldcon Committee shall provide a reasonable opportunity for *bona fide* bidding committees for the Worldcon to be selected one year hence to make presentations.

SECTION 9: 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 closest 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.

PROVIDED THAT until the 1986 Worldcon the old rule shall apply, under which such determinations would be made by the single surviving Worldcon Committee.

ARTICLE IV — Constitution and Powers of the Business Meeting

- SECTION 1:** Any proposal to amend the Constitution of WSFS shall require for passage a majority of all the votes cast on the question at the Business Meeting of WSFS at which it is first debated, and also ratification by a simple majority vote of those members present and voting at a Business Meeting of WSFS held at the Worldcon immediately following that at which the amendment was first approved. Failure to ratify in the manner described shall void the proposed amendment.
- SECTION 2:** 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 3:** 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 4:** Business Meetings of WSFS shall be held at advertised times at each Worldcon. The current Worldcon Committee shall provide the Presiding Officer and Staff for each Meeting. Meetings shall be conducted in accordance with *Robert's Rules of Order, Newly Revised*, the Standing Rules, and such other rules as may be published by the Committee in advance.
- SECTION 5:** There shall be a Standing Committee of WSFS. The Standing Committee shall consist of 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, and nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting. Elected members serve until their successors are elected. 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. There will be a meeting of the Standing Committee at each Worldcon, at a time and place announced at the Business Meeting. The Standing Committee shall determine and elect its own officers.
- SECTION 6:** The Standing Committee shall be responsible for registration and protection of the marks used by or under the authority of WSFS.
- SECTION 7:** 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 8:** The Constitution of WSFS, together with an explanation of proposed changes approved but not yet ratified, and the Standing Rules shall be printed by the current Worldcon Committee, distributed with the Hugo nomination ballots, and printed in the Worldcon Program Book, if there is one.

The above copy of the WSFS Constitution is hereby Certified to be True, Correct, and Complete:

George P. Flynn

George P. Flynn, Secretary
L.A.con II Business Meeting

1984/10/30

Standing Rules for the Governance of the Worldcon Business Meeting

- RULE 1:** Business of the Annual Meeting of the World Science Fiction Society shall be transacted in one or more sessions called Preliminary Business Meetings and one or more Main Business Meetings. The first session shall be designated as a Preliminary Business Meeting. At least eighteen (18) hours shall elapse between the final Preliminary Business Meeting and the one or more Main Business Meetings. One Business Meeting session shall also be designated the Site-Selection Meeting where site-selection business shall be the special order of business.
- RULE 2:** The Preliminary Business Meetings may not pass, reject, or ratify amendments to the Constitution, but the motions to "object to consideration", to "table", to "divide the question", to "postpone" to a later part of the Preliminary Business Meetings, and to "refer" to a committee to report later in the same Annual Business Meeting are in order when allowed by *Robert's Rules*. The Preliminary Business Meetings may alter or suspend any of the rules of debate included in these Standing Rules. Motions may be amended or consolidated at these Meetings with the consent of the original maker. Absence from these Meetings of the original maker shall

constitute consent to amendment and to such interpretations of the intent of the motion as the Presiding Officer or the Parliamentarian may in good faith attempt.

- RULE 3:** Nominations from the floor for election to the Standing Committee shall be allowed at each Preliminary Business Meeting. All nominees must be members of the Society and give their consent in writing, which consent shall be submitted to the Presiding Officer. Elections to the Standing Committee shall be a special order of business at a Main Business Meeting. Voting shall be by written preferential ballot with write-ins allowed. The winning candidate shall be elected to the longest-term remaining vacancy and the ballots shall be recounted, with the winning candidate eliminated, if there are further vacancies. This process of selection and elimination shall be repeated until all vacancies are filled. Tied candidates shall all be considered elected if there are enough vacancies of the same length to accommodate them. Other ties shall be settled by drawing lots.
- RULE 4:** The deadline for the submission of non-privileged new business shall be two hours after the official opening of the Worldcon or eighteen hours before the first Preliminary Business Meeting, whichever is later.
- RULE 5:** Six (6) identical, legible copies of all proposals requiring a vote shall be submitted to the Presiding Officer before the deadline given in Rule 4 above. All proposals or motions of more than seventy-five (75) words shall be accompanied by at least one hundred (100) additional identical, legible copies for distribution to and intelligent discussion by the Meeting attendees unless they have actually been distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals or motions shall be legibly signed by the maker and at least one seconder. 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. The Presiding Officer will reject as out of order any proposal or motion which is obviously illegal or hopelessly incoherent in a grammatical sense.
- RULE 6:** Any main motion presented to a Business Meeting shall contain a short title.
- RULE 7:** Debate on all motions of less than fifty (50) words shall be limited to six (6) minutes. Debate on all other motions shall be limited to twenty (20) minutes; if a question is divided, these size criteria and time limits shall be applied to each section. Time shall be allotted equally to both sides of a question. Time spent on points of order or other neutral matters arising from a motion shall be charged one half to each side. The Preliminary Business Meeting may alter these limits for a particular motion by a majority vote.
- RULE 8:** Debate on all amendments to main motions shall be limited to five (5) minutes, to be divided as above.
- RULE 9:** Unless it is an amendment by substitution, an amendment to a main motion may be changed only under those provisions allowing modification through the consent of the maker of the amendment, i.e., second-order amendments are not allowed except in the case of a substitute as the first-order amendment.
- RULE 10:** A person speaking to a motion may not immediately offer a motion to close debate or to refer to a committee. Motions to close debate will not be accepted until at least one speaker from each side of the question has been heard, nor will they be accepted within one minute of the expiration of the time allotted for debate on that motion. The motion to table shall require a two-thirds vote for adoption. \$PL140
- RULE 11:** In keeping with the intent of the limitations on debate time, the motion to postpone indefinitely shall not be allowed.
- RULE 12:** A request for a division of the house (an exact count of the voting) will be honored only when requested by at least ten percent (10%) of those present in the house.
- RULE 13:** 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 14:** These Standing Rules, and any others adopted by a Preliminary Business Meeting, may be suspended for an individual item of business by a two-thirds majority vote.
- RULE 15:** The sole purpose of a request for a "point of information" is to ask the Presiding Officer or the Parliamentarian for his opinion of the effect of a motion or for his guidance as to the correct procedure to follow. Attempts to circumvent the rules of debate under the guise of "points of information" or "points of order" will be dealt with as "dilatatory motions" as specified in *Robert's Rules of Order, Newly Revised*.
- RULE 16:** Citations to Articles, Sections, or specific sentences of the Society Constitution or Standing Rules are for the sake of easy reference only. They do *not* form a part of the substantive area of a motion. Correct enumeration of Articles, Sections, and Rules and correct insertions and deletions will be provided by the Secretary of the Business Meeting when the Constitution and Standing Rules are certified to the next Worldcon. Therefore, motions from the floor to renumber or correct citations will not be in order. The Secretary will also adjust any other Section of the Constitution equally affected by an amendment unless otherwise ordered by the Business Meeting. 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 and to that of the next available Business Meeting as soon as they are discovered.
- RULE 17:** At all sessions of the Business Meeting, the hall will be divided into smoking and non-smoking sections by the Presiding Officer of the Meeting.
- RULE 18:** The World Science Fiction Society Business Meeting is a mass meeting of the Society's membership which the Worldcon is required to sponsor in accordance with the WSFS Constitution and these Standing Rules. Therefore, (1) the quorum is the number of people present and (2) the decisions of the Chair as to who is entitled to the floor are not subject to appeal. The motion to adjourn the Main Meeting will be in order *after* the amendments to the Constitution proposed at the last Worldcon Business Meeting for ratification at the current Business Meeting have been acted upon.
- RULE 19:** If time permits at the Site-Selection Meeting, bidders for the convention one year beyond the date of the Worldcon being voted upon will be allotted five (5) minutes each to make such presentations as they may wish.

RULE 20: These Standing Rules shall continue in effect until altered, suspended, or rescinded by the action of any Business Meeting. Amendment, suspension, or rescission of these Standing Rules may be done in the form of a motion from the floor of any Business Meeting made by any member of the Business Meeting, and such action will become effective immediately after the end of the Business Meeting at which it was passed.

The above copy of the Standing Rules for the Governance of the Worldcon Business Meeting is hereby Certified to be True, Correct, and Complete.

George P. Flynn

George P. Flynn, Secretary
L.A.con II Business Meeting

1984/10/30

Business Passed on to Aussiecon Two

Items 1 through 6 below have been given first passage, and will become part of the Constitution if ratified at Aussiecon.

ITEM 1: MOVED, to amend Article III, Section 2, of the WSFS Constitution to add the words "and provide for write-in votes" before the word "after", and to insert a new third sentence:

For votes for a write-in to be counted, the prospective committee must present the documents required in Section 5.

This would require that write-in votes be allowed on the site-selection ballot (as was not done in 1984).

ITEM 2: MOVED, to amend Article III, Section 1, of the WSFS Constitution by replacing "ten dollars (\$10.00)" with "twenty U.S. dollars (U.S.\$20.00) or the equivalent".

This would double the default site-selection voting fee (i.e., the fee to be charged unless there is agreement on another amount).

ITEM 3: MOVED, to amend Article III, Section 7, of the WSFS Constitution by changing clause (1) of the last sentence to read:

(1) voting shall be by written ballot administered in the following year by the then current Worldcon, if there is no Continental Convention that year, or by the Continental Convention, if there is one, with ballots cast either by mail or at the administering convention, and with only members of the administering convention allowed to vote;

PROVIDED THAT if passed this motion would take effect at the same time as the three-years-in-advance Worldcon selection, i.e., it would first apply to a possible 1989 NASFiC.

This motion provides that NASFiC site selection take place in the year following that in which an overseas Worldcon is selected, i.e., two years before the date of the NASFiC in question; and that the voting be administered by that year's NASFiC if there happens to be one.

ITEM 4: MOVED, to amend Article IV, Section 4, of the WSFS Constitution by adding, after the words "... Newly Revised":

(or the equivalent Meeting Rules authority in the country of the current Worldcon, provided that such authority must be specified when a site-selection bid is filed)

This would allow substitutes for Robert's Rules to be used for Business Meetings held outside the U.S.

ITEM 5: MOVED, to amend the WSFS Constitution as follows:

A) Replace all occurrences of "interim Continental Convention" and "Continental Convention" with "NASFiC", except for the first occurrence, which shall be replaced with "North American Science Fiction Convention (hereinafter referred to as NASFiC)".

B) Insert the following item in Article I, Section 2, after item C:

To choose the locations and committees for the occasional North American Science Fiction Conventions (hereinafter referred to as NASFiCs).

C) Insert "and NASFiC" after the second word in Article I, Section 6, and insert "NASFiC" into the list of marks in the notice whose publication is required by said section.

This would regularize the references to the NASFiC in the Constitution, and provide for entering "NASFiC" as a service mark. Section B above would be the first occurrence in the Constitution, and would thus render unnecessary the "first occurrence" clause of Section A. Note that if both items pass, the appropriate changes should also be made in Item 3 above.

ITEM 6: MOVED, to amend Article III, Section 1, of the WSFS Constitution by inserting the following at the end of the third sentence:

except for five percent (5%) of the default voting fee per voter, which shall be turned over to the Standing Committee.

This would provide for automatic funding of the Standing Committee out of site-selection voting fees. Thus if Item 2 above passes the Standing Committee would receive \$1.00 per voter.

ITEM 7: Report of the WSFS Standing Committee: cf. WSFS Constitution, Article IV, Sections 5 and 6.

Current membership: elected till Aussiecon Two: Kent Bloom, Jim Gilpatrick, Ben Yalow; elected till Confederation: Don Eastlake (Chair), Leslie Turek, George Flynn; elected till 1987 Worldcon: Rick Katze, Willie Siro, Ross Pavlac; Worldcon Committee appointees: Peggy Rae Pavlat (1983), Craig Miller (1984), Jack Herman (1985), Penny Frierson (1986). Mailing address: P.O. Box 1270, Kendall Sq. Station, Cambridge, MA 02142, USA.

ITEM 8: Report of Special Committee on Worldcon Site Selection and Rotation.

Membership: Ross Pavlac (Chair), Craig Miller, Bob Hillis, Jack Herman, Ben Yalow, Tony Lewis, Malcolm Edwards pro tem (may nominate a replacement). Mailing address: Ross Pavlac, P.O. Box A3120, Chicago, IL 60690, USA.

ITEM 9: This motion has not been passed, but was referred to the Special Committee, to be reported back at Aussiecon Two. The Secretary has edited it to conform to the current style of the Constitution.

MOVED, to amend the WSFS Constitution as follows:

A) Replace the first two sentences of Article III, Section 6, with the following:

To ensure equitable distribution of Worldcon sites, the world is divided into two (2) zones as follows: *Western*, Manitoba, Minnesota, Iowa, Missouri, Arkansas, Louisiana, Mexico, Central America, and all territories west to sixty (60) degrees East of Greenwich; *Eastern*, Ontario, Wisconsin, Illinois, Kentucky, Tennessee, Mississippi, the West Indies, South America, and all territories east to sixty (60) degrees East of Greenwich. Worldcon sites shall alternate between the two zones.

B) Delete the first sentence of Article III, Section 7, and change the second sentence to read:

In the event of a Worldcon site outside of North America being selected, there shall be an interim Continental Convention in the North American portion of the zone whose turn it is, to be held in the same year as the overseas Worldcon.

PROVIDED THAT this plan, if adopted, will take effect with the 1987 selection of the 1990 (Western zone) Worldcon site.

As it now stands, this motion would (1) divide North America into two zones rather than the current three, with the division roughly along the Mississippi River; (2) extend these zones to cover the entire world, so that overseas bidders would no longer be free to bid in any year.

WSFS Constitution, Standing Rules, & Business Passed on to Aussiecon Two typeset by George P. Flynn and Donald E. Eastlake, III





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The Hugo Awards and Others

The Hugo Awards are now such a part of science fiction tradition, and even more so, a part of the tradition of World Science Fiction Conventions, that it is hard to remember that Worldcons and Hugos haven't always gone together. The first Science Fiction Achievement Awards were not given (it says here) until the 11th World SF Convention, in Philadelphia in 1953.

What did those early Worldcons do without the Hugo Awards? Without the careful labour of issuing nomination forms and voting ballots? Without the secretive agony of counting the votes? Without the sweat and nerves of the actual presentation ceremony? The worrying over which authors and fans would actually be there to pick up the awards, and who would need to nominate others to pick up the things for them? Without the hilarious embarrassment of having to shout out "Anyone here from Oregon?"

It's hard to imagine. Perhaps we should ask Forry Ackerman, one of the very first people to be given a Hugo.

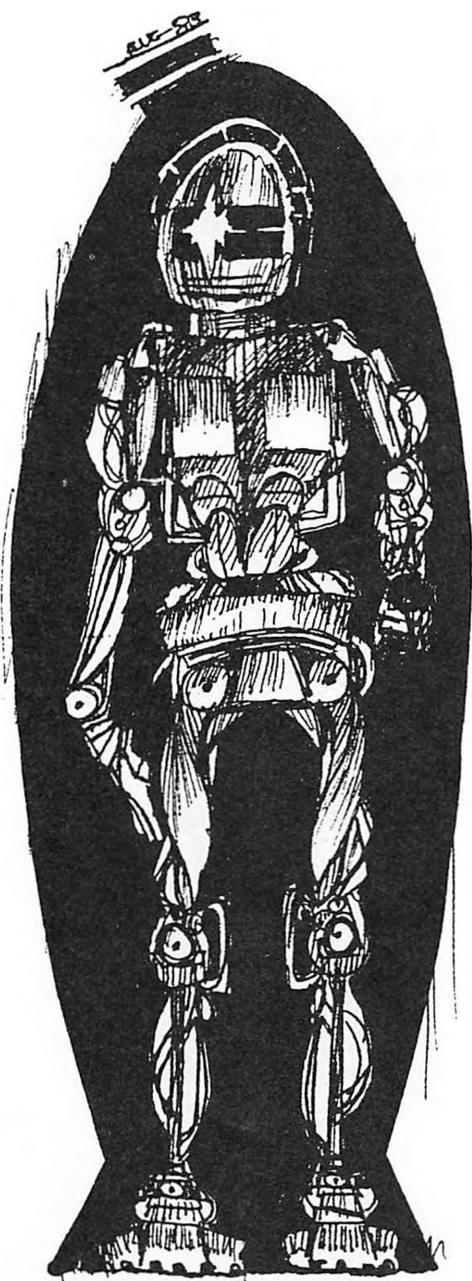
But enough of this nonsense. Down to business. What are the Hugos?

The Hugos are the Annual Science Fiction Achievement Awards, named affectionately after Hugo Gernsback, who turned sf into a popular genre in the 1920s. They are awarded by popular vote of the current members of the World Science Fiction Society — that is, the members of the current World SF Convention. Since 1959, nominations for the final ballot have also been by popular vote. Categories have varied over the years, but are determined by the World SF Society Constitution (printed elsewhere in this Handbook). Special Awards have also been awarded from time to time by convention committees to those thought particularly deserving.

The award is in the shape of a silver rocket ship, mounted on a base whose design is determined by the current Worldcon Committee.

Since 1973, Worldcon members have also voted for the John W. Campbell Award for the year's most outstanding new writer. The award commemorates the late John W. Campbell, arguably the greatest magazine editor the genre has produced, and someone renowned for his encouragement of new writers.

Following is a list of all the Hugo Awards and Campbell Awards that have been presented at Worldcons over the years, followed by a list of this year's nominees. The Hugo Awards this year will be presented at a special ceremony on Sunday night.



1953

Novel: *The Demolished Man* by Alfred Bester
Professional Magazine: *Galaxy* and *Astounding* (tie)
Excellence in Fact Articles: Willy Ley
Cover Artist: Ed Emshwiller and Hannes Bok (tie)
Interior Illustrator: Virgil Finlay
New SF Author: Philip José Farmer
Number 1 Fan Personality: Forrest J Ackerman

1954

(No Awards Given)

1955

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*
Artist: Frank Kelly Freas
Fan Magazine: *Fantasy Times* (James V. Taurasi, Sr. and Ray Van Houten, eds.)
Special Award: Sam Moskowitz as "Mystery Guest" and for his work on past conventions

1956

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*
Artist: Frank Kelly Freas
Fanzine: *Inside & Science Fiction Advertiser* (Ron Smith ed.)
Most Promising New Author: Robert Silverberg
Book Reviewer: Damon Knight

1957

American Professional Magazine: *Astounding*
British Professional Magazine: *New Worlds*
Fan Magazine: *Science-Fiction Times* (James V. Taurasi, Ray Van Houten, and Frank Prieto, eds.)

1958

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: *Fantasy & Science Fiction*

Outstanding Artist: Frank Kelly Freas

Outstanding Actifan: Walter A. Willis

1959

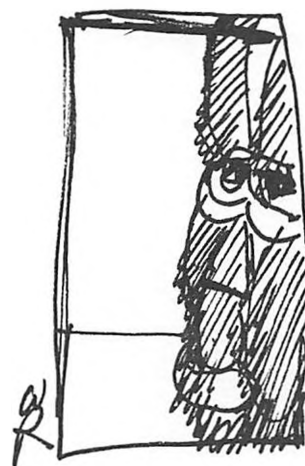
Novel: *A Case of Conscience* by James Blish
Novelette: "The Big Front Yard" by Clifford D. Simak
Short Story: "That Hell-Bound Train" by Robert Bloch
SF or Fantasy Movie: No Award
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Fanac* (Ron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

1960

Novel: *Starship Troopers* by Robert A. Heinlein
Short Fiction: "Flowers for Algernon" by Daniel Keyes
Dramatic Presentation: *The Twilight Zone*
Professional Magazine: *Fantasy & Science Fiction*
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

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/Analog*
Professional Artist: Ed Emshwiller
Fanzine: *Who Killed Science Fiction?* (Earl Kemp, ed.)



1962

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*

Professional Artist: Ed Emshwiller

Fanzine: *Warhoon* (Richard Bergeron, ed.)

Special Awards:

Cele Goldsmith for editing *Amazing and Fantastic*

Donald H. Tuck for *The Handbook of Science Fiction and Fantasy*

Fritz Leiber and the Hoffman Electronic Corp. for the use of science fiction in advertisements

1963

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: *Fantasy & Science Fiction*

Professional Artist: Roy G. Krenkel

Amateur Magazine: *Xero* (Richard and Pat Lupoff, eds.)

Special Awards:

P. Schuyler Miller for book reviews in *Analog*
Isaac Asimov for science articles in *Fantasy & Science Fiction*

1964

Novel: *Way Station* by Clifford D. Simak

Short Fiction: "No Truce With Kings" by Poul Anderson

Professional Magazine: *Analog*

Professional Artist: Ed Emshwiller

SF Book Publisher: Ace Books

Amateur Magazine: *Amra* (George Scithers, ed.)

1965

Novel: *The Wanderer* by Fritz Leiber

Short Story: "Soldier, Ask Not" by Gordon R. Dickson

Special Drama: *Dr. Strangelove*

Magazine: *Analog*

Artist: John Schoenherr

Publisher: Ballantine

Fanzine: *Yandro* (Robert and Juanita Coulson, eds.)

1966

Novel: . . . *And Call Me Conrad* by Roger Zelazny, and *Dune* by Frank Herbert (tie)

Short Fiction: "'Repent, Harlequin!' Said the Ticktockman" by Harlan Ellison

Professional Magazine: *If*

Professional Artist: Frank Frazetta

Amateur Magazine: *ERB-dom* (Camille Cazedessus, Jr., ed.)

Best All-Time Series: the "Foundation" series by Isaac Asimov

1967

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" (*Star Trek*)

Professional Magazine: *If*

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 *21st Century*

1968

Novel: *Lord of Light* by Roger Zelazny

Novella: "Weyr Search" by Anne McCaffrey, and "Riders of the Purple Wage" by Philip José Farmer (tie)

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" (*Star Trek*)

Professional Magazine: *If*

Professional Artist: Jack Gaughan

Fanzine: *Amra* (George Scithers, ed.)

Fan Writer: Ted White

Fan Artist: George Barr

Special Awards:

Harlan Ellison for *Dangerous Visions*
Gene Roddenberry for *Star Trek*

1969

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: *Fantasy & Science Fiction*

Professional Artist: Jack Gaughan

Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)

Fan Writer: Harry Warner, Jr.

Fan Artist: George Barr

Special Award: Neil Armstrong, Edwin Aldrin, and Michael Collins for "The Best Moon Landing Ever"

1970

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: news coverage of Apollo XI

Professional Magazine: *Fantasy & Science Fiction*

Professional Artist: Frank Kelly Freas

Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)

Fan Writer: Bob Tucker

Fan Artist: Tim Kirk

1971

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: *Fantasy & Science Fiction*

Professional Artist: Leo and Diane Dillon

Fanzine: *Locus* (Charlie and Dena Brown, eds.)

Fan Writer: Richard E. Geis

Fan Artist: Alicia Austin

1972

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: *Fantasy & Science Fiction*

Professional Artist: Frank Kelly Freas

Amateur Magazine: *Locus* (Charlie and Dena Brown, eds.)

Fan Writer: Harry Warner, Jr.

Fan Artist: Tim Kirk

Special Awards:

Harlan Ellison for excellence in anthologizing (*Again, Dangerous Visions*)

Club du Livre d'Anticipation (France) for excellence in book production

Nueva Dimension (Spain) for excellence in magazine production



1973

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: "Eurema's Dam" by R. A. Lafferty and "The Meeting" by Frederik Pohl and C. M. Kornbluth (tie)

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

Campbell Award: Jerry Pournelle

Special Award: Pierre Versins for *L'Encyclopedie de l'Utopie et de la science fiction*

1974

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: *Algol* (Andy Porter, ed.) and *The Alien Critic* (Richard E. Geis, ed.) (tie)

Fan Writer: Susan Wood

Fan Artist: Tim Kirk

Campbell Award: Spider Robinson and Lisa Tuttle (tie)

Special Award: Chesley Bonestell for his illustrations

1975

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*

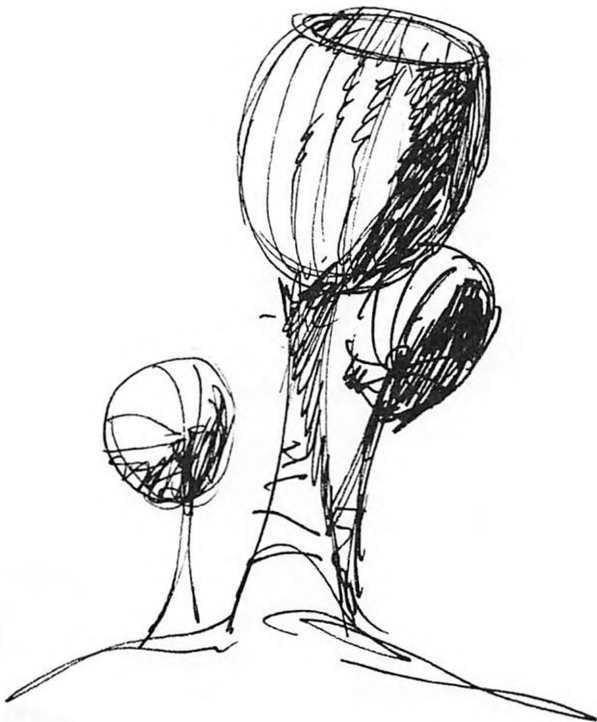
Professional Editor: Ben Bova

Professional Artist: Frank Kelly Freas

Amateur Magazine: *The Alien Critic* (Richard E. Geis, ed.)

Fan Writer: Richard E. Geis

Fan Artist: Bill Rotsler



Campbell Award: P. J. Plauger

Special Awards:

Donald A. Wollheim as "the fan who has done everything"

Walt Lee for *Reference Guide to Fantastic Films*

1976

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* (Charlie and Dena Brown, eds.)

Fan Writer: Richard E. Geis

Fan Artist: Tim Kirk

Campbell Award: Tom Reamy

Special Award: James E. Gunn for *Alternate Worlds, The Illustrated History of Science Fiction*

1977

Novel: *Where Late the Sweet Birds Sang* by Kate Wilhelm

Novella: "By Any Other Name" by Spider Robinson, and "Houston, Houston, Do You Read?" by James Tiptree, Jr. (tie)

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

Campbell Award: C. J. Cherryh

Special Award: George Lucas for *Star Wars*

1978

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* (Charlie and Dena Brown, eds.)

Fan Writer: Richard E. Geis

Fan Artist: Phil Foglio

Campbell Award: Orson Scott Card

1979

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 DiFate

Amateur Magazine: *Science Fiction Review* (Richard E. Geis, ed.)

Fan Writer: Bob Shaw

Fan Artist: Bill Rotsler

Campbell Award: Stephen R. Donaldson

1980

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

Amateur Magazine: *Locus* (Charlie Brown, ed.)

Fan Writer: Bob Shaw

Fan Artist: Alexis Gilliland

Campbell Award: Barry B. Longyear

1981

Novel: *The Snow Queen* by Joan 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

Amateur Magazine: *Locus* (Charlie Brown, ed.)

Fan Writer: Susan Wood

Fan Artist: Victoria Poyser

Campbell Award: Somtow Sucharitkul

1982

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

Amateur Magazine: *Locus* (Charlie Brown, ed.)

Fan Writer: Richard E. Geis

Fan Artist: Victoria Poyser

Campbell Award: Alexis Gilliland

Special Award: Mike Glyer for "keeping the fan in fanzine publishing"

1983

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 Gunn

Dramatic Presentation: *Bladerunner*

Professional Editor: Edward L. Ferman

Professional Artist: Michael Whelan

Amateur Magazine: *Locus* (Charlie Brown, ed.)

Fan Writer: Richard E. Geis

Fan Artist: Alexis Gilliland

Campbell Award: Paul O. Williams

1984

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

Semi-prozine: *Locus* (Charlie Brown, ed.)

Fanzine: *File 770* (Mike Glyer, ed.)

Fan Writer: Mike Glyer

Fan Artist: Alexis Gilliland

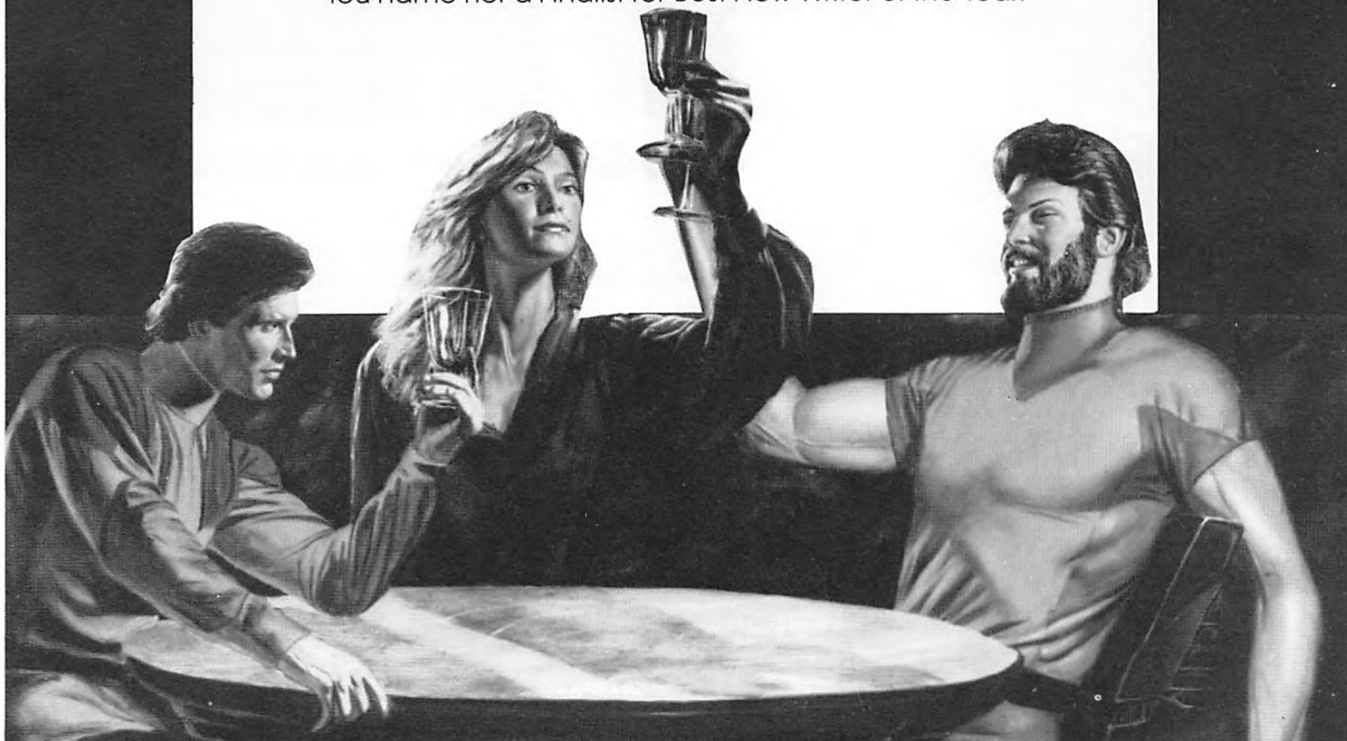
Campbell Award: R. A. MacAvoy

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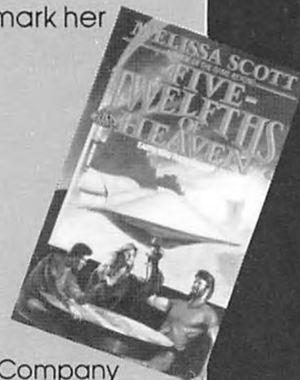
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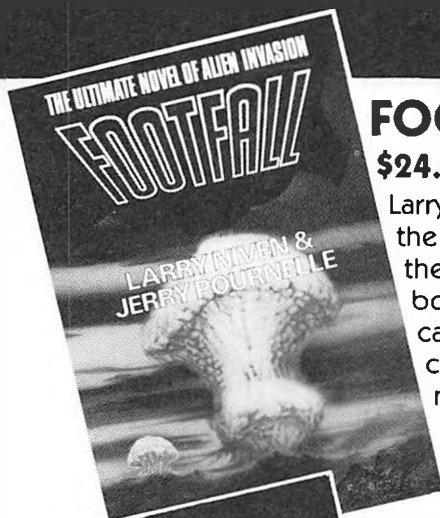
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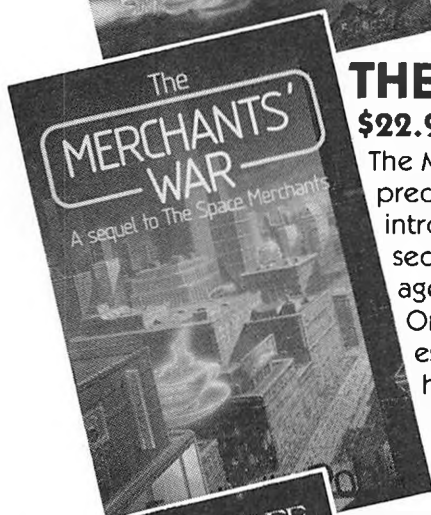
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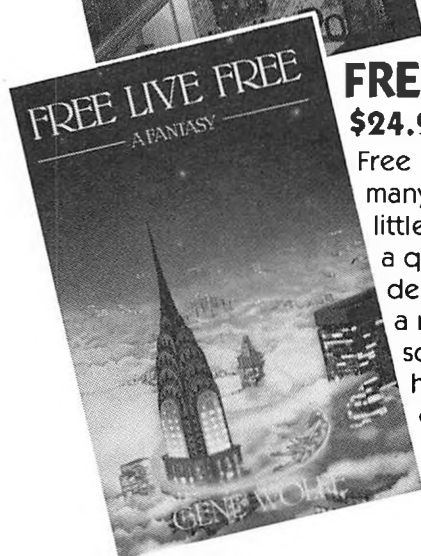
FOOTFALL Larry Niven Jerry Pournelle
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 Job: A Comedy of Justice — Robert A. Heinlein
NEL/Del Rey
 The Integral Trees — Larry Niven *McDonald/Del Rey*
 Emergence — David R. Palmer *Bantam*
 The Peace War — Vernor Vinge *Bluejay*

BEST NOVELLA:

Cyclops — David Brin *ISAFM March*
 Valentina — Joseph H. Delaney & Marc Stiegler
Analog May
 Summer Solstice — Charles L. Harness *Analog June*
 Elemental — Geoffrey A. Landis *Analog December*
 Press Enter ■ — John Varley *IASFM May*

BEST NOVELETTE:

Bloodchild — Octavia E. Butler *IASFM June*
 The Lucky Strike — Kim Stanley Robinson *Universe 14*
 Silicon Muse — Hilbert Schenck *Analog September*
 The Man Who Painted the Dragon Griaule — Lucius Shepard *F&SF December*
 The Weigher — Eric Vincoff & Marcia Martin *Analog October*
 Blued Moon — Connie Willis *IASFM January*
 REturn to the Fold — Timothy Zahn *Analog September*

BEST SHORT STORY:

The Crystal Spheres — David Brin *Analog January*
 The Aliens Who Knew, I Mean, Everything — George Alex Effinger *F&SF October*
 Rory — Steven Gould *Analog April*
 Symphony for a Lost Traveller — Lee Killough
Analog March
 Ridge Running — Kim Stanley Robinson *F&SF January*
 Salvador — Lucius Shepard *F&SF April*

BEST NON-FICTION:

Sleepless Nights in the Procrustean Beds — Harlan Ellison
Borgo Press
 Dune Encyclopedia — Willis E. McNelly
Berkley/Corgi
 The Faces of Science Fiction — Patty Perret
Bluejay
 In the Heart or in the Head — George Turner
Norstrilia Press
 Wonder's Child: my life in science fiction — Jack Williamson
Bluejays

BEST DRAMATIC PRESENTATION:

Dune
 Ghostbusters
 The Last Starfighter
 Star Trek III: The Search for Spock
 2010

BEST EDITORS:

Terry Carr
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 Stanley Schmidt
 George Scithers

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 Tom Kidd
 Val Lakey Lindahn
 Barclay Shaw
 Michael Whelan

BEST SEMI-PROZINE:

Fantasy Review
 Locus
 SF Chronicle
 SF Review
 Whispers

BEST FANZINE:

Ansible — Dave Langford
 File 770 — Mike Glycer
 Holier than Thou — Marty & Robbie Cantor
 Rataplan — Leigh Edmonds
 Mythologies — Don D'Amassa

BEST FAN WRITER:

Leigh Edmonds
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 Mike Glycer
 Arthur Hlavaty
 Dave Langford

BEST FAN ARTIST:

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 Steven Fox
 Alexis Gilliland
 Joan Hanke Woods
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A DAY IN THE LIFE OF A F&SF FAN AT THE '85 WORLDCON ...



The World Science Fiction Convention Since 1939

Year	City	Name	Guest of Honour	Site	Attendance*	Chair
1939	New York	Nycon I	Frank R. Paul	Caravan Hall	200	Sam Moskowitz
1940	Chicago	Chicon I	Edward E. Smith, Ph.D.	Hotel Chicagoan	128	Mark Reinsberg
1941	Denver	Denvention I	Robert A. Heinlein	Shirley Savoy Hotel	90	Olan F. Wiggins
1946	Los Angeles	Pacifcon I	A. E. van Vogt E. Mayne Hull	Park View Manor	130	Walter J. Daugherty
1947	Philadelphia	Philcon I	John W. Campbell, Jr.	Penn Sheraton Hotel	200	Milton Rothman
1948	Toronto	Torcon I	Robert Bloch (pro) Bob Tucker (fan)	RAI Purdy Studios	200	Ned McKeown
1949	Cincinnati	Cinvention	Lloyd A. Eshback (pro) Ted Carnell (fan)	Hotel Metropole	190	Don Ford ¹
1950	Portland	NORWESCON	Anthony Boucher	Multnomah Hotel	400	Donald B. Day
1951	New Orleans	Nolacon	Fritz Leiber	St. Charles Hotel	190	Harry B. Moore
1952	Chicago	TASFiC ²	Hugo Gernsback	Hotel Morrison	870	Julian C. May
1953	Philadelphia	11th Worldcon ³	Willy Ley	Bellevue Stratford Hotel	750	Milton Rothman ⁴
1954	San Francisco	SFCon	John W. Campbell, Jr.	Sir Francis Drake Hotel	700	Lester Cole Gary Nelson Nick Falasca Noreen Falasca
1955	Cleveland	Clevelandcon	Isaac Asimov (pro) Sam Moskowitz (Mystery GoH)	Manger Hotel	380	
1956	New York	NEWYORCON ⁵	Arthur C. Clarke	Biltmore Hotel	850	David A. Kyle
1957	London	Loncon I	John W. Campbell, Jr.	King's Court Hotel	268	Ted Carnell
1958	South Gate ⁶	Solacon	Richard Matheson	Alexandria Hotel	322	Anna S. Moffatt
1959	Detroit	Detention	Poul Anderson (pro) John Berry (fan)	Pick Fort Shelby Hotel	371	Roger Sims Fred Prophet
1960	Pittsburgh	Pittcon	James Blish	Penn Sheraton Hotel	568	Dirce Archer
1961	Seattle	Seacon	Robert A. Heinlein	Hyatt House	300	Wally Weber
1962	Chicago	Chicon III	Theodore Sturgeon	Pick Congress Hotel	550	Earl Kemp
1963	Washington, D.C.	Discon I	Murray Leinster	Statler Hilton Hotel	600	George Scithers
1964	Oakland	Pacifcon II	Edmond Hamilton and Leigh Brackett (pro) Forrest J. Ackerman (fan)	Hotel Leamington	523	J. Ben Stark Al haLevy
1965	London	Loncon II	Brian W. Aldiss	Mount Royal Hotel	350	Ella Parker
1966	Cleveland ⁷	Tricon	L. Sprague de Camp	Sheraton Cleveland Hotel	850	Ben Jason ⁷
1967	New York	Nycon 3	Lester del Rey (pro) Bob Tucker (fan)	Statler Hilton Hotel	1500	Ted White Dave Van Arnam
1968	Oakland	Baycon	Philip José Farmer (pro) Walter J. Daugherty (fan)	Hotel Claremont	1430	Bil Donaho Alva Rogers Joyce Fisher
1969	St. Louis	St. Louiscon	Jack Gaughan (pro) Eddie Jones (TAFF) ⁸	Chase Park Plaza	1534	Ray Fisher Joyce Fisher
1970	Heidelberg	Heicon '70 International	Robert Silverberg (US) E. C. Tubb (UK) Herbert W. Franke (Ger.) Elliot K. Shorter (fan)	Heidelberg Stadthalle	620	Manfred Kage
1971	Boston	Noreascon I	Clifford D. Simak (pro)	Sheraton Boston Hotel	1600	Tony Lewis
1972	Los Angeles	L.A.Con I	Frederik Pohl (pro) Robert and Juanita Coulson (fan)	International Hotel	2007	Charles Crayne Bruce Pelz
1973	Toronto	Torcon 2	Robert Bloch (pro) William Rotsler (fan)	Royal York Hotel	2900	John Millard
1974	Washington, D.C.	Discon II	Roger Zelazny (pro) Jay Kay Klein (fan)	Sheraton Park Hotel	3587	Jay Haldeman Ron Bounds
1975	Melbourne	Aussiecon One	Ursula K. Le Guin (pro) Susan Wood and Michael Glicksohn (fan) Donald Tuck (Australian)	Southern Cross Hotel	606	Robin Johnson
1976	Kanas City, Mo.	MidAmeriCon	Robert A. Heinlein (pro) George Barr (fan)	Radisson Muehleback Hotel and Phillips House	2800	Ken Keller
1977	Miami Beach	SunCon	Jack Williamson (pro) Robert A. Madle (fan)	Hotel Fontainebleau	2050	Don Lundry
1978	Phoenix	IguanaCon ⁹	Harlan Ellison (pro) Bill Bowers (fan)	Hyatt Regency and Adams Hotels, Phoenix Convention Centre and Symphony Hall	4700	Tim Kyger
1979	Brighton	Seacon '79	Brian Aldiss (UK) Fritz Leiber (US) Harry Bell (fan)	Metropole Hotel	3114	Peter Weston
1980	Boston	Noreascon II	Damon Knight and Kate Wilhelm (pro) Bruce Pelz (fan)	Sheraton Boston Hotel and Hynes Civic Auditorium	5850	Leslie Turek

1981	Denver	Denvention Two	C. L. Moore and Clifford D. Simak (pro) Rusty Hevelin (fan)	Denver Hilton Hotel	3792	Suzanne Carnival Don C. Thompson
1982	Chicago	Chicon IV	A. Bertram Chandler (pro) Frank Kelly Freas (pro) Lee Hoffman (fan)	Hyatt Regency Chicago	4275	Ross Pavlac Larry Propp
1983	Baltimore	ConStellation	John Brunner (pro) David A. Kyle (fan)	Baltimore Convention Centre	6400	Michael Walsh
1984	Anaheim ¹⁰	L.A.con II	Gordon R. Dickson (pro) Dick Eney (fan)	Anaheim Hilton & Towers and Convention Centre	8365	Craig Miller Milt Stevens
1985	Melbourne	Aussiecon Two	Gene Wolfe (pro) Ted White (fan)	Southern Cross Hotel, Victoria Hotel, Sheraton Hotel	?	David Grigg

* Means number of people who actually attended, not total registration.

¹(1949) Officially only Secretary-Treasurer; Charles R. Tanner had the honorary title of Chairman.

²(1952) For "Tenth Anniversary Science Fiction Convention"; popularly known as Chicon II.

³(1953) Popularly known as Philcon II.

⁴(1953) Replaced James A. Williams as Chairman upon Williams' death.

⁵(1956) Popularly known as Nycon II.

⁶(1958) Physically in Los Angeles, but (by mayoral proclamation) technically in South Gate.

⁷(1966) Officially jointly hosted by Cleveland, Detroit, and Cincinnati (hence "Tricon"), with Detroit's Howard De Vore and Cincinnati's Lou Tabakow as Associate Chairmen.

⁸(1966) Replaced Ted White, who withdrew as Fan Guest of Honour to dramatize the TAFE winner.

⁹(1978) Unresolved dissension remains as to whether the Worldcon was properly named IguanaCon or IguanaCon II.

¹⁰(1984) Like South Gate, part of the greater Los Angeles area.

This list compiled by the 1984 LACon Committee

Acknowledgements

It is simply impossible to acknowledge properly the enormous numbers of people who have helped us plan for and run **Aussiecon Two**. However, the following people and organisations must be given special mention, with our grateful thanks:

Air New Zealand
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Avedon Carol
John Clute
Clive Coogan
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Moshe Feder
Jan Howard Finder
Jay Kay Klein
LACon II
Ladera Travel
Linda Lounsbury
Lucasfilm
Race Mathews, Minister for the Arts
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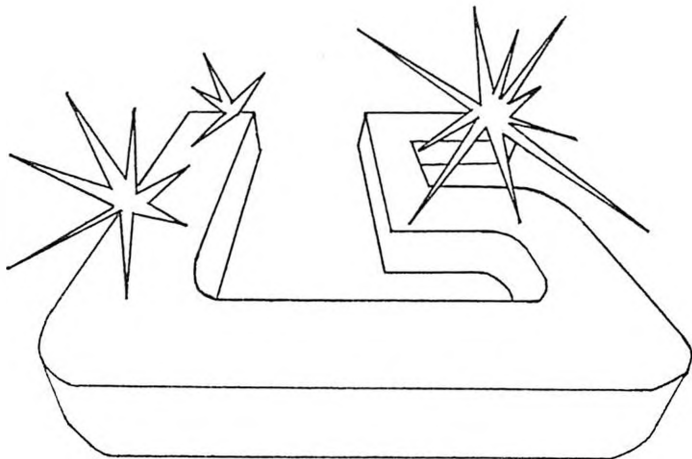
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0236 Jeff Harris	1839 Scott Hipp	1466 Stewart Jackson	1273 Jay A. Katz
0834 George E. Harris	0013 Irwin Hirsh	1390 Jean Jacobson	0581 Rick Katze
1798 Michael Harris	0643 Chip Hitchcock	1060 Geoff Jagoe	0850 Pete Kaub
0228 Joy Carolie Harrison	0078 Arthur D. Hlavaty	1121 Steve James	0851 Bill Kaub
1321 Yvonne Harrison	0762 Susan Hoak	1573 Lesley James	0076 Jerry Kaufman
1252 Gregory Hart	1077 Katie Hoare	1574 Benjamin James	0578 Gail S. Kaufman
1253 Roberta Hart	1025 David Hodson	1575 Kimberley James	1787 Stuart Kay
1495 Eef Hartman	0749 Gary Hoff	1698 Lyn James	1105 Rodney James Kearins
0324 David G. Hartwell	1398 Cheryl Hoffman	0114 Paul E. Jamison	0108 Melissa M. Keck

1508 Irma Keegan	0810 John Langner	0353 Jean Lorrain	1369 Thomas H. Marnede
0963 Shayne T. Keenan	0811 Sarah Langner	0192 Adrienne Losin	0346 Bradley F.R. Mason
1222 Morris M. Keesan	1244 Deura Langsam	0827 Annette Lotz	0347 Rebecca Mason
0221 Miriam Winder Kelly	0938 Dave Larsen	1073 Linda Lounsbury	1415 Gary Mason
0475 Michael B. Kelly	0829 Stephen Larue	0815 Danny Low	1285 Brent Matson
0220 Patrick J. Kelly Jr.	1504 Alan David Laska	1151 Jim Lomerre	0776 Winton E. Matthews
1164 Robert Kemp	0477 George Laskowski	0775 Charlie Luce Jr.	0934 Patricia Mary Matthews
1680 John Kemp	0721 Bob Laurent	0780 Philip Lucido	1124 G. Matthews
0158 Mike Kennedy	0211 Roy Lavender	1062 David Ellis Luckett	1220 Bob Matthews
1043 Rick Kennett	0212 Deedee Lavender	1436 Eileen Lufkin	0138 Gary S. Mattingley
1537 Michael G. Kennett	0127 Donna L. Laviana	0245 Donald W. Lundry	1749 Darren John Kirstie Maxwell
0442 Deborah Kenworthy	1753 Alex Law	0246 Grace C. Lundry	1764 Roman Mazurak
0961 John F. Kermond	0710 Joann Lawler	0247 Anita G. Lundry	1001 Anne McCaffrey
0191 Cathy Kerrigan	1447 Anne Lawrence	0248 Melanie A. Lundry	1742 D.C. McCarthy
1834 Steve Kerry	1463 Mark Lawson	0711 Perrienne Lurie	1775 Shanna McCarthy
1813 Deborah Kidd	0849 Emily Lazzio	0413 Ro Lutz-Nagy	0040 Kevin McCaw
0909 Hope Kiefer	1758 Mark Leahy	0414 Linda Lutz-Nagy	0527 Karen McClymonds
1493 Leo P. Kindt	1516 Jeffrey Lederman	0283 Bradford Lyau	1208 G. Pauline McClymonds
0059 Deborah A. King	0559 Steven Lee	0190 Lync	1106 Bill McConnell
0230 Paul G. King	1256 Chie-Hoon Lee	0637 Janet Lynch	1822 Shayne McCormack
0396 D. King	0483 Hope Leibowitz	0841 Margaret Lynch	0739 Sean M. McCoy
0204 Sabine I. Kirstein	1099 Connie Leikas	1806 Shayne Lynch	0903 Catherine McDonnell
1621 Marguerite Varday Kisvardai	0929 Peter Lempert	1316 Peter Lyons	1319 David McDonnell
0492 Jay Kay Klein	1278 Cary Lenehan	1314 Joan Lysaught	0615 John McDouall
1720 Phillip R. Knowles	1300 Marjorie Lenehan	1386 Macbride	0927 Frank McEwan
0799 Sven Knudson	1301 Sarah Lenehan	1092 John MacDonald	0100 Malinda McFadden
0120 Irvin Koch	0129 Harry F. Leonard	1196 Paul M. Macdonald	0980 Mike McGann
1523 Graham Koch	0708 Fred Lerner	1284 Moira MacDougall	1809 Marcia McGinley
0712 Rich Kolker	1162 Richard Lesze	1066 Thomas MacLaney	1201 Steven D. McGinty
0151 Victor Koman	1632 Greg Levick	1368 Kevin Maclean	0064 Tim McGrain
0412 Samuel Edward Konklin III	0790 Robert Levin	1532 Mari MacLean	1246 Catherine McGuire
0738 Kenneth R. Konkol	0290 Suford Lewis	1139 Frank Macskasy Jr	1487 Fraser McHarg
1842 Kenneth R. Konkol	0343 Anthony Lewis	0155 Daphne Madden	0871 Vonda N. McIntyre
1348 Hiroshi Konoya	1057 Suzanne Lewis	0156 James Madden	1785 Maureen McKee
1616 Ronald Kotkiewicz	0118 Ben Liberman	1396 Kathleen D. Madigan	0506 Patricia McKenna
1422 Michael Kovac	0123 Debbie Lichtenberg	1840 Eileen Madison	0764 Marjorie A. McKenna
0427 Richard Kovalcik Jr.	0124 Gail Lichtenberg	1247 Robert A. Madie	1042 Patricia McKinlay
0740 Michael Kozlowski	0125 Salomon Lichtenberg	1084 Paul Magee	1533 David McKinlay
0739 Douglas Krai	0126 Jacqueline Lichtenberg	1488 Peter Maher	1169 Francis K. McLennan
0498 Monica Anee Krausse	0587 Bob Lidral	1847 Lynette Maher	0937 Richard D. McLeod
0931 Arawa Kriesch	0202 Daniel F. Lieberman	1011 John Philip Maizels	1483 Sean McMullen
0331 Arline E. Kriftcher	0701 Paula A. Lieberman	1287 Elissa Maicohn	0760 Althea McMurrion
1320 Gayle & Paul Kruse	0626 Anton Lien	1188 Bryan Malitz	1078 Peter McNamara
0763 Kathleen T. Krzywicki	0946 Denny Lien	0988 Cari Masi	1103 Mariann McNamara
1430 Michael P. Kube-McDowell	0628 Marie Lim	0989 Elayne Mami	1596 Jeanne Mealy
0046 Thomas G. Kucera	0171 William Lindemann	1088 Richard Manasseh	0658 Banks H. Mebane
0027 Waldemar Kunning	1406 Michael W. Lindow	1818 Mark Mand	1155 MELBOURNE SF CLUB
1530 Andrew Kutzer	0136 Eric B. Lindsay	0783 Selma Mankita	0616 Constance M. Mellott
0947 L.A.S.F.S	0858 Tamar Lindsay	0270 Laurie D.T. Mann	1649 Charles Melton
1815 Ena F. Lacy	0052 Gordon John Lingard	1354 Rosemary Mansfield	1221 Lori Meltzer
1554 Bertina Lafeber	0049 Mark Linneman	1841 David J. Manship	1669 Mark Mendel
1555 Emma Lafeber	1431 John Litchen	0554 Ken Manson	0754 Philip Mercier
1293 Ray Lafferty	0602 Elan Jane Litt	1173 Mark Marmor	0397 Thomas A. Meserole
0490 Mike Lalor	1580 Veronica Litwin	0644 David W. Marquart	0848 Edmund Meskys
0422 John Lamar	1563 Earl Livings	1744 Naomi Marsh	0568 Chauntecleer Michael
1788 Kim Lambert	1089 Karen Lockerbie	1745 Coleen Marsh	0217 Paul R. Michals
1432 Ilse R. Lamonts	1179 Keith Lofstrom	0506 George E. Martin	1652 Perry Middlemiss
1522 Henry John Landis	0199 Vera Lonergan	0550 Diane M. Martin	0722 Nancy E. Mildebrandt
1050 Bev Lane	1658 Mark Loney	1203 George R.R. Martin	1548 Doug Milles
1271 David T. Lang	1147 Katherine C. Long	1421 Roger B. Martin	0153 Dennis B. Miller
1272 Robin M. Lang	0607 Hans Loose	0797 Bruce Martz	0258 Martin D. Miller
0167 Dave Langford	0074 Steven L. Lorenz	1617 Samia Raye Martz	0403 Alan F. Miller

0541 Craig Miller	0996 Roger Nicholas	0755 Peggy Rae Paviat	0106 Jerry E. Pournelle
0743 Pamela Miller	1257 Peter Nicholas	0756 Peggy Rae Paviat (Friend)	0691 Richard Powell (friend)
1198 Bruce W. Miller	1494 Jeroen Nijenhuis	1476 Ralph Pay	1349 Christine Powell
0928 Eileen Millington	1360 John Nincevic	1474 David Payne	1759 Karen Powell
1281 Denes Millitz	1761 Tom Nincevic	1497 Anthony Peacey	1760 Christopher John Powell
1059 Debra Milson	1614 Toshihiko Nishigaki	1498 Gloria Peacey	1137 Tony Power
0109 Teresa Carmen Minambres	0480 Fuzzy Pink Niven	1520 Mary Fears	0056 Kennedy Poyser
1087 Karen Mitchell	0869 Larry Niven	1163 Sue Pears	0057 Victoria Poyser
1236 Elliott Mitchell	0899 Atanellie Annyn Noel	1519 Rosie Peck	1685 Astra Poyser
1239 Petrea Mitchell	0452 Pat Nolan	0646 Mike Peeler	1686 Bryan Poyser
1240 Andrea Mitchell	0965 Kevin Noonan	0448 Elayne F. Peiz	1579 Jackie Prendergast
1241 George Mitchell	0966 Denise Noonan	0674 Bruce Pelz	1384 Phil Priebaz
0444 Marilyn Mix	0116 Warren Normood	1008 Karen Pender	0595 David W. Price
0132 Howard Modell	0054 John J. Novak	0460 Dave Pengelly	1167 George W. Price
0133 Celsa Modell	1226 Terry O'Brien	0085 Anthony Pepin	1260 George W. Price
0761 Charles C. Mohapel Jr.	1801 Joana O'Neill	0268 Philip Perkins	0992 Marilyn Pride
0638 Lillian E. Moir	1562 E. Jenner O'Rourke	0516 Bill Perkins	1317 Ruth Pritchard
0207 Caroline Molitch	0353 Gerda Oberg	1353 Jeff Perkins	1318 Malcolm Pritchard
0443 G. Patrick Molicoy	1473 Bob Ogden	1352 Kevin Arthur Perry	1843 Andrew Procaro
0429 R.C.L. Moncre	1791 Linda Ogden	0139 Patricia A. Peters	1268 Charlotte Proctor
1650 Robert Monterola	0685 Frank C. Oibris	0465 Becky D. Peters	0388 Frederick Prophet
0275 Perry Glen Moore	1803 Paul Oldroyd	1177 Tim Peters	0086 Bill Protheroe
0714 Myra Morales	1835 Greg Olijnyk	1799 Heidi Peters	1794 Alan Pryke
0604 Richard L. Morgan	0293 Mark L. Olson	1674 Linda Petersen	1831 Robert Puntun
0995 Lewis Morley	0368 Louise J. Olson	0706 Polly Jo Peterson	1367 Christopher Purnell
0289 Karen B. Morlock	0369 Shirley J. Olson	1339 Jesper Peterson	0267 Terry L. Quinn
0039 Brian Norman	0128 Frank Olynk	0263 Sandra G. Pettinger	0839 Lydia Lorraine Quinn
0770 Mary E. Norman	1428 Anna Kay Ooi	0364 Pierre E. Pettinger	0659 Alan Rachlin
1583 Skip Morris	0404 Tom Ornelas	1265 Mel Pettingili	0692 Lee Radigan
1567 Teresa Morris	1538 Roman Orszanski	1242 Roy Carson Pettis	1479 Janis Rafter
1568 Kate Morris	0011 Marc Ortlieb	0059 Chris Peitus	0083 Joe Raftery
0864 Wayne Paul Morrissey	0034 Catherine Ortlieb	0280 Carl Maxey Phillips	0955 Philip Rainford
1630 Shane Morrissey	1635 Tricia Ostwald	0664 Andrew W. Phillips	0430 Richard E. Rann
0912 Ken Moylan	0457 Glen Oswald	0187 Sean Pickett	0431 Lavona S. Rann
0950 Carol A. Muczynski	0458 Ruth Oswald	1219 Helen Fieve	1359 Patricia M. Ransom
1304 Yvonne Mueller	0497 (A.D.) Buz Owen	1784 Bruce Pihlmae	0528 Joan M. Rapkin
1054 Caroline Mullian	0069 Marea Ozanne	0312 James Pilvinis	0529 Liorah Rapkin
0390 Dennis Mullin	0070 Ken Ozanne	0130 Anne Pinzow	0543 Myron C. Rapkin
0727 Donnalyr Mumaw	0071 Alex Ozanne	1532 Margaret Pitcher	1427 Frances Read
0742 Lorraine A. Mumaw	0991 John Packer	0696 Dawn Plaskon	1157 David K. Ream
1249 Rose Murphy	1827 Ian Padgham	1074 John Playford	0725 Jeffrey J. Rebholz
0962 Sarah Murray-White	1203 Dan Pagan	1471 Jay Plester	1282 Tim Reddan
1266 C. Myers	0772 Susan Palermo	0050 Gary L. Plumlee	0777 W. Irene Reddick
1397 Roy A. Myers	0606 William Paley	0574 Stephen D. Poe	1738 Tom Reeve
0489 Heather E. Nachman	0487 Sharon Palmer	1403 Frederik Pohl	1517 Susan Reilly
0405 Frank J. Nagy	1456 S. Palmer	1662 Michael Fordinaler	1636 John Reilly
0320 Linda Nahajewski	1618 Carol Paolucci	0675 Zygaunt Poliniak	0252 Susan M. Reitz
0321 Ann Nahajewski	1654 Christopher Farfoot	1721 John Poweranz	1726 Pam Rendell
1472 Karyl Nairn	0901 Russell Parker	1035 Michael G. Poole	0177 Theresa A. Rennes
0731 Lex Nakashima	1443 Rembert M. Parker	1269 Ann Poore	0376 Neil H. Renton Jr.
1433 Heather Naylor	1482 Jeremy Parker	0325 Elizabeth Pope	0298 Carol Resnick
0111 William E. Neal	0782 Judith Parmelee	0200 John Porter	0299 Mike Resnick
1682 Ingrid Neilson	0525 Susan Parris	0379 Kenneth Porter	0687 Neil Rest
0835 Virginia Lois Nelson	0773 James G. Parrish	0402 Andrew Porter	0297 Frank Richards
1363 Christopher A. Nelson	1767 Richard Parrott	0294 D. Potter	0572 Mark E. Richards
0121 NESFA	1445 Gerardine Marcella	1712 Christine Poulsen	1584 Anne Richardson
0380 Clive Newall	0023 Fred Patten Parslow	0095 Jerry E. Pournelle	0648 Joseph Rico
0014 John M. Newman	0832 Walter Pattinson	0056 Roberta Pournelle	0334 Joan E. Ricucci
0821 Barry L.D. Newton	0176 Sara M. Paul	0097 Phillip Pournelle	1267 B. Riddett
0822 Judith Newton	0857 Bill Paul	0098 Alexander Pournelle	1478 Graeme Riddle
0024 Joseph Nicholas	1762 Steven Paulsen	0105 Frank Pournelle	0058 Howard Rifkin
1243 Beverly Nicholas	0524 Ross Pavlac	0653 Richard Pournelle	0609 Bill Ritch

1161	Bridget Rivoli	0466	Gene Sargent	0493	David Singer	1279	Paul Stokes
0068	Peter Roberts	0342	Stephen Scott Sater	0383	Nancy J. Sitton	0162	Rick Stolba
0162	Carol A. Roberts	0067	Dale Satterfield	1605	Sylvia Skeggs	0974	Grant L. Stone
0183	John P. Roberts	0281	Sharon Sbarsky	0614	Suzie Skelton	1782	JM Stonham
1477	Helena Roberts	0060	Mary H. Schaub	0579	Fran Skene	0196	Cheryl Straede
1457	Leslie Shane Robertson	1144	Ben Schilling	1261	Martin A. Slade	0197	John Straede
0894	Roger Robinson	0430	Bora Schisler	0852	Kirby Sloan	0546	Erwin S. Strauss
1355	Alan Robson	0195	Joe Schluter	1286	Kathleen A. Sloan	0661	Jane Strauss
1748	Lindsay K. Roada	1395	Joyce Schmidt	1556	Barbara Sioane	0905	Fabian Strettan
1817	Wil Rodriguez	1681	Stanley Schmidt	1021	Alan Small	0336	Sheila Strickland
0286	Richard Roepke	1156	Gene Schneider	1022	Karen Small	0973	Caroline Strong
0113	Michael L. Rogers	0939	James Dean Schofield	1518	Helen Small	0935	Terry Stroud
1334	Gayle Rogers	1122	Sue Schott	0888	John Paul Smit	1823	Greg Stroud
1335	Harry Rogers	0273	Herman Schouten	0205	Christopher P. Smith	0747	Harry C. Stubbs
1336	Val Rogers	0766	Stacia Schwartz	0407	Gerald Smith	0748	Mary Stubbs
1583	Tony Rogers	1371	SCIENCE FICTION SOC.	0521	Stephen G. Smith	1323	Lindalee Stuckey
1283	Tonia Rogerson	0682	George Scithers	0580	Victoria A. Smith	0778	Megret Stuill
1670	Phillip Romans	1176	John Scofield	0679	Christine J. Smith	0194	James Styles
1719	Stephen Rooney	1541	David Scott	0921	Malcolm Smith	1470	Lise Summers
1826	Peter J. Roots	1673	Jody Scott	1031	Cindy Smith	1015	Lucy Sussex
0340	Stephanie Lee Rosenbaum	1810	Jill M. Scott	1132	Keith Raymond Smith	0683	James L. Sutherland
0713	Robert A. Rosenberg	0022	Joyce Scrivner	1170	Philip Smith	1833	Lindy Sutton
1095	P. Rosenblum	0259	Daniel D. Segard	0358	Richard H.E. Smith II	0746	Jefferson Smycaffer
1052	Diane Rosenburg	0669	Connie Seidman	0437	Lee Smoire	0037	Lance W. Symes
0652	Sue-Rae Rosenfeld	1075	Matthew Shackle	0174	John F. Snyder	0469	Sami A. Tabikh
1216	Andrew Robert Rosenthal	0737	Joseph P. Shaine	0419	David B. Snyder	0565	Michie Takahashi
0855	Bradley A. Ross	0824	Janet Marie Shane	1612	Robert Snyder	0796	Shinsuke Takeuchi
1223	Wallace Ross	0825	Patty D. Shane	1613	Marcia Snyder	1526	Norman Talbot
1449	Philip D. Ross	1569	Irene Sharp	1710	P. Soediono	0605	Michael Talian
0387	Joseph Rosta	0005	Bob Shaw	1711	H. Soediono	1416	Reynah Tang
0954	Stefan Roth	0958	Helene D. Shaw	0416	Joe Sokola	1417	Micheline Tang
1245	Stefan Roth	1507	Barbara Shaw	0561	Martha Soukup	0149	Kristine Tankersley
0791	William Rotsler	1755	Kevin Sheehan	0110	Richard C. Spelman	1846	Kristine Tankersley
0873	Yvonne Rousseau	1465	Ann Sheldrake	0348	Henry Spencer	1351	Andrew Carlyle Taubman
1385	Barren J. Rout	1585	Peter J. Shelton	0464	Kathi Spivey	1475	Jane Taubman
1296	Kerry Rowen	0093	James E. Shepherd	0370	Frank Springall	0262	Patricia E. Taylor
0189	Cedric Rowley	0372	Daniel D. Shepherd	1306	Mark Stadler	0263	Charlene Taylor
0650	Glenn Rowsam	0590	Rickey Steven Sheppard	1315	Graham J. Stair	0447	David Taylor
0640	Steve Roylance	1129	Colette K. Sherba	1438	Kevin Standlee	0694	Monica M. Taylor
0271	Arthur L. Rubin	1362	Di Smith Shield	1134	Tony Stankiewicz	0729	Beatrice Taylor
0553	Larry Ruh	0624	Ruth M. Shields	0853	Joan Carolyn Stanley	0971	James M. Taylor
0896	Richard S. Russell	1667	Sundae Shields	1068	Connie J. Stanley	0997	Peter J. Taylor
0166	Alan Ryan	0084	Stu Shiffman	1552	Kick Stathopoulos	1104	Keith Taylor
0586	Louise Ruth Sachter	0371	Robert Shore	0351	Freda Stearns	1679	Rick Taylor
0284	Robert E. Sacks	0522	Joe D. Siclari	0352	Robert Stearns	1797	Jane Taylor
0733	Von Sagrillo	0496	Renee E. Sieber	0354	Adrienne Stearns	0728	John Terrill
1776	Misako Saitoh	1149	Stan Siefer	0282	Mariann Steele	0542	Gary Tesser
1847	Satoro Sakaguchi	0570	Andrew Sigel	0826	Julie S. Steele	0157	Lola R. Testa
1553	Harold Salive	0279	Robert Silverberg	0141	Sharon L. Stefaniuk	1800	James Andrew Thier
0625	Ron Salomon	1512	Robert Silverberg (Friend)	1218	Terry Steiner	0656	Gregory A. Thokar
0686	David Salter	1848	Joseph Silverman	0676	Alan R. Stephan	1651	Debbie Thomas
1547	Jon Samarine	1065	Kim Simes	1452	Maria-Louise Stephens	0800	Caryl Anne Thompson
0588	Kathy Sanders	0844	Nicholas Simicich	0545	Edie Stern	1020	Tom Thompson
0589	Drew Sanders	0515	David Simmonds	0033	Paul Stevens	1361	Michael Thompson
1586	Margaret Sanders	1030	Christopher Simmons	0226	W.D. Stevens	1766	Rik Thompson
0361	Sue E. Sanderson	1695	David Simmons	0814	Milton F. Stevens	1767	Haven Thompson
1442	Deita A. Sanderson	0535	Evelyn Simpson	1280	Kit Stevens	1778	Lindsay R. Thompson
0900	Richard S. Sandler	1637	Cathy Simpson	0886	John Steward	0718	Amy Thomson
0573	Kathy Sands	0433	Roger Sims	0906	Alan Stewart	0256	Ira M. Thornhill
0576	Leo K. Sands	0434	Patricia Sims	1064	Warren T. Stewart	0257	Rhip Thornhill
0087	John T. Sapienza Jr.	0041	Grant Sinclair	1564	Linda Stewart	1481	Brian Thorpe
1571	Helen Sargeant	1643	Belinda Singe	1546	Nichelle Stillman	0838	Christopher B. Thrash

1551	Brian Thurgood	0885	Paul Ronald Vincent	0592	Peter Wezeman	1401	Dorothy M. Wright
0518	Stephen William Tihor	0119	Dennis Virzi	1672	M.F. Whealan	1501	Paul M. Wrigley
1100	Don A. Timm	1343	Ailyn K. Vogel	1231	Bernie W. Whiddon	0393	Benjamin M. Yalow
1330	John Tipper	1509	Peter Volk	0002	Ted White	1777	Yukiko Yamada
1576	Jane A. Tisell	0846	Michi Wada	0107	Nikki White	0309	Janice Yeager
0335	Gerald Tishman	0981	Colin J. Waddell	0707	Donya White	0519	Kathryn A. Yeager
1615	Yoko Toda	0544	Jane Wagner	1034	Alan White	1063	Judith Yeatman
1215	Michael W. Todd	0481	Laura Jean Waight	1310	Kay White	1033	Flora Yee
0031	Peter Toluzzi	1693	Mika Wakisaka	1644	Wynne Whiteford	0486	Marlin M. Young
0868	Samuel J. Tomaino	1603	Linda Wald	0758	Eva Whitley	1366	A.M. Young
1844	Anthony Ton	0582	Jacob M. Waldman	1364	Andrew Whitmore	1448	Christopher Young
1779	Jo Toohey	0471	Lamar Waldron	1365	Steve Whitmore	1557	Lesley Young
1072	Bob Toth	0472	Amy Waldron	0104	Lois Wickstrom	1344	Timothy Zahn
1007	Julie Townsend	1184	Mitchell Augustus Walker	0420	Art Widner	1345	Anna Zahn
1424	W. Craig Trader	1763	Richard William Walker	1251	Jo Alida Wilcox	0184	Barry Zeiger
0048	David L. Travis	1802	Tony Wall	0567	Howard Wilkins	1458	John Zekic
0330	Paul J. Tremblay	0485	David Wallace	1211	Allen Wilkins	1040	Roger Zelazny
1690	Gerard Tremblay, Jr.	0225	Mary Mace Wallbank	0509	Marlene Willauer	1041	Judy Zelazny
1502	Hayden Trenholm	0384	Tom Wallbank	0547	Janet L. Willett	0870	Richard W. Zellich
0449	Gregory Trocchia	0956	Michael J. Wallis	0549	Paul J. Willett	1090	Lucille Zinkiewicz
0357	Henry Troup	0957	Susan Wallis	1611	Keith Williams	1544	Tom Zsolt
0386	Janice Lyn Tuchman	0916	Brian R. Walls	1774	Sheila Williams	1655	Nordin Zuber
0680	Nancy Tucker	0560	Michael Walsh	0665	David J. Williams III	1202	Ronald Zukowski
0771	Wilson Tucker	1126	Evelyn J. Walton	0144	Jack Williamson		
0845	Christopher H. Tucker	0044	Murray R. Ward	0585	John F. Willis		
0161	Sue Tuckett	0080	Anthony D. Ward	1506	Jodi Willis		
0039	Lauri Tudeer	0117	Charles D. Ward	1107	Annette Wilson		
0893	Martin Tudor	1204	Michael J. Ward	1108	Dorothy Wilson		
1094	Stephen Tulett	1357	Valerie Ward	1118	Alan R. Wilson		
1013	Rebekah Emma Tully	0977	Phil Ware	1119	Judy Wilson		
1550	Arthur W. Tupman	1467	Julian Warner	1250	Kate Wilson		
1664	Benjamin Tupman	0941	Bill Warren	1337	Graham James Wilson		
1665	Lucas Tupman	0942	Beverly Warren	1338	Donald Frederick Wilson		
1387	Frank Turco	1274	Cyndi Warren	1394	Janet M. Wilson		
0244	Leslie J. Turek	0043	Alex Wasiliew	1515	Ross Wilson		
0569	Breg Turkich	1414	Mariellen Wathne	1701	Michael Wilson		
0254	Marianne Turlington	0036	Derrick Watson	0272	Clifford D. Wind		
0032	George Turner	1010	Jane Watson	0241	Rita Prince Winston		
0047	R. Turner	1009	Roderick Watson	0649	Alan Prince Winston		
0598	James Turner	1484	Colin Watson	0812	Joan Winston		
0972	R. Laurraine Tutihasi	0277	Michael Wauchope	1580	Phillip Wiodarczyk		
0951	Vincent M. Tuzzo	0319	Melissa Wauford	0882	Cathy Woldow		
0980	Paul Valcour	0752	Belinda Way Lee	1311	Joyce Wolf		
1130	G. Valdare	1440	Gary Lee Webb	1312	Katherine Wolf		
1379	Sonja Van Den Ende	1441	Sharon Webb	1313	Anne Wolf		
1723	Alf J. Van Der Poorten	1743	Jay Webb	0001	Gene Wolfe		
0891	Larry Van der Putte	1153	Cynthia Webbert	1373	Rosemary Wolfe		
0081	Rana Van Name	0135	Jean Weber	0660	David Wolff		
0032	Mark L. Van Name	0999	Roger Weddall	0411	Larry R. Wolker		
1381	Steven Van Wyngaarden	1125	Peter Wein	0629	Lew Wolkoff		
0538	Patricia Ann Vandenberg	0551	David J. Weinberg	0532	Duane Woner		
0540	Anna Vargo	0218	Elliott Weinstein	0533	Debbie Youngdahl Woner		
0667	Alan Varney	0784	Gail Weiss	0220	Edward Wood		
1606	Mary Vaughan	0381	Linda Weldon	1206	Michael Woodin		
1607	Bill Vaughan	0730	Wendy A. Weiler	1566	William Thomas Woodrow		
1608	Gwyn Vaughan	0785	Tom Wells	0366	Jinx S. Woods		
1773	Karen Vaughan	1262	Roger S. Wells	0867	Larry D. Woods		
1096	Julie Vaux	1628	Bruce Welis	0426	David Robert Woodward		
1141	Kathryn M. Venn	0890	Kathy Westhead	1594	James K. Woosley		
0308	Joan Marie Verba	1259	Peter Weston	0173	Martin Morse Wooster		
1294	Ebjorn Veroo	1123	Helen Westphalen	0779	Frank A. Wright		
0382	Charles I. Verre	0703	Marye Lynn Wexford	1023	Bill Wright		

MEMBERSHIP STATISTICS: 23rd June, 1985

COUNTRY	ATTENDING	SUPPORTING	TOTAL
Australia	674	19	693
Bahamas	1	0	1
Belgium	0	2	2
Canada	27	21	48
Chile	2	0	2
Eire	3	0	3
Finland	1	0	1
Japan	7	1	8
Mexico	1	0	1
Netherlands	7	3	10
New Zealand	26	3	29
Norway	2	0	2
South Korea	1	0	1
Sweden	1	1	2
U.K.	21	17	38
U.S.A.	524	515	1,039
West Germany	0	2	2
TOTAL:	1,298	584	1,882

In Memorium

Richard Basehard	Daniel McPhail
Ursula Harvey Bloom	Cylvia Kleinman Margulies
Richard Brautigan	Samuel J. Martinez
Peter Bull	Jack Mercer
Richard Burton	Eric Morecambe
Jane Roberts Butts	Clarence Nash
Truman Capote	Sterling Noel
Agnes Peterffy Cossato	Jaques Perron
June Duprez	Walter Pidgeon
Ellen Dyke	J.B. Priestly
Karen Emden	Tom Rainbow
Bill Fesselmeyer	Dame Flora Robson
Sherry Fesselmeyer	J.W. Schutz
Stephen Franklin	Phil Seuling
Fred Gottfried	Larry T. Shaw
Sally S. Greenberg	T.L. Sherred
Margaret Hamilton	Theodore Sturgeon
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Edited by Bruce Gillespie

BRUCE GILLESPIE, publisher

GPO Box 5195AA, Melbourne, Victoria 3001, Australia. (Phone: (03) 419 4797.)

ISBN 0 949587 00 1

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