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

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Greetings from the Chair

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

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

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

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

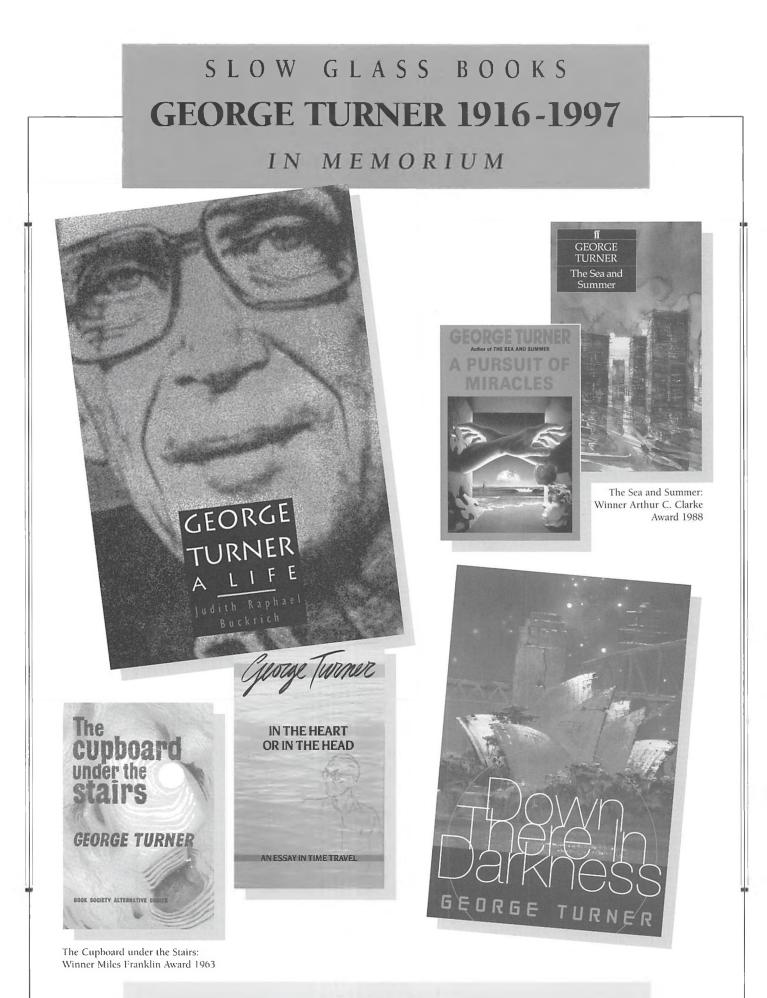
There are always a lot of people that need to be thanked for helping to organise an event such as this. In particular the current members of the Board of Aussiecon Three - Stephen Boucher, Christine Dziadosz, Donna Heenan, Michael Jordan, Mark Linneman, and Alan Stewart - and those that were there in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

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

Perry Middlemiss

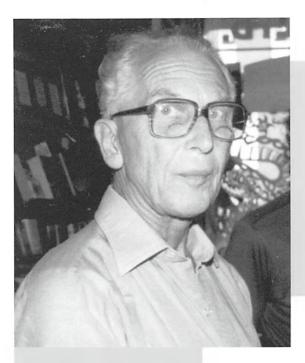
Perry Middlemiss

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



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George Turner

by Judith Buckrich

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

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

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

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

Judith Buckrich

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

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

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

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

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



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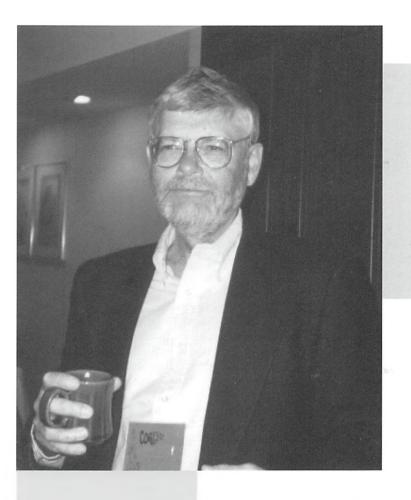


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Gregory Benford

By Peter Nicholls

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

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

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

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

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

Peter Nicholls

Peter is a widely respected critic, who has a long involvement with science fiction in Australia and the United Kingdom, where he edited *Foundation:The Review of Science Fiction*. In 1980, he won the Non-Fiction Book Hugo Award for *The Encyclopedia of Science Fiction*, an award he later shared with John Clute in 1994 for the updated edition. connection too. An interview tells us "I have the weird distinction of having been an instigator of the first Con in Texas and the first Con in Germany." The Texas con was the Southwestern Con, July 1958. The German convention was even earlier, WetzCon (for Wetzlar, Hesse) in 1956. Not bad going for a teenager.

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

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

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

His earlier novels were usually based on stories previously published, sometimes by reworking three or four of them and putting them together in mosaic style. In another writer this could be laziness, or a mean-minded attempt to wring every possible last nickel from previously published work. With Greg, 1 think the motivation is quite different. He gets dissatisfied; he wants to work out the implications of ideas more rigorously and deeply. Like a terrier with a bone, he shakes an idea and tosses it about and buries it, then digs it up again to worry it still further. Or, as Greg put it another way in an interview, "Ideas come to me in a lapidary way, layering over the years."

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

But I've just re-read the original novel, having remembered that it excited me at the time. Sure, there are infelicities, and the ending is ill-plotted and rushed, but it's still pretty good. It's obvious why I liked it; it came out in the middle of the rather phoney debate between "hard sf" on the one hand, and "New Wave sf" on the other, and with extraordinary dexterity it reconciles the warring factions. It's about both inner and outer space. It sees value in and uses the soft sciences sociology and psychology, but it also includes tachyons, gravity waves, and some rather nifty orbital calculations. The story is indescribable and rather ugly-telling the effects of an alien "plague" weapon on a human race, scattered through the galaxy, whose dominant mode of living is a form of collectivism based on oriental philosophies. The plague takes the form of its victims suffering acute agoraphobia, and burrowing into shit-lined tunnels where they lie cocooned, straight from the collective into stinking isolation, and ultimately die. It is a memorably telling image.

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

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

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

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

I had vaguely assumed that Benford had won Hugos as well as Nebulas, and it was only while researching this introduction that I found I was wrong. He has never won a Hugo in any category. Benford's absence is arguably the major omission in the list of Hugo winners over the last three decades. Among his fellow hard sf writers who have won Hugos in the same period are Poul Anderson, Greg Bear, David Brin, Arthur C. Clarke, Larry Niven, Kim Stanley Robinson, Charles Sheffield, John Varley and Vernor Vinge. Naming no names, Benford surely writes as well as the best of these, and better than several of them. (Surprisingly few Hugo awards have gone to sf writers who use hard science, despite the mundane stereotype of the sf fan-the man or woman who votes for the Hugos-as typically a technonerd. This is, it occurs to me, a very significant datum.)

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

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

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

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

As he foreshadowed in *Deeper than the Darkness*, Benford has continued (particularly in the Galactic Center series) to balance outer space against inner space, biology against physics, history against information theory. If you think this sounds daunting, well, yes, it is a bit. But it's entertaining, too, every now and then to read books that rigorously exercise the mind, rather than feeding it the usual fast-food snacks. This quality of Greg's writing, together with his sporadic willingness to take experimental risks with ordinary English-language prose, means that he has never been able to seduce what I call the *Star Wars* audience. But then, where would movies like *Star Wars* get their ideas from if it were not for the pioneer work of the Asimovs and Clarkes and Benfords and Bears? (No offence meant to movie fans here–I'm one myself.) No, Benford's secret, and from a certain point of view his failure, is that he writes for grown-ups.

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

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

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

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

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

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



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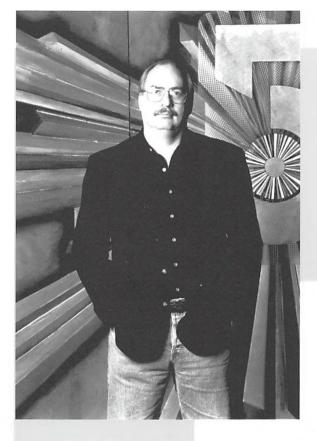
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J. Michael Straczynski

By Katharine Maxwell

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

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

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

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

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

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

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

Katharine Maxwell

Katharine is one of the new crop of fans to emerge in the wake of *Star Trek: The Next Generation.* She has served on the committees of a number of clubs and conventions and edited a few clubzines too. This revealed a love for writing and desktop publishing that lead to the establishment of the semiprozine *Frontier*, the most ambitious media oriented zine seen in this country. which had high-tech production, contained realistic scientific possibilities, yet was also strongly character driven. It was envisaged as a novel for television, with the requisite plot and character complexities, hidden meanings and developments, many of which are referenced in earlier episodes but aren't recognised until further on.

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

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

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

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

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

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

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

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

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

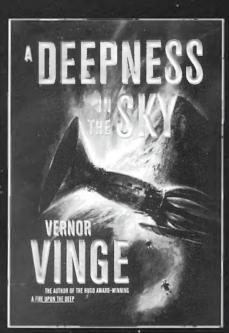
Eschewing labels, Straczynski will not define himself as a particular type of writer – screenwriter, science fiction writer etc. He writes what he wants. Whether it's a fiction or non-fiction book, television series or comic, he considers himself a writer first and foremost. He tells aspiring writers: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

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

Straczynski is one of the most popular science fiction convention guests, and his experience in different parts of the industry makes him a mine of information. *Babylon 5* has won a number of nominations and awards, such as the Emmy and Hugo awards, and he has also won the coveted Horror Writers of America's Bram Stoker Award for Best First Novel for his book, *Demon Night.* A hard worker and inspiring visionary, Straczynski's approach is: "I'm just trying to tell my stories my way, in the hopes that they will find interest from other people out there as perverse as 1 am." We can't even imagine what he has in store for us next.

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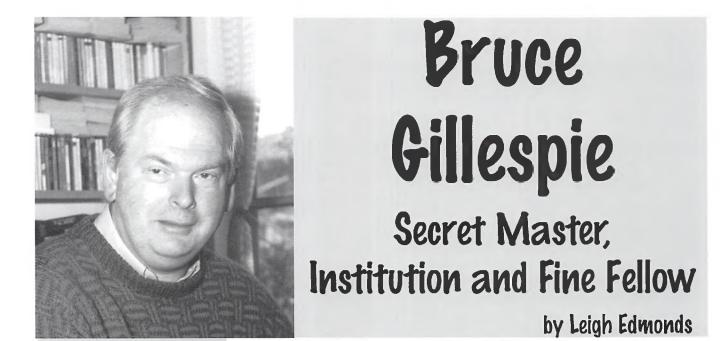
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Let me introduce you to one of the Secret Masters of Science Fiction fandom.

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

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

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

How did it happen?

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

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

Leigh Edmonds

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

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

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

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

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

Bruce Gillespie has become an institution. Others have zipped in and out of science fiction and science fiction fandom, have done a myriad of things, glowed briefly and then declined into obscurity. Not Bruce. After a brief stint out teaching in the wilds of rural Victoria Bruce discovered he was not really teacher material, so he returned to Melbourne and gradually found himself evolving into an editor for a major publisher. At the time, this process of metamorphosis seemed painful and was faithfully reported in his writing as a series of crushing blows. In retrospect, it was simply Bruce's process of finding his place in the world. And so, in due course, Bruce found love, got married, bought a house and gathered about him a fine collection of books, music and cats (not necessarily all in that order).

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

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

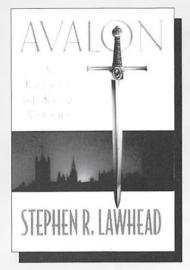
So much for what Bruce has done and why he is such an institution of the science fiction and fandom community in Australia. What about Bruce the person?

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

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

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

Fall



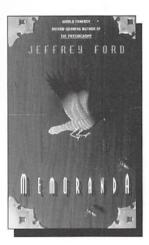
Present-day England is beleaguered from without and within. But now comes a champion from centuries of old: **King Arthur reborn**.

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His stunning first novel The Physiognomy was a World Fantasy Award

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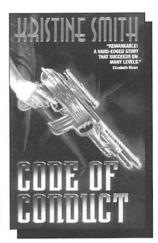
A SIGNAL SHATTERED

Eric S. Nylund

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

cybernetic augmentation.

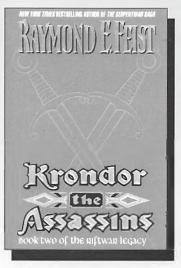
CODE OF CONDUCT Kristine Smith





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





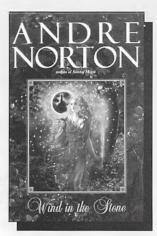
A rash of assassinations roils Krondor. Jimmy the Hand must use his thieving skills

to ferret out the guilty --- before his liege is destroyed and Krondor is laid to ruin.

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



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fuse

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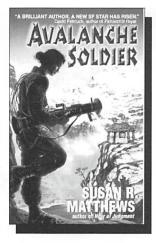
Their religion teaches that

WIND IN THE STONE Andre Norton

life is dream a

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

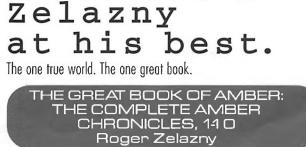
WALANCHE SOLDIER Susan R. Matthews



All this and more.

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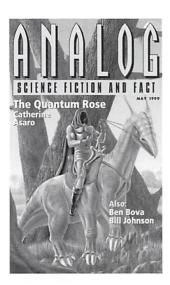
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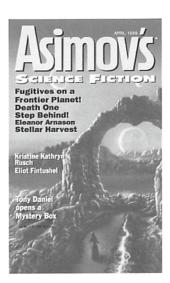


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Taking a Stand for Excellence: George Turner the SF Critic by Bruce Gillespie

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

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

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

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

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

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

George specialised in fighting words. He wrote that Bester did not even begin to tackle the problems of telepathy he had raised in *The Demolished Man.* No wonder, said George, senior critics regard SF as irresponsible and unimportant. SF does not need more recognition from the establishment but less. SF, he said, needed more and harder kicks in the pants. And George promised to do the kicking. More importantly, he wanted all SF fans to think critically about their favourite reading matter.

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

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

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

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

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

On the other hand, George was always far more convincing when he was writing about individual works than when delivering general statements about SF. He looked very carefully at what a writer was trying to do and how well it was done. He disliked fantasy intensely, but if he had to review a fantasy novel, he would not dismiss it out of hand. He would assume that the writer had a serious intention until the book proved otherwise, and would try to show how well or poorly that author accomplished his or her aims. He was more vehement about science fiction books, because he expected the author to have thought seriously about the ideas that formed the basis of the book. said he was looking for in an SF book and what he actually found there. He did expect other reviewers to be aware of these distinctions, and to practise their own craft as best they could. Which is what he wrote about in the essay "On Writing About Science Fiction". After the essay appeared, Harry Warner Jr, one of fandom's most famous writers, said, "It would be a good fannish custom if a fanzine somewhere reprinted this on the first day of each year for the eons to come, so that the rapidly changing cast of fandom will continue to see these important paragraphs".

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

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

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

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

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

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

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

So there was always a conflict between what George

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

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

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

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

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

1

A George Turner Bibliography

Compiled by Sean McMullen and Marc Ortlieb

Non-SF

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

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

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

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

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

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

SF and SF Related

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

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

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

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

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

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



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

"Feedback" (ss) (Dreamworks, 1985)

"The Fittest" (ss) (Urban Fantasiesq, 1985)

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

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

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

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

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

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

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

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

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

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

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

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



Bruce Gillespie

thanks Aussiecon Three for making me Fan Guest of Honour

hopes to meet you during the convention

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

In the Heart or in the Head: George Turner's acclaimed 1985 literary memoir. \$A25

A Pursuit of Miracles George Turner's collected short stories. \$A15

The Metaphysical Review

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

SF Commentary

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

Ask about the Thirtieth Anniversary Issue:

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

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

Also ask about:

SF Commentary Reprint Edition: First Year 1969.

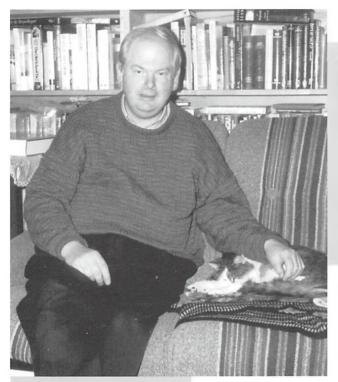
First eight issues reset, indexed. 120,000 words. Photographs. \$A40.

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

Ask Bruce Gillespie during the convention

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

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



Bruce Gillespie and Cats by Elaine Cochrane

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

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

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

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

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

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

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

Elaine Cochrane

Elaine Cochrane is a Melbourne based editor and science fiction fan who takes delight in cats, gardening and Bruce, to whom she is married. She publishes the Weeders Digest in The Secret Garden, a gardening apa. She is also a sucker for good causes, including Community Aid Abroad. human member floated away, leaving behind her small, leggy kitten, TC. We would visit, pushing open the always-unlocked back door, and find one of the residents sprawled asleep with a wide-awake tabbyand-white kitten perched on top of him waiting for something to happen, like dinner. A kitten did not fit in with the irregular schedules of that household, Bruce thought he was cute, and eventually he offered to adopt him.

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

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

And what do you say when a neighbour is moving house and brings over the fluffy champagne kitten she found when she moved a heap of rubbish? Why, we'll take him, of course. For Oscar, and Bruce, it was love at first sight. We called him Theodore, which our neighbour decided meant she was Ghod; Theodore still thinks he's Ghod's Ghift.

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

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

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

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





GUFF Winner: Paul Kincaid

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

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

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

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

GUFF - An Introduction

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

Previous winners:

1979 John Foyster, Seacon, 1979 Worldcon, Brighton
1981 Joseph Nicholas, Advention '81, Adelaide
1984 Justin Ackroyd, British National Convention, Brighton
1985 Eve Harvey, Aussiecon Two, 1985 Worldcon, Melbourne
1987 Irwin Hirsh, Conspiracy '87, 1987 Worldcon, Brighton
1988 Roelof Goudriaan, Swancon 14, Perth
1990 Roman Orszanski, Confiction, 1990 Worldcon, The Hague
1992 Eva Hauser, Syncon '92, Sydney
1995 Ian Gunn & Karen Pender-Gunn, The Scottish Convention (Intersection), 1995
Worldcon, Glasgow
1999 Paul Kincaid, Aussiecon Three, 1999 Worldcon, Melbourne
The current Australian Administrator is Karen Pender-Gunn, P.O. Box 567, Blackburn, Victoria 3130





The DUFF Delegate Speaks by Janice Gelb

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

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

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

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

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

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

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

DUFF - An Introduction

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

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





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The Auld Lang Fund (Introducing Dave Langford) by Marc Ortlieb

Photo by Geri Sullivan

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

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

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

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

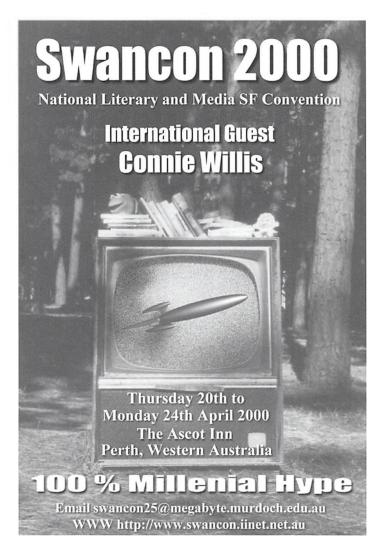
Having had our two Bob's worth, it was felt that we should transport someone with a different name, to break the monotony. It started at a party at Perry Middlemiss's place. Eve and John Harvey were visiting Australia. Eve said and then John said and then Justin said, and Perry said and Justin came up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

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

Marc Ortlieb

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

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



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

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

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

Who knows what Dave will make of kangaroos or redback spiders?



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ST. MARTIN'S GRIFFIN

Workshop '79 By Leanne Frahm

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

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

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

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

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

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

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

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

"Now this is a story."

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

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

Leanne Frahm

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

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



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

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

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

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



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

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Virtual Reality Comes to Aussiecon Three by Marc Ortlieb

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

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

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

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

Outerworlds www.outerworlds.com Host 3D Community of Expo World Contest InWorld Building World Worldcon VR Art Gallery World WVRR Virtual Reality Radio Station www.wvrr.com

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

http://www.city4all.com/ 3D Community featuring a Science Fiction Museum and Art Gallery

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

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

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

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

The Palace http://www.thepalace.com/ 2D Community Building Competitions

Marc Ortlieb

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

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

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

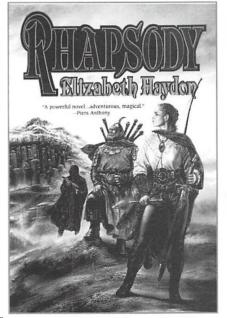
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The Double Standard: The Short Look, and the Long Hard Look

by George Turner

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

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

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

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

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

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

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

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

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

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

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

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

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

But first my qualifications for discussing sf at all:

Sf reader - 39 years.

Student of literature - 30 years.

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

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

And so to business.

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

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

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

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

Dear Ed,

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

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

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

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

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

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

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

A daily newspaper takes a cautious fling:

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

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

One of the strong points... is the author's ability to write so convincingly about psi powers. He not only makes you believe they exist – he makes you believe they should exist. And this he does by the brilliant way he sketches in his societies... These societies are not mere backdrops... but vivid, necessary parts of the story... [they] give meaning to the characters' actions: we see how the environment influences the whole.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Short digression on telepathy in sf. If you are going to introduce telepathy as an operating proposition in a story, you must first have some basic idea of what telepathy is, and how it works. You are free to invent, because the properties and laws are unknown, but if you are to do anything more than wish-fantasy you must devise some framework wherein the talent operates. You should set up some rules, and abide by them. If you want to speak of projecting a thought, you must first give some thought to the possibility of a mental mechanism whereby such projection might be accomplished and controlled by the projecting person. One reads airy mention of mind blocks, controlled invasion of resisting minds, telepathic shouts and other acrobatic mental performances. It's about time someone gave thought to the question of how such things could be accomplished. I take leave to doubt that the first full scale telepath will simply do these things without understanding how he does them, and is more likely to be forced into some lengthy psychoanatomical investigation before he can begin to do anything at all. Even baby seals have to be taught to swim. There's a good story waiting to be written about the purely mechanical problems of the first telepath. No copyright - the idea is free to anyone who cares to use it. All present uses of telepathy in sf are pure fantasy. Science is dependent on rules, and even sf must obey a few if it is to have validity or even intelligibility.)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

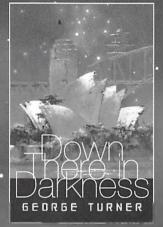
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– George Turner, June 1967



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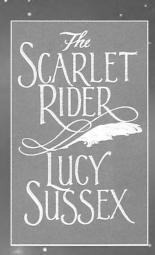
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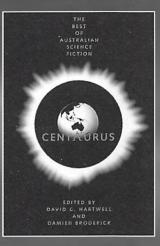
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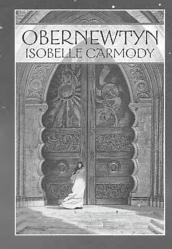
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Golden Age Or New Dawn?

by Steven Paulsen

Australian SF has come a long way since Aussiecon Two.

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

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

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

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

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

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

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

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

Steven Paulsen

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

He was an assistant editor for the Melbourne University Press's Encyclopedia of Science Fiction and wrote the children's book The Stray Cat, which has seen several foreign language versions. Before mass market book publishers recognised there was a buck to be made publishing Australian SF in Australia, it was left to small presses to champion local product. In fact, small presses still play an important part, breaking new ground and publishing work that might otherwise go unnoticed.

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

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

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

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

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

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

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

Australian publishers began to appreciate the

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

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

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

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

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

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

As we approach Aussiecon Three, Australian fantasy has come of age. For the first time ever, a local fantasy writer is outselling the big international names here at home. HarperCollins' best selling fantasy author in 1998 wasn't Feist, Donaldson, Hobb or Kerr, but Sara Douglass whose books now sell an incredible 40,000 -45,000 copies (unprecedented numbers for a local fantasy author, that put her sales in the same league as David Eddings). Importantly, Australian women have not only come of age as fantasy writers, they now lead the way. This is a new phenomenon. At the time of the first Aussiecon in 1975, there were effectively no Australian women genre writers. By Aussiecon Two in 1985 a few women had had short fiction published but, by Aussiecon Three, women are producing fantasy in quality and numbers never seen before; writers such as Tansey Rayner Roberts, Traci Harding, Penelope Love, and Kim Wilkins, whose stunning debut *The Infernal* (Random House), won best novel in both the fantasy and horror sections at the 1997 Aurealis Awards. But Australian women have not confined their talents to fantasy, they have asserted themselves as SF writers as well.

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

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

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

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

Other Australian SF writers to sell their books overseas during this time include Paul Voermans, who sold And Disregards the Rest (1992) and The Weird Colonial Boy (1993) to Gollancz in the UK. Ace reprinted three of Wynne Whiteford's novels originally published by Paul Collins (Thor's Hammer, Breathing Space Only, and Sapphire Road), before publishing The Hyades Contact (1987), Lake of the Sun (1989) and The Specialist (1990). New writer William Esrac, after selling a number of stories to US magazines, sold *Dance to the Sun* (1997) to Baen Books.

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

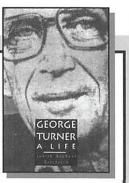
Sean McMullen, who won the Aussiecon Two writing competition with an excerpt from what later became *The Centurion's Empire*, came to prominence with sales to $F \oslash SF$ in the late 1980s. The best of his fiction was collected in *Call to the Edge* (Aphelion, 1992). Aphelion also published *Voices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

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

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

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

GEORGE TURNER



A LIFE

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

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

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

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



The Australian SF Foundation

AUSTRALIAN SCIENCE FICTION FOUNDATION

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

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

The Chandler Award

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

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

Join Now!

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

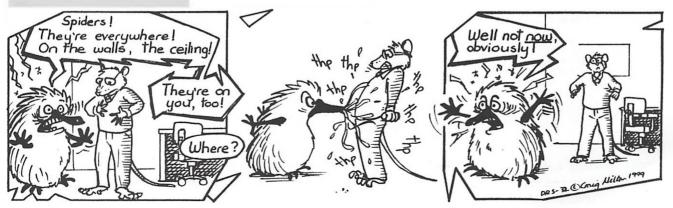
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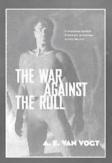
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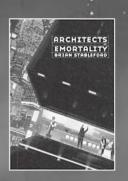
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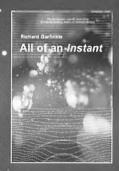


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Hello Down Under!

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

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

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

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

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

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

And enjoy the convention!

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Australian Genre Film and Television: It does exist by Geor

by George Ivanoff

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

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

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

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

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

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

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

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

George Ivanoff

George is a Melbourne based fan with strong involvement with the dramatic arts. In the best Hollywood tradition, members of the MSFC formed a George Ivanoff fan club before George became a film star. He is a valuable source of information on media and print based science fiction. And there's more to come. The second series of *Thunderstone* began shooting in March of this year, while Mark Shireffs and John Thomson (the writers behind *Spellbinder* and *The Girl From Tomorrow*) are working on the new SF sitcom *Pigs' Breakfast*. In this series two alien children, whose school space-bus has crash-landed in the backlot of the Channel Nine studios, are hired as the hosts of a children's television show.

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

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

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

There are also the more obscure ventures, Sons of Steel

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

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

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

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



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

FANDOM IN AUSTRALIA (Or What do I do after the Worldcon?)

by Marc Ortlieb, an old fan and tired.

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

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

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

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

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

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

Marc Ortlieb

The Unified Theory of Ortlieb is the common name for the hypothesis that Marc is in fact not one person but in fact a commitee of people acting under a pseudonym. The supporting math is, to be frank, a bit dodgy but it does explain the wide range of activities he has been alleged to undertake. If you're more interested in electronic publication, then there is *Antipodean SF*, http://www.nor.com.au/users/ antisf/index.html, for fiction; *Festivale*, http:// www.festivale.webcentral.com.au/index.htm, for reviews; or an assortment of web pages and the aus.sf newsgroups. The Western Australian sf magazine *Eidolon*, http://www.eidolon.net, runs an excellent site with details on what is going on in Australian science fiction publishing.

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

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

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

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

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

Club Listings

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

ACT

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

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

NSW

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

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

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

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

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

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

Parramatta SF Discussion Group ianm@mpx.com.au

Southern Science Fiction Group 15 Shade Place Lugarno

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

Northern Territory No known clubs

Queensland

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

Conquest SF Fan Club Inc GPO Box 1376 Brisbane 4001

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

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

Vortex GPO Box 2004 Brisbane 4001

South Australia AUSFA

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

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

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

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

Tasmania

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

Victoria

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

The Australian Costumers' Guild PO Box 322 Bentleigh Vic 3204 http://www.vicnet.net.au/~costume/ Australian Horror Writers Postal Address P.O. Box 7545 St Kilda Rd Melb. 3004

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

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

Big Sf P.O. Box 178 Wendouree 3355

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

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

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

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

Fellowship of Middle Earth The science fiction and fantasy society of Monash University. FOME c/o The Union, Monash University, Clayton Victoria 3168, http://www.sc.monach.edu.eu/o.fome/

http://yoyo.cc.monash.edu.au/~fome/

Gallifrey GPO Box 910G Melbourne 3001 http://www.vicnet.net.au/~gallifrey/ Goulburn Valley Sci-Fi Club c/o 41 Grutzner Ave, Shepparton, 3630

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

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

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

Nova Mob 13 Frederick St Brunswick.

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

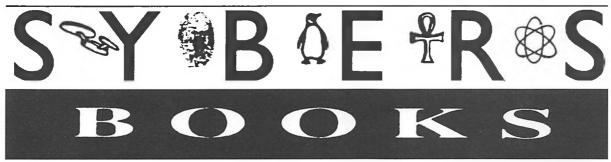
Time Trekkers P.O. Box 334 Bendigo 3552.

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

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

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

Westrek P.O. Box 307 Bentley WA 6102



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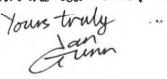




Dear John,

11th December 1994

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



- P.S. This is an original. When you're done with it, how about anetioning it off for GUFF?
- P.P.S. Yes, that's a Constable print on the wall. There's a compulsory minimum. requirement in notels.

CHARLOTTE in 2004



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Eric Ambler; writer Joseph Maher; actor Wolf Mankowitz; writer, screenwriter Gary Anderson; fan Ralph Arnote; bookseller Robert Marasco; writer E.G. Marshall; actor Gene Autry; actor John V. Baltadonis; fan Lewis B. Martin; fan Crystal Marvig; fan Eva Bartok; actress Jack Biblo; bookseller, publisher Roddy McDowall; actor Archie Mercer; fan Jerome Bixby; writer Allan Bray; fan John Millard; fan, Sean A. Moore; writer, game designer Lloyd Bridges; actor Richard Dale Mullen; SF scholar, editor Roberto Canedo; actor Carlos Castaneda; writer Derek Newark; actor Jackie Causgrove; fan, artist Peter Nilson; writer, astronomer Anne Layman Chancellor; fan, artist Jeanette Nolan; actress Jane Choras; bookseller, fan loe Orlando; comics artist & editor A. Vincent Clarke; fan Robert "Ozzie" Osman; fan Maureen O'Sullivan; actress Jo Clayton; writer Leigh Couch; fan Rachel Cosgrove Payes [a.k.a. E.L. Arch]; writer Phil Cox; fan Leo Penn; director Richard Denning; actor John W. Pritchard [a.k.a. Ian Wallace]; writer Belle Dietz; fan Antonio Prohias; cartoonist Mae Questel; actress Zetta Dillie: fan Alain Doremieux; writer, editor, translator Gene Raymond; actor James M. Rogers; fan Wayland Miller Drew; author Les Sample; fan Allen Drury; writer Lawrence Sanders [a.k.a. Mark Upton]; writer Linwood Dunn; cinematographer Lee Elias; graphic artist Claude Saxon; fan Alex Schomburg; artist Jean-Claude Forest; comics writer & artist Gene Fowler; film director Alan B. Shepard, Jr.; astronaut Adrian Spies; screenwriter Douglas Fowley; actor Sam Frank; fan Laura Spiess; fan Alison Stazenski; fan Amos Gefen; translator Eleen Tackett; fan Wally Gonser; fan Don Taylor; film director Archie Goodwin; fan, writer, comics editor Marius Goring; actor Robert Lewis Taylor; writer Jim Tibbetts; fan Julien Green; writer Ian Gunn; fan, artist Dietmar Trommeshauser; writer Jim Turner; fan Phil Hartman; actor Ron Turner; artist, comics artist Patricia Hayes; actress Bill Veney; fan Paul G. Herkart; fan Toni Vondruska; fan Adam Hollanek; writer Edward James "Ted" Hughes; writer Ariane von Orlow; fan Josephine Hutchinson; actress Gaird Wallig; fan, writer Ardis Waters; fan, writer Douglas C. Jones; writer Thomas "T.A." Waters; writer Ernst Junger; writer Michael D. Weaver; writer Bob Kane; comics writer & artist Jack Keating; fan Monty Wells; fan Dion Kelly; fan Alan D. Williams; editor George Wilson; comics artist Persis Khambatta; actress Richard Wright; fan Akira Kurosawa; director Frank Langford; comics artist T. Bruce Yerke; fan Paul Lehr; artist Thanks to Richard Lynch for compiling this list. Fanimals GONE, BUT NOT FORGOTTEN 353

In Memoriam 199

Robert A.W. "Doc" Lowndes; fan, writer, editor

Henrik Saulovich Altshuller [a.k.a. Henrik Altov]; writer

The Camulod Chronicles

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

Praise for The Camulod Chronicles:

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

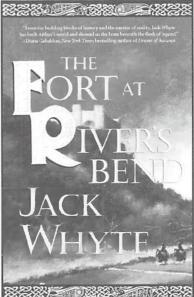
-Publishers Weekly (starred review)

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

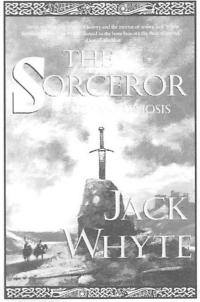
—Kirkus Reviews

"What a story! In bone-clean prose Whyte plunges us into the violent vortex of this era of upheaval." — The Toronto Star

Also look for the following titles in paperback: *The Saxon Shore:* 0-812-54416-1 • \$6.99 *The Eagles' Brood:* 0-812-55140-0 • \$6.99 *The Singing Sword:* 0-812-55139-7 • \$6.99 *The Skystone:* 0-812-55138-9 • \$6.99



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



FanHistoricon: Celebrating Fan History at Aussiecon Three

By Laurie Mann, Richard Lynch, and Joyce Scrivner

Many people have called a Worldcon a "three ring circus."

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

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

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

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

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

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

Fanfilstoricons		
No. Date Held Held with City Organisers *	Attendee	
1 May 24-26, 1994 N/A Hagerstown, MD Peggy Rae Pavlat, Bruce Pelz, Joe D. Siclari	16	
2 Dec. 2-4, 1994 SmotCon 12 Burbank, CA Bruce Pelz, Peggy Rae Pavlat	N/A	
3 June 23-25, 1995 MidWestCon 46 Cincinnati, OH Dick Smith, Leah Zeldes Smith	N/A	
4 January 5-7, 1996 Tropicon 14 Fort Lauderdale, FL Joe D. Siclari, Edie Stern	N/A	
5 March 15-17, 1996 Minicon 31 Minneapolis, MN Joyce Scrivner	N/A	
6 February 14-16, 1997 Boskone 34 Framingham, MA Joe D. Siclari	N/A	
7 July 3-6, 1997 Westercon 50 Seattle, WA Don Glover	N/A	
8 August 5-9, 1998 Bucconeer Baltimore, MD Laurie D. T. Mann, Joyce Scrivner,		
Mary Tabasko, Randy Smith	N/A	
9 June 25-27, 1999 MidWestCon 50 Cincinnati, OH Laurie D. T. Mann, Joe D. Siclari,		
Roger & Pat Sims	N/A	
9.5 September 1-6, 1999 Aussiecon III Melbourne, Aust John Foyster, Joyce Scrivner	N/A	
10 (November?) 2000 Tropicon 19 Florida Joe D. Siclari	N/A	
* Organisers of the FanHistoricon are not necessarily of the convention that the FanHistoricon was held in conjunct	on with.	
In general, attendances of FanHistoricons held in conjunction with other conventions could not be accurately deter	mined.	
2 About 35 SmofCon attendees came to various program events		
3 About 30 MidWestCon attendees came to various program events		
4 About 50 Tropicon attendees came to various program events		
5 About 100 Minicon attendees came to various program events		
6 About 70 Boskone attendees came to various program events		
7 About 100 Bucconeer attendees came to various program events.		
8 About 30 MidWestCon attendees came to various program events		
Note: This article has been revised from a similar article in the Bucconeer souvenir book		

FanHistoricons

UK in 2005

A European Worldcon Bid

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

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

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

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

UK in 2005 379 Myrtle Road Sheffield, S.Yorks S2 3HQ, UK

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

Email - UK2005@hotmail.com







What is SpawnCon Two? by Marc Ortlieb, SpawnCon Two Muggins

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

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

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

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

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

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

Marc Ortlieb

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

Entries can be sent to "Summarise Ortlieb" P.O.Box 215 Forest Hill Vic 3131 AUSTRALIA. Winners will receive a one year supply of *The Bullsheet*.

Constitution of the Australian Science Fiction Convention

(i) There will be an annual Australian Science Fiction Convention, organised by a Convention Committee selected from amongst bids submitted to the Business Meeting at the Australian Science Fiction Convention, two calendar years before the Convention to be selected.

(ii) The Convention Committee for each Australian SF Convention will, by a vote of the Convention members, after a nominating process involving Australian fandom generally, award up to six Australian SF ("Ditmar") Awards (of which, at least, one must be for fannish endeavours) and the William Atheling Jr Award for Criticism or Review.

(iii) The Convention Committee will ensure that any surplus accrued by an Australian SF Convention will be applied to the benefit of Australian fandom generally, and shall not be used to reward individuals or groups connected with the Convention Committee.

(iv) This Constitution may be changed by this method only: Notice of intention to amend, including the exact text, must be submitted to the Convention Committee in sufficient time to be published in the Convention Handbook (where this Constitution and any proposed amendment MUST be published) and then the amendment must be approved by a majority at the Business Meeting.

(v) No amendment will be in order if it has the effect of increasing the number of words in the Constitution.

Australian National Science Fiction Conventions

1952 1st Australian S.F. Convention, March 22nd 1952, G.U.O.O.F. Hall Sydney, No GoH, Chair Bill Veney

1953 2nd Australian S.F. Convention, May1-3 1953, G.U.O.O.F. Hall Sydney, No GoH, Chair Arthur Haddon,

1954 3rd Australian S.F. Convention, April 16-18 1954, Federation Hall Sydney, No GoH, Chair Walter Judd,

1955 4th Australian S.F. Convention (Sydcon), March 18-20 1955, Dunbar's House Watson's Bay N.S.W., GoH A. Bertram Chandler, Chair Arthur Haddon,

1956 5th Australian S.F. Convention - Olympicon, December 8-9 1956, Richmond Town Hall Victoria, GoH Frank Brynning, Chair Bob McCubbin

1958 6th Australian S.F. Convention, April 5-6 1958, Richmond Town Hall Victoria, No GoH, Chair Bob McCubbin

1966 7th Australian S.F. Convention, Melbourne, Easter 1966, No GoH, Chair John Foyster

1969 8th Australian S.F. Convention, MSFC Melbourne, 4-6 April 1969, GsoH Lee Harding & John Foyster, HonSec Bill Wright

1970 9th Australian S.F. Convention, Capri Theatre Murrumbeena Melbourne, March 2-3 1970, No GoH, Convenors Merv Binns, John Bangsund, John Foyster & Lee Harding

1971 10th Australian S.F. Convention, January 1-2 1971, University of Melbourne, GoH Robin Johnson, Chaired by John Foyster Lee Harding & Leigh Edmonds

1972 Syncon '72, August 11-13 1972, Squire Motor Inn Bondi N.S.W., GoH Lesleigh Luttrell, Convenor Shayne McCormack Bob Smith

1973 Advention 2, August 17-19 1973, Lincoln College Adelaide, GoH John Foyster, Chair Paul Stokes Alan Sandercock

1974 Ozcon, Augusst 16-18 1974, Victoria Hotel Melbourne, GoH Merv Binns Fan GoH John Bangsund, Chair Ken Ford

1975 Syncon '75, January 25-27 1975, Macquarie University Sydney, No GoH, Chair Ron & Sue Clarke

1976 Bofcon, 13-15 August 1976, Noah's Palmlake Motor Inn Melbourne, No GoH, Boss of BofCon Carey Handfield

1977 A-Con 7 July 29-31 1977, St Vincent Hotel Glenelg S.A., GoH Bill Rotsler, Chair Allan Bray,

1978 Unicon IV, March 24-27 1978, Melbourne Townhouse, GsoH Brian Aldiss & Roger Zelazny, Chaired by Roger Weddall & Alan Wilson. This was also the annual Australian Tertiary Science Fiction Association convention.

1979 Syncon '79, 10-13 August 1979, New Crest Hotel Kings Cross Sydney, Gsol-I Gordon R. Dickson, Ken Fletcher & Linda Lounsbury, Kouichi Yamamoto, Chairs Peter Toluzzi & Robin Johnson

1980 Swancon 5, August 15-18 1980, Park Towers Hotel Perth, GsoH Anne McCatfrey, Shayne McCormack, Grant Stone, Chairthing Julia Curtis

1981 Advention '81, June 6-8 1981, Oberoi Hotel Adelaide, GsoH Frank Herbert, John Ossian*, K.U.F. Widdershins*, co-Chair Allan Bray & Jeff Harris * Both are John Foyster

1982 Tschaicon, April 9-12 1982, Melbourne Town House, GsoH Jack Vance, Leanne Frahm, Eric Lindsay, Chair Justin Ackroyd

1983 Syncon '83, June 10- 13 1983, Shore Inn Sydney, GsoH Harlan Ellison, Dr Van Ikin, Convenor Jack R. Herman

1984 Eurekacon, April 20-23 1984, Victoria Hotel Melbourne, GoH George Turner, Co-chairpersons Christine & Derrick Ashby

1985 Spawncon, Seattle The right to hold the 1985 NatCon was won by a bid from Seattle, presented at the 1983 NatCon by Cliff Wind and Jerry Kaufman. Unfortunately the true 1985 NatCon – Spawncon – was never held due to a motion at the 1984 NatCon business session, which retroactively ruled Adelaide to be the site.

Bogus 1985 NatCon, Advention '85, April 5-8 1985, The Townhouse Adelaide, GoH Lee Harding, Convenor Jeff Harris

1986 Swancon XI, March 28-31 1986, Miss Maud Hotel Perth, GsoH C.J. Cherryh & Jack Herman, Chair Erik Harding

1987 Capcon, April 24-27 1987, Canberra Parkroyal Hotel, GsoH Robert Asprin, Lynn Abbey, John Newman, Co-ordinator Mark Denbow

1988 Conviction, June 10-13 1988, Shore Motor Inn Artarmon N.S.W., GsoH Spider & Jeanne Robinson Carey Handfield, Convenor Jack R. Herman

1989 Swancon 14, March 23-27 1989, The King's Ambassador Hotel Perth, GsoH John Varley, Bob Shaw & Paul J. Stevens, Chairthingy Cindy Evans

1990 Danse Macabre, April 13-16 1990, The Diplomat Motor Inn Melbourne, GoHs George R.R. Martin & Eric Lindsay [John Bangsund], Convenor Roger Weddall

1991 Suncon, March 29-April 1 1991, Brisbane Gateway Hotel, GsoH Patrick Tilley [Harlan Ellison & Leigh Edmonds] Coconvenors [Cath Kerrigan] & Patricia Anderson

1992 Syncon '92, April 17-20 1992, The Shore Motor Inn Artarmon N.S.W., GsoH Michael Whelan, Nick Stathopoulos, Scan McMullen, Convenor Rod Kearins

1993 Swancon 18, April 8-12 1993, The Ascot Inn Perth, GsoH Terry Pratchett, Robert Jordan & Craig Hilton, Convenor Dave Luckett

1994 Constantinople, April 1-4 1994, Southern Cross Melbourne, GsoH William Gibson, [Colin Baker], Bruce Gillespie, Bean & Medge (Julie & Martin Edge), Narelle Harris, Chairman [Alan Stewart] Donna Heenan. This was also the 1994 Media Natcon

1995 Thylacon, June 9-12 1995, Hadley's Hotel Hobart, GsoH Kim Stanley Robinson, Peter Nicholls, Grant Stone, Chair Robin Johnson

1996 Festival of the Imagination/Swancon 21/Confusion '96, April 4-8 1996, Kings Hotel Perth, GsoH Storm Constantine, Neil Gaiman, Jack Dann & Janeen Webb This was also the 1996 Media Natcon

1997 Basicon 2, September 27-28 1997, YWCA Melbourne no GoH. Chairs Ian Gunn & Karen Pender-Gunn. This is also the 1997 Australian Media NatCon

1998 Thylacon Two, June 5-8 1998, Hadley's Hotel Hobart, GsoH George R.R. Martin and Leanne Frahm, Chair Robin Johnson

1999 Spawncon Two, September 2-6 1999, World Congress Centre, Melbourne, No GoH. Convention Muggins Marc Ortlieb

2000 Swancon 25, April 20th-24th, 2000, Ascot Inn, Belmont, WA. GsoH Connie Willis and Ian Nichols. Gratuitous interstate guest "Mitch" (Anthony Mitchell)

Australian Media National Science Fiction Conventions

1983 Conquest '83, 1983, Brisbane

1984 Medtrek '84, March 10-11 1984, The Shore Inn Sydney, GsoH Bjo Trimble Michael Keating Nikki White, Convenor Susan Clarke

1985 Con Amore, June 8-10 1985, Brisbane Parkroyal Brisbane, GsoH David Gerrold, Judson Scott Susan Clarke Dennis Stocks, Co-ordinators Patricia Anderson, Eleanor Hallewell, Lorrie Boen, Heather Wright, Hazel Dodd

1986 Galactic Tours, March 7-10 1986, Townhouse Melbourne, GsoH David Prowse & Katy Manning, Convenor Shane Morrissey

1987 Eccentricon, July 3-6 1987, Hawkesbury Agricultural College N.S.W., GsoH Brian Goucher, Bjo Trimble, Gail Neville, Lana Brown, Chairpersons Susan Clarke & Gael Williams

1988 Zencon II, October 14-16 1988, Carlton Social Club Melbourne, GsoH Paul Darrow, Janet Lees Price, Michael Keating, Dr Michael Archer, Convenor Elaine Clarke & Liz Mundell

1989 Conspire, March 17-19 1989, The Rex Hotel Canberra, GoH Robert Jan, Convenors Hazel Dodd, Karen Herkes, Nikki White

1990 Huttcon 90, November 23-251990, The Diplomat Motel Melbourne, GsoH Ed Bishop, Mr Squiggle, Norman & Margaret Hetherington, Marjorie Cammer, Chairbeing Karen Pender-Gunn

1991 Vampiricon, October 11-13 1991, Melbourne Townhouse, GsoH Jeanne Youngson Geoff Tilley, Chair Chaela Manwaring

1992 Hongcon, June 6-8 1992, Hotel Adelaide, GsoH Neil Gaiman, Sean McMullen, Glenn Lumsden, Dave de Vries, Michael Dutkiewicz, Shaun Micallef, Alex Ward and Shane Morrissey, Convenor Martin Reilly

1993 Defcon, June 4-7 1993, Hotel St George Wellington New Zealand, GsoH Larry Niven, Julian May, D C Fontana, David Gerrold, Denis Skotak, Mark Harris, Gail Adams, Chairs Lana Brown, Donna Rapley, Also the New Zealand National Convention

1994 Constantinople, This was also the 1994 Australian NatCon (See above)

1995 Basicon [Condiment], October 21, Melbourne University Melbourne, no GoH. Chairs Ian Gunn & Karen Pender-Gunn

1996 Festival of the Imagination/Confusion '96/Swancon 21. This was also the 1996 NatCon (See above)

1997 Basicon 2, This is also the 1997 Australian NatCon (See above)

Australian Tertiary Science Fiction Association National Convention

1975 Unicon I, March 28-31 1975, Ritz Hotel Melbourne, Chair Adrienne Losin

1976 Unicon II, April 16-19 1976, Ormond College University of Melbourne, GoH Bruce Gillespie Co-convenors Alan Wilson & Charles Taylor

1977 Unicon III, Easter 1977, Christies Beach South Australia, GoH Kitty Vigo, Convenor Perry Middlemiss,

1978 Unicon IV, This was also the 1978 Australian Natcon (See above)

1979 Unicon V, Australia Day Long Weekend 1979, Sydney Science Centre, GsoH Terry Carr & Patricia Wrightson, Convenor Tony Howe

1980 Unicon VI, April 4-7 1980, Victoria Hotel Melbourne, GsoH Joe & Gay Haldeman, George Turner, Merv Binns, Chairperson Daryl Mannell

1981 Tolkon, August 21-24 1981, New Crest Hotel Kings Cross Sydney, GoH Jon Noble, Convenor Jack R. Herman

1986 Unicon '86, January 25-27 1986, Adelaide, GsoH Victor Kelleher [Mika Wakisaka]

Now we know the way to go...



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A Note From the Chairman

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

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

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

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

- Lots of hotel space within a block (300 meters/ 1,000 feet) of the convention center, including two with direct air bridge connections;

- Much cheaper prices than San Francisco (rooms from \$79 to \$120 in today's prices);

- A Convention & Visitor's Bureau that has been very helpful and is very keen to get our business;

- Wide, flat sidewalks and excellent disabled access; and

- An IMAX theatre and technology museum right across the street.

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

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

Kevin Standlee, Chairman, Bay Area in 2002



For more information, please check our website.

Constitution of the World Science Fiction Society as at September 1998

Article I - Name, Objectives, Membership, and Organization

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

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

(1) To choose the recipients of the annual Hugo Awards (Science Fiction Achievement Awards).

(2) To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons).

(3) To attend those Worldcons.

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

(5) To perform such other activities as may be necessary or incidental to the above purposes.

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

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

Section 1.5: Memberships

1.5.1: Each Worldcon shall offer supporting and attending memberships.

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

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

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

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

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

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

Section 1.7: The Mark Protection Committee.

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

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

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

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

Section 1.9: Membership of the Mark Protection Committee.

1.9.1: The Mark Protection Committee shall consist of:

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

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

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

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

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

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

Article II - Powers and Duties of Worldcon Committees

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

1: administering the Hugo Awards,

2: administering any future Worldcon or NASFIC site selection required, and

3: holding a WSFS Business Meeting.

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

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

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

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

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

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

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

Section 3.2: General.

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

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

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

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

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

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

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

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

Section 2.9: Financial Reports.

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

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

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

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

Article III - Hugo Awards

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

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

Section 3.3: Categories.

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

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

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

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

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

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

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

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

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

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

1: had an average press run of at least one thousand (1,000) copies per issue,

2: paid its contributors and/or staff in other than copies of the publication,

3: provided at least half the income of any one person,

4: had at least fifteen percent (15%) of its total space occupied by advertising,

5: announced itself to be a semiprozine.

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

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

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

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

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

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

Section 3.6: "No Award". At the discretion of an individual Worldcon Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be cancelled for that year.

Section 3.7: Nominations.

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

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

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

Section 3.8: Tallying of Nominations.

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

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

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

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

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

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



Section 3.10: Voting.

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

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

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

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

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

Section 3.11: Tallying of Votes.

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

Article IV - Future Worldcon Selection

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

Section 4.2: Voter Eligibility.

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

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

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

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

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

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

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

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

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

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

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

Section 4.5: Tallying.

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

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

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

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

Section 4.6: Bid Eligibility.

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

(1) an announcement of intent to bid;

(2) adequate evidence of an agreement with its proposed site's facilities, such as a conditional contract or a letter of agreement;

(3) the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers.

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

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

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

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

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

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

(1) Western. Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states, provinces, and territories westward including Hawaii, Alaska, the Yukon, and the Northwest Territories.

(2) Central. Central America, the islands of the Caribbean, Mexico (except as above), and all states, provinces, and territories between the Western and Eastern regions.

(3) Eastern. Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states, provinces, and territories eastward including the District of Columbia, St. Pierre et Miquelon, Bermuda, and the Bahamas.

Section 4.9: NASFiC

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

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

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

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

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



Article V - Powers of the Business Meeting

Section 5.1: WSFS Business Meetings.

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

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

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

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

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

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

Section 6.3: Amendment. The WSFS Constitution may be amended by a motion passed by a simple majority at any Business Meeting but only to the extent resolutions and rulings of continuing effect); and the current edition of *Robert's Rules of Order, Newly Revised.*

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

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

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

Article VI - Constitution

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Rule 11: Mark Protection Committee;

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

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

Rule 13: Debate Time Limits; Main Motions. The Presiding Officer shall designate the default debate time for main motions. The Business Meeting may, by majority vote, set the initial debate time limit for any motion to any positive whole number of minutes. Rule 14: Debate Time Limits: Allotment of Time. If a question is divided, the time limits applicable to the question before it was divided shall apply to each portion of the divided question. Debate time shall be allotted equally to each side of a question. Time spent on points of order or other neutral matters arising from a motion shall be divided equally and charged to each side.

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

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

Rule 17: Debate Time Limits; Minimum

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

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

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

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

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

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

Rule 23: Numbers, Titles, References, and Technical Corrections. Numbers and titles of the various parts of the Constitution and Standing Rules are for the sake of easy reference only. They do not form a substantive part of these documents nor of any motion to amend these documents. The Business Meeting Secretary shall incorporate into these documents appropriate changes as required by newly adopted amendments. When making any such adjustments required by this section, the Business Meeting Secretary shall change article and section numbers, titles, and internal cross-references as necessary to maintain a consistent, parallel structure, which shall not be altered unless the Business Meeting explicitly so directs. The Business Meeting Secretary may change punctuation, capitalization, grammar, and other wording in the Constitution and Standing Rules only insofar as such changes clarify meaning and enhance consistency, and only insofar as such changes do not modify the substantive meaning of the documents.

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

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

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

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

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

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

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

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

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

Business Passed On to Aussiecon Three

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

3.1 Tidying Site Selection

MOVED, to amend the WSFS Constitution as follows:

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

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

Replace Section 4.3 with the following new Section:

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

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

Delete Subsection 4.5.3, and insert the following new Subsections:

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

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

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

Moved by the Nitpicking and Flyspecking Committee Discussion:

This tidies the wording of Article 4. It requires the current committee to administer the whole voting process rather than just the mail balloting, and directs the bidding committees to provide tellers rather than allowing them to provide observers. This changes the Constitution to reflect what actually happens, so there

5.3 No-Zone Rotation

Moved: To amend Article IV by:

is no actual change in powers.

1. Deleting all of section 4.7 except the last sentence.

2. Replacing "sixty (60)" with "five hundred (500) miles or eight hundred (800) kilometres" in the last sentence of section 4.7.

3. Replacing "the North American region eligible" with "North America" in the first sentence of Section 4.9.

4. Deleting the first sentence of 4.9.2.

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

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

Moved by Ben Yalow and Bruce Pelz

Discussion:

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

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

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

Effect:

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

Section 4.9: NASFiC

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

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

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

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

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



Active Members

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

Emeritus Members

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

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

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



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WSFS Business Matters

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

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

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

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

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

Special Rules for the Aussiecon Three Business Sessions

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

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

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

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

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

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

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

Speeches to any motion during the Business Meetings shall be of the following maximum length: Mover of the substantive motion -3 minutes; all other speakers in the debate -3 minutes. Right of reply to the mover of a substantive motion -2 minutes. During the Site Selection Meeting, each properly registered bid may make a presentation of up to 10 minutes in duration, to be followed by a question time of 10 minutes. In any debate concerning site selection, speeches will be limited to 3 minutes.

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

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

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

Proposed Agenda for Aussiecon Three

Outline Agenda for 1999

1. Committee Reports

- 1.1 Mark Protection Committee
- 1.2 Nitpicking & Flyspecking Committee
- 1.3 Worldcon Runners Guide Editorial Committee
- 2. Worldcon Reports
 - 2.1 Past Worldcons and NASFiCs
 - 2.1.1 ConAdian (1994)
 - 2.1.2 L.A.con III (1996)
 - 2.1.3 LoneStarCon 2 (1997)
 - 2.1.4 Bucconeer (1998)
 - 2.1.5 Conucopia (1999 NASFiC)

2.2 Seated Worldcons

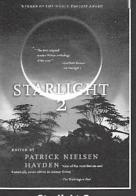
2.2.1 Aussiecon Three (1999)

- 2.2.2 Chicon 2000 (2000)
- 2.2.3 The Millennium Philcon (2001)
- 3. Business Passed On from Bucconeer
 - 3.1 Tidying Site Selection
 - 3.2 No-Zone Rotation
- 4. New Business
- 5. Site Selection Business
- 5.1 Report of the 2002 Site Selection & Presentation by Winners
 - 5.2 Reports by seated Worldcons
 - 5.3 Presentation by bidders for 2003

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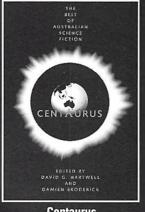
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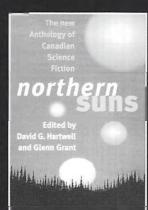
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The 1999 Hugo Award Nominees

Best Novel

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

Best Novella

"Aurora in Four Voices" - Catherine Asaro (Analog December 1998) "Get Me to the Church on Time" - Terry Bisson (Asimov's May 1998) "Story of Your Life" - Ted Chiang (Starlight 2) "Oceanic" - Greg Egan (Asimov's August 1998)

"The Summer Isles" - Ian R. MacLeod (Asimov's October-November 1998)

Best Related Book

Science-Fiction: The Gernsback Years - Everett F. Bleiler (Kent State University Press) The Hugo, Nebula and World Fantasy Awards - Howard

DeVore (Advent:Publishers)

The Dreams Our Stuff Is Made Of - Thomas M. Disch (The Free Press)

Spectrum 5: The Best in Contemporary Fantastic Art edited by Cathy Fenner & Arnie Fenner (Underwood Books) The Work of Jack Williamson: An Annotated Bibliography and Guide - Richard A. Hauptmann (NESFA Press)

Best Professional Editor *

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

Best Novelette *

"The Planck Dive" - Greg Egan (Asimov's February 1998) "Time Gypsy" - Ellen Klages (Bending the Landscape: Science Fiction)

"Steamship Soldier on the Information Front" - Nancy Kress (Future Histories; Asimov's April 1998) "Echea" - Kristine Kathryn Rusch (Asimov's July 1998) "Zwarte Piet's Tale" - Allen Steele (Analog December 1998) "Taklamakan" - Bruce Sterling (Asimov's October-November 1998)

"Divided By Infinity" - Robert Charles Wilson (Starlight 2)

Best Short Story *

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

"Wild Minds" - Michael Swanwick (Asimov's May 1998)

Best Semiprozine

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

Best Dramatic Presentation

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

Best Professional Artist *

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

Best Fanzine *

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

Best Fan Artist *

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

Best Fan Writer Bob Devney Mike Glver Dave Langford Evelyn C. Leeper Maureen Kincaid Speller

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

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

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



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Why would you want to come to Chicon? Thoughts of Chairman Veal

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

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

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

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

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

Our Guests of Honor:

Author Guest:

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

Artist Guest:

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

Editor Guest:

Jim Baen, now publisher of one of science fiction's most respected imprints, first won kudos as editor of Galaxy and If. He later edited the original anthology series Destinies, Far Frontiers and New Destinies. Under his leadership, Baen Books has published the cream of SF authors, including Larry Niven, Lois McMaster Bujold, Jerry Pournelle, Elizabeth Moon, David Drake, S. M. Stirling and Timothy Zahn.

Fan Guests:

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

Toastmaster:

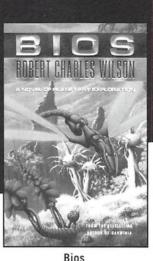
Harry Turtledove reacted with "You guys are crazy" when we asked him to be our Toastmaster, but he is alone in that sentiment. Wellknown for his alternate history novels, Harry got his grounding in the genre with a Ph.D. in Byzantine studies. His first book was a translation of the Chronicle of Theophanes.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

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

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Robert J. Sawyer

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 — Publishers Weekly (starred review)

The Hugo Awards by Year

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

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

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

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

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

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

1953 (11th Worldcon; Philadelphia)

Novel: The Demolished Man by Alfred Bester Professional Magazine: (tie) Galaxy (H. L. Gold, ed.) and Astounding Science Fiction (John W. Campbell, Jr., ed.) Excellence in Fact Articles: Willy Ley Cover Artist: (tie) Ed Emshwiller and Hannes Bok Interior Illustrator: Virgil Finlay New SF Author or Artist: Philip José Farmer Number 1 Fan Personality: Forrest J Ackerman (No awards given)

1955 (Clevention; Cleveland)

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

1956 (NewYorCon; New York)

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

1957 (Loncon; London)

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

1958 (Solacon; South Gate)

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

1959 (Detention; Detroit)

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

1960 (Pittcon; Pittsburgh)

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

1961 (Seacon; Seattle)

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

1962 (Chicon III; Chicago)

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

1963 (Discon; Washington)

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

Magazine of Fantasy & Science Fiction

1964 (Pacificon II; Oakland)

Novel: Way Station [a.k.a. Here Gather the Stars] by Clifford D. Simak Short Fiction: "No Truce with Kings" by Poul Anderson Professional Magazine: Analog (John W. Campbell, Jr.,

ed.) Professional Artist: Ed Emshwiller SF Book Publisher: Ace Books (Donald A. Wollheim, ed.) Amateur Magazine: *Amra* (George Scithers, ed.)

1965 (Loncon II; London)

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

1966 (Tricon; Cleveland)

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

1967 (Nycon III; New York)

Novel: The Moon Is a Harsh Mistress by Robert A. Heinlein Novelette: "The Last Castle" by Jack Vance Short Story: "Neutron Star" by Larry Niven Dramatic Presentation: "The Menagerie" (episode of Star Trek) Professional Magazine: If (Frederik Pohl, ed.) Professional Artist: Jack Gaughan Fanzine: *Niekas* (Ed Meskys and Felice Rolfe, eds.) Fan Writer: Alexei Panshin Fan Artist: Jack Gaughan Special Award: CBS Television for *The 21st Century*

1968 (Baycon; Oakland)

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

1969 (St.Louiscon; St. Louis)

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

1970 (Heicon '70; Heidelberg)

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

1971 (Noreascon; Boston)

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

1972 (L.A.con; Los Angeles)

Novel: To Your Scattered Bodies Go by Philip José Farmer Novella: "The Queen of Air and Darkness" by Poul Anderson Short Story: "Inconstant Moon" by Larry Niven Dramatic Presentation: A Clockwork Orange Professional Magazine: The Magazine of Fantasy & Science Fiction (Edward L. Ferman, ed.) Professional Artist: Frank Kelly Freas Amateur Magazine: Locus (Charles and Dena Brown, eds.) Fan Writer: Harry Warner, Jr. Fan Artist: Tim Kirk Special Award: Harlan Ellison for excellence in anthologizing (*Again, Dangerous Visions*) Special Award: Club du Livre d'Anticipation (France) for excellence in book production Special Award: Nueva Dimension (Spain) for excellence in magazine production

1973 (Torcon 2; Toronto)

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

1974 (Discon II; Washington)

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

1975 (Aussiecon; Melbourne)

Novel: The Dispossessed by Ursula K. Le Guin Novella: "A Song for Lya" by George R.R. Martin Novelette: "Adrift Just Off the Islets of Langerhans" by Harlan Ellison Short Story: "The Hole Man" by Larry Niven Dramatic Presentation: Young Frankenstein Professional Editor: Ben Bova Professional Artist: Frank Kelly Freas Amateur Magazine: The Alien Critic (Richard E. Geis, ed.) Fan Writer: Richard E. Geis Fan Artist: Bill Rotsler John W. Campbell Award: P.J. Plauger Special Award: Donald A. Wollheim as "the fan who has done everything" Special Award: Walt Lee for Reference Guide to Fantastic Films Gandalf Award (Grand Master): Fritz Leiber 1976 (MidAmeriCon; Kansas City)

Novel: *The Forever War* by Joe Haldeman Novella: "Home Is the Hangman" by Roger Zelazny Novelette: "The Borderland of Sol" by Larry Niven Short Story: "Catch That Zeppelin!" by Fritz Leiber Dramatic Presentation: *A Boy and His Dog* Professional Editor: Ben Bova Professional Artist: Frank Kelly Freas Fanzine: *Locus* (Charles and Dena Brown, eds.) Fan Writer: Richard E. Geis Fan Artist: Tim Kirk John W. Campbell Award: Tom Reamy Special Award: James E. Gunn for *Alternate Worlds: The Illustrated History of Science Fiction* Gandalf Award (Grand Master): L. Sprague de Camp

1977 (SunCon; Miami Beach)

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

1978 (IguanaCon II; Phoenix)

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

1979 (Seacon '79; Brighton)

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

1980 (Noreascon Two; Boston)

Novel: The Fountains of Paradise by Arthur C. Clarke Novella: "Enemy Mine" by Barry B. Longyear Novelette: "Sandkings" by George R.R. Martin Short Story: "The Way of Cross and Dragon" by George R.R. Martin Non-Fiction Book: The Science Fiction Encyclopedia (Peter Nicholls, ed.) Dramatic Presentation: Alien Professional Editor: George H. Scithers Professional Artist: Michael Whelan Fanzine: Locus (Charles N. Brown, ed.) Fan Writer: Bob Shaw Fan Artist: Alexis Gilliland John W. Campbell Award: Barry B. Longyear Gandalf Award (Grand Master): Ray Bradbury 1981 (Denvention Two; Denver) Novel: The Snow Queen by Joan D. Vinge Novella: "Lost Dorsai" by Gordon R. Dickson Novelette: "The Cloak and the Staff" by Gordon R. Dickson Short Story: "Grotto of the Dancing Deer" by Clifford D. Simak Non-Fiction Book: Cosmos by Carl Sagan Dramatic Presentation: The Empire Strikes Back Professional Editor: Edward L. Ferman Professional Artist: Michael Whelan Fanzine: Locus (Charles N. Brown, ed.) Fan Writer: Susan Wood Fan Artist: Victoria Poyser John W. Campbell Award: Somtow Sucharitkul Special Award: Edward L. Ferman for his effort to expand and improve the field

1982 (Chicon IV; Chicago)

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

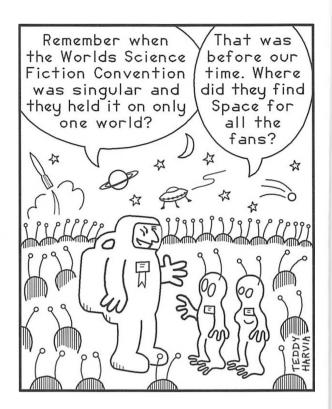
1983 (ConStellation; Baltimore)

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

1984 (L.A.con II; Anaheim)

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

1985 (Aussiecon Two; Melbourne) Novel: *Neuromancer* by William Gibson Novella: "Press Enter □" by John Varley Novelette: "Bloodchild" by Octavia Butler



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

1986 (ConFederation; Atlanta)

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

1987 (Conspiracy '87; Brighton)

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

1988 (Nolacon II; New Orleans) Novel: The Uplift War by David Brin Novella: "Eye for Eye" by Orson Scott Card Novelette: "Buffalo Gals, Won't You Come Out Tonight" by Ursula K. Le Guin Short Story: "Why I Left Harry's All-Night Hamburgers" by Lawrence Watt-Evans Non-Fiction Book: Michael Whelan's Works of Wonder by Michael Whelan Other Forms: Watchmen by Alan Moore and Dave Gibbons Dramatic Presentation: The Princess Bride Professional Editor: Gardner Dozois Professional Artist: Michael Whelan Semiprozine: Locus (Charles N. Brown, ed.) Fanzine: Texas SF Inquirer (Pat Mueller, ed.) Fan Writer: Mike Glyer Fan Artist: Brad Foster John W. Campbell Award: Judith Moffett Special Award: The Science Fiction Oral History

1989 (Noreascon Three; Boston)

Association

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

1990 (ConFiction; Den Haag)

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

John W. Campbell Award: Kristine Kathryn Rusch

1991 (Chicon V; Chicago)

Novel: The Vor Game by Lois McMaster Bujold Novella: "The Hemingway Hoax" by Joe Haldeman Novelette: "The Manamouki" by Mike Resnick Short Story: "Bears Discover Fire" by Terry Bisson Non-Fiction Book: How to Write Science Fiction and Fantasy by Orson Scott Card Dramatic Presentation: Edward Scissorhands Professional Editor: Gardner Dozois Professional Artist: Michael Whelan Semiprozine: Locus (Charles N. Brown, ed.) Fanzine: Lan's Lantern (George Laskowski, ed.) Fan Writer: Dave Langford Fan Artist: Teddy Harvia John W. Campbell Award: Julia Ecklar Special Award: Andrew I. Porter for many years of excellence in editing *Science Fiction Chronicle* Special Award: Elst Weinstein for starting up and continuing the "Hogu" Awards

1992 (MagiCon; Orlando)

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

1993 (ConFrancisco; San Francisco)

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

1994 (ConAdian; Winnipeg)

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

1995 (Intersection; Glasgow)

Novel: Mirror Dance by Lois McMaster Bujold Novella: "Seven Views of Olduvai Gorge" by Mike Resnick Novelette: "The Martian Child" by David Gerrold Short Story: "None So Blind" by Joe Haldeman Non-Fiction Book: I. Asimov: A Memoir by Isaac Asimov Dramatic Presentation: "All Good Things" (episode of Star Trek: The Next Generation) Professional Editor: Gardner Dozois Professional Artist: Jim Burns Original Artwork: Lady Cottington's Pressed Fairy Book by Brian Froud and Terry Jones Semiprozine: Interzone (David Pringle, ed.) Fanzine: Ansible (Dave Langford, ed.) Fan Writer: Dave Langford Fan Artist: Teddy Harvia John W. Campbell Award: Jeff Noon

1996 (L.A.Con III; Anaheim)

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

Retrospective Hugo Awards for 1946

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

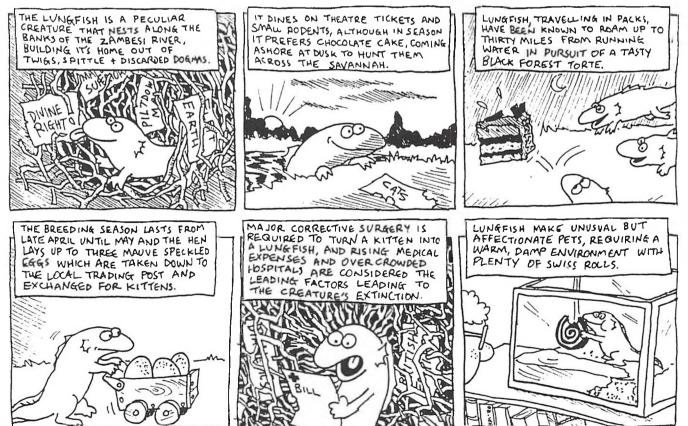
1997 (LoneStarCon 2; San Antonio) Novel: Blue Mars by Kim Stanley Robinson Novella: "Blood of The Dragon" by George R.R. Martin Novelette: "Bicycle Repairman" by Bruce Sterling Short Story: "The Soul Selects Her Own Society ..." by Connie Willis Non-Fiction Book: Time & Chance by L. Sprague de Camp Dramatic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

1998 (Bucconeer; Baltimore)

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

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WONDERS OF NATURE ~ No. 23 : THE LUNGFISH



The List of Worldcons

No.		Name	City	Venue	Guests	Con Chair(s)	Attendance
1		Nycon I	New York	Caravan Hall	Frank R. Paul	Sam Moskowitz ²	200
2		Chicon I	Chicago	Hotel Chicagoan	E. E. "Doc" Smith	Mark Reinsberg	128
3		Denvention	Denver	Hotel Shirley-Savoy	Robert A. Heinlein	Olon F. Wiggins	90
4	1946'	Pacificon I	Los Angeles	Park View Manor	A. E. Van Vogt E. Mayne Hull	Walter J. Daugherty	130
5	1947	Philcon I	Philadelphia	Hotel Penn-Sheraton	John W. Campbell, Jr. L. Jerome Stanton (toastmaster)	Milton Rothman	200
5	1948	Torcon I	Toronto	RAI Purdy Studios	Robert Bloch (pro) Bob Tucker (fan)	Ned McKeown	200
7	1949	Cinvention	Cincinnati	Hotel Metropole	Lloyd A. Eshbach (pro), Ted Carnell (fan) ^{3,5}	Charles R. Tanner ^a Don Ford [®]	190
8	1950	NorWesCon	Portland	Multnomah Hotel	Anthony Boucher Theodore Sturgeon (toastmaster) ⁵	Donald B. Day	400
9	1951	Nolacon I	New Orleans	St. Charles Hotel	Fritz Leiber	Harry B. Moore	190
10		TASFIC ⁸	Chicago	Hotel Morrison	Hugo Gernsback	Julian C. May	870
11	1953	11th Worldcon ⁹	Philadelphia	Bellevue-Stratford Hotel	Willy Ley. Isaac Asimov (toastmaster)	Milton Rothman ¹⁰	750
12	1954	SFCon11	San Francisco	Sir Francis Drake Hotel	John W. Campbell, Jr. Robert Bloch (toastmaster)	Lester Cole ¹² Gary Nelson	700
13	1955	Clevention	Cleveland	Manger Hotel	Isaac Asimov (pro)	Noreen Falasca	380
					Sam Moskowitz (mystery guest) ¹³ Anthony Boucher (toastmaster)	Nick Falasca	
14	1956	NewYorCon ¹⁴	New York	Biltmore Hotel	Arthur C. Clarke	David A. Kyle	850
	.,,,,		Act Inth		Robert Bloch (toastmaster)	David II. Infil	0,0
15	1957	Loncon I	London	King's Court Hotel	John W. Campbell, Jr.	Ted Carnell	268
6	1958	Solacon ¹⁵	South Gate	Alexandria Hotel ¹⁶	Richard Matheson	Anna S. Moffatt	322
					Anthony Boucher (toastmaster)		
7	1959	Detention	Detroit	Pick-Fort Shelby Hotel	Poul Anderson (pro)	Roger Sims	371
					John Berry (fan) ¹⁷	Fred Prophet	
					Isaac Asimov (toastmaster) ¹⁸		
18	1960	Pittcon	Pittsburgh	Penn-Sheraton Hotel	James Blish	Dirce Archer	568
					Isaac Asimov (toastmaster)		
19	1961	Seacon	Seattle	Hyatt House	Robert A. Heinlein	Wally Weber	300
20	10(1	Chiene III	Chierry	Birds Commentation	Harlan Ellison (toastmaster)	Paul Varia	
20	1902	Chicon III	Chicago	Pick-Congress Hotel	Theodore Sturgeon Bob Tucker (toastmaster)	Earl Kemp	550
21	1963	Discon I	Washington	Statler-Hilton Hotel	Murray Leinster	George Scithers	600
	. / /	Discon 1	in a shirt store	Caller maton froter	Isaac Asimov (toastmaster)	ocorge ocumero	000
22	1964	Pacificon II ¹⁹	Oakland	Hotel Leamington	Leigh Brackett (pro)	J. Ben Stark,	523
				0	Edmond Hamilton (pro)	Al haLevy	
					Forrest J. Ackerman (fan)		
					Anthony Boucher (toastmaster)		
23	1965	Loncon II	London	Mount Royal Hotel	Brian W. Aldiss	Ella Parker	350
					Tom Boardman (toastmaster)		
24	1966	Tricon ²⁰	Cleveland	Sheraton-Cleveland	L. Sprague de Camp	Ben Jason ²¹	850
			· · · ·	o. 1. mil. 11. 1	Isaac Asimov (toastmaster)	m tant o	
5	1967	Nycon III	New York	Statler-Hilton Hotel	Lester del Rey (pro)	Ted White	1,500
					Bob Tucker (fan) Harlan Ellison (toastmaster)	Dave Van Arnam	
6	1068	Bavcon ²²	Oakland	Claremont Hotel	Philip Jose Farmer (pro)	Bill Donaho	1,430
0	1 /00	Daycon	Oanana	Charcinom maci	Walter J. Daugherty (fan)	Alva Rogers	1,1,0
					Robert Silverberg (toastmaster)	J. Ben Stark	
7	1969	St. Louiscon	St. Louis	Chase-Park Plaza	Jack Gaughan (pro)	Ray Fisher	1,534
					Eddie Jones (fan) ²³	Joyce Fisher	
					Harlan Ellison (toastmaster)		
8	1970	Heicon '70	Heidelberg	Heidelberg Stadthalle	E.C. Tubb (U.K.)	Manfred Kage	620
					Robert Silverberg (U.S.)		
					Herbert W. Franke (Germany)		
					Elliot K. Shorter (fan) ²⁴		
					John Brunner (toastmaster)		
9	1971	Noreascon	Boston	Sheraton-Boston Hotel	Clifford D. Simak (pro)	Anthony Lewis	1,600
					Harry Warner, Jr. (fan)		
~	1073	1.1.0	tour transferr	Internet and Hart	Robert Silverberg (toastmaster)	Charles Course	2 007
0	1972	L.A.Con	Los Angeles	International Hotel	Frederik Pohl (pro) Pohert "Bugh" Coulcon (fun)	Charles Crayne	2,007
					Robert "Buck" Coulson (fan) Juanita Coulson (fan)	Bruce Pelz	
					Robert Bloch (toastmaster)		
1	1073	Torcon II	Toronto	Royal York Hotel	Robert Bloch (pro)	John Millard	2,900
		.orcon tt	.oronu	nopul form flotter	William Rotsler (fan)	Join sunaru	-,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,
					Lester del Rey (toastmaster)		
2	1974	Discon II	Washington	Sheraton Park Hotel	Roger Zelazny (pro)	Jay Haldeman	3,587
			0			• •	
					Jay Kay Klein (fan)	Alice Haldeman	

No. 33		Name Aussiecon	City Melbourne	Venue Southern Cross Hotel	Guests Ursula K. Le Guin (pro) Michael Glicksohn (fan) Susan Wood (fan) Donald Tuck (Australia) ²⁵	Con Chair(s) Robin Johnson	Attendance ¹ 606
34	1976	MidAmeriCon	Kansas City	Radisson Muchlbach Hotel Philips House	John Bangsund (toastmaster) Robert A. Heinlein (pro) George Barr (fan) Wilson Tucker (toastmaster)	Ken Keller	2,800
35	1977	SunCon	Miami Beach	Hotel Fontainbleau	Jack Williamson (pro) Robert A. Madle (fan) Robert Silverberg (toastmaster)	Don Lundry	2,050
36	1978	IguanaCon II ²⁶	Phoenix	Adams House Phoenix Hyatt Regency Phoenix Convention Center & Symphony Hall	Harlan Ellison (pro) Bill Bowers (fan) E. M. Busby (toastmaster)	Tim Kyger ^{2*,28}	4,700
37	1979	Seacon '79	Brighton	Metropole Hotel	Brian Aldiss (U.K.) Fritz Leiber (U.S.) Harry Bell (fan)	Peter Weston	3,114
38	1980	Noreascon Two	Boston	Sheraton-Boston Hotel Hynes Civic Auditorium	Bob Shaw (toastmaster) Damon Knight (pro) Kate Wilhelm (pro) Bruce Pelz (fan) Robert Silverberg (toastmaster)	Leslie Turek	5,850
39	1981	Denvention Two	Denver	Denver Hilton Hotel Currigan Exhibition Center	Clifford D. Simak (pro) C. L. Moore (pro) Rusty Hevelin (fan)	Suzanne Carnival Don C. Thompson	3,792
40	1982	ChiCon IV	Chicago	Hyatt Regency Chicago	Ed Bryant (toastmaster) A. Bertram Chandler (pro) Frank Kelly Freas (pro) Lee Hoffman (fan) Marta Randall (toastmistress)	Ross Pavlac Larry Propp	4,275
41	1983	ConStellation	Baltimore	Baltimore Convention Center Hyatt Regency Baltimore Baltimore Hilton	John Brunner (pro) David A. Kyle (fan) Jack I. Chalker (toastmaster)	Michael J. Walsh	6,400
42	1984	L.A. Con II	Anaheim	Anaheim Hilton & Towers Anaheim Convention Center	Gordon R. Dickson (pro) Dick Eney (fan) Jerry Pournelle (toastmaster)	Craig Miller Milt Stevens	8,365
43	1985	Aussiecon Two	Melbourne	Southern Cross Hotel Victoria Hotel Sheraton Hotel State Film Centre	Gene Wolfe (pro) Ted White (fan)	David Grigg ²⁹	1,599
44	1986	ConFederation	Atlanta	Atlanta Hilton Atlanta Marriott Marquis Bob Shaw (toastmaster)	Ray Bradbury (pro) Terry Carr (fan)	Penny Frierson Ron Zukowski	5,811
45	1987	Conspiracy '87	Brighton	Metropole Hotel Brighton Conference Centre	Doris Lessing (U.K.) Alfred Bester (U.S.) ³⁰ Arkady Strugatsky (USSR) Boris Strugatsky (USSR) Jim Burns (artist) Ray Harryhausen (film) Joyce Slater (fan) Ken Slater (fan) David Langford (special fan) Brian Aldiss (toastmaster)	Malcolm Edwards	5,300
46	1988	Nolacon II	New Orleans	New Orleans Hilton New Orleans Sheraton New Orleans International HotelMi	Donald A. Wollheim (pro) Roger Sims (fan)	John H. Guidry	5,300
47	1989	Noreascon Three	Boston	Sheraton-Boston Hotel Hynes Convention Center	Andre Norton (pro) Ian Ballantine (pro) Betty Ballantine (pro) Louis Russell Chauvenet (fan) ³¹ Chan Davis (fan) ³¹ Timothy Orrok (fan) ³¹ Harry Clement Stubbs (fan) ³¹ Robert D. Swisher (fan) ^{51,32}	Mark Olson	6,956
48 Toorn	1990 3,580	ConFiction	Den Haag	Netherlands Congress Centre	Arthur Widner (fan) ³¹ Harry Harrison (pro) Wolfgang Jeschke (pro) Joe Haldeman (pro) Andrew I. Porter (fan)		Kees van
49	1991	ChiCon V	Chicago	Hyatt Regency Chicago Chicago Swissôtel	Chelsea Quinn Yarbro (toastmistress) Hal Clement (author) Martin H. Greenberg (editor) Richard Powers (artist) Jon Stopa (fan) Joni Stopa (fan) Marta Randall (toastmistress)	Kathleen Meyer	5,661

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No. 50							
,,,		Name MagiCon	City Orlando	Venue Orange County Convention Center Peabody Hotel	Guests Jack Vance (author) Vincent DiFate (artist)	Con Chair(s) Joe D. Siclari ³³	Attendance ¹ 5,452
				Clarion Hotel	Walter A. Willis (fan)		
	1002	Continuation	Can Passadano	Manager Comparison Conton	Spider Robinson (toastmaster)	David W. Clark ³⁵	7.100
51	1995	ConFrancisco	San Francisco	Moscone Convention Center Parc 55 Hotel	Larry Niven (pro) Alicia Austin (artist)	David w. Gark"	7.120
				ANA Hotel	Tom Digby (fan)		
				Nikko Hotel	jan howard finder (fan)		
					Mark Twain (dead) ³⁴ Guy Gavriel Kay (toastmaster)		
52	1994	ConAdian ³⁶	Winnipeg	Winnipeg Convention Centre	Anne McCaffrey (pro)	John Mansfield	3,570
	.,,.			Place Louis Riel Hotel	George Barr (artist)	<i>y</i>	
				Holiday Inn	Robert Runte (fan)		
2	1005	Internetion ³	Classow	Carlton Inn Scottish Eshibition	Barry Longyear (toasimaster) Samuel R. Delany (writer)	Vincent Decharty	4.264
3	1995	Intersection ^{3*}	Glasgow	& Conference Centre	Gerry Anderson (media)	Vincent Docherty Martin Easterbrook ³⁸	4,264
				Glasgow Moat House Hotel	Les Edwards (artist)		
				Crest Hotel	Vincent Clarke (fan)		
				Central Hotel	Peter Morwood (toastmaster) Diane Duane (toastmistress)		
4	1996	L.A.Con III	Anaheim	Anaheim Hilton & Towers	James White (writer)	Mike Glyer	6,703
				Anaheim Marriott Hotel	Roger Corman (media)		
				Anaheim Convention Center	Elsie Wollheim (special) ³⁹		
					Takumi Shibano (fan) Sachiko Shibano (fan)		
					Connie Willis (toastmistress)		
5	1997	LoneStarCon2**	San Antonio	Marriott Riverwalk Hotel	Algis Budrys (pro)	Karen Meschke	4,650
				Marriott Rivercenter Hotel	Michael Moorcock (pro)		
				Henry B. Gonzalez Convention Center	Don Maitz (artist) Roy Tackett (fan)		
					Neal Barrett, Jr. (toastmaster)		
i6	1998	Bucconeer	Baltimore	Baltimore Convention Center	C. J. Cherryh (author)	Peggy Rae Pavlat	6,572
					Stanley Schmidt (editor)		
					Michael Whełan (artist) Milton A. Rothman (fan)		
					Charles Sheffield (toastmaster)		
7	1999	Aussiecon Three	⁴¹ Melbourne	World Congress Centre	George Turner (pro) ³⁹	Perry Middlemiss	
				Centra on the Yarra Hotel	Gregory Benford (pro)		
					Bruce Gillespie (fan) J. Michael Straczynski (special)		
		Chicon 2000	Chicago	Hvatt Regency Chicago	Ben Boya (pro)	Tom Veal	
58	2000	GIRCON 2000					
8	2000	GIRCOIL 2000	on english	-,	Jim Baen (editor)		
58	2000	Cancon 2000	on enga	-,	Bob Eggleton (artist)		
8	2000	Chicon 2000	0.02.03		Bob Eggleton (artist) Bob Passavoy (fan)		
8	2000	Carcon 2000	en e		Bob Eggleton (artist)		
iote:					Bob Eggleton (artist) Bob Passavoy (fan) Anne Passavoy (fan) Harry Turtledove (toastmaster)		
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appro2 The other 2 The other 3 No 4 Tec 5 Als 5 Als 6 Off 7 Fund 3 For Chico) Poj (0 R 11 Cc Septer 12 Est (11 Cc Septer 13 No (14 Pc (15 Cc (15 Cc (15 Cc (17 Jo (16 Pc)) (17 Jo (17 Jo (17 Jo (17 Jo (18 Cc)) (19 Cc) (19 C	s: es not in eximate e conven member Worldco l Carnell o the Enti- icially the netionally "Tenth . n II outarly k eplaced J ombined uber 3, ather Col onally a n reveal- opularly ombined cilities nysically Californi hn Berry with the ombined cilities ficially jounities	iclude non-attendit tion was controlled rs were William S ons were held in 19 i was brought to Ne tertainment Master e Chairman, thoug y the Chairman, tho Anniversary Science mown as Philcon II James A. Williams : with the 1954 We co-Chairman ed (even to the ho known as Nycon II with the 1958 Wes in Los Angeles, bu ia y was brought to N e help of Robert BI with the 1964 Wes ointly hosted by the	ng members; figur- d by a so-called "F Sykora and James 542-45 due to Wor orth America by Th of Ceremonies h it was mostly an ough officially only e Fiction Convention illiamson as Guest retary, is credited noree) until the fut stercon convention t (by mayoral proc orth America by a och," according to stercon convention e Cleveland, Detroi	es for some conventions are tuling Triunvirate" whose V. Taurasi Id War Two ie Big Pond Fund honorary title / Secretary-Treasurer on"; popularly known as Williams' death i; Westercon day was Friday, of Honor by some sources as being st night of the convention it, sharing con chairs, guests, clamation) technically in South special fan fund o the convention's Program it, sharing con chairs, guests, it, and Cincinnati fan	Bob Eggleton (artist) Bob Passavoy (fan) Anne Passavoy (fan) Harry Turtledove (toastmaster) 22 Combined with the 1968 Westercor facilities 23 Eddie Jones was the 1969 Trans-Atl White as Fan Guest of Honor when White Honor Constant and the convention fan 1978 prior to the convention due to a Collectively members of Boston's findshift 20 Id not attend the convention due to a Collectively members of Boston's findshift 21 Did not attend the convention fan the convention for the Conhair due the top Scanadian 13 35 Becky Thomson was Co-Chair for the Nice-Chair thereafter and at the convention for Combined with the 1995 Canadian 13 36 Combined with the 1995 Canadian 13 37 Combined with the 1996 Eurocon construction for the convention for the co	antic Fan Fund delegate, and te withdrew as a show of sup example of honoring the TAF Guest of Honor ersonal reasons signated as IguanaCon II bec: ed by the IguanaCon conventi fiter the convention as Vice Cl tionally a co-chairman ed for family reasons o poor health rst science fiction fan club. " ne first two years after the site nvention by Jon deCles (a.k.a. Don St upon Biffel's death National Science Fiction Conv ronvention an for 15 months, and resign eStarCon Science Fiction Com	replaced Ted port for TAFF F delegate (in ause of a on committee nairman, is The Stranger e was selected, udebaker) rention ned prior to the vention & Chili American

Members of Aussiecon Three as at August 1st 1999

		1.16	41	1.01		Den 20	David		(m		P		1.000	0 0 1 11	P P	
		A Abramowitz A Achenbach	Alyson L.	USA		A Bancilhon	Danik	AUS		A Bobo	Scott	USA		S Campbell	Evan E. Minho	USA
		A Acheson	Florence Steve M.	USA USA		V Bandit V Bangs	Mari	USA USA		S Bodden A Boettcher	Bill Glen	USA USA		A Campbell S Campbell III	Miche A.T.	NZ USA
		A Ackerman	Eve D.	USA	1348 5		Jonni	USA		A Bofinger	David	AUS		A Canavan	Trudi	AUS
		A Ackerman	Forest J.	USA		Barbe	Dawn	USA		S Bokser	lerry	CAN		S Cannizoo	lohn K	USA
		A Ackroyd	Jenny	AUS		Barber	Sue Ann	AUS		A Bolgeo	Tim	USA		A Canton	Tina	AUS
		A Ackroyd	Justin	AUS		A Barnes	Bruce	AUS		S Bondi	Gail A.	USA		S Cantor	David A.	USA
		I Ackroyd	Lucy	AUS		V Barnes	Clifford A.	USA		A Booth	Susan	UK		A Capes	Eileen	CAN
		A Adams	Andrew	UK		A Barnhart	Randy	CAN		A Boster	Alex	USA		S Caplan	Jack	USA
		S Adams	Andrew A.	UK		Barrett	Anna	AUS		S Boston	Lynn V.	USA		A Card	Peter	UK
		A Adams	Gail	AUS		6 Barrett	Bryan	USA		A Bolt	Carol	AUS		S Carey	Douglas Piero	USA
		A Adams S Adkins	Jae Leslie Sue Ellen	USA USA		A Barrett A Barron	Mervyn Barbara	NZ AUS	112	A Botwin A Botwin	Mitch Seth	USA USA		S Carey A Carleton	Mary Piero Gordon	USA USA
		A Agee	Joseph	USA		A Barron	Rhys	AUS		S Boucher	Ken	USA		A Carlisle	David	AUS
		A Ager	Kathleen	AUS	2136		Michael	AUS	22	A Boucher	Stephen	AUS		A Carlson	Cathy	USA
		A Agin	Gary P	USA	1690		Julia S.	USA		S Boudville	Gigi	AUS		A Carlson	Vivian	USA
		S Aines	Steven R.	USA		5 Bartlett	Mark R.	USA		A Bouman	Bonnie K.	USA		A Carroll	Cathy	USA
	1903	S Akin	George D.	USA	1228 .	Barton	Alison	AUS	311	A Bourget	Robbie	UK		A Carroll	David	AUS
	363	A Albasi	Gloria L.	USA		Barton	Andrew	UK		A Bova	Barbara	USA	290	A Carroll	Friend of Cathy	USA
		A Alessio	Renato	AUS		5 Bartter	Martha	USA		A Boya	Ben	USA		S Carruthers	Johnny	USA
		S Alexander	Brian	USA	1785		Sharon Ann	USA		S Boyden	Aaron D.	USA		A Carson	Dana	USA
		A Alford	lynn	AUS	1330		Gaby	USA	573	A Boykin	Jacky	USA		A Carson	Gwendolyn	USA
		A Allen S Allen	James Jeanette	AUS AUS		A Bateman A Bateman	Eva	CAN CAN		A Bradfield A Brandenburg	Gaynor Carol	NZ NZ		A Carson S Carty	Melinda Sharon	USA USA
		S Allen	Kevin B.	ESA		A Batho	Gary Graeme	AUS		A Brandon	Paul R	AUS		s Caro s Casci	Merle	CAN
		A Allen	Rhys	AUS	1603		Susan	AUS		A Brandt	Kathleen	AUS		S Casey	Coreen	USA
		A Allen	Roger	AUS		A Baty	Kurt	USA	195	A Bratton	Judith Margo	USA		A Cash	Adam D.	USA
		A Allshorn	Geoff	AUS		A Baum	Allen	USA		A Braun	Alexander	AUS		A Caspian	Maclean	AUS
	1033	A Allwood	Paul J	UK	1838	A Baxter	Sandra	UK	2466	A Brazier	Paul	UK		S Castro	Elonda	USA
		S Alves	Carol Ann	USA		A Baxter	Stephen M.	UK	115	A Breidbart	Seth	USA		S Castro	Gregg	USA
		A Ameringen	Brian	UK		A Baxter	Zara	AUS	116	A Brennan	Elaine	USA		A Caswell	Dennis	CAN
		A Andersen	Kathryn	AUS		V Beach	Covert	USA		A Brenner	Kay	USA		A Cavin	Bill	USA
		S Anderson	Alison	USA	1521		Mary Ann Bay F	USA		S Breslau S Broslau	Esther	USA		A Cavin A Coril	Cokie	USA
		S Anderson S Anderson	Claire Dave	USA USA	1520 .	v Beamish	Ray E. Mervyn	USA AUS	626 2010	S Breslau A Brialey	Michael Claire	USA UK		A Cecil A Chafee	Ann Adrienne S.	USA USA
		S Anderson	Fiona	UK		A Beare	Stephen G	AUS	584	A Brick	Barrett L	USA		S Chalker	David	USA
		A Anderson	Kristiina	CAN		V Beasley	Sally	AUS	627	S Brickner	George S	USA		S Chalker	Jack I.	USA
		A Anderson	Patricia	AUS		A Beatman	Howard G.	USA		A Bridges	Gregory	AUS		A Challenor	Melissa	AUS
		A Anderson	Tim	AUS		S Beauchamp	Ann E.	USA	2477	A Brigg	Frances	AUS		S Chambers	Glenn H.	USA
	598	S Andrews	Caroline	USA	2448	A Bebbington	John	NZ	1813	A Briggs	James M.	USA	411	S Chambers	Susan B.	USA
		A Andrews	Clare	AUS	2090 .		Dianne	AUS	628	S Brigham	Cheryl	USA		A Chandler	David	AUS
		A Andrews	Craig K.	USA	1044 .		Thomas N.	USA	629	S Brin	David	USA		A Chapek-Carleton	Lori	USA
		S Andrews	John C.	USA		s Becker	Tom	USA	292	A Brincefield	Tom	USA		A Chapman	John P	USA
		A Andronicus	Anthony	AUS		8 Beckett	Patricia	CAN		S Brind	Michael D	UK		A Chapman	Judith Ann	USA
	991 1572	S Andruschak	Harry Cameron Kathryn	USA		8 Bedrossian 8 Beemer	Ashed Michael P.	USA USA		A Britt A Broderick	Peter Damien	AUS		A Charnas A Chatroop	Suzy McKee Henry	USA AUS
		A Angeli A Angeli	Ronald	USA		A Bellinger	Michael	USA	1600	A Brondos	Sharon	USA		A Charloop A Cheah	U-Jin	AUS
		S Angulo	Karen	USA		8 Belton	Joanne	USA		S Brooks	Ned	USA		S Chernoff	Anton	USA
		A Angus	David A.	UK		A Bemis	Judith C	USA	630	S Broomhead	Ann A	USA		S Chernoff	Peggy Orrill	USA
		C Aoyagi	Hikaru	IPN		A Benford	Gregory	USA	533	A Brown	Charles N.	USA		A Chick	Alan	AUS
		C Aoyagi	Hoshimi	JPN	2037	A Benford	James	USA	547	S Brown	Denis P.	USA		S Child	William L.	USA
	2403	A Aoyagi	Makoto	JPN		A Benford	Joan	USA	2440	A Brown	Elizabeth	USA	448	A Chisholm V	Walter S	USA
		A Aoyagi	Masako	JPN		A Benitz	Chris	USA	1814	A Brown	Eric W.	USA		A Chouinard	Angela	USA
	599	S Appleman	Daniel	USA		A Bennett	Gene D.	USA		A Brown	Howard	AUS		A Christensen	Emily	USA
		A Arblaster	David	AUS		A Bennett	Lisa	USA	631	S Brown	Jordan	USA		A Christoforou	Dorothy	AUS
		S Ardai A Arias	Charles Rosalinda	USA USA		8 Benoun A Berger	Sherri Theresa	USA USA	1169 632	A Brown A Brown	Lawrie Phylis S	AUS USA		A Christoforou A Chrywenstrom	Harris Lilutu	AUS
		8 Armstrong	Andrew	UK	1353	A Bergquist	Catherine	USA		S Brown	Rebecca M.	USA		A Chua	Terence	SGP
		A Armstrong	Anthea	NZ		8 Berlant	Joseph T.	USA	2203	A Brown	Simon	AUS		A Cibulskis	Liz	USA
		S Armstrong	Gary	AUS		A Bernard	Lady Patricia	AUS		S Brown	Steve Wesley	USA		A Cibulskis	Walt	USA
	1218	S Armstrong	Helen	U K	106	A Berry	David	USA		A Brown	Valma	AUS	1693	S Citrak	Becky A.	USA
		A Armstrong	Joanne	AUS	1953		Sarah	AUS		A Brown	William	USA		S Citrak	Michael L.	USA
		A Aronovitz	David	USA		A Berry	Terry	USA		S Browne	Mike	USA		S Clague	Randall M	USA
		A Aronovitz	Nancy	USA		S Bertelsen	Richard	DEN	117	A Bryant	Anthony J	USA		A Claman	Robert	NZ
		A Aronson	Lynne Mark	USA		A Bertke S Berven	Andrew Leroy F	USA		S Bryant A Buchanan	Edward	USA		A Clancy A Clark	Gerry David W	CAN USA
		A Aronson S Arthur	Roberta R.	USA USA		S Berven	Susan J	USA USA	567	S Buckton	Ginjer Jenny	USA AUS		A Clarke	David w David	AUS
		S Asaro	Catherine	USA		A Beslanwitch	Fran	USA		A Bulger	Brad	USA		A Clarke	Tresor	AUS
		8 Aspler	Joseph	CAN		A Beslanwitch	John	USA		A Bull	Thomas	AUS		A Claypool	Gavin	USA
	262.1	A Atherton	Peter	AUS	1884	A Best	Ben	CAN	118	A Bumby	Margaret	USA	1776	A Cleary	Erica	USA
	2453	A Atkinson	Michael Stuart	AUS	616	8 Beyke	Maurice A	USA	1229	S Burbidge	Doug	USA	319	A Cleaver	Fred	USA
		S Atkinson	Thomas G.	USA		S Beyke	Sherri A.	USA		A Burgess	Fiona	AUS		A Cliffe	Graeme	AUS
	601 602	S Atwood	Bonnie Deb	USA		A Bhushan N Biancamano	Ajay Nance 1	CAN		A Burley S Burne	Brian Ball	USA		A Cliffe A Clifford	John Robert I	AUS USA
		S Atwood S Atwood	Ted	USA USA		A Biancamano A Biancotti	Nancy J. Deborah	USA AUS		S Burns S Burns	Bill Mary	USA USA		A Clifford	Robert J. Ruic Lue	USA
		S Audin	Judy	USA	2506	A Bierton	Paul	AUS		S Burrows	Allan D.	CAN		A Clink	Carolyn	CAN
		S Audin	Rodney	USA		A Billinger	Elizabeth	UK		S Burrows	Imnette M.	USA		S Clink	David L.	CAN
		A August	John	AUS		A Billinger	Paul	UK		S Burstein	Elcanor	USA		S Clink	Kevin	CAN
	1340	S Auhl	Karen	AUS	415 .	A Bilmes	Joshua	USA	2281	S Burstein	Joshua	USA	647	S Clowney	Vincent	USA
		S Aul	Billie	USA		A Binns	Merv	AUS		S Burstein	Michael A.	USA		S Cobb	Nancy	USA
		S Austin	Margaret	UK		S Birkhead	Sheryl L	USA		S Burstein	Naomi	USA		S Cobh	Stewart	USA
		S Avery	Shirley	USA		A Birmingham	Kimberley Paul	AUS		A Bursztynski	Sue	AUS		A Cochrane	Elaine	AUS
		A Avramis A Avramis	Stathis Thanasis	AUS	1222	8 Bishop 8 Bishop	James Daniel William	USA USA		S Burton West S Bushyager	Roger Linda	UK USA		A Codina S Cohen	Jorge Eli	SGP USA
		A Axler	David M	USA		A Blackford	Jenny	AUS	637	S Bushyager	Ron	USA		S Cohen	Sandy	USA
		A Baalbergen	Janine	NZ.		A Blackford	Russell	AUS		A Butler	Andrew M.	UK		A Cole	Anita I.	USA
	1118	S Babich	Karen	USA	2321	A Blackie	Jennifer	AUS	2449	A Buttigleg	Ralph	AUS	127	A Cole	Corey S.	USA
		A Bacash	Jean-Pierre	AUS		8 Blackman	Mark I.	USA	2419	A Butwell	Peter	AUS		S Cole	Larry M	USA
		A Bacash	Leslie	AUS		5 Blaker	John R.	USA		A Buyck	Martyn	NZ		S Cole	Lori Ann	USA
		S Baden	Chaz Marcano S	USA		A Blattel	Mark	USA			omas G. "Buzz"	USA	2460		Megan	AUS
		S Bahm A Bahn	Margene S Pat R.	USA		S Bleaney A Bleckly	Ted Rob	CAN		A Bynum S Bynum	Diana L. Frank	USA	1146	A Cole A Cole	Steve	USA USA
		A Bahn A Baker	Bruce	USA AUS		S Bligh	Vickie	AUS USA	638 1009	S Bynum S Byrd	Brent A.	USA USA		A Coleman	Howard	USA
		A Baker	Jacqueline Passey			A Bliss	David	USA	658	A Byrne	Jeremy G.	AUS		A Coles	David	AUS
		A Baker	Larry	USA		s Blocker	Harriet L.	USA		A Cadena	Richard	AUS		A Collier	lee	AUS
		S Baldwin	John	USA		S Blog	Gary S	USA		S Cadigan	Pat	UK	2061	A Collins	Bruce	AUS
	606	S Baldwin	Sharon	USA	108	A Bloom	Kent	USA	639	S Cady	Tasha	USA	1102	S Collins	Gerald	USA
		A Balen	Henry	USA		S Bloom	Michael	USA		A Cahill	Kieran J	AUS		A Collins	Lynette	AUS
		S Ballowe	Chris	USA	2207		Jonathan Mare Dia	AUS		A Cake	David	AUS		A Collins	Paul	AUS
		S Balter A Banbury	Gerri Michael	USA USA	1265	A Blute A Boardman	Mary Rita Andrew	USA USA	1774 99	A Caldwell A Callahan	Craig Christine	USA USA		S Collinson A Collyer	Jack Noel	CAN UK
98	1213	a panony	anchael	1.01	110	1 (Joarontali	antien	1.1.1	"	a Galianalli	GIUSUIIC	0.03	2009	amper		ca

				1517	A Deneroff	Linda N	USA	117.00		Parame	Cuide	0.07	1.70.2	P. Causer	II Danim	P 101 1
	A Colson A Colville	Lars A. Vicki	USA AUS	517 2288	A Denesowicz	Diane	USA	1609 682		Essers Estes	Guido Wilma G	BEL USA		S Freeman A Freeman	H Denise Pamela	USA AES
	S Colvin	Connie	USA	665	S Dennett	Gay Ellen	USA	133		Evans	Andrea L.	AUS		A Freeman	Paula	USA
	A Coney	Clare	AUS	128	A Dennis	Jane	USA	134		Evans	David J.	AUS		A Freidin	JA	AUS
	A Congreve	Bill	AUS	129	A Dennis A Derksen	Scott C Frank	USA AUS	683		Everling	Michael	USA		A Freitag	Lisa Pam	USA USA
	S Connell S Connell	Byron Karen I.	USA USA		A Dern	Daniel P.	USA	368		Ewell Ewins	David Paul	USA AUS		A Fremon A Freundel	Mark	USA
	S Connell	Tina	USA	1911	8 desJardins	Steven	USA	684		Exline	Darrel L	USA		A Freyer	John	USA
	A Connor	Helen	AUS		A Detry	James E.	USA			Eyeions	Juliet	UK		S Friauf	Douglas	USA
	S Connors	Patrick	USA	998	S Deutsch S Devney	Martin E. Michael	USA USA	2153		Ezzy	John Elinor	AUS USA		S Friedman A Friend	Mitchell Peter	USA NZ
	A Conrad A Conrad	Judith Phil	USA USA		A Devrell	Anne	AUS			Fadgen Fairgrove	Rowan	USA		A Frisbee	Robert	USA
	A Conrad Whitmore		USA		A Diamond	Robert M.	USA	1097	S	Falk	Ed	USA	2287	A Frost	Terry	AUS
	A Cook	David	AUS		S Diaz A Dickinson	Brian Cynthia	USA	1105		Faller	Nick	USA		S Fulton	Kathy	USA
	S Cook A Cooke	Norman L. Tristrom	USA AUS	130	A Dickinson	Julie	USA	2581 2577		Falley Falley	Meredith Paul	USA USA		S Fulton A Funnell	Kathy Jason	USA AUS
	A Cooper	Chris	UK	1586	A Dickinson	Pauline	AUS	1668		Faries	Jennie J.	USA		A Funnell	Linda	AUS
	A Cooper	Peter	NETH		S Dieter	Diane K.	USA	1181		Farina	Bill	USA		S Fye	Larry	USA
	A Cooper	Steven	AUS	667 334	S Dietz A Dietz	Ann F Frank	USA USA	685		Farinelli	Cindy	USA		A Gaffney	Jason	AUS
	A Corbett A Corbett	Barbara Valerie	CAN	668	S Digby	Tom	USA	686 687		Farinelli Farmer	Mike Dale A	USA USA		A Gahlon S Gaillard	Dean Edward	USA USA
	S Cornogg	Tracev M.	USA	327	A Diggs	Patricia A	USA	458		Farmer	David C.	USA		A Galaxy Bookshop	1.d march	AUS
2200	A Costain	Meredith	AUS		A Digman	Geoff	AUS	1782		Farr	Kim	USA		A Galaxy Bookshop		AUS
	A Costantin	Sergio	AUS	521	S Dillon A Docherty	Kevin Vince	AUS	1783		Farr Farr	Kira Lea C.	USA USA		A Gallagher S Galt	David W John David	USA
	A Costelloe A Coster	E. M. Brett	UK AUS		A Dodd	Jennifer	AUS	482		Farr	M. Bruce	USA		S Gamache	Jason	USA
	A Cottrell	Astley	AUS		A Doherty	Geoff	AUS	2412	A	Farr	Russel	AUS	1233	S Garnholz	Maury	USA
	A Coutts	David	AUS		A Doherty S Domitz	Tom Laura P M	USA USA	1968		Farris	Zoe	AUS		A Garvin	Paul	AUS
	A Courts S Cowan	David Christina	AUS USA		S Doms	Laura R.M. Carol A.	USA	1536 358		Faulder Faunt	Richard Doug	AUS		A Gaspar S Gavelis	Carson Maria	USA USA
	A Cowper	Sally	AUS	1371	S Doms	Dennis J.	USA	275		Fawcett	Bill	USA		A Gbala	Helen	USA
2330	S Cox	Francis Brett	USA	454	S Donahue	Michael J.	USA	135		Feder	Moshe	USA		S Geary	Mark A.	USA
	A Cramer	John G.	USA	1227	A Donald A Donewitz	Graham Ira	AUS	1559 2289		Feehan	Gerard	AUS		A Gelb A Coldorbloom	Janice	USA
	A Cramer A Cranston	Pauline B. Caroline	USA USA		A Doove	Bernard	AUS	136		Feld Feldbaum	Lisa Gary Keith	USA USA		A Gelderbloem A George	Jane Blade	UK AUS
	A Cratz	Tony	USA	2071	A Doran	Niall	AUS	1921	S	Feldhusen	Allison	USA	2605	A Gerry	Stephen	AUS
2561	A Crawford-Ferguso	on Charles	AUS	306	A Dormer	Paul	UK		S	Feldhusen	Michael	USA	708	S Gerstein	Linda	USA
	S Croft	Andy	UK	669	S Doroschenko A Dorsey	Leo Candas Jane	USA CAN	1038		Feller Fellows	Tom	USA AUS		A Gibbins S Gibbons	John John K	AUS USA
	A Cronholm A Cronholm	Margareta Tomas	SWE		S Dotseth	Margeret E.	USA	2410		Fenech	Amanda Patricia	AUS		A Giese	Tom	USA
	S Crosby	Colleen	USA	2360	A Doty	Michelle	USA	688		Ferer	Susan	USA		S Giguere	Paul J.	USA
2216	S Crosby	Shawn	USA		S Dougherty	Robert	USA			Ferguson	David	AUS		A Giguere	Paul T.	USA
	S Croughton	Chris	GER	1210 2237	A Douglas S Douglass	John R. Cheri	USA USA	1555		Ferguson	Roy	AUS	1651 3	S Gilio	Liz	USA
	A Cruzan S CTEIN	Catherine	USA USA	336	A Dowler	Frank	USA	1197		Ferrara Feruglio Dal Dan	Daniella Anna	AUS ITA		A Gillespie A Gillet	Bruce Marilyn	AUS USA
	A Cullity	Joseph E.	USA	2409	A Dowling	Terence	AUS	2186		Fiddyment	Chris	AUS		S Gilliam	Richard	USA
	A Cupiti	Cathy	AUS		A Doyle	Aidan	AUS	1375		Field	Rosa	USA		S Gimblet	J. R.	USA
	S Curlee	Lu Ann	USA		S Doyle A Drakeford	Frances Sue	USA AUS			Fields	Carl C. Andrew	USA		A Ginter	Erica V. D.	USA
	S Curtis S Cuyler	S, L. Alison	USA USA		A Drawdy	Michael	USA	137		Finch finder	jan howard	AUS USA		A Ginter S Gioumousis	Karl George	USA USA
	A Cyrus	Raymond	USA	670	S Drexler	Marc A	USA	2540		Finemore	Jane	AUS		A Gittus	Grant	AUS
2211	S Czerneda	Julie	CAN	131	A Drummond	Douglas David Formula	USA	690		Finkelstein	Ed	USA		S Gjovaag	Eric	USA
	A Daffin S Dahlburg	Elizabeth	AUS	445	A Drysdale S Duarte	David Kennedy Fred	UK USA			Finkelstein Firmin	Kim Rohert	CAN		S Gjovaag A Glass	Laura Inge	USA GER
	S Dahlberg A Dailey-O'Cain	Moira Jennifer	AUS	580	A Duck	Darien	CAN	691		Fisher	Melanie A	USA		S Glass	Steven M.	USA
	A Dakins	Mark	USA		S Duff	John	USA	138	A	Fisher	Naomi C	USA	141	A Glassner	Marsha	USA
	A D'Alessio	Angelo	USA	446	S Duff	Iynn Ellen	USA AUS	405		Fitch	Don	USA		A Glazar	Mary Anne	USA
	A D'Alessio	Charlene	USA UK		A Duncan A Duncanson	Simon Paul	AUS	2608 692		Flack Flanagan	Lloyd Sally	AUS USA		A Gleeson S Glicksohn	Ray Mike	AUS
	S Dallman A Dalrymple	John Garry P.	AUS		A Dundas	Edna P	AUS	1510		Flatt	Brian	UK		S Glover	Don A.	USA
1180	S Dalton	Kerry L.	USA		S Dunn	Greg	USA	438	A	Flentke	George	USA		S Glyer	Mike	USA
	A Dalziel	Jeremy S	AUS	1671 672	S Dunn S Durgin	Linda Nancy A	USA	1646		Fletcher	Jo	UK		A Goddard	Georgina	AUS
	A Dann A Dansie	Jack M. Megan	AUS	466	A Duval	Chris E.	USA	2527 1839		Fletcher Flood	Jo Patricia	UK USA		A Goddin A Goh	Jean David	USA AUS
	A D'Art	Byran	AUS	-167	A Duval	Kathryn S.	USA	2411		Floyd	Sarah	NZ		S Gold	Barry	USA
1473	A Dashof	Todd	USA		A Duvic	Patrice	FRA	2499		Flynn	Christopher	AUS		S Gold	Lee	USA
	A Dashoff S Dashoff	Joni Brill Toda	USA USA	673	S Dyar S Dyar	Allyson M W Dafydd Neal	USA USA	353 693		Flynn Flynn	George John L	USA USA		A Gold A Gold	Lynn Steven T	USA USA
	S Dashoff A Dashow	Todd Michael	USA	675	S Dyer	Andrew R	USA	1170		Flynn	Peter K.	USA		S Goldberg	Seth	USA
1200	S Daugherty	Greg	USA		A Dynon	Andrew	AUS	382	A	Foglio	Kaja	USA	1705	S Goldfein	Jeanne	USA
	A Daugherty	James Stanley	USA	24	A Dziadosz S Earnshaw	Christine Roger	USA UK	381		Foglio	Phil	USA		S Goldsworth	Julie	USA
	A Daugherty S Daverin	Kathryn Brenda	USA	1319	A Easterbrook	Ken	AUS	694 1751		Fong Forbes	Kandy Christine	USA AUS		A Gomez A Gomez Lagerlof	Larry Carolina	USA SWE
1277	S Daverin	Robert	USA	1268	S Easterbrook	Martin	UK	309	A	Ford	Mike	UK	2141	S Gomoll	Jeanne	USA
	A Davidson	Howard	USA	538 537	A Eastlake A Eastlake III	Jill Donald E	USA USA	2490		Forsyth	Kate Emistion C	AUS		S Gonsalves	Cynthia	USA
	A Davidson A Davies	Rjurik Ruth	AUS AUS		A Ebenhoe	Theresa	USA	2358 695		Forsyth Foss	Kristina G. Janice	USA USA		A Goodhand A Goodin	Gail Melinda Rose	USA AES
	S Davies	Stephen M.	UK	2149	A Edge	Julie	AUS	696	S	Foss	Rick	USA	719	S Goodman	Sarah E	USA
2112	A Davis	Grania	USA		A Edge	Martin Laurio A	AUS	697	A	Foster	Adrienne	USA	1617	A Gordon	Joan	USA
	S Davis S Davis	Joe	USA	569	A Edlund A Edmonds	Laurie A. Leigh	USA AUS	1699 1761		Fowler Fowler	Chris Iestyn	UK AUS		A Gordon S Gordon	Marc E. Seth	USA USA
	S Davis A Davis	Margaret Robert W.	USA USA		A Edward	James	UK	2070		Fowler	Karen Joy	USA		A Gosling	lulia	AUS
	A Davis	Stephen	USA	676	S Edwards	Chris Logan	USA	698	\$	Fox	Crickett	USA	1845	S Gotlib	Richard M	CAN
	S Day	John	USA	171	A Edwards A Eggins	Lilian David	UK AUS	1152			Diane	AUS		A Goto	Miki	JPN
	S Day A De Bellis	Lea M Dianne Kave	USA AUS		A Eggleston	Rod	USA	1376		Fox Fox	John Roberta	AUS USA		A Goto A Gott Jr.	Naeko Robert A.	JPN USA
	S de Castellvi	Jaime M.	CAN	1374	A Eggleston	Shari	USA	1292	S	Fox	Teresa B.	USA		S Grady	Daphne G	USA
1602	A De Cesare	Giulia	UK		S Eggleton	Mariane	USA			Foyster	John	AUS		A Graham	Sandy A	AUS
	A de Courternay	Marianne Cathorino 1	AUS	345 677	A Ehrlich S Eisen	Talia Janice M	USA USA	1163		Frahm Frame-Grav	Leanne Nola	AUS USA		A Graham S Grant	Virginia S Marv C.	AUS USA
	A De Croy S De Guardiola	Catherine J. Susan	AUS USA	132	A Eisenberg	Lise T	USA	1960		Frampton	Nota Keith	AUS		S Grasso	Elyse M	USA
1321	A De Vos	Katrina	AUS	2282	S Ek	Adam	USA	459	А	Francis	Steve	USA	144	A Gray	Louis Elver W	USA
1322	A De Vos	Kearin	AUS		A Elliman A Ellimaton	Jennifer Michele	AUS	460		Francis	Suc	USA		A Gray	Rosemary	L'K
	A De Weerdt S De Wolfe	Peter Simon Mark	BEL UK		A Ellington A Elliott	Michele Briana	USA AUS	1718		Francisco Frank	Anthony X. Jane	USA USA		A Green A Green	Bernard David Eleanor	AUS USA
	5 Debard	Mark L.	USA	678	A Elliott	Russell	USA	984		Frankel-Lieven	Robin	CAN		A Green	Jon B	USA
1216	A Dedman	Stephen	AUS		A Elms	Alan	USA	699	S	Franson	Donald	USA	1973	A Green	Michael	AUS
	A Deed A DeGandido	Jim Koith P. A	AUS USA	2323 532	A Eltham A Ely	Kate Ginnie	AUS USA	1834 2579		Frants Freas	Marina Frank	USA USA		S Green A Green Jr	Terence M. Ralph	CAN USA
	A Decandido A Delany	Keith R. A. Kevin	AUS	679	S Ency	Dick	USA	2580		Freas	Laura	USA		A Greene	Edith	LSA
1285	A DeLaurentis	Linda	USA		A Enstice	Andrew	AUS	700	S	Frech	James R	USA	560	A Greene	Robert	1 SA
	S DeMarco A Denebeim	Tom	USA USA	680 1149	S Epstein S Ernoehazy	Louis Bill S.	USA USA	2524 2525		Freckelton Freckelton	Andrew Grant	AUS		A Greer A Gregory	Mike Ellen	NZ AUS
	A Denebeim A Denebeim	Jay Jay	USA	507	A E'Sex	Lunatic	USA	701		Freeman	Barry C	USA		A Gregory	Hugh Sinclair	CAN
				681	S Eslinger	Joan	USA	I								

	A Grenzke, Jr.	Norman E	USA		A Hejna S Hellinger	Kristine Stuart C	USA		A Illingworth		USA UK		S Kemper A Kendell	Rayma William	US2 AD9
	A Gresham S Grieve	David Robyn	USA AUS		8 Hellinger A Henderson	Stuart C Arthur L	USA USA		A Illingworth S Indin		UK USA		A Kendell S Kennedy, Jr.	Robert	AUS/
	S Griffith	Brooks	USA		A Henderson	Fiona	AUS		S In't Veld		NETH		A Kennett	Rick	AU
1274	A Grimm	David L.	USA		A Henderson	lan	AUS		A Irvine		AUS		S Kent	Allan	US.
	A Griswold	Gail	AUS		A Henderson S Henderson	Lea A. Rebecca R	AUS USA		A Irvine S Irwin		AUS		S Keough A Kerr	Elizabeth Stephen	US/ AU
	A Groat A Groat	Jim Rebekah R.	USA USA		C Henderson	Sarah	AUS		A Ishii		IPN		A Ketter	Greg	US.
	A Groell	Anne	USA	250	A Hendrick	Isndia	USA	1306			AUS		A Kiefer	Hope	US.
	S Groot	Harold	USA		A Hendrick	Woody	USA		A Isozaki		JPN		S Kienle	Susan A.	US
	A Grosko	Stephen J.	USA		A Heneghan A Hennebry	Jack Michael J.	USA USA		A Jablon S Jackowski		AUSA		S Kimmel S Kimmel	Daniel M. Leigh	US
	A Gross A Gross	Elizabeth Merryl	USA USA		A Hennessy	Wayne	NZ		S Jackowski		USA		A Kincaid	Paul	UK
	A Grossman	Laura	USA	265	A Henry	Tracy L	USA		A Jacks		AUS		A Kindell	Judith E	US
	A Gum	Justin C	AUS		A Henson	Nancy L.	USA		S Jackson		USA		A King	Deborah A	US
274	A Gunnarsson	Urban	SWE		A Hepperle A Hepworth	Robert Anna	USA AUS		S Jackson S Jackson		USA USA		S Kingsley S Kirby	Michael A. Regina J.	US
	A Guy A Haar	Jacqui Christine	AUS AUS		S Herink	Curtis	USA		A Jacoby		AUS		A Kitay	Michele A.	US
	S Hackney	Glenn	USA		A Herkes	Joanne	AUS		A Jaffe		USA		A Klages	Ellen	US
	A Haddad	Trey	USA		A Herkes	Karen	AUS		A Jaffit		AUS		S Klages	Jack	US
	A Hagan	Dolores	AUS		A Herman	Jack R.	AUS		8 James		USA		S Klages	Sally	US
380	A Hager A Hager	Dana Jerry J.	USA		A Herriot A Herrup	Mandy Mark	AUS USA		A James S James		USA USA		S Klages S Klages	Spencer A Spencer A	13
	A Haggerty	Paul	USA	736	S Hertel	Elisa	USA		A Jamison		USA		A Klaudt	James	Al
335	A Haight	Cindy	USA	137	S Hertel	Mark	USA		A Jan		AUS		S Klein	Robert	C.
	A Hail	Elizabeth	USA		S Hertz	John	USA		8 Jarrell		USA		S Kliman	Lincoln W	U
	A Hail	Guy	USA	739 2026	A Herz S Heuer	Melanie Alan	USA USA		A Jarvi A Jarvis		USA CAN		S Klover A Knabbe	Kristoph Ken	US US
726	A Haldeman A Haldeman	Gay Joe	USA USA		A Hevelin	Rusty	USA		A Jarvis		CIN		A Knauer	Michael	Ľ
	A Haliday	Paul	AUS		A Hewitt	Marylouise	USA		A Jeffrey		AUS		S Knowles	Martha	U
	A Hall	Andrew	AUS		A Hickman	Carolyn	USA		8 Jemison		USA		A Kobayashi	Yoshio	JF
	A Hall	Gary R.	USA		A Hide S Hinashi	Andrew	AUS		S Jencevice		USA		A Kobee	Safly A Robert	US
347	A Hall A Hall	Kirsty Mariorie	UK	741	S Higashi A Higgins	Michael Stephen	USA AUS		S Jencevice A Jensen		USA USA		A Kocsis A Kodai	Robert Aki	AI JP
	A Hall A Hall	Marjorie Melinda C.	AUS USA		S Higgins	William S	USA		S Jensen		USA		S Koenig	Tanya D.	L.
	A Hallett	Michelle	AUS	743	S Hill	Betsy	USA	1913	8 Jeude	Samanda	USA	2152	A Koh	Jason	Al
1091	A Halsey	Wayne	USA		S Hill Jr	Wesley	USA		S Jeweil	Jane Janes II	USA		A Kohler	Alice	U
	A Halualani	Roger M.	USA	536	A Hilliard A Hillis	Margaret Robert L	AUS USA		S Johns A Johnson	James H. Coralie	USA AUS		A Kohne A Koivunen	Michael Diana M.	U:
	A Hamadock A Hamilton	Bec Annie	USA AUS		A Hilton	Craig	AUS		S Johnson		USA		S Koman	Victor	- 05
564	A Hamilton	Denise	USA	2318	A Hilton	Julia	AUS	1974	A Johnson	Erica	AUS	374	A Konkin III	Samuel E.	US
	S Hamilton	Nora	CAN		S Hina	Holly	USA		A Johnson	Heather	AUS		A Konkol	Kenneth R	US
	A Hamilton	Peter	AUS		A Hina S Hinkle	Holly A. Jessie A.	USA USA		A Johnson A Johnson	Julie Serena Karen	USA AUS		S Konoya A Korn	Uiroshi Daniel	13
	A Hamilton A Hammond	Peter Jennv	NZ NZ		S Hinz	Colin	CAN		A Johnson		USA		S Korra ti	R'ykandar	US
	A Hampsey	Mark	AUS		A Hipp	Scott	USA		A Johnson	Katherine	NZ		A Kosick	Melanie	AL
	A Hancock	D. Larry	CAN		A Hirai	Hirohide	JPN		S Johnson	Keith	USA		A Kovalcik	Rick	US
	A Hancock	Jody M.	CAN		S Hirotaka A Hirsh	Kihara	JPN		A Johnson	Robin	AUS USA		A Kral	Douglas Eilen D.	18
	A Hancox A Handfield	Kay Carey	UK AUS	1320	A Hirshman	Irwin Bret	AUS AUS		S Johnson A Johnson	Sally A. Tom	USA		S Kranzer S Krause	Dina S.	US
	A Handrich	William C.	USA		A Hirzel	David	USA		A Johnson-Haddad		USA		A Krehbiel	Melvin	US
729	S Handzel	Cathy	USA		A Hisavo	Ushioda	JPN		C Jonathan	Mandy	AUS		A Krelle	Andrew	AU
-30	S Handzel	Jim	USA		C Hisle A Hisle	Christopher	USA	534	A Jonathan	Strahan	AUS		A Krentz	Laura	US
	S Hansen A Hario	Marcie	USA	153 1389	C Hisle	Debra M Timothy	USA		S Jones A Jones	Angela Bonnie	USA USA		A Kreutzman A Kriesch	Kris Arawa	US AU
	A Harland	Pat Richard	USA AUS		A Hisle Jr.	James M.	USA		A Jones	Lenore Jean	USA		A Krolak	Jack P	US
	A Harmon	Kathy	USA	463	A Hitchcock	Charles	USA	1484	8 Jones	Marsha	USA		S Kruger	Cera	US
	S Harold	Bob B.	USA		A Ho	Grace	SGP		S Jones	Tim	NZ		S Kucera	Tommy	CA
	A Harold	John	UK	154	A Hoare A Hoare	Jean Martin	UK UK		S Jones A Jones	Wayne H William E.	USA		S Kuch A Kumming	Lutz Waldemar	GI GI
	S Harold S Harper	John James S	UK USA		A Hobbs	Steven	AUS		A Jordan	Linda	USA		A Kuns	Kirsten	AL
	A Harrigan	Harold	USA	156	A Hoey	Dan	USA		A Jordan	Michael	AUS		A Kunsman	Tom	U
	A Harrigan	Lisa Deutsch	USA	157	A Hoff	Gary	AUS		A Jordan	Robert	USA		A Kurilecz	Diane M	US
	A Harrigan III	Harold	USA	575 748	A Hoffman S Hofstetter	Joan	USA		S Josserand A Judd	Earl T.	USA NZ		A Kusayanagi A Kushner	Daisuke David M	JP US
	A Harris A Harris	Alan Alys	USA AUS		A Hoge	Joan Robert	USA AES		A Juozenas	Struan Joan	USA		A Kyle	Dave	U
	A Harris	Arlene C.	USA	749	S Hoka c/o E Litt	Sherlock	USA			Christopher Peiran			A Labonville	Suzanne N	U
147	A Harris	Clay	USA		S Holcomb	Frank	USA		S Justusson	Deirdre Michelle	AUS	1947	A Lacey	Christine	Al
	A Harris	George E.	USA		A Hole A Holinbauah	Tore Audon	NOR		S Justusson	Elizabeth	AUS		A Lacey S Laceleo	Erika Maria Valorio	A
	A Harris A Harric	Jeff Lonathan	AUS USA		A Holinbaugh S Holmes	Amy Jon	USA AUS		S Justusson A Kabel	Gary Andres	AUS		S Laczko A Ladue	Valerie Ruth Anne	U
	A Harris A Harris	Jonathan Narelle	AUS		S Holt	Melissa	USA		S Kabutogi	Reigo	JPN		A Lagergren	Lisa	A
559	A Harrison	Irene R.	USA	394	A Honeck	Butch	USA	162	A Kaden	Chris Palomo	USA	166	A Lakh	Stefan	Al
	A Harrison	Keith	NZ	395	A Honeck A Hood	Susan Robert	USA	163	A Kaden S Kafka	Neil E Anita	USA USA		A Lambert S Lambert	Kim Marcia	A U
	S Harrison A Hartley	Leif E. James A.	USA UK		A Hope	Beverley	AUS AUS		S Kahn	Anita Walter	USA		A Lampen	Dave	U
	A Hartwell	James A. David G.	USA	751	S Hopfner	John	USA		A Kakris	Christos	AUS		A Lampen	Linda	Ű
	A Harvey	Edwina	AUS		A Horney	Janet	NZ		A Kalisz	Frank	USA	522	A Landis	James M.	U
1301	A Harvey	Eve	UK	752	S Horton	Richard R	USA		A Kalisz S Kupleo	Millie	USA		S Lang	David	U
	A Harvey	John Toddy	UK	753 1708	S Horvath A Hosoi	Gillian Etsuko	USA JPN	1230	S Kapko S Kappesser	Alex Peter J	AUS USA		A Langford A Langford	Dave Kate	U A
	A Harvia A Hasegawa	Teddy Ikuko	USA JPN		A Hosth	Andrea	AUS		S Kare	Jordin	USA		A Langsam	Devra M	- U
	A Hasegawa	Shoji	JPN	754	S Houseman	Doug	USA	770	S Kare	Mary Kay	USA	2496	A Lantz	Sarah	A
424	A Hastie	David J	USA		A Hovenga	Karen	AUS		A Kurpfen	Elenore	AUS		A Larbalestier	Justine	Al
733	A Hatcher	Matthew	USA		C Hovenga-Waucho C Hovenga-Waucho		AUS AUS		S Karpierz S Karpierz	Joe Sharon	USA USA		S Larsen S Larsen	Conrad Jane	U
	A Hatfield A Hattori	Shelley R. Helen	USA UK		C Hovenga-Waucho		AUS		S Katic	Jim	USA		A Larson	Bob	U
	A Hattori	Paul	UK		A Howard	Dennis	USA	1918	A Kato	Keith G.	USA	1821	S Larson	Eric C.	U
1772	A Hauptmann	Janet	USA	331	S Howard	Geri	USA		S Katze	Rick	USA		A Larson	Ronald A.	U
	A Hauptmann	Rick	USA		A Howell A Howell	John Lynelle	NZ NZ	267 2424	S Kaumeyer A Kawai	Erika Sayuri	USA JPN		S Larue S Larue	Candace Justin	t
	A Havighurst A Haviland	Thomas Mark	ESA AUS		A Howlett	Craige K	USA		A Kawai	Yasuo	JPN		A LaRue	Keith D.	C
	A Hawkes	Dr Emma	AUS	1928	A Hryckiewicz	Richard	AUS	1819	A Kawulok	Marion E.	USA	789	S Larue	Stephen M	U
2021	A Hawkes	Stephanie	AUS		S Hubbard	Roxanne	USA	529	A Kaylor	Cheryl Lynn	USA		S Laskowski	George	U
499	A Hay	James II.	USA		A Huckle S Hudson	Cynthia A. Iim	CAN USA		A Keaton A Keesan	William J. Morris M.	USA USA		A Last A Latzko	Mathew Alex	A U
	A Hayashi A Hayashida	Joji Shigeru	JPN 1PN		S Hull	Jim Elizabeth	USA		A Keifer	Margaret A.	USA		A Latzko	Gale	0
2142	o navasnina	Sugeru Lisa	USA		A Hung Soh	Kam	AUS		S Keith	Greg	USA		S Lavender	Roy	Ū
2142 1385	S Haves		USA	756	S Hunger	Jamie R	USA	1020	S Keith	Lorna	USA	168	A Lawrence	Matt	U
2142 1385 1159	S Hayes S Heagy	Troy L.	1.0.1				1.24	1.142.545	A Kelly	Mark R.	4 16 ¹ A				U
2142 1385 1159 1630 2461	S Heagy A Heap	Danny	AUS	1664	S Huntzinger	Lucy	USA USA				USA		S Lawrence	Pat	
2142 1385 1159 1630 2461 1237	S Heagy A Heap S Hech	Danny Peter J.	AUS USA	1664 751	S Huntzinger S Hurley	Brian	USA	1943	A Kelso	Sylvia	AUS	1929	A Lawson	Chris	Al
2142 1385 1159 1630 2461 1237 29	S Heagy A Heap	Danny	AUS	1664 757 2222	S Huntzinger			1943 2601		Sylvia Daniel Elaine	AUS AUS AUS	1929 2326 791	A Lawson A Lawson S Lay	Chris Sarah Toni	AL AL US
2142 1385 1159 1630 2461 1237 29 2475 2361	S Heagy A Heap S Hech A Heenan	Danny Peter J. Donna	AUS USA AUS	1664 757 2222 1082 2303	S Huntzinger S Hurley A Hutchinson	Brian Stephen	USA AUS	1943 2601 1579 1543	A Kelso A Kemp	Sylvia Daniel	AUS AUS	1929 2326 791 1211	A Lawson A Lawson	Chris Sarah	AI AI

17.30	t. Lumman	1				11 .1		1.5.10						-	
	A Lazzaro A Le Lievre	Joesrph Kerrie	USA AUS	2320 /	Magee Maher	Heather Kathy A.	AUS USA		A McMurrian A McNary	Althea	USA		S Murphy	Pat	USA
	A Leahy	Elizabeth	AUS		Maher	Lynette	AUS		A McNary	Lucinda Mark	USA USA		S Murray A Murray	James J. Janice	USA USA
	A Leavell	Jane A.	USA	2124 8		Mark	USA		1 Meades	Hazel	UK		A Murray	Neil	AUS
	S Leblond	Roch	CAN		Maher	Richard A.	USA		A Meades	Rob	UK		S Murray	Paula Helm	USA
2625	A Leditschke	Bethany	AUS		Mahoney	Cassandra R.	USA		A Mealy	Jeanne	USA		A Murray-White	Sarah	AUS
2622	A Lee	Jeremy	AUS	511 /	Mailander	Mary Jane	USA	1935	A Mega	lan	AUS		A Myers	Galina	AUS
	A Lee	Peta	AUS		Mainhardt	Ricia	USA		A Meier	Wes	USA		A Myers	Robert	AUS
	S Leedberg	Margaret	USA		Maizels	Frances	USA		A Meier	Wilma	USA			Heather	USA
	A Leeper	Evelyn	USA USA		Maizels	John	AUS		A Melder	A Zane	USA		A Nagle	Mathew	AUS
	A Leeper A Lehew	Mark Laura	USA		Maizels Majerus	Monty Laura	USA USA		A Mellott A Meltzer	Connie Lori	USA USA		A Nakashima A Natalier	Lex	USA
	A Leibig	Ruth	USA	1165 8		Joseph	USA		A Mendes	Karen	AUS			Matthew D. Scot	AUS
	A Leibowitz	Норе	CAN	1842 /		Kazuhiko	JPN		A Mendlesohn	Farah	UK			Vanessa	AUS
	A Len	Vanessa	AUS		Malinowycz	Marci	USA		A Menz	William	ALS			Sharon	AUS
570	A Lerner	Fred	USA		Malmberg	Norwin	USA		S Meredith	Timothy A.	USA			Lisa	USA
	A Letters	Maria	AUS		Mami	Carl	USA		A Merrick	Helen	AUS		A Nelson	Michael R	USA
	A Levick	Greg	AUS		Mami	Elaine	USA		S Meschke	Karen	USA			Marko	AUS
	S Levine	Rennie	USA		Mangan	Lois H	USA		S Meserole	Thomas A.	USA		S NESFA	db	USA
	A Levin	Stephen Rominania M	RSA USA		Mann	Jim Saudro	USA USA		S Meskys S Modar	Edmund R	USA		A Newall	Clive	AUS
	A Levy A Lewer	Benjamin M Nicolette	NZ		Manning Mannion	Sandra Robert	USA		S Meskys S Meskys	Sandra Stanley	USA USA		C Newall C Newall	Estelle Roger	AUS
	S Lewis	Alice	USA		Marble	Beth	USA		A Metz	Paul	USA			Bruce	USA
	S Lewis	Suford	USA		Marble	Chris	USA		S Metz	Stephanie	USA			Flo	USA
794	S Lewis	Tony	USA	278 3	March	Russell	UK		S Metzger	Steve	USA		A Newton	Barry	USA
	A Lie	Kristian	AUS		Margaret	Susan	AUS		A Middlemiss	Brian	AUS			Judy	USA
	A Lie	Sven	AUS		Margaret	Susan	AUS		C Middlemiss	Catherine	AUS			Meridel	USA
	A Lieberman S Lieberman	Danny Danla	USA		Marie Marier	Nina Shawn	USA USA		A Middlemiss A Middlemiss	Perry Tineke	AUS AUS	1096		Richard Simon	U SA AUS
	S Liebmann	Paula Michael	USA		Marikar	Yasmin	USA		I Middlemiss	William	AUS	2314 846		BL	USA
	A Lien	Anton	NOR		Marks	Kimberlee	USA		A Mildebrandt	Nancy E	USA			Christine	AUS
	S Lieven	Andre	CAN		Marland	Sarah	AUS		S Miller	Alan F	USA		A Nicholls	Peter	AUS
	S Lillian III	Guy H	USA		Marmor	Mark	USA		A Miller	Arthur	USA		A Nicholls	Warren	AUS
	A Lim	Keith CC	SGP		Marr	Leon	USA		S Miller	Audrey	USA			lan	AUS
	S Lim S Lindonist	Marie	USA		Marsh Marston	Naomi Bonnie Alexandra	AUS		S Miller	Ben W Clairo	USA			Kevin Jan Willem	USA NETH
	S Lindquist A Lindquist	Daryi Rowena Cory	AUS AUS		Martin	George E	USA		A Miller S Miller	Claire Diane	USA USA		A Niezink S Nikkec	Jan whiem Katherine K.	USA
	A Lindsay	Eric	AUS		Martin	George R R	USA		S Miller	Dorothy	USA			Shelagh	USA
	S Lindsay	Tamar	USA		Martin	Greg	AUS		S Miller	Keith	USA			Larry	USA
	A Linneman	Mark A	USA		Martin	Liz	AUS		S Miller	Sasha (Georgia)				Marilyn	USA
1904	S Liptak	Rob	TSA -	1926 A	Mason	Anne	NZ		A Miller	Tara	USA	2563		Garth	AUS
	S Lister	Mark	USA		Mason	Michael	USA		A Miller	Theodore	USA		A Nordley	Gerald D.	USA
	A Litchen	John	AUS		Mason	Tom	NZ		A Mills	Anne-Marie	AUS		A Norman	Eva	SWE
	S Lin	Elan Jane	USA		Massoglia	Alice	USA USA		A Mills A Mills	Paul Paul	AUS AUS			Sandra Elaine	AUS USA
	A Litten A Livings	Simon Anita	NZ AUS		Massoglia Massoglia	Benjamin Mariel	USA		A Mills	Robyn	AUS			Rick	USA
	A Livings	Earl	AUS		Massoglia	Marty	USA		A Milner	Andrew	AUS			John J	USA
	S Lockhart	Kelly	USA		Masson	Sophie	AUS		A Minneman	Lynn 1	USA			Maggie M.	USA
	S Logan	Myrna	USA		Masters	Rob	AUS	1779	A Minz	James F.	USA		S Nyder	Katrina E.	USA
	S Lonehawk	Brendan	USA		Matheis	Sean	USA		S Miambres	Teresa C	USA			Jody Lynn	USA
	S Lonehawk	Patti	USA		Matthews	Robert	USA		A Mitchell	Anthony	AUS			Deborah A. Dooald P	USA
	A Loney	Mark	AUS AUS		Matthews Matthews Jr	Susan R. Winton E	USA USA		A Mitchell A Mitchell	Linda Rose	AUS		A Oakes A Oates	Ronald B. Marianne	USA AUS
	A Longbottom S Lorentz	Darren John	USA		Maughan	lan	UK		A Mix	Marilyn J.	USA			Gerda K.	MEX
	S Lorrah	lean	USA	2110 3		lovce	USA		A Miyakawa	Tetsuya	JPN			Michael	USA
2176	A Losin	Adrienne	AUS		Maxwell	Katharine	AUS		S Miyashiro	Randall	USA			Mark	USA
	S Lotz	Annette M.	CAN		Mayer	Sally	USA		S Modell	Celia	USA		A Oberin	Bek	AUS
	A Louden	Mike	USA		Maynard	Jeffrey D. Roman	USA AUS		S Modell S Modell	Celia Elizabeth May	USA USA		A Oberndorf A O'Brien	Charles Kevin S.	USA USA
	A Louie S Love	Gary April M.	USA USA		Mazurak McArdle	Edward	AUS		S Modell	Howard	USA		S O'Brien	Terry	USA
	A Love	J. Spencer	USA		McArthur	Maxine	AUS		S Modell	Howard S.	USA			Ulrika	USA
2008	A Love	Rosaleen	AUS		McAuley	Paul J.	UK		S Moen	Rick	USA		A Obst	Patricia I.	AUS
	A LoveFrancisco	Valerie M.	USA		McAuliffe	Patrick	AUS		S Moffatt	June	USA		A O'Cain	lain Prote M	CAN
	S Lovett	Gayle	AUS USA		McCarthy McCaw	Dan Adam	AUS		S Moffatt A Moir	Len Debby	USA UK		A O'Callaghan S O'Connell	Brett M Ann Marie	AUS USA
	S Low S Lowe	Danny Vincent D.	USA		McCaw	Ken	AUS		S Moir	Lillian E.	CAN			Dea	USA
	A Luckett	Dave	AUS		McCaw	Kevin	AUS		A Moir	Mike	UK		A O'Dell	Tom	USA
	S Lucyshyn	P. Alex	USA		McCaw	Shelley	AUS		A Molloy	G Patrick	USA			James Carl	USA
	A Ludwig	Gave A.	USA		McCloud	Timothy John	AUS		S Monagin	John	USA			Jonathan	AUS
	C Ludwig	Michaela Renee			McColl	Andrew	AUS		S Monagin	Michelle M.	USA		A Ogden	Karen	AUS USA
	S Lum	Trent	CAN		McCombs McConchie	Cheryl	USA SZ		A Mond S Moon	lan Elizabeth	AUS USA			Christina John E	USA
	A Lundsten A Luoma	Betsy Robert J.	USA USA		McConnell	Lyn Michael E.	USA		S Moore	Perry Glen	USA		A O'Hanlon	Roderick	IRE
	A Lurie	Perrianne	USA	2597 4	McCooke	Alexander	AUS		A Mor	Caiseal	AUS	1687	A Okada	Yasushi	JPN
	A Luuk	Stella	CTN		McCurry	Sharane	USA		S Morby	Robert	CK			Yutaka	JPN
	A Lyau	Bradford	USA		McDaniel McDanaugh	Timothy A. Christopher	USA AUS		A Morgan S Morgan	Brian Carolun M	USA USA		A Olanich Raymond A Oldham	Cathy Barbara	USA USA
	S Lyman S Lyman	David	USA USA		McDonough McDougal	Christopher Harriet	AUS		S Morgan A Morgan	Carolyn M. Cheryl	USA			Merrian	AUS
	S Iyman A Iync	Deanna	AUS		McDougar McFarlane	Anna	AUS		A Morgan	John	AUS		S Olmsted	Gene	USA
	A Lynch	Keith F	USA		McGann	Mike	AUS		A Morley	Lewis	AUS			Loretta M.	USA
	A Iyach	Nicki	USA		McGary	Richard	USA	840	S Morman	Brian	USA	189	A Olson	Mark	USA
	A Lynch	Richard	USA		McGaw	Allison	AUS		A Morman	Mary	USA		A Olson	Priscilla	USA
	A Lyn-Waitsman	Barry P.	USA		McGee	Caroline Tom	USA USA		S Morman S Morningstar	Melissa Chip	USA USA		A Oltion A Oltion	Jerry Kathy	USA USA
	A Lyn-Waitsman A Lyn-Waitsman	Marcelle H. Paul	USA USA		McGee McGillis	Jack	ESA .		S Morningstar	Janice	USA		A Olynyk	Frank	USA
	A Iyons	Peter	AUS		McGrain	Tim	USA		A Morris	Hilarie A.	USA		S O'Neal	Dave	USA
808	S Lysaught	Joan	USA		McGrath	Paula	AUS		A Morris	Phillip L.	USA		A Ong	Marisa	USA
	A Macbride	Craig	AUS		McGregor	Alayne	CAN		A Morris	Skip	USA			S. Fern	SGP
	S MacDermott	Bruce R.	USA		McGuire McGuire	LeAnna Patrick L	USA USA		A Morris S Moscoe	Terry Michael L.	AES USA		A Ontell S Ontell	Ron Val	USA USA
	S MacDermott A MacFarlane	Dana Ben	USA USA		McHarg	Claudia	AUS		A Moseley	Sharon	AUS		A Orazanski	Roman	AUS
	A MacFarlane	Tish	USA		McHarg	Fraser	AUS	1503	A Moss	Miriam	UK	1614	A Orlandella	Antony M.	USA
1742	S MacGregor	Duncan A.	CAN	2634 1	McKellar	lan	AUS	1137	A Moulton	Fred C.	USA		A Orman	Katherine	AUS
	A MacIntosh	Robert J	USA		McKenna	Claire	AUS		A Moursund	Beth "Bethmo" Christonhur	USA		A O'Rorke	Andrew Mariola C	AUS
	A MacIntyre MacKinhar	E Gwynplaine Daniel	USA		McKenna McKenna	Karen Marjorie	AUS CAN		A Mowbray A Moylan	Christopher Ken	AUS		S Ortiz A Ortlieb	Mariela C. Cath	USA AUS
	A MacKinlay A MacLachlan	Murray	AUS SZ		McKenzie	Chuck	AUS		A Mozzicato	Susan E	USA		A Ortlieb	Marc	AUS
	A MacLachlan	Natalie	NZ	1620	McKenzie	Peter	AUS	1396	A Muggelberg	Marcia L.	USA	2131	C Ortlieb	Michael	AUS
490	A MacLaney	Thomas	USA		McLaughlin	Nina	USA		A Muijsert	Michelle	AUS		C Ortlieb	Natalie	AUS
	A Maclean	Kevin	NZ ADS		McLeay	Emilly Tristan	AUS AUS		S Muir A Mullan	Kirsten Carolíne	AUS UK		A Osako A Osako	Masamichi Michiko	JPN JPN
	A Macrae A MacTavish	Andrew Damian	AUS AUS		McLeay McLeod	Rod	AUS		S Mulligan	Rikk	USA		s O'Shea	Richard Y.	USA
809	S Madden	J R	USA	1035 \$	McMenamin	Mark	USA	-429	S Mumaw	Donnalyn	USA	187	A O'Shea II	Christopher	UK
2032	S Madle	Robert A.	USA		McMullen	Sean	AUS		A Mumaw	Lorraine A	USA			Laila Por	SWE SWE
2519	A Magee	Damien	AUS	L 1410 - 3	McMurray	Pat	UK	1-213	A Murphy	Jeena	NZ	000	S Osterman	Per	ONE

	1023	1 Actuald	Trícia	AL 16	2020	A Powers	Calvin	USA	2328	A Rout	Darren	AUS	908	S Sherman	Keith	USA
	1633		Tara	AUS	235	A Pratchett	Terny	UK	2552	A Rowley	John	AUS	1507	A Sheward	Jean	UK
		A Overton A Owen	Kathi D. Melinne	USA USA		A Prather A Preisig	Joseph Y. Kylie	USA AUS		S Roy S Roy	Eileen Kenneth	USA USA		S Shibley A Shilcock	James David	USA AUS
	1248	S Owens	Bea	USA	513	A Preston	Janice	USA	2508	A Roylance	Stephen	AUSA USA	2056	A Shimada A Shimada	Kimiko Yooichi	JPN JPN
		A Oxwell A Pack	Simon Denis	AUS AUS		A Preston S Price	Richard George W.	USA USA	891	A Ruhinstein A Ruh	Peter Larry	USA	911	S Shipman	Linda	USA
		A Paddon A Paddon	Linda Michael	AUS AUS		A Price A Pride	Nick Marilyn	AUS AUS		A Ruhle A Rush	Kristen Ed	USA USA	912	A Short A Shuman	K Michiko David	USA USA
	359	A Paleo	Lyn	USA	1626	A Prior	Micheal	AUS	202	A Russell	David L.	AUS	1051	A Shuman	Heather	USA
		A Palma A Palmatier	Fernando Susan	AUS USA		A Proctor A Prohm	Brian Kristi	USA AUS		A Russell A Russell-Clarke	Richard S Jaynee	USA UK	470	A Siclari A Siclari	Daniel Joe	USA USA
	2353	S Palmer	C.	USA	2408	A Prohm	Philip	AUS	-106	A Ryan	Charles C.	USA	913	S Siders	Ellen	ESA
		A Paltin S Paolucci	Josephine A Carol	USA USA		S Proni S Proni	Amy Tullio	USA USA		A Ryan A Ryan Guest	Elizabeth of Charles C.	USA USA	420 1791	A Sieher S Siegel	Renee Jeffrey A.	1'SA USA
	2017	A Papworth	Frances	AUS AUS	316	A Prophet S Pruitt	Fred Timothy A	USA USA		S Sachter A Sacks	Ruth L Robert E	USA USA	914 915	S Siegel S Sieler	Kurt Stan	USA USA
	1249	A Paraskevas S Parcel	Colin Jan	USA	1053	A Pulido	Cristina Walstad	NOR	2325	A Sadler	Jeremy	AUS	2364	S Sieler	Stan	USA
		A Paris A Parker	Sam Alan	USA NZ		S Pulla S Puller	Stefanie Martin	GER USA		S Sakers A Salive	Don Harold T	USA NZ	1271 916	S Siladi A Silber	Michael Rachel	USA USA
	192	A Parker	Beverly J.	USA	2046	A Purdy	Chris	AUS	1638	S Salo	Paula	USA	1866	S Silver	Steven	USA
		S Parker S Parker	Carole Helen M.	USA USA		S Rabenn A Ramey	Andrew J. Laurie	USA		A Salter A Samuel	David Ian John	USA AUS	917 918	A Silverberg A Silverberg	Karen Haber Robert	USA USA
		A Parker A Parker	Jeremy Rembert N.	AUS		A Raney A Randle	Timothy B. Cath	USA UK		A Sanderson A Sandler	Sue Richard	USA USA	1876 1447	S Silverstein A Simons	Roger Fred	USA USA
	-185	A Parker	Steve	CAN	1435	C Raney	Miranda	USA	587	A Sanmiguel	Juan J.	USA	1446	A Simons	Kay White	USA
		A Parker A Parris	Tony E	USA USA		A Ranne S Ranson	Sterling Peggy	USA USA		A Santoso A Sapienza Jr	Widya John T	AUS USA		A Simpson S Simpson	Collen Neil	AUS UK
	320	A Parsons	Spike	USA	875	A Ratti	David	USA	1853	A Sapotsnkov	Grigori	RUS	209	A Sims	Pat	USA
		8 Partridge 8 Partridge	Jim Mark E.	USA USA		A Raymond A Rayner Roberts	Eric S. Tansy	USA AUS		A Sargent S Satterfield	Gene Dale	USA USA	210 919	A Sims S Siros	Roger Nina	USA USA
		A Paterson A Patrice	Cate Helen	AUS AUS		C Reddan I Reddan	Madeleine Nathaniel	AUS AUS		A Saul A Saunders	Jon Damien	AUS AUS	920 2093	S Siros A Skelsey	Willie Dan	USA AUS
	297	A Patten	Frederick	USA	2097	C Reddan	Patrick	AUS	410	S Saunders	Gordon	USA	1706	A Skip Morris	Guest of	USA
		S Patterson S Patterson	Dawn Scott	USA USA		A Reddan A Reddan	Tim Tracy	AUS AUS		A Savchenko S Savitzky	Yuri Colleen	RUS USA	921 2202	A Skran Jr A Slater	Dale I. Joe	USA AUS
	1619	A Patton S Paul	Andrew	UK USA	1436	A Redding	Marjorie	USA	898	S Savitzky	Kathryn	USA	302	A Sloan	John	USA
	249	A Paulk	Sara Mark	USA		A Reed A Rees	Virginia R. Les	USA		S Savitzky S Sawyer	Stephen Alan B.	USA CAN	303 1848	A Sloan A Smirnov	Kathleen A Valeri V.	USA RUS
		8 Paulsen A Paulsen	Joanne C. Steven	USA AUS		S Reich S Reichert	Ariel Jim	USA		A Sawyer A Sayle	Robert J. Adrian	CAN AUS		A Smith A Smith	Alicia Bruce	AUS USA
	853	S Pavlac	Ross	USA	1964	A Reid	Darren	AUS	205	A Sbarsky	Sharon	USA	1449	A Smith	Denise	USA
		A Pavlat S Pawtowski	Peggy Rae Daniel P.	USA		A Reid S Reisler	Karen Kurt	AUS USA		S Schaefer A Schaffer	Kate Karen	USA USA	923 1182	A Smith A Smith	Dennis Lee Gerald	USA AUS
		S Payne A Pearce, Jr.	Michael H Joseph O.	USA USA		A Reiss S Reitz	Phillip Susan	USA USA		A Scharadin S Schild	Mary Ellen	USA	1450 922	S Smith	Hank Laurance C	USA USA
	1046	A Pearlman	Eileen D.	USA	2589	I Renaldo	Party Sheep	AUS	431	A Schilling	Jon J. Ben	USA USA	26	A Smith A Smith	Laurence C Leah Zeldes	USA
		A Peart A Pease	James A. Wanda	IRE USA	878 197	S Renton Jr A Resnick	Neil H Carol	USA USA		A Schimel A Schirmeister	Lawrence D. Marc	USA USA	1328 234	A Smith A Smith	Missouri Ralph	USA USA
	855	S Peel	Susan	USA	199	A Resnick	Mike	USA	TEL	S Schleifer	Colette H.	USA	925	S Smith	Randy	USA
	857	S Peirce A Peirce	Douchka Hayford	USA USA	200 1593	A Rest A Reuel	Neil Jamie	USA AUS		S Schleifer S Schlofner	Mark A. Mike	USA USA	27 926	A Smith S Smith	Richard H.E. Rodford	USA USA
	858 859	S Pekar A Pelz	Bonnie V Bruce E	USA USA		8 Reutersward A Reynolds	Anders James W.	SWE		A Schmeidler A Schmidt	Lucy Cohen Joyce	USA USA	1456 1331	A Smith A Smith	Rosie Sam	USA USA
	860	A Pelz	Elayne F	USA	1878	A Rhode, Jr	James F.	USA	1988	A Schmidt	Stanley	USA	927	S Smith	Sean M	USA
		A Pemberton A Pen	S. Robin	AUS		S Rice A Rice	Pamela Stephen D.	USA UK		A Schneider A Schneider	Gene Jim	USA USA	437	A Smith S Smith	Susan M. Tara	USA AUS
		A Pender-Gunn S Penney	Karen Llovd	AUS CAN		A Richards S Richards	Andy Mark	UK USA	1027	A Schneider	Marlys	USA	877	A Smith	Theresa Renner	USA
	1432	S Penney	Richard	USA	1978	A Richards	Tim	AUS	1099	A Schoenhuth A Schultz	Spring Colleen	USA AUS	928 929	S Smith S Smith	Timothy I. Vicki	USA USA
		S Penney S Perelgut	Yvonne Mary E.	CAN USA		S Richardson S Richerson	Kathy A Carrie	USA		S Schutzman S Schweppe	David L. Jane	USA USA	475	A Smith S Smithers	Victoria A Jane	USA UK
	476	A Perez, Jr. S Perkins	Carlos	USA	2417	A Rickards	Gregory	AUS	114	A Schwepple	Jane	USA	2,300	S Smoire	Lee	AUS
	1002	S. Perkins, Jr.	Gerald R. Frank	ESA ESA	882	A Riel S Riel	Rob Roberta T	AUS USA		A Score A Scott	David Anne	USA NZ		A Smookler A Smullen	Kenneth M. Russell E.	CAN USA
		S Person A Peshek	Lawrence Jo	1/8A 1/8A		A Riley A Riley	Connie L Mark	USA AUS		S Scott S Scott	C. T. Cindy	USA USA		A Smyth C Smyth-McMullen	Trish Catherine	AUS AUS
	1143	A Peterson	Amy	USA	1065	S Ripley	Paul S.	USA	902	A Scott	Eric P.	USA	2174	A Snow	Scot	AUS
		S Peterson A Peterson	Jean Jesper	USA AUS		A Ritter	Bill Bruce	USA USA		S Scott A Scott	Gavin Jill	USA NZ	462	A Snyder S Snyder	Deborah M Sallijan	USA USA
	281 2050	A Peterson A Petr	John D. Adrían	USA AUS		A Roach A Roache	Rusself Ed J	USA AUS	2092	A Scott A Scribner	Lewis Edwin	AUS AUS	1758	1 Soh S Sokola	Rapliael Joseph A	AUS USA
	861	S Pettinger	Sandra G	USA	1747	S Robe	Corlis E	USA	903	A Scrivner	Joyce K	USA	1835	S Soley Barton	Catherine Freda	UK
		S Pettinger Jr A Pettis Jr	Pierre E Roy C	USA USA		S Roberts	Gary R. Alan E.	USA USA		A Seabrook A Sears	Laura Anne Teri	AUS USA		A Solomon C Solomon	Faithrowena Heather-Rose	USA USA
		S Phillips S Phillips	Daryl I. Karen	USA USA	341	A Roberts A Roberts	Carol Helena	USA AUS	1253	S Sedwick S Sefcovic	Kathy	USA	1795	C Solomon	Jacob	USA
	994	A Phillips	Mark	AUS	342	A Roberts	John P	USA	1254	A Semmel	Fabian Justin	USA AUS		C Solomon A Solomon	Jamie Jessica D.	USA USA
		A Phillips A Pickett	Susan Deborah	USA AUS		A Roberts S Robertson	Mike Susan	AUS USA		A Senchy A Sency	Andrea William	USA CAN		A Solomon A Solomon	Michele Jaye Rory	USA USA
	867	S Pierce	Samuel C	USA	883	A Robinett	Linda Louise	USA	1615	S Senft	Christopher R	USA	1663	C Solomon	Terry	USA
	1278	A Pierce S Pilvinis	Sharon James	USA USA	2083	A Robinson S Rodriguez	lan Maria E.	AUS		A Serdink S Sero	Ron Zev	AUS USA		A Solomon A Sorensen	Vicki Christine	USA AUS
		S Pinnel A Pinner	David A. Andrew	USA AUS		A Roeder C Roeder	Larry W. Nicholas	USA USA	1999 1993	A Serr A Serr	Don Dr. Chervl	USA USA	931	S Soukup A Sparks	Martha Catriona	USA AUS
	1433	A Pirinen	Anetta	UK	1439	S Rochm	Bob	USA	1917	A Sessoms	Lee S.	USA	1764	A Spears	Charmaine	AUS
		A Pirinen A Plumlee	Pekka Gary I.	UK USA		A Roepke S Rogers	Richard Keith W.	USA USA		A Shallcross A Shandley	David F. Lynne	USA AUS		S Speer A Speller	Jack Maureen	USA UK
		A Plummer S Plumridge-Egglete	Mark on Mariane	UK USA		A Rogerson A Rogow	Melissa Roberta	AUS USA		S Shannon A Shapland	Marcia	USA	932	A Spelman	Richard C	USA
	1980	S Pol	Harry	AUS	1639	A Rolfe	Tracey	AUS	2311	A Sharpe	Ron Colin	CAN	2504	S Spencer S Spencer	Henry Tasha	CAN USA
		A Pomeranz A Pomeranz	Hal John	USA USA		S Roper S Roper	Bill Gretchen H.	USA USA		A Shaw A Shawcross	Nancy Tucker William E.	USA USA		S Spencer A Sperling	Vaughan J. Allan	USA USA
	1949	A Ponnusamy A Poore	Ravidran Ann	MLY AUS	1214	S Rose S Rose	Shawn Thomas J.	USA	588	A Sheffield	Michael	USA	934	S Spitzer	Sheldon	USA
	869	A Porter	Andrew	USA	885	S Rosenbaum	Arwen	USA CAN	905	A Sheffield A Sheffield	Rhonda Vivian	USA USA	338	S St. John A Staffan	Aileen Lorie	USA USA
		A Porter S Porter	Julie S. Ken	USA USA		S Rosenburg A Rosenburg	Robert Diane	USA USA		S Shellenbarger S Shellenbarger	Lauren Shane	USA USA		A Stage A Stair	Jesper Steve	SWE
	2295	S Porter S Porter	Marianne Mutsumi	USA USA	264	A Rosenthal S Ross-Mansfield	Alan Linda	USA CAN	1781	S Shelton	Gary W.	USA	211	A Standlee	Kevin	USA
	391	A Porter	Pat	USA	1252	A Roth	Shirl	USA	2268	8 Shelton A Shephard	Gregory Mark Anne	USA NZ	935	A Stanley S Starke	John Marcia	USA USA
	2559 1854	A Potanin S Pott	Robin Katherine B.	AUSA		S Roth S Rotstein	Stefan Rachel	USA USA		A Shepherd A Shepherd	Joel Randall I.	AUS USA		A Starr A Stathopoulos	Paul Nick	AUS
102	870	S Potter A Power	D David S.	USA UK	1207	A Rousseau A Routley	Yvonne Jane	AUS DEN	907	A Shere A Sherman	Howard Delia	USA USA	283	A Stearns	Freda E	USA
102	,						,	4/4=1	[=,/11]		L/L 114	C.21	284	A Stearns	NULTE	USA

103
AUS CAN CAN USA USA USA USA USA USA USA USA USA USA
Willis Willson Wilson Wolf Woehrle Woelraky Woldow Wolf Wolf Wolf Wolf Wolf Wolf Wolf Wolf Woog Wong Woodf Woodf Woodf Woods Woods Woods Workman Wright Wright
230 A A 1945 A A 1945 A A 1948 A A 1588 A A 2345 S A 2345 S 2 2345 S 2 2345 S 2 2345 S 2 2345 S 2 2345 S 2 2347 S 2 2016 A A 1901 S 2 2357 S 2 1077 S 2 1089 S 2 1477 S 2 1089 S 3 2236 A A 1091 S 2 246 S S 1477 S 2 1089 S 3 2236 A A 2012 A A 2013 A A 2014 A A 2015 A A 2017 A A 2017 A A 2018
AUS USA AUS USA USA USA USA USA USA USA
Alta Elaine Gail Rohan Mary Jonn Denise Michael Martin L Brian Michael J. Brian Michael R. Evelyn J Anthony D. Charles Douglas Dr. Ronald B. Kia M. L Mat Michael J. Damien Julian Kenneth Victoria Alexander Christopher Mike Ruth Michael J. Damien Julian Kenneth Victoria Alexander Christopher Mike Ruth Michael Shirley Carmen Diane Kennita Lane Michael Shirley Carmen Diane Kennita Lane Michael Janeen Doreen Jim Eric Jane Charles Adrian Peier R. Carole Elliot T.K.E Robert Sunshine Henry L. Letha R. Linda W. A. Bruce Marc Donald Donald Donald Donald Donya Hazard Nikki Tara Susanna Heather James T. Neroli Any Gregor Donya Hazard Nikki Susanna Heather James T. Neroli Any Gregor Donya Hazard Nikki Tara Susanna Heather James T. Neroli Any Marc Tom Terry Charles L. Deborah A. Kim Janet Katiy Michael Guy Art Clark B. Gayle Ann Caran Clark B. Gayle Ann Caran Charles Charles L. Deborah A. Kim
A Walker A Walker A Walker A Walker S Wallbank S Wallbank S Wallbank S Walls S Walls A Walls A Walls S Wallsh A Ward A Waren A War
1580 221 22633 965 966 1631 2212 1711 1043 31318 965 966 1631 22416 52195 1302 2416 52195 1302 2416 52195 1302 2416 52195 1302 2416 52195 1302 2509 1003 2602 2195 1302 2509 1003 2612 2107 2100 2509 1003 2612 2107 21037 2245 2245 2245 2245 2245 2245 2245 224
AUS USA USA USA USA USA USA USA USA USA
Julia Sharon Amy Becky Ian Persis L. Denice Xaty Persis L. Denice Xaty Steve Diana John Keichard Gen John Stephen Glen Don A Katrina Kamiye Jane Martha Samuel J Dave Christopher Geoffrey Fred Jamie Dave Christopher Geoffrey Fred Jamie Dave Christopher Geoffrey Fred Jamie Dave Christopher Geoffrey Fred Jamie Dave Christopher Geoffrey Fred Jamie Dave Christopher Geoffrey Fred Jamie Dave Charles Giena Dave Charles Giesory Eric Girija John Stephen Leslie J Browen David George Guest of George Guest of Guest Guest Guest Guest Guest Guest Guest Guest Guest Guest Guest Guest
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