

# CONVICTION



# CONVICTION

(SYNCON 88)

27th Australian SF Convention

Theme: SONG AND DANCE AND SCIENCE FICTION

GUESTS OF HONOUR:

**SPIDER AND JEANNE ROBINSON  
CAREY HANDFIELD T.R.O.**

JUNE 10TH - 13TH 1988

SHORE MOTOR INN,  
ARTARMON

## AUSTRALIAN NATIONAL SCIENCE FICTION CONVENTIONS

1952		1st	Australian Science Fiction Convention	SYDNEY
1953		2nd	Australian Science Fiction Convention	SYDNEY
1954		3rd	Australian Science Fiction Convention	SYDNEY
1955		4th	Australian Science Fiction Convention	SYDNEY
1956		5th	Australian Science Fiction Convention	MELBOURNE
1958		6th	Australian Science Fiction Convention	MELBOURNE
1966		7th	Australian Science Fiction Convention	MELBOURNE
1969		8th	Australian Science Fiction Convention	MELBOURNE
1970		9th	Australian Science Fiction Convention	MELBOURNE
1971		10th	Australian Science Fiction Convention	MELBOURNE
1972	SYNCON 72	11th	Australian Science Fiction Convention	SYDNEY
1973	ADVENTION 2	12th	Australian Science Fiction Convention	ADELAIDE
1974	OZCON	13th	Australian Science Fiction Convention	MELBOURNE
1975	SYNCON 75	14th	Australian Science Fiction Convention	SYDNEY
1976	BOFCON	15th	Australian Science Fiction Convention	MELBOURNE
1977	A-CON 7	16th	Australian Science Fiction Convention	ADELAIDE
1978	UNICON IV	17th	Australian Science Fiction Convention	MELBOURNE
1979	SYNCON 79	18th	Australian Science Fiction Convention	SYDNEY
1980	SWANCON 5	19th	Australian Science Fiction Convention	PERTH
1981	ADVENTION 81	20th	Australian Science Fiction Convention	ADELAIDE
1982	TSCHAICON	21st	Australian Science Fiction Convention	MELBOURNE
1983	SYNCON 83	22nd	Australian Science Fiction Convention	SYDNEY
1984	EUREKACON	23rd	Australian Science Fiction Convention	MELBOURNE
1985	ADVENTION 85	24th	Australian Science Fiction Convention	ADELAIDE
1986	SWANCON 11	25th	Australian Science Fiction Convention	PERTH
1987	CAPCON	26th	Australian Science Fiction Convention	CANBERRA

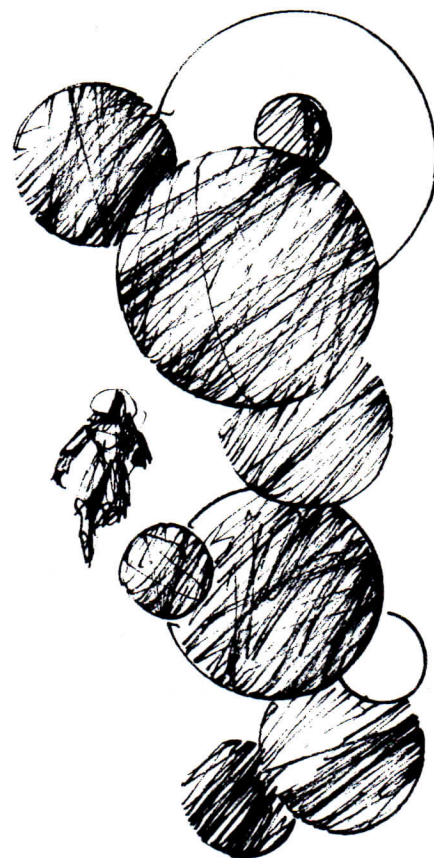
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ART WORK: Cover Design by Tony Rogers  
(illo by Kerrie Hanlon)

Illustrations: Kerrie Hanlon  
Cindy Lane  
Tony Rogers

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SPHERES c WR 88

## IN MEMORIAM

**ROBERT ANSON HEINLEIN**  
(7 July 1907 - 7 May 1988)

Under the wide and starry sky  
Dig the grave and let me lie  
Glad did I live and gladly die  
And I laid me down with a will!

This be the verse you grave for me -  
Here he lies where he longed to be,  
Home is the sailor, home from the sea,  
And the hunter home from the hill.

# THE COMMITTEE

Jack R Herman (Convenor)  
Cath McDonnell  
Ron Serdiuk  
Ray Gleeson  
Rod Kearins  
Gerald Smith

Michelle Hallett  
Margaret Hilliard  
Shayne McCormack  
Karen Warnock  
Kevin MacLean

and

Peter Anderson and Graeme Batho, Barb de la Hunty and Robin Johnson

## THE CONVENOR'S POLEMIC

When I finished SYNCON 83 I said I'd never work another Convention. This is it.

The organisation of CONVICTION has been fairly easy. The Core Committee has worked well and it has been a great pleasure to work with them. A co-operative and eager putative membership has emerged although never a large enough one to satisfy the Treasurer or the optimistic demands of our ideal budget. We have put together what I think is the best mix of Program a Con could have. Cath has been mainly responsible for the creative side of the Program, which balances well the more serious stuff that I have put together. After all, cons are for the people who pay a fair bit of money to be entertained and enlightened, so the Program is the central part of the organisation. We've even managed to do a fair bit of publicity. All of which has got you here.

**Which brings us to the traditional message: we've done what we had to do: there's the Hotel, the Program, the parties and the people, now it's up to you to make the con work. You're the people that will make or break CONVICTION and will be responsible for our good or bad reviews.**

Now the other side. This is DEFINITELY the last Con of which I will be part as an amateur organiser, so there are a few things I need to say in passing, after 12 years of Con organisation.

There are those in fandom who feel that they have THE ANSWER to how to run fandom and that everyone else does it wrong. There is a major media fan group that has organised a 'get-together' 400km away on the same weekend as the National Con. They will tell you that this is *their* Con, not *ours*. There are the one-true-way Melbourne fans who have conveyed a message through their Sydney mouthpiece that Sydney cons are 'boring', not at all like the fun ones they organise. So, why bother to attend? Members of the SCA have 'outgrown' fandom now they have their own bailiwick to play in. The Natcon, others will say, does nothing for DR WHOers or Gamers or Lucasfilm fans or some other schism of fandom. Fandom is not like that. Conventions should not be like that. The Natcon, particularly, should not be a victim of this self-imposed ghettoisation. Just as Science Fiction as a genre is breaking out of its ghetto and reaching a mainstream audience, those within the genre want to put another brick into their own walls.

CONVICTION, like any major SF con, is not a 'literary' con. Nor is it a 'media' con. Nor a 'fannish' con. Nor a 'gaming' con. Nor a 'costume' con. Nor a 'comics' con. Or a 'science groupies' con. It is a bit of each and something more. It is (or should be) the annual gathering of ALL those interested and involved in SF, in all its myriad forms, and the sooner those who want to Balkanise fandom realise they are killing it by isolating us from each other, the sooner fandom's health will begin to reflect the health of Science Fiction and Fantasy in the market-place.

It is the ultimate irony that SF fandom and Conventions are facing their leanest times while the books, the films and the TV shows are waxing the most.

Have a good con and see you ALL at SWANCON in 1989.

JACK R HERMAN

# SPIDER ROBINSON

Your first question probably has to do with his name. Was he born "Spider Robinson" or something else? That's a tough question - and so are all the others. Real facts about "Spider" are hard to come by. Lessons learned early in life are the hardest to break, and interviewers approaching "Spider" soon find he will answer nothing until he's made his one free phone call to his lawyer.

But, through diligent research and a few modest bribes, I have unearthed a sketchy biography of this man known as "Spider", and I'd like to share some of the facts with you - at least, the ones where the statute of limitation has expired.

#

The tiny kingdom of Freedonia lies wedged between Chile and Argentina. It is the only place in the world where Esperanto is the official language. There, on a date lost to history, in the capital city of Hundofliki (in English, roughly, "Dogpatch"), a child was born to Jackie and Bill Rubekolofilo (roughly, "Son-of-the-Red-Breasted-Nuisance"). Christened Juan Araneo Rubekolofilo, the child quickly picked up a nickname, "Sputinfaneto" (Baby-who-spits-up-a-lot), even more quickly shortened to "Sputter".

His childhood was pleasant, pastoral, bucolic. His father, Bill, was a penguin rancher, and his mother, Jackie, worked in the government office of Esperantisation. Freedonia had been settled during the brief, almost unnoticed, period of Basque Imperialism, so Jackie's days were spent turning Basque words into Esperanto words - no easy task, as she delighted in telling her family. Sputter's brothers and sisters - Wheezer, Froggy, Stymie, Darla, Alfalfa, Farina, Buckwheat and Oatmeal - spent their time at the pointless, distasteful tasks familiar to all rural children, taking time out now and then to put on shows and make silent movies

But Sputter was a rebellious youth. Old police blotters from Hundofliki tell the story: early arrests for breaking gumball machines, annoying the neighbours' sheep, slandering the State, unauthorised possession of a nuclear weapon and punning in the forbidden Basque language culminated in a sensational trial on the charge of first-degree *anserohauto-ansero* (literally, "Goosing a goose", but, more accurately, "Disgusting behaviour with waterfowl"), the bird, in this case, being under age. Sputter was able to avoid prison through a linguistic technicality (something common in Freedonia at the time) by pointing out the correct charge should have been *pingvenoseksa*, "unnatural acts with a penguin". Since no one in Freedonia had the stomach to even write this word down, much less charge him with it, the case was dismissed. Thus, early in life, did Sputter learn the power of language. Other demonstrations were soon to follow. Esperantisation threw Freedonia into chaos. The economy was rocked when no one could decide

on which word to use for "farmer", a situation that threw thousands of honest Freedonian peasants into unemployment and created masses of refugees streaming into town searching for something to be. Sputter's brother, Wheezer, was shocked to learn that his own name, in Esperanto, meant "my bladder is about to burst", and his sister, Darla, was disgraced when her name was translated as "she who pulled the train after the homecoming game". That was nothing compared to Alfalfa, whose name would not translate at all, and who had to cease to exist. This would have been hard enough for the Rubekolofilo family, having their beloved Alfalfa gone, if he hadn't been so noisy about it. His moans of hunger kept them awake many a night.

Sputter rose to his brother's defense. He led marches through Hundofliki, carrying placards reading, 'SAVE \_\_\_\_\_'. The government was thrown into disarray, and soon toppled. Sputter and his family were forced to seek asylum with the neighbouring Argentines, who were shocked and dismayed to learn of Freedonia's existence in the first place. An invading army soon remedied that situation, and Freedonia slipped into the mists of History.

But not Sputter. He found work in a slot-machine factory, and soon was losing all his wages testing the devices. (An interesting sidelight: Spider Robinson invented both the cherry and the sliced watermelon. Every time either one of them comes up in Reno, Vegas or Atlantic City, he gets a small royalty. Some years this adds up to as much as \$30 Canadian.) He gathered his humble belongings: a set of lockpicks, a favourite blackjack, a month's receipts from the slot-machine company's safe, and boarded a tramp steamer, his departure unnoticed except by a flock of female penguins who wept disconsolately on the dock.

He spent three lonely months on Ellis Island - this despite the fact that the huge immigrant facility had been closed down for seven years. He later claimed the place reminded him of home, and so he was reluctant to leave it. Reports of wild parties, shipments of illegal contraband, loud guitar music, and hundreds of irate harbour seals around Ellis Island at this time are still being investigated, and probably have no basis in fact.

Sputter arrived in New York to a tumultuous ticker-tape parade. The parade was for John Glenn, but that didn't matter to the starry-eyed boy from the hinterlands. This was New York! The Big Apple (in Esperanto: *Grandegapomo*)! Here he would make a name for himself; here he would make his fortune! Two years later he slipped over the border into Canada, intact but for a patch on the seat of his britches, which he left in a bloodhound's mouth.

How did this come to pass? Details are sketchy, and certain matters still in litigation cannot be discussed here due to a series of restraining orders. Also, the grand jury is still deliberating, and

there is a chance that Governor Cuomo won't sign the extradition papers. Far be it for me to prejudice pending legal matters. So, circumspectly ...

He quickly changed his name to the handle under which we all now know him. He purchased an accent in a shop on 42nd Street. It sounds like The Bronx, but you figure it out. He went to work at the U.N., who hired him on the spot, when he pointed out the vast organisation had no Basque-Esperanto simultaneous translators on its staff. The work was to Spider's liking. Since no one at the U.N. spoke either Basque OR Esperanto, there was scant need for his services. This left him with much time on his hands to pursue his other interests - most of which we will not discuss here, for reasons mentioned above.

But three of Spider's interests during this period bear mentioning. The first is his music. He began singing on the streets, guitar case open to receive the tips of appreciative New Yorkers. Before long he had earned four or five dollars, and was able to take his act into 'beatnik' coffee houses, where musicians performed for no salary, for the sheer joy of their art. So meteoric was his rise in this career that, in no time at all, he had a busy schedule of performances in all the better burlesque houses, paying only nominal fees for his bookage.

The second was his interest in punning, which went from a mild affliction to a galloping pandemic during this period of his life. The less said about it, the better ... but it is rumoured that his flight to Canada was precipitated by a pun involving an aardvark, a car park, and a card shark. Luckily, it is lost in history.

The third concerns what Spider always called his 'weird stories'. Back in Freedonia, perched on a rail above the penguin pens, he used to regale his brothers and sisters with odd little tales involving spaceships, ray guns, trips to the moon, and a bar where the strangest people were apt to drop in for a drink. Now, in New York, he got the idea of writing some of these stories on paper and sending them in to magazines and book publishers. They kept getting rejected, but Spider was undaunted. He wrote more, and kept sending them in. His friends told him to give up, that nothing would ever come of it. With fierce determination, Spider kept at it. But his friends were right. Nothing ever came of it. Spider now lives in total obscurity in Vancouver, British Columbia, where he breeds penguins.

#

All lies, of course.

Last year, I was invited to be Guest of Honour at TUSCON, in Arizona. Soon, as cons always do, they asked me to provide them with bio and biblio information. The prospect filled me with weariness. I have a ten-year-old bibliographical handout somewhere (I'll update it one of these days), but I can never find them. As to biographical information, I really don't like giving it out. It's a personal and illogical position, but there it is. Then, the TUSCON people asked me who I'd like to write

the bio page about me in the Program Book. I said, if he was not too busy, Spider Robinson would be perfect ... and the whole scheme dawned on me. He could do it (*if he had the time and if he agreed to do it at all*) *only* if he made up all the facts about me prior to the time of our first meeting. He could tell the truth from then on - if he was so inclined - but he had to make up all the stuff like where born, where educated, names of children etc.

See, though I count Spider as one of my best friends in the world, I really don't know much about him. Not much factual, anyway. I assumed he didn't know much about my life, either. So this way, he'd be spared the tedium of asking me questions I didn't much want to answer, and maybe everybody would get a giggle out of it. Judging from the reaction to his piece at TUSCON, it was not a bad idea. And so now, for his sins ... you guessed it: he gave me the same set of conditions for CONVICTION, with the results you have just read.

I'm getting close to two thousand words and I haven't spent much time listing his books or praising his work, have I? And his books ought to be listed. (Let's hope someone else has been assigned the task of bibliography, because you won't get one here.) And as to praising him ... for one thing, you got to figure he's pretty good, or why would CONVICTION have flown him all the way from Vancouver, at considerable expense, to be your Guest of Honour? ... If you haven't read NIGHT OF POWER or MINDKILLER or TELEMPATH, then run, do not walk, to the Hucksters' Room and pick up copies. And if you haven't read the tales of Callahan's Place, what are you doing at a science fiction convention, anyhow? Well, maybe you're just starting out. But read them. I envy you.

(I'm supposed only to discuss Spider here, but it's impossible not to mention Jeanne. [I assume someone else is writing something about Jeanne - which is great because I wouldn't want to do anything like the above foolishness, and I don't know if I have the words for a serious appreciation. And, while Jeanne, like Spider, is someone I've only met for short periods of time over the years, they're both special friends. {And if you know one thing about Jeanne, it is that she is a dancer. And I have never seen her dance. So why do I *feel* like I have seen her dance?}])

And, in the second place (there was a first place up there, somewhere), you don't get the number of Hugo and Nebula Awards Spider has unless you are a damned good writer. He is a wonderful singer and songwriter and guitar player, too. And I almost forgot to mention STARDANCE, the most moving story I have read in many years, and maybe that is why I feel like I have seen Jeanne dance.

With all that going for him, the puns are a small price to pay.

**JOHN VARLEY**

# SPIDER ROBINSON - A BRIEF BIBLIOGRAPHY

## BOOKS PUBLISHED

### TELEMPATH (NOVEL)

Berkley hardcover 1976  
Berkley paperback 1977  
Orbit paperback 1978  
TOR Books 1983 (still in print)

### CALLAHAN'S CROSSTIME SALOON

(COLLECTION - CALLAHAN'S STORIES)  
(STORIES: The Guys with the Eyes; The Time-Traveler; The Centipede's Dilemma; Two Heads are Better than One; The Law of Conservation of Pain; Just Desert; "A Voice Is Heard in Ramah ..."; Unnatural Causes; The Wonderful Conspiracy.)

Ace paperback 1977  
Ridley Enslow hardcover 1978  
Ace Paperback June 1983 (still in print)

### STARDANCE (NOVEL - Collaboration with Jeanne Robinson)

Dial Press hardcover 1978  
Dell paperback 1979  
Future paperback 1979  
TOR Books 1983 (still in print)

### ANTINOMY (COLLECTION)

(STORIES: Antinomy; Half an Oaf; Too Soon We Grow Old; When No Man Pursueth; Nobody Like to Be Lonely; Satan's Children; Apogee; No Renewal; Overdose; Tin Ear; The Magnificent Conspiracy. + puns, songs, afterwords, Feghoots, illos and Introduction: "Welcome to the Antinomy Mine".)

Dell paperback 1980.  
out of print

(Note: DELL dropped its SF line the week ANTINOMY was released. It was immediately remaindered. Few copies escaped the warehouse to get sold.)

### THE BEST OF ALL POSSIBLE WORLDS

(ANTHOLOGY - Edited by Spider Robinson)  
(10 Stories, five selected by SR and the other five selected by the authors of the first five stories and foreword and five Introductions by SR)

Ace paperback 1980  
out of print

### TIME TRAVELERS STRICTLY CASH

(COLLECTION - partly CALLAHAN'S STORIES [CP])  
(STORIES: Fivesight (CP); Soul Search; Dog Day Evening (CP); God Is an Iron; Have You Heard the One? (CP); Local Champ; Mirror/roRriM Off the Wall (CP); Serpents' Teeth. + Forewords; 2 Speeches - "Rah Rah R.A.H.!" and "The Web of Sanity"; one review column - "Spider vs the Hax of Sol III)

Ace paperback 1981  
Ace paperback 1983 (still in print)

### MINDKILLER (NOVEL)

Holt, Rinehart and Winston hardcover 1982  
Berkley paperback 1983 (still in print)

### MELANCHOLY ELEPHANTS (COLLECTION)

(STORIES: Melancholy Elephants; Half an Oaf; High Fidelity; Antinomy; In Olden Days; Chronic Offender; No Renewal; Common Sense; Rubber Soul; Father Paradox; True Minds; Satan's Children; Not Fade Away. + Introductory Note and "Concordiat to 'Rubber Soul' ".)  
Penguin Canada trade paperback 1984  
TOR Books paperback 1985 (still in print)

### NIGHT OF POWER (NOVEL)

Baen Books hardcover 1985  
Berkley paperback 1986 (still in print)

### CALLAHAN'S SECRET

(COLLECTION - CALLAHAN'S STORIES)  
(STORIES: The Blacksmith's Tale; Pyotr's Story; Involuntary Man's Laughter; The Mick of Time. + Introduction)

Ace paperback 1986 (still in print)

### TIME PRESSURE (NOVEL)

Berkley hardcover 1987  
Berkley paperback - due soon

### CALLAHAN'S LADIES (NOVEL)

work in progress

## UNCREDITED BOOK PUBLISHED

### ARMAGEDDON 2419 A.D.

(NOVEL by Philip Francis Nowlan)  
Ace paperback 1978

(Spider was responsible for adapting and updating the novel to include recent discoveries)

## AWARDS WON

- 1974 - JOHN W CAMPBELL AWARD  
for Best New Writer
- 1976 - HUGO AWARD for Best Novella  
("Telempath")
- 1977 - LOCUS AWARD for Best Critic
- HUGO AWARD for Best Novella  
(with Jeanne, for "Stardance")
- NEBULA AWARD for Best Novella  
(with Jeanne, for "Stardance")
- LOCUS AWARD for Best Novella  
(with Jeanne, for "Stardance")
- AMERICAN LIBRARY ASS'N  
for Best Book for Young Adults  
(CALLAHAN'S CROSSTIME  
SALOON)
- E E SMITH MEMORIAL AWARD (NESFA)  
for Speculative Fiction
- PAT TERRY AWARD (SSFF)  
for Humorous Writing  
(CALLAHAN'S CROSSTIME  
SALOON)
- 1983 - HUGO AWARD for Best Short Story  
("Melancholy Elephants")

# Space Age fantasies

## THE SILICON MAGE

*Barbara Hambly*

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Unwin Paperbacks...\$9.95pb  
June

## THE DARKEST ROAD

*Guy Gavriel Kay*

**The Fionavar Tapestry book three**

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Fantasy Review.

Unwin Paperbacks \$9.95pb September

## THE BOOK OF THE DAMNED

**The secret books of Paradys I**

*Tanith Lee*

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Unwin Paperbacks \$19.95 large format paperback August

## AMBIENT

*Jack Womack*

In this remarkable first novel, Jack Womack combines the horror of *A Clockwork Orange* with pace, vision and wit to create a bizarre and shocking world that is not far removed from our own.  
Unwin Hyman ..\$29.95hb  
July

## THE BOOK OF THE BEAST

**The secret books of Paradys II**

*Tanith Lee*

The second of the secret books of Paradys, a chilling tale of horror from Tanith Lee one of the world's best-known fantasy writers.

Unwin Paperbacks \$19.95 large format paperback August

from **ALLEN & UNWIN**



# JEANNE ROBINSON

In the panegyric which you have just read (did you know that if you sprinkle panegyric on cigarettes and smoke them, you can get high?), John Varley expresses the hope that someone else has been assigned to write a bio blurb for Jeanne Robinson. You've read his work: you know what a wildly optimistic guy he is. In the case, his optimism is justified.

I got the job.

Now, this could be dangerous. If your friend does a bio blurb on you that is shot through with insults, libels, satires, lampoons, malicious falsehoods, scurrilous and unproven charges, and unkind distortions of things he swore he wouldn't tell a soul, and you have to follow this laugh riot in the Program Book, you are sort of obliged to continue the established *motif* with more satire - in this case, with a few thousand words of Rodney Dangerfield, "Take my wife ... please!" schtick.

And if you do this, you are dumber than a bag of hammers.

Happily, the situation does not arise ... since Varley (a basically humorless and unimaginative man, really) chose to play it straight and confined himself to a dry recital of the documented facts of my life. So I'm off the hook.

By which I do not mean to imply that my wife has no sense of humour. Friendships too unstable to withstand an occasional bit of what I call 'love-insult' do not last for thirteen years. The insuperable problem is that the fine art of lampooning consists of exaggerating, to comic effect, the foibles and less-than-ideal attributes of the subject.

And Jeanne has none.

(And I don't know about you, Jack, but I ain't sleeping alone tonight.)

So I'm artistically relieved to know that all I have to do is follow Varley's lead and do a simple, factual bio. And personally relieved, because I find, to my mild surprise, that I would actually rather talk about my wife that tell jokes. You have stumbled, P.G. Wodehouse's Psmith said of his Eve, upon one of my favourite subjects. I am blessed with one of the better marriages in the nine-planet area, and I know it. All of what follows is straight. Okay? (And if I should feel an irresistible impulse to get silly along the way - a tendency you may not have been aware I have since I'm so careful to keep it out of my fiction - I'll put it in parentheses to avoid confusion.) Here goes: On the day that she was born, the angels got together, and decided to create a dream come true ..

Okay, seriously:

She was born Jeanne Marie Rubbicco (her ancestors used to own the Rubicon River, until, in

one of the earliest known genetic experiments, Caesar crossed it with an army, producing a wet army, which so sharply lowered the property value thereabouts that the family moved and disguised its name) in Boston, Massachusetts (a small hamlet near Providence, Rhode Island) in a year which was highly thought of at the time. Her Italian paternal grandfather, Papa Joe, went up San Juan Hill with Teddy Roosevelt; her Portuguese maternal grandfather, Captain Frank, presently owns a large part of the fish business in New Bedford, Massachusetts. Her father, Peter, urgently wanted a son, so God sent him five daughters, of which Jeanne is the second.

She made her television debut, as a singer, in 1955 (the record has since been lowered: Michael Jackson debuted in nineteen flat), accompanying her elder sister, Kathleen, a piano prodigy, who later soloed with the Boston Symphony at thirteen. Kathy has since run orchestras for Dione Warwick, Liza Minelli, Sammy Davis Jr, and others; did the music for the 1986 Emmy Awards broadcast; and is one of the best songwriters you never heard. The two girls did a sister-act through most of their childhood, and I'm as sorry I missed it as I'm glad to have been present for many round-the-living-room-piano reprises at the ancestral hall of Clan Rubbicco in later years. The five sisters singing in harmony is something to have heard ...

Indeed, it was her singing that first brought Jeanne to my attention. When I moved to the hippie-strewn woods of Nova Scotia in the early 70s, we met for the first time in a sort of gingerbread shack full of hippies and 'lit' by a single kerosene lamp; I didn't get a good look at her. Then I took out my guitar and began improvising a blues in E and scating a vocal.

And the harmony came out of the darkness.

We did about forty choruses together, and produced the utter silence that is better than any applause. At this point, my intentions were clear: I knew I wanted to get to know her better.

That night, when I got home, I made discreet inquiries of my hosts (read: 'pumped them shamelessly'). I made sure she was invited to their next party, and there, finally, saw her in a decent light. At this point, my intentions were strictly dishonourable: I knew that I wanted to sleep with her, soon and often.

I learned that she was a Modern dancer, and that her company was going to be performing nearby. I attended, and saw her dance for the first time in a school gym in Digby, Nova Scotia. Halfway through her solo my plans altered. I now knew I must marry her or die in the attempt. I went backstage at the half, stuck my face about two inches away from hers, and smiled a smile whose marks are still on my face. And she frowned ...

"What exactly do you *want* out of me?" she demanded. "Cut to the chase: you want a quick hop in the sack, you want to get married, what?"

I stared at her, still smiling. I knew she had recently had a marriage go sour on her; I'd known it the moment I heard her sing that blues. She had had enough lies and evasions in her life; how could I lie to an artist of her calibre?

With the cunning of a panther. "I just want to get to know you better," I said sincerely, and, after a campaign that would have impressed Lao-Tzu, I married her the following summer. Life began to make sense...

There came a day when we were stranded in the United States. We had imprudently run out of cash while visiting the Old Country. I had to sell a story at once. When you're in a hurry, you write about what you know, to save research. I thought, what the hell do I know? Well, I know a dancer, the best I've ever seen, and she's taught me about dance. Ah, but how do I sell the resulting story to ANALOG? Simple: put the dance in orbit. I began a story called "Stardance", and mentioned it to Jeanne over dinner. Her ears grew points.

The next day as I worked (read: stared at blank paper until beads of blood appeared on my forehead), I became aware of a presence over my shoulder. I was superstitious about letting anyone, even my beloved, see work in progress ... but, after all, this was my technical expert, and she was being quiet. I forced myself to ignore her, and scribbled a few pages ... "That's the wrong word," she said, bringing me out of the fog. "A dancer would use different terminology."

I frowned, thanked her, made the change. Onward a few more paragraphs ... "No, Modern doesn't use that, that's a ballet step."

I thanked her even more elaborately and made the change she suggested. Another few pages went by ... "Shara would never do that," she said. "She's not like that."

I stared at her. "Pull up a chair!" I said finally.

And, when the smoke cleared, the innate, nonverbal - but most articulate - story-telling talent which has infused every dance she's ever choreographed had brought me my second Hugo and my only Nebula, and one each for her, and, ultimately, produced one of my favourite novels.

Subsequently, she choreographed a dance called "Higher Ground", about the internal evolution she had undergone in order to invent the principles of zero-gravity dance for STARDANCE. She performed the piece in the Grand ballroom of the Sheraton Boston at NOREASCON II, the 38th worldcon - and drew a ten-minute standing ovation from over a thousand fans.

When it was over, she was accosted by Ben Bova (then editor of OMNI); he browbeat her into applying to NASA for a seat on the Space Shuttle, to dance in zero gravity. Her application is still in NASA's files, and every so often a journalist runs across it and calls her up. But we have not had any real hope that she will get to go since "Challenger" lifted ... No matter. Zero-gee dance will come some day - perhaps our daughter, Terri, will get to try it - and Jeanne's place in history as its creator is secure.

Regrettably, you will not have the opportunity to see her dance at CONVICTION, for she has retired from performing a few years ago. In partial compensation, I offer you the eternal attribute which has endeared her to fandom across the globe: her steadfast refusal to give a Guest of Honour speech. We will sing together for you, if someone has found me a decent guitar, and, if you stand near her, with especially rotten posture, she will probably Alexander you. (She is a teacher of Alexander Technique, which might best be described as the owner's manual that should have come with your spine.) And, if you have any useful suggestions for the STARDANCE sequel we've been pondering for a while now, or are interested in discussing the many wonderful similarities and unfortunate dissimilarities between Modern dance and modern Sf, she'll be glad to talk to you.

I find that I'm out of space, and I haven't even told you about her acting, or her term as a member of the Board of Directors of Dance In Canada Association, or her many arts grants, or her five years in the Augean stables as founder, director and choreographer of Nova Dance Theatre, a professional Modern dance company so supernaturally good that it took the Canada Council of the Arts five years to kill it, or the instructive genius with which she persuaded me to move to Vancouver, or even my classic anecdote about the time, early in our relationship, when she got off a train in Grand Central Station in New York, pregnant as hell and loaded with gear, to be met by me with the happy news that one of my lungs had just now collapsed. (A moment later, so did I. She got me to a hospital, saving my life.)

That's all right. Look me up sometime during the con: I'll boast about Jeanne as long as you keep pouring the Foster's ...

For now, I'll say only that, despite the frequent temptations a con can put in a writer's way, I have never had any trouble remembering these words from a Larry Niven story: "He had never been seriously tempted to be unfaithful to his wife. He knew that she was too good for him, and he lived in fear that she might find this out."

How many other women would put up with a husband who works until 4am and sleeps until noon every day?

**SPIDER ROBINSON**



*~Our Guests,  
Spider & Jeanne  
Robinson...*



*Conviction, 1988*

*~Our Fan Guest Of Honour,  
Carey Handfield...*

# CAREY      HANDFIELD

In the revisionist history of Australian science fiction fandom, it has become customary to canonise Fan Guest of Honour, Carey Handfield. His achievements have entered the collective fan consciousness. It was Handfield who ran Aussiecons One and Two. He is Australia's only representative on the Permanent Floating Worldcon Committee. He runs Nostrilia Press and keeps the keys to the mysterious Australian SF Foundation. What tends to be forgotten is that one doesn't reach such heights with accumulating a cupboard full of skeletons. Prepare to encounter - the Dark Side of Carey Handfield.

## CAREY THE FAN PUBLISHER

Carey first emerged from the deep recesses of the Monash University SF Association<sup>1</sup> for whom, it is rumoured, he edited the clubzine COR SERPENTIS. (This is difficult to verify as, when asked about this, Carey refuses to comment; copies of those early issues seem strangely hard to locate.) In 1970, he joined ANZAPA<sup>2</sup> with David Grigg, but managed to avoid doing much about it, except when forced. (He provided a cover for Mailing 13 and ran issues of the Monash zine, COR SERPENTIS, through ANZAPA.) Even this early in his fannish career, Carey's heart was not in fan publishing and he had started to reveal his true colours:

"At the moment I am trying to help Australia in 75 by selling A in 75 T shirts."<sup>3</sup> And "In many cases Australian fandom is a really apathetic bunch which could do with a good kick in the arse."<sup>4</sup>

By June 1972, Carey had well and truly been there and done that. "I have just spent most of the weekend addressing 300 envelopes for COR SERPENTIS 3. This is just the end of a three month struggle to bring out a fanzine. ... I did all the work myself, with a little help from jf [John Foyster], I think I will use a whip next time."<sup>5</sup>

It was Carey who needed the whip. "Somehow I always seem to be on the verge of being kicked out of ANZAPA, usually for lack of activity."<sup>6</sup> The remark was prophetic.

Someone who was to be associated with the Official Carey Handfield Fan Club noted Carey's strengths in a mailing comment. Christine McGowan [later to be Ashby] said, "The trouble with you is that you're more of an entrepreneur than a performer. Handfield for OBE<sup>7</sup>."<sup>8</sup>

Carey was not slow to confirm this opinion. The very next mailing, we see him attempting to manipulate the course of a world convention in a comment to Tasmanian fan, Michael O'Brien: "I hear that the Hobart casino is opening this weekend. Have you ever thought of having the world con in fandemons land?"<sup>9</sup>

Mind you, though not himself dedicated to the written word, Carey has never been slow to encourage others, vis the following comment to Leigh and Helen Hyde. "Welcome to Anzapa, it is about time you joined."<sup>10</sup>

Carey has never had any illusions about Australian fandom. This is a recurring theme in what little of Carey's writing is available. Take, for instance, the passage below, written in response to Leigh Edmond's suggestion that ANZAPA should go monthly. "Basically Australian fans are a lazy lot, too lazy I think to make this monthly mailing bit a regular thing."<sup>11</sup>

He was right.

Some time around the lead-up to AUSSIECON, Carey dropped out of ANZAPA, only to rejoin in the flurry of post-AUSSIECON fannishness. He was, by now, established as one of the Obvious Masters of Australian Fandom, to the point that David Grigg could coin the phrase, "It's all Handfield's fault". Carey was using techniques described in YES, PRIME MINISTER before the program was so much as a glint in the BBC's coffers. A campaign was launched to achieve Christine McGowan's objective of having Carey become ANZAPA OBE. Carey's reaction:

"I did not intend to stand for OBE. Derrick [Ashby] pressured me into it. Personally I feel that John Bangsund is the best person for the job. I am only standing so I can be the Emergency OBE when I come second."<sup>12</sup> Needless to say, Carey became OBE but things did not go smoothly, as chronicled by Keith Taylor.

"Long and long had ANZAPA groaned under the merciless heel of a dictator whose fashion of ruling made Nero and President Idi Amin Dada, and even the Governor of Jamaica in CAPTAIN BLOOD, seem like models of humane concern for their fellow man. I refer, of course, and shudder with loathing as I refer, to the Official Bloody Editor, the abominable Carey Handfield. The misappropriated funds, the international jaunts, the secret trials, the arbitrary floggings and executions - and even dismissals from ANZAPA - these things are a matter of record. Of his forcing of his vile attentions on female fans under threat of imprisonment, never again to see the light of day, in the musty dungeons of the Space Age Bookshop<sup>13</sup>, it were better not to write for the sake of his victims. But these things were remembered, and the memory was a bitter tree, that bore crimson fruit at last."<sup>14</sup>

Carey went overseas, for MIDAMERICON, the 1976 World Convention in Kansas City. While he was away, he left ANZAPA in the hands of Leigh Edmonds who decided that Carey had not contributed the number of pages required to maintain membership and so Leigh kicked Carey out, appointing ANZAPA President, Bill Wright, as the caretaker government. (There were those who drew parallels with certain events in Australian politics in late 1975, but such similarities have to be seen as mere coincidences. Few Australian fans had sufficiently recovered from their post-AUSSIECON hangovers to note the events in Canberra.) Carey discovered this while in New Zealand and wrote a strongly worded missive. Leigh had, by this time, seen the way the tide was flowing and had reinstated Carey on the basis of two pages Carey had sent from Vancouver. (Carey's technique of submitting just enough material to maintain his ANZAPA membership was, by this time, so well known that Derrick Ashby, in submitting just enough pages to save his own membership, called his contribution, "A La Handfield". Ironically, it appeared in Mailing 52, the one in which Carey was deposed.)

On his return, Carey took over the reins again, but the whole experience had clearly soured him on publishing. Besides, he was already preparing his position as the official power behind the throne for Australian conventions, as can be seen from the following comment to Don Ashby: "Not bad for a MONOCLAVE<sup>15</sup> report although you did leave out one thing and that was that the convention was run by me from behind the scenes."<sup>16</sup>

Carey's influence on ANZAPA was to linger - as noted by Denny Lien, one of Minneapolis' finest fan writers. "It's mostly Carey Handfield's fault. ... Carey did a spot or arm twisting and generalised sinister looming about in the cause of intimidating me into the apa when he was staying with me last summer."<sup>17</sup>

Carey was dropped from ANZAPA in Mailing 59, his third dismissal, for lack of activity.

## CAREY THE ENFORCER

"Dear Marc,

Since I count you as one of my friends, and I don't like to see my friends have their heads bashed in, I thought I'd better give you a message.

"It is from Digit Plain who says if you ever try and 'Red A'<sup>18</sup> someone at Brunswick Street again, the Magic Puddin' Gang will pay you a visit.

"That's all.

## CAREY HANDFIELD"<sup>19</sup>

For the benefit of those who haven't had the fortune to read Don Ashby's account of the Magic Puddin' Club in THE METAPHYSICAL REVIEW 4 (edited by Bruce Gillespie), the MPC was a fan household with Tardis-like properties which appeared to house the entire fannish population of Melbourne, plus the occasional ring-in from interstate or overseas. Don's account makes it clear that Carey was not the saintly figure he now appears to be. "Carey discovered that both John [Ham] ... and I could cook, and I have never seen Carey when he wasn't hungry. He also discovered a nest of neofans he could exploit for the cause of AUSSIECON. Carey turned up at most meal-times, usually armed with what he called 'wine' (affectionately known as 'Handfield Horrible') and a list of jobs that had to be done yesterday."<sup>20</sup>

Carey soon moved to the seat of power, toppling Don Ashby in a manner that Ashby describes thus: "About the beginning of September, Carey Handfield decided to move in, so I gave him my room. I'm not sure how he did that, but next time he shakes your hand, remember to count your fingers afterwards."<sup>21</sup>

His talents recognised, Carey became the official Magic Puddin' Gestapo, in which capacity he drafted the above-quoted letter. (He also occupied that post during EASTERCON in 1979.) His role in assigning captured neofans to STAR TREK conventions has not yet been fully established, but since he appears unlikely to aspire to the Presidency of Austria, that should not be too much of a concern.

What can be seen as a concern can be found in a letter to Leigh Edmonds in 1976. Carey was travelling in the USA, laying the foundations for later worldcon bids but, it would seem, anticipating mass hostage techniques which would later be employed by less fannish groups. "Would someone please send me about \$100,000? There are fifty or sixty fans I would like to bring home with me."<sup>22</sup>

## CAREY THE FAN

There can be little doubt that Carey's major skills lie in organisation. Fans are, as Carey has observed, a lazy mob and Carey has the ability to get people doing things. You will note that he seldom raises his head enough to have it crowned, but he's always lurking in the background, in jobs that seem ill-defined, but which have a lot to do with getting the actual work done. This, then, is the truly dark side of Carey Handfield. He actually gets things done, a trait that has negative connotations to most of us lazy sods for whom 'Real Soon Now' is not just a philosophy but a Way of Life.

It was in recognition of these skills that Carey received the GOLD PLATED CATERPILLAR<sup>23</sup> at AUSSIECON TWO and it was to acknowledge Carey's role in holding together the diverse group who were involved in running AUSSIECON TWO that The Real Official Carey Handfield Fan Club was formed.

It started as a joke, I think. A circular, from the "Official Carey Handfield Fan Club", announced the formation of such a group, with a joining fee of fifteen dollars, to be sent to "Marc Ortlieb, at PO Box 215, Forest Hill, Vict 3131" and, while I'd has nothing to do with the circular, I did think it was a good idea. Thus was formed "The Real Official Carey Handfield Fan Club", with no joining fee, but with the same address. Black AUSSIECON TWO windcheaters (chosen because only Carey had worn a Black Windcheater at AUSSIECON TWO), emblazoned with the legend, REAL OFFICIAL CAREY HANDFIELD FAN CLUB were commissioned. (Some members chose different colours, and those colours were declared black for the purpose of all club activities.)

The first official meeting of the group was at the AUSSIECON TWO Committee wind-up barbeque, where the members, clad in their black AUSSIECON TWO windcheaters, despite the 30°C+ weather, turned out in force. It was too hot for people to wear them for long and so, one by one, the garments were removed and tied around the waists of the members, so that each person had, stretched across his or her backside, the name "CAREY HANDFIELD". Now that was the Dark Side of Carey Handfield.

1. The first of the University SF Associations
2. The Australian and New Zealand Amateur Press Association
3. Carey Handfield, "Arcturus", ANZAPA 16, April 1971
4. *ibid*
5. Handfield, "I Was a Teenage Fanzine Editor", ANZAPA 23, June 1972
6. Handfield, "Keeping the Hound from the Door", ANZAPA 25, October 1972
7. OFFICIAL BLOODY EDITOR - ANZAPA's functioning official position
8. Christine McGowan, "Ataxia", ANZAPA 26, December 1972
9. Handfield, "Arcturus 5", ANZAPA 27, February 1973
10. Handfield, "Arcturus 6", ANZAPA 28, April 1973
11. Handfield, "Here is Mud in Your Eye", ANZAPA 30, June 1973
12. Handfield, "Kiwis Are a Dying Race", ANZAPA 48, February 1976
13. Now defunct Melbourne SF Specialist Bookshop
14. Keith Taylor, "Quincunx", ANZAPA 55, April 1977
15. Convention, with Chris Priest and Vonda McIntyre as GsoH, held at Mannix College, January 1977
16. Handfield, "Skidhbladhnr", ANZAPA 55, April 1977
17. Denny Lien, "Sya-Dasti-Sya-Nasti-Sya-Davak-Tav-Vaski 1", ANZAPA 56, June 1977
18. A "Red A" on a fanzine was started by Leigh Edmonds and meant that, unless you do something, you won't receive a further copy
19. Handfield, personal correspondence, April 21st 1976
20. Don Ashby, "Pie in the Sky", THE METAPHYSICAL REVIEW 4, July 1985
21. *ibid*
22. Handfield, FANEW SLETTER 65, September 1976
23. An award given, at irregular interlude, by Paul Stevens. GPCs are usually given to people for what they have done to Australian SF. On this occasion, the award was, specifically, given for what Carey had done for Australian SF.

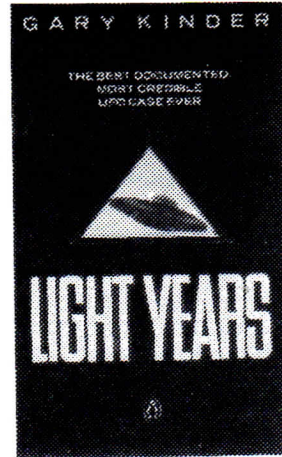
MARC ORTLIEB

## LIGHT YEARS

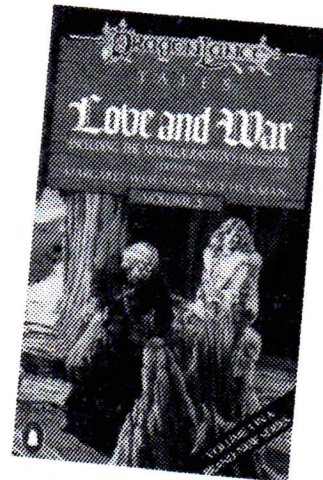
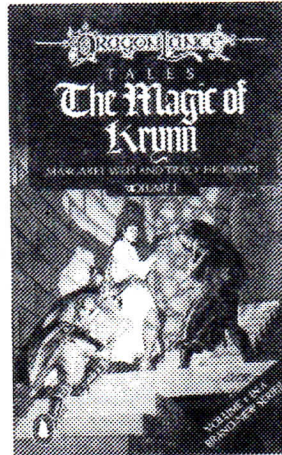
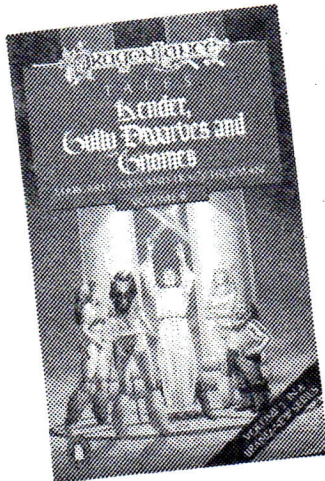
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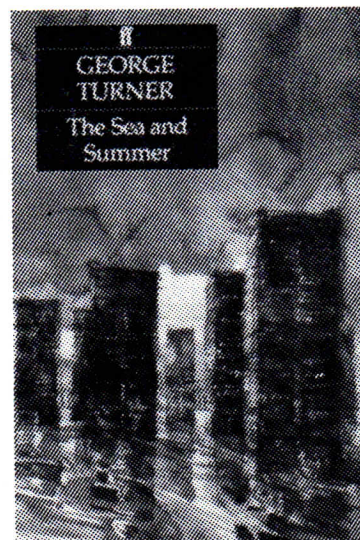
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# A TALE OF NINE CATS

Katherine Cummings

"From any beginning many endings"  
(Brand new proverb)

The night sky was leaning a little on the late daylight and the doors were slamming shut all down the street behind tired businessmen falling gratefully into the calm bosoms of their wives. Only I perceived all the doors flicking shut, synchronised in the cool air, for I was outside all doors, without a roof, like all outdoors. I couldn't even come in out of the rain. It was raining like hell but the tired businessmen at least had coats, and insolent umbrellas. And anyway, I didn't want to come in out of the rain. I like the rain and rain likes me. It has a way of snuggling up to you, rain has, like the placid bosom of Mother Earth.

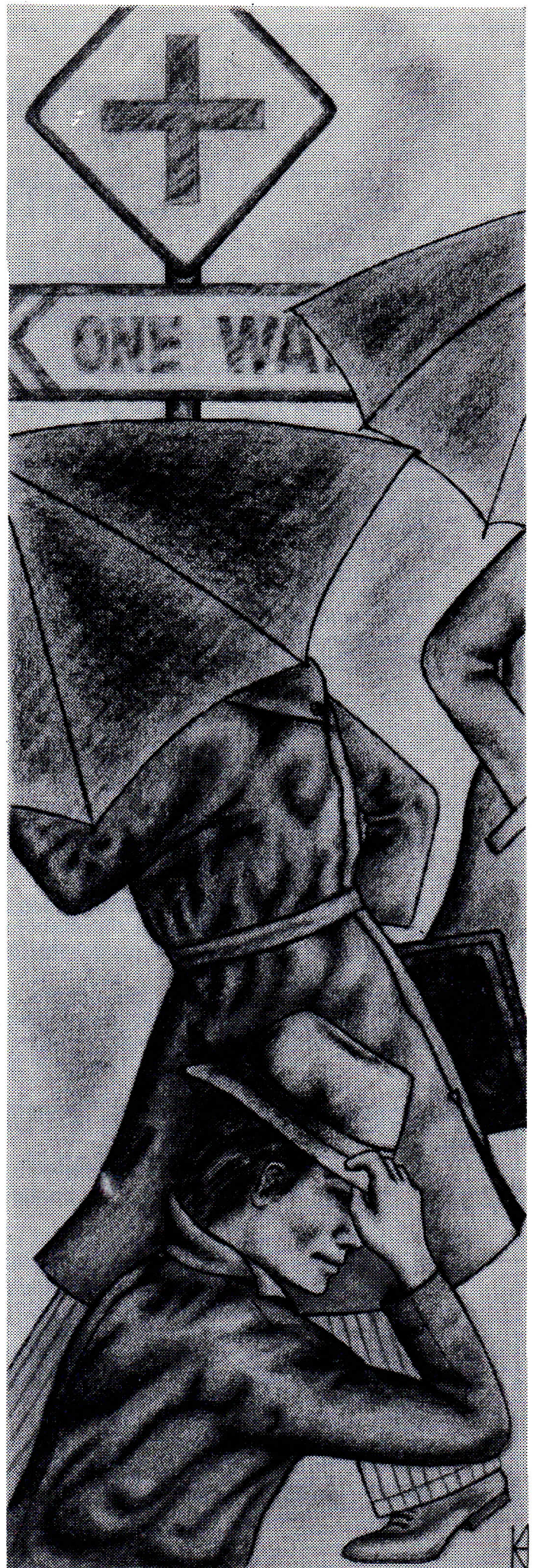
Exiles like me must learn to like what they can't avoid and rain is the perfect example..... long slanting arrows of God, cooling the tired businessmen's earth, sliding the dust off leaves as sure as God made little green apples and all outdoors.

And when I say insolent umbrellas, I mean it. Ever seen a tired businessman pedalling along the pavement and his umbrella shouting, "Look out! Look out! I'm a vice-president, damn your eyes, out of my way!" It's even worse in fine weather because then the furred ferrules touch the ground once every two-step, wooden leg of authority muttering, "I don't really know and cannot comprehend, why such trash is permitted to litter the community." Tick tock.

There I was, as I said, with the soft rain pattering on my Homberg. Not really my Homberg, but my mother's. But she had little use for it on a warm July evening, what with here dead and all. And she need never know I took it from the attic trunk.

I hunched in the shelter of a doorway,, like a hetaira or maybe a Greek elephant, thinking about my Attic trunk, peering through the rain as the red buses lurched by, bound for Bovril and other faraway places with strange-sounding names. A winking, wavering light stopped on the erratic cobbles below me, just in front of a fat constable on an undernourished bicycle. He took real pleasure in moving me on. So off I went, hands thrust deep in my Homberg. Humming. Nonchalant. I was very wet.

All the street had emptied by the time the policeman vanished, pursued by an angry Communist firefly. Captive lights beat at their cages high on impersonal poles. (I once beat up an impersonal Pole, high on Slivowitz). But then the evening changed because she came tap-tapping round the corner, clicking on the shining street like a furred umbrella. I leaned on an old house and watched her come.



Turn to Page 16 or Page 21



# CONSTITUTION OF THE AUSTRALIAN SCIENCE FICTION CONVENTION

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.

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 five Australian Science Fiction Awards (of which, at least, one must be for fannish endeavours) and the William Atheling Jr Award for Criticism or Review.

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.

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

## 1990 AUSTRALIAN SF CON SITE SELECTION

Bids for the 1990 Australian SF Convention must be in the hands of the Convenor by 5pm on Saturday, June 11th. The Bid must contain the name of the City in which the Convention will be held; the dates for the proposed Convention; and the names of the responsible Committee.

Site Selection will be by open ballot of the members of CONVICTION at a meeting to be held at 10am on Sunday, June 12th, in the Roman/Athenian Rooms. All bidding Committees will be entitled to make a ten minute presentation. After all presentations, there will be a general question time before the vote is taken.

After the Site Selection process is complete, representatives of future Conventions and bids for future world or national cons may make any presentation they desire. The Meeting will then be open to a general discussion of the future of Conventions as well as future conventions.

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## A TALE OF NINE CATS.

continued from page 15

When she came level I leaned into the light and said, very politely, "May I escort you, miss." Very quiet, very reserved, like Jack the Ripper. She stopped and for a moment I thought she was going to scream, but she nodded instead and I fell into step beside her. She was small and dark, and a little plump, and her hands were nervous. We didn't say much at first. I was taken aback at the ease of the pick up, and hoping she wasn't a hooker, because I really only wanted company. But I didn't think she was, and she told me long afterwards that she was scared to death and only waiting to come within screaming range of a policeman before giving me a very rapid brush.

But we started talking and found that we not only liked the same things but we went to the same places and knew a few of the same people. We decided then and there to go to one of our places and dry out. She said she knew my poetry, which was a probable lie, but a kind one. The place she chose was the "Moon in June," where all the young poets of my set like to gather and read to one another, or, more usually, themselves. I hate it.

Now finish on page 22  
or, if you'd rather, page 24

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# THE MASQUERADE

There have always been Masquerades at Natcons. However, although usually programmed in prime positions, very few concons have spent enough effort in making this important event a highlight of the con. For a major con event, where many artists, amateur (and not so amateur) costumers and last minute brazen performers, have put together costumes and performances, that many con attendees remember vividly if not sequentially, it seems to enjoy a relatively poor status. Up until now there hasn't even been a listing of winners. One could be forgiven for thinking there wasn't such an event as the Masquerade, searching through con histories. Thus discouraged we have seen fewer fans willing to spend the time, energy or money required to put together the quality costumes that make a good masquerade.

At CONVICTION, we will attempt to turn this image around. The Masquerade will be the focus of a Sunday evening's entertainment, with various performances occurring before and after the event. Prizes (trophies designed for the Masquerade and sponsored by NE Publications) will be awarded in three categories: **Best Costume, Best Performance and Best Improvisation**. Additional prizes may be awarded at the judges' direction based on the size of the Competition. There will be a simple set and lighting to assist in creating the right atmosphere for contestants presenting their costumes. Rehearsals will be held on Saturday at 6.30pm to acquaint contestants and tech crew with the stage layout, sound and lighting.

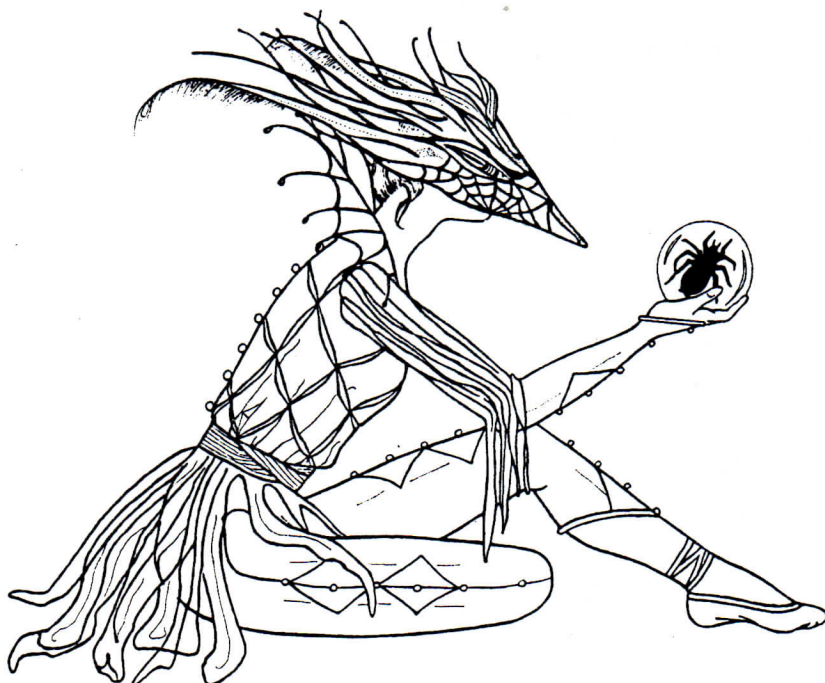
The theme of the Masquerade at CONVICTION is "Here in the Hereafter: Heroes in Heaven and Hell" but don't let that distract you if you cannot figure how the hell your costume fits those guidelines. We want as many people in costume as possible - even if you don't want to be judged.

In addition, Kerrie Hanlon will be running a Masquerade Workshop on the Saturday at 5pm to help those members of the con who would like to take part in the Masquerade but who lack the inspiration or the materials (See WORKSHOP section) to do so.

Having said all this, the Masquerade can only be a success if you help to make it so. Join in and have a good time!

**CATH MCDONNELL**

**Photographers' Note:** Flash Photography will NOT be permitted during the Presentation of costumes. Available light shots only will be permitted. We will arrange for a flash-photography area to be available AFTER the masquerade where you can get as many shots as the contestants are prepared to allow.



# PAST MASQUERADE WINNERS

After exhaustive research, we have cobbled together the following as a nearly complete list of winners of Masquerades at previous Natcons and at Australian-based worldcons. We have been unable to ascertain who won all the prizes at the 1978 Natcon (UNICON IV) although there was a Masquerade there (theme: After the Holocaust) and we have sighted several photographs thereat. Future lists may be completed if any information can be found or submitted. (Thanks to Marc Ortlieb and Jack Herman for the research.)

## AUSSIECON [1975]

Chris Wood (Katherine Cummins): *Anoif Doow Morf Yna Ecaps Arepo*  
Jenny Stevenson: *Peregrine Took*  
John Alderson: *A in 75 with Gough Whitlam*  
John Han: *Mephistopheles*  
M Wauchope: *Young Android*  
Ken Ford, Anne Sydenham, John Breden: *Zelazny's LORD OF LIGHT*  
M Dowling, R Smith, S Jacques: *Diplomatic Representative and Attendant Slaves*

## UNICON IV [1978]

Geoff Jagoe: *Blue Tetrahedron*  
William Good, Peter Toluzzi and A.N. Other: *St Leibowitz and friends*  
Margaret ?? and 4 others: *Women and slaves*

## SYNCON 79 [1979]

John Straede: *Sherlock Hoka*  
Nick Stathopoulos: *3 Eyed Alien*  
Bob Ogden: *Bobo Gden, Welsh Belly Dancer*  
Rob McGough: *Gort*  
Peter Bismire, Mark White: *A Couple of Droogs*  
Kim Lambert: *[costume unknown]*  
Helen Swift, Jeff Harris, John McPharlin, Paul Stokes and John Foyster: *John Foyster Clones*

## SWANCON 5 [1980]

Jane Taubman: *Dragon Woman*  
Barb de la Hunty: *Winter Queen*  
Warren Stewart: *Gollum*  
Tony Peacey: *K9*  
Christine and Linda Smith: *Zaphod Beeblebrox*  
Jack R Herman, Judith Hanna, Roman Orszanski: *Vegemite Junkies*

## ADVENTION 81 [1981]

Frank Payne: *The Flasher*  
Stephen Bates, Tim Dawson: *Superman & Foe*  
Roman Orszanski, Judith Hanna, Jack R Herman, Cath McDonnell: *Alice*

## TSCHAICON [1982]

Nick Stathopoulos: *Kalibos*  
Bruce Barnes: *Offsider of a Demon Prince*  
Lewis Morley: *Astronaut*  
Richard Faulder: *Durdane Jackal*  
Lili Kraus, Alex Calamel: *Amazon and Slave*

## SYNCON 83 [1983]

Katherine Cummins: *Golden Android*  
Lewis Morley: *Samswope*  
Betty de Gabriele: *Ursa*  
Tony Green, Amanda Radziwon: *Slaver & Chattel*  
Ian MacLean, Karen Lewis: *Andorrans*

## EUREKACON [1984]

Jack R Herman: *O'Brien*  
Stephen Bates: *Survivor*  
Leslie Robertson: *Cyborg*  
Jo Toohey: *Klingon Princess*  
Robert Jan: *Khan's Man*  
Sue Hrychiewicz: *Janna Linder*

## ADVENTION [1985]

no Masquerade

## AUSSIECON II [1985]

Barb de la Hunty: *Pyanfur Chanur*  
Lewis Morley: *Demon*  
Nick Stathopoulos: *Famulinius*  
Garry Armstrong: *Akbar*  
Kathy Sanders, Phil Mercier: *Cats*  
John Clark: *Klingon Mercenary Tribble Hunter*  
Bill McConnell, Mike Ball, Jo Toohey, Hing-Wing Chung: *Eric's Dream*

## SWANCON 12 [1986]

Barb de la Hunty: *Chanur*  
Craig Hilton: *Kzin*  
Brad Menpes: *Hrun the Barbarian*  
Jo Masters: *Bird Alien*  
Geoff Jagoe: *Rocketship Engineer*  
Jo Toohey, Steve Gunnell, Paul Evans, Mike Bell, Hing-Wing Chung: *Hunter of the Worlds*

## CAPCON [1987]

Cate Grundy: *Arachnid*  
Lyn McConchie: *Story Teller*  
Michael Smith: *Bounty Hunter*  
Terry Frost, Rod Kearins, Karen Vaughan, Dave Stirrup, Gordon Lingard, Martin Baker, Rebecca Mason: *PIFFLES*

Errors and omissions expected.

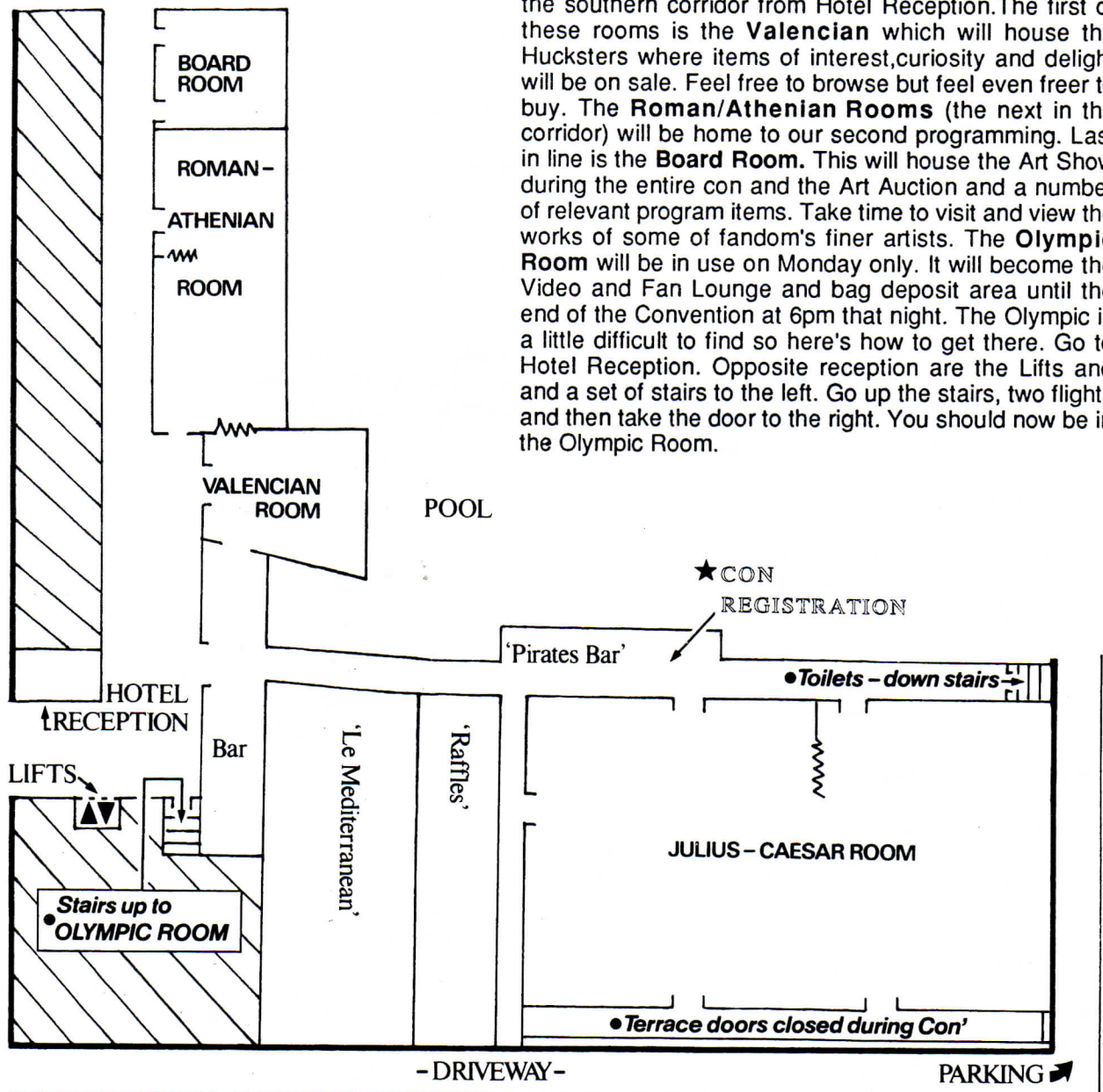
# HOTEL

This is the second Natcon to be held at the Shore Motor Inn, the first being **Syncon 83**, and we are very pleased to be using its facilities again. The diagram here shows the con facilities.



**Con Registration** is in the alcove in front of the Pirates' Bar just outside the Julius Caesar Room which is located at the northwestern end of the hotel. You have been issued with a Con Membership Badge which you should wear at all times during the con. People not wearing the appropriate Con Badge will be asked to leave all Con events and will not be entitled to use the Con Shuttle Bus.

The **Julius Caesar Room** is where the main programming will take place. (These two rooms will be used as one large room for the entire convention.) Almost all of the rest of the con facilities are located along the southern corridor from Hotel Reception. The first of these rooms is the **Valencian** which will house the Hucksters where items of interest, curiosity and delight will be on sale. Feel free to browse but feel even freer to buy. The **Roman/Athenian Rooms** (the next in the corridor) will be home to our second programming. Last in line is the **Board Room**. This will house the Art Show during the entire con and the Art Auction and a number of relevant program items. Take time to visit and view the works of some of fandom's finer artists. The **Olympic Room** will be in use on Monday only. It will become the Video and Fan Lounge and bag deposit area until the end of the Convention at 6pm that night. The Olympic is a little difficult to find so here's how to get there. Go to Hotel Reception. Opposite reception are the Lifts and a set of stairs to the left. Go up the stairs, two flights and then take the door to the right. You should now be in the Olympic Room.



There are two restaurants within the Hotel: Le Mediterranean and Raffles. The former is a reasonably expensive a la carte restaurant that is available for dinner only while the latter is open for Hotel breakfasts which are reasonably priced and for snacks at lunch. Strictly for those members who don't mind paying a little more to save themselves the inconvenience of leaving the hotel during the lunch and dinner breaks.

For those more intrepid or poorer con members there are a number of large eatery centres in the vicinity of the hotel, Lane Cove, Artarmon and Chatswood. Of these centres Lane Cove has a good selection of eateries and takeaways and is within reasonable walking distance. Artarmon is about as close but has fewer eateries. Chatswood is a little more difficult to get to. It's walkable but only for those who are used to trekking. Once there though, there is a large number of good /great restaurants of varying nationality and cost. However to enable Con Members to get to and from these centres during the lunch and dinner breaks with ease, the Convention will be supplying a shuttle bus to deliver to and return from the eateries during the Con. (See Registration for further details.)

Things to know about the Shore. The Management and Staff will go out of their way to make this Convention enjoyable for everyone (they don't mind room parties or a bit of noise within reason) but as is the case with most reasonable establishments they will not tolerate loutish behaviour. If you have a problem or a gripe with the Hotel make your complaint to Shayne McCormack, our Hotel Liaison. Shayne will be more effective in sorting out disputes than slanging out with the staff. Just ask for her at Con Registration.

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## A TALE OF NINE CATS.

continued from page 15

When she drew alongside I bent towards her a little and whistled, soft and low. She didn't mind. She smiled, and the street lit up like Christmas in a workhouse or the transformation scene in a pantomime where the long--lost uncle from Brazil comes back with a fortune in diamonds and distributes cigars and bananas to the cast, and pays off the mortgagee. She was built small, and she was dark, and she had eyes. Such eyes. Oh, and her hands moved all the time, graceful and clever.

"If you moved away from my keyhole," she said, "we could get in, and have something warm."

So I stood back and she came up the steps and turned a heavy old key in the antique black lock, and the door fell open and we went in. I stood inside and water ran into the carpet, but she didn't seem to care. She hadn't even looked back as she went down the hall, and I heard one of those patent flint-pistol and the homely rumble of gas under a kettle. Then she came back without her coat, and took my hat, my old Homburg which was once my mother's, because my father died and left her all his fortune, which consisted of that same black hat, and some tweed suits, and acres and acres of wild, impressive and useless heather... unless you like shooting, which I don't. I like writing poetry, and I like writing it in cities. But I won't sell the heather.

She took me into the front parlour and we both tried to start in the cast-iron grate. We weren't much good at it, but we knelt together on the hearth, and puffed at sparks, and I tried to encourage the fire with a shovel of coal dust from the scuttle. Did you know that if you throw coal dust on a fire it explodes? We found out the hard way and laughed the laugh of relief from tension, and the kettle whistled far and wee down the hall and she ran out. I hadn't know n coal-dust could be so touchy.

Turn, if you're still with me, to Page 41 or Page 46

# POLICIES

## KIDS

For children under 12, a "Child-in-Control" policy will apply. Kids under 12 will be admitted free of charge provided they are, at all times, under an adult's care. The parent(s) of a child who is a disturbance or nuisance and is not under control will be asked, by the Committee, to take him/her away. Any person over the age of 12 will be charged full membership as at the time of purchase of that membership.

## WEAPONS

Under no circumstances will unsheathed weapons be allowed at CONVICTION. This includes all real or simulated weapons of the past, present or future and **includes** presentations during the Masquerade (and excepts Performances). If a weapon is desired as part of a costume it must be securely held within a sheath or holster. Anyone drawing or wielding a weapon will be asked, in the first instance, to sheath it, and, if this is not complied with, will have their membership refunded, pro rata, and be asked to leave.

## SMOKING

Smoking will be allowed in the Julius Caesar Rooms, on the eastern (street) side only. Smoking will be allowed in the Fan Lounge **EXCEPT** when it is being used for a Program item, i.e. smoking is permitted when it is a relax and drink coffee room or during parties therein. Please obey the directions given in these rooms to ensure maximum comfort for all fans.

Smoking will not be allowed in the Roman/Athenian, Video or Hucksters Rooms, nor in the Art Display. We understand that this may cause some inconvenience for some members but request that you respect the rights of others and refrain from smoking in these areas.

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## A TALE OF NINE CATS

Continued from page 16

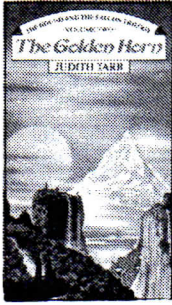
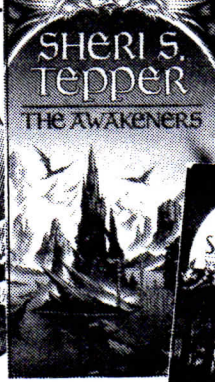
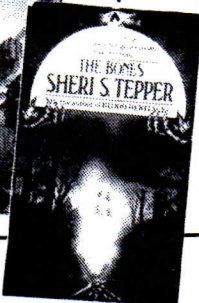
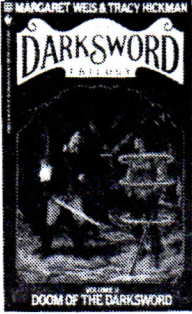
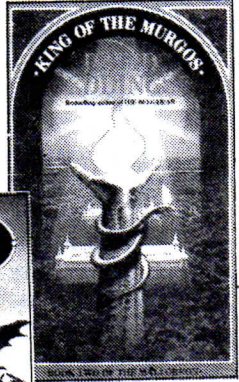

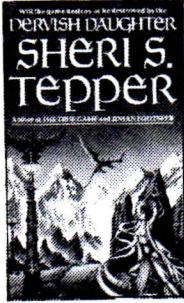
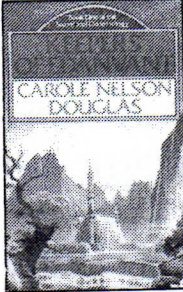
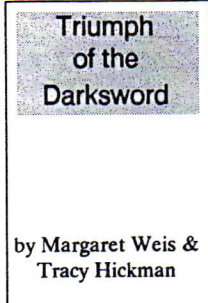
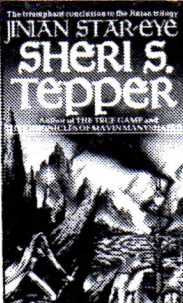
Of course when we arrived the place had to be full of the people I like the least, the phonies who use art as Step One in a massive plan to seduce every nubile woman seriatim, and the idiots who fawn on the phonies, and the bums who imagine that calling yourself an artist puts the community under an obligation to feed and support you. The "Moon in June" is like that. It's run by a Polish Count who plays the balalaika I had a fight with the Pole once. As soon as we arrived I pulled out a notebook I could retire into. A bad mistake. Before I knew it two poets were asking me what I was working on, so that they could bore me with their own latest outpourings, a painter was asking me to assess his latest scratchboard, and a sculptor was talking passion to my girl. I hate artists. Artistic integrity phooey. Movements! The only movement I will endorse is away. As soon as artists form movements they start copying from each [they call it being influenced] and they agree on "principles" and that's the end of creativity. The worst thing you can say about an artist is that he's derivative. I know. They all say it about me. The Pole must have been drinking earlier than usual [he takes to it like a duck to vodka] because he came straight over and told me to get out. No warning, just the verbal heave-ho. I asked why? He said, "Because I say." "You can't refuse custom," I said, and he just pointed at a notice on the wall, The Management Reserves, etc. I told him it wasn't legal to eject me without cause, no matter how many notices he plastered his walls with. "It wouldn't be so bad," I said, "If it only your walls were plastered." He threatened to kick my head in. I told him I doubted if he could stand on one leg long enough to do it. That's me all over. Witty at the wrong time. And that was me all over, because he threw me out, of course. He threw the girl out, too, and I thought she'd come and sympathise as I gathered myself and my Homburg out of the gutter. But when I looked around she'd gone off with the sculptor. C'est la vie. #

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<p><b>August</b></p>  <p>Volume II of the Darksword trilogy</p> <p>Author: <i>Margaret Weis &amp; Tracy Hickman</i>              Imprint: <i>Bantam</i>              Price: <b>\$8.95</b></p>	<p><b>September</b></p>   <p>King of the Murgos              Author: <i>David Eddings</i>              Imprint: <i>Bantam Press</i>              Price: <b>\$29.95</b></p> <p>The Walrus &amp; The Werewolf              Author: <i>Hugh Cook</i>              Imprint: <i>Corgi</i>              Price: <b>\$10.95</b></p>
<p><b>October</b></p>  <p>Volume II in the Jinian trilogy</p> <p>Author: <i>Sheri Tepper</i>              Imprint: <i>Corgi</i>              Price: <b>\$7.95</b></p>	<p><b>November</b></p>  <p>Book One of the Sword &amp; The Circling trilogy</p> <p>Author: <i>Carole Nelson Douglas</i>              Imprint: <i>Corgi</i>              Price: <b>\$8.95</b></p>
<p><b>December</b></p>  <p>Volume III in the Darksword trilogy</p> <p>Author: <i>Margaret Weis &amp; Tracy Hickman</i>              Imprint: <i>Bantam</i>              Price: <b>\$8.95</b></p>	<p><b>January</b></p>  <p>The triumphant conclusion to the Jinian trilogy</p> <p>Author: <i>Sheri Tepper</i>              Imprint: <i>Corgi</i>              Price: <b>\$7.95</b></p>



## A TALE OF NINE CATS

Continued from page 16

It was nice in the cellar for a change, bright and hot with a jazz group putting the rhythm into life. We found a table near the bar and I winked at Conrad to leave us for a while. We brawled all over the "Moon in June" once, Conrad and me, because I said a Scots Earl took precedence over a Polish Count, and he gave me the lie direct and a knuckle sandwich to support his reasoning. So now we love each other like brothers, or dispossessed aristocrats. We broke four chairs and lots of bottles and chairs that night. He's a great character. Worked for his national resistance movement until things became impossible and then crawled over several borders to freedom, but penniless.

I asked the girl what people called her and she said "Roberta." Roberta! Why do people do that sort of thing to a girl? I told her I'd call her Spike, and she touched my knee under the table and we ordered coffee. One good thing about the "Moon in June" (about the only good thing) is that people leave you alone. No one asks you about your work because no one cares, thank God.

I called Conrad over and introduced him, but he already knew Spike, only he called her Bobby. He's a good guy. I like him. Did I ever tell you about the fight we had? Some other time. Right now I'm telling you about a cool, dark, plump nervous girl I knew called Spike. I stopped calling her that after Conrad cued me into calling her Bobby. It's much nicer and it suits her pneumatic charms. Very Grishkinesque is our Bobby.

I wish now I'd been bolder with Bobby. Or Spike. Not that there were two of them. There's no difference, she's both the same. I'm terribly tired. But I never really had the chance to find out much about her that night because she and Conrad fell bang in love and drove to Gretna Green, while I slept with my head on a table in the "Moon in June". He's a good guy, Conrad. I like him very much.

"What on earth did you put in this drink, Conrad? Bobby, honey, I think your husband's trying to poison me." #

## Noreascon Three

August 31 - September 4, 1989

The 47th World Science Fiction Convention

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Carey Handfield; PO Box 1091, Carlton, Vic 3053

*The Fiftieth Anniversary Worldcon*



# PROGRAM

Program items will be in the **Julius Caesar Room** and in the combined **Athenian/Roman Rooms**. The former will be marked 'JC' and the latter 'RA' in the Program below. Fan programs [f] will be in the **Fan Lounge**. At other times, the Fan Lounge will be a quiet haven for all Con members where Coffee and comfortable seating will be available. It will also be available at night for open Parties. The Suite in which the Fan Lounge is located will be notified at the Con. The Hucksters will open from 0900 to 1800 and will be located in the **Valencian Room**; the Art Show will set up from 0900 to 1200 Saturday and show during the day until 1400 Sunday. It will be located in the **Board Room**. Videos will be (almost) continuous in the **Video Lounge**, on Friday Saturday and Sunday. On Monday, the Videos and Coffee will be transferred to the **Olympic Room**.

Many of the items need further explanation or notes. Elsewhere in this Program Book are sections entitled, PROGRAM NOTES, TALKS - THE SUMMARIES, THE MASQUERADE, THE ART SHOW and THE CHAMPAGNE COMMITTEE. All these contain further information that may help you sort which items you want to attend

Many of the items are designed to involve the audience. There is nothing worse than being spoken at or being a speaker addressing a dead audience. Involve yourself and help make the Program live. If there is nothing for you to see (or you are drawn to nothing), and you don't feel like seeing the Art Show or looking at what the Dealers have for sale, find another similarly uninvolved attendee and talk to him or her. It is amazing how few SF fans bite. Don't be shy!

There will be a daily information sheet which will update the inevitable changes to the Program.

## FRIDAY JUNE 10TH

JC = Julius Caesar Room

f = Fan Lounge

VL = Video Lounge

1800 REGISTRATION OPENS

2000 - 2100 [JC] KEYNOTE ADDRESS: HUMANITY IN SPACE: THE FUTURE

Astronomer Charles Morgan gives an illustrated talk on the possibilities of Space colonisation, setting some of the major themes for the Con and taking a serious look at the Science behind the science fiction.

2000 - ?? [VL] VIDEOS

A Program sheet for the videos will be available at Registration. See PROGRAM NOTES for details

2100 - 2200 [JC] THE OFFICIAL OPENING

Ron, Cath and Jack, the loonies officially responsible for this debacle, will present a mass media opening which will link past SYNCONs to the present and look at the future of this Con. There will be an audience-participation section and some guidance for the new Con-goer. The Con will be officially opened.

2200 - ?? [f] SYNCON "BREAK-THE ICE" COCKTAIL PARTY

Your invitation was received at Registration. Don't forget to supply your favourite mixer from the list supplied. If we can ensure that the Iceman cometh with sufficient Ice, then the least you can do is fracture the bugger.

2345 - 0030 [JC] THE EROTIC IN SF&F

The genre is replete with sex, from repressed heroic protagonists to archetypal dirty old people and bodice-tearing BEMs. JENNY BLACKFORD and TERRY FROST strip away the cover to reveal a seething mess.

0030 - 0130 [JC] I HAD A DREAM: A PANEL GAME

An audience-participation game. You describe the secondary world created in your imagination - dream or nightmare - and the creatures that inhabit it. Our panel of experts will question you as to its ecology, design and saleability, while our design team come up with pictorial concepts for your instant delectation.

# SATURDAY JUNE 11TH

JC = Julius Caesar

RA = Roman/Athenian  
f = Fan Lounge

V = Valencian  
VL = Video Lounge

B = Board

0800 - 0900 [JC] TAI CHI

The best way to start the day - in slow motion! Come to Tai Chi, we glide gracefully (possibly a bit of an exaggeration) through some exercises. It doesn't matter if you've never tried Tai Chi before - if it's your first time we'll be gentle.

0900 REGISTRATION DESK OPENS

0900 - 1200 [B] ART SHOW SET-UP

0900 - 1800 [V] HUCKSTERS ROOM OPEN

0900 - ?? [VL] VIDEOS

1000 - 1200 [JC] RADIO WORKSHOP - PART I

Concentrating on the technical side of Radio production. See WORKSHOPS in the Program Book for details.

1100 - 1200 [RA] THE NATURE OF REALITY

A talk by MICHELLE HALLETT dealing with both 'objective' and 'subjective' reality. See TALKS - THE SUMMARIES for a précis.

1100 - 1200 [RA] THE SOCIAL RESPONSIBILITY OF SCIENCE

BOB HUNTER, the President of the Scientists Against Nuclear Annihilation, gives a talk on what scientists should be doing to ensure that there is something left for the next generation. The stuff of SF is linked to the 'real' world.

1200 - 1330 LUNCH BREAK

1200 [B] ART SHOW OFFICIAL OPENING

A traditional Cheese-and-Wine Opening for the CONVICTION Art Show and Comp. The Art Show will then be open until 1800 and also on Sunday and Punday for your inspection and, if you're interested, your written bid.

1330 - 1500 [JC] PERFORMANCES: DEAD CALL AND THE POE-POOH-READ

WA Thespians present the former, adapted from the works of Philip Nolan; the latter comes from our Champagne Committee and will feature a strange amalgamation of light and horror fantasy. Cast lists are elsewhere under the heading CHAMPAGNE COMMITTEE.

1400 - 1500 [RA] PUBLISHING DISCUSSION - WRITERS OF THE FUTURE

Lots of us want to get published. The Publishers will tell you how, and where the good markets are, in particular, the "Writers of the Future" concept, now open to Australians and their contributions. See WORKSHOPS for further details.

1400 - 1500 [f] SF IN AUSTRALIA: CONS AND CLUBS

The first of our discussions of the past, present and future for Professional and Fan SF in Australia. Fan GoH, CAREY HANDFIELD, will chair the discussion and will be helped by fans from media fandom, general fandom and both.

1500 - 1600 [JC] AUDIO-VISUAL WORKSHOP

GEOFF JAGOE, founder member of Transfinite Audio-Visual, will lead the workshop, details of which are under the heading, WORKSHOPS.

1500 - 1600 [RA] THE FUTURE ARTS IN SF

How have SF writers seen the direction in which the Arts will head? GsoH, SPIDER and JEANNE ROBINSON, will join others in a wide-ranging discussion that should feature Stardancing, inter alia. JEAN WEBER will moderate.

1500 - 1600 [f] FANDOM: PHURTHUR PHADS AND PHALLUSES

SF fandom has a lot to answer for: Shaver Mystery, Scientology, Foo-Fooism, the SCA. JACK R HERMAN continues his discourse from SYNCON 87, bringing some history to the attention of the present fans and a warning for the future.

1600 - 1700 [JC] THINGS TO SEE AND DO IN THE DARK

DAVID MALIN of the Anglo-Australian Observatory will be your guide through this talk, illustrated by slides about the heavens and their nature. Précis under TALKS - THE SUMMARIES.

1600 - 1700 [RA] PARALLEL WORLDS

A Talk by BRUCE WELLS, looking at some SF that investigates the possibilities of parallelism.

1600 - 1700 [f] WORLDCONS

Worldcon is the annual Mecca to which fans make pilgrimage. Several Hajjis, including GoH, CAREY HANDFIELD, lead a discussion on what they are like and why you need to see one.

1700 - 1830 [JC] SF IN MUSIC VIDEOS

Two panels in one: GEOFF JAGOE presents an original video with an SFnal theme and, then, JNICK STATHOPOULOS leads a discussion on contemporary music videos with SF themes.

1700 - 1800 [RA] SAMUEL R DELANY

A talk about the genre's most enigmatic writer, given by the energetic IAN NICHOLLS. See the précis in TALKS- THE SUMMARIES

1700 - 1830 [f] MASQUERADE WORKSHOP

The workshop, details in WORKSHOPS section, will concentrate on helping you put together costumes from materials supplied by the Con or brought by you and give advice on how best to present the costume. Co-ordinator: KERRIE HANLON.

1800 - 2000 DINNER BREAK

1830 - 2000 [JC] REHEARSAL FOR MASQUERADE ENTRANTS

2000 - 2045 [JC] PERFORMANCE: REPENTANT DRAGON

Our Champagne Committee presents a light fantasy piece in the style that made the annual Tolkienfest notorious. Details under CHAMPAGNE COMMITTEE.

2045 - 2100 [JC] BOOK LAUNCH

Collins Publishers take the opportunity to launch a new book by a name that is well-known among SF fans.

2100 - 2200 [JC] SPIDER ROBINSON'S GOH SPEECH

2200 - 2300 [JC] THE CONVICTION AWARDS SHOW

2300 - 2345 [JC] IDEAS VERSUS STYLE

A Debate with the parameters: Which is preferable in SF, good ideas or a good style? You never get both.

2330 - ?? [f] GAME: IF I RAN THE ZOO CON

The NESFA role-playing game for putative runners of worldcon.

2359 - ?? [JC] STORY-TIME

Sit at the feet of Uncle Terry and be enthralled and entertained by a bedtime story.



*"Impressive...  
A Master!"* —LOCUS

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*Raymond Feist*

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*Harry Harrison*

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*Michael Moorcock*

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**\*This is no Fairy Tale  
-unadulterated HORROR**

# BIRTHDAY JUNE 12TH

JC = Julius Caesar

RA = Roman/Athenian

V = Valencian

B = Board

f = Fan Lounge

VL = Video Lounge

0800 [JC] TAI CHI

More like Sleep walking this morning than slow motion. Just the thing to get rid of that morning after feeling and ready for another action-packed day at the convention. Whatever happens we'll have some nice soothing music.

0900 REGISTRATION DESK OPENS

0900 - 1800 [H] HUCKSTERS OPEN

0900 - 1800 [B] ART SHOW OPEN

0900 - ?? [VL] VIDEOS

1000 - 1200 [JC] RADIO WORKSHOP - PART II

Continues from yesterday. Today looks at presentation. See notes on WORKSHOPS for more details or ask some one who was there yesterday.

1000 - 1100 [RA] BUSINESS MEETING

With no amendments to the Constitution proposed, the only Business will be 1990 Site Selection, but we'll give time for

## FUTURE CONS

Bids for Natcons or Worldcons or future cons can make a presentation and a discussion of the value of such bids and cons may ensue

1100 - 1200 [RA] IMPLICATIONS OF SDI

DR ROD BOSWELL from the ANU's Plasma Physics Lab will deliver a talk on Reagan's "Star Wars" Program and whether it is possible, desirable or feasible.

1200 - 1330 LUNCH

1200 - 1300 [RA] SCRIPTS - HOW TO PRESENT THEM

If you are interested in presenting scripts for movies or TV so that they may be bought, you'll be prepared to sacrifice some lunch-time to listen to JOHN BAXTER et al.

1330 - 1500 [JC] SF IN AUSTRALIA: LITERATURE

The Professionals take over, discussing the current state of the market in relation to its past and future. VAN IKIN will give the brief overview and he will be joined by TERRY DOWLING, WYNNE WHITEFORD, RUSSELL BLACKFORD and SEAN McMULLEN.

1400 - 1500 [RA] LIT/MEDIA CROSSOVER

BJO TRIMBLE and several Australian counterparts will lead a Round-Table for those involved in the best of both worlds.

1500 - 1600 [JC] SF IN AUSTRALIA: FILM

Not a very pretty picture but our expert panel will include writer and film-maker, JOHN BAXTER, technician and SFX artist, LEWIS MORLEY, film-maker, ALI KAYN, and critic, PHIL EDWARDS.

1500 - 1600 [RA] FAN GOH

CAREY HANDFIELD will have a little help from his friends.

1600 - 1800 [JC] SPIDER ROBINSON READING

Our overseas GoH will read from his latest work and then he'll conduct a

## QUESTION & ANSWER

Open slather on Spider with a chance to put a couple that may involve Jeanne as well.

1600 - 1700 [f] SF IN AUSTRALIA: ZINES

Media, Literary, fannish, newz, perz, fiction etc. What's their fascination? Why waste all that time and money.

PERRY MIDDLEMISS and a variety of faneds will lead the discussion of the history and current paucity and look to the optimistic (?) future.

1800 DINNER

2000 - 2100 [JC] PERFORMANCE: SAURON: THE MUSICAL

At last, the Tolkien Follies. Years in the making, hours in the writing; minutes in rehearsal, and no bad joke avoided.

Notes and cast - see CHAMPAGNE COMMITTEE.

2100 - 2230 [JC] MASQUERADE:

## HERE IN THE HEREAFTER: HEROES IN HEAVEN & HELL

Presentation and Judging of the Costumes in the Parade. Details under MASQUERADE elsewhere in this Program Book.. And while the Judges are considering, don't go away because there will be

## ENTERTAINMENT

A special piece de resistance . Which will be followed by the presentation of the awards for the Masquerade and, without further ado ...

2230 - ?? MASQUERADE DANCE

To bop the night away.

# PUNDAY JUNE 13TH

JC = Julius Caesar

RA = Roman/Athenian

V = Valencian

B = Board

O = Olympic

0800 [JC] TAI CHI

Still with us? By now you might be able to stroke the bird's tail and do a single whip. No, not some of the less subtle aspects of S&M but some of the movements from Level One Tai Chi (and you thought it was non-aggressive).

0900 REGISTRATION DESK OPENS

0900 PUNDAY COMPETITION STARTS

Look to the Registration desk for details of this stunningly interesting and brain-testing (on the Monday of the Con, they want us to use our brains?) game of skill and daring.

0900 - 1700 [V] HUCKSTERS OPEN

0900 - 1400 [B] ART SHOW OPEN

0900 - 1730 [O] VIDEOS + COFFEE

The Videos and Coffee are now available in the Olympic Room - finding it is half the fun. Same rules still apply though.

1000 - 1200 [JC] FIT FOR FANDOM MEETS THE FAN OLYMPICS

Possibly the silliest idea ever for the last morning of a con - if using your brain is difficult, getting your body to co-operate is damned nigh impossible. Still, they do it in Perth, home of the Fan Olympics. Olympics boss, DAVE LUCKETT, and Fitfa honcho, RON SERDIUK, are the Ringmasters for this epochal challenge between the Heavyweights, undisputed Champs of the World; the Sydney Select Six, Fitfa Champs of 1987; and any other group of six prepared to face anything from the Ditmar Bob to Cosmic Wimpout. More details under PROGRAM NOTES.

1030 - 1200 [RA] ALTERNATE HISTORY IN SF:  
WHAT IF THE SOUTH HAD WON?

WARREN NICHOLLS presents the discussion paper (présis with TALKS - THE SUMMARIES) and a panel, including BLAIR RAMAGE, replies.

1200 LUNCH

1200 - 1230 [B] ART SHOW AUCTION

JAN HOWARD FINDER, ace American auctioneer will conduct the sale of those items in the Art Show that attracted at least two bids.

1230 - 1400 [B] SF IN AUSTRALIA: ART

MARGARET HILLIARD and MARILYN PRIDE lead a round-table on the past, present and future of SF Art in Auz. Is another TIME WINDS possible? What markets are there? Who are your fellow artists?

1300 - 1500 [RA] GENERAL AND FAN FUND AUCTION

JUSTIN ACKROYD is the chief wallet-extractor, with assistance from various Fan Fund types. Details under PROGRAM NOTES.

1400 - 1500 [JC] PERFORMANCE: LIVE-TO-AIR RADIO

The participants in the Radio Workshop put what they've learned into practice for all to see - a session where a Radio programme will be taped before your very eyes. Music, interview, discussion, drama. It's all here. Maybe.

1500 - 1600 [JC] FUTURE OF HARD SCIENCE

With the invasion of the Epic Fantasy and the prevalence of 'soft' Science, whither the Hard Science novel that was once the staple of SF. Practitioners of various styles assemble, including GoH, SPIDER ROBINSON, and Australian authors, RUSSELL BLACKFORD and WYNNE WHITEFORD and moderated by TERRY DOWLING.

1500 - 1600 [RA] THE NICK STATHOPOULOS SHOW

The life and works of an eclectic artist - his work with rubber; his painting; his film work; and his losing battles with Australia Post. NICK STATHOPOULOS presents an illustrated talk about trying to earn a living in the Arts.

1600 - 1645 [JC] ABORIGINES AND THEIR MYTHOS IN AUSTRALIAN SF

TERRY FROST, with help from MICHELLE HALLETT, looks at the use of the indigenous population in the local genre. The Bicentennial equal-time paper which will deal, primarily, with the use of Aborigine Characters in SF&F.

1600 - 1645 [RA] STAR TREK: THE OLD AND THE NEXT

BJO TRIMBLE is an expert on ST, writer of THE STAR TREK CONCORDANCE. Fresh from her triumphant appearance as GoH at last weekend's New Zealand natcon, she brings with her information on the new ST series, slides and videos.

1645 - 1730 [JC] IF I RULED THE WORLD

A game show for all fandom. The audience is to suggest the single, major change they'd make if they ruled the world. A panel of twits will attempt to look at the consequences of such changes, and deal with the cumulative effect of them all. A sort of crypto-HYPOTHETICAL.

1645 - 1730 [RA] CONVENTION RUNNING WORKSHOP

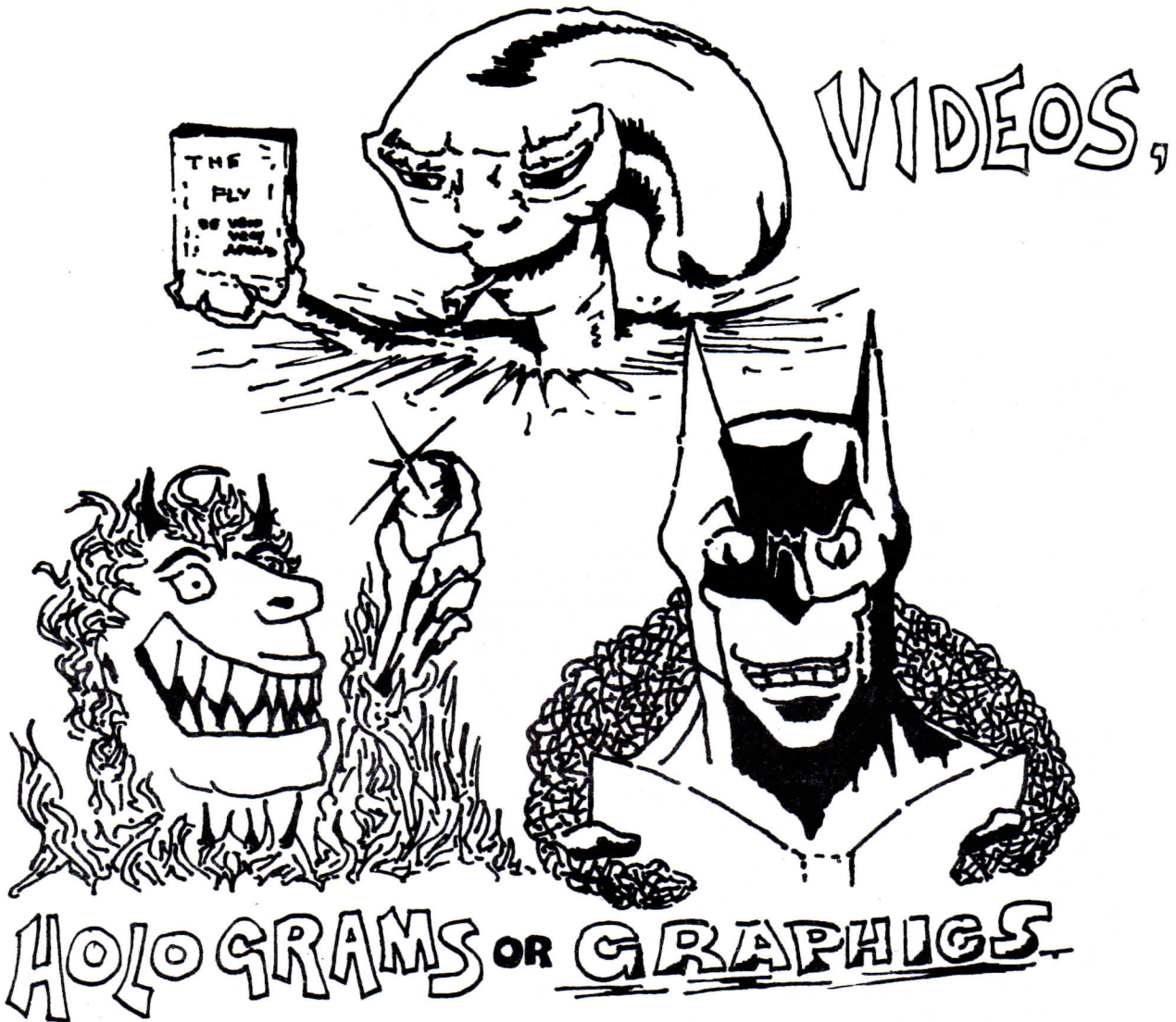
Fan GoH, CAREY HANDFIELD, will have a select group of fans to help you learn the ins and outs of con running. CONVICTION will be now available as a good or bad example.

1730 - 1800 [JC] OFFICIAL CLOSE AND PASSING ON THE GAVEL

Everyone is invited together to bid official farewell to a great con/dismal failure (delete one) and to thank/blame\* those responsible. JACK R HERMAN, Con Convenor, will chair his last official con function as con organiser and hand over the Official Gavel to the Chairs of [SWANCON 14]. (Reprinted verbatim, except for the last two words, from the SYNCON 83 Program)



**Q: WHERE CAN SCIENCE FICTION, FANTASY AND HORROR  
FANS FIND -**



**A: AT**

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# PROGRAM NOTES

## TAI CHI

Tai Chi is a form of morning meditation which has been practised in China for thousands of years. Based on a continuous flowing movement, the exercise is performed in slow motion. Although Tai Chi's benefits are numerous it is best known for its relaxing and calming effects. Tai Chi movements are designed to tone, stretch and exercise every muscle in the body and use the principles of non-exertion and internal energy circulation. Tai Chi is easy to learn- we'll have a class that anyone can come to, beginners or experts. You can join in or watch or just relax and listen to the music.

## FIT FOR FANDOM MEETS FAN OLYMPICS

East meets west when the survivors of Fit for Fandom meets the champions of WA's Fan Olympics to decide who the trufans are. Teams of six will compete in a series of events chosen from Perth's F.O. and Sydney's F.f.F. The undefeated champions of everything [well almost everything] the Heavyweights and the Sydney Select Six issue a challenge to the rest of Fandom, to prove they've got what it takes to be a trufan. Form a team of six and participate in this ultimate test your fitness for fandom!

## THE HUCKSTERS ROOM

Pity the poor huckster. While you enjoy yourself at the auction, one of the many workshops or panels, or at the bar, the huckster is sitting in a small room [the Valencian - quite close to the Roman/Athenian Rooms] with nothing to do. Not for the huckster the thrill of sampling the fare of Lane Cove's or Chatswood's fine eateries or taking a sipping cocktails by the pool. So do your bit. Visit the Hucksters frequently and chat to these poor souls. Even better, peruse the wares - all manner of exciting merchandise will be on show from the latest novels to Art Prints to Games and T-shirts (of course to see really wild jubilation, you just have to BUY something). They'll be there from the wee hours to the early evening [or 9am to 6pm in simple talk].

## THE VIDEO ROOM

The Video Program has been put together by Peter Anderson and Graeme Batho, the team that ran the Video Room at last year's SYNCON. There will be many classic movies and TV shows, plus more recent movies and episodes yet to be shown in Australia. Where appropriate, the videos will be screened in hi-fidelity stereo. In addition to the programmed items, we have time set aside for special requests - so if you have any favourite videos, just let us know. As usual, we will be showing short 'fillers' between tapes, some of which were produced specifically for CONVICTION. The Video Room will occupy a whole suite at the Shore (see the Registration Desk for its number), so there will be ample space for you to get comfortable at one of our late night screenings. (There is a running sheet available for your rough guidance.)

## AUCTION

This Auction will be a pot-pourri: books, games, comics, fanzines, memorabilia, et al. Those who do not want to pay as they buy must establish an account facility with the organisers before the Auction starts. Minimum bids will be notified and minimum advances will be 50 cents up \$5.00 and \$1.00 thereafter. It is a **voice auction** and assume that the auctioneers are deaf. The Convention will be taking a 15% commission from all sellers except recognised fan charities. (If you have stuff for the Auction, it must be clearly marked with your name, any minimums and a note about the destination of any monies, and to the Auctioneers by 6pm Sunday.)

## ART AUCTION

The Art Auction will be held in the Board Room at the close of the Art Show. Pieces that receive two or more offers during the Show will be placed up for auction or at the artist's request.

# TALKS - THE SUMMARIES

## THINGS TO SEE AND DO IN THE DARK

A Popular Talk by

David Malin of the Anglo-Australian Observatory.

Before the glow of the electric light and the airborne pollution of the 20th century conspired to hide it, the subtle beauty of the night sky was familiar to everyone. Nowadays, most of us live in cities or brightly-lit suburbs where only the most brilliant stars are visible, should we trouble to gaze skywards. The mystery of the night sky is only evident away from artificial light and its full beauty is only seen after long adaptation to the dark conditions. Only then does a sense of wonder begin to take hold and profound questions suggest themselves to the enquiring mind

But dark conditions and distant objects limit our eyes by lowering our perception of colour and removing any sense of distance in the starry sky. Only photography can overcome these restrictions and fully reveal the beautiful and unexpected colours of the stars. When the techniques of photography are used to record the light collected by a large telescope, the astonishing range of form and colour of distant objects can be enjoyed by both astronomer and layman alike. The colours reveal, often for the first time the complex interplay between starlight and tiny particles or the subtle shades of blue and yellow in some dusty galaxy.

In this profusely illustrated lecture, David Malin, Research Photographer at the Anglo-Australian Telescope will show how the colours of the brightest stars tell us about our place in the Milky Way itself and reveal the nature of the galaxy we inhabit. The talk will conclude with a tour of the nearest galaxies and the beautiful nebulae and star clusters of the southern sky.

## SAMUEL DELANY

Ian Nicholls

In the early and mid-sixties, when the New Wave was growing in force, Delany was one of a group of American writers commonly identified with this movement. Most of the thrust for the movement came, however, from the other side of the Atlantic, under the leadership, if such it can be called, of Moorcock, Bailey, Ballard, Aldiss and others. The paper seeks to investigate some of the early works of Delany in the context of the New Wave movement, and to examine their place within that movement. The question is whether Delany really participated in the rejection of the tenets of classic SF, the "old guard" SF, or whether his early works were simply a more linguistically complex, a more 'poetic', treatment of the themes and subjects of the pulp fiction of the day. In essence, whether Delany really has a deserved place in the New Wave pantheon. The works examined are THE BALLAD OF BETA-2, EMPIRE STAR and BABEL-17.

## THE NATURE OF REALITY

Michelle Hallett

This talk aims to raise discussion about the construction of reality and to draw together material about 'objective' reality as defined by the laws of physics and 'subjective' reality as discussed by psychologists and epistemologists.

As you can see it is ambitious in its scope and will require lots of audience input to work well. I envisage that discussion will revolve largely around the question as to whether an 'objective' reality actually exists independent of our descriptions of it or whether our descriptions of reality in fact coerce the universe to adapt itself to our models.

Possible lines of investigation include the matter of uncertainty (uncertainty of matter?) in subatomic physics; the question of worldview or world ordering which dictates our approaches to problems and the resulting solutions; how language may influence our description of reality by limiting or expanding our choice of words; and the ways in which we are educated to view or test reality. Is it true, for example, that if we expect bad luck that is what we will get?

I will provide basic points for a discussion but will be more than happy to accommodate any participant who wants to lead off on a tangent. A reality where the instigator of the discussion mutates into a listener along with others is certainly permissible.

## WHAT IF THE SOUTH HAD WON A LOOK AT ALTERNATE HISTORY

Warren Nicholls

The 'what-if' factor in history is one which always provokes a certain amount of discussion and speculation; it has long been a favourite theme in SF, giving rise to such works as LORD KALVAN OF OTHERWHEN, the Lord Darcy stories, LEST DARKNESS FALL and so on. This program item will look at one such book in some detail, BRING THE JUBILEE by Ward Moore.

The session will be divided into two parts. The first will be a short talk, sketching in the political and military background to BRING THE JUBILEE and the American Civil War, followed by a detailed consideration of the alternate history proposed by the book; it will also cover various alternate scenarios to those mentioned by Ward Moore, and look at the actual likelihood of the Confederacy winning the War.

The second part of the session will be a discussion by a panel of BRING THE JUBILEE and alternate history in general. Audience participation will be welcomed and invited for this part of the panel.



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# AUSTRALIAN SCIENCE FICTION ACHIEVEMENT AWARDS

1969

*Best Australian Fiction*  
FALSE FATHERLAND, A Bertram Chandler  
*Best International Fiction*  
CAMP CONCENTRATION, Thomas Disch  
*Best Contemporary Author*  
BRIAN ALDISS  
*Best Australian Fanzine*  
AUSTRALIAN SCIENCE FICTION REVIEW,  
John Bangsund

1970

*Best Australian Fiction*  
DANCING GERONTIUS, Lee Harding  
*Best International Fiction*  
COSMICOMICS, Italo Calvino  
*Best Professional Magazine*  
VISION OF TOMORROW  
*Best Australian Fanzine*  
THE JOURNAL OF OMPHALISTIC  
EPISTEMOLOGY, John Foyster

1971

*Best Australian Fiction*  
THE BITTER PILL, A Bertram Chandler  
*Best International Fiction*  
NO AWARD  
*Best Australian Fanzine*  
THE SOMERSET GAZETTE, Noel Kerr  
*Special Awards*  
JOHN BAXTER ("S.F. in the Cinema")  
RON GRAHAM ("Visions of Tomorrow")

1972

*Best Australian Fiction*  
FALLEN SPACEMAN, Lee Harding  
*Best International Fiction*  
RINGWORLD, Larry Niven  
*Best Australian Fanzine*  
S.F. COMMENTARY, Bruce Gillespie

1973

*Best Australian Fiction*  
LET IT RING, John Foyster  
*Best International Fiction*  
THE GODS THEMSELVES, Isaac Asimov  
*Best Dramatic Presentation*  
AUSSIEFAN  
*Best Australian Fanzine*  
S.F. COMMENTARY, Bruce Gillespie

1974

NO AWARDS GIVEN

1975

*Best Australian Fiction*  
THE BITTER PILL, A Bertram Chandler  
*Best International Fiction*  
PROTECTOR, Larry Niven  
*Best Australian Fanzine*  
OSIRIS, Del and Dennis Stocks

1976

*Best Australian Fiction*  
THE BIG BLACK MARK, A Bertram Chandler  
*Best International Fiction*  
THE FOREVER WAR, Joe Haldeman  
*Best Australian Fanzine*  
FANEW SLETTER, Leigh Edmonds  
*William Atheling Jr Award*  
GEORGE TURNER, "Paradigm and Pattern:  
Form and Meaning in THE DISPOSSESSED"

1977

*Best Australian Fiction*  
WALKERS ON THE SKY, David Lake  
*Best International Fiction*  
THE SPACE MACHINE, Christopher Priest  
*Best Australian Fanzine*  
S.F. COMMENTARY, Bruce Gillespie  
*William Atheling Jr Award*  
GEORGE TURNER, "THE JONAH KIT"  
*Special Award*  
PHILIPPA MADDERN, "The Ins and Outs of the  
Hadya City State"

1978

*Best Australian Novel*  
THE LUCK OF BRIN'S FIVE, Cherry Wilder  
*Best Australian Short Fiction*  
ALBERT'S BELLYFUL, Francis Payne  
*Best International Fiction*  
THE SILMARILLION, J.R.R. Tolkien  
*Best Australian Fanzine*  
ENIGMA, Van Ikin  
*William Atheling Jr Award*  
ANDREW WHITMORE, "The Novels of D.G.  
Compton"

1979

*Best Australian Fiction*  
BELOVED SON, George Turner  
*Best International Fiction*  
THE WHITE DRAGON, Anne McCaffrey  
*Best Australian Fanzine*  
CHUNDER!, John Foyster  
*Best Australian Fan Writer*  
MARC ORTLIEB  
*William Atheling Jr Award*  
SUSAN WOOD, "Women and Science Fiction"

**1980***Best Australian Fiction*

AUSTRALIAN GNOMES, Robert Ingpen

*Best International Fiction*THE HITCH-HIKER'S GUIDE TO THE GALAXY,  
Douglas Adams*Best Australian Fanzine*

S.F. COMMENTARY, Bruce Gillespie

*Best Australian Fan Writer*

LEANNE FRAHM

*Best Australian SF or Fantasy Artist*

MARILYN PRIDE

*William Atheling Jr Award*JACK R HERMAN, "Paradox as Paradigm: A  
Review of THE CHRONICLES OF THOMAS  
COVENANT THE UNBELIEVER"**1981***Best Long Australian SF or Fantasy*

THE DREAMING DRAGONS, Damien Broderick

*Best Short Australian SF or Fantasy*

DEUS EX CORPORUS, Leanne Frahm

*Best International SF or Fantasy*

TIMESCAPE, Greg Benford

*Best Australian Fanzine*

Q36, Marc Ortlieb

*Best Australian Fan Writer*

MARC ORTLIEB

*Best Australian SF or Fantasy Artist*

MARILYN PRIDE

*William Atheling Jr Award*GEORGE TURNER, "Frederik Pohl as a Creator  
of Future Societies" and "Samuel Delany: Victim  
of Great Applause"**1982***Best Australian SF or Fantasy Novel*

MAN WHO LOVED MORLOCKS, David Lake

*Best Australian SF or Fantasy Short Fiction*

WHERE SILENCE RULES, Keith Taylor

*Best International SF or Fantasy*

THE AFFIRMATION, Christopher Priest

*Best Australian Fanzine*

Q36, Marc Ortlieb

*Best Australian Fan Writer*

MARC ORTLIEB

*Best Australian SF or Fantasy Artist*

MARILYN PRIDE

*William Atheling Jr Award*

BRUCE GILLESPIE, "Sing a Song of Daniel"

**1983***Best Australian SF or Fantasy (any length)*THE MAN WHO WALKS AWAY BEHIND THE  
EYES, Terry Dowling*Best International SF or Fantasy*

RIDDLEY WALKER, Russell Hoban

*Best Australian Fanzine*

Q36, Marc Ortlieb

*Best Australian Fan Writer*

MARC ORTLIEB

*Best Australian SF or Fantasy Artist*

MARILYN PRIDE

*Best Australian SF or Fantasy Cartoonist*

JOHN PACKER

*Best Australian SF or Fantasy Editor*

VAN IKIN

*William Atheling Jr Award*TERRY DOWLING, "Kirth Gersen: The Other  
Demon Prince"*Special Award*

ROBIN JOHNSON, Contribution to Fandom

**1984***Best Long Australian SF or Fantasy*

YESTERDAY'S MEN, George Turner

*Best Short Australian SF or Fantasy*ABOVE ATLAS HIS SHOULDERS, Andrew  
Whitmore*Best International SF or Fantasy***No Award***Best Australian Fanzine*

RATAPLAN/ORNITHOPTER, Leigh Edmonds

*Best Australian Fan Writer*

LEIGH EDMONDS

*Best Australian SF or Fantasy Artist*

NICK STATHOPOULOS

*Best Australian SF or Fantasy Cartoonist*

JOHN PACKER

*Best Australian SF or Fantasy Editor*

VAN IKIN

*William Atheling Jr Award***No Award****1985***Best Long Australian SF or Fantasy*

BEAST OF HEAVEN, Victor Kelleher

*Best Short Australian SF or Fantasy*

THE TERRARIUM, Terry Dowling

*Best International SF or Fantasy*

NEUROMANCER, William Gibson

*Best Australian Fanzine*

AUSTRALIAN SF NEWS, Merv Binns

*Best Australian Fan Writer*

LEIGH EDMONDS

*Best Australian SF or Fantasy Artist, Cartoonist or  
Illustrator*

NICK STATHOPOULOS

*Best Australian SF or Fantasy Editor*

BRUCE GILLESPIE

*Best Australian SF or Fantasy Dramatic  
Presentation*

KINDRED SPIRITS - ABC Telemovie

*William Atheling Jr Award*GEORGE TURNER, "IN THE HEART OR IN THE  
HEAD"**1986***Best International Fiction*

COMPASS ROSE, Ursula Le Guin

*Best Australian Fiction (Novel)*

ILLYWACKER, Peter Carey

*Best Australian Short Fiction*THE BULLET THAT GROWS IN THE GUN,  
Terry Dowling*Best Australian Fanzine*

THE METAPHYSICAL REVIEW, Bruce Gillespie

*Best Australian Fan Writer*

LEIGH EDMONDS

*Best Australian Fan Artist*

NICK STATHOPOULOS

*William Atheling Jr Award*

GEORGE TURNER, "Neuromancer" et al

1987

*Best Australian Science Fiction or Fantasy Novel*

BARD III; THE WILD SEA, Keith Taylor

*Best Australian Science Fiction or Fantasy Shorter Fiction*

THE MAN WHO LOST RED, Terry Dowling

*Best Australian Fanzine*

THYME, Roger Weddall and Peter Burns

*Best Australian Science Fiction or Fantasy Artist*

CRAIG HILTON

*Outstanding Contribution to Australian Fandom*

CAREY HANDFIELD, T.R.O.

*William Atheling Jr Award*

RUSSELL BLACKFORD, "Debased and Lascivious"

## 1988 NOMINEES

### 1. BEST AUSTRALIAN LONG FICTION

"For As Long as You Burn", Terry Dowling (Aphelion 5)

THE MAKERS, Victor Kelleher (Viking Kestrel)

BARD IV: RAVEN'S GATHERING, Keith Taylor (Ace)

THE SEA AND THE SUMMER, George Turner (Faber)

THE HYADES CONTACT, Wynne Whiteford (Ace)

### 2. BEST AUSTRALIAN SHORT FICTION

"The Dirty Little Unicorn", Stephen Dedman (THE DIRTY LITTLE UNICORN)

"The Last Elephant", Terry Dowling (Australian Short Stories, #20)

"Marmordesse", Terry Dowling (Omega, January 1987)

"The Supramarket", Leanne Frahm (DOOM CITY, ed Charles L Grant)

"The Celestial Intervention Agency", Karen Herkes (Time Loop, #70)

### 3. BEST AUSTRALIAN FANZINE

Australian Science Fiction Review (Melbourne Collective, eds)

Larrikin (Hirsh/Middlemiss, eds)

Science Fiction (Ikin, ed)

The Space Wastrel (Loney/Muijsert/Warner, eds)

### 4. BEST AUSTRALIAN FAN WRITER

Karen Herkes

Jack R Herman

Irwin Hirsh

Van Ikin

Perry Middlemiss

### 5. BEST FAN ARTIST

Donna Angus

Kerrie Hanlon

Craig Hilton

David Kenyon

Stephen McArthur

Lewis Morley

### \* WILLIAM ATHELING JR AWARD FOR CRITICISM OR REVIEW

Russell Blackford, "Deconstructing the Demon: John Calvin Batchelor's Novels" (ASFR 11)

Richard Erlich & Peter Hall, "A Prefilmic, Post-Poststructuralist Prostruction of ALIEN/ALIENS 3" (ASFR 11)

John Foyster, "Review of TRILLION YEAR SPREE" (ASFR 7)

Van Ikin, "Mirror Reversals and the Tolkien Writing Game" (Science Fiction 25)

Susan Margaret, "Structural Analysis of SF. Why?" (The Space Wastrel)

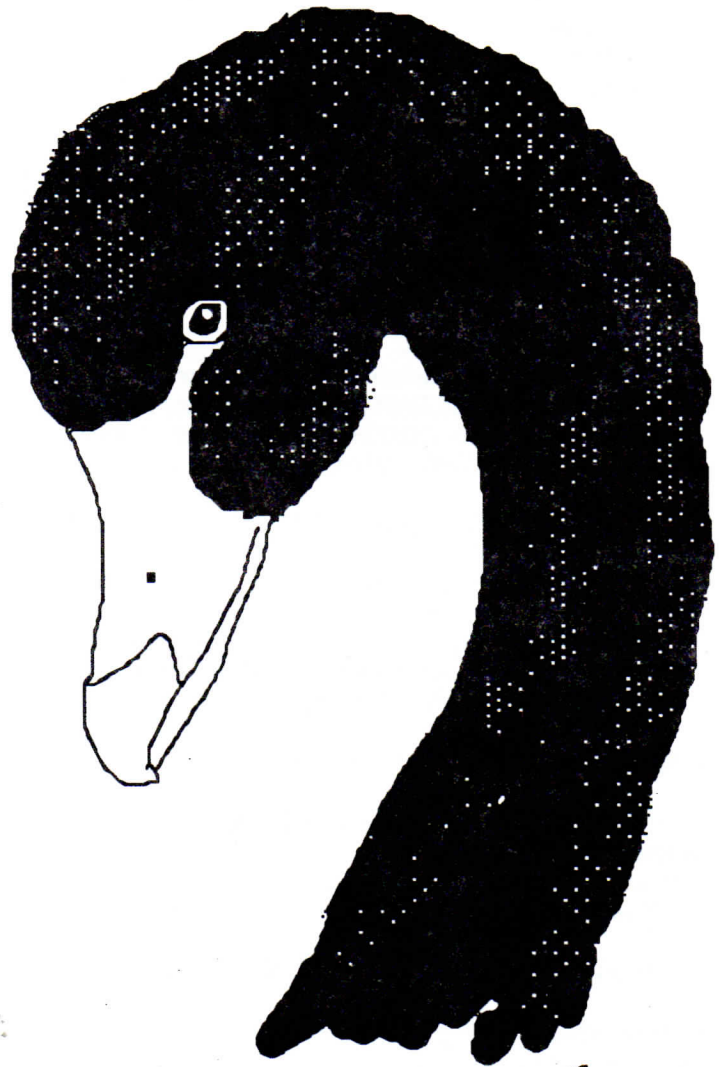
Janeen Webb, "I Know Who I Am, But What Is My Brand Name?" (ASFR 10)



# THE Swancon for

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## A TALE OF NINE CATS

Continued from page 21

She didn't come back for a while, and I was starting to wonder whether she would re-appear a large neighbour or a detective. But when she returned she was adorned like all the beauties of the night and gowned in the glories of the day. She was perfumed and jewelled and her hands moved more slowly as she brought to my astonished fingers a hollow-stemmed, shallow crystal of The Widow. "What are we celebrating?" I asked and she looked at me over the rim of her glass and said, "You."

And she came close to me on the chaise and breathed in my ear, and I knew she had never tried anything like this before. She was indulging in a do-it-yourself Cartland or God help me Collins romance. She wasn't practised at being a siren and I told her so. She pouted, like a kid. "I thought you'd like it," she said.

"It's not that I don't like it," I replied, "but you must exercise judgement, moderation and discretion in all things, especially seduction. Now this", I went on, "would be fine for an undergraduate or even a young guardsman, but I am a poet."

I took the diamonds from her ears and throat, and sent her out to change into something looser and less exotically strict on her figure. And when she came back I asked her about herself and the big empty house she lived in, and she explained that it was only temporary, that the family had moved to the country while she stayed on in the town house because she couldn't give up her ballet tuition for three months. Which explained why she moved like summer dreams. And I told her about me and my poetry, and I recited some and she sat hugging her knees, still wearing her impractical silver sandals, and a bright skirt and blouse. She looked so young. Then she looked up at me and said she didn't like my poetry, and I said "Why not?" and she said it was too derivative, so I left. I've never seen her since, and don't intend to look. #

## THE ART SHOW

Art Shows at Science Fiction Conventions have long been an interest of mine. Unfortunately they have been declining in popularity and size in the last few years, due mainly to benign neglect and lack of funding.

Happily, this year **GALAXY BOOKSHOP** has generously donated \$300 to the Art Competition, and various fans and fan artists have kindly offered their assistance.

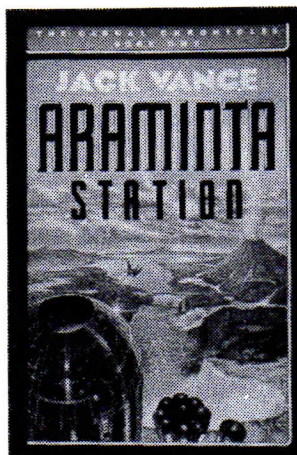
There will be Consumables at the Official Opening of the Art Show, and all are welcome to attend. In addition, there should be a video display of various forms of animation, graphics and (I hope) puppetry.

**AUCTION/SALE:** All artwork that is for sale will be marked by a card with details for bidding near it. Any work which has more than one bid will be entered in the Auction, at noon on Monday. Those with only one bid will be sold to the bidder at the bid price. The Con will charge a 10% commission on all Artwork sold.

**CAMERAS** are not permitted in the Art Show area without the permission of both the individual artist concerned and the approval of the Art Show Co-ordinator.

MARGARET HILLIARD





## ARAMINTA STATION

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Jack Vance

The latest book to land at Hodder & Stoughton is this fabulous fantasy adventure set on a superbly well-imagined world in a distant corner of the Universe.

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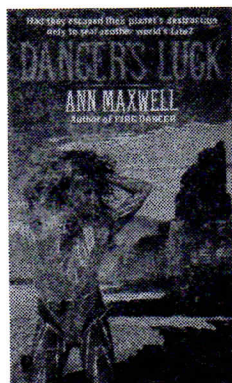
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## DANCER'S LUCK

Ann Maxwell

Daemen - a forgotten place at the very edge of the galaxy, a dying planet where people lived by luck alone. This was the number-one stop for Rheba, the Senyas fire dancer, and Kirtn, her Bre'n mentor, as they seek to fulfil their promise to return a whole shipload of ex-slaves to the widely scattered worlds they called home.

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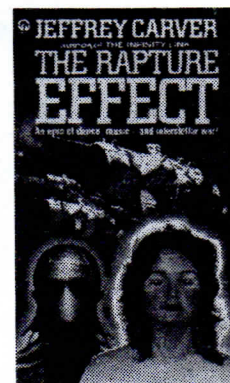
## CONSIDER PHLEBAS

Iain M. Banks

The war raged across the galaxy. Billions had died, billions more were doomed. Moons, planets, the very stars themselves, faced destruction. The Iridana fought for their Faith; the Culture for its moral right to exist. Principles were at stake. There could be no surrender.

A space opera of stunning power and awesome imagination from Iain M. Banks, one of the most talented writers of this generation.

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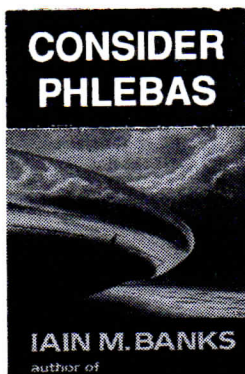


## THE RAPTURE EFFECT

Jeffrey Carver

In the far reaches of the galaxy humanity has made First Contact - and begun an interstellar war it cannot win against aliens it knows nothing about. The most unlikely group of conspirators in history are unleashed on an unsuspecting universe. This is an epic SF saga of the strength and resilience of the human (and alien) spirit.

**\$10.95 AUGUST RELEASE**



# THE CHAMPAGNE COMMITTEE

## What, Who and even Why.....

Once upon a time a group based at Sydney University got together and formed The Sydney University Tolkien Society. That was in the dim distant days of 1973. Having formed this august society and having organised "The Wizard's Ball" they were faced with the awesome problem of what to do next.

With experience with Medieval plays performed in the Gothic beauty of the University's Great Hall one of the founding members, Juliette Bentley, came up with the idea of holding a "Feast in Rivendell". This passed through many stages and in March 1974 the first "Tolkienfest" was held. Over the next six years the annual Tolkienfest became a fixed event in the lives of many of Sydney's finest. Some of them (the Fests) were artistically successful, some financially so and occasionally even both.

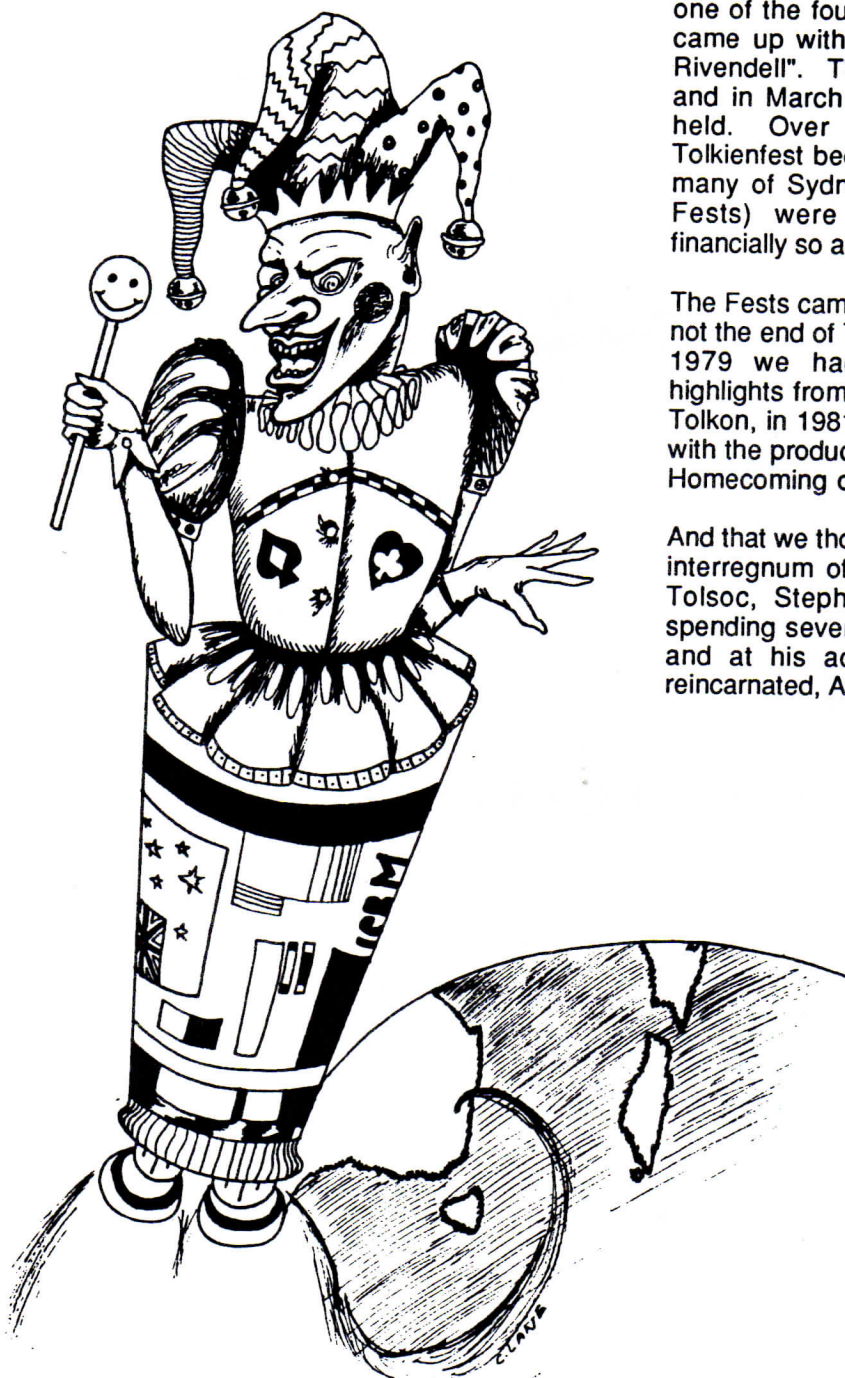
The Fests came to an end in 1980. But that was not the end of Tolsoc's theatrical endeavours. In 1979 we had performed at Syncon with highlights from past Fests. It was another con, Tolkon, in 1981, that saw the end of the society with the production of "Leaf by Niggle" and "The Homecoming of Beorhtnoth".

And that we thought was that. However, after an interregnum of six years the last President of Tolsoc, Stephen Hart, returned to Oz after spending several years digging holes in Jordan and at his advent was reborn the current, reincarnated, Australian Tolkien Society.

It was never intended that the Fest would be reborn, but when it was suggested that some of us give readings at Syncon '87 the urge to perform (and to be applauded) was too strong. That was most successful and at the behest of Cath McDonnell we are performing again at Conviction in 1988.

But why The Champagne Committee? Well do you think we would do this if we were sober?

William Good  
Magnum

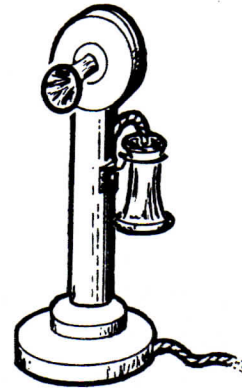
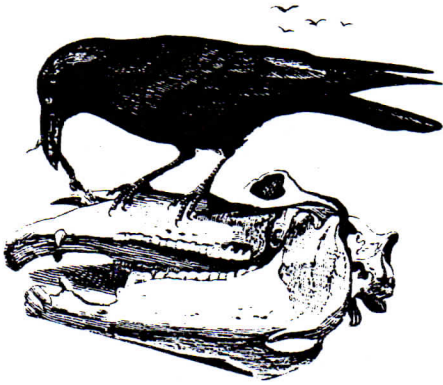


# THE POE-POOH-READ

A Chairoscuro, comprising two tales, read by (in order of appearance):

Juliette Bentley  
Tony Green  
Jill Seaborn  
Stephen Hart  
Andrew Taubman  
Amanda Green  
Donna Nelson  
Warren Taylor

Adapted and Directed by Jill Seaborn



R

\*\*\*\*\*

A Special Production of:

## THE REPENTANT DRAGON

Written by Vera I Arlett. (1931)

**Being a Modern Fantasy for Kings and Queens, where the Dragon gets the Princess.**

Produced by the Champagne Committee for Conviction

Directed by Warren

Taylor

Starring in Order of Appearance:

The King  
Prime Minister  
The Queen  
Captain of the Guard  
Herald  
Hero  
Our Princess  
The Dragon  
Titania

Jack Herman  
Warren Taylor  
Amanda Green  
Andrew Taubman  
William Good  
Jill Seaborn  
Donna Nelson  
Tony Green  
Juliette Bentley

There will be no Intermission

The Scene is laid in a **Room in the Palace**. It is the King's favourite room, where he works (when he feels like it) and receives people in audience (when he isn't furious with them).

# SAURON, THE MUSICAL!

## (PT. VI: THE BALROG BITES BACK)

Written and Directed by Stephen Hart.

### DRAMATIS PERSONAE

In the Courtroom: (in order of corruptibility)

Judge Backhander	Presiding.	Tony Green
Boneskull	Usher and Clerk	William Good
Gravelly Slimepit	Counsel for the Prosecution	Andrew Taubman
Bordello Mouthfoot	Counsel for the Defence	Jack Herman
Samwise Gamgee	Defendant	Warren Taylor

Other Characters: (in order of righteousness and good)

Frodo Baggins	Scenes 1, 3, 5.	Jill Seaborn
Elrond	Scenes 1	William Good
Gandalf	Scenes 1	Stephen Hart
Legolas Greenleaf	Scenes 1	Donna Nelson
Gimli	Scenes 3	Jack Herman
Galadriel	Scenes 3	Juliette Bentley
Faramir	Scenes 5	Amanda Green
Mablung	Scenes 5	Donna Nelson
Gollum	Scenes 5	Andrew Taubman
Shagrat and Gorbag	Scenes 2, 6	Dave Roberts/Stephen Hart

### Lothlorien Madrigal Group/Men of Rhun and Harrods:

Jill Seaborn, soprano; Juliette Bentley, alto; Dave Roberts, tenor; Stephen Hart, bass.  
(Appearing courtesy of Barad-dur Promotions.)

Scene 1.	<b>Rivendell:</b>	in which the great quest begins.
Scene 2.	<b>The Courtroom:</b>	in which we hear the tale of Moria.
Scene 3.	<b>Lothlorien:</b>	in which there is great temptation.
Scene 4.	<b>The Courtroom:</b>	in which we hear of Saruman.
Scene 5.	<b>Ithilien:</b>	in which we hear of Oliphaunts.
Scene 6.	<b>The Courtroom:</b>	in which we hear of Minas Morgul.
Scene 7.	<b>The Courtroom:</b>	in which Sam's fate is told.

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## DEAD CALL

Adapted and Directed by Ian Nicholls, from a story by Philip Nolan

Featuring David Lockett and Ian Nicholls

Setting: A Living Room.

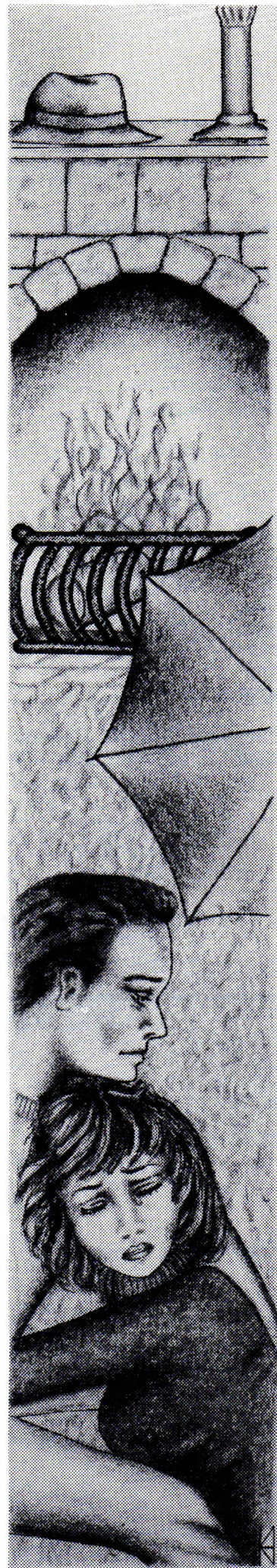
## A TALE OF NINE CATS

Continued from page 21

She came back almost immediately with tea and muffins of all things, and they smelled like new muffins with butter melting into them, and there was honey, dark brown, with fragments of comb and wax. Because the fire was well away she turned out the lights, and we ate by the hot light of the burning coal. I had never been happier. Like someone out of *Porphyria's Lover*. But this lady's hair is too short for those games. She laid her head on my knees and her throat blushed in the reflected sunset of the embers. Or maybe she was blushing. I'll never know, now. You can never go back and recapture the moment. Not when you love someone. Did I lover her? I don't know. What is love? You draw the line and I'll answer the question. But the night went on and we didn't talk much. I was dry at last, when the clock in the hall told us it was tomorrow. But we neither of us wanted to move. We were content, and that's better than happy, which is a temporary thing. But soon after midnight she raised herself up on one elbow and looked at me steadily, and her eyes were asking pretty plainly. "Where do we go from here?"

No man is an island, and very few content, and I looked at her and she was all the true things I had ever wanted, and I told her so and she shivered a little and said she felt pretty happy but scared and then we talked a lot more. I told her about not having anywhere to sleep and she just looked at me with one eyebrow raised, and we laughed together. And I told her about my one lonely book of verse and two even lonelier, stillborn plays, and she told me about the empty house and the man who'd gone away with a woman beautiful as all stars and soft as any dew, and she broke down and we cried together.

But the dawn found us still in the parlour, embracing and breathing, but gently, and with the first light I left, because she is my wife sand I love her, but I can't live behind any single door, and I know there will always be women beautiful as all stars and soft as any dew under the lamps in the twilight of the city.#



# WORKSHOPS

## **RADIO WORKSHOP**

Co-ordinator: John Maizels

For details of this workshop please see the separate leaflet accompanying this Program Book.

## **MASQUERADE WORKSHOP**

Co-ordinator : Kerrie Hanlon

The main aims of this workshop will be to make costumes from provided materials for any person at the Convention who is prepared to put in some time and effort. Many people are not good at sewing and designing, and we hope to provide the inspiration, help and materials to develop interesting costumes for the Masquerade Night in general and the Masquerade contest in particular. The simplest techniques will be used, mostly cutting and fabric gluing. With a bit of your own invention and application, you'll have an on-the-spot creation. There will also be make-up, gels, hairsprays, dyes and dryers, and a bit of assistance on the night to help put the finishing touches to your creation.

As an aside, there will be a Rehearsal for intending Masquerade contestants after the Workshop in the Julius/Caesar Room. This will give those participating a chance to look over the Stage and Marshalling Area and to know where they will be going during the parade. It will also give our technical crew a chance to get the right lighting and sound for each participant's presentation/performance/improvisation.

Remember. The award categories for the Masquerade are: **Best Costume; Best Performance; Best Improvisation**. So it is possible to win one of the major awards with a last minute effort. Give it a go and a good time as well.

## **AUDIO/VISUAL WORKSHOP**

Co-ordinator: Geoff Jagoe

This workshop will look not so much at the creative side of making an AV, but the technical. (Although it will still require a bit of creative thinking). We have all seen an AV presentation, whether good or bad, and may have been inspired to do some thing similar or more or less elaborate. But how to do it? The Workshop will look at the basic equipment needed, techniques , time and money involved in making a very basic three-projector AV and then the possible headaches of a more complex system. We will provide all necessary equipment.

## **CONVENTION RUNNING WORKSHOP**

Co-ordinator: Carey Handfield

Carey will have an expert panel of fans who have a wide experience in the running of the manifold activities connected with the organisation of conventions for fans. Hotel Liaison, Program Invention and Construction, Technicals, Promotion, Publishing, Finance, Guests Liaison, Art Shows, and getting the co-operation of Special Interest Groups. These experts (all of whom could be Carey) will lead participants through many of the problems faced by con organisers and how to overcome them.

With the experience of CONVICTION vibrantly at hand, participants will have some real problems to grapple with.



# WRITERS OF THE FUTURE

Hello,

I would like to take this opportunity to introduce myself to you, and to let you know a little more about the WRITERS OF THE FUTURE contest in Australia.

I am employed as the Public relations manager for N.E. Publications, the publishers of WOTF, and it is part of my brief to administer the contest in Australia and to make sure all the entries are forwarded correctly to the USA, where judging takes place. I also work on the promotion of the title as well as the promotion for L Ron Hubbard's MISSION EARTH series.

To date, I have only attended two conventions, CAPCON and ECCENTRICON, and at both of these I have had quite a few people ask me questions about the WOTF contest. Following is some information which answers these questions on the assumption that there are more writers than those who have spoken to me who would like to know.

All the details that you need to know in order to enter are in the back of each of the WOTF volumes, or forms are available from my office at the address below. Although the books give the UK address, it is better to send your entries to our Australian office, **2 VERONA ST, PADDINGTON, NSW 2021**, and addressed to "Writers of the Future". The main advantages of this are administrative, as the cost of postage is cheaper for you, and manuscripts and results are received sooner.

When I receive a manuscript here, details are entered in a log book, and your manuscript is sent, with others, to the US co-publishers, Bridge. Bridge also log all entries received and they are cross-checked with my office, and then cross-checked again when they are returned. They are then returned to the entrant with his/her notification of results.

I advise you to keep a copy of your manuscript, as, while all care is taken here and at Bridge, we cannot guarantee the efficiency of the postal system, and a lost manuscript is a lot of hard work and effort down the drain.

The manuscripts are not pre-judged in Australia. They are only logged and recorded here and then sent on to the USA. Algis Budrys reviews them all and they are passed onto the panel for judging. The judging panel consists of various well-known and respected authors of SF and Fantasy, as it has since the contest was started, and advice of the judge's name is given on the results of each quarter's entries.

I'm rather keen to see some Australian winners of the WOTF contest and also to see some Australian stories chosen for the book. I have read some of the manuscripts received out of a personal interest, and, in my opinion (for what it is worth), we have some pretty good writers here in Australia.

It costs nothing to enter, but there is one entry per person per quarter allowed, so that's four a year if you are keen. I'm sure there are a lot of people writing short stories in that amount just for the pleasure of it. So why not just send them in to the contest, anyway? The judging is quite impartial, and is 'non-critical', and it could mean winning the prize money and/or publication in the book, and increased chances of recognition by a marked degree.

Finally, I would like to thank the CONVICTION Committee and members for allowing us to contribute to this year's National SF Con, and the opportunity to let you know what, I hope, is a little more about WOTF, throughout the Con.

If you have any questions about WOTF, please don't hesitate to contact me, either at the address above, or here at CONVICTION

**JULIE JONES**  
PUBLIC RELATIONS MANAGER  
N.E. PUBLICATIONS AUST PTY LTD

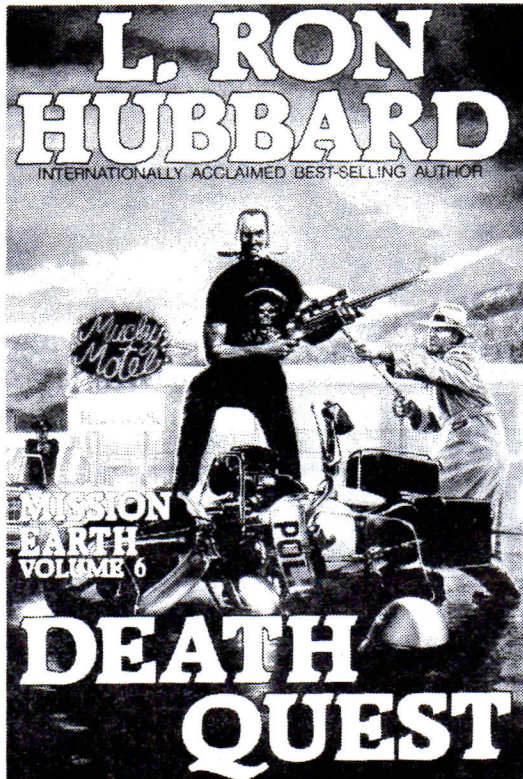
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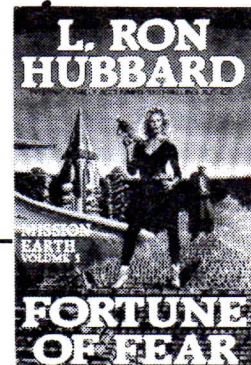
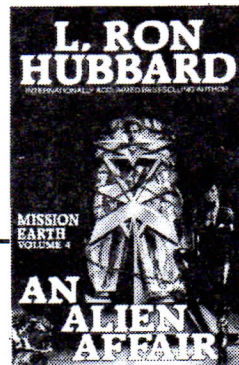
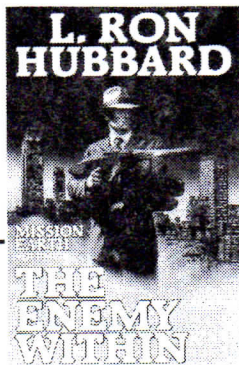
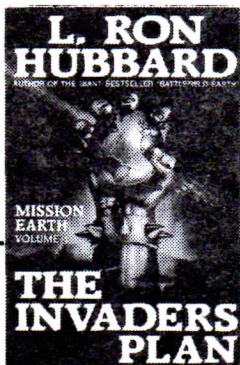
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target; J. Walter Madison, the dangerous PR man who might bring the whole plot to a complete halt any time, and Jettero Heller, the brilliant fleet officer who is having an awfully hard time saving the planet! Join in the excitement, murderous intrigue and uproarious comedy satire of MISSION EARTH, the biggest and most captivating series ever. You won't forgive yourself if you don't read all volumes.



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\*Dekalogy: a group of ten volumes

# FAN FUNDS

Fans help each other to travel by funding annual or biennial exchanges of fans between geographically disparate fandoms. This tradition started in the 50s with visits between the US and Europe. Today there are half a dozen extant fan funds, operated wholly from the donations of individual fans, from contributions from cons and clubs and by the running of auctions at cons and by mail. Three of these funds exchange fans from Australia to another fan centre.

By tradition (and all the funds run basically by tradition), the winner of a fund administers the fund until a successor has been chosen from his/her fan centre. So, at any one time, there are Administrators in each of the two ends of the fanish exchange. Fans of about one year's are eligible to vote at any selection and the ballots are circulated widely throughout fandom. Writing to an Administrator is a good way of keeping in touch and of finding out how one can help.

Also by tradition (although this one is more observed in the breach), the fan fund winner publishes a "Trip Report", copies of which are sold to raise monies for the Fan Fund.

## D.U.F.F.

The oldest of funds involving Australia is the Down Under Fan Fund which organises annual exchanges between North America and Australasia. In odd numbered years one of theirs comes here and in even years one of ours goes to worldcon. Terry Dowling is the 1988 DUFF Delegate to NOLACON in New Orleans. DUFF has been going since Leslie Luttrell was brought over in 1972. Since the 1974 trip to the US, the fund has been annual and has become well established. The first four Australian winners were from Melbourne. The last five races have been won by Sydney-siders. Many figure that Perth should have a go soon since there is no discernible fandom in Adelaide and both Brisbane and Canberra are only just emerging as fan centres. Extant Trip Reports are those by (Australians) Leigh Edmonds, Christine Ashby and Jack Herman. The Cantors have the only American report still in print. See the DUFF types at CONVICTION for copies.

In 1989, DUFF will be funding an American to SWANCON. You might want to get one of your American mates running.

**AUSTRALIAN ADMINISTRATOR: Terry Dowling, PO Box A777, Sydney South 2000**

## G.U.F.F.

This is either the Get Up-and-over Fan Fund or the Get Under Fan Fund, depending on the direction of the trip offered. It exchanges fans between Australia and Europe. John Foyster was the first GUFF in 1979 and since then another two Melburnians have been sent and we've received 2 British visitors in response. The fund is reasonably irregular, with a visit every two years or so. The last one took Irwin Hirsh to worldcon in 1987 and the next will bring a European to SWANCON in 1989. The voting for GUFF should be started by CONVICTION so you should be able to get a ballot at the Con (and find out about the Candidates). There are no available GUFF Trip reports although most of Foyster's has been published, episodically, in a myriad of fanzines, and Eve Harvey is publishing hers, in sections, in her own zine.

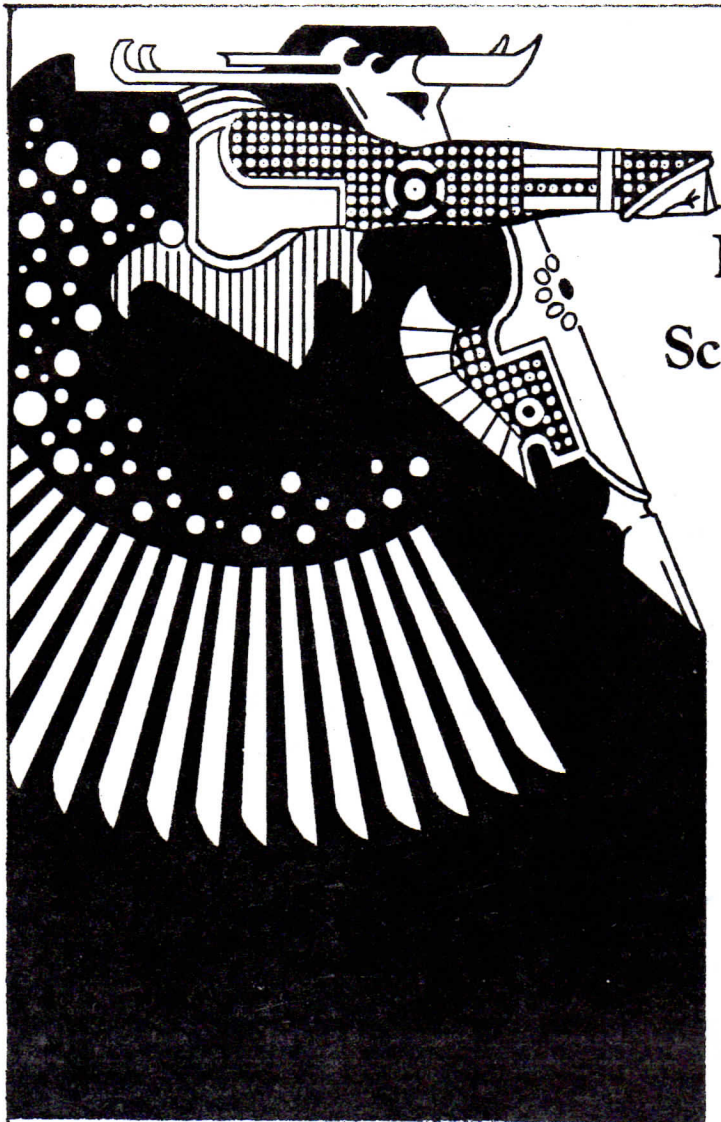
GUFF is more expensive to operate than DUFF and usually has less funds.

**AUSTRALIAN ADMINISTRATOR: Irwin Hirsh, 2/416 Dandenong Rd, Caulfield Nth 3161**

## F.F.A.N.Z

The Fan Fund of Australia and New Zealand arranges trips between the nations on either side of the Tasman. It's only a few years old. Enough to have had three Kiwis come here and send a couple of Aussies back. Tom Cardy has the extant Trip Report. It looks like costs are sufficiently low for this to become annual and has been so since 1985, after a hesitant start. Karen Vaughan and Terry Frost are just back from the NZ Natcon - lucky them. It was the first antipodean Natcon organised by Trekkers. Ask them about New Zealand fandom and get involved. I believe there will be a race in 1989 to elect an NZer to join a DUFF and GUFF in Perth.

**AUSTRALIAN ADMINISTRATORS: Karen Vaughan and Terry Frost, GPO Box 1808, Sydney 2001**



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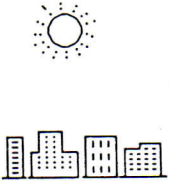
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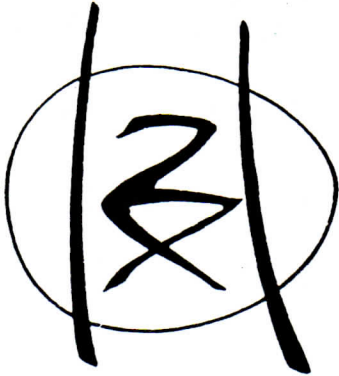
# SWANCON XIV THE URBAN SPACEMAN



March 23-29 1989

## Our Guests . . .

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created by Craig Hillon 1988

- John Varley .....Guest of Honour
- Bob Shaw .....Toastmaster
- Paul J. Stevens .....Fan Guest of Honour  
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The King's Ambassador Hotel

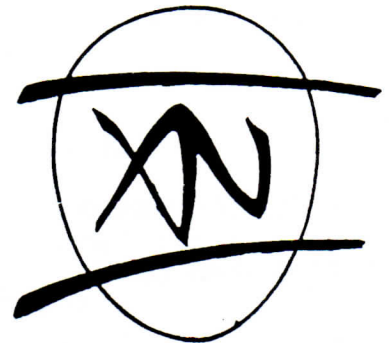
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## Membership Rates

- Attending..... \$ 50.00  
 (until August 1 1988)
- Supporting..... \$ 20.00

make cheques payable to Swancon 14



 All correspondance to:  
 The secretary, Swancon 14. Po. Box 318 Nedlands W. A. 6009



# ACKNOWLEDGEMENTS

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**GALAXY BOOKSHOP** and their amazing staff, Shayne, John, Jeremy and Jo.

**N.E. PUBLICATIONS** and their Public Relations Manager, Julie Jones.

**C.I.C./TAFT**, especially Coralie Chappell, for their support and tapes

**THE AUSTRALIAN SCIENCE FICTION FOUNDATION CO-OPERATIVE LTD**

**NICK STATHOPOULOS** and **DAVID TREMONT**, trophy makers extraordinaire.

**KERRIE HANLON**, unflinching in her good cheer when asked for more artwork, and the T-Shirt.

**KATHERINE CUMMINGS** for her creativity and for her photocopier

**ROBIN JOHNSON**, the best travel agent a committee could have

**THYME, THE NOTIONAL, AUSTRALIAN SF NEWS, HYPERTENSION, WASFFAN, DATA, TIME LOOP** and any other newszine that promoted us.

**SWANCON XI** for their Site Selection Meeting.

**SYDNEY IN 91** and their Registration abilities.

Our Interstate Agents and word-spreaders:

**BARB DE LA HUNTY, LAWRIE BROWN, ELLEN PARRY, MARC ORTLIEB, JUSTIN ACKROYD, ROMAN ORSZANSKI, MICHAEL O'BRIEN, CINDY CLARKSON, GINA GODDARD.**

[ADV]

We wish to protest the classification of CONVICTION as a Bicentennial Event and express our sympathy and support for Aboriginal Self-Determination in this, their year of mourning.

**T. FROST, M. MUIJSERT, M. LONEY, R. WEDDALL, LynC, E. LINDSAY, J. WEBER, J. NEWTON, J. NICHOLS, M. HALLETT.**

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1	Spider Robinson [Can]	51	Merv Binns [Vic]	101	Simon Brown [ACT]
2	Jeanne Robinson [Can]	52	John McDouall [WA]	102	Susan Clarke
3	Carey Handfield TRO [Vic]	53	Joe Aquilina [WA]	103	David Hodson [SA]
4	Jack R Herman	54	Stephen Boucher [Vic]	104	Helen Westphalen [SA]
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7	Jane Tisell [Vic]	57	Judy Wilson [Vic]	107	Kerrie Hanlon
8	Marc Ortlieb [Vic]	58	Glen Tilley [Vic]	108	Helen Stollery
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28	Roy Ferguson [Vic]	78	Marit Warlow	128	Brigit Mullane
29	Russell Blackford [Vic]	79	Gerald Smith	129	Stewart McGowan
30	Jenny Blackford [Vic]	80	Karen Warnock	130	Geoff Doherty
31	Gordon Lingard	81	Ken Moylan (S) [ACT]	131	Ron Serdiuk
32	Lawrence Brown [ACT]	82	Lyn McConchie [NZ]	132	Jenny McLean [Vic]
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43	Ken Ozanne	93	Sally Beasley [WA]	143	Andrew Brown [Vic]
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46	Dave Stirrup	96	Janeen Webb [Vic]	146	Julie Jones
47	Mark Loney [Vic]	97	Alan Stewart [Vic]	2001	David McDonnell [Vic]
48	Vicki Neumann [WA]	98	Reg Dare		
49	Ali Kayn [Vic]	99	E Delfosse [ACT]		
50	Jo Handfield [Vic]	100	J. Delfosse [ACT]		

The Canberra Science Fiction Society presents

## Circulation 4

The 4th Canberra Regional SF Convention

Theme:

"Who Took the Science out of Science Fiction?"

Mascot: Who is warm and cuddly??  
Come to Canberra and see

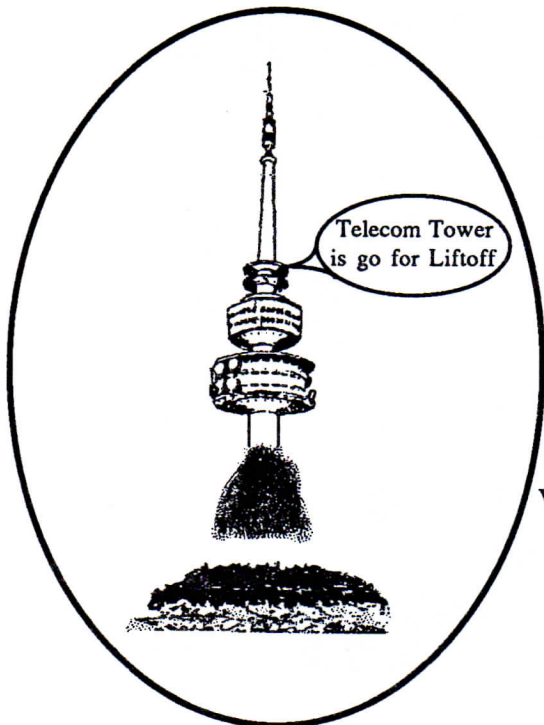
When: 29 September - 2 October 1989  
(ACT/NSW Labour Day Long Weekend)

Where: Eagle Hawk Hill Motel, Federal Hwy, Canberra

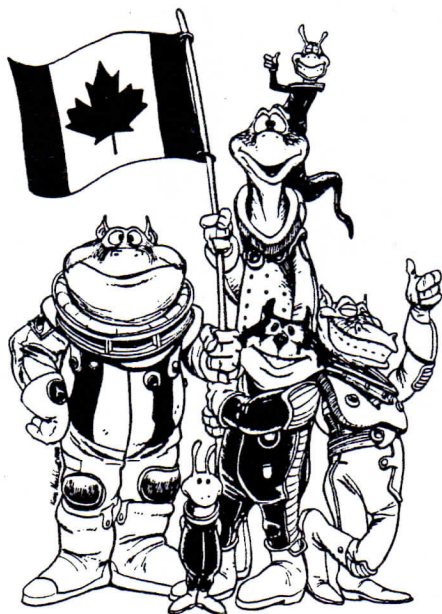
Membership: \$20- until 30/12/88, \$30- until 30/6/89  
Supporting - half current attending rate

Convention Address: Circulation 4, c/o CSFS,  
PO Box 47, Civic Square, ACT. 2608.

or see Lawrie Brown at Conviction



# WINNIPEG IN 1994



#### WHERE IS WINNIPEG?

Winnipeg is located 70 miles north of the U.S./Canada International border and 2500 miles south of the north pole, in the geographical centre of North America.

#### WHAT KIND OF CITY IS WINNIPEG?

- the provincial capital, with a population of approximately 650,000.
- has more restaurants per capita than any other city in North America (many of them are in our convention area)
- has our convention facilities surrounded by a wide variety of stores, restaurants, theatres, cinemas and other services all within less than a 10 minutes walk.

#### WHAT KIND OF FACILITIES WOULD THE WORLDCON BE IN?

The Winnipeg Convention Centre itself has three stories worth of facilities, with everything from meeting rooms of 500 sq.ft. to a hall of 78,000 sq.ft. with 30 ft. ceilings and no pillars to a commercial theater which would be available for our use. The total square footage of meeting facilities and halls is over 115,200 sq.ft. and an additional 15,000 sq.ft. of function space is also available in the adjoining hotel.

Hotels have already committed 900 of 1400 available hotel rooms within a 1/8 mile radius and 900 of 2300 additional rooms within the 1/4 mile radius, all centered on the Convention Centre site.

#### WEY A GREAT TRADITION?

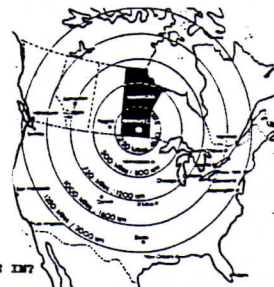
There have been two Canadian Worldcons 1948 and 1973, so once a generation, we have traditionally held the Worldcon in Canada. Winnipeg wishes to carry on that proud tradition. We you want to share this Golden Opportunity with us.

#### SUPPORTING MEMBERSHIPS AND T-SHIRTS

Pre-sup	\$5	US / \$7	CDN	(includes Winnipeg in 94 button)
Friend	\$20	US / \$25	CDN	(includes Winnipeg in 94 button and T-shirt)
Patron	\$150	US / \$200	CDN	(includes Winnipeg in 94 button and an annual gift until Sept 1991. Our 1988 gift will be our current T-shirt)
T-SHIRTS	\$7	US / \$10	CDN	(add \$1 extra for size XXL & \$1 for postage)

PLEASE MAKE CHEQUES OR MONEY ORDERS PAYABLE TO WINNIPEG IN 94 OR CANADIAN "A"

CANADA / US ..... P.O. BOX 2430 WINNIPEG, MANITOBA, CANADA R3C 4A7  
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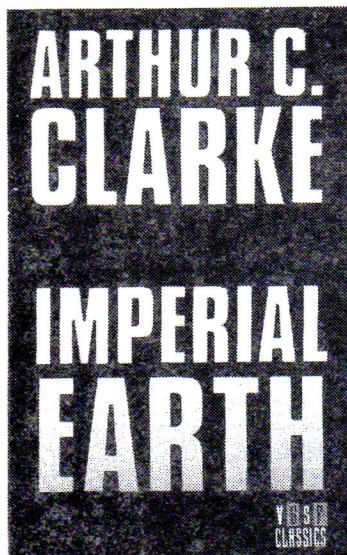


# G'DAY FROM CONADIAN 'A'

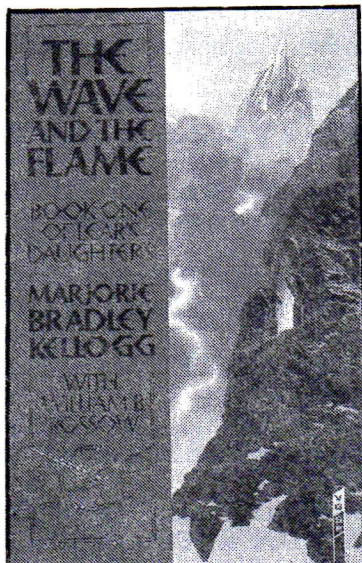


FORTHCOMING

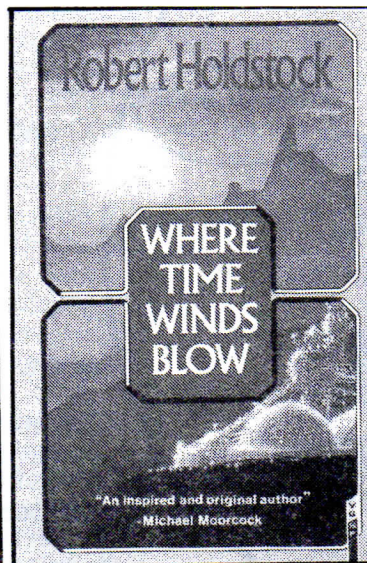
# SCIENCE FICTION



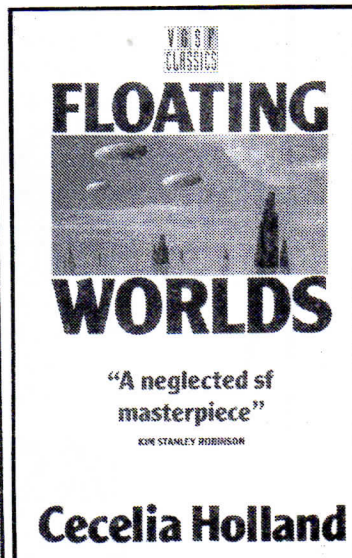
IMPERIAL EARTH  
Arthur C. Clarke  
August



THE WAVE AND THE FLAME  
Marjorie Bradley Kellogg  
August

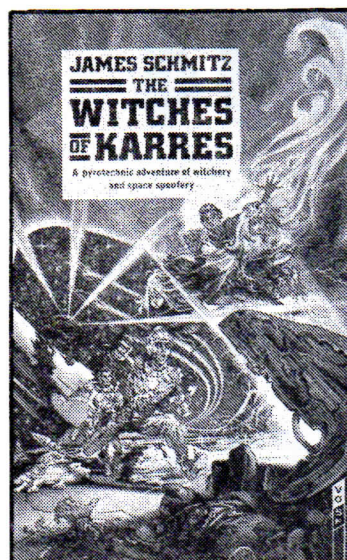


WHERE TIME WINDS BLOW  
Robert Holdstock  
September

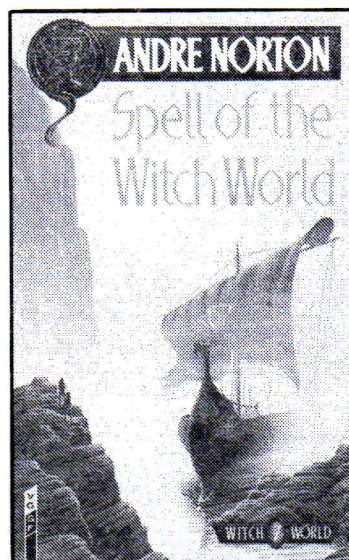


FLOATING WORLDS  
Cecelia Holland  
September

Coming . . . . ARTHUR C. CLARKE'S "Cradle"



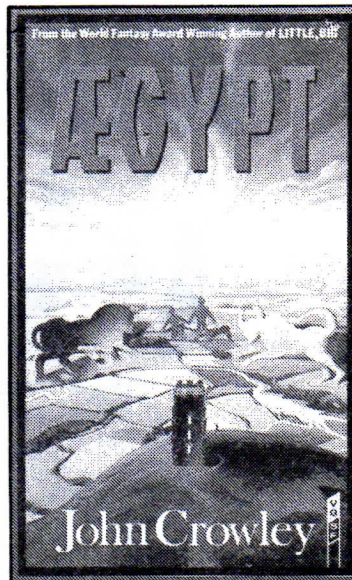
THE WITCHES OF KARRES  
James Schmitz  
October



SPELL OF THE WITCH WORLD  
Andre Norton  
October



WIZARDRY AND WILD ROMANCE  
Michael Moorcock  
October



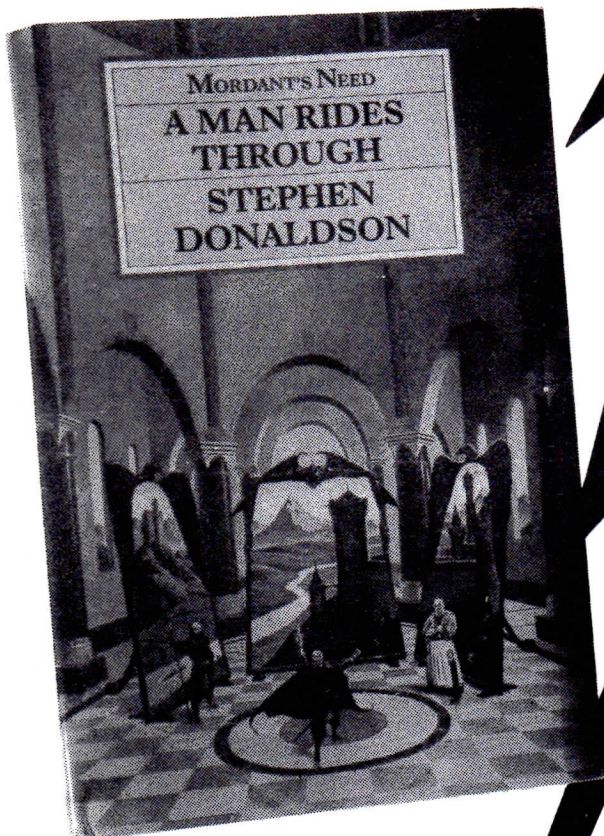
AEGYPT  
John Crowley  
October

# VICTOR GOLLANCZ

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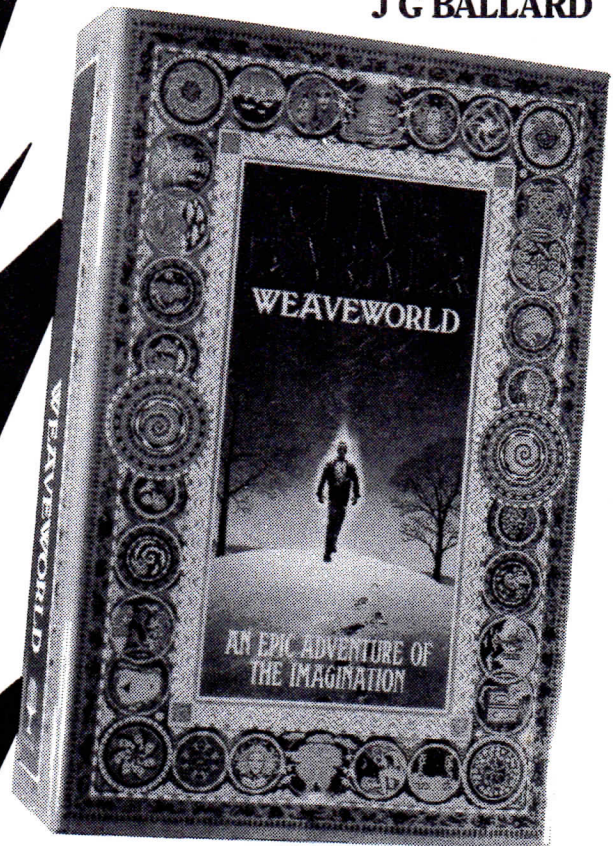
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