

# aussiecon two

43rd world science fiction convention



progress report # 1

*Cover artwork by Gerald Carr.  
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43rd world science fiction convention

MELBOURNE, AUSTRALIA

22~26 AUGUST, 1985

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**gpo box 2253U, melbourne, australia 3001**

# Chairman's Message

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Well, thanks a lot! Thanks to all of you who supported the Melbourne in '85 bid, and helped us turn it into **Aussiecon Two**, the 43rd World Science Fiction Convention. And thanks to those of you out there who have joined **Aussiecon Two** as supporting or attending members, and who are now reading this first Progress Report.

A Worldcon Progress Report fills many functions, but its most important role is to bring important information to you, the members of the Convention. We hope that the information contained here in PR No. 1 will answer many of your questions. But because this is only the first Progress Report, and because we are still in the process of working out the details of many aspects of the convention, you may not find all of the answers you are looking for here. Please be patient. Later Progress Reports will, we hope, fill in all the details for you.

We are hoping, indeed we are determined, that **Aussiecon Two** will be unusual, different, and even with luck a little better than recent Worldcons held in other parts of the world. In many ways we are hoping to break the mould, and to reshape some expectations about what a Worldcon provides, about how it does things. We want to provide unusual events, and varied programming. Naturally, this is an ambitious aim, and it will take a lot of work and a lot of help. We will need all the support we can get from you, our members.

And this might be the place to mention some of the other support we have been given recently from outside bodies. As was the Melbourne in '85 bid, **Aussiecon Two** itself is being run under the auspices of the Australian Science Fiction Foundation, a registered non-profit co-operative society, dedicated to the promotion of science fiction reading and writing in Australia.

The Melbourne Tourism Authority has been helpful from the outset, both morally and practically. They continue to barrage us with useful suggestions.

1984-5 marks the 150th anniversary of the settlement of Victoria by Caucasians, and the State Government committee established to manage the celebrations has been good enough to provide the Australian Science Fiction Foundation with a substantial grant for publicity for the Worldcon, and we are very grateful for this. This grant will make it possible to regulate the attendance at **Aussiecon Two** a little more precisely.

On the publications side, it may be appropriate to mention here that *Kanga Ruse*, our somewhat irregular and informal bid newsletter, will continue as a newsletter covering matters of especial interest to our overseas attending members. The current issue accompanies this Progress Report. And as time for the convention draws a little closer we will be producing another newsletter particularly for Melbourne fans who will be working on convention planning. Yes, you're right if you guess from this that most of us are fanzine fans.

So welcome to the first **Aussiecon Two** Progress Report. We look forward to seeing as many of you as possible in Melbourne in 1985.

— John Foyster,  
Chairman, **Aussiecon Two**

# General Information

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**Aussiecon Two** is the 43rd World Science Fiction Convention. It will be held between 22 August and 26 August 1985, in Melbourne, Australia.

The convention is being organised under the auspices of the Australian Science Fiction Foundation, a non-profit co-operative society. **Aussiecon Two** has also been recognised as an official event as part of the State of Victoria's 150th Anniversary Celebrations.

# Guests of Honour

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**Aussiecon Two** is proud to have as its Guests of Honour two people who have achieved great renown in their fields of endeavour, and who, we believe, truly deserve to be honoured by the science fiction community.

Our Professional Guest of Honour is **Gene Wolfe**, whose works of fiction have received much justified acclaim. Perhaps the best known of his works are the three-part novel *The Fifth Head of Cerberus*, the story "The Island of Doctor Death and Other Stories", and more recently, the tetralogy *The Book of the New Sun*, beginning with *The Shadow of the Torturer*. He has also written a highly regarded mainstream novel, *Peace*.

Our Fan Guest of Honour is **Ted White**, long prominent in the science fiction community as fan, writer, and editor. He has worked as an editor on such professional magazines as *Fantasy and Science Fiction*, *Amazing Stories*, and *Fantastic*. His own fanzines have included *Stellar*, *Void*, *Minac*, and more recently, *Pong*, setting the highest editorial and publishing standards.

# Corresponding with Aussiecon Two

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All substantive correspondence (other than applications for membership) should be addressed to:

Aussiecon Two,  
GPO Box 2253U,  
Melbourne,  
Victoria 3001,  
AUSTRALIA.

Australians should, of course, use this address for all purposes.

Otherwise, you should write to our agents in other countries, as follows:

# Our Agents

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## Belgium:

Andre de Rycke, Eendenplasstraat 70, Evergen, B-9050, Belgium.

## Netherlands:

Annemarie van Ewyck, Obrechstraat 4, NL-2517 VT, Den Haag, The Netherlands.

## New Zealand:

Tom Cardy, 783B George Street, Dunedin, New Zealand.

## Scandinavia:

Anders Bellis, Vanadisvagen 13, S-113 46, Stockholm, Sweden.

## United Kingdom:

Joseph Nicholas, 22 Denbigh St, Pimlico, London SW1V 2ER, United Kingdom.

## Federal Republic of Germany:

Waldemar Kumping, Herzogspitalstr. 5, Munchen 2, D-8000, West Germany.

## United States:

Fred Patten, 11863 West Jefferson Blvd, Apt. 1, Culver City, CA 90230, USA.

Joyce Scrivner, 2732 14th Ave. South Lower, Minneapolis, MN 55404, USA.

Jan Howard Finder, PO Box 428, Latham, NY 12110, USA.

# The Aussiecon Committee

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Chairman:	John Foyster
Secretary:	Peter Darling
Treasurer:	Christine Ashby

Department Heads:	
Art Show:	Steph Campbell and Chris Johnston

Convention Services:	Carey Handfield and John Newman
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Film Programme:	Irwin Hirsh
Hotel and Travel:	Peter Darling
Membership:	Derrick Ashby
Programme:	John Foyster
Publications:	David Grigg

Interstate Agents:	
	Sally Beasley, Jack Herman

General Assistance:	
	Justin Ackroyd, John Bangsund, Mervyn Binns, Andrew Brown, Marc Ortlieb

# Membership Rates

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Up until 30 June 1984, joining Aussiecon Two will cost the following:

Attending: \$45 (Aust.), \$40 (US)  
Supporting: \$28 (Aust.), \$25 (US)

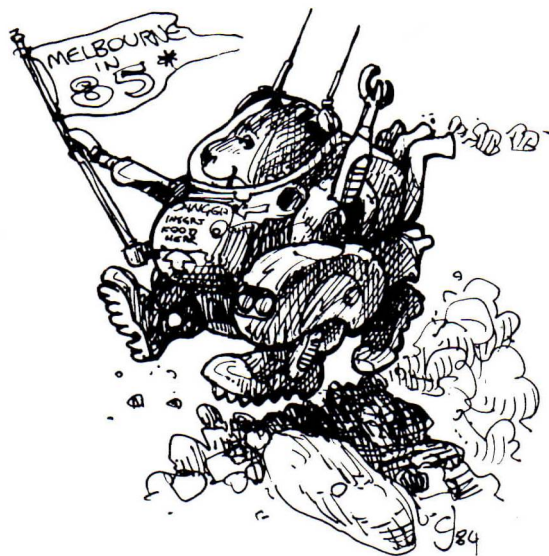
The following rates will come into effect as from 1 July 1984, and will hold at least until 31 December 1984:

Attending: \$50.  
Supporting: \$30.

The above amounts will be accepted in either Australian or US dollars, or at a rate in other currencies as advised by your nearest agent (see note below on currency).

Our intention is to hold the supporting rate fixed up to the date of the convention, if possible.

If you are already a supporting member, it will currently cost you \$17 to convert to an attending membership. After 1 July 1984, it will cost you \$20 to convert. The conversion rate for supporting members, regardless of when they bought their membership, will always be set at the current differential between attending and supporting memberships.



## A NOTE ON CURRENCY:

Running what we hope will be a truly international Worldcon has its problems. One of these is the difficulty of setting equitable membership rates for fans in many different countries at a time when international currency exchange rates are constantly moving up and down with respect to each other. This problem has been made even more difficult for Aussiecon Two because of the recent decision

by the Australian Government to float the Australian dollar—that is, to let its value with respect to other currencies move up and down freely in response to market factors.

For this reason we have adopted the (admittedly not entirely satisfactory) compromise of setting our membership rates at the same amount in either Australian or US dollars, and asking our agents in other countries to set rates in local currencies at the currently applicable exchange rate to US dollars.

# Convention Facilities and Accommodation

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The main hotel, where all the major programming items will be conducted, is the Southern Cross, at the corner of Bourke and Exhibition Streets, Melbourne. At the hotel, which was the site for the 1975 Worldcon, all convention areas are on the same level.

The secondary hotel, where the Art Show and some smaller programme items will be held, is the Victoria, in Little Collins Street, only a block's walk away from the Southern Cross.

These hotels have been chosen not just for their friendliness of management towards us, which has been considerable now and in the past, but because the facilities available, both in terms of the Convention programme and the accommodation of fans, seem to match our needs very closely.

## Convention Facilities

Those who attended the 1975 Worldcon will recall that the convention rooms at the Southern Cross are all on the same level. Although there have been modifications to some of the smaller rooms since 1975, it is still the case that the major rooms remain on one level. There is one room on a lower level which we *may* use for special interest groups. On the main level a larger ballroom is presently being added: it is first scheduled for use for a conference in April 1985, and we expect to make use of it in August 1985. At this stage, before the exact floor layout for this new ballroom has been determined, we are not committing ourselves to using the space. At any rate, most of the major programming will be at the Southern Cross, with hucksters and a video room in spaces not used in 1975.

The Victoria offers a large, basement-level, secure room, previously used as the main room for national conventions. Its security, and other features such as a bar, make this room attractive

as the location for the Art Show. Other rooms to be used at the Victoria are *not* on the same level, and in fact can be less easy to get to.

Films will be shown both in the convention rooms and at a small theatre about a block and a half from the Southern Cross. This theatre has a large foyer, and we'll also have the use of the kitchen facilities there.

### Accommodation

Start from the premise that hotel rooms cost a good deal more in Australia than they do in the United States and elsewhere and you'll have a fair appreciation of the situation. The Southern Cross is expensive, and will offer singles and doubles, with some suites. The Victoria is rather cheaper, and can offer singles, doubles, twins, triples, and can also make available, at rock-bottom prices, rooms without private facilities.

When we look at the number of rooms available at these two hotels and compare that figure with the projected attendance for Aussiecon Two, there is a distinct possibility that the fans won't fit into the rooms available. At the low end of our projected attendance we'll fit you all in, but in the middle and upper end, we won't. Therefore we're arranging some overflow accommodation at nearby hotels. This will be within the price range spanned by the Southern Cross and the Victoria.

If you want to be sure of getting *your first choice* of accommodation, you'll therefore need to book early. We'll be announcing the rates and other details for all the accommodation in our second **Progress Report**, which will be published just before LACon 2. We will be co-ordinating the bookings, and we are confident that almost everyone who doesn't leave it to the last minute will get the accommodation they want. If you are attending LACon 2, you'll be very nearly first with the latest, but we will be mailing information to all current members at that time.

## Artwork for our Publications

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We need it.

We need lots of it, particularly for the Program Book. While we can't guarantee to use your work if you send it to us, we will return all used and unused artwork with our grateful thanks.

Artwork for our publications should be black-and-white linework, though we may be able to use an occasional black-and-white piece which includes halftones.

## Examine Your Address Label!

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Please look carefully at the address label on the envelope that this Progress Report came in. If you are reading this at all, it means that your post office was able to deliver the envelope. But did it have difficulty? Maybe we spelt your name wrong. Is there anything incorrect on the label? If so, please write to us and tell us.

Note the abbreviation at the top right hand corner of the label: ATT means you are listed as an attending member, SUP that we have you down as a supporting member. If you disagree, please let us know immediately, giving the receipt number if you've paid to convert to attending membership.

## Programming

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Aussiecon Two hopes to present a truly innovative programme for the 1985 Worldcon, and we are currently developing a number of themes. But what we need more than anything else is for you, the members of the convention, to give us your ideas about what you would like to see.

Do you have any pet ideas for programme items? Is there a panel or an event that you have always wanted to see at a Worldcon? Do you have any ideas about how to break out of the rigid format of panel-speaking-to-audience? How can convention items be made more interactive?

We have some of our own answers to these questions, but we should like—indeed, we *need*—to hear from you. Let's break out of the mould for 1985!

## Masquerade

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We intend to follow the by now quite well-established pattern of rules and awards for the Masquerade, as has been set by Constellation and LACon. But we know that feelings often run high about these matters, and again, we would like to hear from you if you have a particular point of view you want to put to us about the Masquerade.

Certainly, we need to hear from you as soon as possible if you have special requirements for lighting or sound for your Masquerade presentation.

1957 ... 1965 ... 1970 ... 1979 ....

## It's time for another Worldcon in Europe!

On 3rd January 1937, 20 fans flocked to Leeds to attend the first science fiction convention ever staged in Britain, and the first genuinely organized convention held anywhere in the world. Messages from H.G. Wells, Olaf Stapledon and the Oklahoma Scientifiction Association were read to the crowd, who included Eric Frank Russell and a teenager called Arthur C. Clarke.

In 1987 British fandom hopes to commemorate that historic occasion by hosting the 45th World Science Fiction Convention. A bidding committee has been formed, composed at present of Malcolm Edwards (Chairman), Chris Atkinson, Colin Fine, Dave Langford, Hugh Mascetti, Martin Tudor and Paul Vincent.

It will be the fifth time the worldcon has gone to Europe, following the British conventions of 1957, 1965 and 1979, and the Heidelberg convention of 1970. The last occasion, Seacon '79, attracted 3200 fans from 29 different countries — by far the most international worldcon ever held. In 1987 we intend to host a convention which will be even more cosmopolitan, friendly and exciting.

You can help us achieve our aims by joining us as a pre-supporting member, adding your name to Gene Wolfe (member no.1), Harry Harrison (member no.8) and the hundred-plus others who signed up on the same day the bid was unveiled. The cost of pre-supporting membership is only £1.00 (\$2.00 in the USA and Canada, ~~A\$2.00~~ in Australia), and is of course deductible from your eventual membership fee.

Sign up today — and watch for further details of our bid in future ads, flyers and progress reports.

WORLDCON UK '87

28 Duckett Road  
London N4 1BN  
U.K.

Or write to our agents:

USA

Gary Farber  
2773 8th Avenue N.E.  
Seattle, WA 98105

AUSTRALIA

Roger Weddall  
79 Bell St  
Fitzroy V3065

EUROPE

Roelof Goudriaan  
Postbus 1189  
8200 ED Lelystad  
NETHERLANDS

(send Dfl 5.00 or equivalent)



Help us celebrate our Golden Anniversary — support  
**BRITAIN IN '87!**



We will be providing more information about the exact locale and technical facilities available for the Aussiecon Two Masquerade as these are finalised.

If you are coming to Australia from overseas and wish to attend the Masquerade, do remember that your baggage space and weight will both be limited. You probably won't be able to bring in ten-metre-long gossamer wings! (Unless you use them to fly across the oceans with . . .)

## Art as Science Fiction: The Aussiecon Art Show

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In many ways the Aussiecon Two Art Show will be much like art shows at previous Worldcons, with the addition of all those wonderful hassles that result from moving works of art from one country to another. And it is a hassle: don't believe anyone who says it isn't a problem. But the problems can be minimised if We Do It Right. (That "We" means you as well as us!)

There, we've bared our souls to the extent of admitting that life isn't going to be easy for overseas artists who want to exhibit in Australia, but it has been done before and can be done again. We'll certainly be keeping you in touch and informing you about details of customs requirements and so on, closer to the event. But is it worthwhile? We think so. And we want to add something special for the 1985 Worldcon.

For 1985, we want to place a special emphasis on conceptual art, particularly that involving technology in light and sound.

Conventional representational illustrative art will have a place in the programme, make no mistake about that. But in proposing our special programme we want to contrast representational illustration (frequently a representation in two-dimensional pictorial form of an already conceived work of written science fiction) with the possibility of works of art which are themselves works of science fiction. By the single term "science fiction" we mean to include "speculative", "fantastic", "prophetic" types of fiction and so on. Technically, the areas within which such works might be produced would include soundscape, video, sculpture (static or kinetic), performance, mixed media, and so on.

We are therefore asking artists to create their own works of science fiction using other than the traditional written and derivative illustrative forms; to explore, or to convey to others, speculations about what the future holds for humanity, how humanity

works out its own future, or any of the common or uncommon perceptions of what science fiction does.

Because only finite time and space will be available at the convention, careful planning will be necessary for many items of the kind anticipated. Apart from the nature of the work, consideration will have to be given to the time and space requirements (set-up and dismantling, as well as exhibition), and to electrical power requirements. Artists should be aware that space limitations may mean that there may not be room to exhibit all works submitted, and some selection will probably be necessary. We will also need to work out with artists appropriate arrangements with respect to transportation, security, and storage.

As was indicated above, conventional representational art *will* have a place, its usual place, in the Art Show. The space set aside for the Art Show will be large enough, however, to ensure that it will be possible to have a sufficiently large safety zone between the two sections so that illustrators need not fear damage to their works by gofers hauling heavy electrical equipment.

Further details concerning the Art Show will be published later this year. In the meantime, artists interested in our special programme might care to write to the Art Show director, Steph Campbell, at the convention address, either for further details or to make suggestions. We hope that many of you will be challenged by our proposal.

## Helping to Run Aussiecon Two

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It hardly needs saying that a Worldcon doesn't run itself.

Though Aussiecon Two will most likely be smaller than recent Worldcons held in the United States, it will still certainly be the largest science fiction convention ever held in Australia. This means it will take a lot of work, and a lot of volunteer helpers, to make it run smoothly. Simply put, we need your help.

Aussiecon Two is being managed by a small team, essentially carried over from the Bidding Committee, but we're growing. This is more a reflection of the need to share the load than all the high-powered dinners we might be sharing. We'd like to spread the load further, and in particular would like to issue a general invitation to Australian fans who have had experience with the nitty-gritty of running conventions to come forward.

We are particularly interested, at the moment, in

identifying anyone willing to put in a few hours a day working in our sound and lighting team because the size of the operation means that we will have to go beyond our Melbourne resources (vast though these are, of course!).

If you would like to volunteer to assist us, please let us know as soon as possible, letting us know in what area you think you could be most useful.

But don't assume, just because you've written to us volunteering to count the Hugo votes, that you've got the job! While all offers of help are appreciated, not everyone can do the same thing, and you must wait to hear from us before you can say that you are one of our official helpers. OK?

## Travelling to Aussiecon Two

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This piece is directed substantially towards those coming to the convention from North America. We recognise that there is a need to assist with travel arrangements for others, but the number of visitors expected from North America makes that the area in which organisation could prove most difficult.

No one can, at the beginning of 1984, describe exactly what conditions will hold for travel to and within Australia for the latter half of 1985. For example, it is currently expected that late in 1984 a scheme will be introduced whereby visitors to Australia will be able to obtain half-fare air travel within Australia. Given the size of the country, this could be an important factor in helping overseas visitors to decide how they will travel internally. But the scheme is not yet fixed, and until it is no one is really in a position to make promises about what will be available.

There could be other changes in most aspects of travel to Australia in 1985. This makes for a complicated situation!

Would you prefer to travel in a group or independently? Which is cheaper? It depends. The situation is sufficiently complex that the best solution for fans travelling from North America to work with a knowledgeable travel company—knowledgeable about fans and about Australia. We therefore recommend that, if you are planning to travel to the 1985 Worldcon, and if you have not already done so, you should contact:

Travel 100 Unlimited Inc.,  
100 West Monument Street,  
Baltimore, MD 21201.  
Phone (301) 837 1474.

Ask for Lee Smoire.

We've already done a lot of spadework with Travel 100 to establish a data base from which travel plans for individuals can be developed.

Travel 100 organised a questionnaire at Baltimore which, with about 250 respondents, gives a fairly clear picture of what North American fans might expect. As Lee Smoire reported in a letter to us, it is a little worrying that about 20 per cent of those visiting plan to spend two weeks or less for the entire trip—worrying because that doesn't leave anywhere near enough time for the sightseeing they apparently plan to do. Actually that seems to be a general problem: the world is full of optimists who over-schedule their travel plans. A salutary exercise might be to talk to one or more of the fans who visited Australia for the 1975 Aussiecon.

The information gathered by Travel 100 makes it plain that each State and Territory in Australia holds attractions for at least some visitors. We would therefore expect to develop, through Travel 100, a range of add-on packages for basic tours. But all of this will be developed in detail during 1984 and presented to you either directly from Travel 100 or through *Kanga Ruse*, a publication which will be specially published for overseas attending members of Aussiecon Two.

One final matter: if you want the answer to some finely detailed question about some aspect of travel within Australia, write to us and we'll answer such questions either individually or in *Kanga Ruse*. (For example, "Is there a decent Indian restaurant in Cairns?" Answer: "Thugee Bill's in the centre of the town isn't too bad, but a bit on the small side: if you go with twenty people you won't all fit.")

But feel free to write to us, at the convention address, about any travel concerns you might have.

## Thanks!

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The Melbourne in '85 bid could not have been successful without the unstinting help of scores of people, both in Australia and overseas, particularly the work of our international agents, who are now hard at work as agents for Aussiecon Two. But there were many others who collated flyers at Worldcons, manned the bidding table, or just went around collaring people and bellowing in their ears: "It's Melbourne in '85!"

To all of these people, the present Aussiecon Two committee would like to offer its deepest appreciation and gratitude. Thanks, folks.

# Future Progress Reports

This first PR is, alas, running a little later than advertised in our PR No. 0. But we hope to be able to stick firmly to the following schedule for future PRs:

	Copy Deadline	Mailing
PR2	1 AUG 1984	1 OCT 1984
PR3	1 FEB 1985	1 APR 1985
PR4	15 MAY 1985	1 JUL 1985
PB	15 JUN 1985	—

If you are sending artwork for advertisements to us from overseas (indeed, if you are sending anything to us from overseas), please use airmail. Sending material to us by surface mail is a guarantee that it won't reach us for three or four months!

The following page sizes and rates will apply to Progress Report 2. Rates are in Australian or US dollars or equivalent (see note on currency under Membership Rates):

Size	Image Area	Fan	Professional
Full Page (A4)	180 mm x 270 mm (7" x 10.5")	\$85	\$170
Half Page Vertical	85 mm x 270 mm (3.25" x 10.5")	\$45	\$90
Half Page Horizontal	180 mm x 130 mm (7" x 5")	\$45	\$90
Quarter Page	85 mm x 130 mm (3.25" x 5")	\$28	\$56

A professional organisation is defined as one which pays a full-time salary to one or more people.

## I Hope I'm Still Talking to My Friends: A Letter from Bruce Gillespie

GPO Box 5195AA, Melbourne, Victoria 3001, Australia

Dear Friend,

As you might have realized, my magazine *S F Commentary* has not been published for nearly three years. *S F Commentary* has always lost lots of money, as is the way with small magazines. Recently, however, I have not been able to meet *SFC's* losses. So, no *S F Commentary*.

Well, not quite. Van Ikin, who publishes *Science Fiction* in Western Australia, kindly consented to take over *S F Commentary's* subscription list, so that none of its subscribers would lose money. This arrangement has begun—if you are a "current" *SFC* subscriber, and have not received a copy of *Science Fiction* 13, please write to Dr Van Ikin, Department of English, University of Western Australia, Nedlands, WA 6009. And if you do not have a subscription to either magazine, write to Van anyway, enclosing \$A10 for 4.

And is *S F Commentary* really dead? For a long while I have thought so, but the almighty itch to publish cannot be quelled. My prediction for 1984 is that *S F Commentary* will arise, but not as a subscription magazine, and probably having little to do with traditional science fiction. If you think you would like to receive the "new" *SFC*, write to me. If you know your address has changed in the past three years, please send me your change of address immediately.

Meanwhile, you might like to buy a copy of *S F Commentary Reprint Edition: First Year 1969*, which contains Issues 1 to 8, and lots of famous/good writers such as Aldiss, Lem, Turner, Foyster, Bangsund, Dick, Brunner, Silverberg, Rottensteiner, and many more. 200,000 words, all typeset. Fully indexed. \$40, or 25 pounds, or equivalent, per copy.

Dear *S F Commentary* readers, thanks for your patient support in the past. Here's hoping that 1984 will be more productive than 1981, 1982, and 1983. Please write to me if you want to contribute, help, or donate.

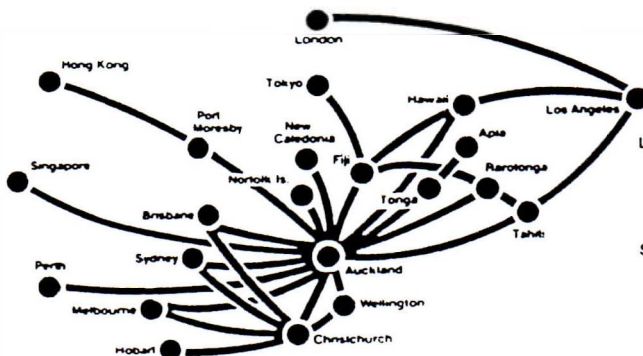
Yours  
Bruce Gillespie

Air New Zealand flies to more of the South Pacific than any other airline. With a wider range of fares and tour packages than anyone. An Air New Zealand 747 leaves Los Angeles for the South Pacific every day.



*Official Airline*

43rd World SF Convention,  
Melbourne, Australia,  
22-26 August 1985



**INFORMATION and TICKET OFFICE**

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# What to Pack: A Guide for International Travellers

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by Linda Lounsbury

The first thing to remember if you are going to Aussiecon Two from the United States, or elsewhere in the Northern Hemisphere, is that August in Melbourne is late winter verging on early spring. Melbourne's climate resembles Seattle in March—but the changeability of Melbourne's weather is legendary. Sydney's climate is closer to that of Los Angeles. It gets warmer in the north—Queensland is subtropical.

I suggest you pack the following:

- Coat (raincoat with zip-out lining is ideal), hood or scarf.
- Casual separates (3 to 5 bottoms, skirts or jeans, and 3 to 5 co-ordinating tops, most of them long-sleeved, one sweater or wool blazer) and a pair of comfortable walking shoes.
- Optional warm weather gear if you go north: swimsuit, a couple of pairs of shorts and sleeveless tops, and a pair of old tennis shoes for coral reef exploring—coral is sharp!
- Optional semi-dressy outfit for theatres and fancy restaurants: sports coat and tie for men, street-length dress or skirt and blouse for women—and appropriate accessories—are sufficiently dressy for nearly anything, unless you expect to meet the Queen.
- Optional masquerade and party costumes: keep them lightweight—you're the one that has to carry them!
- Underwear: five to seven changes. You can find a laundromat once a week at least.
- Whatever cosmetics and so on that you normally use. Soap, shampoo, and so on are of course available for purchase, but you may not be able to buy the brand you want, or it may be more expensive.
- If you take electric shavers or hair-dryers, and so on, be sure you have the correct conversion plug: Australian mains electricity is 240 volts, and 50 Hz. Battery power is probably the easiest solution, or take non-electric versions.
- Film and camera: film is somewhat more expensive in Australia than in the US.

A note on packing: don't take too much! The above should fit into a shoulder bag and a garment bag, which you can carry onto the plane, thus eliminating the chance of losing your luggage. It is permitted to have three pieces of luggage on international flights, so you might consider taking along an empty suitcase for all the souvenirs you acquire. You can also mail home souvenirs (duty free if valued at less than \$25 per package to the same address per day).

If you have luggage in the aircraft's hold, carry along overnight essentials, a paperback book to read, and anything that might be damaged by extreme cold. Don't try to bring fruit, vegetables, flowers, seeds, or animals into or out of Australia.

# Hidden Melbourne: Our Real Tourist Attractions

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by Bruce Gillespie

No, this article is not a guide to the gambling dens, low dives, and sinful midnight ludo parties of Melbourne. It is just a short reminder that (a) Melbourne does have tourist attractions aplenty; and (b) Melbourne often seems to do its best to keep these attractions hidden. This can be baffling for visitors. It is all a matter of the (in)famous Melbourne style.

If you are walking along Bourke Street, Melbourne, and ask a typical Melbourne resident for a list of the tourist attractions, she or he will probably look at you long and hard, resort to much head-scratching, and give a short list of places which prove not to be interesting at all. If, however, you ask the same typical Melbourne resident where she or he enjoys spending the leisure hours, you will probably end up with a long list of places never mentioned by the Tourist Authority—and some of them will be really worth visiting.

Melbournites, I suspect, do not regard their city as one to be visited; instead, it is a city to be lived in and enjoyed by the residents. The real “tourist attractions” are the ones we know about and, unfortunately for Australia’s balance of payments, keep to ourselves.

Hidden Melbourne remained hidden—until now. In this and following PR reports, we’ll try to give some idea of the places in and around Melbourne you should try to visit if you have time before and after the World Convention. The following is a very abbreviated list of my own favourites:

- **Restaurants:**

The first thing to realise about restaurants in Melbourne is that most of the best ones are not in the Central Business District. (This rule of thumb applies to most other categories as well.) Some of the best Chinese restaurants are quite close to the Southern Cross. A guide to Melbourne’s Chinese restaurants will no doubt appear sometime before the Worldcon. But Melbourne has fine restaurants of every type—French, Italian, Spanish, Malaysian, Indian, Vietnamese, Mexican, Lebanese, Turkish, Egyptian, German, Russian, Austrian; almost everything except typical Australian—and most of the best are in a ring of inner suburbs a few miles from the centre of the city. Carlton, Fitzroy, and Collingwood, to the north of the city, are the areas I know best. But St Kilda, down near the sea and Luna Park, has a spread of restaurants which should keep you occupied for a few days and nights. South Yarra, Toorak, and Prahran, to the south-east, now concentrate a vast number of fine restaurants in a small area near Chapel Street. Go further out into the suburbs, or even up to the Dandenong Ranges to the east, and you keep finding them. We’ll supply more restaurant news as the time of the Worldcon approaches. (Even the best restaurants tend to go out of business overnight.)

- **Parks and Gardens:**

Not many cities advertise their parks and gardens as a tourist attraction. Yet the centre of Melbourne is ringed by fine parks, and some of the best house gardens in the world are tucked away behind discreet hedges in quiet streets a few miles from the Southern Cross Hotel. Melbournites know about their own parks; thousands of people throng into the Fitzroy Gardens, the Treasury Gardens, or the Flagstaffs every weekend, even through the middle of our mild winter. The Fitzroy Gardens, in particular, have Captain Cook’s cottage (one of the standard “tourist attractions”) and the plant Conservatory (which is not so well known).

There are no muggers in Melbourne's parks and gardens, although you need to avoid colliding with the fleets of joggers. Perhaps Melbourne's most congenial area is the band of gardens that stretches from south of Princes Bridge, along the south side of the Yarra, through to the Botanical Gardens. In the Botanical Gardens you can forget about the central city altogether, walk for miles in what is actually a small area, feed the ducks and swans, and eat the delicious, voluminous Devonshire teas at the Botanical Gardens restaurant. Even further out from central Melbourne, at Studley Park, you can find a stretch of Australian countryside sandwiched between city and suburbs, but sheltered from both. Studley Park is hidden from the eyes of casual passers-by, but worth seeking out.

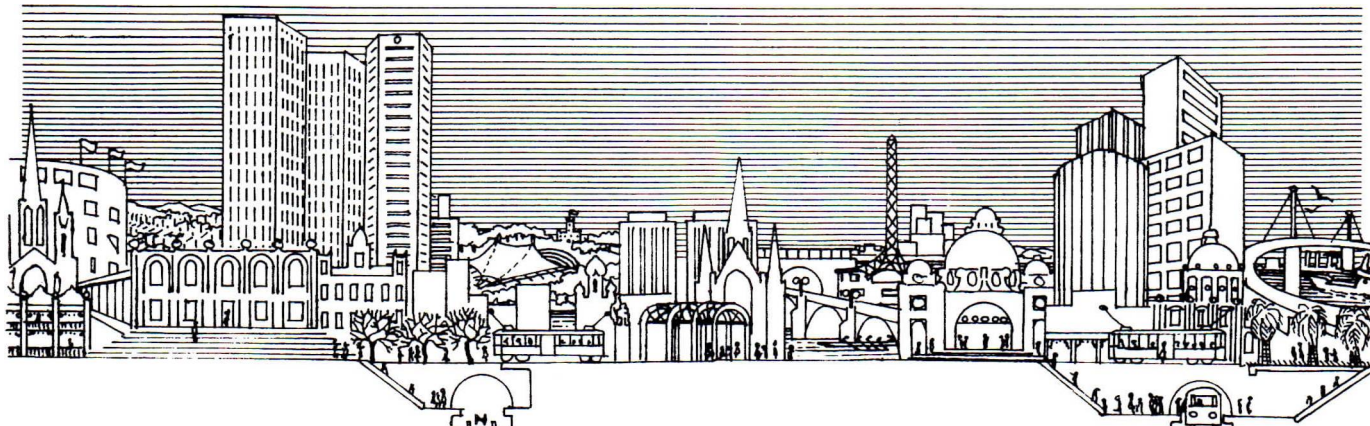
- **The Edge of the City:**

Melbourne's finest tourist areas are right at the edge of the metropolis, and you might need to organise an expedition to reach them. People who attended Aussiecon I already know about Sovereign Hill at Ballarat (and remember how cold Ballarat can get). Closer to Melbourne, also out to the west, is Hanging Rock, much climbed over since the film appeared. Perhaps it's become a bit too touristy for this survey. If so, try nearby Mt Macedon, which has many fine gardens and houses standing, despite the overwhelming bushfires which destroyed so much in February 1983. On the other side of the Greater Melbourne area are the Dandenong Ranges, which people know about, and the Yarra Valley area, which even Melbournites are only just discovering (see 'Wineries' below). The Dandenong Ranges have quite a few little valleys and towns which are still good to look at, despite the great expansion of tourism in recent years. Even Puffing Billy, the narrow-gauge railway which runs between Belgrave and Emerald, and is *very* touristy, still provides one of the most enjoyable day trips to be found around Melbourne. (And you can do the Puffing Billy jaunt without resorting to cars, since the Belgrave station is also the last station on a branch of the Melbourne suburban railway network.)

- **Wineries:**

Not much wine was derived from southern Victoria until recent years, but now you can do a tour of some of the best wineries in the country. (And it's worth the trip to Australia to try some of the country's best reds.) The wine area nearest to Melbourne is the Yarra Valley, a stretch of undulating river flats and small, steepish hills which, so far, is not even well known to Melbournites. The Yarra Valley winery area is just north and east of the furthest suburbs. St Hubert's Winery, at Coldstream, already has a reputation as one of the best winemakers in Australia, but by 1985 many of the others (including Chateau Yerrinyah and Yarra Yering) could be as well known. Each winery sells bottles "at the cellar door", and a journey around the wineries is as good a way as any of gaining a quick education in the many different styles and possibilities of Australian wine. (There are some interesting wineries to the west and south-west of Melbourne as well, but not grouped together like the Yarra Valley wineries. And in the north of Victoria are places like Brown Brothers and Chateau Tahbilk . . . I'd better stop this section right here.)

This is only the start of the survey—and I've listed only some of *my* favourite Melbourne attractions. Ask another Melbournite to make a similar list, and all the items might be different. When you're in Melbourne in '85, don't worry too much about the tourist guides—ask *us*, and we'll take you to our favourite places.



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Mike Glicksohn.

"I watched Bob Shaw carefully. He picked up a glass of Beaujolais and poured half its contents down his throat. He shook his head gravely.

"Jesus," he said. "Pass the sugar bowl." He dumped two large spoonfuls into

the remaining wine and stirred it briskly. He offered me the bowl.

"No," I said twitfully, "I like it like this. Robust."

"Robust, is it?" he said, staring at me knowingly. "Robust?" He added a third spoonful to his glass."

Chuck Harris.

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 253 Connie D'Alessio  
 94 Mark Dakins  
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 600 Genevieve DiModica  
 907 Barbara Ann Dittrich  
 823 Joan Dittrich  
 243 Jody M. Dix  
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 641 Paul Dorner  
 239 Leo Doroschenko  
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724 John Duff III  
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 693 David Dunham  
 836 Richard F. Dutcher  
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529 Liorah Rapkin  
543 Myron C. Rapkin  
725 Jeffrey J. Rebholz  
777 W. Irene Reddick  
378 Michael L. Reitz  
377 Stephanie Lee Reitz  
252 Susan M. Reitz  
177 Theresa A. Rennes  
328 Neil H. Renton Jr  
376 Neil H. Renton Jr.  
298 Carol Resnick  
299 Mike Resnick  
687 Neil Rest  
297 Frank Richards

572 Mark Richards  
 648 Joseph Rico  
 334 Joan E. Ricucci  
 58 Howard Rifkin  
 609 William A. Ritch  
 182 Carol A. Roberts  
 183 John P. Roberts  
 68 Peter Roberts  
 894 Roger Robinson  
 288 Richard Roepke  
 113 Michael L. Rogers  
 340 Stephanie Lee Rosenbaum  
 713 Robert A. Rosenberg  
 652 Sue-Rae Rosenfeld  
 387 Joseph Rosta  
 791 William Rotsler  
 873 Yvonne Rousseau  
 189 Cedric Rowley  
 650 Glenn Rowsam  
 640 Steve Royslance  
 271 Arthur L. Rubin  
 553 Larry Ruh  
 896 Richard S. Russell  
 166 Alan Ryan  
 586 Louise Ruth Sachter  
 284 Robert E. Sacks  
 733 Von Sagrillo  
 625 Ron Salomon  
 686 David Salter  
 589 Drew Sanders  
 588 Kathy Sanders  
 361 Sue E. Sanderson  
 900 Richard Sandler  
 573 Kathy Sands  
 576 Leo K. Sands  
 87 John T. Sapienza Jr.  
 466 Gene Sargent  
 342 Stephen Scott Sater  
 67 Dale Satterfield  
 281 Sharon Sbarsky  
 60 Mary H. Schaub  
 630 Dora Schister  
 195 Joe Schluter  
 273 Herman Schouten  
 766 Stacia Schwartz  
 682 George Scithers  
 22 Joyce Scrivner  
 259 Daniel D. Segard  
 669 Connie Seidman  
 737 Joseph P. Shaine  
 824 Janet Marie Shane  
 825 Patty Shane  
 5 Bob Shaw  
 375 Carol Shepherd  
 372 Daniel D. Shepherd  
 373 Frank Shepherd  
 93 James E. Shepherd  
 374 Mike Shepherd  
 590 Rickey Steven Sheppard  
 566 Sachiko Shibano  
 565 Takumi Shibano  
 371 James Shibley  
 624 Ruth M. Shields  
 84 Stu Shiffman  
 522 Joe D. Siclari  
 496 R. E. Sieber  
 570 Andrew Sigel  
 279 Robert Silverberg  
 844 Nicholas Simicich  
 515 David Simmonds  
 535 Evelyn Simpson  
 434 Patricia Sims  
 433 Roger Sims  
 41 Grant Sinclair  
 493 David Singer  
 383 Nancy J. Sitton  
 614 Suzie Skelton  
 579 Fran Skene  
 852 Kirby Sloan  
 888 John Paul Smit  
 679 Christine J. Smith  
 205 Christopher P. Smith  
 407 Gerald Smith  
 921 Malcolm Smith  
 521 Stephen G. Smith  
 580 Victoria A. Smith  
 358 Richard H.E. Smith II  
 437 Lee Smoire  
 419 David B. Snyder  
 174 John Snyder  
 416 Joe Sokola  
 561 Martha Soukup  
 110 Richard C. Spelman  
 348 Henry Spencer  
 464 Kathi Spivey  
 370 Frank Springall  
 853 Joan Carolyn Stanley  
 354 Adrienne Stearns  
 351 Freda Stearns  
 352 Robert Stearns  
 826 Julie S. Steele  
 282 Mariann Steele  
 141 Sharon L. Stefaniuk  
 676 Alan R. Stephen  
 814 Milton F. Stevens  
 33 Paul J. Stevens  
 226 W.D. Stevens  
 886 John Steward  
 906 Alan Stewart  
 162 Rick Stolba  
 196 Cheryl Straede  
 197 John Straede  
 546 Erwin S. Strauss  
 661 Jane Strauss  
 905 Fabian Strettan  
 336 Sheila Strickland  
 747 Harry C. Stubbs  
 748 Mary Stubbs  
 778 Megret Stull  
 194 James J. Styles  
 683 James L. Sutherland  
 746 Jefferson Swycaffer  
 37 Lance Walter Symes  
 469 Sami A. Tabikh  
 796 Shinsuke Takeuchi  
 605 Michael Tallan  
 729 Beatrice Taylor  
 263 Charlene Taylor  
 447 Dave Taylor  
 694 Monica M. Taylor  
 262 Patricia E. Taylor  
 728 John Terrill  
 542 Gary Tesser  
 157 Lola R. Testa  
 800 Caryl Anne Thompson  
 718 Amy Thomson  
 256 Ira M. Thornhill  
 257 Rhip Thornhill  
 838 Christopher Bennet Thrash  
 518 Stephen Tihor  
 335 Gerald Tishman  
 31 Peter Toluzzi  
 868 Samuel J. Tomaino  
 48 David L. Travis  
 330 Paul J. Tremblay  
 449 Gregory Trocchia  
 357 Henry Troup  
 386 Janice Lyn Tuchman  
 865 Christopher A. Tucker  
 680 Nancy Tucker  
 771 Wilson Tucker  
 161 Sue Tuckett  
 39 Lauri Tudeer  
 893 Martin Tudor  
 244 Leslie J. Turek  
 569 Greg Turkich  
 254 Marianne Turlington  
 32 George Turner  
 598 James Turner  
 47 R. Turner  
 880 Paul Valcour  
 891 Larry Van Der Putte  
 82 Mark L. Van Name  
 81 Rana Van Name  
 538 Patricia Ann Vandenberg  
 540 Anna Vargo  
 667 Allen Varney  
 308 Joan M. Verba  
 787 Tamara Vermande  
 382 Charles L. Verre  
 885 Paul Ronald Vincent  
 119 Dennis Virzi  
 846 Michi Wada  
 545 Edith Wagner  
 544 Jane Wagner  
 481 Laura Jean Waight  
 582 Jacob M. Waldman  
 472 Amy Waldron  
 471 Lamar Waldron  
 485 David Wallace

225 Mary Mace Wallbank  
 384 Tom Wallbank  
 916 Brian R. Walls  
 560 Michael Walsh  
 80 Anthony D. Ward  
 117 Charles D. Ward  
 44 Murray R. Ward  
 43 Alexander Wasiliew  
 36 Derrick Watson  
 277 Michael Wauchope  
 319 Melissa Wauford  
 752 Belinda Way Lee  
 135 Jean H. Weber  
 551 David J. Weinberg  
 218 Elliot Weinstein  
 784 Gail Brenda Weiss  
 381 Linda Weldon  
 730 Wendy A. Weller  
 785 Tom Wells  
 890 Kathy Westhead

703 Mary Lynn Wexford  
 592 Peter Wexeman  
 707 Donya White  
 107 Nikki White  
 2 Ted White  
 758 Eva Whitley  
 104 Lois Wickstrom  
 420 Art Widner  
 567 Howard Wilkins  
 509 Marlene Willauer  
 547 Janet L. Willett  
 549 Paul J. Willett  
 665 David J. Williams III  
 144 Jack Williamson  
 585 John F. Willis  
 272 Clifford R. Wind  
 649 Alan Prince Winston  
 812 Joan Winston  
 241 Rita Prince Winston  
 882 Catherine V. Woldow

1 Gene Wolfe  
 660 David Wolff  
 411 Larry R. Wolker  
 629 Lew Wolkoff  
 533 Debbie Youngdahl Woner  
 532 Duane Woner  
 820 Edward Wood  
 866 Jinx S. Woods  
 867 Larry D. Woods  
 426 David Robert Woodward  
 173 Martin Morse Wooster  
 779 Frank A. Wright  
 393 Benjamin M. Yalow  
 309 Janice Yeager  
 519 Kathryn A. Yeager  
 486 Martin M. Young  
 184 Barry Zeiger  
 870 Richard W. Zellich

MEMBERSHIP STATISTICS BY REGION:

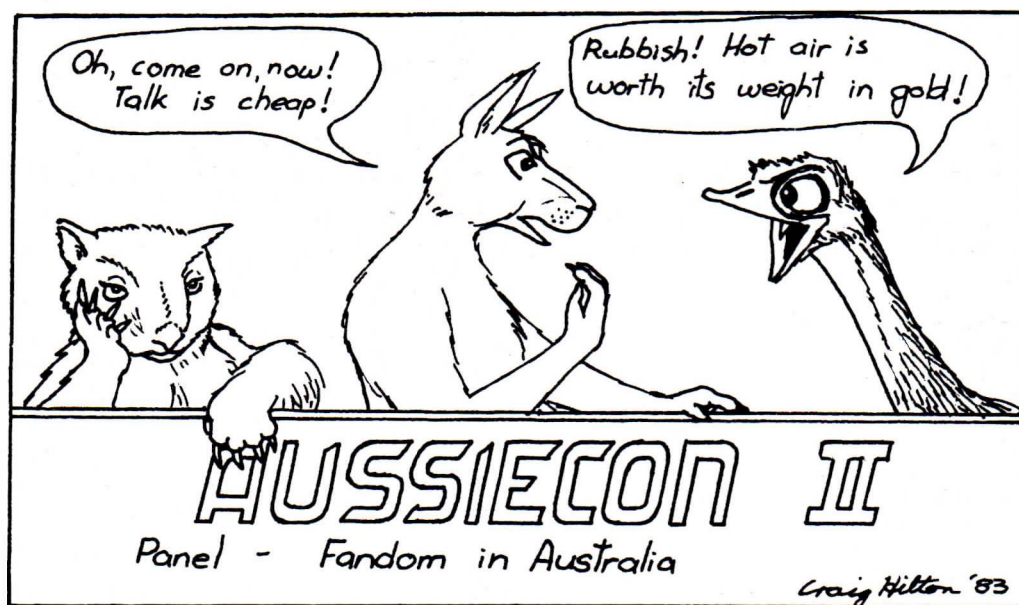
Country	Total	Attending	Supporting
Australia:	83	22	61
• Victoria:	40		
• New South Wales:	21		
• South Australia:	9		
• Western Australia:	8		
• Queensland:	2		
• ACT:	2		
• Tasmania:	1		
USA:	743	233	510
Canada:	37	13	24
United Kingdom:	18	7	11
Netherlands:	5	2	3
Japan:	3	3	0
New Zealand:	2	1	1
Belgium:	2	1	1
Bahamas:	1	1	0
Finland:	1	0	1
Mexico:	1	0	1
Mozambique:	1	0	1
Norway:	1	1	0
Sweden:	1	0	1
West Germany:	1	0	1
<b>TOTAL:</b>	<b>900</b>	<b>284</b>	<b>616</b>

Note: These figures do not include 5 Guest Memberships.

**"MELBOURNE IN '85" FINANCIAL STATEMENT:**

	Income	Expenditure
Kanga Ruse Subscriptions	439	
SMOFFCON Profits	349	
FUNCON Profits	410	
Funds raised at conventions and games days*	2731	
Sales of T-shirts, badges, donations and miscellaneous fund-raising	733	
Interest	73	
Loans from Committee	650	
T-Shirts		1231
Printing		842
Postage		470
Advertising and artwork		976
Chicon suite		300
Constellation suite		500
Transfers to US Agents		200
Repay Loans		650
Miscellaneous expenses		164
Transfer to ASFF		52
<b>TOTALS</b>	<b>\$5385</b>	<b>\$5385</b>

\* Includes sales of T-shirts and badges not shown elsewhere.





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