

# NORSTRILIAN NEWS

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## THE GREAT A75B DISAPPEARANCE MYSTERY:

Copies of A75B 13 were distributed at Syncon 2, at the Squire Inn, Bondi, in August. The remaining copies were left at the hotel desk for Leigh Edmonds to take to Melbourne for posting, but were never given to him. Along with various items of David Grigg's clothing abandoned in various different rooms of the establishment, they were lost to the gaze of mortal men. This is by way of excuse for the gap in publication; overseas readers of NN will have had their copies, subject to the whims of Post Offices various, also a brief report on Syncon.

## AUSSIEFAN FILM SEEN BY MILLIONS:

Well, about one million. The 16mm film by John Litchen featuring Paul Stevens as Antifan and Malcolm Hunt as Aussiefan, had its premiere at Syncon, and excerpts were shown on ABC Television's Eastern Network in This Day Tonight, along with a description of the process of bidding for a World Convention, and an interview with Lee Harding. Subsequently, the film was taken to Los Angeles and shown there as part of the film programme, despite a worrying time with U.S. Customs in San Francisco, of all places. I hasten to advise readers that I have staged a remarkable recovery from my suicide in the film, and John Foyster, Peter House, David Grigg, Leigh Edmonds, and Paul (curses!) Stevens are all as well as can be expected.

## THIS ITEM CRIBBED FROM LOCUS:

The Walter Bryan of this item is, of course, Walt Willis - a fan to whom the SF field owes a particular debt of gratitude. Perhaps this will in some small way, help repay it. ( I haven't attempted to Australianise it. It's getting late, too. RJ )  
"My name is Walter Bryan. I wrote a book called THE IMPROBABLE IRISH, for Americans who love Ireland. To you I say now, Ireland needs your help. In Ulster at this time people of the two great Irish traditions are being driven by terror into a civil war which could destroy Ireland more cruelly than the Famine. Both sides are caught in the same historical trap, of political parties based on suspicion and fear. The great majority of Protestants and Catholics who want peace and friendship are lost for leadership and hope. The fast-growing Alliance Party, in which Protestants and Catholics work together for a new Ulster, can give that leadership and hope, but it must make its impact in time for the local elections in late November. Please send what you can to the Alliance Party, Walter Bryan Appeal, 6 Cromwell Rd, Belfast."  
I have cut a final sentence about passing on the message, as there is patently no time. Drop into your bank today and wire a draft. ~~Getter at the last minute than too late~~

## ADVENTION 2:

Chosen at Syncon 2 as next years Australian National Convention, details have now been announced of Advention 2, to be held Friday 17th - Sunday 19th August. The site is Lincoln College, Adelaide University, a residential college with motel-like accommodation at about \$6 a day full board in addition to the convention fee of \$4.50; supporting memberships are also available for \$2 from: Advention 2, 1 Michael St., Lockleys, S.A. 5032. Maybe not as cheap as Advention 1, of happy memory; but if the atmosphere and friendliness of that convention are repeated, it should be great.  
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NORSTRILIAN NEWS 4:1 - Mid-Nov, 1972. 20¢, or 12/\$2 in Australia: elsewhere, by air via: in U.S.A, Brown, 3400 Ulloa, San Francisco CA 94116 @ 5/\$1; in U.K., Roberts, 87 West Town Lane, Bristol BS4 5DZ @ 5/50p.



## THINNING DOWN THE IN-TRAY:

The thickest thing in the tray is ANZAPA 25, for October. This compendium of personal publications totals 240 pages, and includes contributions from all but one of the 18 members, by dint of Official Bloody Editor Edmonds arbitrary, didatorial expulsion of five people for failure to meet the requirements, which are dues of \$3 annually and publication of six pages every six months. Odd that the largest ANZAPA mailing so far should have such a short membership roll - anyone interested should ask the OBE for a sample mailing. His address is Leigh Edmonds, P.O. Box 74, Balaclava, Vic. 3183. I was going to make a list of the better things in it; on second thought this is left as an exercise for the reader.

Thinner things are more frequent: a pleasant \_\_\_\_\_ or two from Helen Hyde for the Canberra Science Fiction Society, P.O.Box 544, Civic Square, A.C.T. 2608 carries club news and personal notes, and a whinge in the latest issue, no 3, which has the intriguing name of Nini Hii, which as every schoolboy knows is Old High Martian for (sorry about running off the margin like that). An item about Canberra identity Graham Stone's understandable annoyance by media people hooking up UFO's with science fiction will strike a chord. And Helen, if any copies go overseas, remember that Strine usage of 'wog' is not adhered to overseas, leading to certain misunderstandings when you say - 'I'll finish up in hospital with too many of them'.

The next thing chucked up is CHUNDER!, from John Foyster, 6 Clowes St., South Yarra Vic 3141. (Note return to old address.) What can I say? Except Down, boy. Both the above are about fortnightly, and obtainable for show of interest.

A wraparound Stephen Campbell cover adorns M31 No. 2, from Ron L. Clarke, 78 Redgrave Rd., Normanhurst NSW 2072. Not only is the price \$5, but Ron notes that there are no more copies of this issue available. Are you trying to tell us something, Ron? A mix of amateur SF and the usual fare of letters and articles. To him that has shall it be given, I guess.

Two Bruce Gillespie publications now. INVISIBLE WHISTLING BUNYIPS is Bruce's way of catching up with his bulging correspondence file on SF COMMENTARY; there may be a few copies left of No. 1, which relates mostly to SFC 26, from Bruce at GPO Box 5195 AA, Melbourne Vic. 3001. S F COMMENTARY 29, billed as the Special Violence Issue, has the second part of Bruce's series on Aldiss' novels; this time dissecting THE INTERPRETER, THE PRIMAL URGE, and THE DARK LIGHT YEARS. Barry Gillam discusses Kubrick, with particular attention to A CLOCKWORK ORANGE, and there is another instalment of the tedious Lem/Farmer fight. SFC was nominated for a Hugo this time; I misunderstood something Charlie Brown said, and told Bruce on my return from overseas that he had come second by the normal means of counting votes. What Charlie meant, it seems, is that of those people who voted LOCUS No. 1, most voted SFC 2nd. Oh well. As Toastmaster Robert Bloch said in the Hugo Award banquet, it is a magnificent achievement merely to get on the ballot form. SFC got 65 first-place votes, and 42 LOCUS preferences from the 102 with second-place votes. This is all by way of softening the fact that SF Commentary came fourth under the complicated Australian ballot, balloting system. Pity the poor Australian voter in our Federal lower-house election on Dec. 2nd, with compulsory, preferential voting, and all votes informal(disallowed) that do not have a number in every space. Of course the Senate elections are even more complicated, selecting five senators from each state from lists of three from each contending party. And we still haven't got round to using computers, let alone voting machines!

Figures above on Hugo votes, along with much else, from LOCUS; in this case, No. 124 from Charles and Dena Brown, 3400 Ulloa St, San Francisco CA 94116. LOCUS won the fanzine Hugo for the second time: the Browns' mantel sports two pair. The Australian agent is - SURPRISE! - Bruce Gillespie, GPO Box 5195AA, Melbourne, Vic 3001; and he will sell you 10 for \$3.50 or 26 (about a year) for \$8 by airmail.



### FINALLY, FM ( IN FIVE YEARS!)

The Australian Broadcasting Control Board's long-awaited report was presented to Parliament in October by the PMG. We are to have FM radio in the UHF band, not used for this purpose by any other country, but due to the need to develop standards and the necessary technology, and the pressures of prior introduction of colour TV, no broadcasting may be expected before late 1977, with the ABC (national) stations at least a year behind that.

One innovation planned is that there will be 'Public' stations, initially one in each capital city. Musical groups, educational organisations, ethnic societies, are among those who might have access to these nationally-owned transmitters at agreed times. All these stations will probably broadcast in stereo, and there is sufficient space on the band allotted for (470 - 510 MHz) for about 20 stations eventually in each State capital; additionally it seems that present commercial stations will not be allowed to control the UHF stations, and neither will TV or newspaper chains, if the Board's recommendations are followed.

Electronics manufacturers in this country greeted the report with barely-suppressed whoops of joy. At last, something that the Japanese couldn't do! It looks unlikely that Japan would build specialised radio receivers just for the limited Australian market; hopefully the local manufacturers will not hold us to ransom.

And yet - in 1960 there were VHF FM stations in Australia; how much more simple it would all have been had it not been decided then to close them down and reallocate their frequencies to TV.

To look on the brighter side, the public stations, if not stillborn by bureaucracy, may develop into worthwhile media for many minority interests; the widening of the extremely limited choice of type of programming will also be welcome. I do fail to see why people or groups should not be allowed to own their own stations subject to ABCB regulations; after all sharing transmitters could bring down the capital cost of setting up an FM station to about \$40,000. I'm worried that these public stations could easily be monopolised by church organisations, or merely use the extended frequency and fidelity granted us by the new medium to add to the tedium.

### SILENT RUNNING OPENS QUIETLY:

The first film directed by Douglas Trumbull, who was gainfully employed on the special effects of '2001' opened recently in Melbourne, aimed rather erratically at the children's market. Presumably the delay of some six months since opening in the USA gave the distributors time to work out that the ecological selling-point used there (and in England) was a fizzer. It was cut to a G rating - by the commission of most of the fight sequence - but not held up until the holiday season. There is, of course a lack of G material around for showing these days. It is a pity that the 70mm print was not used at one of few Melbourne theatres that can use it - some of the visual excitement that was undeniably in the version I saw in London must be missing. Some suspension of disbelief will be required of all but the least critical. What a waste ! - as Forry said. A little technical advice at the story stage would have gone a very long way. There are some excellent parts of it though, as the curate remarked of his egg.

### RATS DEBUT:

Rats is a new magazine-format paper, put out from 148 Station St, Nth Carlton 3054 for 45¢ an issue, or 12/\$5.40 (you get a bonus LP). Lee Harding has had something to do with it, apart from running the story in it: Several names familiar and nearly so to me have contributed artwork and poems: George Turner giggled for about five minutes at one poem by the editor, Piotr Olszewski, who wants contributions. Get a copy first, I suggest: The Age is handling distribution in Vic: outside, write to the Editor. ( Berndt Elbeshausen: could that be Bernice Bernhouse in drag?)

## WORLDCON 30: L.A. CON PRELIMINARY REPORT

LACon was a big, brash convention; there were over 2000 attendees at the International Hotel at Los Angeles airport, of whom nearly half bought memberships at the door. With all the preliminary notification, this proportion was larger than the Committee had expected, and more than could be conveniently handled at the peak times, such as the Masquerade, and the Awards Banquet. It is just too many people for comfort; by which I mean that it was difficult to meet people even if you knew they were there.

The Australian contingent consisted of Ron Graham, Bill Wright and myself. Bill had arrived a couple of days before the Convention was to start, travelling from Sydney with Lesleigh Luttrell, But Ron and I were not so lucky. I arrived just as the Con started on the Thursday evening, and Ron flew down from San Francisco on the Friday. The convention floor was the entire first, or as Americans laughingly say, second, floor of the (650-room) hotel, and it seemed enormous. It was hard to find some of the meeting-rooms, and one of the early victims was Bill Wright, en route to Ballroom F for his panel stint on 'The International View'. I was saved from an embarrassing few minutes due to being prepared for a different subject, when he finally appeared. The panel was moderated by Fred Patten, and included people from France, Sweden, and Canada. These were however not the only nationalities at the Convention; Eddie Jones was there from England, being congratulated on his engagement to Marsha Elkin; Ara Pashinian from Spain was much in evidence, and Bill introduced me to two Phillippine artists whose names I've sadly forgotten.

The Art Show was excellent, and fully occupied a room almost 100 yards long, and the full width of the hotel. A guard at the door prevented anyone not wearing a Con badge from entering, and checked parcels when you left, which caused a little friction, but at least nothing was stolen. The system of operation was that each painting hung, of which most were for sale or auction, had a label beside it with a minimum bid quoted. If at the end of the show, no-one had written in a bid, the painting was withdrawn from the auction. Merely writing in a bid did not mean you had it, though; you had to appear at the auction to defend it. Bjo and John Trimble, who have been running convention art shows for years, have got it down to a standard system by now, and apart from the length of time taken for the auction it worked very smoothly.

There was also a separate auction on the ground floor, which some people never found. One of the most interesting freebies I picked up at the Con was the auction catalogue but, luckily for my financial standing I didn't stay long.

Another fine piece of work to be picked up for asking was the film handbook. Bill Warren had put on an excellent selection of movies; although it did not include all the traditional movies, it did turn up some that may well be traditional in the Cons to come.

There was a large Huckster Room, where David Gerrold could usually be found, selling tribbles, Hank and Lesleigh Luttrell, selling Starlings, and many, many others. Other sideshows were the Spacewar machines - 25¢ in the slot gave you one minute as spaceship captain to shoot down flying saucers on the computer-driven CRT display, while they tried to collide with you: this attraction took about \$600 over the Con. The lobby was full of sign-up sheets for the many seminars being held, mostly in peoples' bedrooms, on subjects many and various; there were also Author Brunches, where you had the chance to monopolise the conversation of your chosen favourite writer while ten other people kicked you under the table, as they had all paid for the privilege; and many, many private meetings, ranging from First Fandom - described by Forrest J Ackerman as old dinosaurs, survivors of another age - consisting of fans active since 1940, to the Dum-Dum of the Burroughs Bibliophiles, a Georgette Heyer Tea, and a bibliographic session of the Science Fiction Research Association.



L.A. Con report cont'd)

To return to the main programme of the Convention, much of which I was unable to attend, I must crib from LOCUS. Frederik Pohl, as Guest of Honour, gave a keynote address at the opening session, in order to leave the way clear for belly-laughts at the Banquet. Poul Anderson's speech on How to Build a World attracted a huge audience, which carried over to the following panel on World Builders, led by Dan Alderson and displaying those hard-science writers Larry Niven, Greg Benford, Hal Clement, and Jerry Pournelle in addition to Poul Anderson. This popularity caused another panel on fandom in the '30s and '40s to be delayed until the evening. The first day finished with a Meet-the-Authors party in the enormous cocktail lounge at the top of the hotel, which featured a vast window with a magnificent view of streams of jumbo jets landing beneath. There were too many authors present to list: there were too many people in between where I was and many of the authors for me to talk to many. I missed Saturday's mediaeval wedding of Kathleen Sky and Steve Goldin due to a sore head, occasioned in the line of duty at the Australia in '75 party, and the prior showing of the Aussiefan movie to 500 or so people in the main ballroom. My days and nights ran in to each other - I averaged about two hours sleep to 22 awake over the entire convention. Our party, or rather parties, as once the film had been shown we were continually under siege to show it again, and this had to be done in the Wright-Johnson cabana near the swimming pool, started off fairly well supplied not only with Australian beer, obtained through a source I cannot name (Thanks a lot, Mr. Wright), but even with ice, which for some reason was rare at this hotel, to the ill-disguised horror of most attendees. The situation steadily deteriorated, but the last of the wine and spirits lasted until the second night: to the well-disguised horror of our next-door-neighbours.

On the Saturday, Harlan Ellison gave a talk on his concept of professionalism: this generated a lot of response and interest, and kept people away from many alternative happenings, such as the showing of the film lent to us by the Tourist Commission. We also had a representative of BOAC, who had lent us the film projector, available at our cabana on the Saturday, with the idea of having travel information available to anyone interested. In retrospect, this would have been better done another way, as we were able to entice relatively few people away from Harlan's histrionics. The Masquerade was a major feature of Saturday evening. There were about 70 entries, and the average standard was very high. Some of the most striking costumes were a magnificent Black Queen, from Barbarella, by Marjil Ellers; Masque of the Red Death, from Lon Chaney's version of Phantom of the Opera, by Cortlandt Hull; Perseus and Med , by Jon and Joni Stopa - a thoroughly startling presentation, with more than a touch of sleight-of-hand as Perseus decapitates the gorgon - and Dejah Thoris by Astrid Anderson in a non-costume of harness and red paint. Bill Wright was covered with embarrassment on exclaiming his doubts as to Astrid's mammary veracity by the quiet voice at his elbow of Karen Anderson averring the same. An award for the most revolting costume was awarded to Scott Shaw, attired entirely in peanut butter as the name character of his underground comic, The Turd. I was also impressed by the method of staging the Masquerade, with three mimes assisting the contestants onto and across the stage, and watching that restricted vision didn't cause mishaps with the edge of the stage, doors, and the like.

Also on Saturday, the bidding session for the 1974 site was held, the first under the new mail-ballot regulations. The Washington bid had been very much in evidence, the New York one almost invisible; and New York withdrew at the last possible time. Everyone who bought a ballot is there fore a supporting member of DISCON II, whose co-chairmen, Jay and Alice Haldeman, promptly announced that their Guest of Honour would be Roger Zelazny, and Fan GoH Jay Kay Klein.

LA Con report contd)

The Business session produced no motion to ratify the changes made at Boston last year, which thus presumably lapse; it did produce minor changes in the Hugo categories, including the change to Best Editor from Best Professional Magazine, this to allow editors of anthologies, original or otherwise, and of lines of books; also the novellette category was reinstated. We were treated to Norman Spinrad's fury that was irrelevant, if interesting, and to a statement from Lars-Olov Strandberg, the Chairman of the Swedish bidding committee, withdrawing their bid for 1976. This has left the year's Worldcon open: bids may appear from Minneapolis and Columbus.

#### B-Y-Q-CON:

A lightly-programmed convention is planned for Melbourne Dec 26-29. 'Organised', if that is the word I'm looking for, by Bruce Gillespie and Leigh Edmonds, it sounds more like a floating party. Idea is just to get together, initially in the Gillespie yard at 600 Plenty Road, East Preston, and see if Melbourne fans can repeat the fun of Adventon last year. Fees will be 5/- per day: following days will be at other locales, so contact Bruce Gillespie, GPO Box 5195AA, Melbourne 3001, for details.

#### EASTERCON '73:

This is the main Melbourne Convention of the coming year. The site has just been selected; it is the Victoria, 215 Little Collins St. We are still negotiating special room rates, and all other details will be given later, but we are expecting to run an Art Show, culminating in an auction. For details of this contact Paula Hervey-Tennyson, c/- Box 1267L, Melbourne 3001.

#### STOLEN BRIEFS:

Gene Roddenberry seems to have given up on STAR TREK, as he is now engaged on four new series for various TV networks, two SF, one supernatural, and one 'quasi-SF'. I'm not clear from the item in LOCUS 126 whether these are just pilots or or series that have actually been taken up by the networks concerned,

VERTIX Science Fiction is the title of a new magazine, first issue to be out in February, that was originally to have been called VECTOR. It is to have 100 slick pages in quarto format, \$1.50 cover price in the U.S.A. and is edited by Don Pheil, with Bill Rotsler in charge of art - he also has a story in the first issue of the new bi-monthly, which also has stories by Benford, Carr, Ellison, and Silverberg, and artwork by Austin, Barr, and Kirk. Information from LOCUS 123 and 126.

Space Age Books have just issued a new catalogue, with special emphasis on SF and fantasy. A supplement on movie books is also out. The most eye-catching item is a large volume of paintings by David Hardy, many from F & SF covers, with text by Patrick Moore, entitled CHALLENGE OF THE STARS, price \$5.95. If you have not seen a copy of the catalogue within a week, and you think you should, write to the shop at 317 Swanston St, Melbourne 3000.

CHECKPOINT 24 from Peter Roberts, Australian agent David Grigg, PO Box 100, Carlton South 3053, costing 6/1, advises us that Australian fan John Brosnan is selling his fan-fiction to girlie magazines, and that the National Film Theatre ( of UK) is having an SF Film Festival the last two weeks of June 1973.

Also from CHECKPOINT, the news that Eddie Jones and Marsha Elkin were to have married in Liverpool on 11th November. Were to, because I'm past that date. Belated congratulations to them both.





# BULLETIN 14

## Monthly newsletter of The AUSTRALIA IN SEVENTY-FIVE Committee

Committee for the 1975 Australian Science Fiction Convention  
Bidding committee: 1975 World Science Fiction Convention

### Editorial

We begin with two apologies on our part. The first one is; we are sorry for the lateness of this issue but with Robin and Bill overseas the rest of the committee just hasn't had time to get an issue together before now.

Our second apology concerns the last issue which many of you didn't receive. The 13th issue was collated at Syncon 72 and given out to the people who were there. The remaining copies which were to be posted out were given to the hotel staff to pass onto me by Robin Johnson but they became lost and we have not been able to find them so, no last issue for our subscribers who were not there.

We were quite furious at this loss because we thought it was a very good issue since it included copies of our ad in the LA Con Handbook and other goodies. However, I have about twenty copies which I managed to save and I can send them out to whoever is interested. Just let me know.

Since the Syncon the committee has been going through a few changes, not only in its composition but also in its objectives. We will have more to say about our personelle changes next issue so let's just say a little here about the things we have been thinking about.

Our presence at the Los Angeles World Science Fiction Convention seemed to make a good impression upon the Americans and the film which we made to show there was very well appreciated. Also at that convention Bill Wright and

Robin Johnson had a good chance to talk to many people about what we should be doing to advance our bid. We have to realize that our publicity at the LACon was our last chance to present our bid to the masses science fiction readers and from now until the TORCon we will have to do all our publicity at smaller regional conventions and through fanzine ads and by good will which we can spread from here. The newly introduced postal Convention Site voting means that even before the TORCon the site for the 1975 Convention will most likely have been decided and even though we should not neglect to make a major effort there we cannot in any neglect what we do between now and then. The next ten months are crucial.

We are going to have to make it a point to put Australia in '75 advertisements in as many convention handbooks as possible, we are going to have to try to write as many letters to overseas people as possible and we are going to have to try to think up as many ways as possible to bring our name before the eyes of the American science fiction fans.

We can do it but it is going to be a lot of hard work. We are working on it now but we can't let up until we have won the bid and after that we can't let up until the convention is over.

One of the nicest things that has happened to us in the last couple of months is receiving a letter from Lesleigh Luttrell saying how pleased she was to have been in Australia in August. It is a very nice letter which I was going to print here but, would you believe, I've lost it. Anyhow, Lesleigh, in these pages, wishes to thank everybody for helping her to get to Australia, wants to thank them very much for the good time they gave her and wants to wish us all the best with our bid. She also said to tell everybody that she will do the best she can to see that we win our bid and from a few remarks I've read she has been talking to people about her stay here and about the people she met.

I am sure that I can speak for everyone when I say that it was a thrill having Lesleigh here and we thank her very much for her good will and her support.

The following article was published in the 13th issue of A75 BULLETIN but since a great many of you didn't get to read it we are reprinting it.

## **An A75 Shist**

Introduction From time to time we receive letters from subscribers suggesting that we are spending money donated to Australia in Seventy-Five campaign in the wrong way - that we should be reaching out to all the readers of science fiction, fantasy film fans and readers of Marvel comics within Australia who have never come into contact with the various SF Clubs in the Capital Cities, instead of concentrating all our efforts on publicity of Australian activities overseas.

The main tenor of their criticism is that we established SF fans are privileged to move in a society where SF is much discussed, but most SF



readers find that the social circles they move in consider SF is for children and idiots.

This whole question has exercised the collective mind of the Committee ever since it was set up in January 1970. For decades there have been more or less active SF Clubs operating in the Capital Cities, and for the most part the leadership of these Clubs are very active in Committee affairs. The Clubs engage in "fun" type activities, build up SF libraries, and publish one or more magazines in which most of the members contribute in the form of articles, letters, artwork, typing stencils, duplicating, collating and stapling. They tend to be very loosely organized, and if they are engaged in the sort of promotion that would reach the community at large, it would be too great a strain on their elected office-bearers, who are out-of-pocket at the end of their term in office as it is.

And so, quite early in the piece, the Committee decided that the best way to build up the membership of SF Clubs in Australia is to get the Big Name Authors out to Australia to visit them. The only practical way to do that, of course, is to bring the HUGO Award presentations to Australia. (The HUGO's are the World Science Fiction Achievement Awards named after the late Hugo Gernsback, the father of modern science fiction). And this means bringing the World Science Fiction Convention to Australia.

The World Science Fiction Convention So far, there have been 29 World Science Fiction Conventions, all but three of them have been held in North American cities. The exceptions have been London (twice) and Heidelberg, Germany (once). So, you see, it is very difficult for any city outside the continent of North America to gain the right to hold the World Science Fiction Convention. Why should this be so?

World Science Fiction Conventions are held by a committee representing Science Fiction enthusiasts in the city where the Convention is held. The host city is chosen by the World Science Fiction Society at the World Convention two years beforehand. (The World Science Fiction Society is a legal fiction consisting of the members of the current World Convention, and exists simply so that, if an outsider asks "Who runs World SF Conventions?" you can say immediately: "A committee chosen by the World Science Fiction Society!").

There is a vast amount of prestige accruing to SF fans in a city which hosts a WorldCon, and so there is competition which can only be resolved by a site-selection ballot at the Convention two years ahead. What happens is that bidding committees are set up in the competing cities about four years before the year of the convention, and for the first two years they carry out publicity at regional conventions, in amateur magazines and letters to influential authors and editors. When the site-selection ballot is held, the voters (who are members of the WorldCon two years before) pay \$3 for the privilege, and the question is often asked: "What do they get for their \$3?"

Firstly, they get a non-attending membership of the Convention that wins the bid. This entitles them all to progress reports, a membership card,

and the very handsome Convention Book when the Convention takes place. Secondly, if they are actually attending the Worldcon where the ballot is being held, the competing bidders are likely to offer all sorts of bandishments to win their votes. Altogether, a bargain at \$3.

Gee! You lot are quick on the uptake. Quick as a flash, you are saying: "That's all very well for the people lucky enough to attend the WorldCon. But what about non-attending members of the current WorldCon, especially overseas members who can't get there. Do they have a say?"

Up till now, I regret to say, they haven't; and this is one of the reasons why North American cities have had such a stranglehold on the bidding. (The other crucial reason is that most of the World's SF activity and enthusiasm comes from North America). However, this is about to change. A couple of months before our bid for the 33rd World SF Convention is decided at Toronto in 1973, the Toronto Committee is going to hold a mail ballot for site-selection for 1975, probably between Melbourne, Australia and San Francisco, California. Ballot papers will be sent out to all TORCON members at that stage, including the non-attending members. When the ballot of attending members is taken at the Toronto Convention itself, the result of the mail ballot will be included in the voting. Care will be taken to ensure that nobody votes twice.

For the first time, non-Americans have an equal choice in the ballot for site-selection, and this is happening just in time to be of use to us in our bid for AUSTRALIA IN SEVENTY-FIVE. Australia's bid will be put in for Melbourne because this is where most of the SF activity has been in recent times. However, the whole thing is an Australian campaign, and we need the encouragement and support of every SF enthusiast in Australia if we are to succeed against San Francisco's strong challenge.

An Appeal for Support Once we have won the bid (and the Committee absolutely refuses to consider any other possibility), we will have the mass media all over us like a rash. We'll get so much publicity from all directions that the SF Clubs will have to fight off membership applications, the Australian Society of Authors, and University Departments of Literature. And, quite suddenly, the Government is going to discover that what we have been doing is CULTURAL, and start giving us some assistance. We might be exaggerating here, but not much.

The important thing is to convince SF fans overseas, and in particular the Americans, that an Australian city, Melbourne, is the best site for the 1975 World Science Fiction Convention.

We have to reach people 8000 miles away, it isn't cheap. Will you please help us with a donation, or with ideas or in any way you can think of.

-- Bill Wright

Next issue we will begin to print Bill's report of the exciting time that he had recently in the USA where he many many many SF fans and where he spread the good word about AUSTRALIA IN SEVENTY-FIVE.





## Personal Impressions

Being as I was Secretary and co-perpetrator of Syncon, I am a bit more critical of Syncon than other people would be. They say that the creator of something is more critical than any outsider can be (and I am not claiming to be the sole creator, of course). I see many glaring errors in Syncon and when I pointed these out to other people, they denied their gravity. I think the biggest thing that went wrong was the fact that it was over-planned. That is, there was a lot of programming and not enough people to do the running of it. Sydney fandom is the oldest fandom in Australia, the earliest clubs started back around 1937, I believe, but there have been many periods of ups and downs since then, and at this time there are few active fans around Sydney who were prepared to work at running something as large as a National Convention, namely Bob, Jim and myself. No matter what anyone else says they offered or stated, those were the three names that dragged the work wagons... everyone else just hung on. This is not bragging, this is a fact. And it is this fact that makes it more obvious than ever that any World Convention in the foreseeable future must be held in Melbourne.

You cannot run a large-scale Convention with three people. During the Convention Bob, who was already tired, had to show all the movies himself, which meant that he got even less sleep than I (and I had about 10 hours in 92). Jim worked like a cyclone in miniature, running around Sydney picking up films and other stuff, setting up equipment and helping to co-ordinate the auction. I... well, I worked hard too, but I expected that.. I say, without boasting, that we three did the work of a whole Committee. The mistakes we made were due solely to the fact that we couldn't be in three places at once. A Con shouldn't be run like that. But what could we do?

Really, Syncon should have been smaller than it was. We were the first National Convention to be held in a Hotel, and it seemed poor spirited to make it a programme like those that had gone before.

The worst thing of course was the Hotel. We didn't know that the Squire Inn was as bad as it turned out to be. During the preparations the Functions Manageress seemed a very nice, co-operative person. She kept us informed of developments, she gave me all the info I wanted, lowered the prices of the Con rooms from \$20 per one room per day to \$20 all rooms per day. She lowered the room rates and included a light breakfast (which

wasn't really a light breakfast at all) and arranged for a lovely meal for the Banquet. So, on the price side of things, we did quite well. But the working side if the Hotel was poor. Room Service was non-existent, so-operations and general understandings were minimal. They didn't or could not understand that we were holding a Convention. Whether this was due to the fact that we were there after a number of ownership and management changes I don't know, but the fact that as guests of the hotel we were unsatisfied with the services recieved is enough. But fans are a hardy lot, and most of them seemed to manage, although they went around on Saturday without the benefit af a shower.

But let us leave the drawbacks and poor points of the hotel and discuss the Con itself. Here I must thank John Foyster for all that he did. If he hadn't helped us as he did the organisation of the Auction would have fallen apart before we got half-way through. Thank you John, your help was like an oasis in the desert. Of course, it cant't be expected that everyone that comes to a National Convention should rush up to the Organisers and ask if they can help, but it was nice that a few did. Lesleigh Luttrell... I thank her for her help, shedid so much and she was our Guest of Honour. How many GoH's have done so much work during a Con? I thank all the other people who offerred and did help... Jim Morgan, he worked so hard with no complaints and still managed to keep his good humor. Lee Harding, who managed, somehow, to get through a very long and poorly run auction and get rid of so much so well and still keep his good humor. I thank John Bangsund for being a witty and versatile Toast-master, even though there were no Toasts to Master. I hope our GoH enjoyed herself, when she came she knew few Australian faces, now she must know most of them. And most of all I thank everyone who came. I thank all those who helped and I hope the next National Convention will learn from the errors and miscalculations that were made, mainly:

- A. Don't over-programme.
- B. Pick a Hotel or venue that is co-operative and well run.
- C. Plan well before hand and have one person doing one job. That way, everyone knows what their job is and can devote their entire attention to it.
- D. Allow time in the programme for run over and rest breaks and organisation time. Don't pack sessions one on top of the other.
- E. Have the largest working Committee you possibly can. Throw deadwood off and fill their places with people willing to work. If you have a large working committee, then there will be less work to be given to each person.



- F. Make sure someone is around afterwards to help you wind up and get everything back to where it belongs. It's best to have at least two days after the Con to do this in. Remember, films, projectors, boards and boxes just don't pop into thin air when the show winds up, it has to be returned. I spent half a tank of petrol getting everything back, and in my little VW that's a phenomenal milage.
- G. Limit your auction to interesting articles. If someone wants to sell a group of books, set up a Huckster Table and let them sell it there. It adds colour and keeps the auction list to a minimum. 700 books is criminal. Also, set a time limit for receipt of auction material and stick to it.
- H. Make sure the Hotel you choose knows exactly what kind of a Convention it will have to deal with. SF Conventions are new to Hotels in this country, so fill them in in detail. It also is an idea if a group give the chosen site a try out, for prices, services and food.

No doubt there are other points, but I give the major failing points for us. Future Cons take note and benefit by them.

Now, all this may seem to indicate that I believe Syncon was a flop. I don't. I loved every minute of it. I didn't see or talk to half the people I wanted to, nor did I see the movies, but I hope I will again some time. I loved it all, even when I was worrying. It was the first Con I ever helped organise, and for that alone it will remain a fond memory. I shall also remember it for other things, like the 128-odd listed members (is this a record for a National Convention?) and the three paper and TV interviews (on which I shall not comment further here), the wonderful speakers and talks and the Paul Stevens Show, surely the best yet, the room party I had, the wonderful people I met, old friends and new.

This is not an official report (this is to come later). Rather this is a personal viewpoint of my own feelings about Syncon 72. I enjoyed it, I worked hard, I lost sleep, I saw things go wrong, but I expected nothing less. I suppose it was meant to be, and if someone were to ask if I would go through it all again... I would answer ?\$\*"%&@ (personal censorship here, I don't use foul language in print.

--- Shayne McCormack

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