

Aussiecon 4 Academic Program: Abstracts of Papers

Amaral, Sonia Cristina Montone do; Lasaitis, Cristina

An historiographic view about H. G. Wells' The Time Machine

The Time Machine was first published in 1895 by H. G. Wells (1866-1946), along with several transformations in science. By the end of the 19th century, William Hamilton's (1805-1865) theory of quaternions and non-Euclidian geometry by Johann Carl Friedrich Gauss (1777 – 1855) and Bernhard Riemann (1826-1866) were in the process for consolidation and these theories provided conceptual subsidies for works such as Flatland by Edwin Abbot and Scientific Romances by Charles Hinton to use the quadrimensional theory. However, H. G. Wells characterized the hypothesis of Time as the fourth dimension extremely, building a speculative dystopia about Time. This assignment intends to investigate the time hypothesis that were influence for Wells' literature, and also contextualize different publications about the Special Relativity Theory by Albert Einstein (1905), Henri Poincaré (1905) and Hermann Minkowski (1906).

Bio

College of Philosophy, Language Studies and Human Sciences, University of Sao Paulo (Universidade de Sao Paulo, USP – Sao Paulo/SP) – Brazil. Undergraduate Student in English Language and Literature from the College of Philosophy, Language Studies and Human Sciences, University of Sao Paulo and scientific initiation scholar by the CNPq (National Council of Scientific and Technologic development) with the research entitled H. G. Wells e as concepções de tempo no final do século XIX. ("H. G. Wells and the time conceptions at the end of the 19th century.") Cristina Lasaitis, Department of Psychobiology – Federal University of Sao Paulo (Universidade Federal de Sao Paulo, UNIFESP – Sao Paulo/SP) – Brazil. Biomedical scientist and Master of Psychobiology from Federal University of Sao Paulo (UNIFESP), is also a writer of science fiction and fantasy, author of Fabulas do Tempo e da Eternidade ("Time and Eternity Fables", Tarja Editorial, 2008), a short stories collection which explores the various philosophical aspects of time.

Blackford, Russell

Science fiction and technoscience: a love-hate relationship

From the beginning, science fiction has displayed complex, often ambivalent, attitudes to science and technology. You could call it a love-hate relationship. Jules Verne, for example, showed the dangers of innovations that he described so loving and often glorified, such as Captain Nemo's ship-killing submarine. Even Gernsback-era science fiction used technology to set up, as well as solve, the problems facing its protagonists. Conversely, science fiction's monsters and bogies, often the products of advanced techoscience, are as much wondrous as terrifying. Part of science fiction's appeal lies in its ability to show technoscience as dangerous and potentially destructive, while, at the very same time, revealing its attractions - and accommodating it in an overall scheme of values. When we respond to science fiction narratives, in whatever medium, we engage with this ambivalence at the heart of the genre.

Bio

Russell Blackford is an Australian author, philosopher, and critic. He holds separate doctorates in English literature (University of Newcastle) and philosophy (Monash University), and has published many books, short stories, academic articles, and other writings. His books include Strange Constellations: A History of Australian Science Fiction (co-authored with Van Ikin and Sean McMullen; Greenwood Press, 1999) and 50 Voices of Disbelief: Why We Are Atheists (co-edited with Udo Schuklenk; Wiley-Blackwell, 2009). Dr Blackford is editor-in-chief of The Journal of Evolution and Technology; a Conjoint Lecturer in the School of Humanities and Social Science, University of Newcastle; and a Fellow of the Institute for Ethics and Emerging Technologies. He is an editorial consultant to a number of peer-reviewed journals, including Science Fiction Studies. He was a co-convenor of the Worldcon academic tracks in 1985 and 1999, and co-editor of a special issue of Foundation that served the 1999 academic track as a proceedings volume.

Briel, Holger***The establishment of German 'High Culture' Science Fiction in the 1950s: Arno Schmidt and Ernst Jünger***

Science fiction has never been a forte of German literature. While the fantastic genre is well served, beginning with Grimmelshausen's *Simplicissimus* in the 17th century and moving on to the stories of ETA Hoffmann in the early 19th century up to Kafka's *Metamorphosis*, Science fiction texts proper are far and few in between. Even Lang's *Metropolis* had changed nothing for the better. However, this should change in the 1950s. Partly due to an increase in the reception of American culture and literature, partly due to a tabula rasa feeling among the German intellectual elite in the aftermath of the Nazi era, a number of writers would discover SF for themselves. In my presentation I will analyse and compare two texts of two of Germany's leading writers of the 1950s and 60s, Arno Schmidt's *KAFF* (1959) and Ernst Jünger's *Heliopolis* (1957). The writing of SF texts by those two writers is of particular literary historical interest: Within the German tradition, Schmidt is solidly identified with the left whereas Jünger even today encounters the label of rightwing elitist. I will demonstrate that while their writing styles are obviously different, both of them meet in the technosphere of the mid-20th century and are able, perhaps even eager to participate in it by localising it for their particular purposes. Here we can see a clear instance how the writing of technology (in)voluntarily transcends political boundaries and was establishing itself at the time as a proper genre of writing and as the positing of a new world view.

Bio

Holger Briel received his Ph.D. from the University of Massachusetts, Amherst with a dissertation on the aesthetic theories of Adorno and Derrida. His most recent publication is the edited *Glocal Media and the Balkans* (2009). Earlier books include *German Culture and Society: A Glossary* (2002) and *Adorno and Derrida, or where does modernity end?* (in German, 1993). Further publications are centered on German and English Arts and Literature, (Trans-) Cultural Studies, New Media, Manga and Anime. My research interests include international Human Resource Management, Inter-cultural Studies, Broadcast Media in the Digital Age, Visual Media and the Sociology of the Digital World. Presently, he is teaching Media and Communication Studies at the Management Center Innsbruck, Austria, the University of Nicosia, Cyprus and the Indian Institute of Learning and Management, New Delhi.

Brown, Adam***'All Those Moments Haven't Been Lost in Time': Revisiting Blade Runner and Its Progeny in the Present Day***

While generally remaining a marginalised genre in the academic study of cinema, science fiction films continue to explore the most fundamental questions that confront humankind. The potential for the medium of film to represent ambiguity in a nuanced manner arguably makes it a useful platform for exploring perhaps the most complex issue of all: what is it to be human? Considerable attention has been granted to the film *Blade Runner* in this regard – a film that continues to resonate as a cult text as well as an educational tool in many schools. This paper will revisit the scholarly and critical debates around *Blade Runner* and consider what continued relevance the film has. I will also explore the film's influence on other cinematic works, particularly the more recent Korean film, *Natural City* (2003), revealing the rich intertextual meanings generated by the ongoing engagement with *Blade Runner* in the present day.

Bio

Dr. Adam Brown teaches history, literature and communication studies at Deakin University and works in the testimonies department at the Jewish Holocaust Centre in Melbourne. He completed his phd on Holocaust representation, particularly focusing on how complex human behaviour is explored in cinematic representations of the event.

Brown, Jennifer***Shieldmaidens and Elf Queens: Revealing Gynophobia in the Epic Adventure The Lord of the Rings***

JRR Tolkien masterfully wove his personal, theological, and professional ideologies into the heroic epic *The Lord of the Rings*. Like one of Shelob's webs, the epic's mythology is so intricately

woven that by the time a reader becomes fully cognizant of its textural beauty the entrapment is complete. Yet one thread may unravel the very fabric of Middle Earth's tapestry: rigid stereotypical gender boundaries that bind Tolkien's female characters. Some may argue that this opinion is feminist propaganda. Conversely, feminists might assert that Tolkien's work is gynophobic, and that Peter Jackson's screenplay demonstrated a more pro-feminine mythology. In the spirit of raising awareness rather than passing judgment I examine Tolkien's patriarchal world to demonstrate that a gender analysis is central to a contemporary interpretation of this work and that the recent surge in 'Rings' mania has provided fertile ground on which to confront gender issues in The Lord of the Rings

Bio

Jennifer S. Brown is a Master of Bioethics by Research candidate at Monash University's Centre for Human Bioethics located in Melbourne, AU. In 2002, she received her BSc as a Commonwealth Scholar with Honours from the University of Massachusetts, Amherst, US. While there she participated in breast cancer and molecular genetics research and was the recipient of a Biomedical Research Fellowship. Recently, she was the recipient of the Monash-WHO Fellowship and spent 6-months in the Ethics Unit at the World Health Organization in Geneva. This October she will travel to Phuket to conduct research under the auspices of the Soi Dog Foundation. Her current research focuses on ethical issues surrounding 'mutually advantageous' exploitation and fair benefit outcomes in externally sponsored biomedical research trials involving humans conducted in least economically developed (LCD) countries. Her future research plans include public health, animal welfare, and community outreach strategies in culturally sensitive locals

Burrows, Toby

Terra Australis Cognita: Mapping the History of Australian Speculative Fiction

AustLit (www.austlit.edu.au) is the definitive database for Australian writing and literature. It aims to combine comprehensive indexing of published Australian writings with the provision of a selection of digitized Australian literary texts and critical works. AustLit is now developing a new Speculative Fictions programme, which forms part of its Popular Cultures research community. The programme is directed by the University of Western Australia and the University of Queensland. The result will be the largest bibliographical database of information about Australian science fiction, fantasy and horror, accompanied by a selection of digitized early works of speculative fiction. This paper will describe and discuss the work being carried out for AustLit's Speculative Fictions programme, including its achievements so far and its plans for the future.

Bio

Butler, Andrew

"We may take Fancy for a companion, but must follow Reason as a guide": Science Fiction Companions: An Editor's View

So far three companions to science fiction have been produced – by Cambridge, Blackwell's and Routledge -- and a fourth is in the works. What are the strengths and weaknesses of these volumes, and what are they for? What assumptions have they made about the field to which they offer companionship?

Bio

Andrew M. Butler is coeditor of The Routledge Companion to Science Fiction and of Extrapolation. He is currently writing a cultural history of sf in the 1970s.

Cake, David

Steampunk and cyberpunk: genre as ahistoric design aesthetic

The concept of genre within science fiction is intrinsically problematic, defying easy definition. Attempting to unpack the characteristics of the genres of cyberpunk and steampunk, we find the usage of these terms changes meaning depending on context, including historical context, and in regular common use may frequently not refer not to characteristics commonly associated with genre such as type of plot, or thematic considerations, but rather a related group of technological and aesthetic ideas that may easily be applied to works from multiple genres. In the case of

cyberpunk, what began as a literary movement within science fiction, with a stated concern with reforming the quality and relevance of technological speculation, and futurism in general, quickly became an identifiable genre based on shared setting, theme, tropes and tone. But as its technological prediction proved flawed, its defining feature became instead a distinct design aesthetic, an aesthetic that became an ahistorical one, as its near future vision became instead an alternate recent past, and its tropes assimilated into broader speculative fiction. In the case of steampunk, not only is this concept of an ahistoric alternate past intrinsic, but steampunk has always been a description of an aesthetic, rather than the normal signifiers of genre - fantasy, science fiction, alternate history, and direct pastiche that references all of these, have all freely been referred to as steampunk based on a similar design aesthetic and general technological similarities. Though the origins of the two genres are very different, the two are now alike in that the primary signifier of the genre has become an ahistoric design aesthetic, primarily entire classes of technology that have never come to be.

Bio

David is a Ditmar nominated fan writer for his non-fiction writing, and the former non-fiction editor of the award winning *Borderlands* magazine. He is a regular speaker at conventions in Australia, and a previous Worldcon program participant. He is also the chair of the Australian National Science Fiction Convention Standing Committee. He works with technology, and is a volunteer activist in the area of technology policy development. His first convention panel appearance discussing cyberpunk was in 1989.

Cameron, Andrew

From Astrology to Astronomy: The emergence of a scientific mode of speculative literature in the seventeenth century

The seventeenth century saw the emergence of a new mode of speculative literature which utilised science as a way of understanding the world. These ancestors of science fiction speculated outside the boundaries of traditional thought, drawing inspiration from the Copernican Revolution and Protestant Reformation to challenge the dominant religious worldview. They explored the anxieties created by the shift away from a religious cosmology towards scientific explanations of nature. This presentation will examine this paradigm shift through a case study of Kepler's *Somnium* (1634), a text which negotiates the dialectic between theological and scientific worldviews.

Bio

Andrew is currently studying for his Doctor of Creative Arts in Creative Writing at Curtin University (Western Australia). His research investigates how paradigm shifts between science and religion are reflected in the genre of science fiction. He is working on a science fiction novel as part of his thesis.

Campbell, Narelle

The Sky and the Cave: Differing Representations of the God and the Goddess in Guy Gavriel Kay's The Fionavar Tapestry

Ursula K. Le Guin's *A Wizard of Earthsea* tells of two local truisms in the land of Gont: "Weak as woman's magic", "Wicked as woman's magic". Gont is not alone in holding such beliefs, and Le Guin's axioms are far from unique in genre fantasy. From Calypso in the *Odyssey*, to Morgan le Fay in the Arthurian legend, to the White Witch in *The Chronicles of Narnia*, the dangerous sorceress has proved a staple for storytelling. This paper will consider the different constructions of men's magic and women's magic in Guy Gavriel Kay's fantasy trilogy, *The Fionavar Tapestry*, particularly as revealed in characters' allegiances to the God or the Goddess. It will argue that, though both Kay's deities are positively constructed, the God's magic is associated with masculinity, enlightenment, freedom, and modernity, where the Goddess' magic is tied to the sensual, the material, the libidinal, and to the past.

Bio

Narelle is a final year PhD candidate at the University of Wollongong researching the operation of medievalist nostalgia in contemporary genre fantasy. Recent publications: "An Object of Interest: Observing Elizabeth in Andrew Davies' *Pride and Prejudice*", *Adaptation*, vol. 2, no. 2, (2009), pp.

149-160, Oxford Journals: "Medieval Reimaginings: Female Knights in Children's Television", Screening the Past, no. 26, (2009), La Trobe University.

Campbell, Raewyn

Doctor Who and the Coolification of Nerds

The nerd/geek identity is becoming increasingly powerful in current Western culture, wielding immense social, political and economic power. What was once a marginalised and ostracised social grouping is now highly acceptable, even cool. This shift in valuing is seen quite clearly in popular culture; nerds are the heroes in television shows such as The Big Bang Theory, Chuck and Doctor Who. This paper will discuss the role such characters play in challenging and re-shaping value systems attached to the nerd identity. It will particularly focus upon the Doctor (from Doctor Who), utilising Alan Sinfield's notions of plausibility to discuss how these television characters work to justify the cultural repositioning of the nerd, legitimating the power that nerds possess in current Western society.

Bio

Rae Campbell is a PhD candidate in the School of Social Science, Media and Communication at the University of Wollongong. She is writing her thesis on shifting western cultural discourses concerning value and power associated with nerd identity. She is investigating whether there is a gender inequity when it comes to the power and cultural advantages now attached to the nerd label.

Chrulew, Matthew

Future primitive ecology: The ecotopian desire of Pleistocene rewilding and mammoth resurrection

Pleistocene Park is an experimental wildlife preserve in northeastern Siberia that hopes, through the reintroduction of animals, to recreate the grassy steppe ecosystem of the late Pleistocene, prior to the impact of homo sapiens. The site is also envisaged by some as the eventual home of resurrected mammoths, should the controversial projects to bring the species back from extinction find success. The park's creator admits that "the concept ... might initially seem like a science fiction story". And as might be expected, journalistic reporting has been unable to resist framing these activities by reference to Jurassic Park. In his review of the scientific and ethical controversy over mammoth cloning, Corey Salsberg chastises the media for this "rash sensationalism", calling instead for "[r]easoned discourse on the ethical, legal and social implications of the resurrection of an extinct animal". But I will argue that comparison to the utopian (and dystopian) narratives of science fiction is essential to properly understanding the desires and myths of these creative scientific practices. They are nothing if not enacted "ecotopias" which "cobble together aspects of the postmodern and the Paleolithic".

Bio

Matthew Chrulew is a postdoctoral fellow at the Centre for Research on Social Inclusion at Macquarie University in Sydney. He has published essays in *Metamorphoses of the Zoo* and *The Bible and Critical Theory*, and short stories in *Aurealis* and *Antennae*, among other places. He is writing the volume *Mammoth* for Reaktion books.

Corrigan, Peter

H.G. Wells as sociologist

This paper explores the sociology of H.G. Wells as it emerges from an analysis of the texts *The Time Machine* (1895), *The War of the Worlds* (1898), *A Story of the Days to Come* (1899), *The First Men on the Moon* (1901), *In the Days of the Comet* (1906) and *Star Begotten* (1937). In particular, it analyses the concept of the scientist, social solidarity and the division of labour, evolution, and social class. The extrapolation by Wells of what he saw as key characteristics of the Victorian social (dis)order to future times permits us to examine sociologically the question 'where is our society going?'

Bio

Peter Corrigan is Associate Professor of Sociology at the University of New England, Armidale, Australia. His publications include the books *The Sociology of Consumption* and *The Dressed Society*, both published by Sage, London

Davies, Alice

The Stories We Tell Ourselves: Myth and History in Neil Gaiman's The Sandman: Thermidor

Author Neil Gaiman has always believed in the importance of stories. While sometimes creating completely original secondary worlds, Gaiman more frequently uses existing narratives as inspiration for his storytelling. Myths, folktales, fairytales, legends, comic book and other fictional figures have all been utilised by Gaiman, along with settings and characters from the “real” world and from history. Gaiman has a strong lay interest in history, and an appreciation of historiography. “I love history”, he has said, “because it’s all about point of view”. This understanding corresponds to one of the most important trends in the study of history in the last 50 years, that of examining the fictive and narrative nature of the historian’s task, and the relationship between the writing of history and creation of myths. This paper examines the intersections between history, narrativity, myth and fiction through an analysis of the issue of Gaiman’s seminal comic work *The Sandman* called ‘Thermidor’. I will argue that Gaiman’s interest in story and his alertness to the nuances of narrative make his work particularly suited to such an examination.

Bio

I am a PhD Candidate in History and Cultural Studies at the University of Western Australia. My thesis is examining Neil Gaiman’s use of myth, history, folktales, fairy tales and legends in his fiction. I argue that the way in which he uses existing narratives, and his statements regarding that use, is a valuable medium through which to analyse the intersections between history, historiography, narrativity, myth and fiction. I am in my third year of post-graduate study, and last year was fortunate to attend the 67th Worldcon in Montreal, where I was able to interview Neil Gaiman about my research. I live in Perth with my husband and 3 cats.

Davies, Linda

Present, pasts and futures: Tensions between the generic conventions of historical fiction, science fiction, fantasy and children's literature

Children’s time-slip stories do not automatically engage the generic conventions of science fiction. According to Farah Mendlesohn, just because stories may be science fiction-like does not mean they have successfully fulfilled the generic requirements of “full science fiction” for children. This became apparent when I was examining the ways in which history and historiographical issues are represented in children’s literature. The tenets of young-adult fiction, children’s literature, children’s historical fiction and children’s speculative fiction can be identified in stories for children that explore history, the idea of history, or the recording of history. In such hybrid texts, elements and characteristics of any one genre may dominate the story’s form for a period, while other conventions may come into focus at different points in the storyline. There are core similarities between the four key genres under discussion, but there are also tensions that may, or may not, be able to be resolved. This paper will explore some of those similarities and tensions by carrying out a thought experiment: how would a time-slip historical fiction utilising the generic conventions of children’s fantasy differ from a time-slip historical fiction utilising children’s science fiction conventions?

Bio

Lynda’s postgraduate studies cover fantasy literature, Celtic myth, issues of morality and ethics in children’s literature and creative writing. There have been various publications and conference presentations in these areas, including co-convening a national conference “Galactic Jurisprudence” examining the law in science fiction and fantasy, (and subsequently jointly editing a special issue of *Law, Culture and Humanities* based on a selection of its papers); presentations at both academic and industry conferences; online fora; and workshops on writing for primary schools. Her current studies are focusing on the representation of history and historiography in children’s literature and how the different generic conventions of children’s literature, historical fiction, fantasy and science fiction pull against and complement each other. During the day she works in academic staff development on assessment in higher education.

Do Rozario, Rebecca-Anne C.***Doctor Who – Humanity’s Fairy Godfather or the Companions’ Prince Charming? Watching Science Fiction, Studying Fairytale***

Fairytale is ancient – we presume. It looks to the past – we expect – to castles, princesses in glass slippers, fairies and ogres. Of course, it’s never been that simple. Fairytales have always been stealing through time and space. Steven Moffat, showrunner for the 5th series of Doctor Who (or 31st, depending on how you’re counting), has many times publicly stated that he sees this series of Doctor Who as ‘dark fairytale.’ However, any scholar of the genre knows that the Doctor and his blue box have always been careering through the stuff of fairytale. This paper focuses on how the study of fairytale is congruent with that of science fiction, debunking the twee nostalgic tale that has been repeatedly told about the former genre and exposing fairytale’s masquerade in science fiction form. The paper will particularly address how fairytale research unravels the Doctor’s regenerating, gender-rich identity as the nightmare of monsters.

Bio

Rebecca-Anne C. Do Rozario teaches fairytale, children’s and fantasy literature at Monash University. She has published on topics including animated fairytales, J.K. Rowling’s Harry Potter series, musical theatre and metafiction in a variety of journals and edited collections.

Doherty, Geoff***Dateline, 480BC: Dr Who rescues 300 at Thermopylae! Tardis finally full! – Film at 11! Or Some thoughts on how Science Fiction could help with the study of History***

My reading tastes fall at the extreme ends of the reading spectrum – I love reading History and I love reading Science Fiction. What could the factual far past and the fictional far future have in common that would attract me to reading them in common? You may be surprised (or not) to learn what the basic elements always turn out to be: sex, money, war or discovery – either singly or in some combination of all four. That’s it. Trust me, I’m an historian and I know this! But I, with my reading habits, belong to a very rare species of reader. Not many of us abound in the wide, wild world. This is because the history readers seem to be lost in adolescence. All young people, especially males, seem to instinctively know that “History is boring!” How wrong they are – but how to show them, that is the question. This paper will attempt, in a light-hearted and completely non-teaching oriented manner – because I have no training in that arcane art – to answer that question. Throw in a worm-hole, time-machine or trans-dimensional hyper-flux gateway or two, and who knows when, or where, we may end up. Come along for the ride.

Bio

I am a mature-age PhD student studying at the University of Queensland, in Brisbane. My thesis concerns Queensland’s Bushman Soldier contingents sent to the Boer War in South Africa, 1899-1902. I started my thesis in 2005 and there is no end-date in sight! Yet. Having once been a bank-officer, naval-rating, fire service dispatcher and public servant among other things, I find I like the life of retiree-student. But, I keep getting distracted by all these great science fiction books that keep being published. There is never enough time in the day to do all the reading I want to do. Straight after this conference though, I’m off to the archives here in Melbourne for more Boer-ing research. And the bookshops.

Eikholt, Wiebke***From Golden Age to Space Age: The many uses of Anthropomorphism***

Animal anthropomorphism has been used in storytelling for millennia. One genre that employs anthropomorphism as a staple is the fable genre, but it can also be found in SF. While anthropomorphised characters in fables are usually drawn from a stock set of animals, anthropomorphism in SF draws on a much wider variety of creatures, these frequently include insects and reptiles. This paper explores the similarities and differences of anthropomorphism in SF compared to the fable genre. It will be shown that the choice of original creature on which an

anthropomorphised character is based manifestly influences its effect on the readership/audience and is therefore instrumental in plot development.

Bio

Wiebke Eikholt is currently working on her PhD at Monash University, researching the function of animal characters in fables. She holds an MA from the same university for her research on Henry Handel Richardson, and has recently contributed a chapter to Helen Groth's *Remaking Literary History* (CSP, 2010).

Freund, Katharina

“Adventures in Reading Against the Text”: Meta-Vidding and Critical Fan Engagement with Science Fiction Television

This paper will describe the online fan community of “vidders”, a group of (mostly) female editors who appropriate television and film content and edit it to music. These vids are a unique new media form that combines pre-existing audio and visual content in creative ways. As part of media fandom, vidders are particularly interested in science fiction and cult television, and compose a vibrant and critical fan community. Through their vids, vidders often make critical statements about the source material they utilize. This paper will examine several exemplary vids that critically engage with science fiction television in order to draw attention to perceived issues with representation in specific shows: the (mis)treatment of female characters in the CW's *Supernatural*, “white-washing” of race in Joss Whedon's *Firefly*, and finally, reclaiming female agency in NBC's *Heroes* through a re-writing of the story. Drawing on relevant scholarship from fan and cultural studies, I will discuss vidding in relation to theoretical concerns of reception theory and the active audience.

Bio

Katharina is a PhD candidate in the School of Social Science, Media, and Communication at the University of Wollongong in Australia. She is writing her dissertation on fan-made remix videos, known as “vids”, which edit television and film footage to music and often convey meanings not intended by their original creators. Katharina also researches virtual worlds such as *Second Life* and their uses for education.

Harland, Richard

The Challenge of Steampunk

Steampunk is not only the currently fashionable trend in speculative fiction, but also poses questions relative to our categorization of genres and sub-genres. This paper looks at the definition of steampunk and its implications for the general study of science fiction. Although steampunk deals with technological possibilities and owes its historical origins to science fiction, the fact that its possibilities are in the past and therefore never-to-be-realised affects its ontological status vis-a-vis our contemporary reality. Common criticisms of steampunk are that it is light entertainment with no serious political perspective, that it romanticizes social systems which ought not to be romanticized, and that it is intrinsically nostalgic and conservative. These are all criticisms levelled more often against fantasy than science fiction. This paper also looks at the nexus between fictional steampunk and steampunk as a style of clothes, jewellery and decorative art. Although the two developments now merge, they spring from quite independent sources.

Bio

For 10 years, I was a lecturer and senior lecturer in English at the University of Wollongong. My first two published academic books appeared during this time: *Superstructuralism: The Philosophy of Structuralism and Poststructuralism* from Methuen in the UK (1987) and *Beyond Superstructuralism: The Syntagmatic Theory of Language* from Routledge in the UK (1993). I resigned to pursue a full-time writing career in 1997. My third academic book came out from Macmillan (UK) in 2002, *Literary Theory from Plato to Barthes*, and I continue to teach a summer session course on YA Fantasy Literature. I have had fifteen books of fiction published in the genres of fantasy, SF and horror. My latest ‘steampunk’ novel, *Worldshaker*, has already appeared in Australia and France, and will have appeared in the US (Simon & Schuster), UK and Germany before the date of Aussiecon 4.

Harris, Jeff

Visions of Worlds Real and Imagined Observed in the Mind's Eye: science, science fiction, popular culture and the mythological influences of the speculative impulse.

A preliminary exploration of speculation and its influences on SF. Westfahl (1998) suggested a construction of the genre that combined imaginative speculation and science that has been hitherto neglected and worth critical examination. A brief overview of speculative projects (SP) and their prognosticators and their influences and relationships to SF is covered. Authors of speculative projects who also wrote SF are examined. Particularly H G Wells (speculative nonfiction [SNF] paralleling his scientific romances and other works), Percival Lowell (life on Mars) and Arthur Clarke (SF and nonfiction about space travel) were chosen as prime examples. Certain SP's were ignored or have fallen into disrepute as conceptual frameworks used in SF. SP's have become part of a mythology, part of popular culture, about science and SF. Science is read through a prism of SF and SF reads science through a prism of the SP. Conclusion: that science, SF, and SP's have become embedded in popular culture views of each other.

Bio

Studied physics, zoology, biophysics, cultural anthropology, the history and culture of Chinese traditional society, and Chinese politics. Recipient of the Alpha Award in 1984 for services to the Adelaide science fiction community. Published over a dozen short stories, one co-authored short novel *Shadowed Magic* (1990) (with Chris Simmons), and a co-authored play for live radio performance *Hobbits in Space* (1986) (with Ian Mackereth). Also published articles of speculative nonfiction on subjects on FTL travel, astrobiology, biotechnology, time travel, Dyson spheres, and energy-weapons. Given talks and participated in panels at science fiction including subjects about speculative science, flying saucers, sex in zero gravity, teleortation, extraterrestrial life in the universe, science in science fiction, ultra-violence, the biological nature of vampirism, and the powers and abilities of Superman. Published articles of sf criticism and history in *Nova 70*, *AD*, *Nemesis* and *Australian Science Fiction Review*. Broadcaster about science fiction on 5 EBI's *Science Fiction Review* program.

Hottois, Gilbert

SOME ASPECTS OF THE RELEVANCE OF SF TO CONTEMPORARY PHILOSOPHY AND BIOETHICS

SF is for me a very ancient source of inspiration (adolescence) of the original and critical way I did philosophy since the 1970s. My philosophical reflexion colored through sf led me to coin the term « technoscience » in the mid 1970s : I used it in the title of an article « Ethique et Technoscience » in 1978). B. Latour has used the term and made it familiar in North America. Speculations inspired by sf pushed me to a fairly general criticism of the philosophy of the 20th century. This philosophy was mainly obsessed with questions of language. From linguistic philosophies (Anglo-Saxon) to hermeneutic phenomenologies and structuralisms (Franco-German), the prevailing philosophies, with few exceptions, did not want to contemplate the very important new issues, theoretical and practical, arising from the contemporary technosciences, many of which were present in sf literature. At the end of the 1980s and mainly during the 90s until a few years ago, SF became for me a source for broadening the debate - open speculative and concrete imagination for the diversity of the possible - in the field of bioethics where I have been very active for twenty years. Philosophy in general and bioethics suffer from a severe diet concerning speculative imagination to which reading SF would be very useful. Sf has a great significance for introducing philosophical issues, nourish free, critical reflexion and speculation, from epistemology to political philosophy or eco-and bio-ethics : a very important pedagogic role, provided it is supervised by a competent teacher.

Bio

Gilbert Hottois teaches contemporary philosophy at the University of Brussels (Belgium). Member of the Royal Academy of Belgium and the International Institute of Philosophy, he has been visiting professor in several universities in America, Africa and Europe. From *The Inflation of language in contemporary philosophy* (1979) to *Philosophies of Science-Philosophies of Technology* (2004) or *Science between Modern values and Postmodernity* (2005) and *Dignity and Diversity of Men* (2009), his critical reflection on language and philosophy evolved into the consideration of

philosophical issues raised by science and technology, and Bioethics. In the seventies he has coined the word « technoscience ». Member of several ethics committees, such as the European Group for Ethics in Science and New Technologies and the Advisory Committee on Bioethics of Belgium, he published also the New Encyclopedia of Bioethics (Medicine-Environment-Biotechnology) (main editor, 2001), What is Bioethics? (2004) and Dignity and Diversity of Men (2009). In a field concerning both philosophy and science fiction, he edited two collective volumes (Science-Fiction-Speculative, 1985 and Philosophy and SF, 2000) and one novel followed by a philosophical dialogue : Species Technica (1981 ; 2001).

Kelso, Sylvia

Port Eternity: The variant forms and multiple uses of (studying) SF

The paper begins with the incorrigibly accumulative and heterogeneous nature of the field called SF, which throughout its history has swept up tropes, icons, storylines, social and scientific preoccupations, and generic inflections, from the Made Man of Frankenstein to the current post-scarcity scenarios, and ongoing hybrids of SF with detective, romance and even western genre fiction (vide 'space operas.'). The paper suggests that SF is also a chimera in the current fashionable sense: it has gene-deep ties with two important forms, horror and Utopian fiction. Consequently SF is predisposed to either a dystopic or utopic bent. Overall generalities about SF are its place as a non-realist genre, differing in that credibility for its non-realist elements relies not on the supernaturalmas in horror, or magic, as in fantasy, but on future forms of science, and consequently, its construction as a genre of ideas. As a result, now it no longer has to be validated as "literature," SF offers a goldfield for multiple critical approaches, from cultural, media and post-colonial studies, to more overtly politicised engagements such as with Marxism, feminism, gay, queer, masculinity and race studies. For the creative writer, studying SF provides other resources. Not only does it avoid re-inventing the wheel with current longstanding tropes, it offers a wide knowledge of such tropes, and of the ongoing conversations, textual and otherwise, that ideas produce in SF. The paper will deal finally with two examples of new, published fiction springing from and speaking into these conversations, and applying the knowledge drawn from actually studying SF.

Bio

Keltie, Emma; Krikowa, Natalie

Frodo and the Fellowship – The 'Hero's Journey' as defined by Joseph Campbell and Hollywood's mode of retelling myth narrative

2001 saw new audiences being exposed to Tolkien's epic The Lord of the Rings by means of Peter Jackson's film adaptation. The storyline of the novels when crafted into a screenplay became a re-telling of Tolkien's work. By examining the process of adaptation from page to screen we can deconstruct the formula of a classical Hollywood narrative to demonstrate the inherent ideological assumptions of the role of the hero. Hollywood's well known film formula the 'hero's journey', as coined by Joseph Campbell, structures this well-known series in a chronological sequence of cause and effect. This places a stronger emphasis on Frodo as the protagonist that propels the narrative forward. Using Campbell's narrative device we will be looking at Peter Jackson's choices of admissions and omissions from the book series and aim to demonstrate how these choices create a new way of reading the text that allows for an epic odyssey to be constructed for film audiences.

Bio

Emma is a postgraduate student at the University of Canberra (Australia). She is currently undertaking a PhD in Communications investigating the ways in which Web 2.0 technologies allow for media convergence of literature and digital video within fan culture. Her wider research interests include gender identity and its implications/impact on government policy. After completing an Undergraduate in Professional Writing and a Graduate Diploma in Secondary Education in 2005, Natalie taught English and Media Studies at numerous high schools in the ACT. After two years of teaching, Natalie returned to university to complete a Masters in Creative Writing in 2008, where she majored in scriptwriting. During and since this time she has worked as a writer and producer for film, print and theatre.

Kendal, Evie

Science Fiction: The Language of Bioethics Philosophy

The study of Bioethics relies heavily on the language of SF literature and film to debate such issues as the meaning of life, the nature of humanity, and the ethical concerns surrounding certain medical and technological advances. As such, it is important to consider what SF achieves for the rapidly expanding field of Bioethics, both in terms of the potential for providing accessible philosophical arguments for public debate, and the risks of fuelling sensationalist or negatively prejudiced images of scientific development. In this paper I will be exploring the impact Aldous Huxley's *Brave New World*, Mary Shelley's *Frankenstein* and Andrew Niccol's *Gattaca*, have had on the bioethical debates surrounding issues of cloning, genetic engineering and genetic discrimination. My contention is that ideas and images from these three SF texts feature prominently in such debates, demonstrating that SF authors may be in a unique position to influence public opinion in these areas, by providing "worlds of reference" for Bioethics to explore.

Bio

Evie Kendal is a student at Monash University where she has completed a Bachelor of Biomedical Science, and is currently studying a Bachelor of Arts (Honours) in Literature and Bioethics Philosophy. She presented the paper "How the Author is Alive and Kicking in Utopian Social-Science-Fiction," at the Demanding the Impossible: 3rd Utopias Conference hosted by Monash University in 2007. She also presented "Fangs and Phalluses: The Vampire as Sexual Deviant," at the Monash University Sidhe Literary Collective's symposium, *Vampires, Vamps and Va-Va Voom* in 2008. She is currently writing her honours thesis on Narratology in J. R. Ward's *Black Dagger Brotherhood* series.

Kendal, Zachary

Adrift: The Generation Starship in Science Fiction

The generation starship, an interstellar space habitat that travels at sub-light speeds, is a common science fiction trope. This paper will trace the development of the trope from Robert A. Heinlein's *Orphans of the Sky* (1941; 1963) and Brian Aldiss's *Non-Stop* (aka *Starship*) (1958), through to more recent stories such as Gene Wolfe's *Book of the Long Sun* (1993-1996) and Elizabeth Bear's *Jacob's Ladder Trilogy* (ongoing). Particular attention will be paid to the treatment of religion, where a loss of social memory has led the ship's inhabitants to ritualise and mythologise its creators or governing artificial intelligences, which are revered like gods. I will argue that generation starship stories have often been used to argue for the superiority of "science" over "religion," insofar as scientific enlightenment liberates the ship's inhabitants from subservience to false religion. However, more recent renditions of the trope, such as Wolfe's, have overturned these conventions and offered fresh approaches to idea of the generation starship.

Bio

Zachary Kendal is currently completing his Bachelor of Arts (Honours) degree at Monash University. He is writing a thesis in Comparative Literature and Cultural Studies on the subject of religion in Gene Wolfe's *Book of the Long Sun*, and has been in receipt of a CLCS Honours Scholarship. He lives in Melbourne and works at the Monash University Library.

Kendrick, David

Evolutionary (Mis)Interpretations - Teaching popular biases in evolutionary process with science fiction

Darwin published *On the Origin of Species* 150 years ago. The event signaled a revolution in thought but also freighted popular culture with a series of biases about what evolution is and how it occurs. Four misconceptions, in particular, persist: (1) the bias of progress, i.e. that evolution proceeds toward an overall betterment or increasing complexity, (2) the bias of gradual change, (3) the bias of the primacy of adaptation, and (4) the conflation of Natural Selection with evolution (rather than a mechanism to explain it). Teaching evolutionary concepts to undergraduates requires exposing and exploring these biases. Science fiction, from early works like *The Coming Race* or some of H.G Wells' pieces, through *Last and First Men* and others up till the present,

provides a unique window into the absorption, development, and transcendence of these biases in popular understanding.

Bio

David Kendrick grew up among cornfields and diesel engine plants in the midwestern U.S. He earned a B.S. in Geology and Geophysics at Yale University where he learned they'd pay people to work outside looking at rocks. After graduation he worked for the Florida State Museum collecting giant carnivorous pig fossils and scuba diving in sinkholes for Pleistocene mastodon dung. He then earned a Ph.D. studying macroevolutionary patterns in obscure marine invertebrates at Harvard University with Stephen Jay Gould. He now teaches in the Geoscience department at Hobart & Wm Smith Colleges in New York, where he does his best to honor his teachers and convey a bit of the wonder of the natural world to his students.

Kouam Ngocka , Valérie Joëlle

An Italian science fiction novella

This paper will take into consideration the science fiction novella of the Italian author Dino Buzzati "Il grande ritratto". Born in 1906 and died in 1972, Dino Buzzati can be considered a master of Italian literature. He wrote many books but only one science fiction novella. Among the Italian writer of science fiction, like Salgari Emilio (1862-1911), one of the pioneer of science fiction in Italy, Landolfi Tommaso (1908-1979), Lino Aldani (1926-2009) who published science fiction stories in the Sixties, and many others, Buzzati is not very known. In fact, he didn't receive a critical attention about his science fiction novella. It's may be because it was his only book of this kind. In fact, Buzzati is well known for his others book like "Il deserto dei Tartari", "Barnabo delle montagne", ecc. But, this omission is important because in "Il Grande ritratto", you have a story on artificial intelligence at a time when that term had not yet been used very often. The aim of this paper is to analyse Dino Buzzati's science fiction novella within the context of Italian science-fiction literature of the 1960s and to investigate why among the many books and articles of Buzzati, "Il grande ritratto" deserves to be taken more into consideration.

Le Rossignol, Rachel

Predicting Possibility: SFF and the World to Come

Science fiction and fantasy writers look at the world as it is and ask the question 'what if?' Sometimes their answers can be chillingly accurate. Ray Bradbury, writing decades ago, foresaw a world shorn of its critical faculties, a place devoid of meaning where people sit in front of giant tv screens and interact with their favourite programs, letting real life, with its injustices and abuses, slide past unregarded outside their window. So what does the future hold for us in the current climate of ecological uncertainty? Given a three decade lag exists between Bradbury's predictions and the world of reality television that is so familiar to us today, the novels of eco-activist Starhawk may give us some indication of the kind of society we will be living in twenty years from now. Her predictions are a wake up call to take the ecological crisis seriously. Already there are signs that her 'what if?' may be more a question of 'when?'

Bio

Rachel Le Rossignol holds a degree in Social Work from the University of Sydney and a Masters Degree in Creative Writing from RMIT. She is currently undertaking a PhD looking at how young adult fantasy literature can open up new ways of thinking to help us navigate the coming ecological crisis.

Lenarcic, John

"A Sound of Thunder" in the landscape of Software Engineering: Computer Ethics through Science Fiction

Computer Ethics is a mandatory course prerequisite for anyone wishing to become an accredited IT professional in both the U.S.A. and Australia. Unfortunately, anecdotal evidence suggests that many students find traditional presentations of the subject boring and irrelevant to their chosen career paths. In an attempt to avoid a future in which the technological elite will be ethically

ignorant, a novel case-study based pedagogy has been formulated. The hypothesis will be advanced that science fiction narratives can function as modern parables to communicate more readily the complexities of ethical dilemmas to IT students. Using the allegorical content within popular film, television and print science fiction, such as Ray Bradbury's "A Sound of Thunder" in one example, guided discussion of the right and wrong of "probable" technologies encourage students to explore their own responsibilities to today's society as well as the moral implications of future scenarios.

Bio

John Lenarcic is a physicist and applied mathematician by training, an IT academic by fortunate accident and an armchair philosopher by conscious choice. He is currently a Lecturer in the School of Business IT and Logistics at RMIT University in Melbourne, Australia. John's academic research interests deal with the ethical and social aspects of Information Technology and he is a frequent media commentator on these issues. In recent times, John was the conceptual ringmaster of "University in the Pub", a monthly ideas festival held at Melbourne's Stork Hotel until its closure in 2008.

Lillian, Rose-Marie

The Unrevealed Future: A Century of Science Fiction Film

Science fiction film famously attempts to forecast the unknown future, but in fact it reflects and refracts its own era, from the modern socio-political sensibility of *Metropolis* (1927), to the postmodern phantasmagoria of *2001: A Space Odyssey* (1968), to the hypermodern surrealism of *Moon* (2009). An examination of the changing face of the genre clearly expresses its reflected and refracted concerns of the times – Wells' utopian socialism in *Things to Come* (1936), the atomic fear shown in *The Day the Earth Stood Still* (1951), the Red Scare metaphorized in *Invasion of the Body Snatchers* (1956), and the new inward psychological concerns demonstrated by *Forbidden Planet* (1956). Although science fiction film varies widely in story, plot, theme and character, its common fundamental quality just may be its ability to bring hope and insight through extrapolation of the present.

Bio

Rose-Marie Lillian is a second-generation science fiction fan, whose parents Joseph Green and Nita Green hosted many of the field's notables at Cape Canaveral "launch parties" during the Apollo program. Her exposure to such figures as Sir Arthur C. Clarke, Robert A. Heinlein and John W. Campbell, coupled with her compelling interest in journalism, has led to an award-winning teaching career at Louisiana State University in Shreveport (Louisiana), as well as to winning the 2003 DUFF delegacy from North America with her husband, Guy.

Madeley, June

Surveying Worldcon: Analysis of an online survey of attending members of Anticipation/Worldcon 2009

This paper is part of an on-going project on the history, structure and organization of Worldcon. Worldcon has had amazing longevity - 67 conventions since 1939. While membership has been predominantly American, Worldcon has also lived up to its titular international scope with 18 conventions set outside of America. Worldcon is an important model of international grassroots convergence that may yield valuable insights into other grassroots organization beyond fandom. It also has a claim to being among the earliest manifestations of fandom (SF or otherwise). As part of this ongoing project I conducted an online survey of attendees of Anticipation (Worldcon 2009). The survey tapped into a number of variables including: demographics of attendees, patterns of attendance at Worldcon over time, member activities at the convention, participation in con running over time, and factors considered in bid voting. This paper will offer some preliminary analysis of these survey data.

Bio

June M. Madeley is an Assistant Professor in the Information and Communication Studies Program at the University of New Brunswick, Saint John (located in New Brunswick, Canada). Her PhD was completed in Sociology at McMaster University (Hamilton, ON, Canada). Current research takes a focus on manga and comic books with an eye to conducting some cross-cultural

reception work in Japan and North America among male and female readers. Attending Nippon/Worldcon 2007 to facilitate this cross-cultural reception project has led to an interest in the history, structure and organization of Worldcon and a greater interest in fan studies.

Marvell, Leon

Anarchy in the Kosmos: SF has always been Punk

Way before the advent of 1980s cyberpunk, SF had always been punk. In his introduction to the collection, *The Golden Man*, Philip K Dick wrote: SF is a rebellious art form and it needs writers and readers with bad attitudes—an attitude of, “Why?” Or, “How come?” Or “Who says?” You can take three chords and you can write a song, or you can take what Rudy Rucker calls SF Power Chords—time travel, robots, alien invasion—and write a story. Like punk, SF is an attitude, a mode. A big part of that attitude is DIY: you do not have to be a card-carrying philosopher or a paid-up member of the Sociologists Guild to show the world as it is, as it has been or as it will be—just take a power chord and extrapolate. Late 1970s punk was a time of outsiders. Patty Smith quoted Rimbaud’s *A Season in Hell*; Kingsley Amis analysed SF as an outsider culture in *New Maps of Hell*. This presentation will demonstrate the elective affinities between punk and SF: we read SF because we have a bad attitude.

Bio

Dr. Leon Marvell is Associate Professor of Film in the School of Communication and Creative Arts, Deakin University, Melbourne. He is a contributor to *The Journal of the Fantastic in the Arts*, various Australian art journals, and is a member of the Science Fiction Research Association.

Merrick, Helen

What if? The science-fictional imagination and sustainable scenarios

Literature has long been a source of imaginative engagements with our 'natural' environment, from celebrations of 'Nature' and wilderness, to nostalgic dreams of pastoral utopias. When we come to consider sustainability, however, Science Fiction provides a particularly pertinent and useful set of texts with which to 'think through' many of the hopes and challenges of contemporary sustainability studies. Along with Future Studies, SF is one of the key sites of imaginative enquiry and speculation about human futures and the impact of science and technology on society. Whilst SF texts often portray ecological crisis in an apocalyptic or dystopian fashion, they may be more useful than scientific texts in formulating political and social responses, as they encourage a focus on human response and agency. The role of imagination and emotional connection is a crucial factor in envisaging the behaviour changes needed for sustainable futures. This paper considers the potential role of SF in sustainable scenario planning, as imaginative resource to provoke engaged and immersive understandings of the connections between science, society, policy and climate change .

Bio

Helen Merrick is a science fiction reader, fan and critic. By day, she is Senior Lecturer in the School of Media, Culture and Creative Arts at Curtin University, Western Australia. She has published widely on feminism, science fiction, and science studies, including contributions to *The Cambridge Companion to Science Fiction* (2003); *the Routledge Companion to Science Fiction* (2009), and *On Joanna Russ* (2009). She is the author of *The Secret Feminist Cabal: A cultural history of sf feminisms* (2009) and co-editor of *Women of Other Worlds: Excursions through science fiction and feminism* (1999) and serves on the editorial boards of *Extrapolation*, *Transformative Works and Cultures*, and *Paradoxa*. Her latest project is a co-authored book on Donna Haraway forthcoming from Columbia UP.

Micklethwait , Guy

Models of Time: a comparative study using film

The science of time travel is more increasingly communicated to the public via science fiction and fantasy in feature films. This paper reports on the results of science communication research that identified nine different models of time. By comparing the models of time used by the “experts” with an analysis of 134 films that involved time travel and other temporal phenomena, I found that

filmmakers had used only seven of these nine models. Furthermore, focus group interviews with the movie-going public revealed that the two missing models of time were the only ones that did not match anybody's personal model of time. This paper considers why the two missing models have not yet been used in film, and will discuss the popularity of each of the models of time for the benefit of science fiction writers considering using time travel in their plots.

Bio

Guy Micklethwait worked in the Australian engineering and IT industries for several years after completing an honours degree in engineering the UK. He then gained a Masters in Film and Digital Video at The University of Sydney, before moving to Canberra, where he has recently completed his PhD in Science Communication at The Australian National University. Guy has published several magazine articles on the physics of time travel.

Milner, Andrew

Using Bourdieu: Science Fiction and the Literary Field

Pierre Bourdieu's status as a Marxist remains problematic: typically, he is more likely to be described thus by opponents both of Marxism and of his own work than by supporters of either. But his theory of culture is arguably more materialist than Marx's own. In *Règles de l'art*, Bourdieu argues that the moment of the emergence of the modern 'literary field' was essentially that of Flaubert. This was also, however, as Fredric Jameson has observed, the moment of the emergence of French science fiction: Flaubert's *Salammbô* was published in 1862, the first of Verne's 'Voyages Extraordinaire', *Cinq semaines en ballon*, the following year. Bourdieu himself devoted little attention, however, either to Verne or to science fiction more generally. This paper will attempt to rectify that omission by developing an account of the locus of science fiction in the genesis and structure of the modern literary field. And it will apply this model to an explanation of the comparative fates of two different SF dystopias, one concerned with nuclear war, the other with climate change.

Bio

Andrew Milner is Professor in the Centre for Comparative Literature and Cultural Studies at Monash University in Melbourne, Australia. His most recent publications include *Re-Imagining Cultural Studies* (Sage, 2002), *Contemporary Cultural Theory* (Routledge, 2002, co-authored with Jeff Browitt), *Literature, Culture and Society* (Routledge, 2005) and *Tenses of Imagination: Raymond Williams on Science Fiction, Utopia and Dystopia* (Peter Lang, 2010, edited collection).

Murphy, Peter

Bad Sets and Good Ideas: Fantasy versus Imagination in Science Fiction Dramas

A lot of good science fiction drama on television has been shot cheaply. The early series of Doctor Who, Blake's 7, etc., are cases in point. Many of the sets for distant galaxies look like pokey kitchens in bed sits (Deep Space Nine being an exemplar of the kind). Yet the obvious cutting of the cost corner does not diminish the enjoyment of these series, because they are dramas of ideas, and where they are successfully done, they address the imagination not the faculty of fantasy. If these dramas were meant to stimulate fantasies, then the relative poverty of the simulated realism of the sets, costumes, make-up, and so on, would be crippling. But it is not. This point is underscored by a fundamental distinction between fantasy and imagination. The imagination speaks to ideas (about causality and indeterminacy, intimacy and distance, familiarity and alien-ness), while fantasy addresses a pseudo-reality in which desire can come true all too easily against the background of a willing and tractable confection of reality.

Bio

Nichols, Ian

Possible Worlds, Alternate Worlds, Alternate History, Impossible Worlds

Linda Hutcheon's theories present a view of history, and historiography, as being a field with inherent uncertainties, rather than one of concrete facts. It opens the field up to questions. Marie-Laure Ryan puts forward the view that "Alternate- (or counterfactual-) history fiction creates a world whose evolution, following a certain event, diverges from what we regard as actual History." This

paper will discuss the forms of alternate histories in terms of the concepts enunciated by Hellekson, Ronen, Ryan, Hutcheon and others, and demonstrate that some texts which resemble alternate histories because of their relationship to historical events are not, in fact, alternate histories but fantasies because their world is faulty on other terms.

Bio

MA (Creative Writing) (University of Western Australia); BA (Double major, writing and Lit theory) (Curtin); Master's Prelim (UWA); Diploma of Teaching (Nedlands Teachers' College). Currently a Doctoral candidate in Creative Writing, Curtin University. (On temporary leave to complete a Graduate Diploma in Commercialisation of Research.) I am a senior reviewer for The West Australian newspaper, have had a novel, a book of short stories, a collection of poetry and a book on Shakespeare published, as well as papers in both peer reviewed and non-peer-reviewed journals, academic articles in encyclopaedias, and have presented papers at local, national and international conferences.

Ormond, Laurie

Studying fantasy fiction as genre fiction: magic and violence and generic convention in Sara Douglass and Fiona McIntosh.

The study of contemporary fantasy fiction is troubled by a prevalent critical conception that "commercialism" will devalue rather than invigorate and support the writing of fantasy fiction. The critical scholarship of modern fantasy often seems to look elsewhere than at recently published fantasy fiction. Mirroring the critical preoccupation in science-fiction studies with the transgression of (generic) boundaries, fantasy fiction scholarship turns to the implicitly more interesting text that is not only fantasy fiction but intersects with something else. If the well-established field of science fiction studies is edgy, then the more emergent field of popular fantasy fiction studies needs to be more central. It is a methodological concern of this paper to "do" some literary criticism in order to discuss why, and how we read fantasy fiction, as critics and as fans. In this paper I examine some of the work of Australian authors Sara Douglass and Fiona McIntosh, arguing that each of these authors establishes a connection between women's magic and women's experience of torture and sexual violence. The link between women's magic and women's suffering is an unstable and often unacknowledged one, and its status as "generic convention" is ambiguous.

Bio

Laurie is a PhD Candidate in the School of Social and Cultural Studies at the University of Western Australia. She is submitting her PhD, entitled "A World Worth Saving: How contemporary Australian fantasy fiction negotiates genre" in August 2010. Laurie has loved fantasy since she first found Isobelle Carmody's "The Farseers" on a dusty library bookshelf in Carins. Laurie has recently published an article entitled "We are the Monsters Now: The Genre Medievalism of Robert Zemeckis' Beowulf" for a special issue of Screening the Past.

Orthia, Lindy

The ginger temp's deficient brain: Doctor Who and public engagement with science

Since its 1963 inception, influential people have touted television series Doctor Who as a useful tool for engaging people with science. Doctor Who's creator Sydney Newman originally proposed it as a semi-educational show to engage children with science and history. In 2007, British science minister Malcolm Wicks suggested science teachers use Doctor Who in the classroom to engage students. In 2006, science commentator Margaret Wertheim suggested that Doctor Who's main character—alien scientist the Doctor—be played by a woman, to encourage girls to pursue careers in science. But what messages about science does Doctor Who deliver to us? In this paper I give a scholarly interpretation of what the 2008 Doctor Who episode Journey's End says about women in science. I then compare that to public responses to the episode, as expressed through fanfiction. Building on the comparison I offer suggestions for using Doctor Who as a science engagement tool.

Bio

Lindy Orthia is a lecturer in science communication at the Australian National University. Her teaching outputs include a new course for undergraduate science students entitled 'Science in Popular Fiction', which she is running for the first time in 2010. Coming from a background in

biology, Lindy recently completed her PhD on the topic 'Doctor Who and the Democratisation of Science', looking at representations of the social, cultural, political and economic aspects of science in the British television series Doctor Who. Papers based on the thesis have been published in the journals Public Understanding of Science and the Journal of Commonwealth Literature.

PEIXOTO, Rhamyra Toledo; Lasaitis, Cristina

The Relations Between Science and Social Representations in Orson Scott Card's Speaker for the Dead

Science Fiction enables the disclosure of social, imaginative and epistemological shapes of Sciences. Taking pattern by Speaker for the Dead, published in 1986 by Orson Scott Card, the Theory of Relativity is employed as an auxiliary instrument that could be used, within the context of the plot of the novel, to identify and investigate complex social and cultural transformations literarily. Thus, through the study of theoretical aspects related to the Theory of Relativity, it is possible to infer about time subjectivity simultaneously looking into sociocultural dystopian configurations presented in Science Fiction literature.

Bio

PEIXOTO, Rhamyra Graduate/Licentiate student of English/Portuguese, FFLCH/USP (Faculdade de Filosofia, Letras e Ciências Humanas, Universidade de São Paulo – São Paulo/SP). CNPQ scholarship student. Current project: Time Perceptions in Literary Science Fiction Contexts: An Analysis for Orson Scott Card's Speaker for the Dead; Cristina Lasaitis, Department of Psychobiology – Federal University of Sao Paulo (Universidade Federal de Sao Paulo, UNIFESP – Sao Paulo/SP) – Brazil. Biomedical scientist and Master of Psychobiology from Federal University of Sao Paulo (UNIFESP), is also a writer of science fiction and fantasy, author of Fabulas do Tempo e da Eternidade ("Time and Eternity Fables", Tarja Editorial, 2008), a short stories collection which explores the various philosophical aspects of time.

Polack, Gillian

Writers and their History: how writers use and view the historical aspects of their settings

Twenty-two writers of speculative fiction and historical fiction were questioned concerning their use and understanding of history in their fiction. The focus was mainly (but not solely) on the European Middle Ages. One of the most interesting outcomes was an appreciable difference in the way writers tackling historical fiction and those writing speculative fiction regarded their novels as a form of history. This paper will explore this genre divide and how writers explain it. Is historical accuracy as important as narrative tension, or exploring underlying themes, or developing characters? The surveyed writers' answers also demonstrated emotive connections between the writers and history, including a passionate desire to share the 'truth' of a particular Medieval event with their readers. Natural divisions emerged between different writers on issues such as correcting the record, challenging the record, healing and communication in modern fiction.

Bio

Gillian Polack is a writer and historian, currently working on a doctorate at the University of Western Australia. Her recent fiction publications include a novel (Life Through Cellophane) and two anthologies (Masques - co-edited with Scott Hopkins, and Baggage). Her recent non-fiction publications include 'The Middle Ages' (Overview) from Women in Science Fiction and Fantasy v 1 ed Robin Reid, 2009, book reviews for Australian Speculative Fiction in Focus and essays for Bibliobuffet and Steam Engine Time

Satkunanathan, Anita Harris

he Problematic Agency of the Female Prophet and Seer in Nnedi Okorafor's Who Fears Death and Helen Oyeyemi's The Opposite House

From the perspective of the postcolonial female writer, articulation - the act of giving expression to one's voice - can be problematised by opposing forces. This paper interrogates how speculative fiction, whether gothicised or within the context of a post-apocalyptic alternate reality, allows for the exploration and resolution of these forces. The novels studied will be Helen Oyeyemi's The

Opposite House (2007) which sits in between genres and literary canons, as well as Nnedi Okorafor's *Who Fears Death* (2010), a post-apocalyptic and mythic journey that illustrates important issues surrounding femininity and empowerment. In both novels, the figure of the prophetess, mystic or seer is central, as are metaphors of doubling and travelling between space and time. I argue that these metaphors and symbols allow for better understanding of the hybrid states that contribute towards both empowerment and articulation within both postcolonial speculative fiction and postcolonial literature in general.

Bio

Anita Harris Satkunanathan is a confirmed, third year Ph.D. student at the University of Queensland's School of English, Media Studies and Art History (EMSAH). Her current doctoral dissertation pertains to the postcolonial gothic within the drama and fiction of two young diasporic Nigerian writers, Helen Oyeyemi and Chimamanda Ngozi Adichie, with a focus on narrative and mythic tropes. Her M.A. dissertation looked at how mythic rituals were encoded within Angela Carter's appropriation of fairytales. Under the pen-name Nin Harris, she has been published in *Jabberwocky 3*, *The Harrow* and is an occasional book reviewer for *m/c reviews*. She is also a member of the editorial team behind *Cabinet des Fées*, an online (and print) journal of fairytales.

Sellar, Gord

SF and Cultural Studies in the Korean Classroom

Despite its influence of Western and Japanese SF on South Korean popular culture, imagination, and art, SF itself remains relatively marginal in Korea. Several cases of the use of American SF in Korean classrooms where American culture is the subject of study, including *Avatar* (2009), *Blade Runner* (1982), and the original *Star Trek* television series (1966-69), reveal the dual usefulness of using SF specifically in the Korean classroom: first, to facilitate discussion of American culture and how it resembles and differs Korean culture fundamentally, philosophically, and otherwise; and second, its usefulness in reframing discussions from unfamiliar angles, facilitating deeper critical discussion of, for example, current events in Korea. I will demonstrate that because of its estranging power, its status as popular culture, and its marginality in Korea, SF is particularly useful for these applications, and suggest other potential uses for SF in the Korean university classroom.

Bio

An assistant professor (tenure track) in the Department of English Language and Culture at The Catholic University of Korea, he is currently researching the Korean translation of foreign SF, and the development an indigenous form of SF in Korea as well comparative study of the reactions of Americans in the 1920s and Koreans in the present day to the phenomenon of emergent female consumerism. Raised in Canada, he has lived in Korea since 2002. Gord Sellar was also a finalist for the 2009 John W. Campbell Award for Best New Author, and a graduate of the Clarion West Workshop (2006). He has published work in *Asimov's SF*, *Clarkesworld*, *Subterranean Online*, and the recent *Shine* anthology edited by Jetse de Vries.

Sisley, Michael

The spiral within: using Science Fiction texts to critique society

The mySF Project uses the Spiral Elaboration Theory to sequence five series of online learning episodes that analyse ways Science Fiction (SF) texts critique society. Five thematic areas are used with multimodal texts, requiring engagement from lower and middle secondary students, often within an English literature course but sometimes through other disciplines. The mySF Project has proved valuable with male students who are often disengaged with literature, enhancing literacy outcomes through their creative and other responses to film, short stories, novels and audio dramas. For the last few years the mySF Project has tested the use of podcasts of three types: by students, from the teacher and as good-to-go, off the shelf texts, deployed through a learning management system to facilitate teaching and learning. This paper discusses the Project with reflections on the way an analysis of the political and sociocultural critiques of

society found in SF texts can construct a lens through which students can view their world, as well as the plethora of high-impact, high-production value visual SF texts clamouring for their attention.

Bio

Michael Sisley is a teacher at a middle sized government high school in Canberra, the capital of Australia. His Master of Education was in online education based in teaching Science Fiction (SF) to secondary students. Currently, he is completing a doctorate at the University of Canberra, researching the use of different forms of online audio for secondary students, focusing on literacy for young males acquired through listening to and creating SF podcasts. Michael Sisley has a website for and with secondary SF teachers at http://www.pataphysics.net.au/mysf_project with blogs and podcasts of interviews and reviews for the best SF teaching strategies, texts and ideas. The mySF Project podcasts can also be found at iTunes in the Education, K-12 section.

Unterberger, Uwe

SClmatic Design: Analyzing the Architectural Utopia.

In the genre of science fiction, architecture is a secondary but important factor, which has not been well explored yet. It is time to examine this background within the framework of the theory of architecture. Multidimensional city development and energy as a structural element are only two examples of design elements, which open questions for a theoretical analysis: Which underlying functional and constructional conditions for architecture are valid in science fiction? In how far does the technical-utopian progress express itself in the stylistic elements? Based on this analysis, the focus will be set on how this architectonic utopia influences current and future architectural prototyping. This paper presents a system theoretical analysis. Using visual examples of technological and sociological paradigms of various science fiction worlds, the paper aims at carving out prototypical architectonical style elements. The aim of the described analysis is to create a basis for and to contribute to an Architectural Theory of Science Fiction.

Bio

Uwe Unterberger studied architecture (Technical University Graz, Austria) and philosophy (Karl Franzens University Graz, Austria). He holds a PhD in Philosophy of Science. Research area: "Architecture in the knowledge society". He is currently working as visiting lecturer KF University Graz and as product manager for sustainable and ecological houses.

Waterhouse-Watson, Deb

'It's Not Racist if You're the Minority, Is It?': 'Post-postcolonial' Identity in Joel Shepherd's Cassandra Kresnov Novels

Visions of the future in science fiction frequently portray societies without racial discrimination as devoid of cultural difference. However, Australian author Joel Shepherd subverts this in his 'Cassandra Kresnov' series, creating a 'post-postcolonial' society in which signs of 'old Earth' cultural heritage are both prominent and celebrated, and the majority boast Indian or Chinese heritage. This paper will explore the series as a forum for engaging with questions of identity, difference and power. I will argue that, despite attempting to diffuse certain racial (and religious) tensions, the centrality of white European characters, and the ways in which they construct those from the majority cultures in Shepherd's futuristic world, in fact reinforce present anxieties about difference. Non-white people are therefore 'othered'. I will further argue that the series passively promotes the centrality of western culture; both whiteness and western culture remain 'invisible', as 'non-colour' and 'non-culture', reinforcing their position as the 'standard'.

Bio

Dr Deb Waterhouse-Watson BA (Hons), BMus, A.Mus.A. (violin) completed her PhD in English at Monash University on the representation of football and sexual assault in the media. She teaches English, Literature and Communications Studies at Monash and Deakin Universities, and her current research interests include: gender and sexualities; sport; law and literature; popular fiction, including romance, fantasy and science fiction.

Watson, Grant

I'LL EXPLAIN LATER: REPRESENTATIONS OF WOMEN IN DOCTOR WHO

As one of the longest-running television series of all time, Doctor Who provides a unique opportunity to see five decades of 20th and 21st century culture through the lens of science fiction television. In particular it allows us to how the representation of women has changed and developed throughout the course of its 31 seasons - and numerous book, film and animated offshoots. This presentation examines how the Doctor's numerous female companions were represented both to the news media of the time and within the context of the television series, how things have changed from one decade to the next, and most importantly whether or not Doctor Who is trapped as a fundamentally patriarchal construction.

Bio

Grant Watson studied theatre and drama studies at Murdoch University, where he subsequently lectured in science fiction, film, Australian literature and interactive arts. He currently works as a researcher for RMIT International Services.

Weiss, Allan

Musical and Social Harmony in Utopian Fiction

In Book III of *The Republic*, Plato devotes a lengthy passage to the discussion of poetry and music in his imagined society, as Socrates asks his listeners what kind of harmony is most conducive to a well functioning society. This is not the only reference in the text to harmony; he uses the term to refer to the best kinds of love (107) and as a metaphor in his discussion of gymnastic (118). Above all, Plato sees the best state as the one that harmonizes its various parts, as all citizens perform the duties to which they are best suited. This metaphorical association between music and utopia pervades utopian literature. From Thomas More's *Utopia* (1516) to William Morris's *News from Nowhere* (1890), music appears in nearly every utopia, serving a variety of social and literary functions. One of the great inventions of the society in Edward Bellamy's *Looking Backward* (1888), for example, is the "musical telephone" through which that people can, with the touch of a button, bring music right into their homes (54). Transcendently beautiful music forms part of the aesthetic delights in utopia after utopia; it represents the beauties of the society itself and all citizens have a chance to experience what in the authors' own day might be available only to those wealthy enough to attend concerts. More importantly, music in these texts symbolizes the social harmony that these utopians enjoy. My paper examines music as a motif and symbol in utopian literature, showing through a discussion of a number of works how this element has become a central trope of the genre.

Bio

Allan Weiss is Associate Professor of English and Humanities at York University in Toronto, Canada. He is Chair of the Academic Conference on Canadian Science Fiction and Fantasy, and has published various articles on SF. He is a science-fiction writer himself, with short stories published in such venues as *On Spec* and *Tesseract* 4, 7, and 9. His mainstream story cycle *Living Room* was published in 2001.

Wells, Bradley

The Significance of the Speculative Fiction of Charles Williams – The Forgotten Inkling

I intend to demonstrate, through a selective study of Charles Williams' speculative fiction, the unique significance of his writings across the intersecting disciplines of literary, cultural and theological criticism. Not currently as well known as his fellow 'Inklings', J.R.R. Tolkien and C.S. Lewis, Williams was nonetheless a significant contemporary figure whose experience as editor at Oxford University Press, where he was directly responsible for the publication of writers ranging from Soren Kierkegaard to Gerard Manley Hopkins, helped develop his own experimental fiction which combined the 'science' of the natural word with the imagined world of the supernatural. Through a close study of one particular novel, *Shadows of Ecstasy* (1933), it can be seen that Williams grappled with the theological, philosophical and ethical dilemmas of a post-industrial and post-colonial world struggling with issues of race, class and global capitalism. A world not unlike our own.

Bio

Bradley Wells is currently a full-time PhD student at The University of Sydney researching the literary works of Charles Williams - a member of the early twentieth century Oxford writing group

known as “The Inklings”. Bradley ‘stumbled upon’ Charles Williams during research into his previous Masters’ thesis on J.R.R. Tolkien’s *The Lord of The Rings*.

Wight, Linda

Talking About Men: Exploring the Interface between Masculinities Theory and SF Studies

Since the 1970s numerous critics have explored the intersections between SF and feminist and gender theory, and many have argued that SF operates at the cutting edge of fictional explorations of gender as concerning women. However critical discussions have rarely extended to an analysis of fictional constructions of masculinities. In my PhD thesis, awarded March 2010, I sought to redress this critical gap by applying masculinities theory to a selection of recent “gender-bending” SF texts in order to explore whether and how they engaged with social debates over masculinities. This paper details my findings: that the selected SF generally lags behind contemporary theorists working in the field of masculinities studies. I use these findings to encourage SF critics and writers to further develop critical intersections with masculinities theory and to recognise the potential for SF to perform important cultural work in regards to contemporary constructions of masculinities.

Bio

Linda Wight was awarded her PhD in March 2010 for her thesis, “Talking About Men: Conversations About Masculinities in Recent ‘Gender-Bending’ Science Fiction.” She is currently working as a sessional lecturer, tutor and subject materials coordinator in the School of Arts and Social Sciences at James Cook University, Queensland, and is continuing her research into depictions of masculinities in science fiction, focusing specifically on the significance of the inviolable male body to constructions of hegemonic masculinities.

Williams, Tess

Survival of the unfit: Carnival and evolution in Octavia Butler

Evolutionary competition is a recurring motif in Butler’s work, with biological change expressively filtered through raced and gendered human bodies. Clay’s *Ark* is one of Butler’s darker evolutionary vignettes: a ‘subversive romp’ through extreme neo-Darwinism, it pursues the theory to its logical extreme and confronts the reader with dire ‘end-game’ consequences. The novel is a Chinese puzzle box of biological dominations that anticipates and nourishes the grotesque and unsafe world of the *Xenogenesis* trilogy.

Bio

Tess Williams is a SF author and academic. She is Co-editor of *Women of Other Worlds*, and author of the novels *Map of Power*, and *Sea As Mirror*, which was shortlisted for the prestigious James Tiptree, Jr. Memorial Award.

Signings

Thursday Room 201–202	
1500	Kathryn Sullivan Laney Cairo Helen Stubbs Dave Freer
1700	Peter V. Brett Ian Nichols Alison Croggon
Friday Room 201–202	
1000	Bob Eggleton Mary Victoria Ian Irvine Nick Stathopoulos
1100	John Scalzi Bill Congreve Juliet Marillier Pamela Freeman
1200	Trent Jamieson Paul Collins Nicole R Murphy Shane Jiraiya Cummings
1300	China Mieville Russell Blackford Lisa L. Hannett Lara Morgan Jane Routley
1500	Robert Silverberg Karen Haber Sean McMullen Russell Kirkpatrick Alan Baxter
Saturday Room 201–202	
1000	Duncan Lay Kate Paulk Amanda Pillar Kaaron Warren
1100	Richard Harland Fiona McIntosh Leanne Hall Andrew J McKiernan
1200	George R R Martin Jennifer Fallon Jay Lake Kate Elliot Jean Johnson
1300	Carrie Vaughn Gail Carriger Foz Meadows
1500	Kim Falconer Catherynne M Valente K.A. Bedford K. J. Taylor
1600	Seanan McGuire Kirstyn McDermott Ellen Kushner Delia Sherman
1700	Kim Stanley Robinson Jetse de Vries Matthew Hughes Jason Nahrung Edwina Harvey
Sunday Room 201–202	
1100	Howard Tayler Ellen Datlow Jonathan Strahan Astrid Cooper Glenda Larke
1200	Shaun Tan Trudi Canavan Marianne de Pierres
1300	Gillian Polack Paul Haines Kerrie Dougherty Russell B. Farr Sue Bursztynski Melinda M. Snodgrass
1400	Kim Stanley Robinson Deborah Biancotti Mur Lafferty
1500	Denise Bray Stephen Dedman Deborah Kalin Karen Simpson Nikakis
Monday Room 201–202	
1000	Greg Benford Michael Capobiano Garth Nix
1100	Shaun Tan Ian Tregillis Gerald D Nordley Lezli Robyn
1200	Sean Williams Narrelle M Harris George Ivanoff Annette Schneider
1300	Charles Stross Robert Hood Jonathan Walker Helen Lowe

Film Program

<p>Avalon 107 mins. Japan/Poland, 2001. Polish language with English subtitles. Directed by Mamoru Oshii. Rated M (medium level violence). Screening courtesy of Madman Cinema. In a bleak future dominated by the illegal virtual reality game "Avalon", a player named Ash (Malgorzata Foremniak) hears of a secret level hidden within the game and sets out to find it. <i>Avalon</i> is a genuine surprise: written and directed by anime superstar Mamoru Oshii (<i>Ghost in the Shell</i>) but shot as a live-action film in Poland with a local cast and crew. It is almost certainly the best science fiction film of its year, making the most of its limited budget and presenting a fresh, arresting SF story. Monday 1100 Room 220</p>
<p>Cargo Australian premiere. 112 mins. Switzerland, 2009. German language with English subtitles. Directed by Ivan Engler and Ralph Etter. Unrated, 18+ only. Screening courtesy of Accent Film. A starship travels slowly through deep space, its crew taking shifts of several months at a time to maintain the vessel while their crewmates remain in suspended animation. Midway through her four-month shift, the ship's doctor discovers that she may not be alone—and a terrible secret may lie within the ship's cargo. This 2009 Swiss production belies its low budget to present a fresh addition to SF cinema's rich legacy of spacecraft-set horror movies. The screening intersects with the discussion panel "ET Has a Chainsaw: When SF and Horror Collide". Friday 2100 Room 210</p>
<p>Conspiracy '87 90 mins, UK. Directed by Greg Pickersgill. In 1987 Brighton hosted the world science fiction convention in the form of <i>Conspiracy '87</i>. As a part of that event, video footage was shot of various aspects of the convention—originally as part of a fan room project that failed to eventuate. 23 years later, this archival footage is now available to view, providing a fascinating glimpse of the history of science fiction and Worldcon fandom. Please note that due to the archival nature of the footage, the picture and sound quality will vary. Saturday 1000 Room 220</p>
<p>Dark Star 83 mins. USA, 1974. Directed by John Carpenter. Rated G (suitable for all audiences). Screening courtesy of Umbrella Entertainment. In this classic cult hit, things begin to go haywire on a long-haul space voyage with the crew facing an alien intruder, an insane computer system and a suicidal warhead. A cheaply made comedy riff on <i>2001: A Space Odyssey</i>, <i>Dark Star</i> marks the directorial debut of John Carpenter, who would go on to direct such cult hits as <i>The Thing</i>, <i>Assault on Precinct 13</i> and <i>Big Trouble in Little China</i>. <i>Dark Star</i>'s co-writer and star Dan O'Bannon would revisit the story with a horror spin in the 1979 Ridley Scott SF horror film <i>Alien</i>. Thursday 1500 Room 220</p>
<p>Dreamland 94 mins. Australia, 2009. Directed by Ivan Sen. Unrated, 18+ only. Screening courtesy of BUNYA Productions. Dan Freeman, an obsessive UFO hunter, roams the Nevada desert around 'AREA 51' searching the skies for contact. But alone in the desert he awakens to a bigger mystery. Ivan Sen's feature debut, <i>Beneath Clouds</i>, immediately established him as a distinct and powerful creative force in Australian cinema. This lyrical follow-up reinforces that assessment: shot in stark black and white, and eerily still, <i>Dreamland</i> creates a unique and memorable film viewing experience. Friday 1900 Room 210</p>
<p>Earthling 113 mins. USA, 2010. Directed by Clay Liford. Unrated, 18+ only. Screening courtesy of Well Tailored Films. On Earth, a troubled school teacher begins to suffer seizures and nightmares involving people she has never met. In orbit, tragedy strikes the International Space Station, killing all but one astronaut—who remains in a coma. What has been brought back down to Earth, and what is the cause of Judith's nightmares? Clay Liford directs this low budget science fiction drama that has already played at the Dallas, Santa Cruz, Sci-Fi London and SXSW Film Festivals. He draws on a diverse range of influences—Cassavettes, Roeg and the French 'new wave'—to create a special science fiction experience, low on visual effects but high on ideas. Thursday 2100 Room 210</p>
<p>Fantastic Planet 72 mins. France, 1973. French language with English subtitles. Directed by Rene Laloux. Rated M (animated violence and nudity). Screening courtesy of Umbrella Entertainment. In the distant future, the descendants of the human race (known as Oms) are kept as pets by the giant Draags. One runaway slave escapes his masters with the aid of a strange technological device, and sets out to liberate his fellow Oms. This innovative animated film, based on the novel by Stefan Wul, was awarded prestigious Special Jury Prize at the 1973 Cannes Film Festival. The screening intersects with the discussion panel "Laloux, Moebius and Other Weirdness". Sunday 1600 Room 220</p>
<p>Get Camp Australian premiere. 90 mins. USA, 2009. Directed by Jason Scott. Screening courtesy of Text Files. With limited sound, simple graphics, and tiny amounts of computing power, the first games on home computers would hardly raise an eyebrow in the modern era of photorealism and surround sound. But in the early 1980s, an entire industry rose over the telling of tales, the solving of intricate puzzles and the art of writing. Like living books, these games described fantastic worlds to their readers, and then invited them to live within them. Writer/director Jason Scott's feature length documentary delves into the history of the computer games industry to discover the story of the text adventure game from the people who made them. Sunday 1400 Room 220</p>
<p>High School of the Dead Episodes 1-Academic 2. 50 mins, Japan, 2010. Japanese language with English subtitles. Directed by Tetsuro Araki. Rating to be confirmed. Screening courtesy of Madman Entertainment. A deadly pandemic turns humans into zombies around the world. In Japan, Takashi Komuro and his classmates must fight their way out of the outbreak and find a way of surviving in a post-apocalyptic, zombie-filled future. <i>High School of the Dead</i> is the latest hit anime from production studio Madhouse, whose previous titles have included <i>Ninja Scroll</i>, <i>The Girl Who Leaped Through Time</i> and <i>Perfect Blue</i>. This latest production brings together the stylistic conventions of anime and the zombie horror tradition of the USA to brilliant effect. The first two episodes are presented here. Friday 1200 Room 220</p>

I Heart Doomsday

85 mins. Canada, 2010.
Directed by Patrick Downing.

Unrated, 18+ only.

Maximilian Von Max, a heartbroken and lonely genius, uses his laboratory to build a robot to rekindle his lost love—an amnesiac named Tatiana, who doesn't even know who she is or her love for Max. Patrick Downing's science fiction comedy was awarded Most Kick-Ass Film Overall at the 2010 Seattle True Independent Film Festival. It stars Dan Biernie (*The Trotsky*, *The Bitter End*).

Sunday 2130 Room 210

International Animated Shorts

50 mins. Unrated, 18+ only.

Aussiecon 4 is proud to present a special program of international animated short films, showcasing some of the most imaginative work produced around the world in recent years. The program consists of *The Astronomer's Dream* (d. Malcolm Sutherland, Canada), *Mon(s)tre* (d. Geoffroi Ridel, France), *Sprance* (d. Gerhard Höberth, Germany), *Mars!* (d. Joe Bichard and Jack Cunningham, UK), *My Desk is 8-Bit* (Alex Varanese) and *I am so proud of you* (d. Don Herzfeldt, USA).

Sunday 1000 Room 220

International Science Fiction Shorts 1

58 mins. Unrated, 18+ only.

Aussiecon 4 proudly showcases science fiction short films from around the world. In *Hangar No. 5* (d. Nathan Matsuda, USA), a pair of scavengers get more than they bargained for when sneaking around an abandoned military base. *Pumzi* (d. Wanuri Kahui, Kenya/South Africa) presents a stunning look at mid-21st century Africa, 35 years after the 'Water Wars'. *Quarto De Espera (The Waiting Room)* (d. Bruno Carboni and Davi Pretto, Brazil) is a haunting Brazilian SF short of empty cities and gas-masked children. Finally in *Hirsute* (d. A.J. Bond, Canada), a scientist attempting to create time travel may have succeeded – with unexpected results.

Saturday 1500 Room 220

International Science Fiction Shorts 2

57 mins. Unrated, 18+ only.

Aussiecon 4 proudly presents a second showcase of science fiction short films from around the world. *Postcards from the Future* (d. Alan Chan, USA) offers a hypothetical look at the future of space exploration. A stranded astronaut struggles to survive in *Defoe* (d. Ross Neil, UK). Finally in the effects-filled action short *Burden* (d. Michael David Lynch, USA) a city under alien attack looks to a special hero to defend it.

Monday 1000 Room 220

Ju-On: White Ghost/Black Ghost

121 mins. Japan, 2009. Japanese language with English subtitles. Directed by Ryūta Miyake
(White Ghost) and Mari Asato (Black Ghost). Rated MA15+ (strong horror violence).

Screening courtesy of Madman Entertainment. To celebrate the 10th anniversary of its successful *Ju-On* franchise (aka *The Grudge*), Kadokawa Pictures simultaneously released two special one-hour films. In *White Ghost*, a teenage girl is haunted by the ghost of her murdered best friend. In *Black Ghost*, a nurse named Yuko cares for a young girl named Fukie. A cyst is found in Fukie's body—the remnants of an unborn baby whose spirit is now set on a murderous rampage. These two short features do not follow from the original *Ju-On* narrative, and are instead thematically linked: they present another bold exercise in Japanese supernatural horror.

Saturday 1900 Room 210

Krabat

120 mins. Germany, 2008. German language with English subtitles. Directed by Marc Kreuzpaintner.
Rated M (supernatural themes and violence). Screening courtesy of Accent Film.

In the plague-ridden aftermath of the Thirty Years War, a German orphan named Krabat is drawn to an isolated flourmill. There he is taken in as the 12th apprentice of an old mill keeper, and is drawn into an unexpected world of dark magic and the supernatural. Marc Kreuzpaintner directs a fabulous adaptation of Otfried Preußler's bestselling fantasy novel (published in English as *The Curse of the Darkling Mill*). Wonderfully dark and atmospheric in look and tone, the film features a strong leading turn by rising star David Kross—star of *The Reader* and the upcoming Steven Spielberg drama *Warhorse*.

Friday 1600 Room 220

Kurau: Phantom Memory

50 mins. Japan. Japanese language with English subtitles. Directed by Yasuhiro Irie.
Rated M (animated violence). Screening courtesy of Madman Entertainment.

It is the year 2100. On her 12th birthday Kurau is struck unconscious by a bolt of energy in her father's laboratory. When she awakes she finds her body has been taken over by two sentient energy-based life forms known as Rynax. The awakened Rynax give Kurau's body superhuman abilities. Ten years later Kurau works as a freelance agent for the Global Police Organisation. Featuring excellent visuals by noted production studio Bones, *Kurau: Phantom Memory* transcends its action-orientated storyline to become a wonderful anime based on character and relationships. The first two episodes are presented here.

Friday 1500 Room 220

Linebarrels of Iron

Episodes 1-Academic 2. 50 mins. Japan. Japanese language with English subtitles.
Directed by Masamitsu Hidaka. Rated M (animated violence and nudity).

Screening courtesy of Madman Entertainment.

Fourteen year-old Kouichi Hayase leads a mediocre life, until an accident transforms him into the pilot of the gigantic robot Linebarrel and leads him towards a mysterious girl named Emi Kizaki. This 2008 production is one of the latest entries into the long canon of giant robot, or "mecha", anime. The series has been directed by Masamitsu Hidaka (*Pokemon*) for Studio Gonzo (*Full Metal Panic. Origin: Spirits of the Past, Desert Punk*). The first two episodes are presented here.

Monday 1300 Room 220

Mushi-shi

Episodes 1-Academic 2. 50 mins. Japan, 2005. Japanese language with English subtitles.
Directed by Hiroshi Nagahama. Rated PG (mild themes).

Screening courtesy of Madman Entertainment.

The mysterious Ginko travels across Japan researching the mysterious supernatural entities known as mushi, and helping those people whose lives have been harmed by them. This episodic supernatural drama, based on the Yuki Urushibara manga, is rich in atmosphere and imagery, and is an excellent example of anime utilising supernatural and folkloric themes to good effect. The first two episodes are presented here. This screening intersects with the discussion panel "Spirits of Screen: Supernatural Anime".

Sunday 1100 Room 220

Pandorum

Australian premiere. 108 mins. USA/Germany, 2009. Directed by Christian Alvart.

Rated MA15+ (strong horror violence and coarse language).

Screening courtesy of Icon Films.

Two astronauts awaken in an enormous, pitch-black spacecraft. Both men are suffering from amnesia: they can't remember who they are, where they are or the nature of their mission. As they explore the ship, they discover that they are not alone—and the ship that carries them also carries a shocking and deadly secret. Starring Ben Foster and Dennis Quaid, and described by *SFX* as 'the finest interstellar horror in years', *Pandorum* is a tense new science fiction thriller in the tradition of *Alien* and *Event Horizon*. This Australian premiere screening intersects with the discussion panel "ET Has a Chainsaw: When SF and Horror Collide".

Thursday 1900 Room 210

Pontypool

95 mins. Canada, 2008. Directed by Bruce McDonald. Rated MA15+ (strong violence and coarse language).

Screening courtesy of Anchor Bay Entertainment.

The staff of a small town radio station begin to hear reports of riots and violent breakouts across the streets. As the violence increases, the horrifying possibility rises of a strange virus, carried by the English language, which pushes anyone who hears it into a homicidal rage. Based on the Tom Burgess novel, *Pontypool* is a wonderful independent Canadian horror film and a fresh twist on the ageing zombie sub-genre.

Saturday 2100 Room 210

Re-Cycle

108 mins. Hong Kong/Thailand, 2006. Cantonese language with English subtitles.

Directed by Danny Pang and Oxide Pang. Rated M (moderate horror and adult themes).

Screening courtesy of Beyond Home Entertainment.

A successful author suffering from writer's block discovers creepy goings-on in her apartment. When she suddenly sees one of the characters from her current novel—apparently walking around in the real world—she follows him and becomes trapped in a terrifying dreamlike world.

Filmmaking brothers Danny and Oxide Pang have continued to impress audiences across Asia with their visually inventive action, horror and fantasy films—most recently with their painterly 2009 sequel *The Storm Warriors*. Their 2006 horror/fantasy *Re-Cycle* is yet another astounding visual fantasy from the brothers, rich in atmosphere and stunning CGI effects.

Friday 1300 Room 220

Silent Running

89 mins. USA, 1970. Directed by Douglas Trumbull. Rated PG (parental guidance recommended).

Screening courtesy of Umbrella Entertainment.

In a future where all plant life on Earth has died out, Freeman Lowell (Bruce Dern) helps control a small fleet of space-borne ecological domes. When orders come from Earth to abandon the mission and destroy the domes, Lowell rebels to save the forests inside. Visual effects pioneer Douglass Trumbull (*2001: A Space Odyssey*) made his directorial debut with this early 1970s science fiction film, cited as an inspiration by both Andrew Stanton for *Wall-E* and Duncan Jones for *Moon*.

Thursday 1600 Room 220

The Abominable Snowman

91 mins. UK, 1957. Directed by Val Guest. Rated PG (low level violence).

Screening courtesy of Umbrella Entertainment.

An English anthropologist (Peter Cushing) joins an American expedition into the Himalayas, and comes face-to-face with the terrifying Yeti of Tibetan legend. Nigel Kneale remains one of the most influential and innovative writers of British television drama, through such classic productions as *The Quatermass Experiment*, *Nineteen Eighty Four* and *The Year of the Sex Olympics*. This 1957 film, from legendary production house Hammer Film Productions, was written by Kneale based on his BBC play *The Creature*. Peter Cushing starred in both versions.

Friday 1000 Room 220

The American Astronaut

91 mins, USA, 2001. Directed by Cory McAbee. Rated M (moderate coarse language and sexual references).

Screening courtesy of Commodore Films.

Meet interplanetary trader Samuel Curtis, on his way to the women of Venus while engaging in a dance-off against his old drinking partner and evading the deranged Professor Hess on his way. *The American Astronaut* is a true one-of-a-kind movie experience: a black and white science fiction cowboy musical, written, directed by and starring San Francisco actor/musician Cory McAbee.

This film screening intersects with the discussion panel "Hey Boy, Hey Boy!: The Innovative World of Low Budget SF Cinema".

Sunday 1200 Room 220

Twentieth Century Boys Chapter 1: Beginning of the End

142 mins. Japan, 2008. Japanese language with English subtitles. Directed by Yukihiro Tsutsumi.

Rating to be confirmed. Screening courtesy of Madman Entertainment.

A series of catastrophic events occur, which inexplicably seem to reflect predictions made by Kenji and his friends when they were children. As an enormous robot attack strikes the city, the group's friendship is tested as the world begins to spiral wildly out of control.

In 2008 Naoka Urasawa's ambitious manga serial *20th Century Boys* received a lavish ¥6 billion three-part movie adaptation. Massive hits in Japan, they finally come to Australia this month—Aussiecon 4 is proud to preview the first instalment here.

Sunday 1900 Room 210

Western Australian Short Film Showcase

93 mins. Unrated, 18+ only.

Perth may be the most isolated city in the world, but it's also one of the most creative hotbeds for young filmmakers in Australia. Aussiecon 4, with the assistance of the Film and Television Institute of WA, is proud to present this special showcase of science fiction, horror and animated shorts from Western Australia. Program consists of: *Professor Pebbles*, *Tinglewood*, *The Dead Wastes*, *Bridgetown*, *My Extraordinary Little Sister*,

Hairoes, *The Planet Lonely*, *Edlar Was a Scientist*, *Distant Future*, *The Bubbleologist* and *Living with Benjamin*.

Monday 1400 Room 220

Thursday, 2 September 2010

1400 Thursday

Room	Panel
P2	Opening Ceremony

1500 Thursday

Room	Panel
203	Book Launch: <i>Tenses of Imagination</i> by Andrew Milner
204	How to enjoy this convention
207	Readings: George Ivanoff, Lezli Robyn
209	Kids: Game creation (<i>John Rotenstein, Bob Kuhn</i>)
210	Why Australia is more horrifying than anywhere else
211	Breaking the fourth wall: <i>Supernatural</i> and its audience
212	Border crossing: YA authors writing for adults and vice versa
213	Queer representations in speculative fiction
214	<i>Academic: 1.</i> Writers and their history: how writers use and view the historical aspects of their settings (<i>Gillian Polack</i>) <i>Academic: 2.</i> The stories we tell ourselves: myth and history in Neil Gaiman's <i>The Sandman: Thermidox</i> (<i>Alice Davies</i>)
216	Spoiler Alert: reviewing plot-driven fiction without giving the story away
217	Stephen King Lecture
219	The balancing act of speculative fiction comedy
220	Film Program: <i>Dark Star/Silent Running</i>

1600 Thursday

Room	Panel
204	Steal the past, build the future: new histories for fantasy fiction
207	Readings: Sean McMullen, Robert Shearman
209	Kids: Making Ice-Cream (<i>Emma Roberts</i>)
210	Magic mean streets: the city as a fantasy location
211	Clanks, cranks and steam-driven tanks: YA steampunk
212	Perfectly packaged: designing and marketing science fiction
213	Motherhood in science fiction and fantasy
214	<i>Academic: 1.</i> HG Wells as a sociologist (<i>Peter Corrigan</i>) <i>Academic: 2.</i> An historiographic view of HG Wells' <i>The Time Machine</i> (<i>Cristina Lasaitis</i>)
215	Readings: Kate Paulk, Gary Couzens
216	Game on! Games and YA spec fic
217	Wrought from the very living rock: world building in YA spec fic
219	Minotaurs in space helmets: using myth in science fiction
220	Film program: <i>Dark Star/Silent Running (continued)</i>
P2	Fan Guest of Honour speech—Robin Johnson

1700 Thursday

Room	Panel
204	Things to do in Melbourne when you're geek
207	Readings: Andrew J McKeirnan, Kate Elliot
209	Kids: Steampunk my iPhone and iPod with Norman Cates and Ang Rosin
210	Film, TV and Spec fic
211	The social aspects of online games
212	In search of the Necronomicon
213	Trans characters in YA spec fic
215	Readings: Bill Congreve, Helen Stubbs
216	The imaginary zoo: creating fictional wildlife
217	Finding the difference: Australian SF vs the rest of the world
219	If you wrote it, they wouldn't believe it
220	Film program: <i>Dark Star/Silent Running (continued)</i>
P3	Academic Panel: Destroying the future to save the planet: the environmental politics of SFF

1900 Thursday

Room	Panel
210	Film Program: <i>Pandorum</i> (Australian premiere)

2000 Thursday

Room	Panel
204	My heart, which was always hers (<i>Reading, NOT FOR UNDER 18</i>)

2100 Thursday

Room	Panel
204	My heart, which was always hers (<i>continued</i>)
210	Film Program: <i>Earthling</i>

2200 Thursday

Room	Panel
210	Film Program: <i>Earthling (continued)</i>

Friday, 3 September 2010

1000 Friday

Room	Panel
203	Fortress of solitude or our last best hope? The role of libraries in fostering YA spec fic
204	<i>Galactic Suburbia</i>
207	Readings: Ika Nurain, Howard Tayler
209	Kids: Light saber making and training (<i>Alan Baxter, Kaneda Cruz and Wing Chung</i>)
210	The art of adaptation: Bringing <i>The Lost Thing</i> to the screen
211	When history becomes fantasy: artistic license and historical cinema
212	Nuts and bolts: editing YA spec fic, an insider's view
213	To eternity and beyond
214	<i>Academic: 1.</i> Anarchy in the kosmos: SF has always been punk (<i>Leon Marvell</i>) <i>Academic: 2.</i> Using Bourdieu: science fiction and the literary field (<i>Andrew Milner</i>)
215	Reading: Allan Weiss, Leanne Hall
216	WSFS Business Meeting 1
217	Have a whinge
219	Artists writing fiction/Writers making art
220	Film Program: <i>The Abominable Snowman</i>

1100 Friday

Room	Panel
203	Book Launch: <i>Dead Sea Fruit/The Girl With No Hands</i> (<i>Kaaron Warren, Angela Slatter, Russell Farr, Kim Wilkins</i>)
204	Playing in someone else's sandpit: franchise writing
207	Readings: Garth Nix, Michael Pryor
209	Kids: Light saber making/training (<i>continued</i>) and Daniel Dern reading (1130)
210	The Last Airbender: race and Hollywood cinema
211	Unthinkable! Indescribable!
212	Some win, some lose: investigating Chances
213	We're all connected, all the time: blogs and social networking in the world of YA spec fic
214	<i>Academic: 1.</i> "We may take fancy for a companion, but must follow reason as a guide" Science fiction companions: an editor's view (<i>Andrew Butler</i>) <i>Academic: 2.</i> Terra Australis Cognita: Mapping the history of Australian Spec Fiction (<i>Toby Burrows</i>)
215	Readings: Dena Bain Taylor, Marianne de Pierres
216	WSFS Business Meeting 1 (<i>continued</i>)
217	Belly dancing for beginners (and not-so-beginners)
218	Richard Harland's Writers Workshop for Teens (<i>Teens only</i>) (<i>Richard Harland</i>)
219	Science fiction in pop music
220	Film Program: <i>The Abominable Snowman (continued)</i>
P1	In conversation: Kim Stanley Robinson and Robert Silverberg
P3	What we publish

1200 Friday

Room	Panel
203	Book Launch: <i>The Bird King</i> by Shaun Tan
204	Blade attraction
207	Non-traditional publishing in YA spec fic
209	Kids: Fan art/Fan gallery (<i>Lewis Morley and Marilyn Pride</i>)
210	The Lovecraft dilemma
211	Keeping pace: maintaining momentum in fiction
212	Readings: Foz Meadows, China Mieville
213	Rethinking SETI: 50 years on
214	<i>Academic: 1.</i> Life in Port Eternity: the variant forms and multiple uses of (studying) SF (<i>Sylvia Kelso</i>) <i>Academic: 2.</i> Survival of the unfit: carnival and evolution in Octavia Butler (<i>Tess Williams</i>)
215	WTF are DUFF, GUFF and is it all NAFF?
216	WSFS Business Meeting 1 (<i>continued</i>)
217	Designer planet: averting climate change with geoengineering
218	Teen: Richard Harland's Writers Workshop for Teens (<i>Teens only</i>)
219	Making a living: Professional writing for speculative fiction authors
220	Film Program: <i>High School of the Dead</i>

P1	In conversation: Ellen Datlow and Jonathan Strahan
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1300 Friday

Room	Panel
203	The future of privacy
204	Is criticism dead?
207	Readings: Dave Freer, Glenda Larke
209	Kids: Writing career guidance for kids (<i>Ian Nichols, George Ivanoff, Trent Jamieson</i>)
210	The hero's journey and the rite of passage in YA spec fic
211	Foundlings and orphans
212	Sex and drugs and SF cons
213	I could do better than that!
214	<i>Academic: 1.</i> Talking about men: exploring the interface between masculinities theory and SF studies (<i>Linda Wight</i>) <i>Academic: 2.</i> Musical and social harmony in utopian fiction (<i>Allan Weiss</i>)
215	Readings: Mif Farquharson, Sylvia Kelso
216	Hatha and Yin Yoga
217	Australian SF Foundation
219	Ghosts without borders
220	Film Program: <i>Re-Cycle</i>
P1	Write what you know
P3	The Baen Travelling Slide Show (with prizes!)

1400 Friday

Room	Panel
220	Film Program: <i>Re-Cycle</i>
P2	Shaun Tan Guest of Honour Speech

1500 Friday

Room	Panel
203	What is the SFWA?
204	In the wake of the Sea People, the footsteps of Goliath: The Bar-Ilan and University of Melbourne excavations at Tell es-Safi/Gath
207	Readings: Felicity Dowker, Tansy Rayner Roberts
209	Kids: <i>Lost in space</i> (90 mins) (<i>Emma Roberts</i>)
210	Directions in Australian horror
211	Getting published in YA spec fic
212	The rise of the graphic novel
213	Haunted legends
214	<i>Academic: 1.</i> SClimatic design: analyzing the architectural utopia (<i>Uwe Unterberger</i>) <i>Academic: 2.</i> The challenge of steampunk (<i>Richard Harland</i>)
215	Readings: Mary Victoria, Pamela Freeman
216	But I'm not from Melbourne!
217	Very short stories: writing and reading flash fiction
219	Eowyn and Sam: underappreciated heroes in <i>The Lord of the Rings</i>
220	Film Program: <i>Kurau: Phantom Memory</i>
P1	<i>A Game of Thrones</i> : bringing the fantasy epic to HBO
P3	The author's strait jacket: switching genres

1600 Friday

Room	Panel
203	Book Launch: <i>Macabre: journey through Australia's Darkest fears</i> by Angela Challis and Marty Young
204	Prometheus Awards
207	Readings: Ian Tregillis, Jay Lake
209	Kids: <i>Lost in space</i> / Michael Pryor reading (1630)
210	Fan fund auction
211	From print to pixels: paper comics to webcomics
212	To the stars: the never-ending history of <i>Star Trek</i>
213	Evil Robots
214	<i>Academic: 1.</i> Steampunk and cyberpunk: genre as ahistoric design aesthetic (<i>David Cake</i>)
215	Readings: Will Elliott, Dirk Flinthart
216	Mapmaking for fantasy authors (workshop)
217	Medical ethics in the 21st century
219	Creating believable space travel
220	Film Program: <i>Krabat</i>
P1	In conversation: Seanan McGuire and Catherynne M Valente

1700 Friday

Room	Panel
203	Alternate Australia: Remaking antipodean history

204	What can mystery teach science fiction?
207	Readings: David D Levine, K. A. Bedford
209	Kids: Capture the flag (<i>Emma Roberts</i>)
210	Fan fund auction (<i>continued</i>)
211	What's hot and what's not: trend in YA spec fic
212	ET has a chainsaw: when science fiction and horror collide
213	Six years on an island: Lost in review
215	Reading: Kaaron Warren, Sue Bursztynski
216	Mapmaking for fantasy authors (workshop) (<i>continued</i>)
217	Military SF revisited
219	Academic Panel: These are not the people you are looking for: race in SFF
220	Film Program: <i>Krabat</i> (<i>continued</i>)

1900 Friday

Room	Panel
204	Australian Awards Ceremony
210	Film Program: <i>Dreamland</i>

2000 Friday

Room	Panel
204	Australian Awards Ceremony (<i>continued</i>)
210	Film Program: <i>Dreamland</i> (<i>continued</i>)

2100 Friday

Room	Panel
204	Friday Night Filking
210	Film Program: <i>Cargo</i>

2200 Friday

Room	Panel
204	Friday Night Filking (<i>continued</i>)
210	Film Program: <i>Cargo</i> (<i>continued</i>)

Saturday, 4 September 2010

1000 Saturday

Room	Panel
203	Copyright in the 21st Century
204	How to enjoy this convention 2
207	Readings: Helen Merrick, Grá Linnaea
209	Kids: Water pistols at dawn (<i>Emma Roberts</i>)
210	Videogames as art
211	How much science should be in YA science fiction
212	Building a bigger galaxy: the <i>Star Wars</i> expanded universe
213	The steampunk playground
214	<i>Academic: 1.</i> The establishment of German 'high culture' science fiction in the 1950s: Arno Schmidt and Ernst Jünger (<i>Holger Briel</i>) <i>Academic: 2.</i> An Italian science fiction novella (<i>Valerie Joelle Kouam</i>)
215	Readings: Russell Kirkpatrick (1030)
216	WSFS Business Meeting 2
217	Have a whinge
219	Girl meets boy meets dragon: romance in fantasy
220	Film Program: <i>Conspiracy 87</i>
P3	Time and the novel

1100 Saturday

Room	Panel
203	Book Launch: <i>Scenes from the Second Street</i> by Amanda Pillar and Pete Kempshall
204	Book covers: the dying art?
207	The best SF novel you have never read
209	Kids: Water pistols at dawn (<i>continued</i>)
210	QF
211	Capes and skirts: the plight of female superheroes
212	A labour of love: putting together an anthology
213	Reading from the other shelf: when SF becomes literature
214	<i>Academic: 1.</i> The significance of the speculative fiction of Charles Williams— the forgotten Inkling (<i>Bradley Wells</i>) <i>Academic: 2.</i> What if? The science fictional imagination and sustainable scenarios (<i>Helen Merrick</i>)

215	Readings: Karen Simpson Nikakis, Tee Morris
216	WSFS Business Meeting 2 (<i>continued</i>)
217	Science fiction and the theatre
219	Readings: George RR Martin
220	Film Program: <i>Conspiracy 87</i> (<i>continued</i>)
P2	Rebel Empire presentation
P3	To market: how to sell your short stories

1200 Saturday

Room	Panel
203	Pitching the novel
204	Fred Hoyle: scientists and science fiction
207	Readings: Karen Healey, Russell B. Farr
209	Kids: Build a LEGO Dalek (for kids) (<i>James Shields, Sue Ann Barber</i>)
210	The James Bond enigma
212	But it is horror?
213	The follow-up: writing the second novel
214	<i>Academic: 1.</i> Predicting possibility: SFF and the world to come (<i>Rachel Le Rossignol</i>) <i>Academic: 2.</i> "A sound of thunder" in the landscape of software engineering: computer ethics through science fiction (<i>John Lenarcic</i>)
215	SF Poetry: where has it been, what's it doing now and thoughts on the future
216	WSFS Business Meeting 2 (<i>continued</i>)
217	Write the fight right (workshop)
218	Teen: Writer's Workshop for Teens with Jane Routley (<i>Teens only</i>)
219	There will be blood
220	Film Program: <i>Westall '66</i>
P3	The future is overtaking us

1300 Saturday

Room	Panel
203	As long as we beat New Zealand
204	The best-kept secrets of Australian horror
207	Readings: Catherynne M Valente, Will McIntosh
209	Kids: Paper planes (<i>Terry Huddy</i>)
210	From paintbrush to screen: creating movie concept art
211	Swords and fists: Chinese fantasy and the Wuxia
212	<i>Fringe</i> : paranormal investigations in SF television
213	Clarke's 2010 and other continuations
214	<i>Academic: 1.</i> SF and cultural studies in the Korean classroom (<i>Gord Sellar</i>). <i>Academic: 2.</i> The spiral within: using science fiction texts to critique society (<i>Michael Sisley</i>)
215	How to write filk
216	Aussiecon Survivors
217	Write the fight right (workshop) continued
218	Teen: Writer's Workshop for Teens with Jane Routley (<i>continued</i>)
219	Classic SF books: A presentation on classic SF as selected by DUFF delegate, John Hertz
220	<i>Westall '66</i> : the making of the documentary
P1	Melinda M Snodgrass: Writing for television
P3	Did the future just arrive? The e-book and the publishing industry

1400 Saturday

Room	Panel
P2	Kim Stanley Robinson Guest of Honour Speech

1500 Saturday

Room	Panel
203	Book Launch: <i>Shadow Bound</i> by Deborah Kalin
204	The writer and the audience: online interaction and public personae
207	Monster mash-ups
209	Kids: Myth and folklore of Australia and New Zealand (<i>Tehani Wessely, Helen Lowe, Ian Nichols</i>)
210	Crisis of finite publishers
211	Readings: John Scalzi, Delia Sherman
212	Science fiction and graphic novels
213	Vote #1 The Thing for President: how cult films are born
214	<i>Academic: 1.</i> Studying fantasy fiction as genre: magic and violence and generic convention in Sara Douglass and Fiona McIntosh (<i>Laurie Ormond</i>) <i>Academic: 2.</i> The sky and the cave: differing representations of the God and the Goddess in Guy Gavriel Kay's <i>The Fionavar Tapestry</i> (<i>Narelle Campbell</i>)
215	Meteor Inc. AGM

216	Who wants to live forever: implications of immortality
217	What is Filk?
218	Teen: How have leftist ideas been represented in SF (<i>Teens only</i>) (<i>Roman Orszanski</i>)
219	Cyberpunk and the city
220	Film Program: International Science Fiction Shorts
P2	Masquerade Rehearsal
P3	Behold the wonders! Art, design and the visuals in YA spec fic

1600 Saturday

Room	Panel
204	Finding the right voice: accents and speech patterns
207	Readings: Grant Watson, Kathryn Sullivan
209	Kids: Comics are for girls too! (<i>Bernard Caleo, Terry Huddy</i>)
210	Tombstones and chapbooks
211	<i>Pulse</i> : medical horror on the BBC
212	Thinking in trilogies
213	Dark Shadows: YA supernatural fiction
214	<i>Academic: 1</i> . Present, pasts and futures: tensions between generic conventions of historical fiction, science fiction, fantasy and children's literature (<i>Lynda Davies</i>)
215	Readings: Edwina Harvey, Matthew Hughes
216	SF in Australian comic books: 1924—1966
217	Collecting SF Art
219	Micro-audience and the online critic
220	Filk Concert
P2	Masquerade rehearsal (<i>continued</i>)
P3	Shaping the world: the possibilities of geoen지니어ing

1700 Saturday

Room	Panel
203	Academic Panel: Fantastic females: reworking feminism in women's fantasy
204	On display: creating speculative fiction exhibitions
207	Readings: Richard Harland, Jack Dann
209	Kids: Don't fear the dragon (<i>Karen Simpson Nikakis</i>)
210	Love hurts: YA paranormal romance
211	The classics of 2035
212	Dare you shoot these scenes again?
213	Comic to film adaptation
215	Readings: Philippa Ballantine, Ian Irvine
216	Make your own fan trailer
217	Sorcerers and storytellers: fiction and the occult
219	The Fermi Paradox
220	Filk Concert (<i>continued</i>)
P3	1975 Worldcon Guest of Honour Speech

1800 Saturday

Room	Panel
P3	1975 Worldcon Guest of Honour Speech (<i>continued</i>)

1900 Saturday

Room	Panel
210	Film Program: <i>Ju-on</i> (The Grudge)
P2	Masquerade

2000 Saturday

Room	Panel
210	Film Program: <i>Ju-on</i> (The Grudge) (<i>continued</i>)
P2	Masquerade (<i>continued</i>)

2100 Saturday

Room	Panel
204	Saturday Night Filking
210	Film Program: <i>Pontypool</i> and <i>Escape</i>

2200 Saturday

Room	Panel
204	Saturday Night Filking (<i>continued</i>)
210	Film Program: <i>Pontypool</i> and <i>Escape</i> (<i>continued</i>)

Sunday, 5 September 2010

1000 Sunday

Room	Panel
203	YA speculative fiction: industry overview and insights
204	Predicting the Hugos: 2011
207	The problems with first contact
209	Kids: Zombie make-up session (<i>Chuck McKenzie, John Parker, Sarah Parker</i>)
210	Sandbox vs theme park: the design of MMOs
211	What did you do in the War Daddy?
212	Spirits on screen: supernatural anime
213	The eternal stories: myths and legends in YA spec fic
214	<i>Academic: 1.</i> "All those moments haven't been lost in time" Revisiting <i>Blade Runner</i> and its progeny in the present day (<i>Adam Brown</i>) <i>Academic: 2.</i> The unrevealed future: a century of science fiction film (<i>Rose-Marie Lillian</i>)
215	Readings: Anna Hepworth, Grace Dugan
216	WSFS Business Meeting 3
217	Have a whinge
219	Readings: Cory Doctorow, Peter V. Brett
220	Film Program: International Animated Shorts
P3	Wild frontier to final frontier: the Western's influence on science fiction

1100 Sunday

Room	Panel
203	Book Launch: Classic Australia SF Series (<i>Dirk Strasser, Stephen Higgins, Michael Pryor, Jack Dann</i>)
204	The artist's paradox
207	Readings: Jennifer Brozek, Paul Haines
209	Kids: Surviving the zombie apocalypse (<i>Chuck McKenzie, John Parker, Sarah Parker</i>)
210	The series question: big books chopped up or small books glued together?
211	Far future: where fantasy meets SF
212	Do you want to be in our club?
213	Hey boy, hey boy: the innovative world of low budget SF cinema
214	<i>Academic: 1.</i> From astrology to astronomy: the emergence of a scientific mode of speculative literature in the Seventeenth Century (<i>Andrew Cameron</i>) <i>Academic: 2.</i> Future primitive ecology: the ecotopian desire of Pleistocene rewilding and mammoth resurrection (<i>Matthew Chrulew</i>)
215	Readings: Jean Johnson, Jenny Blackford
216	WSFS Business Meeting 3
217	Speculative fiction and the National Curriculum
219	Anachronistic fiction: successors to steampunk
220	Film Program: <i>Mushi-shi</i> (<i>continued</i>)
P3	Climate change and utopia

1200 Sunday

Room	Panel
203	Novellas: the perfect format
204	The case for a female Doctor
207	Readings: Mur Lafferty, Jane Routley
209	Kids: <i>Twilight</i> is not rubbish (<i>Sue Bursztynski</i>)
210	After the bomb
211	Heavy metal monsters
212	3D cinema: revolution or novelty?
213	Australian independent press: the lay of the land
214	<i>Academic: 1.</i> From Golden Age to Space Age: the many uses of anthropomorphism (<i>Wiebke Eikholt</i>) <i>Academic: 2.</i> The relations between science and social representations in Orson Scott Card's <i>Speaker for the Dead</i> (<i>Cristina Lasaitis</i>)
215	Readings: Jason Nahrung, Gail Carriger
216	WSFS Business Meeting 3 (<i>continued</i>)
217	Classic Australian SF
219	Editing the novel
220	Film Program: <i>American Astronaut</i>
P3	Jack Vance and the dying earth

1300 Sunday

Room	Panel
203	Make room! Make room!
204	Fantasy before fantasy, science fiction before science fiction

207	Readings: Chuck Mckenzie, Robert Hood
209	Kids; Books from TV series (<i>Ian Mond, George Ivanoff</i>)
210	QandA: Writing YA speculative fiction
211	Play the story: videogames and narrative technique
212	Great women of science fiction
213	Has Hollywood sucked the vampires dry?
214	<i>Academic: 1.</i> Evolutionary (mis) interpretations—teaching popular biases in evolutionary process with science fiction (<i>David Kendrick</i>) <i>Academic: 2.</i> The ginger temp's deficient brain: <i>Doctor Who</i> and the public engagement in science (<i>Lindy Orthia</i>)
215	Readings: Duncan Lay, Ian Nichols
216	Arranging Filk (workshop)
217	How not to enjoy this convention
218	Teen: Would Bram Stoker recognize the modern vampire? (<i>Teens only</i>) (<i>Jason Nahrung</i>)
219	How to review
220	Film Program: <i>American Astronaut (continued)</i>
P3	The race to the Red Planet

1400 Sunday

Room	Panel
203	Deeptime: sending a message to our remote descendants
204	But this is real!
207	Readings: Melinda M Snodgrass, Peter M Ball
209	Kids: Games from around the world (<i>Emma Roberts</i>)
210	The short half-life of strange television
211	Dreaming down-under, again
212	Fantasy TV: what happened?
213	Laloux, Moebius and other weirdness
214	<i>Academic: 1.</i> Models of time: a comparative study using film (<i>Guy Mickethwait</i>) <i>Academic: 2.</i> Science fiction: the language of bioethics and philosophy (<i>Evie Kendall</i>)
215	Readings: K. J. Taylor, Carol Ryles
216	Australian Natcon Business Meeting
217	The fantasy plays of William Shakespeare
219	Writing in the shadow of Adams and Pratchett
220	Film Program: <i>Get Camp</i>
P2	<i>Hugo Awards Rehearsal</i>
P3	Mission to "Mars"

1500 Sunday

Room	Panel
203	The secret life of literary agents
204	Writing your first novel
207	Readings: Russell Blackford, Alison Croggon
209	Kids: Follow the sci-fi road (<i>Emma Roberts</i>)
210	The (haunted) streets of our town: YA urban fantasy
211	Crowns and swords: the intertwined worlds of fantasy and monarchy
212	We are all fairy tales: <i>Doctor Who's</i> fifth season
213	Science fiction and the television industry
214	<i>Academic: 1.</i> Some aspects of the relevance of SF to contemporary philosophy and bioethics (<i>Gilbert Hottois</i>) <i>Academic: 2.</i> The problematic agency of the female prophet and seer in Nnedi Okorafor's <i>Who Fears Death</i> and Helen Oyeyemi's <i>The Opposite House</i> (<i>Anita Harris Satkunananthan</i>)
215	Readings: Helen Lowe, Alan Baxter
216	Australian Natcon Business Meeting (<i>continued</i>)
217	20 years of Auralis
218	Teen: Alternate history: What is it? What are some good examples? (<i>James Bacon</i>)
219	The limits of science
220	Film Program: <i>Get Camp (continued)</i>
P2	<i>Hugo Awards Rehearsal (continued)</i>
P3	Future trends in speculative fiction

1600 Sunday

Room	Panel
203	Virtual bodies: shifting realities in a cyberpunk world
204	Where do elves come from?
207	Readings: Carrie Vaughn, Deborah Kalin
209	Kids: Hollywood steals science (<i>Robert Hoge, Kerrie Dougherty</i>)
210	Rocket boys and rocket girls
211	Let's get lyrical: poetry in YA spec fic
212	The history of women in Australian SF
213	Partners in crime: how to collaborate

214	<i>Academic: 1.</i> "It's not racist if you're the minority, is it?" Post-postcolonial identity in Joel Shepard's Cassandra Kresnov novels (<i>Deb Waterhouse-Watson</i>) <i>Academic: 2.</i> Possible worlds, alternate worlds, alternate history, impossible worlds (<i>Ian Nichols</i>)
216	Sydney Futurians
217	Anatomy for writers, fighters and tavern brawlers
219	The future of gender and sexuality
220	Film Program: <i>Fantastic Planet</i>
P1	Norman Cates' WETA digital presentation
P3	Anachronistic attitudes: writing thought and belief in historical fiction

1700 Sunday

Room	Panel
203	What a time it was
204	Talking it on the chin: authors and reviews
207	Readings: Denise Bray, Ellen Kushner
209	Kids: Ideas to paper with Shaun Tan (<i>Shaun Tan</i>)
210	This is the way the world ends—post-apocalyptic YA spec fic
211	Boxcutters present: writing <i>Doctor Who</i>
212	Joseph Campbell and the hero's journey
213	Creativity: the improbable aircraft
214	<i>Academic: 1.</i> Dateline, 480 BC. Dr Who rescues 300 at Thermopylae! TARDIS finally full!—Film at 11 or Some thoughts on how science fiction could help with the study of history. (<i>Geoff Doherty</i>)
216	Build a LEGO Dalek (for adults)
219	Mary Poppins: from the Outback to Cherry Tree Lane
220	Film Program: <i>Fantastic Planet (continued)</i>
P1	The Matriarchy of Renok (Norma Hemming Play)
P3	Objects in space: the giant artefact in science fiction

1900 Sunday

Room	Panel
210	Film Program: <i>20th Century Boys</i>
P2	Hugo Awards

2000 Sunday

Room	Panel
210	Film Program: <i>20th Century Boys (continued)</i>
P2	Hugo Awards (<i>continued</i>)

2100 Sunday

Room	Panel
204	Sunday Night Filking
210	Film Program: <i>I Heart Doomsday</i> (starts at 21:30)

2200 Sunday

Room	Panel
204	Sunday Night Filking (<i>continued</i>)
210	Film Program: <i>I Heart Doomsday (continued)</i>

Monday, 6 September 2010

1000 Monday

Room	Panel
204	From ideas to images: illustrating SF
207	25 things I learned from SF
209	Kids: Build it with paper craft (<i>Ang Rosin, Norman Cates</i>)
210	From Gilgamesh to Fallout 3: How new technologies bring new narrative techniques
211	Swiss Family Starship: getting lost in SF television
212	Writing strange lands: other cultures in YA speculative fiction
213	How we edit
214	<i>Academic: 1.</i> <i>Doctor Who</i> and the coolification of nerds (<i>Raewyn Campbell</i>) <i>Academic: 2.</i> <i>Doctor Who</i> —humanity's Fairy Godmother or the companions' Prince Charming? Watching science fiction, studying fairytale (<i>Rebecca-Anne C. Do Rozario</i>)
215	Readings: Jeanette Auer, Nicole R Murphy
216	WSFS Business Meeting 4
217	Have a whinge
219	Readings: Lili Wilkinson, Alastair Reynolds

220	Film Program: International Science Fiction Shorts 2
P1	The bioethics of terraforming
P3	Where do you get your ideas?

1100 Monday

Room	Panel
203	The future of short fiction
204	High stakes: the television world of Joss Whedon
207	Readings: Narrelle M Harris, Sean Williams
209	Kids: Is <i>Doctor Who</i> better than <i>Ben 10</i> ? (Anna Hepworth, Nancy Freeman)
210	The lure of a good map
211	Remembrance of things past or yet to come: history and YA spec fic
212	Music, movies and speculative fiction
213	<i>Outland</i> : SF fan comedy on the ABC
214	<i>Academic</i> : 1. I'll explain later: representations of women in <i>Doctor Who</i> (Grant Watson) <i>Academic</i> : 2. Science fiction and technoscience: a love-hate relationship (Russell Blackford)
216	WSFS Business Meeting 4 (continued)
217	How do I run my electronic paper through my Hektograph?
219	Readings: Jonathan Walker, Charles Stross
220	Film program: <i>Avalon</i>

1200 Monday

Room	Panel
204	Losing the Plot: plotting in advance vs writing as you go
207	Robert Jordan and <i>The Wheel of Time</i>
209	Kids: New Inventors (TBA)
210	Dirty Feed
211	RPGs, storytelling and authorship
212	Closer to God: the Nietzschean superhero in comics
213	Cyberpunk anime: origins and influences
214	<i>Academic</i> : 1. Visions of worlds real and imagined in the mind's eye: popular culture and the mythological influences of the speculative impulse (Jeff Harris) <i>Academic</i> : 2. Adrift: the Generation Starship in science fiction (Zachary Kendall)
216	WSFS Business Meeting 4 (continued)
217	Selling the future: life working in a science fiction bookshop
219	Australian gothic
220	Film Program: <i>Avalon</i> (continued)
P1	Climate change: possible futures for Planet Earth
P3	The Grandfather paradox

1300 Monday

Room	Panel
204	Getting edgy: the disreputable protagonist in modern fantasy
207	Readings: Trent Jamieson, Daniel Dern
209	Kids: It's alive! (Emma Roberts)
210	The difficult second album: middle parts of movie trilogies
211	The eternal border
212	The next Philip K Dick
213	The world of YA spec fic reviewing
214	<i>Academic</i> : 1. Bad sets and good ideas: fantasy versus imagination in science fiction dramas (Peter Murphy) <i>Academic</i> : 2. Frodo and fellowship—the 'hero's journey' as defined by Joseph Campbell and Hollywood's mode of retelling myth narrative (Emma Keltie, Natalie Krikowa)
216	Nova Mob Meeting
217	Apas: where old fans go to die
219	Cover art: choices and responsibilities
220	Film Program: <i>Linebarrels of Iron</i>
P3	A house made from stories: building the anthology

1400 Monday

Room	Panel
204	Vampire and zombie smackdown
207	Readings: Stephen Dedman, Seanan McGuire
210	Shared universes and united visions
211	Utopia vs. dystopia
212	YA science fiction—a guy thing?
213	Whither the Republic: forms of government in science fiction

214	<i>Academic: 1.</i> Shield maidens and Elf Queens: revealing gynophobia in the epic adventures, The Lord of the Rings (Jennifer Brown) <i>Academic: 2.</i> Surveying Worldcon: analysis of an online survey of attending members of Anticipation/Worldcon 2009 (June Madeley)
215	Readings: Laney Cairo, Laura E Goodin
216	Anti-fan rides again
217	e-fandom
219	An everyday future: including popular culture in science fiction
220	Film Program: Western Australian Short Film Showcase
P1	Counterfactuals: science fiction vs. historical analysis
P3	Hand-waving, rule-breaking and other dirty tricks of hard sf

1500 Monday

Room	Panel
204	Caught in the slipstream: fiction between genres
207	Readings: Kirstyn McDermott, Michael Capobianco
210	Shadow and hearts: unpacking paranormal romance
211	There can be only one: is remaking classic sci-fi films a recipe for disaster?
212	Maybe I am too normal to enjoy this book
213	Fantasy cinema after Middle Earth
214	<i>Academic: 1.</i> "Adventures in reading against the text": meta-vidding and critical fan engagement with science fiction television (Katharina Freund)
216	SF and the Australian Landscape
217	Fantasy fiction and the Bechdel test
219	Whores and virgins: finding roles for women in fantasy fiction
220	Film Program: Western Australian Short Film Showcase (<i>continued</i>)

1600 Monday

Room	Panel
P2	Closing Ceremony

List of Program Items

1975 Worldcon Guest of Honour speech.

A replay of the 1975 Worldcon Guest of Honour speech, introduced by current Aussiecon Co-Chair Perry Middlemiss and 1975 Chair Robin Johnson.

Perry Middlemiss, Robin Johnson

Sunday 1700 Room P3

20 years of Aurealis

Aurealis magazine has survived and flourished for 20 years. For Australian SF magazines, that's several lifetimes. How did this happen? Come and hear about the journey, the lessons learnt, and how it all began from current and past editors.

Dirk Strasser, Stephen Higgins, Michael Pryor, Keith Stevenson, Stuart Mayne

Sunday 1500 Room 217

25 Things I learned from SF

How much of what you know did you get from science fiction? Chromatophores and Kuiper belts, tesseract and teratogens—what Newton dreamt and how anarchy might work—we've all received numberless infodumps. What are your favorites? Your most exotic. How has science fiction shaped your life, your worldview, and the cool stuff you spout at parties?

Narrelle M Harris, Priscilla Olson, Jenny Blackford

Monday 1000 Room 207

3D cinema: Revolution or novelty?

With *Avatar*, *Alice in Wonderland* and *Clash of the Titans* leading the box office for the first half of 2010, it would appear that 3D cinema may be around for a while. Is it a genuine revolution in filmmaking, or simply a cynical attempt by the studios to part audiences with more of their money? What - if anything - does 3D offer to filmmakers. Do we need a new visual language for the next generation of cinema?

K. J. Taylor, Tee Morris, Kirstyn McDermott, Darren Maxwell

Sunday 1200 Room 212

A Game of Thrones: bringing the fantasy epic to HBO

A Game of Thrones, George R. R. Martin's widely acclaimed fantasy epic, is being brought to the small screen by HBO Television. In this special presentation, George reveals the development and production of 2011's must-see TV event.

George R. R. Martin

Friday 1500 Room P1

A house made from stories: Building the anthology

How does an editor construct the perfect original anthology of science fiction? How do you develop the subject matter or theme, how do you select and approach the contributors, and how do you tie all of the elements together into a single cohesive work? A panel of editors reflect on their own experiences to help form a blueprint for the perfect science fiction anthology.

Ellen Datlow, Robert Silverberg, Alisa Krasnostein, Jonathan Strahan, Jack Dann

Monday 1300 Room P3

A labour of love: Putting together an anthology

How do you put together an anthology? A discussion of the challenges, delights and pitfalls of multiple-authored collections.

Tehani Wessely, Alisa Krasnostein, Trent Jamieson (Chair)

Saturday 1100 Room 212

Academic Panel: Destroying the future to save the planet: the environmental politics of SF/F

SF/F has long dealt with environmental concerns, imagining the future impacts of overpopulation, climate change, peak oil, and water shortages. Contemporary writers talk about the importance of ecological themes in their work.

Tom Moylan (mod), Kim Stanley Robinson, John Clute, Glenda Larke, Jonathan Cowie

Thursday 1700 Room P3

Academic Panel: Fantastic females: reworking feminism in women's fantasy

Is fantasy the new vanguard of feminist politics in specific? Fantasy authors discuss the role of gender issues in their work

Delia Sherman (mod), Catherynne M Valente, Gail Carriger, Alaya Johnson, Glenda Larke,

Tansy Rayner Roberts

Saturday 1630 Room 203

Academic Panel: These are not the people you are looking for: race in SF/F

Samuel R. Delany's brilliant piece on racism and SF was recently republished in NYRSF. Writers and readers discuss the continuing issues surrounding race and racism in speculative fiction and the SF/F community.

Ellen Kushner (mod), China Miéville, Alaya Johnson, Cristina Lasaitis, Sheldon Gill,

Anita Harris Satkunanathan

Friday 1700 Room 219

After the bomb

By the 1950s science fiction was becoming established as a valid genre. What were the fans doing at the time? How did such fans as Bob Shaw, James White and Lee Harding become successful filthy pros? Why did people send bricks to Bob (Wilson) Tucker. These and other questions may be answered in this one.

John F. Hertz, Dick Jentsen, Chris Nelson

Sunday 1200 Room 210

Alternate Australia: Remaking antipodean history

What were the historical turning points for the Australian continent, and how might - for a change in mind here, an unexpected delay there - Australian history have been changed entirely? A hypothetical discussion of all manner of potential past and future Australias.

Alan Stewart, Dirk Flinthart, Erika Lacey, Gillian Polack

Friday 1700 Room 203

An everyday future: Including popular culture in science fiction

Most science fiction writers take care to present the broader culture and technology of their fictional futures - but what about the elements many writers forget? What is the media of the future like? What are the sports? A look at the everyday aspects of future life that can bring a science fiction world to life.

Paul Cornell, Gord Sellar, David D. Levine

Monday 1400 Room 219

Anachronist fiction: Successors to steampunk

By combining a Victorian era setting to science fiction themes and images, steampunk has become a popular genre of science fiction and an inspiration for an underground wave of hand- made fashions. What other combinations of historical setting and science fiction trappings might bear fruit? What combinations have already been tried? A hypothetical journey into the worlds

of sailpunk, wheelpunk and primitive toolpunk.

Tee Morris, Philippa Ballantine, David Cake (mod), Charles Stross, Jay Lake

Sunday 1100 Room 219

Anachronistic attitudes: Writing thought and belief in historical fiction

Writers of historical (or historically inspired) fiction often pay close attention to accuracy, ensuring the technology and fashion surrounding their stories never fall prey to anachronism - but what about the way the characters behave? What responsibility does an author have to their characters' thought processes, beliefs and understanding of the fictional world around them?

Kaaron Warren, Robert Silverberg, Rowena Cory Daniells, Juliet Marillier, Ginjer Buchanan

Sunday 1600 Room P3

Anatomy for writers, fighters and tavern brawlers

Sean McMullen, Catherine McMullen, Jetse de Vries

Sunday 1600 Room 217

Antifan rides again

One of the major reason the 1975 Aussiecon, apart from John Bangsund, was a bidding film displaying the talent of John Lichen and early 70s Australian Fandom. One good film deserves a sequel and so a second film, initially to promote the Sydney in 83 bid was produced. Here's your chance to see the films and to find out about their production from the people who did them.

Robin Johnson, Carey Handfield, Leigh Edmonds

Monday 1400 Room 216

Apas: Where old fans go to die?

Before Twitter, before Facebook, before discussion groups, there were Amateur Press Associations. Fandom stole the idea from the mainstream and ran with it. Find out why some fans are still involved and why Bruce Gillespie has to exhort the members of ANZAPA to write less.

Marc Ortlieb, Alan Stewart, Jeanne Mealy, Bruce Gillespie

Monday 1300 Room 217

Arranging filk

A workshop-style item on how to arrange filk for different instruments.

Ann Poore, Nancy Freeman

Sunday 1300 Room 216

Artists writing fiction/Writers making art

How does the creative process of writing fiction compare to that of painting a picture, making a sculpture, taking photography, or any other number of fine arts? How does it compare in the opposite direction? Do writing and the fine arts stem from the same creative impulse, or are they distinctly different and unrelated pursuits. For those who write and produce art, what are the merits of each, and where do they intersect?

Karen Haber (mod), Andrew McKiernan, Cat Sparks, James Daugherty

Friday 1000 Room 219

As long as we beat New Zealand!

Australia and New Zealand—two fandoms separated by a common language and the Tasman Sea. Will the New Zealanders mention Australia's underarm problem? Can the Australians get through the panel without mentioning sheep?

Jonathan Cowie, Norman Cates, John Newman, Alan Stewart

Saturday 1300 Room 203

Aussiecon survivors

This is the fourth Aussiecon. Some of those who've attended and or run previous Aussiecons discuss their experiences. Find out why Robin Johnson was discovered walking along the middle of Bourke Street, before it was a Mall, carrying the Aussiecon Books, while being dinged by an impatient tram.

Robin Johnson, Perry Middlemiss, David Grigg, Carey Handfield, Robert Silverberg,

Greg Benford

Saturday 1300 Room 216

<p>Australian gothic "How can there be Australian Gothic stories when the nation is new and sunburnt rather than dark, old and gloomy?" <i>Robert Hood, Erica Hayes, Terry Dowling, Kirstyn McDermott, Lucy Sussex</i> Monday 1200 Room 219</p>
<p>Australian independent press: The lay of the land Back in 1999, Aussiecon 3 sparked off a new wave of small and independent SF publications. Has another wave of new publishers arrived with Aussiecon 4? What is the current state of independent and small press publishing in Australia? Who are the main publishers? Who's buying? What sorts of books are we producing, and what books should we be producing? <i>Annette Schneider, David Cake, Russell B. Farr, Alisa Krasnostein, Tehani Wessely</i> Sunday 1200 Room 213</p>
<p>Australian NatCon business meeting Involves site selection for 2012 Australian NatCon <i>Paul Ewins, David Cake</i> Sunday 1400 Room 216</p>
<p>Australian Science Fiction Foundation An open meeting of the Australian Science Fiction Foundation <i>Cath Ortlieb</i> Friday 1300 Room 217</p>
<p>Behold the wonders! Art, design and visuals in YA spec fic This panel will explore the relationship between words and pictures in YA Speculative Fiction. How do illustration, design and other visual elements complement, extend and even improve the text of YA Speculative Fiction? What are the inspirations and influences for some of our most notable creators? <i>Richard Harland (mod), D. M. Cornish, Shaun Tan, Bernard Caleo</i> Saturday 1500 Room P3</p>
<p>Belly dancing for beginners (and not-so-beginners) It's a convention cliché - belly dancers. So why not do the hippy hippy shake with everyone else? Learn to shimmy, roll your shoulders, climb the rope, roll your hips, and shut the car door - all the technical terms used here. <i>Helen Patrice</i> Friday 1100 Room 217</p>
<p>Blade attraction <i>Kaneda Cruz, Wing Chung, Sean McMullen, Malcolm Davies</i> Friday 1200 Room 204</p>
<p>Book covers: The dying art? Join our artists for a QandA on the subject of book cover design. A traditional showcase for dark and fantastic images, is it now a dying art? <i>Annette Schnieder, Nick Stathopolous, Shaun Tan</i> Saturday 1100 Room 204</p>
<p>Border crossing: YA authors writing for adults and vice versa Speculative Fiction is notable for the number of authors who readily cross borders and write for both Adults and Young Adults. Some of our finest practitioners discuss the differences and similarities in writing for these two distinct audiences. <i>Bec Kavanagh (mod), Marianne de Pierres, Pamela Freeman, Cory Doctorow</i> Thursday 1500 Room 212</p>
<p>Boxcutters presents: Writing Doctor Who <i>Doctor Who</i> is one of the most enduring and popular television dramas of all time, running for 26 seasons between 1963 and 1989. It returned in 2005, more popular than ever - and with an entirely new team of writers behind the wheel. In a special recording of the Boxcutters podcast, <i>Doctor Who</i> script writers Paul Cornell and Robert Shearman discuss their own experiences writing for the Doctor: the challenges, the pressures, and the unique rewards that come from playing with a uniquely British cultural icon. (Note: this live presentation will be recorded and distributed on the Internet as a part of the weekly Boxcutters podcast.) <i>John Richards, Paul Cornell, Robert Shearman</i> Sunday 1700 Room 211</p>
<p>Breaking the fourth wall: Supernatural and its audience What happens when a television series begins to break down the "fourth wall" that divides the characters from the audience watching them? Supernatural has arguably demolished its wall, leading to an uneasy and uncomfortable relationship between the creators and their fans. What other series are playing directly with their audience in this fashion, and who is doing it well? How do you directly connect with your audience, and is it a good idea to do it at all? How does the current climate of Internet communications and social media affect the distance between the shows that are made and the viewers who watch them? <i>Karen Miller, Jeanette Auer, Seanan McGuire</i> Thursday 1500 Room 211</p>
<p>Build a LEGO dalek (for adults) Learn how to build a Dalek model out of LEGO. This is a GUFF fundraiser. <i>James Shield, Sue Ann Barber</i> Saturday 1200 Room 209</p>

Building a bigger galaxy: The Star Wars expanded universe

Star Wars used to be all about the movies, but with a growing catalogue of original comic books, novels, videogames, animated series and a forthcoming live-action TV drama, has the Star Wars saga moved beyond its cinematic origins completely? The Star Wars Expanded Universe in all of its glory: what we love, what we hate, and how it's changing the face of a science fiction icon forever.

Karen Miller, Sean Williams, Darren Maxwell

Saturday 1000 Room 212

But I'm not from Melbourne

Four Aussiecons in Melbourne but what is fandom doing in the other states? Find out what being a fan involves in other states—what are the clubs, cons and fanzines?

Garry Dalrymple, Ian McLean, PRK, Roman Orszanski, David Cake

Friday 1500 Room 216

But is it horror?

What is horror fiction and who decides? The authors? The readers? The publishers and editors? The marketers and booksellers? Does the horror genre even truly exist?

Joshua Bilmes, Ellen Datlow, Scott Edelman, Richard Harland, Rocky Wood

Saturday 1200 Room 212

But this is real!

Why are we attracted to fictional horrors when real life can be so much worse?

Paul Haines, Narrelle M. Harris, Gary Kemble, Chris Lawson, Carrie Vaughn

Sunday 1400 Room 204

Capes and skirts: The plight of female superheroes

Superman has starred in six feature films. Batman has starred in seven. Wonder Woman has starred in none. The female superhero has been a constant presence through the history of American comic books, but yet has never managed to reach the traction of their male counterparts. Who are the super heroines who succeed? Which ones fail? Why can't they

find as big an audience, and what needs to be done to change that? Why haven't we seen a Wonder Woman movie?

Tansy Rayner Roberts, Karen Healey, Peter V. Brett, Seanan McGuire

Saturday 1100 Room 211

Caught in the slipstream: Fiction between genres

An increasing number of works don't seem to fit comfortably within genre boundaries - stories that use science fiction, fantasy or horror tropes, in combination or as an unusual aspect to otherwise non-speculative fiction. Some are excursions into unfamiliar territory by experienced SF authors, while others are new expressions from truly unique voices that can not be categorised. A discussion of crossover and slipstream fiction that points out the best of what's out there, why each piece succeeds, and how it expands the horizons of readers.

Ian Nichols (mod), John Clute, Ellen Datlow

Monday 1500 Room 204

Clanks, cranks and steam-driven tanks: YA steampunk!

Why does a sub-genre that looks backward to the Victorian Era have so much appeal for younger readers?

Practitioners will ponder and discuss, sharing their views with élan.

Richard Harland, Michael Pryor (chair), Gail Carriger, Ged Maybury

Thursday 1600 Room 211

Clarke's 2010 and other continuations

When Arthur C. Clarke and Stanley Kubrick developed *2001: A Space Odyssey* they created a science fiction masterpiece. Clarke continued the story through three sequel novels set in 2010, 2061 and 3001. 28 years after it was first published, we've finally hit the title year of 2010: *Odyssey Two*. How does Clarke's 2001 saga stand up today? How can these kinds of literary sequels advance, affect or even damage the quality of the original works?

Rani Graff, Russell Blackford, Jeff Harris

Saturday 1300 Room 213

Classic Australian SF

Join some of Australia's finest writers as they unearth and reanimate a series of forgotten Australian SF classics.

Ian Irvine, Sean McMullen, Lucy Sussex, Sean Williams

Sunday 1200 Room 217

Climate change and Utopia

In the last thirty years utopia has gone from a nice idea to a survival strategy. In the coming era of climate change we will not be able to muddle through in our current system, because the bio-physical base of our existence will not support it. Social change is therefore inevitable; and the work of all the sciences together now suggest an emerging plan for change in a positive direction, and a resulting sustainable civilization. Enacting that plan will be both the history of the twenty-first century and the best utopia yet. The talk will explicate this argument.

Kim Stanley Robinson

Sunday 1100 Room P3

Climate change: Possible futures for planet Earth

Climate change is real -- there's no serious question about that, but just about everything else you read about it is open to dispute by serious, knowledgeable people. Is it actually bad? (It's change, but is change necessarily bad?) It will cause habitat change, (But how much and how serious?) It will cause changes to the weather. (But for better or for worse?) Assuming it can be stopped or slowed, which approaches are most likely to work? A discussion of what we know, as well as what we don't.

Kim Stanley Robinson, Sam Scheiner, Sean McMullen, Tiki Swain, Grace Dugan

Monday 1200 Room P1

Closer to God: The Nietzschean superhero in comics

Faster than a speeding bullet, more powerful than a locomotive, and able to leap tall buildings in a single bound: the "superman" has been a mainstay of the superhero genre since 1938. Many comics have looked at the "superman" character from a more philosophical direction. A look at what these stories - Zenith, Miracleman, Kingdom Come, and others - present, and how they differ from the traditional superhero narrative.

David Cake, James Bacon, Daniel Dern

Monday 1200 Room 212

Collecting SF art

Appreciating works of SF art is one thing - but how do you go about collecting it? How do you find the art you're interested in, how much should you be paying for it, and how do you display and store it? An introduction to taking your love of art that one further step - and what to expect when you do.

James Daugherty, Mark Olson

Saturday 1600 Room 217

Comic to film adaptation

It's often been said that comics are one of the easiest mediums to translate into motion pictures, because the storytelling rules and structures of comic and cinema are so similar. Is this actually true? What are the challenges in translating the world's best comic books and graphic novels into movies? A look at comic-to-film adaptations from the past - what worked, what didn't, and what Hollywood could be doing to make these adaptations better.

Ian Nichols, Peter Sims, Ben Chandler, Juan Sanmiguel

Saturday 1700 Room 213

Copyright in the 21st Century

In recent years the debate over copyright law has become increasingly vigorous, with some people defending the existing law, others demanding amendments or promoting alternative 'creative commons' rights, some willfully resisting copyright altogether and others insisting the current copyright laws aren't protective enough. A team of panelists run through a number of scenarios, providing a glimpse into the many possible futures of copyright in the coming century.

Cory Doctorow, Patrick Nielsen Hayden, Ian Nichols (mod), Bill Sutton, Andrew A. Adams

Saturday 1000 Room 203

Counterfactuals: Science fiction vs historical analysis

What role can alternate history fiction play in historical analysis? By examining the potential after-effects of a fictionalised course of events, do we gain a fresh and valuable perspective on what actually happened? If so, what requirements exist for alternate history fiction to achieve this aim? A look at alternate history fiction from two perspectives: as science fiction readers, and as historians.

Kim Stanley Robinson, Gillian Polack, Dena Taylor, Jonathan Walker

Monday 1400 Room P1

Cover art: Choices and responsibilities

What goes into the decision-making process over what the covers of science fiction books look like? Who chooses the artist? What influence does the author have? What responsibilities do the editor and publisher have for visual appeal, marketability and fidelity to the book's contents? A look at how books get their covers, including the best covers out there at the moment - as well as a few of the worst.

Patrick Nielsen Hayden, Toni Weisskopf, Frank Victoria, Ginjer Buchanan

Monday 1300 Room 219

Creating believable space travel

Piloting a spacecraft across the galaxy won't be a matter of just travelling from A to B - it will likely be a long and dangerous journey fraught with peril. What are the likely risks and problems with interstellar travel, and how can writers make it more believable? At what point do we need to abandon science and realism just to keep the plot moving?

Ian Nichols, Jeff Harris, Greg Benford, Amanda Pillar

Friday 1600 Room 219

Creativity: The improbable aircraft

A discussion about creativity as it applies to science fiction and fantasy in film and novels. A screening of the Academy-Award nominated film *The Mysterious Geographic Explorations of Jasper Morello* from Mark Shirrefs, a reading from Jack Dann's bestseller *The Memory Cathedral*. Mark and Jack will also be discussing their exciting new projects.

Jack Dann, Mark Shirrefs

Sunday 1700 Room 213

Crisis of finite publishers

Recent years have seen, paradoxically, an increase in the popularity of superheroes through films such as Iron Man and The Dark Knight, and also a continuing shrinking of the US superhero comic industry—led by DC Comics and Marvel. What is the cause of this shrinking market, and what are the possible solutions? Is it possible that this cultural artefact of the 20th century doesn't have a future any more? With a shrinking market come increased difficulty in creating and launching new characters and fresh titles: what are the best new superhero comics of recent years, and how did they succeed or fail?

Karen Healey, Alan Baxter, Paul Cornell, James Bacon

Saturday 1500 Room 210

Crowns and swords: The intertwined worlds of fantasy and monarchy

With so many fantasy novels based in a setting drawn from medieval Europe, it's no surprise to see so many stories based around monarchies - kings and queens, princes and princesses, tyrannical emperors and long-lost heirs to the throne. How much of fantasy's appeal is grounded in a monarchic setting, and how can this long-standing tradition of genre be updated or refreshed - or abandoned entirely?

Glenda Larke, Fiona McIntosh, Duncan Lay, Kate Forsyth, Mary Victoria

Sunday 1500 Room 211

Cyberpunk and the city

The city seems an integral part of the cyberpunk genre - but how necessarily is it? What are the core tropes and themes of cyberpunk, and how might they be expressed outside of the urban environment? How far can you stretch the cyberpunk setting before it snaps?

Russell Blackford, Marianne De Pierres, Charles Stross, Gord Sellar

Saturday 1500 Room 219

Cyberpunk anime: Origins and influences

From west to east and back again - we follow a path around the world through movie history, from the origins of "future noir" to the age of virtual reality. A look at the influences that led to the development of cyberpunk in anime, and the way that those anime productions in turn influenced a whole generation of cyberpunk cinema in the USA.

Lars Adler, Juan Sanmiguel, Foz Meadows

Monday 1200 Room 213

Dare you shoot these scenes again?

If it was scary 20 years ago, or in Japan, it's fair game. But what does the remake trend mean for horror film, and is anything truly off limits?

Stephen Dedman, Grant Watson, Robert Hood, Robin Pen

Saturday 1700 Room 212

Dark shadows: YA supernatural fiction

Call it Horror, call it Supernatural Fiction - do Emos have all the fun?

Foz Meadows, Chuck McKenzie (chair), Sue Bursztynski, Carrie Vaughn

Saturday 1600 Room 213

Deeptime: Sending a message to our remote descendants

Let's say we want to send a message to our descendants 100, 10 000 or even 100 000 years from now (Like "Keep Out" signs around a nuclear waste storage facility.) How would we do it? After all, we can't count on continuity of language, culture or civilization and the average piece of stone from a mere 5000 years ago has been re-used twice since it was first quarried and is not near where it was first placed. What are the problems and practical solutions.

Jim Benford, Tim Bolgeo, Tiki Swain

Sunday 1400 Room 203

Designer planet: Averting climate change with geoengineering

Greg Benford

Friday 1200 Room 217

Did the future just arrive?: The e-book and the publishing industry

After years of slowly growing in popularity and profile, the e-book is now a significant medium for the distribution and sale of science fiction and fantasy. As with all new media, however, the e-book brings with it its own special set of challenges. How can publishers adjust to selling their books online rather than through physical distribution? How has the relationship changed now that readers, authors and publishers can connect more directly online? Where does this leave the brick-and-mortar bookshop?

Cory Doctorow, Patrick Nielsen Hayden, Alisa Krasnostein, Jonathan Strahan

Saturday 1300 Room P3

Directions in Australian horror

Tracking the movement from the traditional to the new, and maybe back again.

Stuart Mayne, Bill Congreve, Angela Slatter, Trent Jamieson, Honey Brown

Friday 1500 Room 210

Dirty feed

Are attempts to censor the web an assault on our freedom or a necessary precaution? As in Australia, so to the world.

Talie Helene, Shane Jiraiya Cummings, Gary Kemble, Cory Doctorow

Monday 1200 Room 210

<p>Do you want to be in our club? Some Science Fiction Clubs are successful enough to own their clubhouses. Others can boast seventy year histories. How do you get a club up and running? How do you become involved? What ever happened to the South Australian Science Fiction Society? <i>Darren Maxwell, James Allen</i> Sunday 1100 Room 212</p>
<p>Dreaming down-under, again The landmark anthologies Dreaming Down-Under and Dreaming Again punctuate Australian dark fiction. Join the authors, editor and publisher as they discuss how the field has changed in general, and for them personally. <i>Jenny Blackford, Jack Dann, Jason Nahrung, Stephanie Smith</i> Sunday 1400 Room 211</p>
<p>e-Fandom Instant communication has changed the face of fandom. No longer tied to the vagaries of mimeograph machines and snail mail, fandom has become more immediate and less parochial. Or has it? Was it still a "Proud and Lonely thing to be a Fan" in the 1990s and 2000s? <i>Cheryl Morgan, Tim Bolgeo, Edwina Harvey, Erika Lacey</i> Monday 1400 Room 217</p>
<p>E.T. has a chainsaw: When science fiction and horror collide At the crossroads between science fiction and horror there is a familiar formula at work: a group of humans trapped in a claustrophobic environment - a spaceship, a space station, a distant colony - and being hunted down one by one by some inhuman and utterly terrifying monster. From Alien and The Thing to Event Horizon, Resident Evil and most recently Cargo and Pandorum (both screening at the convention), we investigate the origins of this popular sub-genre of cinema, why it works, and which films of its type work the best. <i>Bob Eggleton, Christian Sauv�, Foz Meadows</i> Friday 1700 Room 212</p>
<p>Editing the novel Editing a 5000 word short story is one thing - how do you edit a 100 000 word novel? A panel of professional editors discuss their own experience in editing the novel - how to keep a work that long consistent, how to maintain energy and enthusiasm, how to liaise with the author over the long haul, and how to decide how long or short a novel should ultimately be. <i>Simon Spanton, Zoe Walton, Jean Johnson, Ginjer Buchanan</i> Sunday 1200 Room 219</p>
<p>Eowyn and Sam: Underappreciated heroes in The Lord of the Rings Everybody talks about Gollum, Gandalf, Frodo and Aragorn - but what about the other characters of The Lord of the Rings? An examination of the underappreciated characters among Tolkien's extensive cast - why they work, why we love them, and how they are handled both in the books and in Peter Jackson's film adaptations. <i>Laurie Mann, Helen Lowe, Rose-Marie Lillian, Alison Croggon</i> Friday 1500 Room 219</p>
<p>Evil robots These are not the droids you are looking for. A cinematic showcase. <i>Robert Hood, Robin Pen</i> Friday 1600 Room 213</p>
<p>Fan fund auction You've had the chance to meet the Fan Fund winners. Now put your hands in your pockets and contribute to their return trip. We've only borrowed them and we need to send them back. A squad of experienced auctioneers will entertain you while their henchmen pick your pockets. More fun than you'll believe possible. <i>Justin Ackroyd, Ang Rosin, Norman Cates, James Shields, John Hertz, Gina Goddard</i> Friday 1600 Room 210</p>
<p>Fan GoH speech Robin Johnson on what it means to be a Fan GoH, an ex-Worldcon Chair, and one of the living treasures of Australian fandom. He might even explain how Roger Weddall and Roger's luggage traveled overseas under different names. <i>Robin Johnson</i> Thursday 1600 Room P2</p>
<p>Fantasy before fantasy, science fiction before science fiction The Odyssey. A Midsummer Night's Dream. Frankenstein. Gulliver's Travels. Journey to the West. A look at classic works of world literature that, while not written as science fiction and fantasy, have been co-opted in the 20th and 21st centuries by speculative fiction readers and used as inspiration by the writers. <i>Rani Graff, Carol Ryles, Helen Lowe, Ben Chandler</i> Sunday 1300 Room 204</p>
<p>Fantasy cinema after Middle Earth <i>The Lord of the Rings</i> trilogy was a phenomenal box office hit, and led to a string of big budget fantasy movies - including <i>The Golden Compass</i>, <i>Pan's Labyrinth</i>, <i>The Spiderwick Chronicles</i>, <i>Eragon</i> and many others. Which films have worked, which haven't, and what is stopping fantasy cinema from being more of a mainstay of big budget cinema? <i>K.J. Taylor, Ben Chandler, Paul Poulton</i> Monday 1500 Room 213</p>

Fantasy fiction and the Bechdel Test

According to Alison Bechdel's comic strip *Dykes to Watch Out For*, a movie is worth seeing if it (a) has two women in it, who (b) have a conversation (c) about something other than a man. The rule refers to cinema, but how does it shape up against the classics of fantasy literature? Our team of panelists seek the answer.

Ellen Kushner, Foz Meadows, Kate Elliott

Monday 1500 Room 217

Fantasy TV: What happened?

The overwhelming success of *Star Wars* in 1977 sparked off a wave of derivative science fiction television dramas such as *Buck Rogers in the 25th Century* and *Battlestar Galactica*, each intended to capture the *Star Wars* audience on the small screen. Following the similarly successful release of *The Lord of the Rings* from 2001 to 2003, no such wave of derivative programmes followed. Why has fantasy television failed to enter production as successfully as science fiction television? What are the hurdles facing writers, producer and television networks, and how might they be overcome?

George Ivanoff, Jeanette Auer, Lara Morgan

Sunday 1400 Room 212

Far future: Where fantasy meets SF?

Clarke's Law famously states that any sufficiently advanced technology is indistinguishable from magic. When writing about the distant future, where do we draw this distinction? Can we? And, perhaps most importantly, should we?

Rani Graff, Bob Kuhn, Alastair Reynolds

Sunday 1100 Room 211

Film, TV and spec fic

The Literature/Media connection. Which influences which more? Where do we see this influence? What are the joys and the downfalls?

Sean Williams, Kathryn Sullivan, Kerrie Dougherty (chair)

Thursday 1700 Room 210

Finding the difference: Australian SF vs the rest of the World

Australia has a strong and vibrant speculative fiction industry and community - but how does it differ from the SF produced in the USA, the UK, or other nations around the world? Is there a unique cultural identity to Australian SF - and if there is, what are the most common elements?

Lucy Sussex, Peter M. Ball, Tehani Wessely, Jack Dann

Thursday 1700 Room 217

Finding the right voice: Accents and speech patterns

When representing different accents and ways of speaking in fiction, some authors choose to add the occasional slang term or flourish while others go to the lengths of writing entire novels in a vernacular accent. How much is too much? Is it worth sacrificing readability for authenticity? Tips, strategies and techniques for accurately representing speech in fiction.

Karen Miller, Jack Dann, Deborah Kalin, Kaaron Warren

Saturday 1600 Room 204

Fortress of solitude or our last, best Hope? The role of libraries and librarians in fostering YA spec fic

Libraries and librarians are vital in fostering YA Speculative Fiction readers. Anecdotes, thoughts and recommendations from some of our best.

Sue Ann Barber, Sue Bursztynski, Andrew Finegan, Tehani Wessley, Mif Farquharson (chair)

Friday 1000 Room 203

Foundlings and orphans

The orphaned baby who grows up to become a master wizard. The lonely farmboy who becomes a powerful Jedi. The last son of the planet Krypton, who assumes the mantle of the world's greatest hero. Foundlings and orphans form a common and powerful theme in popular culture and fiction around the world, but why? What is the origin of this storytelling theme, and why does it appeal to writers and audiences so much?

Faye Ringel, Sarah Parker, Delia Sherman, Gillian Polack, Mary Victoria, Mur Lafferty

Friday 1300 Room 211

Fred Hoyle: Scientists and science fiction

Fred Hoyle (1915-2001) was a noted astronomer and scientist who also embarked on a long and successful career as a science fiction author. Using Hoyle as a springboard and example, what is the result when scientists turn their hands to writing science fiction - what are the implications for the science in their books, and for the representation of scientists and scientific process within them?

Cristina Lasaitis, Greg Benford, Jeff Harris, Alastair Reynolds

Saturday 1200 Room 204

Fringe: Paranormal investigations in SF television

Fringe is one of the most imaginative and outstanding science fiction dramas on American television. It is also the latest in a long line of similar programs, using investigative individuals to explore the world of science fiction, horror and the paranormal—on both sides of the Atlantic. Using *Fringe* as a focus, but including such antecedents as *The X Files*, *Kolchak: The Night Stalker*, *Strange World*, *The Omega Factor* and *Sea of Souls*, we ask why the investigate format works so well - and which series and episodes did it best.

Paul Cornell, Seanan McGuire

Saturday 1300 Room 212

<p>From Gilgamesh to Fallout 3: How new technologies bring new narrative techniques As new technologies arise, storytellers learn (sometimes to their embarrassment) which techniques can be adapted from old media, and discover new possibilities. Join our crew of passionate storytellers as we navigate the history of narrative from Stone Age campfires to the interactive multiplayer future. <i>Chris Lawson, Grant Watson, Peter Watts, Ben Chandler</i> Monday 1000 Room 210</p>
<p>From ideas to images: Illustrating SF When creating illustrations to accompany prose fiction, the artist is given a balancing act between finding a way to accurately express the author's prose in visual terms and expressing his or her own creativity and artistic style in the same way. How do different artists approach the art of illustrating fiction, and what are the benefits and drawbacks of that collaborative process? <i>Andrew McKiernan, Nick Stathopoulos, Shaun Tan, Bob Eggleton, Jonathan Walker</i> Monday 1000 Room 204</p>
<p>From paintbrush to screen: Creating movie concept art When science fiction and fantasy fans think back on their favourite movies, it usually isn't the screenplays or the acting that they recall. Instead we recall the imagery, and those images begin with the concept artist. A panel of professional artists share their art and their recollections of working on Hollywood productions, as well as showcase the design work they produced. <i>Bob Eggleton, Shaun Tan, Lewis P. Morley, Marilyn Pride, Frank Victoria</i> Saturday 1300 Room 210</p>
<p>From print to pixels: Paper comics to webcomics The webcomic has become an overwhelmingly popular venue for writers and artists to present stories free from the influence of publishers, and limitations to genre and content. Some comic creators have even made the shift from print to webcomic, utilising a new digital distribution model for their product - but what are the risks and the rewards? <i>Yamara, Girl Genius, Elfquest</i> and other titles lead a discussion on the future of comics - both online and off. <i>Foz Meadows, Phil Foglio, Kaja Foglio, Howard Tayler</i> Friday 1600 Room 211</p>
<p>Future trends in speculative fiction What does the future hold for science fiction, fantasy and horror publishing? Paranormal romance has taken the industry by storm - is it likely to stick around, or will it fall out of favour? How popular will hard SF be in the coming years, or thick fantasy trilogies? Will books be getting shorter or longer? We cast a crystal ball over the next five years and make the best predictions for the industry that we can - what will fans be reading in 2015? <i>Toni Weiskopf, Richard Harland, Catherynne M. Valente</i> Sunday 1500 Room P3</p>
<p>Galactic suburbia Alisa, Alex and Tansy record a "live" episode of their SF discussion podcast, Galactic Suburbia. On the menu for this episode: regular segments SF News and What We've Been Reading, plus Worldcon gossip and highlights. Pet Subject: our Favourite Female Heroes of SF/F. <i>Alisa Krasnostein, Alexandra Pierce, Tansy Rayner Roberts</i> Friday 1000 Room 204</p>
<p>Game on! Games and YA spec fic A discussion of the influence and penetration of games of all sorts into the world of YA Speculative Fiction. <i>George Ivanoff (chair), Leanne Taylor, Bob Kuhn, Ben Chandler</i> Thursday 1600 Room 216</p>
<p>Getting edgy: The disreputable protagonist in modern fantasy While fantasy used to centre around noble and good-hearted heroes, a growing sub-genre of recent years has celebrated a less savoury breed of protagonist. Knights and wizards-in-training are giving way to thieves, assassins, mercenaries and cutthroats. What is the appeal of this form of anti-hero, and what are its origins? How does changing the protagonist alter the kind of story you are able to tell? <i>Ellen Kushner, Trudi Canavan, Fiona McIntosh, Kim Falconer</i> Monday 1300 Room 204</p>
<p>Getting published in YA spec fic Advice, suggestions and salutary tales from those who have been there - or who are there. <i>Peta Freestone, Paul Collins, Ika Nurain, Stephen Higgins (chair)</i> Friday 1500 Room 211</p>
<p>Ghosts without borders One form of folklore that crosses cultures with remarkable similarities is ghost stories, which indicates they may actually exist. Our international panelists share their haunting experiences or assembled collections. Can you add to them? <i>Wing Chung, Dirk Flinthart, Adrienne Foster, Ika Nurain, James Shields</i> Friday 1300 Room 219</p>
<p>Girl meets boy meets dragon: Romance in fantasy Fantasy and romance have always seemed natural bedfellows. What can romance bring to the fantasy story, and what do fantasy elements provide to the romance? What are the challenges of writing a story that combines both genres - neither of which seem to get the critical respect that they deserve? Is there a common element between the two genres that makes their combination work so effectively? <i>Tracey O'Hara, Darlene Marshall, Fiona McIntosh, Nicole R. Murphy</i> Saturday 1000 Room 219</p>

Great women of science fiction

Who are the great women of speculative fiction? A historical look at the female authors who helped shape science fiction and fantasy, those who are well-remembered and some who have been forgotten, and a celebration of their collected achievements.

Andrew M. Butler, Lucy Sussex, Claire Briailey

Sunday 1300 Room 212

Hand-waving, rule-bending and other dirty tricks of hard SF

Hard-science SF isn't always scientific. Authors who work in this field use a wide variety of methods to duck and weave around the facts, allowing their fiction to be unscientifically scientific while remaining close to what science is needed to make the stories and novels work. When you speculate beyond what is known and believed by contemporary scientists, how do you go about making things up?

Greg Benford, Charles Stross, Alastair Reynolds

Monday 1400 Room P3

Has Hollywood sucked the vampires dry?

Adaptations of the *Twilight* novels are topping the global box office. TV dramas such as *True Blood* and *The Vampire Diaries* are big hits. In one form or another, the vampire has been a mainstay of film and television since the days of Nosferatu. After so many decades, and so many variations on a theme, is there anything left for vampires to do? An examination of the vampire in film, TV and popular culture: where it is now and where it could - and should - be going.

Marianne de Pierres, Catherynne M. Valente, Lara Morgan, Kirstyn McDermott

Sunday 1300 Room 213

Hatha and yin yoga

Just pulled a 24 hr video marathon? Spent the last 8 hrs playing Magic? Sat through a 2 hr panel and wanted to kill everyone on it? Come and chill out with some hatha and yin yoga. Gentle stretches, followed by a guided meditation and yoga nidre (complete body relaxation). Taught by a qualified yoga teacher.

Helen Patrice

Friday 1300 Room 216

Haunted legends

Ellen Datlow, Stephen Dedman, Kaaron Warren

Friday 1500 Room 213

Have a whinge

A traditional opportunity to talk to the con chairs. Tomatoes and eggs to be checked at the door.

Perry Midlemis, Patty Wells

Friday 1000 Room 217; Saturday 1000 Room 217; Sunday 1000 Room 217

Heavy metal monsters

Music journalist Talie Helene presents a whirlwind multimedia tour of the weird and wonderful extreme music that has been inspired by horror literature—Poe, Lovecraft, King and beyond.

Talie Helene

Sunday 1200 Room 211

Hey boy, hey boy: The innovative world of low budget SF cinema

A group of strangers wake up in a maze of deadly white cubes. Two engineers build a time machine in their garage. A space cowboy gets musically threatened in a restroom. Why is it that, when limited by a tiny (or even non-existent) budget, some of the most innovative and entertaining science fiction cinema has been created? From Cory McAbee's *The American*

Astronaut and Vincenzo Natali's *Cube* to Shane Carruth's *Primer* and even one-person animes such as Makoto Shinkai's *Voices of a Distant Star*, we take a look at a special corner of speculative fiction film where money is made up for by imagination and anything seems possible.

Robin Pen, Grant Watson, Iain Triffitt

Sunday 1100 Room 213

High stakes: The television words of Joss Whedon

Few writers have had as significant an impact on science fiction and fantasy television as Joss Whedon. Through *Buffy the Vampire Slayer*, *Angel*, *Firefly* and *Dollhouse*, he has developed a seemingly effortless mix of comedy, drama, action and frights that have thrilled and enchanted audiences for over a decade. What are the essential "Whedonesque" qualities of his works, how have they influenced American television in the past ten years, and where do each of his shows succeed and fail?

Nancy L. Freeman, Gina Goddard, Julia Svaganovic

Monday 1100 Room 204

How do I run electronic paper through my Hektograph?

Okay. So you've encountered all these people who publish fanzines. Find out how and why they do it. How has the Internet changed the process and why are people scanning moldering mounds of old paper?

Bruce Gillespie, Stephen Davies, Mike Scott, Clair Briailey and Mark Plummer, Juan J. Sanmiguel

Monday 1100 Room 217

How much science should be in YA science fiction?

How much science is too much for YA readers? How much is not enough? Writers share their thoughts.

Nansi Kunze, Kerrie Dougherty, Jonathan Strahan, Ang Rosin (chair)

Saturday 1000 Room 211

How not to enjoy this convention

Who would be silly enough to suffer the slings and arrows of outrageous fandom by offering to run a science fiction convention? A group of masochists talk about how and why they still run conventions and why you should start planning for Aussiecon Five now.

Mark Olson, Fran Dowd, Garry Dalrymple, James Bacon, Carilona Gomez, Kevin Standlee

Sunday 1300 Room 217

How to enjoy this convention

Some experienced campaigners share anecdotes and general good advice on how to get the most out of your Aussiecon Four experiences. So good that we're running it twice. New comers should attend to find out what this Worldcon stuff is all about. Old timers should attend to ensure that they can refute all the vile canards from the panel.

Toni Weisskopf, Jack Bell, Andrew I. Porter, Terry Frost, Megan Dansie

Thursday 1500 Room 204; Saturday 1000 Room 204

How to review

Reviewing a book seems easy enough from the outside - but what's actually involved? What responsibility does the reviewer have to his or her readers, the author of the book and its publisher? What should a reviewer aim to cover in a review, and how should one approach a book if it's particularly bad - or particularly good?

John Clute, John Berlyne, Crisetta MacLeod, Dirk Flinthart

Sunday 1300 Room 219

How to write filk

The basics of writing filk, including where do you get your ideas?

Jeanette Auer, Jean Johnson, Blind Lemming Chiffon, Marc Ortlieb

Saturday 1300 Room 215

How we edit

In many ways the editor has one of the most invisible professions in publishing. What exactly is it that an editor does? From the first encounter with an author to the publication of the completed book, we take you step by step through the working life of a professional editor - and how that job can vary from book to book, story to story, and author to author.

Jonathan Strahan, Ellen Datlow, Amanda Pillar, Simon Spanton

Monday 1000 Room 213

I could do better than that

Whenever a Hollywood science fiction blockbuster enters cinemas, there seems to be a queue of fans lining up to complain how bad it is—and even that they could do better if put in charge of the studios. Here's your chance: a team of panelists will lead the attempt to generate the better blockbuster: looking at *Star Wars Episode I: The Phantom Menace*, *Avatar* and

Terminator 3: Rise of the Machines.

Catherynne M. Valente, David D. Levine, Darren Maxwell

Friday 1300 Room 213

If you wrote it, they wouldn't believe it

Maintaining realism and ensuring readers believe what is happening are all-important considerations when writing fiction - but when did real life ever consider its readers? A look at the significant moments in history so unlikely that, despite having actually happened, nobody would believe them in a fictional story.

Tansy Rayner Roberts, Jennifer Fallon, Gail Carriger, Jonathan Walker

Thursday 1700 Room 219

In conversation: Ellen Datlow and Jonathan Strahan

Friday 1200 Room P1

In conversation: Kim Stanley Robinson and Robert Silverberg

Friday 1100 Room P1

In conversation: Seanan McGuire and Catherynne M. Valente

Friday 1600 Room P1

In search of the Necronomicon

On the grounds that it most certainly exists, what do we actually know about this fabled tome and what can we extrapolate? BYO sanity.

Leigh Blackmore, Talie Helene, Danny Lovecraft, Chuck McKenzie, Faye Ringel

Thursday 1700 Room 212

In the Wake of the Sea People, in the Footsteps of Goliath: The Bar-Ilan and University of Melbourne Excavations at Tell es-Safi/Gath

To be a 'Philistine' has entered our language to mean uncouth or barbaric, a perception deeply situated in Biblical thought. Just as the Greeks described non-Greek neighbours as 'Barbarians,' so too did the Biblical writers describe people settled along the southern coast of the Levant in derogatory terms. This talk will discuss the Aegean and Cypriot origin of the Philistines, who were reputed to be among the Sea People wreaking havoc in the Mediterranean at the end of the Bronze Age (ca. 1180 BC). I will present recent results from the archaeological excavations at the Philistine site at Tell es-Safi/Gath (Israel), the city associated with Goliath in the Bible. The archaeological remains of the Philistines reveal them to be a socially and economically advanced, technologically innovative (iron production), artistically sophisticated (decorated Mycenaean-Greek style pottery), and cosmopolitan culture that positively influenced the surrounding region.

Louise Hitchcock

Friday 1500 Room 204

Is criticism dead?

What role does the literary critic play in modern science fiction? Do readers continue to base their book choices on critical recommendation, or are they more easily swayed by their friends and by cover design and marketing? A no-holds-barred look at the role of the critic in the 21st century - are we a dying breed?

John Clute, Bill Congreve, James Bradley, Cheryl Morgan

Friday 1300 Room 204

Jack Vance and the Dying Earth

Since 1945 Jack Vance has authored more than 60 books, captivating readers with such works as *The Dying Earth* and *Lyonesse*. What is the secret to Vance's success, and what influence has he had on subsequent generations of SF writers? What are the must-read texts of his oeuvre, and the undiscovered gems that every reader needs to hunt down and read?

Jonathan Strahan, Terry Dowling, George R. R. Martin, Mark Olson

Sunday 1200 Room P3

Joseph Campbell and the hero's journey

Joseph Campbell's theory of the "hero's journey" has led to the development of countless stories, all drawing plot and character from the mythic underpinnings that Campbell identified? But is Campbell's hero's journey of any use to us at all? Is it a map for stories, or a straightjacket - and do those who follow the journey in their fiction really follow it at all?

Faye Ringel, David Cake, Ben Chandler, Mur Lafferty

Sunday 1700 Room 212

Keeping pace: Maintaining momentum in fiction

What keeps the pages turning on a good speculative fiction novel? A panel of authors reveal the tricks and tools they have used - and others they have seen as readers - to keep the momentum of a good story going, and to ensure the reader's attention. What makes the difference between a tedious bore and an un-put-downable narrative rollercoaster?

Peter V. Brett, Carrie Vaughn, Howard Tayler, Jay Lake

Friday 1200 Room 211

Laloux, Moebius and other weirdness

Through director René Laloux (*Fantastic Planet, Le Maitres du Temps*), writers such as Enki Bilal (*Immortal Ad Vitam*) and Alexander Jodorowsky (*The Metabarons*), and artists such as Moebius (*Arzach*), France has developed a strong reputation for imaginative, exotic and highly sensual science fiction and fantasy. What are the origins of this particular style of genre fiction, and how does it differ from other science fiction subcultures? What are the key texts and who are the key writers and artists to track down for the most rewarding experience of French speculative fiction?

René Walling, Grant Watson, Christian Sauv 

Sunday 1400 Room 213

Let's get lyrical: Poetry in YA spec fic

What part does poetry play in YA Speculative Fiction? What are the great poetic influences in imaginative literature?

Alison Croggon, Kate Forsyth, D. M. Cornish, Laura Goodin (chair)

Sunday 1600 Room 211

Losing the plot: Plotting in advance vs writing as you go

For some authors, the most important aspect of writing a story or novel is preparing a meticulously constructed plot. For others, the appeal of writing comes from developing the story on the fly, and allowing the plot to develop as they go. What are the benefits and drawbacks of each approach, and the best techniques for plotting in a chosen way?

Stephen Dedman, John Scalzi, Melinda M. Snodgrass

Monday 1200 Room 204

Love hurts: YA Paranormal romance

Why is Paranormal Romance so popular with teens?

Amanda Pillar, Satima Flavell, Crisetta MacLeod, Tehani Wesley (chair)

Saturday 1700 Room 210

Magic mean streets: The city as a fantasy location

While some fantasy novels explore vast terrains of forests, mountains and oceans, others choose to remain within the confines of the city. What is the appeal of the fantasy city, how does it contribute to the tone and plot of the fantasy novel, and how much detail do writers need to develop to make their fantasy cities work? A look at the best - and possibly worst - of fantasy city design.

Ellen Kushner, Trudi Canavan, Carol Ryles, Jennifer Fallon

Thursday 1600 Room 210

Make Room, Make Room!

Weren't we all supposed to be overcrowded and starving by now? (RAH, "We'll all be getting hungry by and by.") What happened? The projections of the 50s and 60s and 70s were very clearly quite wrong, but does that mean that there are no risks for the future? A discussion about the projections we can make now, what we actually know, what we surmise, and what we might do to change the darker realistic projections.

Gord Sellar, Sam Scheiner, Cristina Lasaitis

Sunday 1300 Room 203

Make your own fan trailer

The task: to make a trailer for a fan film in one hour. The tools: a video camera, editing equipment, materials for costumes and props, and you. Fan filmmaker and enthusiast Chris Brennan leads a record-breaking attempt to develop, design, shoot, edit and present the fastest fan film trailer of all time.

Chris Brennan

Saturday 1700 Room 216

Making a living: Professional writing for speculative fiction authors

For many writers of science fiction and fantasy, the money earned from her or his craft is never enough with which to make a living. What other opportunities are there to earn a sustainable income? A look at ways to earn many as a professional writer outside of the speculative fiction markets.

Cory Doctorow, John Scalzi, George Ivanoff, Jennifer Fallon

Friday 1200 Room 219

Mapmaking for fantasy authors

Workshop: 2 hours

Russell Kirkpatrick

Friday 1600 Room 216

Mary Poppins: From the Outback to Cherry Tree Lane

Mary Poppins, the beloved children's fantasy of a magical English nanny, has become an international phenomenon. It has jumped from bestselling novel to blockbuster motion picture to popular stage musical. It was also written by an Australian, Queenslander P.L. Travers. What is the appeal of this enduring character, how does she differ from page to screen to stage, and what has she inspired along the way? A loving look at Australia's most successful fantasy character of all-time.

Sonia Marcon, Alison Croggon, Jenny Blackford

Sunday 1700 Room 219

Maybe I am too normal to enjoy this book...

Horror authors share the worst things ever said about their work and discuss the context of the outburst. Audience members are invited to share their own worst "critiques".

Scott Edelman, Will Elliott, Deborah Biancotti, Rob Hood, Martin Livings

Monday 1500 Room 212

Medical ethics in the 21st century

As technological advances accelerate, what will be the implications for medical ethics in the 21st century. Who owns genes? Should you be allowed to genetically tailor your children? If we could eradicate certain disabilities - blindness, deafness, Down Syndrome - do we have a responsibility to do so, or leave such differences as they are? How are medical ethics handled, mishandled, neglected or studied in science fiction?

Bill Thomasson, Jeanette Auer, Grace Dugan, Tore Audun Høie

Friday 1600 Room 217

Melinda M. Snodgrass: Writing for television

Melinda M. Snodgrass is a widely acclaimed writer of science fiction television, having written for Star Trek: The Next Generation, Sliders, SeaQuest DSV, The Outer Limits, Strange Luck, Profiler and Odyssey 5. In a special one-on-one interview with author and script writer George R. R. Martin, Snodgrass recounts her experiences writing for American television.

Melinda M. Snodgrass, George R.R. Martin

Saturday 1300 Room P1

Meteor Inc

Includes Meteor Inc's AGM

Bill Wright, Rob Gerrand, Bruce Gillespie, Carey Handfield, Mark Loney

Saturday 1600 Room 215

Micro-audiences and the online critic

Between 2007 and 2009, 36 major newspaper-based film critics in the USA had their contracts dropped, leading to a growing dearth of quality movie reviews among the nation's print media. At the same time an overwhelming number of online amateurs have risen to take their place. Through blogs, podcasts and other forms of social media, this new army of critics are very different: the broad-but-narrow viewpoint of 20th century criticism has been replaced by the narrow-but-deep focus of the 21st. A look at how the world of criticism has changed, not just for film but for all art: the advantages and drawbacks, whether we will ever see 20th century style professional critics again, and should we miss them if we don't?

Terry Frost, Alison Croggon, Rose-Marie Lillian

Saturday 1600 Room 219

Military SF revisited

Military SF is a popular genre with a strong fan base, but some accuse it of simply glorifying conflict: science fiction as 'war pornography'. How do you differentiate good military SF from the bad? Is there a responsible way to present science fiction warfare, and what can it tell us about warfare in the real world? Why is military conflict such an enduring concept in SF? A look at the best - and the worst - of military SF.

Toni Weiskopf, Howard Tayler, Jean Johnson

Friday 1700 Room 217

Minotaurs in space helmets: Using myth in science fiction

What use are the myths of the world's cultures to the creation of science fiction? Are there archetypal stories we can draw from to create new worlds and ideas, or are they best suited for re-telling classical stories with a high-tech or otherworldly perspective? A look at what's been done, who did it best, and why.

Alan Baxter, Gillian Polack, James Shields

Thursday 1600 Room 219

<p>Mission to “Mars” In January 2010, Hugo-winning SF writer David D. Levine spent two weeks at the Mars Desert Research Station, the Mars Society’s simulated Mars base in the Utah desert. Although the Martian conditions were simulated, the science was real, as were the isolation, hostile environment, and problems faced by the six-person crew. Although his official title was Crew Journalist, he soon found himself repairing space suits, helping to keep the habitat running, and having interplanetary adventures he’d never before imagined. <i>David D. Levine</i> Sunday 1400 Room P3</p>
<p>Monster mash-ups Pride and Prejudice and Zombies. Sense and Sensibility and Sea-Monsters. Little Vampire Women. Jane Slayre—it’s open season on the classics as well as the undead. Just what is going on here and where did it all start? <i>Scott Edelman, Darlene Marshall, Chuck McKenzie, Faye Ringel, Damien White</i> Saturday 1500 Room 207</p>
<p>Motherhood in science fiction and fantasy How is the theme of motherhood presented in science fiction and fantasy? A look at the best and worst examples, and an exploration of why this theme can resonate so strongly with writers and readers alike. <i>Helen Merrick, Marianne de Pierres, Helen Venn, Tansy Rayner Roberts</i> Thursday 1600 Room 213</p>
<p>Music, movies and speculative fiction We always know when Darth Vader is on the way, or when James Bond is coming to the rescue. Music forms an integral part of genre cinema, yet is rarely examined or celebrated. What genre movies had the best music? How does Howard Shore compare to John Williams? Do movie soundtracks make good collectibles? <i>Tee Morris, K. J. Taylor, David D. Levine</i> Monday 1100 Room 212</p>
<p>My heart, which was always hers The erotic horror panel. 18+ and definitely hands on, by which we mean readings, people! <i>Stephen Dedman, Felicity Dowker, Paul Haines, Erica Hayes, Kaaron Warren</i> Thursday 2000 Room 204</p>
<p>Non-traditional publishing in YA spec fic A discussion of the opportunities beyond traditional print-based publishing and the challenges that lie ahead. <i>Peta Freestone, Kate Eltham (chair), Tansy Rayner Roberts, Patrick Nielsen Hayden</i> Friday 1200 Room 207</p>
<p>Norma Hemming play (The Matriarchy of Renok) A reading of a play by Norma Hemming <i>Bill Wright, Sean McMullen, Ann Poore, Lewis Morley, Marilyn Pride, Cat Sparks, Catherine McMullen, Miriam Eisfelder, Jetse de Vries, Edward McArdle</i> Saturday 1700 Room P1</p>
<p>Norman Cates Weta digital presentation In his long career working at New Zealand’s Weta Digital, Norman Cates has worked on numerous science fiction and fantasy blockbusters, including <i>The Lord of the Rings</i> trilogy, <i>King Kong</i>, <i>I Robot</i>, <i>X-Men: The Last Stand</i>, <i>The Day the Earth Stood Still</i> and <i>Avatar</i>. In this special presentation, Norman discusses his work and gives a special insight into the development and production of Hollywood’s most spectacular digital effects. <i>Norman Cates</i> Sunday 1600 Room P1</p>
<p>Nova Mob meeting A specially scheduled meeting of Melbourne’s SFF literary discussion group. <i>Julian Warner and Nova Mob regulars</i> Monday 1300 Room 216</p>
<p>Novellas: The perfect format Shorter than the novel, longer than the short story: the novella (also the novelette) is one of the more difficult lengths of fiction to write and certainly to sell - but it just might be the best format for science fiction there is. A look at the novella, the sorts of stories you can tell within the form, and how it straddles the line between the short story and the novel. <i>Robert Silverberg, Peter M. Ball, Alan Baxter, Keith Stevenson</i> Sunday 1200 Room 203</p>
<p>Nuts and bolts: Editing YA spec fic, an insider’s view Editing YA Speculative Fiction requires special skills. Industry insiders share their experiences. <i>Sarah Hazelton, Zoe Walton, Amanda Pillar, Rani Graff, Stuart Mayne (chair)</i> Friday 1000 Room 212</p>
<p>Objects in space: The giant artefact in science fiction Science fiction regularly deals with the ‘big dumb object’, the strange alien monolith that is discovered on a distant planet, or which floats ominously into our solar system. What is the appeal of the giant alien object, and why does it inspire it so many science fiction stories and novels? <i>Sean Williams, Alastair Reynolds, Alan Stewart, Mark Olson</i> Sunday 1700 Room P3</p>

<p>On display: Creating speculative fiction exhibitions As science fiction's history and popularity grows, museums and galleries around the world are showcasing the genre with increasing frequency. What challenges do science fiction present to exhibition curators, what are the opportunities of presenting science fictional subjects, and how are such exhibitions developed, curated and presented? <i>Kerrie Dougherty, Lewis P. Morley</i> Saturday 1700 Room 203</p>
<p>Outland: SF fan comedy on the ABC Presentation on and pilot screening of <i>Outland</i>, new SF-themed gay sitcom starting at the end of the year on ABC 2. <i>John Richards</i> Monday 1100 Room 213</p>
<p>Partners in crime: How to collaborate Writing a novel is a tough job, so surely if there are two of you writing it things are going to be easier? A panel of experienced writers discuss their own experiences working with co-authors in the creation of science fiction and fantasy - the benefits and challenges - and perhaps even provide a roadmap for those who haven't had made the attempt. <i>Ellen Kushner, Delia Sherman, Sean Williams, Garth Nix, Rocky Wood</i> Sunday 1600 Room 13</p>
<p>Perfectly packaged: Designing and marketing science fiction The book has been written and edited—but what governs how the final product will look? An examination of how science fiction and fantasy books get their covers, who determines their perfect audience, and how publishers and distributors go about the task of selling as many copies as possible. <i>Zoe Walton, Patrick Nielsen Hayden, Simon Spanton, Russell B. Farr, Ginjer Buchanan</i> Thursday 1600 Room 212</p>
<p>Pitching the novel How does an aspiring writer go about pitching their first novel? Who do you approach, and how? Do you need an agent? How much should you submit? Do you need to write the whole book before approaching a publisher, or just the first few chapters - or nothing at all? A handy road-map to getting your novel in front of the right person, at the right time, and (most importantly) the right way. <i>John Berlyne, Simon Spanton, Rowena Cory Daniells, Ginjer Buchanan</i> Saturday 1200 Room 203</p>
<p>Play the story: Videogames and narrative technique In many ways it seems interactivity is the enemy of narrative—after all, it's a bit hard to tell a story if your reader is in charge of which direction it goes in. Can videogames deliver a strong narrative, and if so what form of narrative can they take? A look at how games straddle the line between interactivity and story, how it can be done better, and whether games utilise their own unique form of narrative with its own rules, structures and conventions. <i>Rowena Cory-Daniells, Leanne Taylor, Adrian Bedford, Peter Watts</i> Sunday 1300 Room 211</p>
<p>Playing in someone else's sandpit: Franchise writing With original novels based on entertainment properties such as <i>Star Wars</i>, <i>Doctor Who</i> and <i>Halo</i> regularly hitting the bestsellers lists, media tie-in fiction is big business. It is also a type of fiction that comes with its own rules and expectations. A group of experienced authors of tie-in fiction discuss their own experiences working with someone else's characters - the challenges, the benefits and the drawbacks. <i>George Ivanoff, Karen Miller, Paul Cornell, Russell Blackford, Jennifer Fallon</i> Friday 1100 Room 204</p>
<p>Predicting the Hugos: 2011 At this point we're three quarters of the way through 2010. With only three months to go, what novels, stories, comics, films and TV episodes stand out as the front runners for Hugo 2011? A discussion of the likely nominees, as well as a showcase for the award-worthy works we may be about to overlook. <i>Jonathan Strahan, Mike Scott, Adrienne Foster, Cheryl Morgan</i> Sunday 1000 Room 204</p>
<p>Prometheus Awards <i>F. C. Moulton</i> Friday 1600 Room 204</p>
<p>Pulse: Medical horror on the BBC Earlier in 2010, BBC3 broadcast <i>Pulse</i>, an all-new 60 minute medical horror pilot by Hugo-nominated writer Paul Cornell (<i>Doctor Who</i>, <i>Primeval</i>, <i>Robin Hood</i>). In a special presentation, Cornell explains the origins of the project, the challenges of developing horror for television, and his hopes for <i>Pulse's</i> future with the BBC. <i>Paul Cornell</i> Saturday 1600 Room 211</p>
<p>QF Quite Fannish: a cheap attempt to cash in on the success of Stephen Fry's quiz show with a similar name. Let's see what interesting misconceptions the contestants have about science fiction and its associated sub-culture. <i>Marc Ortlieb, George Ivanoff, Ian Nichols</i> Saturday 1100 Room 210</p>

Q&A: Writing YA speculative fiction

A full on Q&A session where you can ask the questions you want answered.
Garth Nix, Sean Williams, Juliet Marillier, Kate Forsyth, Michael Pryor (chair)
Sunday 1300 Room 210

Queer representations in speculative fiction

How are non heterosexual relationships, and non-binary gender identities represented in speculative fiction? Where is it done best, and where is the genre lacking? A survey of representations - both good and bad - across all speculative fiction media: books, films, TV and comic books.
Andrew M. Butler, Cristina Lasaitis, Gail Carriger, Erika Lacey
Thursday 1500 Room 213

Reading from the other shelf: When SF becomes literature

Some of the best speculative fiction available can't be found in the science fiction or fantasy sections of the bookshop - you need to go hunting in the "literature" shelves for Attwood, Noon, Palahniuk and Murakami, among others. A discussion on why authors and publishers choose to be marketed within or without the genre they are writing in, and in some cases refuse to acknowledge genre at all. What makes a book science fiction, and what makes it literature?
John Clute, Rani Graff, Simon Spanton, Jack Dann
Saturday 1100 Room 213

Rebel Empire presentation

Rebel Empire Workshops Presents: A Worldcon tale: A parting of ways Come and see a Stage and Film production by one of Perth's up-and-coming production companies based in Jandakot, Western Australia. This fan-born and run company specialises in live action and short video performance, utilising original character concepts, full stage production, with detailed costume and set design, to enable people to perform compelling action and dramatic sequences on stage and screen. As a Tribute to Worldcon and Star Wars fans all around the world, we proudly present the company's first interstate performance consisting of live stage and interactive video performance. Follow the Light and Dark side of the Force with our recently graduated Jedi, Tumé and Iliyanna, on a journey of intrigue and revelation. Join us after afterwards to talk about the performance and meet the cast and crew.
Saturday 1100 Room P2

Remembrance of things past or yet to come? History and YA spec fic

How does History contribute to YA Speculative Fiction? What are some of the best works which have a History component?
Jenny Blackford, Richard Harland, Gillian Polack, Paul Poulton (chair)
Monday 1100 Room 211

Rethinking SETI: 50 years on

On the 50th anniversary of Drake's first search, there is a rethinking of SETI underway. James Benford discuss current issues and controversies in the field, including: should we send messages ourselves?; methods of analyzing observed transient microwave bursts that tests whether they are likely to be artificial; new ideas on what we're looking for and what frequencies they would appear at; new search strategies; have we seen SETI beacons in the past and not realized it?, and; how to distinguish pulsars from SETI beacons.
James Benford
Friday 1200 Room 213

Robert Jordan and The Wheel of Time

Robert Jordan's multi-volume epic *The Wheel of Time* has become one of the most successful series in fantasy literature, continuing beyond Jordan's untimely death in three new novels by Brandon Sanderson that will finally conclude the saga. What is the reason behind the saga's popularity, and what makes it stand out from the fantasy crowd? How is Sanderson's concluding volumes comparing to Jordan's own novels - are we seeing a fitting conclusion?
PRK, James Luckman
Monday 1200 Room 207

Rocket boys and rocket girls

An examination of space exploration and the high frontier through the visions of filmmakers and animators from around the world. Are the myths and dreams of space best told visually because the world watched humanity's attempts at space exploration on film and television in the first place? A critical look at the last frontier, through the eyes of *The Right Stuff*, *Wings of Honneamise*, *October Sky*, *Rocket Girls*, *Planetes* and other films, TV dramas and animes.
John Samuel, Lars Adler, Juan Sanmiguel
Sunday 1600 Room 210

RPGs, storytelling and authorship

We know *Dungeons and Dragons* is a game, but is it art? An examination of the storytelling process behind role-playing games—part creative writing, part performance, and almost entirely disregarded as an artistic work. If it is some kind of cross between the written and performing arts, what can GMs and players learn from those disciplines to make their games even stronger?
Will Elliott, Bob Kuhn, Howard Tayler, Jennifer Brozek
Monday 1200 Room 211

Sandbox vs theme park The design of MMOs

Through hits such as World of Warcraft, Everquest and EVE Online, the massively multiplayer online (MMO) game has become a significant genre of computer game. Different strategies are used to design these games, however, from the 'theme park' technique of giving the players pre-designed missions to complete through to the 'sandpit' ideal of giving the players the tools to make the game experience for themselves. We explore what works, what doesn't, and what the future might hold for gaming's most innovative and interesting genre.

John Rotenstein, David Cake, Will Elliott

Sunday 1000 Room 210

Science fiction and graphic novels

The Hugo Award for Best Graphic Story was introduced in 2009, bringing an entirely new medium of SF into formal consideration. Two years into use, how is this new category working out? Is the best science fiction and fantasy in graphic form being nominated? A look at what is currently being produced in science fiction and fantasy comics, manga and graphic novels at the moment, where the five 2010 nominees fit in, and where SF fans should be looking to for next year's best candidates.

René Walling, Cheryl Morgan, Juan Sanmiguel

Saturday 1500 Room 212

Science fiction and the television industry

Every fan of science fiction television has a favourite series that was cancelled too early, or a series they can't stand but inexplicably gets renewed every year. How does the television industry actually work, and what position does science fiction occupy within it? A look at the realities of producing science fiction for television: the challenges, the compromises and the harsh reality of why your favourite show just got the axe.

Melinda M. Snodgrass, Ian Mond, Paul Cornell

Sunday 1500 Room 213

Science fiction and the theatre

Science fiction and the theatre don't seem to be the most obvious bedfellows, but science fiction has and continues to be presented on the stage from time to time. Every medium brings its own benefits and drawbacks. What are the challenges that face playwrights when creating science fiction? What can you achieve with the theatre that you can't achieve in any other media?

Robert Shearman, Alison Croggon, Narelle M. Harris, Bob Kuhn

Saturday 1100 Room 217

Science Fiction in pop music

Russell Kirkpatrick

Friday 1100 Room 219

Selling the future: Life working in a science fiction bookstore

To what extent does the bookseller control what science fiction and fantasy is popular? How much does personal taste affect what is put on the shelves for readers to buy? How important is the relationship between the reader and the person who sells them their books? An examination of one of the least-regarded elements of the science fiction process, by the people on the other side of the counter.

Justin Ackroyd, Chuck McKenzie, Greg Ketter, Robin Pen

Monday 1200 Room 217

Sex and drugs and SF cons

By the 1970s, society had changed and with it Science Fiction fandom. Star Trek fandom had brought women into fandom in more than token numbers. Some fans embraced the counter-culture and SF Conventions could attract thousands of attendees. And that was before punk and New Wave fandom brought us into the 80s. (Just don't mention disco.)

Alan Stewart, Vincent Docherty, Patrick Nielsen Hayden, Jim Mann, Laurie Mann, Leigh Edmonds

Friday 1300 Room 212

SF and the Australian landscape

The distinctive Australian landscape has been the inspiration for generations of science fiction, fantasy and horror fiction. How has the Australian terrain defined Australian SF in the past, and in what ways does it define it today? A look at our country's landscape through the lens of our writers and artists.

Tiki Swain, Kaaron Warren, Annette Schneider, Gillian Polack

Monday 1500 Room 216

SF in Australian comic books: 1924 to 1966

A solo presentation by Graeme Cliffe, illustrated with Powerpoint slides.

Graeme Cliffe

Saturday 1600 Room 216

SF poetry: Where has it been, what's it doing now, and thoughts on the future?

A discussion on science fiction poetry: its small press history, some acceptance by large publishers, the Rhysling Award, SFaiku and some editorial perspectives. Is science fiction poetry really that different to other poetry?

Alan Stewart, Ian Nichols

Saturday 1200 Room 215

Shadows and hearts: Unpacking paranormal romance

Paranormal romance is perhaps the most successful sub-genre of speculative fiction in the past 20 years, yet it is also one of the most widely dismissed. Is it something new, or a relabelling of a very old genre? What are the key elements to paranormal romance, the tropes and traditions, and the key to its success?

Lucy Sussex, Jeanette Auer, Erica Hayes, Nicole R. Murphy, Ginjer Buchanan

Monday 1500 Room 210

Shaping the world: The possibilities of geoengineering

"Geoengineering" refers to the deliberate engineering of the planet, most often as a means of averting catastrophing climate change. What sort of things would we be likely to do if the world's governments pursued a geoengineered solution? What could you do to a planet through geoengineering - and what would be the potential risks?

Kim Stanley Robinson, Tom Wigley, Greg Benford

Saturday 1600 Room P3

Shared universes and united visions

Wild Cards, the Cthulhu mythos, the DC and Marvel Universes and Forgotten Realms: self-contained fictional worlds with multiple creators. What are the creative opportunities when a group of writers collaborate on a unified fictional universe, each writing their own works but feeding into a common backstory and environment? What are the drawbacks and challenges?

Sean Williams, John Scalzi, Alan Stewart

Monday 1400 Room 210

Six years on an island: Lost in review

It burst onto screens with one of the most watched series pilots in history, and just got stranger and more intriguing from there. With the conclusion of its sixth and final season Lost has earned a permanent place in the history of television drama. With the story complete, we take a look at one of the past decade's most intriguing speculative fiction dramas to see how it fared, explain why we like it - and examine what sort of legacy it leaves behind.

Duncan Lay, Michael Capobianco, Priscilla Olson, Ian Mond, Robert Shearman

Friday 1700 Room 213

Some win, some lose: investigating chances

In January 1991 a new soap opera premiered on Australian television. At first Chances was a slightly sordid story about a family winning a multi-million dollar lottery, rich with conflict and slightly provocative sex scenes. By the time the series ended its run in 1992, it featured human-eating plants, vampires, ghosts, angels, neo-Nazis, and the reincarnation of an ancient Egyptian goddess - plus the obligatory, still slightly provocative sex scenes. "Some Win, Some Lose" is a look back at Australia's most unexpectedly strange television drama, and how it was transformed from conventional soap opera into a bizarre cult sensation.

Jonathan Blum, John Parker

Friday 1100 Room 212

Sorcerers and storytellers: Fiction and the occult

The astonishing crossover between magic in fantasy fiction, and magic as practiced by real occult practitioners. Some modern magicians work spells from Lovecrafts Necronomicon (despite knowing it doesn't exist), or embrace the cosmology of Michael Moorcock. Gods and monsters from 20th century fiction are being used for the same magical purposes as ancient real world mythology. And some authors embrace this breakdown of the barrier between fiction and magic, and write fiction as a magical act. Learn about this occult underground where the barriers between fiction and magic breakdown when the occult world goes post-modern. Discussion will cover occult writers like Kenneth Grant, Phil Hine (author of Cthulhu mythos magic guide the Psuedonomicon), Grant Morrison and his inspiration from chaos magic and Michael Bertiauxs Voudou Gnostic Workbook, and Alan Moore as practicing magician. Also includes a brief history of the many Necronomicons, and the worlds most disturbing cocktail recipe.

David Cake

Saturday 1700 Room 217

Speculative fiction and the national curriculum

In 2011 Australian schools will begin trialling a new National English Curriculum, with a goal for the new curriculum to be implemented across the country by 2013. How can science fiction and fantasy literature be used in the classroom to meet the requirements of the new curricula. A panel of educators will lead a brainstorming session and spirited discussion on potential programs and activities - and the place of speculative fiction in the Australian classroom.

Gina Goddard, Tehani Wessely, Ian Nichols, Elizabeth Bowyer

Sunday 1100 Room 217

Spirits on screen: Supernatural anime

Whether based on traditional Japanese mythology or legend, or drawn from international cultures, stories of the supernatural form a major component of anime and manga. From Spirited Away to Mushi-Shi to Haibane Renmei and beyond, we cast ancritical eye of one of anime's most popular genres.

John Samuel, René Walling, Lars Adler

Sunday 1000 Room 212

Spoiler alert: Reviewing plot-driven fiction without giving the story away

One of the biggest challenges to reviewers and critics is discussing works whose narratives depend on surprising plots or shocking twists without spoiling those plots and twists for the reader. How do we manage to navigate our way around this problem without compromising the rest of the review? Is it even a spoiler to mention there are spoilers?

Ian Mond, Helen Venn, Jenny Blackford, Crisetta MacLeod

Thursday 1500 Room 216

Steal the Past, Build the Future: New Histories for Fantasy Fiction

Many fantasy novels and stories base themselves around a medieval European setting. Others tread a little further from such comfortable territory, presenting worlds inspired by 18th century Paris, or 11th century Viking sagas, or Ancient Rome and Egypt. What's left? What are the creative opportunities and historical settings lying in wait from which authors might draw inspiration?

Amanda Pillar, Catherynne M. Valente, Jonathan Walker, Kate Elliott

Stephen King lecture

Rocky Wood

Thursday 1500 Room 217

Swiss family starship: Getting lost in SF television

Lost in Space, Battlestar Galactica, Star Trek: Voyager, Red Dwarf and Stargate Universe all present a science fiction adventure with one common motif: a small group of humans in the farthest reaches of space, working together in an attempt to reach Earth. What is the appeal of this recurring theme, and what are its origins? What considerations need to be made when presenting a story of this type, and which series have succeeded and failed at doing it?

Carolina Gomez, Kerrie Dougherty, Laurie Mann, Danny Oz

Monday 1000 Room 211

Swords and fists: Chinese fantasy and the wuxia tradition

Wuxia cinema is a particular Chinese genre of heroic martial arts fantasy, combining history, fantasy and mythology into stirring tales of honour and loyalty, love and death, and super-human feats of swordplay, martial arts and athleticism. What are the origins of the wuxia genre, how does it differ to other forms of film fantasy, and what are the best examples of the genre?

An introduction to one of world cinema's most popular forms of screen fantasy.

Wing Chung, David Cake, John Snadden, Rhys Richards

Saturday 1300 Room 211

Sydney Futurians

A meeting of the Sydney Futurians

Garry Dalrymple

Sunday 1600 Room 216

Taking it on the chin: Authors and reviews

Sooner or later, every author is going to receive a bad review. Bad reviews hurt, and it's often hard not to take them personally. How should authors react to negative reviews? How can you tell the difference between a review that's negative one that's actually unfair - and what can or should you do about it if it is?

John Berlyne, Jean Johnson, Karen Miller, John Scalzi

Sunday 1700 Room 204

The (haunted) streets of our town: YA urban fantasy

An exploration of the attractions of Urban Fantasy for YA readers.

Karen Healey, Seanan McGuire, Faye Ringel, Foz Meadows (chair)

Sunday 1500 Room 210

The art of adaptation: Bringing The Lost Thing to the screen

Shaun Tan's 1999 picture book *The Lost Thing* was a phenomenally successful book, winning critical acclaim, literary prizes and popular attention. Just over a decade later it is now also a critically acclaimed animated film. Writer, artist and now director Shaun Tan joins producer Sophie Byrne and animator Leo Baker in exploring the challenges of taking a popular picture book and adapting it to the big screen.

Shaun Tan, Sophie Byrne, Leo Baker

Friday 1000 Room 210

The artist's paradox

How can you derive exquisite art from grotesque and horrific subjects? Our dark artists have each selected examples of their work for discussion.

Andrew McKiernan, Cat Sparks, Nick Stathopoulos, Shaun Tan

Sunday 1100 Room 204

The author's strait-jacket: Switching genres

Becoming a successful author brings with it a strong, enthused fan base of readers, all of whom come with strong expectations. How then does an author try something different?

If your readership is clamouring for your next fantasy epic, how do you go about writing something different - science fiction, horror, straight literature? Is it a matter of bringing your existing readers with you, or finding a whole new crowd?

Kim Stanley Robinson, Marianne De Pierres, Melinda Snodgrass, Ian Irvine

Friday 1500 Room P3

The Baen travelling slide show (with prizes!)

Toni Weiskopf

Friday 1300 Room P3

The balancing act of speculative fiction comedy

Speculative fiction and humour have been easy bedfellows for decades, but how well does the combination of comedy and speculative fiction actually work? How can good comedy and well thought-out science fiction or fantasy co-exist in the same work, and to what extent can one rely on the other? A look at humorous SF: why we read it, why we write, where it works best and where it fails.

Tee Morris, Richard Harland, Howard Taylor

Thursday 1400 Room 219

The best-kept Secrets of Australian horror

Our scholars present an introduction to the under-known genre authors of Australia's past.

Stuart Mayne, Lucy Sussex, Kyla Ward, Marty Young

Saturday 1300 Room 204

The best SF novel you've never read

More than 350 000 books are published every year. With such a vast amount of material flooding the market across the world, it's easy for great literature to get lost in the crowd. What are the best under-appreciated novels of the past ten years, the books that - despite immense originality and quality - never found the proper audience. A panel of experts point to some diamonds in the rough.

Claire Brialey, Gail Carriger, Mike Scott

Saturday 1100 Room 207

The bioethics of terraforming

Let's say we colonise Mars, and develop the technology to terraform its environment and create a warmer, breathable atmosphere for humans to breathe. Let's also so that we discover bacterial life on Mars - life that cannot exist if the planet's atmosphere changes. Do we have a responsibility to leave Mars intact, or simply try to save the bacteria the best we can. What are the bioethics of terraforming worlds?

Kim Stanley Robinson, James Benford, Sam Scheiner, David D. Levine

Monday 1000 Room P1

The case for a female doctor

He's transformed from an old man into a young one, so why not from a man into a woman? *Doctor Who* remains one of the most imaginative and open-ended science fiction programmes ever produced, but can the format extend to include a female Doctor? What other elements of the series are necessary? Does he/she have to have a TARDIS? Does there need to be a companion? Must the series be British? An examination of how far you can stretch the world's most stretchable science fiction series.

Tansy Rayner Roberts, Carolina Gomez, Kerrie Dougherty, Catherynne M. Valente, Paul Cornell

Sunday 1200 Room 204

The classics of 2035

Imagine we're living in the year 2035: what books published from 2000–2010 will we be remembering as the great classics of early 21st century speculative fiction? Which authors will be most fondly remembered, and who seems likely to have been forgotten?

Christian Sauv , Mike Scott, Claire Brialey, Jack Bell

Saturday 1700 Room 211

The difficult second album: Middle parts of movie trilogies

2010 is the 30th anniversary of *The Empire Strikes Back*, the most widely acclaimed of George Lucas' Star Wars movies, and also - alongside *The Godfather Part II* - the most respected and popular of all second parts of movie trilogies. A discussion of the challenges faced when you have to start a film in media res, fill it with two or more hours of entertainment, and then end still in the middle of the story. Including such films as *The Empire Strikes Back* and *Back to the Future Part II* through to *Pirates of the Caribbean: Dead Man's Chest* and *The Lord of the Rings: The Two Towers*, our panelists examine what works, what doesn't, and try to discover if there is a roadmap to creating the perfect second installment.

Duncan Lay, David D. Levine, Laurie Mann, Sam Scheiner

Monday 1300 Room 210

The eternal border

Are there taboos in dark fantasy? At what point does the fantasy stop and the psychosis begin?

Deborah Biancotti, Terry Dowling, Richard Harland, Jason Nahrung, Catherynne M Valente

Monday 1300 Room 211

The eternal stories: Myths and legends in YA spec fic

Myths and Legends resound through much of our finest speculative fiction. In this panel, writers share their influences, thoughts and experiences.

Jenny Blackford, Catherynne M. Valente, Alison Croggan, Helen Lowe (chair)

Sunday 1000 Room 213

The fantasy plays of William Shakespeare

William Shakespeare is one of the most studied and discussion writers of all time - but what about his fantasy works? A special look at the fantasy and supernatural elements of William Shakespeare's plays - *A Midsummer Night's Dream*, *The Tempest*, *Macbeth* and *Hamlet* - in the context of his works, Elizabethan and Jacobean theatre, and the broader world of the 16th and 17th century that surrounded him.

Claire Brialey, Alison Croggan, Dena Taylor, Robert Shearman, Ian Nichols

Sunday 1400 Room 217

The Fermi Paradox

The great physicist Enrico Fermi asked "Where are the aliens? Why didn't they get here long ago?" This is a huge puzzle since the universe is so old that it is difficult to understand why they have not already visited Earth, or at least made their presence known out in space. This is the Fermi Paradox. Have we made any progress untangling it?

James Benford, Gord Sellar, Dirk Flinhardt, Alastair Reynolds

Saturday 1700 Room 219

The follow-up: Writing the second novel

Everybody focuses on the first novel, that once-in-a-lifetime achievement that takes the aspiring author from idea to execution to publication - but what then? How does the life of the author change once his or her first novel has been published? What are the challenges and difficulties in following it up with a second book?

Peter V. Brett, Fiona McIntosh, Will Elliott

Saturday 1200 Room 213

The future is overtaking us

Science fiction used to be a means of extrapolating today's technology and society, and predicting the future. More and more often, however, our ideas of the future simply aren't turning true. What happens when the real world starts advancing faster than the imaginations of science fiction writers?

Kim Stanley Robinson, John Scalzi, Mike Scott, Norman Cates

Saturday 1200 Room P3

The future of gender and sexuality

What does the future hold for our ideas of gender and sexuality? How will we understand these concepts in 10, 50 or even 500 years? How have science fiction texts already predicted our understanding of gender and sexuality in the future - and how accurate do we find those predictions?

Cristina Lasaitis, David D. Levine, Erika Lacey

Sunday 1600 Room 219

The future of privacy

As information technology and the Internet makes it easier for people to find and share information, personal privacy has become one of the greatest concerns for the developed world in the 21st century. How will the challenge of privacy affect us over the next 50 years? It is an inalienable right that must be protected at all costs, or is privacy simply a hang-over from the past - a luxury that future society will not be able to afford?

Jeanette Auer, Andrew A. Adams, Charles Stross, PRK

Friday 1300 Room 203

The future of short fiction

As subscription and sales levels for the big SF print magazines continue to fall, what is the future of short fiction? Many people point to the Internet—but how does publication in an online medium change the way we write—and read—speculative fiction?

Stephen Dedman, Cory Doctorow, Alisa Krasnostein, Jonathan Strahan

Monday 1100 Room 203

The Grandfather Paradox and other stories

Time travel is a common theme in science fiction, and one that brings with it a specific set of challenges for both writer and reader. How does the ability to travel back and forth in a narrative transform the story? How important is it to develop time travel "rules" - and stick to them? What are the best time travel stories of science fiction - and why?

Russell Blackford, Paul Cornell, Charles Stross

Monday 1200 Room P3

The hero's journey and rite of passage in YA spec fic

What is the influence and impact of such archetypal themes in YA Speculative Fiction?

Ian Irvine, Karen Simpson Nikakis, Ben Chandler, Angela Rosin (chair)

Friday 1300 Room 210

The history of women in Australian SF

Who are the women who helped form and develop speculative fiction in Australia? A look at the authors, editors, publishers, critics from the birth of the genre down under right up to the women making an impact today - famous names, influential figures and those who should never have been forgotten.

Helen Merrick, Gina Goddard, Alisa Krasnostein

Sunday 1600 Room 212

The imaginary zoo: Creating fictional wildlife

For many science fiction and fantasy worlds, the flora and fauna is an integral part. How do writers come up with the strange and fantastical creatures of their invented worlds? What inspiration or research can we draw from real-world wildlife? How do we move beyond simply giving conventional animals unusual names, and actually create fantasy animals with authenticity?

Russell Kirkpatrick, Elisabeth Malartre, Dave Freer

Thursday 1700 Room 216

The James Bond enigma

Ian Fleming strived for verisimilitude, but the movie franchise made his MI6 operative satire - with some science fiction elements thrown in. How did James Bond survive the Cold War when other "intel operatives" in the genre couldn't?

Adrienne Foster, Cat Sparks, Tee Morris, Guy Lillian

Saturday 1200 Room 210

The Last Airbender: Race and hollywood cinema

Avatar: The Last Airbender was a smash hit American cartoon, taking elements of Inuit and Chinese culture and blending them into an evocative and striking fantasy world. In the 2010 feature film adaptation, all of the principal cast - bar the villain - have been rendered Caucasian. A look at what happens when race and culture collide with the Hollywood money-making machine, and what could and should be done to change it.

René Walling, Ika Nurain, Christian Sauvé

Friday 1100 Room 210

The limits of science

Are there things humanity was not meant to know? Are there things we can't find out? Are there questions we can't ask? Does science have any limits? Scientists and SF authors discuss whether or not there are intrinsic limits to human knowledge, and if there are kinds of knowledge we simply wouldn't want to know.

Tim Bolgeo, Tore Audun Høie, Sam Scheiner

Sunday 1500 Room 219

The Lovecraft dilemma

H.P. Lovecraft's horror fiction has proved to be a fertile ground for inspiring independent and low budget filmmakers, but how exactly is his particular brand of fiction best translated to the screen? After all, if just glancing at Cthulhu turns you rabidly insane, how the hell do you adapt it to motion pictures?

Robert Hood, Iain Triffitt, Paul Poulton

Friday 1200 Room 210

The lure of a good map

There's nothing like a good map to tell a reader that they're going somewhere REALLY different in this book. Some thoughts about the importance, influence and impact of maps in YA Speculative Fiction.

Ian Irvine, D. M. Cornish, Russell Ian Kirkpatrick, Mif Farquharson (chair)

Monday 1100 Room 210

The next Philip K. Dick

Despite never finding great financial success in his lifetime, after his death Philip K. Dick has become one of the most lucrative sources of material for the American film industry: through films such as *Blade Runner*, *Minority Report*, *A Scanner Darkly*, *Screamers*, *Total Recall* and *The Adjustment Bureau*, Dick has been Hollywood's "go-to guy" for high concept commercial story material. What is the cause of Dick's popular appeal - and what hitherto-unadapted SF authors are waiting in the wings to be the next seam of ideas for Hollywood to mine?

Robin Pen, Guy Lillian, Andrew M. Butler, Christian Sauv 

Monday 1300 Room 212

The problems with first contact

"First contact" - the initial meeting between two interplanetary civilizations - is one of the lasting tropes of SF. Sometimes advanced aliens contact humanity, and sometimes space-faring humans are doing the contacting. But once contact has happened, what is the moral dimension? Should an advanced race hide itself from us for fear of stunting our natural growth? Or is it immoral to leave individuals in primitive poverty in the hope that they might one day develop their own culture? Can advanced peoples colonize a planet inhabited by primitives and live in peace with them? Are there any useful object lessons from our own history?

Gord Sellar, Sean McMullen, Dave Freer, Mark Olson

Sunday 1000 Room 207

The race to the Red Planet

Ever since the Apollo moon landings, it always seemed Mars was the next target for human space exploration. It's been 41 years and we still haven't been there. As the debate over a human mission to Mars continues, we ask the questions: should we go? What is stopping us? What will we need to do, and consider, to make a human mission to the red planet a success?

Kim Stanley Robinson, David D. Levine, James Benford

Sunday 1300 Room P3

The rise of the graphic novel

The graphic narrative medium is undergoing a seismic shift - where the industry was once dominated by 24-page single comic book issues, it is now increasingly reliant on self-contained graphic novels of 100 pages or more. What possibilities are opened by this increasingly popular media form, and what are we likely to lose from stepping away from the old-fashioned comic book? What are the graphic novels everybody should be reading today?

Bernard Caleo, John Retallick, Jo Waite

Friday 1400 Room 212

The secret life of literary agents

Every aspiring author is told he or she needs to find an agent - but how exactly do you do that? How do you approach an agent: what do you need to provide, should you telephone or e-mail? How do you know which agent is the right one for you? What is the benefit of having an agent? What should you expect from one? What will the agent expect from you in return? Is it possible to sustain a professional career without one? There are a lot of questions - we hope to provide some answers.

John Berlyne, Garth Nix, Ian Irvine

Sunday 1500 Room 203

The series question: Big books chopped up or small books glued together?

One book isn't enough to contain the imagination of some writers, but how do you go about organising such monumental works?

Ian Irvine, D. M. Cornish, Kate Forsyth, Lara Morgan, Mif Farquharson (chair)

Sunday 1100 Room 210

The short half-life of strange television

Year in, year out: American television is littered with short-lived, commercially unsuccessful science fiction and fantasy comedies and dramas. Their subject matter varies wildly, but they all share things in common: they're original, they're unusual, and they're almost invariably cancelled within 13 episodes. A look at the best of TV's short-lived gems - *Wonder Falls*, *The Middleman*, *Firefly* and others - as well as a look at some of the few that have actually succeeded.

Danny Oz, Jeanne Mealy, Ginjer Buchanan

Sunday 1400 Room 210

The social aspects of online games

The most significant change online networks have made to computer and video games is the introduction of a social aspect: after several decades of playing against computers, gamers around the world now play against each other. What are the advantages of social gaming (MMORPGs, first-person shooters, online board games), and how has it changed the form of computer and videogames in recent years?

John Rotenstein, PRK, Leanne Taylor

Thursday 1700 Room 211

The steampunk playground

If Tolkien defined epic fantasy, and Howard defined heroic fantasy, who defined steampunk? What are the seminal steampunk texts, if any, and how have they influenced the genre? How does a genre change without landmark texts to guide it?

Richard Harland, John Berlyne, Jay Lake

Saturday 1000 Room 213

The world of YA spec fic reviewing

Those who know will share their experiences of reviewing YA Speculative Fiction - and might make some suggestions.

Lili Wilkinson, Ian Nichols, Tansy Rayner Roberts, Gail Carriger, Megan Burke (chair)

Monday 1300 Room 213

The writer and the audience: Online interaction and public personae

The Internet has brought with it a vast array of tools and opportunities for authors to promote their own work, and to interact directly with their readers. The question is: should they? Should ever author have a website, Twitter feed, Facebook account or Myspace? Should authors create and employ a brand? How should an author interact with his or her fans online? A look at the benefits, as well as where things can go horribly wrong.

Cory Doctorow, John Berlyne, Peter V. Brett, Mur Lafferty

Saturday 1500 Room 204

There can be only one: Is remaking classic sci-fi films a recipe for disaster?

If there's one thing Hollywood loves, it's a sure thing - and what could be surer that taking a proven formula from the past and re-presenting it for a new audience? A look at the phenomenon of movie remakes - which ones work, which ones don't, whether or not it's a new phenomenon, why Hollywood is so obsessed with remaking things at all, and the most important question of all: are any of them ever any good?

Carrie Vaughn, Robin Pen, Tee Morris

Monday 1500 Room 211

Things to do in Melbourne when you're geek.

Some locals give you the low down on all the geeky things to love and do in Melbourne. Useful for visitors and may even give the locals a few interesting ideas.

Louise Angrilli, Emily Mcleay, David Witteveen, John Richards

Thursday 1700 Room 204

Thinking in trilogies

The trilogy seems synonymous with the fantasy story. Why is fantasy so closely tied in with the idea of the three-book story? Is it simply a marketing requirement, or are their structural advantages to the form that are not provided by the single novel. A look at the arguments for and against the trilogy, and whether it's a tradition that's here for good or due to be retired.

Glenda Larke, Trudi Canavan, Fiona McIntosh, Russell Kirkpatrick, Kim Falconer

Saturday 1600 Room 212

This is the way the world ends: Post-apocalyptic YA spec fic

What happens after the Collapse? Young Adult readers want to know!

Leanne Hall, Seanan McGuire, Gina Goddard (chair)

Sunday 1700 Room 210

Time and the novel

The mutual admiration of Virginia Woolf and Olaf Stapledon for each other's novels will serve as a start for a comparison of the very different treatments of time in their books, which will then lead to a discussion of the many ways novelists can portray the passage of time, often in ways unavailable to the other arts. The impact of these formal methods on the reader's sense of pace and meaning, therefore crucial questions of readerly pleasure, will be explored by way of examples from Joyce, Proust, Golding, Garcia Marquez, and other great fantasists.

Kim Stanley Robinson

Saturday 1000 Room P3

To eternity and beyond

We're all Futurists right? So where is fandom going? What will it mean to be a fan at Aussiecon Five? A gaggle of nostradami will put their predictive powers to the test. We may even bury a virtual time capsule to be opened at Aussiecon Five.

Gina Goddard, PRK, Terry Frost

Friday 1000 Room 213

To market: How to sell your short stories

Submitting a story to a journal, anthology or magazine might seem as simple as attaching a Word document to an e-mail and firing it off, but is it? How do you know the appropriate market for your fiction? How much is enough money to be paid for your work? How should you approach an editor? What are the dos and don'ts of getting published in the speculative short fiction marketplace?

Cory Doctorow, Robert Silverberg, David D. Levine, Angela Slatter

Saturday 1100 Room P3

<p>To the stars: The never-ending history of star trek <i>Star Trek</i> has proven itself to be one of the most durable brands in American science fiction, returning after its premature cancellation as a cartoon series, then a successful movie franchise, then a string of spin-off and sequel TV series, and finally in the form of J.J. Abrams' 2008 movie reboot. What is it about the <i>Star Trek</i> format that has enabled it to last so long? What elements of the series have worked the best, and how successfully has Abrams' film adapted America's longest-running SF franchise for a new century? <i>Mary Norman, Sandra Chung, Wing Chung, Melinda M. Snodgrass</i> Friday 1600 Room 212</p>
<p>Tombstones and chapbooks Is the small press the real home of contemporary horror fiction? If so, what do the blockbusters <i>Under the Dome</i> and <i>Twilight</i> represent? <i>Alan Baxter, Ginjer Buchanan, Bill Congreve, Ellen Datlow, Felicity Dowker</i> Saturday 1600 Room 210</p>
<p>Trans characters in YA spec fic An exploration of Trans characters in YA speculative fiction. <i>Alison Goodman, Hazel Edwards, Cheryl Morgan (chair)</i> Thursday 1700 Room 213</p>
<p>Unthinkable! Indescribable! The writer of fantastical horror faces some very particular challenges. Our panellists discuss defying the prefixes. <i>Shane Jiraya Cummings, hina Mieville, Carrie Vaughn</i> Friday 1100 Room 111</p>
<p>Utopia vs dystopia They lie in opposite directions, but both the utopia and the dystopia would seem to present significant challenges to those developing stories based around them. One seems to make it impossible to find a conflict - the other seems to make it impossible to focus on just one. A look at the best science fiction and fantasy in the best and worst of worlds: how the utopias and dystopias were expressed, and how stories were effectively wrapped around them. <i>Russell Blackford, Andrew Milner, Jack Bell</i> Monday 1400 room 211</p>
<p>Vampire vs Zombie Smackdown Two kinds of undead, no holds barred. Participants on the one hand - <i>Scott Edelman, Rob Hood, Chuck McKenzie</i> On the other - <i>Narrelle M Harris, George R. R. Martin, Faye Ringel</i> Monday 1400 Room 204</p>
<p>Very short stories: Writing and reading flash fiction Flash fiction - a short story lasting only a few hundred words - is perhaps the most misunderstood of prose fiction forms, and potentially one of the hardest to write. What are the challenges of writing flash fiction, and what sorts of stories is it best equipped to tell? Is it possible to write a work of flash fiction that could rival lengthier classics in the field? Can you write quality fiction shorter than this panel description? (Which is 88 words long, by the way, including this sentence.) <i>Martin Livings, Sarah Parker, Jeff Harris, Amanda Pillar</i> Friday 1500 Room 217</p>
<p>Videogames as art In early 2010 noted film critic Roger Ebert famously stated "no videogame can be art". His comment sparked off a wave of discussion, outrage, disagreement and debate, but the question still remains: can videogames be art? How do we define quality art in games? What are the best examples of "high art" games? <i>K. A. Bedford, Foz Meadows, John Scalzi</i> Saturday 100 Room 210</p>
<p>Virtual bodies: Shifting realities in a cyberpunk world Cyberpunk fiction presented readers with a 21st century world where virtual space seemed to gain parity with the physical world. A quarter-century past <i>Neuromancer</i>, how accurate have the predictions of the 1980s' most significant SF genre become? From William Gibson and Neal Stephenson to <i>World of Warcraft</i> and social media - has science fiction become science fact? <i>Gord Sellar, David Cake, Jack Bell</i> Sunday 1600 Room 203</p>
<p>Vote #1 the thing for President: How cult films are born What is the difference between an ordinary film and a cult film? What special qualities lead to some films building passionate fan bases long after the general public as forgotten them? Is it possible to deliberately make a cult film? A look at what makes a cult film tick, through classic examples—and the panelists' personal favourites. <i>Danny Oz, Darren Maxwell, Bob Eggleton</i> Saturday 1500 Room 213</p>
<p>We are all fairy tales: Doctor Who's fifth season In 2010 <i>Doctor Who</i> returned to the screens with a new writer/producer, a new TARDIS, a new companion and a new Doctor in the form of Matt Smith. How has <i>Doctor Who's</i> fifth season differed from the four seasons before it? Has the transition from Russell T Davies to Steven Moffat been a successful one? A critical review of the most significant change in <i>Doctor Who</i> since it returned to TV. <i>Kathryn Sullivan, Narrelle M. Harris, George Ivanoff, Rani Graff</i> Sunday 1500 Rom 212</p>

<p>We're all connected, all the time: Blogs and social networking in the world of YA spec fic This panel will look at some of the ways in which Young Adult readers engage with the world of speculative fiction and how it shapes their reading. <i>Bec Kavanagh, Lili Wilkinson, Megan Burke, Mif Farquharson (chair)</i> Friday 1100 Room 213</p>
<p>Westall '66: Making the documentary On 6 April 1966 more than 200 witnesses in Melbourne claimed to see an unidentified flying object (UFO) in the sky over Clayton South. In 2010 their experiences were told in the new documentary Westall '66, which aired to great success on the Sci-Fi Channel. Director Rosie Jones, producer Carmel McAloon and witnesses of the original incident tell the story of what happened in 1966, and how the documentary came to fruition. <i>Rosie Jones, Carmel McAloon</i> Saturday 1300 Room 220</p>
<p>What a Time it was Art Widner presents a slide show on the "Denveride," the saga of five nerdy teens & their luggage crammed into a '35 Ford V8 with no trunk (boot to you), headed for Denvention I in 1941. Also contains stuff pertinent to Chicon I & incidental photos from that time. <i>Art Widner</i> Sunday 1700 Room 203</p>
<p>What can the mystery teach science fiction? Mysteries and crime novels remain overwhelmingly popular, and boast a literary history at least as rich as that of science fiction. What can the mystery genre teach writers of speculative fiction? How can the two genres intersect? In an imagined world of high technology or powerful magic, are the conventional narrative tricks and twists of the mystery story even possible? <i>Don A. Timm, Alastair Reynolds, Sean Williams, Peter M. Ball, Jack Bell</i> Friday 1700 Room 204</p>
<p>What did you do in the War Daddy? Fandom has been around for quite a while. From this panel you get the chance to find out what fandom was like when magazines had real letter columns, when traveling to conventions was a genuine expedition and when instant feedback was measured in weeks rather than seconds. <i>Chris Nelson, Art Widner, Dick Jenssen</i> Sunday 1000 Room 211</p>
<p>What is filk? An introductory panel on what filk is all about. <i>Kathleen Sloan, Seanan McGuire, Bill Sutton</i> Saturday 1500 Room 217</p>
<p>What is SFWA? Find out about the SFWA and what it does. <i>John Scalzi</i> Friday 1500 Room 203</p>
<p>What we publish Who ultimately decides which novels get published, and which do not? What are the factors at play in determining what kinds of books come out, when they come out, how long or short they are, and what formats they are published in? We present an insight into the publishing industry, and an explanation as to why your favourite author's novel has come out late, early, or in A-format paperback, or why it hasn't come out at all. <i>Patrick Nielsen Hayden, Toni Weiskopf, Ginjer Buchanan, Alex Adsett</i> Friday 1100 Room P3</p>
<p>What's hot and what's not: Trends in YA spec fic Self-explanatory, really. That's the virtue of a good title, I suppose. <i>Karen Simpson Nikakis, Zoe Walton, Lili Wilkinson, Mif Farquharson (chair)</i> Friday 1700 Room 211</p>
<p>When history becomes fantasy: Artistic license and historical cinema 2010's Robin Hood features World War II-style beach landings. Braveheart famously fought the Battle of Stirling Bridge without a bridge. 300 turned the story of a civilization of slave-owners into a violent crusade against slavery. Motion pictures have always freely disregarded historical fact in the name of a good action sequence, or a more compelling character, or an entertaining story - but at what point do tweaks and changes to historical fact become too much to bear? Is there a responsibility when producing films to be 100% accurate to the history they're based on? At what point is the blurry line crossed between dramatised fact and fantasy fiction? <i>Sam Scheiner, Lara Morgan, K.J Taylor, Paul Poulton</i> Friday 1000 Room 211</p>
<p>Where do elves come from? Elves have their roots deep in European folklore, and have also burrowed deeply into modern fantasy literature. Why is this? What makes elves so interesting? What about them appeals to our psyches? Are there different kinds of elves? Are Tolkien's elves, beings who are almost preternatural humans, different in kind for the cute Victorian elves or from the grimmer elven folk of Anderson's Broken Sword? And what about the modern elves that appear in the night in many urban fantasies - why are they there? What is the significance of a separate, magical or supernatural race of human-like beings? <i>Duncan Lay, Dave Freer, Jeanette Auer, Rose-Marie Lillian</i> Sunday 1600 Room 204</p>

Where do you get your ideas?

It's the age-old and widely derided question, and one more often than not dismissed or dodged by authors around the world. Despite this, the question actually deserves answering: where do authors get their ideas? A look at the hunt for inspiration, tricks and tools for stimulating creativity, and - perhaps - the ultimate answer to fiction's oldest question.

Ellen Kushner (mod), Robert Silverberg, Glenda Larke, Jack Dann

Monday 1000 Room P3

Whither the Republic: Forms of Government in science fiction

Plenty of science fiction seems to base itself around future empires and kingdoms, and still more have focused on democratic Federations and Commonwealths - but are there forms of government we've been overlooking? What are some of the potential forms of government and political systems we might use in science fiction stories, and how would they affect the kinds of stories we could tell?

Will Elliot, Gail Carriger, Howard Tayler, Dave Freer

Monday 1400 Room 213

Who wants to live forever: Implications of immortality

Immortality is a common element in science fiction and fantasy, but what would it actually be like? What would you need to do and think about if you were immortal? How would society need to change if we were all immortal? In a world where we are no longer faced with an end to our lives, how would human society change?

Will McIntosh, Sam Scheiner, Priscilla Olson, James Benford

Saturday 1500 Room 16

Whores and virgins: Finding roles for women in fantasy fiction

When developing fantasy fiction based on a historical inspiration, the roles for female characters in these stories would appear to be limited - or are they? What were the possible roles for women in medieval life, and how might that lead to new directions and ideas in fantasy fiction?

Rose-Marie Lillian, Darlene Marshall, Jennifer Fallon, Kim Falconer

Monday 1500 Room 219

Why Australia is more horrifying than anywhere else

The weather, the reptiles, what it took to get here today—the tallest tales and most salacious facts, for the edification of our overseas guests.

Alan Baxter, Will Elliott, Kirstyn McDermott, Chuck McKenzie, Andrew McKiernan

Thursday 1400 Room 210

Wild frontier to final frontier: The western's influence on science fiction

To what extent has the western genre influenced science fiction? A look at the essential elements of the western, and whether there are equivalent elements in SF to match. What, if anything, can the western teach science fiction?

John Clute, Toni Weisskopf, Jack Bell, Paul Cornell

Sunday 1000 Room P3

Write the fight right (workshop)

Alan Baxter

Saturday 1200 Room 217

Write what you know!

A wise dictum. But what if you're writing horror, or just the grim reality of history or crime? Research was never more risky than for these intrepid explorers!

Jack Dann, Chris Lawson, Kim Stanley Robinson, Kaaron Warren

Friday 1300 Room P1

Writing in the shadow of Adams and Pratchett

In the field of humorous speculative fiction, the shadows of Douglas Adams and Terry Pratchett loom large over the genre. What influence have these two authors had on comedic science fiction and fantasy? Is it possible for authors to step out from under their shadow and find new territories for humour and the imagination?

James Shields, Duncan Lay, Tee Morris

Sunday 1400 Room 219

Writing strange lands: Other cultures in YA speculative fiction

This panel will discuss the impact of dominant cultures in writing YA Speculative Fiction.

Karen Healey, Gillian Polack, Helen Lowe (chair)

Monday 1000 Room 212

Writing your first novel

Suggestions, tips, advice, ideas, opportunities to help all those who would like to write.

Juliet Marillier, Richard Harland, Leanne Hall, Carol Ryles (chair)

Sunday 1500 Room 204

Wrought from the very living rock: Worldbuilding in YA spec fic

How do writers imagine and construct their worlds?

D. M. Cornish, Lara Morgan, Juliet Marillier, Bec Kavanagh (chair)

Thursday 1600 Room 217

WSFS Business Meeting

Involves site selection for future Worldcon

Kent Bloom

Friday 1000 Room 216; Saturday 1000 Room 216; Sunday 1000 Room 216; Monday 1000 Room 216

WTF are DUFF, GUFF and is it all NAFF?

Interested in the chance to have your overseas conventioning subsidized by the kind folk in fandom? Find out from current and past winners how Fan Funds work.

Ang Rosin, James Shields, Rose-Marie Lillian, Guy Lillian, John Hertz, Gina Goddard

Friday 1200 Room 215

YA science fiction - a guy thing?

Is Young Adult Science Fiction written by males for males?

George Ivanoff, Foz Meadows, Sue Bursztynski, Gina Goddard (chair)

Monday 1400 Room 212

YA speculative fiction: Industry overview and insights

What's the state of play in YA Speculative Fiction? The view from publishing, writing and bookselling.

Zoe Walton, Kate Forsyth, Bec Kavanagh, Ellen Datlow, Helen Merrick (chair)

Sunday 1000 Room 203