

# AUSSIECON 4: The 68th Worldcon

2-6 September 2010  
Pocket Program Book



# Credits

**Editor: Alan Stewart**

**Proofreader: Karen Babcock, Sue Ann Barber**

**Designer: Claire Wilson**

**Cover illustration: Jenner**

**Image Credits:**

*Ian Gunn pages 9, 15, 16, 23, 24, 32, 33, 58, 63*

*Sue Mason pages 34, 48*

Program: Sue Ann Barber, Grant Watson, Marc Ortlieb, Kyla Ward, Michael Pryor, Emily Mcleay, Emma Roberts, Helen Merrick, Andrew Milner, James Bacon, Mark Olson, Priscilla Olson, Jane Routley, Perry Middlemiss, Janice Gelb, Craig Greenbank, Ann Poore, Liam Hope, Trevor Clark and everyone who contributed ideas and provided inspiration.

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# General Information

## Welcome to Aussiecon 4!

### **Main Program Areas**

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As you have seen, registration is on the ground floor of the Melbourne Convention and Exhibition Centre.

The main entrance to the Plenary Theatre is also on this level, and the major program items will take place there.

The majority of the program items will take place on level 2, and you'll also find the Exhibits and Dealers Room on that level.

### **Green Room**

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The Green Room for program participants will be 206.

### **Program Ops**

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Program Ops will be in room 205.

## **Lost Membership Badge Policy**

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The only way to attend Aussiecon 4 is by becoming a member. Your membership badge is your ticket into the convention, and without it entry will be refused. The committee would like your time here to be as enjoyable and unique as possible and would like to stress the importance of the badge. Accidents do sometimes happen, and a badge or two may be lost during the convention. If this should happen to you, we ask that you follow the steps below:

1. First check the area you are in and places you have visited outside the convention. You may have left it on the table at a restaurant during a meal.
2. After checking and you are sure you no longer have possession of your badge it should be reported to Convention Office. There you will be asked to fill in a Statutory Declaration that outlines the events.
3. After the Statutory Declaration is finished, you will be escorted to the registration area to arrange for a replacement badge.
4. Due to the costs of running a convention, you may be asked to pay a replacement fee for the lost badge. The committee apologises for this necessity, but are sure you understand the reasons for this. If your badge is found at a later stage you may be refunded any money you paid for the replacement badge. This decision can only be made by the Head of Finance or a Co-chair of Aussiecon 4.

# MCEC General Information

The following facilities are located off the convention centre foyer:

- A parents' room
- Separated male and female prayer rooms including washing facilities
- Tourist information about Melbourne and Australia
- The MCEC café, which serves light meals, snacks, and beverages

The Fan Lounge will be in Room 201.

## Disability Access

Lifts are located throughout the MCEC.

Parking is available for people with disabilities in the Melbourne Exhibition Centre car park. Disabled parking locations are near entry doors 1, 6 and 10, which have lift access to the concourse and exhibition area on Level 1. To access Level 2 or Level 5, a separate elevator is located behind the customer service desk.

Easy access to a taxi rank and the street is via a ramp outside the main Clarendon Street entrance.

Disabled toilets are situated behind the customer service desk, and also on Level 2 next to the organiser's suites.

A telephone providing ease of use for visitors in wheelchairs is located with our other public telephones on the concourse. A TTV telephone suitable for hearing-impaired people can be found adjacent to the ATMs on the concourse.

# Art Show

The Art Show will showcase original works of science fiction, fantasy and fandom. Both flat and 3-D artwork are on display and for sale. The Art Show exhibits works from all over the world. Aussiecon 4 offers a rare opportunity for artists and buyers to see and be seen in the Southern Hemisphere. The Art Show is located in room 202.

## Art Show Hours

Thursday, 2 September	9 a.m.—2 p.m. 2 p.m. 7 p.m.	Artist check-in Open to convention members Art Show Reception
Friday, 3 September	10 a.m.—6 p.m.	Open to convention members
Saturday, 4 September	10 a.m.—6 p.m.	Open to convention members
Sunday, 5 September	10 a.m.—6 p.m.	Open to convention members
Monday, 6 September	10 a.m.—2 p.m. 4 p.m.—6 p.m.	Buyer pickup and artist check-out Tear down of hangings

**Beware:** Bags must be checked. No photography allowed without escort AND prior clearance with BOTH artist and Art Show Director.

## **Art Show Reception**

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Aussiecon 4 will hold a reception for all artists and convention members at 7 p.m. on Thursday, 2 September 2010. Come meet the artists and talk to them about their work!

### **How to buy art:**

Because of sales tax issues, the Aussiecon 4 Art Show will not handle art payments. Buyers will pay for artwork directly to the artist or their agent. The Art Show has a list of artist phone contacts and e-mail addresses, a communications book and provides e-mail access for messages between artists and potential buyers in addition to the bid sheets.

We ask that all works remain on display for the duration of the convention, so everyone can appreciate the art. Early pick-up by buyers is possible, however, though it must be arranged with the Art Show Director.

### **Art will be sold one of two ways:**

#### **Flat fee ("Quicksale")**

The "Quicksale" price is written on the bid sheet and can be processed at any time during the convention, as long as there are no bids.



## Silent Auction

1. As with traditional Worldcon Art Shows, artists or their agents will put bid sheets on work that is for sale, showing the minimum bid amount.
2. Potential buyers will place bids on the bid sheets.
3. The highest written bid at closing time on Sunday 5 September wins the piece. Artists or their agents and the winning buyers will meet at the Art Show on Monday, 6 September, between 10 a.m. and 12 p.m to arrange payment and pick up the artwork. If necessary, arrangements can be made with the Art Show Director for alternative times and dates before the close of the Art Show.



# Dealers Room

## Hours of operation

<b>Wednesday, 1 September</b>	Dealer move in and setup	9 a.m.—6 p.m.
<b>Thursday, 2 September</b>	Dealer move in and setup Room inspection before opening Room open for business	9 a.m.—11 a.m. 11 a.m.—12 noon 12 noon—6 p.m.
<b>Friday, 3 September</b>	Room open for business	10 a.m.—6 p.m.
<b>Saturday, 4 September</b>	Room open for business	10 a.m.—6 p.m.
<b>Sunday, 5 September</b>	Room open for business	10 a.m.—6 p.m.
<b>Monday, 6 September</b>	Room open for business Dealer packing and removal of merchandise from room	10 a.m.—2 p.m. 2 p.m.—7 p.m.

Dealers will be allowed into the room 30 minutes prior to opening for business for the purpose of last-minute adjustments to merchandise. These hours are subject to last-minute change as necessary.

The Dealers Room will be Room 202.

## Official Aussiecon 4 Merchandise

**Fo' Paws Productions** is providing the official merchandise at Aussiecon 4, including regular T-shirts, longsleeved T's, V-necks, ladies' cut T's; embroidered denim and polo shirts, and tote bags. Additional products will become available as we near the Worldcon, so please check back for new items. Scott and Jane Dennis of Fo' Paws have been providing merchandise for SF conventions, especially Worldcons, for many, many years.

Fo' Paws can ship anywhere in the world, and they charge one low shipping fee for any number of items in an order: \$5.75 for US domestic, US\$12.00 to Australia, Canada, Europe, or anywhere else on the planet.

Order your Aussiecon 4 T-shirts and Tote Bags now at <http://www.fopaws.com>

## Dealers attending

- Twelfth Planet Press
- Dark Nouveau Pty Ltd
- Ford Street Publishing
- Pink K Designs/  
Pink Iguana Group
- Slow Glass Books Pty Ltd
- Tachyon Publications
- Celestial Cobbler
- Chimera
- Storm Publishing
- Andromeda Spaceways  
Inflight Magazine
- Lach Land Creative Studio
- Orbit
- Gollancz
- RotarCap
- Coeur de Lion Publishing
- Galaxy Bookshop
- Mirrordanse
- Canberra Speculative  
Fiction Guild
- Dymocks Booksellers
- Animavericks
- Cre'atures
- Borders Booksellers
- Fo' Paws Productions
- irrePRESSible Press  
(Annette Schneider)
- Ticonderoga Publications
- Broken Art Press
- Schlock Mercenary
- Simulated Reality
- Cytique Publishing
- Studio Foglio
- Allen and Unwin
- Endangered Pictures

# Site Selection/WSFS

## Site selection

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Sites for future Worldcons are determined two years in advance by vote of the current Worldcon's membership. Members of Aussiecon 4 may vote for the site and Committee of the 2012 Worldcon.

The deadline for receipt of mail-in ballots has passed; members may only vote at Aussiecon 4. Members may also deliver already completed and signed ballots, including the voting fee, for other members. Voting at the convention will end at 6 PM on Saturday, 4 September 2010.

Aussiecon 4 members who pay the voting fee of US\$50/A\$55 and vote automatically become Supporting members of the 2012 Worldcon.

Because only Chicago in 2012 has filed with the Site Selection Administrator, it is the sole bid on the ballot.

Site selection will be in room 201.

## **Business meeting**

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The WSFS constitution determines the rules for site selection, for the Hugo Awards, and for amending itself. It is discussed and amended by the WSFS Business Meeting, scheduled for Friday, Saturday, Sunday and, if needed, Monday mornings beginning at 10 a.m. in Room 216.

The Business Meeting also empanels a number of standing and ad hoc committees to deal with review of amendments and with certain administrative functions. The most important standing committee is the Mark Protection Committee (MPC), which is responsible for maintaining the society's trademarks and domain names.

Committees report at the Preliminary (first) Session on Friday morning. Financial reports from current and some past Worldcons will also be received then.

The report of the results of the Site Selection election for the 2012 Worldcon location and committee will be reported as the first item of business at the Sunday morning meeting.

# Message Boards

Near the Dealers Room there may be a set of boards which can be used to leave messages for members of the convention. If you wish to contact an attendee and phone/email aren't viable options, you can write a message and pin it to the appropriate alphabetic section of the message board for them to collect.

# Fanzine Lounge

There is no Fanzine Lounge as such, but there will be a "lounging" area in room 201.



# Childcare

Regrettably Aussiecon 4 is not able to provide childcare services due to the numerous constraints of providing such a service in a temporary location. Parents and guardians are advised to make their own arrangements for childcare services. Out-of-town visitors should check with their hotel regarding childcare or baby sitting services. The Information Booth at Aussiecon 4 will have information about services available in the local area.





# Newsletter

*Voice of the Echidna*, Aussiecon 4's at-con newsletter, should be available multiple times each day to keep you up to date on important information, convention facts and figures, restaurant recommendations, party times, scurrilous gossip, and reviews of programme items that you didn't quite manage to get to.

The newsletter team needs everyone to help out by emailing news to [echidna@aussiecon4.org.au](mailto:echidna@aussiecon4.org.au) or by leaving it, legibly written, in the newsletter drop-off boxes that will be located near the Exhibits hall (Room 202). The newsletter team also has a Twitter account, EchidnaVoice, where you might just spot the gossip that's too scurrilous to make it into print, as well as getting updates as issues become available.

If you live locally and have snippets of information about the area near the convention, such as nearby tourist attractions, pub suggestions or local facts, please also send those through. We've never been to Melbourne before, and although we're good at making stuff up it might be better if we had something accurate in there, too!

# Weapons policy

In line with the standard practice at most Worldcons, Aussiecon 4 will not permit its members to carry or display weapons. Aussiecon 4 members should also understand that the State of Victoria has joined with all other Australian jurisdictions, including the Federal Government, to ban the carriage or use of any type of firearm or edged weapon. (Victorian legislation: *CONTROL OF WEAPONS ACT 1990* Victoria incorporating amendments as at 8 November 2007)

## Firearms

Firearms are defined as all projectile weapons. This includes crossbows and blowguns as well as ballistic weapons of any type. There are only three exceptions to this ban. Those exceptions are:

1. sworn members of Australian Police Forces
2. members of the Australian Defence Force on “official duty” or “authorized parade” with issued firearms
3. members of Registered Australian Gun Clubs participating in “authorized” club competitions or range practice days.

Additionally, the importation by any individual of any type of firearm is prohibited by Customs Regulations. This includes anything that the Australian Customs Service believes could be used as, or viewed to be, a firearm.

## Edged Weapons

Tough anti-knife laws have also been introduced by most jurisdictions in Australia. These laws give police the power to stop, search and detain any person suspected of carrying a knife. A knife is any type of blade, sword, throwing weapon or martial arts weapon. Carrying or displaying such weapons constitutes an offence in most states of Australia, including the State of Victoria. Swiss Army knives, “scout” knives and pocketknives, as well as knives used in the course of work duties, are not prohibited. The only exception allowed to the general prohibition of edged weapons is for a weapon used at ceremonial or cultural events. That exception applies only during the course of the ceremonial or cultural event. That is, while display of an edged weapon during the Masquerade *may be* allowed, this does not mean that the weapon may be displayed at any other time during Aussiecon 4.

## Masquerade Weapons

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The Aussiecon 4 committee cannot give permission for any type of weapon to be imported to Australia for use in the Masquerade. It is suggested that persons wishing to display a weapon in the Masquerade obtain that weapon in Australia—through purchase or loan or the construction of a “fake” or “replica” weapon.

As discussed above, any weapon that is to be displayed during the course of the Masquerade may not be displayed at any other time during Aussiecon 4. The weapon must be conveyed to the Masquerade in such a way that it is not visible to the general public or other members of Aussiecon 4. The weapon may then only be displayed at the Masquerade (which includes the Masquerade photo session).

Immediately following their display during the Masquerade, weapons must be removed to secure areas not accessible to the public or other convention members (for example, a hotel room that will not be used for room parties).

If you are considering the display of any type of weapon at the Masquerade, you must discuss this with the Masquerade Director at least 48 hours before the beginning of the Masquerade.

## **Purchased Weapons**

Should you purchase a weapon from the Dealers Room at Aussiecon 4, it must be wrapped and **immediately** removed to a secure area that is not accessible to the public or other members of the convention.

## **Decisions about Weapons**

Aussiecon 4 reserves the right to decide what constitutes a weapon. It also reserves the right, at its own discretion, to secure, impound or confiscate any thing that it decides is a weapon for the duration of the convention.

## Conclusion

We appreciate that many people would like to carry a display weapon as part of a hall costume. We also concede that most people are sensible and careful individuals. However, the risk of weapons causing accidents or distress to other convention members is too great. Apart from this general concern for the well being of our members, Australian laws now forbid the carry of weapons of any type in almost all circumstances.

Thank you for your cooperation and understanding.

*Greg Turkich, Manager Convention Section, Aussiecon 3 (1999)  
updated on behalf of Exhibits Division, Aussiecon 4 (May 2009)*

# Volunteers

Many of you have already heard this spiel, but this is some people's first Worldcon, and for their benefit it needs repeating. The World Science Fiction Convention is 100 percent run by volunteers. From those who produce and distribute the newsletters and this Pocket Program Book, to those who process your registration, the program participants, hospitality hosts, the con chairs... all the people that you interact with at this Convention, and many that you don't, are volunteers. This convention would not be possible without their help, without your help. If you have already donated some of your precious time, we thank you. If you haven't already done so, and would like to volunteer a few hours your generosity will be greatly appreciated. Literally, this convention can not be run without you.

There will be tables on Wednesday at the Hilton and in the Convention Centre Thursday through Monday if you would like to stop by and sign up. You will find that whatever time you are able to volunteer will not only be rewarding but will be a lot of fun and you will return home at the convention's conclusion knowing that it was you who made it all possible.

# Kids' program

The Kids Program will can be found in room 209. It is aimed at children aged 4-13. All activities start in this room but some will move outdoors if required. If you are a parent of a child participating in this program, we request that you participate in or lend support to a number of the sessions if possible. All children must be signed in and out when attending sessions.

*Please note: this is not a childcare facility.*

INSTRUCTIONS: CUT OUT THE SIGN OF YOUR CHOICE, PHOTO-ENLARGE ON A COPY MACHINE AND STRATEGICALLY PLACE ON THE WALL OF THE NEXT CONVENTION YOU ATTEND. HOURS OF FUN.



Jan  
Gunn  
12/01

THANK YOU FOR  
NOT DISCUSSING  
ROLE PLAY GAMES  
IN THIS AREA



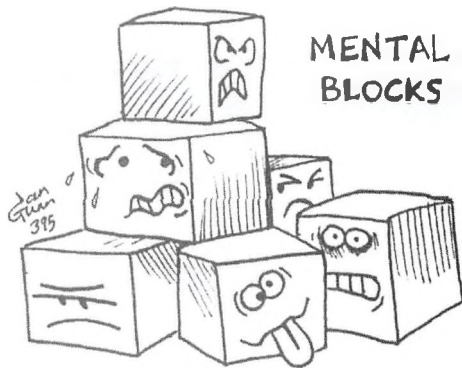
THANK YOU FOR  
NOT DISCUSSING  
COMPUTERS IN  
THIS AREA



# Teen Space

The Teen Space is a special area put aside for the teenagers (13–19) to relax and have some time away from their parents and other adults. There are some items programmed into this spot but it is mostly a space to watch movies, chat, play games and hang out.

*The Teen Space can be found in room 218.*





# Autographs/Signings

Signings will be in room 201–202 between 10 a.m. and 6 p.m.

<b>Signings</b>						
<b>Thursday</b>	<b>Room 201–202</b>					
1500	Kathryn Sullivan	Laney Cairo	Helen Stubbs	Dave Freer		
1700	Peter V. Brett	Ian Nichols	Alison Croggon			
<b>Friday</b>	<b>Room 201–202</b>					
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	

<b>Saturday</b>	<b>Room 201-202</b>					
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	

<b>Sunday</b>	<b>Room 201-202</b>					
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		
<b>Monday</b>	<b>Room 201-202</b>					
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		

# Kaffeeklatsches

These are small group discussions with authors, artists etc. (referred to as hosts). Kaffeeklatsches at Aussiecon 4 are kindly sponsored by Borders Books. They will take place in Room 201. Participants in each session will be provided a free voucher for a drink at the coffee stall in that room. Sessions are strictly limited to ten participants each. Many of these will be quite popular, so please sign up in advance. Sign up sheets will be available at the Information Booth (see below for timing of sign up for sessions). For popular hosts, there may well be a line to sign up. In such cases each person in line may only sign up one person (although you may sign up for someone else). Please provide the name and membership number as it appears on the badge. Three reserve places will be available in case an attendee cancels his or her booking or does not turn up. Attendees who have not turned up by the start of the session will have their place assigned to a reserve. In order to be fair to those on reserve lists, private substitutions are not allowed—the person on the list must be the person who attends. You may join a session as it starts if there are free slots available. The sessions are listed in the program book and any alterations will be announced in the newsletter.

<b>Kaffeeklatsches</b>					
<b>Thursday</b>	<b>Room 201</b>				
1500	Dirk Flinthart	Russell Kirkpatrick	John Scalzi		
1700	Seanan McGuire	Sean Williams	Garth Nix	David D Levine	Alisa Krasnostein
<b>Friday</b>	<b>Room 201</b>				
1000	Rowena Cory Daniells	Karen Simpson Nikakis	Gerald D Nordley	Mitchell Burnside Clapp	
1100	John Clute	Jason Nahrung	Ian Nichols	Bill Patterson	
1200	Jay Lake	Jean Johnson	Laney Cairo	Jonathan Walker	
1300	Gail Carriger	Russell B. Farr	Jetse de Vries		
1500	Jonathan Strahan	Trudi Canavan	China Mieville	Wing Chung	
<b>Saturday</b>	<b>Room 201</b>				
1000	Juliet Marillier	Alan Baxter	Bernard Caleo	Carrie Vaughn	
1100	Lara Morgan	Satima Flavell	Laura E Goodin	Marianne de Pierres	
1200	Trent Jamieson	Robert Stephenson	Nick Stathopoulos	Patrick Nielson Hayden	

1300	Sue Bursztynski	Nansi Kunze	Kathryn Sullivan	Will Elliott	Tee Morris Allan Weiss
1500	Sarah Parker	Ellen Kushner	Mary Victoria	Toni Weisskopf	
1600	Melinda M Snodgrass	Stephen Dedman	Leanne Hall	Kerrie Dougherty	
1700	Tiki Swain	Lezli Robyn			
<b>Sunday</b>	<b>Room 201</b>				
1100	Cory Doctorow	Ginjer Buchanan	Mur Lafferty	Duncan Lay	
1200	Kim Falconer	Jack Dann	Glenda Larke	Denise Bray	
1300	George R R Martin	Kaaron Warren	Charles Stross		
1400	Deborah Kalin	Gillian Polack	Delia Sherman		
<b>Monday</b>	<b>Room 201</b>				
1000	Shane Jiraya Cummings	Howard Tayler	Helen Stubbs		
1100	Alison Croggon	Catherynne M Valente	Grá Linnaea	Helen Lowe	
1200	Ellen Datlow	Bob Eggleton	Greg Benford	Ika Nurain	
1300	K.A. Bedford	Ian Irvine	Kate Elliot	George Ivanoff	

## Sign-up sheets will be available as follows:

<b>Session Times</b>	<b>Sign Up Sheets Available</b>
Thursday 15:00–18:00	12:00–14:00 Thursday
Friday 10:00–13:00	15:00–18:00 Thursday
Friday 13:00–16:00	10:00–12:00 Friday
Saturday 10:00–14:00	15:00–18:00 Friday
Saturday 14:00–18:00	10:00–12:00 Saturday
Sunday 10:00–13:00	15:00–18:00 Saturday
Sunday 13:00–16:00	10:00–12:00 Sunday
Monday 10:00–15:00	15:00–18:00 Sunday

# Gaming Program

There will be a number of tournaments and games running throughout the weekend. Additional games will be available for your use. The gaming room will be operating extended hours. Further information will be available from the information desk and the gaming room

The gaming program will run in room 208.





# WOOF Collation

A WOOF collation will take place at Aussiecon 4. Please bring 100 copies of your contribution to the labelled box in the convention Newsletter office (probably on the ground floor) by noon Sunday. The collation will take place in the at room at noon on Monday, unless advised otherwise.



MASHAP IN THE REARRING, FIGHTING ZEP

# Filk Program

If Worldcon were summer camp, the filkers would be the people who gather around the campfire singing songs—but instead of singing “Kumbaya”, filkers generally sing songs they’ve written about science fiction and fantasy. The songs may also be parodies of popular songs, or even other filk songs.

Filking generally runs throughout the entirety of a convention, and it is not uncommon to hear, or hear about, people filking through the wee hours. If you enjoy listening to or singing folk songs, check out the filking stream in one of our program rooms.



# Parties

Bid parties, book launch parties, room parties... much of the after-hours socialising at Worldcons takes place at parties. Parties may be closed (i.e., invitation required) or open to any Worldcon member. Most parties at Aussiecon 4 will be in the Crowne Plaza. Almost all big parties will have someone at the door who will give you a sticker to put on your con badge.

The committees bidding for the right to hold future Worldcons in their cities traditionally host parties on several nights of the convention. At the parties they often serve food and drinks that are specialties of their cities, and they will often have displays and sometimes brochures extolling the benefits of attending Worldcon in their cities. Attendees will have the opportunity to become a fan or friend (or firend, even) of the bid, donating money to the committee in exchange for a discount on membership if the bid wins.

Book launch/publisher parties are, as one would expect, hosted by publishers or authors and often feature readings by authors. Again, there may be food and drink, and attendees may be able to chat with authors and editors and purchase books, sometimes autographed.

Room parties are, well, parties that occur in hotel rooms or suites. They may be hosted by regional convention committees, special interest groups, fan clubs, or any other group.

To find out which parties are happening where (and when), check the party board for day, time, hotel room, and the name of the group sponsoring the parties. The party board will be in the MCEC near the Information Booth and will be updated throughout the convention.

# Major Events

## Thursday, 2 September

1400 Opening Ceremonies (MCEC Plenary 2)

1900 Art Show Reception (MCEC Room 202)

## Friday, 3 September

1000 WSFS Business Meeting (MCEC Room 216)

1000–1700 Kaffeeklatsches, sponsored by Borders Books (MCEC Room 201)

2100 AHWA Nightmare Ball (reduced charge for A4 members) (MCEC Room 201)

## Saturday, 4 September

1000 WSFS Business Meeting (MCEC Room 216)

1000–1700 Kaffeeklatsches, sponsored by Borders Books (MCEC Room 201)

1900 Site Selection deadline (Dealers Room)

2000 Masquerade (MCEC Plenary 2)

## Sunday, 5 September

1000 WSFS Business Meeting (MCEC Room 216)

1000–1700 Kaffeeklatsches, sponsored by Borders Books (MCEC Room 201)

2000 Hugo Awards Ceremony (MCEC Plenary 2)

## Monday, 6 September

1600 Closing Ceremonies (MCEC Plenary 2)

### **Other Awards Ceremony (Ditmar Awards, Prometheus Awards, and so on)**

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The Norma K Hemming Award launch, ceremony, and play

Australian National SF Convention Business Meeting

Fan Fund Auction

# Thursday, 2 September 2010

## Major Items

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1400 Opening Ceremonies (MCEC Main Plenary Hall)

1900 Art Show Reception (MCEC Room 202)

## Guest of Honour Appearances

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### Robin Johnson

1600 Fan Guest of Honour Speech

### Kim Stanley Robinson

1700 Academic panel: Destroying the future to save the planet: the environmental politics of SFF

**1400 Thursday**

Room	Panel
P2	Opening Ceremony

**1500 Thursday**

203	Book Launch: <i>Tenses of Imagination</i> by Andrew Milner
204	How to enjoy this onvention
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. HG Wells as a sociologist (Peter Corrigan)</i> <i>Academic: 2. An historiographic view of HG Wells' The Time Machine (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**

<b>Room</b>	<b>Panel</b>
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</i> ( <i>continued</i> )

# Friday, 3 September 2010

## Major Items

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1600 Fan fun auction (MCEC Room 210)

1600 Prometheus Awards (MCEC Room 204)

1900 Australian Award Ceremony (MCEC Room 204)

2100 AHWA Nightmare Ball (reduced charge for A4 members) (MCEC Room 201)

## Guest of Honour Appearances

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### Kim Stanley Robinson:

1100 In conversation: Kim Stanley Robinson and Robert Silverberg

1300 Write what you know

1500 The author's straightjacket: switching genres

### Shaun Tan:

1000 The art of adaption: bring *The Lost Thing* to the screen

1200 Book Launch: *The Bird King* by Shaun Tan

1400 Shaun Tan Guest of Honour Speech

**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. Anarchy in the kosmos: SF has always been punk (Leon Marvell)</i> <i>Academic: 2. Using Bourdieu: science fiction and the literary field (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**

203	Book Launch: <i>Dead Sea Fruit/The Girl With No Hands</i> (Kaaron Warren, Angela Slatter, Russell Farr, Kim Wilkins)
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. "We may take fancy for a companion, but must follow reason as a guide"</i> Science fiction companions: an editor's view (Andrew Butler) <i>Academic: 2. Terra Australis Cognita: Mapping the history of Australian Spec Fiction</i> (Toby Burrows)
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> ) (Richard Harland)
219	Science fiction in pop music
220	Film Program: <i>The Abominable Snowman</i> ( <i>continued</i> )
P1	In conversation: Kim Stanley Robinson and Robert Silverberg
P3	What we publish

**1200 Friday**

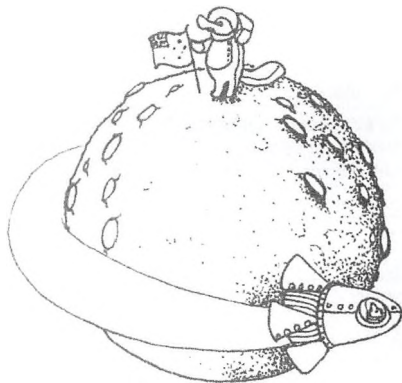
Room	Panel
203	Book Launch: <i>The Bird King</i> by Shaun Tan
204	Blade attraction
207	Non-traditional publishing in YA spec fic
209	Kids: Fan art/Fan gallery ( <i>Lewis Morley and Marilyn Pride</i> )
210	The Lovecraft dilemma
211	Keeping pace: maintaining momentum in fiction
212	Readings: Foz Meadows, China Mieville
213	Rethinking SETI: 50 years on
214	<i>Academic: 1. Life in Port Eternity: the variant forms and multiple uses of (studying) SF (Sylvia Kelso) Academic: 2. Survival of the unfit: carnival and evolution in Octavia Butler (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

**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) (Emma Roberts)
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. SCLmatic design: analyzing the architectural utopia (Uwe Unterberger)</i> <i>Academic: 2. The challenge of steampunk (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. Steampunk and cyberpunk: genre as ahistoric design aesthetic (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**

<b>Room</b>	<b>Panel</b>
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 (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 (continued)</i>

# Saturday, 4 September 2010

## Major Items

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1900 Masquerade (MCEC Main Plenary Hall)

## Guest of Honour Appearances

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### Robin Johnson

1300 Aussiecon Survivors

1700 1975 Worldcon Guest of Honour Speech

### Kim Stanley Robinson

1000 Time and the novel

1200 The future is overtaking us

1400 Kim Stanley Robinson Guest of Honour Speech

1600 Shaping the world: the possibilities of geoengineering

### Shaun Tan

1100 Book covers: the dying art?

1300 From paintbrush to screen: creating movie concept art

1500 Behold the wonders! Art, design and the visuals in YA spec fic

**1000 Saturday**

Room	Panel
203	Copyright in the 21st Century
204	How to enjoy this convention 2
207	Readings: Helen Merrick, Grå 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 Inklings ( <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. Predicting possibility: SFF and the world to come (Rachel Le Rossignol)</i> <i>Academic: 2. "A sound of thunder" in the landscape of software engineering: computer ethics through science fiction (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</i> : 1. SF and cultural studies in the Korean classroom ( <i>Gord Sellar</i> ). <i>Academic</i> : 2. 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**

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. Studying fantasy fiction as genre: magic and violence and generic convention in Sara Douglass and Fiona McIntosh (Laurie Ormond) Academic: 2. The sky and the cave: differing representations of the God and the Goddess in Guy Gavriel Kay's The Fionavar Tapestry (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. Present, pasts and futures: tensions between generic conventions of historical fiction, science fiction, fantasy and children's literature (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 geoengineering

**1700 Saturday**

<b>Room</b>	<b>Panel</b>
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

## Major Items

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1400 Australian Natcon Business Meeting (MCEC Room 216)

1700 The Matriarchy of Renok (Norma Hemming play) (MCEC Room P1)

1900 Hugo Awards (MCEC Main Plenary Hall)

## Guest of Honour Appearances

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### Kim Stanley Robinson

1100 Climate change and utopia

1300 The race to the Red Planet

### Shaun Tan

1100 The artist's paradox



**1000 Sunday**

<b>Room</b>	<b>Panel</b>
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. "All those moments haven't been lost in time"</i> Revisiting <i>Blade Runner</i> and its progeny in the present day ( <i>Adam Brown</i> ) <i>Academic: 2. The unrevealed future: a century of science fiction film</i> ( <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. From astrology to astronomy: the emergence of a scientific mode of speculative literature in the Seventeenth Century (Andrew Cameron)</i> <i>Academic: 2. Future primitive ecology: the ecotopian desire of Pleistocene rewilding and mammoth resurrection (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 (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**

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. Evolutionary (mis) interpretations—teaching popular biases in evolutionary process with science fiction (David Kendrick)</i> <i>Academic: 2. The ginger temp's deficient brain: Doctor Who and the public engagement in science (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**

<b>Room</b>	<b>Panel</b>
203	Deeptime: sending a message to our remote descendants
204	But this is reall
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**

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> Bridging the overlap: a postcolonial gothic exploration into the writings of Nnedi Okorafor and Helen Oyeyemi ( <i>Anita Harris Satkunananthan</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>Gilbert Hottois</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</i> ( <i>continued</i> )
P2	<i>Hugo Awards Rehearsal</i> ( <i>continued</i> )
P3	Future trends in speculative fiction

**1600 Sunday**

<b>Room</b>	<b>Panel</b>
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. "It's not racist if you're the minority, is it?" Post-postcolonial identity in Joel Shepard's Cassandra Kresnov novels (Deb Waterhouse-Watson)</i> <i>Academic: 2. Possible worlds, alternate worlds, alternate history, impossible worlds (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

## Major Items

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1600 Closing Ceremony (MCEC Main Plenary Hall)

## Guest of Honour Appearances

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### Robin Johnson

1400 Anti-fan rides again

### Kim Stanley Robinson

1000 The bioethics of terraforming

1200 Climate change: possible futures for Planet Earth

### Shaun Tan

1000 From ideas to images: illustrating SF

**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. Doctor Who and the coolification of nerds (Raewyn Campbell)</i> <i>Academic: 2. Doctor Who—humanity's Fairy Godmother or the companions' Prince Charming? Watching science fiction, studying fairytale (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: 1.</i> I'll explain later: representations of women in <i>Doctor Who</i> (Grant Watson) <i>Academic: 2.</i> 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: 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> <i>Academic: 2. Adrift: the Generation Starship in science fiction (Zachary Kendall)</i>
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! ( <i>Emma Roberts</i> )
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: 1. Bad sets and good ideas: fantasy versus imagination in science fiction dramas (Peter Murphy)</i> <i>Academic: 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)</i>
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**

<b>Room</b>	<b>Panel</b>
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. Shield maidens and Elf Queens; revealing gynephobia in the epic adventures, The Lord of the Rings (Jennifer Brown)</i> <i>Academic: 2. Surveying Worldcon: analysis of an online survey of attending members of Anticipation/Worldcon 2009 (June Madeley)</i>
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. "Adventures in reading against the text": meta-vidding and critical fan engagement with science fiction television (Katharina Freund)</i>
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 Kulper belts, tesseracts 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 Jenssen, 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**

**Australian gothic**

"How can there be Australian Gothic stories when the nation is new and sunburnt rather than dark, old and gloomy?"

*Robert Hood, Erica Hayes, Terry Dowling, Kirstyn McDermott, Lucy Sussex*

**Monday 1200 Room 219**

**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?

*Annette Schneider, David Cake, Russell B. Farr, Alisa Krasnostein, Tehani Wessely*

**Sunday 1200 Room 213**

**Australian NatCon business meeting**

Involves site selection for 2012 Australian NatCon

*Paul Ewins, David Cake*

**Sunday 1400 Room 216**

**Australian Science Fiction Foundation**

An open meeting of the Australian Science Fiction Foundation

*Cath Ortlieb*

**Friday 1300 Room 217**



**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?

*Richard Harland (mod), D. M. Cornish, Shaun Tan, Bernard Caleo*

**Saturday 1500 Room P3**

**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.

*Helen Patrice*

**Friday 1100 Room 217**

**Blade attraction**

*Kaneda Cruz, Wing Chung, Sean McMullen, Malcolm Davies*

**Friday 1200 Room 204**

**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?

*Annette Schnieder, Nick Stathopolous, Shaun Tan*

**Saturday 1100 Room 204**

**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.

*Bec Kavanagh (mod), Marianne de Pierres, Pamela Freeman, Cory Doctorow*

**Thursday 1500 Room 212**

**Boxcutters presents: Writing *Doctor Who***

*Doctor Who* 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, *Doctor Who* 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.)

*John Richards, Paul Cornell, Robert Shearman*

**Sunday 1700 Room 211**

**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?

*Karen Miller, Jeanette Auer, Seanan McGuire*

**Thursday 1500 Room 211**

**Build a LEGO dalek (for adults)**

Learn how to build a Dalek model out of LEGO. This is a GUFF fundraiser.

*James Shield, Sue Ann Barber*

**Saturday 1200 Room 209**

**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 Kemple, 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 Weiskopf, 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**

**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?

*Darren Maxwell, James Allen*

**Sunday 1100 Room 212**

**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.

*Jenny Blackford, Jack Dann, Jason Nahrung, Stephanie Smith*

**Sunday 1400 Room 211**

**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?

*Cheryl Morgan, Tim Bolgeo, Edwina Harvey, Erika Lacey*

**Monday 1400 Room 217**

**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.

*Bob Eggleton, Christian Sauv , Foz Meadows*

**Friday 1700 Room 212**

**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.

*Simon Spanton, Zoe Walton, Jean Johnson, Ginjer Buchanan*

**Sunday 1200 Room 219**

**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.

*Laurie Mann, Helen Lowe, Rose-Marie Lillian, Alison Croggon*

**Friday 1500 Room 219**

**Evil robots**

These are not the droids you are looking for. A cinematic showcase.

*Robert Hood, Robin Pen*

**Friday 1600 Room 213**

**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.

*Justin Ackroyd, Ang Rosin, Norman Cates, James Shields, John Hertz, Gina Goddard*

**Friday 1600 Room 210**

**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.

*Robin Johnson*

**Thursday 1600 Room P2**

**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.

*Rani Graff, Carol Ryles, Helen Lowe, Ben Chandler*

**Sunday 1300 Room 204**

**Fantasy cinema after Middle Earth**

*The Lord of the Rings* trilogy was a phenomenal box office hit, and led to a string of big budget fantasy movies - including *The Golden Compass*, *Pan's Labyrinth*, *The Spiderwick Chronicles*, *Eragon* 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?

*K.J. Taylor, Ben Chandler, Paul Poulton*

**Monday 1500 Room 213**

**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**

***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.

*Chris Lawson, Grant Watson, Peter Watts, Ben Chandler*

**Monday 1000 Room 210**

***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?

*Andrew McKiernan, Nick Stathopoulos, Shaun Tan, Bob Eggleton, Jonathan Walker*

**Monday 1000 Room 204**

**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.

*Bob Eggleton, Shaun Tan, Lewis P. Morley, Marilyn Pride, Frank Victoria*

**Saturday 1300 Room 210**

**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? *Yamara, Girl Genius, Elfquest* and other titles lead a discussion on the future of comics - both online and off.

*Foz Meadows, Phil Foglio, Kaja Foglio, Howard Tayler*

**Friday 1600 Room 211**

**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?

*Toni Weiskopf, Richard Harland, Catherynne M. Valente*

**Sunday 1500 Room P3**

**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.

*Alisa Krasnostein, Alexandra Pierce, Tansy Rayner Roberts*

**Friday 1000 Room 204**

**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.

*George Ivanoff (chair), Leanne Taylor, Bob Kuhn, Ben Chandler*

**Thursday 1600 Room 216**

**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?

*Ellen Kushner, Trudi Canavan, Fiona McIntosh, Kim Falconer*

**Monday 1300 Room 204**

**Getting published in YA spec fic**

Advice, suggestions and salutary tales from those who have been there - or who are there.

*Peta Freestone, Paul Collins, Ika Nurain, Stephen Higgins (chair)*

**Friday 1500 Room 211**

**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?

*Wing Chung, Dirk Flinthart, Adrienne Foster, Ika Nurain, James Shields*

**Friday 1300 Room 219**

**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?

*Tracey O'Hara, Darlene Marshall, Fiona McIntosh, Nicole R. Murphy*

**Saturday 1000 Room 219**

**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 Brialey*

**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;**

**Monday 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 CoryMcAbee'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 Brialey 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 panellists 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 *Lyonese*. 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 Vitem*) 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 Sauvè*

**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 childrens 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 recollects 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 Weisskopf, 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**

**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.

*David D. Levine*

**Sunday 1400 Room P3**

**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?

*Scott Edelman, Darlene Marshall, Chuck McKenzie, Faye Ringel, Damien White*

**Saturday 1500 Room 207**

**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.

*Helen Merrick, Marianne de Pierres, Helen Venn, Tansy Rayner Roberts*

**Thursday 1600 Room 213**

**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?

*Tee Morris, K. J. Taylor, David D. Levine*

**Monday 1100 Room 212**

**My heart, which was always hers**

The erotic horror panel. 18+ and definitely hands on, by which we mean readings, people!

*Stephen Dedman, Felicity Dowker, Paul Haines, Erica Hayes, Kaaron Warren*

**Thursday 2000 Room 204**

**Non-traditional publishing in YA spec fic**

A discussion of the opportunities beyond traditional print-based publishing and the challenges that lie ahead.

*Peta Freestone, Kate Eltham (chair), Tansy Rayner Roberts, Patrick Nielsen Hayden*

**Friday 1200 Room 207**

**Norma Hemming play (The Matriarchy of Renok)**

A reading of a play by Norma Hemming

*Bill Wright, Sean McMullen, Ann Poore, Lewis Morley, Marilyn Pride, Cat Sparks, Catherine McMullen, Miriam Eilsfelder, Jetse de Vries, Edward McArdle*

**Saturday 1700 Room P1**

**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 *The Lord of the Rings* trilogy, *King Kong*, *I Robot*, *X-Men: The Last Stand*, *The Day the Earth Stood Still* and *Avatar*. 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.

*Norman Cates*

**Sunday 1600 Room P1**

**Nova Mob meeting**

A specially scheduled meeting of Melbourne's SFF literary discussion group.

*Julian Warner and Nova Mob regulars*

**Monday 1300 Room 216**

**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.

*Robert Silverberg, Peter M. Ball, Alan Baxter, Keith Stevenson*

**Sunday 1200 Room 203**

**Nuts and bolts: Editing YA spec fic, an insider's view**

Editing YA Speculative Fiction requires special skills. Industry insiders share their experiences.

*Sarah Hazelton, Zoe Walton, Amanda Pillar, Rani Graff, Stuart Mayne (chair)*

**Friday 1000 Room 212**

**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 so many science fiction stories and novels?

*Sean Williams, Alastair Reynolds, Alan Stewart, Mark Olson*

**Sunday 1700 Room P3**

**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?

*Kerrie Dougherty, Lewis P. Morley*

**Saturday 1700 Room 203**

**Outland: SF fan comedy on the ABC**

Presentation on and pilot screening of *Outland*, new SF-themed gay sitcom starting at the end of the year on ABCAcademic 2.

*John Richards*

**Monday 1100 Room 213**

**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.

*Ellen Kushner, Delia Sherman, Sean Williams, Garth Nix, Rocky Wood*

**Sunday 1600 Room 13**

**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.

*Zoe Walton, Patrick Nielsen Hayden, Simon Spanton, Russell B. Farr, Ginjer Buchanan*

**Thursday 1600 Room 212**

**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 roadmap to getting your novel in front of the right person, at the right time, and (most importantly) the right way.

*John Berlyne, Simon Spanton, Rowena Cory Daniells, Ginjer Buchanan*

**Saturday 1200 Room 203**



**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.

*Rowena Cory-Daniells, Leanne Taylor, Adrian Bedford, Peter Watts*

**Sunday 1300 Room 211**

**Playing in someone else's sandpit: Franchise writing**

With original novels based on entertainment properties such as *Star Wars*, *Doctor Who* and *Halo* 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.

*George Ivanoff, Karen Miller, Paul Cornell, Russell Blackford, Jennifer Fallon*

**Friday 1100 Room 204**

**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.

*Jonathan Strahan, Mike Scott, Adrienne Foster, Cheryl Morgan*

**Sunday 1000 Room 204**

**Prometheus Awards***F. C. Moulton***Friday 1600 Room 204*****Pulse*: Medical horror on the BBC**

Earlier in 2010, BBC3 broadcast *Pulse*, an all-new 60 minute medical horror pilot by Hugo-nominated writer Paul Cornell (*Doctor Who*, *Primeval*, *Robin Hood*). In a special presentation, Cornell explains the origins of the project, the challenges of developing horror for television, and his hopes for *Pulse's* future with the BBC.

*Paul Cornell***Saturday 1600 Room 211****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.

*Marc Ortlieb, George Ivanoff, Ian Nichols***Saturday 1100 Room 210****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 Atwood, 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 Illiyanna, 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 a critical 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 Tayler*

**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 Briailey, 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 Brialety, Alison Croggon, 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 Flintheart, 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 Sauvè*

**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 Phillip 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 than 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**

**There will be blood**

Is there more to Saw? Can we talk about a post-millennial horror cinema or is it all just torture porn? Watch as we pull that term apart... slowly.

*Grant Watson, Sonia Marcon*

**Saturday 1200 Room 219**

**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**

**To the stars: The never-ending history of star trek**

*Star Trek* 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 *Star Trek* 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?

*Mary Norman, Sandra Chung, Wing Chung, Melinda M. Snodgrass*

**Friday 1600 Room 212**

**Tombstones and chapbooks**

Is the small press the real home of contemporary horror fiction? If so, what do the blockbusters *Under the Dome* and *Twilight* represent?

*Alan Baxter, Ginjer Buchanan, Bill Congreve, Ellen Datlow, Felicity Dowker*

**Saturday 1600 Room 210**

**Trans characters in YA spec fic**

An exploration of Trans characters in YA speculative fiction.

*Alison Goodman, Hazel Edwards, Cheryl Morgan (chair)*

**Thursday 1700 Room 213**

**Unthinkable! Indescribable!**

The writer of fantastical horror faces some very particular challenges. Our panellists discuss defying the prefixes.

*Shane Jiraya Cummings, hina Mieville, Carrie Vaughn*

**Friday 1100 Room 111**

**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.

*Russell Blackford, Andrew Milner, Jack Bell*

**Monday 1400 room 211**

**Vampire vs Zomble Smackdown**

Two kinds of undead, no holds barred.

Participants on the one hand - *Scott Edelman, Rob Hood, Chuck McKenzie*

On the other - *Narrelle M Harris, George R. R. Martin, Faye Ringel*

**Monday 1400 Room 204**

**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.)

*Martin Livings, Sarah Parker, Jeff Harris, Amanda Pillar*

**Friday 1500 Room 217**

**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?

*K. A. Bedford, Foz Meadows, John Scalzi*

**Saturday 100 Room 210**



**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 *Neuromancer*, how accurate have the predictions of the 1980s' most significant SF genre become? From William Gibson and Neal Stephenson to *World of Warcraft* and social media - has science fiction become science fact?

*Gord Sellar, David Cake, Jack Bell*

**Sunday 1600 Room 203**

**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 has 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.

*Danny Oz, Darren Maxwell, Bob Eggleton*

**Saturday 1500 Room 213**

**We are all fairy tales: *Doctor Who's* fifth season**

In 2010 *Doctor Who* 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 *Doctor Who's* 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 *Doctor Who* since it returned to TV.

*Kathryn Sullivan, Narrelle M. Harris, George Ivanoff, Rani Graff*

**Sunday 1500 Rom 212**

**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.

*Bec Kavanagh, Lili Wilkinson, Megan Burke, Mif Farquharson (chair)*

**Friday 1100 Room 213**

**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.

*Rosie Jones, Carmel McAloon*

**Saturday 1300 Room 220**

**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.

*Art Widner*

**Sunday 1700 Room 203**

**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?

*Don A. Timm, Alastair Reynolds, Sean Williams, Peter M. Ball, Jack Bell*

**Friday 1700 Room 204**

**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.

*Chris Nelson, Art Widner, Dick Jenssen*

**Sunday 1000 Room 211**

**What is filk?**

An introductory panel on what filk is all about.

*Kathleen Sloan, Seanan McGuire, Bill Sutton*

**Saturday 1500 Room 217**

**What is SFWA?**

Find out about the SFWA and what it does.

*John Scalzi*

**Friday 1500 Room 203**

**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.

*Patrick Nielsen Hayden, Toni Weiskopf, Ginjer Buchanan, Alex Adsett*

**Friday 1100 Room P3**

**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.

*Karen Simpson Nikakis, Zoe Walton, Lili Wilkinson, Mif Farquharson (chair)*

**Friday 1700 Room 211**

**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?

*Sam Scheiner, Lara Morgan, K.J Taylor, Paul Poulton*

**Friday 1000 Room 211**

**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?

*Duncan Lay, Dave Freer, Jeanette Auer, Rose-Marie Lillian*

**Sunday 1600 Room 204**

**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 Weiskopf, Jack Bell, Paul Cornell*

**Sunday 1000 Room P3**

**Write the fight right**

*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**

# Film Program

## **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.

*Avalon* is a genuine surprise: written and directed by anime superstar Mamoru Oshii (*Ghost in the Shell*) 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**

## **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**

**Conspiracy '87**

*90 mins, UK. Directed by Greg Pickersgill.*

In 1987 Brighton hosted the world science fiction convention in the form of *Conspiracy '87*. 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**

**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 *2001: A Space Odyssey*, *Dark Star* marks the directorial debut of John Carpenter, who would go on to direct such cult hits as *The Thing*, *Assault on Precinct 13* and *Big Trouble in Little China*. *Dark Star's* co-writer and star Dan O'Bannon would revisit the story with a horror spin in the 1979 Ridley Scott SF horror film *Alien*.

**Thursday 1500 Room 220**

**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, *Beneath Clouds*, 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, *Dreamland* creates a unique and memorable film viewing experience.

**Friday 1900 Room 210**

**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**

**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 descendents 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**

**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**

**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.

*High School of the Dead* is the latest hit anime from production studio Madhouse, whose previous titles have included *Ninja Scroll*, *The Girl Who Leaped Through Time* and *Perfect Blue*. 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**

**I Heart Doomsday**

85 mins. Canada, 2010.

Directed by Patrick Downing.

*Unrated, 18+ only.*

Maximillian 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 Bierne (*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-21<sup>st</sup> 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 10<sup>th</sup> 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 flour mill. There he is taken in as the 12<sup>th</sup> 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 12<sup>th</sup> 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", animes. 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, the 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, 1974 Academic 2. 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 *20<sup>th</sup> 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, Hairos, The Planet Lonely, Edlar Was a Scientist, Distant Future, The Bubbleologist* and *Living with Benjamin*.

**Monday 1400 Room 220**

## Classification Ratings in Australia

The Australian Classification Board reviews and classifies all films, videos and computer and videogames for release in Australia. Each work is assigned one of six classifications. They are:

**G.** Suitable for all audiences, with content considered to be very mild. This rating is equivalent to the British U rating, or the American G rating.

**PG.** Parental guidance is recommended for viewers under 15, but content is considered mild. This rating is equivalent to the British or American PG rating.

**M.** Recommended for mature audiences aged 15 years and over, with content considered to be moderate in nature. This rating is roughly equivalent to the British 12 rating, and roughly equivalent to the American PG-13 rating.

**MA15+.** Films with this rating are legally restricted to viewers aged 15 years and over. A minor may only view a film with this rating if accompanied by a parent or legal guardian. Content is considered to be strong. This rating is equivalent to the British 15 rating, and roughly equivalent to the American R rating.

**R18+.** Films with this rating are legally restricted to viewers aged 18 years and over. No minor may view films with this rating under any circumstances. Content is considered to be very strong. This rating is equivalent to the British 18 rating, and roughly equivalent to the American R and X ratings.

**X18+.** Films with this rating are legally restricted to viewers aged 18 years and over. No minor may view films with this rating under any circumstances. This rating is reserved for pornographic films, and films with this rating are only legally available for sale in the Australian Capital Territory (ACT) and the Northern Territory (NT).

Exemptions can be granted to films screened at festivals and one-off screenings that do not yet have an Australian classification rating. Films screened under these circumstances, while not rated, carry the same restrictions as films rated R18+. No minor may view films with this rating under any circumstances.

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- Edmonds, Leigh: Fri 1300 Rm 212; Mon 1400 Rm 216
- Edwards, Hazel: Thu 1700 Rm 213
- Eggleton, Bob: Fri 1000 Rm 201; Fri 1700 Rm 212; Sat 1300 Rm 210; Sat 1500 Rm 213; Mon 1000 Rm 204; Mon 1200 Rm 201
- Eikholt, Wlebkke: Sun 1200 Rm 214
- Eisfelder, Miriam: Sun 1700 Rm P1
- Elliot, Kate: Thu 1600 Rm 204; Thu 1700 Rm 207; Sat 1200 Rm 201; Mon 1300 Rm 201; Mon 1500 Rm 217
- Elliott, Will: Thu 1500 Rm 210; Fri 1600 Rm 215; Sat 1200 Rm 213; Sat 1300 Rm 201; Sun 1000 Rm 210; Mon 1200 Rm 211; Mon 1400 Rm 213; Mon 1500 Rm 212
- Eltham, Kate: Fri 1200 Rm 207
- Ewins, Paul: Sun 1400 Rm 216
- Falconer, Kim: Sat 1500 Rm 201; Sat 1600 Rm 212; Sun 1200 Rm 201; Mon 1300 Rm 204; Mon 1500 Rm 219

Fallon, Jennifer: Thu 1600 Rm 210; Thu 1700 Rm 219;  
Fri 1100 Rm 204; Fri 1200 Rm 219; Sat 1200 Rm 201;  
Mon 1500 Rm 219

Farquharson, Mif: Fri 1000 Rm 203; Fri 1100 Rm 213;  
Fri 1300 Rm 215; Fri 1700 Rm 211; Sun 1100  
Rm 210; Mon 1100 Rm 212

Farr, Russell B: Thu 1600 Rm 212; Fri 1100 Rm 203;  
Fri 1300 Rm 201; Sat 1200 Rm 207; Sun 1200  
Rm 213; Sun 1300 Rm 201

Finegan, Andrew: Fri 1000 Rm 203

Flavell, Satima: Sat 1100 Rm 201; Sat 1700 Rm 210

Flinthart, Dirk: Thu 1500 Rm 201; Fri 1300 Rm 219; Fri  
1600 Rm 215; Sat 1700 Rm 219; Sun 1300 Rm 219

Foglio, Kaja: Fri 1600 Rm 211

Foglio, Phil: Fri 1600 Rm 211

Forsyth, Kate: Sun 1000 Rm 203; Sun 1100 Rm 210; Sun  
1300 Rm 210; Sun 1500 Rm 211; Sun 1600 Rm 211

Foster, Adrienne: Fri 1300 Rm 219; Sat 1200 Rm 210;  
Sun 1000 Rm 204

Freeman, Nancy: Sun 1300 Rm 216; Mon 1100 Rm 204

Freeman, Pamela: Thu 1500 Rm 212; Fri 1100 Rm 201;  
Fri 1500 Rm 215

Freer, Dave: Thu 1500 Rm 201; Thu 1700 Rm 216;  
Fri 1300 Rm 207; Sun 1000 Rm 207; Sun 1600  
Rm 204; Mon 1400 Rm 213

Freestone, Peta: Fri 1200 Rm 207; Fri 1500 Rm 211

Freund, Katharina: Mon 1500 Rm 214

Frost, Terry: Thu 1500 Rm 204; Fri 1000 Rm 213;  
Sat 1000 Rm 204; Sat 1600 Rm 219

Gerrand, Rob: Sat 1500 Rm 215

Gill, Sheldon: Fri 1700 Rm 219

Gillespie, Bruce: Sat 1500 Rm 215; Mon 1100 Rm 217;  
Mon 1300 Rm 217

Goddard, Gina: Fri 1000 Rm 213; Fri 1200 Rm 215,  
Fri 1600 Rm 210; Sun 1100 Rm 217; Sun 1600 Rm  
212; Sun 1700 Rm 210; Mon 1100 Rm 204; Mon  
1400 Rm 212

Gomez, Carolina: Sun 1200 Rm 204; Sun 1300 Rm 217;  
Mon 1000 Rm 211

Goodin, Laura E: Sat 1100 Rm 201; Sun 1600 Rm 211;  
Mon 1400 Rm 215

Goodman, Alison: Thu 1700 Rm 213

Graff, Rani: Fri 1000 Rm 212; Sat 1100 Rm 213;  
Sat 1300 Rm 213; Sun 1100 Rm 211; Sun 1300  
Rm 204; Sun 1500 Rm 212

Grigg, David: Sat 1300 Rm 216

Haber, Karen: Fri 1000 Rm 219; Fri 1500 Rm 201

Haines, Paul: Thu 2000 Rm 204; Sun 1100 Rm 207;  
Sun 1300 Rm 201; Sun 1400 Rm 204

Hall, Leanne: Fri 1000 Rm 215; Sat 1100 Rm 201; Sat  
1600 Rm 201; Sun 1500 Rm 204; Sun 1700 Rm 210

Handfield, Carey: Sat 1300 Rm 216; Sat 1500 Rm 215;  
Mon 1400 Rm 216

Hannett, Lisa L: Fri 1300 Rm 201

Harland, Richard: Thu 1500 Rm 219; Thu 1600 Rm 211;  
Fri 1100 Rm 218; Fri 1500 Rm 214; Sat 1000 Rm 213;  
Sat 1100 Rm 201; Sat 1200 Rm 212; Sat 1500 Rm P3;  
Sat 1700 Rm 207; Sun 1500 Rm 204; Sun 1500  
Rm P3; Mon 1100 Rm 211; Mon 1300 Rm 211

Harris, Jeff: Fri 1500 Rm 217; Fri 1600 Rm 219; Sat  
1200 Rm 204; Sat 1300 Rm 213; Mon 1200 Rm 214

Harris, Narrelle M: Sat 1000 Rm 217; Sun 1400 Rm 204;  
Sun 1500 Rm 212; Mon 1000 Rm 207; Mon 1100  
Rm 207; Mon 1200 Rm 201; Mon 1400 Rm 204

Harvey, Edwina: Sat 1600 Rm 215; Sat 1700 Rm 201;  
Mon 1400 Rm 217

Hayes, Erica: Mon 1200 Rm 219; Mon 1500 Rm 210

Hazelton, Sarah: Fri 1000 Rm 212

Healey, Karen: Sat 1100 Rm 211; Sat 1200 Rm 207; Sat  
1500 Rm 210; Sun 1500 Rm 210; Mon 1000 Rm 212

Helene, Talie: Thu 1700 Rm 212; Sun 1200 Rm 211;  
Mon 1200 Rm 210

Hepworth, Anna: Sun 1000 Rm 215; Mon 1100 Rm 209

Hertz, John: Fri 1200 Rm 215; Fri 1600 Rm 210;  
Sat 1300 Rm 219; Sun 1200 Rm 210

Higgins, Stephen: Fri 1500 Rm 211; Sun 1100 Rm 203;  
Sun 1500 Rm 217

Hitchcock, Louise: Fri 1500 Rm 204

Hoge, Robert: Sun 1600 Rm 209

Høie, Tore Audun: Fri 1600 Rm 217; Sun 1500 Rm 219

Hood, Robert: Fri 1200 Rm 210; Fri 1600 Rm 213;  
Sat 1700 Rm 212; Sun 1300 Rm 207; Mon 1200  
Rm 219; Mon 1300 Rm 201; Mon 1400 Rm 204;  
Mon 1500 Rm 212

Hottois, Gilbert: Sun 1500 Rm 214

Huddy, Terry: Sat 1300 Rm 209; Sat 1600 Rm 209

Hughes, Matthew: Sat 1600 Rm 215; Sat 1700 Rm 201

Irvine, Ian: Fri 1000 Rm 201; Fri 1300 Rm 210; Fri 1500  
Rm P3; Sat 1700 Rm 215; Sun 1100 Rm 210;  
Sun 1200 Rm 217; Sun 1500 Rm 203; Mon 1300  
Rm 212

Ivanoff, George: Thu 1500 Rm 207; Thu 1600 Rm 216;  
Fri 1100 Rm 204; Fri 1200 Rm 219; Fri 1300 Rm 209:  
(K) Writing career guidance for kids; Sat 1100 Rm  
210; Sun 1300 Rm 209; Sun 1400 Rm 212;  
Sun 1500 Rm 212; Mon 1200 Rm 201; Mon 1300  
Rm 201; Mon 1400 Rm 212

Jamieson, Trent: Fri 1200 Rm 201; Fri 1300 Rm 209:  
(K) Writing career guidance for kids; Fri 1500  
Rm 210; Sat 1100 Rm 212; Sat 1200 Rm 201;  
Mon 1300 Rm 207

Jenssen, Dick: Sun 1000 Rm 211; Sun 1200 Rm 210

Johnson, Alaya: Fri 1700 Rm 219; Sat 1630 Rm 203

Johnson, Jean: Fri 1200 Rm 201; Fri 1700 Rm 217;  
Sat 1200 Rm 201; Sat 1300 Rm 215; Sun 1100  
Rm 215; Sun 1200 Rm 219; Sun 1700 Rm 204

Johnson, Robin: Thu 1600 Rm P2; Sat 1300 Rm 216;  
Sat 1700 Rm P3; Mon 1400 Rm 216

Jones, Rosie: Sat 1300 Rm 220

Kalin, Deborah: Sat 1500 Rm 203; Sat 1600 Rm 204; Sun  
1400 Rm 201; Sun 1500 Rm 201; Sun 1600 Rm 207

Kavanagh, Bec: Thu 1500 Rm 212; Thu 1600 Rm 217;  
Fri 1100 Rm 213; Sun 1000 Rm 203

Kelso, Sylvia: Fri 1200 Rm 214; Fri 1300 Rm 215

Keltie, Emma: Mon 1300 Rm 214

Kemble, Gary: Sun 1400 Rm 204; Mon 1200 Rm 210

Kempshall, Pete: Sat 1100 Rm 203

Kendal, Evie: Sun 1400 Rm 214

Kendal, Zachary: Mon 1200 Rm 214

Kendrick, David: Sun 1300 Rm 214

Ketter, Greg: Mon 1200 Rm 217

Kirkpatrick, Russell: Thu 1500 Rm 201; Thu 1700  
Rm 216; Fri 1100 Rm 219; Fri 1500 Rm 201; Fri 1600  
Rm 216; Sat 1030 Rm 215; Sat 1600 Rm 212;  
Mon 1100 Rm 210

Kouam, Valerie Joelle: Sat 1000 Rm 214

Krasnostein, Alisa: Thu 1700 Rm 201; Fri 1000 Rm 204;  
Sat 1100 Rm 212; Sat 1300 Rm P3; Sun 1200  
Rm 213; Sun 1600 Rm 212; Mon 1100 Rm 203;  
Mon 1300 Rm P3

Krikowa, Natalie: Mon 1300 Rm 214

Kuhn, Bob: Thu 1500 Rm 209; Thu 1600 Rm 216; Sat  
1000 Rm 217; Sun 1100 Rm 211; Mon 1200 Rm 211

Kunze, Nansi: Sat 1000 Rm 211; Sat 1300 Rm 201

Kushner, Ellen: Thu 1600 Rm 210; Fri 1700 Rm 219;  
Sat 1500 Rm 201; Sat 1600 Rm 201; Sun 1700  
Rm 207; Sun 1600 Rm 213; Mon 1000 Rm P3;  
Mon 1300 Rm 204; Mon 1500 Rm 217

Lacey, Erica: Thu 1500 Rm 213; Sun 1600 Rm 219;  
Mon 1400 Rm 217

Lafferty, Mur: Fri 1300 Rm 211; Sat 1500 Rm 204;  
Sun 1100 Rm 201; Sun 1200 Rm 207; Sun 1400  
Rm 201; Sun 1700 Rm 212

Lake, Jay: Fri 1200 Rm 211; Fri 1600 Rm 207; Sat 1000  
Rm 213; Sat 1200 Rm 201; Sun 1100 Rm 219

Larke, Glenda: Thu 1700 Rm P3; Fri 1300 Rm 207;  
Sat 1600 Rm 212; Sat 1700 Rm 203; Sun 1100  
Rm 201; Sun 1200 Rm 201; Sun 1500 Rm 211;  
Mon 1000 Rm P3

Lasaitis, Crlstina: Thu 1500 Rm 213; Thu 1600 Rm 214;  
Fri 1700 Rm 219; Sat 1200 Rm 204; Sun 1200  
Rm 214; Sun 1300 Rm 203; Sun 1600 Rm 219

Lawson, Chris: Fri 1300 Rm P1; Sun 1400 Rm 204;  
Mon 1000 Rm 210

Lay, Duncan: Fri 1700 Rm 213; Sat 1000 Rm 201;  
Sun 1100 Rm 201; Sun 1300 Rm 215; Sun 1400  
Rm 219; Sun 1500 Rm 211; Sun 1600 Rm 204;  
Mon 1300 Rm 210

Le Rossignol, Rachel: Sat 1200 Rm 214

Lenarcic, John: Sat 1200 Rm 214

Levine, David D: Thu 1700 Rm 201; Fri 1300 Rm 213;  
Fri 1700 Rm 207; Sat 1100 Rm P3; Sun 1300 Rm P3;  
Sun 1400 Rm P3; Sun 1600 Rm 219; Mon 1000  
Rm P1; Mon 1100 Rm 212; Mon 1300 Rm 210;  
Mon 1400 Rm 219

Lillian, Guy: Fri 1200 Rm 215; Sat 1200 Rm 210;  
Mon 1300 Rm 212

Lillian, Rose-Marie: Fri 1200 Rm 215; Fri 1500 Rm 219;  
Sat 1600 Rm 219; Sun 1000 Rm 214; Sun 1600  
Rm 204; Mon 1500 Rm 219

Linnaea, Grá: Sat 1000 Rm 207; Mon 1100 Rm 201

Living, Martin: Fri 1500 Rm 217; Mon 1500 Rm 212

Loney, Mark: Sat 1500 Rm 215

Lovecraft, Danny: Thu 1700 Rm 212

Lowe, Helen: Fri 1500 Rm 219; Sun 1000 Rm 213;  
Sun 1300 Rm 204; Sat 1500 Rm 209; Sun 1500  
Rm 215; Mon 1000 Rm 212; Mon 1100 Rm 201;  
Mon 1300 Rm 201

Luckman, James: Mon 1200 Rm 207

MacLeod, Crisetta: Thu 1500 Rm 216; Sat 1700  
Rm 210; Sun 1300 Rm 219

Madeley, June: Mon 1400 Rm 214

Malartre, Ellsabeth: Thu 1700 Rm 216

Mann, Jim: Fri 1300 Rm 212

Mann, Laurie: Fri 1300 Rm 212; Fri 1500 Rm 219;  
Mon 1000 Rm 211; Mon 1300 Rm 210

Marcon, Sonia: Sat 1200 Rm 219; Sun 1700 Rm 219

Marillier, Juliet: Thu 1600 Rm 217; Fri 1100 Rm 201;  
Sat 1000 Rm 201; Sun 1300 Rm 210; Sun 1500  
Rm 204; Sun 1600 Rm P3

Marshall, Darlene: Sat 1000 Rm 219; Sat 1500 Rm 207;  
Mon 1500 Rm 219

Martin, George R R: Fri 1500 Rm P1; Sat 1100 Rm 219;  
Sat 1200 Rm 201; Sat 1300 Rm P1; Sun 1200 Rm P3;  
Sun 1300 Rm 201; Mon 1400 Rm 204

Marvel, Leon: Fri 1000 Rm 214

Maxwell, Darren: Fri 1300 Rm 213; Sat 1000 Rm 212;  
Sat 1500 Rm 213; Sun 1100 Rm 212; Sun 1200  
Rm 212

Maybury, Ged: Thu 1600 Rm 211

Mayne, Stuart: Fri 1000 Rm 212; Fri 1500 Rm 210;  
Sat 1300 Rm 204; Sun 1500 Rm 217

McAloon, Carmel: Sat 1300 Rm 220

McArdle, Edward: Sun 1700 Rm P1

McDermott, Kirstyn: Thu 1500 Rm 210; Sat 1600  
Rm 201; Sun 1200 Rm 212; Sun 1300 Rm 213;  
Mon 1200 Rm 219; Mon 1500 Rm 207

McGuire, Seanan: Thu 1500 Rm 211; Thu 1700  
Rm 201; Fri 1600 Rm P1; Sat 1100 Rm 211; Sat 1500  
Rm 217; Sat 1300 Rm 212; Sat 1600 Rm 201; Sun  
1500 Rm 210; Sun 1700 Rm 210; Mon 1400 Rm 207

McIntosh, Fiona: Sat 1000 Rm 219; Sat 1100 Rm 201;  
Sat 1200 Rm 213; Sat 1600 Rm 212; Sun 1500  
Rm 211; Mon 1300 Rm 204

McIntosh, Will: Sat 1300 Rm 207; Sat 1500 Rm 216  
 McKenzie, Chuck: Thu 1500 Rm 210; Thu 1700  
 Rm 212; Sat 1500 Rm 207; Sat 1600 Rm 213;  
 Sun 1000 Rm 209; Sun 1100 Rm 209; Sun 1300  
 Rm 207; Mon 1200 Rm 217; Mon 1400 Rm 204  
 McKiernan, Andrew J.: Thu 1500 Rm 210; Thu 1700  
 Rm 207; Fri 1000 Rm 219; Sat 1100 Rm 201;  
 Sun 1100 Rm 204; Mon 1000 Rm 204  
 McLean, Ian: Fri 1500 Rm 216  
 McLeay, Emily: Thu 1700 Rm 204  
 McMullen, Catherine: Sun 1600 Rm 217; Sun 1700  
 Rm P1  
 McMullen, Sean: Thu 1600 Rm 204; Fri 1200 Rm 204;  
 Fri 1500 Rm 201; Sun 1000 Rm 207; Sun 1200  
 Rm 217; Sun 1600 Rm 217; Sun 1700 Rm P1;  
 Mon 1200 Rm P1  
 Meadows, Foz: Fri 1200 Rm 212; Fri 1600 Rm 211;  
 Fri 1700 Rm 212; Sat 1000 Rm 210; Sat 1300  
 Rm 201; Sat 1600 Rm 213; Sun 1500 Rm 210; Mon  
 1200 Rm 213; Mon 1400 Rm 212; Mon 1500 Rm 217  
 Mealy, Jeanne: Sun 1400 Rm 210; Mon 1300 Rm 217  
 Merrick, Helen: Thu 1600 Rm 213; Sat 1000 Rm 207;  
 Sat 1100 Rm 214; Sun 1000 Rm 203; Sun 1600  
 Rm 212  
 Micklethwait, Guy: Sun 1400 Rm 214  
 Middlemiss, Perry: Fri 1000 Rm 217; Sat 1000 Rm 217;  
 Sat 1300 Rm 216; Sat 1700 Rm P3; Sun 1000  
 Rm 217; Mon 1000 Rm 217  
 Mieville, China: Fri 1100 Rm 211; Fri 1200 Rm 212;  
 Fri 1300 Rm 201; Fri 1500 Rm 201; Fri 1700 Rm 219  
 Miller, Karen: Thu 1500 Rm 211; Fri 1100 Rm 204; Sat  
 1000 Rm 212; Sat 1600 Rm 204; Sun 1700 Rm 204  
 Milner, Andrew: Thu 1500 Rm 203; Fri 1000 Rm 214;  
 Mon 1400 Rm 211  
 Mitchell, Anthony: Fri 1200 Rm 203  
 Mond, Ian: Thu 1500 Rm 216; Fri 1700 Rm 213;  
 Sun 1300 Rm 209; Sun 1500 Rm 213  
 Morgan, Cheryl: Thu 1700 Rm 213; Fri 1300 Rm 204; Sat  
 1500 Rm 212; Sun 1000 Rm 204; Mon 1400 Rm 217  
 Morgan, Lara: Thu 1600 Rm 217; Fri 1000 Rm 211;  
 Fri 1300 Rm 201; Sat 1100 Rm 201; Sun 1100  
 Rm 210; Sun 1300 Rm 213; Sun 1400 Rm 212  
 Morley, Lewis P: Sat 1300 Rm 210; Sat 1700 Rm 204;  
 Sun 1700 Rm P1  
 Morris, Tee: Thu 1500 Rm 219; Sat 1100 Rm 215;  
 Sat 1200 Rm 210; Sat 1300 Rm 201; Sun 1100  
 Rm 219; Sun 1200 Rm 212; Sun 1400 Rm 219;  
 Mon 1100 Rm 212; Mon 1500 Rm 211  
 Moulton, FC: Fri 1600 Rm 204  
 Moylan, Tom: Thu 1700 Rm P3  
 Murphy, Nicole R: Fri 1200 Rm 201; Sat 1000 Rm 219;  
 Mon 1000 Rm 215; Mon 1500 Rm 210  
 Murphy, Peter: Mon 1300 Rm 214  
 Nahrung, Jason: Fri 1100 Rm 201; Sat 1700 Rm 201;  
 Sun 1200 Rm 215; Sun 1300 Rm 218; Sun 1400



Rm 211; Mon 1300 Rm 211  
Nelson, Chris: Sun 1000 Rm 211; Sun 1200 Rm 210  
Newman, John: Sat 1300 Rm 203  
Nichols, Ian: Thu 1700 Rm 201; Fri 1100 Rm 201;  
Fri 1300 Rm 209; (K) Writing career guidance for  
kids; Fri 1600 Rm 219; Sat 1000 Rm 203; Sat 1100  
Rm 210; Sat 1200 Rm 215; Sat 1500 Rm 209;  
Sat 1700 Rm 213; Sun 1100 Rm 217; Sun 1300  
Rm 215; Sun 1400 Rm 217; Sun 1600 Rm 214;  
Mon 1300 Rm 213; Mon 1500 Rm 204  
Nielsen Hayden, Patrick: Thu 1600 Rm 212; Fri 1100  
Rm P3; Fri 1200 Rm 207; Fri 1300 Rm 212; Sat 1200  
Rm 201; Sat 1300 Rm 203; Sat 1300 Rm P3;  
Mon 1300 Rm 219  
Nikakis, Karen Simpson: Fri 1000 Rm 201; Fri 1300  
Rm 210; Fri 1700 Rm 211; Sat 1100 Rm 215;  
Sat 1700 Rm 209; Sun 1500 Rm 201  
Nix, Garth: Thu 1700 Rm 201; Fri 1100 Rm 207;  
Sun 1300 Rm 210; Sun 1500 Rm 203; Sun 1600  
Rm 213; Mon 1000 Rm 201  
Nordley, Gerald D: Fri 1000 Rm 201; Mon 1100 Rm 201  
Norman, Mary: Fri 1600 Rm 212  
Nurain, Ika: Fri 1000 Rm 207; Fri 1100 Rm 210; Fri 1300  
Rm 219; Fri 1500 Rm 211; Mon 1200 Rm 201  
O'Hara, Tracey: Sat 1000 Rm 219  
Olson, Mark: Sat 1600 Rm 217; Sun 1000 Rm 207;  
Sun 1200 Rm P3; Sun 1300 Rm 217; Sun 1700 Rm P3

Olson, Priscilla: Fri 1700 Rm 213; Sat 1500 Rm 216;  
Mon 1000 Rm 207  
Ormond, Laurie: Sat 1500 214  
Orszanski, Roman: Fri 1500 Rm 216; Sat 1500 218  
Orthia, Lindy: Sun 1300 Rm 214  
Ortlieb, Cath: Fri 1300 Rm 217  
Ortlieb, Marc: Sat 1100 Rm 210; Sat 1300 Rm 215;  
Mon 1300 Rm 217  
Oz, Danny: Sat 1500 Rm 213; Sun 1400 Rm 210;  
Mon 1000 Rm 211  
Parker, John: Fri 1100 Rm 212; Sun 1000 Rm 209;  
Sun 1100 Rm 209  
Parker, Sarah: Fri 1300 Rm 211; Fri 1500 Rm 217; Sat  
1500 Rm 201; Sun 1000 Rm 209; Sun 1100 Rm 209  
Patrice, Helen: Fri 1100 Rm 217; Fri 1300 Rm 216  
Patterson, Bill: Fri 1100 Rm 201  
Paulk, Kate: Thu 1600 Rm 215; Sat 1000 Rm 201  
Pen, Robin: Fri 1600 Rm 213; Sat 1700 Rm 212;  
Sun 1100 Rm 213; Mon 1200 Rm 217; Mon 1300  
Rm 212; Mon 1500 Rm 211  
Pierce, Alexandra: Fri 1000 Rm 204  
Pillar, Amanda: Thu 1600 Rm 204; Fri 1000 Rm 212;  
Fri 1500 Rm 217; Fri 1600 Rm 219; Sat 1000  
Rm 201; Sat 1100 Rm 203; Sat 1700 Rm 210;  
Mon 1000 Rm 213  
Plummer, Mark: Mon 1100 Rm 217

Polack, Gillian: Thu 1500 Rm 214; Thu 1600 Rm 219;  
Fri 1300 Rm 211; Sun 1300 Rm 201; Sun 1400 Rm  
201; Mon 1000 Rm 212; Mon 1100 Rm 211; Mon  
1400 Rm P1; Mon 1500 Rm 216

Poore, Ann: Sun 1300 Rm 216; Sun 1700 Rm P1

Porter, Andrew I: Thu 1500 Rm 204; Sat 1000 Rm 204

Poulton, Paul: Fri 1000 Rm 211; Fri 1200 Rm 210;  
Mon 1100 Rm 211; Mon 1500 Rm 213

Pride, Marilyn: Sat 1300 Rm 210; Sun 1700 Rm P1

PRK: Thu 1700 Rm 211; Fri 1000 Rm 213; Fri 1300  
Rm 203; Fri 1500 Rm 216; Mon 1200 Rm 207

Pryor, Michael: Thu 1600 Rm 211; Fri 1100 Rm 207;  
Fri 1630 Rm 209; Sun 1100 Rm 203; Sun 1300  
Rm 210; Sun 1500 Rm 217

Retallick, John: Fri 1500 Rm 212

Reynolds, Alastair: Fri 1700 Rm 204; Sat 1200 Rm 204;  
Sat 1700 Rm 219; Sun 1100 Rm 211; Sun 1700  
Rm P3; Mon 1000 Rm 219; Mon 1400 Rm P3

Richards, John: Thu 1700 Rm 204; Sun 1700 Rm 211;  
Mon 1100 Rm 213

Richards, Rhys: Sat 1300 Rm 211

Ringel, Faye: Thu 1700 Rm 212; Fri 1300 Rm 211;  
Sat 1500 Rm 207; Sun 1500 Rm 210; Sun 1700  
Rm 212; Mon 1400 Rm 204

Roberts, Emma: Thu 1600 Rm 209; Fri 1500 Rm 209;  
Fri 1700 Rm 209; Sat 1000 Rm 209; Sun 1400  
Rm 209; Sun 1500 Rm 209; Mon 1300 Rm 209

Roberts, Tansy Rayner: Thu 1600 Rm 213; Thu 1700  
Rm 219; Fri 1000 Rm 204; Fri 1200 Rm 207; Fri 1500  
Rm 207; Sat 1100 Rm 211; Sat 1700 Rm 203;  
Sun 1200 Rm 204; Mon 1300 Rm 213

Robinson, Kim Stanley: Thu 1700 Rm P3; Fri 1100  
Rm P1; Fri 1300 Rm P1; Fri 1500 Rm P3; Sat 1000  
Rm P3; Sat 1200 Rm P3; Sat 1400 Rm P2; Sat 1600  
Rm P3; Sat 1700 Rm 201; Sun 1100 Rm P3; Sun 1300  
Rm P3; Sun 1400 Rm 201; Mon 1000 Rm P1;  
Mon 1200 Rm P1; Mon 1400 Rm P1

Robyn, Lezli: Thu 1500 Rm 207; Sat 1700 Rm 201;  
Mon 1100 Rm 201

Rosin, Ang: Thu 1700 Rm 209; Fri 1200 Rm 215;  
Fri 1300 Rm 210; Fri 1600 Rm 210; Sat 1000  
Rm 211; Mon 1000 Rm 209

Rotenstein, John: Thu 1500 Rm 209; Thu 1700 Rm 211;  
Sun 1000 Rm 210

Routley, Jane: Fri 1300 Rm 201; Sat 1200 Rm 218;  
Sun 1200 Rm 207

Ryles, Carol: Thu 1600 Rm 210; Sun 1300 Rm 204;  
Sun 1400 Rm 215; Sun 1500 Rm 204

Samuel, John: Sun 1000 Rm 212; Sun 1600 Rm 210

Sanmiguel, Juan: Sat 1500 Rm 212; Sat 1700 Rm 213;  
Sun 1600 Rm 210; Mon 1100 Rm 217; Mon 1200  
Rm 213

Satkunanathan, Anita Harris: Fri 1700 Rm 219;  
Sun 1500 Rm 214

Scalzi, John: Thu 1500 Rm 201; Fri 1100 Rm 201;  
 Fri 1200 Rm 219; Fri 1500 Rm 203; Sat 1000  
 Rm 210; Sat 1200 Rm P3; Sat 1500 Rm 211; Sun  
 1700 Rm 204; Mon 1200 Rm 204; Mon 1400 Rm 210

Scheiner, Sam: Fri 1000 Rm 211; Sat 1500 Rm 216;  
 Sun 1300 Rm 203; Sun 1500 Rm 219; Mon 1000  
 Rm P1; Mon 1200 Rm P1; Mon 1300 Rm 210

Schneider, Annette: Sat 1100 Rm 204; Sun 1200  
 Rm 213; Mon 1200 Rm 201; Mon 1500 Rm 216

Scott, Mike: Sat 1100 Rm 207; Sat 1200 Rm P3; Sat  
 1700 Rm 211; Sun 1000 Rm 204; Mon 1100 Rm 217

Sellar, Gord: Sat 1300 Rm 214; Sat 1500 Rm 219;  
 Sat 1700 Rm 219; Sun 1000 Rm 207; Sun 1300  
 Rm 203; Sun 1600 Rm 203; Mon 1400 Rm 219

Shearman, Robert: Thu 1600 Rm 207; Fri 1700  
 Rm 213; Sat 1000 Rm 217; Sun 1400 Rm 217;  
 Sun 1700 Rm 211

Sherman, Delia: Fri 1300 Rm 211; Sat 1500 Rm 211;  
 Sat 1600 Rm 201; Sat 1700 Rm 203; Sun 1400  
 Rm 201; Sun 1600 Rm 213

Shields, James: Thu 1600 Rm 219; Fri 1200 Rm 215;  
 Fri 1300 Rm 219; Fri 1600 Rm 210; Sat 1200  
 Rm 209; Sun 1400 Rm 219; Sun 1700 Rm 216;

Shirrefs, Mark: Sun 1700 Rm 213

Silverberg, Robert: Fri 1100 Rm P1; Fri 1500 Rm 201;  
 Sat 1100 Rm P3; Sat 1300 Rm 216; Sun 1200  
 Rm 203; Sun 1600 Rm P3; Mon 1000 Rm P3;  
 Mon 1300 Rm P3

Sims, Peter: Sat 1700 Rm 213

Sisley, Michael: Sat 1300 Rm 214

Slatter, Angela: Fri 1100 Rm 203; Fri 1500 Rm 210;  
 Sat 1100 Rm P3

Sloan, Kathleen: Sat 1500 Rm 217

Smith, Stephanie: Sun 1400 Rm 211

Snadden, John: Sat 1300 Rm 211

Snodgrass, Melinda M: Fri 1500 Rm P3; Fri 1600  
 Rm 212; Sat 1300 Rm P1; Sat 1600 Rm 201;  
 Sun 1300 Rm 201; Sun 1400 Rm 207; Sun 1500  
 Rm 213; Mon 1200 Rm 204

Spanton, Simon: Thu 1600 Rm 212; Sat 1100 Rm 213;  
 Sat 1200 Rm 203; Sun 1200 Rm 219; Mon 1000  
 Rm 213

Sparks, Cat: Fri 1000 Rm 219; Sat 1200 Rm 210;  
 Sun 1100 Rm 204; Sun 1700 Rm P1

Standlee, Kevin: Sun 1300 Rm 217

Stathopoulos, Nick: Fri 1000 Rm 201; Sat 1100  
 Rm 204; Sat 1200 Rm 201; Sun 1100 Rm 204;  
 Mon 1000 Rm 204

Stephenson, Robert: Sat 1200 Rm 201

Stevenson, Keith: Sun 1200 Rm 203

Stewart, Alan: Fri 1300 Rm 212; Sat 1200 Rm 215;  
 Sat 1300 Rm 203; Sun 1700 Rm P3; Mon 1300  
 Rm 217; Mon 1400 Rm 210

Strahan, Jonathan: Fri 1200 Rm P1; Fri 1500 Rm 201;  
 Sat 1000 Rm 211; Sat 1300 Rm P3; Sun 1000  
 Rm 204; Sun 1100 Rm 201; Sun 1200 Rm P3;

Mon 1000 Rm 213; Mon 1100 Rm 203; Mon 1300 Rm P3

Strasser, Dirk: Sun 1100 Rm 203; Sun 1500 Rm 217

Stross, Charles: Fri 1300 Rm 203; Sat 1500 Rm 219; Sun 1100 Rm 219; Sun 1300 Rm 201; Mon 1100 Rm 219; Mon 1200 Rm P3; Mon 1300 Rm 201; Mon 1400 Rm P3

Stubbs, Helen: Thu 1500 Rm 201; Thu 1700 Rm 215; Mon 1000 Rm 201

Suavé, Christian: Fri 1100 Rm 210; Fri 1700 Rm 212; Sat 1700 Rm 211; Sun 1400 Rm 213; Mon 1300 Rm 212

Sullivan, Kathryn: Thu 1500 Rm 201; Thu 1700 Rm 210; Sat 1300 Rm 201; Sat 1600 Rm 207; Sun 1500 Rm 212

Sussex, Lucy: Thu 1700 Rm 217; Sat 1300 Rm 204; Sun 1200 Rm 217; Sun 1300 Rm 212; Mon 1200 Rm 219; Mon 1500 Rm 210

Sutton, Bill: Sat 1000 Rm 203; Sat 1500 Rm 217

Svaganovic, Julia: Mon 1100 Rm 204

Swain, Tiki: Sat 1700 Rm 201; Sun 1400 Rm 203; Mon 1200 Rm P1; Mon 1500 Rm 216

Tan, Shaun: Fri 1000 Rm 210; Fri 1200 Rm 203; Fri 1400 Rm P2; Sat 1100 Rm 204; Sat 1300 Rm 210; Sat 1500 Rm P3; Sun 1100 Rm 204; Sun 1200 Rm 201; Sun 1700 Rm 209; Mon 1000 Rm 204; Mon 1100 Rm 201

Taylor, Howard: Thu 1500 Rm 219; Fri 1000 Rm 207; Fri 1600 Rm 211; Fri 1700 Rm 217; Sun 1100

Rm 201; Mon 1000 Rm 201; Mon 1200 Rm 211; Mon 1400 Rm 213

Taylor, Dena Bain: Fri 1100 Rm 215; Sun 1400 Rm 217; Mon 1400 Rm P1

Taylor, K. J.: Fri 1000 Rm 211; Sat 1500 Rm 201; Sun 1200 Rm 212; Sun 1400 Rm 215; Mon 1100 Rm 212; Mon 1500 Rm 213

Taylor, Leanne: Thu 1600 Rm 216; Thu 1700 Rm 211; Sun 1300 Rm 211

Thomason, Bill: Fri 1600 Rm 217

Timm, Don A.: Fri 1700 Rm 204

Tregillis, Ian: Fri 1600 Rm 207; Mon 1100 Rm 201

Triffitt, Iain: Fri 1200 Rm 210; Sun 1100 Rm 213

Unterberger, Uwe: Fri 1500 Rm 214

Valente, Catherynne M: Thu 1600 Rm 204; Fri 1300 Rm 213; Fri 1600 Rm P1; Sat 1300 Rm 207; Sat 1500 Rm 201; Sat 1700 Rm 203; Sun 1000 Rm 213; Sun 1200 Rm 204; Sun 1300 Rm 213; Sun 1500 Rm P3; Mon 1100 Rm 201; Mon 1300 Rm 211

Vaughn, Carrie: Fri 1100 Rm 211; Fri 1200 Rm 211; Sat 1000 Rm 201; Sat 1300 Rm 201; Sat 1600 Rm 213; Sun 1400 Rm 204; Sun 1600 Rm 207; Mon 1500 Rm 211

Venn, Helen: Thu 1500 Rm 216; Thu 1600 Rm 213

Victoria, Frank: Sat 1300 Rm 210; Mon 1300 Rm 219

Victoria, Mary: Fri 1000 Rm 201; Fri 1300 Rm 211; Fri 1500 Rm 215; Sat 1500 Rm 201; Sun 1500 Rm 211

- Waite, Jo: Fri 1500 Rm 212
- Walker, Jonathan: Thu 1600 Rm 204; Thu 1700 Rm 219;  
Fri 1200 Rm 201; Mon 1000 Rm 204; Mon 1100  
Rm 219; Mon 1300 Rm 201; Mon 1400 Rm P1
- Walling, René: Fri 1100 Rm 210; Sat 1500 Rm 212;  
Sun 1000 Rm 212; Sun 1400 Rm 213
- Walton, Zoe: Thu 1600 Rm 212; Fri 1000 Rm 212; Fri  
1700 Rm 211; Sun 1000 Rm 203; Sun 1200 Rm 219
- Ward, Kyla - Sat 1300 Rm 204
- Warner, Julian: Mon 1300 Rm 216
- Warren, Kaaron: Thu 2000 Rm 204; Fri 1100 Rm 203;  
Fri 1300 Rm P1; Fri 1500 Rm 213; Fri 1700 Rm 215;  
Sat 1000 Rm 201; Sat 1600 Rm 204; Sun 1300  
Rm 201; Sun 1600 Rm P3; Mon 1500 Rm 216
- Waterhouse-Watson, Deb: Sun 1600 Rm 214
- Watson, Grant: Sat 1200 Rm 219; Sat 1600 Rm 207;  
Sat 1700 Rm 212; Sun 1100 Rm 213; Sun 1400  
Rm 213; Mon 1000 Rm 210; Mon 1100 Rm 214
- Watts, Peter: Sun 1300 Rm 211; Mon 1000 Rm 210
- Weiss, Allan: Fri 1000 Rm 215; Fri 1300 Rm 214;  
Sat 1700 Rm 201
- Weisskopf, Toni: Thu 1500 Rm 204; Fri 1100 Rm P3;  
Fri 1300 Rm P3; Fri 1700 Rm 217; Sat 1000 Rm 204;  
Sat 1500 Rm 201; Sun 1000 Rm P3; Sun 1500 Rm P3;  
Mon 1300 Rm 219
- Wells, Bradley: Sat 1100 Rm 214:(A) 1. The significance  
of the speculative fiction of Charles Williams: the  
forgotten Inkling
- Wells, Patty: Fri 1000 Rm 217; Sat 1000 Rm 217;  
Sun 1000 Rm 217; Mon 1000 Rm 217
- Wessely, Tehani: Thu 1700 Rm 217; Fri 1000 Rm 203;  
Sat 1100 Rm 212; Sat 1500 Rm 209; Sat 1700  
Rm 210; Sun 1100 Rm 217; Sun 1200 Rm 213
- White, Damien: Sat 1500 Rm 207
- Widner, Art: Sun 1000 Rm 211; Sun 1700 Rm 203
- Wight, Linda: Fri 1300 Rm 214
- Wigley, Tom: Sat 1600 Rm P3
- Wilkins, Kim: Fri 1100 Rm 203
- Wilkinson, Lili: Fri 1100 Rm 213; Fri 1700 Rm 211;  
Mon 1000 Rm 219; Mon 1300 Rm 213
- Williams, Sean: Thu 1500 Rm 201; Thu 1700 Rm 210;  
Fri 1700 Rm 204; Sat 1000 Rm 212; Sun 1200  
Rm 217; Sun 1300 Rm 210; Sun 1600 Rm 213;  
Sun 1700 Rm P3; Mon 1100 Rm 207; Mon 1200  
Rm 201; Mon 1400 Rm 210
- Williams, Tess: Fri 1200 Rm 214
- Witteveen, David: Thu 1700 Rm 204
- Wood, Rocky: Thu 1500 Rm 217; Sat 1200 Rm 212;  
Sun 1600 Rm 213
- Wright, Bill: Sat 1500 Rm 215; Sun 1700 Rm P1
- Young, Marty: Fri 1600 Rm 203; Sat 1300 Rm 204

# Other information

## Chemist

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### **The World Trade Centre Pharmacy**

World Trade Centre Cnr Flinders and Spencer Streets, Melbourne, VIC 3000 p: (03) 96202649

## Medical

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### **World Trade Centre Clinic**

Building 3 Concourse Level World Trade Centre Cnr Flinders and Spencer Streets, Melbourne, VIC 3000  
p: (03) 9614 6555

## Banks

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Open 9.30am to 4 p.m. Mon–Thurs, 9.30 a.m. to 5 pm, Friday.

Nearest branches probably in Clarendon Street, South Melbourne or Collins Street or Williams Street in the CBD.

## **Synagogue**

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Melbourne City Synagogue on Albert Road is about 30 minutes' walk from the MCEC.

## **Nearby**

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Outside the MCEC you will see the sailing ship Polly Woodside which forms the centrepiece of the Polly Woodside Maritime Museum. Unfortunately this is currently closed, and will re-open in October 2010!

On the eastern side of Spencer Street is the Crown Entertainment Complex. This includes Crown Casino, cinemas and a variety of restaurants, food courts and shops. It stretches along the bank of the Yarra towards the Southbank shopping precinct and is open 24 hours a day.

There is a DFO Factory Outlet next door to the Hilton that includes a variety of stores including a food court.

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