

List of Program Items

<p>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. <i>Perry Middlemiss, Robin Johnson</i> Sunday 1700 Room P3</p>
<p>20 years of Aurealis <i>Aurealis</i> 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. <i>Dirk Strasser, Stephen Higgins, Michael Pryor, Keith Stevenson, Stuart Mayne</i> Sunday 1500 Room 217</p>
<p>25 Things I learned from SF How much of what you know did you get from science fiction? Chromatophores and Kuiper belts, tesseract and teratogens—what Newton dreamt and how anarchy might work—we've all received numberless infodumps. What are your favorites? Your most exotic. How has science fiction shaped your life, your worldview, and the cool stuff you spout at parties? <i>Narrelle M Harris, Priscilla Olson, Jenny Blackford</i> Monday 1000 Room 207</p>
<p>3D cinema: Revolution or novelty? With <i>Avatar</i>, <i>Alice in Wonderland</i> and <i>Clash of the Titans</i> 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? <i>K. J. Taylor, Tee Morris, Kirstyn McDermott, Darren Maxwell</i> Sunday 1200 Room 212</p>
<p>A Game of Thrones: bringing the fantasy epic to HBO <i>A Game of Thrones</i>, 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. <i>George R. R. Martin</i> Friday 1500 Room P1</p>
<p>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. <i>Ellen Datlow, Robert Silverberg, Alisa Krasnostein, Jonathan Strahan, Jack Dann</i> Monday 1300 Room P3</p>
<p>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. <i>Tehani Wessely, Alisa Krasnostein, Trent Jamieson (Chair)</i> Saturday 1100 Room 212</p>
<p>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. <i>Tom Moylan (mod), Kim Stanley Robinson, John Clute, Glenda Larke, Jonathan Cowie</i> Thursday 1700 Room P3</p>
<p>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 <i>Delia Sherman (mod), Catherynne M Valente, Gail Carriger, Alaya Johnson, Glenda Larke, Tansy Rayner Roberts</i> Saturday 1630 Room 203</p>
<p>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. <i>Ellen Kushner (mod), China Miéville, Alaya Johnson, Cristina Lasaitis, Sheldon Gill, Anita Harris Satkunanathan</i> Friday 1700 Room 219</p>
<p>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. <i>John F. Hertz, Dick Jentsen, Chris Nelson</i> Sunday 1200 Room 210</p>

Alternate Australia: Remaking antipodean history

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

Alan Stewart, Dirk Flinthart, Erika Lacey, Gillian Polack

Friday 1700 Room 203

An everyday future: Including popular culture in science fiction

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

Paul Cornell, Gord Sellar, David D. Levine

Monday 1400 Room 219

Anachronist fiction: Successors to steampunk

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

of sailpunk, wheelpunk and primitive toolpunk.

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

Sunday 1100 Room 219

Anachronistic attitudes: Writing thought and belief in historical fiction

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

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

Sunday 1600 Room P3

Anatomy for writers, fighters and tavern brawlers

Sean McMullen, Catherine McMullen, Jetse de Vries

Sunday 1600 Room 217

Antifan rides again

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

Robin Johnson, Carey Handfield, Leigh Edmonds

Monday 1400 Room 216

Apas: Where old fans go to die?

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

Marc Ortlieb, Alan Stewart, Jeanne Mealy, Bruce Gillespie

Monday 1300 Room 217

Arranging filk

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

Ann Poore, Nancy Freeman

Sunday 1300 Room 216

Artists writing fiction/Writers making art

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

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

Friday 1000 Room 219

As long as we beat New Zealand!

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

Jonathan Cowie, Norman Cates, John Newman, Alan Stewart

Saturday 1300 Room 203

Aussiecon survivors

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

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

Greg Benford

Saturday 1300 Room 216

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

Building a bigger galaxy: The Star Wars expanded universe

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

Karen Miller, Sean Williams, Darren Maxwell

Saturday 1000 Room 212

But I'm not from Melbourne

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

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

Friday 1500 Room 216

But is it horror?

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

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

Saturday 1200 Room 212

But this is real!

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

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

Sunday 1400 Room 204

Capes and skirts: The plight of female superheroes

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

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

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

Saturday 1100 Room 211

Caught in the slipstream: Fiction between genres

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

Ian Nichols (mod), John Clute, Ellen Datlow

Monday 1500 Room 204

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

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

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

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

Thursday 1600 Room 211

Clarke's 2010 and other continuations

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

Rani Graff, Russell Blackford, Jeff Harris

Saturday 1300 Room 213

Classic Australian SF

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

Ian Irvine, Sean McMullen, Lucy Sussex, Sean Williams

Sunday 1200 Room 217

Climate change and Utopia

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

Kim Stanley Robinson

Sunday 1100 Room P3

Climate change: Possible futures for planet Earth

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

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

Monday 1200 Room P1

Closer to God: The Nietzschean superhero in comics

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

David Cake, James Bacon, Daniel Dern

Monday 1200 Room 212

Collecting SF art

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

James Daugherty, Mark Olson

Saturday 1600 Room 217

Comic to film adaptation

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

Ian Nichols, Peter Sims, Ben Chandler, Juan Sanmiguel

Saturday 1700 Room 213

Copyright in the 21st Century

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

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

Saturday 1000 Room 203

Counterfactuals: Science fiction vs historical analysis

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

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

Monday 1400 Room P1

Cover art: Choices and responsibilities

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

Patrick Nielsen Hayden, Toni 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

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

Great women of science fiction

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

Andrew M. Butler, Lucy Sussex, Claire Briailey

Sunday 1300 Room 212

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

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

Greg Benford, Charles Stross, Alastair Reynolds

Monday 1400 Room P3

Has Hollywood sucked the vampires dry?

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

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

Sunday 1300 Room 213

Hatha and yin yoga

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

Helen Patrice

Friday 1300 Room 216

Haunted legends

Ellen Datlow, Stephen Dedman, Kaaron Warren

Friday 1500 Room 213

Have a whinge

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

Perry Midlemis, Patty Wells

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

Heavy metal monsters

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

Talie Helene

Sunday 1200 Room 211

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

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

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

Robin Pen, Grant Watson, Iain Triffitt

Sunday 1100 Room 213

High stakes: The television words of Joss Whedon

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

Nancy L. Freeman, Gina Goddard, Julia Svaganovic

Monday 1100 Room 204

How do I run electronic paper through my Hektograph?

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

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

Monday 1100 Room 217

How much science should be in YA science fiction?

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

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

Saturday 1000 Room 211

How not to enjoy this convention

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

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

Sunday 1300 Room 217

How to enjoy this convention

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

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

Thursday 1500 Room 204; Saturday 1000 Room 204

How to review

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

John Clute, John Berlyne, Crisetta MacLeod, Dirk Flinthart

Sunday 1300 Room 219

How to write filk

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

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

Saturday 1300 Room 215

How we edit

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

Jonathan Strahan, Ellen Datlow, Amanda Pillar, Simon Spanton

Monday 1000 Room 213

I could do better than that

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

Terminator 3: Rise of the Machines.

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

Friday 1300 Room 213

If you wrote it, they wouldn't believe it

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

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

Thursday 1700 Room 219

In conversation: Ellen Datlow and Jonathan Strahan

Friday 1200 Room P1

In conversation: Kim Stanley Robinson and Robert Silverberg

Friday 1100 Room P1

In conversation: Seanan McGuire and Catherynne M. Valente

Friday 1600 Room P1

In search of the Necronomicon

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

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

Thursday 1700 Room 212

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

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

Louise Hitchcock

Friday 1500 Room 204

Is criticism dead?

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

John Clute, Bill Congreve, James Bradley, Cheryl Morgan

Friday 1300 Room 204

Jack Vance and the Dying Earth

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

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

Sunday 1200 Room P3

Joseph Campbell and the hero's journey

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

Faye Ringel, David Cake, Ben Chandler, Mur Lafferty

Sunday 1700 Room 212

Keeping pace: Maintaining momentum in fiction

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

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

Friday 1200 Room 211

Laloux, Moebius and other weirdness

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

René Walling, Grant Watson, Christian Sauv 

Sunday 1400 Room 213

Let's get lyrical: Poetry in YA spec fic

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

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

Sunday 1600 Room 211

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

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

Stephen Dedman, John Scalzi, Melinda M. Snodgrass

Monday 1200 Room 204

Love hurts: YA Paranormal romance

Why is Paranormal Romance so popular with teens?

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

Saturday 1700 Room 210

Magic mean streets: The city as a fantasy location

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

Ellen Kushner, Trudi Canavan, Carol Ryles, Jennifer Fallon

Thursday 1600 Room 210

Make Room, Make Room!

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

Gord Sellar, Sam Scheiner, Cristina Lasaitis

Sunday 1300 Room 203

Make your own fan trailer

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

Chris Brennan

Saturday 1700 Room 216

Making a living: Professional writing for speculative fiction authors

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

Cory Doctorow, John Scalzi, George Ivanoff, Jennifer Fallon

Friday 1200 Room 219

Mapmaking for fantasy authors

Workshop: 2 hours

Russell Kirkpatrick

Friday 1600 Room 216

Mary Poppins: From the Outback to Cherry Tree Lane

Mary Poppins, the beloved children's fantasy of a magical English nanny, has become an international phenomenon. It has jumped from bestselling novel to blockbuster motion picture to popular stage musical. It was also written by an Australian, Queensland 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 Weiskopf, Howard Tayler, Jean Johnson

Friday 1700 Room 217

Minotaurs in space helmets: Using myth in science fiction

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

Alan Baxter, Gillian Polack, James Shields

Thursday 1600 Room 219

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

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

Q&A: Writing YA speculative fiction

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

Queer representations in speculative fiction

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

Reading from the other shelf: When SF becomes literature

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

Rebel Empire presentation

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

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

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

Rethinking SETI: 50 years on

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

Robert Jordan and The Wheel of Time

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

Rocket boys and rocket girls

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

RPGs, storytelling and authorship

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

Sandbox vs theme park The design of MMOs

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

John Rotenstein, David Cake, Will Elliott

Sunday 1000 Room 210

Science fiction and graphic novels

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

René Walling, Cheryl Morgan, Juan Sanmiguel

Saturday 1500 Room 212

Science fiction and the television industry

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

Melinda M. Snodgrass, Ian Mond, Paul Cornell

Sunday 1500 Room 213

Science fiction and the theatre

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

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

Saturday 1100 Room 217

Science Fiction in pop music

Russell Kirkpatrick

Friday 1100 Room 219

Selling the future: Life working in a science fiction bookstore

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

Justin Ackroyd, Chuck McKenzie, Greg Ketter, Robin Pen

Monday 1200 Room 217

Sex and drugs and SF cons

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

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

Friday 1300 Room 212

SF and the Australian landscape

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

Tiki Swain, Kaaron Warren, Annette Schneider, Gillian Polack

Monday 1500 Room 216

SF in Australian comic books: 1924 to 1966

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

Graeme Cliffe

Saturday 1600 Room 216

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

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

Alan Stewart, Ian Nichols

Saturday 1200 Room 215

Shadows and hearts: Unpacking paranormal romance

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

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

Monday 1500 Room 210

Shaping the world: The possibilities of geoengineering

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

Kim Stanley Robinson, Tom Wigley, Greg Benford

Saturday 1600 Room P3

Shared universes and united visions

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

Sean Williams, John Scalzi, Alan Stewart

Monday 1400 Room 210

Six years on an island: Lost in review

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

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

Friday 1700 Room 213

Some win, some lose: investigating chances

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

Jonathan Blum, John Parker

Friday 1100 Room 212

Sorcerers and storytellers: Fiction and the occult

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

David Cake

Saturday 1700 Room 217

Speculative fiction and the national curriculum

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

Gina Goddard, Tehani Wessely, Ian Nichols, Elizabeth Bowyer

Sunday 1100 Room 217

Spirits on screen: Supernatural anime

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

John Samuel, René Walling, Lars Adler

Sunday 1000 Room 212

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

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

Ian Mond, Helen Venn, Jenny Blackford, Crisetta MacLeod

Thursday 1500 Room 216

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

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

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

Stephen King lecture

Rocky Wood

Thursday 1500 Room 217

Swiss family starship: Getting lost in SF television

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

Carolina Gomez, Kerrie Dougherty, Laurie Mann, Danny Oz

Monday 1000 Room 211

Swords and fists: Chinese fantasy and the wuxia tradition

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

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

Wing Chung, David Cake, John Snadden, Rhys Richards

Saturday 1300 Room 211

Sydney Futurians

A meeting of the Sydney Futurians

Garry Dalrymple

Sunday 1600 Room 216

Taking it on the chin: Authors and reviews

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

John Berlyne, Jean Johnson, Karen Miller, John Scalzi

Sunday 1700 Room 204

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

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

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

Sunday 1500 Room 210

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

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

Shaun Tan, Sophie Byrne, Leo Baker

Friday 1000 Room 210

The artist's paradox

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

Andrew McKiernan, Cat Sparks, Nick Stathopoulos, Shaun Tan

Sunday 1100 Room 204

The author's strait-jacket: Switching genres

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

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

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

Friday 1500 Room P3

The Baen travelling slide show (with prizes!)

Toni Weiskopf

Friday 1300 Room P3

The balancing act of speculative fiction comedy

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

Tee Morris, Richard Harland, Howard Taylor

Thursday 1400 Room 219

The best-kept Secrets of Australian horror

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

Stuart Mayne, Lucy Sussex, Kyla Ward, Marty Young

Saturday 1300 Room 204

The best SF novel you've never read

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

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

Sunday 1400 Room 217

The Fermi Paradox

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

James Benford, Gord Sellar, Dirk Flinhardt, Alastair Reynolds

Saturday 1700 Room 219

The follow-up: Writing the second novel

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

Peter V. Brett, Fiona McIntosh, Will Elliott

Saturday 1200 Room 213

The future is overtaking us

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

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

Saturday 1200 Room P3

The future of gender and sexuality

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

Cristina Lasaitis, David D. Levine, Erika Lacey

Sunday 1600 Room 219

The future of privacy

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

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

Friday 1300 Room 203

The future of short fiction

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

Stephen Dedman, Cory Doctorow, Alisa Krasnostein, Jonathan Strahan

Monday 1100 Room 203

The Grandfather Paradox and other stories

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

Russell Blackford, Paul Cornell, Charles Stross

Monday 1200 Room P3

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

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

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

Friday 1300 Room 210

The history of women in Australian SF

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

Helen Merrick, Gina Goddard, Alisa Krasnostein

Sunday 1600 Room 212

The imaginary zoo: Creating fictional wildlife

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

Russell Kirkpatrick, Elisabeth Malartre, Dave Freer

Thursday 1700 Room 216

The James Bond enigma

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

Adrienne Foster, Cat Sparks, Tee Morris, Guy Lillian

Saturday 1200 Room 210

The Last Airbender: Race and hollywood cinema

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

René Walling, Ika Nurain, Christian Sauvé

Friday 1100 Room 210

The limits of science

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

Tim Bolgeo, Tore Audun Høie, Sam Scheiner

Sunday 1500 Room 219

The Lovecraft dilemma

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

Robert Hood, Iain Triffitt, Paul Poulton

Friday 1200 Room 210

The lure of a good map

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

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

Monday 1100 Room 210

The next Philip K. Dick

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

Robin Pen, Guy Lillian, Andrew M. Butler, Christian Sauvé

Monday 1300 Room 212

The problems with first contact

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

Gord Sellar, Sean McMullen, Dave Freer, Mark Olson

Sunday 1000 Room 207

The race to the Red Planet

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

Kim Stanley Robinson, David D. Levine, James Benford

Sunday 1300 Room P3

The rise of the graphic novel

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

Bernard Caleo, John Retallick, Jo Waite

Friday 1400 Room 212

The secret life of literary agents

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

John Berlyne, Garth Nix, Ian Irvine

Sunday 1500 Room 203

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

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

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

Sunday 1100 Room 210

The short half-life of strange television

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

Danny Oz, Jeanne Mealy, Ginjer Buchanan

Sunday 1400 Room 210

The social aspects of online games

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

John Rotenstein, PRK, Leanne Taylor

Thursday 1700 Room 211

The steampunk playground

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

Richard Harland, John Berlyne, Jay Lake

Saturday 1000 Room 213

The world of YA spec fic reviewing

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

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

Monday 1300 Room 213

The writer and the audience: Online interaction and public personae

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

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

Saturday 1500 Room 204

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

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

Carrie Vaughn, Robin Pen, Tee Morris

Monday 1500 Room 211

Things to do in Melbourne when you're geek.

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

Louise Angrilli, Emily Mcleay, David Witteveen, John Richards

Thursday 1700 Room 204

Thinking in trilogies

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

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

Saturday 1600 Room 212

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

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

Leanne Hall, Seanan McGuire, Gina Goddard (chair)

Sunday 1700 Room 210

Time and the novel

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

Kim Stanley Robinson

Saturday 1000 Room P3

To eternity and beyond

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

Gina Goddard, PRK, Terry Frost

Friday 1000 Room 213

To market: How to sell your short stories

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

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

Saturday 1100 Room P3

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

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

Where do you get your ideas?

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

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

Monday 1000 Room P3

Whither the Republic: Forms of Government in science fiction

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

Will Elliot, Gail Carriger, Howard Tayler, Dave Freer

Monday 1400 Room 213

Who wants to live forever: Implications of immortality

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

Will McIntosh, Sam Scheiner, Priscilla Olson, James Benford

Saturday 1500 Room 16

Whores and virgins: Finding roles for women in fantasy fiction

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

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

Monday 1500 Room 219

Why Australia is more horrifying than anywhere else

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

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

Thursday 1400 Room 210

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

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

John Clute, Toni Weisskopf, Jack Bell, Paul Cornell

Sunday 1000 Room P3

Write the fight right (workshop)

Alan Baxter

Saturday 1200 Room 217

Write what you know!

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

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

Friday 1300 Room P1

Writing in the shadow of Adams and Pratchett

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

James Shields, Duncan Lay, Tee Morris

Sunday 1400 Room 219

Writing strange lands: Other cultures in YA speculative fiction

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

Karen Healey, Gillian Polack, Helen Lowe (chair)

Monday 1000 Room 212

Writing your first novel

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

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

Sunday 1500 Room 204

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

How do writers imagine and construct their worlds?

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

Thursday 1600 Room 217

WSFS Business Meeting

Involves site selection for future Worldcon

Kent Bloom

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

WTF are DUFF, GUFF and is it all NAFF?

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

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

Friday 1200 Room 215

YA science fiction - a guy thing?

Is Young Adult Science Fiction written by males for males?

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

Monday 1400 Room 212

YA speculative fiction: Industry overview and insights

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

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

Sunday 1000 Room 203