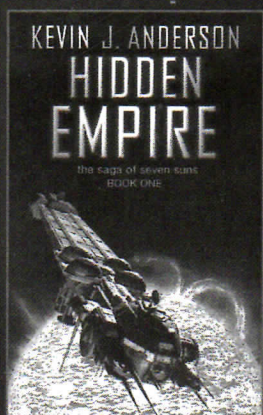




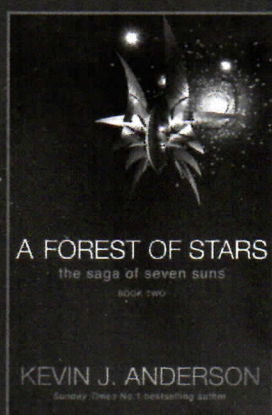
46th Australian National Science Fiction Convention

8-11th June 2007 Melbourne Australia

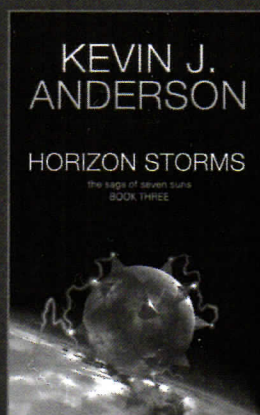
KEVIN J. ANDERSON



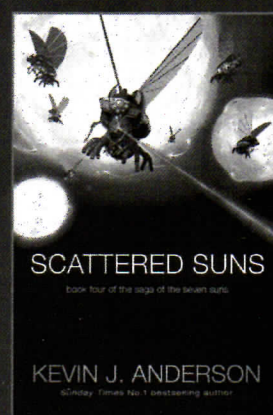
Hidden Empire - Book 1
9780743430654 \$19.95 PB



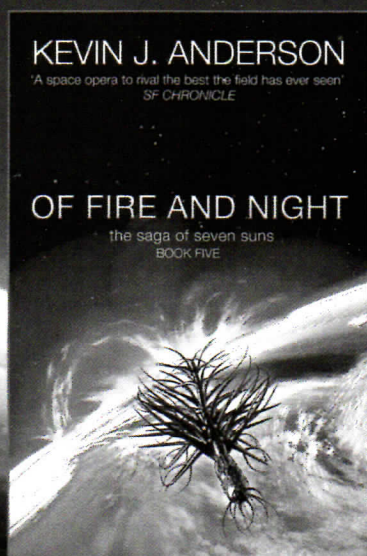
A Forest Of Stars - Book 2
9780743430661 \$19.95 PB



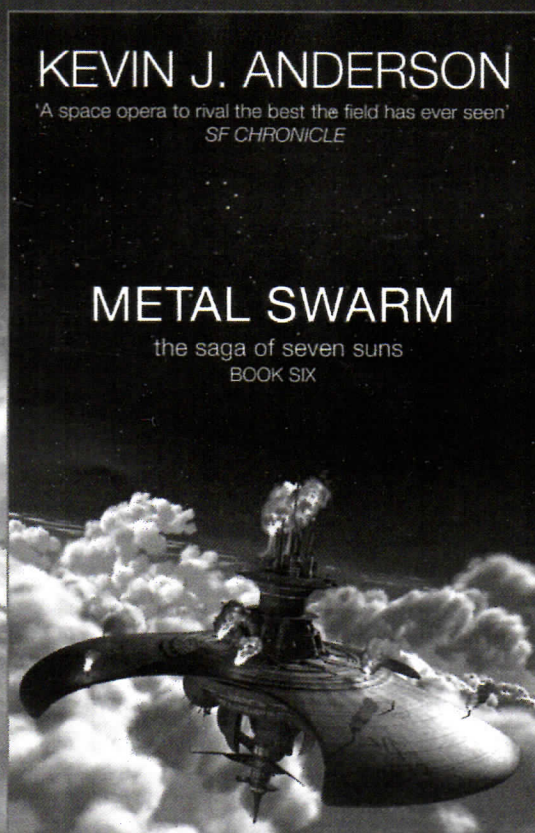
Horizon Storms - Book 3
9780743430678 \$19.95 PB



Scattered Suns - Book 4
9781416502906 \$19.95 PB



Of Fire And Night - Book 5
9781416502920 \$21.95 PB August



Metal Swarm - Book 6
9780743275439 \$32.95 TPB August

Australian tour september 2007

Brisbane Writers' Festival	September 12 - 16
Perth	September 18 - 19
Adelaide	September 20
Melbourne	September 21-24
Sydney	September 25-27
Canberra CONFLUX 4 Science Fiction Convention	September 28 - October 1



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Convergence 2

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www.natcon.org.au/2007
convergence@natcon.org.au

WELCOME TO THE
46TH AUSTRALIAN
NATIONAL SF
CONVENTION.

COMMITTEE

CHAIR Rose Mitchell
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MEMBERSHIP OFFICER Sally Frost
VSFC Liaison Perry Middlemiss
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PROGRAM Jamie Reuel, Terry Frost, Keith Stevenson
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PUBLICATIONS Rose Mitchell
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ART EXHIBITION Cathy Larsen
PSW AGENT Edwina Harvey
BUSINESS MEETING Julian Warner
COMMITTEE MEMBER Sue Bursztynski
COMMITTEE MEMBER Duncan Campbell
WEBMASTER Jon Swabey

WE ALSO WISH TO THANK ALL THOSE WHO HAVE CONTRIBUTED TO CONVERGENCE 2

Bev Hope • Cat Sparks • Cathy Larsen • Edwina Harvey • Fantastic Planet Books (Perth) • Grant Gittus Graphics • Les Petersen • Paula McGrath • Pulp Fiction Books (Brisbane) • Sarah Endicott • Slow Glass Books (Melbourne) • Claire Wilson • Jack the Cat • Andrew O'Rorke • Lucy Sussex • Galaxy Bookshop (Sydney) • Infinitas Bookshop (Parramatta) • Kinokuniya Bookshop (Sydney) • Trish Smythe

THE UNSUNG HEROES: this list is not exclusive. There have been many, many people who have helped us putting the con together. We apologise if we have left you off this list. Convergence 2 is extremely grateful for your contribution to making the Natcon a success

The Australian National Science Fiction Convention is sometimes referred to as the 'Natcon'. The Natcon is held in a different city each year and is organised by unpaid volunteers on a not-for-profit basis. It has been run annually for over 50 years and is the most important event on the Australian Science Fiction & Fantasy calendar. First held in Sydney in 1952 as an event run by fans for fans, nowadays it attracts hundreds of people both fannish and professional: fans, writers, editors, booksellers, publishers, movie-makers and other science fiction and fantasy enthusiasts from around the country – and even some from overseas.

The organising Committee took inspiration from Frances Spufford's novel 'The Child that Books Built' (Faber and Faber 2003), a memoir about how, what and why we read as children. Childhood's fond memories of either magical stories or scary ones, can lead to a love and deeper appreciation of the speculative fiction genre in adulthood. The speculative fiction genre encompasses a wide range of writing styles and a breadth and depth of inquiry and it is important to look at SF&F in relation to teenagers and young adults, particularly as these people will be the future readers, writers and critics of the SF&F genre.

This year we are pleased to have as our Guests of Honour Isobelle Carmody, Fred Gallagher and esteemed fan Cath Ortlieb. Isobelle is one of Australia's most highly regarded and prominent authors of fantasy for young adult readers. Fred Gallagher, AKA Piro has garnered a world wide following for his online manga comic, Megatokyo. Cath has been a prominent figure in the Australian science fiction community since the early seventies, and in her career as a secondary teacher, fought solidly to have science fiction included on the Victorian school curriculum.

We also have attending Dave Freer, Art Director for Jim Baen's Online Universe and Ang Rosin, the 2007 GUFF Fan Fund winner, both of whom will provide us with interesting and entertaining insights into issues surrounding the science fiction and fantasy community. FFANZ delegate for '07, Dave Cake will drop by also, on his way home from the New Zealand Natcon.

I would like to take this opportunity to thank the Committee for Convergence 2, both past and present for their efforts in bringing Convergence 2 to fruition. They worked tirelessly and with great commitment, often in their spare time after putting in a full day on their Day Jobs. I would also like to thank all the people not officially associated with the organising committee who provided us with support and assistance in our endeavours. It is heartening that so many people contributed and supported the Natcon, furthering the tradition of this mainstay of the Australian SF&F community.

I trust that you will enjoy their work, but mostly I hope you enjoy Convergence 2. *Rose Mitchell, Chairman*

CON RULES

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The
convention
site is a non-
smoking
venue.

The quick version of all this is, **we expect you to use common sense**. If it is against the law to do it on the street with a policeman present, assume it's just as illegal at the convention.

Be considerate of your fellow con-goers. You will find that consideration and kindness reciprocated.

Wear your badge at all times while in the precincts of the convention centre. The convention organisers then know you are supposed to be there.

While both the convention and the venue will exercise all due care and responsibility to ensure the safety of participants and their property, no liability will be accepted for loss or damage of items or personal effects brought onto the convention site. Don't leave your valuables lying around unattended.

Nobody may touch or use any equipment set up for the convention, except those who have been officially appointed to do so. Non-compliance with this will result in expulsion from the convention, as well as a legal request for payment of loss or damage to the equipment.

If people wish to record events or panels that they attend, then they first must get the permission of all participants to be videoed or audio taped. People using recording equipment must not obstruct other people's views or thoroughfares. The organisers reserve the right not to allow filming or sound recording for any reason.

A child is a person under 15 years of age, and while in attendance at the convention, must be accompanied and supervised by a parent or guardian at all times. Convergence 2 cannot provide a child minding service to con attendees. Parents and guardians are advised to make their own arrangements for childcare services. For out of town visitors, you should check with your hotel regarding childcare or baby-sitting services.

If you cause any trouble of any sort, the organisers reserve the right to eject you from the convention, the convention site and/or the onsite hotel if you do so. The organisers reserve the right to define what 'trouble' is – you get the gist.

No weapons: nothing that looks like a weapon. No fire, no flame, no flashes, no explosions, NO EXCEPTIONS.

There is no official dress code, however, the organisers would prefer not to see your jiggly bits. Lycra is permitted. All people attending the convention **must** wear footwear – a requirement of the insurers for the convention, the convention centre and the hotel, rather than conservative Victorian attitudes. Don't forget to bathe during the course of the convention. This is at the request of other attendees.

Alcohol may **not** be brought into the convention site and may only be consumed within the confines of the convention site if purchased from official sources, (i.e. bars and restaurants).

The use of illegal drugs is expressly forbidden within the convention site. If any member or person who attends Convergence 2 brings, uses, sells or otherwise distributes any type of illegal drug, the legal authorities will be contacted to remove the person/s and no refund will be forthcoming. The attendee will also be banned from the remainder of the convention.

A long-standing tradition of science fiction conventions has been the room party. If you want to hold a room party, by all means do so, but it is your responsibility to organise. The convention organisers are unable to provide you with staff to assist. There will be a notice board at the Registration Desk if you want to post a public notice about your room party.

As the convention is sharing the hotel with non-convention members, there will be a few restrictions on room parties and such. Please be responsible. You are welcome to host a party in your hotel room, but keep the noise down if you don't wish the hotel to close your party down. The room guest will be liable for any malicious damage caused. What you do in your own hotel room is your own business, although most accommodation providers would not approve of you bonging on nor making human sacrifices.

AUCTION RULES

FANFISH AUCTION

The Convergence 2 Auction will be held on Saturday 9 June from 12pm – see the daily program sheets for location. Items on auction are being sold by individuals or by the Fan Funds - GUFF, DUFF, FFANZ and NAFF.

Items can be dropped off at the Registration Desk up to 11.30am. The Registration Desk will be open from 5pm on Friday evening and 9am on Saturday morning.

Please ensure that all items are clearly labelled with your name, a description of the article, the reserve price and a contact mobile phone number – or failing that, how we can contact you.

If items are a lot, make sure that the items are securely bundled together so that they do not become separated. Ensure that the description notes that the item is a Lot.

Only people in attendance at Convergence 2 may place items in the auction.

Convergence 2 will collect 5% on all items sold excluding those items specifically for raising funds for the Fan Funds – DUFF, GUFF, FFANZ and NAFF. There will be no EFTpos or credit card facilities available at the auction so please bring your cash or cheque book.

A LETTER FROM THE PROGRAMMER

Science fiction and fantasy fans have seen and read it all. Wormholes, stardrives, parallel universes, talking ponies and magical amulets are all 'so yesterday'. Conditioned from an early age to 'trust no one' and 'question everything', they ask the most profound metaphysical questions and demand explanations for the most trivial matters.

How do you create a program for such people? Our answer was to ask as many of the them as we could to be panellists, and let them make the program they want.

On any panel you will find writers, readers, watchers and enthusiasts. They all generously share their expertise, experience and time. Panellists are not paid. They have to volunteer, and often initiate the panel idea. They are expected to prepare their material in advance and speak knowledgeably on the day. The presenter of one session is an audience member in the next. This willingness to join in, share, listen and learn makes science fiction and fantasy goers the best audience in the world.

I hope you enjoy the program at Convergence 2.

Jamie Reuel

2007 Programmer



Getting Bang For Your Buck Rogers - How to Enjoy Your First Convention.

Conventions are intense. They are fun. They are interesting if the committee does its' job right. But those three qualities can be overwhelming when you stretch them out over three and a half long days. There can be a tendency to lose sleep, skip meals and forget your toothbrush. None of us on the committee want to see new convention members resembling the extras in a George Romero movie by Sunday afternoon... unless the zombie look is part of a costume. It's all about pacing yourself.

Here are our tips.

The first thing is, relax and explore. Like Willie Wonka said, "*Lots of surprises, but nothing dangerous*". Get the programme grid, work out which items interest you and realise that you can't see everything. Try to blend in some of the bigger guest of honour panels and some of the quirkier, smaller, less than serious ones. It's a smorgasbord, don't just stick to the party pies and fairy bread. Science fiction people love sharing their passion for books, writing, magazines, movies, tv shows, music and eclectic t-shirts. Explore the convention. Discover new interests to be passionate about.

Secondly, make sure you get enough food, drink and rest. Air conditioning can dehydrate you, it's easy to skip meals and between programming and parties, sleep can become a rare and precious thing. Drink, eat, sleep and rest. If you're on any medication, make sure you take it when you should. (Indelicacy alert) Make sure you shower too. There are a lot of people in close proximity at conventions. Hosing off your dead skin bacteria on a regular basis makes the environment more pleasant for other attendees. (End Indelicacy Alert).

Be polite. People will be helpful and informative if you are. Your first reference is this programme book. If it isn't here the registration desk staff are your wikipedia/google. Ask questions but be aware that they are often busy and you may need to wait until they finish helping other attendees. Be patient.

If you're over 18, you'll find lots of fans and no few writers at the hotel bar. **Mingle, talk, enjoy.** But this leads to another piece of advice. Overindulgence is not in your best interest. Getting a happy buzz is fine. Becoming rude, obnoxious, unconscious or regurgitative is not. Alcohol ingestion is not a competitive sport in this subculture.

In spite of all the caveats above, **we want you to enjoy Convergence 2.**

Welcome,

enjoy,

be cool but not cold.



Isobelle Carmody

I was born in Wangaratta in Victoria, and I am the eldest of eight children. We shifted to Melbourne when I was five and then to Geelong when I was eight. I went to a tough primary school in a housing commission area, and I was frightened of the teachers and a lot of the other kids. I didn't seem to know how to be normal and, looking back, I can see there were two reasons for that. The main one was that we didn't have television, and with eight kids, my parents spent almost all of their time just running the house, getting it clean, getting us fed. They didn't do much talking about anything outside of the house and domestic life, so I was quite ignorant about pretty much everything. We rarely went out as a family because there were so many of us, and as well as not having a car, we hadn't the money for most forms of entertainment. That lack of interaction with the world, and my lack of knowledge about it, made me imaginative, but it also made me an outsider at school. All the other kids seemed to know so much. I was regarded as dumb, and I grew up thinking that about myself, and feeling pretty inadequate in most ways.

The only thing I could do really well was to tell stories and play games with my brothers and sisters — as long as it had nothing to do with school or the real world. Most of the time at school, in class and out, I had my head buried in a book. The books I was drawn to were invariably fantasy, because they seemed to be about things I thought mattered, like honour and courage and friendship worth dying for. The characters in them were always doing vital things and they were often like me — misfits — only they turned out to be special and important. My favourite books were the Narnia Chronicles, the Doctor Dolittle books and others like these. I read the books I loved over and over. The real world could not compete. I was a very fast reader and a bookaholic. When I was reading I did not feel dumb. I felt inspired and thrilled. I seemed to find myself there. I was always astonished when a character felt or thought some obscure thing that I had. I felt I was catching glimpses of some better or important me. A me that mattered in the world. A me that could make a difference.

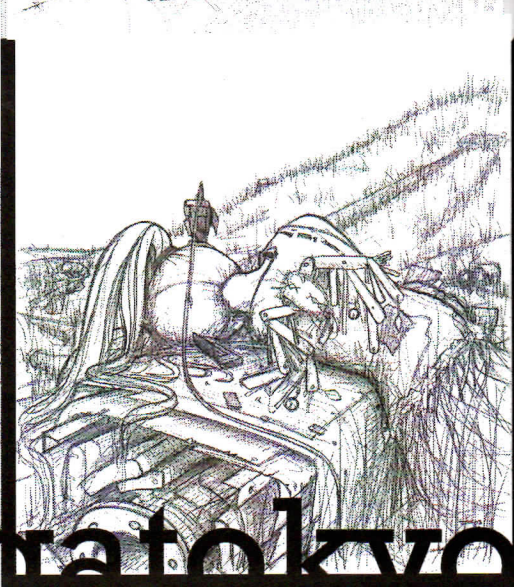
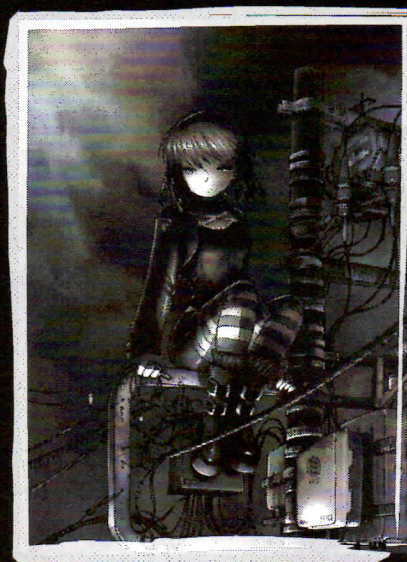
When my father died I was fourteen. Overnight my mother became terrified that the welfare department would take us away. For her, keeping us meant keeping the house and us spotless and keeping us inside and away from other people. That meant the already closed world we had inhabited as children was now almost hermetically sealed. It was during these days that I started to write *Obernewtyn*, which later became my first published book. I did not so much see myself as writing fantasy as having found a mode in which to think about all the things that troubled me in my life and in the world. *Obernewtyn* is about being a misfit. It is about trying to understand why people do the terrible things they do to one another, to the world. It is about being subjected to the faceless power of authority. I did not write then nor do I write now, to instruct anyone anything. I do not write to escape. I write in order to think and the tools of speculative fiction work better for me than any others.

I wrote and rewrote *Obernewtyn* many times before I sent it off. I think that is why the first publisher I sent it to accepted it. It was well worked, more than brilliant, and of course I was also lucky to send it to the right publisher at the right moment. Never underestimate the importance of luck. Twenty seven years and 29 books later, I feel lucky enough that it makes me nervous.

Publications
Obernewtyn
The Farseekers
Ashling
The Keeping Place
The Stone Key (November 2007)
The Gathering
Scatterlings
Alyzon Whitestarr
Billy Thunder and the Night Gate
The Winter Door
Greylands
Darkfall
Darksong
Green Monkey Dreams
The Case of the Metaphysical Whore
(play with Steve Taylor)
This Way Out (plays with Steve Taylor)
Metro Wind (2008)
The Man who Lost His Shadow
The Dove Game
Bearflower
Arcimboldo's
The Wrong Thing
Night School (2009)
Little Fur
A Fox Called Sorrow
A Mystery of Wolves (November 2007)
Audio CDs of Little Fur books
The Landlord
The Red Shoes
Angel Fever
Cat Dreamer
Dreamwalker
Journey from the Centre of the Earth
Omnibus
Wildheart

Fred Gallagher, also known as Piro, is an American Illustrator, writer and former architect behind the anime/manga inspired webcomic **Megatokyo**. New comics are released on his website, www.megatokyo.com, three times per week. Megatokyo has also been collected into four books published by Dark Horse Comics and DC Comic's CMX imprint. The comic has been a huge success and Fred has been working full time on Megatokyo since 2002, supported by his online store, www.megagear.com.

He will be joined by his wife, Sarah, known as "Seraphim" by Megatokyo readers. This will be their first visit to Australia.





Cath Ortlieb

— A Slightly Biased Introduction

CATHERINE SILVANA CIRCOSTA claims that when she went to Italian dances as a teenager, she'd size up the boys she danced with, and when they asked where her family came from, as one does at Italian dances, she had two possible replies. If the boy was okay, she'd reply with her mother's village: "Montemurro", and the dance would be fine. If she was uncertain about her dancing partner, she'd reply: "My father's from Calabria". The boy would then complete just that one dance with her, at arm's length and with furtive glances over his shoulder, looking for the gentlemen with violin cases and horses' heads. Cath's pride in her background and her "no bullshit" attitude have served her well — as a teacher, a family person, a hockey player, a sucker for good causes, a Christian and as a member of the science fiction community.

There are times when I marvel at Cath's ability to cut across so many sections of society, and to bring what may seem to some as old fashioned virtues, like duty and dedication, into everything she does. She has an incredibly methodical approach to things, which can be seen in her dedication to ANZAPA and to the Australian Science Fiction Foundation. Cath also has an appreciation for the absurd and delighted in being able to join the Hitchhiker's Fan club from 42 Pinniger St in Broadford, a serendipity noted by Ian Gunn.

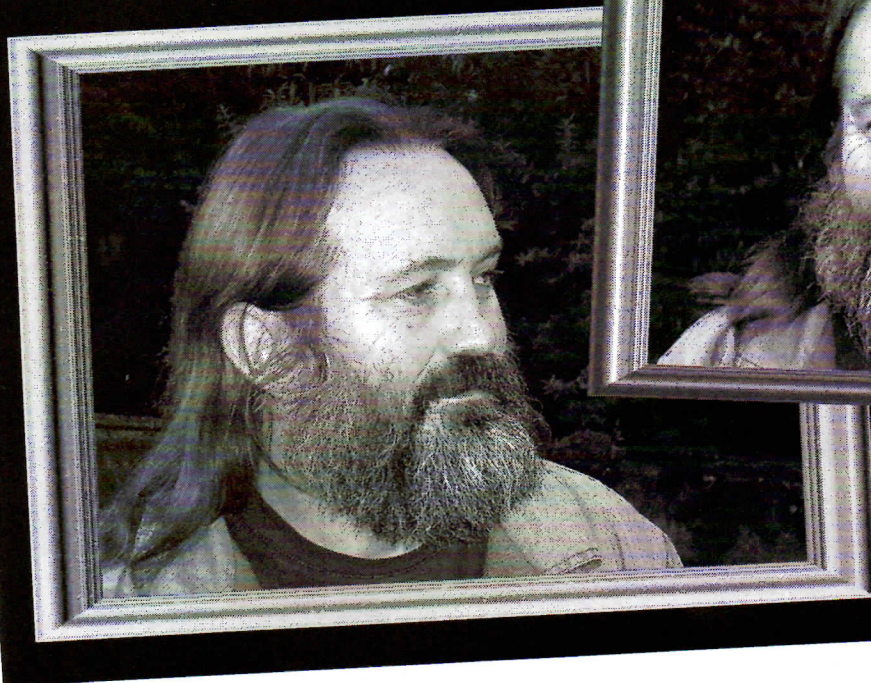
Cath has also shown strong catholic tastes in science fiction, despite having left the Catholic Church fairly early in her Christianity. While being an avid reader, she still has time to fit in Star Trek, Dr Who, Farscape and a leaning tower of media SF DVDs which threaten to topple and destroy the few patches of the lounge floor that aren't covered by the newspapers that she vows to get around to dealing with real soon now. This inclusivity extends to her circle of fannish friends, who range from the most boring of boring old farts to those younger media savvy types. And she is not overwhelmed by reputations. If you corner her at the convention, get her to tell the Harlan Ellison story, and its sequel.

Cath almost got to Aussiecon in 1975 and played important roles behind the scenes at Aussiecon II and III, being virtually chained to the information desk at Aussiecon III. She's looking forward to attending Aussiecon IV without having to bother about the children — her own or the ones who take fandom too seriously.

At Convergence II she's bound to take her duty as Fan Guest of Honour terribly seriously, and she'll try to overwork under the misapprehension that she needs to justify her position. Do me a favour — remind her that the main duty of a Fan GoH is to remind everyone that fandom should be fun and that she should be leading by example!

MARC ORTLIEB April 2007





DAVE

FREER

Dave Freer is a South African fisheries scientist turned SF/fantasy author, who got sucked into being the art director for Jim Baen's **Universe** by being too stupid to say to the editor, Eric Flint (who had six weeks to launch and no artwork), "When I said I'd do anything needed to get the project off the ground, I didn't mean THAT." Dave's long-ago training in graphic art and slightly-less-long-ago training in ichthyological illustration did not prepare him for this. Regardless, Dave is an obstinate battler (the phrase "too pig-headed to know when he's beaten" has been used), and he's somehow muddled through. This is accurate assessment of his career as an author too. For example, when, with no skills other than being able to write scientific reports (a form of obfuscatory fantasy in itself), he decided to become a writer.

Dave is also genetically handicapped to be a little slow — his grandfather was heading for Australia in 1898 and apparently took some weeks to work out he'd got off the ship too soon, and celebrated too early. So Freer writes from a deep experience of being in trouble in small boats, rough water and rickety cliffs. With that, and aquatic invertebrates to provide bizarre biology, and South African socio-politics to provide an alien landscape, and an appalling sense of humour, he is well fitted to write humorous, action-filled SF, which is why more than half his work is alternative history/fantasy.

There is a kind of perverse logic about the man. He is married to Barbara, who combines her extreme brilliance with a tolerance of a mildly crazed husband (who can cook, but whose head is in alternative worlds half the time), and terrific proofreading skills. They have two tall sons who prove that genetics is its own reward and revenge, and they all share a remote rural home in the mountains of South Africa with four dogs: an Old English Sheepdog, two (mostly) Slab-raiders, and a blind Maltese for whom Dave is the seeing-eye human. The family are also fortunate enough to be permitted to serve (inadequately) four cats as dedicated staff. Most of the other wildlife is transient.

Dave has eight novels in print (either as author or co-author) and the ninth due is out in August, with the tenth sometime in early 2008. The eleventh is just finished, and he's mostly putting off writing the twelfth to be at *Convergence 2*. So it is all your fault. There are another five contracted too, and a raft of shorts. Freer's books are known for an arrant disrespect of established wisdom and mockery of shibboleths, sacred cows and untouchable tall poppies. They're also funny sometimes, even after the spelling has been corrected.

NOVELS

The Forlorn
Rats, Bats & Vats (w/ Eric Flint)
Pyramid Scheme (w/ Eric Flint)
Shadow of the Lion (w/ Mercedes Lackey + Eric Flint)
This Rough Magic (w/ Mercedes Lackey + Eric Flint)
Wizard of Karres (w/ Mercedes Lackey + Eric Flint)
The Rats, The Bats, and the Ugly (w/ Eric Flint)
A Mankind Witch

FORTHCOMING NOVELS

Pyramid Power August 2007
Slow Train to Arcturus 2008 (with Eric Flint)
Much Fall of Blood (with Mercedes Lackey + Eric Flint)
Dragon's Ring
The King is the Land (with Mercedes Lackey + Eric Flint)
An as yet untitled third sequel to *Pyramid Scheme* (with Eric Flint)
An as yet untitled sequel to *Wizard of Karres* (with Eric Flint)

SHORTS

The Red Fiddler (with Eric Flint)
Candyblossom in *Probe*, and forthcoming in *The best of JBU 2006*.
The Tinta falls catfish (fishII) 2006 (with Eric Flint and Andrew Dennis)
Flashing the Loch Ness monster (fishIII) (with Eric Flint and Andrew Dennis)

NOVELETTES

A Lineman for the Country — in *Ring of Fire Crawlspace* with Eric Flint

NOVELLAS

Genie out of the Vat — in *Adventures in Far Futures*

Australian Science Fiction Foundation

The **Australian Science Fiction Foundation** was established in 1976 from the surplus of the first Australian World Science Fiction Convention, Aussiecon. Its main purpose is to sponsor and encourage the creation and appreciation of science fiction in Australia through writing workshops, amateur SF competitions, seed loans to national conventions, worldcon bids and special projects, such as the George Turner biography, as well as the publication of its newsletter, *The Instrumentality*.

The ASFF has also created sub-accounts to allow fanfunds to avoid many bank fees and the hassles of transferring administrators. The Foundation has been a resource centre for everyone involved in science fiction in Australia as well as acting as a contact point and/or disseminator of information to people and organisations outside fandom.

Members of The Foundation have been actively involved the running of the past Australian worldcons. The ASFF's Chandler Award also recognises outstanding achievement by those involved in Australian Science Fiction. Unlike the Ditmars, this award is decided upon by a jury and, although nominally an annual award presented in conjunction with the National Science Fiction Convention, is not necessarily presented every year. Nominations for the award are welcome at any time.

The Foundation is also involved in preserving fannish history (fanzines, convention booklets, etc., some as early as from the 1950s) by combining Bill Wright's generous donation of his personal collection with the Melbourne Science Fiction Club's own collection. This is housed at the Melbourne Science Fiction Club but may be accessed by fans. An audio/visual collection, such as the Anti-fan films, is also stored there. Any donations of films, photos, audio tapes are gratefully accepted.

Join the Foundation now and become active in its work.



**PO Box 215
Forest Hill VIC 3131
AUSTRALIA**

internet
vicnet.net.au/~asff
email
secretary@asff.org.au

Let's do it again in 2010!



A bid for the 68th World Science Fiction Convention to be held in Melbourne, Australia.

After 3 successful Worldcons, we think it's time for another one, and we'd like you to come along for the ride.

We plan to produce an intimate, fun worldcon in the tradition of previous Aussiecons in 1975, 1985, and 1999.

For more information, visit our web site, talk to our agents, or chat with one of us at a convention near you!

Email: info@vsfc.org.au

Write to: Australia in 2010, GPO Box 1212,
Melbourne AUSTRALIA 3001

This bid is sponsored by Victoria Science Fiction Conventions, Inc and supported by the Melbourne Convention +Visitors Bureau

www.australia2010.org

13

ANG



Hello, I'm Ang Rosin, and I will be your GUFF delegate for the weekend.

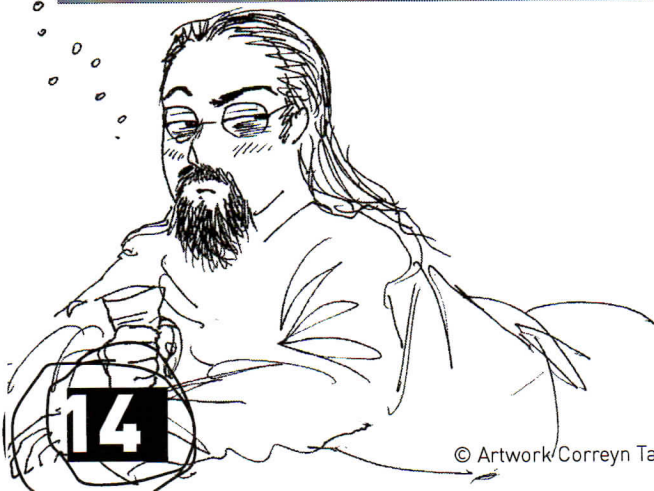
GUFF is the "Get Up-and-over", or the "Going Under" Fan Fund, depending on which way you are going. Along with the sister fan funds of DUFF (Down Under) and TAFF (Transatlantic) it aims to bring fans from other continents to conventions and so strengthen the worldwide bonds of fandom. The trip is funded by fans, either in the form of money donated to vote, or through money raised throughout the years between trips. Voting fans in the Europe have paid for me to represent them, and Australasian fans to meet me. Not only do I get the pleasure of representing European fandom in Australasia I also become the fund administrator in the UK for the next two races, with the responsibility of raising funds. Still, no pressure, eh?

FFANZ 2007 David Cake

David Cake has been an active and enthusiastic member of fandom for nearly 20 years (he just received his badge for attending 20 Swancons, WestAustralia's annual convention). He is a convention organiser, small-press publisher and editor (for Borderlands magazine), a fan writer, a veteran convention panellist, a frequent habitué of convention bars and room parties, an occasional DJ at convention dances, and seemingly perpetually on the committee of some fannish thing or other. He enjoys talking about books, comics, fannish gossip, science, Burning Man, music, politics, and obscure occult factoids. As a regular at most Australian conventions, David is delighted to be finding out more about fandom across the Tasman.

I'm a UK based fan, specifically Bootle which is in the North West of England. I've lived here almost all my life, apart from a three year move to Leeds to gain some education. Bootle is a town that spread out to the north west of Liverpool in the late 19th early 20th century based on the booming dockland economy. It has two famous connections to science fiction fandom: Tom Baker was born here and, according to *Red Dwarf*, Lister lost his virginity on Bootle Municipal Golf course (ninth hole, par four, dogleg to the right). When I'm not going to conventions or writing on livejournal I have two major hobbies: Brownies (running a pack of, not eating) and vegetable growing on my allotment. Which probably makes me sound like I'm in my fifties but I'm only 35!

So, how does a girl like me end up in a place like this? Well I've been an 'active' member of fandom since about 2001 when I attended my first UK convention (*Aliens Stole My Handbag*) although I was already in regular contact with *Red Dwarf* fans across the world through usenet. I actually met some Australian fans at Dimension Jump in 1997 although the details are a bit hazy now due to old age and alcohol. I've published a couple of fanzines and I've been to numerous conventions in the UK including Worldcon in 2005. At Worldcon I was on staff for Young Adult Fan Activities (YAFA) which I enjoyed immensely but I don't want to give the impression that I'm a one-woman rollercoaster of fun who'll fire a water pistol at you as soon as look at you. I can be quite a serious little fan, really, and appreciate a good 'wither fandom' panel as much as the next fan. I've always wanted to go to Australia although could never see just how I would manage it. Now fandom has given me an opportunity to travel to the other side of the world and meet fans. It's a win-win situation. Well, for me, anyway.



The 35th World Science Fiction Convention & The 46th Japan Science Fiction Convention
Nippon 2007 the first Worldcon in Japan

Nippon2007 Aug30 - Sep3, 2007

YOKOHAMA
 at Pacifico Yokohama



AuthorGoH

Sakyo Komatsu

小松左京

David Brin

デビット・ブリン

ArtistGoH

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Michael Whelan

マイケル・ウイラン

FanGoH

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COME ON!

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RATES (until Jun 30, 2007)

Credit card memberships will be charged in Japanese Yen. Cash and cheques may be paid in Australian dollars to the local agent.

Adult(20~)

Voted

Young Adult(13~19)

Child(7~12)

Supporting

\$70

¥6,000

\$0

¥0

\$45

¥4,000

--

Attending

\$300

¥26,000

\$150

¥13,000

\$210

¥17,000

\$105

¥9,000

E-Mail: info@nippon2007.org <http://www.Nippon2007.org>



PANELS

A tag-team, create-your-own-space-opera session

Audience suggestions for a space opera. Narrated by Paul Kidd and illustrated by Craig Hilton. Wacky & zany fun. **Paul Kidd, Craig Hilton**

Alternative histories, recent releases and what's hot

Such as Harry Turtledove, Mary Gentle, Tim Powers, Kim Newman. **Justin Ackroyd (M), Alan Stewart**

Anime

Details to be announced

Approaching the craft

Just how do you get from flash of inspiration to finished novel? The paths can be many and strange.

Isobelle Carmody, Dave Freer, Kate Forsyth, Paul Kidd, Ian Irvine

Are we just the 51st state?

Is there such a thing as a distinctive Australian voice in speculative fiction? And if so, what in tarnation is it?! **Stuart Mayne**

Awards — not worth the gilded plastic they're stamped from

It's a thrill to get one, or to appear in a year's best, but isn't it all just a non-representative wank?

Robert Stephenson, Claire Brialey, Dianne De Bellis, Paul Haines, Keith Stevenson

Digital rights

Free downloads of art, music, books & software. Is it a good thing? **Dave Freer**

Fandoms in Europe and Australia: Getting Up and Getting Down

GUFF sends fans between Australia/NZ and Europe. Damien and Juliette tell of their adventures meeting fans across northern Europe in 2005, while English fan Ang Rosin talks of her current trip to Australia to meet fans here. **Ang Rosin, Juliette Woods, Damien Warman (M)**

Fantastika! Russian SF & fantasy movies

View excerpts of cool public domain 1960s Russian SF flicks. Discussion of recent films such as *Night Watch*. **Terry Frost**

Fantasy's dark cousin

Dark fantasy, that's where the really innovative stuff in the genre is going on.

Richard Harland, Kirsytn McDermott

Great debate suggestion 1

A picture is worth a thousands words. **Dave Freer, Jack Dann (moderator)**

Great debate suggestion 2

Mainstream media is killing the science fiction & fantasy genre. Is the same only better a path to excellence or just endless repetition? **Rose Michael, Dave Freer, Jack Dann (moderator)**

Grumpy old fans

Old fans talk about the fandom of today and whats wrong with it. In the style of the TV show

Grumpy Old Men. **Lucy Zinkiewicz, Cath Ortlieb, Terry Frost, Ian Nichols**

Harry Potter – hero or zero?

Is J K Rowling's creation the gold standard of YA fiction, or just another hack-written burnt offering?

Lucy Zinkiewicz, Sue Bursztynski, Gillian Polack, Ian Irvine

Inspirational journeys

Fans and writers talk about the stories they read in their early years that gave them their sense of wonder, and how those tales inspired their own work in the field.

George Ivanoff, Richard Harland, Stuart Mayne

I hate my cover!

What sells and what does not. What is 'commercial art'? **Craig Hilton, Dave Freer**

Is fantasy really about good versus evil?

Good vs evil; is that all there is in the fantasy genre? Is it all black and white knights, or are there many shades of grey? **Pamela Freeman, Richard Harland**

Lay down your mystical amulet and grab hold of this!

Medieval battle, like life, was nasty, brutish and short. Learn what it was really like to lift a bloody big sword. **Paul Kidd, Stuart Mayne**

Looking for the hook?

Do authors consciously look for a hook to catch the reader? Can you have too many hooks? Authors and readers discuss. **Pamela Freeman**

Making a business from comics

How to make a buck from this much maligned art form. **Craig Hilton, Fred Gallagher**

Manga

Details to be announced

New players in the sandbox

The last couple of years have seen a resurgence in small or independent presses. Hear the people behind these new ventures talk about their plans for the market, their editorial policy, the problems they've encountered and the solutions they've discovered. **Nicole R Murphy, Robert Stephenson, Keith Stevenson**

No jetpacks, just a trandem...

They travelled in time, flew to the Moon and fought giant kittens. Could *The Goodies* be the greatest unsung SF show of all time? **Chuck McKenzie**

Orc Liberation Front

Are the Orcs a racist stereotype? **Dave Freer, Paul Kidd**

Otaku-Rama, Cool Japanese & Korean Madness

Anime, film, TV, Japanese pop culture in general. Korean genre films. **Terry Frost**

Science Fiction & Fantasy in the School Curriculum

Where & what is it? Should we be excited or disappointed. **Sue Bursztynski, Cath Ortlieb**

Slippage on the Liminal

True horror is found in those moments of spooky hesitation, where the familiar slips into something else. **Paul Haines, Kirsytn McDermott**

Subvert the dominant paradigm

Alternatives to epic Europe-derived fantasy can still be found. Which are the best and what can they teach us about breathing new life into the genre? **Gillian Polack**

Teen angst

Why can't kids be happy? Abuse, death, family separations, poverty, isolation and alienation. Why can't teenage YA characters have normal, fulfilling lives?

The lure of the apocalypse

Whether it's the Rapture you're after or something darker, there's just something so nice about contemplating the end times. Why? **Cat Sparks, Rob Hood, Kirsytn McDermott**

The YA format — shh, don't tell the parents

Just what can you get away with in a YA novel, what is still taboo, and should we be concerned? **George Ivanoff, Kate Forsyth, Sue Bursztynski, Richard Harland**

This year in science

A round-up of science news for the science fiction fan.

What are the big clichés of fantasy?

What are the big clichés of fantasy? Do you avoid them, use them or exploit them? **Richard Harland**

What superheroes would do if they worked regular jobs?

Journalism is not the only option available to superheroes' alter-egos.

What's coming up

What movies are people looking forward to seeing soon? Trailers & teasers shown. **Terry Frost**

Where are the new dangerous visions?

Have SF and fantasy gone safe and sound to avoid alienating the mainstream audience? Where are the risky, edgy, works in the fields of politics, sexuality, racism and real-world issues? **Gillian Polack**

Where the futurists got it wrong

Aaah, the 21st century at last. But where's my personal rocket pack, and why doesn't my mobile work in Halls Gap? **Stuart Mayne, Allesio Bresciani**

Why is there a bimbo on my cover?

How many clichés can you fit on a book cover? Prizes for the highest number of most obvious clichés on a book cover brought to the panel. **Jamie Reuel, Paul Kidd**

Wild Palms

A Brian De Palma TV series made in the 1980s set in 2007. Its reaction to Reaganomics in the 80s is a powerful message in post 9-11 America. Bizarre and studied madness. **Terry Frost, Dave Cake**

World building 101

Ready to create new worlds? Great! But are you sure you've thought of everything?

Ian Irvine, Gillian Polack, Robert Stephenson, Keith Stevenson

Writing for the screen

Why it's so different to writing for print? **Paul Kidd**

Zombie flesh eaters ate my baby!

The many forms of zombiism. Are they just misunderstood souls with a penchant for long pig?

Robert Stephenson, Kirsytn McDermott

PRESENTATIONS

Anthology of Interest and Dark Carnival short film collection

Brilliance on a budget! Shorts on a shoestring! Barnard's Star Productions proudly presents some of the best and most imaginative of recent Australian-made science fiction short films for your viewing enjoyment and critique! *Garfield*

Art presentations

Speed pitches: Artists tell us about their work in 8 minutes or less

A talk with Isobelle Carmody

Richard Harland talks with Isobelle Carmody about writing, fantasy and fiction for young readers. Plus anything else under the sun. A couple of readings are strongly predicted, and a cat's tail and ears are almost guaranteed! **Isobelle Carmody, Richard Harland**

Blacksmithing

"Of the four elements, air, earth, water and fire, man stole only one from the gods: fire. And with it man forged his will upon the world." Where did the wood cutter get his axe? The carpenter or stone-mason his hammer and chisels? The miner his pick and shovel? The farmer his hoe and plough? The soldier his armour and sword? The whaler his harpoon? The butcher and cook their knives? **Steven Gleeson**

Eating ancient food: historical foodways for writers, readers, fans and chocolate lovers

Presentation – half-panel length. How can food hold societies together and split them asunder? Why should writers pay attention to it? Gillian illustrates her talk with anecdotes about butchers, suicidal ancient Roman gourmards, and a sample of medieval viagra. **Gillian Polack**

Fiddlin' with history

Are alternative histories just parody, or are there some deeper literary or other purposes to them?

Ian Nichols

History of imaginative fiction for YA/children

Presentation – half-panel length. **Richard Harland**

How to create a comic strip

Presentation. Craig Hilton takes you from an idea, a blank sheet of paper, and a fat texta to a finished strip. **Craig Hilton**

How to promote your book

Presentation – half-panel length. Awaiting details. **Ian Irvine**

I wish I'd thought of that!

Presentation – half-panel length. Just how difficult is it to be creative, to come up with something shockingly new? This is not a "seven-step plan", but it just might fan an ember or two out there.

Keith Stevenson

Keeping it Real

A talk focused on good characterisation. The latter is often criticised in speculative fiction, which seems to favour world building over character building. But in many ways, world building is only another sort of characterisation, and without good characters, there is no deep connection with a reader.

Isobelle Carmody

Outland – "Max has a shameful secret... he's a science fiction fan..."

Come see the Ditmar-nominated short film *Outland*. A gay comedy of geek shame, it's played at film festivals around the world and now screens at Convergence 2, followed by a Q&A with the film makers. *Outland* stars Adam Richard, Wes Snelling, Scott Brennan, Narrelle Harris and Anthony Menchetti.

John Richards

Smart Foods

Presentation – half-panel length. **Peter Fagan**

Sudden death mastermind

George is back with a quiz of Magnus Magnusson proportions. Audience participation is most definitely required. **George Ivanoff**

The revenge of the past: Ghosts, Zombies and other Aesthetics of Horror

Presentation – half-panel length. Awaiting details. **Rob Hood**

READINGS

"A Mankind Witch" – Dave Freer

Reading – humour. A pagan relic has been stolen. Princess Signy stands accused of magical murder and theft. Cair, captured and enslaved by the Norse, does not believe in this superstitious claptrap. But he will rescue her, if he has to take on Grendel himself.

Pyramid Power – Eric Flint & Dave Freer

Reading – humour. "My Kingdom for a Norse." The alien Krim battle humanity in a world of Norse myth... with Thor on a 12-point plan, and the midgard serpent wrestling with anorexia. Mythology, misadventure and bad puns.

"The Man Who Lost His Shadow" – Isobelle Carmody

Reading. From *Dreaming Down-Under* (edited by Jack Dann and Janeen Webb).

The Dove Game – Isobelle Carmody

Reading. From *Gathering the Bones* (edited by Jack Dann, Ramsey Campbell, and Dennis Etchison).

Nigella and the Clockwork Man – George Ivanoff

Reading – horror. From *Shadow Plays* (edited by Elise Bunter).

The Fabulous Flash Fiction Frenzy

Reading. George Ivanoff presents four flash authors. A-500 word reading, discussion of pieces and discussion of why flash is so hot right now.

SPECIAL EVENTS

Kitsune Press

Paul Kidd launches KITSUNE PRESS, his new print-on-demand publishing effort. His novels **Lilith**, **Dreamscape**, **Petal Storm**, **Mus of Kebridge** and **Neu Europa** will all be hot off the press. Food and drinkies provided! Fortify yourself for the night's panels! **Friday 8pm**

Fannish Auction

Items on auction will be sold by individuals or by the Fan Funds: GUFF, DUFF, FFANZ and NAFF. Justin Ackroyd as auctioneer. **Saturday 12pm**

Dark Space – Marianne de Pierres & The Darkness Within – Jason Nahrung

Hachette Livre Australia invites you to celebrate the launch of two exciting new books. Refreshments will be provided. **Saturday 6pm**

Ditmar Awards Presentation Ceremony

The Australian SF ('Ditmar') Awards recognise excellence in Science Fiction, Fantasy and Horror by Australians for work published or released during 2006. **Saturday 8pm**

Orb issue #7 launch & The Liminal pre-movie cocktails

Orb speculative fiction magazine is back, and The Liminal has arrived. Celebrate the launch of the starship issue #7 with its spaceworthy authors and artists, along with the cast and crew of the new film, over complementary drinks and nibbles. Sarah Endacott, Claire McKenna, authors, actors and artists **Sunday 7pm**

The Liminal – twenty tentacles, a bucket of slime and a Handycam...

Over a year in the making, using all the resources of Bunnings, Spotlight and eBay at her command, Claire McKenna is proud to bring you in glorious colour, the first-time screening of a man, a squid-girl, and technology gone wrong. Claire McKenna, cast and crew **Sunday 8pm**

Author book signings

Authors, including the Guests of Honour will be signing books and other items at special sessions throughout the convention. Check daily program sheets for details.

Dealers Room

Booksellers and traders selling a wide variety of SF&F-related merchandise, book and other media. Pick up some great bargains and stuff not commonly available.

Display - Isobelle Carmody's book cover artwork,

Follows the journey from the designer's concept to draft through to the final book cover.

Megatokyo on Show

A display of Fred Gallagher's artwork

AUSTRALIAN NATIONAL SCIENCE FICTION CONVENTIONS

SOMETIMES CALLED THE 'PATCON'

1st Australian S.F. Convention, March 22nd 1952, G.U.O.O.F. Hall Sydney, No GoH, Chair: Bill Veney
2nd Australian S.F. Convention, May 1953, G.U.O.O.F. Hall Sydney, No GoH, Chair: Arthur Haddon,
3rd Australian S.F. Convention, April 1954, Federation Hall Sydney, No GoH, Chair: Walter Judd
Sydcon March 1955, Dunbar's House Watson's Bay N.S.W., GoH: A. Bertram Chandler, Chair: Arthur Haddon
Olympicon, December 1956, Richmond Town Hall Victoria, GoH: Frank Brynning, Chair: Bob McCubbin
6th Australian S.F. Convention, April 1958, Richmond Town Hall Victoria, No GoH, Chair: Bob McCubbin
7th Australian S.F. Convention, Melbourne, Easter 1966, No GoH, Chair: John Foyster
8th Australian S.F. Convention, MSFC Melbourne, April 1969, GsoH: Lee Harding, John Foyster, HonSec: Bill Wright
9th Australian S.F. Convention, Capri Theatre Murrumbena Melbourne, March 1970, No GoH, Chairs: Merv Binns, John Bangsund, John Foyster Lee Harding
10th Australian S.F. Convention, January 1971, University of Melbourne, GoH: Robin Johnson, Chairs: John Foyster Lee Harding & Leigh Edmonds
Syncon '72, August 1972, Squire Motor Inn Bondi N.S.W., GoH Lesleigh Luttrell, Chair: Shayne McCormack, Bob Smith
Advention 2, August 1973, Lincoln College Adelaide, GoH: John Foyster, Chair: Paul Stokes Alan Sandercock
Ozcon, August 1974, Victoria Hotel Melbourne, GoH: Merv Binns Fan GoH: John Bangsund, Chair: Ken Ford
Syncon '75, January 1975, Macquarie University Sydney, No GoH, Chairs: Ron & Sue Clarke
Bofcon August 1976, Noah's Palmlake Motor Inn Melbourne, No GoH, Boss of BofCon: Carey Handfield
A-Con 7 July 1977, St Vincent Hotel Glenelg S.A., GoH: Bill Rotsler, Chair: Allan Bray
Unicon IV, March 1978, Melbourne Townhouse, GsoH Brian Aldiss & Roger Zelazny, Chairs: Roger Weddall & Alan Wilson (Also the annual Australian Tertiary Science Fiction Association Convention.)
Syncon '79 August 1979, New Crest Hotel Kings Cross Sydney, GsoH: Gordon R. Dickson, Ken Fletcher & Linda Lounsbury, Kouichi Yamamoto, Chairs: Peter Toluzzi & Robin Johnson
Swancon 5, August 1980, Park Towers Hotel Perth, GsoH: Anne McCaffrey, Shayne McCormack, Grant Stone, Chairthing: Julia Curtis
Advention '81, June 1981, Oberoi Hotel Adelaide, GsoH: Frank Herbert, John Ossian, * K.U.F. Widdershins*, co-Chair Allan Bray & Jeff Harris (Note: * Both are John Foyster)
Tschaicon April 1982, Melbourne Town House, GsoH: Jack Vance, Leanne Frahm, Eric Lindsay, Chair Justin Ackroyd
Syncon '83 June 1983, Shore Inn Sydney, GsoH: Harlan Ellison, Dr Van Ikin, Convenor Jack R. Herman
Eurekacon April 1984, Victoria Hotel Melbourne, GoH George Turner, Co-chairpersons Christine & Derrick Ashby
Spawncon 1985 Seattle, USA
Bogus 1985 NatCon - **Advention '85**, The Townhouse Adelaide, GoH Lee Harding, Convenor Jeff Harris
Swancon XI, March 1986, Miss Maud Hotel Perth, GsoH: C.J. Cherryh & Jack Herman, Chair: Erik Harding

Capcon, April 1987, Canberra Parkroyal Hotel, GsoH: Robert & Lynn Asprin, Lynn Abbey, John Newman, Chair: Mark Denbow
Conviction, June 1988, Shore Motor Inn Artarmon N.S.W., GsoH: Spider & Jeanne Robinson Carey Handfield, Chair: Jack R. Herman
Swancon 14, March 1989, The King's Ambassador Hotel Perth, GsoH: John Varley, Bob Shaw & Paul J. Stevens, Chairthingy: Cindy Evans
Danse Macabre, April 1990, The Diplomat Motor Inn Melbourne, GoHs George R.R. Martin & Eric Lindsay Chair: Roger Weddall,
Suncon, March 1991, Brisbane Gateway Hotel, GsoH Patrick Tilley [Harlan Ellison & Leigh Edmonds] Chair: Patricia Anderson
Syncon '92, April 1992, The Shore Motor Inn Artarmon N.S.W., GsoH: Michael Whelan, Nick Stathopoulos, Sean McMullen Chair: Rod Kearins
Swancon 18, April 1993, The Ascot Inn Perth, GsoH: Terry Pratchett, Robert Jordan & Craig Hilton, Chair: Dave Luckett
Constantinople, April 1994, Southern Cross Melbourne, GsoH: William Gibson, Bruce Gillespie, Medge & Bean, & Narelle Harris, Chair: Donna Heenan (This was also the 1994 Media Natcon)
Thyilacon, June 1995, Hadley's Hotel Hobart GsoH: Kim Stanley Robinson, Peter Nichols, Grant Stone Chairs Robin Johnson & Cary Lenehan
Festival of the Imagination, April 1996, King's Perth Hotel GsoH: Storm Constantine, Neil Gaiman & Robin Pen Chairs: Richard Scriven & Sue Ann Barber (This was also the 1996 Media Natcon)
Basicon 2, Melbourne September 1997 (This was also the 1997 Media Natcon) YWCA Conference Centre Chairs Ian Gunn & Karen Pender-Gunn
Thyilacon 2, Hobart June 1998 Hadley's Hotel, Hobart GoHs: George RR Martin, Leanne Frahm Honoured Guests: Neil Gaiman, Sara Douglass [Virtual Guest (O.C.P): J Michael Straczynski] Chairs: Robin Johnson & Cary Lenehan
Spawncon Two, Melbourne September 1999 Melbourne Convention Centre, held as part of Aussiecon Three. No GoH. Convention Muggins: Marc Ortlieb
Swancon 25, Perth April, 2000. Ascot Inn, Belmont, WA. GsoH Connie Willis and Ian Nichols. Gratuitous interstate guest "Mitch" Other guests include Stephen Dedman, Sue Isle, Jack Dann, Janeen Webb, Sean Williams and Tess Williams
Swancon 2001, Perth April 2001. GsoH Robert Silverberg, Karen Haber, Rosalene Love, Marilyn Pride, Lewis Morley, Kate Orman and Sue Ackerman
41st Natcon - Convergence Melbourne June 2002 GsoH Joe Haldeman, Sean Williams, Lucy Sussex, Gay Haldeman. FGOH: Race Mathews Toastmaster Jack Dann Chair Rose Mitchell
Swancon 2003, Perth April 2003. GsoH: Lynn Flewelling, Tony Shillitoe, Fiona McIntosh, FGOH Justin Ackroyd. Chair: Jason Watson
43rd Natcon - Conflux, Canberra, April 2004. GsoH: Greg Benford, Sean McMullen, FGOH: Karen Herkes. Chair: Donna Hanson
44th Natcon - Thyilacon IV, Hobart, June 2005. GsoH: Anne Bishop, Marianne de Pierres, FGOH: Merv Binns. Chair: Tansy Rayner Roberts.
45th Natcon - Conjure, Brisbane, April 2006. GsoH: Bruce Sterling, Cory Doctorow, Sean William, Jonathan Strahan, Kim Wilkins. FGOH: Erika Lacey. Chair: Kate Eltham

A Business Meeting will be held at Convergence 2 for the purpose of voting on future bids for holding the Australian National Science Fiction Convention (or 'Natcon') and to consider any business brought before the meeting. Such business may include proposed changes to the rules for running the 'Ditmar' Awards or proposed changes to the Natcon Constitution. The texts of the Ditmar Award rules and the Natcon Constitution are included in this souvenir book.

The Business Meeting will be held on Monday morning at 10.00am — at the venue indicated in the program.

The meeting will be chaired by Julian Warner. The Standing Committee of the Natcon will be expected to report on its activities of the past year. The rules for the Standing Committee and other texts related to the running of Natcons may be found at the website at <http://sf.org.au/natconcom/>

It is hoped that any proposed changes to the rules for running the Ditmar Awards or the Natcon Constitution will have been circulated and discussed prior to Convergence 2 — usually on the various internet mailing lists used for discussion of such issues. This is particularly the case if you wish to propose any major change to the constitution or the awards. This would ordinarily require that you put forward a motion on notice, which you can do by sending and e-mail to the general contact address (convergence@natcon.org.au). If you do wish to propose any changes and are unsure of whether these may be considered by the Business Meeting, please contact Julian Warner at the Convention.

Any group wishing to make a presentation at the Business Meeting in order to bid for the forthcoming Natcon (in two years' time) should also contact Julian Warner. Groups bidding for Natcons may also be allocated other opportunities to present their bids at the discretion of the Convergence 2 committee.

Our Business Meeting is scheduled to last one hour and we would like to finalise all of our business within that time. If you have arguments to present to the meeting, please sharpen them well first! Any questions regarding the Business Meeting should be directed to convergence@natcon.org.au — or approach Julian during the convention.

CONSTITUTION

- (i) There will be an annual science fiction convention, known as The Australian National Science Fiction Convention and commonly referred to as the Natcon, organized by a Convention Committee selected from amongst bids submitted to the Business Meeting at the Australian National Science Fiction Convention two calendar years before the convention to be selected.
- (ii) The Convention Committee for each Australian National Science Fiction Convention will award the Australian SF (Ditmar) Awards, and certain other awards as detailed in rules made under this constitution. These rules will be amendable by resolution of a Business Meeting and changes will take effect at the next convention.
- (iii) The Convention Committee will ensure that any surplus accrued by the Australian National Science Fiction Convention will be applied to the benefit of Australian fandom generally, and shall not be used to reward individuals or groups connected with the Convention Committee.
- (iv) The Business Meeting of each Australian National Science Fiction Convention will appoint a standing committee to assist the Convention Committee in the administration of certain aspects of the convention which are other than year-to-year, as detailed in rules made under this constitution. These rules will be amendable by resolution of a Business Meeting, and changes will take effect at the next convention.
- (v) This constitution may be changed by this method only: notice of intention to amend, including the exact text, must be submitted to the Convention Committee in sufficient time to be published in the convention handbook (where this constitution and proposed amendment must be published) and then the amendment must be approved by a majority at the Business Meeting.



DITMAR RULES (9007)

1.0 Preamble

- 1.1 The Australian SF ('Ditmar') Awards recognise excellence in Science Fiction, Fantasy and Horror by Australians.

2.0 Categories

- 2.1 Professional Categories: Best Novel; Novella or Novelette; Best Short Story; Best Collection; Best Artwork.
- 2.2 Fan Categories: Best Fan Writer; Best Fan Artist; Best Fan Production; Best Fanzine.
- 2.3 Special Award for works not eligible in existing categories: Best Professional Achievement; Best Fan Achievement; William Atheling Jr Award for Criticism or Review; Best New Talent.

3.0 Eligibility Criteria

- 3.1 Timeliness: Works are eligible if they were first published or released anywhere in the world in an edition dated in the calendar year immediately preceding the year the award is held.
- 3.2 Australianness: Nominees are eligible if they were Australian citizens or permanent residents in the year their nominated work was released.
- 3.3 Eligibility of committee members: Members of the current Convention Committee will be ineligible for any award, unless the committee appoints a wholly autonomous subcommittee to administer the awards, in which case only the subcommittee will be ineligible.
- 3.4 Novel: A Novel is any work of st/t/h of more than 40,000 words.
- 3.5 Novella or Novelette: A Novella or Novelette is any work of st/t/h of 7,500 to 40,000 words.
- 3.6 Short Story: A Short Story is any work of st/t/h less than 7,500 words.
- 3.7 Collected Work: A collected work is a st/t/h collection or anthology, magazine or journal, ezine or webzine which must pay contributors in other than contributor copies and incidentals, or is sponsored by an institution other than a fan club, or the editor/s of which declare the work to be professional. At least one edition of a collected work must have been issued in the eligible calendar year.
- 3.8 Best Artwork: An artwork is a single work or series of related works of art in any medium other than text.
- 3.9 Fan Writer and Fan Artist: These awards are made to writers or artists for a work or body of work first published, released, or made available for public viewing in the eligible calendar year. The writer or artist must have received no payment other than contributor copies and other incidentals (coffee mug, tshirt, poster, and so on).
- 3.10 Fan Production: This award is for work in any medium first published, released, or made available for public viewing in the eligible calendar year. The author or artist must have received no payment.
- 3.11 Fanzine: This award is for work in any medium first published, released, or made available for public viewing in the eligible calendar year. The writer or artist must have received no payment. Eligible works include, but are not limited to, a periodical, journal, ezine or webzine.
- 3.12 Special Awards: Special awards recognise outstanding achievements in science fiction fantasy, or horror not eligible in the existing categories.
- 3.13 The William Atheling Jr Award: The William Atheling Jr Award is for the writing or editing of a work or related work of criticism or review pertaining to the genres of science fiction, fantasy, and horror.
- 3.14 Best New Talent: The Best New Talent award recognises excellence of professional achievement in any field of the genre by an individual who has not been nominated for a professional award three or more years before the year the award is held. An individual is only eligible for two consecutive years.

4.0 Nomination Process

- 4.1 Eligible nominators and voters: Nominations will be accepted only from natural persons active in fandom, or from full or supporting members of the national convention of the year of the award. Where a nominator may not be known to the Awards subcommittee, the nominator should provide the name of someone known to the subcommittee who can vouch for the nominator's eligibility.
- 4.2 Nominations: The nomination may nominate any number of works in any category. However, the nominator may nominate any given work only once in a category. All nominations must include the name of the nominator. Where a nominated mark does not meet the criteria for its nominated category, the committee may move the nomination to the appropriate category; or where a work does not meet any criteria, refuse the nomination.
- 4.3 Timing of Nominations: Nominations shall be open for a minimum of 30 days. Postal nominations shall be counted as valid based on postmark or receipt, whichever is earliest, if received before the final deadline set by the committee.

5.0 Final Ballot

- 5.1 Number of finalists: The five nominees with the most nominations shall appear on the final ballot. In the event of a tie for fifth place, up to seven finalists may appear on the final ballot. In the event of a fourway tie (or more) for fifth place, only the top four finalists shall appear on the ballot.
- 5.2 Minimum nominations for finalists: To appear on the ballot a finalist must attract a minimum of four nominations in the Professional and Best New Talent categories, or two in the Fan and Special Awards categories (including Professional Special Award and William Atheling Jr Award).
- 5.3 Minimum finalists for categories: In the event of there being three or fewer finalists in any of the following categories, at the committee's discretion, eligible finalists in the Novella or Novelette and Short Story categories may be merged into a single category called Short Fiction; and eligible finalists in the Fanzine and Fan Production categories may be merged into a single category called Fan Production.
- 5.4 Order of finalists: Finalists shall appear in randomised order.
- 5.5 No Award: 'No Award' shall appear last on the ballot for all categories.

6.0 Voting

- 6.1 Preferential Voting: Voting in each category shall take place according to a preferential system.
- 6.2 Eligibility: Votes will be accepted only from full members or supporting members or memberships greater than or equal in value to the supporting membership of the convention.
- 6.3 Tied Winners: In the event of a tie for winner in any category, all tied works will be deemed to have won the award.
- 6.4 Timing: Voting shall be open for a minimum of 30 days. Voting periods may differ for postal ballots and other ballots. Postal ballots shall be counted as valid based on postmark or receipt, whichever is earlier, if received before the deadline for other ballots or the deadline for final receipt set by the committee.

7.0 The Physical Nature of the Trophy

- 7.1 Finalist Certificates: All finalists shall receive an A4 certificate honouring their achievement.
- 7.2 The Trophy: Ditmar winners shall receive a standard

Congratulations to all the nominees for the 2007 Ditmar Awards.

The presentation of the Ditmar Awards, for work published in the previous calendar year (2006), will be held Saturday 9th June.

Novel

Carnies. Martin Livings, Lothian
Prismatic. Edwina Grey, Lothian
The Mother. Brett McBean, Lothian
The Pilo Family Circus. Will Elliot, ABC Books
The Silver Road. Grace Dugan, Penguin

Novella/Novellette

Aftermath. David Conyers, Agog! Ripping Reads, Agog! Press
The Dead of Winter. Stephen Dedman, Weird Tales, #339
The Devil in Mr Pussy (Or how I found God inside my wife). Paul Haines, C0ck, Couer de Lion Publishing
The Souls of Dead Soldiers are for Blackbirds, Not Little Boys. Ben Peek, Agog! Ripping Reads, Agog! Press
Under the Red Sun. Ben Peek, Fantasy Magazine #4, Prime Books
World's Whackiest Upper Atmosphere Re-Entry Disasters Dating Game. Brendan Duffy, Agog! Ripping Reads, Agog! Press
(Fifth place nomination a tie)

Short Story

Burning from the Inside. Paul Haines, Doorways for the Dispossessed, Prime Books
Cold. Kirstyn McDermott, Shadowed Realms #9
Honeymoon. Adam Browne and John Dixon, C0ck, Couer de Lion Publishing
Surrender 1: Rope Artist. Deborah Biancotti, Shadowed Realms #9
The Bat's Boudoir. Kyla Ward, Shadowed Realms #9
The Fear of White. Rjurik Davidson, Borderlands #7
(Fifth place nomination a tie)

Collected Work

Agog! Ripping Reads edited by Cat Sparks, Agog! Press
C0ck edited by Keith Stevenson & Andrew Macrae
Doorways for the Dispossessed edited by Paul Haines and Geoffrey Maloney, Prime Books
The Year's Best Australian Science Fiction and Fantasy Vol.2 edited by Bill Congreve & Michelle Marquardt, Mirrordanse Books
Eidolon I edited by Jonathan Strahan and Jeremy Byrne, Eidolon Books

Artwork

26Lies/1Truth, cover art by Andrew MacRae, Wheatland Press
Agog! Ripping Reads, cover art by Cat Sparks, Agog! Press
Daughters of Earth: Feminist Science Fiction in the Twentieth Century, cover art by Cat Sparks, Wesleyan University Press
The Devoured Earth, cover art by Greg Bridges, Harper-Collins Press
The Arrival, cover art by Shaun Tan, Lothian

Fan Writer

Stephanie Gunn
Shane Jiraiya Cummings
Danny Oz
Miranda Siemienowicz
Mark Smith-Briggs
Matthew Tait
(Fifth place nomination a tie)

Fan Artist

Christopher Johnstone
Jon Swabey

Fan Production

ASif website, Alisa Krasnostein – Executive Editor
Inkspillers website, Tony Plank
Outland, Directed by John Richards
Tabula Rasa website, David Carroll
The Bullsheets website & ezine, Edwina Harvey & Ted Scribner

Fanzine

AntipodeanSF, editor Ion Newcombe
ASIF – Australian Specific in Focus, editor Alisa Krasnostein
The Captain's Log, Austrek clubzine. Edited by Clare McDonald
Ethel the Aardvark, MSFC clubzine
HorrorScope, editor Shane Jiraiya Cummings

Professional Achievement

- Angelia Challis for establishing Brimstone Press as a mass market publisher
- Bill Congreve for Mirrordanse Press and 2 issues of the *Australian Year's Best Science Fiction and Fantasy*
- Russell B Farr for Ticonderoga Publications
- Gary Kemble for work on *ABC's Articulate* and promoting the genre through radio and other mediums
- Alisa Krasnostein for providing new paying markets for readers and writers of both fiction/ non fiction, art as well as forums for reviews/interviews within the speculative fiction genre, enhancing the profile of Australian speculative fiction.
- Justine Larbalestier, for editing *Daughters of Earth: Feminist Science Fiction in the Twentieth Century*

Fan Achievement

- Marty Young for his work establishing and promoting the Australian Horror Writers Association
- Alisa Krasnostein for establishing ASIF
- Tony Plank for establishing and maintaining the Inkspillers website

New Talent

Stephanie Campisi
David Conyers
Shane Jiraiya Cummings
Alisa Krasnostein
Brett McBean

The William Atheling Jr Award

- Miranda Siemienowicz for her review of *Paraspheres* appearing in *Horrorscope*
- Justine Larbalestier for *Daughters of Earth: Feminist Science Fiction in the Twentieth Century*
- Robert Hood for *Man and Super-Monster: A History of Daikaiju Eiga and its Metaphorical Undercurrents.* *Borderlands #7*
- Grant Watson for *Bad Film Diaries – Sink or Swim: The Truth Behind Waterworld.* *Borderlands #8*
- Kathryn Linge for her review *Through Soft Air*, *ASif*



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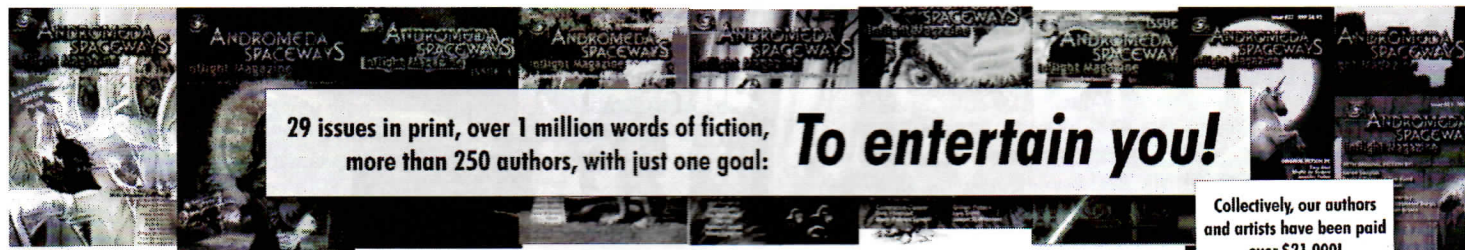
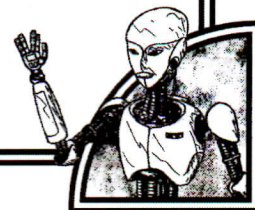
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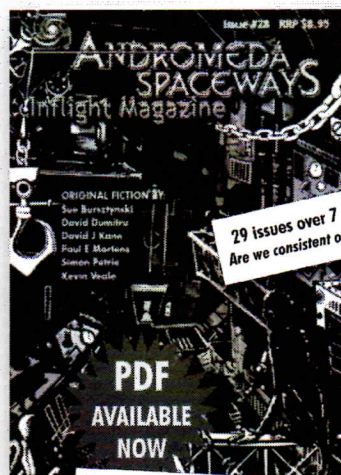
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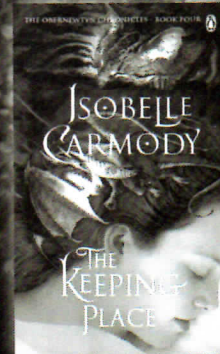
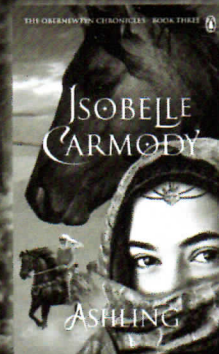
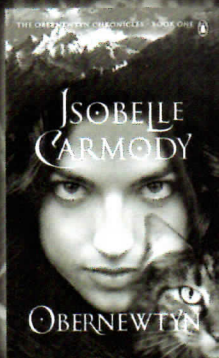
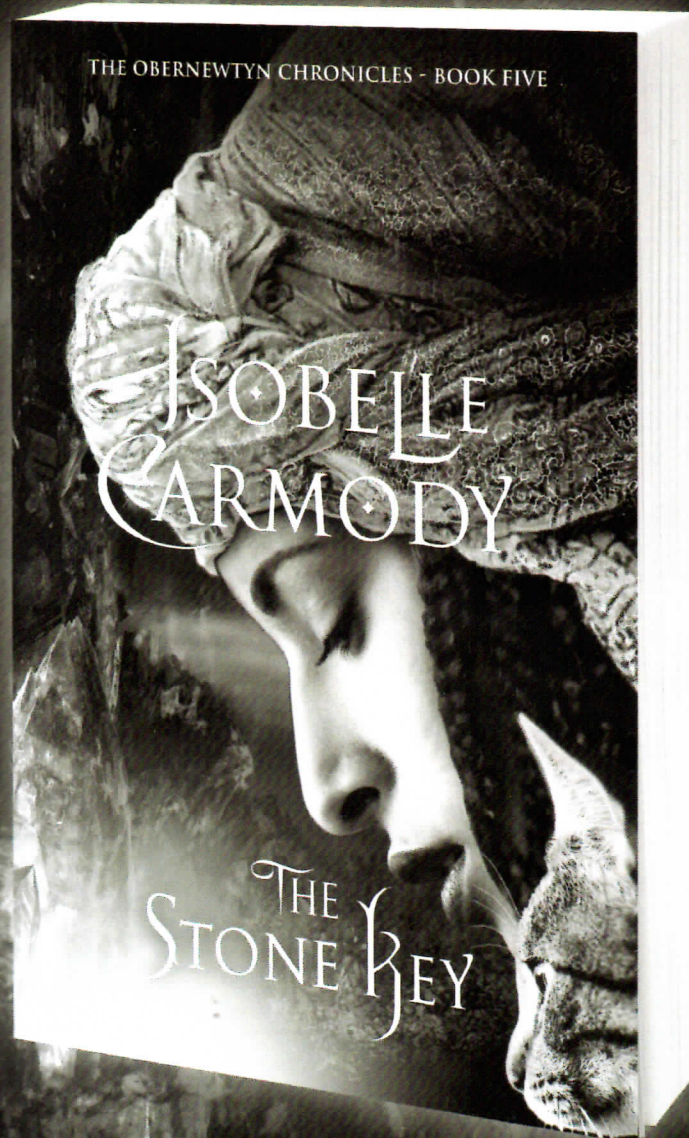
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