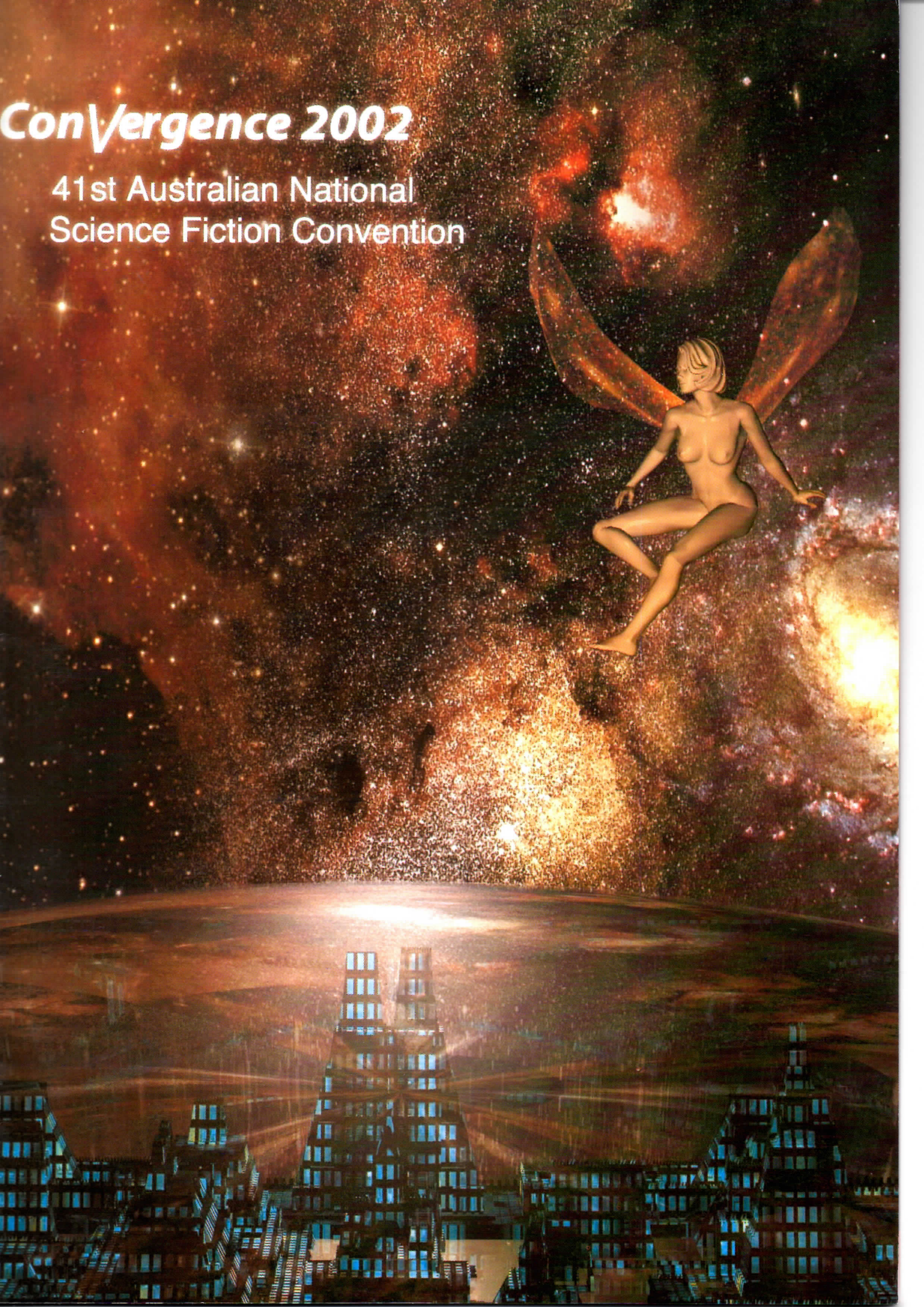


Convergence 2002

41st Australian National
Science Fiction Convention



ConUergence 2002

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ConUergence 2002

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Some Useful Information



Child minding & baby sitting services

ConVergence 2002 will *not* be providing a child minding service to convention attendees. Parents and guardians are advised to make their own arrangements for childcare services. For interstate or country visitors, you should check with your hotel regarding childcare or baby-sitting services.

Room parties



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. A limited number of party-packs will be available from the Registration Desk for those who post public notices for room parties.

Nearby eateries & drinking establishments



The Queen Victoria Market is next door to the convention site and the Hotel Y. A wondrous array of food is available from very early in the morning until 5pm-ish. It is open all day Friday, Saturday and Sunday. The closest supermarket is at Daimaru which also has a more upmarket bottle shop (corner Elizabeth & Latrobe Streets) or Coles Express (corner Elizabeth and Flinders Streets). A 7-Eleven is close by on the corner of Elizabeth & Franklin Streets (south towards Flinders Street Station). There is a bottle shop across the road from the Hotel Y that carries an adequate range of alcohol. There are many cafes and restaurants in the vicinity of the convention centre and hotel. The Café Y, ground floor of the Hotel Y, will be open for breakfast, lunch and dinner or for drinks or coffee until latish. The pub across the road has counter lunches and dinners, albeit rather modest. McDonald's is next door to the convention centre and Nando's is the corner of Peel and Victoria Streets (northern side of the market). Victoria Street, North Melbourne (northern side of the market) is gathering a reputation for café style dining — highly recommended. Chinatown is within walking distance. La Porchetta's Pizza is a short walk, (corner Peel and Victoria Streets).

Recording of sessions



ConVergence 2002 will not be making video or audio recordings of any sessions or events (such as the Awards Ceremony, Maskobalo and panels) except for the "Timebinders" sessions. The "Timebinders" stream will commemorate Australian fandom and given that ConVergence 2002 will celebrate 50 years of national science fiction conventions, it was considered appropriate that some record be made of this. These tapes will be placed in fannish collections such as Memoryhole and the recordings made available to the fan community at large. If people wish to record events or panels that they attend, then they first must get the permission of all panellists, moderators etc to be videoed or audio-taped. People using recording equipment must not obstruct other people's views nor thoroughfares. ConVergence 2002 reserves the right not to allow filming or sound recording for any reason.



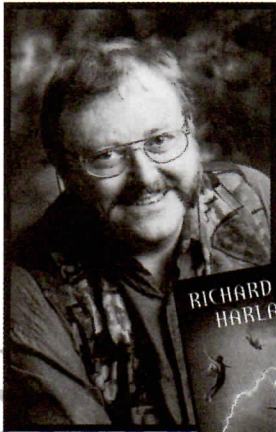
Chair's Welcome

by Rose Mitchell

It is my very great pleasure to welcome all members of ConVergence 2002: the 41st Australian National Science Fiction Convention. It is the 50th Anniversary of the Natcon, an important milestone in Australian fannish history. The first Natcon was held in early 1952 in Sydney. To quote Mr William D. Veney, Chairman of the 1st Natcon, From a humble beginning in 1951 and without the benefit of the recognised channels of fan recruiting, the organised Sydney community successfully staged a gathering of several days duration that attracted a total of 58 interested science fiction readers. It must be admitted that the majority of those who attended were from the Sydney or near-Sydney area. However, a national flavour was maintained by visitors from Melbourne, Newcastle and Forster, and the general recognition given by fans from other states and New Zealand. (Official Report of the First Australian Science Fiction Convention, published by the Futurian Society of Sydney)

The 41st Natcon is privileged to have as its Fan Guest of Honour, Dr Race Mathews, one of those people who travelled to Sydney in early 1952 to attend the first national science fiction convention. He will share with us his recollections of those early days of Australian fandom. From those humble beginnings, the NatCon now has multi-streamed programming, dedicated video and gaming programs, an art show and a costume parade. The 300 or so Members of the convention not only come from all parts of Australia but also from New Zealand, the USA and the UK. They comprise of both fans and professionals such as authors, publishers and editors, all of whom have an interest in Australian speculative fiction. The 41st Natcon is indeed a Convergence of all interests and activities related to science fiction. Old and new ideas will meet, hopefully resulting in new traditions being formed and old ones revived. In the 21st Century, the Natcon is no longer merely for readers of the genre. Enjoy yourselves! And revel in this opportunity to share in a unique celebration.

Penguin Books Australia welcomes to ConVergence 2002



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2002 ASFC

Business Meetings

- The Business Meeting of the 2002 Australian Science Fiction Convention will be held on Monday 10 June 2002, from 10 am. to 12 noon. Check the Program Guide at the con for the location of this meetings. The Business Meeting will be followed immediately by the Site Selection Meeting, when the site selection for the 2004 ASFC will be made. All members of ConVergence are entitled to participate in, and vote at, the Business Meeting. All proposed changes to the Constitution of the Australian Science Fiction Convention appear in this Program Book.

Rules for the Convergence 2002

Business Meeting

1. The meeting will be conducted under the procedures laid down in Joske's Law and Procedures at Meetings in Australia, 8th edition, except as noted herein.
2. Amendments to the substantive motion (changes which do not alter the effect of the motion) must be in writing and can be moved at any time during the discussion of the substantive motion.
Foreshadowed motions to the substantive motion (alternatives to the motion which have the effect of altering its effect) must be in writing and may be moved at any time during the discussion of the substantive motion.
At the conclusion of the debate, motions will be put in this order: amendments, the substantive motion (as amended), foreshadowed motions. If the substantive motion carries, all foreshadowed motions shall lapse.
3. Unless otherwise determined by the Meeting, the time for debate on each main motion shall be limited to 15 minutes.
Speeches to any motion during the Business Meetings shall be of the following maximum length:
Mover of the substantive motion - 3 minutes; all other speakers in the debate - 3 minutes.
Right of reply to the mover of a substantive motion - 2 minutes.
4. Procedural motions will take precedence at all times, except that the Chair may reject the motion 'that the motion be now put' if he considers that there has been insufficient debate.
5. On the receipt of the motion 'that the Chair's ruling be dissented from', the Chair will vacate the Chair and appoint an acting Chair. The mover of the motion will then speak for no more than 2 minutes and the Chair being dissented from will speak for up to 2 minutes. The question will then be put in the form 'that the Chair's ruling be upheld'.
6. Except for the question in Rule 5, all other procedural motions shall be put without debate.

2004 Australian Science Fiction

Convention Site

Bids for the 2004 Australian SF Convention must be in the hands of the Business Meeting Chair by 5pm on Saturday, 8 June 2002. The Bid must contain the name of the City in which the Convention will be held; the dates for the proposed Convention; and the names of the responsible Committee. Site Selection will be by open ballot of the members of ConVergence 2002 at a meeting to be held immediately after the Business Meeting on Monday 10 June 2002. All bidding Committees will be entitled to make a ten minute presentation. After all presentations, there will be a general question time before the vote is taken.

After the Site Selection process is complete, representatives of future Conventions and bids for future world or national cons may make any presentation they desire. The Meeting will then be open to a general discussion of the future of Conventions as well as future conventions.

[Note: The rules made pursuant to article ii should be available from the Business Meeting Chair at the Business Meeting]

Constitution

of the ASFC

- i. There will be an annual Australian Science Fiction Convention, 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 SF Convention will award 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 an Australian SF 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 SF 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.

Proposed Amendments

to the Constitution

Rose Mitchell has moved the following amendments, with proposed changes shown by underlining:

Proposed amendment 1: Change the title of the document so as to read: Constitution of the Australian National Science Fiction Convention. Rationale: to denote exactly which Australian science fiction convention this constitution governs.

Proposed amendment 2: Change paragraph (i), to read: "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."

Proposed amendment 3: Change paragraph (ii), to read: "The Convention Committee for each Australian National Science Fiction Convention will award the Australian Science Fiction Achievement (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.

Proposed amendment 4: Change paragraph (iii), to read: "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."

Proposed amendment 5: Change paragraph (iv), to read: "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."

Proposed amendment 6: Change paragraph (v), to read: "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."

Mover's comments on the proposals: The proposed changes to the Constitution of the Australian Science Fiction Convention are entirely cosmetic, that is they will not change the intent of the clauses. They are proposed merely for clarification of intent, nomenclature, grammar and punctuation. They do not need discussion at length and should be moved in one motion, ie, "That the proposed amendments to the constitution of the Australian National Science Fiction Convention be adopted".

Chairman's Note: Any adopted amendments take effect from the close of the current Convention.

Convention Rules

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

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.

A child is a person under 12 years of age, and while in attendance at the convention must be accompanied and supervised by a parent or guardian at all times. If an adolescent is deemed to be unruly or obnoxious, they will be required to spend the entire convention in the company of their parent or guardian, who if not in attendance will be sent for. The organisers reserve the right to decide on what is unruly and obnoxious, and as most are either the parents of, or teach, teenagers, they are not likely to be indulgent.

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. The organisers reserve the right to define what trouble is — you get the gist.

Nobody but those who have been officially appointed to do so, may touch or use any equipment set up for the convention. If you do, out you go, in hand with the bill for any damage or loss.

No weapons are to be brought to, worn or carried at any time during the convention (including water pistols, real or replica guns, swords or knives), unless approved as part of an official event. Only the convention organisers may approve such weapons and their participation in any event. Please see the supplementary set of rules for the Maskabalo.

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.

The use of illegal drugs is expressly forbidden within the convention site. 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, ie bars and restaurants.

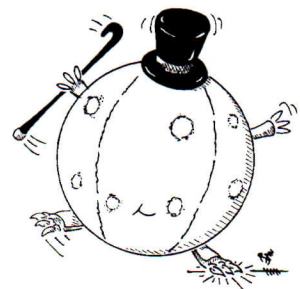
The convention site is a non-smoking venue.

As the convention has secured the entire Hotel Y for ConVergence 2002 members, there will be few restrictions on room parties and such. However, guests will be liable for any malicious damage that they may cause. 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 (albeit goats are OK).

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 nor thoroughfares. The organisers reserve the right not to allow filming or sound recording for any reason.

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

Maskabolo Rules



Your costume must not be made or trimmed with any messy substances (The Peanut Butter Rule) as these can damage another entrant's costume. (Who believes in an Evil Overlord who is covered with sparkles from the previous Queen Titania entrant?) You may not use anything wet, oily or dusty substances such as wet paint, powder or unfixed sparkle. The same goes for poorly-set or sticky colouring and sharp, pointy or rough finishes that may become snagged.

No fire, no flame, no flashes, no firecrackers, no explosions, NO EXCEPTIONS. Taped effects will have to suffice. If you are carrying a weapon that needs to be fired, you will have to fake it with the aid of a sound and/or lighting effect.

There will be a maximum time limit, depending on how many people are in the entry. e.g: 1 person = 45 seconds; 2 people = 60 seconds; 3 people = 75 seconds; 4 or more people = 90 seconds.

No live animals will be allowed in the Maskabolo. This includes snakes, lizards, cats, dogs, rats, ferrets, spiders, dinosaurs, birds, butterflies etc. If you are planning on doing a Mother Nature or Pied Piper, you'll have to fake the fauna. For our purposes, guide dogs and other animals trained to assist a disabled person are considered to be people and will be allowed.

Joe Haldeman

GUEST OF HONOUR
by Jack Dann



INTRODUCING HERMAN HAMAGAFIQUE

Yeah, okay, I'll cop to it: the title is a hook.

So you may ask, who the hell is Herman Hamagafique? Well, if there were a writer by the name of Herman Hamagafique (there isn't, except in the depths of my benumbed and distorting imagination), he would be a hell of a lot easier to introduce than Joe Haldeman.

Ah, you breathe and sigh Joe Haldeman. I know *him!* That's the point. Of course you know Joe Haldeman. He's famous! He's written the classic novel *The Forever War*, which won twelve gazillion awards and was bought by Boss Films for a lot of money in 1997. And now it's going to be made into a television miniseries by the *SciFi Channel!* *The Forever War* won the Hugo, Nebula, and Ditmar Awards as Best Science Fiction Novel of 1975. That was just the beginning.

Joe's short story *Tricentennial* won the Hugo Award. *Mindbridge* won the Galaxy Award. *Saul's Death* won the Rhysling Award. *The Hemingway Hoax* novella won the Hugo and Nebula Awards. *The Hemingway Hoax* novel won the Italian "Futuro Remoto" Award. "Eighteen Years Old, October 11th" won the Rhysling Award for 1990 and... It just goes on, folks!

If you want to find out about the rest of his awards and all the books he's written, you'll have to go his web site: home.earthlink.net/~haldeman. When you do so, you'll see the problem: Anyone trying to introduce Mr. Joe Haldeman could get lost in all this stuff. And then there is a tonnage of quotes from famous people and well-respected journals

"Haldeman writes with wit, grace, and ease. If there was a Fort Knox for science fiction writers who really matter, we'd have to lock Haldeman up there." That from none other than Stephen King. *The Los Angeles Times Book Review*: "Along with readability, artistic integrity has been a Haldeman trademark."

After that, what can I say in praise of Joe Haldeman without sounding like a quote whore? If I was introducing the venerable Herman Hamagafique, I could tell you about his brilliant ideas, clean muscular style, and his importance as a writer. If I tell you that Joe Haldeman is a major American writer, who transcends genres, you'll think I'm trying to suck up and outdo *The LA Times Book Review*. And, on the other hand, if I tell you nasty personal stories about Joe Haldeman, you'll all stiffen (not that way!) and come to his defense:

"Oh, no, Joe Haldeman wouldn't jump into a bath filled with lime jello!"

"Oh, no, Joe Haldeman wouldn't have his own squad of beautiful science fiction fans who wore tee shirts emblazoned with HALDEMAN'S SEX COMMANDOS!"

The LA Times Book Review got it right: Joe is a real writer, a serious writer, a writer who has melded his life with his craft. There are many writers I love as people, and there are a very few I respect as that rare breed: the artist. Joe is an artist in the best sense, and like Ernest Hemingway, he lives hard and full out. He lives the writers' dream.

This, from his last correspondence to me: "Just got back from a week in Paris and Brussels promoting the graphic novel trilogy of *Forever Free*. No time for sightseeing; interviews and autographs 9-5 each day, dinners with friends at night. Whirlwind but gratifying. I'm doing better in

France than the U.S. *1968* came out while we were there (I saw the first copy during a radio interview), which means I have four novels on the stands, and eight graphic novels."

I should also mention, lest you think I'm biased, that I've known Joe for 30 years and I love him. So I'll tell you about my first meeting with this latter-day Hemingway. And you, gentle reader, will then think I'm demeaning, desecrating, trying to tarnish an icon. Well, dammit, it's tit for tat! In the anthology *Nebula Award Stories 17*, cited above, Joe introduced *me* as follows: "When I first met Jack Dann, he had one arm in a cast and a pretty woman, feebly protesting, slung over the other shoulder, and what can one say? No one else at the party seemed surprised that he should show up that way."

Now all of you who know me know better than to believe such piffle. I've got gray hair. I'm a respected member of the community. "Oh, no, Jack Dann wouldn't do anything like that."

Allow me to end this encomium by setting the record straight. I met Joe Haldeman at a convention in 1972 or thereabouts. I was hanging around in a hallway with Gardner Dozois, who is now the editor of *Asimov's Magazine*, but who was then a skinny long-haired, hippy-looking fellow who was considered to be a writer of promise. It was about 4:00am, and Gardner and I had been searching the convention hotel for *the* party, the quintessential party where all the good booze and beautiful women and famous writers could be found. (It took Gardner and me years of searching for that secret party which we were sure Joe had always found before we discovered that all of us were at the secret party all along; but that's another story.)

So there I was, hanging out with Gardner in the wee hours, searching for some action, when the elevator doors beside us opened. (At four o'clock in the morning, this was considered an event.) A good-looking, muscular man with sideburns and mustaches stepped out, fell face first onto the floor, and scabbled around for his pack of cigarettes, which had fallen just beyond his reach. Gardner walked over to the supine body and with great spirit said, "Jack, I'd like you to meet Joe W. Haldeman." Joe was, by then, asleep. Now I certainly don't expect you to believe *that* story. After all, we're talking about Joe Haldeman. Not Herman Hamagafaque!



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ALLEN & UNWIN

Gay Haldeman

FAN GUEST
by Rusty Hevelin



■ ■ ■ ■ ■ ■ ■ ■

Mary Gay Potter was christened and became known by her middle name back when it denoted such terms as elfin, impish, mischievous, joyous, refreshing, bewitching, cheerful, playful and disarming. She has certainly lived up to that for the nearly thirty years I have known her, and Joe Haldeman must have been strongly impressed by some of those characteristics as well as others at the Valentine's Day party where they first met. He came home from that party to announce to his older brother that she was "his girl" and the he (Jack) had better not try to cut in.

Gay and Joe went to their first science fiction convention together. Their first impression of

fandom was seeing two men in business suits fencing in the hotel lobby. When they first learned that it was L. Sprague de Camp and Isaac Asimov, they knew that they had found a home.

After celebrating 36 years of marriage they still think of fandom as home and family. During those years Gay has helped to run conventions and to start at least three of them in Iowa, Missouri and Florida. She has become "den mother" to several generations of Iowa and Florida fans and to classes at Clarion Workshops where she taught writing along with Joe. She has also been a den mother of sorts to Joe, managing the business side of his writing career as secretary, housekeeper, social secretary, financial manager, first reader, advisor, and memory bank. On the side, she has served as agent for two or three friends. One of her sales, Bill Johnson's "We Will Drink a Fish Together," was a Hugo winner in 1998.

She taught Spanish in a Florida high school while Joe was establishing himself as a writer, took her Masters Degree in Linguistics at the University of Iowa while Joe was in the Iowa Writer's Workshop in Iowa City, has taught and currently specializes in English as a Second Language at Massachusetts Institute of Technology's Writing Center each fall semester. She and Joe live in Florida the other nine months of the year . . . when they are not jet-setting around the world.

Gay loves to travel, meet new people and "put people together." Each New Year's Eve she is a charming and efficient hostess at a party bringing together a group of forty or fifty academics, writers, musicians, fans, artists, friends, family, neighbors and former employees, which is interesting and notable for the way they all mix and enjoy each other. On one occasion her social skills and sound thinking were successfully called on to keep people apart when a con committee was faced with a "stalker" problem. She and Joe have ridden their bicycles together all the way from the Atlantic to the Pacific and each year do a week-long "Bike Florida" with 500 other enthusiasts. She is a frequent panelist on various topics at conventions, especially enjoying one on which she, Karen Haber (Silverberg) and other spouses share tales about living with a writer. Twenty-five years ago she and I were asked to do a dialogue for new fans at a new convention. We offered young/old, pro/fan, female/male viewpoints on "How to Enjoy Your First Convention." It was so well received at the first Archon that in most years since then we have held that dialogue at several regional conventions from New Zealand to Scotland. We have also done it at Worldcons from Australia to the Netherlands.

Gay has also been a judge for convention masquerades. Because of her outgoing personality, friendliness and helpfulness, she has been Fan Guest of Honor or Toastmaster at regional conventions scattered from Nebraska to Florida. Gay, Joe and I discovered we liked to travel together when we were attending a lot of the same Midwest conventions in the early '70's. I consider our shared enjoyment of trips to Maine, Arizona, New Mexico, Texas, Alaska, the Great Barrier Reef and New Zealand (along with Gay's sister) and, this past May, Yellowstone Park and Mt Rushmore, the finest experiences to come from my sixty years as a fan. It is too late for you to share those trips and that closeness, but if you are looking for a new friend who is always looking for a new friend, get together with Gay and enjoy!

Lucy Sussex

GUEST OF HONOUR

Lucy Sussex was born in Christchurch, New Zealand and lives in Brunswick. She works as a researcher and also as a freelance author and editor. Currently, her day job is writing a newspaper review column. Her writing has been published internationally, and in a variety of genres, including children's fiction, literary criticism, horror and detective stories.

While working as a researcher she solved the mystery of Waif Wander (Mary Fortune), a woman who published 500 detective stories between 1865-1910. She has edited two collections of Fortune's work, *The Fortunes of Mary Fortune* (1989) and *The Detectives Album* (forthcoming). Latterly she has begun working in true crime.

She has been a judge for the international Tiptree award, and has also been a writer in residence at the Clarion Writers' Workshop in Seattle. In addition, she has edited four anthologies, one crime and three science fiction. Of these, *She's Fantastical* (1995) was shortlisted for the World Fantasy Award. She has won the Ditmar and Aurealis awards, and been shortlisted for the Kelly Awards (crime) and the Wilderness Society Environment Award for Children's Literature. Her first adult novel is *The Scarlet Rider* (1996), which draws upon the story of Mary Fortune. At present she is writing *Cherchez les Femmes*, the story of the mothers of crime and detective fiction and a teenage fantasy novel.

Publications: *The Peace Garden* (Oxford, 1989) for children, *My Lady Tongue & Other Tales* (Heinemann, 1990) short stories, *Deersnake* (Hodder Headline, 1994) fantasy novel for teenagers, *The Scarlet Rider* (Forge, New York, 1996), *Black Ice* (Hodder Headline, 1997) horror novel for teenagers, *The Penguin Friend* (Omnibus, 1997) - for children.

As Editor: *The Fortunes of Mary Fortune* (Penguin, 1989), *Force and Fraud*, by Ellen Davitt (Mulini, 1993) an edition of the first Australian murder mystery novel, *The Patternmaker* and *The Lottery* (Omnibus, 1994) two anthologies of original science fiction/fantasy for teenagers. *The Lottery* was reprinted in the US as *Altered Voices*; *Shadow Alley* (Omnibus, 1995) crime writing for teenagers, *She's Fantastical* (Sybylla, 1995) an anthology of Australian women's non-realist writing.

"It all started with a ship, a dolls' house and five plastic chickens. I was five, the ship was travelling from the Antipodes to England, and the captain was taking to his daughter a doll's house. As it wasn't wrapped in paper, I got the use of it throughout the voyage, as background for the adventures of the plastic chickens. Somebody hid a tape-recorder behind the dolls' house and recorded me talking to the chickens...

So there it is, blackmail material, my first recorded adventure in story. As the tape makes clear, I was making up a narrative, and using the chickens as characters. I listen to it now in cringing wonder. The world has changed; it no longer takes weeks to move between southern and northern hemispheres. Now I use the Internet to talk to friends in Denmark and America. If I need to actually travel I take a plane, which transports you with much discomfort and no time to tell stories.

Ten years ago, I had published a few science fiction and fantasy short stories and was between jobs. A letter arrived, from an editor, who had read the stories and wondered if I would like to write a novel for younger readers. The first attempt wasn't very good, but on the second try an idea took hold, and wouldn't let go until I had finished, 11 days later. That was *The Peace Garden*, a story of a beautiful derelict property, and the various people who want it for their very own. *Deersnake* took longer to write, but then it was about drug abuse, myths, and what a deer's-eye view of the world might be. *Black Ice* concerned the Internet, but also about a real-life medium I had encountered, whose universe was strange yet utterly logical.

It's a long way from the spoken adventures of five plastic chicks to words on the printed page, describing how it might feel to change into a deer, the state of the spirit world, or the disgusting habits of fairy penguins. I don't use toys as props anymore, my characters are fully imagined and yet the link is this persistent habit of telling stories. Somewhere inside me still is a small child, moving chickens around a borrowed dolls' house.



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As an adjunct to the main programme, ConVergence has made available a room (Function Room 6) for those who wish to partake in gaming during the convention.

A Rail Baron tournament will be in operation throughout the weekend as well as demonstrations of a Star Wars based game. In addition, tables will be available throughout the convention for those who wish to bring their own games or utilise the variety provided by the convention.

Please note: the gaming room will not be available after midnight but there may be room available in the Hotel Y Lounge if you wish to continue after this time.

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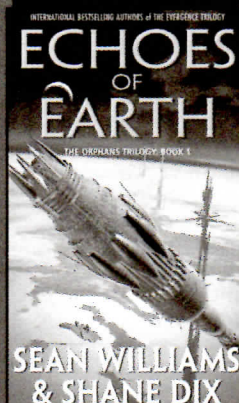


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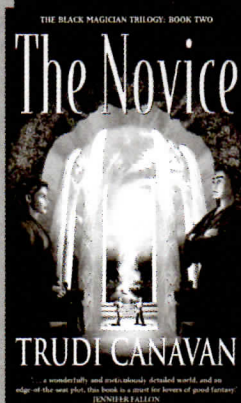
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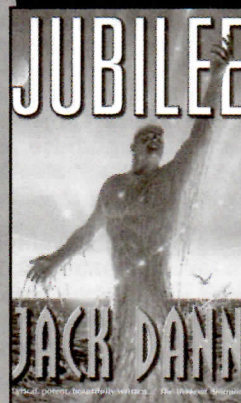
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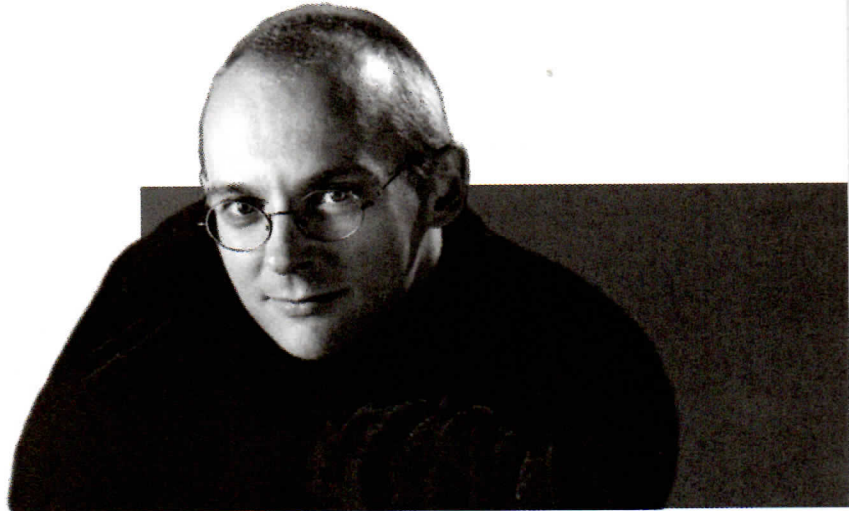


MAY 2002



Sean Williams

GUEST OF HONOUR



Sean Williams has been writing full-time since 1999. All of his books (where eligible) have been nominated for both the major Australian awards, Ditmar & Aurealis, with four winners. His short fiction has also won awards, both here and overseas. Jack Dann has described him as "One of the hottest writers in the country ... a major Australian talent", and added in the bio accompanying his opening story in the World Fantasy Award-winning anthology, *Dreaming Down-Under*, that he "cooks a mean curry."

Sean has 12 books due in the next three years, all trilogies:

The Books of the Change (Harper Collins) - *The Stone Mage & the Sea*, *The Sky Warden & the Sun*, and *The Storm Weaver & the Sand*. *The Stone Mage & the Sea* was nominated for the Best Fantasy Novel of 2001 Aurealis Award. The second and third are due later this year.

The Orphans Series (Harper Collins), co-written with Shane Dix, comprises of *Echoes of Earth*, *Orphans of Earth*, and *Heirs of Earth*. *Echoes of Earth* will be released in Australia in June 2002.

The Force Heretic Trilogy (Del Rey, US), co-written with Shane Dix, - *Remnant*, *Refugee*, and *Reunion* is set in the Star Wars: New Jedi Order universe and is due for publication in 2003.

As well as novels, Sean has had over 50 short stories published in a variety of places around the world. *Ghosts of the Fall* was first published in Volume IX of the annual anthology series of the Writers of the Future Contest, in which it was a prize-winner. *Going Nowhere* appeared in *The Oxford Book of Australian Ghost Stories*, *A Map of the Mines of Barnath* was chosen for inclusion in *Centaurus*, a collection of the best short Australian SF published in the last 25 years, and *Evermore* was reprinted in Gardner Dozois' Year's Best SF 17 (2000). These three stories were reprinted in the Strahan and Byrne Year's Best Australian SF & Fantasy series. His work has been translated into French, Japanese, Russian and Polish, and collected in the Ditmar award-winning *New Adventures in Sci-Fi* (Ticonderoga Publications, 1999), *A View Before Dying* (Ticonderoga Publications, 1998), and *Doorway to Eternity* (MirrorDanse Books, 1994).

He won two Aurealis Awards in 1996 for Best Horror Short Story, *Passing the Bone* and Best SF Novel for *Metal Fatigue* (reprinted by Swift Publishers, UK in 1999). His 1998 novel *The Resurrected Man* won the Ditmar Award for Long Fiction and he was short-listed for the SA Great Literature Award in 1999, and awarded in 2000.

He is also known for his collaborations with Simon Brown. *No Axis, No Boundary: the Search for a Definition of SF* was nominated for the William Atheling Jr Award, *Atrax* won the 1999 Best Horror Short Story Aurealis Award and *The Masque of Agamemnon* was reprinted in Gardner Dozois' Year's Best SF 15.

He also collaborated with Shane Dix in *The Unknown Soldier From Aphelion* and they have progressed to the **Evergence** series published in the US by Ace Books, Penguin Putnam and in Australia by Harper Collins. The first book, *The Prodigal Sun* (1999) was a best-selling SF title in the United States, *The Dying Light* (July 2000) won the 2001 Ditmar Award for Best Novel, and *The Dark Imbalance* (March 2001) won the Best SF Novel category of the 2001 Aurealis Awards. The series currently holds 4+ star rating at Amazon.com.

Another project supported by the Australia Council is his new solo novel, *Widow of Opportunity*, exploring themes of regret and post-humanity in a city broadly modelled on the twentieth century (based on his noir-ish novella *The Perfect Gun*). When exactly he's going to fit it in among the other books he has to write, he doesn't exactly know, but it is an idea he has been playing with for a long time, and one he is keen to make a reality as soon as possible.

Race Mathews

FAN GUEST



Race Mathews bought his first science-fiction magazine - the 1939 tenth anniversary edition of *Thrilling Wonder Stories* - from a secondhand book and magazine shop in 1944, when he was nine years old. The co-ordinator of the Australian Science Fiction Society, Graham Stone appointed him as the society's representative in Melbourne in 1951, and he attended the first post-war Australian science fiction convention in March, 1952. He was a co-founder of the Melbourne Science Fiction Group, which held its inaugural meeting in the living room at his home in Hampton in 1952. He joined *Amateur Fantasy Publications of Australia* shortly after its establishment by Lee Harding, Dick Jensen and Mervyn Binns in 1952, and edited its fanzine *Bacchanalia*.

He subsequently worked as a clerk for the Shall Company, an Education Department primary teacher and speech therapist, a federal MP, a state MP and minister, a municipal

councillor and chief of staff to Labor Party leaders in the federal and state parliaments. He is currently a senior research fellow at Monash University and an adjunct professor at Deakin University. He has an MA in History from Melbourne University and a PhD in business and economics from Monash University. His books include *Australia's First Fabians: Middle-Class Radicals, Labour Activists and the Australian Labour Movement* (1993, Cambridge University Press) and *Jobs of Our Own: Building a Stakeholder Society* (1999, Pluto Press [Australia] and Comerford & Miller [London]).

He continues to read science-fiction, with a preference for in no particular order - Ian M. Banks, Arthur C Clarke, Greg Bear, Greg Benford, Stephen Baxter, Neil Stephenson, Dan Simmons, Tim Powers and Larry Niven. His all-time favourites - by a narrow margin - are Stephenson's *The Diamond Age*, Clarke's *Rendezvous with Rama* and Keith Roberts' *Pavane*. He and a group of friends including several of the original members of the MSFG get together once a month at his home for dinner and a DVD or laser disc movie. He was the opening speaker at Australia's 1975 and 1985 World Science Fiction Conventions.

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Jack Dann

TOASTMASTER

Jack is a multiple award winning author who has written or edited sixty books, including the groundbreaking novels *Junction*, *Starhiker*, *The Man Who Melted*, *The Memory Cathedral*, the Civil War novel *The Silent*, and the recently published *Bad Medicine*.

Dann's work has been compared to Jorge Luis Borges, Roald Dahl, Lewis Carroll, Castaneda, J. G. Ballard, Mark Twain, and Philip K. Dick. His short stories have appeared in *Omni* and *Playboy* and other major magazines and anthologies. He is the editor of the anthology *Wandering Stars*, one of the most acclaimed American anthologies of the 1970s, and several other well-known anthologies such as *More Wandering Stars*.

Wandering Stars and *More Wandering Stars* have just been reprinted in the U. S. Dann also edits the multi-volume *Magic Tales* series with Gardner Dozois and is a consulting editor for TOR Books.

He is a recipient of the Nebula Award, the Australian Aurealis Award (twice), the Ditmar Award (twice), the World Fantasy Award, and the *Premios Gilgams de Narrativa Fantastica* award. Dann has also been honoured by the Mark Twain Society (Esteemed Knight).

High Steel, a novel co-authored with Jack C. Haldeman II, was published in 1993 by TOR Books. A sequel entitled *Ghost Dance* is in progress. Dann's major historical novel about Leonardo da Vinci entitled *The Memory Cathedral* was first published by Bantam Books in December 1995 to rave reviews. It has been published in ten languages to date. It won the Australian Aurealis Award in 1997, was #1 on The Age bestseller list, and a story based on the novel was awarded the Nebula Award. *The Memory Cathedral* was also shortlisted for the Audio Book of the Year, which was part of the 1998 Braille & Talking Book Library Awards.

Dann's novel about the American Civil War, *The Silent*, has been published by Bantam in the U. S., L bbe in Germany, and HarperCollins in Australia. *Library Journal* chose it as one of their Hot Picks. His latest novel *Bad Medicine* is a contemporary road novel. Which has been compared to the works of Jack Kerouac and Hunter S. Thompson and called "the best road novel since the Easy Rider days."

Dann is also the co-editor (with Janeen Webb) of the groundbreaking Australian anthology *Dreaming Down-Under*. It has won Australia's Ditmar Award and is the first Australian book ever to win the prestigious World Fantasy Award. Dann's most recent book is the retrospective short story collection *Jubilee: the Essential Jack Dann*. Dann's latest novel-in-progress, *Second Chance*, is about James Dean. It will be published by Avon/HarperCollins Books.

As part of its *Bibliographies of Modern Authors Series*, The Borgo Press has published an annotated bibliography & guide entitled *The Work of Jack Dann*. Dann is also listed in *Contemporary Authors* and the *Contemporary Authors Autobiography Series*; *The International Authors and Writers Who's Who*; *Personalities of America*; *Men of Achievement*; *Who's Who in Writers, Editors, and Poets, United States and Canada*; *Dictionary of International Biography*; the *Directory of Distinguished Americans*; *Outstanding Writers of the 20th Century*; and *Who's Who in the World*.

Dann lives in Melbourne, Australia and commutes back and forth to Los Angeles and New York.



50 Years of NATCONS

by John Foyster

Fifty years of science fiction conventions in Australia have not been marked by a steady evolution towards the present. On the contrary, the phrase "rocky road" springs to mind. When the first Natcon was held, SF fandom in Australia was "organised" in the sense that members of the Australian Science Fiction Society (ASFS) who lived mostly in NSW, just about determined all of Australian fandom. The first Natcon was close to being a meeting of the ASFS, except for the attendance of one member from Melbourne (this year's Guest of Honour). Over the next two years this continued to be the pattern. By mid-1954 Sydney fandom had begun to have problems, and while the 1955 convention was organised by a different Sydney group, various reports of the period refer to difficulties between the factions.

As a result, it was wisely decided to have the 1956 convention organised in Melbourne. Although in 1952 there had scarcely been any organised fandom in Melbourne, in the ensuing period a club and a publishing program had grown up. The Melbourne SF Group by 1956 had clubrooms and had been for several years publishing a fortnightly fanzine (ETHERLINE) that also functioned as a source of information about fandom in other states. Nevertheless the 1956 convention was mainly a local affair. There was no convention in 1957, and then the 1958 convention, again in Melbourne, was again a local affair. The hiatus that followed from 1958 was the result of external matters: up until then it was very difficult to get science fiction to read, and the conventions and clubs were major opportunities to trade or buy SF. When the floodgates were opened to US publications in late 1958 there was little need of the old craving for "the hard stuff". I should emphasise that where "SF" is mentioned, this refers to all forms, but mainly books, magazine, and movies, although there were some radio and TV programs.



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At the beginning of the 1960s the Melbourne SF Club (as it was now named) began to use vast premises for which it had sole occupancy. The size of the premises meant more "possibilities" and one of these, albeit a minor one, was running conventions again. As a result the 1966 Natcon was held at Easter with a substantial attendance from Sydney fans, mainly because of fanzine activity at the time. As a result even more fanzines were enthusiastically established. The MSFC at the time was quite anarchic, but some members wanted office-bearers, elections, and other similar bourgeois elements. There was a "conference" in Melbourne in 1968 where a number of fans, mainly from Sydney, wanted to organise all Australian fandom, following the pattern they were establishing in Sydney. The Sydney Science Fiction Foundation was usefully established, but the 1969 and 1970 Natcons continued the tradition of being held in Melbourne.

The first step towards "normality" began in 1970 when the SSFF ran a convention in an Epping scout hall in the New Year; not only did many fans from Melbourne attend, but much of the convention went beyond SF to (especially) comics. Prominent artist Stanley Pitt was there, and so were a number of "non-SF" artists such as Eric Joliffe. The Sydney fans involved felt that they were now prepared to run a full-scale convention. The 1971 convention held in Melbourne was the end of the old tradition: it was resolved there that the next Natcon should be held in Sydney. There was also a greater integration of Australian fandom with "world" fandom: at the 1971 convention one of the guests would be the inaugural DUFF winner from the USA; furthermore Australian fans established DUFF as a component of Australia's bid to run its first World Science Fiction Convention.

The co-chairs of the 1972 Natcon were an old time "SF" fan and a recent "media" (particularly Star Trek) fan. The convention had an attendance of almost double that of any previous convention. The next Natcon (1973) was held in Adelaide and thus the notion that the Natcon was "owned" by a city was at last laid to rest. Shortly after the Adelaide convention, the work that had brought Australia's fans together was rewarded: the 1975 World Convention was awarded to Melbourne. In anticipation of this, plans were made not only for the 1974 convention in Melbourne but also a 1975 national convention was agreed upon for Sydney. As Natcons grew so did the experience of the organizers and the 1975 Worldcon, held in Melbourne, was to have a profound effect on Australian fandom.

Natcons generally became better attended, and that meant more variety at the conventions. By around 1980, when Perth ran its first Natcon, the significance of fanzines in fandom in Australia was much reduced. By the 1980s, Australian fandom had become so self-sufficient that relationships with fandom in the rest of the world were much less significant. By 1983, the issue of the relationship between a Worldcon and the Natcon, still being battled politically, was not important to most fans, and although the 1985 Natcon was notionally separate from the 1985 Worldcon, it was treated rather as a joke, and for the 1999 Worldcon there was no "real" separate Natcon.

By the end of the 1990s, Natcons were large conventions of fans who had relatively little interest in the world of "fandom". But of course fandom itself, worldwide, had become a wider beast: many of the fans in "fandom" had little or nothing in common with one another except that they believed themselves to be part of fandom. In the 1950s Australian fans were all part of one family, with many interests in common. Today's fandom, or today's fans, would hardly be recognisable to 1950s fans. That's time-travel, I guess.



A Short Biography of Ditmar



Martin James Ditmar Jenssen was born in Shanghai, China on July 6, 1935, of a Russian mother and a British father. For some reason he has always been called Dick. His family emigrated to Sydney, Australia, early in 1941, and three years later to Melbourne.

After taking Bachelor's and Master's degrees in Science, and then a PhD, Dick spent 2 years as an Associate Professor at the University of Wisconsin before moving back to the Meteorology Department at Melbourne University, at which he spent the rest of his professional life, and of which he has been Chairman. He has been a Research fellow at the Bavarian Academy of Sciences, at the Scott Polar Research Institute in Cambridge, at the Institute for Alpine and Arctic Studies and at the Cooperative Institute for Research in Environmental Sciences, both at the University of Colorado. He has authored some 50 papers (mainly in the field of computer modelling of large ice masses such as Antarctica), co-edited a book ("Climatic Change and Variability: A Southern Perspective", Cambridge University Press), been a council member and Secretary of the Royal Meteorological Society (Australian Branch) and the Australian Meteorological Society, and editor of the Australian Meteorological Magazine. His main professional successes were performing the first computer weather forecast in the Southern Hemisphere, and pioneering the use of computer modelling of glacial dynamics and thermodynamics.

Dick has been retired for 6 years, and has discovered that there is a limit to how many laser disks he can watch, how many books he can read, how much music he can listen to, before glut sets in. His professional life (since 1957) was intimately connected with computers, and so he now spends some

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considerable time trying to fan what little artistic talent he may have (which clearly is miniscule) by generating computer graphics which may have some aesthetic merit.



Some 50 years ago, his school friend Race Mathews introduced Dick to SF, gave him his first magazine (*Astounding*, Sept., 1950), and a novel which has remained his most-often read and second favourite (*The Ship of Ishtar* by A. A. Merritt). Race also discovered, and brought together, a number of SF fans at about this time, and the group quickly formed itself into the Melbourne Science Fiction Club (MSFC), of which, naturally, Race and Dick were of the founding members.

Some years later Dick was a member of the committee which was organizing a SF Convention at which the first Australian Science Fiction Awards were to be given. This committee met on a particularly stifling summer s day in the clubroom s oppressively hot confines. After a protracted and meandering, discussion trying to fix on a popular name for the awards, Dick s frivolous nature erupted and he facetiously suggested they be called "Ditmars". To his surprise, this found favour. When reviewing his life, Dick sees only two events of which he is proud — in the sense that he would not want his life to have been without these. The first is quite personal, and possibly somewhat maudlin, and the other is having his name attached to the Australian Science Fiction Achievement Awards. Nothing else is of much importance

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2002 Ditmar Nominations

by Marc Ortlieb



As Dick Jenssen has noted, he takes pride in the fact that the Australian Science Fiction Achievement Awards bear his name. Australian science fiction fans should also take some pride in the way that those same awards have, over the past thirty three years, provided a steady record of the tastes and interests of the Natcon attending members of our community while, at the same time, allowing Australian fans to participate in some of the less savory but more entertaining aspects of mundane politics, such as ballot stuffing, back stabbing and whinging.

We don't have the space to list previous nominees and winners. That information may be found at <http://www.vicnet.net.au/~sfoz/awards.htm>. Those of you with a historical bent might enjoy trawling through those lists and noting professionals and fans who have been recognised by the Natcon community.

True, the awards have had their share of ups and downs, leading various fannish wags to comment that the Natcon wouldn't be the Natcon without a good Ditmar controversy. The ConVergence 2002 Ditmar sub-committee has done its level best to maintain that tradition, though we fear that we have not reached the heights, or plumbed the depths of the disappearing Ditmars of Unicon IV, the on-again - off-again Ditmars of Swancon 2000 or the stuffed cane toad Ditmars at SunCon. I'm afraid that our amazing disappearing categories can't quite match it with that level of competition.

The strengths and weaknesses in the Ditmars relate to the fact that they are a popular award and, so, those who nominate and vote do so for all the usual human reasons. Remember, there's no use complaining if items didn't reach the final ballot or if "the wrong one won." It's up to us as a community to encourage others to nominate or vote. I didn't even mind the half dozen or so nominations that I received last time I administered the Ditmars that were in the same hand-writing and in the same violet ink. At least they each had a different signature...

My one regret in administering this year's awards is that we did lose the William Atheling Jr Award for Review and Criticism. It is the sort of specialist award that only a group of people dedicated to science fiction can really create and present and I was saddened that so few people could think of items to nominate. Maybe next year...Still, at the end of the day, we trust that the awards will allow us to do something of positive benefit to our community, recognise the achievements of our writers, artists and other creative individuals, both those who won and those who were nominated. If you see the nominees this weekend, shout them a beer or at least say hello. Creating is a lonely and, at times, depressing activity. It deserves its occasional bit of ego boost.

BEST AUSTRALIAN NOVEL: *Lirael* Garth Nix (Allen & Unwin); *Eyes of the Calculator* Sean McMullen (Tor); *The Year of the Intelligent Tigers* Kate Orman (BBC).

BEST AUSTRALIAN SHORT FICTION: *Whispers* Rick Kennett and Paul Collins *Stalking Midnight* (Cosmos Books); *The Boneyard* Kyla Ward Gothic.Net September 2001; *Absolute Uncertainty* Lucy Sussex F&SF April 2001; *Rotten Times* Robert Hood *Aurealis* 27/28; *The Diamond Pit* Jack Dann Jubilee (Harper Collins); *Tower of Wings* Sean McMullen Analog December 2001.

BEST AUSTRALIAN COLLECTED WORK: *Stalking Midnight* Paul Collins (Cosmos Books); *Jubilee* Jack Dann (Harper Collins); *Orb #2* Sarah Endacott; *Earth is But a Star* Damien Broderick (UWA Press).

BEST FAN WRITER: Geoff Allshorn; Deb Biancotti; Bill Wright; Bruce Gillespie.

BEST FAN ARTIST: Dick Jenssen; Cat Sparks; Miriam English.

BEST AUSTRALIAN FAN PRODUCTION - Fanzine: *Fables and Reflections* Lily Chrywenstrom; *Interstellar Ram Jet Scoop* Bill Wright; *Diverse Universe* Geoff and Miriam; *Solar Spectrum* Geoff and Miriam; *SF Commentary* Bruce Gillespie.

BEST AUSTRALIAN FAN PRODUCTION - Other: *Spaced Out Website* (www.vicnet.net.au/~spaceout/) Geoff and Miriam; *Tabula-Rasa* (www.tabula-rasa.info) David Carroll and Kyla Ward; *Consensual* Stephen Dedman, Cathy Cupitt and Elaine Kemp; *JB Resurrection* Garth Thomas; *Mitch? 2 Tarts of the New Millennium* Anthony Mitchell.

BEST AUSTRALIAN PROFESSIONAL ACHIEVEMENT: Robert Hood for the Young Adult Series *Shades* Hodder Headline; Meredith Costain and Paul Collins for editing; Dirk Strasser and Stephen Higgins for editing and production of *Aurealis* over so many years.

BEST NEW TALENT: Cat Sparks.

From Young Guns To Old Farts

In the last issue of *Interstellar Ramjet Group*, and in the section *A Ditmar Life*, there was a photograph of the Young Guns of the nascent MFSC which included two somewhat more mature pistols: Bob McCubbin and A. Bertram Chandler. It is reproduced on the next page in case you don't have your copy of IRS to hand.

Well, time has wrought changes - the saddest of which is that the older pair has been gathered - and the Young Guns have become Old Farts. But this is, of course, simply the natural depredations of Chronos and his propensity to devour his children, and thus must be expected. So much time has passed that there was a celebration to mark the advanced birthdays of

both Mervyn Binns and Dick Jensen: Merv was

66 years old the day after the photo

was taken, and Dick was 65

the day before. Race is also

65, Bill is 63, and Bruce has a

mere 53 years under his belt.

Which means that the combined

ages of those in the photo above is

a tad over 300 years. Which gives

me - at least - some pause.

The celebrations took place at Murasaki's Japanese restaurant, and since Bill and Bruce and Justin Ackroyd and others of the twelve guests had brought far too many bottles of wine, Helena Binns thought it prudent to have the photo

session before the heavy drinking started. Which may account for the look of

delighted anticipation on Bill's face, and the sense of desperate urgency evident on Bruce's.

With the years, the bodies change. And so Merv suffers from hypertension and an incipient raised cholesterol level, Dick, too, is hypertensive but also has heart arrhythmias, Race is fitted with a pacemaker, Bill is now diabetic, and Bruce.



Back L-R:
Merv Binns, Dick Jensen
Front L-R: Bob McCubbin, A. Bertram Chandler, Race Mathews

Well...being the youngster of the group, it seems that (touch wood) Bruce is free from unending medication or prosthetics.

Now I cannot speak for the others, but swallowing pills every day is neither a hardship nor a source of worryment, but

merely the concomitant of living as long as I have. And It's been a good life, by and large, and a very lucky one. In fact, I think I'd rather be me now than me at any earlier age - life seems to get better as I get older. Or perhaps it's that I'm learning the rules at last, or just that I have fewer expectations. Be what it may, this is a good time. And even better when little celebrations, such as this, are bestowed on one.

And praise be for modern technology which has given us the digital camera and the computer. Elaine took some photos of the Old Farts group on my FujiFilm 4700, and I was able to download them and play with them immediately after the gathering disbanded. Cropping, adjusting equalizations, color intensity... And - most importantly, applying some desperately needed cosmetics to Ditmar's face. For, you see, I still get zits (at my age !), and that night there was a bumper crop of three or four very angry and very red little horrors in a tight cluster right where my eyebrows meet. Of course, I rationalize these disconcerting blemishes away by telling myself that they are the product of the mighty streams of testosterone coursing through my veins. But I fear it may be due to other causes - perhaps even connected with the hairs which continually grow on my palms. So, I repeat, thank goodness for Corel's PhotoPaint which allowed me, with a few clicks of the mouse, to restore my features to what I prefer to believe is their more natural state.



Back L-R: Merv Binns Dick, Bill Wright, Race Mathews
Front L-R: Bruce Gillespie, Bruce Gillespie

Convergence 2002

Table of Events

Friday 7th June

	Function Hall	Function Room 1	Function Room 2	Fan Lounge	Readings Room
6:00pm	6:30pm - OPENING CEREMONY	<p>So this is your first convention? Never been to a convention before? Find out all the do's and don'ts with our team of experienced con-goers. Danny Heap, Janice Gelb, Gay Haldeman</p>			
7:00pm	Race Mathews GOH speech				Room available for other events
8:00pm	<p>The 50th Anniversary Cocktail Party Celebrate 50 years of fandom in Australia with our special party. <i>Everyone!</i></p>	<p>The Good ol' Stuff (Anime) Most Anime clubs in Australia and the US started on the back of classics that came out of Japan in the 70s & 80s. What made the early Anime clubs go ooohh! Neat! John Samuel</p>			Room available for other events
9:00pm	<p>9:30pm - Solar Spectrum 2 Anthology Launch The launch of <i>Spaced Out</i>'s second annual anthology Spaced Out Members</p>	<p>The Babylon 5 Enigma Babylon 5 should have been one of the most important and influential science fiction series of all time. Where did it all go wrong? Danny Heap, Jane Killick and others</p>	<p>The 1952 Convention & Oz Fandom of the Early 50s (Timebinders) A look at the Aussie fandom of the early 50s, what brought about that first convention, and what events/activities it inspired Race Mathews, Dick Jenssen and others</p>		Room available for other events
10:00pm	<p>The Forever Taboo (Spaced Out) The role of sexuality and related issues in Science Fiction Joe Haldeman, Stephen Deadman, Kerry Greenwood, Geoff Allshorn</p>	<p>Mad Scientists Is there anybody out there who's actually building that time machine/trying to bring back the dinosaurs/crossbreeding humans with animals or grappling with a "crazy" scientific theory that's so outlandish it'll probably turn out to be true? Russel Blackford, Chris Lawson, Damien Broderick</p>	<p>New wave fandom — the ratbag years of 1985 — 1999 (Timebinders) A new wave of young fans appeared in the 80s and revolutionized Oz fandom — or did they? Danny Heap, Glen Tilley, James Allen, Susan Balho</p>		Room available for other events
11:00pm		<p>Raw Cordial The award winning hits of Swancon 2001 and 2002. Late night entertainment. Lots of fun for everyone. Grant Watson, Simon Oxwell</p>			
12:00pm					

Convergence 2002

Table of Events

Saturday 8th June

	Function Hall	Function Room 1	Function Room 2	Fan Lounge	Readings Room
9:00am	<p>So This is Your First Convention? Never been to a convention before? Find out all the do's & don'ts with our team of experienced con-goers. Danny Heap, Janice Gelb, Gay Haldeman</p>	<p>Belly Dancing A bit of early morning physical fitness. Helen Patrice</p>	<p>How to give readings without looking like a fool Readings can be dull, dry & boring. They can also be fun & entertaining. Learn how to make your readings worth remembering. Sean McMullen</p>		<p>9:00 am: Michelle Marquardt 9:30 am: Chris Gregory</p>
10:00am	<p>The Buffy Panel Most TV shows need to reinvent themselves over time in order to survive. Has this happened to <i>Buffy</i>? Is <i>Buffy</i> season six the same as <i>Buffy</i> season one? Does <i>Buffy</i> need to reinvent in order to survive. Sharon Moseley, James Allen, Kyla Ward, Alison Barton</p>	<p>What are kids reading in the world of Nintendo & Harry Potter? Are the stories of old captivating enough for the young of today? Apart from Mr Potter, what are young people reading? What will the kids be reading in the next ten years? Kerry Greenwood, Dave Luckett, Kate Forsyth, Sue Bursztyński, Catharine McMullen</p>	<p>Reviewing fiction How do you review someone else's work? What should you include in a review & what should you ignore. How do you give a fair review when the author is a close friend? What makes a good review? Lucy Sussex, Jonathan Strahan, Charles Brown, Rob Jan, Marianne de Peñarés</p>	<p>Model Making Workshop</p>	<p>10:00 am: Stephen Dedman 10:30 am: Sean McMullen</p>
11:00am	<p>Life on a Big Planet Ringworlds, Dyson Spheres, Orbitals, or plain giant planets. What would life be like with that much living room? Would it be easier for "cults"/alternative lifestyles/religious people etc. to set up camp in remote corners without being hassled? Sean Williams, Dave Cake, Damien Broderick, Marine McArthur, Simon Brown</p>	<p>What Makes a Good Science Fiction Film? We should know the value of a good science fiction film. Does a science fiction film fail or succeed by different criteria compared to other genres and if so, what criteria should that be? Robin Pen, Grant Watson, Jack Herman, Terry Frost</p>	<p>Book launch The launch of <i>The Battle of the Sexes in Science Fiction</i> by Justine Larbalestier Justine Larbalestier & others</p>	<p>Model Making Workshop</p>	<p>11:00 am: Lucy Sussex 11:30 am: Kate Forsyth</p>
12 noon	Lunch	Lunch Time Fan Film Screenings	Lunch	Lunch	Lunch
1:00pm	<p>Gay Haldeman interview (Jack Dann) Gay Haldeman, Eric Lindsay</p>	<p>Monsters Among Us The serial killer has emerged as the modern personification of evil. A serious presentation, based mostly on FBI research. Will include discussion of background of those who become serial killers, typical crime patterns, and some specific examples. Dave Cake (Presentation) WARNING: This presentation contains content that may disturb some people</p>	<p>Romance & chivalry were never what they used to be Is that fantasy novel you're reading vaguely familiar? Find out why! Sean McMullen, Kate Forsyth</p>	<p>Model Making Workshop</p>	<p>Room available for other events</p>
2:00pm	<p>Joe Haldeman GOH speech (Jack Dann) Joe Haldeman</p>			<p>Model Making Workshop</p>	
3:00pm	<p>Tomb of the unknown vampire A look at the more obscure vampire myths that Hollywood didn't ignore (or create). Stephen Dedman, Richard Harland, Bill Congreve, Robert Hood, Sue Isle</p>	<p>An introduction to A.I. A presentation on the current state of Artificial Intelligence technology & research. An overview of modern approaches, & the strengths & weaknesses of different ideas about what intelligence is & how we might go about creating it. Now includes demonstrations! Dave Cake</p>	<p>Auction Setup Justin Ackroyd, (Jack Herman)</p>	<p>GsoH Autograph Session Sean Williams Joe Haldeman Lucy Sussex Gay Haldeman</p>	<p>Fan Fund Panel! Find out about the fan funds & how you can get a free trip to UK, USA, NZ or the other side of Oz. Cathy Cupitt, Eric Lindsay, Emma Hawkes & others</p>
4:00pm	<p>Oz fandom without any cons (1958-66) (Timebinders) An examination of the eight years when there was no conventions. Why did cons stop being organised? What did the fans do, & what was it that led to the re-birth of the convention scene? John Foyster, Bruce Gillespie, Dick Jenssen</p>	<p>AI: Why? Will AIs be our pets, our worker drones, our bureaucrats, our rulers or our successors? Will they treat us with love, caution, or incomprehension? How will AIs fit into our society, and will we have to worry about how we fit into theirs? Dave Cake, Damien Broderick, Russell Blackford, Chris Lawson, Jeremy Byrne</p>	<p>Auction The general & fan fund auction. Raise money for a fan fund or yourself & buy a few treasured items Justin Ackroyd, Danny Heap, Jack Herman & others</p>		<p>4:00 pm: Cory Daniels 4:30 pm: Grant Watson</p>

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Table of Events

Saturday 8th June

	Function Hall	Function Room 1	Function Room 2	Fan Lounge	Readings Room
5:00pm	Sean Williams Reading (Jack Dann) Sean Williams	The idea of the colony in science fiction (Academic Paper) How does a nation's experience of colonialism influence its science fiction? This M.A. thesis examines the different perspectives of writers from the USA, Britain & Australia have on the idea of the colonisation of other, uninhabited worlds. Stephen Dedman	Auction Cont d Justin Ackroyd, Danny Heap, Jack Herman & others	The Random House Signing Session Kate Forsyth, Maxine McArthur, Cory Daniels, Michelle Marquardt	5:00 pm: Chuck McKenzie 5:30 pm: Tansy Rayner Roberts
6:00pm	Dinner	Dinner	Dinner	Dinner	Dinner
7:00pm	(Award Ceremony set up)	The HarperCollins/Voyager Book Launch The launch of a number of new books from HarperCollins Sean Williams, Jack Dann, Simon Brown, Trudi Canavan & others	Is SF left wing? There seems to be a trend to left wing, Labor leanings in Aussie fandom. Culture of fandom foster anti-conservative political leanings. Should <i>Le Carre</i> be required reading rather than <i>Le Guin</i> ? Dave Coker, Marc Ortleib, Mark Loney, Ian Nichols, Race Mathews		
8:00pm	Awards Ceremony Presentation of the Australian Science Fiction Achievement Awards (Ditmars) & other awards Jack Dann & others	Feng Shui Heiroglyphics A look at how the history & mythology of the Egyptian culture has influenced SF. From <i>Doctor Who</i> to <i>Stargate/SG1</i> to <i>The Fifth Element</i> . Sean-Paul Smith			Room available for other events
9:00pm	Awards Ceremony cont d 9:30 pm - Mega Book Launch A combined launch for <i>Agog! Fantastic Fiction</i> (edited by Cat Sparks) & <i>AustrAlien Absurdities</i> (edited by Chuck McKenzie & Tansy Rayner Roberts) Far too many people to list!	Fannish Amazing stories Did you hear the one about the fan who James Allen, Danny Heap, Glen Tilley			Room available for other events
10:00pm	Mega Book Launch cont d	Dead Men Do Not Pool! Is <i>Lexx</i> the world's sexiest SF TV show? Or is it just the weirdest? Or is it just plain crap! Sue Ann Barber, Sharon Nebel, Jane Tisell, K'rin Pender-Gunn, Alison Barton WARNING: May contain material not suitable for children	What's hip? What's cool? Not read a book for 30 years? Find out hip & what's not in science fiction, fantasy & horror. Andrew Macrae, Ian Mond, Kirstyn McDermott		Room available for other events
11:00pm		Raw Cordial The award winning hit of Swancon 2001 & 2002. Late night entertainment. Lots of fun for everyone Grant Watson, Simon Oxwell			Room available for other events
12:00pm	Close	Close	Close	Close	Close

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Table of Events

Sunday 9th June

	Function Hall	Function Room 1	Function Room 2	Fan Lounge	Readings Room
9:00am	<p>How to run a fan club without getting involved in politics</p> <p>Ever thought about being on a committee for a club but are afraid it will destroy your life? This is the panel for you.</p> <p>Derek Screen, Sharon Tapner, Richard Nolan</p>	<p>Belly Dancing</p> <p>A bit of early morning physical fitness.</p> <p>Helen Patrice</p>	<p>Oz Fandom Since the Aussiecons (Timebinders)</p> <p>Both Aussiecon One & Two brought a lot of people into Australian f&om. This panel will look at that growth.</p> <p>Marc Ortleib, Perry Middlemiss, Mark Lanev & others</p>		
10:00am	<p>What s Happening in Australian SF/fantasy</p> <p>Is Australian SF having a Golden era or are the publishers ignoring significant works in favour of those with mass-market appeal. Find out who s writing what & where it s being published.</p> <p>Jenny Blackford, Kate Forsyth, Jack Dann, Janeen Webb</p>	<p>Science & the Monster Movie</p> <p>Whether from space, a lab or from out of ancient ground the movie monster has a long film history tied to public views of science. 00But despite its proven popularity the monster movie is all too often relegated to the storytelling cheap seats. So should the movie monster be better recognised as a significant narrative tool of Science Fiction?</p> <p>Robin Pen, Robert Hood, Chris Lawson</p>	<p>ROR Mini-Workshop</p> <p>A workshop on developing writing skills. Pre-registration required</p> <p>Cory Daniels, Tansy Rayner Roberts, Margo Lanagan, Maxine McArthur, Marianne de Peirres</p>	<p>Model Making Workshop</p> <p>10:00 am Ian Nichols</p> <p>10:30 am Adam Ford</p>	
11:00am	<p>Sean Williams GOH Speech</p> <p>(Jack Dann) Sean Williams</p>	<p>Is There a Lack of Strong Female Fantasy Characters?</p> <p>Women in fantasy: In fantasy, ANYTHING is supposed to be possible, so why are there so few real female heroes, & why are they all stuck in pseudo-medieval settings & medieval gender roles?</p> <p>Ian Irvine, Richard Horland, Kate Forsyth, Cory Daniels, Emma Hawkes</p>	<p>Who Should be a Natcon Fan GoH?</p> <p>How does a Natcon bid decide who should be their Fan GoH? Who are some of the obvious people who've been overlooked? How important is it to have a Fan GoH?</p> <p>Carey Handfield, Jack Herman, Rose Mitchell & others</p>	<p>Model Making Workshop</p> <p>11:00 am Michael Pryor</p> <p>11:30 am Garth Nix</p>	
12 noon	Lunch	Lunch Time Fan Film Screenings	Lunch	Lunch	Lunch
1:00pm	<p>Ultra Violence in SF</p> <p>If the phrase "Eat hard photons, extra-galactic scum!" springs readily to your lips. If the passionate desire to lay waste whole civilisations throbs in you bloodstream, then this is the panel for you. Discover delight & damnation in death, destruction & desecration.</p> <p>Joe Haldeman, Richard Harl, Jeff Harris, Michelle Marquardt, Maxine McArthur</p>	<p>Who 3D Presentation</p> <p>Who 3D is a group of dedicated <i>Doctor Who</i> fans who are trying to recreate classic long-lost scenes & episodes from the series. Check out their work & find out what they ve been up to.</p> <p>Danny Heap, Paul Heslin</p>	<p>Teaching the Future: The Teaching of Science Fiction (Academic Paper)</p> <p>Science fiction is used as a text in many high schools, & for many different purposes. However, is it used effectively, are the texts chosen good ones, & how much more can be done with it? A review of issues which SF can be used in education.</p> <p>Ian Nichols</p>	<p>Model Making Workshop</p> <p>1:00 pm Robert Hood</p> <p>1:30 pm Scott Westerfeld</p>	
2:00pm	<p>Lucy Sussex Interview</p> <p>Lucy Sussex, Murray MacLachlan, (Jack Dann)</p>	<p>A Tribute to the Work of Douglas Adams</p> <p>The man was a creative genius & was loved by many. This is a discussion of some of the classic Douglas Adams stories. From <i>Doctor Who</i> to <i>Hitch-Hikers</i> to <i>Starship Titanic</i> & beyond.</p> <p>James Allen, Alison Barton, Bernard de la Coeur</p>	<p>Faster-than-light Femmes: The female action hero in SF</p> <p>From Ripley to Ivanova, movies & television have given us a range of believable & not-so-believable women who DO. How does the written genre compare? What are some of the issues involved in writing the female action hero?</p> <p>Maxine McArthur, Marianne de Peirres, Michael Barry, Joel Shephard</p>	<p>Model Making Workshop</p>	
3:00pm	<p>Mirrordance Book Launch</p> <p>Launch of <i>Passing Strange</i> (edited by Bill Congreve) & <i>Immaterial, Ghost Stories</i> (by Robert Hood)</p> <p>Robert Hood, Bill Congreve & others</p>	<p>Why Do the Good Die Young?</p> <p>Some of the best TV shows ever made only lasted one season. Danny & Ian point you towards one or two of the more interesting shows to look out for.</p> <p>Danny Heap, Ian Mond</p>	<p>World Fandom, 1952 (Timebinders)</p> <p>Australian fandom didn't exist in isolation. What were the things that were happening elsewhere? The first Hugos were presented in 1953 (for 1952 work), Walt Willis's trip to the 52 Worldcon gave rise to TAFF, etc.</p> <p>Janice Gelb, Claire Bralley, Mark Plummer, Irwin Hirsh</p>	<p>GoH Autograph Session</p> <p>Lucy Sussex Joe Haldeman Sean Williams Gay Haldeman</p>	<p>ASFF Panel</p> <p>Where is the Australian SF Foundation going & what can they do for you?</p> <p>Julian Warner, Clive Newall, Cath Ortleib, Jane Tisel</p>
4:00pm	<p>So You Want to be a Writer</p> <p>How do you go about coming up with ideas? Who should you send your manuscript to? How do you get "a foot in the door" at the publishers? Do you need an agent? All these questions & more will be answered..</p> <p>Jack Dann, Gay Haldeman, Scott Westerfeld, Justine Larbalestier, Simon Brown</p>	<p>Star Trek Boldly Going Where it Shouldn t Have?</p> <p>Has the Star Trek phenomenon passed its use-by date? Should they have given up years ago or has <i>Enterprise</i> proved all of the critics wrong?</p> <p>Grant Watson, Jeremy Byrne, Derek Screen</p>	<p>Scoring with Nick</p> <p>Artist Nick Stathopoulos takes you on an aural history of the movie soundtrack, from Wagner to Vangelis.</p> <p>Nick Stathopoulos</p>	<p>Model Making Workshop</p>	<p>4:00 pm: Lee Batterby</p> <p>4:30 pm: Claire McKenna</p>

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Table of Events

Sunday 9th June

	Function Hall	Function Room 1	Function Room 2	Fan Lounge	Readings Room
5:00pm	Joe Haldeman s Reading (Jack Dann) Joe Haldeman	My Favourite Actor Isn t Real (The World of CGI) Are CGI actors any less real than the fictitious characters portrayed by real actors? Do they have better acting abilities? How has CGI affected the movie & TV industries as a whole? Is anything real anymore? Grant Watson, Danny Heap, Michael Hovivyan	The Best in SF&F Writing for 2001/2002 A review of the best SF publications in the last 18 months from the experts from <i>Locus</i> magazine Jonathan Strahan, Charles Brown	Model Making Workshop	
6:00pm	Dinner	Dinner Time Fan Film Screenings	Dinner	Dinner	Dinner
7:00pm	Maskobalo Set-up	Writing for Young Adults Do you write differently to the way you'd write for adult readers? Authors with experience in both adult & young adult writing examine this question Richard Hart&, Robert Hood, Michael Pryor, Lucy Sussex	Science Fiction & Biotechnology Postulated biotechnologies such as cloning, genetic engineering and various kinds of technological enhancement of the human body have been treated negatively in much SF. Why is biotechnology so feared? Joe Haldeman, Russell Blackford, Sean Williams, Chris Lawson, Michelle Marquardt, Simon Brown		
8:00pm	ASIM Launch After all the pre-launch parties, here is the actual launch of <i>&romeda Spaceways Inflight Magazine</i> . ASIM 8:30 pm - Maskobalo The glamour, the people, the costumes, the music, the party. Don t miss out. Sean Williams, Jeremy Byrne, Dave Cake & those who wish to party	How to Edit Someone Else s Work A how-to guide from those who edit for a living Lucy Sussex, Robert N Stephenson, Bill Congreve	Flash Gordon: Dead or Alive? (Academic Paper) Flash's heyday as a cultural icon is over - he & Ming the Merciless are about to die, killed off by a lack of audience interest, & this time without the option of being cunningly resurrected for another installment Cathy Cupitt		Room available for other events
9:00pm	Maskobalo cont d	9:30pm - The Really, Really Mean Quiz Show If you ve ever seen any of Danny s previous quizzes you ll know just how MEAN this boy can be Danny Heap & friends	Electronic Publishing That Works or Why Encryption is Stupid Anecdotal evidence indicates that electronic publishing that relies on encryption is a fundamentally flawed business model. In contrast, electronic publishers who DON T encrypt their material appear to be gaining real profits. John Samuel, Simon Haynes		Room available for other events
10:00pm	Maskobalo cont d	The Really, Really Mean Quiz Show Cont d			Room available for other events
11:00pm	Maskobalo cont d	Raw Cordial The award winning hit of Swancon 2001 & 2002. Late night entertainment. Lots of fun for everyone Grant Watson, Simon Oxwell			
12:00pm					

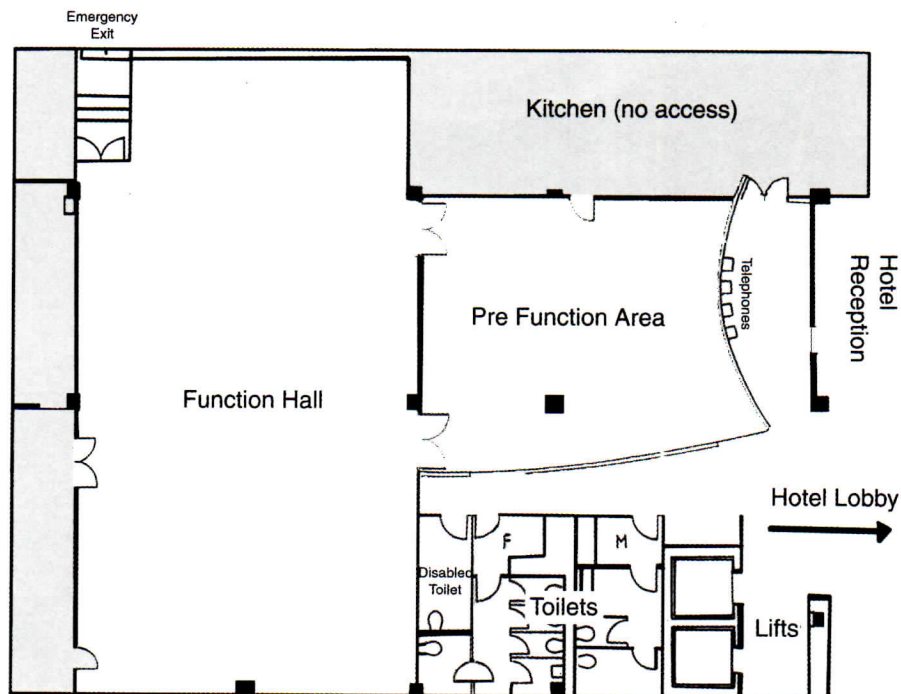
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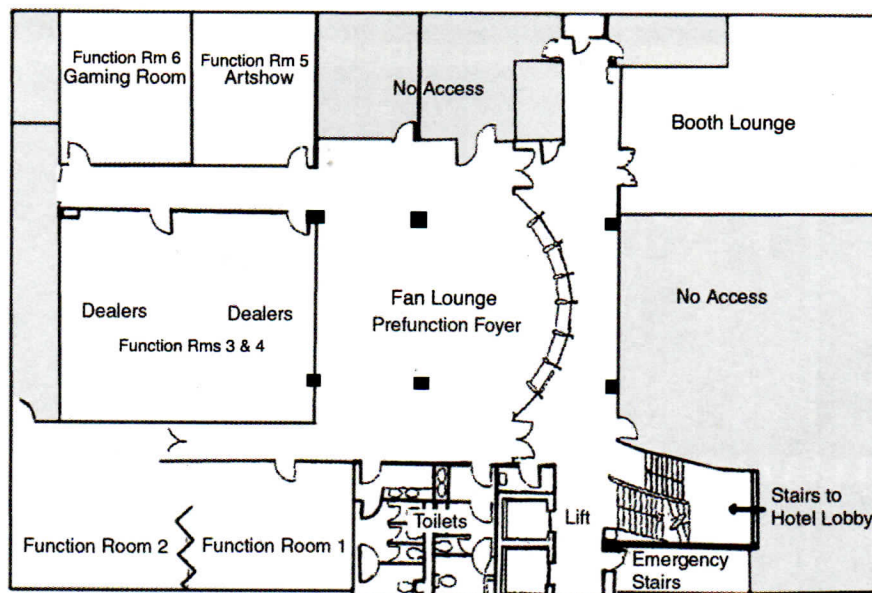
Monday 10th June

	Function Hall	Function Room 1	Function Room 2	Fan Lounge	Readings Room
9:00am			Aurealis Readings Authors reading include: Jack Dann, Lucy Sussex, Sean Williams, Adam Browne, Simon Haynes, Alison Venugoban & others		
10:00am		Natcon Business Meeting Jack Herman (Chair)	Aurealis Readings Cont d	Model Making Workshop	10:00 am Sue Bursztynski 10:30 am Sue Isle
11:00am	Writing for a Movie/TV Franchise So, you've been asked to write a novel for a popular TV Series/Movie. How strict are the guidelines? Do they give you a story outline & you have to fill in the gaps? Here are the answers from the writers of Star Trek & Star Wars novels Sean Williams, Joe Haldeman	Natcon Business Meeting cont d	The Australian Humorous SF Scene Why has there been so little humorous SF published in this country? Where are the Australian Terry Pratchetts or Harry Harrisons? Is there anything we can do to create a local market? Chuck McKenzie, Tansy Rayner Roberts, Simon Haynes	Model Making Workshop	11:00 am Lucy Sussex 11:30 am Maxine McArthur
12:00pm	Lunch	Lunch Time Fan Film Screenings	Lunch	Lunch	Lunch
1:00pm	The Great Debate Topic: should Natcons continue in Australia? Greg Turkich, Danny Hoop, Mark Loney, Ian Nichols, Vanessa Jacobsen, Justin Ackroyd, Dave Lockett (chair)	Looking at Comics What do comics offer that other genres don't? What do the best comics offer that other comics don't? What are the best comics, & why? The quest for that special thing that makes comics worth reading. Grant Watson, Dave Cake	Living with a writer The trials & tribulations of living with a writer Julian Warner, Gay Haldeman, Janeen Webb, Jack Dann, Cat Sparks, Sally Beasley	Model Making Workshop	1:00 pm: Justine Larbalestier 1:30pm Richard Harland
2:00pm	The Collectables Panel How has collecting changed in the last decade? Are the same things collectable as ten years ago? Have online auction affected collecting? Where do you go to find collecting bargains? Sean+Paul Smith, Sue Ann Barber	Ghostly shapes & rotting corpses: the ghost in print & on film Recent big-budget ghost movies, such as "The Sixth Sense", seem to indicate a renaissance of some sort in the telling of ghost stories. This panel will examine past & present ghosts in print & on film. Why are they still so scary? Robert Hood, Robin Pen, Kyla Ward, David Carroll, Rick Kennett	What is the relevance of fantasy today? With the threat of Terrorism after September 11th & the spate of Ethnic Cleansings happening world wide, how relevant is Fantasy for today's reader? Cory Daniells, Janeen Webb, Jennifer Fallon, Dirk Flinthart, Sue Isle	Model Making Workshop	2:00 pm: Grant Watson 2:30 pm: Dave Lockett
3:00pm	The Lord of the Rings - good film but bad for Tolkien The World was young, the mountains green, & Middle-Earth lived in our hearts, but now we've Jackson's picture seen. It's lovely, but a flaw it has: It's Jackson's picture. Is Tolkien less, now that his art's defined as what Pete saw it as? Ted Scribner, Jack Herman, Dave Lockett	Urban Legends No, that really DID happen to a friend of a friend of mine s third cousin s hairdresser. Honest! Dave Cake	The chocolate panel A favourite at <i>Multiverse</i> — repeated here for your indulgence Karen Scott, Katherine Shade & others	GsOH autograph session Sean Williams Joe Haldeman Lucy Sussex Gay Haldeman	3:00 pm: Bill Congreve
4:00pm	The Expanded Star Wars Universe: An exercise in continuity... Just how do they maintain the continuity between the Star Wars comics, books & films & still manage to create an encompassing story arc Sean Williams, H. Gibbens, Cameron Smith, Warwick Holt, Craig Tankin	Why are so many SF fans, crime fans? Crime writers & fans seem to have a huge crossover with the SF community. Why does that happen? Lucy Sussex, Heather Venn, Kerry Greenwood	Timebinding - how should we preserve the past (or: What should we do with all this junk) Over time, fans collect lots of fannish memorabilia: photos, fanzines, convention souvenirs, etc. How can we keep these in the family, for others to enjoy? Irwin Hirsh, John Foyster, Marc Ortlieb & others		
5:00pm	CLOSING CEREMONY EVERYONE!				

Conference Centre Maps



Ground Floor

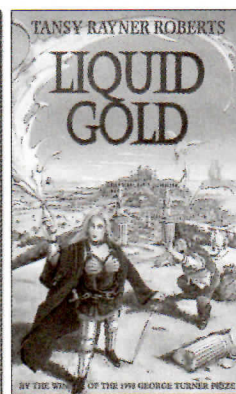
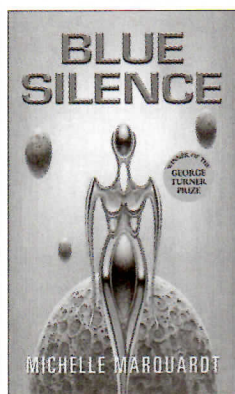
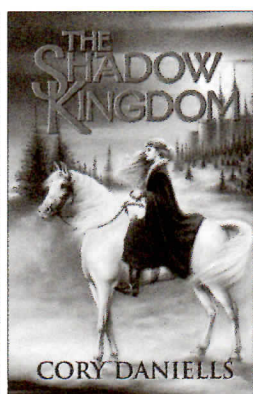
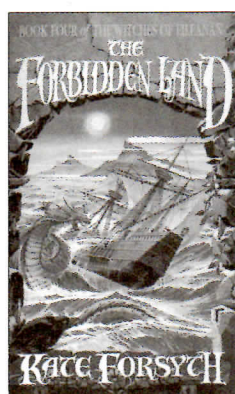


First Floor

Autographs:



RANDOM HOUSE AUSTRALIA
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Kate Forsyth • Cory Daniells • Maxine McArthur
Michelle Marquardt • Tansy Rayner Roberts



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