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FESTIVAL
OF THE
IMAGINATION
1996



THIS ISSUE FEATURING

Details on:

Our Esteemed Guests	Supporting Businesses
The Programme Structure	The Short Story Competition
The Upcoming Freeform	The WASFF Report
The Auction	Accommodation

JULY 1995 NEWSLETTER
GPO BOX G429 PERTH WA 6948

THE FACTS

FESTIVAL OF THE IMAGINATION 1996 GPO Box G429 Perth WA 6948

Guests - Neil Gaiman Bruce Sterling

With Pat Cadigan Sean McMullen
Stephen Dedman Nick Stathopoulos
Terry Dowling Grant Stone
Shannah Jay Sean Williams

And (in the tradition of Bruce Willis) Robin Pen

Dates - April 4th - 8th, 1996

Membership rates -

Full Membership *	\$60 until 30-9-95
Supporting	\$20
Voting	\$10

* There is a \$5 discount on full membership with a purchase from a sponsoring business. See page 13 for details.

Venue - The Kings Perth Hotel
517 Hay Street
Perth WA 6000
ph: (09) 325-6555
008-999-055 (freecall outside Perth Metro Area)

Room Rates \$80 per night single, \$85 per night double/twin

For further information, contact:

Richard Scriven (09) 361-8210 richards@iinet.com.au
Julian Ackermann julian@multiline.com.au

Or write to the convention address.

BRUCE STERLING

GLOBALLY

Sean McMullen

When I open a magazine and see Bruce Sterling's name in the contents list I go to that story first. Whenever he has a new book published I buy it, unseen and unreviewed. Okay, this might sound like the blind dedication of a devoted fan, but that's not really the case. Because I work full time as well as writing SF, I have no time to waste reading stories that turn out to be turkeys, and I have found that Bruce Sterling never produces a turkey. His writing is entertaining, imaginative and perceptive, yet easy reading as well, and working through his collected works could be a pretty good course on writing science fiction.

I have been asked to do a piece on "The A to Z of Bruce Sterling's writing", so let's start with the obvious bits first, like *Does Bruce Sterling = Cyberpunk?* Well, it's partly true, but there is a lot more on the left hand side of the equation than most people realize. Sterling was certainly one of the dominant influences in cyberpunk's development, yet he is also a scholar, science populariser and prophet of the Age of Networked Information -- there is a lot more to his science fiction than cyberpunk. Apart from winning the John W. Campbell Memorial Award in 1989, he has had 15 Hugo and Nebula nominations -- that's over seven times more nominations than all Australian authors have ever notched up.

Sterling's first story, "Man-Made Self" was published in 1976, the year that he graduated with a BA in journalism. He was then 22 years old. The following year he sold his first novel, *Involution Ocean*, which is set aboard a ship on a dust sea on a waterless planet. In 1980 his second novel, *The Artificial Kid* appeared; a fast-paced, high-tech, martial arts harbinger of the cyberpunk movement which was then just stirring into life (although William Gibson's benchmark cyberpunk story, "Johnny Mnemonic" was still a year in the future). After a string of successful short stories his novel *Schismatrix* was published in 1985, chronicling the transformation of the human race as part of his Shaper/Mechanist saga. Around this time Sterling changed his approach to writing from literary fantasist to literary technologist. His SF now featured much sharper, harder detail, and was even more firmly based on both known science and informed speculation.

Even in fantastic settings his increased emphasis on detail and scholarship is apparent. Whether it is the distant past or the future, Sterling's writing has a way of putting you right there in the time and place. His short story "Dinner in Audoghost", published in 1985, is set in an medieval Islamic city in the Western Sahara, and is crammed with rich detail that brings the lost city to life. This was also the year that he edited *Mirrorshades: The Cyberpunk Anthology*, providing in the preface one of the most clear, concise overviews of the nature of cyberpunk that one is likely to find. The fiction itself is mostly slick, paced very fast, yet founded on a sharp-edged, streetwise culture of the future. For contrast, his 1987 story "Flowers of Edo" (nominated for both the Hugo and Nebula Awards) is set in Nineteenth Century Japan during the transition from feudal state to industrial superpower. True to the promise of Hisaki Yasuda's cover art, the young heroes chase and battle a demon living within the wires of the new electricity network while the city burns around them.

Islands in the Net won Sterling the John W. Campbell Memorial Award in 1989, and is a convincing statement of his vision of the near-future. It is both a thriller in a futuristic setting and an odyssey through a near-future global society dominated by information and communication. Traditional political institutions are being forced to adjust to the fact that national boundaries no longer really matter, yet there are still concentrations of political power wielding the very traditional weapons of intrigue and terrorism. Overall it is a convincing statement of where we might be going in the century to come, and Sterling's future world genuinely has a lot going for it.

1989 also saw the publication of *Crystal Express*, featuring 12 of his best short fiction works. If anyone ever wanted a crash course in writing SF in the late 20th Century, this collection would have to be required reading. Seven of the twelve stories are his Hugo or Nebula nominees to that time, and five are Shaper/Mechanist stories. In 1990 Sterling's story "Dori Bangs" collected both Hugo and Nebula nominations. The sharp-edged and stylish yet sensitive story is a study in fate and determinism: where would we all be if the pivotal decisions in our lives had turned out better, and would it have made much difference of all? Note also that I said sensitive. Anyone can turn out technogrunge thrillers, but there is a lot of thought behind what Sterling writes. To me, Sterling is about as good a role model as any aspiring SF author can hope to find. His imagination is backed up by his scholarship and attention to detail, and all of Sterling's settings are realized down to a very fine level on both the technical and social level.

When William Gibson was in Australia in 1994 I asked him what it was like to collaborate with Sterling on their Nebula nominee novel, *The Difference Engine* (1990). Gibson replied that in his opinion Sterling had done enough research for three or four books, yet wanted to leave it at one. *The Difference Engine* is set in an alternate Nineteenth Century, one in which the Babbage difference engine was brought to perfection and by the 1850s became as much a cornerstone of industry, politics and society as the steam engine. Again, the prospect of national barriers crumbling before an onslaught of computer control and freely flowing information is raised, along with logic bombs and even a hint of mechanical AI in the future.

Sterling has been said to be one of the most globally orientated of American SF authors, and his 1992 collection *Globalhead* demonstrates this at least as effectively as *Islands in the Net*. Here we see his well-researched views of English, Russian/Soviet, Indian, Islamic, European, and even American culture. One of my favorites is "Hollywood Kremlin" (originally in *Fantasy & Science Fiction*, October 1990), which is an accurate statement of how the Cold War was really won by the west.

It was during the writing of *The Difference Engine* that Sterling and Gibson increasingly found themselves invited along to scientific and technical conference and meetings. Through their SF they had become identified as gurus of the real-world's version of cyberspace and global networking. It had taken barely a decade for technology to at least partially catch up. To some degree the readers of *Neuromancer* and *Islands in the Net* (ranging from hackers to systems administrators to company executives) liked much of what they saw, and decided that most of the technology was already good enough to support the networked-cyberspace of SF literature. Sterling's non-fiction book *The Hacker Crackdown: Law and Order on the Electronic Frontier* (1992) is not just a collection of horror stories of electronic intrusion, but an informed attempt to map out the immediate future of our new electronic infrastructure. In his column in *The Magazine of Fantasy and Science Fiction* Sterling ranges over wider scientific and technical topics and issues, but in just the same readable and entertaining way.

I have just finished reading *Heavy Weather*, his most recent book, and the future setting has a lot in common with *Islands in the Net*. Here Sterling warns that the greenhouse effect is not about gradual increases in temperature, while the sea gently laps a little higher with each tide, it is about large-scale atmospheric instability and catastrophic storms. This is, of course, in line with current climatic model predictions, but he also postulates a Twenty First Century where disease control, civil order and general prosperity are by no means assured, even in industrially advanced nations. Well, I don't like it, but I have to agree. The Twentieth Century is probably as good as it's going to get for us, and we made it that way by spending up big on the resource and environmental credit card. The Twenty First Century is going to be a big lesson on living within our means.

Back in May 1985 I bought the latest *Asimov's* magazine, saw the fantasy-style cover with Bruce Sterling's name on it and thought "Damn, is nobody proof against the lure of the fantasy boom?" Well, that story was "Dinner in Audoghost", it was not fantasy, it was not even cyberpunk, yet it was fantastically good. Anyone who can write as well as that just has to be worth meeting, and when I found out that Sterling was to be the GoH at the 1996 National SF Convention in Perth I booked my tickets at once. If you have read his work, you will not be able to stay away either. If you have not, keep reading ...

RECOMMENDED READING:

What follows is a list of the best of Sterling's work that is readily available. For his earlier work, you may have to do what I did and borrow copies from your friends.

SHORT FICTION:

Mirrorshades (1986) - Sterling as editor, and the preface alone is worth the price.
Crystal Express (1989) - One of the finest collections ever published.
Globalhead (1992) - 'Earth, the only truly alien planet' says the blurb, and the contents live up to the promise.

NOVELS:

Islands in the Net (1988) - The rest of SF has yet to catch up with the visions explored here.
The Difference Engine (1991) - The research is as detailed as MacDonald-Fraser's, and the machines are wonderful.
Heavy Weather (1994) - The true face of the Greenhouse Effect: not just a hotter world, but far bigger catastrophes too.

NON-FICTION:

The Hacker Crackdown (1992) - I have been told that people from hackers to judges to Congressmen have been reading this to try to get a grip on law enforcement *a la* networks. It not only explores the issues, it's also a good read.

NEIL GAIMAN

THE PERFECT GUEST?

Neil Gaiman is the most influential and critically acclaimed comics writer to have emerged in the last decade. Best known for the enormous success of *Sandman*, a comic that is a triumphant revival of dark fantasy as a comics genre (and some of the best fantasy in any medium, as evidenced by the World Fantasy Award it won), he has also written short stories, superhero comics, some quite unclassifiable comics, and books both fiction and non-fiction. With his black clothes, hair and sunglasses, and the success of every project he turns his hand to these days (even when his involvement is peripheral), he is the epitome of cultural cool. But inside this stylish exterior is the heart of a fan, a man who has written books on the Hitchhikers Guide (*The Official Guide to the Hitchhikers Guide*) and the joys of really bad SF (*Ghastly Beyond Belief*, with Kim Newman). Yes, Neil Gaiman is my kind of a guy. I have a theory that he is actually preparing for a career as the perfect convention guest of honor - first he lays the groundwork by gaining an encyclopaedic knowledge of important random information (the two books above, the comics history and mythology displayed in *Sandman*, and the ability to 'swear in several different centuries'), writes some of it down to establish his fannish credentials, and then his only remaining barrier is become famous enough to be regularly invited - so then comes *Sandman*. And when you consider his dress sense and his nocturnal lifestyle, it is obvious that he is going to fit in fine at a WA Con!

His first comic (he had already had books published) was *Violent Cases*. A complex piece about the author recollecting his boyhood meetings with Al Capone's osteopath, through a veil of memory and childish imagination, it was also the first of his many fruitful collaborations with Dave McKean, the phenomenal artist who would later be responsible for the *Sandman* covers. McKean combines painting, pencil drawing, and collages of found art and objects into an expressive evocative work that complements the splintered narrative well, and their reputations are assured. The pair go on to collaborate on *Signal to Noise* (a story about a dying filmmaker contemplating his last film, about the hysteria that accompanied the turning of the last millennium), first published in yuppie style journal *The Face*, and on *The Black Orchid* (a story set in the DC Comics superhero universe, featuring Batman as well as the plant-woman of the title). *The Black Orchid* must have pleased DC a lot - shortly thereafter McKean got to revisit his unique image of Batman in *Arkham Asylum* (written by Grant Morrison), and Neil Gaiman got his own series, *Sandman* (covers also by McKean).

And it was with *Sandman* that Gaiman really exploded. More accessible than *Signal to Noise* or *Violent Cases*, with the freedom of creative control over the main characters, and the security of an ongoing series allowing either one issue or long stories, he created a superb fantasy series. It won a World Fantasy Award (for the story "A Midsummer Nights Dream"), and it became hugely popular. Other Gaiman projects have been just as successful. Almost everything he has ever done in comics form has been collected into graphic novel format. His non-comics fiction has been extremely successful, both his own short story collection (*Angels and Visitations*) and his collaboration with Terry Pratchett (*Good Omens*). Alan Moore has granted him the huge vote of confidence of allowing him to continue his *Miracleman* series. There are now several comics series that he has only peripheral involvement with starring characters that he has created -

including *The Books of Magic* for DC Comics, and *Mr Hero* and *Teknophage* for Tekno comics. This (and the number of single issue *Sandman* stories that might have easily been stretched to much longer by a lesser author) gives you the impression that he has story ideas in such creative abundance that he cannot hope to use them all as fast as he gets them.

Why is Gaiman so successful? There are a lot of reasons. One reason is that there is a shortage of good fantasy, especially in comic form - sure, there is plenty of (usually formula driven) swords and sorcery around, but not enough of the stuff that transforms and intrigues. *Sandman* is good fantasy that is never to a formula. Another reason is that, like many great artists, Gaiman is not afraid to steal ideas - from mythology and folklore, from his favorite authors (James Branch Cabell and Jonathan Carroll, for example - or in the case of G.K. Chesterton, actually inserting him as character), from the rich back log of past DC Comics (far more *Sandman* characters are old DC characters revitalized than most people realize. Part of the fun of reading *Sandman* is trying to catch all his allusions and references). But when he steals, he always does it with respect for the original, and gives the old ideas new twists rather than simply recycling them. And another reason is that Gaiman is someone who knows and loves comics, and uses the conventions of the genre innovatively and well. But perhaps the real reason Gaiman is so successful is simply that his work is so damn good.

Who will enjoy Neil Gaiman's work? Anyone who likes good fantasy, good comics, or simply good writing will enjoy some of his comics work, and his non-fiction is great fannish material. And who will enjoy him as a guest? Anybody who is in random should be able to find at least one reason to find Neil Gaiman a great choice.

SELECTED BIBLIOGRAPHY

(* denotes graphic novel)

Ghastly Beyond Belief, (non-fiction, co-edited with Kim Newman) 1985; *Violent Cases**, 1987; *The Official Hitch-Hiker's Guide to the Galaxy Companion*, (non-fiction) 1988, rev 1992; *Sandman**, 1988 - , collected as *Preludes and Nocturnes*, *The Doll's House*, *Dream Country*, *Seasons of Mists*, *A Game of You*, *Fables and Reflections* and *World's End*; *Good Omens*, (with Terry Pratchett) 1990; *Black Orchid**, 1991; *Miracleman: The Golden Age**, 1991; *Now We Are Sick*, (co-edited with Steven Jones) 1991; *The Books of Magic**, 1993; *Angels & Visitations*, (collection) 1994; *Death: The High Cost of Living**, 1994; *Mr Punch**, 1994; *Signal to Noise**, 1994

David Cake

"I feel I have proved one of two things: either I have fully recovered . . . or a hole in the head is no handicap to a science fiction writer."

Robert A Heinlein, regarding his brain surgery

ADDITIONAL GUESTS

The Festival of the Imagination 1996 is dedicated to offering our members the opportunity to meet and interact with a wide range of guests, particularly those from our own SF communities, be they literature, media or gaming. Therefore, in addition to our international guests, we are pleased to welcome a number of guests from around the country and around the world. To date, these guests include:

- Terry Dowling - Lecturer in English, television performer, songwriter and Ditmar award-winning author, Terry Dowling's short stories have been appearing regularly in magazines, both locally and internationally, since 1975. He has published five books to date, including three collections of his Tom Rynosseros stories, and in addition co-edited *The Essential Ellison* (1991) with Richard Delap and *Mortal Fires* (1994) with Van Ikin. His most recent collection is *An Intimate Knowledge of the Night* (1995).
- Shannah Jay - Sherry Anne Jacobs, a successful Western Australian romance writer in her own right, has in recent years begun to write romantic SF and fantasy under the name of Shannah Jay, selling a number of novels to Pan Australia, three of which, *Quest*, *Envoy* and *The Lands of Nowhere*, have been published to date.
- Sean McMullen - Sean McMullen sold his first SF story, "The Pharoah's Airship" to *Omega Science Digest* in 1986. Since then, he has appeared in numerous publications, both as a writer of fiction and as a stalwart chronicler of the history and current state of SF, particularly Australian SF. His collection, *Call to the Edge*, was published in 1992, and he has also published two novels, *Voices in the Light* (1994) and *Mirrorsun Rising* (1995).
- Sean Williams - South Australian Sean Williams sold his first story to *The Esoteric Order of Dagon* in 1991, and he has barely been out of print since, having had over thirty stories published to date since. He regularly appears in *Eidolon*, and had a chapbook of short stories published by MirrorDanse Books in 1994, as well as *The Unknown Soldier*, a novel co-written with Shane Dix, released by Aphelion in 1995.

WHAT IS THIS THING?
It is a Foldalope.

WELL THANK YOU, THAT'S REALLY CLEARED THINGS UP. BUT WHAT IS A FOLDALOPE
AND HOW DO I USE IT?

Simple: A Foldalope is a sheet of paper which, through the cunning use of folding and fastening, miraculously transforms into an envelope, conveniently addressed to where it needs to go. To use it, simply fill out the form on the other side of this sheet, giving all the required details. Then using the instructions at the bottom of the page, fold and glue or tape the Foldalope and push it gently into the nearest post box.

WHAT ABOUT A STAMP?

No stamp is required. Your only outlay is the time and effort to complete the form and fold it into its required shape. The rest is up to us and Australia Post.



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Festival of the Imagination 1996

FESTIVAL OF THE IMAGINATION 1996

GPO Box G429, Perth WA 6948

Name _____

Address _____

Post Code _____ Phone _____

TICK WHERE APPROPRIATE

I want to be on the mailing list for the *Festival of the Imagination 1996*

I wish to purchase a full membership - \$60 until 30-9-95 \$ _____

I wish to purchase a supporting membership - \$20 \$ _____

I wish to purchase a voting membership - \$10 \$ _____

I wish to book a hotel room - enclosed is a deposit of \$80 single \$85 double \$ _____

For the dates - 4th 5th 6th 7th 8th (Other(s)) _____

Inside This Issue

Eligible works for 1995
Ditmar categories
Places where you can buy eligible works

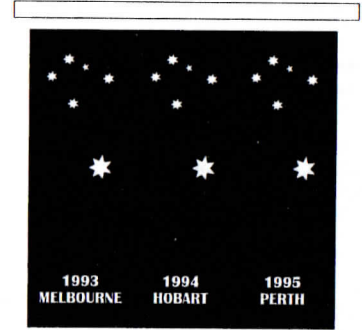
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Page 8



THE DITMAR REPORTER

1995 DITMAR WINNERS!

A small but hardly disinterested crowd attended the Ditmar presentation ceremony in Hobart this year — despite the fact that, if the contents of the final ballot were surprising for some, the results themselves were unlikely to be. The number of submitted votes was up on previous years, but that didn't mean an upset was likely.



**EGAN'S PERMUTATION CITY AND "COCOON" WIN FICTION AWARDS
SHAUN TAN, ALAN STEWART, TERRY FROST, AND IAN GUNN ALSO WIN**

Sean McMullen kicked off the evening with a brief speech outlining the life and works of this year's recipient of the A. Bertram Chandler Award, Wynne Whiteford. Donna Heenan accepted stylishly-crafted Ditmars on behalf of Ian Gunn and Alan Stewart for Best Fan Artist and Best Fanzine. The loudest cheer of the evening came for Terry Frost, Best Fan Writer, perhaps not so much because the result was unexpected but because he was the only recipient of a Ditmar Award actually attending the con.

The Ditmar for Best Professional Artwork was accepted by Nick Stathopoulos on Shaun Tan's behalf. While there can be no doubt that Shaun deserved the award, the lack of contest (his being the only name on the

ballot) left an inevitable, bittersweet aftertaste.

The Ditmar Awards for Best Fan Artist and Best Professional Artwork were presented by Peter Nicholls. Grant Stone presented Best Fanzine and Best Fan Writer.

Kim Stanley Robinson (grateful that names on the ballot were at least readable after performing a similar role in Italy) presented Greg Egan with Ditmars for Best Australian Long Fiction and Best Australian Short Fiction (the former for *Permutation City* and the latter for the Hugo-nominated "Cocoon"). Grant Stone, in accepting the awards on Greg's behalf, took the opportunity both to chide his fellow West Australian for his reclusive nature and to celebrate the sheer variety of long fiction to choose from on the ballot. The result may have been predictable, but the strength of nominations in 1995 was very pleasing.

The evening's one surprise came at the end: a lack of eligible nominations didn't stop Thylacon organizers from presenting an "in the spirit of" — and well-deserved — William Atheling Jnr Award to Peter Nicholls for his contributions to science fiction generally, and to *The Encyclopedia of Science Fiction* in particular.

"If Awards are to have any value they must be voted on by the majority of the members. That's what we want to encourage."

R. Scriven

All in all, a relaxed, informal ceremony very much in keeping with the nature of the con. Brief and to the point, and no less meaningful for that. Congratulations to everyone involved.

Sean Williams



WORKS ELIGIBLE FOR



his listing is intended to highlight works which meet the eligibility criteria for the 1996 Australian Science Fiction Achievement "Ditmar" Awards.

Long Fiction

The Last Wizard — Tony Shillitoe
Pan MacMillan, 1995, 436pp, \$12.95

The Last Wizard, Shillitoe's fourth novel, is his latest fantasy novel and has received good reviews. It is generally available.

The Land of Nowhere — Shannah Jay
Pan MacMillan, February 1995, 494pp, \$12.95

The third novel to be published by Pan MacMillan by this Western Australian writer is a sequel to her earlier book, *Quest. The Land of Nowhere* is science fantasy. It is generally available.

The Madgal — Beverley Macdonald
Pan MacMillan, February 1995, 410pp, \$14.95

The Madgal, first novel from Macdonald, is a science fantasy novel and has received good reviews. It is generally available.

A Place to Fear — G.M. Hague
Pan MacMillan, February 1995, 564pp, \$14.95

A Place to Fear is the second horror novel from the author of *Ghost Beyond The Earth*, and has generally received poor reviews. It is generally available.

Mirrorsun Rising — Sean McMullen
Aphelion Publications, March 1995, 332pp, \$14.95

The second volume in the Greatwinter Trilogy, and the third McMullen volume to be published by Adelaide's Aphelion Publications, *Mirrorsun Rising* is a direct sequel to *Voices in the Light* and has received some excellent reviews. It is available generally, or direct from the publisher.

Someone Came Knocking — Anne Hilton Bruce

Pan MacMillan, March 1995, 300pp, \$11.95
A first novel described as being "in the tradition of V.C. Andrews" which has not been sighted. It is generally available.

Darkland — Sean Thomas O'Brien
HarperCollins, March 1995, 300pp, \$11.95

A short horror novel by a new writer, which is generally available.

Ashling — Isobelle Carmody
Penguin, March 1995, 360pp, \$19.95

A fantasy novel, volume three of the Obernewtyn chronicles. It is generally available.

Mus of Kerbridge — Paul Kidd

TSR, April 1995, 314pp, \$13.95

A fantasy novel about talking mice and swords and that sort of stuff. Available from specialty stores only.

The Unknown Soldier: Book 1 of the Cogal — Sean Williams &

Shane Dix
Aphelion Publications

, May 1995, 326pp, \$14.95

A fantasy novel set in an established gaming world, this is the first novel by Sean Williams and Shane Dix. It has been well-reviewed and is generally available.

Lines Upon The Skin — Julie Haydon

Pan MacMillan, June 1995, 496pp, \$12.95

A first novel, *Lines Upon the Skin* is fantasy novel about cartographers that has been well-reviewed. It is generally available.

Dealers in Light and Darkness — Cherry Wilder

Edgewood Press, January 1995, 166 pp, \$US9.00

A collection of short stories written between 1979 and 1993 by ex-patriate New Zealand writer Wilder. It has been well-reviewed, and is only available from specialist retailers.

The Government in Exile — Paul Collins

Sumeria, January 1995, 242pp, \$12.95

A collection of seventeen short science fiction stories by the editor of *Metaworlds*. Five of these stories appear here for the first time. Only available from specialist retailers.

The Prisoner Gains a Blurred Skin — Nicholas Playford

Australian Scholarly, February 1995, 169pp, \$14.95.

A collection of fourteen short stories, all of which appear here for the first time. Only available from specialist retailers.

An Intimate Knowledge of the Night — Terry Dowling

Aphelion Publications, May 1995, 236pp, \$14.95

A collection of original and reprint fiction from Terry Dowling, featuring substantial linking material. This is Dowling's fifth book, and only the second not to feature Tom Rynosseros. It has received excellent reviews and is generally available.

Axiomatic — Greg Egan

Millennium, April/June 1995, 320pp, \$19.95

A collection of short fiction by Greg Egan, this volume features all of Egan's major short stories from the late '80s and early '90s and includes two previously unpublished stories. It has

1996 DITMAR AWARDS

received excellent reviews and is generally available.

BattleAxe — Sarah Douglass

HarperCollins, June 1995, 600pp, \$12.95

A quest fantasy novel from this new writer, it is the first in a series. It is generally available.

Strange Fruit — Paul Collins (Editor)

Penguin, July 1995, pp. \$

A collection of new and reprint horror fiction by Garry Disher, Rick Kennett, Robert Hood, Jack Wodhams, Lucy Sussex and Cherry Wilder amongst others. It is generally available.

Short Fiction

Bland, Krissy "The Silence" *Aurealis 14*
Boyd, Don "Bloodeaters of the Nile" *Avatar # 1*

Bridgstock, Martin "Wall of Anguish" *Eidolon 16*
Clancy, David "Shape of Pyramids" *Eidolon 16*

Dedman, Stephen "The Lady of Situations" *Little Deaths, Datlow (Ed)*

"From Whom All Blessings Flow" *Asimovs, April '95*

"The Godfather Paradox" *Eidolon 17/18*
Dowling, Terry "Scaring the Train" *The Man Who Lost Red*

"Ships for the Sundance Sea" *Eidolon 17/18*
Egan, Greg "Mitochondrial Eve" *Interzone, Feb '95*

"Secing" *Axiomatic*

"A Kidnapping" *Axiomatic*

"Wang's Carpets" *New Legends*

Galanakis, Fanoula "The Wall" *Aurealis 14*

Keddie, Hamish F C "Hallow's Eve" *Avatar # 1*

Lillie, Brent "Gag Reflex" *Eidolon 16*

Livings, Martin "Living with the Dead" *Eidolon 16*

Love, Penelope "Here Be Dragons" *Eidolon 17/18*

Love, Rosaleen "Sex and Death" *Eidolon 17/18*

McAuliffe, Mark "The Myth of the Dark Knight" *Avatar # 1*

McKenzie, K J "Blind Seeking the Blind" *Eidolon 17/18*

Mellor, Greg "Rogue" *Aurealis 14*

Sussex, Lucy "The Lady With The Ermine" *Strange Fruit*

Tansey, David "Organicus" *Avatar # 1*

Warren, Kaaron "The Blue Stream" *Aurealis 14*

Whitmore, Andrew "Skin Holes" *Strange Fruit*

"The Other Side of Paradise" *Eidolon 17/18*

Wilder, Cherry "Back of Beyond" *Strange Fruit*

Williams, Sean "A Map of the Mines of Bamath" *Eidolon 16*

"The Perfect Gun" *Eidolon 17/18*

Willins, Renny "Don't Move" *Avatar # 1*

Winch, Ben "Counterfeit" *Aurealis 14*

publications are listed on page 4.

Aurealis: The Australian Magazine of Fantasy and Science Fiction

Issue 14, January 1995, 108 pp, \$6.95

Bloodsongs

and interviews.

Issue 4 May 1995, 110pp, \$4.95

Eidolon: The Journal of Australian Science Fiction and Fantasy

Issue 16, March 1995, 110pp, \$6.95

Issue 17/18, May 1995, 229pp, \$13.95

Skintomb

Issue 6 April 1995, 30pp, \$4.00

Works of Criticism

Reading by Starlight — Damien Broderick

Rutledge, March 1995, 197pp, \$

Damien Broderick, one of the best known writers of science fiction in Australia, provides a readable and interesting analysis of post-modernism in science fiction.

Architecture of Babel: Discourses on Literature and Science — Damien Broderick

??, March 1995, ??pp, \$

Damien Broderick, one of the best known writers of science fiction in Australia, provides a scholarly analysis of the relationship between literature and science.

The Festival of the Imagination 1996

Kings Perth Hotel
April 1996

Memberships
Available

The Festival of the Imagination 1996

Guests

Bruce Sterling

Neil Gaiman

& Robin Pen





PUBLICATIONS ELIGIBLE FOR

This listing, compiled by Alan Stewart of Thyme, is provided to give you a guide to the vast array of publications available throughout Australia at the moment. The publications listed below have not been sighted by the compiler and are not necessarily eligible for awards. Rather, this list is intended to give interested persons a guide to the maze of available stuff out there at the moment.

All That Jazz Too
Art compilation minis — Tonia Walden
PO Box 328, Carina, QLD, 4152.
Open to contributions. \$1.50 plus postage.

Australian Science Fiction Books 1994
List — Graham Stone
Australian Science Fiction Association, GPO
Box 4440, Sydney, NSW, 2001. \$5.

The Australian Science Fiction Bullshead
Newsletter — Marc Ortlieb
PO Box 215, Forest Hill, Vic, 3131. Email:
maor@bbs.ausom.ox.au.
Subscription: \$6.00 for ten issues. Fortnightly
issues planned.

A Very Occasional Paper
Perzine - Sue Peukert
2a tenth Street, Bowden, SA, 5007.
Available for 'The Usual' or recipes deemed
interesting by the editor.

Awaken
Perzine - Karen Ogden
PO Box 428, Prospect, SA, 5082

Babbling On
Clubzine - Glen Tilley & James Allen for
Australian Babylon 5 Fan Club.
PO Box 41, West Brunswick, Victoria, 3055
Bi-monthly. Available to members. \$10 per year.

Bandersnatch
Perzine - Adam Jenkins, Sundance Bilson-
Thompson.
82 Highland Drive, Bellevue Hts., Adelaide, SA,
5050.
Available for 'The Usual' or sending sufficient
postage.

Black Light
Clubzine - Sean-Paul Smith for Gallifrey.
Iceworld
Newszine - Damien Christie for Gallifrey.
GPO Box 910G, Melbourne, Vic, 3001.
Published in alternate months.
Subscription: \$14 (6 issues of each). Email:
sean-paul@rmit.edu.au

Book and Magazine Collectibles Advertiser
Collectorszine - John Tipper
PO Box 487, Strathfield, NSW, 2135.

Busswarble

Perzine - Michael Hailstone
14 Bolden St, Heidelberg, Vic, 3084.
Available for 'The Usual'.

The Captain's Log
Clubzine - Katharine Shade for Austrek
GPO Box 5206AA, Melbourne, Vic, 3001.
Available to members (\$20/yr) and arranged
trade.

The Communicator
Clubzine - Derek Screen for Enterprise
PO Box 466, World Trade Centre, Melbourne,
Vic, 3005.
Available to members (\$12/yr) and arranged
trades.

Corpus Infernus
Perzine - Chris Masters
PO Box 7545, St Kilda Road, Melbourne, Vic,
3004.
Available for request, SSAE, trade, stamps or
cash.

Daarke Worlde
Horror fiction zine - Tony J Brooke
PO Box 512, Bacchus Marsh, Vic, 3340.
Available for subscription \$20/4 issues and
arranged trades.

Data Extract
Clubzine - Australian Dr Who Fan Club
PO Box 4, Epping, NSW, 2121.
Subscription: \$7/year (8 issues)

Diverse Visions
Clubzine - Dandenong Valley SF & Futurist
Society
63 Woodside Avenue, Frankston, Vic, 3199.
Available to members and on request.

Doxa!
Perzine - Roman Orszanski.
2a Tenth Street, Bowden, SA, 5007.
LoCs welcome, available for 'The Usual'.

Doxy
Perzine - John Foyster
PO Box 3086, Grenfell St, Adelaide, SA,
5000.
Available for 'The Usual'

DUFFFactOz
Newsletter - Phil Ware
77 Railway Place, West Flemington, Victoria,

1996 DITMAR AWARDS

3031. Internet
plw@mtiame.mtia.oz.au
Available to DUFF voters and on request..

The DUFFinite Article
Newsletter - Alan Stewart
PO Box 222, World Trade Centre, Melbourne,
Victoria, 3005. Available to DUFF
voters and on request.

EOD
Horror fiction zine - Chris A Masters
PO Box 7530, St Kilda Rd, Melbourne, Vic,
3004. Single issue \$6.95. Overseas:
single issue \$7 (surface), \$9 (air).
Cheques/money orders payable to Chris
Anagnostopoulos.

Ethel the Aardvark
Clubzine - Paul Ewins for Melbourne SF Club
Inc.
PO Box 212, World Trade Centre, Melbourne,
Vic, 3005.
Available to members (\$15/yr), for 'The Usual'
and annual subscription (6
issues): \$10 Australia, \$20 overseas.

The Fanimals BESTIARY
Per-Artzine - Ian Gunn
PO Box 567, Blackburn, 3130
Write for availability.

FNAC
Perzine - John Foyster
GPO Box 3086, Rundle Mall, Adelaide, SA,
5000.
Available for trade, contribution (3 for 1), LoC
(1 for 1).

Gegenschein
Perzine - Eric Lindsay
7 Nicoll Avenue, Ryde, NSW, 2112

Get Stuffed
Genzine - James Allen.
PO Box 41, West Brunswick, Vic, 3055.
Available for 'The Usual'.

Inconsequential Pyramids
Perzine - Tim Richards & Narelle Harris.
PO Box Y3142, East St George's Terrace,
Perth, WA, 6832.
Available for 'The Usual'.

It Goes to Eleven
Instantzine - edited by James Allen
MSFC, PO Box 212, World Trade Centre,
Melbourne, Victoria, 3005.
Available on request.

Kalien
Perzine - James Allen
PO Box 41, West Brunswick, Vic, 3055.

Available for 'The Usual'.

Locutus
Clubzine - Bob Stephenson for Star Trek: The
Next Generation
PO Box 463, Civic Square, ACT, 2608

The Mentor
Genzine - Ron Clarke,
PO Box K940, Haymarket, NSW, 2000.
Available for contribution or subscription \$20
or \$US 20 (cash) for 4 issues.
Sample issue available on request.

Merv Binns Books SF Trading Post Advanced
Order List
Catalog - Merv Binns. PO Box 491,
Elsternwick, Vic, 3185.

Metaluna
Perzine - John Tipper
POB Box 487, Strathfield, NSW, 2135

The Metaphysical Review
Genzine - Bruce Gillespie
59 Keele Street, Collingwood, Vic, 3066
Available for subscription \$25 Australia,
equivalent of \$35 (airmail) overseas.
Written or art contribution, traded publications,
or donations.

Mumblings from Munchkinland
Perzine - Chris Nelson
23 Henty Street, Invermay, Tas, 7248.
Definitely available for LoCs, and probably
'The Usual'.

The Onseck
Irregular commentzine - Marc Ortlieb
PO Box 215, Forest Hill, Victoria, 3131.
The official organ of the Australian Science
Fiction Association. Available for editorial
whim.

Oscillation Overthrunder
Genzine - Sue Ann Barber & Geoff Tilley
PO Box 1169, Bibra Lake, WA, 6163.
Subscription \$12/yr (4 issues)

Pink
Perzine - Karen Pender-Gunn
PO Box 567, Blackburn, Vic, 3130.
Available for 'The Usual' and editorial whim.

Rascals (included with The Captain's Log)

Review Zine
Perzine - Susan Clarke
6 Bellevue Road, Faulconbridge, NSW, 2776.
Available for trade, SASE, just because.

Scaramouche
Perzine - Terry Frost

The Festival of the
Imagination 1996

Kings Perth Hotel
April 1996

Memberships
Available

The Festival of the
Imagination 1996

Guests

Bruce Sterling

Neil Gaiman

& Robin Pen





MORE PUBLICATIONS ELIGIBLE

26 Head Street, Balwyn, Victoria, 3103.
Available for 'The Usual'

Science Fiction
Review zine - Van Ikin.
Department of English, The University of
Western Australia, Nedlands, WA 6009.
Subscriptions: Australia \$16/4 issues.
Overseas: \$24/4 issues (\$36 airmail).

Severed Head
Newsletter - B J Stevens.
Melbourne Horror Society, PO Box 7530, St
Kilda Rd, Melbourne, Vic, 3004.
Available to members, \$15 first year, \$10 to
renew thereafter.
Also available for 'The Usual' and arranged
trades.

SF Commentary
Genzine - Bruce Gillespie
GPO Box 5195AA, Melbourne, Vic, 3001.
Subscriptions: \$25 in Australia, c 12.50
airmail to Britain, \$US 25 airmail to
USA. Also available for written or art
contributions, traded publications,
advertising or donations.

Shoggoth
Lovecraftian fiction zine - Chris A Masters
PO Box 7545, St Kilda Rd, Melbourne, Vic,
3004, Australia.
Single copy: \$5, overseas \$10 (air), \$8
(surface). Cheques/money orders
payable to Chris Anagnostopoulos.

Skintomb
Perzine - Rod Williams
PO Box 166, Roma Street, Brisbane, QLD,
4003

Smithfield Zines
Parody zine
14 Chamberlain Drive, Smithfield, NSW, 2164.
Write for availability.

Sonic Screwdriver
Clubzine - David J Richardson for Doctor Who
Club of Victoria
GPO Box 4782UU, Melbourne, Vic, 3001.
Available to members (\$12/yr), arranged
trades.

Southern Exposure
Comix reviewzine - Chris Scull, Simon Waugh,
Scott Stuart, Jason Badower.
8/168 Flinders Street, Melbourne, Vic, 3000.
Subscription (12 issues plus annual) \$30/yr,
students \$20. Free copy available.
Make cheques and money orders payable to
'Chris Scull'.

So You Say

Letterzine - Shayne McCormack
49 Orchard Road, Bass Hill, NSW, 2197
Available for letter contribution, trade, stamps,
or occasional \$5 note.

Star Walking Inc: The Newsletter
Clubzine - Shane Morrissey for Star Walking
Inc
PO Box 427, Northcote, Victoria, 3070.

Steve Albini's Lovegun
Perzine - Julian Warner (& Lucy Sussex)
13 Frederick Street, Brunswick, Vic, 3056.
Available for 'The Usual' and editorial whim.

Steve & Martin's Excellent Fanzine
Perzine/Artzine - Steve Scholz and Martin
Reilly
21 Stanlake Ave, St Mary's, SA, 5042.
Possibly available for trade or editorial whim.

Strange Matter
Media genzine - Sian O'Neale
185 Kooyong Road, Toorak, Vic, 3142.
Available for LoCs, articles, fiction, reviews on
music, Doctor Who or whatever,
or \$2.

Stun Gunn
Perzine - Ian Gunn PO Box 567, Blackburn,
3130
Available for The Usual and the unusual.

Sydney Futurian
Newszine - Ron Clarke for Futurian Society of
Sydney.
PO Box K940, Haymarket, NSW, 2000.
Free in NSW bookshops, posted in NSW 50c.

THREADS Newsletter
Clubzine - The Handcraft and Design Society
PO Box 257, West Brunswick, Vic, 3055.
Available to members and arranged trade.

Thyme
Newszine - Alan Stewart
PO Box 222, World Trade Centre, Melbourne,
Victoria, 3005
Available for 'The Usual', contributions,
arranged trades, or subscription
\$12/yr (\$2 per issue)

The Total Animal Soup of Time
Perzine - Terry Frost
26 Head Street, Balwyn, Victoria, 3103
Available for 'The Usual', money, intriguing
postcards, hologram stickers or by
asking.

Totally Wicked
Artzine - Tonia Walden
Totally Reprints (special issue)
PO Box 328, Carina, QLD, 4152.

FOR 1996 DITMAR AWARDS

Write for availability.

UFP Digest
Clubzine - Star Trek
PO Box 315, Mortdale, NSW, 2223

Ultrawarp
Clubzine - Time Trekkers
PO Box 934, Bendigo, Victoria, 3550

Vapourware
Perzine - Greg Hills, irregular.
PO Box 428, Richmond, Vic, 3121.
Write and ask for availability.

WeberWoman's Wrevengue
Perzine - Jean Weber
7 Nicoll Avenue, Ryde, NSW, 2112
Available for contributions, LoCs, artwork,
interesting clippings, uncancelled
postage stamps, arranged trades, editorial whim
or \$2. Personal response
preferred.

Worlds of Wonder
Clubzine - Canberra SF Society Inc.
PO Box 47, Civic Square, ACT, 2608.
Available to members and arranged trade.

Wyrmhole
Fiction zine - Andrew McKinna
63 Darnley Grove, Mulgrave, Vic, 3170
Mainly Dr Who, write for availability.

The Zine
Newszine - Stephen Smith.
PO Box 41, West Brunswick, Victoria, 3055.
Available for 'The Usual'

Zugzwang
Perzine - Kim Huett
PO Box 679, Woden, ACT, 2606.
Available through SAPS, editorial whim or for
'The Usual'

Regular ANZAPA fanzines

Balanda Babble, Nottoc
Margaret Arnott, PO Box 3866, Darwin, NT
0801

brg
Bruce Gillespie, 59 Keele Street, Collingwood,
Vic, 3066

Anything But Average
Richard & Sue Hrykiewicz, PO Box 21,
Laverton, Vic, 3028

Gobbets
Kim Huett, PO Box 679, Woden, ACT, 2606

Lynx

LynC, PO Box 4024, University of Melbourne,
Vic, 3052

Wollongong Pig Breeders' Gazette
Perry Middlemiss, GPO Box 2708X,
Melbourne, 3001

Biologic
Neil Murray & Donna Heenan, PO Box 99,
Bayswater, Vic, 3153

Colloquy
John Newman, PO Box 1135, Ballarat Mail
Centre, Victoria, 3354

You Really Know You're Home When You
Find A Wombat In Your Bed
Cath & Marc Ortlieb, PO Box 215, Forest Hill,
Vic, 3131

Ytterbuim
Alan Stewart, PO Box 222, World Trade
Centre, Melbourne, Vic, 3005

!spl!
Julian Warner, 13 Frederick Street, Brunswick,
Vic, 3055

Jeanzine, Kingdom of the Bland
Jean Weber & Eric Lindsay, 7 Nicoll Avenue,
Ryde, NSW, 2112

Le chat parti
Sally Yeoland, PO Box 1096, Thornbury, Vic,
3071



The Festival of the Imagination 1996

Guests

Bruce Sterling

Neil Gaiman

& Robin Pen

The Festival of the Imagination 1996

Kings Perth Hotel
April 1996

Memberships
Available

PROGRAMMING

THE STRUCTURE

And God spake - there will be a programme, yea, and the programme will be thus...

The opening ceremony will be Thursday evening at 7.00pm and will be promptly followed by an event of some entertainment and a mass discourse with a great gnashing of teeth. Hopefully, after that there will be a social coming together for members to meet guests, where all will be merry.

Friday, Saturday and Sunday will each follow a similar structure, with four to six panels, impromptus, freeforms and entertainments in a relaxed, discussive mode in the morning. After a break for the consuming of foodstuffs, the programme will resume at 2.00pm and will consist of six to eight panels of a more intense and presentative manner until 6.00. At 7.30 will be feature events, the details of which will be printed in future newsletters, though at this stage they will include the Big Debate, Swancon's 21st Birthday Bash, a film and TV quiz, and a book launch. After this will be the evening's entertainments and celebrations in the pursuit of love, life, madness and science fiction (though not necessarily in that order). At this stage, we anticipate holding the near-legendary Auction on Friday night, the ubiquitous Masquerade on Saturday night (the theme of which will be publicized in later newsletters), and the Awards Ceremony on Sunday night. After these evening events, an inevitable devolution of the formalities will ensue, resulting in much partying.

At 9AM on Saturday, Sunday and Monday, there will be business meetings for, in an order yet to be determined, the SF Literature Natcon, the SF Medial Natcon and the Western Australian Science Fiction Foundation. You have been warned.

Monday will begin in a similar fashion to the previous three days, to lull conventioners into a false sense of security. However, all good things must come to an end, and at around 6.30pm the Closing Ceremony will be performed, at which there will be much weeping and/or rejoicing, depending on how many room parties you managed to find. Following this will be the novel concept of the on-site post-conference party, where everyone can leave at their own choosing, rather than being politely but firmly ushered from the hotel premises. After this... go home, resume your everyday life. It's not our problem.

And the Lord looked upon the Programme Structure, and yea verily, saw that it was good. Enough.

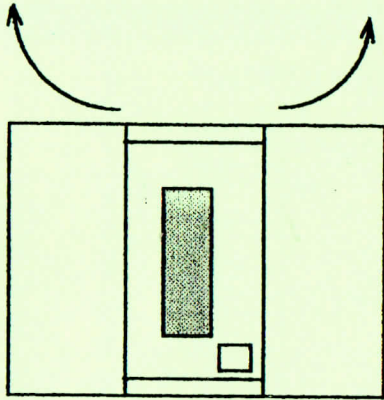
Here endeth the lesson.

GPO BOX G429

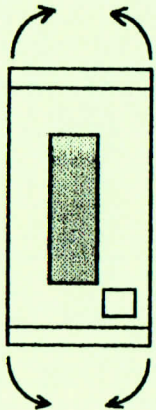
Perth WA 6948

INSTRUCTIONS

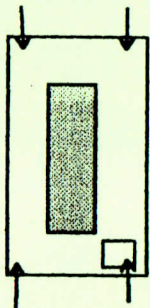
1) Fold in three



2) Fold ends over



3) Fasten ends with tape or glue, and mail.



PLEASE REMEMBER TO PHOTOCOPY THIS FORM TO YOUR HEART'S CONTENT.

COMPETITION

SHORT STORY COMPETITION

As part of the commitment that the Festival of the Imagination 1996 has towards the encouragement of creativity and talent in Australian fiction writing, a short story competition for works of speculative fiction will be held in the months leading up to the conference.

The competition will be open to any piece of Australian unpublished fiction of five thousand words or less, and will have two categories: the open category, and the category for entrants aged 16 and under at the time of submission. Stories for the competition must be based on the Shaun Tan artwork featured both below and on the front page.

The prizes will be \$130 first prize and \$70 second prize for the open category, and \$70 first prize and \$30 second prize for the sixteen and under category. These prizes will be presented by one of the guests of the conference. In addition, winners will also receive memberships to the convention, to allow the prizes to be awarded in person.

To be eligible for entry, manuscripts must be typed and double spaced, and submitted to the Festival of the Imagination by no later than the thirtieth of March, 1996.



FREEFORM

Who Weeps For the Puppet Master?

A Freeform for 20 players

Hidden behind a veil of secrecy lies an organization which has manipulated humanity for hundreds of years. The *ILLUMINATI*, a name that strikes terror into the minds of all those who know its grim meaning. Even members of this secret society know little of it's plans and machinations beyond the small parts they play.

In secret places, people with out names meet. Men and women who strive to be unremarkable, yet in their hands lies the fate of the world....

Who Weeps For the Puppet Master is an intrigue-based freeform for twenty players lasting three hours. Characters must be pre-booked and can accommodate any gender mix.

- Where - Caffe Sport (Downstairs)
269 William Street
Northbridge WA

- When - 2PM to 5PM, Sunday August 20th 1995.

- Characters must be booked a minimum of one week before the event so that character sheets can be posted out. To book, phone or write to the convention.

- How much - a small donation of \$5 to the Festival would be appreciated, and is anticipated (This is a fund raiser after all!!)

THE AUCTION

The Festival of the Imagination 1996 is expected to be the largest gathering of science fiction, comic and gaming enthusiasts in Australia. As such, this is probably the best opportunity for fans to buy, sell and exchange items within the community. To this end, the Festival intends to heavily promote its customary auction, and in addition to its usual plethora of materials, is searching out unique and rare items to be featured in this event.

Already confirmed items include: a framed poster taken from *The Crow* comic, signed by J. O'Barr; a mint condition copy of *Punisher War Zone 1*; and a 1941 printing of H. G. Wells' *War in the Air*, complete with an introduction written for the Second World War service men and women.

The committee are still endeavoring to procure items for inclusion in the Auction, so if you have anything that may be available please contact Nick Evans. At this stage, trading cards will not be included in the main Auction as we are planning another to cater for these.

NICK EVANS can be reached on (09)325-1164 (h) or (09)340-1594 (w).

ACCOMMODATION

This year the convention has made a major effort to acquire a hotel that is convenient to the city, affordable, and best of all with just enough rooms for all the convention members. The upshot of this is that we can book out the hotel, that's right the *whole* hotel.

With only a hundred or so rooms the King's Hotel lends itself to being the best convention hotel we have ever managed to acquire. But this all depends on you, our loyal and helpful members letting us know if you are going to stay at the hotel.

We need to know if you are coming and if you are going to stay. Currently we have booked 40 rooms, that's two whole floors already devoted to us, but we need to know early enough who's going to join us to secure more. Don't forget WA has the rep for the best party convention in the WEST, if not in Australia.

Help us help you make this the best convention possible - **BOOK YOUR ROOM NOW** - you can get a single room for only \$80 a night, or a twin or double for \$85. Secure your room and don't miss out on any of the great room, corridor and whole hotel parties we are planning. Fill out the membership form in the centre of the newsletter and return with a cheque or money order to the convention address.

ADVERTISING

Members purchasing their memberships at the following supporting businesses can receive a \$5 discount off a full membership if they include a receipt from the business with their payment.

A Touch of Strange
9b Subiaco Village
531 Hay Street
Subiaco WA 6008
Ph/Fax: (09) 382-1833

Infinitas Bookshop
99 MacQuarrie Street
Parramatta NSW 2150
Ph: (02) 633-5682

Quality Comics
Downstairs, 872 Hay Street
Perth WA 6000
Ph: (09) 321-2168

Gaslight Books
1st Floor, Bonner Court
Woden Plaza
Woden ACT 2606
Ph: (06) 282-5995

Valhalla Games & Hobbies
493 Wellington Street
Perth WA 6000
Ph: (09) 321-2909

Super Nova Books
Shop 17 Raine Square
William St
Perth WA 6000
Ph: (09) 322-5910

Next Generation TV & Film
Memorabilia
PO Box 330
Applecross WA 6153

Slow Glass Books
Upstairs 305 Swanston St
Melbourne Vic 3000
Ph: (03) 9639-1511

Intergalactic Trading Co
Queen Street, opposite Myer
Fremantle WA 6160
Ph: (09) 430-6817
Fax: (09) 336-3201

There will be more businesses included in later newsletters. Interested businesses should write or call.

WASFF REPORT

The West Australian Science Fiction Foundation (WASFF) is working well with the 1996 convention committee and our hope is that the convention will be both well presented and well attended. Most importantly we hope that all members of the Western Australian science fiction community will be able to participate.

This year the WASFF committee wishes to complete the formalization of the Mumfan Award for both past and future years. If anyone has any suggestions for the format of the certificate to be presented to all recipients we would greatly appreciate your input.

Guidelines for the Tin Ducks will be presented to the next AGM (details will be made available prior to the meeting so that people have a chance to read them in advance). I urge you all to read them and have your say at the AGM when we hope to resolve this matter.

A list of people (past and present) associated with science fiction in Western Australia is currently being drawn up. We would appreciate help from anyone who can supply us with information including lists of attendees of previous conventions and details of members of other science fiction groups, both past and present. All information we receive will initially remain confidential. No-one will be placed on the final list without their consent. Guidelines as to the availability of final list and its use will be drawn up and made available so that discussion can be held at the next AGM.

We are also still looking for any contributions for "THE RED BOOK".

Over the past couple of years WASFF has provided some support for literary competitions. If anyone has any ideas of other things that WASFF can lend support to which will benefit Western Australian science fiction please let us know. An approach to any member of the WASFF board can be made either formally or informally.

Your WASFF committee for this year is:

Mark Bivens
Luigi Cantoni
Robin Clarke
Ann Griffiths
Peter Kelly
Richard Scriven
Mark Suddaby

The WASFF email address is wasff@perth.DIALix.oz.au.
The WASFF postal address is GPO Box G429, Perth WA 6948.

MEMBERSHIP LIST

Correct as of July 20th, 1995

Principal Guests

Gaiman, Neil (G)
Sterling, Bruce (G)

Special Guest

Pen, Robin (G)

Invited Guests

Cadigan, Pat (G)
Dedman, Stephen (G)
Dowling, Terry (G)
Jay, Shannah (G)
McMullen, Sean (G)
Stathopoulos, Nick (G)
Sterling, Nancy (G)
Stone, Grant (G)
Williams, Sean (G)

Members

Ackermann, Julian (F)
Ager, Eleanor (F)
Ager, Kathleen (F)
Allen, James (F)
Allen, Jeanette (F)
Appleyard, Kaye (F)
Bailey, Andrew (F)
Bateman, Julia (F)
Bateman-Graham, Stephanie (F)
Barber, Sue Ann (F)
Barnard, Garfield (S)
Beasley, Sally (S)
Boucher, Stephen (F)
Boudville, Gigi (S)
Brazulaitis, Kim (F)
Cantoni, Luigi (F)

Chapman, Clifton (F)
Chow, Graham (F)
Chu, Brian (F)
Clarke, Robin (F)
Clews, Mark (F)
DeGroot, Tony (F)
Donald, Graham (F)
East, Taryn (F)
Farr, Russell (F)
Ferguson, Roy (F)
Gwinnett, James (F)
Griffiths, Ann (F)
Griffiths, Don (F)
Hall, Chris (F)
Hancock, Rebecca (S)
Henderson, Iain (F)
Henderson, Sarah (F)
Donna Heenan (F)
Hilton, Craig (F)
Hoff, Garry (F)
Isle, Sue (F)
Johnson, Robin (F)
Jorgenson, Lawrence (F)
Kendall, William (F)
King, James (F)
Leighton, Susan (F)
Lindsay, Eric (F)
Livings, Martin (F)
Lloyd, John (F)
Lyons, Peter (F)
Margaret, Susan (F)
Martin, Jacob (F)
Matthews, Jenny (S)
McCaw, Adam (F)
McCaw, Ken (F)
McCaw, Kevin (F)

McCaw, Shelley (F)
Murray, Neil
Oi, Daniel (F)
Papworth, Franes (F)
Purcell, Andrew (F)
Samuel, John (F)
Seabrook, Laura (F)
Scriven, Richard (F)
Shaw, Matthew (F)
Smith, Ralph (F)
Smith, Tara (F)
Stannard, Karen (F)
Stephenson, Craig (F)
Telfer, Shay (F)
Templar, Shelley (S)
Tilley, Geoff (F)
Tisell, Jane (F)
Tuckett, Sue (S)
Trump, Brian (F)
Trump, Elizabeth (F)
Turner, Rachel (F)
Turner, Ruth (F)
Varney, Danny (F)
Walker, Elaine (F)
Wallace, Rohan (F)
Warner, Julian (F)
Waters, Fe (F)
Watson, Grant (F)
Webb, David (S)
Webber, Jean (F)
Wilkie, Peter (F)
Williams, Tess (S)
Wlodarczyk, Phillip (F)
Wylde, Owen (F)
Yeates, David (F)

I have yet to see any problem, however complicated, which, when you looked at it in the right way, did not become more complicated.

Poul Anderson

THE ACCREDITATIONS

Newsletter July 1995 is a publication of The Festival of the Imagination, © 1995

EDITOR
Martin Livings

Contributors: Julian Ackermann, Stefen Brazil, David Cake, Nick Evans, Martin Livings, Sean McMullen, Robin Pen, Richard Scriven, Jonathan Strahan, Shaun Tan.

We acknowledge *The Encyclopedia of Science Fiction* (Eds; J. Clute, P. Nichols) as an invaluable resource.

The next newsletter will be published in October 1995.

COMMITTEE

Julian Ackermann (Secretary), Stefen Brazil, Nick Evans (Treasurer), Richard Scriven (Chair), Brian Trump, Elizabeth Trump.

Friends of the Committee

Sue Ann Barber, Tom Edge, Martin Livings, Jonathan Strahan.

The Festival of the Imagination is an official project of the Western Australian Science Fiction Foundation Inc and runs under its directives. WASFF is a non-profit incorporated organisation.

If you've finished reading and want something else to do, go back through the newsletter and colour in all the O's.