



Melbourne, 2010

Renovation

The 69th World Science Fiction Convention
Reno, Nevada, USA ★ August 17-21, 2011

Guests of Honor

Ellen Asher

Charles N. Brown

(In memoriam 1937-2009)

Tim Powers

Boris Vallejo

Special Guests

Bill Willingham

Tricky Pixie



"Poker Face" by
Boris Vallejo & Julie Bell
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Artwork

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- Jenner: pages 35, 37, 48, 68
- Kelly Freas: page 11
- Gerald Carr: page 24
- Ian Gunn: pages 67, 86, 87, 107, 109, 110, 111, 112

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From the Chairs

Welcome to Aussiecon, the fourth in a series of World Science Fiction Conventions to be held in Melbourne.

It seems like a long time since Aussiecon 3 in 1999, let alone the earlier conventions of 1985 and 1975. So much has changed in the world at large that 2010 must really look like a science fictional world to a citizen of 1975. We all know about the cell phones and laptop computers, the Internet and 3D television, and the changes they have brought to the world. But this convention harks back to that earlier time in a number of strange ways.

Back then, Philip K. Dick and Ursula Le Guin were among the Hugo Novel nominees and were two of the most important science fiction writers of that time. While Phil Dick is no longer with us, Le Guin and Dick can still be said to have a major influence on modern SF. We were lucky enough to have Ms Le Guin as our Guest of Honour that year when she won the Hugo for Best Novel, and this year we are pleased to announce that we have permission to screen her Guest of Honour speech from that first Aussiecon.

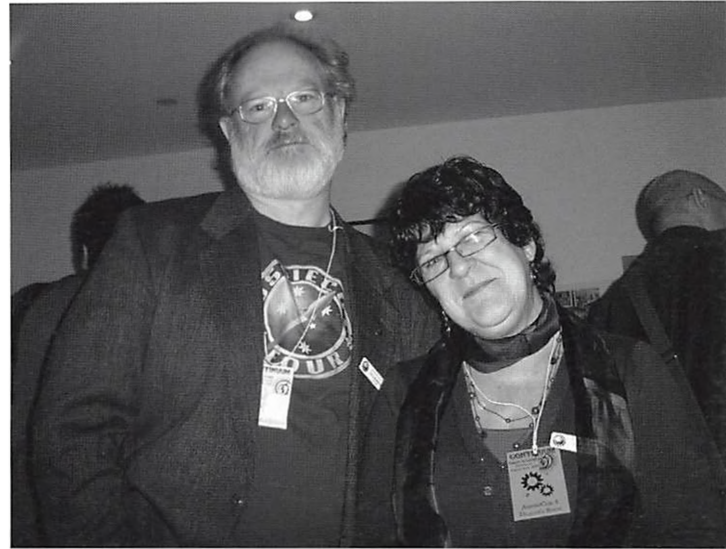
While our 2010 Guest of Honour, Kim Stanley Robinson, wasn't with us in Australia in 1975, he was finishing on a master's degree in English that year. That master's degree subsequently led to a doctoral thesis on the novels of Philip K. Dick, a decision to write science fiction, eleven major science fiction and fantasy awards for his novels, and a deserved reputation as one of the best writers working in the genre today. Stan appears as a Guest of this Aussiecon, and follows Ursula Le Guin, Gene Wolfe, and Gregory Benford as guests of the previous three. Reading that list of four writers would provide any reader with a wide knowledge of the field, past, present, and future.

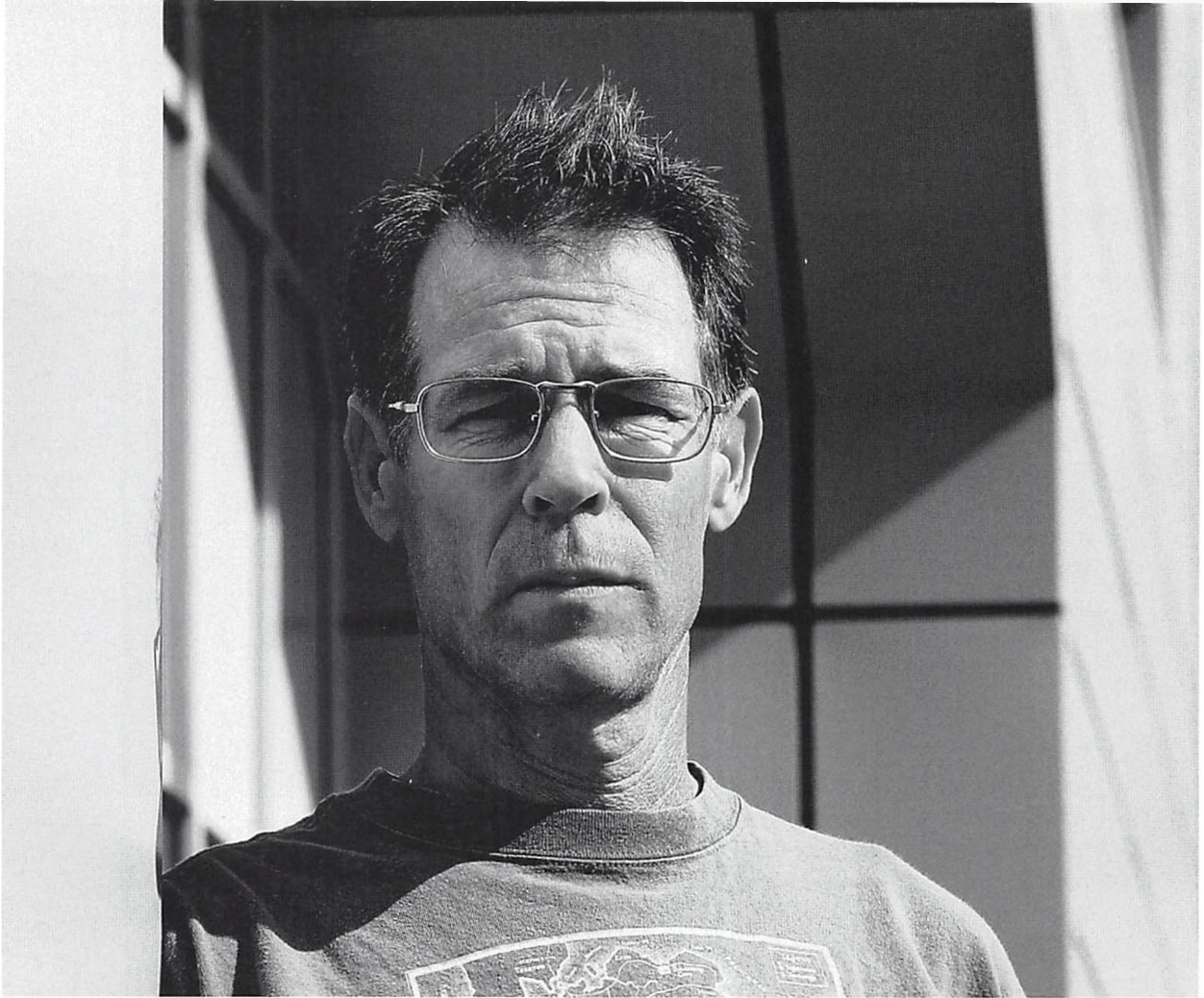
Our Fan Guest of Honour, Robin Johnson, was chairman of that first Australian Worldcon and, as such, helped kick-start the Australian fannish surge that continued on to 1985 and, later, set the stage for the 1999 and 2010 conventions. We might have been here without him, but the journey would have been a lot harder without the knowledge that running a Worldcon in Australia was actually possible. We have a lot to thank him for.

Shaun Tan wasn't at the first Aussiecon either—he was only one year old at the time. In subsequent years he has come to be known as one of Australia's, and science fiction's, most interesting artists. His illustrated books have brought joy to many readers of all ages, and his graphic novel, *The Arrival*, stunned the literary world in 2007 by winning the NSW Premier's Literary Awards Book of the Year. Shaun is now starting to move into the film world, and we can only think that he has a lot more amazing work to come.

As much as these three Guests will be the public face of Aussiecon 4, the large, diverse membership of the convention—with attendees from all four corners of the globe—will give this Worldcon a community feel, a family feel. Jump in and enjoy it. Rekindle the flame of your inner fan, and remember why you love this stuff so much.

Perry Middlemiss and Rose Mitchell
Co-chairs Aussiecon 4





Writer Guest of Honour: Kim Stanley Robinson

by Ross Temple

Who Is Kim Stanley Robinson?

Kim Stanley Robinson is writer Guest of Honour at Aussiecon 4. He is an American SF writer, probably best known for his award-winning Mars trilogy. He has been widely acclaimed by readers and critics since the beginning of his career, and is considered by many to be one of the finest living writers of science fiction.

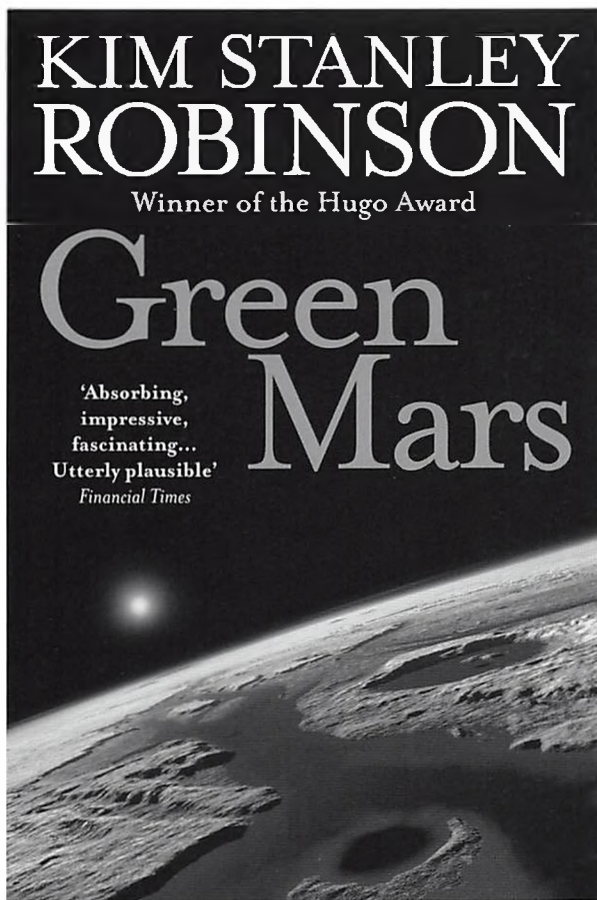
But just who is Kim Stanley Robinson and why is he deemed a worthy Guest of Honour at Aussiecon 4?

Kim Stanley Robinson Is a Writer.

In order to be a writer guest, first you have to be a writer. He is certainly that. The following are his published novels: *Icehenge* (1984), *The Wild Shore* (1984), *The Memory of Whiteness* (1985), *The Gold Coast* (1988), *Pacific Edge* (1990), *A Short, Sharp Shock*

(1990), *Red Mars* (1992), *Green Mars* (1994), *Blue Mars* (1996), *Antarctica* (1997), *The Years of Rice and Salt* (2002), *Forty Signs of Rain* (2004), *Fifty Degrees Below* (2005), *Sixty Days and Counting* (2007), *Galileo's Dream* (2009).

He has had a lot of short stories published as well. There are too many to list here, but well over 60 at last count. Most are collected in *The Planet on the Table* (1986), *Remaking History* (1991) (UK edition, *Down and Out in the Year 2000*) and *Vinland the Dream* (2001). Four humorous novellas featuring American expatriates in Nepal are collected in *Escape from Kathmandu* (1989). *The Martians* (1999) is a collection of stories that further explores the world of *The Mars Trilogy*. *The Best of Kim Stanley Robinson*, just out from Nightshade in time for the con.



Kim Stanley Robinson Is an Award Winner

To be honoured, it helps to have proof of the quality of your work such as awards. These are just some of his awards:

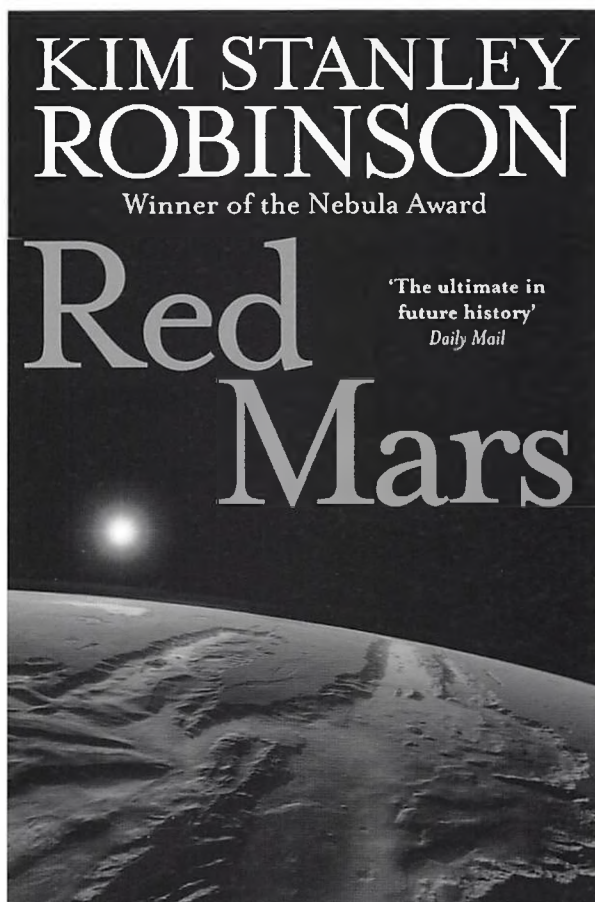
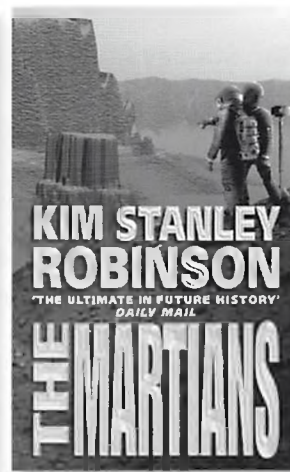
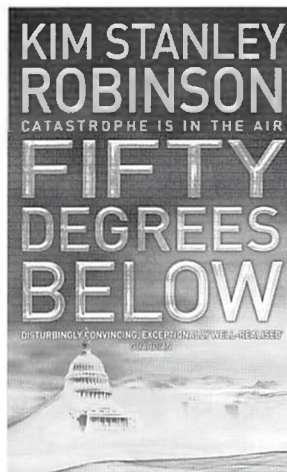
- Hugo Awards for *Green Mars* (1994) and *Blue Mars* (1997)
- Nebula Awards for *Red Mars* (1993) and *The Blind Geometer* (1986)
- John W. Campbell Memorial Award for *Pacific Edge* (1991)
- Locus Awards for *The Wild Shore* (1985), *A Short, Sharp Shock* (1991), *Green Mars* (1994), *Blue Mars* (1997), *The Martians* (2000) and *The Years of Rice and Salt* (2003)

Kim Stanley Robinson Is the Subject of Critical Acclaim

Praise from critics is also important. This has come in from all directions in large amounts. The following should give you a taste of what people have had to say:

'A tapestry of striving joy, unhappiness and ambiguity. . . this marvellous book may be the most hopeful thing you read for a long time' —Francis Spufford, *Evening Standard*, regarding *The Years of Rice and Salt*

'Kim Stanley Robinson's Mars trilogy combines Big Science and real people. Robinson is a master of characterisation.' —*New Scientist* on *The Mars Trilogy*.



Kim Stanley Robinson Is a Social Thinker

Don't think that he is just a simple spinner of tales either, as the following attest . . .

"Robinson, 56, is a Californian, an intellectual, a child rearer, an activist, a deep believer in the value of science ('Science is - or should be - the greenest force of all.') He is also one of the most accomplished and popular writers working in science fiction today. In a genre full of environmental warnings, Robinson's gift is a vision that uses the environment and its complexity as the focus of all that happens..." —*TIME* magazine when hailing him "A Hero of the Environment"

Kim Stanley Robinson Is Even More Than That

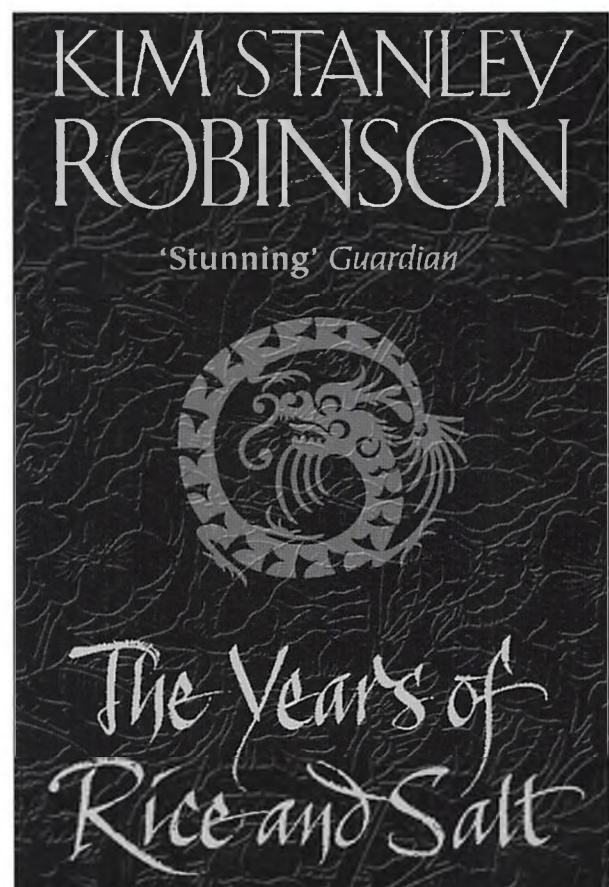
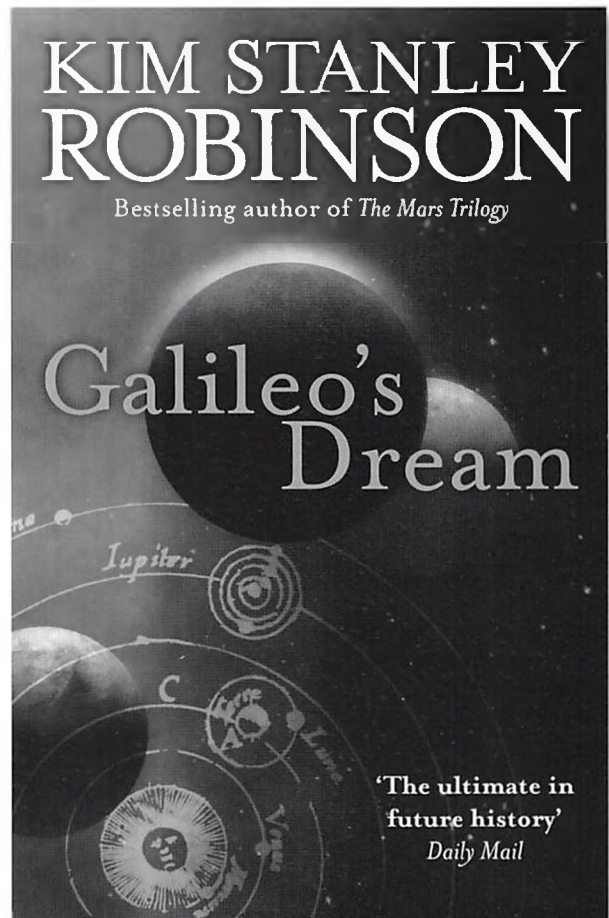
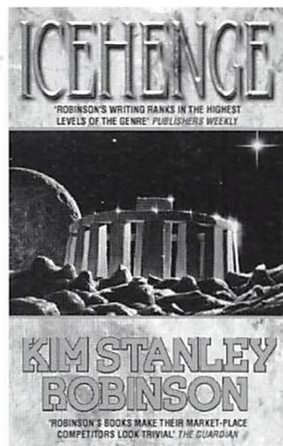
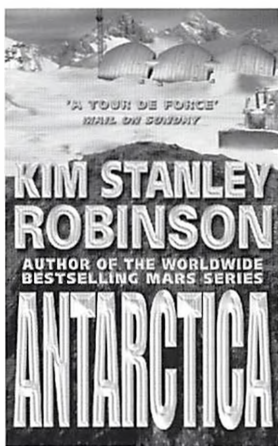
Some other things you might want to know about the man whose work has been labelled by critics as “literary science fiction”:

- Kim Stanley Robinson was born March 23, 1952, in Waukegan, Illinois, but grew up in Southern California.
- He is an enthusiastic mountaineer.
- In 1982 he married Lisa Howland Nowell, an environmental chemist. They have two sons.
- He received a BA in Literature in 1974, an MA in 1975, and a Ph.D. in 1982.
- When he finished his Ph.D., a revised version of his thesis was published in 1984 as *The Novels of Philip K. Dick*.
- He was a mystery reader when young, liking the classic locked-room detective stories. He then got into science fiction through reading Isaac Asimov when a freshman in college.
- A book of critical essays called *Kim Stanley Robinson Maps the Unimaginable*, edited by William J. Burling, has been published by McFarland Press (2009).

Kim Stanley Robinson Is Guest of Honour at Aussiecon 4

All this is why Kim Stanley Robinson is Guest of Honour at the 2010 World Science Fiction Convention.

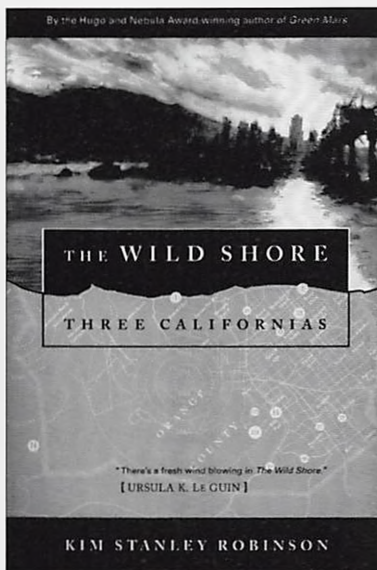
Meet him there.



Congratulations to Guest of Honor

KIM STANLEY ROBINSON

Hugo Award-winning author of the Three Californias trilogy

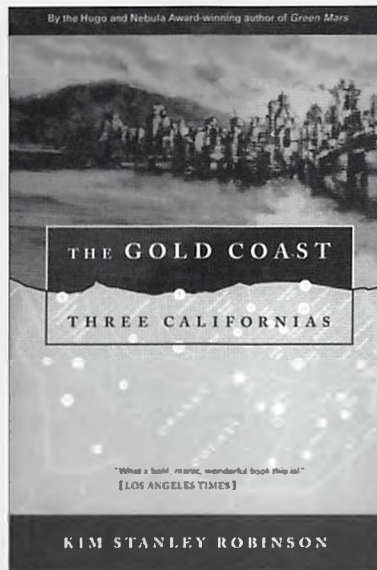


978-0-312-89036-0

2047: For the small Pacific Coast community of San Onofre, life in the aftermath of a devastating nuclear attack is a matter of survival, a day-to-day struggle to stay alive. But young Hank Fletcher dreams of the world that might have been, and might yet be—and dreams of playing a crucial role in America's rebirth.

*"There's a fresh wind blowing in *The Wild Shore*."*

—Ursula K. Le Guin



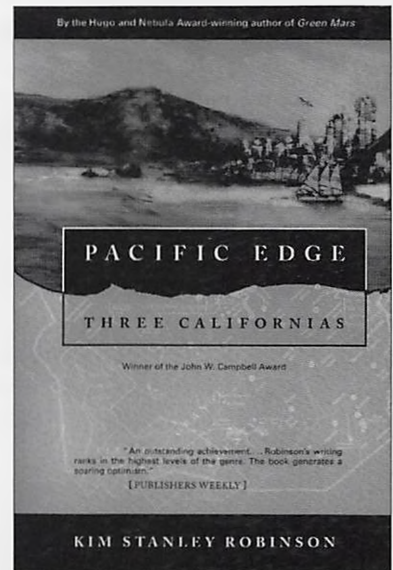
978-0-312-89037-7

2027: Southern California is a developer's dream gone mad, an endless sprawl of condos, freeways, and malls. Jim McPherson, the affluent son of a defense contractor, is a young man lost in a world of fast cars, casual sex, and designer drugs. But his descent into the shadowy underground of industrial terrorism brings him into a shattering confrontation with his family, his goals, and his ideals.

"A rich, brave book...."

It celebrates, with an earned and elated refusal of despair, the persistent, joyful survival of human persons in the interstices of the American juggernaut."

—*The Washington Post*



978-0-312-89038-4

2065: In a world that has rediscovered harmony with nature, the village of El Modena, California, is an ecotopia in the making. Kevin Claiborne, a young builder who has grown up in this "green" world, now finds himself caught up in the struggle to preserve his community's idyllic way of life from the resurgent forces of greed and exploitation.

"Through a blend of dirt-under-fingernails naturalism and lyrical magical realism, Robinson invites us to share his characters' intensely personal, intensely loyal attachment to what they have. The result is a bittersweet utopia that may shame you into entertaining new hope for the future."

—*The New York Times Book Review*



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Prometheus Unbound, At Last, and None Too Soon

(reader report)

by Kim Stanley Robinson

This short story appeared in the June 2005 issue of Nature and appears here with the author's permission.

This novel postulates that science is an ongoing utopian proto-political experiment poorly theorized as such and lacking a paradigm within which to exert power in human affairs commensurate with its actual productive capacity and life-maintenance criticality. Scientists are first seen marginalized from macro-decision-making in a backstory written in style of Cold War thriller, in which agents sequester science by convincing Truman et al. that science's metastasizing wartime ability to create new technologies crucial to victory (radar, penicillin, atom bomb) might constitute a threat to postwar civilian-corporate control of society.

Scientists, subsequently inoperative in surplus value investment and allocation decisions, produce goods and services unconscious of themselves as a group and individually willing to work within the existing hierarchical extractive nonsustainable system for \$100,000 ± \$50,000 annually plus pension, stock options, and a light teaching load. This chapter is in the form of a zombie novel, highly amusing.

Then the scientifically-augmented human population catastrophically overshoots the long-term carrying capacity of the planet. Scientists in their various non-decision-making toothless organizations conclude that the anthropogenically initiated climate change, and mass extinction event associated with it, probably threatens their descendants' welfare, thus scientists' own evolutionary fitness. The sleepers awake.

Meanwhile a certain proportion of humanity makes a cost/benefit analysis comparing fifteen years' work learning a science to saying "I believe" and through group political action controlling more calories per capita than scientists do, also more power over funding and rather more offspring. Many conclude faith-based parasitism on science less costly to the individual, therefore more adaptive. Vampires living off zombies, guns brandished, chases by night: the novel gets pretty lurid at this point.

Then at a modeling conference a discussion springs up concerning Hamilton's Rule, which states that altruism should evolve whenever the cost to the giver, C , is less than the fitness benefits, B , obtained by helping another individual who is related by r , r being calculated as the proportion of genes these two individuals share by common descent (as in Hrdy, 1999):

$$C \leq Br$$

A geneticist at the conference points out that since humans share 60% of their genes with fruit flies, and all eukaryotes share 938 core genes, r is probably always higher than heretofore calculated. An ecologist mentions the famous *Nature* article

in which the benefits provided by the biosphere to humans were estimated at 33 trillion dollars a year (Costanza et al., *Nature* 387, 1997). An economist suggests that the cost for individual scientists wanting to maintain these benefits could be conceptualized in the form of a mutual hedge fund, with initial investment set for the sake of discussion at one thousand dollars per scientist. Comic scene here as modelers debate the numbers, with a biologist pointing out that the benefit of life to every living organism could justifiably be defined as infinity, considerably altering equation's results. Shouting, fights, saloon demolished in Wild West manner.

Conference attendees conclude altruism is probably warranted, and hedge fund is established. (Readers of novel wishing to pre-invest are directed to www.sciencemutual.net). Participating scientists then vote to establish a board, a model constitution for all governments to adopt, a policy research institute tasked with forming a political platform, and a lobbying firm. All scientific organizations are urged to join the fund. Fund's legal team goes to World Court to claim compensation for all future biospheric damage, to be paid into the fund by those wreaking the damage and the governments allowing it. Many meetings follow, no doubt explaining the presence in this chapter of most of the novel's sex scenes. Author seemingly familiar with and perhaps overfond of the bonobo literature. Strenuous attempts to maximize reproductive success, in Davos, Santa Fe, Las Vegas, etc.

Novel's style shifts to amalgam of legal thriller and Tolkienesque high fantasy as scientists take power from corporate military-industrial global elite . A Spinradian strategic opacity here obscures the actual mechanism that would allow this to work in the real world, said opacity created by deployment of complicated syntax, phrases low in semantic content ("information cascade"), especially active stage business (man runs through with hair on fire), explosions, car chases, and reinvoation of very big numbers, in this case Science Mutual's potential assets if World Court returns positive judgment, after which subsequent chapter (with toll-free number as epigraph!) opens in newly utopian space, looking plausible to those still suspended in Coleridgean willed non-disbelief.

Speed of narration accelerates. Science Mutual arranges winners in all elections everywhere. Hedge fund continues to grow. Scientific organizations form international supra-organization. Black helicopters proliferate. Entire population decides to follow new scientific guidelines indicating that reproductive fitness is maximal the closer behavior conforms to paleolithic norms, this being the lifestyle that tripled brain size in only 1.2 million years. Widespread uptake of this behavioral set augmented by appropriate technology (especially dentistry) reduces global resource demand by one magnitude despite demographic surge to UN-predicted mid-range peak of ten billion humans. A rationally balanced positive feedback loop into maximized universal fitness emerges. Novel ends with standard finale, singing, dancing, reproducing. All Terran organisms live optimally ever after.

Reader recommends acceptance for publication, with the suggestion that the apparent size of the text's strategic opacity be reduced to 3 seconds of arc or less; also, publisher should take steps to secure domain name sciencemutual.com; also, more car chases.



Fan Guest of Honour: Robin Johnson

by Bruce Gillespie

Robin Johnson can claim to be Australia's most international fan. He's lived in Australia for more than forty years, yet to an Australian he still sounds like an upperclass Englishman. In Britain he sounds Australian. We're not sure what Americans make of him.

Robin's obsession, apart from SF and fandom, is aeroplanes of all kinds. He worked for British Airways for many years, and since retirement he continues to travel overseas as often as possible. The fan you are most likely to meet at any American or British convention is Robin Johnson, just in from Australia.

Robin was not as well known as he is today when he took on his greatest feat in fandom: the chair of Aussiecon 1 in 1975. He took on the job in 1972, just as it became clear that many people overseas were on our side—but we still faced a strong American bid. He appears in the Aussiefan film, which did

much to win the bid for us when it was circulated around America, and he and Ursula Le Guin hatched the idea of the Writers Workshop, held the week before Aussiecon. Robin faced so much stress during the convention itself that on the last morning of the convention—very early in the morning—he found himself in the middle of an empty Bourke Street, not sure how he got there.

While living in Sydney, Robin put a lot of effort into that city's bid, ultimately unsuccessful, for the 1983 Worldcon. In the mid 1980s Robin married Alicia and moved to Hobart, which remains his base. In Hobart, he has helped organise two Thylacons. Two years ago he was awarded the Big Heart Award at the Yokohama Worldcon, and now he will fill fandom's most exalted position, Fan Guest of Honour at a Worldcon. Not just any Worldcon, but Aussiecon 4, Melbourne, 2010! Please make him welcome.

A Few Words from Robin



I am very much honoured to be your fan Guest here, in Melbourne, where I lived for several years before and after 1975. I always found it a very welcoming and frequently a warm place, and as someone who has now lived in three different Australian state capitals, as well as London, I find it pretty cool, too.

I'd like to take this opportunity to specially welcome back to Melbourne all the supporters of the original Aussiecon, who thirty-five years ago and in many cases for years previously gave us in this country, and this city, the opportunity to hold that first down-under Worldcon.

I'd also like to take a moment to remember some of the many people who made that mad idea of Andy Porter's a success:

- First among many, John Foyster. It was all his fault, as all us other members of the original Australia in '75 committee know.
- Bruce Gillespie, who organised the Writer's Workshop with George Turner, thus convincing the great Ursula Le Guin to attend as the convention's Professional GoH. Later she was revealed at the award ceremony by John Bangsund, our toastmaster, as the winner of the Novel Hugo for *The Dispossessed* (causing me subsequently a great deal of angst from others who thought I might have had something to do with that result).
- John Litchen, who made the *Antifan* movie, starring Paul Stevens as an employee of Mervyn Binns' Space Age Books and the personification of evil, getting rid of most of us other committee members at the behest of that mysterious figure, Bill Wright.
- Ron Graham, bankroller of the last-minute soundtrack with the voice-over of Lee Harding.
- Jack Chalker, who after the film's unheralded release at L.A. Con undertook to screen it at dozens of conventions across the continent, achieving great publicity for our bid.
- Gerald Carr, the designer of our A75 matchbox, a terrific novelty giveaway.

Our joint Fan GoHs were Susan Wood and Mike Glicksohn from Canada. Our Australian guest was the bibliographer Don Tuck, who sadly was unable at the last minute to attend, though he was visited the following week at home in Tasmania by a group of US attendees including Forrest J. Ackerman. Our US agent was Fred Patten, who also organised dozens of artists to send us work without much hope of sales, but introducing Australians to original works by many of the top SF and fantasy artists of the time.

The person who had the heaviest load to carry home was Robert Silverberg, who I believe took three Hugos as baggage. And among the visiting fans was the one who had travelled furthest, the Wombat, then merely Jan Howard Finder, at the time with the US military based in Italy. He flew to Melbourne the long way round, via the USA.

I hope you all have a great time at this, the 68th Worldcon, and I'm sure you will have the opportunity to meet and talk with many friends, old and new.



Artist Guest of Honour: Shaun Tan

by Nicole R Murphy

There can be no doubting that Shaun Tan is both a talented artist and a tremendous storyteller. Speaking to people who know him, you hear of a person who is dependable, generous and fun to be with. Shaun Tan is a good bloke, as we'd say here in Australia.

He's been drawing and painting images for science fiction publications since the 1980s, particularly for Australian magazines *Aurealis* and *Eidolon*. Despite his initial dream of being a writer, Shaun has found his niche in creating beautiful picture books and graphic novels that are as much for adults as they are for children.

The first was *The Viewer*, created in 1995 with Queensland writer Gary Crew. The collaboration resulted in the story of a young boy called Tristan who finds a corrupted Viewmaster and is both fascinated and horrified by what he sees, before it seems he becomes part of the horror himself.

The next book, *Memorial*, was also written with Gary Crew. This book garnered an honourable mention in the 2000 Children's Book Council of Australia Awards and won the APA Design Award for best children's book. The next book, *The Rabbits* – a collaboration with John Marsden – won the Australian Children's Book of the Year and caused a lot of controversy for its subject matter of colonisation.

The

ARRIVAL



SHAUN TAN

The Lost Thing was Shaun's first solo effort, and it garnered him an Aurealis Award and another honourable mention from the CBCA. The book was turned into a theatre show by Canberra-based company Jigsaw, and Passion Pictures from London is turning it into a short animated film. Shaun is involved as director, designer, and writer.

The Red Tree was yet another award winner for Shaun, taking the Patricia Wrightson Prize for best children's book in the NSW Premier's Literary Awards of 2003. In this book, Shaun explored the notion of a book without a story, and instead it was about feelings, without the framework of a narrative. It was developed as a children's theatre production in Brisbane in 2004, and in 2008 the Australian Chamber Orchestra developed a musical production.

2006 saw the publication of *The Arrival*, which has gone on to be one of the most acclaimed and loved graphic novels ever published. The list of awards won

by *The Arrival* include 2007 Australian Picture Book of the Year; NSW Premier's Literary Awards Community Relations Commission Award and the Book of the Year; Aurealis Award for Best Young Adult Short Story and Golden Aurealis for Best Short Story; World Fantasy Award for Best Artist; 2008 Angoulême International Comics Festival Prize for Best Comic Book; Hugo Award nominee for Best Related Book and Best Professional Artist.

With the worldwide acclaim for *The Arrival*, Shaun could have been forgiven for wanting to steer clear of publishing for a while, but instead in 2008 he brought us *Tales from Outer Suburbia*, an anthology of fifteen short stories and as different from *The Arrival* as you can be while still delivering beautiful artwork. It not only tells different stories, but the art is delivered in different mediums as well, giving this book a very different feel to the rest.

Tales from Outer Suburbia won the 2008 Aurealis Award for Best Illustrated Book/Graphic Novel, was a shortlist winner of the 2008 Indie Awards, and was shortlisted for the 2008 Golden Inky Award.

This, as remarkable as it is, is just a fraction of what Shaun Tan does. He was a concept artist for *Horton Hears a Who* and *Wall-E*, contributed the artwork for the 2008 Book Week poster for the Children's Book Council of Australia, painted two murals for the Subiaco Library (in Western Australia), is part of the judging panel for the Shaun Tan Award for Young Artists in Western Australia, did the cover art for Sydney band Lo-Tel's album *The Lost Thing*, and in 2005 helped develop a children's art trail for the Art Gallery of Western Australia.

Shaun is also working as an illustrator for other writers and editors. Recent work includes the illustrations for Kelly Link's 2008 anthology *Pretty Monsters* and the cover for Colin Taber's *Fall of Ossard*, to be published later this year.

In reviewing *The Arrival*, Sydney Morning Herald reviewer Angie Schiavone said, "Finding the words to describe the work of picture book author and illustrator Shaun Tan can be difficult, but given Tan's talent for visual communication, speechlessness seems an appropriate reaction."

Questions for Shaun Tan

Interviewer: Mitchell Jordan

To start with, could you tell me about your background as an artist. Have you been drawing and writing since you were young? When did you decide that you wanted to be writer/book illustrator?

I think I'm like most people, I don't remember when I started drawing: most likely as a crayon-gripping toddler. I think everyone starts out as an avid drawer, it's just a primal kind of instinct, and so raises the more interesting question, 'when do people stop drawing?' I guess the interest wanes, or is replaced by other skills. Some people, like myself, just keep doing it as a form of extended play from early childhood, using this simple craft to express complex adult concerns.

But – to answer the question! - I did exhibit some early talent as a child, or at least found a way of drawing 'convincing' images by the age of three, so that a bird really looked like a bird, rather than a birdish scribble. By five I think I understood a set of techniques and tricks at a basic level, that drawing was about finding simple elements in things. My parents, while not artists themselves, both had an interest in the visual arts (my Mum could draw quite well and my Dad is an architect), and I think their encouragement of drawing was far more important than any innate skill. It was always fun to draw something and then show it to them – they would always act incredibly surprised and amazed! Part of a parent's job description, I think. My brother's talent at the age of six was to collect, identify and label rocks: he's now a very successful geologist. I'm sure it's because of that same unqualified encouragement.

The interest in writing probably came from being read to as a child, both at home and school. I think I was quite a late reader and writer, but did find books fascinating, both as stories and physical objects, so I was compelled to create my own. Some of these ended up in the school library, being quite good imitations of real books, which other kids could borrow. They were usually stories about adventurers travelling to another world, finding treasure, and blowing everything up, inspired mostly by movies and TV, with titles like 'The Land Beneath the Sea' and 'Mission to Mars'. One or two went missing from

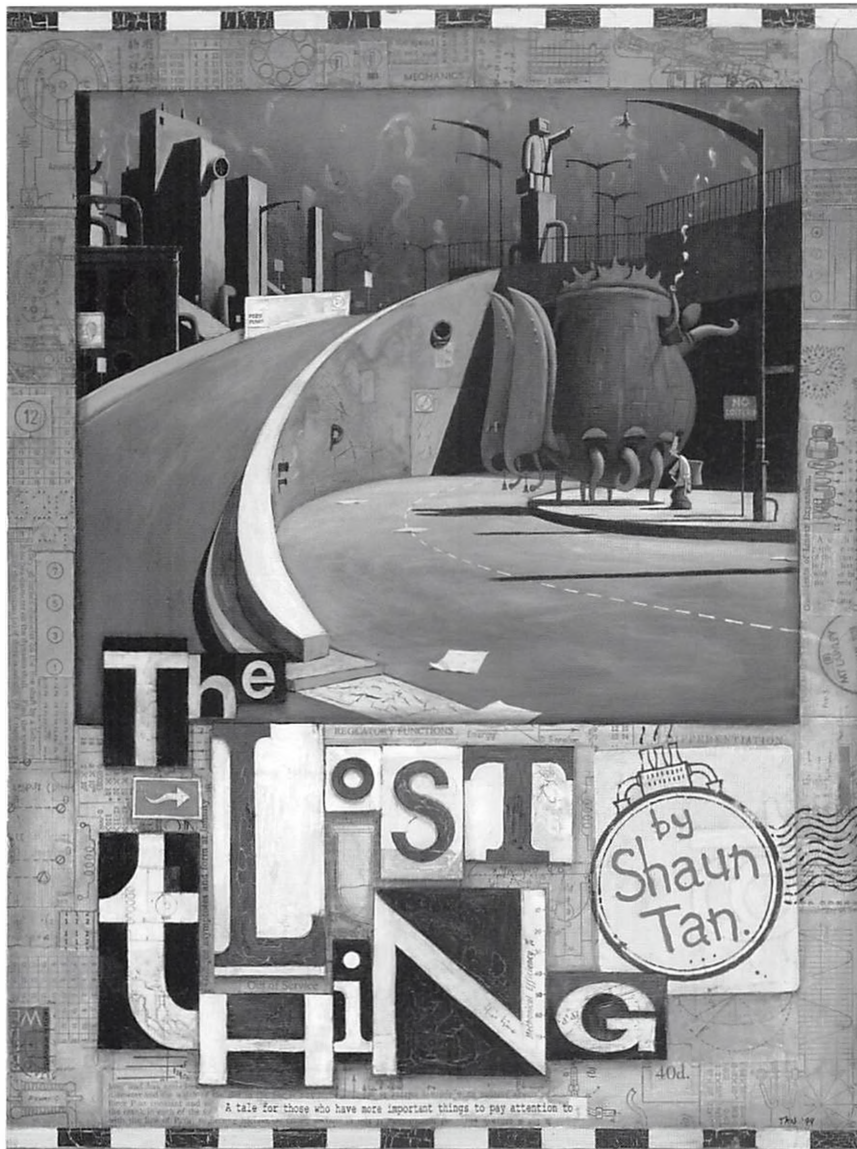
the school library, which may or may not be a good thing as far as my artistic reputation goes.

That said, I had no serious intentions of becoming a writer or illustrator, even though I thought that would be a fantastic job. Growing up in the West Australian suburbs, it simply did not seem like a real occupation. It was only in my late teens that I became very focused on two things: painting landscapes and writing science fiction short stories. I always thought I might end up as a painter or writer, but for a long time saw these as completely separate practices, somewhat incompatible. Generally, I did not know what career I might pursue, and going into university, it was a toss up between biotechnology (another big interest), and an arts degree. I chose the latter.

As a student I funded my studies in part by picking up various small illustration jobs, such as brochures for campus departments and the university's graduate magazine. I was also having some success illustrating stories in science fiction magazines. When I finished my degree, I still did not have any career convictions, but decided to try doing this kind of freelance illustration full-time for about a year, and see if I could make a go of it. It turned out that I could, especially illustrating children's educational and trade books, and fantasy novel covers. That eventually led into picture books, which is where I am at currently, with some recent forays into theatre and film.

A lot of your work deals with displacement: *The Lost Thing* and the main character in *The Arrival*, travelling through a foreign land and learning a new way of life. Many of your illustrations also show the characters as miniscule in comparison to the landscape which they inhabit. Where does this interest come from? Do you, like your characters, share a general sense of disconnected-ness from the world?

That's an interesting observation: I'm not so consciously aware of my preoccupations until they resolve into stories and images, so it's a complex one to answer. A psychologist might have a better crack at that! I just find myself strongly attracted, in an empathetic way, to images of isolated figures moving through vast, often confounding landscapes. My intellectual self would say that this is a metaphor for a basic existential condition: we all find ourselves in landscapes that we don't fully understand, even if they are familiar, that everything is philosophically



challenging. There is also an idea that any creative thinking carries some problem of identity and meaning, that individuality needs to be endless negotiated, that we are always trying to figure out how we connect to the things around us. Like little figures exploring a vast, foreign landscape.

I also always have this sense – perhaps gleaned from science fiction - that our current time and place is quite accidental, one of many possible alternatives, and also that humans are not at the centre of the universe. I grew up in a peripheral suburb of metropolitan Perth, one of the most isolated cities in the world, surrounded by the Indian Ocean on one side and flat, semi-arid bush on the other. Our world was (and still is) a small human incursion into something enormous, ancient, quiet and mysterious: small houses surrounded by dunes and dark, tangled trees; parks and schoolyards populated mainly by crows, parrots and prehistoric-looking bugs. That's since changed as huge malls and car parks have moved in, but the basic fact of a 'transplanted' world

remains, one with an unclear sense of place or history. It's full of stuff but it's all somehow insubstantial.

A lot of my early work, whether paintings or stories, have at their core some issue of disconnection between the natural and built environment, which I think is actually a defining characteristic of our time. It's most clearly stated in 'The Rabbits' for instance, and implicitly in 'The Lost Thing' with its awkward and depressing 'world by numbers'. That same feeling filters into all sorts of other ideas and themes, a sense of disconnection between people in relationships, issues of cultural misunderstanding, gaps between ideology and reality, intentions and results, language and objects. These things are all great fuel for the imagination too. I would go so far as to say that all art and literature is about some kind of disconnection, brokenness or discrepancy.

Do you like to travel and explore different countries/worlds, or are you happier creating worlds of your own?

Well, both really. I'm writing this from Dublin, and was in New York a couple of weeks ago, in both cases participating

in literary events, but with some incidental tourism along the way. I get plenty of inspiration from being in unfamiliar places, and being reminded of the different ways people can think and live, that nothing is 'normal'. Interestingly, though, I rarely feel the urge to draw when travelling, as if travelling alone offers enough weirdness. Likewise, I find it much easier to do creative work 'in tranquility', back in my studio which feels very plain and prosaic, working best when little else is going on. Travelling and drawing are very similar activities, in that they force you to look at everything carefully: one is an outward adventure, the other an inward adventure. They are both equally interesting and enjoyable, as well as sometimes being difficult pleasures.

If you could visit any fantasy world, what one would it be?

As a younger person, I would have loved to enter a Tolkienesque world (and could easily pass for a hobbit), and some of the imaginary worlds I

was drawing as a teenager, which involved vast, picturesque landscapes with deep blue skies. But I don't really have those kind of escapist longings any more. More and more I see fantasy worlds – as in *The Arrival* – as a way of tapping sidewise into the real world, of trying to understand reality better through a speculative lens. If I was to visit that world, I would immediately lose my bearings, like entering a metaphor without its real-world anchorage. I prefer to visit using only a pencil on paper.

A lot of the fantasy worlds that fascinate me the most are ones I would not like to visit at all, like Orwell's '1984', Swift's 'Gullivers Travels' or McCarthy's 'The Road'. Once again, I'm interested in places where things are somehow broken or disconnected.

Many of your illustrations are montages of scraps of the everyday that might normally be disregarded or thrown away: stamps; receipts; notes; newspaper headlines. Are you a collector? Do you have an interest in highlighting and preserving these transient objects?

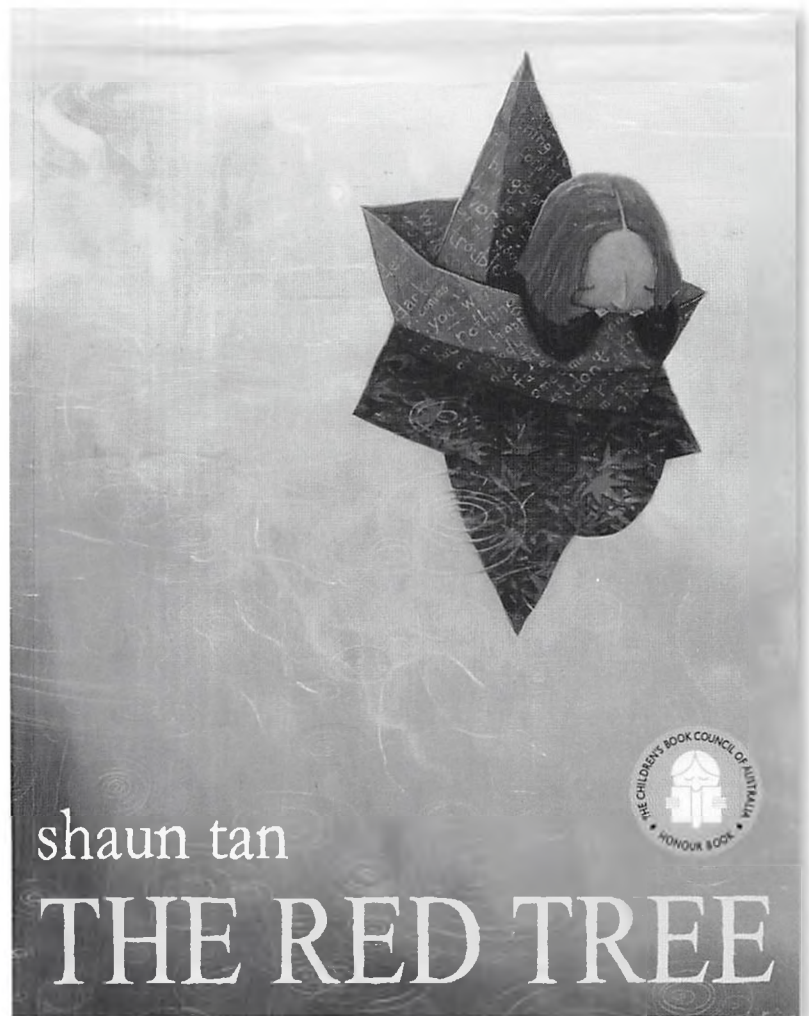
Yes, I do. I'm very interested in things that are overlooked, and in trying to find value in things that are not considered valuable. Collage also introduces an important element of random chance into an image, much like a good brush mark, it's not entirely controlled. It's also a good way to break the 'surface tension' of a blank canvas – just start sticking things on, almost without letting conscious decision-making get in the way.

I do have a tendency to collect things, which I have to control a little bit, limiting it to things that are actually useful to avoid being a pack rat. I have a large cardboard box full of small papery bits, which are always useful. I also have a collection of disposable books and magazines that I use as collage material. The less this material has to do with anything aesthetic, the more useful it seems to be – hence lots of physics, maths and engineering textbooks. In my picture book 'The Lost Thing', this collage helped develop the central theme of the story, of what happens when playfulness enters a world that only knows calculated certainty.

There's also a lot of optimism in your books, particularly *The Red Tree*. Similarly, some of

the stories in *Tales From Outer Suburbia* are critical of the paranoia that exists as a result of the 'War on Terrorism'. Do you like to assure your readers or at least let them know that the world is really not out to get them?

I feel no need at all to reassure readers or myself of anything, I'm just trying to be realistic. I don't have a message as such, just some recurring observations, which leave me feeling a little ambivalent actually.



The story 'Amnesia Machine' really laments the way mass media can degrade an otherwise good democratic system – and that people fall for it every time, without seeming to learn any broad lessons. But just after that is the story about how citizens find a way to cleverly disarm an absurd government policy (by literally disarming missiles) and being compassionate and conscientious, by refusing to be afraid. I feel that both of these are realistic representations, that there is a constant tension in the world between ignorant acceptance and a higher consciousness (which requires effort). This is also a

tension that exists within us as individuals, competing forces of darkness and light, both of which need to be acknowledged.

Many of your characters have no names: the Lost Thing is referred to merely as “a Thing”, for example. Do you not name your characters on purpose? Do you think that not naming gives the work a greater universality?

Yes, I think that’s it, trying to find the best universal metaphor. Though it’s not really a strategy, it just always feels right to me to have characters that don’t have a specific identity, to the point of not even being recognisable creatures.

Your most recent work, *Tales From Outer Suburbia*, is also your most text-heavy book to date. Did this come as a reaction to your

previous book, *The Arrival*, which featured no writing at all?

Well, I don’t see ‘Tales’ as having any real relation to ‘The Arrival’, as they seem to me to be quite different books – it might have been good to produce them under pseudonyms! But as far as creative process goes, you are right, there was a certain reaction going on there. I was often sneaking off to write the stories in ‘Tales’ in between the long hours of rigorous pencil shading that went into each page of ‘The Arrival’, so it became a kind of outlet for pent-up words and conceptual playfulness, as well as humour.

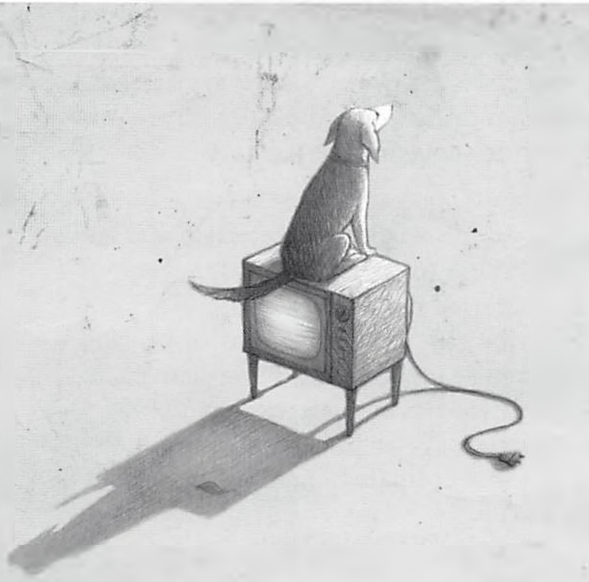
That said, I don’t really think of ‘Tales’ as text-heavy, but rather that it’s a book that uses many different devices of expression, including written words. Where *The Arrival* is quite long, stylistically disciplined and continuous, I was keen to try something that was very fragmented and varied, grabbing whatever tools I thought might best do the job, mixing words, images and layout designs. Before being a full-time illustrator, I used to write piles of (unpublished) short stories, so it felt as though I was returning to fairly comfortable territory, and finding a good balance.

Could you ever imagine writing a book without illustrations?

Yes, I can’t see why not. Some stories don’t need illustrations, and are in fact much better off without them. However, because I tend to use visual images as my starting point, I have a feeling they will always infiltrate anything I do one way or another.

***Tales From Outer Suburbia* was inspired by your childhood growing up in Western Australia, but you also manage to transform a suburban setting into a place of magic and miracles. Water Buffalos take up residence in vacant lots and dugongs appear in backyards. A lot of people imagine suburbia as banal and generic; do you believe it has the potential to be something else?**

Yes, anything has the potential to be something else. As a child and teenager, I used to think that the place I lived in was far too boring to comment upon, that all the good, interesting stuff was somewhere else. Also that art was about ‘other things’ – extraordinary things. It was only when I



tales from
Outer
suburbia
shaun tan

started painting local suburban scenes in my twenties that I realised the subject was not so important, it was how much thought and imagination you applied to it. So a painting of a simple suburban footpath could be as fascinating as the most exotic landscape, given enough emotional investment (I often think of Van Gogh's paintings of a chair for guidance, or Morandi's little groups of bone-coloured bottles, brilliant paintings of banal objects).

Of course, I do introduce a lot of exotic, surrealist elements into my suburban visual stories in a seemingly artificial way, as a kind of 'what if?' exercise, but the initial inspiration for these comes from observing pretty ordinary things. Like looking at an overgrown vacant lot, for instance, and asking 'who lives there?', or a walnut shell and wondering if it would make a good little suitcase, or a TV aerial and imagining people decorating for some special occasion. Suburbia is definitely bland and generic, but there's also a suppressed strangeness there, a culture foreign to itself. And the fact that it does, on the surface, seem uninspiring, or escapes creative attention, means that it's an excellent canvas to be painting (or writing) upon; it's blank, quiet and opens up quite easily to absurd intrusions.

When you are working on a story what tends to come first: the words or the pictures?

It's hard to say, but generally a story is triggered by a visual image, either vaguely sketched, or vaguely imagined in my mind. Words may follow, then another image, then more words, so it's backwards and forwards – each element plays with or against the other, prompting new ideas. Words are good for playing with abstract concepts, summarising storylines and outlining structure. Images seem to bring a kind of mystery and atmosphere that can greatly expand a written idea.

Yet the main thing for me is that one does not 'explain' the other, but more often questions the ambiguities of both word and image. In hindsight, many of the stories in 'Tales' are to do with the slipperiness of understanding or naming things, hence a nameless holiday, a Japanese diver who cannot make himself understood, an exchange student with a name that nobody can pronounce, a water buffalo who points without speaking, and so on. Images build upon the mystery that's already present in language, realising that all these sounds and symbols are quite provisional, and can mean different things to different people.

Finally, what are you working on at the moment?

I recently finished work on an animated adaptation of 'The Lost Thing', with a production company based in Melbourne, Pasion Pictures Australia, assisted by Screen Australia. It's 15 minutes long, animated digitally with hand-painted textures. I'm responsible for writing, directing and designing much of the film, which has been an interesting learning curve over a period of some years - it's all come together quite well thanks to a small, dedicated team. I'm currently preparing materials and packaging for a DVD distributed by Madman in November.

I've also just had published a collection of drawings, 'The Bird King and other sketches', which includes pages from sketchbooks, undeveloped ideas and preliminaries for book, film and theatre projects. A lot of this work is interesting, but never gets published because, well, it's not really finished. Yet it's where I spend most of my time. Another project being published later in the year is a special edition of *The Arrival* published by Hachette, that includes a book of sketches related specifically to that project, and a lot of written notes about my creative concerns and problems.

I'm also trying to do a little more painting of large canvases, which use to be my main pastime before illustration took over as a profession. These are not for exhibition or sale, rather a means of keeping in practise, and learning how to see and paint, something that you never really accomplish fully. I still feel very much like an art student every time I pick up a pencil or brush, not entirely knowing how things will end up.

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Aussiecon Memories: Science Fiction World Conventions and All That

By Merv Binns

I have been involved with SF fandom for over fifty years, as a seller of SF books, one of the founding members of the Melbourne SF Club, the proprietor of Space Age Books specialist SF bookshop, editor of *Australian SF News* and other fan publications, committee member of Aussiecon One, and attendee of five Worldcons—three of which I’m happy to have experienced right here in Melbourne, Australia. And I’m very pleased to have been asked to write about them, though I do so within the limitations of an ageing memory (seventy-five and counting).

How did Melbourne and Australian fandom get to hold a science fiction world convention?

Science fiction readers in Australia knew about fandom as far back as the 1930s, when readers such as Ron Graham wrote to the pulp magazines. Sydney fans got organised in the 1940s, but Melbourne fans did not get together until 1952, although some certainly were in contact with one another. Some Melbourne fans attended conventions in Sydney in the early '50s and then held the first Melbourne con, Olympicon, in 1956, the year the Melbourne Olympic Games were held. By 1970 fandom in Australia, and Melbourne in particular, was well established and in contact with American and British fans through fanzines and correspondence. Some of the most active in Australia were Don Tuck, Bob McCubbin, Ian Crozier, John Foyster, and John Bangsund, to mention a few. (Chris Nelson has done a sterling job of chronicling the activities of early Australian fandom, dating back to the 1930s, in his *Mumblings from Munchkinland* zine articles.) Australian authors were also making inroads overseas. So when a joking comment was made that Melbourne should bid for a World SF Convention, some American fans took it seriously, and then so did we. Fans such as Andy Porter, Charlie Brown, and Jan Howard 'Wombat' finder, and authors including Roger Zelazny, Jack Chalker and Joe Haldeman were amongst the many strong supporters of our bid.

Other people, especially John Foyster, worked very hard to get the Worldcon for us. The committee that was formed worked together to publicise the bid and get fans both here and overseas involved and supporting us. A movie was made by Paul Stevens and John Litchen to publicise the bid, and it was screened at most of the cons in the USA during 1973 to 1975, courtesy of Jack Chalker. It starred Paul as "Antifan", who was out to undermine the Melbourne World Con bid, and Malcolm Hunt as "Aussiefan", who foils Antifan's attempts in the movie to blow us all up. Paul, Malcolm, Bill Wright, Robin Johnson, Leigh Edmonds, Valma Brown, David Grigg, and all the committee members were involved, with Lee Harding doing a voice-over. Doco moviemaker John Litchen filmed it all. The movie, I think everyone would agree, was the icing on the cake as far as the success of our bid was concerned, but the work of John Foyster was the real force behind it all. A series of cartoons drawn by our outstanding fan artist Chris Johnson, which appeared in *Australian SF News*, plus other artwork by various artists for adverts in con books and fanzines, also helped establish our sense of fannish frivolity. A few of us attended the Worldcon Torcon 3 in 1973 in Toronto, Canada, and enjoyed the announcement of our bid's success.



The major hotel in Melbourne at the time was the Southern Cross, so that became the venue for the 33rd World Science Fiction Convention, Aussiecon (later known as Aussiecon One). A leading author at the time was Ursula K. Le Guin, and she agreed



to be our Guest of Honour, provided that she could also participate in a writers' workshop. Canadian Fan Susan Wood was Fan GoH along with Mike Glicksohn. The Australian GoH was Don Tuck, who had achieved worldwide recognition for his *Encyclopedia of Science Fiction*. Unfortunately Don was not able to attend, but some people did visit him in Tasmania. Fan extraordinaire Robin Johnson (Fan GoH for Aussiecon 4) was the chair. One of the founders of The Melbourne SF Club, the Honourable Race Mathews, MP, opened the convention on Thursday morning, August 14th, 1975. The convention began with a sound and light show, which set the pattern for many later conventions held in Melbourne.

Fan GoH, the late Susan Wood, had a report of Aussiecon One in issue 179 September 27th, 1975, of Charles Brown's then four-page issue of *Locus* (Wow! Look at it now). She started her report:

I have drunk rough red at Degraives Tavern with John Bangsund, eaten pie and sauce on the 15th floor of the Southern Cross Hotel with Leigh Edmonds, seen a hall full of fans rise to their feet to join Bob Tucker in his "Smooth" ritual and felt the warmth and joy of Ursula Le Guin brighten my life.

Some personal memories for me were:

Ron Graham and Space Age Books sponsored a party the night before the convention began. Space Age, Melbourne's only SF specialist bookshop and the only huckster at that time, set up in a convenient small room, and publishers and distributors of SF&F books in Australia had a special display of their books in another.

I hosted most of the authors at a book signing party at my Space Age Books shop.

When I got bored with the delay in the food serving at the Con banquet, I started sailing paper aeroplanes around the dining room, as did a few others, in the spirit of continuing a well-established fannish tradition.

I was pleased when Forry Ackerman gave his 'Big Heart' award to Don Tuck, but sorry that Don could not be there to accept it himself. (My Space Age business partner Ron Graham accepted on his behalf.) Bert Chandler was presented with "The Invisible Little Man Award". Ursula Le Guin received the Hugo for Best Novel for *The Dispossessed*.

A major highlight for all the Aussie fans was meeting their friends from the USA, UK, and beyond and all the authors, such as Forry Ackerman, Jack Chalker, Charlie Brown, Barbara Bova, and Bob Tucker, and not to forget the Aussies including George Turner, John Foyster, Ron Graham, A. Bertram Chandler (I reckon that we could call him an Aussie by then), Frank Bryning, and Ron Smith, all of whom have now sadly passed on. Other notables at A1 included Peter Nicholls, Alan Dean Foster, Robert Silverberg, Ben Bova, Rusty Hevlin, and Sonya Dorman. The panels, the book signings, and the parties made it an unforgettable time for us all.

Ursula Le Guin's writers' workshop kept a group of people busy before the con and no doubt contributed to the avalanche of F&SF writing in Australia that has been seen since. (Stories written at the workshop were later published as *The Altered I*.) A lighter moment with Ursula at Aussiecon, and



one of the memorable highlights, was when, before an appreciative audience, she briefly donned a venerable icon of SF fandom, the propeller beanie. Her GoH speech was met with a standing ovation.

The masquerade was well organised by Shayne McCormack though a modest display compared with overseas shows, but the John Breden-designed costumes featuring Roger Zelazny's *Lord of Light*, worn by John, Anne Sydenham, and Ken Ford as the 'gods', were outstanding. Bert Chandler came as the main character of his *Rim Worlds* novels, Captain Grimes (who else?), and an enigmatic green-haired 'female alien' had everyone talking.

The Art Show held at the convention, organised by John Breden, included the outstanding paintings of Karel Thole; Jim Burns' cover illustrations for Jack Vance's *Durdane* trilogy; works by Melbourne artist Kelvin Roberts, who received two awards for his efforts; some of Helena's Tolkien paintings; and works by many other artists and has not been equalled by later Australian cons.

That was Aussiecon One, an unforgettable get-together that most certainly further established the friendship between Aussie and overseas fans. Like all cons it gave people a chance to meet other writers and fans that they most likely would not have ever had the opportunity to meet in their whole lifetime.

Aussiecon Two

Aussiecon One was so successful that fans were already talking about holding another SF World Con in Australia, and it finally came down to "Sydney in '83". A group of us, including John Foyster, George Turner, Justin Ackroyd, Jack Herman, Alex Wasiliew, Helena Roberts (Binns) and myself and others attended Seacon held in Brighton, England, in 1979. We put on a display in the costume show, in which a group of us dressed as characters from Cordwainer Smith's *Lords of the Instrumentality*. (The costumes were designed by John Breden, who also designed my *Creatures of Light and Darkness* Egyptian rig-out that I wore at Torcon in '73.) We carried George Turner on stage 'asleep' in a chair, then on cue he leapt up and shouted, "Australia in '83!" as we unfurled a banner saying the same. It virtually brought the house down there but did not win us the bid, as American

fans had already established that Baltimore should have the '83 World Con—'85 was offered as an alternative, but the Sydney fans threw in the towel. The inimitable John Foyster said to us, "We can run one in Melbourne again," and so he had started the ball rolling again.

John Foyster as initiator of A2 became the chairman of the bid, but in due course David Grigg took over and carried it through to the end. Gene Wolfe was invited to be the Professional Guest of Honour along with Ted White the Fan GoH. We had 1599 people attend the convention, held again at the Southern Cross Hotel in the city of Melbourne. Again Melbourne politician and fan Race Mathews gave the opening speech. The GoHs' speeches were timely and appropriate, and Bob Shaw, who was brought over from England via a special fund, also gave a well-received, humorous speech. It was good to see Australian authors John Baxter, Frank Bryning, Wynne Whiteford, George Turner, Damien Broderick, Sean McMullen, Russell Blackford, Paul Collins, and



Jack Wodhams all together for a rare time. Among the American and British authors were David Brin, Fred Pohl, Robert Silverberg, Alexis Gilliland, Ben Bova, and editor Lou Aronica. There were fans attending from New Zealand, Norway, and Japan. The Japanese SF awards were announced by Katsumi Kushimoto.

The costume parade was much better than A1 and had some outstanding costumes by Lewis Morley, Kathy Sanders, Barbara De La Hunt, Nick Stathopoulos, and Bill McConnell and friends. Speeches after the banquet ran into a bit of trouble with non-banqueters not being allowed in to give speeches, but that was sorted out. The awards ceremony was marked by the misspelling of names, including John Varley's "Pless Enter" (*Press Enter*) and one or two other blunders.

A hucksters' room was well attended, with an obvious increase from the one at A1, with many more professional and fan vendors. Sadly it was Space Age Books' last con before closing down.

Aussiecon 2 was perhaps a bit more sercon than A1, with a little more serious discussion of SF and related subjects, but we are sure that all the fans attending had a great fannish time also.

Aussiecon Three

Fourteen years passed before the next World SF Convention, the 57th, was to be held in Australia, in Melbourne again, although fandom had grown a lot in other Australian cities, especially Perth, Canberra, and Brisbane, with regular local and national

conventions being held. The chairman this time was Perry Middlemiss, who has actually moved around a bit in Australia himself. Things started out a bit sadly for Aussiecon 3 organisers, as the designated Australian Guest of Honour was to be George Turner, who regrettably passed away in 1997. However, in his honour George remained as GoH. The overseas Pro Guest was Gregory Benford, with fan publisher extraordinaire Bruce Gillespie as Fan GoH. TV producer and author Michael Straczynski was Special Guest. Other attendees of note were Terry Pratchett and Dave Langford, editor of *Ansible*, from Britain. American fan musician Peter "Filthy Pierre" Strauss, an accomplished musical performer, was a colourful identity attending amongst other well-known fans.

The attendance at A3 was a bit more than A2, with over 1700 probably, including the day memberships. Hugo winners included Connie Willis for her novel *To Say Nothing of the Dog*, Greg Egan (first Aussie fiction winner) for "Oceanic", Bruce Sterling for Best Novelette "Taklamakin", and Michael Swanick with "The Very Pulse of the Machine" short story. Other winners included Thomas Disch, Gardner Dozois, Bob Eggleton, Charles Brown, Dave Langford, and in other words, "the usual suspects". However the Fan Artist Award went to our own Melbourne SF Club member, the late Ian Gunn, which proved how much fans all over appreciated Gunny's work. (Incidentally, K-Rin Pender Gunn has put together collections of his work. See her at Aussiecon 4.) British author Stephen Baxter was presented with the Japanese Seiun

Award. The Australian annual national 'Ditmar' SF Awards were also presented at Aussiecon 3, in the presence of their co-organizer and namesake Ditmar Jenssen.

It was extremely difficult to get to all the program items you wanted to see, with interesting subjects and speakers on at the same time. John Foyster organized a panel on the history of Melbourne SF fandom, which clashed with major items, and consequently it was poorly attended. Some American fans with con organizing expertise were roped in to help stabilise the program. The 'Masquerade' (fancy dress parade) did not even equal A1 apart from one or two outstanding efforts.

The speeches by Greg Benford, Bruce Gillespie, and Michael Straczynski were most definitely highlights along with an interview with Terry Pratchett. Dave Langford read excerpts from his hilarious column in *Ansible*, "Thog's Masterclass". Sean McMullen and Peter Hamilton read from their books. A panel on politics in SF saw our Race Mathews along with other fans and authors. George R. R. Martin, Robert

Silverberg, Ben Bova, and Stephen Baxter were on panels and did readings and book signings. Harper Collins and other publishers sponsored cocktail parties to promote their books and authors.

So despite some problems A3 provided a great time to meet the pros and see old friends again, to enjoy the "sense of fandom as a family" as Susan Wood put it in her A1 report, and that will always be a good reason for holding conventions.



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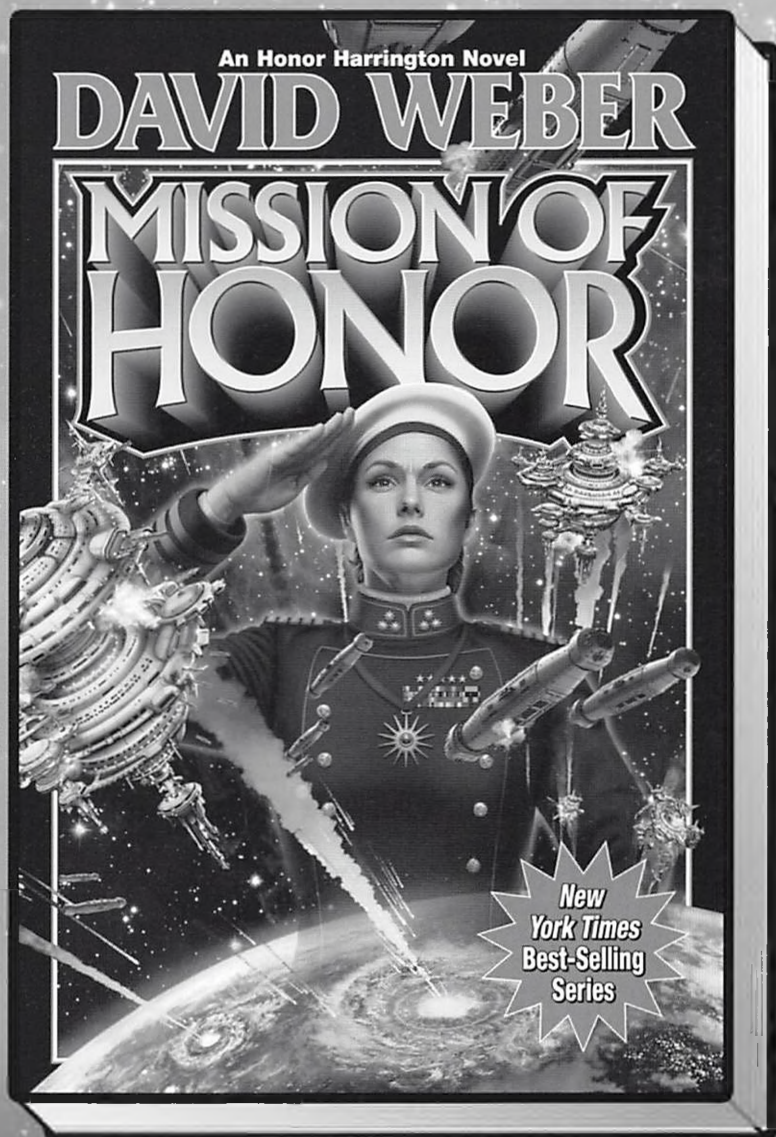
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Australian Speculative Fiction Cinema

By Grant Watson

Australia, and Melbourne with it, boasts a significant position in the history of cinema. *The Story of the Kelly Gang*, which was shot primarily in the Melbourne suburb of St Kilda in 1906, was the world's first feature film. Sadly only seventeen minutes of its original sixty-minute running time remain, but it remains a significant achievement in global screen culture. From 1906 to 1912, Australia produced more feature-length movies than both the UK and the USA.

Australia has continued to produce acclaimed and popular films ever since, including notable titles such as *Jedda* (1955), *They're a Weird Mob* (1966), *Walkabout* (1971), *Wake in Fright* (1971), *Picnic at Hanging Rock* (1975), *Sunday Too Far Away* (1975), *The Chant of Jimmy Blacksmith* (1978), *Newsfront* (1978), *My Brilliant Career* (1979), *Gallipoli* (1981), *The Man from Snowy River* (1982), *Crocodile Dundee* (1986), *Malcolm* (1986), and *Dead Calm* (1989).

The 1990s saw something of a creative renaissance for Australian cinema, and certainly a high point for local audience appreciation. Significant titles from this period include *Proof* (1991), *Romper Stomper* (1992), *Strictly Ballroom* (1992), *The Piano* (1993, an Australia//New Zealand co-production), *Muriel's Wedding* (1994), *The Adventures of Priscilla Queen of the Desert* (1994), *Così* (1996), *Shine* (1996), *The Castle* (1997), *The Interview* (1998), and *Two Hands* (1999).

The 1990s also saw career breakthroughs for several Australian actors, including Hugo Weaving, Nicole Kidman, Cate Blanchett, Naomi Watts, Russell Crowe, Toni Collette, Heath Ledger, and Geoffrey Rush.

Successful Australian films of the past decade include *Chopper* (2000), *Looking for Alibrandi* (2000), *Lantana* (2001), *The Bank* (2001), *Moulin Rouge* (2001), *Rabbit-Proof Fence* (2002), *Harvie Krumpet* (2003), *Somersault* (2004), *The Proposition* (2005), *Ten Canoes* (2006), *The Square* (2008), *The Black Balloon* (2008), and *Samson and Delilah* (2009).

Australia produces about thirty feature films per year¹, mostly on a very small budget. In addition five to six Hollywood productions will shoot in Australia each year, at either the Movieworld studios on the Gold Coast, the Fox studios in Sydney, or the Docklands Studios here in Melbourne.

Audiences for local films are comparatively small, and audiences are slow to support Australian films at the box office. Of the thirty films produced, roughly half will receive a widespread release, and of those perhaps half again will be considered a success. An editorial in the magazine *Everyones* in December 1928 noted, 'we have a population of 6,000,000 as against America's 120,000,000; our public is hyper-critical of novelty; dubious about and rather resentful of innovations; more willing to destroy than to construct; and more eager to damn a flop than to acclaim a success.'²

This negative attitude towards Australia's own creativity and enterprise is arguably as true in 2010 as it was in 1928. It is often described as 'tall poppy syndrome'—a desire to cut anyone down a peg who is seemingly trying to lift himself or herself above the masses in talent and stature. Australians are, all in all, not exceptionally proud of their own country's cinema. A discussion about Australian movies will usually centre on why we don't produce many good films, rather than celebrating the good films we do create.

Things are possibly looking up, however: in 2009 fifty Australian-made feature films were screened locally, the highest number since 1984. Australian films accounted for 5.0 percent of the total box office from Australian cinemas, the highest proportion since 2001 (when a combination of *Moulin Rouge*, *Lantana*, *The Man Who Sued God* and *Crocodile Dundee in Los Angeles* took Australian earnings to 7.8 percent).

So much for Australian cinema in general, but what about speculative fiction? Before discussing Australian science fiction, fantasy, and horror cinema it is important to determine what we actually mean by 'Australian'—it is not as easy a thing to categorise as one might think.

As noted above Australia sees the production of about six Hollywood productions each year, many of which are genre pictures. These films extensively utilise Australian crews, and to help secure valuable tax breaks and concessions from the Australian government these films will often feature Australian actors in leading and supporting roles. The most famous of these Australia-based Hollywood productions is *The Matrix* (1999), directed by Andy

and Larry Wachowski but shot in Sydney with an Australian crew and several Australian actors (notably Hugo Weaving as Agent Smith). The sequels *The Matrix Reloaded* and *The Matrix Revolutions* (both 2003) were shot in the same Sydney studios—as were *Star Wars Episode II: Attack of the Clones* (2002) and *Star Wars Episode III: Revenge of the Sith* (2003).

So are these films to be considered American, Australian, or something in-between? Noted Australian critic Adrian Martin asked, “Where do we draw the borders around ‘Australia’—and do we need to? This is not only a question of the inevitable, unstoppable increase in international co-production. It is a question of self-defined cultural identity, and it impacts on the films we make.”³

Ultimately it is the “in-between” option that seems most appropriate. While none of these films would seem significantly “Australian” in identity, the contribution to their success from Australian actors and production personnel should be widely acknowledged.

Noted international productions shot in Australia over the years include *Salute of the Jugger* (1988), *The Punisher* (1989), *Ferngully: The Last Rainforest* (1992), *Fortress* (1993), *Mighty Morphin Power Rangers* (1995), *The Island of Dr Moreau* (1996), *The Phantom* (1996), *Pitch Black* (2000), *Red Planet* (2000), *Ghost Ship* (2002), *The Queen of the Damned* (2002), *Darkness Falls* (2003), *Peter Pan* (2003), *House of Wax* (2005), *Superman Returns* (2006), *Ghost Rider* (2007) and *The Chronicles of Narnia: Voyage of the Dawntrader* (2010).

We should also be sure to look in the other direction, and note the significant contributions by Australian directors to international film productions. Peter Weir, for example, is a widely acclaimed Australian director whose impressive resume includes *The Truman Show* (1998), arguably the best speculative fiction film of the 1990s.

It was an Australian, Jim Sharman, who directed both *The Rocky Horror Picture Show* (1975) and its sequel *Shock Treatment* (1981). Australian George T. Miller (not to be confused with *Mad Max* director Dr. George Miller) directed *The Neverending Story II: The Next Chapter* (1991).

Simon Wincer was a director whose first film, the horse-racing drama *Phar Lap* (1983), brought him to the attention of Hollywood. He subsequently directed the science fiction film *D.A.R.Y.L.* (1985) and

the superhero film *The Phantom* (1996), as well as episodes of George Lucas’ *The Young Indiana Jones Chronicles*.

Australian-born director Roger Donaldson started his career in New Zealand before directing the Hollywood genre productions *Species* (1995) and *Dante’s Peak* (1997).

Jamie Blanks was an Australian director who made his debut on a Hollywood film: the 1998 horror movie *Urban Legend*. He subsequently directed the horror movies *Valentine* (2001) and *Storm Warning* (2007).

Scott Hicks, whose 1996 film *Shine* was nominated for nine Academy Awards including Best Film and Best Director, tackled fantasy cinema in his 2001 adaptation of Stephen King’s *Hearts in Atlantis*.

Michael Rymer directed the Melbourne-based production of *Queen of the Damned* (2002) before directing the 2003 miniseries *Battlestar Galactica* and many episodes of the subsequent weekly series.

The writer/director team of James Wan and Leigh Whannell met while studying at the Royal Melbourne Institute of Technology (RMIT). They subsequently wrote, directed, and (in Whannell’s case) starred in the 2003 horror film *Saw*, as well as produced or executive produced its six sequels from 2004 to 2010. They also collaborated on the 2007 horror film *Dead Silence*.

Australian James McTeigue worked as first unit director on the *Matrix* trilogy before graduating to directing films in his own right, beginning with *V for Vendetta* (2006) and *Ninja Assassin* (2009).

Most recently John Hillcoat, who directed the acclaimed Australian films *Ghosts of the Civil Dead* (1988) and *The Proposition* (2005), directed the widely anticipated film adaptation of Cormac McCarthy’s novel *The Road* (2009).

What of fully Australian productions—Australian-produced and directed films that explore new directions in science fiction, fantasy, and horror?

George Miller’s *Mad Max* (1979) is really the first significant science fiction film made in Australia. This post-apocalyptic action film was produced on a shoestring budget and starred the then-relatively unknown actor Mel Gibson in the title role. At the time *Mad Max* broke the world record for the largest box office takings from the smallest budget, and its success led to a more lavish and—to be honest—vastly superior sequel, *Mad Max 2* (1981, titled *The Road Warrior* in the USA). *Mad Max 2* is arguably the

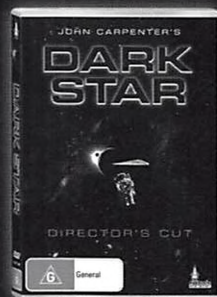
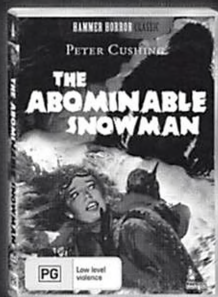
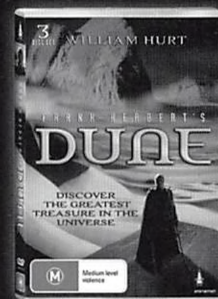
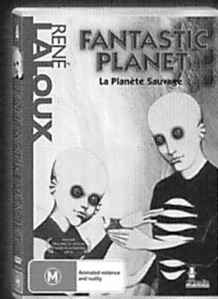
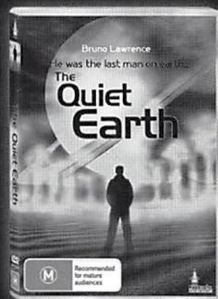
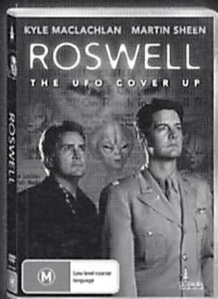
best Australian science fiction film ever made: tightly plotted, well directed, and with a relentless pace to the action scenes that subsequent motion pictures have often tried to emulate. Miller directed a second sequel in 1985, *Mad Max: Beyond Thunderdome*, which wasn't as effective. Yet another sequel, *Mad Max: Fury Road*, is currently in pre-production with British actor Tom Hardy (*Bronson*, *Inception*) replacing Mel Gibson as Max.

If there is an Australian science fiction film to rival *Mad Max 2* in terms of quality, then it is surely Alex Proyas' 1998 film *Dark City*. Produced in Sydney with a largely British and American cast, this dark combination of urban fantasy and science fiction was not a massive hit on first release and was criminally ignored by most film critics. Time has, however, been kind to *Dark City*, and in recent years it has undergone something of a revival among cineastes around the world. In 2005 noted film critic Roger Ebert wrote, "I believe more than ever that *Dark City* is one of the great modern films. It preceded *The Matrix* by a year and on a smaller budget, with special effects that owe as much to imagination as to technology, did what *The Matrix* wanted to do, earlier and with more feeling."⁴

Dark City was not Alex Proyas' first film, and it was not his first genre picture either. His directorial debut was with the rarely seen Australian post-apocalyptic fantasy *Spirits of the Air*, *Gremlins of the Clouds* (1989). Between that and *Dark City* he directed *The Crow* (1994), based on the supernatural action comic by James Barr. Following *Dark City* Proyas returned to genre cinema twice: first in 2004 when he directed Will Smith in *I, Robot* and secondly in 2009 when he directed the Australian apocalyptic film *Knowing*, which was shot in Melbourne with a cast including Nicolas Cage and Australian actress Rose Byrne.

Other Australian attempts at science fiction film have not been quite so successful. *Starship* (1985) was produced in Western Australia and directed by Roger Christian (*Battlefield Earth*). *The Time Guardian* (1987) was an attempt at a big-budget Australian science fiction epic. It starred local actors Tom Burlinson and Nikki Coghill opposite American stars such as Carrie Fisher and Dean Stockwell. *The Time Guardian* was written and directed by Brian Hannant, who had co-written *Mad Max 2* with George Miller and Terry Hayes. One low-budget genre film that carved itself a small cult following was *Sons of Steel* (1988), a time-travelling comedy directed by Gary K. Leady.

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Rolf de Heer is a unique director in Australian cinema, directing low-budget films with enviable regularity and a broad difference in style and tone from one picture to the next. His most famous films are almost certainly the off-kilter thriller *Bad Boy Bubby* (1993) and the 2006 indigenous comedy/drama *Ten Canoes* (co-directed with Peter Djigirr), but he has dabbled with science fiction on two occasions. *Epsilon* (1995), a strange arthouse SF drama, is the less effective of the two. *Dr Plonk* (2007) is an unexpected delight: a time travel adventure about a 1920s scientist who travels into the twenty-first century that is shot entirely as a black and white silent movie comedy. The film starred Nigel Lunghi, Paul Blackwell, and Magda Szubanski (*Babe*).

The latest Australian science fiction film is *Tomorrow, When the War Began* (2010), based on the popular novel by John Marsden. The film has been written and directed by Stuart Beattie, an Australian screenwriter whose Hollywood screenplays have included *Pirates of the Caribbean: The Curse of the Black Pearl* (2003), *Collateral* (2004), *30 Days of Night* (2007), and *G.I. Joe: The Rise of Cobra* (2009).

Much as *Dr Plonk* combined science fiction and comedy to superb effect, so too does *As Time Goes By* (1987). This entertaining film, directed by Barry Peak, follows a surfer who travels to the Australian outback to meet up with an alien—played by comic actor Max Gillies. Other effective comedy/speculative fiction films include Peter Duncan's *A Little Bit of Soul* (1998), which added supernatural elements to an already likeable Geoffrey Rush comedy, and Stephan Elliot's *Welcome to Woop Woop* (1998), which included strange fantasy elements such as a giant kangaroo.

Perhaps the most peculiarly Australian genre comedy is *Young Einstein* (1988), written, directed by and starring Yahoo Serious. The film relocates Albert Einstein to nineteenth-century Tasmania, where he splits the beer atom and has a romance with Marie Curie. Serious followed *Young Einstein* with *Reckless Kelly* (1993) and *Mr Accident* (2000), neither of which was a success (*Mr Accident* in particular is one of the most unexpectedly dreadful Australian films ever to reach cinemas).

Australian cinema has a long-running tradition of 'cheap'n'cheerful' low-budget horror films, and most years see one or two new entries into the canon. Generally these films are not particularly good, but a few gems occasionally shine out among the rough. Some example titles of Australian 'ozploitation' films

are *Dead-End Drive-In* (1986), *Brainblast* (1987), *Contagion* (1987), *Bloodmoon* (1989), *Demonstone* (1990), *Bloodlust* (1992), *Body Melt* (1993), *Cthulhu* (1996), *Aberration* (1997), *Back from the Dead* (1997), and *Bodyjackers* (2001).

One Australian horror film that became quite a big local success was Russell Mulcahy's 1984 film *Razorback*. Shot in Broken Hill, it followed a community threatened by an enormous feral pig—essentially a *Jaws* clone for the Australian outback. Despite a derivative screenplay and an admittedly slightly silly premise, the film wins its audience over with a combination of humour and deftly directed suspense sequences. The director, Russell Mulcahy, continued his career through a string of popular music videos (including several for British pop group Duran Duran) before directing American fantasy film *Highlander* (1986).

Mulcahy's success with *Highlander* led to his directing a number of other SF films over the following years, including *Highlander II: The Quickening* (1991), *The Shadow* (1994), *Resident Evil: Extinction* (2007), and *The Scorpion King II* (2007).

Razorback's director of photography was Dean Semler, who went on to a stunning career as one of Hollywood's most sought-after cinematographers. His later credits include *Mad Max Beyond Thunderdome* (1985), *Last Action Hero* (1993), *Waterworld* (1995), *Babe* (1995), *The Adventures of Pluto Nash* (2002), *Bruce Almighty* (2003), *Click* (2006), *Get Smart* (2008), and *2012* (2009).

Bedevel (1993), directed by Tracey Moffatt, is an intriguing portmanteau film based around three unconnected indigenous ghost stories. The film was mainly shot on location in Charleville, Queensland, and is well worth hunting down. Another effective Australian horror film is Martin Murphy's *Lost Things* (2003), about a surfing weekend that takes a disturbing turn for a group of teenagers.

Undead (2003) is a uniquely Australian zombie movie, combining horror and comedy in a wonderfully irreverent way. This film, written and directed by Michael and Peter Spierig, was produced independently of any studio or distributor and became an unexpected (but well deserved) cult hit. The Spierig brothers returned in 2010 with the science fiction vampire film *Daybreakers*, starring Ethan Hawke and Sam Neill. They are currently in pre-production on *The Power of the Dark Crystal*.

Cut (2000) was an attempt to capitalise on the post-*Scream* market for American-style slasher movies.

Starring American import Molly Ringwald and pop singer Kylie Minogue, the film was an unmitigated creative disaster and quickly sank at the box office.

Despite the failure of *Cut*, Australian producers have continued to attempt horror movies of the slasher variety. *Wolf Creek* (2005) was a massive local hit, capitalising on the then-keen interest in Hollywood's 'torture porn' sub-genre. Its director Greg McLean followed it with *Rogue* (2007), a wonderfully effective giant crocodile movie that unfairly floundered in cinemas.

Dying Breed (2008) was a fairly run-of-the-mill rural cannibal movie starring Leigh Whannell (*Saw*) and Nathan Phillips (*Wolf Creek*).

Most recently Sean Byrne's *The Loved Ones* (2009) finds horror in an obsessive teenage girl's wishes for the perfect end-of-year dance in a rural Australian town. This widely acclaimed horror movie, which has already screened at multiple international film festivals, opens widely in Australia at the end of September.

Australia makes less fantasy cinema than science fiction or horror, but there are some interesting films worth checking out. *Playing Beatie Bow* (1985) was an entertaining children's fantasy film about a modern-day girl thrown back in time to 1870s Sydney. It was directed by Donald Crombie.

Vincent Ward's 1988 film *The Navigator: A Medieval Odyssey* was an Australian/New Zealand co-production that followed a small group of medieval villagers on a crusade through to 1980s Auckland.

Perhaps the most successful of Australia's fantasy films is *Babe* (1995), a wonderfully realised children's story directed by Chris Noonan. The film was nominated for seven Academy Awards, and was followed by a much darker and more peculiar sequel, *Babe: Pig in the City* (1998), directed by the original's producer, George Miller.

Most recently Shane Abbess' dark fantasy film *Gabriel* (2006) was a supernatural action film set in Purgatory. It was an unusual film for an Australian production in that it was developed, written, and

produced specifically to attract a broad international audience—most Australian films have their eye on a local audience, and local tastes.

One Australian film that, while not science fiction, is likely of particular interest to many SF aficionados is Rob Sitch's 2000 comedy-drama *The Dish*. The film follows the Australian aspects of the 1969 Apollo 11 moon landings, based at Parkes. While many elements of the film have been fictionalised or fudged for drama purposes, its central scenes of the landing itself are powerfully and emotionally realised—a must for any fan of the Apollo missions or space exploration.

Australian genre cinema is, ultimately, similar to genre cinema from most other countries in that only a minority are exceptionally worth viewing. In fact, given the paucity of science fiction, fantasy, and horror films produced here it is arguable that Australia does in fact hit considerably above its weight.

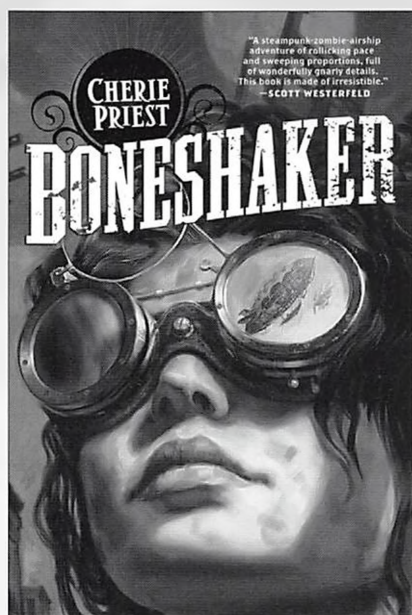
Speculative fiction comprises essentially visual genres—more often than not they rely on spectacle, and spectacle costs money. The requirements of the average science fiction or fantasy narrative generally push those stories out of the budget of Australian producers and studios. Despite these limitations, the occasional breakout hit absolutely makes the wait between films worthwhile. With titles such as *Mad Max 2*, *Dark City* and *Babe*, and with so many Australian actors, directors, writers, and production personnel contributing to speculative fiction cinema around the world, Australia has much to celebrate.

(Endnotes)

- 1 *National Survey of Feature Film and Television Productions 2008-09*, Screen Australia. (<http://www.screenaustralia.gov.au/nps/index.html>)
- 2 *Everyones*, 12 December 1928.
- 3 Adrian Martin, "Ghosts... of a national cinema", *Cinema Papers*, April 1994.
- 4 Roger Ebert, "Great Movies: Dark City", *Chicago Sun-Times*, 6 November 2005.

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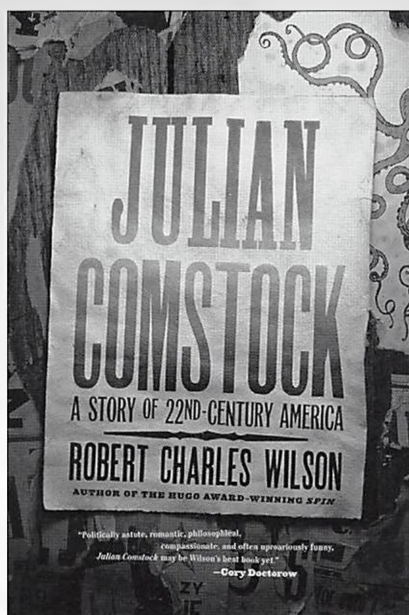
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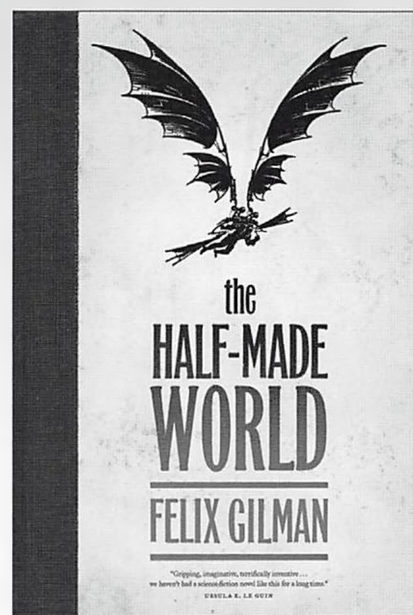
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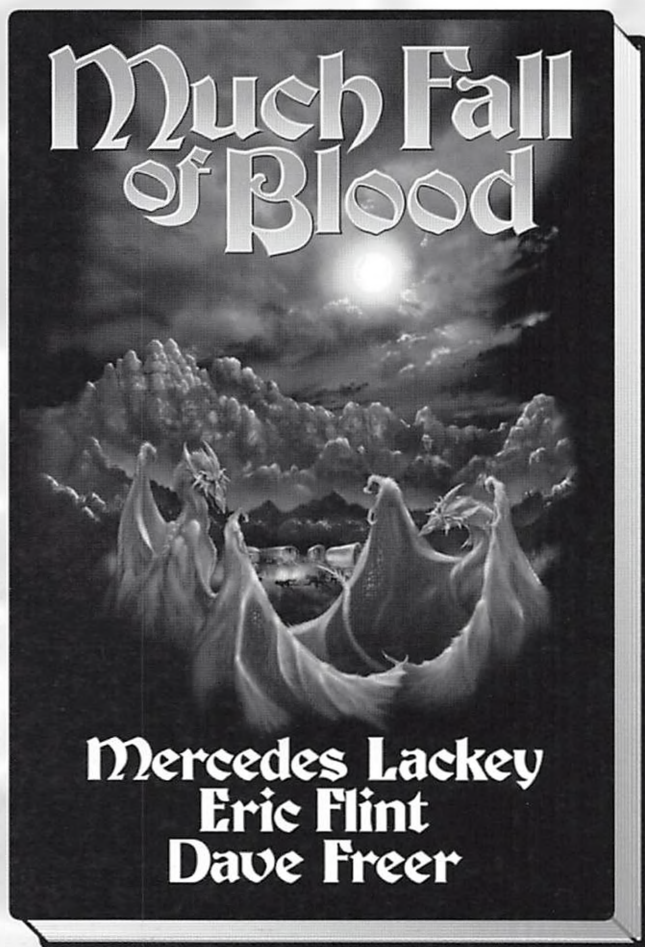
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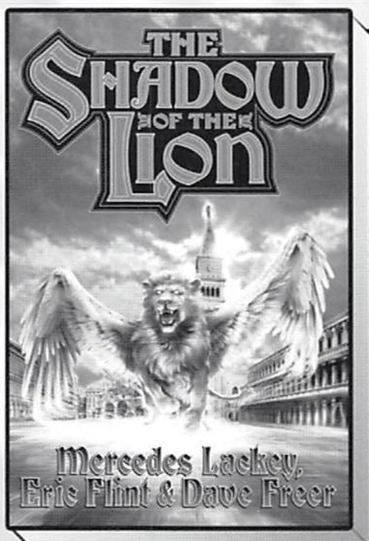
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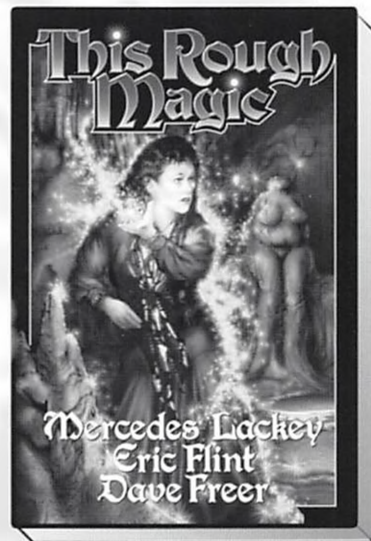
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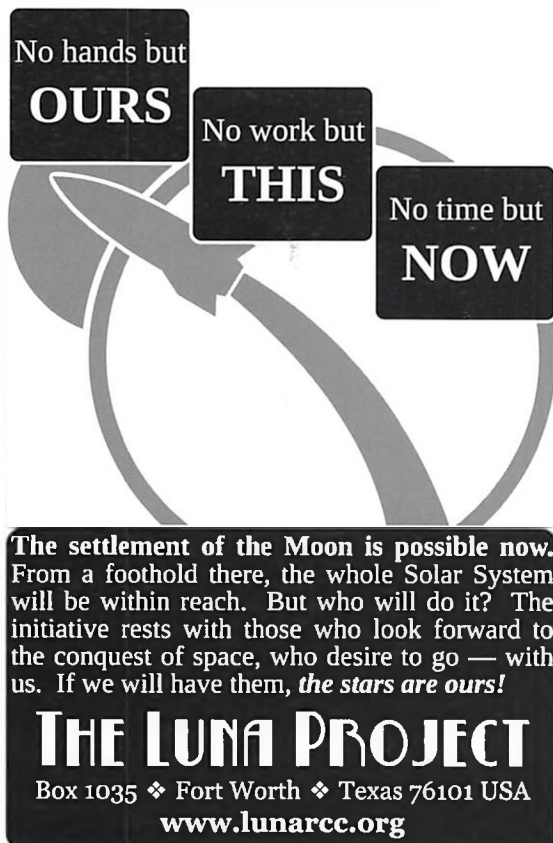
The two oldest of these funds are TAFF (the Trans-Atlantic Fan Fund), which began in 1954 and sends a fan across the Atlantic Ocean each year alternating westbound and eastbound, and DUFF (the Down Under Fan Fund), which began in 1972 and sends a fan each year across the Pacific alternating likewise. In 1979 the triangle was completed with GUFF, the Going Under Fan Fund when southbound in the direction of Australia – New Zealand or the Get Up-and-over Fan Fund going north.

Fans who wish to stand for election need nominators from each side; to be elected, they need votes from each side. Short platforms, with the names of nominators, are circulated. Voters (and candidates and anyone else who can be found) contribute to the fund. Once elected, delegates make their trip, meet fans on foreign soil, give and get good cheer, publish a report, and remain as the fund administrator on that side until replaced by the next local delegate. They attend the World Science Fiction Convention if it is held where they are going; otherwise, they attend the local national convention.

At the moment TAFF, DUFF, and GUFF are intercontinental. DUFF and GUFF touch Australia; this year's Worldcon being in Melbourne, their delegates, James Shields (GUFF, Ireland) and me (DUFF, United States), are expected to attend. Look for us!

Other similar funds have arisen. Across Canada is CUFF, the Canadian Unity Fan Fund; Lloyd Penney, a Hugo nominee for Best Fanwriter this year, was the 1998 delegate with his wife Yvonne. The 1998 delegate of FFANZ, the Fan Fund of Australia and New Zealand, was Renaldo the Party Sheep. There have been one-time funds; for example, in 1999, the Auld Lang Fund brought Dave Langford to Australia to Aussiecon 3.

The 2010 delegate of NAFF, the National Australian Fan Fund, which brings fans within Australia to the Natcon (this year conjoined with the Worldcon), is Gina Goddard. Look for her, too!



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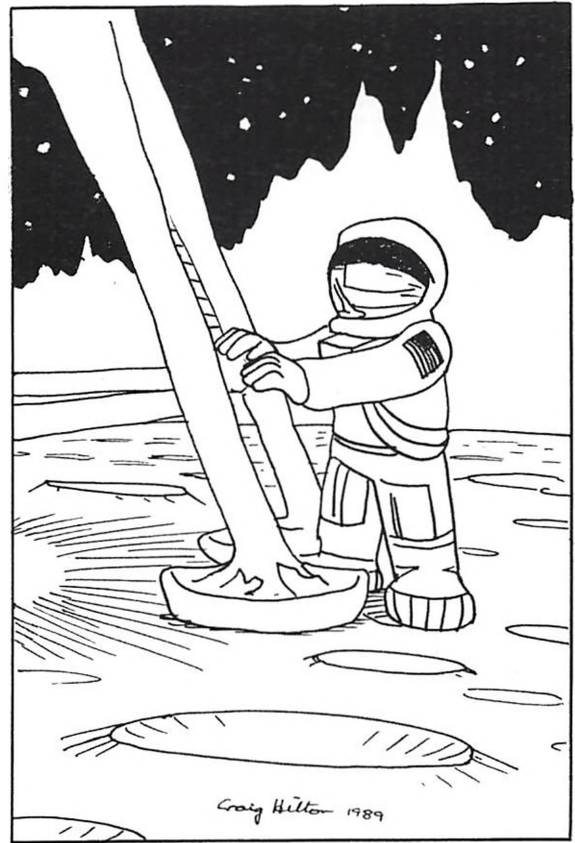
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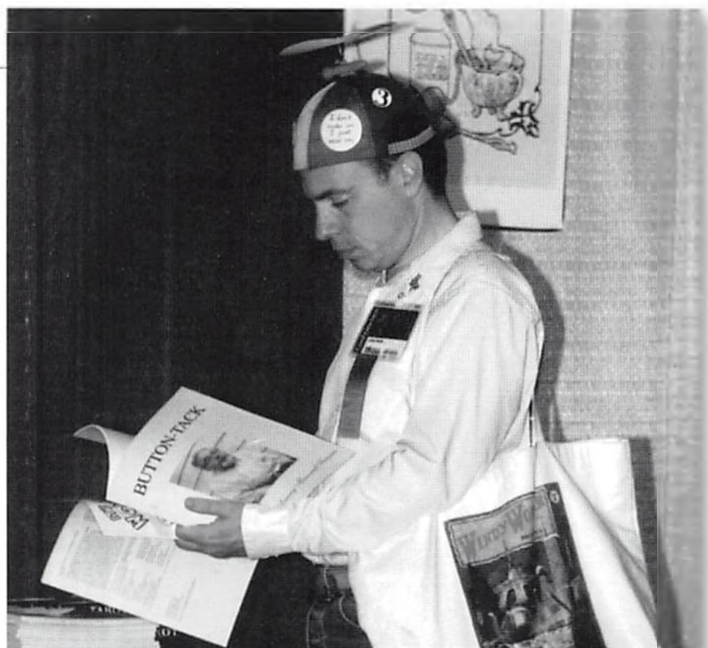
2010 Down Under Fan Fund Delegate, John Hertz

by himself

I was born at an early age and was reading well before first grade. My mother says I made her go over Lewis Carroll's *Through the Looking Glass* until I was reading it with her. One could do worse. My first science fiction may have been Raymond F. Jones' *Son of the Stars*. I certainly remember the Heinlein juveniles with their wonderful Clifford Geary illustrations. Those books and pictures were masterworks when published and still are today. The 2007 World Science Fiction Convention at Yokohama was a great event for which I served on the committee as an advisor. A panel on Heinlein's centennial year sat arguing whether to agree or disagree with opinions voiced by his characters; if he were not such a good writer, I said, no one would care.

By college I'd heard vaguely about the SF community but couldn't find it nor it me. I lived in Chicago, New York, and Seattle, which, if I only knew, had active fandoms. It was easier to find folk dancing. Eventually in a Los Angeles boarding house I met Jack Harness. He was a good and strange cook, indeed a good and strange man. He handed me one of the amateur publications by fans for fans which we call fanzines—which rarely publish fiction but almost everything else—through which a love of SF runs like the thread through necklace beads. "Here, kid," he said, "try it, you'll like it." That proved true. I met June and Len Moffatt, Lee and Barry Gold, Fuzzy Pink and Larry Niven. I joined the Los Angeles Science Fantasy Society. I wrote the Program Book for the 1984 Worldcon, also looking pretty good today. Fuzzy Pink no longer makes the eggnog that fueled my notoriety for teaching English Regency ballroom dancing, but I still wear the coat Mary Jane Jewell made for me. Mary Jane has a fine card in Bruce Pelz' *Fantasy Showcase Tarot Deck*. She and Fuzzy Pink introduced me to Georgette Heyer's Regency romance novels, which I recommend to you.

By the '90s I had returned to Los Angeles from law school (I went to Northwestern University, which is in the United States Midwest, just as mushrooms are not halls that serve mush), and developed several other fannish careers. At cons, I am often a judge or Master of Ceremonies in the costume competition we call the Masquerade; I often lead Art Show tours, for which Kelly Freas recruited me ("You seem to be



able to say what you see"); apparently I'm a good moderator of panels. My own fanzine *Vanamonde*, named for a creature in Arthur Clarke's classic novel *The City and the Stars*, began circulating widely. In the next years I was surprised to be given the Big Heart, our community's highest service award, which I'd thought I might earn if I kept useful a few more decades; since then it's been my duty to help surprise later recipients. I became a judge of the Rotsler Award, for long-time contribution to graphic art in amateur SF publications. I've had three Hugo nominations as Best Fan Writer. I don't love what Harry Warner, one of our greatest fan writers, used to call eekmail, but I try to be ecumenical, and at this writing you can find a dozen 1,000-word book notes by me on the World Wide Web site *Collecting Science Fiction Books* (not all my subjects are of collectors' value; some are recent) <www.collectingsf.com> under "A Fan's View", and a wider sample maintained by friends at <johnhertz.sciencefictionleague.org>, where "Again in 2010" explains why I stood for DUFF and hope that, by the time you read this, I shall be (or shall have been) here.

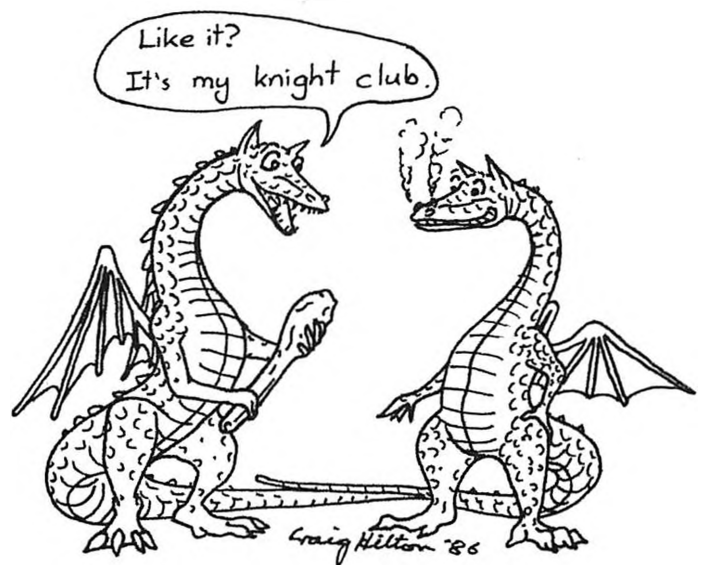
My usual list of favorite non-SF writers is Chuang Tzu, Maimonides, Nabokov, and Sayers, which leaves several to go without saying. I've hardly touched on music, poetry, food, and drink. A few days ago a Ghanaian doctor told me "After five minutes with you my sense of humor is corrupted for life." He probably would write *humour*. But this should get us started.

Down Under Fan Fund (DUFF) delegates to date

< westbound, North America to Australia – New Zealand > eastbound

Trip reports published as noted.

- **1972 Lesleigh Luttrell <**
Lesleigh's Adventures Down Under (1974)
- **1974 Leigh Edmonds >**
Emu Tracks Over America (1975)
- **1975 Rusty Hevelin <**
- **1976 Christine McGowan >**
The Flight of the Kangaroo (1986)
- **1977 Bill Rotsler <**
- **1978 Paul Stevens >**
- **1979 Ken Fletcher and Linda Lounsbury <**
- **1980 Keith Curtis >**
Chapter of report in FNAC 1 (Jun 94),
John Foyster ed.
- **1981 Joyce Scrivner <**
Chapters of report in (a) Quinapolis 6 (Dec 82),
M.K. Digre ed.; (b) Holier Than Thou 21
(Winter 85), Marty and Robbie Cantor eds.;
(c) Sticky Quarters 13 (Nov '85), Brian Earl
Brown ed.
- **1982 Peter Toluzzi >**
- **1983 Jerry Kaufman <**
Kaufman Coast to Coast (1988)
- **1984 Jack Herman >**
WAHFFful Tracks Over America (1985)
- **1985 Marty and Robbie Cantor <**
Duffbury Tales / Tales of Duffbury (1987)
- **1986 Nick Stathopoulos, Lewis Morley,
Marilyn Pride >**
- **1987 Lucy Huntzinger <**
Summary of report in Lucy's Aries Moon
Web diary
- **1988 Terry Dowling >**
Prints from a Far Land (1989)
- **1989 John D. Berry <**
Chapter of report in Gasworks 1 (Jun 97),
John D. Berry and Steve Swartz eds.
- **1990 Greg Turkich >**
- **1991 Art Widner <**
- **1992 Roger Weddall >**
- **1993 Leah Zeldes Smith and Dick Smith <**
- **1994 Alan Stewart >**
- **1995 Pat and Roger Sims <**
- **1996 Perry Middlemiss >**
Trip summary published Feb 97
- **1997 Janice Murray <**
- **1998 Terry Frost >**
- **1999 Janice Gelb <**
Janice's Adventures in Down-Underland (2000)
- **2000 Cathy Cupitt >**
Chapter of report, "DUFF 2001: the Result!"
(Jan 01), Janice Gelb ed.
- **2001 Naomi Fisher and Patrick Molloy <**
- **2002 Julian Warner >**
- **2003 Rosy and Guy Lillian <**
Antipodal Route (2006)
- **2004 Norman Cates >**
- **2005 Joe Siclari <**
- **2008 Sue and Steve Francis <**
Sue and Steve's Excellent Adventure
in Australia (2009)
- **2009 Emma Hawkes >**
Begun posting to a DUFF trip LiveJournal
- **2010 John Hertz <**

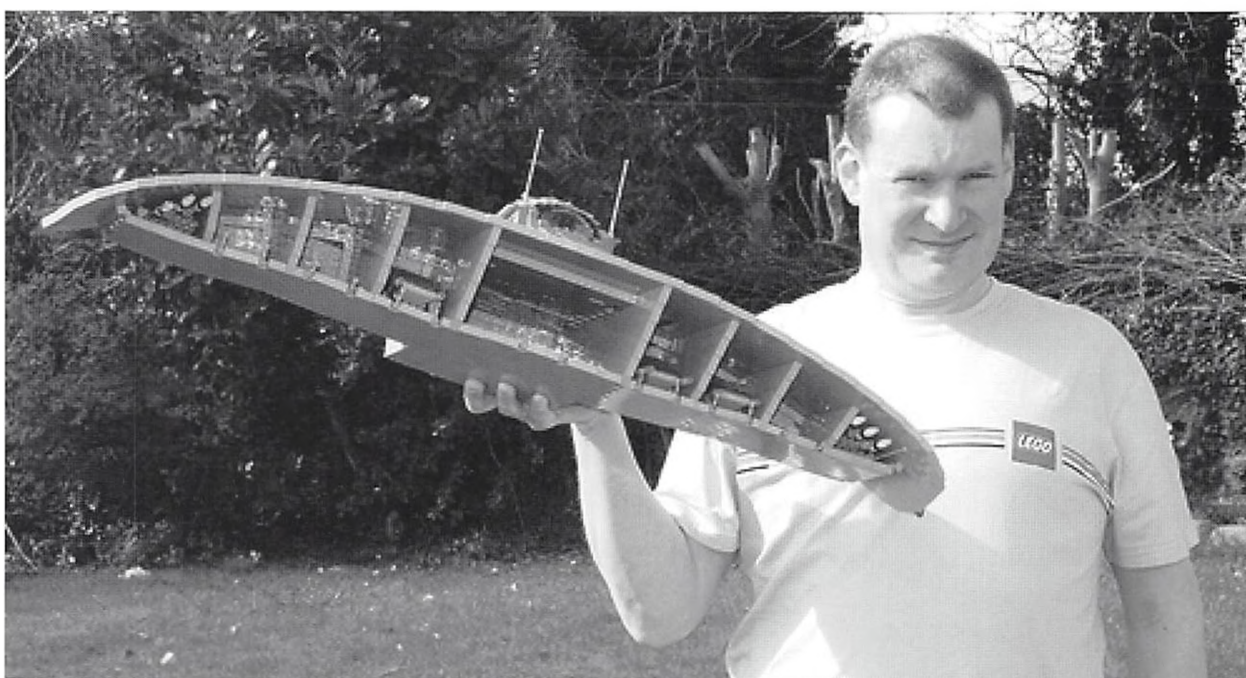


GUFF Winner: James Shields —Ireland’s Hardest Working Fan

James Shields, a mild-mannered, unappreciated computer genius working for a bank during the day, has applied his computer skills to the benefit of Irish fandom for nearly twenty years at night, ensuring that no unsuspecting fan may find a four-oh-four error, or get lost or confused at a convention but rather that they are guided by the glowing light of his eternal 386.

at that stage, for when he chimes in, it is no doubt the prophetic Bell O’Doom and should be heeded.

His longevity and tenacity on the Octocon committees, are as much to do with his gentle, nonjudgemental, sitting-on-the-fence ways as his skills and abilities with paper and web. Never a man to get caught up in the heated passion that is Irish



James arrived in Irish fandom around 1991, when it became clear to the plain people of Irish fandom that their letterset and page-folding photocopying antics had seen their day, as this man turned up like the Great Irish Elk striding into the battlefield, but with ‘Desktop Publishing’ abilities. Soon most of Irish fandom was relying on these skills—well, except for the fans who were learning them.

James was soon involved with the National Science Fiction convention, Octocon, and has the accolade of being on the most committees of Octocon over the last twenty years. He has managed and maintained and designed many of the Octocon websites, as well as designing nearly fool-proof ways for others to conduct online activities. He has always had a hand in other aspects of the convention, being a voice of chronological warning—especially if he tells a committee something is running late, for it surely is

Fiery Fandom, his calm, benevolent, and relaxed attitude have stood him in good stead, avoiding the common quick retort or flashback so frequent among the plain angry fans of Ireland, his thoughtful moments frequently intensifying or annulling any argument around him.

At some stage a heavy weight will no doubt be applied around his neck, a medal maybe, for these stalwart efforts, for the good of the nation.

He threads a fine course with deadlines, and has done the red-eye all-nighter program book. This is sometimes seen as his way to ensure proper appreciation, the relief of success overwhelming the stress of committees panicking.

James Shields never panics. Time is not something that applies to him like everyone else; he can look at the layout of a single page in a zine for hours, until it looks back at him, and still not consider it too

much. He is rarely late, but when he is, this is to be expected—a man of his abilities and genius is worth waiting for, for when he speaks, a weight of thought and consideration will have gone into his utterances that frequently stun and silence those attentively listening.

As well as Octocon, James started up Sproutlore, the Now Official Robert Rankin Fanclub, and this ran for fourteen years, nearly fifty magazines, and over a dozen large gatherings, all of which he was intrinsically involved with. This fan activity linked Irish and UK fandom and moved forward the process of international fannish benevolence, James becoming a well-known 'Irish' personality at conventions and events in the UK. His understanding of time was as much a wonder to UK fans as to the plain fans of Ireland.

James' understanding of time assisted in the creation of a TAFF report by Tobes Valois. As time went by and this report failed to materialise, UK and Irish fans gathered, attached Tobes to electricity, and elicited a report, with James' assistance.

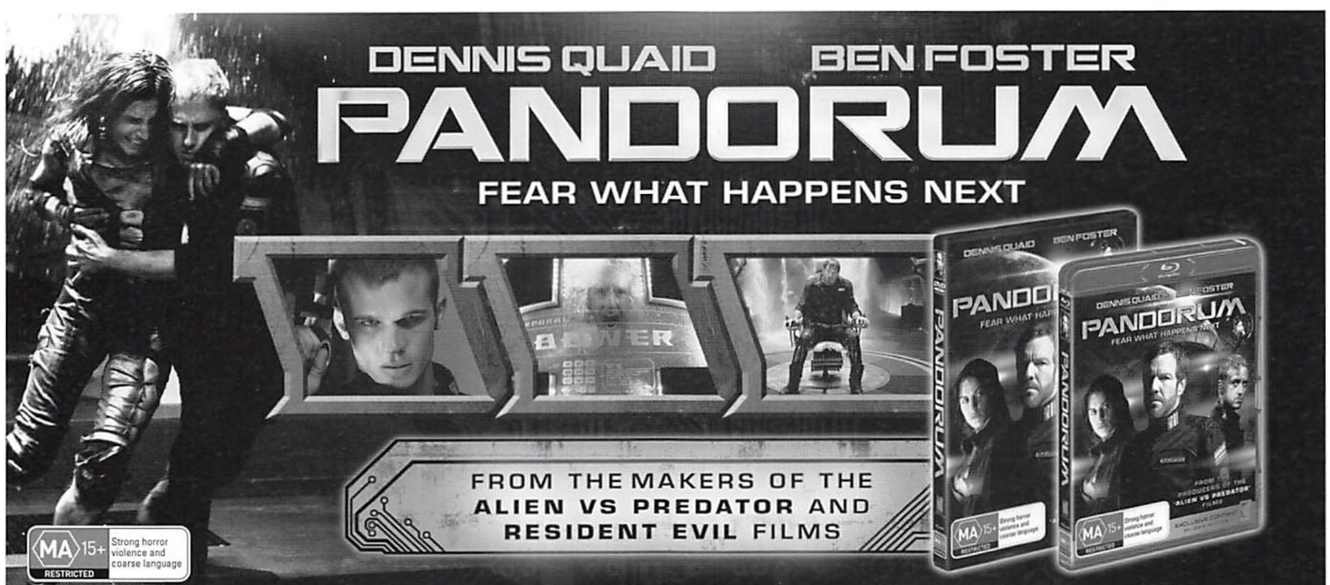
He helped with the 2005 Worldcon Young Adult programme, receiving notoriety among youngsters for his crazy and 'wacky' ways, especially where Time Keeping on the Lego railway layout kept resulting in catastrophic accidents, to everyone's pleasure, for there is no point in building it, unless you intend to

take it apart.

In the early twenty-first century, James rekindled his interest in trains and Lego, although this fire had not burnt out, as Irish fans could see from the dark and strange glow from his eyes; it had been in a hiatus for some time. Not that that mattered to him. James had not only become, in an instant, a serious builder of Lego trains, modelling them on Irish prototypes and displaying them in steam train museums, but he has managed to muscle Lego activities into a host of science fiction conventions, and he has gone on to be become the Official Irish Ambassador For Lego. An accolade indeed.

A very keen science fiction reader, he also has an interest in dinosaurs, quantum geopolitics, and the mechanics of space and time; has the Haines manual; owns reptiles; has a moderate handle on most scientific issues of the day; is a Holden man; has noted that the Australians lost the last time they played against Ireland at the Melbourne Cricket Ground, International Rules series, and will be visiting to gloat; and most recently has combined his fanac and Lego hobbies in his fanzine Brick Fix (<http://efanzines.com/BrickFix/>).

James has set up a website to live blog the trip as he goes, and he invites people to read and comment at <http://guff.lostcarpark.com/>



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The Galactic Hegemony had been around a long time, and it liked stability. The kind of stability violent, aggressive species like the carnivorous Shongairi tended to disturb. In fact, the herbivore-dominated Hegemony had never been happy that the Shongairi's development of FTL capability had made them automatically eligible for Hegemony membership in the first place. In the Hegemony's opinion, the Shongairi ought to have had the common decency to follow the example of other species with similarly violent, psychopathically aggressive dispositions and blow themselves back into the Stone Age as soon as they discovered atomic fission.

Since they hadn't done that, it only seemed reasonable to certain members of the Hegemony's Council to kill two birds with one stone when the Hegemony Survey Force encountered a world whose so-called "sentients" were almost as bad as the Shongairi themselves. Fortunately, the newly discovered batch of psychopaths—they called themselves "humans"—were hopelessly primitive. Obviously, the thing to do was to use the Shongairi to neutralize them before they could become a second threat to the Hegemony's tranquility.

Well, it seemed like a good idea at the time....

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2010 NAFF Delegate: Gina Goddard

By Terry Chilvers

Gina Goddard is a well-loved and respected member of Western Australian fandom, having maintained her enthusiasm and involvement for some thirty years.

Gina is best known for her friendliness and welcoming manner and works hard to make sure that people around her feel included. She was awarded the Marge Hughes 'Mumfan' award in 1994 for 'sustained support to fandom over a significant period of time'. She is smart and funny and particularly passionate about the place of women in fandom, which led her to being one of the founders of Gynaecon, the 'guerilla feminist con within a con'. With a knack for trivia, she will be a boon to any quiz team, a 'Kick-Ass Moderator' (TM), and an asset to any panel, especially if it involves talking under water.

Gina spent many years sharing her love of speculative fiction as an English teacher of high school girls and was thrilled when her students skewed the results of research into teenagers' gender-based attitudes to science fiction. So successful was her teaching of SFF that it's resulted in two fannish marriages and seven children (and counting). She plans to continue subverting young minds as a teacher librarian in the near future.

Her achievements include: President and Life Member of the University of Western Australia SF Association, Swancon committee member, Swancon 23 Fan GoH, WASFF Board Member, Tin Duck winner, Ditmar nominee, Gynaecon founding member, and Gynaezine co-editor.

This will be Gina's third Aussiecon, having performed at the masquerade as a member of Slippery Jim and the Ratettes at Aussiecon II and as a volunteer co-ordinator at Aussiecon III.



It's unlikely that you'll find Gina propping up the bar at the con—she's more likely to be running about trying to help everything run smoothly. So why not break her routine and buy her a drink? Ask her why she *still* loves *Star Wars*!

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Aussiecon 4 “Make Ready” Short Story Competition

In April, Aussiecon 4 announced the “Make Ready” Short Story Competition. We asked people to submit new genre fiction that was imaginative and entertaining, but brief—limited to 1500 words. The story had to include an Australian landmark or town and also had to include the words “make ready”.

“Make Ready” is a printing term and therefore very appropriate to the art of writing, which this competition encouraged. The “Make Ready” competition received thirty-eight valid entries, of which fourteen went into the semi-finals. Many of the stories had something positive to recommend them, hence the number of semi-finalists.

Aussiecon 4 would like to thank the Australian Science Fiction Foundation for generously donating the prizes for this competition, which were A\$200 for first place and A\$100 for the first runner up.

Aussiecon 4 also acknowledges the work put into the competition by the judges who read for this competition. For the Preliminary Round, our readers were Andrew, Catherine, Katie, Simon, Terri, Tracie and Wendy. Without fans volunteering to support an endeavour like this, nothing would be achieved.

Then there are the judges who freely gave their time, experience and expertise for the semi-finals and finals: authors Sean McMullen, Lyn McConchie, and Helen Lowe. Aussiecon 4 would like to thank all the judges who participated in this event.

Thank you to all those who submitted stories for consideration.

June Young

Short Story Competition Administrator

Short Story Competition Results

Winner

“The Perforation” by Helen Stubbs, The Gold Coast, Queensland, Australia

First Runner Up

“The Rise & Fall of a Fair Dinkum Superhero” by Aidan Doyle, Melbourne, Victoria, Australia

Highly Commended

“The Promotion” by Brooke Maggs, Melbourne, Victoria, Australia

Highly Commended

“The Bicycle Rebellion” by Laura E. Goodin, Wollongong, New South Wales, Australia

The Perforation

By Helen Stubbs

“Dad, I’m begging you not to go.” A tear dripped onto my school skirt.

“Shush, Karen. Come out here.” He’d opened the sliding door and stepped into our grassy yard, growing wild since the rain.

“Huh?”

He crept toward the shed at the back of the yard.

“What’s that noise?” he asked. I heard a scratch and a yap.

“Dad?”

He tugged the shed door open. “Here he comes!” A brown puppy galloped to him and to me, then ran circles around our yard.

“Dad! Is he for me?”

“Happy thirteenth birthday, Kaz. Will you turn into a rotten brat, now?”

He ruffled my hair. I pushed his hand off and smoothed my long blonde strands. “Yep, just like you.”



I went to school, and Dad went to work, Proofing Lismore against the Perforation. That night he came through our squeaking screen door and plonked Indian takeaway on the table.

“See, little princess?” he said. “No hole swallowed me up.”



Sun beating in the window was making my bed too hot. I sat up, panting. I’d had the dream again: a hole had swallowed the town where Dad was working. Roger’s black nose poked open my door, and he leapt onto my blanket, claws digging into my ribs, pink tongue licking my cheeks.

“Roger!” I hugged him and stroked his velvet ears, then padded out to the kitchen.

Dad was stepping through the door, draining his coffee mug.

“You ducking out again?” I glared at him over Roger’s head.

“No, Kaz. Just gotta run. I’m on the make ready job for Brisbane. Tomorrow’s Proofing.”

“Dad, please don’t go, I’ve got this feeling...”

He came back in, dirt crumbling from his boots onto the floorboards. His yellow jacket crinkled, smelling of plastic, as he hugged me.

“I’ll be fine.”



That afternoon I walked out the school gates with friends, pushing my bike alongside. Boys jostled by the fence, showing off for some giggling girls. I turned

toward Dina. She was checking BOM on her phone. People used to check the weather. These days, they looked to see what towns or suburbs had vanished. For months, now, nothing had disappeared. I wanted to tell Dina not to look, but she was turning to me, pale, her mouth slightly open. I grabbed the phone. Half of Burleigh, gone; Parkwood, gone; the City of Brisbane—I gulped—gone.

Hands were on me, trying to hug me. I needed to get away. I straddled my bike as the girls called for teachers. A few strong pushes on the pedals took me out of their reach.

~ * ~

I wheeled my bike onto the train at Robina station. The end of the line was now Park Road station, near the old Brisbane gaol. No one spoke on the long ride. Some sniffled. I couldn't cry.

~ * ~

I got off the train with my bike, wove through crowds of commuters and frantic loved ones, then rode along Woolloongabba's backstreets toward the freeway. As I came to the overpass I saw the crater that had engulfed Brisbane's centre. The brown river ran, unaltered. Bridges still spanned its width, but metres onto the north bank it looked like the black mouth below had bitten the bridge's ends off. Where the city had been, the crater gaped, swirling with grey mist.

I looked over to Southbank, swarming with army, police, and council workers wearing orange vests. I searched for the yellow coats of Proofing contractors but saw none.

My dad was in that hole.

~ * ~

I made it to the river's edge and waited for dark, then walked along the riverfront houses of Mowbray Park. Hours passed before I found a kayak that wasn't chained up; I dragged it to the water. The oar clunked as I slid in, shivering in my wet school skirt and thin cotton shirt. Night would hide my passage upriver.

Small waves lapped the kayak as I fought the tide. Hair blew in my eyes and whipped my neck. My arms and shoulders ached as I finally rowed into the mangroves at what had been the Botanic Gardens. Dark leaves rustled against a silvering sky, and beyond them was the crater's edge. I trudged up to the rim, leaves crunching underfoot.

The crater's continuous black wall was shiny as fresh tar, with thousands of tiny holes lining the surface, and more perforations within those. I shivered and looked away. It felt like the crater was staring at—probing—me. I squinted into the grey mist that swirled within.

"Why did you do it?" I yelled.

"It's a girl!"

The man's shout made me jump. It came from the bridge behind me. Distant footfalls slapped against the road—soldiers running to save me.

"I'm coming to get him," I said, my breath stirring the mist.

And then I dived.

~ * ~

“Girl! Girl!”

The voices were a world away. I stood beside my dad, over a floor of strangers that slept with open eyes. The mist smelt faintly of rot and burnt rubber. Empty black holes riddled all our skins, and although Dad stood by me he couldn’t speak. He smiled sadly like a damaged photograph.

The soldiers called again so I rose to the crater’s edge.

“There she is!” they called. They saw my perforated face. “Oh my God!”

When they reached for me I dropped back down.

~ * ~

“Karen! Kaz!” Dina called.

I rose. Above the crater it was midday. I squinted, scanning the mangroves for Dina. The sun was too bright; it shone through my holes, showing that I was obviously horribly empty, so I stepped toward the shade.

A fine fibre net sprang from the ground, catching me like strong spider web. Soldiers ran at me, slipped a canvas sack over my head, and threw me on a cold floor. An engine revved; the truck lurched forward.

For the first time since Dad’s death—or mine?—I cried.

~ * ~

A white room. The ground below my chair was dappled with bright circles, like miniature spotlights, from the lights above shining in and out my perforations. Researchers had probed me with instruments, exchanging horrified looks.

“Turn off the lights,” I begged. “Let me go back to the darkness.”

My desperation built into a moan, then a scream, shrill and continuous. It shifted from my mouth to emanate from all the black holes in my skin. Hurricanes swirled forth from them, forming one giant, dark whirlwind. The white room greyed, it shook and shattered, as the crater engulfed me.

~ * ~

Above the misted darkness a dog was barking.

I brushed my blonde hair back and glanced at Dad, still smiling. I stroked his shoulder, avoiding his black holes.

I rose to the crater’s lip, searching for a trap. Leaves crunched under the mangroves, crushed by a big dog’s paws. His fur was dripping, and he shook himself, then pawed the ground.

“Roger!”

I knelt. “Come.”

He lay down, whined, then crawled to me and licked my hand. My old mobile phone was clipped to his collar. I unhooked it and checked the messages.

Kaz, U xtended th cr8er by calling it. U cntrld th Pr48tn. U can stp it.

My head was hollow. Was that true?

Theyv fnshd Proofng frm Southprt 2 Mlbrn. They think no hls can breach t but theyr wrng. If any1 can stp it U can. Do it!"

Do it.

I scooped Roger up and faced the crater. He whined, begging me not to take him. But I needed him, his help. I jumped, his howl spiralling upward.

We plunged down into dark mist, the fall dragging my hair upwards. I crashed past my father, through the floor. The rushing air buffeted us, and I squeezed Roger, tangling my fingers in his hair so tightly that he snarled.

The vacuum began to suck out my breath.

"Perforation?" I asked.

"Yes," said a hollow voice.

"Go away," I begged. "Give my dad and the other people back."

Infinite, gaping eyes turned on me.

"They're lost," it said. "But this ... Roger ... I want it, too."

"Roger? No!"

The Perforation's focus built. Wind whipped my feet out from under me, and I tumbled, clutching Roger tightly. The Perforation's hunger turned to him. I heard its desire to pierce his fur and translucent skin, to consume his organs and soul.

I screamed, shrill enough to stab my own holes through reality's branes, and I splayed my fingertips outward, letting Roger fall away. White needles of desperate love shot from my fingertips, penetrating the black cliffs of the crater, piercing every Perforation eye across the world. I dragged them back to me, sucking the entire Perforation in through my skin's craters, with a flow of air to fuel my continuing scream.

The Perforation resisted. *BANG*: its hold snapped.

Then nothing but drifting silence.

~ * ~

I open my eyes. The Earth hovers over my palm. Against space my skin is reversed night sky: silver, with infinite black eyes.

Over wind-blown grass on the freeway's verge, Roger is galloping home.

I have no home. I am the Perforation.

~ * ~

About the author:

Helen Stubbs loves the beautiful weird, especially Speculative Fiction. She has a Bachelor of Arts and has completed short courses in creative writing. She was chosen to participate in the Gold Coast City Council's *Write That Book 2009* and received an RADF grant to coordinate *Publish That Book 2010*. Through these two courses she has developed her novel *Black Earth*.

"The Perforation" was inspired by the phrase 'make ready,' meaning to prepare a document for publishing, thus requiring 'proofing.' It was a short drop from there into the darkness of a devouring sieve. Helen explores the idea of becoming, and so controlling, the monster. She wrote the story in the weeks before the Canadian and Guatemalan sinkholes occurred.



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BEST NOVELETTE

"Eros, Philia, Agape"

by Rachel Swirsky

TOR.COM, MARCH 2009

"Overtime"

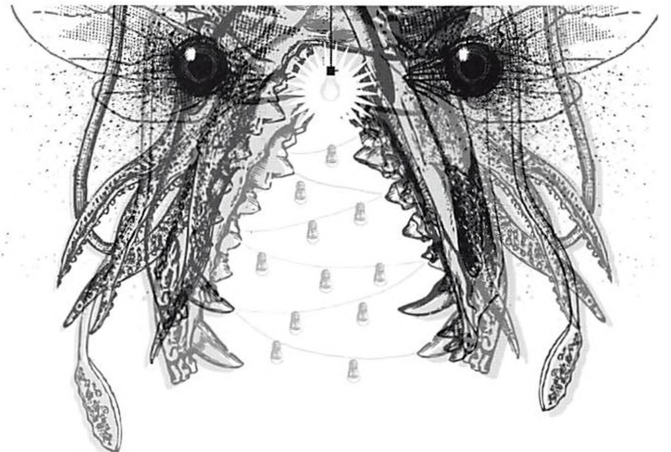
by Charles Stross

TOR.COM, DECEMBER 2009

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Newcomer's Guide to Worldcon

If you're new to Worldcon, first of all, welcome! You're about to embark on a five-day journey that we hope will be the first of many.

The Pocket Program Guide will provide you information about the "big ticket" items—the panels, the Hugo Awards, the Masquerade, gaming, and the kaffeeklatsches. And while these are a huge part of what Worldcon is, there's a lot that's not on the official program.

We can't hope to cover it all, but below is a guide to some of the non-program parts of the Worldcon experience.

Art Show

The Art Show is an art gallery within the Worldcon. Two-dimensional and three-dimensional artwork by professionals and amateurs is on display throughout most of the convention, with periodic docent-led tours. Most of the artwork may be purchased on a silent-auction basis. From the beautiful to bizarre, serious to silly, there's an amazing range of artwork. Spend some time at the Art Show and be amazed at the talent and creativity within the SF community.

Dealers Room

The Dealers Room is where you can find SF-related books, comics, clothing, jewellery, figurines, and much, much more. The vendors in the Dealers Room are independent businesses; Worldcon does not receive any portion of the sales (the dealers have paid a fee in order to have space in the Dealers Room).

Browsing through the Dealers Room is definitely something for which you should leave some time during the convention—even if you are not a shopper.

Exhibits

Located near the Dealers Room will be an exhibit area. At the time this book went to press, there were plans for a photo exhibit recounting the history of Worldcons in Australia, but other items may also be on display.

Filking

If Worldcon were summer camp, the filkers would be the people who gather around the campfire singing songs—but instead of singing "Kumbaya", filkers

generally sing songs they've written about science fiction and fantasy. The songs may also be parodies of popular songs, or even other filk songs.

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

Hall Costumes

Want to dress up as your favourite character in your favourite SF novel, comic, movie, or TV show? Great! Want to showcase your costuming skills without entering the formal Masquerade? Cool! Many people wear "hall costumes"—i.e., costumes that they wear throughout the day as they attend the con. All we ask is that you adhere to the no-weapons policy (see the Program Book for details) and some common sense: make sure your costume doesn't pose a danger to yourself or others, and remember, "no costume" is not a costume!

Don't want to dress up? That's okay, too, of course. And most people who do wear costumes are happy to have their photos taken, but as a courtesy, it is generally best to ask first.

Newsletter

At least once a day, and sometimes more frequently, we will be producing the at-con newsletter. Read it to find out about attendees' experiences at local



restaurants, and Hugo and Masquerade award winners. The newsletter will be available near the Information Booth and at other locations around the convention. The newsletter editor, Flick, welcomes contributions from attendees.

Parties

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

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

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

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

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

Ribbons

Hanging off the membership badges of many attendees will be ribbons of various colours; in fact, some Worldcon members make a point of collecting as many ribbons as they can. Some of the ribbons are "official" ones issued by the Aussiecon 4 committee and are used to identify people who have particular roles or duties, program participants, attendees who

need disability access, etc. Other ribbons are created by groups or individuals for any number of fun and silly reasons.

Volunteering

Worldcon is a run completely by volunteers, and there is always a need for more help. From serving tea in the Green Room to staffing the registration desk, delivering newsletters to helping box things up at the end of the convention, we can use your help. Whether you have only an hour to spare or huge blocks of time, we have a job for you. To find out more, stop by the Volunteer Desk.



Voodoo Board

Near the Dealers Room there is a set of boards listing the name of all attending members of the convention. If you wish to contact an attendee and phone/email aren't viable options, you can put a pin next to their name (hence the "Voodoo") and place a message in the box next to the board.

The Big Life of a Little Man

Michael Dunn Remembered



This book is the "can't put down" biography of famous little person actor, Michael Dunn, who played Dr. Loveless in the old *Wild Wild West* TV series. Dr. Loveless was the king of science fiction while planning all kinds of evil plots. He always managed to escape at the end of each episode and was brought back ten different times to challenge the show's heroes - James T. West (Robert Conrad) and Artemus Gordon (Ross Martin). Dunn is also remembered by *Star Trek* fans for his role as Alexander in Plato's Stepchildren.

The BIG LIFE OF A LITTLE MAN Michael Dunn Remembered is an intriguing and poignant biography

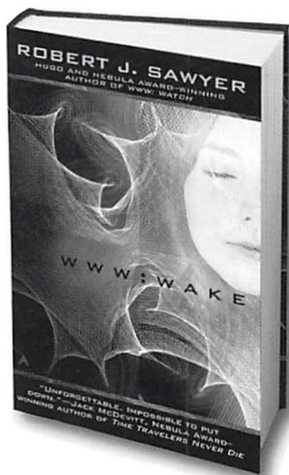
filled with struggles and triumphs. It tells of one family's abounding love and is truly the story of an amazing man. Copies can be ordered from Tate Publishing 1-888-361-9473, www.tatepublishing.com, amazon.com, barnesandnoble.com, or wherever books are sold. Contact the author at skauthor1@aol.com

Kelly's other works include, *Your New Baby's Instruction Book* (for parents of newborns), and, *A Cat Named Zooby* (a charming true story for ages 8 to 108).

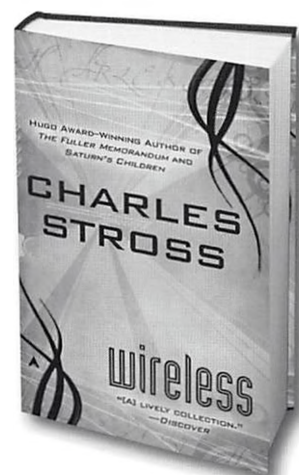


ACE AND ROC CONGRATULATE OUR 2010 HUGO AWARD NOMINEES

ROBERT J. SAWYER
NOMINEE FOR BEST NOVEL



CHARLES STROSS
NOMINEE FOR BEST NOVELLA,
"PALIMPSEST," ORIGINALLY
PUBLISHED IN *WIRELESS*



GINJER BUCHANAN
NOMINEE FOR BEST EDITOR,
LONG FORM



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2010 Hugo Nominees

BEST NOVEL

- *Boneshaker* by Cherie Priest (Tor)
- *The City and The City* by China Miéville (Del Rey; Macmillan UK)
- *Julian Comstock: A Story of 22nd-Century America* by Robert Charles Wilson (Tor)
- *Palimpsest* by Catherynne M. Valente (Bantam Spectra)
- *Wake* by Robert J. Sawyer (Ace; Penguin; Gollancz; Analog)
- *The Windup Girl* by Paolo Bacigalupi (Night Shade)

BEST NOVELLA

- "Act One" by Nancy Kress (*Asimov's* 3/09)
- *The God Engines* by John Scalzi (Subterranean)
- "Palimpsest" by Charles Stross (*Wireless*; Ace; Orbit)
- *Shambling Towards Hiroshima* by James Morrow (Tachyon)
- "Vishnu at the Cat Circus" by Ian McDonald (*Cyberabad Days*; Pyr; Gollancz)
- *The Women of Nell Gwynne's* by Kage Baker (Subterranean)

BEST NOVELETTE

- "Eros, Philia, Agape" by Rachel Swirsky (*Tor.com* 3/09)
- "The Island" by Peter Watts (*The New Space Opera* 2; Eos)
- "It Takes Two" by Nicola Griffith (*Eclipse Three*; Night Shade Books)
- "One of Our Bastards is Missing" by Paul Cornell (*The Solaris Book of New Science Fiction: Volume Three*; Solaris)
- "Overtime" by Charles Stross (*Tor.com* 12/09)
- "Sinner, Baker, Fabulist, Priest; Red Mask, Black Mask, Gentleman, Beast" by Eugie Foster (*Interzone* 2/09)

BEST SHORT STORY

- "The Bride of Frankenstein" by Mike Resnick (*Asimov's* 12/09)
- "Bridesicle" by Will McIntosh (*Asimov's* 1/09)
- "The Moment" by Lawrence M. Schoen (*Footprints*; Hadley Rille Books)

- "Non-Zero Probabilities" by N. K. Jemisin (*Clarkesworld* 9/09)
- "Spar" by Kij Johnson (*Clarkesworld* 10/09)

BEST RELATED WORK

- *Canary Fever: Reviews* by John Clute (Becon)
- *Hope-In-The-Mist: The Extraordinary Career and Mysterious Life of Hope Mirrlees* by Michael Swanwick (Temporary Culture)
- *The Inter-Galactic Playground: A Critical Study of Children's and Teens' Science Fiction* by Farah Mendlesohn (McFarland)
- *On Joanna Russ* edited by Farah Mendlesohn (Wesleyan)
- *The Secret Feminist Cabal: A Cultural History of SF Feminisms* by Helen Merrick (Aqueduct)
- *This is Me, Jack Vance! (Or, More Properly, This is "I")* by Jack Vance (Subterranean)

BEST GRAPHIC STORY

- *Batman: Whatever Happened to the Caped Crusader?* Written by Neil Gaiman; Pencilled by Andy Kubert; Inked by Scott Williams (DC Comics)
- *Captain Britain And MI13. Volume 3: Vampire State* Written by Paul Cornell; Pencilled by Leonard Kirk with Mike Collins, Adrian Alphona and Ardian Syaf (Marvel Comics)
- *Fables Vol 12: The Dark Ages* Written by Bill Willingham; Pencilled by Mark Buckingham; Art by Peter Gross and Andrew Pepoy, Michael Allred, David Hahn; Colour by Lee Loughridge and Laura Allred; Letters by Todd Klein (Vertigo Comics)
- *Girl Genius, Volume 9: Agatha Heterodyne and the Heirs of the Storm* Written by Kaja and Phil Foglio; Art by Phil Foglio; Colours by Cheyenne Wright (Airship Entertainment)
- *Schlock Mercenary: The Longshoreman of the Apocalypse* Written and Illustrated by Howard Tayler

BEST DRAMATIC PRESENTATION

— LONG FORM

- *Avatar* Screenplay and Directed by James Cameron (Twentieth Century Fox)
- *District 9* Screenplay by Neill Blomkamp and Terri Tatchell; Directed by Neill Blomkamp (TriStar Pictures)

- *Moon* Screenplay by Nathan Parker; Story by Duncan Jones; Directed by Duncan Jones (Liberty Films)
- *Star Trek* Screenplay by Robert Orci and Alex Kurtzman; Directed by J. J. Abrams (Paramount)
- *Up* Screenplay by Bob Peterson and Pete Docter; Story by Bob Peterson, Pete Docter, and Thomas McCarthy; Directed by Bob Peterson and Pete Docter (Disney/Pixar)

BEST DRAMATIC PRESENTATION

— SHORT FORM

- Doctor Who: “The Next Doctor” Written by Russell T Davies; Directed by Andy Goddard (BBC Wales)
- Doctor Who: “Planet of the Dead” Written by Russell T Davies and Gareth Roberts; Directed by James Strong (BBC Wales)
- Doctor Who: “The Waters of Mars” Written by Russell T Davies and Phil Ford; Directed by Graeme Harper (BBC Wales)
- Dollhouse: “Epitaph 1” Story by Joss Whedon; Written by Maurissa Tancharoen and Jed Whedon; Directed by David Solomon (Mutant Enemy)
- FlashForward: “No More Good Days” Written by Brannon Braga and David S. Goyer; Directed by David S. Goyer; Based on the novel by Robert J. Sawyer (ABC)

BEST EDITOR, LONG FORM

- Lou Anders
- Ginjer Buchanan
- Liz Gorinsky
- Patrick Nielsen Hayden
- Juliet Ulman

BEST EDITOR, SHORT FORM

- Ellen Datlow
- Stanley Schmidt
- Jonathan Strahan
- Gordon Van Gelder
- Sheila Williams

BEST PROFESSIONAL ARTIST

- Bob Eggleton
- Stephan Martiniere
- John Picacio
- Daniel Dos Santos
- Shaun Tan

BEST SEMIPROZINE

- *Ansible* edited by David Langford
- *Clarkesworld* edited by Neil Clarke, Sean Wallace, and Cheryl Morgan
- *Interzone* edited by Andy Cox
- *Locus* edited by Charles N. Brown, Kirsten Gong-Wong, and Liza Groen Trombi
- *Weird Tales* edited by Ann VanderMeer and Stephen H. Segal

BEST FAN WRITER

- Claire Brialey
- Christopher J Garcia
- James Nicoll
- Lloyd Penney
- Frederik Pohl

BEST FANZINE

- *Argentus* edited by Steven H Silver
- *Banana Wings* edited by Claire Brialey and Mark Plummer
- *Challenger* edited by Guy H. Lillian III
- *Drink Tank* edited by Christopher J. Garcia, with guest editor James Bacon
- *File 770* edited by Mike Glycer
- *StarShipSofa* edited by Tony C. Smith

BEST FAN ARTIST

- Brad W. Foster
- Dave Howell
- Sue Mason
- Steve Stiles
- Taral Wayne

THE JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (NOT A HUGO AWARD)

- Saladin Ahmed
- Gail Carriger
- Felix Gilman *
- Seanan McGuire
- Lezli Robyn *

* *Second year of eligibility*

Past Hugo Award winners

2009

- **Novel:** *The Graveyard Book* by Neil Gaiman
- **Novella:** "The Erdmann Nexus" by Nancy Kress
- **Novelette:** "Shoggoths in Bloom" by Elizabeth Bear
- **Short Story:** "Exhalation" by Ted Chiang
- **Related Book:** *Your Hate Mail Will Be Graded: A Decade of Whatever, 1998-2008* by John Scalzi
- **Graphic Story:** *Girl Genius, Volume 8: Agatha Heterodyne and the Chapel of Bones* written by Kaja and Phil Foglio, art by Phil Foglio, colors by Cheyenne Wright
- **Dramatic Presentation, Long Form:** *WALL-E* Screenplay by Andrew Stanton and Jim Reardon, Directed by Andrew Stanton
- **Dramatic Presentation, Short Form:** *Doctor Horrible's Sing-Along Blog* written by Joss Whedon, Zack Whedon, Jed Whedon and Maurissa Tancharoen, directed by Joss Whedon
- **Professional Editor, Long Form:** David G. Hartwell
- **Professional Editor, Short Form:** Ellen Datlow
- **Professional Artist:** Donato Giancola
- **Semiprozine:** *Weird Tales* edited by Ann VanderMeer and Stephen H. Segal
- **Fanzine:** *Electric Velocipede* edited by John Klima
- **Fan Writer:** Cheryl Morgan
- **Fan Artist:** Frank Wu
- **Campbell Award:** David Anthony Durham

2008

- **Novel:** *The Yiddish Policemen's Union* by Michael Chabon
- **Novella:** "All Seated on the Ground" by Connie Willis
- **Novelette:** "The Merchant and the Alchemist" by Ted Chiang
- **Short Story:** "Tideline" by Elizabeth Bear
- **Related Book:** *Brave New Words: The Oxford Dictionary of Science Fiction* by Jeff Prucher
- **Dramatic Presentation, Long Form:** *Stardust* written by Jane Goldman and Matthew Vaughn, directed by Matthew Vaughn
- **Dramatic Presentation, Short Form:** *Doctor Who "Blink"* directed by Hettie Macdonald, written by Steven Moffat
- **Professional Editor, Long Form:** David G. Hartwell

- **Professional Editor, Short Form:** Gordon van Gelder
- **Professional Artist:** Stephan Martiniere
- **Semiprozine:** *Locus* edited by Charles N. Brown, Kirsten Gong-Wong and Liza Groen Trombi
- **Fanzine:** *File 770* edited by Mike Glycer
- **Fan Writer:** John Scalzi
- **Fan Artist:** Brad Foster
- **Campbell Award:** Mary Robinette Kowal

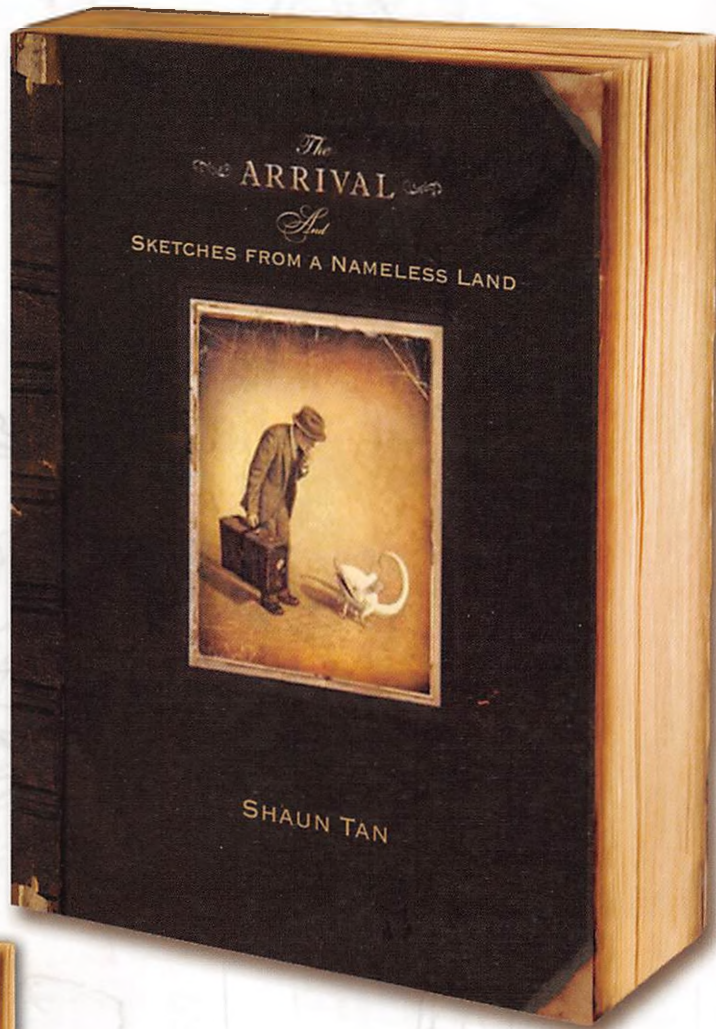
2007

- **Novel:** *Rainbows End* by Vernor Vinge
- **Novella:** "A Billion Eves" by Robert Reed
- **Novelette:** "The Djinn's Wife" by Ian McDonald
- **Short Story:** "Impossible Dreams" by Tim Pratt
- **Related Book:** *James Tiptree Jr.: The Double Life of Alice B Sheldon* by Julie Phillips
- **Dramatic Presentation, Long Form:** *Pan's Labyrinth* screenplay and directed by Guillermo del Toro
- **Dramatic Presentation, Short Form:** *Doctor Who – "Girl in the Fireplace"* directed by Euros Lyn, written by Steven Moffat
- **Professional Editor, Long Form:** Patrick Nielsen Hayden
- **Professional Editor, Short Form:** Gordon van Gelder
- **Professional Artist:** Donato Giancola
- **Semiprozine:** *Locus* edited by Charles N. Brown, Kirsten Gong-Wong and Liza Groen Trombi
- **Fanzine:** *Science-Fiction Five-Yearly* edited by Lee Hoffman, Geri Sullivan and Randy Byers
- **Fan Writer:** Dave Langford
- **Fan Artist:** Frank Wu
- **Campbell Award:** Naomi Novik

2006

- **Novel:** *Spin* by Robert Charles Wilson
- **Novella:** "Inside Job" by Connie Willis
- **Novelette:** "Two Hearts" by Peter S. Beagle
- **Short Story:** "Tk'tk'tk" by David D. Levine
- **Related Non-Fiction Book:** *Storyteller: Writing Lessons and More from 27 Years of the Clarion Writers' Workshop* by Kate Wilhelm
- **Dramatic Presentation, Long Form:** *Serenity* written and directed by Joss Whedon

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Help Save Science Fiction!

Meteor Incorporated was formed in 2007 to raise funds to acquire premises for a science fiction institution and research collection in Australia. Our aim is to conserve the sf treasures in private collections whose owners are aging and facing the prospect of downsizing their possessions.

Who will look after *your* collection
when you can no longer do so?

A major initiative of Meteor Incorporated has been to establish a Public Fund with deductible gift recipient status. This provides fans with a tax effective way to enable and support the acquisition and preservation of science fiction collections.

Unconditional gifts to the Meteor Incorporated Public Fund are deductible in accordance with Australian law and taxation rulings. Now that the Public Fund is in place, our first goal is to raise \$10,000 to establish interim storage arrangements for donated material. To achieve this goal, we are entirely reliant on the generosity of fans.

Visit www.meteor.org.au for more information, including how to donate to the Public Fund or make a bequest in your Will.

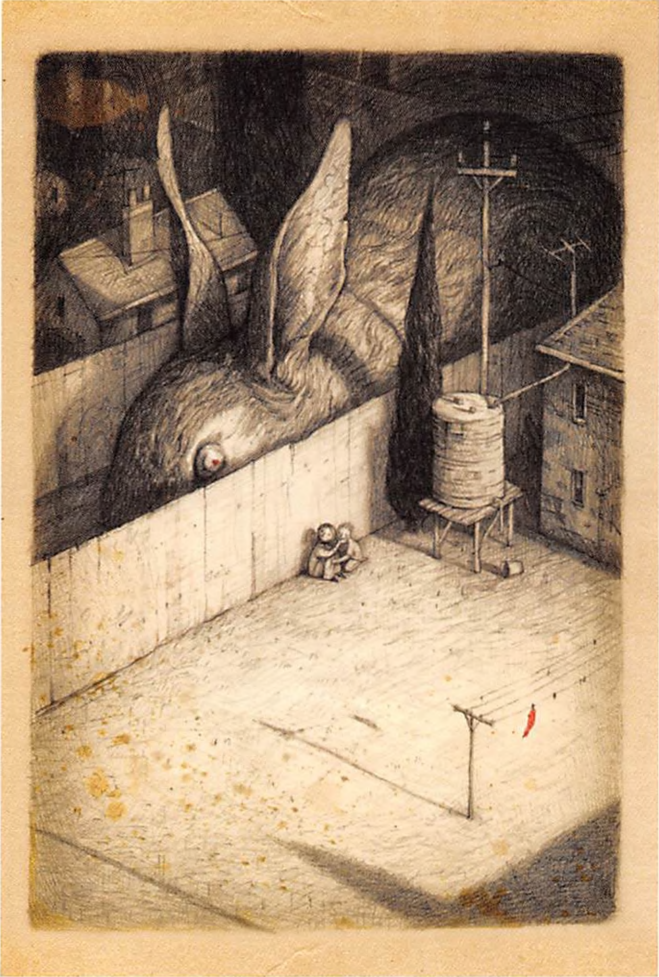
Meteor Incorporated Public Fund

Authorised by Bill Wright, Secretary of Meteor Incorporated
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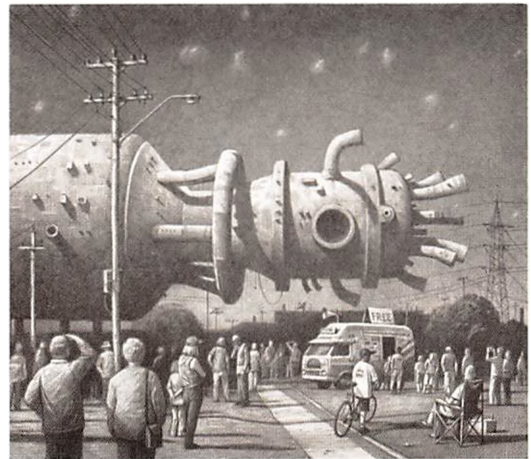
Portfolio by Shaun Tan











Portfolio

1. 'The Visitor' from *Tales from Outer Suburbia*, Allen & Unwin
2. 'Never leave a red sock on the line' originally published by *Gestalt* in the anthology *Flinch*
3. 'The Water Buffalo' from *Tales from Outer Suburbia*
4. 'At the Beach', a still from *The Lost Thing* (short film), Passion Pictures Australia and Screen Australia, Shaun Tan, Tom Bryant and Leo Baker
5. 'The Blimp of Utopia', a still from *The Lost Thing* (film)
6. 'They came by water' from *The Rabbits* (with John Marsden), Lothian/Hachette
7. 'Innocence' from *The Bird King and other sketches*, Windy Hollow Books
8. 'Paraffin Oil Koala' from *The Bird King*
9. 'The story of The Giants' from *The Arrival*, Lothian/Hachette
10. 'The City' from *The Arrival*
11. 'We only have to wash and wax our missile on the first Sunday of every month' from *Tales from Outer Suburbia*
12. Cover for *Tender Morsels* by Margo Lanagan, Allen & Unwin
13. 'The Amnesia Machine' from *Tales from Outer Suburbia*

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Sound Designer JOHN KASSAB Producer SOPHIE BYRNE Written by SHAUN TAN Directed by SHAUN TAN and ANDREW RUHEMANN



Special Edition DVD out November 2010

- **Dramatic Presentation, Short Form:** *Doctor Who* – “The Empty Child”/“The Doctor Dances” directed by James Hawes; written by Steven Moffat
- **Professional Editor:** David G. Hartwell
- **Professional Artist:** Donato Giancola
- **Semiprozine:** *Locus* edited by Charles N. Brown, Kirsten Gong-Wong and Liza Groen Trombi
- **Fanzine:** *Plokta* edited by Alison Scott, Steve Davies and Mike Scott
- **Fan Writer:** Dave Langford
- **Fan Artist:** Frank Wu
- **Campbell Award:** John Scalzi

2005

- **Novel:** *Jonathan Strange and Mr Norrell* by Susanna Clarke
- **Novella:** “The Concrete Jungle” by Charles Stross
- **Novelette:** “The Faery Handbag” by Kelly Link
- **Short Story:** “Travels with My Cats” by Mike Resnick
- **Related Book:** *The Cambridge Companion to Science Fiction* Eds. Edward James and Farah Mendlesohn
- **Dramatic Presentation, Long Form:** “The Incredibles” written and directed by Brad Bird
- **Dramatic Presentation, Short Form:** “33 — Battlestar Galactica” written by Ronald D. Moore, Directed by Michael Rymer
- **Professional Editor:** Ellen Datlow
- **Professional Artist:** Jim Burns
- **Semiprozine:** *Ansible* Edited by Dave Langford
- **Fanzine:** *Plotka* Eds. Alison Scott, Steve Davies and Mike Scott
- **Fan Writer:** Dave Langford
- **Fan Artist:** Sue Mason
- **Best Web Site:** SciFiction (www.scifi.com/scifiction) Ed. Ellen Datlow, Craig Engler, gnl mgr
- **Campbell Award:** Elizabeth Bear
- **Special Award:** David Pringle

2004

- **Novel:** *Paladin of Souls* by Lois McMaster Bujold
- **Novella:** “The Cookie Monster” by Vernor Vinge
- **Novelette:** “Legions in Time” by Michael Swanwick
- **Short Story:** “A Study in Emerald” by Neil Gaiman
- **Related Book:** *The Chesley Awards for Science Fiction and Fantasy Art* Eds. John Grant, Elizabeth L. Humphrey, and Pamela D. Scoville

- **Dramatic Presentation, Long Form:** “The Lord of the Rings: The Return of the King”
- **Dramatic Presentation, Short Form:** “Gollum’s Acceptance Speech, 2003 MTV Movie Awards”
- **Professional Editor:** Gardner Dozois
- **Professional Artist:** Bob Eggleton
- **Semiprozine:** *Locus* (edited by Charles N. Brown, Jennifer A. Hall and Kirsten Gong-Wong, eds.)
- **Fanzine:** *Emerald City*
- **Fan Writer:** Dave Langford
- **Fan Artist:** Frank Wu
- **Campbell Award:** Jay Lake

2003

- **Novel:** *Hominids* by Robert J. Sawyer
- **Novella:** “Coraline” by Neil Gaiman
- **Novelette:** “Slow Life” by Michael Swanwick
- **Short Story:** “Falling Onto Mars” by Geoffrey A. Landis
- **Related Book:** *Better to Have Loved: The Life of Judith Merrill* by Judith Merrill and Emily Pohl-Weary
- **Dramatic Presentation, Long Form:** “The Lord of the Rings: The Two Towers”
- **Dramatic Presentation, Short Form:** “Conversations with Dead People”
- **Professional Editor:** Gardner Dozois
- **Professional Artist:** Bob Eggleton
- **Semiprozine:** *Locus* (ed. Charles N. Brown, Jennifer A. Hall, and Kirsten Gong-Wong)
- **Fanzine:** *Mimosa* (Nicky and Richard Lynch, eds.)
- **Fan Writer:** Dave Langford
- **Fan Artist:** Sue Mason
- **Campbell Award:** Wen Spencer

2002

- **Novel:** *American Gods* by Neil Gaiman
- **Novella:** “Fast Times at Fairmont High” by Vernor Vinge
- **Novelette:** “Hell is the Absence of God” by Ted Chiang
- **Short Story:** “The Dog Said Bow-Wow” by Michael Swanwick
- **Related Book:** *The Art of Chesley Bonestell* by Ron Miller and Frederick C. Durant III with Melvin H. Schuetz
- **Dramatic Presentation:** “The Lord of the Rings: The Fellowship of the Ring”
- **Professional Editor:** Ellen Datlow

- **Professional Artist:** Michael Whelan
- **Semiprozine:** *Locus* (Charles N. Brown, ed.)
- **Web Site** *Locus Online*
- **Fanzine:** *Ansible*
- **Fan Writer:** Dave Langford
- **Fan Artist:** Teddy Harvia
- **Campbell Award:** Jo Walton

2001

- **Novel:** *Harry Potter and the Goblet of Fire* by J. K. Rowling
- **Novella:** "The Ultimate Earth" by Jack Williamson
- **Novelette:** "Millennium Babies" by Krsitine Kathryn Rusch
- **Short Story:** "Different Kinds of Darkness" by Dave Langford
- **Related Book:** *Greetings from Earth: The Art of Bob Eggleston* by Bob Eggleston and Nigel Suckling
- **Dramatic Presentation:** "Crouching Tiger, Hidden Dragon"
- **Professional Editor:** Gardner Dozois
- **Professional Artist:** Bob Eggleton
- **Semiprozine:** *Locus* (Charles N. Brown, ed.)
- **Fanzine:** *File 770* (Mike Glycer, ed.)
- **Fan Writer:** Dave Langford
- **Fan Artist:** Teddy Harvia
- **Campbell Award:** Kristine Smith

2000

- **Novel:** *A Deepness in the Sky* by Vernor Vinge
- **Novella:** "The Winds of Marble Arch" by Connie Willis
- **Novelette:** "10¹⁶ to 1" by James Patrick Kelly
- **Short Story:** "Scherzo with Tyrannosaur" by Michael Swanwick
- **Related Book:** *Science Fiction of the 20th Century* by Frank M. Robinson
- **Dramatic Presentation:** "GalaxyQuest"
- **Professional Editor:** Gardner Dozois
- **Professional Artist:** Michael Whelan
- **Semiprozine:** *Locus* (Charles N. Brown, ed.)
- **Fanzine:** *File 770* (Mike Glycer, ed.)
- **Fan Writer:** Dave Langford
- **Fan Artist:** Joe Mayhew
- **Campbell Award:** Cory Doctorow

1999

- **Novel:** *To Say Nothing of the Dog* by Connie Willis
- **Novella:** "Oceanic" by Greg Egan
- **Novelette:** "Taklamakan" by Bruce Sterling
- **Short Story:** "The Very Pulse of the Machine" by Michael Swanwick
- **Related Book:** *The Dreams Our Stuff Is Made Of: How Science Fiction Conquered the World* by Thomas M. Disch
- **Dramatic Presentation:** "The Truman Show"
- **Professional Editor:** Gardner Dozois
- **Professional Artist:** Bob Eggleton
- **Semiprozine:** *Locus* (Charles N. Brown, ed.)
- **Fanzine:** *Ansible* (Dave Langford, ed.)
- **Fan Writer:** Dave Langford
- **Fan Artist:** Ian Gunn
- **Campbell Award:** Nalo Hopkinson

1998

- **Novel:** *Forever Peace* by Joe Haldeman
- **Novella:** "...Where Angels Fear To Tread" by Allen Steele
- **Novelette:** "We Will Drink A Fish Together" by Bill Johnson
- **Short Story:** "The 43 Antarean Dynasties" by Mike Resnick
- **Non-Fiction Book:** *The Encyclopedia of Fantasy* edited by John Clute and John Grant
- **Dramatic Presentation:** "Contact"
- **Professional Editor:** Gardner Dozois
- **Professional Artist:** Bob Eggleton
- **Semiprozine:** *Locus* (Charles N. Brown, ed.)
- **Fanzine:** *Mimosa* (Nicki and Richard Lynch, ed.)
- **Fan Writer:** Dave Langford
- **Fan Artist:** Joe Mayhew
- **Campbell Award:** Mary Doria Russell

1997

- **Novel:** *Blue Mars* by Kim Stanley Robinson
- **Novella:** "Blood of The Dragon" by George R. R. Martin
- **Novelette:** "Bicycle Repairman" by Bruce Sterling
- **Short Story:** "The Soul Selects Her Own Society ..." by Connie Willis
- **Non-Fiction Book:** *Time and Chance* by L. Sprague de Camp

- **Dramatic Presentation:** “Severed Dreams” (*Babylon 5*)
- **Professional Editor:** Gardner Dozois
- **Professional Artist:** Bob Eggleton
- **Semiprozine:** *Locus* (Charles N. Brown, ed.)
- **Fanzine:** *Mimosa* (Nicki and Richard Lynch, ed.)
- **Fan Writer:** Dave Langford
- **Fan Artist:** William Rotsler
- **Campbell Award:** Michael A. Burstein

1996

- **Novel:** *The Diamond Age* by Neal Stephenson
- **Novella:** “The Death of Captain Future” by Allen Steele
- **Novelette:** “Think Like a Dinosaur” by James Patrick Kelly
- **Short Story:** “The Lincoln Train” by Maureen F. McHugh
- **Non-Fiction Book:** *Science Fiction: The Illustrated Encyclopedia* by John Clute
- **Dramatic Presentation:** “The Coming of Shadows” (*Babylon 5*)
- **Professional Editor:** Gardner Dozois
- **Professional Artist:** Bob Eggleton
- **Original Artwork:** *Dinotopia: The World Beneath* by James Gurney
- **Semiprozine:** *Locus* (Charles N. Brown, ed.)
- **Fanzine:** *Ansible* (Dave Langford, ed.)
- **Fan Writer:** Dave Langford
- **Fan Artist:** William Rotsler
- **Campbell Award:** David Feintuch

1995

- **Novel:** *Mirror Dance* by Lois McMaster Bujold
- **Novella:** “Seven Views of Olduvai Gorge” by Mike Resnick
- **Novelette:** “The Martian Child” by David Gerrold
- **Short Story:** “None So Blind” by Joe Haldeman
- **Non-Fiction Book:** *I. Asimov: A Memoir* by Isaac Asimov
- **Dramatic Presentation:** “All Good Things” (*Star Trek: The Next Generation*)
- **Professional Editor:** Gardner Dozois
- **Professional Artist:** Jim Burns
- **Original Artwork:** *Lady Cottington’s Pressed Fairy Book* by Brian Froud
- **Semiprozine:** *Interzone* (David Pringle, ed.)

- **Fanzine:** *Ansible* (Dave Langford, ed.)
- **Fan Writer:** Dave Langford
- **Fan Artist:** Teddy Harvia
- **Campbell Award:** Jeff Noon

1994

- **Novel:** *Green Mars* by Kim Stanley Robinson
- **Novella:** “Down in the Bottomlands” by Harry Turtledove
- **Novelette:** “Georgia on My Mind” by Charles Sheffield
- **Short Story:** “Death on the Nile” by Connie Willis
- **Non-Fiction Book:** *The Encyclopedia of Science Fiction* by John Clute and Peter Nichols
- **Dramatic Presentation:** *Jurassic Park*
- **Professional Editor:** Kristine Kathryn Rusch
- **Professional Artist:** Bob Eggleton
- **Original Artwork:** Space Fantasy Commemorative Stamp Booklet by Stephen Hickman
- **Semiprozine:** *Science Fiction Chronicle* (Andrew Porter, ed.)
- **Fanzine:** *Mimosa* (Dick and Nicki Lynch, eds.)
- **Fan Writer:** Dave Langford
- **Fan Artist:** Brad W. Foster
- **Campbell Award:** Amy Thomson

1993

- **Novel:** *A Fire Upon the Deep* by Vernon Vinge
- **Novella:** “Barnacle Bill the Spacer” by Lucius Shepard
- **Novelette:** “The Nutcracker Coup” by Janet Kagan
- **Short Story:** “Even the Queen” by Connie Willis
- **Non-Fiction Book:** *A Wealth of Fable: An informal history of science fiction in the 1950s* by Harry Warner, Jr.
- **Dramatic Presentation:** “The Inner Light” (*Star Trek: The Next Generation*)
- **Professional Editor:** Gardner Dozois
- **Professional Artist:** Don Maitz
- **Original Artwork:** *Dinotopia* by James Gurney
- **Semiprozine:** *Science Fiction Chronicle* (Andrew Porter, ed.)
- **Fanzine:** *Mimosa* (Dick and Nicki Lynch, eds.)
- **Fan Writer:** Dave Langford

- **Fan Artist:** Peggy Ranson
- **Campbell Award:** Laura Resnick
- **Special Award:** Takumi Shibano

1992

- **Novel:** *Barrayar* by Lois McMaster Bujold
- **Novella:** "Beggars in Spain" by Nancy Kress
- **Novelette:** "Gold" by Isaac Asimov
- **Short Story:** "A Walk in the Sun" by Geoffrey A. Landis
- **Non-Fiction Book:** *The World of Charles Addams* by Charles Addams
- **Dramatic Presentation:** *Terminator 2*
- **Professional Editor:** Gardner Dozois
- **Professional Artist:** Michael Whelan
- **Original Artwork:** Cover of *The Summer Queen* by Michael Whelan
- **Semiprozine:** *Locus* (Charles N. Brown, ed.)
- **Fanzine:** *Mimosa* (Dick and Nicki Lynch, eds.)
- **Fan Writer:** Dave Langford
- **Fan Artist:** Brad W. Foster
- **Campbell Award:** Ted Chiang

1991

- **Novel:** *The Vor Game* by Lois McMaster Bujold
- **Novella:** "The Hemingway Hoax" by Joe Haldeman
- **Novelette:** "The Manamouki" by Mike Resnick
- **Short Story:** "Bears Discover Fire" by Terry Bisson
- **Non-Fiction Book:** *How to Write Science Fiction and Fantasy* by Orson Scott Card
- **Dramatic Presentation:** *Edward Scissorhands*
- **Professional Editor:** Gardner Dozois
- **Professional Artist:** Michael Whelan
- **Semiprozine:** *Locus* (Charles N. Brown, ed.)
- **Fanzine:** *Lan's Lantern* (George Laskowski, ed.)
- **Fan Writer:** Dave Langford
- **Fan Artist:** Teddy Harvia
- **Campbell Award:** Julia Ecklar
- **Special Award:** Andrew I. Porter for many years of excellence in editing *SF Chronicle*
- **Special Award:** Elst Weinstein for starting up and continuing *the Hogus*

1990

- **Novel:** *Hyperion* by Dan Simmons

- **Novella:** "The Mountains of Mourning" by Lois McMaster Bujold
- **Novelette:** "Enter a Soldier. Later: Enter Another" by Robert Silverberg
- **Short Story:** "Boobs" by Suzy McKee Charnas
- **Non-Fiction Book:** *The World Beyond the Hill* by Alexei and Cory Panshin
- **Dramatic Presentation:** *Indiana Jones and the Last Crusade*
- **Professional Editor:** Gardner Dozois
- **Professional Artist:** Don Maitz
- **Original Artwork:** Cover of *Rimrunners* by Don Maitz
- **Semiprozine:** *Locus* (Charles N. Brown, ed.)
- **Fanzine:** *The Mad 3 Party* (Leslie Turek, ed.)
- **Fan Writer:** Dave Langford
- **Fan Artist:** Stu Shiffman
- **Campbell Award:** Kristine Kathryn Rusch

1989

- **Novel:** *Cyteen* by C. J. Cherryh
- **Novella:** "The Last of the Winnebagos" by Connie Willis
- **Novelette:** "Schrödinger's Kitten" by George Alec Effinger
- **Short Story:** "Kirinyaga" by Mike Resnick
- **Non-Fiction Book:** *The Motion of Light in Water* by Samuel R. Delany
- **Dramatic Presentation:** *Who Framed Roger Rabbit*
- **Professional Editor:** Gardner Dozois
- **Professional Artist:** Michael Whelan
- **Semiprozine:** *Locus* (Charles N. Brown, ed.)
- **Fanzine:** *File 770* (Mike Glycer, ed.)
- **Fan Writer:** Dave Langford
- **Fan Artist:** Brad Foster and Diana Gallagher Wu (tie)
- **Campbell Award:** Michaela Roessner
- **Special Award:** *SF-Lovers Digest* for pioneering the use of computer bulletin boards in fandom
- **Special Award:** Alex Schomburg for lifetime achievement in science fiction art

1988

- **Novel:** *The Uplift War* by David Brin
- **Novella:** "Eye for Eye" by Orson Scott Card
- **Novelette:** "Buffalo Gals, Won't You Come Out Tonight" by Ursula K. Le Guin

- **Short Story:** “Why I Left Harry’s All-Night Hamburgers” by Lawrence Watt–Evans
- **Non-Fiction Book:** *Michael Whelan’s Works of Wonder* by Michael Whelan
- **Other Forms:** *Watchmen* by Alan Moore and Dave Gibbons
- **Dramatic Presentation:** *The Princess Bride*
- **Professional Editor:** Gardner Dozois
- **Professional Artist:** Michael Whelan
- **Semiprozine:** *Locus* (Charles N. Brown, ed.)
- **Fanzine:** *Texas SF Inquirer* (Pat Mueller, ed.)
- **Fan Writer:** Mike Glycer
- **Fan Artist:** Brad Foster
- **Campbell Award:** Judith Moffett
- **Special Award:** The SF Oral History Association

1987

- **Novel:** *Speaker for the Dead* by Orson Scott Card
- **Novella:** “Gilgamesh in the Outback” by Robert Silverberg
- **Novellette:** “Permafrost” by Roger Zelazny
- **Short Story:** “Tangents” by Greg Bear
- **Non-Fiction Book:** *Trillion Year Spree* by Brian Aldiss with David Wingrove
- **Dramatic Presentation:** *Aliens*
- **Professional Editor:** Terry Carr
- **Professional Artist:** Jim Burns
- **Semiprozine:** *Locus* (Charles N. Brown, ed.)
- **Fanzine:** *Ansible* (Dave Langford, ed.)
- **Fan Writer:** Dave Langford
- **Fan Artist:** Brad Foster
- **Campbell Award:** Karen Joy Fowler

1986

- **Novel:** *Ender’s Game* by Orson Scott Card
- **Novella:** “Twenty–four Views of Mount Fuji, by Hokusai” by Roger Zelazny
- **Novellette:** “Paladin of the Lost Hour” by Harlan Ellison
- **Short Story:** “Fermi and Frost” by Frederik Pohl
- **Non-Fiction Book:** *Science Made Stupid* by Tom Weller
- **Dramatic Presentation:** *Back to the Future*
- **Professional Editor:** Judy-Lynn del Rey (declined by Lester del Rey)
- **Professional Artist:** Michael Whelan
- **Semiprozine:** *Locus* (Charles N. Brown, ed.)
- **Fanzine:** *Lan’s Lantern* (George Laskowski, ed.)

- **Fan Writer:** Mike Glycer
- **Fan Artist:** Joan Hanke-Woods
- **Campbell Award:** Melissa Scott

1985

- **Novel:** *Neuromancer* by William Gibson
- **Novella:** “Press Enter ▣” by John Varley
- **Novellette:** “Bloodchild” by Octavia Butler
- **Short Story:** “The Crystal Spheres” by David Brin
- **Non-Fiction Book:** *Wonder’s Child: My Life in Science Fiction* by Jack Williamson
- **Dramatic Presentation:** *2010*
- **Professional Editor:** Terry Carr
- **Professional Artist:** Michael Whelan
- **Semiprozine:** *Locus* (Charles N. Brown, ed.)
- **Fanzine:** *File 770* (Mike Glycer, ed.)
- **Fan Writer:** Dave Langford
- **Fan Artist:** Alexis Gilliland
- **Campbell Award:** Lucius Shepard

1984

- **Novel:** *Startide Rising* by David Brin
- **Novella:** “Cascade Point” by Timothy Zahn
- **Novellette:** “Blood Music” by Greg Bear
- **Short Story:** “Speech Sounds” by Octavia Butler
- **Non-Fiction Book:** *Encyclopedia of Science Fiction and Fantasy, vol. III*, by Donald Tuck
- **Dramatic Presentation:** *Return of the Jedi*
- **Professional Editor:** Shawna McCarthy
- **Professional Artist:** Michael Whelan
- **Semiprozine:** *Locus* (Charles N. Brown, ed.)
- **Fanzine:** *File 770* (Mike Glycer, ed.)
- **Fan Writer:** Mike Glycer
- **Fan Artist:** Alexis Gilliland
- **Campbell Award:** R. A. MacAvoy
- **Special Award:** Larry T. Shaw for lifetime achievement as a science fiction editor
- **Special Award:** Robert Bloch for fifty years as a science fiction professional

1983

- **Novel:** *Foundation’s Edge* by Isaac Asimov
- **Novella:** “Souls” by Joanna Russ
- **Novellette:** “Fire Watch” by Connie Willis
- **Short Story:** “Melancholy Elephants” by Spider Robinson
- **Non-Fiction Book:** *Isaac Asimov: The Foundations of Science Fiction* by James E. Gunn

- **Dramatic Presentation:** *Blade Runner*
- **Professional Editor:** Edward L. Ferman
- **Professional Artist:** Michael Whelan
- **Fanzine:** *Locus* (Charles N. Brown, ed.)
- **Fan Writer:** Richard E. Geis
- **Fan Artist:** Alexis Gilliland
- **Campbell Award:** Paul O. Williams

1982

- **Novel:** *Downbelow Station* by C. J. Cherryh
- **Novella:** "The Saturn Game" by Poul Anderson
- **Novelette:** "Unicorn Variation" by Roger Zelazny
- **Short Story:** "The Pusher" by John Varley
- **Non-Fiction Book:** *Danse Macabre* by Stephen King
- **Dramatic Presentation:** *Raiders of the Lost Ark*
- **Professional Editor:** Edward L. Ferman
- **Professional Artist:** Michael Whelan
- **Fanzine:** *Locus* (Charles N. Brown, ed.)
- **Fan Writer:** Richard E. Geis
- **Fan Artist:** Victoria Poyser
- **Campbell Award:** Alexis Gilliland
- **Special Award:** Mike Glycer for "keeping the fan in fanzine publishing"

1981

- **Novel:** *The Snow Queen* by Joan D. Vinge
- **Novella:** "Lost Dorsai" by Gordon R. Dickson
- **Novelette:** "The Cloak and the Staff" by Gordon R. Dickson
- **Short Story:** "Grotto of the Dancing Deer" by Clifford D. Simak
- **Non-Fiction Book:** *Cosmos* by Carl Sagan
- **Dramatic Presentation:** *The Empire Strikes Back*
- **Professional Editor:** Edward L. Ferman
- **Professional Artist:** Michael Whelan
- **Fanzine:** *Locus* (Charles N. Brown, ed.)
- **Fan Writer:** Susan Wood
- **Fan Artist:** Victoria Poyser
- **Campbell Award:** Somtow Sucharitkul
- **Special Award:** Edward L. Ferman for his effort to expand and improve the field

1980

- **Novel:** *The Fountains of Paradise* by Arthur C. Clarke
- **Novella:** "Enemy Mine" by Barry B. Longyear
- **Novelette:** "Sandkings" by George R. R. Martin

- **Short Story:** "The Way of Cross and Dragon" by George R. R. Martin
- **Non-Fiction Book:** *The Science Fiction Encyclopedia* (Peter Nicholls, ed.)
- **Dramatic Presentation:** *Alien*
- **Professional Editor:** George H. Scithers
- **Professional Artist:** Michael Whelan
- **Fanzine:** *Locus* (Charles N. Brown, ed.)
- **Fan Writer:** Bob Shaw
- **Fan Artist:** Alexis Gilliland
- **Campbell Award:** Barry B. Longyear
- **Gandalf Award (Grand Master):** Ray Bradbury

1979

- **Novel:** *Dreamsnake* by Vonda McIntyre
- **Novella:** "The Persistence of Vision" by John Varley
- **Novelette:** "Hunter's Moon" by Poul Anderson
- **Short Story:** "Cassandra" by C. J. Cherryh
- **Dramatic Presentation:** *Superman*
- **Professional Editor:** Ben Bova
- **Professional Artist:** Vincent DiFate
- **Fanzine:** *Science Fiction Review* (Richard E. Geis, ed.)
- **Fan Writer:** Bob Shaw
- **Fan Artist:** Bill Rotsler
- **Campbell Award:** Stephen R. Donaldson
- **Gandalf Award (Grand Master):** Ursula K. Le Guin
- **Gandalf Award (Book-Length Fantasy):** *The White Dragon* by Anne McCaffrey

1978

- **Novel:** *Gateway* by Frederik Pohl
- **Novella:** "Stardance" by Spider and Jeanne Robinson
- **Novelette:** "Eyes of Amber" by Joan D. Vinge
- **Short Story:** "Jeffty Is Five" by Harlan Ellison
- **Dramatic Presentation:** *Star Wars*
- **Professional Editor:** George H. Scithers
- **Professional Artist:** Rick Sternbach
- **Amateur Magazine:** *Locus* (Charles and Dena Brown, eds.)
- **Fan Writer:** Richard E. Geis
- **Fan Artist:** Phil Foglio
- **Campbell Award:** Orson Scott Card
- **Gandalf Award (Grand Master):** Poul Anderson

- **Gandalf Award (Book-Length Fantasy):**

The Silmarillion by J. R. R. Tolkien
(ed. by Christopher Tolkien)

1977

- **Novel:** *Where Late the Sweet Birds Sang* by Kate Wilhelm
- **Novella:** "By Any Other Name" by Spider Robinson and "Houston, Houston, Do You Read?" by James Tiptree, Jr. (tie)
- **Novelette:** "The Bicentennial Man" by Isaac Asimov
- **Short Story:** "Tricentennial" by Joe Haldeman
- **Dramatic Presentation:** (No Award)
- **Professional Editor:** Ben Bova
- **Professional Artist:** Rick Sternbach
- **Amateur Magazine:** *Science Fiction Review* (Richard E. Geis, ed.)
- **Fan Writer:** Susan Wood and Richard E. Geis (tie)
- **Fan Artist:** Phil Foglio
- **Campbell Award:** C. J. Cherryh
- **Special Award:** George Lucas for *Star Wars*
- **Gandalf Award (Grand Master):** Andre Norton

1976

- **Novel:** *The Forever War* by Joe Haldeman
- **Novella:** "Home Is the Hangman" by Roger Zelazny
- **Novelette:** "The Borderland of Sol" by Larry Niven
- **Short Story:** "Catch That Zeppelin!" by Fritz Leiber
- **Dramatic Presentation:** *A Boy and His Dog*
- **Professional Editor:** Ben Bova
- **Professional Artist:** Frank Kelly Freas
- **Fanzine:** *Locus* (Charles and Dena Brown, eds.)
- **Fan Writer:** Richard E. Geis
- **Fan Artist:** Tim Kirk
- **Campbell Award:** Tom Reamy
- **Special Award:** James E. Gunn for *Alternate Worlds, The Illustrated History of Science Fiction*
- **Gandalf Award (Grand Master):** L. Sprague de Camp

1975

- **Novel:** *The Dispossessed* by Ursula K. Le Guin
- **Novella:** "A Song for Lya" by George R. R. Martin
- **Novelette:** "Adrift Just Off the Islets of Langerhans" by Harlan Ellison

- **Short Story:** "The Hole Man" by Larry Niven
- **Dramatic Presentation:** *Young Frankenstein*
- **Professional Editor:** Ben Bova
- **Professional Artist:** Frank Kelly Freas
- **Amateur Magazine:** *The Alien Critic* (Richard E. Geis, ed.)
- **Fan Writer:** Richard E. Geis
- **Fan Artist:** Bill Rotsler
- **Campbell Award:** P. J. Plauger
- **Special Award:** Donald A. Wollheim as "the fan who has done everything"
- **Special Award:** Walt Lee for *Reference Guide to Fantastic Films*
- **Gandalf Award (Grand Master):** Fritz Leiber

1974

- **Novel:** *Rendezvous with Rama* by Arthur C. Clarke
- **Novella:** "The Girl Who Was Plugged In" by James Tiptree, Jr.
- **Novelette:** "The Deathbird" by Harlan Ellison
- **Short Story:** "The Ones Who Walk Away from Omelas" by Ursula K. Le Guin
- **Dramatic Presentation:** *Sleeper*
- **Professional Editor:** Ben Bova
- **Professional Artist:** Frank Kelly Freas
- **Amateur Magazine:** *Algol* (Andy Porter, ed.) and *The Alien Critic* (Richard E. Geis, ed.) (tie)
- **Fan Writer:** Susan Wood
- **Fan Artist:** Tim Kirk
- **Campbell Award:** Spider Robinson and Lisa Tuttle (tie)
- **Special Award:** Chesley Bonestell for his illustrations
- **Gandalf Award (Grand Master):** J. R. R. Tolkien

1973

- **Novel:** *The Gods Themselves* by Isaac Asimov
- **Novella:** "The Word for World Is Forest" by Ursula K. Le Guin
- **Novelette:** "Goat Song" by Poul Anderson
- **Short Story:** "Eurema's Dam" by R. A. Lafferty and "The Meeting" by Frederik Pohl and C. M. Kornbluth (tie)
- **Dramatic Presentation:** *Slaughterhouse-Five*
- **Professional Editor:** Ben Bova
- **Professional Artist:** Frank Kelly Freas
- **Amateur Magazine:** *Energumen* (Mike Glicksohn and Susan Wood Glicksohn, eds.)

- **Fan Writer:** Terry Carr
- **Fan Artist:** Tim Kirk
- **Campbell Award:** Jerry Pournelle
- **Special Award:** Pierre Versins for *L'Encyclopedie de l'Utopie et de la science fiction*

1972

- **Novel:** *To Your Scattered Bodies Go* by Philip José Farmer
- **Novella:** "The Queen of Air and Darkness" by Poul Anderson
- **Short Story:** "Inconstant Moon" by Larry Niven
- **Dramatic Presentation:** *A Clockwork Orange*
- **Professional Magazine:** *Fantasy and Science Fiction*
- **Professional Artist:** Frank Kelly Freas
- **Amateur Magazine:** *Locus* (Charles and Dena Brown, eds.)
- **Fan Writer:** Harry Warner, Jr.
- **Fan Artist:** Tim Kirk
- **Special Award:** Harlan Ellison for excellence in anthologizing (*Again, Dangerous Visions*)
- **Special Award:** Club du Livre d'Anticipation (France) for excellence in book production
- **Special Award:** *Nueva Dimension* (Spain) for excellence in magazine production

1971

- **Novel:** *Ringworld* by Larry Niven
- **Novella:** "Ill Met in Lankmar" by Fritz Leiber
- **Short Story:** "Slow Sculpture" by Theodore Sturgeon
- **Dramatic Presentation:** (No Award)
- **Professional Magazine:** *Fantasy and Science Fiction*
- **Professional Artist:** Leo and Diane Dillon
- **Fanzine:** *Locus* (Charles and Dena Brown, eds.)
- **Fan Writer:** Richard E. Geis
- **Fan Artist:** Alicia Austin

1970

- **Novel:** *The Left Hand of Darkness* by Ursula K. Le Guin
- **Novella:** "Ship of Shadows" by Fritz Leiber
- **Short Story:** "Time Considered as a Helix of Semi-Precious Stones" by Samuel R. Delany
- **Dramatic Presentation:** *News coverage of Apollo XI*

- **Professional Magazine:** *Fantasy and Science Fiction*
- **Professional Artist:** Frank Kelly Freas
- **Fanzine:** *Science Fiction Review* (Richard E. Geis, ed.)
- **Fan Writer:** Bob Tucker
- **Fan Artist:** Tim Kirk

1969

- **Novel:** *Stand on Zanzibar* by John Brunner
- **Novella:** "Nightwings" by Robert Silverberg
- **Novellette:** "The Sharing of Flesh" by Poul Anderson
- **Short Story:** "The Beast That Shouted Love at the Heart of the World" by Harlan Ellison
- **Dramatic Presentation:** *2001: A Space Odyssey*
- **Professional Magazine:** *Fantasy and Science Fiction*
- **Professional Artist:** Jack Gaughan
- **Fanzine:** *Science Fiction Review* (Richard E. Geis, ed.)
- **Fan Writer:** Harry Warner, Jr.
- **Fan Artist:** Vaughn Bodé
- **Special Award:** Neil Armstrong, Edwin Aldrin, and Michael Collins for "The Best Moon Landing Ever"

1968

- **Novel:** *Lord of Light* by Roger Zelazny
- **Novella:** "Weyr Search" by Anne McCaffrey and "Riders of the Purple Wage" by Philip José Farmer (tie)
- **Novellette:** "Gonna Roll Them Bones" by Fritz Leiber
- **Short Story:** "I Have No Mouth, and I Must Scream" by Harlan Ellison
- **Dramatic Presentation:** "City on the Edge of Forever" (*Star Trek*, by Harlan Ellison)
- **Professional Magazine:** *If*
- **Professional Artist:** Jack Gaughan
- **Fanzine:** *Amra* (George Scithers, ed.)
- **Fan Writer:** Ted White
- **Fan Artist:** George Barr
- **Special Award:** Harlan Ellison for *Dangerous Visions*
- **Special Award:** Gene Roddenberry for *Star Trek*

1967

- **Novel:** *The Moon Is a Harsh Mistress* by Robert A. Heinlein
- **Novelette:** "The Last Castle" by Jack Vance
- **Short Story:** "Neutron Star" by Larry Niven
- **Dramatic Presentation:** "The Menagerie" (Star Trek)
- **Professional Magazine:** *If*
- **Professional Artist:** Jack Gaughan
- **Fanzine:** *Niekas* (Ed Meskys and Felice Rolfe, eds.)
- **Fan Writer:** Alexei Panshin
- **Fan Artist:** Jack Gaughan
- **Special Award:** CBS Television for *21st Century*

1966

- **Novel:** ... *And Call Me Conrad* by Roger Zelazny and *Dune* by Frank Herbert (tie)
- **Short Fiction:** "'Repent, Harlequin!' Said the Ticktockman" by Harlan Ellison
- **Professional Magazine:** *If*
- **Professional Artist:** Frank Frazetta
- **Amateur Magazine:** *ERB-dom* (Camille Cazedessus, Jr., ed.)
- **Best All-Time Series:** the "Foundation" series by Isaac Asimov

1965

- **Novel:** *The Wanderer* by Fritz Leiber
- **Short Story:** "Soldier, Ask Not" by Gordon R. Dickson
- **Special Drama:** Dr. Strangelove
- **Magazine:** *Analog*
- **Artist:** John Schoenherr
- **Publisher:** Ballantine
- **Fanzine:** *Yandro* (Robert and Juanita Coulson, eds.)

1964

- **Novel:** *Way Station* by Clifford D. Simak
- **Short Fiction:** "No Truce with Kings" by Poul Anderson
- **Professional Magazine:** *Analog*
- **Professional Artist:** Ed Emshwiller
- **SF Book Publisher:** Ace Books
- **Amateur Magazine:** *Amra* (George Scithers, ed.)

1963

- **Novel:** *The Man in the High Castle* by Philip K. Dick

- **Short Fiction:** "The Dragon Masters" by Jack Vance
- **Dramatic Presentation:** (No Award)
- **Professional Magazine:** *Fantasy and Science Fiction*
- **Professional Artist:** Roy G. Krenkel
- **Amateur Magazine:** *Xero* (Richard and Pat Lupoff, eds.)
- **Special Award:** P. Schuyler Miller for book reviews in *Analog*
- **Special Award:** Isaac Asimov for science articles in *Fantasy and Science Fiction*

1962

- **Novel:** *Stranger in a Strange Land* by Robert A. Heinlein
- **Short Fiction:** The "Hothouse" series by Brian W. Aldiss
- **Dramatic Presentation:** *The Twilight Zone*
- **Professional Magazine:** *Analog*
- **Professional Artist:** Ed Emshwiller
- **Fanzine:** *Warhoon* (Richard Bergeron, ed.)
- **Special Award:** Cele Goldsmith for editing *Amazing Stories* and *Fantastic*
- **Special Award:** Donald H. Tuck for *The Handbook of Science Fiction and Fantasy*
- **Special Award:** Fritz Leiber and the Hoffman Electric Corp. for the use of science fiction in advertisements

1961

- **Novel:** *A Canticle for Leibowitz* by Walter M. Miller, Jr.
- **Short Fiction:** "The Longest Voyage" by Poul Anderson
- **Dramatic Presentation:** *The Twilight Zone*
- **Professional Magazine:** *Astounding/Analog*
- **Professional Artist:** Ed Emshwiller
- **Fanzine:** *Who Killed Science Fiction?* (Earl Kemp, ed.)

1960

- **Novel:** *Starship Troopers* by Robert A. Heinlein
- **Short Fiction:** "Flowers for Algernon" by Daniel Keyes
- **Dramatic Presentation:** *The Twilight Zone*
- **Professional Magazine:** *Fantasy and Science Fiction*
- **Professional Artist:** Ed Emshwiller

- **Fanzine:** *Cry of the Nameless* (F. M. and Elinor Busby, Burnett Toskey, and Wally Weber, eds.)
- **Special Award:** Hugo Gernsback as "The Father of Magazine Science Fiction"

1959

- **Novel:** *A Case of Conscience* by James Blish
- **Novelette:** "The Big Front Yard" by Clifford D. Simak
- **Short Story:** "That Hell-Bound Train" by Robert Bloch
- **SF or Fantasy Movie:** (No Award)
- **Professional Magazine:** *Fantasy and Science Fiction*
- **Professional Artist:** Frank Kelly Freas
- **Amateur Magazine:** *Fanac* (Ron Ellik and Terry Carr, eds.)
- **New Author of 1958:** (No Award, but Brian W. Aldiss received a plaque as runner-up)

1958

- **Novel or Novelette:** *The Big Time* by Fritz Leiber
- **Short Story:** "Or All the Seas With Oysters" by Avram Davidson
- **Outstanding Movie:** *The Incredible Shrinking Man*
- **Magazine:** *Fantasy and Science Fiction*
- **Outstanding Artist:** Frank Kelly Freas
- **Outstanding Actifan:** Walter A. Willis

1957

- **American Professional Magazine:** *Astounding*
- **British Professional Magazine:** *New Worlds*
- **Fan Magazine:** *Science-Fiction Times* (James V. Taurasi, Sr., Ray Van Houten, and Frank Prieto, eds.)

1956

- **Novel:** *Double Star* by Robert A. Heinlein
- **Novelette:** "Exploration Team" by Murray Leinster
- **Short Story:** "The Star" by Arthur C. Clarke
- **Feature Writer:** Willy Ley
- **Magazine:** *Astounding*
- **Artist:** Frank Kelly Freas
- **Fan Magazine:** *Inside and Science Fiction Advertiser* (Ron Smith, ed.)
- **Most Promising New Author:** Robert Silverberg
- **Book Reviewer:** Damon Knight

1955

- **Novel:** *They'd Rather Be Right* by Mark Clifton and Frank Riley
- **Novelette:** "The Darfsteller" by Walter M. Miller, Jr.
- **Short Story:** "Allamagoosa" by Eric Frank Russell
- **Magazine:** *Astounding*
- **Artist:** Frank Kelly Freas
- **Fan Magazine:** *Fantasy Times* (James V. Taurasi, Sr. and Ray Van Houten, eds.)
- **Special Award:** Sam Moskowitz as "Mystery Guest" and for his work on past conventions

1954 Retro Hugos (awarded in 2004)

- **Novel:** *Fahrenheit 451* by Ray Bradbury
- **Novella:** "A Case of Conscience" by James Blish
- **Novelette:** "Earthman, Come Home" by James Blish
- **Short Story:** "The Nine Billion Names of God" by Arthur C. Clarke
- **Related Book:** *Conquest of the Moon* by Wernher von Braun, Fred L. Wipple, and Willy Ley
- **Dramatic Presentation, Short Form:** "The War of the Worlds" Paramount Pictures, Directed by Byron Haskin, screenplay by Barre Lyndon, based on a novel by H. G. Wells
- **Professional Editor:** John W. Campbell, Jr.
- **Professional Artist:** Chesley Bonestell
- **Fanzine:** *Slant* ed. Walt Willis, art ed. James White
- **Fan Writer:** Bob Tucker

1953

- **Novel:** *The Demolished Man* by Alfred Bester
- **Professional Magazine:** *Galaxy* and *Astounding* (tie)
- **Excellence in Fact Articles:** Willy Ley
- **Cover Artist:** Ed Emshwiller and Hannes Bok (tie)
- **Interior Illustrator:** Virgil Finlay
- **New SF Author or Artist:** Philip José Farmer
- **Number 1 Fan Personality:** Forrest J. Ackerman

1951 Retro Hugos (awarded in 2001)

- **Novel:** *Farmer in the Sky* by Robert A. Heinlein
- **Novella:** "The Man Who Sold the Moon" by Robert A. Heinlein
- **Novelette:** "The Little Black Bag" by C. M. Kornbluth

- **Short Story:** "To Serve Man" by Damon Knight
- **Dramatic Presentation:** *Destination Moon*
- **Professional Editor:** John W. Campbell, Jr.
- **Professional Artist:** Frank Kelly Freas
- **Fanzine:** *Science Fiction News Letter* (Bob Tucker, ed.)
- **Fan Writer:** Bob Silverberg
- **Fan Artist:** Jack Gaughan

1946 Retro Hugos (awarded in 1996)

- **Novel:** *The Mule* by Isaac Asimov
- **Novella:** "Animal Farm" by George Orwell
- **Novelette:** "First Contact" by Murray Leinster
- **Short Story:** "Uncommon Sense" by Hal Clement
- **Dramatic Presentation:** *The Picture of Dorian Gray*
- **Professional Editor:** John W. Campbell, Jr.
- **Professional Artist:** Virgil Finlay
- **Fanzine:** *Voice of the Imagi-Nation* (Forrest J. Ackerman, ed.)
- **Fan Writer:** Forest Jr Ackerman
- **Fan Artist:** William Rotsler

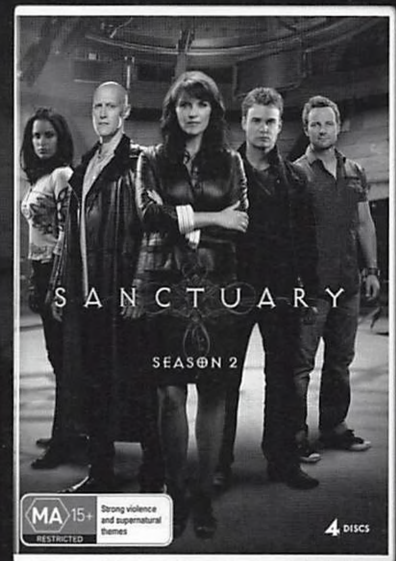
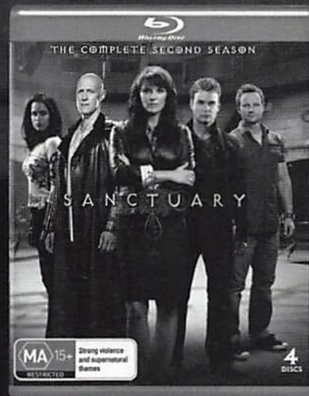


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A public thank you to all involved in the success of Sydney Freecons, 2000 to 2009

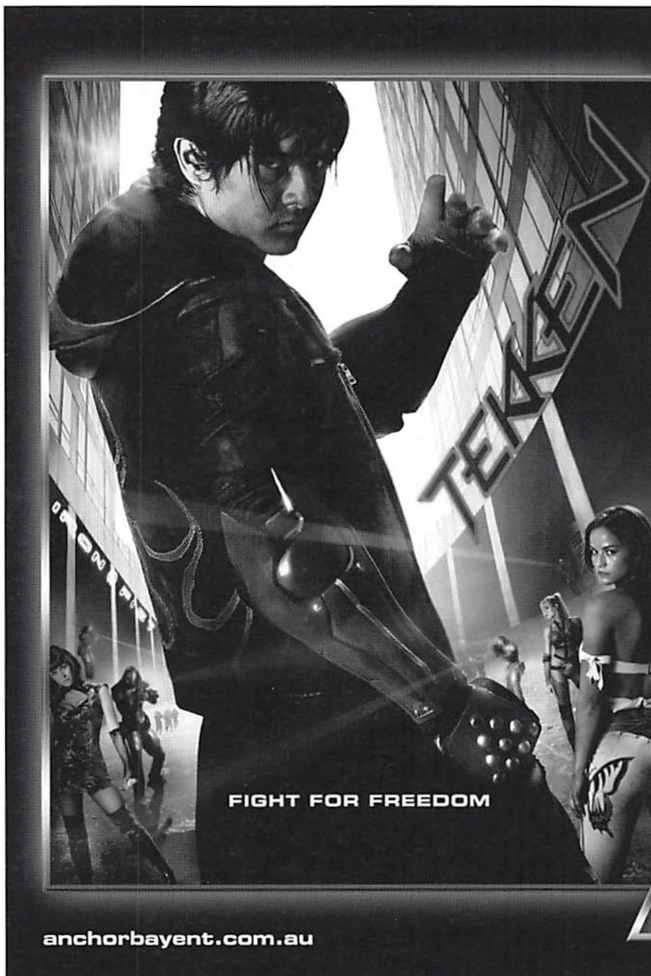
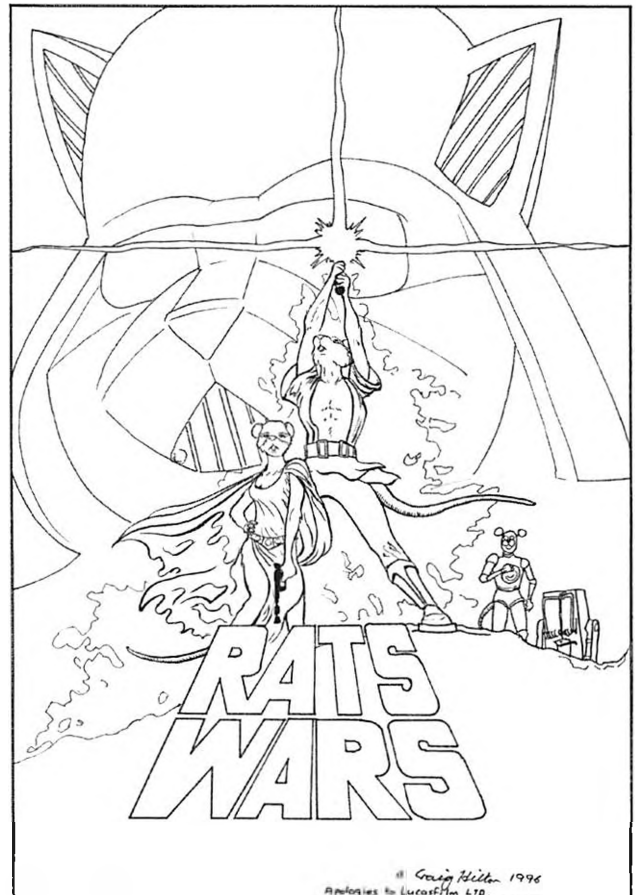
On behalf of the Sydney Futurians and other Sydney SF&F fans, I would like to thank all who have taken part in Sydney Freecons, particularly the SF&F Writers & Artists listed below. The first Freecon was held in 2000, after Aussiecon 3 when there really wasn't much happening in Sydney for fans of the book form of SF&F. Recent Sydney Freecons have featured more local SF&F Writers than Sydney's large grant funded Writer's Festivals and it still remains a Free Entry event! I would particularly like to thank **Pamela Freeman, Richard Harland, Gillian Polack** and the **CSFG Writers** for their continuing support, and the 'ordinary' SF fans who emerge each year for their 'one day of the year' SF&F experience at a Sydney Freecon. Let's see what we can make of the **2010 Sydney Freecon, November 19 - 21, at Bankstown**. See the Freecon / Futurian websites for details or write to: **The 2010 Sydney Freecon, C/ of P. O. Box 152, Bexley North NSW 2207**

Some Sydney Freecon Writers and Artists

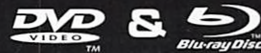
Michael Barry (ACT), Alan Baxter, Deborah Biancotti, Leigh Blackmore, Jon Blum, Bruno Bouchet, Nathan Burrage, Bill Congreve, David Cornish (SA), Louise Curtis (ACT), David Dale, Terry Dowling, Pamela Freeman, Kate Forsyth, Richard Harland, Rob Hood, Van Ikin (WA), David Ko Chin, David Kowalski, Duncan Lay, Danny Lovecraft, Robert Luxford, Maxine McArthur (ACT), Claire McKenna (VIC), Chuck McKenzie (VIC), Ian Mackereth (SA), Crisetta MacLeod, Michelle Marquardt, Sophie Masson, Robbie Matthews (ACT), Caiseal Mor, Lewis Morley, Chris Mowbray, Kate Orman, Ben Peek, Les Petersen (ACT), Marilyn Pride, Gillian Polack (ACT), Felicity Pulman, Rob Riel, Matthew Richardson (Halstead Press), Jim Shellins, Joel Shepherd, Cat Sparks, Nick Stathopoulos, Karen Sutcliffe (ACT), Stella Tarakson, Gerry Turcotte, Alison Venugoban (ACT) Jessica Vivien (SA) and Richard Wornack

Unless otherwise noted, above the Writers and Artists are NSW residents, so feel free to use this list as a NSW / Australian SF&F reading guide!

Garry Dalrymple,
Convener Sydney Freecons



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NOVEMBER 2010



From the streets to the Iron Fist Tournament



Long List of Worldcons

Number–Year Name (Note)	City	Site – (Note)	Guest(s) – (Note)	Chairman – (Note)	Attendance – (Note)	Notes
1 – Nycon I 2–4 July 1939	New York	Caravan Hall	Frank R. Paul	Sam Moskowitz	200	(1)
2 – Chicon I 1–2 September 1940	Chicago	Hotel Chicagoan	E. E. “Doc” Smith	Mark Reinsberg	128	(2)
3 – Denvention I 4–6 July 1941	Denver	Shirley-Savoy Hotel	Robert A. Heinlein	Olon F. Wiggins	90	
1942–1945	<i>(Worldcon was not held due to World War II)</i>					
4 – Pacificon I 30 August – 1 September 1946	Los Angeles	Park View Manor	A. E. Van Vogt E. Mayne Hull	Walter J. Daugherty	130	
5 – Philcon I 30 August – 1 September 1947	Philadelphia	Penn-Sheraton Hotel	John W. Campbell, Jr.	Milton Rothman	200	(3)
6 – Torcon I 3–5 July 1948	Toronto	RAI Purdy Studios	Robert Bloch (<i>pro</i>) Bob Tucker (<i>fan</i>)	Ned McKeown	200	
7 – Cinvention 3–5 September 1949	Cincinnati	Hotel Metropole	Lloyd A. Eshbach (<i>pro</i>) Ted Carnell (<i>fan</i>)	Don Ford	190	(4)
8 – NorWesCon 1–4 September 1950	Portland	Multnomah Hotel	Anthony Boucher	Donald B. Day	400	(5)
9 – Nolacon I 1–3 September 1951	New Orleans	St. Charles Hotel	Fritz Leiber	Harry B. Moore	190	
10 – TASFiC 30 August – 1 September 1952	Chicago	Hotel Morrison	Hugo Gernsback	Julian C. May	870	(6)
11 – 11th Worldcon 5–7 September 1953	Philadelphia	Bellevue- Strafford Hotel	Willy Ley	Milton Rothman	750	(7)
12 – SFiCon 3–6 September 1954	San Francisco	Sir Francis Drake Hotel	John W. Campbell, Jr.	Lester Cole Gary Nelson	700	(8)
13 – Clevention 2–5 September 1955	Cleveland	Manger Hotel	Isaac Asimov (<i>pro</i>) Sam Moskowitz (<i>mystery GoH</i>)	Nick Falasca Noreen Falasca	380	(9)
14 – (NyCon II) 31 August – 3 September 1956	New York	Biltmore Hotel	Arthur C. Clarke	David A. Kyle	850	(10)
15 – Loncon I 6–9 September 1957	London	King’s Court Hotel	John W. Campbell, Jr.	Ted Carnell	268	(11)
16 – Solacon 29 August – 1 September 1958	South Gate, Calif.	Alexandria Hotel	Richard Matheson	Anna S. Moffatt	322	(12)
17 – Detention 4–7 September 1959	Detroit	Pick-Fort Shelby Hotel	Poul Anderson (<i>pro</i>) John Berry (<i>fan</i>)	Roger Sims Fred Prophet	371	(13)
18 – Pittcon 3–5 September 1960	Pittsburgh	Penn-Sheraton Hotel	James Blish	Dirce Archer	568	(14)
19 – Seacon 2–4 September 1961	Seattle	Hyatt House	Robert A. Heinlein	Wally Weber	300	(15)
20 – Chicon III 31 August – 3 September 1962	Chicago	Pick-Congress Hotel	Theodore Sturgeon	Earl Kemp	550	(16)

21 — Discon I 31 August– 2 September 1963	Washington, DC	Statler-Hilton Hotel	Murray Leinster	George Scithers	600	(17)
22 — Pacificon II 4–7 September 1964	Oakland	Hotel Leamington	Leigh Brackett (<i>pro</i>) Edmond Hamilton (<i>pro</i>) Forrest J Ackerman (<i>fan</i>)	J. Ben Stark Al haLevy	523	(18)
23 — Loncon II 27–30 August 1965	London	Mount Royal Hotel	Brian W. Aldiss	Ella Parker	350	(19)
24 — Tricon 1–5 September 1966	Cleveland	Sheraton- Cleveland	L. Sprague de Camp	Ben Jason Howard DeVore Lou Tabakow	850	(20)
25 — Nycon 3 31 August– 4 September 1967	New York	Statler-Hilton Hotel	Lester del Rey (<i>pro</i>) Bob Tucker (<i>fan</i>)	Ted White Dave Van Arnam	1,500	(21)
26 — Baycon 29 August– 2 September 1968	Oakland	Hotel Claremont	Philip Jose Farmer (<i>pro</i>) Walter J. Daugherty (<i>fan</i>)	Bill Donaho Alva Rogers J. Ben Stark	1,430	(22)
27 — St. Louiscon 28 August– 1 September 1969	St. Louis	Chase-Park Plaza	Jack Gaughan (<i>pro</i>) Eddie Jones (<i>fan</i>)	Ray Fisher Joyce Fisher	1,534	(23)
28 — Heicon '70 20–24 August 1970	Heidelberg	Heidelberg Stadthalle	E. C. Tubb (<i>UK</i>) Robert Silverberg (<i>US</i>) Herbert W. Franke (<i>Germany</i>) Elliot K. Shorter (<i>fan</i>)	Manfred Kage	620	(24)
29 — Noreascon I 2–6 September 1971	Boston	Sheraton-Boston Hotel	Clifford D. Simak (<i>pro</i>) Harry Warner, Jr. (<i>fan</i>)	Tony Lewis	1,600	(25)
30 — L.A.Con I 1–4 September 1972	Los Angeles	International Hotel	Frederik Pohl (<i>pro</i>) Buck and Juanita Coulson (<i>fan</i>)	Charles Crayne Bruce Pelz	2,007	(26)
31 — Torcon II 31 August– 3 September 1973	Toronto	Royal York Hotel	Robert Bloch (<i>pro</i>) William Rotsler (<i>fan</i>)	John Millard	2,900	(27)
32 — Discon II 29 August– 2 September 1974	Washington, DC	Sheraton Park Hotel	Roger Zelazny (<i>pro</i>) Jay Kay Klein (<i>fan</i>)	Jay Haldeman Ron Bounds	3,587	(28)
33 — Aussiecon One 14–17 August 1975	Melbourne	Southern Cross Hotel	Ursula K. Le Guin (<i>pro</i>) Susan Wood (<i>fan</i>) Mike Glicksohn (<i>fan</i>) Donald Tuck (<i>Australia</i>)	Robin Johnson	606	(29)
34 — MidAmeriCon 2–6 September 1976	Kansas City, MO	Radisson Muehlebach Hotel Phillips House	Robert A. Heinlein (<i>pro</i>) George Barr (<i>fan</i>)	Ken Keller	3014 / 4200	(30)
35 — SunCon 2–5 September 1977	Miami Beach	Hotel Fontainebleau	Jack Williamson (<i>pro</i>) Robert A. Madle (<i>fan</i>)	Don Lundry	3,240	(31)

36 — IguanaCon II 30 August– 4 September 1978	Phoenix	Hyatt Regency, Adams House Phoenix Convention Center and Symphony Hall	Harlan Ellison (<i>pro</i>) Bill Bowers (<i>fan</i>)	Tim Kyger	4,700	(32)
37 — Seacon '79 23–26 August 1979	Brighton	Metropole Hotel	Brian Aldiss (<i>UK</i>) Fritz Leiber (<i>US</i>) Harry Bell (<i>fan</i>)	Peter Weston	3,114	(33)
38 — Noreascon Two 29 August– 1 September 1980	Boston	Sheraton-Boston Hotel Hynes Civic Auditorium	Damon Knight (<i>pro</i>) Kate Wilhelm (<i>pro</i>) Bruce Pelz (<i>fan</i>)	Leslie Turek	5,850	(34)
39 — Denvention Two 3–7 September 1981	Denver	Denver Hilton Hotel Currigan Convention Center Exhibition Hall and Arena	Clifford D. Simak (<i>pro</i>) C. L. Moore (<i>pro</i>) Rusty Hevelin (<i>fan</i>)	Suzanne Carnival Don C. Thompson	3,792	(35)
40 — Chicon IV 2–6 September 1982	Chicago	Hyatt Regency Chicago	A. Bertram Chandler (<i>pro</i>) Frank Kelly Freas (<i>pro</i>) Lee Hoffman (<i>fan</i>)	Ross Pavlac Larry Propp	4,275	(36)
41 — ConStellation 1–5 September 1983	Baltimore	Baltimore Convention Centre	John Brunner (<i>pro</i>) David A. Kyle (<i>fan</i>)	Michael Walsh	6,400	(37)
42 — L.A.con II 30 August– 3 September 1984	Anaheim	Anaheim Hilton Anaheim Convention Center	Gordon R. Dickson (<i>pro</i>) Dick Eney (<i>fan</i>)	Craig Miller Milt Stevens	8,365	(38)
43 — Aussiecon Two 22–26 August 1985	Melbourne	Southern Cross, Victoria, and Sheraton Hotels	Gene Wolfe (<i>pro</i>) Ted White (<i>fan</i>)	David Grigg	1,599	(39)
44 — ConFederation 28 August– 1 September 1986	Atlanta	Marriott Marquis Atlanta Hilton	Ray Bradbury (<i>pro</i>) Terry Carr (<i>fan</i>)	Penny Frierson Ron Zukowski	5,811	(40)
45 — Conspiracy '87 27 August– 1 September 1987	Brighton	Metropole Hotel Brighton Conference Centre	Doris Lessing (<i>UK</i>) Alfred Bester (<i>US</i>) Arkady Strugatsky (<i>USSR</i>) Boris Strugatsky (<i>USSR</i>) Jim Burns (<i>artist</i>) Ray Harryhausen (<i>film</i>) Joyce and Ken Slater (<i>fan</i>) David Langford (<i>special fan</i>)	Paul Oldroyd	4,009 / 5,425	(41)
46 — Nolacon II 1–5 September 1988	New Orleans	Marriott, Sheraton, and International Hotels New Orleans Municipal Auditorium	Donald A. Wollheim (<i>pro</i>) Roger Sims (<i>fan</i>)	John H. Guidry	5,300	(42)

47 — Noreascon 3 31 August– 4 September 1989	Boston	Hynes Convention Center Sheraton-Boston Hotel, Hilton Hotel, Park Plaza Hotel	Andre Norton (<i>pro</i>) Ian and Betty Ballantine (<i>pro</i>) The Stranger Club (<i>fan</i>)	Mark L. Olson	6,837 / 7,795	(43)
48 — ConFiction 23–27 August 1990	The Hague	Netherlands Congress Centre	Harry Harrison (<i>pro</i>) Wolfgang Jeschke (<i>pro</i>) Joe Haldeman (<i>pro</i>) Andrew Porter (<i>fan</i>)	Kees van Toorn	3,580	(44)
49 — Chicon V 29 August– 2 September 1991	Chicago	Hyatt Regency Chicago	Hal Clement (<i>pro</i>) Martin H. Greenberg (<i>pro</i>) Richard Powers (<i>pro</i>) Jon and Joni Stopa (<i>fan</i>)	Kathleen Meyer	5,661	(45)
50 — MagiCon 3–7 September 1992	Orlando	Orange County Convention and Civic Center The Peabody Hotel The Clarion Hotel	Jack Vance (<i>pro</i>) Vincent Di Fate (<i>artist</i>) Walter A. Willis (<i>fan</i>)	Joe Siclari	5,319 / 6,368	(46)
51 — ConFrancisco 2–6 September 1993	San Francisco	Moscone Convention Center ANA Hotel Parc Fifty Five Nikko Hotel	Larry Niven Alicia Austin Tom Digby Jan Howard FINDER Mark Twain (<i>Dead GoH</i>)	David W. Clark	6,602 / 7,725	(47)
52 — ConAdian 1–5 September 1994	Winnipeg	Winnipeg Convention Centre Crowne Plaza, Place Louis Riel, and Sheraton	Anne McCaffrey (<i>pro</i>) George Barr (<i>artist</i>) Robert Runte (<i>fan</i>)	John Mansfield	3,570	(48)
53 — Intersection 24–28 August 1995	Glasgow	Scottish Exhibition and Conference Centre Moat House, Crest, and Central Hotels	Samuel R. Delany (<i>writer</i>) Gerry Anderson (<i>media</i>) Les Edwards (<i>artist</i>) Vincent Clarke (<i>fan</i>)	Vincent Docherty Martin Easterbrook	4,173/ 6,524	(49)
54 — L.A.con III 29 August– 2 September 1996	Anaheim	Anaheim Convention Center Anaheim Hilton Anaheim Marriott	James White (<i>writer</i>) Roger Corman (<i>media</i>) Elsie Wollheim (<i>special</i>) Takumi and Sachiko Shibano (<i>fan</i>)	Mike Glycer	6,703	(50)
55 — LoneStarCon 2 28 August– 1 September 1997	San Antonio	Henry B. Gonzales Convention Center Marriott Rivercenter Marriott Riverwalk	Algis Budrys (<i>pro</i>) Michael Moorcock (<i>pro</i>) Don Maitz (<i>artist</i>) Roy Tackett (<i>fan</i>)	Karen Meschke	4,634 / 5,614	(51)

56 — BucConeer 5–9 August 1998	Baltimore	Baltimore Convention Center Lord Baltimore Hilton Towers Marriott Harbor Place The Holiday Inn Omni Inner Harbor	C. J. Cherryh Milton A. Rothman Stanley Schmidt Michael Whelan J. Michael Straczynski (<i>special</i>)	Peggy Rae Pavlat	6,572	(52)
57 — Aussiecon Three 2–6 September 1999	Melbourne	World Congress Center Centra Hotel	George Turner (<i>pro</i>) Greg Benford (<i>pro</i>) Bruce Gillespie (<i>fan</i>) J. Michael Straczynski (<i>special</i>)	Perry Middlemiss	1,548 / 2,872	(53)
58 — Chicon 2000 31 August–4 September 2000	Chicago	Hyatt Regency Chicago Fairmont Hotel Swissôtel	Ben Bova (<i>author</i>) Bob Eggleton (<i>artist</i>) Jim Baen (<i>editor</i>) Bob and Anne Passovoy (<i>fan</i>)	Tom Veal	5,794 / 6,574	(54)
59 — The Millennium Philcon 30 August–3 September 2001	Philadelphia	Pennsylvania Convention Center Philadelphia Marriott Hotel	Greg Bear (<i>author</i>) Stephen Youll (<i>artist</i>) Gardner Dozois (<i>editor</i>) George Scithers (<i>fan</i>)	Todd Dashoff	4,840 / 6,269	(55)
60 — ConJosé 29 August–2 September 2002	San Jose	McEnery Convention Center, San Jose Civic Auditorium, Fairmont Hotel, Hilton Hotel, Crowne Plaza Hotel	Vernor Vinge (<i>author</i>) David Cherry (<i>artist</i>) Bjo and John Trimble (<i>fan</i>) Ferdinand Feghoot (<i>imaginary</i>)	Tom Whitmore Kevin Standlee	5,162 / 5,916	(56)
61 — Torcon 3 28 August–1 September 2003	Toronto	Metro Toronto Convention Centre Royal York Hotel	George R. R. Martin (<i>author</i>) Frank Kelly Freas (<i>artist</i>) Mike Glyer (<i>fan</i>) Robert Bloch (GoHst of Honor)	Peter Jarvis	3,834 / 4,986	(57)
62 — Noreascon 4 2–6 September 2004	Boston	Hynes Convention Center Sheraton Boston Hotel Boston Marriott Copley Place	Terry Pratchett (<i>pro</i>) William Tenn (<i>pro</i>) Jack Speer (<i>fan</i>) Peter Weston (<i>fan</i>)	Deb Geisler	6,008 / 7,485	
63 — Interaction 4–8 August 2005	Glasgow	Scottish Exhibition and Conference Centre (SECC) Glasgow Moat House Hotel, Hilton Glasgow	Greg Pickersgill Christopher Priest Robert Sheckley Lars-Olov Strandberg Jane Yolen	Vincent Docherty Colin Harris	4,115 / 5,202	(58)

64 — L.A.con IV 23–27 August 2006	Anaheim	Anaheim Convention Center Anaheim Hilton Anaheim Marriott	Connie Willis (<i>author</i>) James Gurney (<i>artist</i>) Howard DeVore (<i>fan</i>) Frankie Thomas (<i>special</i>)	Christian B. McGuire	5,738 / 6,291	(59)
65 — Nippon2007 30 August–3 September 2007	Yokohama, Japan	Pacifico Yokohama	Sakyo Komatsu (<i>author</i>) David Brin (<i>author</i>) Takumi Shibano (<i>fan</i>) Yoshitaka Amano (<i>artist</i>) Michael Whelan (<i>artist</i>)	Hiroaki Inoue		
66 — Denvention 3 6–10 August 2008	Denver	Sheraton Colorado Convention Center	Lois McMaster Bujold (<i>pro</i>) Rick Sternbach (<i>artist</i>) Tom Whitmore (<i>fan</i>) Kathy Mar (<i>special music</i>) Robert A. Heinlein (<i>ghost</i>)	Kent Bloom	3752 / 4854	(60)
67 — Anticipation 6–10 August 2009	Montreal	Palais des congrès de Montréal	Neil Gaiman (<i>pro</i>) Elisabeth Vonarburg (<i>pro</i>) Taral Wayne (<i>fan</i>) David Hartwell (<i>editor</i>) Tom Doherty (<i>publisher</i>) Ralph Bakshi (<i>artist</i>)	René Walling Robbie Bourget		
68 — Aussiecon 4 2–6 September 2010	Melbourne	Melbourne Convention and Entertainment Centre (MCEC)	Kim Stanley Robinson Robin Johnson Shaun Tan	Perry Middlemiss Rose Mitchell		
69 — Renovation 17–21 August 2011	Nevada	Reno-Sparks Convention Center Atlantis Hotel Peppermill Hotel	Ellen Asher Charles N. Brown* Tim Powers Boris Vallejo	Patty Wells		(61)

The Estate of Mr. Harold P. Zitzow, who had been a member of MITSFS and NESFA, is selling off his rather substantial collection of science fiction books and magazines collected between the 1940's through the 1980's. Items include first editions, autographed books, Fantasy and SF from 1940's through 1980's, and Analog from 1940's through 1980's.

To be auctioned live via skype
or in person at Arisia 2011 in Boston
on the weekend of 15 - 16 January 2011.

The Friday Night Sydney Futurians

Welcome all visiting Aussiecon 4 members and hope that they will enjoy their experience of Australian SF fandom, which started with meetings in Sydney during 1939, a first Australian convention in 1952 and in some sense continues with the monthly Friday night Sydney Futurian SF discussion meetings and the Free Entry Sydney Freecons, this year at Bankstown, November 19-21, 2010.

This year's Friday night Sydney Futurians are: **Amanda Atkinson, Stephen Bingle, Ilana Cohen, Donna Corbin, Michael Corbin, Garry Dalrymple, Sky de Jersey, John & Diane Fox, Sonia Lai, Kevin McKern, Doug Nicholson, Ann Rankins, Jules Saint, Brian Walls, Dean Wheatley and David Bofinger.**

The Sydney Futurians meet in the lobby of the UTS on the **third Friday of the month** (6.30 to 8.30pm). Membership is by participation. Garry's ANZAPA newsletter, TBS&E covers many of Sydney's 'book based' SF&F meetings. TBS&E is archived to Bill Burns' 'E fanzines' website. Or you can write to: **G. Dalrymple / Sydney Futurians, PO Box 152, Bexley North NSW 2207**



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WHY LONDON?

We're excited by the opportunity to bring the Worldcon back to London after a gap of forty-nine years. London is the largest and most diverse city in Western Europe, and is home to the UK publishing and media industries. A London Worldcon will be a very special Worldcon, bringing together the best elements of numerous different SF and fannish traditions, and reaching out to new fans from all around the world.

SUPPORT THE BID

You can pre-support the bid at our table at Aussiecon 4, or online at our website.

Pre-Supports are A\$22 / £12 / US\$20

Friends are A\$110 / £60 / US\$100

Young Friends are A\$55 / £30 / US\$50

Young Friends must be born on or after 14 August 1988.

Notes on the Long List of Worldcons

General Notes

These notes have been carefully researched by the WSFS Long List Committee. If you choose to publish them, please do not edit them in any way.

Number — Year — Name

We have normally listed a convention by the least confusing version of its name. Most of the time this is the name preferred by the convention (variants are noted) but we also follow fannish tradition in retroactively numbering the first Worldcon in a series 1 (or I or One). (I.e., Noreascon 1 was known at the time only as “Noreascon”.) All known naming oddities are noted.

Guests

Custom in designating Guests of Honor has varied greatly, with some conventions giving specific titles (Fan, Pro, Australia, US, Artist, etc.) and some simply call them all Guests of Honor. We have used specific labels where they existed. In general we do not note spelling issues like Honor/Honour.

The Toastmaster is *not* a Guest of Honor, though some conventions gave the Toastmaster equal billing with the Guests. To confuse matters further, in at least one case a Guest was also designated as Toastmaster. In a few instances the Toastmaster was given a title other than “Toastmaster” such as “Master of Ceremonies”. All toastmasters and MCs we are aware of are listed in the notes.

We have tried to note all cases where a guest did not attend.

Site

Under Site we have listed:

- All facilities which hosted non-trivial convention functions
- The main sleeping room hotel
- Any other hotel which accounted for 25% or more of the sleeping rooms.

Chairman

Who chaired a particular Worldcon is sometimes less clear than one might expect. Our policy in constructing this list is to be as accurate as possible without being misleading. We have attempted to follow the convention’s official record (where it exists) supplemented by other contemporary records. In all

cases where we are aware of ambiguity, we have included notes. When multiple people with Chairman-like titles exist (including Co-Chairman, Deputy Chairman, Associate Chairman, Vice-Chairman, and Deputy Assistant Co-Vice Chairman) we list only the **actual top manager at the time of the convention** in the main list, and all other people who were in line management positions with titles including the word fragment “chair” in the notes (i.e., all line managers with titles matching *[cC]hair*). When the title is co-Chairman and it appears that both were functional top managers, both are included in the Long List. People in support positions (non-line management positions) with Chair-like titles (e.g., “Chairman’s Staff” or “Assistant to the Chairman”) are not listed. This list does not include bid leadership-only leadership after the bid was won. Where we found ambiguity, we have documented it.

Additionally, we have attempted to document cases where there was a disconnect between the person holding the title of Chairman and the person(s) who were the actual top manager(s) of the convention.

Attendance

Where available, this column records two numbers: how many paying members actually attended the Worldcon and how many total members there were.

Attendance includes all paid admissions including one-days. (One-day admissions are usually not technically members of WSFS, but we do count them for the purpose of computing total attendance. A one-day admission counts as one attendee.) It excludes freebies who did not participate in the convention (e.g., contractors), unpaid children, paid attending members who did not attend, and all supporting members, but it does include free memberships given to people who did participate in the convention (e.g., Guests of Honor).

Total members includes everyone who paid for a membership or admission whether full attending, one-day, child, or supporting, plus the Guests of Honor and other free memberships given to people participating in the convention. It does not include freebies who did not participate in the convention.

The available data is *very* incomplete and imprecise and many of these numbers are probably substantially in error. We have noted cases where we know the numbers to be doubtful. About 99% of the numbers ending in 00 are estimates. The numbers are of the

form aaaa/mmmm, where the first number is the attendance and the second the membership. When only one is known, the other is left blank (e.g., /2345 means an unknown attendance and 2345 total members). When only a single number is presented, we don't know if it is attendance or total members.

Convention Notes

- (1) The 1939 Worldcon did not have a name, but simply called itself "World Science Fiction Convention". It has subsequently been called "Nycon I" and "The 1939 Worldcon".

The convention was controlled by a so-called 'Ruling Triumvirate' whose other members were William S. Sykora and James V. Taurasi.

- (2) Chicon I was run by a triumvirate. Mark Reinsberg held the title of chairman, with Erle Korshak (secretary) and Bob Tucker (treasurer) as equal partners. Korshak presided over the opening day of the con, when Reinsberg fell ill.

- (3) L. Jerome Stanton was Toastmaster.

- (4) Don Ford carried out the duties of Chairman, but was officially Secretary-Treasurer; Charles R. Tanner had the honorary title of Chairman.

Ted Carnell, the Fan Guest of Honor, was also toastmaster with the title "Entertainment Master of Ceremonies". He was brought to North America by the Big Pond Fund.

- (5) Donald Day replaced Jack de Courcy as Chairman after the latter's resignation.

Theodore Sturgeon was the toastmaster and had the title "Entertainment Master of Ceremonies."

- (6) "TASFIC" stood for "Tenth Anniversary Science Fiction Convention"; it was popularly known as Chicon II, and subsequent Chicons counted it as such.

- (7) Officially known as "The 11th Worldcon," it was popularly known as Philcon II. Milton A. Rothman replaced James A. Williams as Chairman upon Williams' death. Tom Claeson, PhD was Vice-Chairman.

Isaac Asimov was Toastmaster.

- (8) Though SFCon and Westercon shared the hotel and con chairs, Westercon was held on Friday, September 3rd, with Jack Williamson as GoH, while Worldcon was held Saturday-Monday September 4-6, with John W. Campbell, Jr., as GoH.

Robert Bloch was Toastmaster.

- (9) The identity of the Special Mystery Guest was not revealed (even to the honoree) until the first night of the convention. The Program book noted that "Mr. Boucher [the Toastmaster] will make the presentation of the Achievement Awards and identify the Mystery Guest."

Anthony Boucher was Toastmaster.

- (10) Officially known as "NEWYORCON" but -in the words of a report at the time "The fans wouldn't have it" -and it has been NYCon II since.

Robert Bloch was Toastmaster.

- (11) Loncon's program book does not use the name "Loncon" but refers to the convention as the "15th World Science Fiction Convention."

- (12) Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen. Solacon was physically in Los Angeles, but (by mayoral proclamation) technically in South Gate, California, to fulfill their bid slogan of "South Gate in 58".

Anthony Boucher was Toastmaster.

- (13) John Berry, the Fan GoH, was brought to North America by a special fan fund.

Isaac Asimov had been listed as the Toastmaster in all promotional material prior to the convention. At the convention the program book added "...with the assistance of Robert Bloch" who acted as Asimov's foil at the banquet.

- (14) Ray Smith was Vice Chairman. The Program Book lists a "non-con program" day on Friday, 2 Sept.

Isaac Asimov was Toastmaster.

- (15) Harlan Ellison was Toastmaster.

- (16) Wilson Tucker was Toastmaster.

- (17) Isaac Asimov was Toastmaster.

- (18) Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen. Pacifcon II was held in Oakland, CA, which was *not* the same city (LA, 1946) where Pacifcon I was held.

Anthony Boucher was Toastmaster.

- (19) Tom Boardman was Toastmaster.

- (20) Officially jointly hosted by Cleveland, Detroit, and Cincinnati (hence "Tricon"). The question of who chaired the convention is complicated. The Tricon program book lists Cleveland's Ben Jason as Chairman and Detroit's Howard DeVore and Cincinnati's Lou Tabakow as Associate Chairmen, but included all three in the Long List as did NyCon 3 the following year. People involved with the convention confirm that it was run by the three of them working jointly, so they are being treated as co-Chairmen here.

Isaac Asimov was Toastmaster.

- (21) The convention's name was written as "NyCon 3" at the convention, but -somehow-subsequently got changed to Nycon III in versions of the Long List, perhaps echoing NYCon II.

Harlan Ellison was Toastmaster.

- (22) Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen.

Robert Silverberg was Toastmaster.

- (23) Eddie Jones, the TAFF (Trans Atlantic Fan Fund) winner, replaced Ted White, who withdrew as Fan Guest to dramatize the TAFF winner.
Harlan Ellison was Toastmaster.
- (24) Heicon had decided prior to the convention to select the TAFF winner as its Fan Guest. The subsequent winner of the 1970 TAFF election was Elliot Shorter.
Heicon also called itself "Heicon '70 International".
John Brunner was Toastmaster.
- (25) Robert Silverberg was Toastmaster.
- (26) Robert Bloch was Toastmaster.
- (27) Lester del Rey was Toastmaster.
- (28) Jay and Alice Haldeman were co-chairmen until the spring of 1974 when circumstances forced them to move out of Washington. Ron Bounds took over as de facto Chairman until Jay returned for the convention. At the convention, Jay and Ron functioned as co-chairmen. The Discon II program book continued to list Jay and Alice as co-Chairmen, and included a welcome from Jay (co-Chairman) and Ron (vice-Chairman).
Andrew J. Offutt was Toastmaster.
- (29) Fan Guest of Honor Donald Tuck did not attend the convention. (Fans had to go to his home in Tasmania to meet him.)
John Bangsund was Toastmaster.
- (30) The membership totals are from chairman Ken Keller who reports that the numbers announced during the convention were grossly wrong because one of the CandVB's loaned registrars did not turn in her records until afterwards. The previous Long List number of 2800 was an estimate made by a later compiler from the faulty at-con numbers.
Wilson Tucker was Toastmaster.
- (31) SunCon was bid by "7 in '77", a group of well-known con-runners who promised that if they won they would then select an ideal site. They selected a hotel in Orlando, Florida, which subsequently went bankrupt, upon which SunCon moved to facilities in Miami Beach.
According to Chairman Don Lundry, his wife Grace Lundry functioned as his co-Chairman; however, convention publications listed Don solely.
In 2003 Don Lundry provided a revised attendance figure of 3240, replacing the number of 2500 reported in publications at the time and subsequently in previous versions of this list. It is possible that this is a total membership and not attendance.
Robert Silverberg was Toastmaster.
- (32) This was the first IguanaCon, but was called IguanaCon II because of a previous hoax.
Greg Brown was the initial Chairman but was later replaced by Tim Kyger. After the convention, Gary Farber was recognized as having fulfilled the function of Vice-Chair.
Josef Nesvadba was announced as the European GoH for IguanaCon. He could not get travel papers and did not attend. He was not listed as a guest in PR3. In the program book, he was listed on the main GoH page, but was not listed in IguanaCon's own entry in the Long List. Finally, he was not listed in IguanaCon's PR 5, which came out in 1980 and provided a detailed history of what went on, who resigned and who replaced who.
F. M. Busby was Toastmaster.
- (33) Seacon 79 was held in Brighton, England, which was not the same city (Seattle, 1961) where Seacon I was held.
Bob Shaw was Toastmaster.
- (34) Robert Silverberg was Toastmaster.
- (35) Ed Bryant was Toastmaster.
- (36) Larry Smith and Bob Hillis were vice-chairmen of Chicon IV.
Marta Randall was Toastmaster.
- (37) Jack L. Chalker was Toastmaster.
- (38) Like South Gate, Anaheim is part of the greater Los Angeles area.
The Toastmaster and MC positions were essentially equivalent, with Robert Bloch (Toastmaster) officiating at the Hugo Ceremony and Jerry Pournelle (Master of Ceremonies) at the Guest of Honor Speeches and Other Awards Ceremony.
This was the largest Worldcon to date.
- (39) David Grigg replaced John Foyster, who resigned for family reasons, as Chairman.
- (40) Bob Shaw was Toastmaster.
- (41) Alfred Bester did not attend the convention due to poor health.
Malcolm Edwards was Chairman until about nine months before the convention when he resigned from the committee for personal reasons. To minimize possible bad publicity from this, he agreed to remain as titular Chairman and presided at some at-con ceremonies. Paul Oldroyd took over all of his duties, but under the title of "Coordinator". Both Malcolm and Paul agree that that Paul was the de facto Chairman at the time of the convention.
Brian W. Aldiss was Toastmaster.
- (42) Mike Resnick was Toastmaster.
- (43) The Stranger Club was the first SF club in Boston and sponsor of the pre-War series of Boskones and the club was the Fan Guest of Honor of Noreascon 3. All of its known surviving members were invited to the convention as guests to represent the club and seven were located and attended: Art Widner, Chan Davis, Harry Stubbs (Hal Clement), Louis Russell Chauvenet,

- Timothy Orrok, Norman Stanley, and Robert D. Swisher.
The convention's name was officially agnostic: "Noreascon 3", "Noreascon Three" and "Noreascon III" were all declared correct forms of the name.
- (44) Chelsea Quinn Yarbro was Toastmaster
- (45) Marta Randall was Toastmaster
- (46) Becky Thomson was Co-Chairman for the first two years after the site was selected, then vice-chairman thereafter and at the convention.
Spider Robinson was Toastmaster, but Mike Resnick acted as Toastmaster for the Meet-the-Pros party.
- (47) David Clark replaced Terry Biffel as Chairman upon Biffel's death. Besides the Chairman, there were Vice Chairs: Peggy Rae Pavlat and Ruth L. Sachter; and Deputy Vice Chairs: Jeff Canfield and Judy Kindell.
The Guests of Honor were designated as "Honored Guests" and the Toastmaster, Guy Gavriel Kay, was called the "Master of Ceremonies". Mark Twain was "channeled" by Jon deCles.
- (48) The Canadian National Science Fiction Convention (Convention) was held 'in conjunction' with ConAdian-separate membership and mostly separate facilities.
Christine Barnson and Kevin Standlee were Deputy Chairs.
Barry B. Longyear was Toastmaster.
- (49) Intersection was also the 1995 Eurocon.
When Intersection won, Tim Illingworth and Vincent Docherty were Co-Chairmen. Docherty moved to Oman, resigned and was replaced by Martin Easterbrook. Illingworth subsequently resigned and was replaced by Docherty. Easterbrook and Docherty were Co-Chairmen during the last 18 months of planning and at the convention.
T.R. Smith was Vice-Chairman. Margaret Austin and Oliver Grüter-Andrew were Deputy Chairs.
Diane Duane and Peter Morwood were Toastmasters.
- (50) Special Guest Elsie Wollheim died before the convention.
Connie Willis was Toastmaster.
- (51) a.k.a. "The Second Occasional LoneStarCon Science Fiction Convention and Chili Cook-off"; the first LoneStarCon, held in Austin, was the 1985 NASFiC.
Neal Barrett, Jr. was Toastmaster.
- (52) Special Guest J. Michael Straczynski did not attend.
Peggy Rae Pavlat has since changed her name to Peggy Rae Sapienza.
Charles Sheffield was Toastmaster.
- (53) GoH George Turner died prior to the convention.
Special Guest J. Michael Straczynski attended
- (54) Mike Jencevice and Becky Thomson were associate chairmen of Chicon 2000.
Harry Turtledove was Toastmaster.
- (55) Laura Syms and Gary Feldbaum were Co-Vice-Chairmen.
Esther Friesner was Toastmaster.
- (56) After the bid won, Tom Whitmore was appointed Chairman with Ruth Sachter as Vice-Chairman. Sachter resigned and subsequently Craig Howlett and Cindy Scott were appointed Co-Vice-Chairmen. Finally, Kevin Standlee was appointed Co-Chairman with Whitmore.
Tad Williams was Toastmaster.
- (57) Combined with the Canadian National Science Fiction Convention (Convention)
Artist GoH Frank Kelly Freas did not attend.
Spider Robinson was Toastmaster.
- (58) The Guests of Honour were listed with no designation as to type.
Interaction was also the 2005 Eurocon.
Initially Vince Docherty was Chairman with Colin Harris and Paul Treadaway as co-Vice Chairmen. Subsequently, Harris moved to Co-Chairman, and Treadaway moved to Deputy Chairman.
KIM Campbell was Board convenor of Interaction until her death in Nov 2003. (The Board had designated the convenor position as a Convention Co-Chair.)
GoH Robert Sheckley was unable to attend the convention.
- (59) Bobbi Armbruster and Craig Miller were Vice-Chairmen.
Fan GoH Howard DeVore and Special Guest Frankie Thomas both died before the convention.
- (60) Wil McCarthy was Toastmaster.
- (61) The Guests of Honor were listed with no designation as to type.
GoH Charles N. Brown died before the convention.
Renovation also has Special Guests Tricky Pixie (musicians) and Bill Wallingham (A comics writer).

The Long List of Worldcons appears courtesy of WSFS Long List Committee and NESFA

(See <http://www.smofinfo.com/LL/> for full details.)



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Constitution of the World Science Fiction Society

August 2009

Article 1 — Name, Objectives, Membership, and Organization

Section 1.1: Name. The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS or the Society.

Section 1.2: Objectives. WSFS is an unincorporated literary society whose functions are:

- (1) To choose the recipients of the annual Hugo Awards (Science Fiction Achievement Awards).
- (2) To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons).
- (3) To attend those Worldcons.
- (4) To choose the locations and Committees for the occasional North American Science Fiction Conventions (hereinafter referred to as NASFiCs).
- (5) To perform such other activities as may be necessary or incidental to the above purposes.

Section 1.3: Restrictions. No part of the Society's net earnings shall be paid to its members, officers, or other private persons except in furtherance of the Society's purposes. The Society shall not attempt to influence legislation or any political campaign for public office. Should the Society dissolve, its assets shall be distributed by the current Worldcon Committee or the appropriate court having jurisdiction, exclusively for charitable purposes. In this section, references to the Society include the Mark Protection Committee and all other agencies of the Society but not convention bidding or operating committees.

Section 1.4: Membership. The Membership of WSFS shall consist of all people who have paid membership dues to the Committee of the current Worldcon.

Section 1.5: Memberships.

- 1.5.1:** Each Worldcon shall offer supporting and attending memberships.
- 1.5.2:** The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications.
- 1.5.3:** The rights of attending members of a Worldcon include the rights of supporting members plus the right of general attendance at said Worldcon and at the WSFS Business Meeting held thereat.
- 1.5.4:** Members of WSFS who cast a site-selection ballot with the required fee shall be supporting members of the selected Worldcon.
- 1.5.5:** Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its committee. This fee must not exceed two (2) times the site-selection fee and must not exceed the difference between the site-selection fee and the fee for new attending members.
- 1.5.6:** The Worldcon Committee shall make provision for persons to become supporting members for no more than one hundred and twenty-five percent (125%) of the site-selection fee, or such higher amount as has been approved by the Business Meeting, until a cutoff date no earlier than ninety (90) days before their Worldcon.
- 1.5.7:** Other memberships and fees shall be at the discretion of the Worldcon Committee.

Section 1.6: Authority. Authority and responsibility for all matters concerning the Worldcon, except those reserved herein to WSFS, shall rest with the Worldcon Committee, which shall act in its own name and not in that of WSFS.

Section 1.7: The Mark Protection Committee.

- 1.7.1:** There shall be a Mark Protection Committee of WSFS, which shall be responsible for registration and protection of the marks used by or under the authority of WSFS.
- 1.7.2:** The Mark Protection Committee shall submit to the Business Meeting at each Worldcon a report of its activities since the previous Worldcon, including a statement of income and expense.
- 1.7.3:** The Mark Protection Committee shall hold a meeting at each Worldcon after the end of the Business Meeting, at a time and place announced at the Business Meeting.
- 1.7.4:** The Mark Protection Committee shall determine and elect its own officers.

Section 1.8: Membership of the Mark Protection Committee.

- 1.8.1:** The Mark Protection Committee shall consist of:
- (1) One (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees
 - (2) One (1) member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and
 - (3) Nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting.
- 1.8.2:** No more than three elected members may represent any single North American region, as defined in Section 1.8.5. Each elected member shall represent the region (if any) in which the member resided at the time they were elected.
- 1.8.3:** Newly elected members take their seats, and the term of office ends for elected and appointed members whose terms expire that year, at the end of the Business Meeting.
- 1.8.4:** If vacancies occur in elected memberships in the Committee, the remainder of the position's term may be filled by the Business Meeting, and until then temporarily filled by the Committee.

1.8.5: To ensure equitable distribution of representation, North America is divided into three (3) regions as follows:

- (1) Western: Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states, provinces, and territories westward including Hawaii, Alaska, the Yukon, and the Northwest Territories.
- (2) Central: Central America, the islands of the Caribbean, Mexico (except as above), and all states, provinces, and territories between the Western and Eastern regions.
- (3) Eastern: Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states, provinces, and territories eastward including the District of Columbia, St. Pierre et Miquelon, Bermuda, and the Bahamas.

Article 2 — Powers and Duties of Worldcon Committees

Section 2.1: Duties. Each Worldcon Committee shall, in accordance with this Constitution, provide for

- (1) administering the Hugo Awards,
- (2) administering any future Worldcon or NASFiC site selection required, and
- (3) holding a WSFS Business Meeting.

Section 2.2: Marks. Every Worldcon and NASFiC Committee shall include the following notice in each of its publications:

"World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", and "Hugo Award" are service

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marks of the World Science Fiction Society, an unincorporated literary society.

Section 2.3: Official Representative. Each future selected Worldcon Committee shall designate an official representative to the Business Meeting to answer questions about their Worldcon.

Section 2.4: Distribution of Rules. The current Worldcon Committee shall print copies of the WSFS Constitution, together with an explanation of proposed changes approved but not yet ratified, and copies of the Standing Rules. The Committee shall distribute these documents to all WSFS members at a point between nine and three months prior to the Worldcon, and shall also distribute them to all WSFS members in attendance at the Worldcon upon registration.

Section 2.5: Bid Presentations. Each Worldcon Committee shall provide a reasonable opportunity for bona fide bidding committees for the Worldcon to be selected the following year to make presentations.

Section 2.6: Incapacity of Committees. With sites being selected two (2) years in advance, there are at least two selected current or future Worldcon Committees at all times. If one of these should be unable to perform its duties, the other selected current or future Worldcon Committee shall determine what action to take, by consulting the Business Meeting or by mail poll of WSFS if there is sufficient time, or by decision of the Committee if there is not sufficient time. Where a site and Committee are chosen by a Business Meeting or Worldcon Committee pursuant to this section, they are not restricted by exclusion zone or other qualifications.

Section 2.7: Membership Pass-along. Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by local law, forward its best information as to the names and postal addresses of all of its Worldcon members to the Committee of the next Worldcon.

Section 2.8: Financial Openness. Any member of WSFS shall have the right, under reasonable conditions, to examine the financial records and books of account of the current Worldcon or NASFiC Committee, all future selected Worldcon or NASFiC Committees, the two immediately preceding Worldcon Committees, and the Committees of any NASFiCs held in the previous two years.

Section 2.9: Financial Reports.

2.9.1: Each future selected Worldcon or NASFiC Committee shall submit an annual financial report, including a statement of income and expenses, to each WSFS Business Meeting after the Committee's selection.

2.9.2: Each Worldcon or NASFiC Committee shall submit a report on its cumulative surplus/loss at the next Business Meeting after its convention.

2.9.3: Each Worldcon or NASFiC Committee should dispose of surplus funds remaining after accounts are settled for its convention for the benefit of WSFS as a whole.

2.9.4: In the event of a surplus, the Worldcon or NASFiC Committee, or any alternative organizational entity established to oversee and disburse that surplus, shall file annual financial reports regarding the disbursement of that surplus at each year's Business Meeting, until the surplus is totally expended or an amount equal to the original surplus has been disbursed.

Article 3 — Hugo Awards

Section 3.1: Introduction. Selection of the Hugo Awards shall be made as provided in this Article.

Section 3.2: General.

3.2.1: Unless otherwise specified, Hugo Awards are given for work in the field of science fiction or fantasy appearing for the first time during the previous calendar year.

3.2.2: A work originally appearing in a language other than English shall also be eligible for the year in which it is first issued in English translation.

3.2.3: The Business Meeting may by a 3/4 vote provide that works originally published outside the United States of America and first

published in the United States of America in the current year shall also be eligible for Hugo Awards given in the following year.

3.2.4: A work shall not be eligible if in a prior year it received sufficient nominations to appear on the final award ballot.

3.2.5: Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date.

3.2.6: Works appearing in a series are eligible as individual works, but the series as a whole is not eligible. However, a work appearing in a number of parts shall be eligible for the year of the final part.

3.2.7: In the written fiction categories, an author may withdraw a version of a work from consideration if the author feels that the version is not representative of what that author wrote.

3.2.8: The Worldcon Committee shall not consider previews, promotional trailers, commercials, public service announcements, or other extraneous material when determining the length of a work. Running times of dramatic presentations shall be based on their first general release.

3.2.9: The Worldcon Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the length of the story is within the lesser of five thousand (5,000) words or twenty percent (20%) of the new category limits.

3.2.10: The Worldcon Committee may relocate a dramatic presentation work into a more appropriate category if it feels that it is necessary, provided that the length of the work is within twenty percent (20%) of the new category boundary.

3.2.11: The Worldcon Committee is responsible for all matters concerning the Awards.

Section 3.3: Categories.

3.3.1: Best Novel. A science fiction or fantasy story of forty thousand (40,000) words or more.

3.3.2: Best Novella. A science fiction or fantasy story of between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.

3.3.3: Best Novelette. A science fiction or fantasy story of between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.

3.3.4: Best Short Story. A science fiction or fantasy story of less than seven thousand five hundred (7,500) words.

3.3.5: Best Related Work. Any work whose subject is related to the field of science fiction, fantasy, or fandom, appearing for the first time in book form during the previous calendar year or which has been substantially modified during the previous calendar year, and which is either non-fiction or, if fictional, is noteworthy primarily for aspects other than the fictional text, and which is not eligible in any other category.

3.3.6: Best Graphic Story. Any science fiction or fantasy story told in graphic form appearing for the first time in the previous calendar year.

Provided that this category shall be automatically repealed unless ratified by the 2012 Business Meeting.

3.3.7: Best Dramatic Presentation, Long Form. Any theatrical feature or other production, with a complete running time of more than 90 minutes, in any medium of dramatized science fiction, fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year.

3.3.8: Best Dramatic Presentation, Short Form. Any television program or other production, with a complete running time of 90 minutes or less, in any medium of dramatized science fiction, fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year.

3.3.9: Best Editor Short Form. The editor of at least four (4) anthologies, collections or magazine issues (or their equivalent in other media) primarily devoted to science fiction and / or fantasy, at least one of which was published in the previous calendar year.

3.3.10: Best Editor Long Form. The editor of at least four (4) novel-length works primarily devoted to science fiction and / or fantasy published in the previous calendar year that do not qualify as works under 3.3.8.

[A Constitutional Amendment which created Sections 3.3.8 and 3.3.9 adopted at L.A.con IV included the following proviso, which could effectively repeal Sections 3.3.8 and 3.3.9:

Provided that this amendment may be repealed by a simple majority vote at either the 2009 or 2010 Main Business Meeting.

If this amendment is repealed in this way, the following amendments will be made to the Constitution:

1. Section 3.3.9 will revert to:

3.3.9: *Best Professional Editor.* The editor of any professional publication devoted primarily to science fiction or fantasy during the previous calendar year. A professional publication is one which had an average press run of at least ten thousand (10,000) copies per issue.

2. Section 3.3.10 will be removed.

3. Sections 3.3.11 to 3.3.16 will be renumbered to 3.3.10 to 3.3.15, unless other changes have been made in the interim which would affect these numbers.]

3.3.11: Best Professional Artist. An illustrator whose work has appeared in a professional publication in the field of science fiction or fantasy during the previous calendar year.

3.3.12: Best Semiprozine. Any generally available non-professional publication devoted to science fiction or fantasy which by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, and which in the previous calendar year met at least two (2) of the following criteria:

- (1) had an average press run of at least one thousand (1000) copies per issue,
- (2) paid its contributors and/or staff in other than copies of the publication,
- (3) provided at least half the income of any one person,
- (4) had at least fifteen percent (15%) of its total space occupied by advertising,
- (5) announced itself to be a semiprozine.

3.3.13: Best Fanzine. Any generally available non-professional publication devoted to science fiction, fantasy, or related subjects which by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, and which does not qualify as a semiprozine.

3.3.14: Best Fan Writer. Any person whose writing has appeared in semiprozines or fanzines or in generally available electronic media during the previous calendar year.

3.3.15: Best Fan Artist. An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public display during the previous calendar year.

3.3.16: Additional Category. Not more than one special category may be created by the current Worldcon Committee with nomination and voting to be the same as for the permanent categories. The Worldcon Committee is not required to create any such category; such action by a Worldcon Committee should be under exceptional circumstances only; and the special category created by one Worldcon Committee shall not be binding on following Committees. Awards created under this paragraph shall be considered to be Hugo Awards.

Section 3.4: Extended Eligibility. In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a three fourths (3/4) vote of the intervening Business Meeting of WSFS.

Section 3.5: Name and Design. The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason

as refined by Peter Weston. Each Worldcon Committee may select its own choice of base design. The name (Hugo Award) and the design shall not be extended to any other award.

Section 3.6: "No Award". At the discretion of an individual Worldcon Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be canceled for that year.

Section 3.7: Nominations.

3.7.1: The Worldcon Committee shall conduct a poll to select the nominees for the final Award voting. Each member of either the administering or the immediately preceding Worldcon as of January 31 of the current calendar year shall be allowed to make up to five (5) equally weighted nominations in every category.

3.7.2: The Committee shall include with each nomination ballot a copy of Article 3 of the WSFS Constitution and any applicable extensions of eligibility under Sections 3.2.3 or 3.4.

3.7.3: Nominations shall be solicited only for the Hugo Awards and the John W. Campbell Award for Best New Writer.

Section 3.8: Tallying of Nominations.

3.8.1: Except as provided below, the final Award ballots shall list in each category the five eligible nominees receiving the most nominations. If there is a tie including fifth place, all the tied eligible nominees shall be listed.

3.8.2: The Worldcon Committee shall determine the eligibility of nominees and assignment to the proper category of works nominated in more than one category.

3.8.3: Any nominations for "No Award" shall be disregarded.

3.8.4: If a nominee appears on a nomination ballot more than once in any one category, only one nomination shall be counted in that category.

3.8.5: No nominee shall appear on the final Award ballot if it received fewer nominations than five percent (5%) of the number of ballots listing one or more nominations in that category, except that the first three eligible nominees, including any ties, shall always be listed.

3.8.6: The Committee shall move a nomination from another category to the work's default category only if the member has made fewer than five (5) nominations in the default category.

3.8.7: If a work receives a nomination in its default category, and if the Committee relocates the work under its authority under subsection 3.2.9 or 3.2.10, the Committee shall count the nomination even if the member already has made five (5) nominations in the more-appropriate category.

Section 3.9: Notification and Acceptance. Worldcon Committees shall use reasonable efforts to notify the nominees, or in the case of deceased or incapacitated persons, their heirs, assigns, or legal guardians, in each category prior to the release of such information. Each nominee shall be asked at that time to either accept or decline the nomination. If the nominee declines nomination, that nominee shall not appear on the final ballot. In addition, in the Best Professional Artist category, the acceptance should include citations of at least three (3) works first published in the eligible year.

Section 3.10: Voting.

3.10.1: Final Award voting shall be by balloting in advance of the Worldcon. Postal mail shall always be acceptable. Only WSFS members may vote. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter.

3.10.2: Final Award ballots shall list only the Hugo Awards and the John W. Campbell Award for Best New Writer.

3.10.3: "No Award" shall be listed in each category of Hugo Award on the final ballot.

3.10.4: The Committee shall, on or with the final ballot, designate, for each nominee in the printed fiction categories, one or more books, anthologies, or magazines in which the nominee appeared (including the book publisher or magazine issue date(s)).

3.10.5: Voters shall indicate the order of their preference for the nominees in each category.

Section 3.11: Tallying of Votes.

3.11.1: In each category, tallying shall be as described in Section 6.3. ‘No Award’ shall be treated as a nominee. If all remaining nominees are tied, no tie-breaking shall be done and the nominees excluding No Award shall be declared joint winners.

3.11.2: No Award shall be given whenever the total number of valid ballots cast for a specific category (excluding those cast for “No Award” in first place) is less than twenty-five percent (25%) of the total number of final Award ballots received.

3.11.3: “No Award” shall be the run-off candidate.

3.11.4: The complete numerical vote totals, including all preliminary tallies for first, second, ... places, shall be made public by the Worldcon Committee within ninety (90) days after the Worldcon. During the same period the nomination voting totals shall also be published, including in each category the vote counts for at least the fifteen highest vote-getters and any other candidate receiving a number of votes equal to at least five percent (5%) of the nomination ballots cast in that category, but not including any candidate receiving fewer than five votes.

Section 3.12: Exclusions. No member of the current Worldcon Committee or any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Worldcon Committee, then this exclusion shall apply to members of the Subcommittee only.

Section 3.13: Retrospective Hugos. A Worldcon held 50, 75, or 100 years after a Worldcon at which no Hugos were presented may conduct nominations and elections for Hugos which would have been presented at that previous Worldcon. Procedures shall be as for the current Hugos. Categories receiving insufficient numbers of nominations may be dropped. Once retrospective Hugos have been awarded for a Worldcon, no other Worldcon shall present retrospective Hugos for that Worldcon.

Article 4 — Future Worldcon Selection

Section 4.1: Voting.

4.1.1: WSFS shall choose the location and Committee of the Worldcon to be held two (2) years from the date of the current Worldcon.

4.1.2: Voting shall be by written ballot cast either by mail or at the current Worldcon with tallying as described in Section 6.3.

4.1.3: The current Worldcon Committee shall administer the voting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Worldcon.

4.1.4: The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.

Section 4.2: Voter Eligibility.

4.2.1: Voting shall be limited to WSFS members who have purchased at least a supporting membership in the Worldcon whose site is being selected.

4.2.2: The supporting membership rate shall be set by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the ballot deadline. If agreement is not reached, the default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.

Section 4.3: Non-Natural Persons. Corporations, associations, and other non-human or artificial entities may cast ballots, but only for “No Preference”. “Guest of” memberships may only cast “No Preference” ballots. Memberships transferred to individual natural persons may cast preferential ballots, provided that the transfer is accepted by the administering convention.

Section 4.4: Ballots. Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter.

Each site-selection ballot shall list the options “None of the Above” and “No Preference” and provide for write-in votes, after the bidders and with equal prominence. The supporting membership rate shall be listed on all site-selection ballots.

Section 4.5: Tallying.

4.5.1: The name and address information shall be separated from the ballots and the ballots counted only at the Worldcon. Each bidding committee should provide at least two (2) tellers. Each bidding committee may make a record of the name and address of every voter.

4.5.2: A ballot voted with first or only choice for “No Preference” shall be ignored for site selection. A ballot voted with lower than first choice for “No Preference” shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying.

4.5.3: “None of the Above” shall be treated as a bid for tallying, and shall be the run-off candidate.

4.5.4: All ballots shall be initially tallied by their first preferences, even if cast for a bid that the administering Committee has ruled ineligible. If no eligible bid achieves a majority on the first round of tallying, then on the second round all ballots for ineligible bids shall be redistributed to their first eligible choices, and tallying shall proceed according to Section 6.3.

4.5.5: If “None of the Above” wins, or if two or more bids are tied for first place at the end of tallying, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the Worldcon, the Committee for the following Worldcon shall make the selection without undue delay.

4.5.6: Where a site and Committee are chosen by a Business Meeting or Worldcon Committee following a win by ‘None of the Above’, they are not restricted by exclusion zone or other qualifications.

4.5.7: Where a site and Committee are chosen by a Business Meeting or Worldcon Committee following a tie in tallying, they must select one of the tied bids.

Section 4.6: Bid Eligibility.

4.6.1: To be eligible for site selection, a bidding committee must file the following documents with the Committee that will administer the voting:

- (1) an announcement of intent to bid;
- (2) adequate evidence of an agreement with its proposed site’s facilities, such as a conditional contract or a letter of agreement;
- (3) the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers.

4.6.2: The bidding committee must supply written copies of these documents to any member of WSFS on request.

4.6.3: For a bid to be allowed on the printed ballot, the bidding committee must file the documents specified above no later than 180 days prior to the official opening of the administering convention.

4.6.4: To be eligible as a write-in, the bidding committee must file the documents specified above by the close of the voting.

4.6.5: If no bids meet these qualifications, the selection shall proceed as though “None of the Above” had won.

Section 4.7: Site Eligibility. A site shall be ineligible if it is within five hundred (500) miles or eight hundred (800) kilometres of the site at which selection occurs.

Section 4.8: NASFiC

If the selected Worldcon site is not in North America, there shall be a NASFiC in North America that year. Selection of the NASFiC shall be by the identical procedure to the Worldcon selection except as provided below or elsewhere in this Constitution:

4.8.1: Voting shall be by written ballot administered by the following year’s Worldcon, if there is no NASFiC in that year, or by the following

year's NASFiC, if there is one, with ballots cast at the administering convention or by mail, and with only members of the administering convention allowed to vote.

4.8.2: NASFiC Committees shall make all reasonable efforts to avoid conflicts with Worldcon dates.

4.8.3: The proposed NASFiC supporting membership rate can be set by unanimous agreement of the administering Committee and all bidding committees who have filed before the ballot deadline. If agreement is not reached, the default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.

4.8.4: If "None of the Above" wins, or if no eligible bid files by the deadline, then no NASFiC shall be held and any supporting membership payments collected for the NASFiC site selection shall be refunded by the administering convention without undue delay.

Article 5 — Powers of the Business Meeting

Section 5.1: WSFS Business Meetings.

5.1.1: Business Meetings of WSFS shall be held at advertised times at each Worldcon.

5.1.2: The current Worldcon Committee shall provide the Presiding Officer and Staff for each Meeting.

5.1.3: Standing Rules for the Governance of the Business Meeting and related activities may be adopted or amended by a majority vote at any Business Meeting. Amendments to Standing Rules shall take effect at the close of the Worldcon where they are adopted; this rule may be suspended by a two-thirds (2/3) vote.

5.1.4: Meetings shall be conducted in accordance with the provisions of (in descending order of precedence) the WSFS Constitution; the Standing Rules; such other rules as may be published in advance by the current Committee (which rules may be suspended by the Business Meeting by the same procedure as a Standing Rule); the customs and usages of WSFS (including the resolutions and rulings of continuing effect); and the current edition of *Robert's Rules of Order, Newly Revised*.

5.1.5: The quorum for the Business Meeting shall be twelve members of the Society physically present.

Section 5.2: Continuation of Committees. Except as otherwise provided in this Constitution, any committee or other position created by a Business Meeting shall lapse at the end of the next following Business Meeting that does not vote to continue it.

Section 5.3: Constitutional Pass-along. Within two (2) months after the end of each Worldcon, the Business Meeting staff shall send a copy of all changes to the Constitution and Standing Rules, and all items awaiting ratification, to the next Worldcon Committee

Article 6 — Constitution

Section 6.1: Conduct. The conduct of the affairs of WSFS shall be determined by this Constitution together with all ratified amendments hereto and such Standing Rules as the Business Meeting shall adopt for its own governance.

Section 6.2: Natural Persons. In all matters arising under this Constitution, only natural persons may introduce business, nominate, or vote, except as specifically provided otherwise in this Constitution. No person may cast more than one vote on any issue or more than one ballot in any election. This shall not be interpreted to prohibit delivery of ballots cast by other eligible voters.

Section 6.3: Tallying of Votes. Votes shall first be tallied by the voter's first choices. If no majority is then obtained, the candidate who places last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority-vote winner is obtained. If two or more candidates are tied for elimination during this process, the candidate that received fewer first-place votes shall be eliminated. If they are still tied, all the tied candidates shall be eliminated together.

Section 6.4: Run-off. After a tentative winner is determined, then unless the run-off candidate shall be the sole winner, the following additional test shall be made. If the number of ballots preferring the run-off candidate to the tentative winner is greater than the number of ballots preferring the tentative winner to the run-off candidate, then the run-off candidate shall be declared the winner of the election.

Section 6.5: Amendment. The WSFS Constitution may be amended by a motion passed by a simple majority at any Business Meeting but only to the extent that such motion is ratified by a simple majority at the Business Meeting of the subsequent Worldcon.

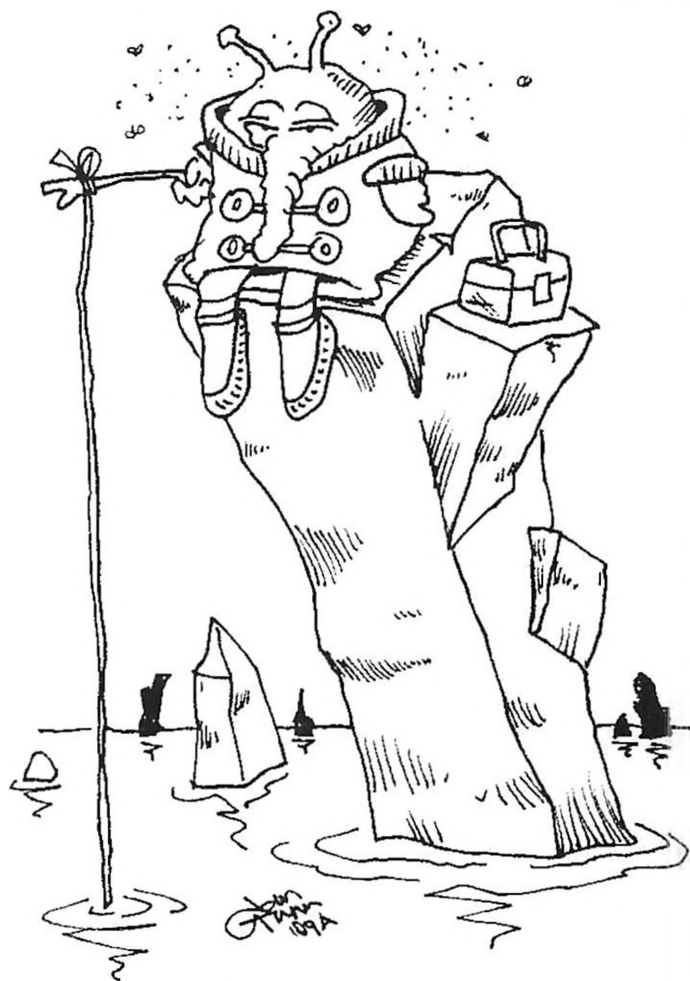
Section 6.6: Commencement. Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.

The above copy of the World Science Fiction Society's Constitution is hereby Certified to be True, Correct, and Complete:

Kevin Standlee, Chair

Linda Deneroff, Secretary

2009 Business Meeting



SESAME TREK

CAN YOU TELL ME HOW TO BOLDLY GO, HOW TO BOLDLY GO TO...

YOU WILL BE EDUCATED.

ONE WOMULAN WESSEL!
A-HA HA HA!
TWO! TWO WOMULAN WESSELS!
A-HA HA HA!

ROMULANS?
I HATE ROMULANS!



BIG BIRD OF THE GALAXY



ARCHIVE FILE

BIG BIRD OF PREY

ME LOVE REPLICATORS.
YUM!

GET ME OUT OF HERE - WARP NINE!

SAVE SHIP NOW, MOMMY?

SOON, DEAR.

I SENSE EXTREME CHILDISHNESS, CAPTAIN.

HOLD STILL, BUDDY. I'LL SOON FIX THE OLD NOGGIN!

NOT NOW! I'M TRYING TO READ THE SENSOR DISPLAYS!

I HOPE I GET TO DO SOMETHING INTERESTING BEFORE THEY CANCEL THE SERIES...

THIS EPISODE WAS BROUGHT TO YOU BY THE LETTER

Q

...AND BY THE NUMBER

9

STARSHIPS '9' US

JUNIOR ENGINEER

ETCH-A-SKETCH

Jan Gunn 5/95

Standing Rules for the Governance of the World Science Fiction Society Business Meeting

- Group 1 — Meetings
- Group 2 — New Business
- Group 3 — Debate Time Limits
- Group 4 — Official Papers
- Group 5 — Variations of Rules
- Group 6 — Mark Protection Committee Elections
- Group 7 — Miscellaneous

Group 1: Meetings

Rule 1.1: Meeting and Session. The Annual Meeting of the World Science Fiction Society shall consist of one or more Preliminary Business Meetings and one or more Main Business Meetings. The first meeting shall be designated as a Preliminary Business Meeting. All meetings at a Worldcon (preliminary, main, or otherwise) shall be considered a single "session" as defined in the Parliamentary Authority (see section 5.1 of the WSFS Constitution), regardless of whether such gatherings are called "meetings" or "sessions."

Rule 1.2: Preliminary Business Meeting(s). The Preliminary Business Meeting may not directly reject, pass, or ratify amendments to the Constitution; however, all motions adhering to a Constitutional amendment are in order if otherwise allowed. The Preliminary Business Meeting may not refer a Constitutional amendment to a committee unless the committee's instructions are to report to the Main Business Meeting. The Preliminary Business Meeting may not postpone consideration of a Constitutional amendment beyond the last Preliminary Business Meeting. The Preliminary Business Meeting may not amend a Constitutional amendment pending ratification. The Preliminary Business Meeting may consider any business not expressly forbidden to it by the Standing Rules or expressly reserved to the Main Business Meeting.

Rule 1.3: Main Business Meeting(s). The Main Business Meeting may reject, pass, or ratify amendments to the Constitution. One Main Meeting shall be also be designated as the Site-Selection Meeting, where Site-Selection business shall be the special order of business.

Rule 1.4: Scheduling of Meetings. The first Main Meeting shall be scheduled no less than eighteen (18) hours after the conclusion of the last Preliminary Meeting. No meeting shall be scheduled to begin before 10:00 or after 13:00 local time.

Rule 1.5: Smoking. If smoking is allowed in the place where the Business Meeting is held, the Presiding Officer shall divide the room into smoking and non-smoking sections at the beginning of each meeting.

Rule 1.6: Recording of Sessions: The Presiding Officer may arrange for the recording of meetings in any medium and for the distribution of such recordings. Individual members may also record meetings at their own discretion, subject to the will of the assembly as authorized by rule 5.9.

Group 2: New Business

Rule 2.1: Deadline for Submission of New Business. The deadline for submission of non-privileged new business to the Business Meeting shall be two (2) hours after the official opening of the Worldcon or eighteen (18) hours before the first Preliminary Meeting, whichever is later. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda.

Rule 2.2: Requirements for Submission of New Business. Two hundred

(200) identical, legible copies of all proposals for non-privileged new business shall be submitted to the Presiding Officer before the deadline in Rule 2.1 unless such proposals are distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals must be legibly signed by a maker and at least one seconder.

Rule 2.3: Interpretation of Motions. The Presiding Officer shall reject as out of order any proposal or motion that is obviously illegal or hopelessly incoherent. In the absence of the maker of a motion or instructions to the contrary, the Presiding Officer shall be free to interpret the meaning of any motion.

Rule 2.4: Short Title. Any item of new business considered by the Business Meeting shall contain a short title.

Group 3: Debate Time Limits

Rule 3.1: Main Motions. The Presiding Officer shall designate the default debate time for main motions. The Business Meeting may, by majority vote, set the initial debate time limit for any motion to any positive whole number of minutes.

Rule 3.2: Allotment of Time. If a question is divided, the time limits applicable to the question before it was divided shall apply to each portion of the divided question. Debate time shall be allotted equally to each side of a question. Time spent on points of order or other neutral matters arising from a motion shall be divided equally and charged to each side.

Rule 3.3: Amendments. Debate on all amendments to main motions shall be limited to five (5) minutes, allotted equally to each side. Time spent on debate of an amendment shall be charged against the time for the main motion.

Rule 3.4: Motions Allowed After Expiration. Motions that adhere to the main motion shall not be out of order because of the expiration of debate time, but shall be undebatable.

Rule 3.5: Minimum Substantive Debate. If the debate time expires before either or both sides of the question have had an opportunity for substantive debate, any side that has not had such an opportunity shall have two (2) minutes to be used solely for the purpose of substantive debate.

Group 4: Official Papers

Rule 4.1: Indicating Revisions. The Business Meeting staff shall clearly indicate all changes (including deletions) from the previous year's version when they provide the Constitution and Standing Rules for publication prior to the following Worldcon. However, the failure to indicate such changes shall not affect the validity of the documents.

Rule 4.2: Corrections. Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary of the Business Meeting in question and of the next available Business Meeting as soon as they are discovered.

Rule 4.3: Numbers, Titles, References, and Technical Corrections. Numbers and titles of the various parts of the Constitution and Standing Rules are for the sake of easy reference only. They do not form a substantive part of these documents nor of any motion to amend these documents. The Business Meeting Secretary shall incorporate into these documents appropriate changes as required by newly adopted amendments. When making any such adjustments required by this section, the Business Meeting Secretary shall change article and section numbers, titles, and internal cross-references as necessary to maintain a consistent, parallel structure, which shall not be altered unless the

Business Meeting explicitly so directs. The Business Meeting Secretary may change punctuation, capitalization, grammar, and other wording in the Constitution and Standing Rules only insofar as such changes clarify meaning and enhance consistency, and only insofar as such changes do not modify the substantive meaning of the documents.

Group 5: Variations of Rules

Rule 5.1: Nonstandard Parliamentary Authority. If a Worldcon Committee adopts for the governance of the Business Meeting a parliamentary authority other than that specified in the Constitution, the Committee must in timely fashion publish information about how to obtain copies of the authority in question.

Rule 5.2: Constitutional and Standing Rule Amendments. Motions to Amend the Constitution, to Ratify a Constitutional Amendment, and to Amend the Standing Rules shall be considered ordinary main motions, except as otherwise provided in the Standing Rules or Constitution. An object to consideration shall not be in order against ratification of a constitutional amendment.

Rule 5.3: Postpone Indefinitely. The motion to Postpone Indefinitely shall not be allowed.

Rule 5.4: Amend; Secondary Amendments. Secondary amendments (amendments to amendments) are not allowed except when the primary amendment is to substitute.

Rule 5.5: Previous Question. A person speaking to a motion may not immediately offer a motion to close debate. The motion for the Previous Question (also known as the motion “close debate,” “call the question,” and “vote now”) shall not be in order when there is less than one minute of debate time remaining, nor when either or both sides of the debate have yet to speak to a question. Before voting on the motion for the Previous Question, the Presiding Officer shall, without debate, ask for a show of hands of those persons who still wish to speak to the matter under consideration.

Rule 5.6: Lay on the Table. The motion to Lay on the Table shall require a two-thirds (2/3) vote for adoption.

Rule 5.7: Adjournment. The incidental main motion to adjourn sine die shall not be in order until all Special and General Orders have been discharged.

Rule 5.8: Suspension of Rules. Rules protecting the rights of absentees, including this rule, may not be suspended.

Rule 5.9: Start/Stop Recording: If the meeting is being recorded, a motion to Stop Recording or to Start Recording is a privileged motion and shall be handled in the same way as a motion to Enter or Leave Executive Session.

Group 6: Mark Protection Committee Elections

Rule 6.1: Nominations. Nominations for election to the Mark Protection Committee shall be allowed from the floor at each Preliminary Business Meeting. To be listed on the ballot, each nominee must submit to the Secretary of the Business Meeting the nominee’s consent to nomination and the nominee’s current region of residence. A nominee shall be ineligible if the nominee could not be elected due to the regional residence restrictions. The deadline for submitting such consent to nomination shall be set by the Secretary.

Rule 6.2: Elections. Elections to the Mark Protection Committee shall be a special order of business at a designated Main Business Meeting. Voting shall be by written preferential ballot with write-in votes allowed. Votes for write-in candidates who do not submit written consent to nomination and region of residence to the Presiding Officer before the close of balloting shall be ignored. The ballot shall list each nominee’s name and region of residence. The first seat filled shall be by normal preferential ballot procedures as defined in Section 6.3 of the WSFS Constitution. There shall be no run-off candidate. After a seat is filled, votes for the elected member and for any nominee who is now ineligible due to regional residence restrictions shall be eliminated

before conducting the next ballot. This procedure shall continue until all seats are filled. In the event of a first-place tie for any seat, the tie shall be broken unless all tied candidates can be elected simultaneously. Should there be any partial-term vacancies on the committee, the partial-term seat(s) shall be filled after the full-term seats have been filled.

Group 7: Miscellaneous

Rule 7.1: Question Time. During the Site-Selection Meeting, fifteen (15) minutes of program time shall be allocated to each future seated Worldcon committee. During the first five (5) minutes, each committee may make such presentations as they wish. The remaining time shall be allocated for questions to be asked about that committee’s Worldcon. Questions may be submitted in writing at any previous meeting. Questions submitted in writing shall have priority over other questions if the person who submitted the question is present and still wishes to ask the question. No person may ask a second question as long as any person wishes to ask a first question. Questions are limited to fifteen (15) seconds and responses to two (2) minutes. If time permits at the Site-Selection Meeting, committees bidding for the right to host any Worldcon whose selection will take place in the next calendar year shall be allocated five (5) minutes of program time to make such presentations as they wish. The time limits in this rule may be modified by majority vote.

Rule 7.2: Dilatory Actions; Misuse of Inquiries. The sole purpose of a “point of information” or “parliamentary inquiry” is to ask the Presiding Officer for an opinion of the effect of a motion or for guidance as to the correct procedure to follow. The Presiding Officer shall treat as dilatory any attempts to circumvent the rules of debate under the guise of points of information, parliamentary inquiries, or other queries and requests.

Rule 7.3: Counted Vote. The Presiding Officer shall take a counted vote upon the request of ten percent (10%) of those members attending the meeting.

Rule 7.4: Carrying Business Forward. Motions other than Constitutional amendments awaiting ratification may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.

Rule 7.5: Continuing Resolutions. Resolutions of continuing effect (“continuing resolutions”) may be repealed or amended by majority vote of subsequent Business Meetings without notice, and shall be automatically repealed or amended by applicable amendments to the Constitution or Standing Rules or by conflicting resolutions passed by subsequent Business Meetings.

Rule 7.6: Committees. All committees are authorized to organize themselves in any lawful manner and to adopt rules for the conduct of their business, which may include conducting balloting by mail and limiting debate, subject to any contrary provisions of the Constitution, the Standing Rules, or instructions given to the committee by the Business Meeting.

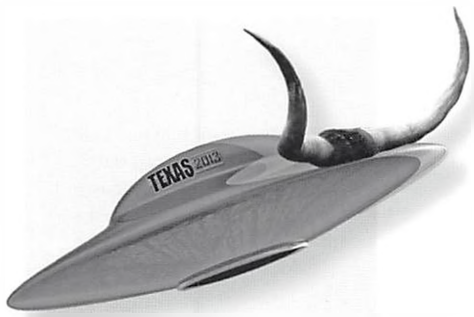
Rule 7.7: Nitpicking and Flyspecking Committee. The Business Meeting shall appoint a Nitpicking and Flyspecking Committee. The Committee shall:

- (1) Maintain the list of Rulings and Resolutions of Continuing Effect
- (2) Codify the Customs and Usages of WSFS and of the Business Meeting.

Rule 7.8: Worldcon Runners’ Guide Editorial Committee. The Business Meeting shall appoint a Worldcon Runners’ Guide Editorial Committee. The Committee shall maintain the Worldcon Runners’ Guide, which shall contain a compilation of the best practices in use among those who run Worldcons.

The above copy of the Standing Rules for the Governance of the WSFS Business Meeting is hereby certified to be True, Correct, and Complete:

Kevin Standlee, Chair
Linda Deneroff, Secretary
2009 WSFS Business Meeting



When was the last time you had a great time in Texas?
 Was it at the NASFiC in 1985...
 Or was it at the Worldcon in 1997...
 Well, pardner — it's time to come back to Texas again.

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San Antonio, Texas

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- Tim Miller
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Pre Supporting Membership	\$ 20
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★ ★ ★ ★ ★

For more information or the latest news about the bid,
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"Worldcon" is a service mark of the World Science Fiction Society, an unincorporated literary society.

Agenda for Aussiecon 4

Including Business Passed On from Anticipation

1. Committee Reports

Committee reports may include motions. Motions made by committees consisting of more than one person need not be seconded.

1.1. Mark Protection Committee (Including Nominations for MPC)

The Mark Protection Committee will meet, normally sometime on Thursday evening of the convention. A formal report is unlikely to be available until the Saturday Business Meeting at the earliest.

Nominations for the WSFS Mark Protection Committee are in order at the Preliminary Business Meeting. Nominees must submit to the Secretary their written acceptance of their nomination and indicate their current residence zone within one hour of the end of the Preliminary Business Meeting.

The members whose terms of office expire at this Worldcon are: Ben Yalow (East), Kevin Standlee (West), Tim Illingworth (Previously elected from RotW; now living in Central). Due to zone residency restrictions, we can elect at most one person from the Western zone, two from the Central zone, one person from the Eastern zone, and three people from the Rest of the World, but not more than three people overall. Write-in votes are allowed, but write-in candidates must submit their consent to election by the close of balloting. (See the head table staff for a nomination acceptance form.)

Mark Protection Committee members are

Elected 2007, term ending in 2010: Ben Yalow (East), Kevin Standlee (West), Tim Illingworth (RotW);

Elected 2008, term ending in 2011: Stephen Boucher (RoTW), Mark Olson (East), Linda Deneroff (West).

Elected 2009, term ending in 2012: Scott Dennis (Central), Donald Eastlake III (East), Ruth Sachter (West);

Worldcon Representatives: Kent Bloom (Denvention 3), Adrienne Seal (Anticipation), Mark Linneman (Aussiecon 4), Dina Krause (ReConstruction), Ian Stockdale (Renovation).

The Hugo Awards Marketing Committee (HAMC) members are Kevin Standlee (Chair), Grant Kruger, Craig Miller, and Cheryl Morgan. As this is a sub-

committee of the MPC their report is made to the MPC Committee.

1.2. Nitpicking & Flyspecking Committee

The Nitpicking and Flyspecking Committee members are Don Eastlake, Tim Illingworth, and Kevin Standlee

1.3. Worldcon Runners' Guide Editorial Committee

The Worldcon Runners' Guide Editorial Committee members are Bill Taylor (Chair), Sharon Sbarsky and any others appointed by the Chair of the committee.

1.4. Hugo Eligibility Rest of the World (HEROW) Committee

The HEROW Committee members are Tim Illingworth (chair), Todd Dashoff, Paul Haggerty, Colin Harris, Saul Jaffe, Perianne Lurie, Jim Mann, Cheryl Morgan, Mark Olson, Kevin Standlee, Gayle Surette, and Ben Yalow.

1.5. Formalization of Long List Entries (FOLLE) Committee

The FOLLE Committee members are Mark Olson (Chair), Kent Bloom, Dave Grubbs, Colin Harris, Richard Lynch, Craig Miller, Joe Siclari, Kevin Standlee, and Ben Yalow.

2. Worldcon Reports

2.1 Past Conventions

2.1.1. The Millennium Philcon (2001 Worldcon)

2.1.2. L.A. con IV (2006 Worldcon)

2.1.3. Nippon 2007 (2007 Worldcon)

Nippon 2007 reported a net loss to the 2009 WSFS Business Meeting and is therefore not required to submit further reports to WSFS; however, the Chairman of Nippon 2007 stated at the 2009 Business Meeting that Nippon 2007 may wish to present further reports to WSFS.

2.1.4. Denvention 3 (2008 Worldcon)

2.1.5. Anticipation (2009 Worldcon)

2.2. Seated Conventions

2.2.1. ReConstruction (2010 NASFiC)

2.2.2. Aussiecon 4 (2010 Worldcon)

2.2.3. Renovation (2011 Worldcon)

3. Business Passed On from Anticipation

No Constitutional Amendments were approved at Anticipation

4. New Business

4.1. Resolutions

Items under this heading may be voted upon and final action taken by the Preliminary Business Meeting.

4.2. Standing Rules Amendments

Items under this heading may be voted upon and final action taken by the Preliminary Business Meeting. Standing rules amendments take effect at the conclusion of the 2010 Business Meeting unless given earlier effect by specific provision and a two-thirds vote. In all amendments, new text is shown in underline type and stricken text is shown in ~~strickethru type~~.

4.3. Constitutional Amendments

Items under this heading have not yet received first passage, and will become part of the constitution only if passed at Aussiecon 4 and ratified at Renovation. The Preliminary Business Meeting may amend items under this heading, set debate time limits, refer them to committee, and take other action as permitted under the Standing Rules.

4.3.3. Allow Electronic Distribution of Rules

Moved, to amend Section 2.4 of the WSFS Constitution by striking out and adding words as shown, with the intention of requiring Worldcon committees to publish copies of the WSFS rules without requiring that such publication be in the form of printed documents:

Section 2.4: Distribution of Rules. The current Worldcon Committee shall print copies of publish the WSFS Constitution and Standing Rules, together with an explanation of proposed changes approved but not yet ratified, and copies of the Standing Rules. The Committee shall distribute these documents to all WSFS members at a point between nine and three months prior to the Worldcon, and shall also distribute them to all WSFS members in attendance at the Worldcon upon registration.

5. Site Selection Business

These items are scheduled for the Site Selection meeting on Sunday.

5.1. Report of the 2011 Site Selection & presentation by winners

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5.2. Question time for the Seated Future Worldcon

5.2.1. Renovation (2011)

5.3. Presentations by future Worldcon bids

5.3.1. Presentation by bidders for 2013

5.3.2. Presentation by bidders for years after 2013

6. Adjournment

6.1. Adjournment *Sine Die*

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- Winner, Nebula Award: "For Solo Cello, op. 12" (*Cosmos* 13) helped Mary Robinette Kowal win the John W. Campbell Award for Best New Writer in 2008; the story was reprinted *Science Fiction: The Best of the Year 2008*.
- Winner, Robert A. Heinlein Centennial Story Contest: "Under The Shouting Sky" by Karl Bunker (*Cosmos* 28)

by Karl Bunker (*Cosmos* 28)

■ "Angel of Light" by Joe Haldeman (*Cosmos* 6) was named one of the Top 10 SF short stories of 2005 by the *New York Review of Science Fiction*

■ To date, four *Cosmos* stories have appeared in "year's best" anthologies internationally

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for excellence in the exploration of themes of race, gender, class and
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It began at the first Aussiecon in 1975 when trail blazing North American
femrefan Susan Wood visited Australia in 1975 for the first Aussiecon
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Fiction*'. The following year WisCon was established as an annual event.
Australian speculative fiction has benefited from these influences.

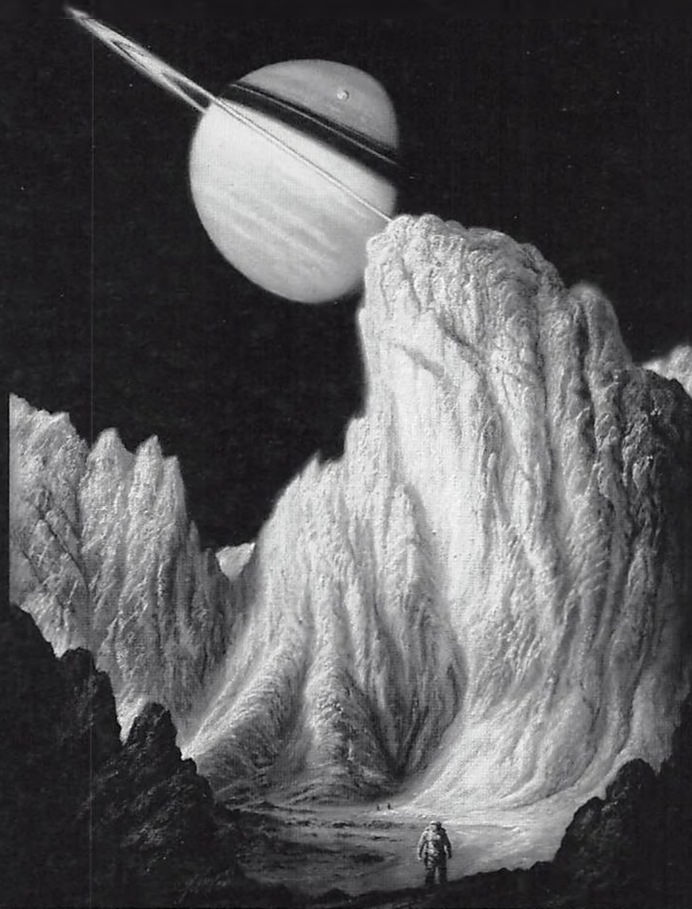
Paul Collins documented Australian genre fiction from the 1950s in his *MUP Encyclopaedia of
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footnote for magazine bibliographers) as Australia's first post WWII female science fiction author.

Sean McMullen and Russell Blackford followed with a detailed biography and analysis of her work
in *Fantasy Annual* No 2 (1998). A year later came '*Strange Constellations: A History of Australian
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Van Ikin and Sean McMullen (1999). This critical survey of the history of Australian science fiction
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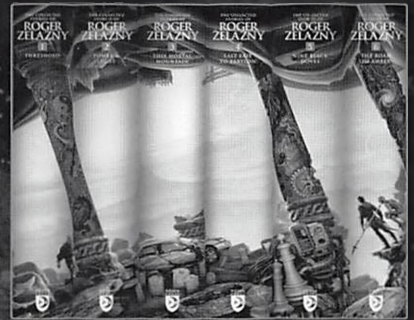
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 A– Elaine Cochrane (Australia)
 S– Barbara Cohan (USA)
 S– Lawrence Cohan (USA)
 A– Sandy Cohen (USA)
 A– Steve Cole (USA)
 A– Susan A. Cole (USA)
 S– G. Mark Cole (USA)
 S– Gaines Coleman (USA)
 S– Rachel Coleman Finch (UK)
 A– Daryl Colgan (Australia)
 A– Paul Collins (Australia)
 A– Lance Collins (Australia)
 A– Vivienne Collins (Australia)
 S– Jerry Collins (USA)
 A– Sue Ellen Colter (USA)
 A– Chris Coman (Australia)
 S– Elias F. Combarro (Spain)
 A– Darcy Conaty (USA)
 A– Clare Coney (Australia)
 A– Bill Congreve (Australia)
 S– Byron Connell (USA)
 S– Christine V. Connell (USA)
 S– Carol Connolly (Ireland)
 A– Helen Connor (Australia)
 S– Laura Conrad (USA)
 A– Norman L. Cook (USA)
 A– David Cook (Australia)
 A– Tristram Cooke (Australia)
 A– Stephen Cooper (UK)
 S– Brenda Cooper (USA)
 A– Megan Cope (Australia)
 S– Jeffrey Copeland (USA)
 S– Liz Copeland (USA)
 S– Fred Coppersmith (USA)
 A– Donna Corbin (Australia)
 A– Paul Cormack (Australia)
 A– Brenda Cormack (Australia)
 A– Paul Cornell (UK)
 S– Ron Corral (USA)
 A– Rowena Cory Daniells (Australia)
 S– Frances L. Costanzi (USA)
 A– Sean Cotcher (Australia)
 A– Susan J. Cote
 A– Emily Ann Cotlier (New Zealand)
 A– Penelope Cottier (Australia)
 A– Chris Courtis (Australia)
 A– Amie Cousins (Australia)
 S– Caroline Couture (USA)
 A– Gary Couzens (UK)
 A– Jonathan Cowie (UK)
 A– Richard Crawshaw (UK)
 A– Lachlan Creagh (Australia)
 A– Helen Creagh (Australia)
 A– Chris Creagh (Australia)
 A– Greg Cresp (Australia)
 S– Penny Crick (UK)
 A– Ann Crimmins (USA)
 A– David Crisp (Australia)
 A– Alison Croggon (Australia)
 A– John Douglas Cross (USA)
 S– Stephenson Crossley (USA)
 A– Naomi Crotty (Australia)
 S– Vanessa Crouther (USA)
 A– Jason Crowe (Australia)
 A– Arthur G. E. Cruttenden (UK)
 A– Wendy Cruttenden (UK)
 A– Kaneda Cruz (Australia)
 A– Shane Jiraiya Cummings (Australia)
 A– Mary Catelynn Cunningham (USA)
 A– Margaret Curtis (Australia)
 A– S. L. Curtis (USA)
 S– Kerri Cushing (USA)
 A– Raymond Cyrus (USA)
 A– Cameron Dadd (Australia)
 A– Elizabeth Daffin (Australia)
 A– Moira Dahlberg (Australia)
 S– Nicolas Dahlin (Denmark)
 S– Christopher Daley (USA)
 A– Janette Dalglish (Australia)
 A– Garry P. Dalrymple (Australia)
 A– Julia Daly (UK)
 A– Brett Danalake (Australia)
 A– Taissa Danilovich (Australia)
 A– Michael B. Dann (Canada)
 A– Jack Dann (Australia)
 A– Megan Dansie (Australia)
 A– Ann Dapore (Australia)
 A– Jared Dashoff (USA)
 A– Todd Dashoff (USA)
 S– Williams Dass (USA)
 A– Ellen Datlow (USA)
 A– James Stanley Daugherty (USA)
 A– Kathryn Daugherty (USA)
 S– Steve Davidson (USA)
 A– Malcolm Davies (Australia)
 A– Stephen Davies (UK)
 A– Avery Davis (USA)
 S– Matthew Davis (USA)
 A– John Davy (New Zealand)
 A– Aramant Dawe (Australia)
 C– Athena Dawe (Australia)
 C– Ishtar Dawe (Australia)
 A– Felicite Dawson (Australia)
 A– John Day (USA)
 A– Genny Dazzo (USA)
 A– Dianne De Bellis (Australia)
 A– Giulia De Cesare (UK)
 S– Susan de Guardiola (USA)
 A– Sky de Jersey (Australia)
 S– Sondra De Jong (Netherlands)
 A– Emma de Laat (Netherlands)
 A– Marianne De Pierres
 A– Kearin De Vos (Australia)
 A– Katrina De Vos (Australia)
 S– Marc De Vos (Belgium)
 A– Jetse de Vries (Netherlands)
 A– Peter De Weerd (Belgium)
 A– Michelle Dean (Australia)
 S– Anna Decker (USA)
 S– Christian Decomain (USA)
 A– Stephen Dedman (Australia)
 S– Mark Deierhoi (USA)
 S– Linda DeLaurentis (USA)
 S– Linda Deneroff (USA)
 S– Richard Dengrove (USA)
 S– Gay Ellen Dennett (USA)
 S– Jane Dennis (USA)

S– Richard M Dennis (*USA*)
 S– Scott Dennis (*USA*)
 A– Daniel P. Dern (*USA*)
 S– Sonja Derwanz (*Germany*)
 A– Steven desJardins (*USA*)
 S– Martin Deutsch (*USA*)
 A– John Devenny (*Australia*)
 A– Russell Devlin (*Australia*)
 S– Bob Devney (*USA*)
 A– John DeVoy (*USA*)
 S– Anne Devrell (*Australia*)
 A– Cynthia Dickinson (*USA*)
 A– Pauline Dickinson (*Australia*)
 S– Frank Dietz (*USA*)
 A– Arthur Diggle (*Australia*)
 A– Patricia Diggs (*USA*)
 A– Kylie Ding (*Australia*)
 S– Alex Dingle (*USA*)
 S– Geri Diorio (*USA*)
 S– John DiPalermo (*USA*)
 S– Jody Dix (*Canada*)
 A– Robert Dobson (*Australia*)
 A– Vincent Docherty (*Netherlands*)
 A– Cory Doctorow (*UK*)
 A– Geoff Doherty (*Australia*)
 S– Paul Dolenac (*USA*)
 A– Jane Domagala (*Australia*)
 S– Laura Domitz (*USA*)
 S– Mike Donahue (*USA*)
 A– Ira Donewitz (*USA*)
 A– Stephen Donnelly (*New Zealand*)
 A– Adam Donnison (*Australia*)
 S– Peter Donovan (*Australia*)
 A– Paul Dormer (*UK*)
 S– Leonid Doroschenko (*USA*)
 A– Kerrie Dougherty (*Australia*)
 A– John R. Douglas (*USA*)
 A– Fran Dowd (*UK*)
 A– John Dowd (*UK*)
 A– Felicity Dowker (*Australia*)
 A– Terry Dowling (*Australia*)
 S– Steve Downey (*USA*)
 A– Terri Doyle (*New Zealand*)
 A– Aidan Doyle (*Australia*)
 A– Miriam Doyne (*Germany*)
 A– Daniela Doyne (*Germany*)
 A– Holly Doyne (*Germany*)
 S– Douglas Drummond (*USA*)
 A– David Drysdale (*UK*)
 S– Fred Duarte Jr (*USA*)
 S– Darien Duck (*Canada*)
 S– Bobbie DuFault (*USA*)
 S– John Duff (*USA*)
 A– Grace Dugan (*Australia*)
 A– James Dumay (*Australia*)
 A– Edna Dundas (*Australia*)
 C– Margaret Dunleavy (*Australia*)
 A– Vladlen Durnitskiy (*Russia*)
 A– Chris Duval (*USA*)
 A– Kathryn Duval (*USA*)
 A– Yossi Duval (*USA*)
 S– Zak Dychtwald (*USA*)
 A– Thoraiya Dyer (*Australia*)
 S– Andrew Dyer (*USA*)
 A– Andrew Dynon (*Australia*)
 A– Christine Dziadosz (*USA*)
 A– Sonya Eames (*Australia*)
 S– Martin Easterbrook (*UK*)
 A– Jill Eastlake (*USA*)
 A– Donald Eastlake III (*USA*)
 A– Scott Edelman (*USA*)
 A– Barbara Edgar (*Australia*)
 A– Martin Edge (*Australia*)
 A– Julie Edge (*Australia*)
 S– Laurie Edison (*USA*)
 A– Leigh Edmonds (*Australia*)
 S– Chris Logan Edwards (*USA*)
 A– Emily Egan (*USA*)
 A– John Gunnar Egeland (*Norway*)
 A– Bob Eggleton (*USA*)
 A– Lise T. Eisenberg (*USA*)
 S– Suzie Eisfelder (*Australia*)
 A– Thomas Eivins (*USA*)
 A– Jennifer Elliman (*Australia*)
 A– Herman Ellingsen (*Norway*)
 A– Michele Ellington (*USA*)
 A– Briana Elliott (*Australia*)
 A– Will Elliott (*Australia*)
 S– James Elliott (*USA*)
 A– Sam Ellis (*Australia*)
 A– Olivia Ellis (*Australia*)
 A– Robert Elordieta (*Australia*)
 A– Kate Eltham (*Australia*)
 A– Adrian Emery (*UK*)
 A– Sarah Endacott (*Australia*)
 A– Kathleen Enfranca (*USA*)
 S– James Enge (*USA*)
 S– Michael Ervin (*USA*)
 S– Joseph Ethier (*USA*)
 A– David Evans (*USA*)
 A– Teal Evans (*Australia*)
 A– Andrea Evans (*USA*)
 A– Simon Evans (*Australia*)
 A– Jeffery Evans (*USA*)
 S– Patricia Evans (*Canada*)
 A– Lynne Everett (*Australia*)
 A– Paul Ewins (*Australia*)
 S– Doublet Fabrice (*France*)
 A– Nicholas L Faller (*USA*)
 S– Maurizio Fantini (*Italy*)
 A– Jennie Faries (*USA*)
 A– David Farmer (*USA*)
 A– David Farnell (*Japan*)
 A– Miffy Farquharson (*Australia*)
 A– Matthew Farrer (*Australia*)
 S– Adrian Faulkner (*UK*)
 A– Doug Faunt (*USA*)
 A– Moshe Feder (*USA*)
 S– Evgeny Fedosov (*Russia*)
 A– Gary Feldbaum (*USA*)
 S– Steve Feldon (*USA*)
 S– Thomas Feller (*USA*)
 S– Steve Fellows (*USA*)
 A– Ann J Fenwick (*Australia*)
 S– Fabio Fernandes (*Brazil*)
 S– John Fiala (*USA*)
 A– Andrew Finch (*Australia*)
 A– Jan Howard Finder (*USA*)
 A– Michael Fineberg (*Australia*)
 A– Louise Firner (*USA*)
 S– Paul Fischer (*USA*)
 S– John Fischer (*USA*)
 A– Naomi Fisher (*USA*)
 A– Joan T. Fisher (*USA*)
 A– Elizabeth Fitzgerald (*Australia*)
 S– KT Fitzsimmons (*USA*)
 S– Matthew Flanagan (*Canada*)
 S– Sally Flanagan (*USA*)
 A– Satima Flavell (*Australia*)
 A– Dimitra Fleissner (*Germany*)
 A– Peter Fleissner (*Germany*)
 S– Stephen Fleming (*USA*)
 S– John Fleming (*Canada*)
 A– Dirk Flinthart (*Australia*)
 A– Leadie Jo Flowers (*Russia*)
 S– Jay Fogel (*Canada*)
 A– Kate Forsyth (*Australia*)
 A– Ellen Forsyth (*Australia*)
 A– Adrienne Foster (*USA*)
 A– Sue Foster (*Australia*)
 S– Deanne Fountaine (*Canada*)
 A– Bobbi Fox (*USA*)
 A– John Leslie Fox (*Australia*)
 A– Diane Lillian Fox (*Australia*)
 S– Jack Foy (*USA*)
 A– Keith Frampton (*Australia*)
 A– Steve Francis (*USA*)
 A– Sue Francis (*USA*)
 S– Jane Frank (*USA*)
 A– Debbie Franklin (*USA*)
 A– Shirley J. Frantz (*USA*)
 S– D. Douglas Fratz (*USA*)
 S– James R Frech (*USA*)
 A– Avi Freedman (*USA*)
 A– Gail Freedman (*USA*)
 A– Pamela Freeman (*Australia*)
 A– Nancy Louise Freeman (*USA*)
 S– H Denise Freeman (*USA*)
 S– Janet Freeman-Daily (*USA*)
 A– Barbara Freer (*Australia*)
 A– Dave Freer (*Australia*)
 A– Peta Freestone (*Australia*)
 S– Lisa Freitag (*USA*)
 S– Pam Fremon (*USA*)
 A– Chris French (*USA*)
 A– Deborah A Friedman (*USA*)
 A– Evan Friedman (*USA*)
 A– Anders Frihagen (*Norway*)
 A– Jack Frost (*USA*)
 A– Terry Frost (*Australia*)
 A– Shinnosuke Fujiwara (*Japan*)
 S– Merrie Fuller (*USA*)
 S– Yoshimichi Furusawa (*Japan*)
 S– A Sydney Futurian (*Australia*)
 A– Carol Fyfe (*Canada*)
 A– Karen Gaalema (*USA*)
 A– Steve Gaalema (*USA*)
 S– Richard Gadsden (*UK*)
 A– David Gaeddert (*USA*)
 A– Dean Gahlon (*USA*)
 S– Irwin Gaines (*USA*)
 A– Galaxy Bookshop (1) (*Australia*)
 A– Galaxy Bookshop (2) (*Australia*)
 S– Janice Galeckas (*USA*)
 A– David Gallaher (*USA*)
 A– Barb Galler-Smith (*Canada*)
 A– Tom Galloway (*USA*)
 A– Gordon Garb (*USA*)
 S– Jeff Gardiner (*Canada*)
 S– Michael Gardiner (*USA*)
 A– Julie Gardner (*Australia*)
 A– Dr Ronald G Garrett (*Australia*)
 S– Lisa Garrison-Ragsdale (*USA*)
 S– Judith Ann Gaskin (*USA*)
 S– Charles M Gatlin, Jnr (*USA*)
 S– Helen Gbala (*USA*)
 A– Mark Geary (*USA*)
 S– Deb Geisler (*USA*)
 A– Janice Gelb (*Australia*)
 A– Rob Gerrand (*Australia*)
 S– Chris Gerrib (*USA*)
 S– Stephanie Gibson (*USA*)
 A– Tom Giese (*USA*)
 A– James Giles (*Australia*)
 A– Bryan Gilfedder (*Australia*)
 S– Liz Gilio (*USA*)
 S– Jerry Gilio (*USA*)
 A– Louise Gill (*Australia*)
 C– Rebekah Gill (*Australia*)
 S– Cheryl Gill (*Australia*)
 A– Bruce Gillespie (*Australia*)
 C– Danielle Gilmartin (*Australia*)
 S– Erica Ginter (*USA*)
 S– Tom Gittings (*Ireland*)
 A– Grant Gittus (*Australia*)
 S– Fran B. Giuffre (*USA*)
 S– Calin Giurgiu (*Canada*)
 A– Glenn Glazer (*USA*)
 A– Stephen Gleeson (*Australia*)
 A– Justine Gleeson (*Australia*)
 A– Ray Gleeson (*Australia*)
 A– Regina Gleib (*Japan*)
 S– Robert Glover (*Australia*)
 S– Michael Glycer (*USA*)
 A– Jean Goddin (*USA*)
 S– Andrey Goder (*USA*)
 S– Kriti Godey (*USA*)
 A– Richard Gogerly (*Australia*)
 A– Neyir Cenk Gokce (*Canada*)
 A– Lynn Gold (*USA*)
 A– Debbi Golden-Davis (*USA*)
 A– Jeanne Goldfein (*USA*)
 A– Diane Goldman (*USA*)
 S– Richard Gombert (*USA*)
 A– Larry Gomez (*USA*)
 S– Scott Gomez (*USA*)
 A– Carolina Gomez Lagerlof (*Sweden*)
 A– Cynthia Gonsalves (*USA*)
 S– Megan Good (*USA*)
 A– Melinda Goodin (*Australia*)
 A– Laura E. Goodin (*Australia*)
 A– Alison Goodman (*Australia*)
 A– Jimmy Goodrum (*Australia*)
 A– Andrea Goodrum (*Australia*)
 A– Amy Gordon (*Australia*)
 S– Sarah Goslee (*USA*)
 S– Richard Gotlib (*Canada*)
 A– Robert Gott (*USA*)
 S– Joel Gould (*USA*)
 A– John R Gove (*Australia*)
 A– Inez Gowsell (*Canada*)
 A– John Grace (*USA*)
 S– Joyce Grace (*USA*)
 S– Peter Grace (*USA*)
 A– Rani Graff (*Israel*)
 A– Sandra Graham (*Australia*)
 A– Virginia Graham (*Australia*)
 S– Keith P. Graham (*USA*)
 S– Erica C. Graham (*USA*)
 A– Patricia Gray (*Australia*)

A – Aprylynn Gray (*Australia*)
 S – Anne Gray (*USA*)
 S – Lorien Gray (*USA*)
 S – Vickie Gray (*USA*)
 S – Terry Sisk Graybill (*USA*)
 A – Michael F Green (*Australia*)
 A – Christopher Green (*Australia*)
 A – Susan Green (*Australia*)
 A – Deborah Green (*Australia*)
 S – Cathy Green (*USA*)
 A – Kirsty Greenway (*Australia*)
 A – Christopher Greenway (*Australia*)
 A – Michael Greer (*USA*)
 A – Ellen Gregory (*Australia*)
 S – Michael Grey (*Australia*)
 S – Gigi Gridley (*USA*)
 S – Liza Groen Trombi (*USA*)
 A – Stephen J Grosko (*USA*)
 A – Merryl Gross (*USA*)
 A – Roslyn Gross (*Australia*)
 S – David G. Grubbs (*USA*)
 S – Gregory Gudalefsky (*USA*)
 S – Jeffrey Guevin (*USA*)
 S – Joe Guillemette (*USA*)
 A – Urban Gunnarsson (*Sweden*)
 A – Wayne Haag (*Australia*)
 A – Liz Haar (*Australia*)
 A – Christine Haar (*Australia*)
 A – Anita Hades (*Canada*)
 A – Brian M. Hades (*Canada*)
 A – Margaret Haffner (*USA*)
 A – Paul Haines (*Australia*)
 A – Gay Haldeman (*USA*)
 A – Joe Haldeman (*USA*)
 A – Gary Hall (*USA*)
 A – Melinda Hall (*USA*)
 A – Marjorie Hall (*Australia*)
 A – Christopher Hall (*Australia*)
 S – Mark B Hall (*USA*)
 A – Larry Hallock (*USA*)
 A – TJ Hamalainen (*Finland*)
 A – Glenda Hamburg (*USA*)
 A – Robert Hamburg (*USA*)
 S – Deborah Hamill (*USA*)
 A – Mark Hampsey (*Australia*)
 A – D Larry Hancock (*Canada*)
 A – Carey Handfield (*Australia*)
 S – Justin Handville (*USA*)
 A – Lisa L Hannett (*Australia*)
 A – Brigitte Hansen (*Germany*)
 A – Marcie Hansen (*USA*)
 S – Chris Hansen (*USA*)
 A – Rachel Hanson (*New Zealand*)
 A – Donna Maree Hanson (*Australia*)
 C – James Lee Hanson (*Australia*)
 S – Martha Harbison (*USA*)
 A – John Hardwicke (*Australia*)
 A – Sumana Harihareswara (*USA*)
 A – Richard Harland (*Australia*)
 A – Aileen Harland (*Australia*)
 A – Nin Harris (*Australia*)
 A – Jeff Harris (*Australia*)
 A – Colin Harris (*UK*)
 A – Narrelle M Harris (*Australia*)
 S – Marlene Harris (*USA*)
 S – Clay Harris (*USA*)
 S – Erik Harrison (*USA*)
 S – Robin Harrison (*UK*)
 S – Fraser Hartley (*UK*)
 S – Erin Hartshorn (*USA*)
 S – David Hartwell (*USA*)
 A – Edwina Harvey (*Australia*)
 A – John Harvey (*UK*)
 A – Eve Harvey (*UK*)
 S – David Harvey (*USA*)
 A – Andrea Hatch (*Australia*)
 S – Andrew Hatchell (*USA*)
 S – Christopher Hatton (*USA*)
 A – John Hauwiler (*USA*)
 A – Emma Hawkes (*Australia*)
 A – Stephanie Hawkes (*Australia*)
 C – Margaret Hawkes (*Australia*)
 A – Shigeru Hayashida (*Japan*)
 A – Erica Hayes (*Australia*)
 S – Patricia Hayes (*USA*)
 A – Nalini Haynes (*Australia*)
 S – James Hayter (*USA*)
 A – Sarah Hazelton (*Australia*)
 A – Karen Healey (*Australia*)
 A – Karen Heatherington (*UK*)
 A – Alex Heatley (*New Zealand*)
 A – Toya Heatley (*New Zealand*)
 A – Caroline Heaton (*Canada*)
 A – Shyamalika Heffernan (*Australia*)
 A – Kristine S. Hejna (*USA*)
 A – Sonia Helbig (*Australia*)
 A – Edgar Held (*Netherlands*)
 A – Talie Helene (*Australia*)
 A – Tina Helg (*New Zealand*)
 S – Doug Hellman (*USA*)
 A – Paula Helm Murray (*USA*)
 A – Stacey Helton McConnell (*USA*)
 A – Zandy Hemsley (*UK*)
 S – Arthur Henderson (*USA*)
 S – Rebecca Henderson (*USA*)
 A – Brandon Hendroff (*Australia*)
 S – Jack Heneghan (*USA*)
 A – David Henley (*Australia*)
 A – Wayne Hennessy (*New Zealand*)
 S – James Henry (*USA*)
 S – Cynthia Henry (*USA*)
 S – Tracy Henry (*USA*)
 S – Trish Henry (*USA*)
 A – Robert Hepperle (*USA*)
 A – Anna Hepworth (*Australia*)
 S – Diana Tixier Herald (*USA*)
 A – David A. Herrington (*USA*)
 A – Mark Herrup (*USA*)
 A – Allison Hershey (*USA*)
 S – Lisa Hertel (*USA*)
 A – John Hertz (*USA*)
 A – Melanie Herz (*USA*)
 S – Alan Heuer (*USA*)
 A – Kevin Hewett (*USA*)
 A – Glen Hewson (*Australia*)
 S – Carol Hightshoe (*USA*)
 A – Stacey Hill (*New Zealand*)
 A – Margaret Hilliard (*Australia*)
 A – Elizabeth Hills (*Australia*)
 A – Craig Hilton (*Australia*)
 A – Cassandra Hincks (*Australia*)
 S – David Hinerman (*USA*)
 A – Scott Hipp (*USA*)
 C – Nicholas Hipp (*USA*)
 S – John Hirs (*USA*)
 A – Irwin Hirsh (*Australia*)
 A – Bret Hirshman (*Australia*)
 A – Janet Hise (*USA*)
 A – Thomas Hise (*USA*)
 A – Chip Hitchcock (*USA*)
 A – Martin Hoare (*UK*)
 A – Judi Hodgkin (*UK*)
 A – Gary Hoff (*Australia*)
 S – Linda Hoffman (*USA*)
 S – Joan Hoffman (*USA*)
 A – Peggy Hogan (*USA*)
 S – Jer Hogan (*Ireland*)
 S – Kevin Hogan (*USA*)
 A – Robert Hoge (*Australia*)
 A – Tore Auduh Hoie (*Norway*)
 A – Rachel Holkner (*Australia*)
 S – Michael J. Holland (*USA*)
 A – Jessica Hollis (*New Zealand*)
 A – Peter Hollo (*Australia*)
 A – Tim Holman (*USA*)
 A – Veronica Holmes (*Australia*)
 A – Craig Homberg (*Australia*)
 A – Terry Honer (*USA*)
 A – Robert Hood (*Australia*)
 A – Edward Hooper (*USA*)
 A – Beverley Jane Hope (*Australia*)
 A – Liam Hope (*Australia*)
 A – Joffre Horlor (*New Zealand*)
 A – Terry Hornby (*Australia*)
 S – David Horst (*USA*)
 S – Debby Horst (*USA*)
 S – Rich Horton (*USA*)
 A – Andrea Hosth (*Australia*)
 A – Zyl Hovenga-Wauchope (*Australia*)
 A – Tamaly Hovenga-Wauchope (*Australia*)
 A – Gindi Hovenga-Wauchope (*Australia*)
 A – Dave Howell (*USA*)
 A – Stan Howell (*USA*)
 A – Matthew Hoy (*Australia*)
 A – Earl Hubbell (*USA*)
 S – Andrew Huey (*USA*)
 A – Matthew Hughes (*Canada*)
 S – Aaron Hughes (*USA*)
 A – Elizabeth Hull (*USA*)
 A – Pam Hullin (*Australia*)
 A – William Humphries (*USA*)
 S – Marjorie Hunt (*USA*)
 A – David Hurst (*Canada*)
 A – John A Husisian (*USA*)
 S – Malcolm Hutchison (*UK*)
 A – Lewis Hutton (*Australia*)
 A – Ben Huxtable (*Australia*)
 A – George Leigh Hyde (*Australia*)
 A – Iestyn (*Australia*)
 A – Masaharu Imaoka (*Japan*)
 A – Mutsumi Imaoka (*Japan*)
 A – Tamie Inoue (*Japan*)
 A – Hiroaki Inoue (*Japan*)
 A – Craig Ireland (*Australia*)
 A – Ian Irvine (*Australia*)
 A – Alastair Irvine (*Australia*)
 A – Craig Irvine (*Australia*)
 A – Jess Irwin (*Australia*)
 A – Wataru Ishigame (*Japan*)
 A – Sue A. Isle (*Australia*)
 A – George Ivanoff (*Australia*)
 A – Bernard Ivezic (*Croatia*)
 A – Marianne Jablon (*Australia*)
 A – Alison Jack (*New Zealand*)
 A – Ian Jack (*New Zealand*)
 S – Marc Jacobs (*USA*)
 A – Rasmus Durban Jahr (*Norway*)
 S – Michal Jakuszewski (*Poland*)
 A – Simon David James (*UK*)
 A – Lyn James (*Australia*)
 S – Edward James (*UK*)
 A – Trent Jamieson (*Australia*)
 S – Paul E Jamison (*USA*)
 A – Rob Jan (*Australia*)
 A – Patty Jansen (*Australia*)
 S – Ove Jansson (*Sweden*)
 A – Kevin Jefferson (*Australia*)
 A – Tyler Jefferson (*Australia*)
 A – Kathleen Jennings (*Australia*)
 S – Bill Jensen (*USA*)
 A – Devindran Jeyathurai (*Singapore*)
 A – Sue Jimenez (*Australia*)
 A – Robin Johnson (*Australia*)
 A – Alicia Johnson (*Australia*)
 A – Jean Johnson (*USA*)
 A – Alaya Dawn Johnson (*USA*)
 S – Judy R Johnson (*USA*)
 A – Christopher Johnstone (*Australia*)
 A – Bonnie Jones (*USA*)
 A – Sally F. Jones (*USA*)
 A – William E Jones (*USA*)
 A – Sue Jones (*UK*)
 A – Lenore Jean Jones (*USA*)
 A – Richard Jones (*Australia*)
 S – Peter Jones (*Australia*)
 A – Peter Jordan (*Australia*)
 A – Michael Jordan (*Australia*)
 S – Earl Josserand (*USA*)
 A – Sandy Kaempfen (*USA*)
 A – Randy Kaempfen (*USA*)
 S – Jeanette Kalb (*USA*)
 S – Larry Kalb (*USA*)
 S – Maribeth Kalb (*USA*)
 A – Deborah Kalin (*Australia*)
 S – Frank Kalisz (*USA*)
 S – Millie Kalisz (*USA*)
 S – Meagan Kane (*USA*)
 A – Mary Kay Kare (*USA*)
 S – Jordin Kare (*USA*)
 A – Elenore Karpfen (*Australia*)
 S – Joe Karpierz (*USA*)
 S – Katja Kasri (*Germany*)
 A – Keith G Kato (*USA*)
 A – Guest of Keith G. Kato (*USA*)
 S – Hayato Kato (*Japan*)
 A – Helen Katsinis (*Australia*)
 S – Rick Katze (*USA*)
 A – Rebecca Kavanagh (*Australia*)
 S – Joe Kavanagh (*USA*)
 A – William Keaton (*USA*)
 A – Morris Keesan (*USA*)
 A – Lorna Keith (*USA*)
 A – Greg Keith (*USA*)

S– David Kelleher (*Australia*)
S– Hillary Kelley (*USA*)
A– Belinda Kelly (*Australia*)
A– Graham Kelly (*UK*)
A– Sylvia Kelso (*Australia*)
A– Elaine Kemp (*Australia*)
S– Frank Kempe (*USA*)
A– Zachary Kendal (*Australia*)
A– Evie Kendal (*Australia*)
S– Bonnie J Kenderdine (*USA*)
A– David Kendrick (*USA*)
C– Laurel Kendrick (*USA*)
C– Rose Kendrick (*USA*)
A– Angelo Kene (*Australia*)
A– Kevon Kenna (*Australia*)
S– Robert S Kennedy (*USA*)
S– Michael Kennedy (*USA*)
A– Rick Kennett (*Australia*)
S– Allan Kent (*USA*)
A– Chris Kerr (*New Zealand*)
S– Greg Ketter (*USA*)
S– William Ketter (*USA*)
A– Ameer Khan (*Australia*)
A– Paul Raj Khangure (*Australia*)
A– Tori Khangure (*Australia*)
A– Rajan Khanna (*USA*)
S– Joshua Kidd (*USA*)
S– Arthur Kienle (*USA*)
S– Susan A Kienle (*USA*)
S– Lancer Kind (*China*)
S– Judith Kindell (*USA*)
S– Deborah King (*USA*)
A– Chris Kinross (*Australia*)
A– Russell Kirkpatrick (*New Zealand*)
S– Sabine Kirstein (*USA*)
S– Mike Kiss (*Canada*)
S– Michael Kiss (*Canada*)
A– Inari Kiuru (*Australia*)
A– Dagbjört Kjartansdóttir (*Iceland*)
A– Robert Klein (*Canada*)
A– Lesley Klein (*USA*)
A– Kate Kligman (*USA*)
S– John Klima (*USA*)
S– Lincoln Kliman (*USA*)
A– Bryan Knight (*USA*)
S– Martha Knowles (*USA*)
S– Tamara Knox (*USA*)
S– Sally Kobee (*USA*)
S– Kim Kofmel (*USA*)
S– Mark Kohm (*USA*)
A– Charlotte Konrad (*USA*)
A– Lisa Konrad (*UK*)
A– Jocelyn Konrad-Lee (*UK*)
S– Tanith Korravai (*USA*)
A– Mel Kosick-McCaw (*Australia*)
S– Alan Koslow (*USA*)
A– Valerie Joelle Kouam Ngoocka (*Cameroon*)
A– Christopher Kovacs (*Canada*)
C– Jamieson Kovacs (*Canada*)
C– Caileigh Kovacs (*Canada*)
A– Rick Kovalcik (*USA*)
S– Elspeth Kovar (*USA*)
S– Ellen Kranzer (*USA*)
A– Alisa Krasnostein (*Australia*)
S– Sydney Krause (*USA*)

S– Gérard Krause (*Luxembourg*)
S– Dina Krause (*USA*)
S– George Krause (*USA*)
S– Jack Krebs (*USA*)
S– Lutz Krebs (*Switzerland*)
A– Bradley Krentz (*Canada*)
A– Laura Krentz (*USA*)
S– Chris Krolczyk (*USA*)
S– Grant Kruger (*USA*)
S– Stefan Krzywicki (*USA*)
A– Jocelyn Kuan (*Australia*)
A– Chris Kuan (*Australia*)
S– Kaitlin Kubilius (*USA*)
S– Thomas Kucera (*Canada*)
S– Jorg Kuck (*Iceland*)
A– Lutz Kuech (*Germany*)
A– Olav Kuhn (*Australia*)
A– Bob Kuhn (*USA*)
A– Tessa Kum (*Australia*)
S– Waldemar Kumming (*Germany*)
A– Kirsten Kuns (*Australia*)
A– Tom Kunsman (*USA*)
A– Nansi Kunze (*Australia*)
S– Ernst Kuschel (*Germany*)
A– Ellen Kushner (*USA*)
A– Frances La Fontaine (*Australia*)
A– Erika Lacey (*Australia*)
S– Diane Lacey (*Canada*)
A– Ruth Anne Ladue (*USA*)
A– Mur Lafferty (*USA*)
A– Marjolaine Lafreniere (*Canada*)
A– Lisa Lagergren (*Australia*)
A– Jay Lake (*USA*)
A– Stefan Lakh (*Australia*)
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 A – Karen Simpson Nikakis (Australia)
 A – Peter Sims (Australia)
 A – Patricia Sims (USA)
 A – Roger Sims (USA)
 A – David Singer (USA)
 A – Jeff Singer (USA)
 A – Preeti Singh (USA)
 S – Willie Siros (USA)
 A – Michael Sisley (Australia)
 A – Nesa Sivagnanam (Malaysia)
 A – Dan Skelsey (Australia)
 S – Erik Skorpen (USA)
 A – Jennifer Skwarski (USA)
 A – Joe Slater (Australia)
 A – Batia Slater (Australia)
 A – Angela Slatter (Australia)
 A – Chris Sloan (Australia)
 A – John Sloan (USA)
 A – Kathleen Sloan (USA)
 A – Matthew Sluis (Australia)
 A – Neil Sluman (UK)
 S – Alan Small (Australia)
 A – Valeriy Smirnov (Russia)
 A – Judith Smith (USA)
 A – Marguerite Smith (Ireland)
 A – Rebecca Smith (USA)
 A – Gerald Smith (Australia)
 A – Cindy Smith (Australia)
 A – Jason Smith (Australia)
 A – Keith Smith (New Zealand)
 A – Randal Smith (USA)
 A – Samuel A. Smith (USA)
 A – Jacqui Smith (New Zealand)
 C – Paul Smith (New Zealand)
 S – Laurence C Smith (USA)
 S – Victoria A. Smith (USA)
 S – Henry Allen Smith (USA)
 S – Alan Smith (UK)
 S – Jennifer Smith (USA)
 S – Ralph F Smith (USA)
 S – Vicki Smith (USA)
 A – Mark Smith-Briggs (Australia)
 S – Kenneth Smookler (Canada)
 A – Tanya Smytheman (Australia)
 S – Jason Snell (USA)
 A – Melinda Snodgrass (USA)
 A – Davey (Deborah) Snyder (USA)
 S – Robert Snyder (USA)
 A – Kam – Hung Soh (Australia)
 C – Raph Soh (Australia)
 C – Gab Soh (Australia)
 S – Joseph Sokola (USA)
 S – Tristan Sola (USA)
 A – Yasusuke Sonoyama (Japan)
 A – Sylvia Sotomayor (USA)
 A – Gisela Sotomayor (USA)
 A – Deb Soukup (Australia)
 S – Kevin Soulsby (UK)
 S – Tycho Spadaro (USA)
 A – Simon Spanton-Walker (UK)
 A – Catriona Sparks (Australia)
 S – Benjamin Sparrow (USA)
 A – Richard Spelman (USA)
 A – Douglas Spencer (UK)
 A – Spike (USA)

A – Richard Sprent (Australia)
 S – Jesper Stage (Sweden)
 A – Steve Stair (USA)
 A – Kevin Standlee (USA)
 A – Lisa Standlee (USA)
 A – Anthony Stankiewicz (Australia)
 A – John L Stanley (USA)
 S – Theodore Stanulis (USA)
 S – Alice Stanulis (USA)
 S – Hugh Staples (USA)
 A – Nick Stathopoulos (Australia)
 A – Freda Stearns (USA)
 A – Robert E Stearns (USA)
 A – Deborah Steele (Australia)
 A – Colin Steele (Australia)
 S – Marianne S Steele (USA)
 A – Elisabet Stefansdottir (Iceland)
 S – Reto Steffen (Switzerland)
 S – Harold Stein (USA)
 A – Stephen Stephenson (Australia)
 A – Robert N Stephenson (Australia)
 S – Alison Stern (USA)
 S – Edie Stern (USA)
 S – Miit Stevens (USA)
 A – Keith Stevenson (Australia)
 A – Alan Stewart (Australia)
 S – Laura Stewart (USA)
 S – Tom Stidman (USA)
 A – Ian E Stockdale (USA)
 A – Dan Stockelman (USA)
 A – John T. Stolarczyk (Australia)
 S – Rebecca Stoll (USA)
 A – Grant J. Stone (New Zealand)
 A – Nigel Stones (Australia)
 A – Graham Storrs (Australia)
 A – Jonathan Strahan (Australia)
 C – Jessica Strahan (Australia)
 C – Sophie Strahan (Australia)
 S – Kelly Strait (USA)
 S – Matthew Strait (USA)
 S – Luke Stras (Canada)
 A – Dirk Strasser (Australia)
 A – Lucy Strasser (Australia)
 A – Erwin S Strauss (USA)
 S – Nicky Strickland (Australia)
 S – Shane Stringer (USA)
 A – Charles Stross (UK)
 A – Helen Stubbs (Australia)
 S – Amy H. Sturgis (USA)
 A – Daniel Sullivan (Australia)
 A – Kathryn Sullivan (USA)
 S – Kazuo Sumiya (Japan)
 A – Joseph Supple (USA)
 A – Lucy Sussex (Australia)
 A – Brenda Sinclair Sutton (USA)
 A – William Robert Sutton (USA)
 A – Ellen L. Sutton (USA)
 A – Julia Svaganovic (Australia)
 S – Jon Swabey (Australia)
 A – Kent Swan (Australia)
 S – Michael Swanwick (USA)
 S – Albert Sweigart (USA)
 A – Peter Swiatkowski (Australia)
 A – Leslie Kay Swigart (USA)

S – Rachel Swirsky (USA)
 S – Michael Swirsky (USA)
 A – Caroline Symcox (UK)
 S – Jenő Szabó (Hungary)
 S – Joseph Szczepaniak III (USA)
 S – Tim Szczesuil (USA)
 A – Lorraine Tacouni (Australia)
 A – Linda Taglieri (Australia)
 S – Nahomi Tago (Japan)
 A – Michael Tallan (USA)
 A – Brett Tamahori (New Zealand)
 A – Anna Tambour (Australia)
 A – Shaun Tan (Australia)
 A – Jonathan Tan (Australia)
 S – Roger Tang (USA)
 A – Irene Tawzer (USA)
 A – Michael Tax (USA)
 A – Howard Tayler (USA)
 A – Leanne Taylor (Australia)
 A – Dena Taylor (Canada)
 A – Bill Taylor (USA)
 A – Suzanna W. Taylor (USA)
 A – Alice Taylor (UK)
 A – Katie Taylor (Australia)
 S – Ron Taylor (USA)
 A – Mark Tearle (Australia)
 S – Alan Tegen (USA)
 S – Penny Tegen (USA)
 A – Shay Telfer (Australia)
 C – Aeryn Telfer (Australia)
 A – Ross Temple (New Zealand)
 A – Katrina A. Templeton (USA)
 A – Adeline Teoh (Australia)
 S – Susan Thau (USA)
 A – David Thayer (USA)
 A – Diana Thayer (USA)
 A – Lois Thomas (USA)
 A – Bill Thomas (USA)
 A – Bill Thomasson (USA)
 A – Ilona Penny Thomasson (USA)
 A – Emily Thompson (Australia)
 A – Becky Thomson (USA)
 A – Amy Thomson (USA)
 S – Josh Thomson (USA)
 A – David Thorne (New Zealand)
 A – Denise M Thornhill (USA)
 A – Katy Thorp (USA)
 A – Steve Thorp (USA)
 A – Brian Thurogood (UK)
 S – Jessica Tiffin (South Africa)
 A – Rhoda Tillman (USA)
 A – Don A Timm (USA)
 A – Rebecca Tinkham (USA)
 A – Jane Tisell (Australia)
 A – Valerie Toh (Australia)
 S – Sam Tomaino (USA)
 A – Takeda Tomonorz (Japan)
 A – Dave Tompkins (UK)
 S – Robert Tomshany (USA)
 S – Geoffrey Toop (Canada)
 S – Dineh Torres (USA)
 A – Hang Tran (Australia)
 S – David D Traxler (USA)
 S – David J Traxler (USA)
 A – Ian Tregillis (USA)
 S – Andrew Trembley (USA)
 A – Audrey Trend (USA)
 A – Gregg T Trend (USA)
 A – Iain Triffitt (Australia)

A– Douglas Triggs (USA)
 A– Anne Marie Trotter (Australia)
 A– Justin Harold Trotter (Australia)
 S– Chizuko Tsukamoto (USA)
 A– John Tucker (Australia)
 S– Barbara Tull (USA)
 A– Leslie Turek (USA)
 A– Wayne Turner (Australia)
 A– R-Laurraine Tutihasi (USA)
 S– Stephen Tyson (USA)
 S– Rochelle Uhlenkott (USA)
 A– Catherynne Valente (USA)
 A– Connie Valentina (Australia)
 A– Toby Valois (UK)
 A– Linda van der Pal (Netherlands)
 A– Larry Van Der Putte (Netherlands)
 A– David Van Deusen (USA)
 A– Mark L Van Name (USA)
 A– Paul Van Oven (Netherlands)
 A– Jan van 't Ent (Netherlands)
 S– Michael Vanden Berg (USA)
 S– Patricia A Vandenberg (USA)
 S– Ann VanderMeer (USA)
 S– Vandy Vandervort (USA)
 A– Andrew Vanspell (Australia)
 S– Barbara VanTilburg (USA)
 S– Raymond VanTilburg (USA)
 S– Kendall Varnell (USA)
 S– D J Varney (Australia)
 A– Donald Vaughan (USA)
 A– Nanette Vaughan (USA)
 A– Carrie Vaughn (USA)
 A– Tom Veal (USA)
 A– Jan Veldhoen (Netherlands)
 A– Helen Venn (Australia)
 A– Leane Verhulst (USA)
 A– William Vick (USA)
 C– Katie Vick (USA)
 A– Jane Virgo (Australia)
 A– Alexander Von Thorn (Canada)
 S– Merle Von Thorn (Canada)
 A– Grant Vowles (Australia)
 S– Susan Wageman (USA)
 A– Jane Wagner (USA)
 S– Emily Wagner (USA)
 S– Jon Wagner (USA)
 A– Jacob M. Waldman (USA)
 A– Jonathan Walker (Australia)
 A– Elaine Walker (Australia)
 S– Gail Walker (USA)
 A– Julie Wall (USA)
 S– Sean Wallace (USA)
 A– Rene Walling (Canada)
 S– Brian Walls (Australia)
 A– Michael J Walsh (USA)
 A– Evelyn Walton (USA)
 A– James Walton (USA)
 A– Zoe Walton (Australia)
 A– Kyla Ward (Australia)
 A– Michael Ward (USA)
 S– Ron Ward (Australia)
 S– Anthony Ward (USA)
 S– Chris Ward (USA)
 S– Wendy Waring (Australia)
 S– Julian Warner (Australia)
 A– Kaaron Warren (Australia)

A– Bill Warren (USA)
 A– Beverly Warren (USA)
 S– Kenneth Warren (USA)
 S– Victoria Warren (USA)
 A– Tracy Washington (Australia)
 A– Alexander Wasiliew (Australia)
 A– Fe Waters (Australia)
 A– Geoffrey Watkins (USA)
 A– Derrick Watson (Australia)
 A– Don Watson (USA)
 A– Michael Wauchope (Australia)
 A– Emma Wearmouth (Australia)
 A– Michael Weasner (USA)
 A– Doug Weaver (USA)
 A– Janeen Webb (Australia)
 A– Eric Weber (USA)
 A– Jean Weber (Australia)
 A– Allan Weiss (Canada)
 S– Gail Weiss (Germany)
 A– Frank Weissenborn (Australia)
 A– Toni Weisskopf (USA)
 S– Lois Wellinghurst (USA)
 S– Richard Wellinghurst (USA)
 A– Liam Wells (Australia)
 S– Linda Wenzelburger (USA)
 S– Michael Wesely (USA)
 A– James Wesley (USA)
 A– Tehani Wessely (Australia)
 S– Robert West (USA)
 A– Jo West-Moore (Australia)
 A– Caroline Westra (Canada)
 S– Susan Wheeler (USA)
 A– Laurine White (USA)
 S– Lee Whiteside (USA)
 S– Tom Whitmore (USA)
 S– Nicholas Whyte (Belgium)
 S– Daniel Wick (USA)
 A– Art Widner (USA)
 A– Clark Wierda (USA)
 A– Gayle Wiesner (USA)
 A– Linda Wight (Australia)
 A– Kim Wilkins (Australia)
 A– Kathryn Willett (USA)
 A– Michelle Willett (USA)
 A– Paul Willett (USA)
 A– Ronnie Willett (USA)
 A– Sean Williams (Australia)
 A– Andrew Williams (Australia)
 A– L. Kim Williams (USA)
 A– Susan L. Williams (USA)
 A– Marie Williams (New Zealand)
 A– Kate Williams (Australia)
 S– Graeme Williams (USA)
 S– Charlotte E Williams (USA)
 S– James Williams (USA)
 S– Dorothy Willis (USA)
 A– Mike Willmoth (USA)
 A– Barry A Wilson (Australia)
 A– Karen M Wilson (USA)
 A– Robert Charles Wilson (Canada)
 A– Sharry Wilson (Canada)
 S– Josh Wilson (USA)
 S– Janet Wilson (Canada)
 S– Paul Wilson (Canada)

S– Lee Wilson (USA)
 S– Edward B. Wilson (USA)
 S– Jeff Wilson (USA)
 S– Dave Wilson (USA)
 S– Claire Wilson (Australia)
 A– Phillip Wlodarczyk (Australia)
 A– Sally Woehrlé (USA)
 A– Taras Wolansky (USA)
 A– Urs Wolf (Switzerland)
 A– Katherine Wolf (USA)
 S– Joyce Wolf (USA)
 S– Lew Wolkoff (USA)
 A– Darryn Wong (Australia)
 A– Rocky Wood (Australia)
 A– Kathryn Wood (USA)
 S– Malcolm Wood (USA)
 A– Anne Woodford (UK)
 A– Alan Woodford (UK)
 A– Joe Woodhouse (Australia)
 S– Stewart Woods (Australia)
 S– Martin M Wooster (USA)
 A– Michael Worrall (Australia)
 A– Adam Wright (Australia)
 A– Bill Wright (Australia)
 S– Helen Wright (UK)
 A– Owen Wylde (Australia)
 A– Ben Yalow (USA)
 A– Ken Yamaoka (Japan)
 A– Eric Yarnell (USA)
 A– Phek Chin Yeoh (Malaysia)
 S– Tero Ykspetäjä (Finland)
 A– Marty Young (Australia)
 A– June Young (New Zealand)
 S– Doug Young (USA)
 S– Jim Young (USA)
 S– Stephanie A Young (USA)
 A– Virginia Youngstrom (USA)
 A– Azumatei Yuki (Japan)
 A– Kate Yule (USA)
 S– Dmitri Zagidulin (USA)
 A– Joel Zakem (USA)
 S– Marvin Zelkowitz (USA)
 S– Michelle Zellich (USA)
 S– Richard Zellich (USA)
 A– Gary Zelmanovics (USA)
 S– Steven Joel Zeve (USA)
 A– Shu Zhang (Australia)
 S– Jonathan Zimmer (USA)
 A– Lucy Zinkiewicz (Australia)
 S– Elizabeth Zipser (USA)
 S– Michael Zipser (USA)
 A– Liz Zitzow (UK)
 A– Simone Zmood (Australia)
 A– Dominic Zou (Singapore)
 A– Beth Zuckerman (USA)
 A– Eric Zuckerman (USA)
 S– Carl Zwanzig (USA)

Membership Table as of 30 June 2010

Country	Attending	Child	Supporting	Grand Total
Australia	742	25	39	806
Belgium	1		5	6
Brazil	1		1	2
Cameroun	1			1
Canada	45	2	60	107
China			1	1
Croatia	4			4
Denmark			3	3
Finland	1		3	4
France			2	2
Germany	13		11	24
Hungary			1	1
Iceland	3		1	4
Ireland	6		6	12
Israel	2		1	3
Italy			2	2
Japan	22		9	31
Luxembourg			1	1
Malaysia	5			5
Netherlands	11		1	12
New Zealand	62	1	3	66
Norway	9			9
Poland			1	1
Russia	5		1	6
Scotland	1			1
Singapore	5			5
South Africa			2	2
Spain			3	3
Sweden	6		4	10
Switzerland	1		3	4
Taiwan			1	1
UK	84		57	141
USA	546	12	639	1197
(blank)	3		1	4
Grand Total	1579	40	862	2481



Publisher's Note

SF fandom is truly a family, and like most you can be born into it, be adopted or marry in. Some conventions have been billed as the Jophan Family Reunion, an apt description if there ever was one. Keeping with the well-loved fannish trope of adapting things to an sfnal end, here's a riff on the old saw of one of the fannish joining ways.

For this Souvenir Book we've got something old (the cartoon of Robin Johnson), something new (the cover artwork by Shaun Tan), something borrowed (the reprint of Kim Stanley Robinson's story), and I'll diverge from the expected (how sfnal is that then?) by saying we won't have anything blue in this book—it's uplifting and exciting!

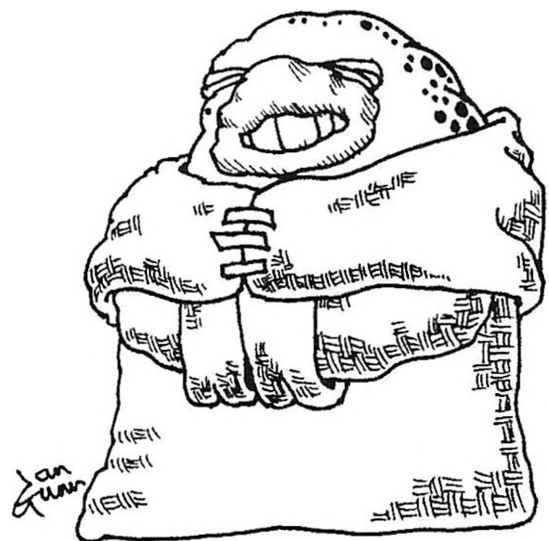
Thanks to all our contributors, writers, artists, photographers—you know who you are, and hopefully we mentioned you on the Acknowledgements page. It's too late for a final correction now—if we didn't, oops.

Most of the Publications team are involved in publishing in their day jobs, and it's gratifying, and a bit humbling tinged with admiration, to see them apply their skills and time to putting together this book (hi, Claire and Karen), or helping out with checking or arranging deals (hi, Janice, Rose and Faith), but that's what families do. They pitch in, help out, and as I said SF fandom, particularly this small microcosm that is the Aussiecon 4 Publications Division, sure feels like family, even more than I thought it would as I consider the ups and downs and recent big leaps of the last three years.

Anyway, we hope you have fun at the Convention, and that you find something unexpected and delightful, maybe even in this publication.

Alan Stewart

Publications Division Head



In Memoriam List

Through 12 July 2010

Aussiecon 4 wishes to recognise the loss to our community of the following people during the last year:

- Corey Allen, actor/director
- Dede Allen, film editor
- John Andrews, fan
- Kage Baker, writer
- Charlie (Chas.) Balun, writer
- Ray Barrett, actor
- Gene Barry, actor
- Richard Berg, writer/producer
- Emily Bethke, fan
- John Birchby, fan
- Everett Bleiler, bibliographer/
editor
- Frank Borth, artist
- Pierre Bottero, writer
- Barbara Bova, agent
- Anne Braude, fan
- Knox Burger, agent
- Frank Caldeiro, astronaut
- Annette Carrico, fan
- Phil Castora, fan
- Ignatius Frederic Clarke,
bibliographer
- Art Clokey, stop motion clay
animator
- Frank Coghlan, Jr., actor
- Tom Condit, fan
- Don Congdon, agent/editor
- Louise Cooper, writer
- Harry C. Crosby, Jr. (a.k.a.
Christopher Anvil), writer
- Robert Culp, actor
- Lionel Davidson, writer
- John Davis, fan
- Zanny Dillson, fan
- Roy Disney, producer
- Shel Dorf, fan
- Phyllis Douglas, actress
- David Dursten, writer
- Dean Ellis, artist
- David Everitt, writer
- George Ewing, writer
- Raymond Federman, writer
- Sid Fleischman, author
- Conrad Fowkes, actor
- Janet Fox, writer
- Harvey Frand, producer
- Frank Frazetta, artist
- Roger Gaillard, curator
- Martin Gardner, writer
- Robert Gary, writer
- Henry Gibson, actor
- Dick Giordano, artist
- Herbert Goldstone, writer
- Cy Grant, actor
- Donald M. Grant, publisher
- Peter Graves, actor
- Hal Haag, fan
- Jim Harmon, fan/writer
- Arthur Herzog III, writer
- John Hicklenton, artist
- James P. Hogan, writer
- Robert Holdstock, author
- Dennis Hopper, actor
- John Hughes, director
- Ben Indick, fan
- John Jeffries, Sr., artist
- Lionel Jeffries, actor
- Mervyn Jones, author
- John Joyce, actor
- Peter Keefe, producer
- Phil Klass/William Tenn, writer
- Art Klokey, animator/producer
- Andrew Koenig, actor
- Alexei Kondratiev, fan
- Ken Kreuger, fan
- Karl Kroeber, author
- Barry Letts, producer
- Jerry Emerson Loomis, writer
- Carl Macek, producer
- F. Gwynplaine MacIntyre, writer
- Joe Manning, fan
- Ray Mariella, fan
- David Markson, author
- Troy Kennedy Martin, writer
- Buddy Martinez, author/editor
- William Mayne, author
- Robert McCall, artist
- John McGarr, actor/producer
- Rue McClanahan, actress
- Daniel Melnick, producer
- Joe Messerli, artist
- William Miller, publisher
- Vic Mizzy, composer
- Michael Moslow, fan
- Brittany Murphy, actress
- Paul Naschy, writer/director
- Ronald Neame, director/
cinematographer
- Clive Newall, fan (2008—was
missed in last year's list)

- John Nichols, poet
- Bob Null, fan
- Dan O'Bannon, writer/director
- Peter O'Donnell, writer
- Zenji Otani (a.k.a. Hisashi Asakura), translator
- Mark Owings, fan
- Michael Pataki, actor
- Steve Perry, writer
- Pavel Popovich, cosmonaut
- Ken Porter, fan
- Howard 'Howie' Post, artist/writer
- Sheila Pover, fan
- Kennedy "Kippy" Poyser, fan
- Dan Province, fan
- Don Ivan Punchatz, artist
- Ed Reimers, actor
- Midge Reitan, fan
- Stephen Robinett (a.k.a. Tak Hallus), writer
- Jeanne Robinson, dancer/writer

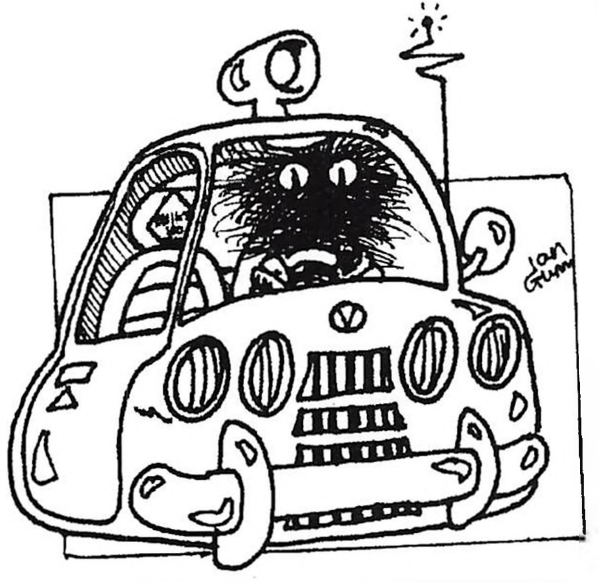
- Zelda Rubenstein, actress
- Joy K. Sanderson, fan
- José Saramago, writer
- Joe Sarno, fan
- Shio Sato, artist
- Mary Schaub, writer
- John Schoenherr, artist
- George Scithers, fan/editor/publisher
- Takumi Shibano, fan/writer/translator
- Alan Sillitoe, author
- Dave Simons, artist
- Jean Simmons, actress
- David C. Smith, writer
- Arnold Stang, actor
- Pat Stevens, actress
- Randolph Stow, writer
- Patrick Swayze, actor
- Jennifer Swift, writer
- John Taylor, fan
- Roy Test, Jr.

- Richard Todd. Actor
- Harry Alan Towers (a.k.a. Peter Welbeck), writer
- Irving Tripp, artist
- George Tuska, artist
- David Storr Unwin (a.k.a. David Severn)
- Ed Valigursky, artist
- Gene van Troyer, writer
- Ernest Vegetti, fan
- Sharon Webb, writer
- Guenter Wendt, launch pad leader
- Peggy White, fan
- Eric C. Williams, fan
- Al Williamson, artist
- Joseph Wiseman, actor
- Edward Woodward, actor
- Patricia Wrightson, writer
- Qian Xuesen, scientist

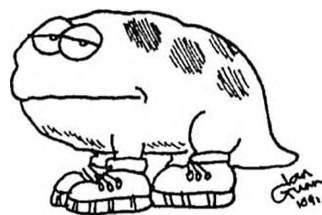
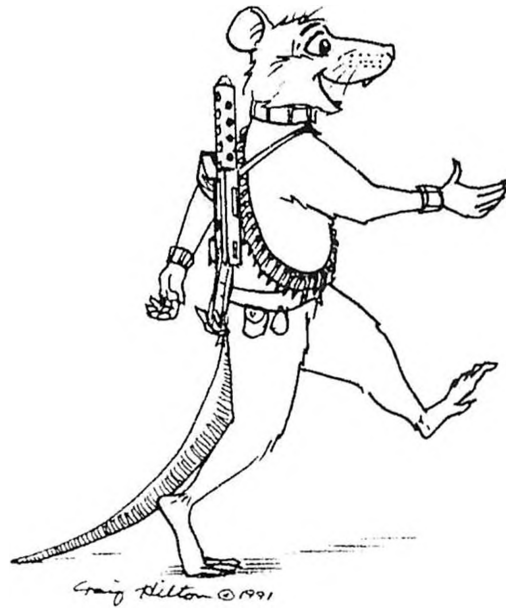
Collated by Mike Glyer (*File 770*)



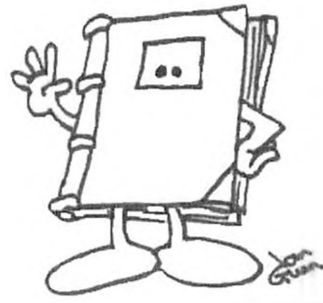
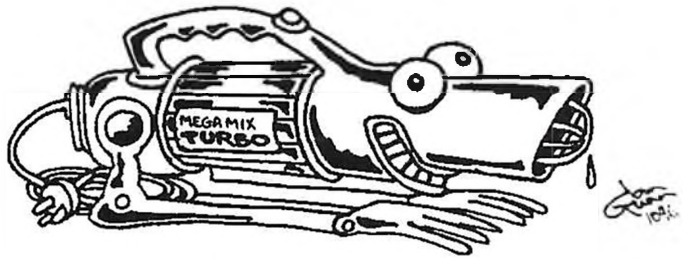
Autographs



Autographs



Autographs



Sponsors Page



10...

9...

8...

The bid is ending...

7...

6...

5...

The votes will be counted...

4...

3...

2...

1...

We invite you to the launch of a new Worldcon

