





30 August – 3 September 2012

[www.chicagoin2012.org](http://www.chicagoin2012.org)

Chicago has seen its fair share of nuclear chain reactions, vampire attacks, alien invasions, and marching morons.

Chicago has given the world  
*Advent:Publishing, Amazing Stories, Other Worlds, and Twilight Tales.*

Authors who have called Chicago home include L. Frank Baum, Robert Bloch, Algis Budrys, Edgar Rice Burroughs, and that is just some of the Bs.

And in 2012, Chicago hopes to see you at the 70<sup>th</sup> World Science Fiction Convention. (We'll try to keep the cataclysms in check.)



Join the Chicago in 2012 Worldcon Bid

Hosting a Worldcon under one roof at the  
renovated Hyatt Regency Chicago, just steps from  
the Magnificent Mile and Millennium Park

Chicago Worldcon Bid  
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"Worldcon," "WSFS," "World Science Fiction Convention," and "World Science Fiction Society" are service marks of the World Science Fiction Society, an unincorporated literary society.

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# Message from the Chairs

While pre-convention work can be rewarding, most of it is done in isolation. It can be a lonely volunteering experience, and sometimes this important work goes unacknowledged by the members. This can be demoralizing for these volunteers, and people sometimes lose their motivation and their enthusiasm. So, on behalf of all of the members, we would like to extend our grateful thanks to all the people who have been toiling away diligently over the last 18 months. Aussiecon 4 would not be so far along with its plans without you. We salute you.

Worldcon does not have the benefit of large budgets, paid staff, or, for that matter, permanent offices. One of the most amazing aspects of fandom is how people pull together and collaborate on a project such as a convention resulting in a highly professional event from extremely limited resources. People unselfishly share expertise and knowledge, and this commitment allows Worldcon to be what it is—an amazing five-day event that celebrates all things science fictional at a comparatively cheap rate.

Plans are moving along rapidly as we approach September. The 'big tent' areas and the traditional At-Con services are now recruiting volunteers to work on these areas of the convention. You may register via our Volunteers page on our website, or contact the Division Head or Area Manager directly. To contact these people, or contact the Division Head or Area Manager directly using the contact information on this page or the Committee List on the Aussiecon 4 website.

Many of you will have made your travel plans by now, but may we suggest you drop by our Travel & Tourism page on the Aussiecon 4 website for some great ideas on what else to see Down Under. Get more bang for your buck: Au Contraire is the New Zealand Natcon and is being held the weekend before Aussiecon 4. Wellington is only four hours from Melbourne, so why not drop into Au Contraire before attending Aussiecon 4? Several fans are organizing sightseeing tours associated with Aussiecon 4. Visit our online Travel LiveJournal community (see page 5 for more information) to connect with others who are arranging tours and travel to Aussiecon 4, or to get information about travel and tours surrounding the Worldcon.

Babysitting at Aussiecon 4 is going to be different than what is usually offered at Worldcon. Please see the article further in this progress report. We strongly encourage parents with young children to get in contact with each other and make mutual arrangements for the care of their children while they are participating in programming or working on the convention in other areas. Aussiecon 4 is extremely disappointed that it has been unable to find a commercial outfit to provide traditional child-minding services at the convention.

We look forward to hosting you in Melbourne in September, to introducing you to Melbourne and Australian fandom, and to building long-standing bridges with fans from around the world.

**Perry Middlemiss & Rose Mitchell Co-Chairs, Aussiecon 4**

## Credits

Disclaimer: Aussiecon® 4 is convened under the auspices of the Victorian Science Fiction Conventions Inc <http://www.vsf.org.au/> (ABN 90 257 542 181) and as such, is governed by its rules and regulations. Victorian Science Fiction Conventions Inc. is a not for profit association incorporated under the Victorian Associations Act, 1981. Aussiecon 4 is supported by the Melbourne Convention and Visitors Bureau <http://www.mcvb.com.au/> and the City of Melbourne <http://www.melbourne.vic.gov.au/>. "World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", "Hugo Award", and the distinctive design of the Hugo Award Rocket are service marks of the World Science Fiction Society, an unincorporated literary society.

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Art credits: Cover by Shaun Tan.

"Ratatouille" was originally published in Dreams and Nightmares, May 2005, and is reprinted with the poet's permission.

## Dealers Room by Steve Francis

Applications and inquiries are still welcome for the Aussiecon 4 Dealers room. There are still tables available at the time of writing. We are looking forward to having a diverse selection of printed materials and other goods for our attendees to select from.

Paula McGrath has replaced Peter Jordan as Deputy Dealers Room Manager. Peter resigned earlier this month to pursue other activities. We would like to welcome Paula as a member of the Dealers Room team and look forward to working with her.

Dealers who will be at Aussiecon 4 include:

- Dark Nouveau Pty Ltd
- Twelfth Planet Press
- Ford Street Publishing
- Pink k Designs/Pink Iguana Group
- Slow Glass Books Pty Ltd
- Tachyon Publications
- Celestial Cobbler
- Chimera
- Storm Publishing
- Andromeda Spaceways Inflight Mag
- Lach Land Creative Studios
- Orbit
- Gollancz
- RotarCap
- Coeur de Lion Publishing
- Galaxy Bookshop
- Mirrordanse
- Canberra Speculative Fiction Guild
- Dymocks Booksellers
- Animavericks
- Cre'atures
- Dr. Grordbort's Ray Guns
- Fo'Paws

More information about the Dealers Room and the convention may be found on our website at [aussiecon4.org.au](http://aussiecon4.org.au) and then by following the links to Memberships and Exhibits/Dealers Room.

Dealers may contact us through the following addresses:

**E-mail: [dealers@aussiecon4.org.au](mailto:dealers@aussiecon4.org.au)**

Postal: Aussiecon 4  
GPO Box 1212  
Melbourne VIC 3001  
Australia  
Attention: Paula McGrath

In North America:

Steve Francis  
Aussiecon 4 Dealers Room Manager  
PO Box 58009  
Louisville KY 40268-0009

## Art Show Update

The Aussiecon 4 committee is both sad and happy to announce that Emma Hawkes has stepped down as Art Show Curator. We will miss her enthusiasm and expertise; however, her reason for leaving is a happy one: she will be welcoming an addition to her family soon after the convention. We wish her, her family, and the new SF-fan-to-be all the best!

In the interim, Paula McGrath of the Exhibits Division is helping coordinate Art Show activity, but we are looking for a volunteer to serve as Art Show curator. Interested? Email [artshow@aussiecon4.org.au](mailto:artshow@aussiecon4.org.au).

## Customs Broker

Aussiecon 4 has engaged the services of a customs broker to assist Aussiecon 4 artists and dealers in moving their goods in and out of Australia.

International Customs and Logistics (<http://www.ical.com.au/>) was established a quarter of century ago and specialises in the international forwarding, customs and logistics. A team of dedicated professionals, focusing on exhibition freight movement worldwide and on-site handling, will assist artists and dealers with the importation and return of art and merchandise, as well as with completing all necessary customs and tax forms.

Australia, like many countries, has strict laws on weapons, therapeutic goods, and other items. If you will be bringing in goods to sell in the Art Show or the Dealers Room, please verify that your stock is legal to sell in Australia and review the Australian Customs and Border Protection Service web site for comprehensive information ([www.customs.gov.au](http://www.customs.gov.au)). Artist and dealers are responsible for ensuring that all goods are in compliance with Australian Law.

For more details, including contact information for ICAL, please see the Art Show or Dealers Room pages in the Exhibits section of our website.

## Fan Tables

Bookings for Fan Tables are now being accepted. Fan Tables will be located in the vicinity of the Dealers Room and Art Show. Fan tables are available to fan clubs, conventions, convention bids, and similar groups. There is no charge for these tables. The costs for ancillary services such as power, telephone, or WiFi needed to run your EFTPOS terminals will be charged separately. This charge will be the direct cost charged by the venue for provision of these services, which we do not yet have.

NOTE: The sale of goods and services of a commercial nature at the tables will not be permitted. However, sale of memberships and related materials is permitted.

Aussiecon 4 reserves the right to deem what constitutes a fan organisation.

To reserve your space email [fantables@aussiecon4.org.au](mailto:fantables@aussiecon4.org.au)



*Bid table at Denver for Xerps in 2010. Photo by Alan Stewart*





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Independent publishing house for fresh, exciting, quality speculative fiction

## Worldcon Needs You! by Gaye Ludwig

As you have heard before (unless this is your first Worldcon, in which case you may not have heard), everyone working at the convention, from the Con Chairs to the people making sure panelist tables are stocked with glasses and pitchers of water, is a volunteer. The person you meet at registration; those running the various hospitality suites; the writers, publishers, and distributors of the daily newsletter; the Art Show docents; the ushers at the Hugo Award Ceremony and the Masquerade; those running the audiovisual equipment; the ... well you get the idea. What do all these people know that you don't? Simply that volunteering at Worldcon is fun and rewarding!

So, if you'd like to join in on the fun, go immediately to the website at [www.aussiecon4.org.au](http://www.aussiecon4.org.au) and click on Volunteer on the left side. You can download the Volunteer form, complete it, and submit it by email or snail mail. Or you can make the Volunteer Desk your first stop after registration. You won't regret it. Whether you have only an hour to spare or huge blocks of time, we have a job for you. For those of you who have already submitted a form, a big "Thank you!" for helping to make this a wonderful Worldcon.

## Disability Services by Karen Babcock

The goal of the Disability Services group is to make sure that Aussiecon 4 is welcoming to all members and to provide members with disabilities with whatever information and assistance we can to help make Aussiecon 4 as accessible as possible. We have a lot of information, including a complete access guide to Aussiecon 4 hotels, on our website in the Membership Services area. Check it out, and please let us know if there's any other information that would be helpful.

Also, if you checked the "I require assistance/info regarding a disability" box when you purchased your membership, you should be hearing from us to find out how we can help. If we haven't contacted you yet, or if you didn't check the box but now have questions or requests, please drop us a message at [disabilityservices@aussiecon4.org.au](mailto:disabilityservices@aussiecon4.org.au).

Finally, if you are interested in renting a scooter or wheelchair for use at the convention, need large-print materials, or require sign language interpreting, please let us know as soon as possible at [disabilityservices@aussiecon4.org.au](mailto:disabilityservices@aussiecon4.org.au).

## Important deadlines

### Important Dates

30 June - All contributions (including ads) due for Souvenir Book  
31 July - Hugo voting closes  
31 July - Mail-in site selection ballots due

## The Baby-Sitting Club

As reported in the Progress Report 2, Aussiecon 4 has been unable to secure professional casual child-minding for Worldcon. Regrettably, this type of service is not available in Victoria.

Many of our members are parents who bring their children along to Worldcon to share in the experience. Many of these parents wish to participate in programming or volunteer to work aspects of the convention as part of their own Worldcon experience.

Aussiecon 4 is suggesting that members with young children form a Baby-Sitting Club. You know how this works: parents mind each other's children on a quid pro quo basis in their hotel rooms or private homes. If you would like to be involved with the Baby-Sitting Club, contact [info@aussiecon4.org.au](mailto:info@aussiecon4.org.au), and we will put you in contact with other parents. Or, post a message on our LJ Community or Facebook group to make contact with other parents.

Aussiecon 4 will facilitate parents linking in with each other to provide baby-sitting services; however, we are prohibited from providing volunteers or other support for the club.

Your hotel also will be able to provide babysitting or nanny services. If you wish to use these services you should contact your hotel directly.

You can also book a baby-sitter or nanny direct with an agency. City Babysitters provide hotel services. Go to [CityBabysitters.com.au/](http://CityBabysitters.com.au/) BabySitter or Google "babysitters, Melbourne" for other similar services.

## Social Networking by Janice Gelb

Aussiecon 4 has an active Facebook presence ("Aussiecon4") and two LiveJournal blogs: "australia2010" for convention announcements and posts of interest (such as memberships for sale) and "a4-travel" for travel announcements, tips, and chat, which we expect to become more active as the convention dates draw closer. We also have a Twitter feed ("Aussiecon4"), which at this writing currently has 349 followers, with more joining every day. We noticed several retweets of our live Twitter coverage of the Hugo nominations announcement at the UK Eastercon.

We'd like to know about your con-related online presence too! While you're planning your trip or musing about the convention, we hope you'll post to the LiveJournal blogs, let us know about any live blogging at the con, and use the tag #a4 for your convention-related live Twitter tweets.

Check us out online for the latest news, information, and travel tips.

## Read All about It —in Kanji!

Aussiecon 4's Japanese web site is now up and running at <http://www.jasfic.or.jp/aussiecon4/>

## Programming Update by Sue Ann Barber

The program for Aussiecon 4 will bring together scientists, academics, authors, and fans in order to showcase their expertise, experience, knowledge, and interests. We have deliberately chosen a large number of Australians to be part of the programming sub-committee to ensure a strong Australian flavour within the various programming streams.

All of the streams are still keen to hear from anyone who might wish to be part of the program or who has ideas for programming items. If this sounds like you, visit the program page on the Aussiecon 4 website and complete the Program Participant Form and/or the Program Ideas Form as soon as possible.

At the time of writing, we are seeking a number of people to assist in the running of the Children's Programming and the Filk Stream. Please send an email to [program@aussiecon4.org.au](mailto:program@aussiecon4.org.au) if you might be able to assist in any way.

Here are some brief descriptions of what to expect from some of the program streams at Aussiecon 4:

### Pop Culture

The Pop Culture stream encompasses film, television, graphic novels, manga, anime, the Internet, and anything else that might be part of modern pop culture. As part of this stream, we hope to bring you a film/video program highlighting some of Australia's SFF movies and television programs

### Gaming

The Gaming area will be somewhere to get away and talk to others, away from the hustle and bustle of the con—a place to relax and play some games ranging from board games to role-playing. Whether you are a beginner, serious player, or someone in search of something to help you de-stress, we hope have something just right for you.

## Souvenir Book Advertising Rates

The Souvenir Book will be distributed to all convention members, guests, advertisers, and sponsors.

A\$ Rates	Black and White			Colour		
Dimensions	Pro	Semi-Pro	Fan	Pro	Semi-Pro	Fan
Full Page	A\$ 1100	A\$ 500	A\$ 275	A\$ 1980	A\$ 1320	A\$ 660
1/2 Page (landscape)	A\$ 660	A\$ 330	A\$ 165	A\$ 990	A\$ 660	A\$ 440
1/4 Page (portrait)	A\$ 440	A\$ 220	A\$ 110	A\$ 550	A\$ 330	A\$ 220
1/8 Page (portrait)	A\$ 275	A\$ 138	A\$ 55	N/A	N/A	N/A
Inside front and back cover available. Rate to be negotiated. <i>Prices in A\$ include GST.</i>						

US\$ Rates	Black and White			Colour		
Dimensions	Pro	Semi-Pro	Fan	Pro	Semi-Pro	Fan
Full Page	US\$ 1000	US\$ 500	US\$ 250	US\$ 1800	US\$ 1200	US\$ 600
1/2 Page (landscape)	US\$ 660	US\$ 300	US\$ 150	US\$ 900	US\$ 600	US\$ 400
1/4 Page (portrait)	US\$ 400	US\$ 200	US\$ 100	US\$ 500	US\$ 300	US\$ 200
1/8 Page (portrait)	US\$ 250	US\$ 125	US\$ 50	N/A	N/A	N/A
Inside front and back cover available. Rate to be negotiated. <i>Prices in US\$ include GST, as at 30 September 2009.</i>						

Rates are based on Australian dollars, prices in other currencies are provided for informational purposes only and may vary depending on the currency exchange markets.

If not paying in Australian dollars, the rate valid at the time you reserve your ad will apply.

### Horror

The horror stream will delve into the depths of the field to discover the nature of Australian horror and horror in general. Areas explored may include erotic horror, taboos in dark fantasy, censorship in horror, and vampires vs. zombies smackdown. The horror stream has been compiled by members of the Australian Horror Writers Association.

### Fannish Programming

This stream involves discovering how to become part of the science fiction fan community. There will be panels and workshops on running conventions; fan publications, from Hektograph duplication to webzines; the history of science fiction in Australia and abroad; and fundraising for fan funds. You will be given a taste of Australian regional fandom, and there will be humour, fun, and a lot of silliness.

### Young Adult Literature

Young Adult Literature will feature panels and presentations with leading practitioners from Australia and overseas discussing the particular YA aspects of paranormal romance, the influence of myths and legends on speculative fiction, getting published, YA literature by young writers, design in YA lit, the role of libraries and librarians in speculative fiction for YA, the YA steampunk explosion, and an industry overview.

### Children's Programming

Children's Programming will feature making and destroying things! Paper craft! Lego! Readings with famous authors! There will be lots of activities for kids of all ages.

### Teen Space

Our Teen Space will be a comfortable area set aside for teenagers to meet other teens, hang out, and be part of the community in their own way. This area has been designed by a teenager to specifically cater for the needs and interests of other teenagers.

The professional rate applies to all commercial, for-profit organizations employing full time staff. The semi-pro rate applies to businesses run part-time by their owner, small press publishers, charities and other groups promoting WSFS' interests in literacy and science education. The fan rate applies to all non-profit organizations with no salaried staff: fan-run conventions, clubs and fanzines.



# Melbourne Travel

The following information is just a sample of what's available on the Travel and Tourism page on our website. For more details, including links to other websites, please check out our website.

## Getting to Melbourne

Fares to Australia from North America and Europe are historically low thanks to airlines newly entering the market, so consider buying your tickets now—fare wars don't last forever! Aussiecon 4 is not offering a preferred airline at this stage because standard discounts cannot match the current rates.

Melbourne is in the southeast corner of Australia. From Melbourne, Sydney is approximately one hour away by plane, as are Adelaide in South Australia and Hobart in Tasmania. Perth on the west coast and Darwin or Cairns in the northern tropics are about 4-5 hours from Melbourne by plane.

## Airport Transfers

The City Link automated tollway connects the MCEC to the airport in just 20 minutes. A typical taxi fare between the airport and the MCEC costs about \$40.

The Skybus Shuttle is the official transit link between Melbourne Airport and the central business district. From the city, it departs every 15 minutes from Southern Cross station, a five-minute walk from the Convention Centre. The fare is \$15. The Skybus connects with hotel shuttles, which will take you to (and from) the door of all Worldcon hotels.

## Climate

September is springtime in the southern hemisphere. Note that Melbourne has a reputation for changeable weather. Be prepared for anything—take an umbrella and wear layers that can be worn or removed as needed! Average temperature for this time of the year is around 17.5°C (63.5°F).

## Getting Around

Melbourne is easy to navigate, being laid out on a grid system. The central business district (CBD) is a 1.5 km (.93 mi) grid bounded by Victoria Street in the north, Flinders Street in the south, Spencer Street in the west, and Spring Street forming the eastern rim. Within these boundaries are a myriad of laneways and arcades containing bars, cafes, and restaurants.

When driving in Australia, drive on the left-hand side of the road. Use this principle also when walking along streets or corridors, riding escalators, and such. When crossing a road against traffic, look to the right, look to the left, look to the right again.

Melbourne's public transport is the easiest and best way to get around the city. A network of trams and buses criss-cross the city and connect you to the suburbs. The system is cheap and easy to use: a single daily ticket costing \$6.70 enables you ride trams, buses, and trains.

A free City Circle tram travels along the outer boundaries of the CBD either clockwise or anticlockwise, complete with commentary. The free Melbourne City Tourist Shuttle is also a great way to see Melbourne's attractions. For a different perspective, jump on a Melbourne Water Taxi or take a scenic cruise departing from Southbank.

Southern Cross Station, the main rail hub for country, interstate, and metropolitan trains, is a block away from the MCEC. The country and interstate bus terminal operates from Southern Cross Station also.

## Weights, Measures, and Currency

Australia is a metric country: temperatures are measured in Celsius, distance is in kilometres, weight in kilograms, and volume in litres.

Currency is in dollars and cents, and notes are coloured for your convenience: \$100 is green, \$50 is yellow, \$20 is orange, \$10 is blue, and \$5 is purple. \$2 and \$1 coins can add up to real money so don't discard them! Silver coins are change: 50c, 20c, 10c and 5c. ATMs are scattered all over the city, and all will take international cards (some for a fee, of course).

## Electricity and Phones

Australia uses 240-volt power, so keep this in mind for items like hair dryers. Bring plug adapters for dual-voltage electrical items such as laptops. Australia mobile phones use the 900MHz and 1800MHz bands. Many overseas phones do not work in this country so tourists often buy a prepaid mobile phone for use while they are here, or a prepaid SIM card to insert in unlocked triband or quadband GSM phones to avoid international roaming charges. (Check your phone's capabilities before using this strategy.) Both Optus Australia and Vodaphone Australia offer these products, among other providers, or you can order international SIM cards through certain Internet sites to be delivered before you leave.

## Wining and Dining

Melbourne is a city of precincts and an eclectic range of cuisine is on offer across town—hidden down laneways, high above street level, or overlooking the waterfront. Melbourne's cuisine is about fresh ingredients, and Asian influences dominate.



A staple on the Australian dinner table is lamb. We also eat our national emblems—don't pass up either kangaroo or emu if you see them on a menu.

By September 2010, the river frontage outside the MCEC will be lined with bars, cafes, and restaurants, so finding something quick and inexpensive to eat will be a breeze. The city also offers recognizable chains from overseas: Dominos, Maccas (McDonalds), KFC, Burger King (called Hungry Jack's here), Pizza Hut, Krispy Kreme, and others.

## Coffee Club

Melbourne has a coffee culture and regards its baristas as some of the finest outside Italy or France. Average price for a latté is about \$3. Although some coffee chains are around town, local advice is to patronize non-chain cafés.

## Pubs and Bars

Pubs and clubs abound around Melbourne, and there are also a few microbreweries located within easy reach of the MCEC.

Unlike other cosmopolitan countries like Canada or New Zealand, you can't buy alcohol from a convenience store. But plenty of bottle shops (off licences or liquor stores) are located in town.

## Tips on Tipping

Tipping is not expected. However, if you have had a good meal or have received excellent service, then you should tip. Australians receive a minimum wage, so tips do not play as important part of a worker's wage as in other countries. There is no set amount, but generally tipping your waiter in a restaurant \$2-5 per person is a good tip. Same for your taxi driver—if he or she has provided good service, add a tip, usually rounded to the nearest 0 or 5.



## Tours and Sightseeing

Melbourne tours and day trips are a great opportunity to get away from the city and experience another side of Victoria.

You can go on cultural tours such as museums or historical trips, gastronomical trips to wineries or dairies, or experience real Australian wilderness in one of the many surrounding national parks.

If you're in Melbourne for the week before or after Aussiecon 4, make a visit to the Melbourne Science Fiction Club in West Brunswick. About a 20 minute tram trip from the city, the MSFC is the oldest SF club in Australia and boasts the largest collection of science fiction in the southern hemisphere. It meets on Friday nights from about 8pm.

## Shopping

Downtown Melbourne offers a host of merchandise shops, both freestanding and in small malls. Two of the major department stores, Myer and David Jones, are located on Bourke Street, a pedestrian mall a short walk from the MCEC. There is also a free shuttle to Chadstone Shopping Centre, the largest mall in Australia, that leaves from the central business district in the morning and returns in the afternoon. For party supplies, a Costco in the Docklands area is now open and accepts overseas membership cards, and the DFO (Direct Factory Outlet) is located next to the MCEC.

## The Lingo

Australia has a unique lexicon which is like English, but different. "Jumpers" are jerseys or sweaters; in restaurants, say "serviette" instead of "napkin" (the latter are baby diapers); and say "bum bag" rather than "fanny pack" ("fanny" is a lady's private parts). Throw your "rubbish" (not "garbage") in the "bin." If you go to a "footy" (Australian Rules Football) match while you're here at the nearby Melbourne Cricket Ground or Etihad Stadium, be sure to ask which team to "barrack" for ("root" means something else entirely, a euphemism that isn't mentioned in polite company :-> )

Australians use nicknames a lot and often abbreviate words or phrases by adding a "y" to the end of the word—sometimes making them longer than the original. So, you eat brekky, have a meeting in the arvo (afternoon), and try to avoid the bikies (motorcyclists) at the bar. However, don't say "G'day" to an Aussie; it irritates them no end. Most people will respond politely whilst grinding their teeth.



# Info for Disabled Travellers

The following information is taken from the Membership Services page of our website. Please check that page for updates and for links to other websites with accessibility information.

## Getting to Melbourne

**Airlines:** Most airlines will carry medical equipment at no charge and will provide assistance at the airport to passengers with disabilities. Contact your specific airline for details.

**Airports:** Tullamarine Airport, located approximately 25 km northwest of downtown Melbourne, has good facilities such as unisex toilets. A tiny number of Jetstar domestic flights arrive at Avalon Airport.

**Skybus:** The rapid-link bus service between has a 100%-wheelchair-accessible fleet for service between Tullamarine Airport and the city. Once you arrive at the city, accessible shuttles to city hotels are also available.

**Trains within Victoria:** All V/Line regional train stations within Victoria and some V/Line coaches are wheelchair accessible.

**Interstate train travel:** Travelling by train can be a great way to see Australia. It can provide challenges for disabled passengers, but access is improving. The following services provide train service to Melbourne:

CountryLink provides service between Brisbane, Sydney and Melbourne.

Great Southern Rail operates the Overland between Melbourne and Adelaide.

## Getting around Melbourne

### Public Transportation

Melbourne has an excellent public transportation system. At the heart of the system are the commuter train lines that radiate from the Central Business District. Trams and buses provide inner-city transportation and transportation between suburbs. For the most part, public transport in Melbourne is disability-friendly.

**Trains:** All metropolitan trains and train stations are wheelchair accessible.

**Trams:** Melbourne's tram network is partially accessible. The low-floor trams don't have ramps, so access is only possible at special stops. Better to keep to buses and trains.

**Buses:** Most of the buses in Melbourne are wheelchair accessible.



Aussiecon 3 Hugo Award ceremony. Photo by Helena Binns

### Private Transportation

**Car/van rental:** Some car and van hire companies provide vehicles which are wheelchair accessible or can be modified to be hand-controlled. These vehicles should always be booked well in advance.

**Taxis:** For those with visual impairments taxi totems, located primarily in the inner suburbs, provide travel information in tactile and Braille text and have a light that can be activated to alert passing taxis to stop. Wheelchair-accessible taxis are available throughout Melbourne and its suburbs, including the airport. At the airport, the taxi coordinator will request a wheelchair taxi for you. You can also request one when booking by phone. Note that when calling you have to ask specifically for a wheelchair-accessible vehicle; if they think you want a van for capacity reasons, they're more likely to charge at the van tariff.

Note also that Victorian residents who have a Multi Purpose Taxi Program card can get a 50% discount on taxi fares. Visitors from overseas do not qualify for the discount. Taxi drivers are NOT allowed to charge you more, or to charge a separate "wheelchair lift fee", if you do not have the Multi Purpose Taxi Program card.

### Walking and Wheeling

The City of Melbourne website ([www.melbourne.vic.gov.au](http://www.melbourne.vic.gov.au)) has downloadable maps that include the locations of wheelchair-accessible toilets and telephones, public TTY telephones, disability designated car parking spaces, accessible off-street parking, train stations, accessible pathways, taxi ranks, public seating and street gradients.

This website also provides information about disability services, accessible amenities, and the Mobility Centre in the city.

### SEED STOCK

by David C. Kopaska-Merkel

*after the stars aligned and most folk were  
devoured by*

*the Old Ones, we who had worshiped*

*them through bright years were*

*rewarded*

*as They*

*saw*

*fit*

# Hugo Voter Packet

Aussiecon 4 has released an electronic 2010 Hugo Voter Packet containing works from 2010 Hugo Award and John W. Campbell Award for Best New Writer nominees. The packet is available for download by Supporting and Attending Aussiecon 4 members to help inform them about the works under consideration before they vote. The packet is available until 31 July 2010 23:59 PDT.

If you need help or your packet information please contact [hugopacket@aussiecon4.org.au](mailto:hugopacket@aussiecon4.org.au).

The works in the Hugo Voter Packet are made available to voters through the efforts of the nominees and their publishers. Aussiecon 4 is grateful for their participation and willingness to share with its members. Remember to vote, and please support these creators! Their work is available in bookstores and online. All written and graphical works are full-length or one or more complete issues unless otherwise noted.

Please check our website at <http://www.aussiecon4.org.au> for updates and expansions throughout the voting period.

## BEST NOVEL

*Boneshaker* by Cherie Priest (Tor)

*The City & 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) (Excerpt)

*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) (Excerpt)

*On Joanna Russ* edited by Farah Mendlesohn (Wesleyan)

*The Secret Feminist Cabal: A Cultural History of SF Feminisms* by Helen Merrick (Aqueduct) (Excerpt)

*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) (Link to issues #10 and #11)

*Fables Vol 12: The Dark Ages* Written by Bill Willingham; Pencilled by Mark Buckingham; Art by Peter Gross & Andrew Pepoy, Michael Allred, David Hahn; Colour by Lee Loughridge & 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 SEMIPROZINE

*Ansible* edited by David Langford

*Clarkesworld* edited by Neil Clarke, Sean Wallace, & Cheryl Morgan

*Interzone* edited by Andy Cox

*Locus* edited by Charles N. Brown, Kirsten Gong-Wong, & Liza Groen Trombi

*Weird Tales* edited by Ann VanderMeer & Stephen H. Segal

## BEST FANZINE

*Argentus* edited by Steven H Silver

*Banana Wings* edited by Claire Brialey & 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 Glyer

*StarShipSofa* edited by Tony C. Smith

## BEST PROFESSIONAL ARTIST

Bob Eggleton

Stephan Martiniere

John Picacio

Daniel Dos Santos

Shaun Tan

## BEST FAN ARTIST

Brad W. Foster

Dave Howell

Sue Mason

Steve Stiles

Taral Wayne

## BEST FAN WRITER

Claire Brialey

Christopher J Garcia

James Nicoll

Lloyd Penney

Frederik Pohl

## THE JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER

Saladin Ahmed

Gail Carriger

Felix Gilman

Sean McGuire

Lezli Robyn



HUGO AWARD™

# TOKON10

The 49th Japan Science Fiction Convention, 2010 TOKON10

*Join us for the mind-boggling journey into the center of magic realist EDO with Cyber- Goldfish as our tour conductor! !*

**7(Sat)-8(Sun) August 2010**

**at Tower Hall Funahori, Edogawa-ku, Tokyo.**

TOKON10 is the first national science fiction convention held in Tokyo in the past two decades.

Since TOKON9 in 1990 we have held national Japanese cons but always outside of Tokyo in its outskirts, such as Chiba City or Yokohama City.

However, this year ...

**TOKON strikes back!**

TOKON10 will focus on the concept of "Tokyo SF," showcasing its chronicle, futurology and fanthropology.

If you are interested in this intriguing close encounter between Tokyo and SF, please come and visit us!

We are looking forward to seeing you at the heart of the future!

## Rates

Adult: 15,000 JPY (until the end of June)

18,000 JPY (at the door)

Student: 6,000 JPY

Supporting: 3,000 JPY

Caution! Registration will be capped at 1,000 members.

<http://tokon10.net/>  
[info@tokon10.net](mailto:info@tokon10.net)

Illust: YOUCHAN

# SF Crostic

by Edward McArdle

This puzzle is a crostic. You write as many answers to the clues as you can (four is usually enough!) and transfer the letters to the diagram. It is a passage from a book. The first letters of the answers spell the name of the author and the book (hence the name crostic). Then you try to recognise words and complete them, and work backwards and forwards until you finish. The Internet is a resource these days if you are stuck. Answer M is also the subtitle for the latest Pirates of the Caribbean. I don't know if they are using Tim Powers' plot.

1 T	2 U	3 P		4 U	5 G	6 L	7 L	8 B		9 A	10 G	11 I	12 R
13 S	14 G	15 O	16 K		17 B	18 K	19 G	20 F	21 H		22 K	23 K	24 L
	25 N	26 R	27 D	28 U		29 G	30 C		31 J	32 U	33 Q	34 B	35 N
	36 N	37 G	38 T	39 D	40 G		41 D	42 K	43 I		44 E	45 B	46 G
47 J		48 D	49 C	50 M	51 J		52 N	53 J	54 U	55 B	56 M	57 P	58 J
59 T	60 B	61 A	62 K		63 F	64 K	65 O		66 N	67 A	58 U	69 G	70 H
71 S	72 K		73 M	74 A	75 K		76 J	77 D	78 M	79 O	80 G		81 O
82 Q	83 R		84 G	85 M	86 D	87 I		88 N	89 M	90 Q		91 S	92 C
93 T	94 M	95 B		96 D	97 P	98 E		99 M	100 J	101 G		102 M	103 G
104 K	105 J	106 G	107 K	108 K	109 L		110 A	111 D	112 A	113 M	114 G		115 L
116 J	117 P		118 Q	119 S	120 M	121 B		122 N	123 T	124 K	125 K		126 S
127 J		128 B	129 J	130 S	131 C	132 N		133 K	134 M		135 G	136 H	137 K
	138 B	139 J	140 U	141 M		142 F	143 E	144 B		145 D	146 F	147 O	148 N
	149 L	150 E		151 C	152 G	153 N		154 N	155 U	156 J	157 H		158 U
159 M	160 G		161 D	162 K	163 A	164 P		165 G	166 D	167 Q		168 A	169 G
170 D	171 O	172 N	173 P		174 A	175 R	176 F	177 M	178 C	179 B			

- A** He plays Walter in Fringe (2 words) 110 74 168 61 163 67 174 112 9
- B** Novels by Jim Butcher, The ... (2 words) 8 128 144 17 179 55 121 138 60 34 45
- C** Not long ago 95 92 30 131 49 178 151
- D** Played by Anna Torv in Fringe (2 words) 111 145 39 48 86 27 170 77 96 41 166 161
- E** Not just one of the two 44 150 98 143
- F** Completely mess up 63 146 142 20 176
- G** Plays Big Foot/John Druitt in Sanctuary (2 words) 80 69 160 169 114 40 19 84 165 101 14 29 46 103 106 5 37 135 152 10
- H** Where one skates 157 70 136 21
- I** Finish 11 87 43
- J** Played D'Argo in Farscape (2 words) 116 53 105 100 127 47 51 58 139 76 31 156 129
- K** Novel by Trudi Canavan (3 words) 75 18 125 107 22 72 162 16 133 42 23 104 62 64 108 124 137
- L** Had to scratch 6 149 109 115 7 24
- M** Novel by Tim Powers (3 words) 89 134 102 99 56 85 73 94 120 50 113 177 141 159 78
- N** Novel by J D Robb (3 words) 66 36 148 153 35 52 88 154 172 122 25 132
- O** Accuse legally 15 81 171 79 147 65
- P** Agreed nonverbally 173 97 164 3 57 117
- Q** Be not sure 167 82 33 118 90
- R** Carve with acid 175 83 12 26
- S** Be present 130 126 13 119 71 91
- T** Part of the hand 59 1 93 38 123
- U** (Former?) African person 158 155 28 54 2 140 68 32 4



# Aussiecon 4

The 68<sup>th</sup> World Science Fiction Convention

2 – 6 September 2010 - Melbourne, Australia

## Final Ballot for the 2010 Hugo Awards and John W. Campbell Award

**This ballot must be received by 31 July 2010 23:59 PDT**

### 2010 Hugo Awards and John W. Campbell Award Eligibility to Vote

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State/Province \_\_\_\_\_  
Postal Code \_\_\_\_\_ Country \_\_\_\_\_  
E-Mail \_\_\_\_\_  
Telephone \_\_\_\_\_

☐ I am a member of Aussiecon 4. My membership number (if known) is \_\_\_\_\_

☐ I want to purchase a membership in Aussiecon 4.

**Signature** \_\_\_\_\_

**(Ballot is invalid without a signature and will not be counted)**

Please provide the appropriate information if you would like to purchase a membership:

☐ **Attending (USD \$280 / AUS \$310 / CAD \$290)**    ☐ **Supporting (USD \$50 / AUS \$70 / CAD \$50)**

☐ My check / money-order / traveler's check is enclosed.    ☐ Charge my credit card [Visa / MasterCard]

Name (as it appears on the card): \_\_\_\_\_ Card Number \_\_\_\_\_

Amount \_\_\_\_\_ Currency (USD/AUD/CAD) \_\_\_\_\_ Expiration Date (MM/YYYY) \_\_\_\_\_

*Credit card charges will be made in Australian dollars.*

*Please make checks payable to Victorian Science Fiction Conventions, Inc.*

### Mailing Instructions

Members located in the United States and Canada should mail their ballots to:

**HUGO AWARDS ADMINISTRATOR  
PO BOX 204  
PACIFIC GROVE CA  
93950-0204  
USA**

Members located in Australia and other countries should mail their ballots to:

**AUSSIECON 4  
(Attn: HUGO AWARDS ADMINISTRATOR)  
GPO Box 1212  
MELBOURNE VIC 3001  
AUSTRALIA**

### Online Voting

Online voting is available via the Aussiecon 4 website at: [www.aussiecon4.org.au](http://www.aussiecon4.org.au)

You will need your Personal Identification Number (PIN), which is printed on the mailing label of this progress report, to vote via the web.

You may also email [hugopin@aussiecon4.org.au](mailto:hugopin@aussiecon4.org.au) to get a PIN.

You may revise your online ballot before the deadline by submitting a new ballot. Only the latest ballot received is counted.

If you have any questions please email us at [hugoadmin@aussiecon4.org.au](mailto:hugoadmin@aussiecon4.org.au)

*"World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", "Hugo Award", the Hugo Award logo, and the distinctive design of the Hugo Award Rocket are service marks of the World Science Fiction Society, an unincorporated literary society.*

## Please Read These Instructions Carefully Before Casting Your Ballot

### Eligibility to Vote

You may vote in the 2010 Hugo and John W. Campbell Awards if you are a supporting or attending member of Aussiecon 4. Please fill in the eligibility section on the previous page. Do not forget to sign the ballot — we will not count your ballot if it is unsigned.

### How to Vote

This ballot uses a modified version of the Alternate Vote System, sometimes known as the Instant Runoff Ballot. To vote, mark your choices in each category in order of preference: “1” for first place, “2” for second place, and so on. You are not required to rank all the nominees in any category, and we recommend that you not vote in any category in which you are not familiar with a majority of the nominees. If you decide not to vote in a given category, leave it blank. Note that “No Award” is not an abstention, but a vote that none of the nominees should be given the award in question. When the ballots are counted, all the first place votes will be tabulated. If no nominee receives half or more of the votes, the nominee with the fewest first place votes is eliminated, and its votes are transferred to the nominees marked “2” on those ballots. This process of elimination continues until one nominee receives half or more of the votes, at which point it becomes the winner (unless the votes are outnumbered by “No Award” votes, under specific conditions described in Section 3.11 of the WSFS Constitution).

A few tips which may help you in voting:

1. Please keep in mind that second and further preferences play no part in the voting unless and until your first choice is eliminated. This is not a point system where the second choices of many voters can overwhelm the first choice of a few voters. We suggest that after marking your first choice, you proceed by imagining that it has disappeared from the ballot, and placing your “2” by the remaining nominee you most prefer, and so on. This mimics the way the ballots are actually counted. Thus, even if your heart is set on one nominee, don’t hesitate to give “2” (and other) rankings to other nominees you also consider worthy of the award.

2. Nevertheless, if your top choices are eliminated early, your lower preferences could be the tie-breaker between the remaining nominees, so choose all your preferences carefully! No matter how much you dislike a nominee, if you rank it, the vote will be counted if all of your previous choices are eliminated. We recommend that you rank a nominee that you do not consider worthy of the award below “No Award” if you rank it at all.

### Reproduction

Reproduction and distribution of this ballot is permitted and encouraged, provided that it is reproduced verbatim (including voting instructions), with no additional material other than the name of the person or publication responsible for the reproduction.

There were 864 valid nominating ballots. 831 were cast online and 33 were cast by mail.

Category	Ballots	Unique Nominations	Total Nominations	Low	High
Best Novel	699	347	2226	62	142
Best Novella	375	91	825	51	79
Best Novelette	402	178	1064	38	52
Best Short Story	432	398	1259	23	59
Best Related Work	259	101	595	29	56
Best Graphic Story	221	139	471	19	42
Best Dramatic Presentation, Long Form	541	91	1791	174	246
Best Dramatic Presentation, Short Form	282	184	696	24	86
Best Editor, Short Form	419	112	1135	66	123
Best Editor, Long Form	289	83	723	41	99
Best Professional Artist	327	167	820	38	110
Best Semiprozine	377	60	906	62	122
Best Fanzine	298	111	687	36	48
Best Fan Writer	319	182	855	29	44
Best Fan Artist	199	96	456	25	41
John W. Campbell Award For Best New Writer	356	157	792	27	57

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## Best Novel

- \_\_\_ **Boneshaker** by Cherie Priest (Tor)
- \_\_\_ **The City & 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)
- \_\_\_ **No Award**

## 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)
- \_\_\_ **No Award**

## 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)
- \_\_\_ **No Award**

## 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)
- \_\_\_ **No Award**

## 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)
- \_\_\_ **No Award**

## 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 & Andrew Pepoy, Michael Allred, David Hahn; Colour by Lee Loughridge & 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
- \_\_\_ **No Award**

"World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", "Hugo Award", the Hugo Award logo, and the distinctive design of the Hugo Award Rocket are service marks of the World Science Fiction Society, an unincorporated literary society.

## Best Dramatic Presentation, Long Form

- \_\_\_ **Avatar** Screenplay and Directed by James Cameron (Twentieth Century Fox)
- \_\_\_ **District 9** Screenplay by Neill Blomkamp & 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 & Alex Kurtzman; Directed by J.J. Abrams (Paramount)
- \_\_\_ **Up** Screenplay by Bob Peterson & Pete Docter; Story by Bob Peterson, Pete Docter, & Thomas McCarthy; Directed by Bob Peterson & Pete Docter (Disney/Pixar)
- \_\_\_ **No Award**

## 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 & Gareth Roberts; Directed by James Strong (BBC Wales)
- \_\_\_ **Doctor Who: "The Waters of Mars"** Written by Russell T Davies & Phil Ford; Directed by Graeme Harper (BBC Wales)
- \_\_\_ **Dollhouse: "Epitaph 1"** Story by Joss Whedon; Written by Maurissa Tancharoen & Jed Whedon; Directed by David Solomon (Mutant Enemy)
- \_\_\_ **FlashForward: "No More Good Days"** Written by Brannon Braga & David S. Goyer; Directed by David S. Goyer; based on the novel by Robert J. Sawyer (ABC)
- \_\_\_ **No Award**

## Best Editor, Short Form

- \_\_\_ Ellen Datlow
- \_\_\_ Stanley Schmidt
- \_\_\_ Jonathan Strahan
- \_\_\_ Gordon Van Gelder
- \_\_\_ Sheila Williams
- \_\_\_ **No Award**

## Best Editor, Long Form

- \_\_\_ Lou Anders
- \_\_\_ Ginjer Buchanan
- \_\_\_ Liz Gorinsky
- \_\_\_ Patrick Nielsen Hayden
- \_\_\_ Juliet Ulman
- \_\_\_ **No Award**

## Best Professional Artist

- \_\_\_ Bob Eggleton
- \_\_\_ Stephan Martiniere
- \_\_\_ John Picacio
- \_\_\_ Daniel Dos Santos
- \_\_\_ Shaun Tan
- \_\_\_ **No Award**

## Best Semiprozine

- \_\_\_ **Ansible** edited by David Langford
- \_\_\_ **Clarkesworld** edited by Neil Clarke, Sean Wallace, & Cheryl Morgan
- \_\_\_ **Interzone** edited by Andy Cox
- \_\_\_ **Locus** edited by Charles N. Brown, Kirsten Gong-Wong, & Liza Groen Trombi
- \_\_\_ **Weird Tales** edited by Ann VanderMeer & Stephen H. Segal
- \_\_\_ **No Award**

## 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
- \_\_\_ **No Award**

## Best Fan Writer

- \_\_\_ Claire Brialey
- \_\_\_ Christopher J Garcia
- \_\_\_ James Nicoll
- \_\_\_ Lloyd Penney
- \_\_\_ Frederik Pohl
- \_\_\_ **No Award**

## Best Fan Artist

- \_\_\_ Brad W. Foster
- \_\_\_ Dave Howell
- \_\_\_ Sue Mason
- \_\_\_ Steve Stiles
- \_\_\_ Taral Wayne
- \_\_\_ **No Award**

## John W. Campbell Award for Best New Writer

Not a Hugo Award – Sponsored by Dell Magazines.

- \_\_\_ Saladin Ahmed
- \_\_\_ Gail Carriger
- \_\_\_ Felix Gilman \*
- \_\_\_ Seanan McGuire
- \_\_\_ Lezli Robyn \*
- \_\_\_ **No Award**

\* Second year of eligibility

"World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", "Hugo Award", the Hugo Award logo, and the distinctive design of the Hugo Award Rocket are service marks of the World Science Fiction Society, an unincorporated literary society.



# WSFS Report

## Selection of the Site of the 2012 Worldcon

Sites for future Worldcons are determined two years in advance by vote of the current Worldcon's membership. Members of Aussiecon 4 may vote for the Site and Committee of the 2012 Worldcon. A copy of the paper ballot is included with this Progress Report, and a downloadable PDF copy is on the Aussiecon 4 website on the Site Selection page. You may cast your ballot by mail by sending it to one of the Site Selection addresses listed on the ballot, or in person at Aussiecon 4. The deadline for receipt of mail-in ballots is 31 July 2010. Ballots in a sealed envelope may also be hand-carried by a member of Aussiecon 4. Voting at the convention will end at 6 PM AEDT on Saturday, 4 September 2010. There is a fee to vote (US \$50, A\$55) that becomes a supporting membership of the 2012 Worldcon. It is guaranteed by the WSFS Constitution that there can be no cheaper way to join the 2012 Worldcon than by voting and later converting to a full attending membership.

## Hugo Awards

The Hugo Awards are awards for excellence in the field of science fiction and fantasy. They were first awarded in 1953 and have been awarded every year since 1955. The 2010 Hugo Awards will be presented at an Aussiecon 4 ceremony on Sunday, 5 September 2010.

The nominees for the Hugo Awards to be presented at Aussiecon 4 were determined by a ballot of the members of the 2009 and 2010 Worldcons. The list of nominees can be seen on the Aussiecon 4 website and on the final voting ballot included in this Progress Report. Supporting and Attending members of Aussiecon 4 are eligible to vote until 31 July 2010. Ballots may be submitted online or by paper ballot. Your Personal Identification Number (PIN) needed to vote online is printed on the mailing label of this progress report. All ballots must be received by 23:59 PDT 31 July 2010. If you need your voting information, please email [hugopin@aussiecon4.org.au](mailto:hugopin@aussiecon4.org.au).

Aussiecon 4 has also released an electronic 2010 Hugo Voter Packet containing full-length works and samples from 2010 Hugo Award and John W. Campbell Award for Best New Writer nominees. The packet is available for download by Aussiecon 4 members to help inform them about the works under consideration before they vote. Supporting and Attending members can log in to download the packet using the details that have been sent to their registered email address. If you have questions or need help, please contact [hugopacket@aussiecon4.org.au](mailto:hugopacket@aussiecon4.org.au).

The first letters of which read: J D Robb, Creation in Death.  
The text reads:  
He'd tried electric shock and that he could admit had been very interesting,  
but nothing—not music, not pain, not drugs, not the systemic jolts—had  
been able to reach in and find the lock to the door her mind had hidden  
behind.

John Noble, Dresden Files, recent, Olivia Dunham, both, botch,  
Christopher Heyerdahl, rink, end, Anthony Simcoe, The Magicians Guild,  
itched, On Stranger Tides, Naked in Death, indict, nodded, doubt, etch,  
attend, thumb, Hottentot

## SF Grostic Answers

## WSFS Business Meeting

The WSFS constitution determines the rules for site selection, for the Hugo Awards, and for amending itself. The constitution is discussed and amended by the WSFS Business Meeting, which also empanels a number of standing and ad hoc committees to deal with review of amendments and with certain administrative functions. The most important standing committee is the Mark Protection Committee (MPC), which is responsible for maintaining the society's trademarks and domain names. Everyone who is an attending member of the convention is allowed (but not required) to attend the WSFS Business Meeting, which will be held on the mornings of Friday, Saturday, Sunday, and possibly Monday. Note that new business can be submitted in advance by all members of Aussiecon 4. If business is submitted after the agenda is printed, 200 copies will be required from the mover of the business. The final deadline is the Thursday of the convention (the day before the business meeting starts). Details can be found in the Standing Rules (included with Progress Report 2 and available online at <http://www.wsfs.org/bm/rules.html>) or by contacting the Business Meeting Presiding Officer, Kent Bloom, via the contact details on the Aussiecon 4 website.

### RATATOUILLE

by James S. Dorr

*If rats could fly, wings  
bat-like -- borrowed  
from cousins or  
grown, through mutation --  
and feathered, whip-whistling  
through air, the wind beating  
in great lammergeier flaps,  
stronger than eagles and soft-  
er than vultures',  
the beat whisking 4/4 time;  
if rats flew, squealing their  
height-induced fear, counter-  
point syncopated with  
bird-chorus screechings  
in background, tremolo,  
jealously cawed;  
if rats flew, tails twisting  
as rat-rudders splitting cloud,  
course shifting -- whiskers'  
twitch acting as ailerons --  
if rodents took to heights  
would cats, below them,  
well-known as violinists  
still serenade cows?*

## So It's Your First Worldcon ...

by Susan Batho

So you've seen the poster, and gone to the website, and it's time to decide whether to join in the fun. It's a big step, but you've seen the names of the guests and would like to know what it's all about.

So what is the Worldcon, and why do you "join" as a member, rather than pay for a ticket to attend?

Worldcon is a place where science fiction fans converge from all over the world once year. Like the "Nats" in Canberra, or Parkes for Elvis fans, or even Country Music week in Tamworth, it is a place that draws together like-minded people. In this case, it is where science fiction readers, watchers, and creators find fellow enthusiasts and have fun. Where you attend panels that range from the obscure to the absurd; listen to speeches and papers presented; watch and participate if you like in costuming, and workshoping and book launches; meet up with people who have only been names to you before, make new friends, and discover the secret lives of old friends. You can find new material to feed your hobby in the form of books, photos, DVDs, and original artwork . . . and fanzines—those fan magazines that often reveal more about the person who has so carefully crafted them than the topics they cover.

Participation is never frowned upon at Worldcon. It is the reason you are not sold a ticket to attend the event, as it is much more than one event—but a series of opportunities to learn, and share and experience. Your voice is welcome at panels, your opinion is encouraged when it comes to the annual awards, the Hugos (named after one of the first science fiction publishers, Hugo Gernsback). Nominations are invited from all members, and ballots, based on those nominations, are sent out to all members, which leads to one of the highlights of Worldcon—the awards ceremony. Move over, the Academy Awards; in ceremonies this is always memorable, with presenters ranging from the illustrious to the infamous, and happenings throughout that are always unexpected. The last time the Hugos were presented in Australia, they featured scenes recreated from *The Matrix* by artists Nick Stathopoulos and Danny Oz.

Worldcon moves from country to country, from city to city, each year, and every attendee has the chance to vote on which city it will be at in coming years. They can be wooed with words, gifts, and drinks. Your membership at a Worldcon enables you to be a part of this.

Don't hang back and think, next time . . . Take the chance and attend this one, for less than you would pay for a commercially staged event. This is five days of finding a new place where acceptance of your science fiction preferences is normal and you are greeted by fellow fans with a smile. We all took that step at some stage and know what you are feeling, so join us. You are most welcome.



Some of the things members of science fiction conferences may get up to.  
Photo courtesy of Paul Collins..

## At-Con Newsletter

As is traditional, Aussiecon 4 will have an At-Con newsletter available, keeping you up to date on important information, convention facts and figures, restaurant recommendations, and scurrilous gossip and reviews of programme items that you didn't quite manage to get to.

Flick, who herded the Plokta Cabal into producing *Voyageur* at Anticipation (last year's Worldcon in Montreal), will be heading up the team, but she needs everyone to help out by emailing news to [newsletter@aussiecon4.org.au](mailto:newsletter@aussiecon4.org.au) or by leaving it, legibly written, in the newsletter drop-off boxes that will be located somewhere sensible at the con.

The earlier you get news in, the easier you make the newsletter team's lives and the more likely it is to get into the newsletter; we're very happy to receive emails before the con.

If you live locally and have snippets of information about the area near the convention, such as nearby tourist attractions, pub suggestions, or local facts, please also send those through. Flick has never been to Melbourne before and doesn't want to have to make it all up.

### Tolkien Seminar

Saturday, 28th August 2010

Pascoe Vale Tavern, Melbourne

## Tolkien's Odysseys – Middle-Earth and Beyond

This annual event in the Tolkien calendar is being held in Melbourne, Australia for the first time. It will set out to explore the broad theme of 'Odyssey' in the works of Tolkien. It will be held just before Aussiecon 4 (<http://www.aussiecon4.org.au/>), the 68th World Science Fiction Convention (2nd to the 6th September).

### Registration

If you would like to register you can either do so online at: [www.tolkiensociety.org](http://www.tolkiensociety.org) or by contacting Michael Kennedy at [pacific@tolkiensociety.org](mailto:pacific@tolkiensociety.org). The cost of registration will be approximately \$25 for Tolkien Society members and \$30 for non-members. Registration forms are available online or can be e-mailed to you from the seminar organiser. Lunch and refreshments are included in the registration fee. The closing date for registration is 16th July 2010, however, spaces are limited so to secure your place please book early.

More information about the  
venue can be found at  
<http://www.pascoevaltavern.com.au/>



# Renovation

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

*Guests of Honor*

*Ellen Asher - Charles N. Brown\**

*Tim Powers - Boris Vallejo*  
(\*in memoriam)

*Special Guests*

*Tricky Pixie*

Find Out More Online at [renovationsf.org](http://renovationsf.org)

Reno Convention Fandom, Inc. (RCFI) is an Oregon-based non-profit corporation. "Worldcon", "World Science Fiction Society" and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society.



# Towards Aussiecon ...

**The Bid: (How Australia Won the Worldcon)** by Merv & Helena Binns

Good relations with overseas fans was the obvious reason we finally won the bid to hold a Worldcon in Australia.

Sometime back in the late 1960s, John Bangsund sent a cartoon of a gorilla climbing the Melbourne Arts Centre Tower, captioned “Australia in ’75”, to Andy Porter, editor of the American SF Weekly and later Science Fiction Chronicle. Andy ran the cartoon in his review zine *Algol*. John had intended it as a joke, but the Americans took it seriously. I believe now that it was because John Foyster and many other Australian fans were corresponding with friends in the USA and sending them their fanzines and they wanted to meet their friends ‘down under’. Bangsund’s Australian SF Review had already made a big impact. So the time was ripe for a bid from down under. A bidding committee was formed by 1970 and was formally commissioned at the 10th Australian SF Convention in Melbourne at New Year 1971. The piece de resistance, however, was undoubtedly the promotional movie that the committee decided to fund in 1972.

## The “Australia in ’75” bid film



### a.k.a.: The Film With No Name

That’s right, folks, the Australia in ’75 Worldcon Bidding Movie was never given the luxury of a title. The only piece of lettering that appears on the screen near the beginning is MELBOURNE, followed by the spoken words, “This is the place for a Worldcon!” Most Melbournians would get that gag, as it’s a play on the supposed statement of the city’s founder John Batman (no relation to ‘Batman’): “This is the place for a village!” But we suspect few other Australians would, let alone the international audience for which it was intended. Over the years it has spawned numerous titles, most people going for “The Aussiefan Film” or “The Antifan Film”. Its creator John Litchen favours the latter. We kind of like “Aussiefan versus Antifan”, but that’s just our personal preference.

My own recollections of how the bidding movie that helped us hook the 1975 Worldcon came into being were a bit hazy. But John Litchen, a professional cameraman and documentary film-maker, tells his tale of its genesis and making in an article he wrote for Bruce Gillespie in an issue of *The Metaphysical Review* July 1994. It seems that in 1972, a bunch of us were in earnest discussion about how best to go about the bid when John suggested that a movie might be a good idea, and offered the use of some spare film stock left over from making an underwater documentary, along with his services as director and cameraman. This was an offer too good for the bidding committee to refuse. Paul Stevens took to the idea enthusiastically, and was inspired to write a script, in which he conceived

and cast himself as the nefarious villain *Antifan*, following which we had to have a hero and Malcolm Hunt was cast as *Aussiefan*. The script was further developed by others, including David Grigg, Carey Handfield and Robin Johnson. John Litchen of course did the filming. Lee Harding did the commentary, which was added later.



*ANTIFAN (Paul Stevens) collared by his nemesis AUSSIEFAN (Malcolm Hunt).*



*Aussiecon Committee Chairman ROBIN JOHNSON as himself, with wig, and PAUL STEVENS (ANTIFAN) during a break in filming.*

Most of the bidding committee were involved, playing themselves, including David Grigg, Leigh Edmonds, Valma Brown, John Foyster, Robin Johnson, Bill Wright, me and a few extras such as Liz George and sometime stuntman Peter House. I am quite sure that pretty well everyone reading this will have seen the movie. It has been screened at conventions repeatedly over the years. It was just one of those things that almost everything went right with. It all came together and we all had a great time making it, but full credit in particular to John Litchen and Paul Stevens, who loved hamming it up as Antifan. I cannot say much more about the making of the movie, apart from the fact that we all had a ball making it and you have seen the results. In the movie, all of the main locals (including Chairman Robin Johnson) got bumped off by Antifan Paul Stevens bar me, because Malcolm Hunt as Aussiefan came to Space Age’s and my rescue and disposed of a bomb, which inadvertently put Antifan out of commission. It did not kill him though, as he came back in a movie sequel made for a Sydney Worldcon bid in 1983 which failed, but which in the long run helped Melbourne win the bid for 1985.

The rough cut of the first movie was completed just in time to get its first screening at Syncon, the 11th Australian National Convention, in August 1972. The completed release movie, with music track and Lee Harding’s voice-over narration added, was first screened at the Worldcon in Los Angeles later in August 1972. It was subsequently shown at conventions



all over the USA by our American supporters, such as Jan ('The Wombat') Finder and Jack Chalker, and we will always remember their efforts on our behalf.

Of course the movie alone did not win the bid for Australia, but there's no doubt it helped a lot. And so in 1975 Melbourne hosted the 33rd World Science Fiction Convention, and the rest is history. Now here we go again, counting down to Melbourne's fourth Worldcon, in the first decade of the 21st Century. Back in the 1950s, when "a bunch of guys" in Melbourne got together because they liked science fiction, who would've thought?

## It's John Bangsund's Fault. Honest!

by Andrew Porter

More than forty years ago, I was right there as the dream of holding the World Science Fiction Convention in Australia took shape, took flight, caught the fannish world's imagination, and, ultimately, took place.

At the time—the late 1960s—it seemed like the fannish thing to do. I was a young fan, active, enthusiastic and full of energy, as only a young fan can be. I was publishing a variety of fanzines for various interests. My big fancy genzine, *Algol*, was still pretty rough but the stars later aligned and it won a Hugo in 1974. I also did a weekly newszine, *Degler!*, which eventually became *SF Weekly* (no, not the e-zine: this was long before computers, the internet, and life as we know and enjoy it now had come into existence). Ironically, I lost my job and so was forced to kill off *SFW*, a mere three weeks before *Charlie Brown*, *Ed Meskys* and *Dave Vanderwerf* published the first issue of *Locus*. Ah, what might have been...

In my enthusiastic approach to fandom, I'd taken on being US Agent for John Bangsund's *Australian Science Fiction Review*. John Bangsund was a wunderkind of Melbourne fandom, a prolific writer and correspondent, who'd shaken up the sleeping giant of Australian fandom with his fanzines, social life and circle of friends, which included John Foyster, Leigh Edmonds, and others. All of that generation of Melbourne fans were publishing, corresponding, attending conventions and in general shaking up a pretty lethargic fannish scene in Australia, whose SFnal life was—or so it seemed to me, viewing it from New York, on the other side of the world—mostly concentrated in Sydney. *Australian Science Fiction Review* (ASFR) was well received around the larger world of SF, coming as it did in tangent with the revolution taking place in UK fandom and publishing which was evident in the Michael Moorcock editorship of *New Worlds*. But I digress.

ASFR got enthusiastic contributions and letters from authors around the world—but especially from authors in the USA. Bangsund and I corresponded by frequent letters, usually aerogrammes, long light blue papers that folded in three, with gummed flaps that you licked to form a sealed envelope, pre-printed with airmail postage. Sometimes we'd send each other regular envelopes, especially when we were trying out possible ads, or sending each other pages from forthcoming issues. We found each other quite compatible in print, expressing our hopes, dreams, and personal anguishes (neither of us seemed to be able to hold a well paying job for long). Bangsund was a man of the world by my standards, married and worldly wise, and a brilliant writer, both in the SFnal world and the wider one, holding jobs as bookseller, *Hansard* reporter, proofreader, trade magazine reporter, etc.

One of John's letters had a little drawing on it—another of his many talents was cartooning—showing Tasmania, called Van Diemen's Land until 1855 (home of the ferocious Van Diemen's Land devils), with an arrow, and "Put it there"—a suggestion that "Fan (sic) Diemen's Land" would be a good place for the worldcon in 1973. Well, the idea caught my attention, and for some dumb reason, lost in my subconscious and presumably

long suppressed in the interests of maintaining my sanity, I ran with it. Besides mentioning it in my fanzines, usually in the colophon, or where an awkward empty space appeared at the bottom of something, I even did up some ads for the bid. As this impossible idea became more concrete and other fans, both in North America and Australia dared to say, "Heck, why not?" the bid moved two years later to 1975, the site to either Sydney or Melbourne, when it became clear that Toronto was bidding for the 1973 worldcon. We couldn't have two members of the British Commonwealth fighting for the chance to host a non-USA worldcon. Not cricket, you know. Coff, coff...

Reproduced here is one of Bangsund's "Melbourne in Seventy Five!" artworks, which I saved in my cluttered apartment for all these decades, plus the "Australia in 75!" ad I ran in the *Lunacon* program book in early 1968. *Lunacon* was, and still is, a NYC-area convention. The 1968 program book featured an elaborate 4-panel cover by New Zealand's Mike Hinge, who'd moved to the USA in the 50s, eventually landing in New York City, which proves how small our world really is.



There's another ad here, with a map perhaps showing that all roads lead to Melbourne, from the 19th issue of *Algol* in 1972, running near an article by George Turner. I swiped the map from *Quick Frozen Foods*, a trade magazine I worked on, edited by Sam Moskowitz. In my case, all Aussie roads led to Melbourne, although its original intent was that all ice lollies came from Melbourne.



The bid grew; in 1971 there was a formal committee organized, with Bangsund, Leigh Edmonds, Robin Johnson and others, and it was out of my hands, and in the capable hands of Aussie fans. And in 1973, in Toronto, Australia won the right to hold the 1975 worldcon. That, and the subsequent Australian worldcons, in 1985 and 1999, are now part of fannish history. This year, for the first time, I hope to be there, proving for myself that the water really does run out of the bathtub in the other direction.

# Readercon 21



Photo: D.C. Findlay



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## Membership Rates, Transferring Memberships, and More

by Clare McDonald

### Membership Rates

Membership rates as of 1 May 2010. Please see the table below for details.

Australian	A\$310
USA	US\$280
Canada	C\$290
England	GBP190
Euro	E 215
Japan	Y26,200

### At-the-door Memberships

At-the-door, full, and one-day membership prices will be posted on our website when they have been finalised.

### On-line Membership List

Please check your membership details on our website. Questions or corrections should be forwarded to [membership@aussiecon4.org.au](mailto:membership@aussiecon4.org.au). Note that if you requested your name not be published, it will not appear on any public list.

### Update your Details

If you have moved or changed your email address recently, please let us know. Changes of address or other details should be emailed to [membership@aussiecon4.org.au](mailto:membership@aussiecon4.org.au) or posted to us at GPO Box 1212, Melbourne VIC 3001, Australia.

### Membership Transfers

Memberships of Aussiecon 4 are non-refundable; however, you can give or sell your Attending membership to someone else. Supporting memberships cannot be transferred. If you are selling your Attending membership, we will not facilitate the transfer of money; however, you are welcome to use our social networks, such as Facebook and LiveJournal, to advertise that you want to sell or give away your membership.

Once you have sold or given your Attending membership to someone, please download and fill in a Membership Transfer Form and send it in so that we can update our records accordingly. Transfer forms should be sent to [membership@aussiecon4.org.au](mailto:membership@aussiecon4.org.au) or posted to GPO Box 1212, Melbourne VIC 3001, Australia.

Note: On transfer of Attending membership, all voting rights will also be transferred unless they have already been exercised.

### Membership Questions

E-mail Aussiecon 4 Memberships at [membership@aussiecon4.org.au](mailto:membership@aussiecon4.org.au) or write to Aussiecon 4 Memberships, GPO Box 1212, Melbourne VIC 3001, Australia.

### Lost Souls As of 1 May 2010

Can you help us to contact these people?

Last name	First name	Country
Anderson	Carol	USA
Caswell	Dennis	Canada
Cote	Susan J	
Koslow	Alan	USA
Morton	Kathryn	
Onodera	H. Roderic	Japan
Szczepaniak III	Joseph	USA



# Membership List — Changes since PR2 (as of 1 May 2010)

The following membership list contains new members or members whose membership status has changed since the last list was published in PR2.

A-4Tune Pty Ltd (Australia)	A-Joo-a Chun (Australia)	A-Dave Freer (Australia)	A-Liam Hope (Australia)
S-Rachael Acks (USA)	A-Robert Claman (New Zealand)	A-Karen Gaalema (USA)	A-Terry Hornby (Australia)
S-John Joseph Adams (USA)	A-Bruce Clark (New Zealand)	A-Steve Gaalema (USA)	S-Rich Horton (USA)
S-Robert Ahern (USA)	A-Lorain Clark (New Zealand)	A-David Gaeddert (USA)	A-Matthew Hoy (Australia)
S-Drew Ainge (Australia)	S-G. Mark Cole (USA)	A- Galaxy Bookshop (1) (Australia)	S-Andrew Huey (USA)
A-Duncan W. Allen (Australia)	S-Rachel Coleman Finch (UK)	A- Galaxy Bookshop (2) (Australia)	S-Aaron Hughes (USA)
S-Lou Anders (USA)	A-Daryl Colgan (Australia)	A-Gordon Garb (USA)	A-Matthew Hughes (Canada)
S-Xin Anders (USA)	A-Paul Collins (Australia)	S-Charles M Gatlin, Jnr (USA)	A-Elizabeth Hull (USA)
A-Patricia Anderson (Australia)	A-Chris Coman (Australia)	A-Janice Gelb (Australia)	A-Pam Hullin (Australia)
A-Kevin Anslow (Australia)	S-Carol Connolly (Ireland)	A-Rob Gerrand (Australia)	A-John A Husisian (USA)
A-Jason Ashton (New Zealand)	A-Helen Connor (Australia)	S-Chris Gerrib (USA)	S-Malcolm Hutchison (UK)
S-B. Shirley Avery (USA)	S-Laura Conrad (USA)	S-Stephanie Gibson (USA)	A-Ian Irvine (Australia)
A-Akemi Azumatei (Japan)	A-Brenda Cormack (Australia)	A-James Giles (Australia)	A-Wataru Ishigame (Japan)
A-Helen Balfour (Australia)	A-Paul Cormack (Australia)	S-Jerry Gilio (USA)	A-Marianne Jablon (Australia)
S-Jenny Barber ( )	A-Sean Cotcher (Australia)	S-Fran B. Giuffre (USA)	A-Alison Jack (New Zealand)
A-Uri Barkai (Israel)	A-Penelope Cottier (Australia)	A-Justine Gleeson (Australia)	A-Ian Jack (New Zealand)
S-Anthony Barkauskas (USA)	A-Amie Cousins (Australia)	A-Ray Gleeson (Australia)	S-Edward James (UK)
A-Mark T. Barnes (Australia)	A-Gary Couzens (UK)	A-Stephen Gleeson (Australia)	A-Trent Jamieson (Australia)
A-Alison Barton (Australia)	A-Richard Crawshaw (UK)	S-Robert Glover (Australia)	A-Patty Jansen (Australia)
C-Joshua Barton (Australia)	A-Chris Creagh (Australia)	S-Michael Glyer (USA)	A-Sue Jimenez (Australia)
A-Amanda le Bas de Plumelot (Australia)	A-Helen Creagh (Australia)	A-Jeanne Goldfein (USA)	A-Lisa Johnson Bennett (Australia)
S-Luiza Battung (USA)	A-Lachlan Creagh (Australia)	S-Scott Gomez (USA)	A-Christopher Johnstone (Australia)
A-Alan Baxter (Australia)	A-Greg Cresp (Australia)	A-Laura E. Goodin (Australia)	A-Lenore Jean Jones (USA)
A-Kenneth Adrian Bedford (Australia)	A-Naomi Crotty (Australia)	A-Andrea Goodrum (Australia)	A-Deborah Kalin (Australia)
A-Michelle Bedford (Australia)	S-Vanessa Crouther (USA)	A-Jimmy Goodrum (Australia)	A-Sam Kam-Hung (Australia)
S-Asbed Bedrossian (USA)	A-Jason Crowe (Australia)	A-Amy Gordon (Australia)	A-Belinda Kelly (Australia)
A-Gregory Benford (USA)	A-Megan Dansie (Australia)	S-Sarah Goslee (USA)	A-Sylvia Kelso (Australia)
A-John Berlyne (UK)	A-Ann Dapore (Australia)	A-John R Gove (Australia)	A-Elaine Kemp (Australia)
S-Michael Bernardi (UK)	A-Malcolm Davies (Australia)	S-Erica C. Graham (USA)	A-Angelo Kene (Australia)
A-Phillip Berrie (Australia)	A-Felicite Dawson (Australia)	A-Aprylynn Gray (Australia)	A-Chris Kerr (New Zealand)
A-Rachel Berthold (Australia)	A-Skye de Jersey (Australia)	S-Terry Sisk Graybill (USA)	A-Rajan Khanna (USA)
A-Tom Bicknell (Australia)	A-Emma de Laat (Netherlands)	A-Christopher Greenway (Australia)	S-John Klima (USA)
A-Erin Bingham (Australia)	A-Marianne De Pierres ( )	A-Kirsty Greenway (Australia)	A-Bryan Knight (USA)
A-Sofie Bird (Australia)	A-Jetse de Vries (Netherlands)	A-Merryl Gross (USA)	A-Dagboort Koartansdottir (Iceland)
S-Dyan Blacklock (Australia)	A-Michelle Dean (Australia)	S-Jeffrey Guevin (USA)	S-Gérard Krause (Luxembourg)
A-Rebecca Bock (Australia)	A-Stephen Dedman (Australia)	S-Joe Guillemette (USA)	S-Jack Krebs (USA)
A-Adam Bodestyne (Australia)	S-Martin Deutsch (USA)	A-Wayne Haag (Australia)	S-Chris Krolczyk (USA)
A-Nea Bovill (Australia)	A-Arthur Diggie (Australia)	A-Paul Haines (Australia)	A-Jocelyn Kuan (Australia)
S-Cory Boyles (USA)	A-Kylie Ding (Australia)	A-Christopher Hall (Australia)	A-Olav Kuhn (Australia)
S-Shawn Boyles (USA)	A-Robert Dobson (Australia)	A-Marjorie Hall (Australia)	A-Kirsten Kuns (Australia)
A-Katrina Bredhauer (Australia)	A-Jane Domagala (Australia)	A-Larry Hallock (USA)	A-Mur Lafferty (USA)
S-Mike Brind (UK)	S-Peter Donovan (Australia)	A-Glenda Hamburg (USA)	A-Marjolaine Lafreniere (Canada)
A-Lara Brncic (Australia)	A-Terry Dowling (Australia)	A-Robert Hamburg (USA)	A-Michele K Landan (USA)
A-Sylvia Broening (Germany)	A-Aidan Doyle (Australia)	S-Deborah Hamill (USA)	A-Gyrd Thane Lange (Norway)
A-Valma Brown (Australia)	A-Terri Doyle (New Zealand)	A-John Hardwicke (Australia)	S-Thomas Lareau (USA)
A-Jennifer Brozek (USA)	A-James Dumay (Australia)	A-Aileen Harland (Australia)	A-Ronald A. Larson (USA)
A-Bonnie Brunish (USA)	C-Margaret Dunleavy (Australia)	S-David A. Harrington (USA)	A-Sveinn Larusson (Iceland)
A-Mark Bukovec (USA)	A-Thoraiya Dyer (Australia)	A-Anita Nin Harris (Australia)	A-Cristina Lasaitis (Brazil)
A-Doug Burbridge (Australia)	A-Sonya Eames (Australia)	C-Margaret Hawkes (Australia)	S-Ann Leckie (USA)
A-Laura Burns ( )	S-Martin Easterbrook (UK)	A-Erica Hayes (Australia)	A-Clare Lee (Singapore)
A-Laura Burns ( )	A-Leigh Edmonds (Australia)	A-Karen Healey (Australia)	S-Michael Leuchtenburg (USA)
A-Nathan Burrage (Australia)	A-John Gunnar Egeland (Norway)	A-Karen Heatherington (UK)	A-Greg Levick (Australia)
A-Padraig Butler (Ireland)	S-Suzie Eisfelder (Australia)	A-Alex Heatley (New Zealand)	A-Rose-Marie Lillian (USA)
A-Michelle Campbell (New Zealand)	A-Jennifer Elliman (Australia)	A-Toya Heatley (New Zealand)	A-Guy H Lillian III (USA)
A-Stephanie Campisi (Australia)	A-Briana Elliott (Australia)	A-Sonia Helbig (Australia)	S-Alex Lindsay (New Zealand)
A-Michael Capobianco (USA)	A-Olivia Ellis (Australia)	A-Talie Helene (Australia)	A-Kathryn Linge (Australia)
A-Matthew Carr (New Zealand)	S-Doublet Fabrice (France)	A-David Henley (Australia)	A- Lioness: Ornament for People and Places (USA)
A-Matt Carter (Australia)	A-Miffy Farquharson (Australia)	A-Anna Hepworth (Australia)	A-Rachael Livermore (UK)
A-Jay Caselberg (Germany)	A-Ann J Fenwick (Australia)	A-John Hertz (USA)	A-Rebecca Livesy (Australia)
A-Michele Cashmore (Australia)	S-John Fiala (USA)	S-Alan Heuer (USA)	A-Rosaleen Love (Australia)
A-Karl Castle (Australia)	A-Louise Firner (USA)	A-Elizabeth Hills (Australia)	A-Charles Lovecraft (Australia)
A-Linda Castle (Australia)	A-Elizabeth Fitzgerald (Australia)	A-Craig Hilton (Australia)	A-Kate Lovekin (USA)
A-Damon Cavalchini (Australia)	A-Kate Forsyth (Australia)	A-Cassandra Hincks (Australia)	A-Helen Lowe (New Zealand)
A-Jonathan Chang (Australia)	A-Keith Frampton (Australia)	A-Robert Hoge (Australia)	A-Phillip Lowles (UK)
A-Alan Chick (Australia)	S-Jane Frank (USA)	A-Jessica Hollis (New Zealand)	A-June Madeley (Canada)
A-Blind Lemming Chiffon (USA)	A-Shirley J. Frantz (USA)	A-Tim Holman (USA)	A-Elisabeth Malartré (USA)
A-Chris Chittleborough (Australia)	A-Barbara Freer (Australia)	A-Veronica Holmes (Australia)	

A-Juliet Marillier (Australia)  
 A-Elizabeth Markham (Australia)  
 A-Tim Marsh (Australia)  
 A-Peter Marz (Australia)  
 A-Vikki Massey (Australia)  
 A-Benedict Maulbeck (USA)  
 A-Nicholas May (Australia)  
 A-David McAndrew (Ireland)  
 A-Patrick McCann (Australia)  
 S-Tony McFadden (Australia)  
 A-Paula McGrath (Australia)  
 A-Jo Mckaskill (Australia)  
 A-Amy McKenzie (Australia)  
 A-Duncan McKenzie (Australia)  
 A-Jim McKenzie (Australia)  
 A-Andrew John McKiernan (Australia)  
 C-Jacob McKiernan (Australia)  
 A-Sally McLaughlan (Australia)  
 A-Sally McLennan (New Zealand)  
 A-Chris McMahon (Australia)  
 A-Lisa McNally (Australia)  
 A-Kathy Meade-Hallock (USA)  
 A-John Medany (UK)  
 A-Rita Medany (UK)  
 S-Rezwana Meer (USA)  
 S-Karina Melendez (Canada)  
 S-Farah Mendlesohn (UK)  
 S-Helen Merrick (Australia)  
 S-Marianne Messersmith (USA)  
 A-Heath Miller (Australia)  
 A-Phillip Minchin (Australia)  
 S-Diane Minnis (USA)  
 S-Jennifer Minnis (USA)  
 S-Roger A Minnis (USA)  
 A-Elizabeth Morris (Australia)  
 C-Gab Morris (Australia)  
 C-Raph Morris (Australia)  
 A-Terry Morris (Australia)  
 A-Zulaikha Nurain Binti Mudzar (Malaysia)  
 A-Harry Musgrave (New Zealand)  
 A-Chris Nelson (Australia)  
 A-Patrick Nielsen Hayden (USA)  
 A-J W Niezink (Netherlands)  
 A-Jan Nikolaus (Germany)  
 A-Garth Nix (Australia)  
 A-Marianne Oates (Australia)  
 A-Kevin S. O'Brien (Australia)  
 S-Steph O'Connell (Australia)  
 A-Sarah O'Keefe (Australia)  
 S-Warren Olin-Ammentorp (USA)  
 A-Shauna O'Meara (Australia)  
 A-Andrew O'Rorke (Australia)  
 A-Lindy Orthia (Australia)  
 S-Michael Ortlieb (Australia)  
 S-Shirley Ouw (2) (Canada)  
 C-Alexander Oz (Australia)  
 A-Ken Ozanne (Australia)  
 A-Shannon Page (USA)  
 S-Frances Papworth (Australia)  
 A-Bill Parker (USA)  
 A-John Parker (Australia)  
 A-Sarah Parker (Australia)  
 A-Andrew Partington (Australia)  
 A-Nyssa Pascoe (Australia)  
 S-Heather Payne (USA)  
 A-Barbara Peterson (Australia)  
 A-John D. Peterson (USA)  
 S-Andrea Phillips (USA)  
 A-Mark Phillips (Australia)  
 S-Pam Phillips (USA)  
 A-Sharon Phillips (Australia)  
 S-John Picacio (USA)  
 S-Traci Picacio (USA)  
 S-Raija Pietlä (Finland)  
 S-Timo Pietlä (Finland)  
 A-Amanda Pillar (Australia)  
 A-Andrew Pinner (Australia)  
 A-Nicola Pitt (Australia)  
 A-Brendan Podger (Australia)  
 A-James Polley (Australia)  
 S-Marianne Porter (USA)  
 A-Mark Richard Porter (Australia)  
 A-Natalie J. E. Potts (Australia)  
 S-Paul Poulton (Australia)  
 S-Nicholas Price (USA)  
 A-John Prieto (Australia)  
 C-Ben Quiterio (USA)  
 A-Carlos WW Quiterio (USA)  
 A-Deanna L Quiterio (USA)  
 C-Nora Quiterio (USA)  
 C-Sean Quiterio (USA)  
 A-Cat Rambo (USA)  
 C-Emma Ramsey (Australia)  
 A-Gregg Ramsey (Australia)  
 C-Jessica Ramsey (Australia)  
 A-Kathleen Ramsey (Australia)  
 A-Douglas Raxworthy (Australia)  
 A-Angela Rega (Australia)  
 A-Theresa Renner (USA)  
 C-Nick Reynolds (Australia)  
 A-Philip Richardson (Australia)  
 A-Cara Riley (Australia)  
 S-Shauna Roberts (USA)  
 A-Andrew Neill Robins (New Zealand)  
 S-Lezli Robyn (Australia)  
 A-Sam Rocchi (Australia)  
 S-Deanna Rodriguez (USA)  
 S-Margaret Rodriguez (USA)  
 A-Guinevere Rose (Australia)  
 A-Per Eystein Saebo (Norway)  
 S-Gary Schmidt (USA)  
 S-Ken Schneyer (USA)  
 A-Emma Schultink ()  
 S-David Schwartz (USA)  
 A-Mike Scott (UK)  
 A-Edwin Alan Scribner (Australia)  
 A-Marah Searle-Kovacevic (Canada)  
 A-Andrew Sharp (Australia)  
 A-Renée Shaw (Australia)  
 S-Joe Sherry (USA)  
 A-James Shields (Ireland)  
 A-Susan Shrode (USA)  
 A-Craig Simms (Australia)  
 A-Kenneth Carl Simon (USA)  
 A-Michael Sisley (Australia)  
 A-Angela Slatter (Australia)  
 A-Chris Sloan (Australia)  
 A-Matthew Sluis (Australia)  
 A-Cindy Smith (Australia)  
 A-Jason Smith (Australia)  
 A-Tanya Smytheman (Australia)  
 S-Jason Snell (USA)  
 A-Gisela Sotomayor (USA)  
 A-Sylvia Sotomayor (USA)  
 A-Deb Soukup (Australia)  
 S-Benjamin Sparrow (USA)  
 A-Richard Sprent (Australia)  
 A-Anthony Stankiewicz (Australia)  
 A-Nick Stathopoulos (Australia)  
 A-Deborah Steele (Australia)  
 A-Elisabet Stefansdottir (Iceland)  
 A-Stephen Stephenson (Australia)  
 A-John T. Stolarczyk (Australia)  
 A-Graham Storrs (Australia)  
 C-Jessica Strahan (Australia)  
 C-Sophie Strahan (Australia)  
 S-Nicky Strickland (Australia)  
 A-Charles Stross (UK)  
 A-Helen Stubbs (Australia)  
 A-Lucy Sussex (Australia)  
 A-Kent Swan (Australia)  
 S-Michael Swanwick (USA)  
 S-Rachel Swirsky (USA)  
 S-Nahomi Tago (Japan)  
 A-Anna Tambour (Australia)  
 A-Leanne Taylor (Australia)  
 S-Ron Taylor (USA)  
 A-Brian Thurogood (UK)  
 A-Hang Tran (Australia)  
 A-Ian Tregillis (USA)  
 A-Anne Trotter (Australia)  
 A-Justin Trotter (Australia)  
 A-Connie Valentina (Australia)  
 A-Linda van der Pal (Netherlands)  
 A-Andrew Vanspell (Australia)  
 S-D J Varney (Australia)  
 A-Helen Venn (Australia)  
 A-Jane Virgo (Australia)  
 A-Julie Wall (USA)  
 A-Michael J Walsh (USA)  
 A-Kyla Ward (Australia)  
 S-Wendy Waring (Australia)  
 A-Kaaron Warren (Australia)  
 A-Frank Weissenborn (Australia)  
 A-Liam Wells (Australia)  
 A-Tehani Wessely (Australia)  
 A-Caroline Westra (Canada)  
 S-Nicholas Whyte (Belgium)  
 A-Linda Wight (Australia)  
 A-Barry A Wilson (Australia)  
 S-Phillip Wlodarczyk (Australia)  
 S-Lew Wolkoff (USA)  
 S-Stewart Woods (Australia)  
 A-Adam Wright (Australia)  
 S-Tero Ykspeätäjä (Finland)  
 A-Marty Young (Australia)  
 A-Simone Zmood (Australia)



**Edmonds Funeral.** From the AntiFan film (see page 20).  
*Photo by John Litchen.*

## Membership Table (as of 1 May 2010)

Country	Attending	Supporting	Child	Total
Australia	608	30	21	659
Belgium	1	1		2
Brazil	1			1
Canada	43	34	2	79
Croatia	4			4
Finland	1			1
France		3		3
Germany	12	3		15
Iceland	3			3
Ireland	6	1		7
Israel	1			1
Italy		1		1
Japan	19	4		23
Luxembourg		1		1
Malaysia	5			5
Netherlands	11			11
New Zealand	56	2	1	59
Norway	9			9
Poland		1		1
Russia	4	1		5
Scotland	1			1
Singapore	4			4
Sweden	6	1		7
Switzerland		1		1
UK	73	17		90
USA	517	451	9	977
Unknown	8	2		10
	1,393	555	33	1,981



Australian authors: Jack Wodwams, Frank Bryning, Paul Collins, David Lake, Sean McMullen and Wynne Whiteford. Photo courtesy Paul Collins

