

INTERACTION

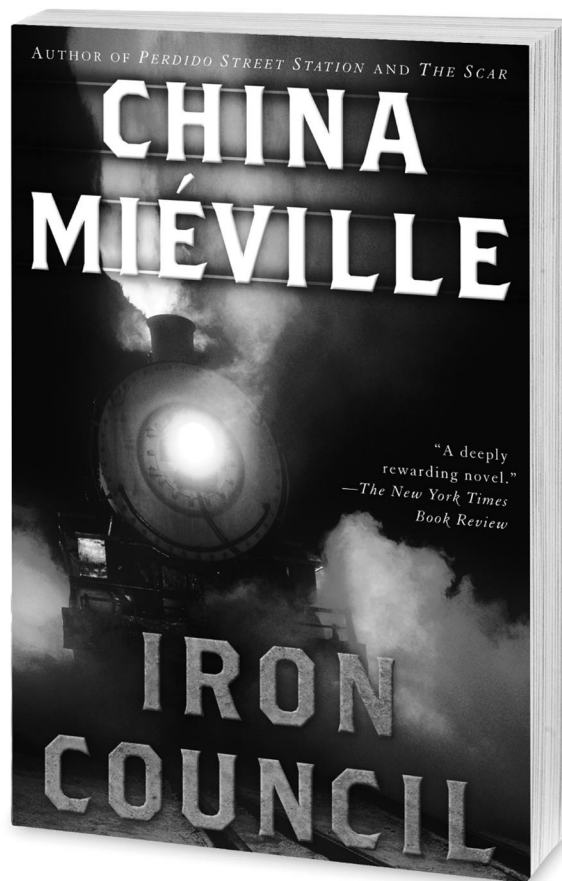
**World Science Fiction Convention
4-8 August 2005 - SECC, Glasgow**



HUGO AWARDS CEREMONY

**Del Rey Books proudly
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Hugo Award nominee for
Best Novel**

China Miéville



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Welcome

Kevin Standlee, Events & WSFS Division Manager

It is with great pleasure that I welcome you all to the Hugo Awards Ceremony at Interaction, the 63rd World Science Fiction Convention. As some of you will know, I have served as a Hugo Administrator several times in the past. The Hugo Awards are very important to me, and it is a great honour to be in charge of this, the most prestigious event at Worldcon. It is also a relief to know that someone else is in charge of counting the votes.

Of course one person alone does not create an event like this. There is an acknowledgements section later in this programme, but I want to make particular mention here of several Area Heads: Mike & Debby Moir are managing the ceremony itself; Paul Dormer has been in charge of the voting process; and Alistair Cameron leads our Tech team. Without their efforts and those of the many other volunteer crewmembers, none of this would be possible. Finally, I'd like to thank all of the members of Noreascon 4 and Interaction who nominated and voted for the Hugo Awards being presented tonight. This is *your* award, bestowed upon the best of our field for achievement in science fiction and fantasy, and it is your participation as voters that makes this award so special.

The Hugo Awards were first presented in 1953, and have been annually presented since 1955.

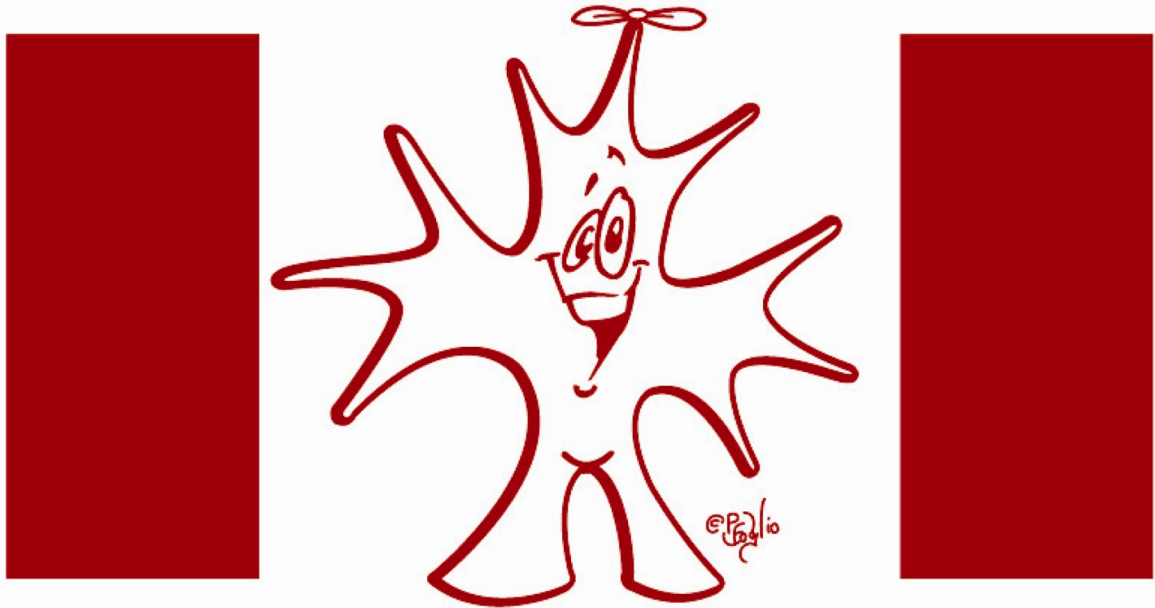
This year's Hugo Awards are different in a number of ways from past years. It is, for example, the first time that all of the Nominees for Best Novel are British. In addition, Interaction sees the second ever presentation of the Best Web Site Hugo. This is an idea that Tom Whitmore and I introduced when we co-chaired ConJosé in 2002. I am pleased to see that the category has once again attracted a lot of attention from voters.

This year we welcome the James White Award from Ireland to the Hugo Award Ceremony. The James White Award (<http://www.jameswhiteaward.com/>) is a short story competition open to non-professional writers and is decided by an international panel of judges made up of professional authors and editors. James White, one of Ireland's most successful science fiction authors, was a great supporter of Worldcon, both as a fan and as a professional writer, and it is an honour to be presenting an award named after him.

One regular feature of Hugo Award Ceremonies is the unveiling of the base. While the rocket on the Hugo Award trophy is based on the design of Jack McKnight and Ben Jason, and Peter Weston manufactures the rockets, each Worldcon designs its own base, making each year's trophy distinctive. Interaction ran a competition for its base, soliciting designs from all over the world. We are very pleased with the winner, and we are sure you will be too when you get to see it later in the ceremony and tomorrow in the Hugo Award exhibit in the Concourse. In the meantime I congratulate the designer, Deb Kosiba, on a job well done.

Now I invite you to sit back and enjoy the show, hosted by our Masters of Ceremonies, Paul McAuley and Kim Newman. Let the Awards begin!

**MAJOR EVENTS AT INTERACTION
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52ND WORLD SCIENCE FICTION CONVENTION

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www.conceptsf.ca



Toronto ON
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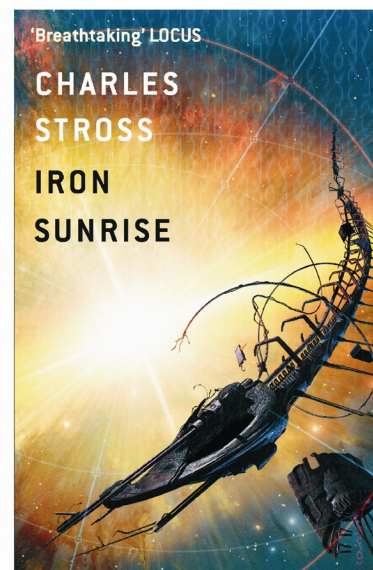
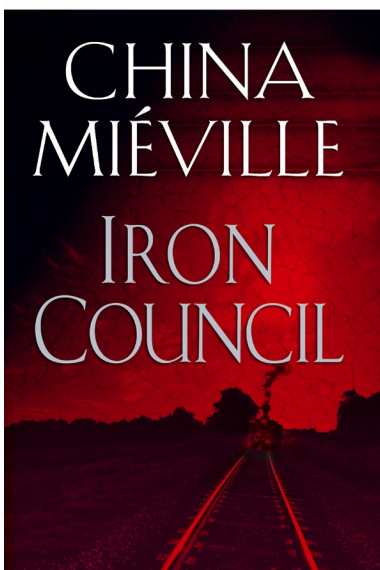
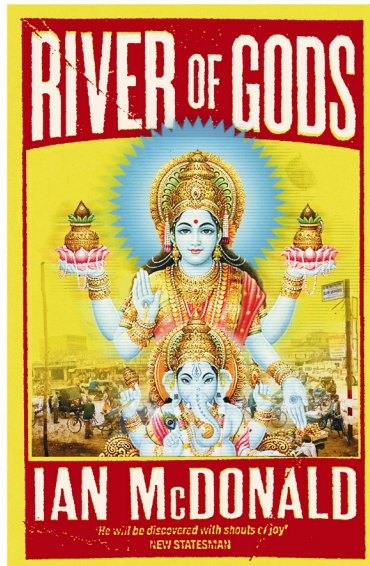
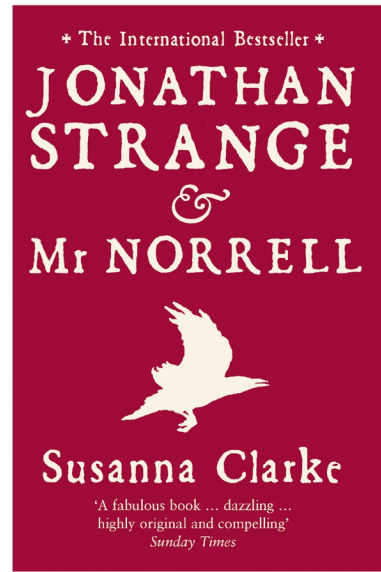
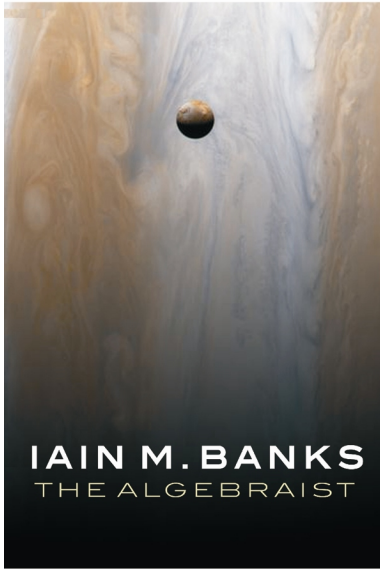


Winnipeg MB
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www.keycon.org

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Calgary AB
11-13 Aug 2006
www.con-version.org

Best Novel Nominees





congratulates

Ian McDonald

On his Hugo nomination for Best Novel for *River of Gods*

Mike Resnick

On his two Hugo nominations for Best Short Story for
“A Princess of Earth” and “Travels with My Cats”

Gardner Dozois

On his Hugo nomination for Best Professional Editor

John Picacio

On his Hugo nomination for Best Professional Artist

and

Chris Roberson

On his nomination for the
John W. Campbell Award for Best New Writer

And proudly presents:

Chris Roberson’s debut novel, *Here, There & Everywhere* (April 2005)

Gardner Dozois’ anthology *Galileo’s Children: Tales of Science vs. Superstition*
(August 2005)

Mike Resnick’s short story collection *New Dreams for Old* (Forthcoming in 2006)

Ian McDonald’s *River of Gods* (US edition forthcoming in 2006)

Pyr, an SF&F imprint of Prometheus Books

www.pyrsf.com

The 2005 Hugo Award Ceremony Order of Proceedings

Greetings from Masters of Ceremonies: Kim Newman & Paul McAuley

Non-Hugo Awards

First Fandom Hall of Fame – Presented by Keith Stokes

Big Heart Award – Presented by Dave Kyle

James White Award – Presented by James Bacon

Special Committee Award – Presented by Vincent Docherty & Colin Harris

John W. Campbell Award for Best New Writer

Sponsored by Dell Magazines – Presented by Stan Schmidt

Hugo Unveiling

*The Hugo Award rocket is based on the original design by Jack McKnight and Ben Jason, and the rockets are manufactured by Peter Weston.
Interaction's Hugo Award base design by Deb Kosiba.*

The Presentation of the 2005 Hugo Awards for Achievement in Science Fiction and Fantasy

Best Fan Artist – Presented by Damien Warman & Juliette Woods

Best Fanzine – Presented by Lars-Olov Strandberg & Suzanne Tompkins

Best Fan Writer – Presented by Peter Weston

Best Web Site – Presented by Geoff Ryman

Best Semiprozine – Presented by Jon Courtenay Grimwood

Best Professional Artist – Presented by China Miéville

Best Professional Editor – Presented by Gail Dana & Robin Munro

Best Dramatic Presentation, Short Form – Presented by Paul Cornell

Best Dramatic Presentation, Long Form – Presented by Alan Lee

Best Related Book – Presented by Greg Pickersgill

Best Short Story – Presented by George R.R. Martin

Best Novelette – Presented by John Clute

Best Novella – Presented by Kim Stanley Robinson

Best Novel – Presented by Chris Priest

The 2005 Hugo & Campbell Award Nominees

John W. Campbell Award for Best New Writer

(Not a Hugo Award – an award for best new science fiction writer of the past two years, sponsored by Dell Magazines and administered by the current Worldcon committee.)

Elizabeth Bear (second year of eligibility) • K.J. Bishop (second year of eligibility)
David Moles (second year of eligibility) • Chris Roberson (second year of eligibility)
Steph Swainston (first year of eligibility)

Best Fan Artist

Brad Foster • Teddy Harvia • Sue Mason • Steve Stiles • Frank Wu

Best Fanzine

Banana Wings ed. by Claire Brialey and Mark Plummer
Challenger ed. by Guy H. Lillian III
Chunga ed. by Randy Byers, Andy Hooper and Carl Juarez
Emerald City ed. by Cheryl Morgan
Plokta ed. by Alison Scott, Steve Davies and Mike Scott

Best Fan Writer

Claire Brialey • Bob Devney • David Langford • Cheryl Morgan • Steven H Silver

Best Web Site

eFanzines (www.efanzines.com) ed. by Bill Burns
Emerald City (www.emcit.com) ed. by Cheryl Morgan
Locus Online (www.locusmag.com) ed. by Mark R. Kelly
SCI Fiction (www.scifi.com/scifiction) ed. by Ellen Datlow, Craig Engler, general manager
Strange Horizons (www.strangehorizons.com) Susan Marie Groppi, editor-in-chief

Best Semiprozine

Ansible ed. by David Langford
Interzone ed. by David Pringle and Andy Cox
Locus ed. by Charles N. Brown
The New York Review of Science Fiction
ed. by Kathryn Cramer, David G. Hartwell and Kevin J. Maroney
The Third Alternative ed. by Andy Cox

Best Professional Artist

Jim Burns • Bob Eggleton • Frank Kelly Freas • Donato Giancola • John Picacio

Best Professional Editor

Ellen Datlow • Gardner Dozois • David G. Hartwell • Stanley Schmidt • Gordon Van Gelder

Best Dramatic Presentation: Short Form

“Heroes Part 1 & 2,” *Stargate SG-1* (MGM Television / The Sci Fi Channel)
Written by Robert C. Cooper; Directed by Andy Mikita
“Not Fade Away,” *Angel* (20th Century Fox Television / Mutant Enemy)
Written by Jeffrey Bell & Joss Whedon; Directed by Jeffrey Bell
Pilot Episode, *Lost* (Touchstone Television / Bad Robot)
Story by Jeffrey Lieber and J.J. Abrams & Damon Lindelof;
Teleplay by J.J. Abrams & Damon Lindelof; Directed by: J.J. Abrams
“Smile Time,” *Angel* (20th Century Fox Television / Mutant Enemy)
Story by Joss Whedon & Ben Edlund; Teleplay by Ben Edlund; Directed by Ben Edlund
“33,” *Battlestar Galactica* (NBC Universal Television / The Sci Fi Channel)
Written by Ronald D. Moore; Directed by Michael Rymer.

Best Dramatic Presentation: Long Form

- Eternal Sunshine of the Spotless Mind* (Focus Features)
Story by Charlie Kaufman & Michael Gondry & Pierre Bismuth;
Screenplay by Charlie Kaufman; Directed by Michael Gondry
- Harry Potter and the Prisoner of Azkaban* (Warner Brothers)
Written by Steve Kloves; Based on the novel by J.K. Rowling; Directed by Alfonso Cuarón.
- The Incredibles* (Walt Disney Pictures / Pixar Animation Studios)
Written & Directed by Brad Bird
- Sky Captain and The World of Tomorrow* (Paramount Pictures)
Written & Directed by Kerry Conran
- Spider-Man 2* (Sony Pictures Entertainment / Columbia Pictures)
Screen Story by Alfred Gough & Miles Millar and Michael Chabon; Screenplay by Alvin Sargent;
Based on the comic book by Stan Lee & Steve Ditko; Directed by Sam Raimi

Best Related Book

- The Best of Xero* by Pat and Dick Lupoff (Tachyon Publications)
- The Cambridge Companion to Science Fiction*
ed. by Edward James and Farah Mendlesohn (Cambridge University Press)
- Dancing Naked: The Unexpurgated William Tenn, Volume 3* by William Tenn (NESFA Press)
- Futures: 50 Years in Space: The Challenge of the Stars*
by David A. Hardy and Patrick Moore (AAPPL; Harper Design International)
- With Stars in My Eyes: My Adventures in British Fandom* by Peter Weston (NESFA Press)

Best Short Story

- "The Best Christmas Ever" by James Patrick Kelly (*SCI Fiction*, scifi.com 5/26/04)
- "Decisions" by Michael A. Burstein (*Analog* 01-02/04)
- "A Princess of Earth" by Mike Resnick (*Asimov's* 12/04)
- "Shed Skin" by Robert J. Sawyer (*Analog* 01-02/04)
- "Travels with My Cats" by Mike Resnick (*Asimov's* 02/04)

Best Novelette

- "Biographical Notes to 'A Discourse on the Nature of Causality, with Air-Planes' by Benjamin Rosenbaum" by Benjamin Rosenbaum (*All-Star Zeppelin Adventure Stories*, Wheatland)
- "The Clapping Hands of God" by Michael F. Flynn (*Analog* 07-08/04)
- "The Faery Handbag" by Kelly Link (*The Faery Reel*, Viking)
- "The People of Sand and Slag" by Paolo Bacigalupi (*Fantasy & Science Fiction* 02/04)
- "The Voluntary State" by Christopher Rowe (*SCI Fiction*, scifi.com 5/5/04)

Best Novella

- "The Concrete Jungle" by Charles Stross (*The Atrocity Archives*, Golden Gryphon Press)
- "Elector" by Charles Stross (*Asimov's* 09/04)
- "Sergeant Chip" by Bradley Denton (*Fantasy & Science Fiction* 09/04)
- "Time Ablaze" by Michael A. Burstein (*Analog* 06/04)
- "Winterfair Gifts" by Lois McMaster Bujold (*Irresistible Forces*, NAL)

Best Novel

- The Algebraist* by Iain M. Banks (Orbit)
- Iron Council* by China Miéville (Del Rey; Macmillan)
- Iron Sunrise* by Charles Stross (Ace)
- Jonathan Strange & Mr. Norrell* by Susanna Clarke (Bloomsbury)
- River of Gods* by Ian McDonald (Simon & Schuster)

On Hugo and the Publishing Industry

Lou Anders, Editorial Director,
Pyr, an imprint of Prometheus Books

I confess to an ugly prejudice in my youth. If a novel said “New York Times Best-Seller” on its cover, I made up my mind then and there it wasn’t for me. Something that popular couldn’t be good, right? A book of such broad appeal wouldn’t drill down deep enough for my carefully refined and eclectic tastes. Likewise, the time to drop a garage band was when they hit it big, or, worse, learned to actually play their instruments.

Despite all of this, when I saw that a book was a “Hugo Award Winning Novel,” I approached it with a healthy amount of respect. I didn’t know what the award was then, only that it was science fiction’s *highest honor*. And science fiction was serious business. I intersected SF in the 70s, when the surrealistic paintings of artists like Richard Powers, whose work was often little more than indecipherable forms, some vaguely anthropomorphic, graced the paperback covers. To my young eyes, there was something cutting edge and very, very modern going on there, impressing on me the seriousness, the “adulthood” of the genre. So much so that it was quite a shock to me in later years to learn that SF wasn’t always accorded such high regard *from the outside*.

But the outside isn’t what the Hugo awards are all about. The jacket of William Gibson’s *Pattern Recognition* neglects to mention his Hugo award for the same reason that the recent reissue of *Neuromancer* celebrates it. The Hugo award is about us, and by us, I mean the core community of fans and professionals, joined together in a continuum in which the distinctions between the two blur.

From a publishing perspective, there are a host of reasons the Hugos might be important. It certainly enhances an author’s reputation. It may bring new readers to an author. Though to a casual reader, I’m not sure how much weight the award in question (over any other award) carries. I’ve heard of at least one case of the Hugo restarting a stalled career. In the case of up-and-coming writers, the Hugo may be the determining factor to move an author from the edge of a certain reader’s radar to front and center, the tipping point that causes him or her to decide to give the work a try. Inside the publishing machine, a Hugo definitely helps when pitching a book to a sales force, a regional representative, a bookseller. From an author’s perspective, it may allow him to command a higher advance.

The Hugo Awards are often compared to the Oscars, by which they were inspired. Being nominated for a Hugo Award may be a truer mark of success than a win. It means your work has crossed a certain threshold, has joined a company of elite professionals who have been recognized by their peers and their fans as representing the best that the genre has to offer. There is that “us” again, and we are proud to celebrate the accomplishments of our own.

Next spring, my company will be publishing the US edition of one of the five nominees for Best Novel. How important is the award? Let’s just say that all the nominees are richly deserving, and we’ll be equally proud to publish our book whatever the outcome, but if it wins, damn straight you’ll see “Hugo Award Winning Novel” across the cover.

What Does it Take to Make a Hugo Ceremony?

Mike Moir & Paul Dormer

As you all sit there in the big Armadillo, hushed and apprehensive, waiting for the big event, some of you may be idly wondering what it actually takes each year to put on a Hugo Awards Ceremony. There's a lot more to it than it might seem. There are two main parts: the nominating and voting for the awards, and the ceremony itself.

The first major issue is eligibility. These days SF is "published" in a wide variety of forms, all over the world. We can't expect you, the voters, to know what is eligible, so we have to check for you. We are indebted to people like *Locus* who keep good records of what is published. Fortunately we only have to be 100% sure of the eligibility of things that get enough votes to be in the top 5.

Another issue is voter eligibility. That used to be quite easy, as votes came in over a long period of time. But with the advent of online voting most people now take more time to read/see the nominees and don't vote until the last week, many on the last day. So everything has to be done in more of a hurry. Thankfully we now have Jeffrey Copeland's software to help us count the votes. It is interesting to consider what the people who started the Hugo Awards would have thought if they knew that one day people would vote electronically and that the votes would be counted by computers — that really would have been science fiction to them.

**Members of Interaction
may cast nominating
ballots for the 2006 Hugo
Awards administered by
L.A. con IV. Watch for
ballots in early 2006.**

The best part of putting on a Hugo ceremony is asking people to present awards. It is fun phoning up famous people you don't know, asking, "Would you please give away a Hugo?" It's amazing how fast people can change from "Who did you say you were?" into "Oh gosh I'd love to..." We also get to recruit talented people like Paul McAuley and Kim Newman to keep the show running for us.

A less easy job is getting the clips for the Dramatic Presentation categories. The structure of the movie industry results in rights moving between different parts of companies, and even between companies. When Worldcon is in the UK, the folks in Hollywood are no longer the right people to talk to. In 1995 we had a last minute panic. The movie company who sent us one of clips realised 3 days before the convention their rights had ended. We then had to talk to the video distributor. Permission to show the clip was finally faxed to us 6 hours before the ceremony!

Possibly the hardest job of all is getting all of the presenters and nominees in the right place at the right time. We freely admit that we bribe them with food. But that is a good thing too. The nominees are sometimes so nervous that they forget to eat beforehand. Lack of food and anxiety are not a good combination, and we don't want anyone fainting on stage.

Finally, a small in-memoriam: 10 years ago, the last time the Hugos were presented in Glasgow the "US ballots sorting" was handled expertly by Peder Wagstskjold, who sadly died just a few days before this was written.

Best Professional Artist Nominees



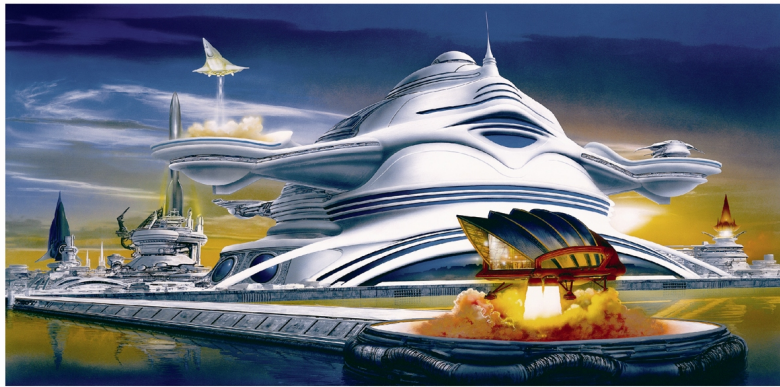
Donato Giancola

The Hobbit: Expulsion
Cover of graphic novel interpretation of
The Hobbit by J.R.R. Tolkien



John Picacio

Cover for Pyr's reissue of
Gateway by Frederick Pohl



Jim Burns

Spaceport Glasgow
Cover of Interaction Souvenir Book



Bob Eggleton

Cover of *Wild Galaxy*
by William D. Nolan
(Golden Gryphon)



Frank Kelly Freas

Transition
Cover of *Tommorrow Speculative Fiction*
by Algis Budrys



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and Kelly Link
and OWW member
Benjamin Rosenbaum

Campbell Award:
OWW member Elizabeth Bear

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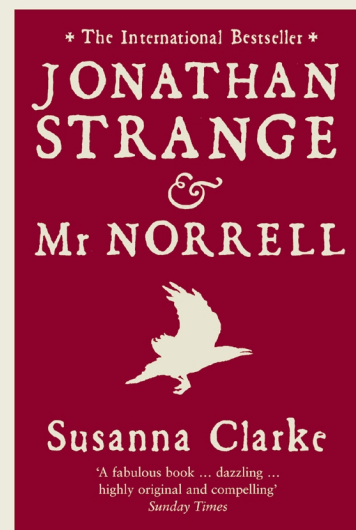


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Confrancisco, the 1993 Worldcon

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Remember
the 5th of
September
2005**



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our Hugo Award
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Acknowledgements

The Hugo Administrator Paul Dormer and Hugo Award Ceremony Organisers Mike & Debby Moir would like to thank the following people:

Events and WSFS Division Manager:
Kevin Standlee

Tech Crew Area Head:
Alistair Cameron

Hugo Awards Subcommittee:
Vincent Docherty and Colin Harris

Eligibility Checking: Charles N. Brown & Laura Freas

Hugo Ballot Counting Software:
Jeffrey L. Copeland

Masters of Ceremonies: Kim Newman & Paul McAuley

Pre-Ceremony Reception:
Gay Ellen Dennett

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Steve Cooper

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Kevin Standlee

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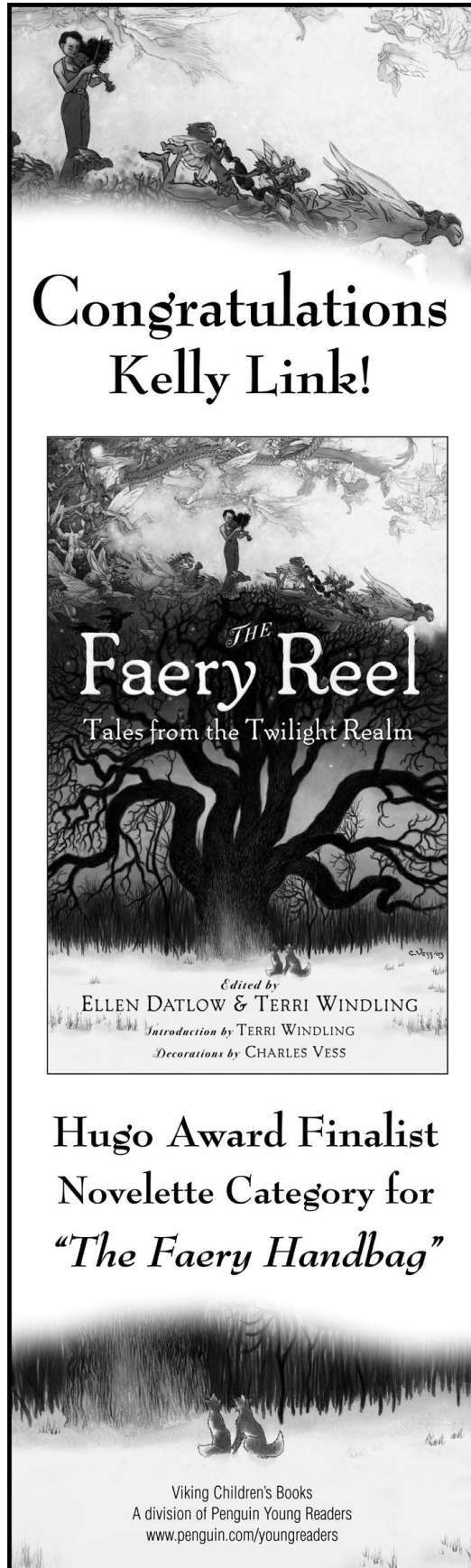
Proof Reading: Mike & Debby Moir,
Paul Dormer, Cheryl Morgan,
Anne KG Murphy, Pete Young

Speaker to Hollywood: Craig Miller

All volunteers who helped us with the ceremony

Our Presenters and all the Nominees

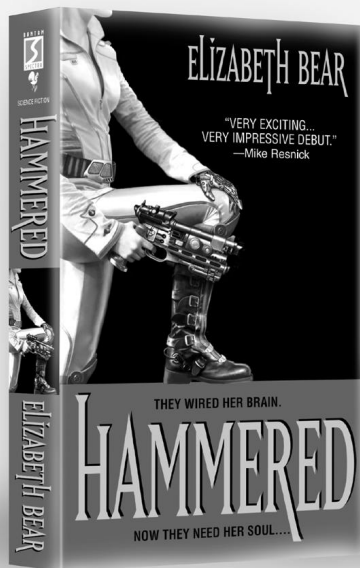
The members of Interaction & Noreascon 4 who sent in nominations and who voted for the Hugo Awards.



BANTAM SPECTRA
salutes our
**John W. Campbell Nominees
for Best New Writer**

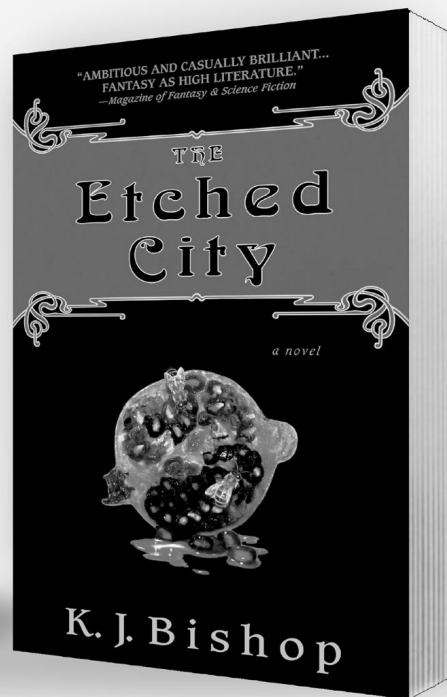
K. J. BISHOP

ELIZABETH BEAR



**“Gritty, insightful,
and daring—Elizabeth Bear
is a talent to watch.”**

—David Brin



**“A remarkably sophisticated
debut by a writer of
great promise.”**

—*New York Review of Science Fiction*

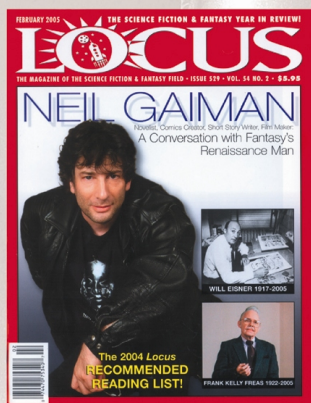


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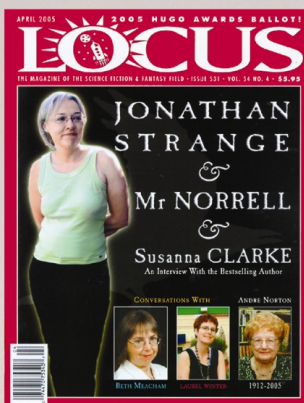
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