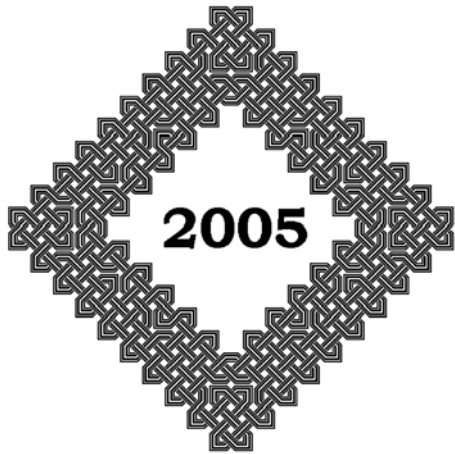


INTERACTiON

THE 63RD WORLD SCIENCE FICTION CONVENTION
GLASGOW, UNITED KINGDOM - 4-8 AUGUST 2005

PROGRESS REPORT 1





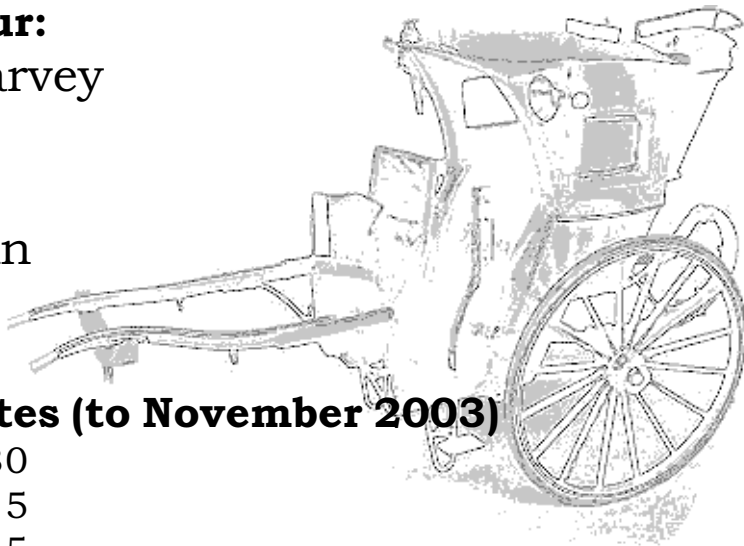
PARAGON2
BVBVC0MS

**Eastercon:
The British
National Science
Fiction
Convention**

25th-28th March 2005
Hanover International
Hinckley

Guests of Honour:

John & Eve Harvey
Ben Jeapes
Ken MacLeod
Richard Morgan
Robert Rankin



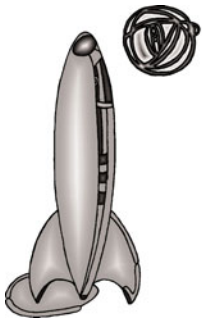
Membership Rates (to November 2003)

Attending	£30
Supporting	£15
Junior	£15
Child	£5
Infant	free

Contact Address

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telephone: +44 (0) 114 281 0674
email: memberships@paragon2.org.uk

<http://www.paragon2.org.uk>



INTERACTION

The 63rd World Science Fiction Convention
4-8 August 2005
Glasgow, United Kingdom

GUESTS

Greg Pickersgill
Christopher Priest
Robert Sheckley
Lars-Olov Strandberg
Jane Yolen

MEMBERSHIP RATES

Attending	
Adult	£85 / \$135 / €135
Child	£32 / \$50 / €50
Infant	Free
Supporting	
	£30 / \$45 / €45
Pre-supporter discount	
	£13 / \$20 / €20
Friend conversion (*)	
	£30 / \$45 / €45

(*) Friends of the bid are automatically supporting members of the convention, but benefit from a fixed conversion rate from a supporting to an adult attending membership. This is normally the current difference between the two rates.

All of the membership rates and bid discounts listed above will be held until at least 30th November 2003. It is likely that pre-supporter discounts will be expired at that point, although we hope to retain the Friend conversion rate until at least the end of 2004.

INSTALLMENT PLAN

The *Interaction* Installment Plan enables fans to spread the cost of an Attending membership over a period of up to 12 months. Under the scheme, you initially buy a Supporting membership (£30 or US\$45 or €45) and then pay the additional fee for conversion to Attending membership in quarterly installments of £20 or US\$30 or €30. The total paid for your Attending membership is fixed at the price which applies at the time you join the scheme, protecting you from any increases in our standard rates.

Installment Payments can be made by credit card or by cheque / money order / giro transfer, and fall due at the start of each calendar quarter. So if you join in August 2003, you would pay £30 straight away, then £20 on October 1st 2003, £20 on January 1st 2004 and £15 on April 1st 2004 for a total of £85.

The Installment Plan is open to all new members, plus people who already hold either a Supporting membership or who Pre-Supported *Interaction*. Full information on the Installment Plan is available from the *Interaction* website.

CONTENTS PR#1

4	A View From the Helm
4	Future Publications
5	<i>Interaction</i> Staff List
6	<i>Interaction</i> Guests: A Sense of Wonder
9	<i>Seacon 03</i> Seen From Afar
11	Electrical Eggs UK
12	Looking Back on <i>Seacon '79</i>
15	Meet the Crew - <i>Interpolation</i>
18	A Fan's A-Z of Glasgow
22	Site & Facilities
24	Exhibits, Programme, Publications & Promotions
25	Services Division
25	Lost Souls
25	Getting in Touch
26	Membership List

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page 13 (top) – Deborah King
page 13 (bottom), 14 (bottom)
– Peter Weston

‘World Science Fiction Society’, ‘WSFS’, ‘World Science Fiction Convention’, ‘Worldcon’ and ‘Hugo Award’ are service marks of the World Science Fiction Society, an unincorporated literary society.

A VIEW FROM THE HELM

by Vincent Docherty

The title of this introduction builds on the nautical theme we have been using for much of the presentation of the con, inspired by the riverside location of the con and Glasgow's maritime history. The wonderful cover for this Progress Report, by Jim Burns, also reflects that theme and future PR covers will trace the development of the river through time.

Our pre-con publications alternate between traditional style Progress Reports and less formal Newsletters. In addition to news and factual information, we are delighted to begin in this PR a series of articles looking back at previous UK Worldcons and a regular fanzine insert from the Plokta Cabal, who will be running *Interaction's* fan programme and lounge, in the style of their inimitable 'zine of the same name.

This PR is being released just short of a year after winning the bid at *ConJosé*, and I would like to highlight a few of the achievements so far. The committee and staff have been working hard to take advantage of the otherwise quiet first year, and in the words of a character from an old British sitcom I'd like to say: "You're all doing very well!"

- Our membership numbers are on track, with about 1,900 fans from 28 countries registered in various categories.
- Online Member Registration (via credit card or Paypal) was introduced, and our installment plan launched.
- Ongoing negotiations with the hotels in Glasgow have resulted in a much more focused set of properties, with higher room allocations for our use.
- The Committee has taken on the typical Worldcon Divisional form, with most Division Heads now appointed and actively recruiting staff. See the staff list for details.
- Our Agents network has been updated and extended.
- We held a successful Open Meeting in Glasgow and our first Staff weekend in Cardiff.

I would also add our congratulations to Guest of Honour Christopher Priest on the Clarke and BSFA Awards for his novel *The Separation*.



In the next year, between *Torcon* and *Noreascon*, we will see our activity level rising, with more publications, Programme and Exhibits areas becoming active in their planning and of course many more people coming on board.

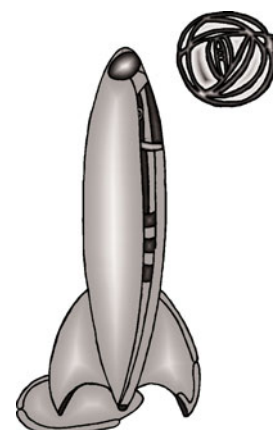
Finally, please get in touch if you have any questions, suggestions, or offers to participate in the running of the con and/or the programme. You can visit our web site at

www.interaction.worldcon.org.uk

email us at

info@interaction.worldcon.org.uk

write to our main offices or your local agent, and of course talk to us in person at cons and meetings.



FUTURE PUBLICATION ADVERTISING RATES & DEADLINES

The next two *Interaction* publications will be published in 2004. They are NL2, which will be published around Easter, and PR2, which will be published in August, just prior to *Noreascon 4*, the 2004 Worldcon. The first table lists full page advertising rates for these two publications.

Each publication will take advertisements of various sizes from full pages down to a sixth of a page advertisements. The second table lists available copy size and advertisement rates, the rates being a percentage of the full page rate.

There are two deadlines for each publication. Advertising *space* must

be booked by 5th January for NL2 and 26th April for PR2. Advertising *copy* must be received by 26th January for NL2 and 17th May for PR2.

For more details about advertising in any *Interaction* publication please email us at:

advertising@interaction.worldcon.org.uk
and ask for the current rates card.

Publication	Newsletter 2	Progress Report 2
Fan Rate	\$105/ £70	\$135/ £90
Semi-Pro Rate	\$210/£140	\$270/£180
Pro Rate	\$315/£210	\$404/£270
Cover Premium	\$60/£40	\$135/£90

Advertisement Space	Imperial (Inches)	Metric (mm)	Rate
Full Page	7½" x 10"	190 x 254	100%
Half Page Horizontal	7½" x 4¾"	190 x 120	60%
Half Page Vertical	3½" x 10"	89 x 254	60%
1/3 Page Horizontal	7½" x 3"	190 x 76	50%
1/4 Page Island	3½" x 4¾"	89 x 120	40%
1/6 Page	3½" x 3"	89 x 76	30%

INTERACTION STAFF LIST AS OF JULY 2003

CHAIRMAN: Vincent Docherty

BOARD CONVENOR: KIM Campbell

CHAIRMAN'S STAFF:

Vice Chairs: Colin Harris, Paul Treadaway

Chair's Advisors: Margaret Austin, Ben Yalow

Corporate: Alice Lawson, Pam Clarke

Timeline: Sparks, Lucy Zinkiewicz

UK2003 LTD DIRECTORS: Alice Lawson (Company Secretary), Vincent Docherty, Colin Harris, Jonathan Jones, Pat McMurray, Mike Rennie

UK2003 SUBSCRIBING BOARD: KIM Campbell (Convenor), Vincent Docherty (Treasurer), Colin Harris (Secretary), Stuart Capewell, Jonathan Jones, Mike Rennie, Joyce Scrivner, Neil Simpson, Bjørn Tore Sund, Ben Yalow

DIVISIONS

SITE & FACILITIES: Ben Yalow

Technical: Tim Broadribb, Richard Rampant

Accommodation Partner: Infotel

Accommodation Partner Liaison: Jonathan Jones

Glasgow Local Liaison: Mark Meenan, Cuddles

PROGRAMME & EXTRAVAGANZAS: Paul Oldroyd

Fan Programme & Fan Lounge: The Plokta Cabal

Academic Programme: Farah Mendlesohn,

Claire Brialey

GoH Liaison: Yvonne Rowse

Publisher & Professional Liaison: John Jarrod

Programme Operations: Janice Gelb

EXHIBITS:

Professional Advisor: Dick Jude

Worldcon Exhibit: Joyce Scrivner

SERVICES: Alice Lawson

Member Services:

UK Office: Steve Lawson

US Office: Steve & Sue Francis

Information Desk: Nadja Tegen

Disabled / Electrical Eggs: Cuddles

At-Con Services:

Operations: John Harold & Robbie Bourget

IT: Bjørn Tore Sund

Finance & Treasury: David Cooper

PUBLICATIONS & PROMOTIONS: Steve Cooper

Commissioning & Editorial:

PR0: Ian & Kathy Taylor

NL1: Paul Treadaway

PR1: Jan van't Ent

Hotel Brochure: Infotel

Souvenir Book: John & Eve Harvey

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Ian Sorenson, Tony Lewis, Madeleine

Campbell-Jewett, Peter Weston

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Artists: Gizmo, Teddy Harvia, Sue Mason,

Jim Burns

Design: Dave Ross

Production:

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Printer Liaison (US): Steve & Sue Francis

Printer Liaison (UK): Steve Cooper

Merchandise:

Storage and Dispatch:

Colin & Katherine Lilley

Agents Network:

UK Agents:

Scotland: Cuddles, Stuart Capewell

Northern Ireland: Neil Simpson

US Agents:

USA - Central: Steve & Sue Francis

USA - California: James Briggs

USA - North East: Mark L. Olson

USA - South: Guy Lillian, Grant Kruger

RotW Agents: Bjørn Tore Sund

Australia: Edwin Scribner

Belgium: Frank Beckers

Canada: John Mansfield

Czech Republic: Oscar Logger

Denmark: Olav M.J. Christiansen

Finland: Ben Roimola

France: Alain le Bussy

Germany: Thomas Recktenwald

Republic of Ireland: David Stewart

Japan: Hirohide Hirai

The Netherlands: Martin Wisse

Norway: Johannes Berg

Poland: Piotr W. Cholewa

Romania: Antuza Genescu

South Africa: Gail & Ian Jamieson

Sweden: Britt-Louise Viklund

Switzerland: Chantal Delessert

Special Agent: Paul Allwood

WSF5: Pat McMurray

Hugo Administration: Paul Dormer

2008 Site Selection: Tim Illingworth

WSFS Business Meeting: Kevin Standlee

MPC Nominee: Pat McMurray

A SENSE OF WONDER

For any Worldcon, choosing the Guests of Honour is both one of the most enjoyable and one of the toughest tasks. (The bid committee was therefore especially grateful for the help in this task given by Claire Brialey and Mark Plummer.) For a European Worldcon, the responsibility is even greater, as the opportunity comes along only once a decade. We are therefore delighted to present a truly international line-up of guests who reflect the great diversity of the science fiction genre, as well as having individually contributed enormously to SF and fandom over half a century.

The careers of our five guests span SF, fantasy, slipstream, poetry and fan writing and organising; from children’s books through young adult to adult; from serious to humorous. Robert and Jane are American, although Jane spends much of the year in Scotland; Christopher and Greg are from the UK – Christopher is English, Greg is Welsh; and we are delighted to have Lars-Olov, the first Scandinavian/Nordic Worldcon GoH!

Bringing that diversity into play will also be a feature of the *Interaction* programme – the convention name was no accident! To pick out a few possible connections, Lars-Olov helped create early Scandinavian fandom; Greg’s work on the Memory Hole is aimed at preserving fannish writing. The writing of Robert, Christopher and Jane covers an enormous range of the SF / Fantasy genres, with a strong emphasis on myth and the human psyche.

We very much look forward to exploring the connections between our guests and of course their individual contributions.

To begin, here is some biographical information on each in turn:

Greg Pickersgill’s first appearance in fandom has been tracked down to 1967, when he joined the British Science Fiction Association (BSFA). Unfortunately this was a week too late to join the UK’s only convention of the year, and he had to wait until the 1968 British National convention, the Eastercon, to get to his first convention. By then he had already discovered his fannish first love, having written material for both the BSFA, and Peter Robert’s fanzine *Mor-Farch*.

Greg continued with his fan writing through the 1970s, producing three fanzines of his own: *Fouler*, *Ritblat*, and *Stop Breaking Down*. At the same time he began to develop the British fan room, leading to him joining his first convention committee to run the fan room at the 1977 Eastercon. This taste of masochism must have been to his taste, as during the 1980s Greg became involved with the running of several more conventions. He played a key role on the committees of the infamous Mexican conventions of the 1980s, was on the 1988 Novacon committee, and ran the fan room / programme at the 1987 UK Worldcon *Conspiracy*. During the period Greg was also the winner of the TransAtlantic Fan Fund race to attend *ConFederation*, the Worldcon in 1986, and was the fan Guest of Honour at *Follycon*, the 1988 Eastercon.

By the 1990s Greg had stopped running conventions, apart from one aberration when he agreed to run the fan room / programme at the 1995 UK Worldcon *Intersection*, and returned to his first love, producing the fanzine *Rastus Johnson’s Cakewalk*. This fanzine resulted in Greg receiving two Nova Awards in 1994, one for his continued fan writing and the second for best fanzine.

Apart from his fan writing Greg is probably best known internationally for founding the Memory Hole. He



Greg Pickersgill at *Seacon 03*.

realised that a large part of fan history was being lost, as numerous past fanzines had vanished into the dustbin of history. Between 1994 and 2003 Greg operated the Memory Hole, a system to collect and redistribute fanzines from those who had and didn’t need to those that wanted and didn’t have. It worked after a fashion but was finally closed down in 2003, due to a general lack of interest in old fanzines among today’s fans. Greg still maintains a substantial fanzine collection – over 17,000 items – which is accessible for research; contact him at fanzines@gostak.demon.co.uk. A regularly updated fanzine bibliography is at www.gostak.demon.co.uk.



Christopher Priest was born in Cheshire, England, and began writing professionally shortly after leaving school. His first published work was ‘The Run’, a short story published in the British SF magazine *Impulse*. He continued writing part-time until in 1968, after selling other short stories to various magazines, he became a full-time freelance writer.

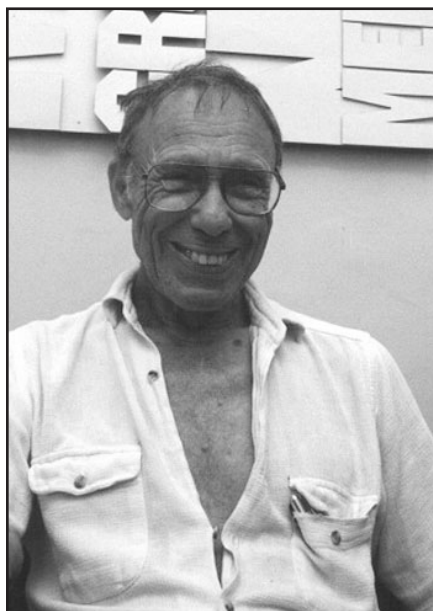


Faber & Faber published Christopher's first novel, *Indoctrinaire*, in the UK in 1970. Since then he has gone on to have ten further novels published, along with numerous short stories and novellas, some of which have been collected together into three further books. In addition Christopher has had a number of other books published, including critical work, biographies, novelisations, and children's non-fiction. His work has evolved from traditional genre science fiction such as the Hugo-nominated *Inverted World* through to a series of works which are more concerned with the exploration of the human psyche. However, even these books are generally presented with what Priest himself has described as "a deliberate effort to deal in a new and realistic way with stock SF ideas."

Christopher Priest's work has been both popularly and critically acclaimed, for which he has received many awards. These have included the 1996 World Fantasy Award for his novel *The Prestige*, through to him being awarded the French Prix Utopia for his lifetime achievement in fantastic literature in 2001. He has been nominated for four Hugo Awards and has received numerous BSFA and Arthur C Clarke Awards, the most recent being earlier this year when his latest novel, *The Separation*, was awarded both prizes.



Christopher Priest at Seacon 03.



Robert Sheckley (Romanian SF week 1999).

Robert Sheckley is a veteran science fiction writer who began his career in New York City during what is often described as the 'Classic' period of science fiction writing.

Like many of the great writers of that period he is a master of the short story, a skill that he developed selling numerous short stories to *Galaxy* and all of the other now famous genre magazines of the time. Since then Robert Sheckley has gone on to have 65 books published including 40 novels and 9 collections of short stories: his best known books are probably *Immortality Inc.*, *Mindswap*, and *Dimension of Miracles*. More recent books include the fifth Alien novel, *Alien Treasure: A Mission Impossible*, and an original DS9 novel, *The Laertian Gamble*. His latest novel is *Godshome*, published by Tor in 1999.

Sheckley's writing is broad in range, and he has been described as one of the sharpest wits in science fiction. As it was put by the *New York Times Book Review* – "One of the few acknowledged humorists in SF, and by far the funniest, Sheckley plays with myths the way Mel Brooks plays with classic movies."

Robert has a history of getting

his stories translated onto the big and small screen. For television, as well as writing 15 episodes of the classic TV series *Captain Video*, his short story *Something for Nothing* became the basis for the 1993 Sci-Fi channel production *The Utilizer*. As for the big screen, his first novel *Immortality Inc.* was the basis of the movie *Freejack*, and other stories have been the basis of the movies *Tenth Victim* and *La Prix du Danger*.

Sheckley has been the recipient of numerous awards during his career including two Life Time Achievement Awards, the Gallun Award for his contribution to the genre of science fiction and the Author Emeritus Award from the Science Fiction Writers of America. But Robert has never been Guest of Honour at a Worldcon, a shortfall that we are only too happy to remedy.



Lars-Olov Strandberg was born in 1929 and is one of the true pioneers of science fiction fandom in Europe; he is also the first Scandinavian / Nordic Worldcon Guest of Honour.

He first became active in fandom in 1956, when he attended *LunaCon*, the very first Swedish science fiction convention. This was a small convention, but from this Lars-Olov and a few other activists came out enthused and founded the Scandinavian Science Fiction Association, the SFSF. Lars-Olov continued to serve on the board of directors of SFSF for decades afterwards.

Lars-Olov was also instrumental in establishing the Alvar Appeltofft Memorial Foundation, which is a non-profit organisation best known in Swedish fandom for the grant they award annually to commemorate the legendary Nordic science fiction fan Alvar Appeltofft (who died in 1976). The Alvar Award, as it is commonly



Lars-Olov Strandberg at Seacon 03.

known, is generally viewed as the most important award in Swedish fandom and consists of a piece of art and a sum of money. For many years following its creation in the late 1970s, Lars-Olov served as its Chairman, and is currently the foundation's treasurer.

According to John-Henri Holmberg, Strandberg was "Sweden's combination of E. E. Evans, Howard DeVore, and Forry Ackerman: a soft-spoken, self-effacing man whose devotion without any doubt guaranteed the survival of the SFSF."

A very active convention fan, Lars-Olov has served as the treasurer on most Stockholm conventions, starting with the 1965 convention *Stockon*, and continuing through the 1970s and the 1980s. He has become known globally from his international travels to conventions outside of Scandinavia. He has attended various Worldcons, most British Eastercons, and many continental European SF conventions.

But be warned, his ever smiling face is often hidden behind an ever present camera as he snaps away, recording the conventions for posterity.



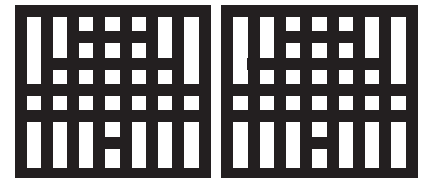
Jane Yolen is the prolific author of more than 170 books for children, young adults and adults. Her writing talents span everything from poetry to science fiction by way of folktales, song and fantasy. She describes her first writing success as the time she wrote the class musical in first grade (a tale of vegetables, where she got to play a carrot). But for the rest of us, the first time we would have had a chance to sample Jane's writing was in 1963. This was when her first book was published – *Pirates in Petticoats* – a non-fiction book for children about female pirates, a subject she had first written about in seventh grade.

Although much of Jane's work has been for children and young adults, and this is probably what she is best known for, she has written a number of acclaimed books for adults including the powerful novel *Briar Rose*. This retelling of the tale of *Sleeping Beauty*, as a holocaust story, was awarded the Mythopoeic Fantasy Award in 1993. This was one of three that Jane has received during her career. Other awards that Jane has received include two Caldecott medals, two Nebula Awards, two Christopher medals and the World Fantasy Award for her book *Favorite Folk Tales from Around the World*.

But whatever Jane is writing, all of her stories, poems and songs are rooted in her sense of family and self, with much of it owing a strong debt to folk culture, an interest she also expresses as a professional storyteller. Jane believes that "folklore is the perfect second skin. From under its hide, we can see all the shimmering, shadowy uncertainties of the world." Folklore, she believes, is the universal human language, a language the children instinctively feel in their hearts. Jane's versatility has led to her being described as "America's Hans Christian Andersen" and as "a modern equivalent to Aesop". Not a bad description for a past president of the Science Fiction Writers of America.



Jane Yolen



Electrical Eggs UK



Electrical Eggs UK is a fan-run organisation offering advice, information and support on disabilities rights to help make SF conventions more accessible to fans with special needs.

Contact: Michelle Drayton-Harrold, F1/2, 10 Atlas Road, Glasgow G21 4TE.

Email: electrical.eggsuk@ntlworld.com

SEACON 03 SEEN FROM AFAR

by Kevin Standlee

COMPARING BRITISH AND AMERICAN CONVENTIONS

At American conventions fans spend most of their time in a single large event known as The Business Meeting. This starts at 8:00am every day with a “power breakfast” of donuts and coffee, followed by singing of the American national anthem and everyone swearing loyalty to fandom on a copy of the fannish holy book, Roberts Rules of Order...

Well, not quite.

One of the greatest urban myths of fandom is that American and British conventions are somehow radically different, if not actually opposed to each other. There are certainly differences, and naturally they are the things that people tend to focus on when attending a con on the other side of the Atlantic. But for the most part, as I hope to show, conventions in the two countries are surprisingly familiar.

Perhaps the most obvious difference between an American convention and a British one is that in the US the bar is not usually a focus of social activity. Alcohol is not illegal in the US, and indeed hasn't been for decades. But American fans generally do not have the tradition of “going down to the pub” for the evening and many of us, myself included, don't drink alcohol at all. So we don't necessarily think of a bar as a natural place to gather.

Yet we are still fans, and we still love to talk, so we have a different place to gather. We call it the Con Suite. This is a suite in the hotel where the convention serves free food and soft drinks. Normally the quality of the food leaves something to be desired, as the con doesn't have a lot of money to spend on food. Some cons will impose a small charge for better quality food. But the main point of the Con Suite is that it is a place to gather and chat. I understand that food safety regulations would prevent this sort of facility at a British con: you would have to get the hotel to do the catering,

which would be very expensive. Nevertheless, I do recall that the recent Eastercon had the hotel serving baguettes in the hotel's rotunda at lunchtime. With available food and plenty of comfy chairs the area had the look and feel of a Con Suite.

In the evening American fans make further use of their ability to serve food and drink at conventions by throwing room parties. Some of these are run by people bidding to host a Worldcon, or some other elected convention. Others will be just for fun. Here you may well see some alcohol served.

My American friends and European visitors who do drink tell me that we now have some excellent microbreweries in the USA. Eastercons and other non-North American conventions generally don't have many room parties – the Scandinavians somehow manage it – but parties are such a part of Worldcon traditions that people are generally prepared to swallow the expense of hotel catering and corkage fees. There were many evening parties at *Intersection*, and I expect the same at *Interaction*.

Another very obvious difference between US and UK conventions is



The comfy hotel 'rotunda' at Seacon 03.



Paul Dormer amiably discussing cons with Kevin Standlee.

size. There seem to be rather more of us American fans. And I don't just mean in absolute numbers. I live in the San Francisco Bay Area, which has a population of around 3 million. Despite the economic recession, which is rather worse in Silicon Valley than in most places, our annual convention, BayCon, attracted over 2,300 people this year, most of them fairly local, and nearly all from California, which is about the same size as England.

There are many reasons why this might be so. It could be cultural, economic, or simply tradition. But the important point is that a large convention looks and feels different than a small one. To an American fan, the difference between BayCon at around 2,000 people and a Worldcon at 5,000 may not seem that much: they are both crowds too big to count. For a British fan used to nothing larger than an Eastercon at around 1,000, the jump to a 5,000 person Worldcon is proportionately much greater.

The other important point about size is that it changes the way in which conventions are run. An Eastercon is typically run by a committee and a group of volunteers. A large American convention such as BayCon will have a group of department heads, each of whom will go out and recruit staff to help them run their departments. And Worldcons – shock! horror! – have middle (“Division”) managers. It may seem awfully unfannish to have all of this formality and organisation, but it is necessary in order to run conventions of the size that we have. That's the only reason why we do it.



Business as usual at the convention tables.

Mention of size brings me to another important point. Not all American conventions are the same. This year, rather than attend BayCon, I went to Madison, Wisconsin to attend Wiscon. It had about 750 attendees, and apart from being very heavily focused on programming it felt much more like an Eastercon than BayCon does. Another convention that I attend regularly is Potlatch. This con moves up and down the West Coast between San Francisco, Portland and Seattle. It is an exclusively literary convention, attracts only 100 or so people, and has only one stream of programming.

The interesting thing here is that many of the Bay Area people who attend Potlatch go to Wiscon every year rather than going to BayCon, even though Wiscon is a 4-hour flight away and BayCon is on their doorstep. They do so because they like small conventions with a heavy literary focus. Wiscon does have some media programming and things other than books in the dealers' room, but is mainly literary. BayCon is not a media con – it doesn't pay actors to come and give speeches – but it has much more media-related programming and lots of people in costume around the con. People in the Bay Area are making a choice between two very different types of convention, and going to the one that suits them best. Personally, I

like them both for different reasons, but I haven't worked out co-location yet.

So to say that there is a typical style of American convention that is somehow different from typical British conventions is rather foolish, because there is a vast amount of difference between different conventions in America. I'm sure that there are conventions in the UK that are more like Potlatch than Eastercon. My friend Cheryl Morgan, who helped me write this article, has been to things called Unicons which sound closer to the Potlatch style. British fans who are used to Eastercon and enjoy costuming might find BayCon more to their tastes than Potlatch or a Unicon.

A Worldcon is a particular type of convention that happened to be invented in America but has since gone global. (Of the 22 Worldcons between when I started attending them in 1984 and *Interaction* in 2005, eight of them were / are outside the USA, roughly reflecting the relative population of English-speaking SF fans. I was / am a member of all of them, and haven't missed attending one since 1989.) There is nothing else quite like it in America. We have *Dragon*Con*, which is much larger, much more media focussed, and viewed with horror by many Worldcon regulars. But Worldcon is unique.

Of course the sheer size may be intimidating to people who are used to cons no bigger than 1,000 people. But the way I look at it is that it is a multi-ring circus. Most of fandom is there, and because Worldcon is so big you can find enough to occupy yourself no matter what your interests might be.

If your primary concern is with books, you will find enough material on programme, in readings and signings, and in the dealers' room, to make a full literary convention. If you are into costuming, there will be enough to do to make the event seem more like a CostumeCon. If you prefer talking about fandom and fanzines, you may find that between the fanzine lounge and fan programming the con feels



Training the next generation at the Interaction table.

quite like a Corflu. Except, of course, that there are all those other people around doing their own thing. And while that may make the con seem crowded, it also gives you the chance to see how the other fan lives.

So, British fans, please don't think of Worldcon as something horribly alien. And American fans, don't think that the con will somehow be massively different because it is not in the US. There will still be programming on a wide range of topics. There will be a dealers' room, an art show and a masquerade. There will be authors reading and signing. And there will be fans gathered to chat somewhere comfortable where food and refreshment are on offer. There may well be some cultural differences, but they won't detract from the basic nature of a fannish convention, which is pretty much the same no matter which continent you are on.

ELECTRICAL EGGS

Eggs UK is a fan-run organisation, which is committed to raising awareness about accessibility at UK conventions, and to providing information & support to event organisers.

Fans affected by disability, illness or age are encouraged to register with Eggs UK. This will assist with hotel booking arrangements and the provision of any equipment such as powered scooters.

Membership to Eggs UK is free and all information is treated as confidential.

Contact: Electrical Eggs UK
Flat 1/2, 10 Atlas Road,
Glasgow, G21 4TE, UK
[electrical.eggsuk@
ntlworld.com](mailto:electrical.eggsuk@ntlworld.com)

or visit our website at

www.electrical-eggs.org.uk

You can download an Electrical Eggs UK registration form from their web-site. Please do complete this form as Interaction is using this group as our central contact on access issues and it is much easier for us to be proactive in this regard if you are registered with Electrical Eggs.



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BOSKONE

41

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LOOKING BACK ON SEACON'79

by Peter Weston

Malcolm Edwards had requested a slot at the end of the Sunday morning business meeting and the two of us, along with Peter Roberts, went up onto the platform. It was *Tynecon* in 1974, and we wanted to outline our plans to hold a world convention on this side of the Atlantic for the first time since 1965.

We had no very clear idea where to hold it, and we didn't know when. I stumbled through an analysis of current and likely bids, explained the infamous 3-year 'rotation' system, and why we should aim to take on the supposedly-weaker 'Midwestern' zone, explaining the need for a massive, 'pre-emptive' strike, before any serious American opposition could get off the ground.

I was cut short. An attractive (American) lady with red hair stood up in the front row. It was Ruth Kyle.

"Peter, Britain's *fine* in '79," she said, to massive applause.

And it was. In one stroke Ruth had given us our year, our slogan, and our momentum. We never lost it. That morning almost the whole membership of *Tynecon* signed-up as supporters; within three months I was putting our case to the 1974 *Discon* in Washington D.C., and in less than two years we had sold over a thousand pre-supporting memberships.

The campaign rolled remorselessly on at *SunCon*, crushing a weak bid from New Orleans by an overwhelming margin of over four to one. And by the time the great day finally dawned, over 5,000 people had joined and more than 3,100 people actually attended *Seacon*'79, making it then the third-biggest world convention ever.

Now, today this may not sound so impressive but at the time it was absolutely unprecedented; British fandom had never done anything like this before. We were in completely uncharted territory. The London *Worldcon* had been a long time ago, none of its organisers were still around, and the difference in scale was simply enormous: a factor of ten, at least!

In retrospect, it could all have been a disaster. We, the committee, didn't even realise the enormous opportunities there were for things to go wrong. And yet we sailed through with apparent ease, and to this day I have never, ever, met anyone with anything bad to say about *Seacon*'79.

How did we succeed? Because, I think, it was that rare thing, the product of a completely *united* fandom. For once British fandom came completely together, the fanzine fans and the con-runners, the fannish fans and the sercon devils, with all the various local clubs and factions, so that the convention was not run by any regional group or sectional interest; just about *everyone* was involved, in one way or another.

Kevin Smith wrote about his feelings of anticipation:

"I was excited about it. So was most of British fandom. It was going to be BIG, for one thing, and so it turned out. It was seven times as big as the biggest Eastercon. At *Seacon*'79 we Brits were outnumbered by foreigners – about three to one. And the feel of it was going to be different. This was a *Worldcon*, damn it, not just any old British con!"



We went to Brighton because in 1979 that was the only possible site in the whole country, to the rambling Metropole Hotel with its seafront position and its oil sheikhs, its huge complex of exhibition halls and its obliging manager, Fred Hutchins. I always got on well with Fred. He never really understood what it was all about, but as far as he was concerned he was going to have a full hotel at a normally quiet time of year, he could see we weren't going to smash up the place, and it was none of his business if we wanted to walk around all day wearing pointy ears!

There was only one incident with the management and the story has often been told before. Late on Friday night, just as I was surrendering to a swirling pit of drunkenness and exhaustion, there came a furious hammering on our bedroom door. I awoke to a circle of faces, committee members standing around the bed, saying, "You've got to *do* something! They're closing down all the parties!"

The hotel security people had just evicted the SFWA from their party suite after they had paid over £100 per night for it; big money in 1979! They were not happy. Something had to be done, and I was the one who was going to have to do it.

Reluctantly I dressed and was propelled downstairs to the lobby, to be ignored by an indifferent night clerk until something snapped inside my head, all that politeness and civility went out of the window and I began to "do a Krushchev" on the counter, hammering and banging until the chief security man appeared, a squat, Edward G. Robinson-like thug with a scar and a nasty disposition. We shouted and stabbed fingers at each other and I threatened to get Fred Hutchins out of his bed and he threatened to have me thrown out of the hotel, until

"Not just any old British convention" - they do things differently at Worldcons; picture shows Kathy & Drew Saunders in their Masquerade costume, 'The Golden Apples of the Sun'.

eventually he backed down. Afterwards, shaking like a leaf, I joined the last remaining party enclave in the ladies' Powder Room on the Sixth Floor, where Peter Roberts sympathetically plied me with his herbal cigarettes.

Next day we went to see Fred Hutchins with a carefully-chosen team of heavyweights including Jerry Pournelle (SFWA President), Tim Stannard (our solicitor), and the Captain of the uniformed security company we'd hired (a team of retired local policemen). Fred gave us a cup of tea, apologised profusely, and told us that he'd sent his security people home for the weekend. There would be no more trouble.

In fact I think the only other time I saw Fred was at breakfast on the Tuesday morning, when he came up to our table with a slightly puzzled expression on his face. "Excuse me, Mr Weston," he said, "but do you know anything about a nine-foot tower of beercans that seems to have been piled against the wall in the Norfolk Room?"

"Not a thing," I assured him blandly, shaking my head. "What do these science fiction fans get up to?"

Once the Opening ceremony was out of the way that little altercation with security was about the only time I actually had anything to *do* that weekend. We'd worked on the principle of section heads taking total responsibility for their areas, which they did, and North-East fan Kevin Williams acted as Operations Manager, a job he performed superbly.

As a result I was completely superfluous to requirements, reduced to popping into the Ops Room once or twice a day to ask hopefully, "Anything gone wrong?" only to be repeatedly disappointed.

The Opening Ceremony, however, had been my baby, something I'd fought for at committee meetings, something I was determined to do properly. My belief was that so many conventions fail because they never get properly *started*. They just sort of creep into life when no one is looking, never develop a head of steam, that sense of involvement which is so necessary if attendees are going to knit together to make the whole greater than the sum of its parts.

The rest of the committee were unenthusiastic; they could see problems, and what exactly did I propose? Music, I suggested. At *Discon* I'd been very impressed by the colour and spectacle of the Alexandria Pipe Band, which Dick Eney had arranged to march through the convention one evening (though I never found out exactly why). And a bit of comedy would be good. What if I got hold of a fake machine-gun and pretended to mow down the rest of the committee? They looked unimpressed. All right, I said, so what if *they* were to mow *me* down? They brightened somewhat at this, but still said no.

In the end Kev Williams came to the rescue. He and his wife Sue had already agreed to paint our backdrop for the main hall, a huge thing that would stretch across the width of the room and would necessarily drop

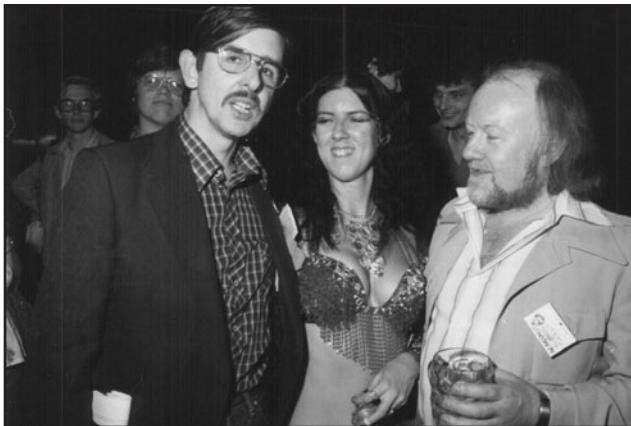


"It brought tears to my eyes" - PW starting the convention under Kev Williams' splendid backdrop.

through two floor levels. It must have measured something like 30 x 20 foot, in white, with Harry Bell's "fannish lion" symbol, and our slogan, "Britain's fine in '79".

"So," said Kev, "what if we hang the backdrop against the wall, but for the opening we have it rolled up against the ceiling so we can project the symbols of previous Worldcons onto the wall behind. While we're doing this we can play some music, gradually getting louder, until at the right moment we give 'em a full blast as our backdrop comes down. A sort of audio-visual build-up, and then Peter can come on and say his bit, and he can have his marching band, too, if he wants it."

Well, he sold me, and the rest of the committee too, although Kevin's proposals caused considerable technical difficulties and I never did find out how he managed to transport something so big and heavy, and get it rigged up in the way he wanted. His choice of music was superb, and during rehearsals his slide-show worked wonderfully, as the conventions marched through the years to a stentorian voice-over: "1975 - Melbourne; 1976 - Kansas City;" and so on, culminating in the awe-inspiring moment when the voice said: "1979 - Brighton" and our backdrop slowly rolled down to the dramatic theme



'Nothing much to do that weekend' - picture shows PW and a lustful Roy Peyton admiring Kathy, just after her belly-dance routine in the Fan Room.

from *Rocky*. It brought tears to my eyes, it really did!

What about the band? Well, since we were in Brighton I thought it would be nice to have the Royal Marines. Of course, we couldn't afford the entire regiment... in fact, it turned out that we couldn't afford any of them! Apparently this sort of thing is a nice little earner for these well-known regiments, so the best we could get were a half-dozen members of the Caledonian Pipe Band. Still, I thought the bagpipes and the uniforms would make a bit of a splash as they marched into the hall, and the Americans would like it, so we went ahead with the hire. The big day came, Thursday 23rd August. "Don't be late," we'd said; "Don't miss the start of the convention", and as three o'clock approached the main hall was already full of people. We were almost ready to begin the build-up, to switch on the warm-up music which would come from various speakers strategically placed around the hall by our tech crew, low at first but gradually increasing in volume until the moment came for the slide-show.

But where was our band? They should have arrived an hour or more ago! Just then I took a telephone call from their leader. Stuck in heavy traffic on the way down from London, he said, won't be more than another half-an-hour.

I gritted my teeth. We were going to be late, and it wasn't our fault. Hurried discussions took place; should we start anyway? Someone pointed out that we didn't need them at the beginning of the show, maybe we could spin it out a bit. We compromised, left things for ten minutes, and then switched on the music. There was a ripple of excitement from the audience. By now there must have been well over 1,500 people in there. Just then the phone went again. It was the leader of the band. Still stuck, he said cheerfully, won't be more than another half-hour.

Kev Williams and I conferred. We'll run the warm-up music through twice, he suggested, that'll buy us some more time. The trouble was, it did get pretty loud towards the end of the first stanza, and when it went around for the second time people

started to get restless. Suddenly the music went off. Dead silence. A break in the circuit, said one of the techies. I started to chew my nails, it was all going wrong. The security crew went out looking, and after an anxious few minutes Martin Hoare radioed back on his walkie-talkie: "Found the trouble," he said. "One of the Americans didn't like the music so he pulled the plug out of the nearest speaker, shut them all down. Problem fixed."

"Right," I said, "let's get on with it, we're not waiting any longer," and this time we went right through the sequence, to terrific applause. (Yes, the band did arrive in time. By about 30 seconds.) It ended with a surprise for me, too; Coral Jackson had organised a bevy of Brighton Bathing Belles, clad in bright turn-of-century costumes, to come onto the stage and make a fuss of the Guests of Honour. A really nice touch, I thought.

One final comment from Kevin Smith:

"But oddly, the feel of *Seacon '79* was *not* different; it was familiar. I felt at home. The feel was fannish and familiar, but there were lots of new people who fitted in and contributed to it. Legendary American fans and unknown British neos – I was meeting both for the first time – added enough vitality to break up the established rounds of British fandom without ruining its fannish ambience. It was great, I tell you! It was great."



"Maintaining the fannish ambience" with the cricket match on the beach, Britain vs Australia, handicapped slightly by a) shingles; b) 30-degree slope; c) plastic bat and ball.



'Entry of the Bathing Belles' during opening ceremony.

MEET THE CREW

This is the first in a series of feature articles that will introduce you to some of the *Interaction* crew. This is being done as a series partly so as not to swamp a single issue, and partly because not everyone is in post yet.

Each introduction is self-written so they'll not only tell you the facts, but the style and emphasis will indicate something of their personality.



ALICE LAWSON

My name is Alice Lawson. I am obviously on this committee because I am a slow learner, or a masochist. In the past I have been on a number of Novacon and Eastercon committees as well as a previous Worldcon. This time, just to make sure I learn my lesson once and for all, I have agreed to run the services division. If that don't do it nothing will. Despite being nervous, I am looking forward to the challenge. So that takes care of the masochist theory. Any questions?

BEN YALOW

I've been to over 500 cons, and worked on about a third of them, including most of the Worldcons for the last three decades. I've been a gofer, a con chair, and everything in between.

I've edited four NESFA Press publications, two of which were nominated for the Hugo Award.

I'm a member of NESFA, LASFS, FACT, and OSFCI, and a Director of SCIFI.

In my non-fannish life, I've been working as a programmer since the mid-1960s.



BJORN TORE SUND

KIM Campbell sent me an email in 1997. An invitation to join an email list about a UK Worldcon bid. I asked whether she had any idea what she was doing. "Yes," she said. I didn't run fast enough, and by the 1998 Worldcon I was manning a bid table with no idea of what had just happened.

I'm now head of IT and agent coordinator for our efforts outside the US and UK. My main goal as a member of the *Interaction* organisation is to improve my running skills for the next time someone claims they know what they're doing and want to run a Worldcon.



COLIN HARRIS

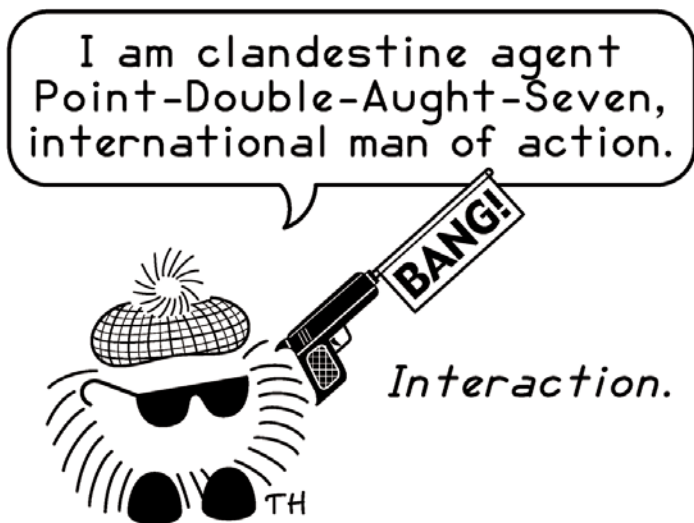
I've been going to conventions since 1984 and helping to run them since the early 1990s. A self-confessed programme junkie, much of my conrunning activity has been in the programme area, including three Mexican committee positions and running the literary programme for *Intersection* in 1995. As Vice-Chair this time around, I want *Interaction* to be professionally organised but still just as much fun for the staff as for the members. Oh yes, and in my spare time I have a job in IT...



JONATHAN JONES

Jonathan D. Jones aka Jonjo is 33, a Welshman living in the tranquil setting of a idyllic country village in Cambridgeshire located next to an MoD complex and a British Army Barracks where the peace and quiet of the English countryside is only shattered by the occasional sound of automatic gun fire, mortar rounds and low flying aircraft.

He reports enthusiastically that the three pubs in the village serve excellent real ale, much better than found in his native Cardiff. He works for the Networks Division for a telecommunications company, so don't mention your having problems with your telephone, Digital TV or Broadband services in front of him.



He has worked on a number of conventions from gopher to chairman and is Vice-Chairman of *Concourse*, next year's British National Science Fiction Convention (where he is due to be married to Sharon, his fiancée of seven years, by SF author and priest Lionel Fanthorpe).

He is guilty of being Chairman of the Welsh Science Fiction Association, and whenever the subject of a Welsh Worldcon is raised, he is quick in quoting the immortal words of Douglas Adams: "The mere thought hadn't even begun to speculate about the merest possibility of crossing my mind."



MIKE RENNIE

Mike Rennie aka 'Sparks' is probably one of the last true renaissance men. Scholar, soldier, swordsman, artist, musician, Machiavellian politician and lately father, he has been involved in convention running for over 13 years. Turning up at *Speculation* in Glasgow, he was registered by a certain Kim Campbell who just happened to hand the unsuspecting student a gopher badge with his membership. It's all been downhill from there!

Having been involved in several Glasgow based conventions over the years, Mike moved to York in a vain attempt to study towards a PhD. Unfortunately a Worldcon committee and a Unicon have helped him in the quest for displacement activities. His academic interests are perfectionism and stress. He also has a passing interest in the psychological effects of long distance space flight and the psychology of SF fandom.



PAT MCMURRAY

Pat McMurray is 40, married, and Irish living in London with several cats. He is mostly involved in conventions and he is very interested in convention history and memorabilia. He

works as a freelance problem solver; and is not a computer programmer or civil servant, though most of his fan-nish friends are. Along with Doug Bell he's currently a candidate for GUFF 2003, the Fan Fund to send fans between Europe and Australasia.



PAUL: ȮLDṘȮYD

I was introduced to fandom by Rog Peyton following a visit to Andromeda in the early 1970s. "Paul," said Rog, "you are just the sort of person we need to get along to conventions. Here's a membership form for Novacon. I'll take your membership when you pay for your books." Not that this was a hard sell or anything (hah!) but it was definitely a life-turning moment. Hardly before I was out of Andromeda I'd been press-ganged onto the next Novacon committee and introduced to the delights of afternoon committee meetings in the Tun on the first Thursday of the month...

I've lost count of the number of con committees I've served on: I've chaired Novacons and Eastercons, and was Co-ordinator of the 1987 Worldcon. Apart from attending Novacons I gafiated for around ten years in the late eighties and early nineties, but was then reinvented as a dealer helping Chris Donaldson sell her jewellery. Of course once that happened the lure of con-running was too strong, and I ended up as Co-ordinator of *Seacon 03* ... and Division Head for Programme and Extravaganzas for *Interaction*.



STEVE & SUE FRANCIS

At *Chicon 2000*, we were approached by Vince Docherty, who asked us if we would like to represent the *UK in '05* bid in the Midwestern US. We talked it over and agreed to do it, thinking that running a few parties and selling a few presupports would be

fun. Little did we know how this would all turn out! Very quickly, we were promoted to US agent coordinators, then administrators of the US bank account, handling all incoming US funds and paying all bills incurred in the US. Then it was decided that it would be much more economical to print and mail all *Interaction* publications in and from the US. So far so good, we have sent out PR 0, the Burns Card and Newsletter 1, and PR 1 is fast approaching. We guess we didn't learn our lesson from running the *Louisville in '94* bid a while back. Vince, someday...

We have enjoyed all of the new contacts we have made in fandom through our work with *Interaction*, and are looking forward to attending the convention in August of 2005.



VINCENT ḊȮCHERTY

A life-long fan and con-runner, he co-chaired the 1995 Worldcon in Glasgow and not having learned his lesson is doing it again in 2005, so watch out for the kilt. He is also involved in trying to reform the Hugos. Born in Paisley, Scotland in 1961, he was interested in SF, Space and Science almost from birth. (He blames the 1960s moon race and Gerry Anderson's *Thunderbirds*.)

After attending his first convention in Glasgow aged 16, he quickly became involved in running them. He ran the Strathclyde University SF Group (when not doing research in quantum chemistry) and was a Fan Guest at *Junicon*, *Concave* and the second SF week in Romania. He has lived in Glasgow and London (in the UK), Muscat (in Oman), and Groningen and currently The Hague (in the Netherlands), where his expanding book collection is contributing to that country's sinking below sea-level.



INTERPOLATION

“The Bit in the Middle”

Why This Fan Room Is Early

Welcome to the first issue of *Interpolation*, a four-page fanzine-within-a-progress-report about the Interaction fan lounge and fan programming.

This area of the convention is being run by the *Plokta* Cabal—**Alison Scott, Steve Davies, Mike Scott, Sue Mason, Giulia De Cesare** and **Steven Cain**. Most of you won't know who we are, so we've provided a handy guide on page ii. Since it's fully two years until the convention we're not yet sure what we'll be doing, where we'll be doing it, or what we'll be calling it. But there'll definitely be some programming, a social space of some kind, and a Free Press.

Of course, we can't possibly do this monumental task alone. We've already roped in **Claire Brialey** and **Mark Plummer** to provide us with a little *gravitas* (though to be fair, not in this fanzine). We also hope to be making use of the fine fannish talents of several of the convention's guests of honour. Other volunteers will follow; and if you're still reading at this point, they may even include *you*.



The Glasgow skyline is greatly enhanced by Sir Norman Foster's Armadillo

We've promised not to slag off Interaction at all in *Interpolation*, but on the other hand, we're supplying the publications supremo with camera-ready copy. So if there's something the Interaction board don't like, you'll be able to tell by the black bars over the text. And if [REDACTED] [REDACTED] doesn't like it, he can just go [REDACTED] [REDACTED] self.

The quickest way to give you some idea of our cutting edge working methods is probably to describe the circumstances in which this introduction is being written. Having just had a large lunch, we're sitting around Alison's garden with three Apple PowerBooks connected wirelessly to each other and the Internet. We're scoffing fudge and all editing the article at the same time using the power of Superfluous Technology. And Alison and Steve have drunk too much Pimms and will shortly be sound asleep.

Wanted: one ceiling. Height between 10ft and 14ft preferred. Apply to Box UK95. No timewasters please.

This *is* a fanzine, and we'd welcome your letters of comment (“locs” for short), which will be assumed to be for publication unless otherwise stated. We'd also be interested to see (short) articles. You can send them to us at locs@plokta.com.

Whither the Fan Lounge?

Why do you go to the Worldcon? To meet famous authors? To game? To go to programme items? To filk? To costume? To watch these things? Or, (and yes, we are getting to the point here) “to meet other fans from around the world

who you already know but have never met in person, or who you rarely see because they live five thousand miles away”? We think the fan lounge should primarily be a place for people who see the Worldcon as a gathering of the clans.

But how do you know people if you've never met them? Well, perhaps you send them your fanzine. Or they send you theirs. Or maybe you met online; you read their blog, or they're forever commenting on your LiveJournal. Or perhaps you've never had any contact at all, but you've heard dozens of stories about the time they threw a trouser press out of their hotel room window. We want the fan lounge to be a place where you can meet up, hang out and chat. And as we're fanzine fans, we hope to have the Means of Production, so that people can pub their ish right there in the room. And we're pretty sure there should be fannish games, such as knurdling and demonstrations of the Astral Pole. Perhaps also a trained osteopath.

But what else does a fannish area need? Views vary; so why not let us know yours?

This Bit is Known as the Colophon:

Interpolation is a production of *Plokta* Fan Lounges, a wholly owned subsidiary of *Plokta* Enterprises. We managed to produce the whole thing without once mentioning the word “viral”. Whoops. Well, without *twice* mentioning the word... you know what.

Text by Max, Steve Davies, Alison Scott and Mike Scott. Art by Sue Mason and Alison Scott. Daffy ideas by Giulia De Cesare. Sprog wrangling and cremation of copious quantities of meat by Steven Cain. Email us at locs@plokta.com.

So Who Are These People Anyway?

Since a Worldcon has around 6,000 members and *Plokta* has a circulation of around 250, we deduce that most of the people reading this progress report are not regular readers of the fanzine. So we thought you'd like a brief introduction to the Cabal.

Our first project together was FourPlay, the 1991 UK filk convention. Later, we ran Confabulation, the 1995 Eastercon (the British national convention). We then moved on to fanzine publishing and have produced 29 issues of *Plokta*, which has won two Nova awards and been nominated for the Hugo five times. Most back issues of the fanzine can be seen online at <http://www.plokta.com/plokta/>. Swirling around in the *Plokta* hive mind are the following subsidiary personalities:

Mike Scott: His better-known alter ego, Dr Plokta, is the Cabal's mad technologist, hatching plots to take over the world with his Orbital Mind Control Lasers. But he's feeling much better now. Used to be married to Alison Scott. But he's feeling much better now.

Alison Scott: Photoshop wizard and Cabal figurehead. Alison is the one who organizes the Cabal and tells us all what to do, although we're not sure why she

bothers, as we never pay any attention to her. Currently married to:

Steven Cain: The Cabal's shogi expert. Spends much of his time wrangling his and Alison's children:

Marianne (age 6) & Jonathan (age 3) Cain: The chief hindrances to the production of the fanzine, and subjects of an infeasible number of photographs.

Steve Davies: A man whose mood is crucially dependent on the amount of blood in his caffeinestream. Steve owns more computers than several FTSE 100 companies. Famous for saying "Humph" a lot. Married to:

Giulia De Cesare: The Cabal's visiting space-alien, Giulia originally hails from Tasmania, which we believe to be a small and eccentric planet several galaxies away from common sense or normality. Giulia is currently eyeing up a large number of kittens.

Sue Mason: The token grown-up of the Cabal, and the only member who has an existence independent of the hive-mind. Sue is one of the UK's leading fan artists, which makes her a useful person to have on a fanzine's staff, even if she is getting tired of drawing moose after only a decade. Sue was fan guest of honour at the 2003 Minicon and will also be fan guest at the 2004 Eastercon.

Tartan Tat #1

We understand that Interaction has been declared a tartan-tat-free zone, in reaction to Intersection's excessive *faux*-Scottishness. While we can understand and sympathise with this policy, we have decided to make *Interpolation* a safe haven for haggises, kilts, bagpipes, tam o'shanter, thistles, Nessie and other manifestations of the Pictish tourist industry.



Figure One: Flower of Scotland

Gadget of the Month

This issue's gadget of the month, in keeping with the SECC theme, is the armadillo bread-bin.



Suitable for storing bread, crisping salad, or housing eight programme streams at a 5,000 person convention, this useful device could formerly be obtained from www.wheredidyoubuythat.com—but unfortunately, it seems to be permanently out of stock.



[We're including real fan writing in these publications. To start us off, here's another UK fan, Max, describing her experiences of fandom online.]

Let Me Tell You How I Got Here

Mr Mitchell marked essays and oral exercises in a strange way: average was worth 10 and the better it was the higher it scored but there was no upper limit. I got 28 once. The talk that changed the direction of my life scored 13.

I haven't talked to Leighton Thomas in eleven years but I looked him up on Friends Reunited. He's a PE teacher now and I doubt he even remembers the day he talked about *Red Dwarf* in English class. I could email him, but I won't. I emailed other people I found on the site. After the cursory life updates and brief reminiscences, we had nothing left to say.

Anyways, he talked about the show, I watched the show and it was one of those things that spoke to me. A little obsession that generally comes along, endures for a few months and then disappears again. *Little Shop of Horrors* did that once (did you know they recalled the DVD when they put the alternative ending out without permission?) and so did Willy Russell's *Blood Brothers*. Years before it had been televisions of *The Adventures of Tom Sawyer* and *Chocky*.

The difference was there were other people raving about *Red Dwarf* and I found them. I didn't just find them, though, I took it much, much further. I followed it avidly and knew not only vast chunks of dialogue by heart, but all the inconsistencies and the fan responses to them. I didn't just join the fan club, I wound up co-running it. The writers knew who I was and all the dedicated fans; even those who didn't know me had most likely read something I'd written.

Only this isn't a story of a tiny taste of fame, it's the story of what led to what. I read odds and ends about the internet in the press. It was the mid 90s and the whole thing was just starting to take off to the extent that people knew what email was but didn't really understand the point of it. The best thing about the internet according to the trashier mags was how you could use punctuation to represent smiles to get your message across. The whole thing had already started to intrigue me and then I found out about newsgroups—more specifically about the *Red Dwarf* one. I tamed a techie or two and I got online. Best thing I ever did.

It's magic, you know. You have to hesitate to say "kids today" when you're not even thirty. It feels like a phrase for old timers. But really, kids today are growing up with this stuff around them and it's not going to sparkle like magic when they look at it. I can talk to people all around the world at the touch of a few buttons. It's instant communication with thousands of people. I always thought there was a touch of magic about the postal system—words on paper landing with people miles away, sometimes other countries and all within a matter of hours and this is the same but improved a thousandfold. It's big time magic. So many people, so much to say and so many places where they huddle in teeny groups and do it.

The first stop was alt.tv.red-dwarf. Then as the web took off I wandered somewhat and the next big thing was the Channel 4 website forums. I met people. Lots of 'em. Made a change. I didn't socialise a lot after leaving school. Never did a lot of it while I was there but the people I saw every day, even if they didn't understand me at all, were friendly enough for the most part and they padded out the imaginary List of Everyone I Know. When I got to play with the internet I met people I had things in common with and managed to forego the whole intimidation thing. Got cocky, maybe, felt a bit

superior to a lot of them. Well, did you see the people who arrived when they invented WebTV?

Meanwhile, though, fandom kept tapping me on the shoulder and whispering in my ear about its existence. The guy who'd been in charge of the *Red Dwarf* fan club at the start had probably mentioned it some. Maybe the *Chocky*/Wyndham/SF train of thought got going and led me in that direction one day. I don't recall, all I know is I always had newsgroups on the go—TV newsgroups, the urban legends place, stuff of local interest—and somewhere rec.arts.sf.fandom got added to the mix and pointed me all over the place at other little corners of fandom. I quit the superiority complex and went back to the mild intimidation for a while. Got over it and met some more people. Lots of them. The world of pub meets and conventions (real ones where you're not considered weird if you can't be bothered to queue two hours for an autograph) and silly fun.

Fandom found LiveJournal around a year ago. There were people there already, some of them fans but there was a big influx around then. More magic. Not when you tell it—when you tell it, it's just a bunch of people writing about their lives and reading about other people's lives and commenting on it all. When you experience it, though, it's bonding stuff, real community and a sense of everyone getting to know each other and putting up that old "we're all friends here" façade whilst simultaneously sparking five minor feuds over huge issues like real ale, electronic fanzines and how exactly the Worldcon ought to be run. Only ask around a bit—talk to the ones who got mugged about the support network, or the new couples that formed as a result of little more than having writing friends in common. Read the fanzines, the proper paper ones that were spawned by what some call the-abomination-that-is-LiveJournal and look at all the

people coming together in the outside world because they formed that community and friendship online. Ask them if it's frivolity and a timesink and nothing more.

I log on almost every day. I read the LiveJournals throughout the day. I look at the Memoryhole mailing list via the web. I keep up to date with uk.people.sf-fans and download rec.arts.sf.fandom for quieter times. I get a (roughly) daily digest of messages sent to the Trufen mailing list. I seek out *Ansible* online and I stay up to date with PNN. Familiar names travel between the different venues and out into the real world where I see them at conventions or SF meetings or parties. I made my best friends through this fandom thing and I'd have never even arrived without the online side of it all.

Friends Reunited doesn't do that. I have little left to say to the people I was at school with even though they were the backdrop to my life for years on end. There's magic online, fandom's all mixed up in it. You just have to know where to look. So it was that I met the *Plokta Cabal*, and they suggested I write about online fandom. And so it was that I wrote it down and thus concludes the story of how I got here.

—Max
Max@hawkida.com

URLs:

<http://www.plokta.com/pnn>
<http://www.livejournal.com>
<http://groups.yahoo.com/trufen>
<http://groups.yahoo.com/memoryhole>
<news://uk.people.sf-fans>
<news://rec.arts.sf.fandom>
<http://www.dcs.gla.ac.uk/SF-Archives/Ansible>

URGENT! We have found a secret stash of millions of Worldcon memberships which we need your help to export to the USA. For your assistance, we'll give you 20%. Just send your bank account details and N3F membership number to M Easterbrook, Box 419, Lagos, Nigeria.

Tartan Tat #2

The Interaction tartan tat policy has been re-communicated to us.



Figure Two: Vince Asserts his Authority

We've reluctantly closed down our safe haven. Instead, here's a recipe for **Tarte Tatin**.

300g puff pastry
 200g sugar
 100g butter
 2kg apples (peeled, cored & sliced)

Preheat the oven to 220°C (435°F).

Roll out the pastry to a 30cm disc 2mm thick and put it in the fridge.

Line a 26cm shallow tin with baking parchment. Spread the sugar evenly over it. Bake for 8 minutes until the sugar is caramelised and light golden brown. Add the butter and let it melt.

Fill the tin with the sliced apples (they must come up higher than the edge of the tin). Bake for 25 minutes.

Cover the tin with the pastry disc and bake for a further 20-25 minutes. Let it cool for 5 minutes and then turn it out upside down, so the pastry is now on the bottom.

Serve warm, with ice cream or crème Chantilly.

What's Sensawunda, Mummy?

Marianne had whinged a bit about visiting the Science Museum that day. But even before we'd got in through the door she was asking me to explain what the very first exhibit—airplane landing gear—was. As we entered the main hall she stopped dead in her tracks and stared at the object hanging from the ceiling. "That's from the London Eye!"

And then we walked through the space gallery, and Marianne was astonished that people have travelled to the moon. Looking at the Apollo 10 capsule and the lifesize model of a lunar lander apparently made out of turkey foil, even my critical religious faith in the moon landings began to slip a little.

In 1969 I was younger than she is now. The unquenchable sensawunda of journeys to other planets formed the backdrop to my childhood. All the things we imagined! And now here we are, in the future, and we have some of those things, but not all; and we have things we never dreamt of. Imagine: we finally made video phones and nobody much cares. On the other hand, 160 character text messages are unstoppably successful. There are no space colonies, nor even outposts; but on the train to Sheffield last week they served me a paella in a cast iron dish, complete with squid, mussels and langoustines. In 1969 we believed in moon landings, but I'm sure we never imagined people eating paella on trains.

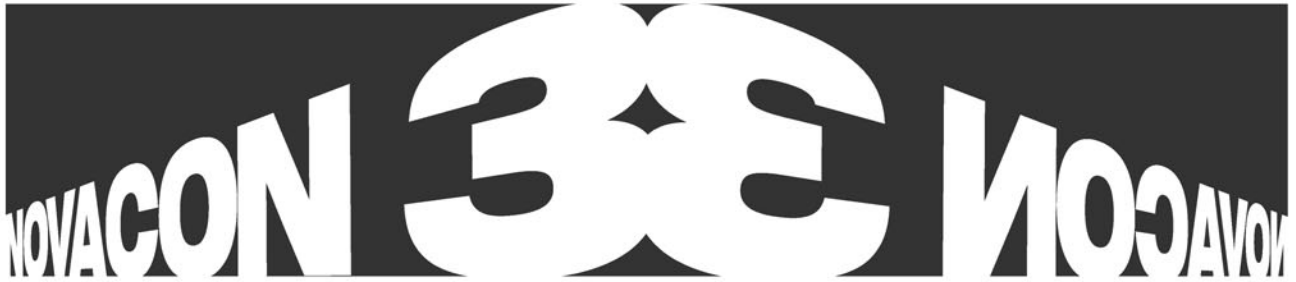
I've walked through the space gallery half a dozen times recently, on the way to somewhere else. But this time was different. I suddenly found myself looking at all these bits of implausible sixties tat again, through the eyes of a five-year-old. And I discovered that I am astonished that people travelled to the moon, in a way I never was before. When I was five, it was just one of those things that people did.

—Alison Scott

“And it was nothing like *Crossroads*, at all, really”

Ian McDonald, Guest of Honour, Novacon 32*

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A FAN'S A TO Z OF GLASGOW

by Ian Sorensen

A IS FOR ALBACON AND AWAY TEAM

Albacon was the name given to a number of conventions held in Glasgow in the 1980s and 1990s. Why call it *Albacon*? Well, the 1980 Eastercon (the British National Convention) was held in the Albany hotel, had an alb-tross for a logo and was the first Eastercon ever in Scotland, which was known long ago as Alba. Hence *Albacon*. I bet there are former *Albacon* committee members reading this who didn't know that. The Albany hotel is now a Holiday Inn, and the famous bar snacks of samosas and mini-pizzas are long gone.

Not so long gone is the Away Team, formed in 1989 by a group of friends who shared an interest in all things Star Trek. The Away Team was Scotland's longest running Media Sci Fi Group and held its last meeting just a few weeks ago.



B IS FOR BOSH, BANKS, AND BARKER

BOSH (the late and greatly missed Bob Shaw) was the Guest of Honour at Glasgow's second ever convention: *Faircon '79*. He always felt at home in a city where there were pubs that stocked over 180 different whiskies. So remember to try one or two in his memory, when you're at *Interaction*.

Iain M Banks is Scotland's top SF writer and has been at most of the conventions of the past many years, adding his own brand of dangerous fun to the proceedings. At the last UK Worldcon, *Intersection*, he managed

to resist trying to climb the 150 foot high crane outside the exhibition centre. Let's hope he manages to resist the challenge this time as well; you're not getting any younger Iain.

Jim Barker was Fan Guest of Honour at the first *Albacon*. Possibly the only man ever arrested because he wanted to enter a masquerade as a character from Harlan Ellison's 'Demon With a Glass Hand', Jim was renowned for his instant cartoons and prolific output. Now in semi-retirement he concentrates on building up his graphic design business, but expect to see him at *Interaction*, doodling on any uncovered flesh.

C IS FOR CENTRAL HOTEL, C.J. CHERRYH AND CONTINUUM

From 1982 the Glasgow conventions became too large for the Ingram Hotel and moved into the Victorian splendor of the Central Hotel – a huge, rambling structure attached to the train station. It has corridors that are so long that people arriving late for breakfast claimed that their room was in a different time zone – and were believed.

C.J. Cherryh was a very popular choice as Guest at *Albacon '87* where she added a new dimension to Guest of Honour speeches by bringing along her guitar. Two former Worldcon programme designers, as un-starstruck a pair as could be imagined, came away from a two hour discussion with her declaring that they had just had the best conversation of their lives. What C.J. thought of it is not known.

One of the many offspring from *Albacon* was *Continuum / Contagion*, a series of Star Trek conventions that ran in Glasgow every year until 2001. This sprang out of a group of raving Trekkies who'd gone to *Faircon / Albacon* for years and finally realized that they could run their own convention.

D IS FOR DOUGLAS ADAMS AND DR WHO

The first ever *Hitch Hikers Guide to the Galaxy* convention, *Hitchercon 1*, was held in Glasgow in 1980 with

Douglas Adams as GoH – possibly leading to the definition given for Glasgow in his book *The Meaning of Liff* as “the feeling of infinite sadness engendered when walking through a place filled with happy people fifteen years younger than yourself.”

Glasgow has a number of *Dr Who* groups who have contributed to local conventions but have yet to run one of their own, which is odd because Glasgow still has a number of old police boxes of the TARDIS variety scattered about its streets making it a natural mecca for Who-ies.

E IS FOR ELLISON

The saga of Harlan Ellison coming to Glasgow could fill many volumes. Suffice it to say that he was due to come over to *Albacon '84* but cancelled on four days notice, promising to come instead in '85 if we wanted him. We certainly did want him, if only to give him a doing for cancelling on us. Instead of wreaking violence on him ourselves, we took a more subtle approach and introduced him to Sue, who went home from the convention with him and is now Mrs. Ellison. But this didn't stop him from canceling once again in 1996 after talking David Gerrold into ably taking his place even though he was trying to meet his own publishing deadline.

F IS FOR FAIRCON

The first convention in Glasgow was called *Faircon '78* because it took place during the local summer holiday known as the Glasgow Fair Fortnight. James White was GoH and the venue was the Ingram Hotel. Over 100 people attended, which was amazing considering the first Progress Report sent out to anyone inquiring about the event didn't say that it was a science fiction convention nor did it give the dates that it took place. The following year *Faircon '79* had over 200 members, *Faircon '81* over 300 – at which point the Ingram Hotel's single usable room became woefully inadequate and *Faircon '82* was moved to the Central Hotel. After that Faircons became

Albacons and just kept growing until even the number of bedrooms in the Central couldn't really accommodate them.

G IS FOR GLASGOW

It is difficult for Glaswegians to write objectively about the city because they know too much about its rich diversity to attempt to capture the essence of the place in a few sentences. Glasgow from a convention goer's viewpoint is much easier to assess: it is simply the best city in which to hold a convention in Britain. The range of hotels and restaurants, the easy access by rail, road and air, the stunning countryside surrounding it – all make for a great convention site. Unfortunately, there is still the weather to contend with. In early August you can bake or freeze, but you will almost certainly get wet. Bring a brolly.

H IS FOR HARRY HARRISON, HOSPITALITY INN & HYPOTHETICON

Harry Harrison has been a Guest at two Glasgow cons and has attended many more – he even included a scene set in the Central Hotel in one of his novels. I'm told that he often mentions his experiences in Glasgow when making GoH appearances in other countries. What he says about me, while not exactly untrue, is definitely exaggerated.

The Hospitality Inn was the venue for *Speculation*, the 1991 Eastercon. Chosen because of the huge size of its function space it was disliked by many because it lacked the old world charm of the Central and because it had new world bar prices. Recent work on the hotel facilities mean it now boasts a modest health club, a stunning restaurant (Ghengis Khan's) and a 'yuppie' coffee bar, but it is still remembered as probably the worst convention hotel in Glasgow.

Hypotheticon was affectionately tagged as Scotland's other national convention. Held in the gap years between Albacons it was a relaxed convention run by a group of enthused nutters! They're actually very nice people, who ran an exceedingly good convention well remembered for its laid back and totally wacky programme.

I IS FOR INGRAM HOTEL, INVENTION, INTERSECTION

The Ingram Hotel was the venue for the first two Glasgow conventions and has hosted five in total. The hotel was later used as a set for the filming of *Faircon Strikes Back*, a movie made by local fans in 1981.

A tradition emerged of holding a small local convention in September whenever Glasgow hosted the national convention at Easter. So *Albacon 1* was followed by *Hitchercon 1* and *Albacon 2* was followed by *Invention*. Run primarily by students from the university groups Io and S4, it marked the first time erstwhile Worldcon chairman Vince Docherty got his hands dirty running a convention. He's not looked back since, but I trust he has washed his hands.

Vince's first Worldcon chairmanship was *Intersection*, the 1995 Worldcon and the first in Glasgow. That convention was given the moniker 'The Scottish Convention', much to the irritation of most Scottish fans, and a direct precursor to *Interaction*'s paranoia about Scottish Tat.

J IS FOR JOHN BRUNNER

John was the GoH at *Faircon '81* where he was a big hit with the fans but his dogs which had accompanied him were a definite miss with the hotel staff. As the creator of many infamous rhymes he was naturally delighted to judge the Vogon poetry competition, his only regret being not allowed to enter it himself. John's last convention was *Intersection*, sadly he died on the Friday and is still greatly missed by Glasgow fandom.

K IS FOR KAPP

Colin Kapp, author of the Unorthodox Engineers stories, was GoH at *Albacon 1*, but had never attended a con before. The committee was unaware of this and gave him no idea of what to expect, simply telling him he had to do a speech of around one



hour. This led to him stunning the attendees by delivering his talk whilst wearing a spacesuit.

L IS FOR LYON

Pete Lyon was Guest Artist at *Albacon 3* but he stopped doing fan art and dropped out of conventions shortly afterward. Either we upset him or he considered that he had reached the pinnacle of his career and decided to quit at the top. Come back Pete, we miss you.

M IS FOR MOAT HOUSE, MCCAFFREY, AND MOORE

The Moat House is the hotel attached to the Scottish Exhibition & Conference Centre (SECC), principal site for *Interaction*. It is a splendid building on the banks of the River Clyde and has comfortable public areas and bedrooms with luxurious fittings. It also charges a fortune for anything you take from the minibar in your bedroom.

Anne McCaffrey was a Guest at *Albacon '85* along with Harlan Ellison. The piece Harlan wrote about her for the programme book is priceless: "She murdered her first husband to gain control of his steamship line. For three and a half years she ran the most infamous brothel in Calcutta; a charnel house in which a British MP met his demise at the hands of a pair of Eurasian houris notorious as the only practitioners of the dreaded 'wolf trap' position. What no one knows till now is that she taught it to them!" And so on in the same vein for a couple of pages. Anne took it with her usual good grace and, in public, only threatened to kill him twice.

Alan Moore, Britain's top comics writer, was a Guest at *Albacon '84*. He was instrumental in persuading many of the dyed-in-the-wool SF bookworms that there was some literary merit in comics, if only ones written by Alan Moore.

N IS FOR NORMAN SPINRAD AND NAOMI MITCHISON

When Harlan cancelled on *Albacon '84* on short notice he sent his apologies and his good friend Norman Spinrad in his place. Norman was a splendid Guest, charming the fans

who had come to see Harlan and who were upset at his non-appearance. After a while he got fed up explaining why Harlan wasn't there and resorted to telling people that he really was Harlan, but in disguise.

Naomi Mitchison, famous for her SF book *Memoirs of a Space-woman*, very nearly wasn't asked to be Guest at *Faircon '82*. This was because when we looked up her address in *Who's Who* it said that she was dead! We thought it strange when she appeared on TV later that week so wrote to her anyway. She was thrilled to be asked and, although in her 80s, shamed us with her energy and drive. In particular she thought SF fans odd because all they did was sit and read: she wanted them to band together and become politically active. Today Glasgow, tomorrow the galaxy.

Q IS FOR QUID-TIMERS

The conventions of the 1980s were run by a core group of fans who retired from conrunning in 1988. They continue to meet socially and call themselves 'The Monday Club' and meet on Tuesdays. None of them, except young, impressionable Mark Meenan, are involved in Worldcons as they reckon that they deserve to go to a con in Glasgow without having to work for once.



P IS FOR PIE FIGHTS

In a moment of desperation prior to *Albacon '84*, looking for something different for the programme, someone suggested a custard pie fight. Eventually it appeared on the programme and so we had to go ahead and stage one using paper plates and shaving foam. Unfortunately, the foam ran out just before the Committee Vs Hotel Staff bout. Not to be cheated of their chance to thrash the SF weirdoes, the kindly chef went off to the kitchen and whipped up some real custard.

The incredible mess from that fight was matched only by the incredible smell from the protective tarpaulins a few days later after they had lain in a store room awaiting return to their building site. When *Albacon '91* was being planned the first item the committee wanted to revive from the old conventions was the pie fight: perhaps *Interaction* will be crazy enough to do the same.

Q IS FOR QUEENS ST

Glasgow has two main rail stations: Central for trains from the South and Queens St for trains from the North and East. Some con attendees have traveled to Glasgow via Edinburgh and found themselves at Queens St, then wandered into what is now the Millennium Hotel attached to the station and wondered where the con had gone. Such is the conditioning caused by too many years of staggering off a train at Central Station and into the Central Hotel.

R IS FOR RESTAURANTS

Glasgow is a big city and its inhabitants like to eat out, so there are restaurants of every kind. If you want Indian, Chinese, French, Italian, Greek, Japanese, even English and Scottish, they're all there for you. Just to confuse visitors wanting to try the traditional fish and chips, in Glasgow when you ask for a "single fish" they give you two fish. They also deep fry pizzas – not recommended if you have a delicate stomach.

S IS FOR SF SHOPS, STABLEFORD, SAXTON AND SALTHOUSE

Glasgow used to have half a dozen specialist SF book shops and another dozen comics shops. But with the move of SF into the mainstream most of what you need can be found in the plethora of high street book stores such as Borders & Waterstone's. Although for those special things there is still one specialized SF shop (Forbidden Planet) and a couple of comics shops. There are lots of second hand shops too, so you could fill your cases before hitting the dealers' room.

Brian Stableford and Josephine Saxton were the Guests at *Albacon '87* providing illuminating glimpses of the

differences between the writer of hard SF and the writer of imaginative fiction. I had the job of interviewing Ms Saxton at the end of a week in which she had given up smoking 60 cigarettes and drinking 20 cups of coffee a day. Next time I'll get an easy job, like a knife thrower's assistant.

Professor John Salthouse (Retired) was *Albacon's* favorite alchemist and destroyer of digestive biscuits in spectacular fashions. He even demonstrated the explosive qualities of Fairy Liquid detergent; something that I think even MacGyver would have been hard pressed to better. A man so popular they had to schedule two shows at *2Kon*.



T IS FOR TRANSPORT AND 2KON.

Transport may be a concern for some of you attending *Interaction*. But yes, the rumours are true: this time the train service will be running to the SECC from Central Glasgow and the hotel campus at the Anderson station. There is a regular bus service that operates whenever there are major events on at the SECC and due to new disability legislation this will have wheelchair accessible vehicles.

2Kon was the last (so far) Eastercon hosted in Glasgow at the Central Hotel in 2000. No millennium bugs, just lots of leaks, not enough beds and a programme centered on speculative fiction & Celtic history, which most of the hard-core science fiction fans hated, but everyone else had a great time!

U IS FOR UNDERGROUND

Glasgow's underground is very simple to understand. It goes in a circle, so you just get on and, when your stop comes round, you get off. When it was renovated in the 1980s the colour orange was chosen for the small trains that negotiate the tight tunnels under the city so it was dubbed by the tabloid press "the clockwork orange". But nobody in Glasgow uses this term.

V IS FOR VOGON POETRY

As you know, Vogon poetry is the third worst in the galaxy. Starting at *Hitchercon 1* in 1980, Glasgow conventions regularly challenged attendees to come up with even more awful poetry than the Vogons. This led to many near suicides and as many near lynchings as the audience got carried away with critical frenzy. On one occasion, attempting to broaden the scope of the event, a fellow musician and I entered a musical tone poem, me playing grand piano in G major, him playing accordion in C sharp minor. The audience rushed the stage and carried off my companion, and then they carried off the piano!

W IS FOR JAMES WHITE AND DON WOLHEIM

Jim White was the very first Guest at a Glasgow convention in '78 and we asked him to be GoH again for the '83 Eastercon. One of his Sector General

books is dedicated to the now defunct Glasgow SF group Friends of Kilgore Trout (FOKT), an honour of which Glasgow fans are exceedingly proud. He even created an alien classification FOKT to describe creatures who, when threatened, bunch together in a carpet-like group entity with a tartan pattern. Unfortunately, the more they join together, the lower their intelligence becomes.

X IS FOR XIIICON

XIIcon was the local September con run after the Eastercon in 1986. It was, as the name implies, the 12th convention run in the city, a total that has more than doubled since then.

Y IS FOR YEARLY CONVENTIONS

The unbroken run of SF conventions from 1978-88 ended when the *Albacon '88* committee couldn't work up any enthusiasm for another convention, so the yearly Glasgow convention story ended. It is com-

memorated by a seat in the local arts cinema sponsored by Glasgow SF Conventions 1978-88. A new generation of fans recreated past glories with *Albacon '91* and would have gone on to do more but a change of management at the Central Hotel made it uneconomical. Albacons were resurrected again in the late 1990s, following a peak in local fandom after *Intersection*. Hey, maybe we will see the fourth incarnation of the Albacon arising from the waters of the Clyde following *Interaction*.

Z IS FOR MARION ZIMMER BRADLEY

Marion was a Guest at *Albacon 3* where she was somewhat annoyed at the quality of research done to compile her bibliography. It was not that it was inaccurate, rather that it was too accurate and contained some 'adult fiction' that she had hoped nobody would ever discover was written by her.



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AN INTRODUCTION TO INTERACTION'S SITE & FACILITIES

THE SCOTTISH EXHIBITION AND CONFERENCE CENTRE (SECC)

Since *Intersection* in 1995, the Scottish Exhibition and Conference Centre (SECC) has seen major improvements to its facilities. No longer 'the Big Red Shed' – it is now a nice shade of grey – the most visible addition is the new Clyde Auditorium, referred to by everyone as 'The Armadillo'. This was designed by Sir Norman Foster of Reichstag and 'London Gherkin' fame. The Armadillo contains a 3,000 seat, state of the art auditorium, split over three levels. It comes fully fitted with all the AV and lighting tech we need and we will use it for both the big extravaganzas (Hugos, Masquerade etc) and major programme events such as Guest speeches. The new building also contains two other smaller meeting rooms for our use.



Clyde Auditorium seating seen from the stage.

Of equal importance for Worldcon, the SECC also now benefits from the construction of the Loch Suite, a set of 15 additional meeting rooms – yes, with ceilings! – including the 624 capacity Lomond Auditorium. Along with the additional 15 meeting rooms available in the interconnected Moat House Hotel and its large exhibition halls, the facilities at the SECC give us all the room we need to run a great Worldcon with multi-stream programming, dealers' room, art show, relaxation and fan spaces. Oh, and it comes with built-in water-fountains as

well – another addition that directly resulted from our feedback in 1995.

Further information about the Scottish Exhibition and Conference Centre can be found on its website located at www.secc.co.uk

GLASGOW SCIENCE CENTRE (GSC)

In 1995 we took advantage of the land on the opposite bank of the Clyde from the SECC to hold our post-Hugo fireworks display. That land, left empty following the 1988 Glasgow Garden festival, now houses the Glasgow Science Centre (GSC). This comprises three high-tech buildings, namely the Science Mall, an IMAX cinema and the 100 meter tall Glasgow Tower.

The Science Mall is the centre-piece of the complex, with four floors of hands-on exhibits, food, drink and other visitor facilities. Having seen several visits by fans groups we expect it to be very popular at *Interaction!*

The GSC IMAX Theatre contains a 350-seat auditorium housing the biggest screen in Scotland. We hope to be able to use the IMAX as part of our film programme.

At over 100 meters, the Glasgow Tower is an amazing addition to the Clydeside landscape. It is built in the form of a giant weather vane and in theory the whole building rotates (slowly) to follow the wind. When open and subject to clouds, the views



Loch Suite programme hall.



Aerial view of SECC & GSC.

are stunning and you can see to the Highlands. Unfortunately, the tower has spent most of its time so far closed for maintenance – the perils of new technology! Still, open or closed, the Tower will add to the SFnal ambience of our site!

ONSITE HOTELS

In 1995 we had only the Moat House Hotel available onsite, (many of you may remember the black tower from *Intersection*), and it remains a landmark in the surrounding area. We now have three onsite hotels.

The Moat House is essentially unchanged, apart from an above ground link between its function rooms and the Armadillo. The Moat House is a 4 star hotel with 283 rooms and extensive function space. We expect to run some programme activities in it as well as using the accommodation. We do not expect to run official parties here, however there is likely to be a convention social space including a cash bar, open till the small hours.

The mid-price City Inn opened a few years after *Intersection* and is located on Finnieston Quay just across the car park from the SECC complex. It has 164 rooms. It has an excellent (and award-winning) City Café restaurant and great views of the river. The City Inn also has a few small function rooms which we may use for non-programme activities.

The Campanile Hotel will open shortly, near to the City Inn. It has 106 rooms at budget prices, a bistro and some function rooms.

Taken together, and allowing for the higher room allocation we have achieved at the Moat House this time, we will be able to accommodate almost 1,000 of our members on the main site for *Interaction*, compared to less than 500 in 1995.

In addition to the onsite hotels, however, we will also have high quality University apartments (rooms with separate keys and en-suite facilities) nearby and hotels in a range of prices in the city centre. Given the great increase in hotel capacity in Glasgow since 1995 we will aim to provide accommodation in clusters of hotels, especially the hotels where official parties will be held.

ACCOMMODATION PARTNER SELECTED

Following a very competitive tendering process, *Interaction* has signed a contract appointing Infotel as our accommodation management partner. Infotel will work closely with us to secure the best possible rates and terms from our preferred list of hotels and other accommodation providers and will handle all accommodation bookings for the event itself.

The service offered will include an online booking system, enabling members to browse through the wide range of accommodation available, check availability and obtain real-time

confirmation of their preferred selection. Bookings will also be possible via a dedicated telephone line, fax and by letter.

Infotel will provide a one-stop-shop for all of *Interaction's* accommodation requirements including low cost university rooms, bed & breakfast as well as a full range of hotels from 3 to 5 star. Support can also be given for travel and accommodation outside of Glasgow, before and after the Worldcon, and with tours across the country.

Infotel's web site can be found at www.infotel.co.uk

BOOKING YOUR ACCOMMODATION

We will launch the accommodation booking service earlier than normal, with the commencement of the service on 1st September 2004 – to coincide with the 2004 Worldcon, *Noreascon 4*, and the September Tun in London.

Accommodation booking forms will be distributed with PR2, which will be mailed in July 2004. Representatives from Infotel will be attending *Noreascon 4* to assist in the booking of accommodation and to answer any enquiries that members may have about the service.

Don't worry if you are not attending *Noreascon 4* as the online booking facility, together with the telephone, fax and letter service will all be launched simultaneously. The early mailing of PR2 has been specifically designed to ensure that postal bookings can be submitted in good time for the launch of the service. Bookings received prior to 1st September will be collected and held by Infotel so that all members receive equal treatment when the service goes live.

Tolkien 2005

The Ring Goes Ever On

Celebrating 50 Years of *The Lord of the Rings*

11-15 AUGUST 2005, ASTON UNIVERSITY, BIRMINGHAM, ENGLAND

The Tolkien Society and partners are arranging a five-day conference to be held in the city of Tolkien's childhood. For booking details <http://www.tolkiensociety.org/2005/>

Programme of Events to include: Lectures and Panels, Evening Entertainments, Dealers Room, Art Show & Auction, Quizzes, Video Stream, plus Tours of Tolkien's Birmingham.

Themes:

Art and Illustration
 Authors responding to Tolkien
 Dramatisation and film adaptation
 Translation
 Philology and The Languages of Middle-earth
 Ecology and Environment
 Ethics, Power and Conflict

Popularity and the legacy of Tolkien
 Characterisation and narrative
 The Inklings
 Tolkien on the Internet
 Tolkien and recent fantasy literature
 Tolkien in literary theory and cultural studies
 Tolkien and War



DEALERS ROOM, ART SHOW & EXHIBITS

Since winning the bid last year we have received a number of requests from dealers, artists and exhibitors registering their interest and requesting information.

Interaction will indeed have a dealers' room, art show and exhibits. For convenience these will be managed in a single organisational Division we call Exhibits.

The Exhibits organisation isn't in place yet but at this time we can state the following:

Dealers and Artists will be located in a large exhibition hall in the SECC (currently planned to be Hall 5).

Exhibitions, fan tables, daytime catering and some other convention functions will also be located in an SECC exhibition hall (currently planned to be Hall 2).

We expect to appoint an import / export agent to assist / handle the transporting of material to and from Glasgow and with duties / taxation.

We will be issuing more information on the dealers' room and art show in stages. In each case, we expect to issue an initial one page information sheet towards the end of 2003, with full information packs being available during 2004.

In the meantime, please send any requests for information or expressions of interest to info@interaction.worldcon.org.uk or to our main office postal addresses in Sheffield. We will keep these on file until the Exhibits organisation is in place, at which time the managers of the dealers, art show and exhibits areas will respond.

PROGRAMME

A very long time ago, back when Tony Blackburn was still a Radio 1 DJ rather than a cult celebrity, I remember him reading out the weather forecast. He said "Today will be; there will be some with a chance of later." In other words: we were going to get weather and British

weather at that. The current state of the *Interaction* Programme can be summed up in much the same way. You'll get everything you expect to get from a Worldcon – but a European Worldcon.

There is very little else we can say about the programme at this stage. As markers for what you can expect, we are working on the following:

Apart from the usual 'spectacular' events such as the Hugo Awards and Masquerade, we will be staging the latest production from *Reductio ad Absurdum*, the infamous travelling theatre group.

We intend that the programme should reflect the diversity of European SF, and to this end we are this year also bidding to be the 2005 Eurocon.

We hope that one of the highlights of the main programme will be a track principally organised by Dr. Farah Mendlesohn of the Science Fiction Foundation.

There will be the usual tracks dedicated to literature, science, and film / TV.

There will be a full Fan programme, organised by the Plokta Cabal (see the centre pages).

We will organise a series of workshops that provide an opportunity for attendees to discuss their favourite books with the authors.

We will of course be exploring the work and careers of our Guests of Honour in detail, and there will be keynote talks or interviews with all of them.

This is of course only a taster for the content of the Programme. There will be many more details in future Progress Reports.

PUBLICATIONS & PROMOTIONS DIVISION

Let me start by welcoming you to PR1, the first of four Progress Reports that this division will be producing in the run up to the convention itself. But as you can gather from the title, this is not the only active role in the division which is responsible for:

Pre-Convention

- Pre-Convention Publications (PRs and Newsletters)
- At-Convention Publications (Souvenir Book, Pocket Programme, etc.)
- Website
- Merchandise
- Advertising
- Flyers & Posters
- Convention Activities (Parties, Con-desks, etc)
- Agents Network
- Press & Media Relations
- Sponsorship

At-Convention

- At-Con Newsletter
- Press Office
- Print Facilities
- Convention Photography

As you can guess the Division is very active at the moment, and will be right through to the end of the convention, and a little beyond. We have recruited editors for this PR (thank you, Jan), Newsletter 2 and the Souvenir Book, but we have many more publications that we need to find editors and writers for. We also need to expand the number of staff in the promotions section of the Division, with people involved with everything from placing advertisements in fan and professional publications to finding and liaising with locations for the placement of leaflets and posters.



Finally we have started producing merchandise for the convention; a limited set of mugs were produced in the spring along with a simple bookmark. The mugs won't be available at *Torcon*, but we hope to bring along a selection of bookmarks and a range of locally produced T-shirts of varying sizes.

If you're interested in any of the areas of this division, or want to know more about anything we do, please email us at: publications@interaction.worldcon.org.uk

SERVICES DIVISION

All pre- and at-con services will be held together in a single organisation called the Services Division. Whilst responsibility and accountability for member and staff service issues rests with the operational area, the Services Division's role is to ensure a consistent, co-ordinated approach. We will also provide a focal point for disseminating service information.

Key personnel have already been placed in some of the vital areas, with others being positioned as and when we find the right individuals. Within the Division at the moment the areas of Pre-registration and Finance are already very busy and, almost certainly, activity will increase up to and including the convention. For the remaining areas within the Division the convention itself will be the busiest time with lots of work going on between now and then in preparation. Further updates will be issued as we go along.

The areas that have been included within the Services Division will be:

Member Services, including:

- Pre-Registration & Office
- At-Con Registration
- Disabled / Electrical Eggs
- Sales to Members
- Information Desk
- Childcare

At-Con Services, including:

- Operations:
 - Security & Stewards
 - Communications
 - Secure Stores
- Volunteers

Staff Services, including:

- Staff Lounge
- Gopher Hole
- Logistics

Finance Admin

Admin support for UK and International Agents

If you are interested in either working in, or want to know more about any of the areas above, please get in touch.

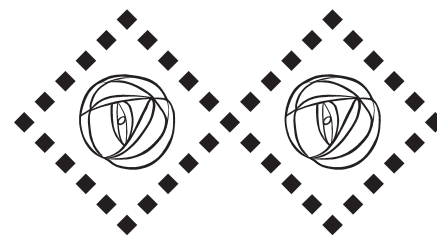
LOST SOULS

There follows a list of members who we have unfortunately lost touch with. If you know any of them, please ask them to contact us at our US or UK contact addresses or via email (our preferred option) to: memberships@interaction.worldcon.org.uk

Karen Angulo	USA
Stephen Geoffrey Beare	USA
Carl Campbell	USA
Iain Delaney	USA
Patrick M. Evans	USA
Ann Griesel	USA
Virginia Johnson	USA
Joan G. Juozenas	USA
Vincent Linebarger	USA
Justin Lloyd	UK
Bob Matthews	USA
Tim McGrain	USA
Danny McGrath	Canada
Bjørn Myklebust	Norway
Tom O'Dell	USA
Mariela Ortiz	USA
Catja Pafort	
Johannah Playford	
	Rep. of Ireland
Justine Raimondi	USA
Jonathan Sheps	Canada
Lennart Staffin	Norway
Louise van Gaal	Australia
Erica A. Walker	USA
Aaron Yorgason	Canada

There are also a number of other people who we would like to speak to, in order to resolve some administrative queries. If you are on this list, please can you contact us via our email address: memberships@interaction.worldcon.org.uk

Daniel Appleman	USA
John DiPalermo	USA
Bill Farina	USA
Doug Faunt	USA
Robert Hodgkinson	UK
Lutz Kuech	Germany
Susan Mohn	USA
April Reed	USA
Jennifer Vancil	USA
Yukie Yasui	Japan



GETTING IN TOUCH

Interaction operates from a primary office in the UK with a secondary office in the US. Our main contact addresses are:

Interaction
379 Myrtle Road
Sheffield
South Yorkshire
S2 3HQ
UK

and

Interaction
PO Box 58009
Louisville
KY 40268-0009
USA

You can also reach us at the following email addresses (more will be added as we get closer to the convention):

memberships@interaction.worldcon.org.uk for queries about memberships, member status, payments and publications delivery;

coa@interaction.worldcon.org.uk specifically for Change of Address notifications;

finance@interaction.worldcon.org.uk for financial and payment issues;

volunteers@interaction.worldcon.org.uk to volunteer to help us out;

advertising@interaction.worldcon.org.uk to talk to us about advertising in our publications;

merchandise@interaction.worldcon.org.uk for enquiries and orders for *Interaction* merchandise;

press@interaction.worldcon.org.uk for press information;

webmaster@interaction.worldcon.org.uk for issues relating to our website

info@interaction.worldcon.org.uk for all other and general queries.

INTERACTION MEMBERSHIP LIST AS OF 23 JUNE 2003

A390 ½r	A384 Barber, Rebecca	A381 Boutin, Peter	A1561 Carl, Paul	A870 Cotter, Del
A1060 Aahz	A1537 Barberio, John	A712 Boyce, Michelle	A714 Carleton, Gordon	A1701 Cousens, Marie
A656 Abramowitz, Alyson L.	A321 Barkley, Chris M	A452 Boykin, Jacky	A1544 Carlson, Roberta L	A1740 Couzens, Gary
A647 Achorn, Brett	A657 Barnes, Joyce	A1811 Braatz, Thomas	A392 Carlson, Vivian	A322 Cowan-Barkley, Naomi
A489 Ackerman, Eve	A1543 Barricklow, Carolyn R	A1798 Bradley, Jill	A1530 Caroline	A1364 Cowie, Jonathan
S1155 Ackroyd, Justin	A705 Barton, Andrew	A1797 Bradley, Phil	S913 Carroll, Liz	A1370 Cox, Cardinal
A23 Adams, Andrew A.	A1885 Bass, Diana Joan (D.J.)	A1017 Braithwaite, Michael	S1173 Carruthers, Johnny	A614 Coxen, Tammy
A463 Adams, Pam	A594 Bate, Gabby	S972 Brandshaft, Richard	S977 Casement, Suzi	A830 Cravens, Cynthia Yarrow
A263 Adkins, Sue Ellen	A561 Bateman, Gary	A838 Branscombe, Mary	S1174 Casey, Coreen	A1841 Cronholm, Thomas
A186 Adler, Adina	A1606 Bates, Graham	A1372 Breadner, Alex	A1669 castro, adam-troy	A1644 Cross, Doug
A1655 Ads	A605 Bates, Kenn	A1220 Breen, Potiphor	A1670 castro, judi b	A260 Crossman, Don
A466 Aeropagan	S1160 Batson, Allen	A107 Breidbart, Seth	A1007 Caswell, Dennis	A718 Crutcher, Jerry
A334 Agee, Joseph	S1161 Batson, Barbara	A1551 Breitsameter, Florian	A1405 Cathy	A1455 Cuddles
A193 Agin, Gary	A1836 Battye, Sandra	A213 Brennan, Elaine	A234 Cavin, Bill	A1694 Culpin, Rafe
A1514 Agnew, J.M.	A70 Baty, Kurt	A1417 Brett-Surman, Kimberly	A235 Cavin, Cokie	A1510 Cushion, Alastair
A335 A'Hearn, Kymba	A1546 Baugh, Michael	A1416 Brett-Surman, Michael	S177 Cawthorne, James	A152 Cyrus, Raymond C
S1156 Ahsh, F L	A1547 Baugh, Susan	A869 Brialey, Claire	A546 Cecil, Ann	A1599 Daecabhir
A1520 Aitken, Russell	A629 Baum, Allen	A438 Brick, Barrett L	A1790 Ceri	S939 D'Alessio, Angelo
A533 Aldridge, Arthur	A1821 Baxter, Stephen	A429 Brickner, George	A674 Chalker, David	S938 D'Alessio, Charlene
A993 Alivojvodic, Robert	S1144 Beasley, Sally	A549 Bridges, Dana	A675 Chalker, Jack L.	S1137 Dallman, John
A1742 Allan	A476 Beattie, Linda	A550 Bridges, Gregory	A715 Chalker, Steve	A1736 Daly, Julia
S1774 Allcock, Lissa	A1684 Beattie, Alan	C903 Bridges, Kestrel	A716 Chapek-Carleton, Lori	S244 Damesick, Mike
S1775 Allcock, Philip	A658 Beck, Christine	A161 Briggs, James M	A1657 Chapman, Philippa	S1519 Dan The Man
A575 Allen, Deborah M	A708 Beck, Patricia J	S1169 Brilliant, Morgan S	A1658 Chapman, Rachel	G8 Dana, Gail I
A336 Allen-Diamond, Rebecca	S911 Beck, Tom	C895 Brin, Ariana	S285 Charlton, Ash	S1086 Dane, Bruce M
A1802 Allery, Charlie	A624 Becker, Tom	C894 Brin, Benjamin	S992 Chauvin, Cy	S1087 Dane, Michelle Do
A32 Allwood, Paul	A1554 Beckers, Frank	A645 Brin, Cheryl	A1015 Chee, Philip	A225 Dann, Michael
A1818 Altair Quarong	S1068 Begley, Laura	A473 Brin, David	A543 Chen, Elsa	S1184 Darden, Anna
A464 Alves, Carol Ann	S1067 Begley, Ted	C904 Brin, Terren	S1175 Child, William	S39 Darragh, Al
A465 Alves, Jim	A872 Bell, Doug	S1406 Brind, Mike	A239 Childress, Sandra	A719 Dashoff, Alan
S1157 Ambrose, Arlene	A709 Bellingier, Michael	A660 Briskman, Darin	A380 Chisholm, Walter Scott	A146 Dashoff, Joni
S1158 Ambrose, Chris	A243 Bellingham, Alan	A1784 Broadribb, Tim	S309 Chism, Kris	A145 Dashoff, Todd
A1721 Ameringen, Brian	A137 Bemis, Judith C	A1699 Brooks, Chris	C1792 Chloe	A120 Daugherty, James Stanley
I1722 Ameringen, Meriol	A519 Bender, Ria	A105 Broomhead, Ann A	S1887 Cholewa, Michal	A119 Daugherty, Kathryn
A1680 Amies, Chris	S361 Benford, Gregory	A1374 Brown, Ben	S1891 Cholewa, Piotr	A1568 D'Auria, Adam
S1424 Amsbury, Clifton	A437 Benner, Kay	A713 Brown, Charles	S951 Christensen, Emily	A114 Daverin, Bob
A467 AmyCat	A1056 Benoun, Sherri	A1369 Brown, D J	S1831 Christian, Flick	A115 Daverin, Brenda
A1635 Andersen, Rolf Christian	A196 Benson, Thomas	A1373 Brown, Flis	A1601 Christiansen, Olav M.J.	A700 Davidson, Howard L.
S1036 Anderson, Claire	A1162 Bentley, Alice	C906 Brown, Grant	A1762 Christine	A1454 Davies, Huw
S1026 Anderson, Dave	C1901 Bentley, Marty	A661 Brown, Jordan	A144 Chrystal, Ewan	S1185 Davies, Steve
A1565 Anderson, Jim	A1163 Bentley, Michael Brian	A662 Brown, Kim	S1084 Citrak, Becky	S1870 Davour, Andreas
A1560 Anderson, Leah	A710 Berg, Carol	A609 Brown, Phylis S.	S1083 Citrak, Micheal	S1869 Davour, Anna
A701 Anderson, Lynn	A34 Berg, Johannes Henrik	S1892 Brzezinska, Anna	A610 Clancy, Gerry	A638 Dawe, Martyn
A1872 Anderson, Tom	A191 Berger, Theresa	S1894 Brzozowska, Blanka	A393 Clark, David W.	A377 Day, John
A1524 Andrew	S1164 Berkwits, Jeff	S1895 Brzozowski, Tomasz	A1687 Clark, Neil	A1744 Day, Robert
A1529 Andrew	A602 Berlant, Joseph T.	A811 Buchanan, Ginjer	A1505 Clarke, Paul	A462 Dazzo, Genny
S1398 Andrews, Craig	A1803 Bernardi, Micheal	A889 Buckley, E.D.	A565 Claypool, Gavin	A721 De Candido, Keith R A
A824 Andrews, France	A383 Bertke, Andrew	S286 Budge, George Sinclair	A446 Clifford, Robert J.	S1186 De Cesare, Giulia
S272 Angelus, Tonya	A1348 Best, Monika	A208 Bumby, Margaret	A445 Clifford, Ruie Lue	A1187 De Guardiola, Susan
A166 Anglemark, Johan	A203 Beth	A531 Burdick, Bruce S.	S1176 Cmar, John M	A1597 de Vries, Jetse
A1719 Anglemark, Linnéa	A1426 Betschke, Sabina	S1170 Burgard, Jill	A863 Coates, Elaine	A92 De Weerd, Peter
A1555 Angus, David	A1393 Beychok, Tina	A288 Burley, Brian	I1381 Coates, Ethan	S1817 Dean, Lawrence
A1387 Annan, Stuart	A316 Beyke, Sherri A	A1716 Burns, Bill	I1382 Coates, Joel	A1796 Debaser
A379 Annie	A1378 Bill	S1171 Burns, Laura A	A79 Cobb, Nancy L.	S1375 Deighton, Jack
S1329 Anthony, Mary Ann	A711 Bilmes, Joshua	A36 Burns, Mary	A580 Cobley, Mike	A699 DeLaurentis, Linda
S337 Appelman, Daniel	C1897 Binczyk, Adrian	S1142 Burstein, Michael A.	A1177 Cochrane, Eddie	A72 Denebeim, Jay
A1428 aRJay	A1896 Binczyk, Arkadiusz	S1141 Burstein, Nomi S.	A1734 Cockburn, Paul F	A116 Deneroff, Linda
A180 Armstrong, Andrew Stewart	S35 Birkhead, Sheryl L.	S1052 Bushyager, Linda	A1396 Codi	A937 Denice
A641 Armstrong, Helen	S1143 Bisenieks, Dainis	S1053 Bushyager, Ron	A224 Codina, Jorge	S1626 Denis, Sylvie
A590 Atkinson, Thomas G.	S1165 Bishop, James Daniel	S1172 Buzzard, Thomas G	A1178 Cohen, Peter	A103 Dennett, Gay Ellen
A385 Atlas, Alia	A839 Bisson, Simon	A1140 Bynum, Diana L.	A296 Cohen, Sandy	S1188 Dennis, Jane A
A947 Atwood, Bonnie	S1166 Blackman, Mark L	A293 Cady, Chuck	A482 Cole, Anita L	S1189 Dennis, Scott C
A946 Atwood, Ted	S1167 Blackwood, Diane	A294 Cady, Tasha	A344 Cole, Larry	A1027 Dern, Daniel
A1145 Aul, Billie	S1168 Blackwood, Robert	I909 Cain, Jonathan	A441 Cole, Susan A	A579 Des Jardins, Steven
A1726 Auntie Christ	A475 Blars	C908 Cain, Marianne	S1179 Coleman, Gaines	S1091 Deviny, Cassandra
A33 Austin, Margaret	A1715 Blindpew	A875 Cain, Steven	A1589 Collings, Julie	A1442 Devney, Bob
A1686 Axelsson, Torbjörn	A451 Bliss, David	A886 Cal	S1180 Collins, Gerald L	A376 Diamond, Robert
A1054 Axler, David	A1446 Bloech, Dietmar	A1471 Caldwell, Dan	A717 Collyer, Noel	S1191 Diaz, Brian
A702 Babcock, Karen	A1447 Bloech, Karin	A1542 Calhoun, Jeff W	A439 Colson, Lars	A1837 Dick, Melissa A
A282 Bacharach, William	A912 Blog, Gary S.	A391 Callahan, Chris	A1085 Conder, Cary Anne	A722 Dickinson, Jules
A1882 Bacon, James	A382 Bloom, Elaine	A1673 Cameron, Alistair	A577 Connell, Byron	A698 Dietz, Frank
A228 Baden, Chaz Boston	A71 Bloom, Kent	S847 Campbell, Evan	S952 Connell, Karen	A395 Diggs, Patricia A
A229 Baden, Lynn V.	A440 Blute, Mary-Rita	A891 Campbell, Paul	A576 Connell, Tina	S1081 Dilligan, Tom
A432 Badger, J	A189 Boardman, Andrew	A1522 Campbell-Jewett, Madeleine	S1062 Conrad, Cheryl Whitmore	S1192 Ding, Carolyn S
A587 Bahm, Margene	A1550 Bobby	A1866 Canavan, Trudi	S1063 Conrad, Phillip	A1662 Dinkin, Lee Anne
A1431 Bailey, Mark	A581 Bobo, Scott	S957 Cantor, David A	S241 Conwell, Gloria	S1077 Dix, Jody
A703 Baird-Kerr, Andrew	A1659 Boekestein, Jaap	A694 Capes, Eileen	A378 Cooksey, Laura	A21 Docherty, Vincent
A704 Balen, Henry	S1082 Bogstad, Janice	A84 Capewell, Diane	S1181 Cooper, Brenda	S1193 Doctorow, Cory
A474 Ballowe, Chris	A1667 Bontes, Dirk	A24 Capewell, Stuart	A37 Cooper, David T.	A140 Domitz, Laura
A204 Balter, Gerri	A1506 Boothby, Clare	S1055 Caplan, Jack	A1409 Cooper, Jane	S1058 Donahue, Michael
A1065 Banham, Clare	S1850 Bortel, Krzysztof	A1874 Captain	S1182 Cooper, Karen	A1526 Donald, Elsie W.K.
A1066 Banham, Kim	A97 Botwin, Mitchell	A430 Card, Peter	A38 Cooper, Stephen R.	A503 Donaldson, Chris
S1159 Bantz, Jonni	S932 Botwin, Seth	A1138 Copeland, Jeffrey	S1138 Copeland, Jeffrey	A138 Donewitz, Ira
A317 Barbarian, Thirdworld	A488 Boucher, Stephen	S1183 Cote, Paul A	S1025 Cote, Susan J.	A723 Dormer, Paul
	A278 Bourget, Robbie	A291 Carl, Lillian Stewart		S1194 Doroschenko, Leo

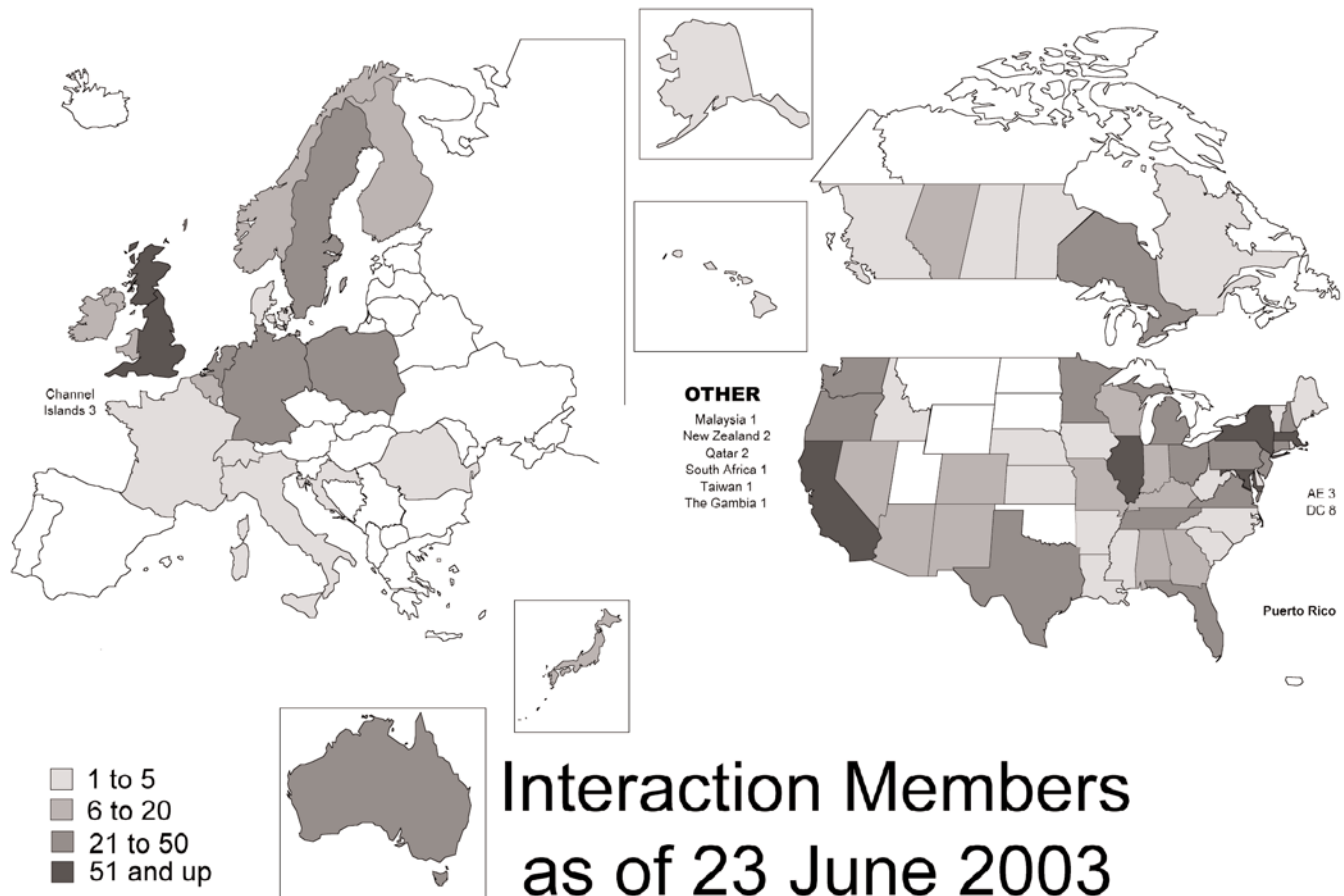
A859 Doty, Michelle	A855 Finch, Sheila	A314 Goodman, Sarah	A622 Hepperle, Robert	A1675 Jobob
S1078 Dougherty, Greg	S1133 Finklestein, Ed	A552 Gordon, Marc	A818 Herman, Judith	A1445 Joe
A1003 Dougherty, Peter	A652 Fire	A866 Gordon, Niall	A1624 Hermanns, Frank	A1692 John Boy
S1401 Dougherty, Robert	A1805 Fischer, Birgit	A1676 Goudriaan, Roelof	A1625 Hermanns, Magdlen	A861 Johnson, Erik
A724 Douglas, John R	A1362 Fisher, Mike	A470 Grasshopper	A592 Herrup, Mark	A1772 Johnson, Jeremy
A1751 Dowling-Hussey, Tara	A187 Fisher, Naomi C.	A164 Gray, Angella	A1232 Hershey, Allison	S920 Johnson, Robin
A1713 Dr Bob	S945 Fitch, Don	A163 Gray, Michelle Margaret	S919 Hertel, Lisa	S25 Jones, Jonathan D.
A628 Dr Dave	S1209 Fitzsimmons, Catherine	A1717 Gray, Roy	S965 Hertel, Mark	A921 Jones, Lenore J
A1583 Drake, John	A373 Flanagan, James	A369 Gray, Vickie	A496 Herz, Melanie	A633 Jones, Marsha E.
S997 Drapeau, Donna	S1210 Flanagan, Sally R	S1225 Grayson, Ashley	A695 Hewett, Kevin	A367 Jordan, Erin
A125 Drummond, Douglas	A372 Flanagan, West	S1226 Grayson, Carolyn	A1697 Hewett, Rick	A366 Jordan, Karen
S1764 Dryden, David	A431 Flatt, Brian	A210 Green Jr., Ralph	A1632 Hiley, Michelle	S1126 Josserrand, Earl
A676 Drysdale, David Kennedy	A1595 Fleissner, Dimitra	A1825 Green, Ann	A1631 Hiley, Paul	S1090 Judd, Struan
S948 Duarte, Fred	A1594 Fleissner, Peter	S1438 Green, Deborah	S1222 Hilgartner, Beth	A1695 Judi
S1136 Duck, Darien	A601 Fleming, Virginia	S1227 Green, Eleanor	A1851 Hills, Greg	A1139 Judy
A509 Ducommun, Pascal	A563 Flentke, George	A732 Green, Jon B	A202 Hinz, Colin	A448 Juozenas, Joan G.
S1338 Dungeate, Pauline E.	A812 Flood, Patricia	A1824 Green, Steve	A428 Hipp, Nicolas	A621 K.
A571 Dunn, Stephen	A1857 Flyktman, Virpi	A567 Gregory, Hugh S.	A403 Hipp, Scott	A1412 Kachurek, Sandy
A468 Dupree, Joseph H	S1132 Flynn, Dr John L.	A1637 Grehan, Peter	A1653 Hirsjärvi, Irma	A650 Kahn-Landan, Michelle
S1195 Durgin, Nancy	A478 Flynn, George	A1400 Grimes, Ken	A1410 Hise, Jan	A211 Kalisz, Frank
A725 Duval, Chris	S1212 Foss, Connor	A733 Gross, Merryl	A1411 Hise, Tom	A212 Kalisz, Millie
A726 Duval, Kathryn	S1213 Foss, Janice	A1752 Grover, Steve	A171 Hitchcock, Chip	A405 Kare, Jordin
C902 Duval, Yossi	S1214 Foss, Rebecca	A600 Grubb, Michael	S1089 Hite, Vicki	A76 Kare, Mary Kay
A1408 Dye, Susan	S1215 Foss, Richard	A1051 Grubbs, David G	A1681 Hlinovsky, Jan	S1254 Kari
S1196 Dyer, Andrew	S1080 Foster, Adrienne	A1570 Grune, Arwen	A1682 Hlinovsky, Satu	A1766 Kate
A270 Dziadosz, Christine	A1707 Foster, Syd	A1569 Grune, Ilana	A404 Hoare, Martin	A1881 Kathleen
A1377 Earnshaw, Roger	A1023 Fox, Bobbi	S1576 Gumkowski, Marek	A683 Hodgell, P.C.	A738 Kato, Keith G
S1197 Easterbrook, Martin	A433 Fox, Crickett	A494 Gunnarsson, Urban	A74 Hoffman, Joan	A922 Katz, Kenneth
A878 Easthope, Cathryn	S299 Fox, Declan	S971 Gurgu, Costi	S1127 Hofstetter, Joan	A100 Katze, Rick
S914 Eastlake 3rd, Donald E.	A1577 Frances	S970 Gurgu, Vali	A1812 Hohendahl, Detlef	S1045 Kaufman, Jerry
S915 Eastlake, Jill	A42 Francis, Steve	A1385 Gwydion	A1834 Hole Jr., Robert	A739 Kaylor, Cheri
A1433 Easton, Thomas	A43 Francis, Sue	A1361 Haalman, Martijn	A249 Hollis, John A R	C1523 Keating, James
A1835 Eckl, Martin	A1728 Francis, Susan	S1710 Habbestad, Tone	A1873 Hollup, Siv Midtun	A481 Keaton, William J
S1198 Edison, Laurie	S330 Francisco, Anthony	A555 Hachiya, Shouichi	A295 Holm, Patricia	A427 Keesan, Morris
A1804 Edlund, Laurie	Xavier	A450 Haggerty, Paul	A1448 Holmes, Jim	A1479 Keifer, Margaret
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A1356 Edwards, Sue	A1636 Frank	A1878 Haines, Rosemary	S1844 Homewood, Cliff	S1237 Keith, Lorna
A813 Ehrlich, Gary	S1216 Franklin-Hudson, Ariel	A988 Haldeman, Gary	A949 Honeck, Butch	C893 Kelly, Alexandra Asenath
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A1633 Elvis	S916 Frost, Jack	A917 Hansen, Marcie	A1886 Huff, Patricia	C1463 Kerley, Douglas
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A1578 Eric	S1221 Galler-Smith, Barb	A735 Harrigan, Harold	A1006 Illingworth, Tim	A1832 Kettl, Gerlinde
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S1202 Ertman, Adrienne	A399 Galt, John David	A582 Harris, Clay	S338 Imaoka, Mutsumi	A1785 Kievits, Peter
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C1485 Ewing-Hepburn, Fergus	S1450 Gerrold, David	A884 Harvey, John	S941 James, Rhodri	S218 Kingsley, Michael
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A1244 Lambert, Marcia	A134 Lynch, Richard	S1518 Melzack, Geneva	A416 Nordley, G. David	A769 Pettinger, Sandy
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A599 Landis, Jim	A881 Mabey, Peter	A133 Meschke, Karen	A849 Normandy, Elaine	A1724 Petty, Heather
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S990 Langsam, Devra	S1889 Madecki, Michal	A302 Mike	A221 O'Connor, Mary	A1443 Pillsbury, Kathy
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A666 Lawrence, Matt	A635 Mann, Laurie D T	A1515 Miller, Richard J.B.	S1333 Okanda, Yasushi	S958 Podell, Barbara
A46 Lawson, Alice	A411 Manning, James Melvin	S168 Miller, Steve	S1271 Olbris, Frank	S1064 Pollard, Ashley
A47 Lawson, Steve	A410 Manning, Kirsten	A55 Miller, Timothy	A55 Oldroyd, Paul	A1038 Pomeranz, Hal
S998 Lay, Toni	A412 Manning, Sandra	A1706 Minky, Andy	A315 Oliver, Karen	A771 Pomeranz, John
A77 Layton, Alexis	A413 Manning, Sarah	S1117 Minneman, Lynn I.	A436 Olmsted, Gene	S303 Pompino The Kregoyne
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A817 Le, Thuy	A109 Marble, Chris	A1073 Modell, Beth	A106 Olson, Priscilla	A418 Porter, Pat
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S1786 Leder, Erhard	S1118 Marr, Leon	A759 Moerman, Gerben	A1367 O'Neill, Kenneth C	A1820 Potts, Martin
A654 Lee, Roger	A1354 Martin	A1598 Mogensen, Klaus Æ.	A442 Ontell, Ron	S1114 Powell, Mary E.
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A1422 Leeper, Mark	A754 Martin, Diane M.	A760 Mohareb, Cynthia	S1272 O'Quinn, Raaven	S942 Powers, Tom P
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A127 Leibowitz, Hope	S964 Marzi, Jürgen	A181 Molloy, Patrick	S1115 Ortiz, Mariela	G6 Priest, Elizabeth
A745 Lerner, Fred	A108 Mason, Michael	S1780 Mongoose	S1273 Ortlieb, Marc	G5 Priest, Simon
A1661 Leslie, Erlend	A1610 Massie, Stephen	A289 Montgomery, Margret	A1693 Osborn, Lawrence	S1281 Procopio, Dan
A1249 Levine, David D	S1059 Massoglia, Alice	A460 Montoya, Flamingo	A764 Osborne, Terri	S995 Proni, Amy
A589 Levy, Benjamin	S1071 Massoglia, Ben	S1040 Moore, Ken	S981 O'Shea, Dick	S1000 Proni, Tullio
A339 Lewis, Anthony	S1047 Massoglia, Martin	A357 Moore, Matthew	A612 Other Friend of	S927 Prophet, Frederick
A298 Lewis, Judith	S259 Masubuchi, Kaku	A671 Moore, Murray	Davenport	S1282 Provmzano, Leonard J
A1643 Lewis, Mike	S1072 Matheson, Lister Malcolm	A183 Morgan, Carolyn	A765 Overton, Kathi D	A772 Puller, Martin
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A963 Lieberman, Paula	A1760 Mayerhofer, Petra	A81 Morman, Mary	S1274 Page, Robin D	S1359 Ragsdale, Lisa
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- A822 Rebolz, Jeff
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A823 Sears-Zeve, Jordan
Rachel
A686 Sefcovic, Fabian
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C905 Selkirk, Kylie Rose
A510 Selkirk, Paul
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A490 Seney, William
A89 Sero, Zev
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S173 Soderberg, Jan
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A688 Solomon, Michelle Jaye
A885 Sorensen, Ian
A252 Sorrell, Janice
A584 Sotomayor, Sylvia
S27 Sparks
A248 Spelman, Richard C
A785 Spencer, Henry
A929 Spencer, Vaughan
A982 Spike
A1783 Spiller, Michael
A1815 Spiex, Claudia
A1539 Sproehnl, Allen Roy
A1538 Sproehnl, Barbara J.
I1509 Sprogg of Throgg
S1018 Square Bear
A1049 Stage, Jesper
A90 Standlee, Kevin
A1622 Stark, Cameron
A787 Stearns Jr, Robert E
A786 Stearns, Freda
A1737 Steel, James
S1153 Steele, Marianne S.
A523 Stein, Michael P.
A1415 Stelnicki, John A.
G11 Stemple, David
A1612 Stenz, Gernot
A1768 Stepney, Susan
A541 Stern, Edie
I1778 Stevens, Eleanor
A1777 Stevens, Jason
S1298 Stevens, Milt
S1481 Stewart, Alan
A936 Stewart, Barbara
S59 Stewart, David
A935 Stewart, John
A1688 Stiles, Elaine
A1689 Stiles, Steve
A306 Stirling, Billy
A113 Stockdale, Ian
A215 Stockman, Gudrun
A214 Stockman, Joseph
A1022 Stokes, Keith
A578 Stoller, Ira
A877 Stone, Mike
A1773 Strachan, June
G9 Strandberg, Lars-Olov
S1782 Stranglefanhampton
A493 Strauss, Erwin S
S986 Strickland, Sheila
A653 Stroffolino, Maria
S1650 Strokowska, Anna
S1649 Strokowska, Helena
A1299 Strong, Marjorie
A247 Stuber, Christopher
A333 Stuckey, Lindalee
A184 Stump, Donna
A307 Sturm, Achim
A331 Subias, Linda
A332 Subias, Marco
A540 Sue
A693 Sue Who?
A169 Sullivan, Geri
A527 Sullivan, Jeanne
A860 Sulma, Shawn
A655 Sumiya, Kazuo
C1581 Sun (Guest of Mike
Honig), Grace
A1580 Sun (Guest of Mike
Honig), Yuxiang
A30 Sund, Bjørn Tore
A449 Surrette, Gayle
A593 Svendsen, Ole Kristian
S1300 Swanson, Anders
A1571 Swiderski, Tomasz
S1846 Sylwanowicz, Agnieszka
S1152 Szczepaniak III, Joseph
A104 Szczesuil, Tim
A516 Szekretar, Martha
A1497 T. A.
A261 Tabasko, Mary
A689 Tacouni, Lorraine
A857 Takeuchi, Shinsuke
A788 Tallan, Michael
A789 Tanaka, Hicaru
A840 Taviss, Micheal
A841 Taviss, Pat
A790 Tawzer, Irene
A518 Taylor, Arthur
A547 Taylor, Bill
S1301 Taylor, Bill
C1729 Taylor, Charlotte
A60 Taylor, Ian
A61 Taylor, Kathy
A1504 Taylor, Mike
S1302 Taylor, Susan
A217 Taylor, Suzanna W.
A483 Ted
A1491 Teddy
A62 Tegen, Nadja
S1097 Terry, Terelle
A1540 Tevishatra
S1057 Thagard, Sheryllynn
A1871 Thaning, Sten
A554 Thayer, Diana
S1303 Thayer, Matilda
A1698 The Talking Dead
A324 Therou, Phil
A791 Thomas, Ann Muir
A1794 Thomas, David
A265 Thomas, Michael
A1024 Thomasson, Bill
A548 Thomson, Amy
A792 Thomson, Becky
A793 Thorp, Katy
A816 Thorp, Steve
A1456 Throgg the Despicable
S1339 Tibs
S1304 Tien, Jerry
S1305 Tihor, Stephen
A994 Tilghman, Adam
A557 Timm, Don A.
A659 Tina
A1384 Tinü
A1765 Toby
A1541 Todd, Catherine
A1822 Todd, Julian
S1306 Tollett, James A
S930 Tomaino, Samuel
A227 Tompkins, Dave
S1046 Tompkins, Suzanne
A453 Toop, Geoffrey
A1708 Townsend, Jean
S1307 Townsend, Michael T
S1151 Travis, David L.
A1634 Traviss, Karen
A63 Treadaway, Paul
A343 Trembley, Andrew
S1102 Trendowski, Gregg
A1879 Triggs, Douglas
A855 Trocchia, Gregory
S1847 Trzebuniak, Agnieszka
A794 Tsuzawa, Hiroko
I1495 Tsuzawa, Yukiko
A524 Turek, Leslie
A1308 Turtledove, Alison
A1309 Turtledove, Harry
A1310 Turtledove, Rachel
A1311 Turtledove, Rebecca
A1043 Tutihasi, R-Laurraine
A1653 Tuttle, Marianne
A968 Tyers, Pete
A606 Uhlenkott, Rochelle
A928 Ulvang, Cristina Pulido
A1864 Uusitalo, Markku
A1863 Vainikkainen-Uusitalo,
Johanna
S1312 Valada, Christine
A1723 Valerie
A1346 van den Hole, Patrick
A1347 van der Beken, Paula
A64 van der Putte, Larry
A498 van der Rijst, Marcel
A1754 van der Voort, Marion
A1753 van der Voort, Richard
A394 van Deusen, David J.
A1357 van Ewyck, Annemarie
A1041 van Gelder, Gordon
A1355 van Hemmen, Cobi
A795 Van Name, Mark L.
A65 van 't Ent, Jan
A1350 van Toorn, Angelique
C1352 van Toorn, Annabel
A1349 van Toorn, Kees
C1351 van Toorn, Lennart
S987 Van, Eric M.
A806 Vanatta, Susan
S320 Vandal, Stuart
S1314 Vandenberg, Patricia
A111 Vantilburg, Barbara
A110 Vantilburg, Raymond
A342 Vargo, Anna
A264 Veal, Tom
A233 Veenkamp, Nico
A1345 Veldhoen, Jan
A1604 Vesterbeck, Ella
A1605 Vesterbeck, Jay
A434 Vicki
S1867 Victorian Science Fiction
Conventions, The
Chairman
A67 Viklund, Britt-Louise
A991 Virzi, Dennis
A1459 Virzi, Maddy
A1458 Virzi, Pat
A1810 Vogel, Robert
A1482 von Thorn, Alex
A1502 Vorcampel, Lord
S1876 Wade-McRoberts,
Michele
A796 Wag
S1315 Wageman, Susan
S1627 Wagner, Roland C.
S1316 Waisman, Lanny
A797 Waldman, Jacob M
A1407 Walker, Ashley
S1317 Walker, Gail
A300 Wall, Julie L.
S1730 Wallace, Helen
A1769 Waller, Mark W
A1020 Wally
A495 Walsh, Michael J
S1318 Walton, James J
A560 Ward, Anthony
A798 Ward, Michael J
A1397 Wareham, Peter

- A1862 Warinowski, Tino
- A799 Warren, Ken
- A341 Watkins, Geoffrey
- A1517 Watson, Alan
- A1380 Watson, Ian
- A1511 Watson, Linda
- A1042 Weasner, Michael
- C1757 Webb, Alan
- S1343 Webb, Alan
- A1755 Webb, Gerry
- S1341 Webb, Gerry
- A91 Weber, Eric
- A1553 Weddell, Dave
- A1566 Weidman, Barbara
- S1319 Wein, Len
- A1320 Weiner, Toni A
- A521 Weingart, David
- A522 Weingart, Ellen
- C900 Weingart, Eric
- C901 Weingart, Paul
- A1899 Weiss, Gail
- A528 Weller, W.A.
- A1588 Wellinghurst, Lois
- A1587 Wellinghurst, Richard
- A269 Wesley, James T.
- A1745 Weston, Eileen
- A1746 Weston, Peter
- A630 White, Donya
- A472 Whiteside, Lee
- A532 Whitley, Eva
- S931 Whitlock, Mary
- A93 Whitman, Marc
- A149 Whitmore, Tom
- S1827 Whysall-Hammond, Kim
- A1767 Whyte, Charles
- S1321 Widmer, John
- S1322 Wiener, Michaela
- S1323 Wiener, Robert K
- A209 Wierda, Clark
- A422 Wiesner, Gayle
- A1592 Wightman, Colin
- A1591 Wightman, Sarah
- S1842 Wikström, Therese
- A1758 Wilk, Malgorzata
- A1852 Wilkins, Janet
- A175 Wilkinson, Bridget
- A983 Wilkinson, Peter
- S1324 Williams, L Kim
- A1683 Williams, Robert
- A454 Williams, Susan L
- A507 Williams, Walter Jon
- A1795 Williamson, Neil
- A613 Willis, Dorothy A.
- A123 Willmoth, Mike
- A151 Wilson, Barry A
- S226 Wilson, David
- A1013 Wilson, John Ross
- A800 Wilson, Karen M
- A1391 Wilson, Mary Ellen
- A1392 Wilson, Thomas Luke
- S1893 Wisniewski, Grzegorz
- A94 Woehrl, Sally
- A457 Wolansky, Taras
- A801 Wolf, Katherine
- A805 Wolffy
- A559 Wolkoff, Lew
- A398 Wombat, The
- S1098 Wong, Andrew
- A573 Woodford, Alan
- A572 Woodford, Anne
- A980 Wooster, Martin
- A854 Wooten, Donna
- A1545 Wyatt, Linda
- I1508 X-Baby I
- I1507 X-Baby II
- A1596 xSaBx
- A31 Yalow, Ben
- S340 Yamamoto, Tatsuya
- A492 Yamaoka, Ken
- A802 Yaskowich, John
- S1326 Yeffeth, Glenn
- A1860 Ykspetäjä, Kaisa
- A1861 Ykspetäjä, Tero
- G10 Yolen, Jane
- A1248 Yottskry
- A843 Youmans, Brian
- A856 Young, Mark
- A1532 Young, Norman
- A867 Young, Pete
- A1639 Youngman, Justine
- A1638 Youngman, Neil
- A615 Youngstrom, Virginia
- A1327 Yule, Kathryn
- S1890 Zabinska, Sylwia Kiro
- S1005 Zakem, Joel D.
- S1399 Zang, Linda
- A815 Zaretsky, Graham
- S1148 Zeiger, Barry
- S1149 Zellich, Michelle
- S1147 Zellich, Richard
- A1403 Zelmanovics, Gary
- A162 Zetterling, Carl-Mikael
- A803 Zeve, Steven Joel
- A1478 Zielke, Bill
- A1477 Zielke, Linda
- A1609 Zimmermann, Ralf
- A1711 Zinkiewicz, Lucy
- A1816 Zitzow, Liz
- A95 Zrubek, Kim
- A96 Zrubek, Scott

country	guest	attend- ing	child	infant	support ing	TOTAL
Australia	0	10	0	1	10	21
Austria	0	0	0	0	0	0
Belgium	0	7	0	0	0	7
Canada	0	44	1	1	8	54
Croatia	0	1	0	0	0	1
Denmark	0	2	0	0	0	2
Finland	0	15	0	0	3	18
France	0	3	0	0	2	5
Germany	0	39	0	0	4	43
Rep. of Ireland	0	11	0	0	3	14
Italy	0	1	0	0	0	1
Japan	0	9	0	1	5	15
Malaysia	0	1	0	0	0	1
Netherlands	0	26	2	0	0	28
New Zealand	0	1	0	0	1	2
Norway	0	12	0	0	3	15
Poland	0	9	1	0	20	30
Qatar	0	2	0	0	0	2
Romania	0	0	0	0	2	2
South Africa	0	1	0	0	0	1
Spain	0	0	0	0	0	0
Sweden	1	17	0	0	4	22
Switzerland	0	2	0	0	0	2
Taiwan	0	1	0	0	0	1
The Gambia	0	1	0	0	0	1
UK	6	324	11	14	64	419
Ukraine	0	0	0	0	0	0
USA	4	817	24	4	315	1,164
Unknown	0	1	0	0	0	1
TOTAL	11	1,357	39	21	444	1,872



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Child's admission: \$ 105

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CONCOURSE

No 55

2004 Eastercon
British National
Science Fiction
Convention

9 - 12 April 04
Winter Gardens
Blackpool

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Sue Mason
Philip Pullman
Christopher Priest
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