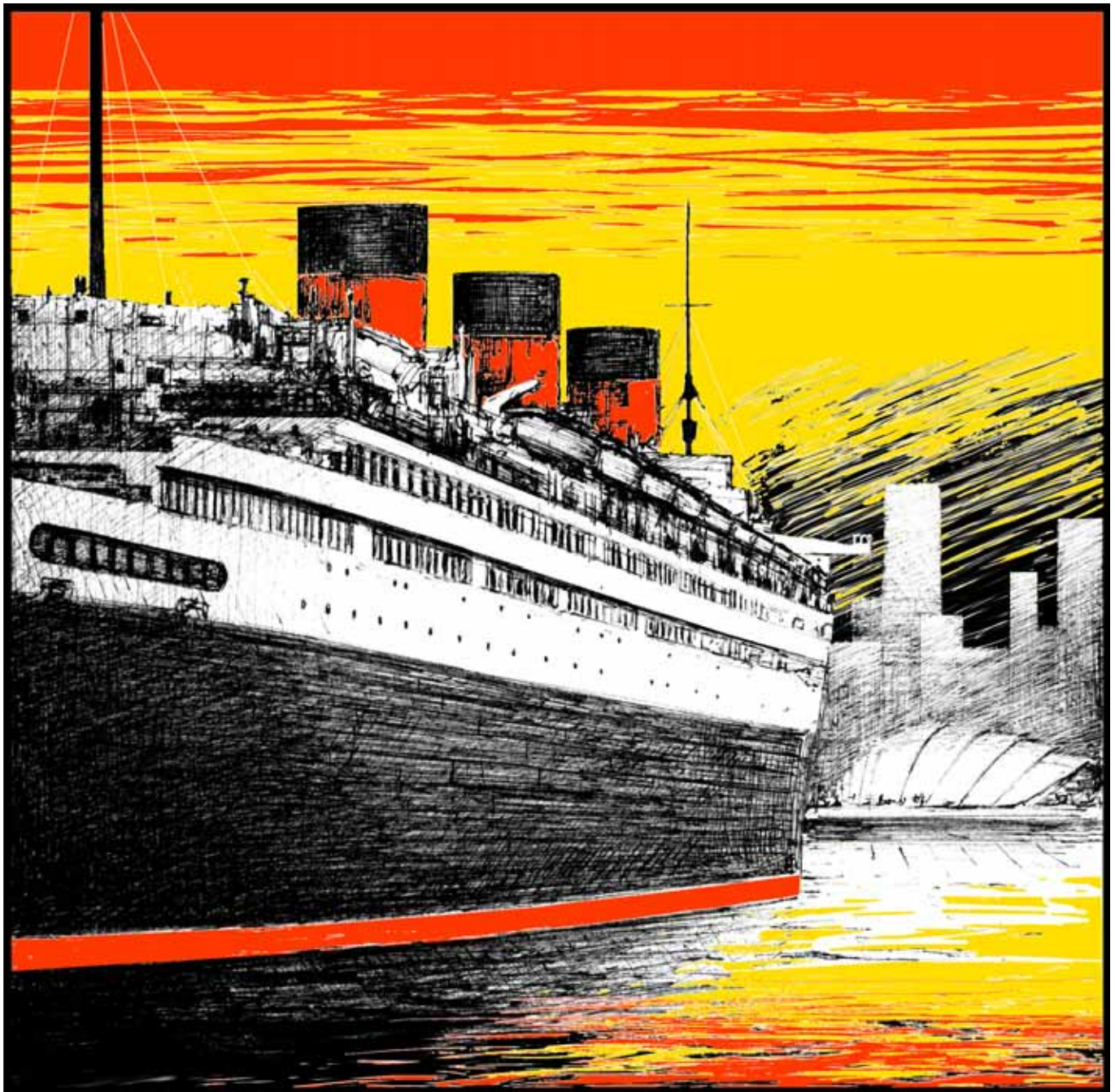
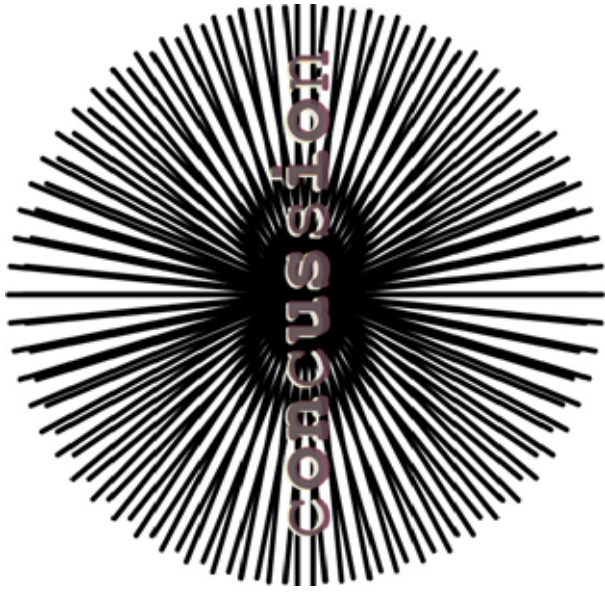


INTERACTiON

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

PROGRESS REPORT 3





Photographs © Charles Brown / Elizabeth Hand / Simon Bradshaw / Brian Froud / Vince Docherty



Eastercon 2006

14th-17th April 2006, Glasgow

M. John Harrison

Elizabeth Hand
Justina Robson

Brian Froud
Ian Sorensen

www.eastercon2006.org

Attending Membership £40 Supporting Membership £20 (to 31 March 2005)

For further details, membership forms and general enquiries see our web site or write to:

Concussion 103 Rustat Road Cambridge CB1 3QG



INTERACTION

The 63rd World Science Fiction Convention
and 2005 Eurocon

4-8 August 2005
Glasgow, United Kingdom



Glasgow:
Scotland with style™

GUESTS

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

MEMBERSHIP RATES

From 1 December 2004.

Attending

Adult	£110 / \$195 / €165
Child	£ 32 / \$ 50 / € 50
Infant	Free

Supporting

£ 30 / \$ 45 / € 45

Supporting to Attending Conversion

£ 80 / \$150 / €120

Friend Conversion (*)

£ 30 / \$ 45 / € 45

(*) Friends of the bid are automatically supporting members of the convention, but benefit from a reduced rate for conversion from supporting to full adult attending status.

General contact address:

info@interaction.worldcon.org.uk

Web site:

<http://www.interaction.worldcon.org.uk>

LiveJournal forum:

http://inter_action.livejournal.com

See page 31 for other contact addresses.

INSTALLMENT PLAN

The Interaction Installment Plan enables fans to spread the cost of an Attending membership over a period of up to six months. Under the current scheme, you initially buy a Supporting membership (£30 or \$45 or €45) and then pay the additional fee for conversion to Attending membership in quarterly installments of £40 or \$75 or €60. The total charge for the membership is frozen at the time of signing up to the Plan.

Installment payments can be made by credit card or cheque / money order / giro transfer, and fall due at the start of each calendar quarter. So if you join in January 2005, you would pay £30 straight away, then £40 on 1 April, and £40 on 1 July for a total of £110.

Applications for the current scheme will be accepted until 28 February 2005. After this date we will operate a revised scheme based on monthly installments. The revised scheme will be open for credit card payments only.

The Installment Plan is open to all new members and to those who already hold a Supporting membership. Full information on the Installment Plan is available from the Interaction web site.

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A VIEW FROM THE HELM

by Vincent Docherty
and Colin Harris

Welcome to our third Progress Report, which should be with you in time for the New Year. The cover artwork by Jim Burns continues the nautical theme from PR1 and PR2, though we should point out that the ship is definitely not the *Titanic*!

In addition to news and factual information, this PR contains articles on our activities at Noreascon 4 (the 2004 Worldcon), travel around Glasgow, the next in a series of articles aimed at first-time Worldcon attendees, plus the regular column from the Plokta Cabal, who will be running Interaction's fan programme and lounge.

Of special importance is the Hugo Nomination ballot, included inside. The Hugo Awards are the premier awards given to works of SF and are chosen by the members of the Worldcon. The first stage is to select the nominees, who will then go forward to a final ballot later in 2005. This is your chance to influence the Hugos, so please consider carefully the works you feel were most deserving and then send in the nomination form, or go to our web site and use the online nomination form. To nominate online, you will need your membership number and special Hugo PIN (personal identification number) both of which can be found on the address label of

this Progress Report. Also inside are detailed instructions on completing the nomination form as well as the eligibility criteria, which are part of the WSFS Constitution.

Since PR2, which came out just before Noreascon 4, major highlights have been:

- Memberships continue to roll in, and we welcomed member number 3000, Eileen Capes, in October! We also increased our membership rates as planned on 1 December. The installment plan is still available to help spread the cost of membership.
- We welcomed three new Division Heads: Kevin Standlee in Extravanzas, David Stewart in Promotions and Ian Stockdale in Programme.
- The launch of our accommodation booking service on 2 September was a great success, with over 1000 members booking their accommodation in the first four weeks after Noreascon 4. However, there are still plenty of hotel rooms available as indeed our total allocation has room for well over 4000 people.
- Our Exhibits organisation, comprising Art Show, Dealers' Room, and Fixed Exhibits, launched their information packs to interested parties.

- We announced the details of our Limited Edition Souvenir Book, and reached agreement on the special Guest of Honour books which will be published at Interaction.
- Our Hugo base design competition attracted good entries and judging is in progress.
- As part of the increase in activity of our Site & Facilities team, we announced details of how parties will be run at the con – see the site article in this PR for details.
- We held our third Staff Weekend in Sheffield.

In the coming months before Easter and PR4, we will focus on the development of the programme, and finalisation of the design of the convention. Our fourth Staff Weekend will be held in Glasgow at the Moat House Hotel (our at-con HQ hotel) on 5-6 February 2005.

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.



WHAT'S IN A NAME?

The label on your Progress Report contains a lot of useful information about your membership status and it is a good idea to check that we have your details correct!

Firstly, at the top right, you will find your membership type and number. The type is usually S for Supporting or A for Attending. We have also added an additional piece of information starting with the PR3 mailing. If your number has a "*" after it, then you

have provided a badge name for us to use in our membership listings and on your convention badge.

Whether you have asked for a badge name or not, we would like to make sure that your badge details are exactly as you would like them, as changing your badge at the convention will take time and may also cost money.

If you did not ask for a badge name, your badge will have your name

on it exactly as it appears on the Progress Report label. If you did ask for a badge name, you can usually see what it is by searching our online listing at www.interaction.worldcon.org.uk/members.htm (enter your membership number to look yourself up).

If you cannot find your details, or if you would like to change them, please contact us at memberships@interaction.worldcon.org.uk.

SITE SELECTION

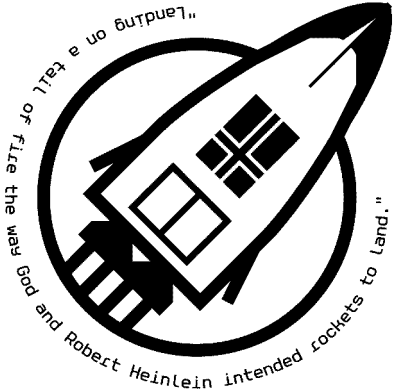
by Kevin Standlee

WORLDCON

There will be no Worldcon site selection at Interaction. In most years, there is a site selection at Worldcon to determine the site of a future Worldcon. A change to the WSFS Constitution ratified at Noreascon 4 reduced the lead time for selecting Worldcon from three years to two years. Therefore, the 2008 Worldcon site selection will happen in 2006 at L.A.con IV instead of at Interaction. As part of the transition from three years to two, members of Interaction will be eligible to vote in the 2008 site selection even if they are not members of L.A.con IV. (You will only be allowed one vote if you are a member of both, however.) Interaction will work with L.A.con IV to make sure that all of Interaction's members are included in the 2008 Worldcon site selection in 2006.

NASFiC

Because a non-North American site will host the 2007 Worldcon (Nippon2007), an election to determine the site of the 2007 North American Science Fiction Convention (NASFiC) is required by WSFS rules. This election will take place at CascadiaCon, the 2005 NASFiC in Seattle, Washington, USA. **You must be a member of CascadiaCon in order to vote on the site of the 2007 NASFiC.** Interaction will not conduct a NASFiC site selection election. We ask that you contact CascadiaCon with any other questions about the NASFiC site selection.



Intercon 2005

July 29 - 31, 2005
Oslo, Norway

Elizabeth Moon - Tanith Lee
John-Henri Holmberg

intercon.fandom.no/english

INTERACTION SOUVENIR BOOK UPDATE

by Steve Cooper

As announced in PR2, Interaction will be producing a limited edition hardcover of its Souvenir Book, specially bound and slipcased and signed by all the Guests of Honour. The process for ordering this edition, which will be restricted to 200 copies, has now been announced.

As we believe demand will be high, we have decided to run a ballot process for the limited edition to provide all interested members with a chance to purchase a copy. The ballot will be run in two pools, with Friends of the UK in 2005 Bid and Convention Staff in one pool, and all other members in the other. We have chosen to favour Friends and Staff as a way to say thank you for all their efforts in supporting us.

The ballot process opened on 15 November 2004 and members can submit orders up until 28 February 2005. The Friends & Staff orders will be processed first, with a maximum number of 170 books in this pool. A ballot will be operated if demand exceeds this level. A minimum of 25 books, plus any left over from the Friends & Staff pool, will then be put into the general members pool. (A few copies are being retained by the convention for historical reference and other special uses.) All members will be restricted to one book each in the ballot process.

All requests received prior to the cut-off date will be treated equally to ensure that the process is fair, so there's no need to worry if you are

reading this in January or February and have not yet applied for a copy – you haven't missed out!

We will contact all applicants by the end of April 2005 to tell them whether they have been successful in the ballot. Any books left over from the initial process will be made available via our web site on a first come, first served process after this date.

Credit cards for successful purchasers will be charged during May 2005. The books themselves will be available for collection at the convention, or, if you are unable to attend, will be posted to you after the convention is over.

INTERACTION STAFF LIST AS OF 19 NOVEMBER 2004

CHAIR: Vincent Docherty, Colin Harris

DEPUTY CHAIR: Paul Treadaway

CHAIR'S STAFF:

Corporate: Alice Lawson, Pam Clarke

Information Triage: Mike Rennie, Lucy Zinkiewicz

Death of Emails: TR Smith

Staff Directory: Elspeth Kovar

Live Journal Forum: Raaven O'Quinn, James Steiner

Eurocon Coordination: Dave Lally

Special Events:

Noreascon Hugo Losers' Party: Henry Balen & Renee Sieber

Noreascon Closing Ceremony: Mike Rennie

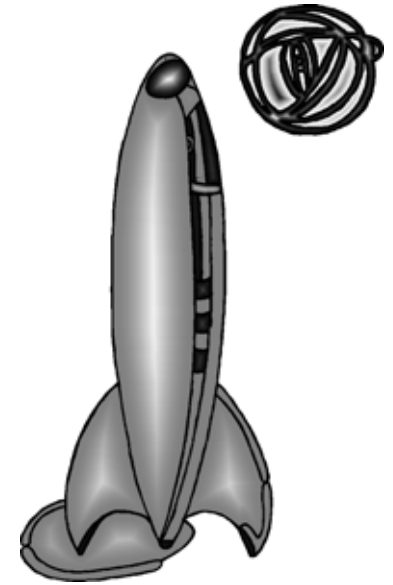
4UK Party: Peter Weston

Past Worldcon Chairs' Party: Deb Geisler

UK2005 LTD DIRECTORS:

Alice Lawson (Company Secretary), Vincent Docherty, Colin Harris, Paul Treadaway,

David Cooper, Steve Cooper, Pat McMurray, Paul Oldroyd, Mike Rennie, Ben Yalow



DIVISIONS:

SITE & FACILITIES: Ben Yalow

Deputy Division Head: TR Smith

Facilities Management:

SECC & Moat House: Mark Meenan

Hilton: Mark Herrup

Accommodation: TR Smith

Accommodation Partner: Infotel

Infotel Liaison: Colin Harris

Site & Facilities Staff: Sharon Sbarsky, Elspeth Kovar,

Martin Hoare, Bobbi Armbruster, Dave Gallaher

PROGRAMME: Ian Stockdale

Programme Team:

Literary & Art: Farah Mendlesohn

Staff: Claire Brialey, Dave Hicks, Mark Plummer,

Yvonne Rowse

Art: Claire Weaver

Academic Programme: Farah Mendlesohn,

Claire Brialey

Media Programme: Margaret Austin

Staff: Mike Bird, Martin Easterbrook

Science Programme: Simon Bradshaw

Staff: Martin Easterbrook, Julian Headlong

Politics: Henry Balen & Renee Sieber

Fan Programme & Lounge: Plokta Cabal

Specialist Programming:

Anime: David 'Dragon' Cotterill

Costume: Giulia de Cesare

Filk: Bill Sutton, Miki Dennis

GBLT: Jack Frost (Gaylaxian Liaison)

Video Rooms: Dave Lally

Programme Division Web Development: Alex von Thorn

Programme Operations: Janice Gelb

Staff: Eve Ackerman, Adina Adler, Tammy Coxen,

David Evans

Green Room: Sue Edwards

Staff: Lissa Allcock, Philip Allcock, Dave Axler,

Mike Fisher, Sue Francis, N. Cenk Gökçe, Kari,

Marci Malinowycz, Phil Nanson, Lois Powers,

Pat Sims, Roger Sims, Lor Sweetman, Julie Wall,

Mike Westhead, Kathy Westhead, Karen Westhead,

Peter Westhead, Linda Wyatt

External Liaisons:

GoH Liaison: Yvonne Rowse

Publisher & Professional Liaison: John Jarrold

Tolkien 50 Liaison: Rowena Sayer

Programme Staff: Ruth Leibig, Mary Ann Anthony

EXTRAVAGANZAS: Kevin Standlee

Assistant: Cheryl Morgan

Masquerade: Giulia de Cesare

Pre-Con Deputy: Cheryl Morgan

Hostess: Sue Mason

Judges' Clerk: Susan de Guardiola

Ninja Team Managers: John and Chris O'Halloran

Official Photographer: Paul Holroyd

Advisors: Sandy & Pierre Pettinger, Teddy

Hugo Awards:

Hugo Administration: Paul Dormer

Hugo Sub-Committee: Vincent Docherty, Paul Dormer,

Colin Harris

Hugo Base Design Project: Claire Weaver

Glasgow School of Art Liaison: Kathryn Howell

Hugo Ballot Counting Software: Jeffrey Copeland

Hugo Ceremony: Mike & Debby Moir
 Staff: Chris Logan Edwards, Craig Miller, Anne Murphy
 Hugo Programme Book: Pete Young

WSFS & ESFS Business:

2008 Site Selection: Kevin Standlee
 WSFS Business Meeting: Tim Illingworth
 MPC Nominee: Cheryl Morgan
 ESFS Liaison: Dave Lally

Other Events:

Friday Theatricals: Reductio Ad Absurdum

Events Technical Services: Tim Broadribb

Technical Advisor: Bill Parker
 Video: John Maizels

Extravaganzas Staff: Alison Hopkins

PUBLICATIONS: Steve Cooper

Commissioning & Editorial:

Progress Reports & Newsletters: Kathy Taylor,
 Paul Treadaway, Jan van't Ent
 Sailing the Clyde (Electronic Newsletter): Cheryl Morgan
 Hotel Brochure: Infotel
 Souvenir Book: John & Eve Harvey

Production:

Copy Editing: Janice Gelb, Zara Baxter
 Layout Team: Jan van't Ent, Paul Treadaway
 Printer Liaison (US): Steve & Sue Francis
 Printer Liaison (UK): Steve Cooper

Artists & Creative:

Artists: Sheryl Birkhead, Jim Burns, Gizmo, Teddy Harvia,
 Sue Mason, Alan White, Delphyne Woods
 Design: Dave Ross

Advertising:

NA Advertising: Michelle Boyce

Merchandise:

Con Merchandise: OffWorld Designs
 Bid Merchandise: Colin & Katherine Lilley

Publications Office: John Wilson

PROMOTIONS: David Stewart

At-Con Press Office:

Staff: Chris M Barkley, Laurie Mann

UK Promotions:

Glasgow Fan Liaison: Cuddles
 Northern Ireland Agent: Al Darragh
 UK Promotions Staff: Amy Cartwright, Martin Hoare,
 Kirsty Jardine, Neil Williamson, Andrew Wilson

North America Promotions: Grant Kruger

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 Laura Domitz, Steve & Sue Francis, Glenn Glazer,
 Cheryl Morgan, Mark L Olson, Bill Parker,
 Michael Pins, Joyce K Scrivner, Kevin Standlee,
 Joseph Stockman

Staff (Canada): David Rivers (Canadian Agent),
 Henry Balen, Jeff Beeler, Christine Mak, Renee Sieber

EXHIBITS: Pat McMurray

Deputy Division Head: Kelly Buehler

Division Head's Assistant: Flick

Advisory Team: Brian Ameringen, Claire Brialey,
 Nigel Furlong, Sally Kobee, Laurie Mann,
 Caroline Mullan, Mark Plummer, Larry Smith

Art Show: Julie Faith Rigby

Art Show Deputy: Barbara Jane

Art Show Construction: Dave Tompkins

Art Show Administration: John Harold & Robbie Bourget

Art Show US Liaison: Frank Wu, Alison McBain

Dealers' Room: Marcia Illingworth

Dealers' Room Deputy: Scott & Jane Dennis

Fixed Exhibits: Ewan Chrystal

Fixed Exhibits Deputy: Glenn Glazer

Fan Tables: Marah Searle-Kovacevic

Worldcon Exhibit: Joyce Scrivner

Special Projects: Mike Rennie, Simon McGrory

Comics Liaison: Mike Allwood

Logistics:

UK Logistics: Mike Rennie

International Logistics: Glenn Glazer

Staff: Paul Kruzycki

SERVICES: Alice Lawson

Deputy Division Heads: David Cooper, Bjørn Tore Sund

Membership Administration:

UK Office: Steve Lawson

US Office: Steve & Sue Francis

RotW Agent Network: Bjørn Tore Sund

RotW Agent Administration: Sidsel Horvei

Australia: Edwin Scribner & Zara Baxter

Belgium: Frank Beckers

Croatia: Vlatko Juric-Kokic

Czech and Slovak Republics: Peter Pavelko

Denmark: Olav M.J. Christiansen

Finland: Ben Roimola

France: Alain le Bussy

Germany: Thomas Recktenwald

Republic of Ireland: David Stewart

Italy: Silvio Sosio

Japan: Hirohide (Jack R) Hirai, Yukie Yasui

Netherlands: Larry van der Putte

Norway: Herman Ellingsen

Poland: Piotr W. Cholewa

Romania: Antuza Genescu

South Africa: Gail & Ian Jamieson

Spain: Oscar Cuevas Vera

Sweden: Britt-Louise Viklund

Switzerland: Chantal Delessert

At-Con Registration: Larry van der Putte, Janet Figg

Member Services:

Housing Queries: Mike Figg

Disabled / Electrical Eggs: Cuddles

Childcare: Helena Bowles & Richard Standage

Childcare Provider: Happitots

Young Adult Programme: James Bacon

Staff: Stefan Lancaster

Electronic Information Desk: Michelle Hiley

Staff Services: Lucy Zinkiewicz

Volunteer Coordination: Alasdair Hepburn & Allison Ewing

At-Con Services:

Operations: John Harold & Robbie Bourget

Staff: Bill Anderson, Jacky Boykin, Ewan Chrystal,
Noel Collyer, Jacob Fortin, Nigel & Sabine Furlong,

John & Linda Mansfield, M C Markman,

Mike 'Mr Shirt' McConnel, Dea O'Connor,

Neil Simpson, Dave Tompkins

IT Support: Bjørn Tore Sund, Nico Veenkamp

Staff: Henry Balen, Glenn Glazer

Finance & Treasury: David Cooper

Staff: Bridget Bradshaw

UK2005 SUBSCRIBING BOARD:

Interaction would not be around today without the commitment and efforts of the Subscribers who founded the UK in 2005 Bid, developed the vision for the Convention, and oversaw the activities of the Bid and Convention Committees. Whilst the Directors of UK2005 Ltd have now taken on the formal oversight of the Convention Committee in line with UK legal requirements, the Board's contribution will continue to be recognised and honoured through to the Convention and beyond.

KIM Campbell (Convenor [1956-2003]), Vincent Docherty (Treasurer), Colin Harris (Secretary), Andrew A. Adams, Stuart Capewell, Jonathan Jones, Pat McMurray, Jenny Quin, Mike Rennie, Joyce Scrivner, Neil Simpson, Bjørn Tore Sund, Ben Yalow

PLAN YOUR TRIP

by Colin Harris

Many members want to see more than just the convention whilst visiting the UK, and you can find information on our web site and in our publications to help you plan your trip, whether your tastes run to a distillery tour, the Edinburgh festival or the Hogwarts Express.

Our web site features a 'Plan Your Trip' section which we will continue to update and expand over the coming months. You can find this at www.interaction.worldcon.org.uk/area.htm and we will be including both tourism and travel information there.

Our accommodation partner, Infotel, covers the whole of the UK and will be happy to help you with finding somewhere to stay, wherever you want to go. You can use Infotel's priority Worldcon booking line at +44 (0)1775 843403 between 9 a.m. and 5 p.m. UK time on weekdays, or email Infotel on worldcon@infotel.co.uk.

As mentioned in PR2, there are also some very good web sites to find general tourist and event information, these include Glasgow's own www.see glasgow.com and the main Scottish and

British tourist sites at www.visitscotland.com and www.visitbritain.com.

You may also want to consider joining one of the fan-run tours which are being set up by and for members. Although these are not official Interaction events, we're pleased to support and publicise them. The two we know about are both planning tours around the UK either before or after the convention. You can find them at www.ontell.org/interaction/index.htm for Ron and Val Ontell's tour, and <http://exotic.to/features/worldcon.html> for Ken Smookler's.



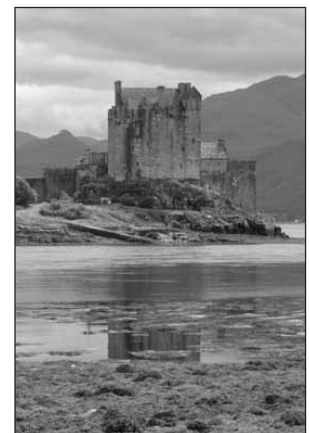
WORLDCON 2005 PRE-CON TOUR

JULY 22 – AUGUST 4, 2005

(Option: Scotland only July 28 – August 4)

Tour England and Scotland with Ken Smookler as your escort. See Big Ben, 221 B Baker St, the sites of the Ripper murders, Glastonbury Tor, the stone circles of Stonehenge and Avebury, and King Arthur's grave. Then take a train to Scotland to visit Edinburgh Castle, the Palace of Holyrood House, and a whisky distillery, take a boat trip on Loch Ness, tour Glasgow, and much more!

For more info or to book:
call 1-877-698-6588 toll free, e-mail
kenneth@exotic.to or gabriela@exotic.to,
or visit us at www.exotic.to.



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TARTAN TAT, TASTY TREATS, AND RUINS, RUINS, RUINS

by Jane Yolen

A few years ago, friends of mine in St Andrews dubbed me a part-time Caledonian because I live in Scotland 4-6 months of the year. Actually, I was a Scotophile even before setting a foot past Hadrian's Wall. But unlike my husband and children and grandchildren, I do not have an ounce of Scottish blood in me, though there may be Scandinavian through the Ukraine connection, because Kiev was a great Viking trading center. (That would certainly explain my grandmother Yolen's red hair and blue eyes.) And remembering how many Vikings gave their

old darlings on a gossipy tea break. Three men in a pub alternately arguing football, rugby, and politics. A crusty caddy at the Old Course cursing the R&A. A professor of computational science coaching young runners in his spare time. University students in red robes walking along the stone weir. Women at the drying lines chatting as they put up their clothes. The shop girl who thanks the customer not once but twice for buying something. The owner of a porridge oats mill showing off his machinery with pride. Fishermen in a small harbour readying their

And some of us even fall in love with the food. I know, hard to believe. But I happen to love haggis. (There is a vegetarian haggis that fair misses the point!) And a bowl of porridge to start my morning makes me fall in love all over again. How about Arbroath smokies and venison steak, potato and leek soup, cullen skink? And the fish and lamb dishes are to be treasured indeed. Don't forget Scottish strawberries, the best in the world. And cheeses to die for. Be sure to try a cranachan for dessert. Yes, it's made with the ubiquitous porridge oats, but even if you don't like the sound of that, you will love the dish. Trust me. Did I forget to mention single malt whiskys? Well, since I'm not a drinker, they don't rush to the front of my mind. But there are more single malts to be tried while you are here than you have days for it, especially if you are only visiting for a month.

Now if your time is severely curtailed (and after fourteen years here we are still discovering things) here are some special castles, cathedrals, historic buildings, and places that my family and I think you shouldn't miss. I am not listing any of the wonders of Glasgow, as you will already have had your time there. This is for before or after the convention.

Edinburgh Castle, perched like an eagle in its aerie. Be sure to see the crown jewels, and the War Memorial designed by Sir Robert Lorimer, who with Charles Rennie Mackintosh was the best Arts & Crafts architect Scotland ever produced. You get great views from the walls. And don't worry, no one but Scots ever managed to take the castle. You'll be safe there.

A mile down the road in Edinburgh is Holyrood Castle where Mary Queen of Scots lived and watched her secretary



Culzean Castle Maybole, South Ayrshire, looking across Firth of Clyde

genes and their vocabulary to Scotland, perhaps I can claim to be a clan cousin of sorts.

The first thing that happens to visitors who discover Scotland is that they fall in love with the landscape – the sheep-dotted hillsides, the brown and purple heather on the mountains, the stone walls like dragon spines defining the fields, the harled and whitewashed cottages huddled together, the dark ruins of a castle on a headland, the sea mist (the “haar”) that strides across gardens and obscures the road.

Then the visitors fall in love with the Scottish people. Wiry shepherds whistling up their dogs on a Highland hillside. A storyteller in a cafe explaining the real history of Argyll. A bevy of

nets while talking of the weather. The farmer walking his crop line. The minister taking time to show an interested tourist around his church.

Then the visitors fall in love with the history, the blood and guts of it, the sheep and cattle raids and red-letter days, the battle for Independence, the sinister politicking, the lairds who valued sheep over clan, the Darien scheme that broke the country's bank and heart, the Stuarts who had more charisma than brains. Enough for thousands of books (and you can find them) and plays and movies (and you can see them) and songs. And you can hear those songs still sung with the vigour and passion as when they were first made, in pubs and at ceilidhs and in the streets at Festival time.

slaughtered in front of her. They say the bloodstain is still there, though I have it on good authority that it gets tarted up regularly and, occasionally, moved!

In East Lothian is Tantallon Castle, a great red rock of ruins standing on the cliff and overlooking the Firth of Forth. It has been described as “three sides of wall-like rock and one side of rocklike wall.” And it has the best extant curtain wall of any Scottish castle. Once a Douglas stronghold, it was only brought down by the guns of Oliver Cromwell’s General Monk. But its sheer size and imposing ruins still awe the spectators.

Be sure to take the boat that goes around the Bass Rock, the great gannetry where a huge percentage of the world’s gannets nest. The bird’s Latin name is *Sula Bassana*, the goose of the Bass. It is on the Bass Rock that a character from a Robert Louis Stevenson novel capered as a fetch. There was once a prison there. (And in the Fife fishing villages, children used to be told that boys came from the Bass and girls from the May – the May Island.)

Sir Walter Scott’s house, Abbotsford, in the Tweed Valley is one of my per-

sonal favorites as it demonstrates what a well-known writer can do when he’s made a bit of money. (And then lost it and made it again.) The walled garden is wonderful, the view across the Tweed spectacular. (My husband who is a fly fisherman nearly wept at the idea of having one’s own “beat” on the river.) But it’s Scott’s library that book lovers will faunch after. When I die, I want to go to Abbotsford.

An hour north and east of Edinburgh, in St Andrews, is the ruins of the great St Andrews Cathedral, which was the religious heart of medieval Scotland. Both North and South Streets of the town lead directly to the cathedral and – surprising for a medieval city – they are very wide streets. That’s because this was a pilgrimage cathedral and the pilgrims used to walk down twenty and thirty abreast. The relics of St Andrew were housed here for many years until they were lost in the Reformation.

St Andrews University is here as well, the third oldest university in Britain, after Oxford and Cambridge. Prince William is a student, and when it was announced he would be going to St Andrews, the percentage of American girls applying for entrance went up close to tenfold. (As if...) By the con-

vention he will have graduated, so don’t expect to bump into him casually on the street.

The pinkish pile with many turrets in Angus is Glamis Castle, the childhood home of the late Queen Mother. It has a gorgeous tree-lined drive, enormous gardens, a resident ghost, a Shakespeare connection, and a lot of family portraits that are marvelous to view. Though you will have to share your enthusiasm for the place with dozens and dozens of other tourists in August.

Scone Palace is a neo-gothic pile that stands on the grounds of Scone Abbey where many of the Scottish kings – including Robert the Bruce – were crowned while sitting on the Stone of Scone, the Stone of Destiny. The Stone disappeared, taken by Edward I (Longshanks, the wicked king of Braveheart) in 1296 – if you believe the English. The Stone was secreted away – if you believe the Scots. Here There Be Peacocks. They can be vicious if you picnic in the Palace grounds.

In Perthshire is Blair Castle, home of the Duke of Atholl, the only man in Britain allowed to have a private army. (It was a Queen Victoria moment of Romantic madness.) The castle looks rather as if Disney built it, for it is white and turreted and has a piper who walks up and down the promenade playing his pipes on the hour. In fact the oldest parts date back to the thirteenth century, though a lot of it is Victorian. The paneled entryway is filled with muskets, swords, and shields; the hallways lined with antlers from local deer.

The ruins of Dunnottar Castle, on the east coast near Arbroath, perch on a craggy headland. Here nearly 200 Covenanters were jailed in a room fit for about 13. And here a Douglas girl slipped out with the crown jewels hidden in her apron or her laundry basket, saving them from the marauding Cromwellians. And here Mel Gibson shot his movie of “Hamlet”. You’ll need good walking shoes and working knees to climb first down and then up



Edinburgh Castle

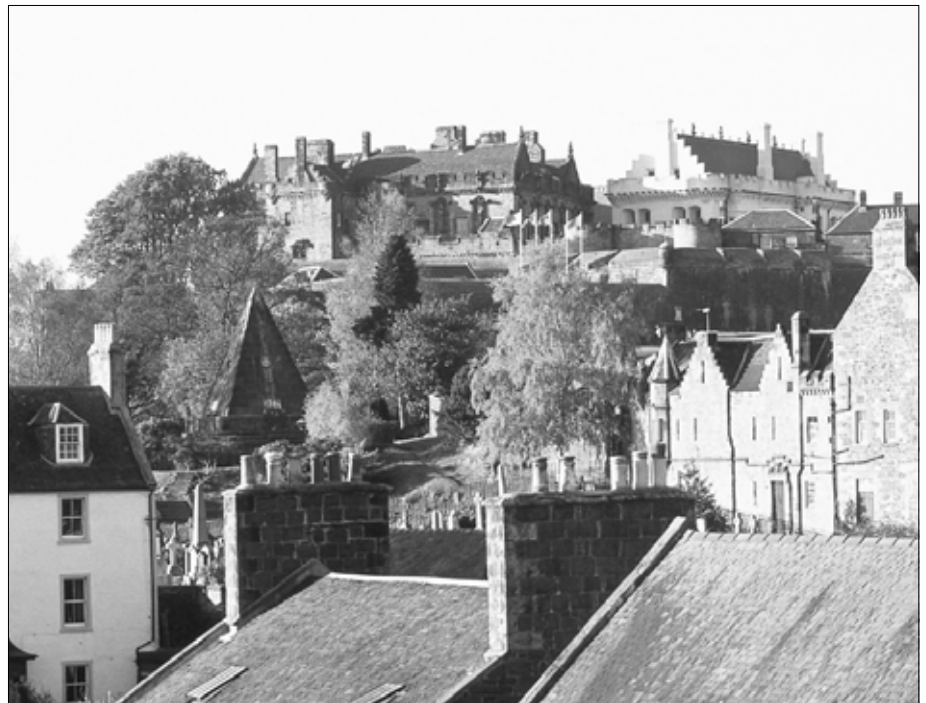
to the castle, but it's our family's favourite.

Another ruins further up the coast above Aberdeen, Slains Castle was the inspiration for a visiting Irish writer named Bram Stoker. It's about a mile walk from the parking lot, and you might find a family of weasels playing in the stone walls. And maybe you will be better able than I was to understand how this windswept, seaside ruin inspired the tree-girt mountain castle of Count Dracula. But hurry – there are plans afoot by developers to turn the castle into Vampire Condominiums. And the town is positively disposed towards them. (I kid you not.)

Cawdor Castle, not far from Inverness, is one of my favorites. Small enough to be lived in, the Thane of Cawdor and his family still make it their home. The late thane wrote some of the wittiest of notes for visitors to read. Each time I go, I laugh out loud at his comments about the rooms. There is a great walled garden and some nature walks as well. This is the castle I could easily own, were I a Scottish millionaire and married to the thane.

Alas – I have run out of space, but be sure to put these on your 'To See' list as well, if you have the time:

Stirling Castle: think Braveheart, not the movie but the history, a straight run northwest from Edinburgh.



Stirling Castle

Culloden Battlefield near Inverness which, even on a sunny day, is gloomy and ghost-ridden.

Dunvegan Castle on Skye, with its fairy legend and resident selkies (seals) on the rocks.

Skara Brae Neolithic site on Orkney that teaches you that our Stone Age ancestors knew a thing or two about drains.

Melrose Abbey in the Borders, where Thomas the Rhymer learned his ABCs and Robert the Bruce's heart is buried.

Arbroath Abbey near Dunnottar, where, in 1320, Scotland's declaration of freedom from England was signed.

Meigle Sculpture Stone Museum in northeast Perthshire, which houses over 30 Pictish stones. What – you don't know a thing about Pictish stones? You will after visiting here.

Oh, and about that Tartan Tat in the title? That's what the Scots witheringly call all the kilted dolls, tee-shirts with Scottish thistles, dishes marked "Haste ye back", Old Course ball markers, bagpipe-shaped keychains, stuffed animals shaped like Highland cows, and all the rest. Never mind. It's all in fun. And it's good for the local economy.

TRAVEL TO GLASGOW FROM WITHIN THE UK

by Dave Lally

The options generally available to use are: air; rail (by British Rail – now known as "National Rail"); coach; and hire car. Each can be combined with any of the others to give you a seamless trip to or from the Worldcon in 2005. Not forgetting that all major termini (air / rail / coach) also have taxi services available.

If possible, use the net. All UK transport operators have secure online booking and payment systems, which

accept most credit and debit cards. Thus, with a bit of advance planning, one can possibly even save a little money on the journey.

Remember, in general, the earlier one books a travel journey by UK public transport, the better the deal one can get. Going in a group (all travel out & all travel back, together) can also get a further reduction (although the minimum is usually 10 people).

AIR

Glasgow's two airports (Glasgow International Airport near to the city and Prestwick Airport, which is further out and well to the south-west of the city) have both scheduled (full fare and budget) and some chartered air services. To find out which airlines fly to your chosen Glasgow airport, and where they fly from, go to <http://baa.co.uk/main/airports/glasgow>

for Glasgow International and go to <http://gpia.co.uk> for Prestwick. The two main internal UK budget airlines are Ryanair (<http://ryanair.com>) who fly into Prestwick and easyJet (<http://easyjet.com>) who fly into Glasgow International. Both Ryanair and easyJet, along with some other budget airlines, have flights to Glasgow from London Stansted, and have connecting flights there from many cities across Europe. Ryanair also has direct flights to Glasgow from a dozen European airports, and easyJet offers direct flights from Amsterdam and London Luton.

WARNING: remember if making a connecting flight (especially from abroad), all budget airlines are point-to-point services and even if travelling on to Glasgow by the same airline via Stansted, one should always leave at least three (3) hours overlap at the connecting airport. The late arrival of one flight could leave you stranded on the second leg (even if it's by the same carrier): the budget airlines won't wait, and you could find yourself buying another ticket for the second leg of your journey. The budget airlines issue their tickets electronically via the net (just print the information out). Remember you will need a government issued photo ID to travel on UK internal flights as well as passports for international flights to the UK.

Glasgow International has a direct frequent coach service into central Glasgow (Buchanan St bus station) and then it's just a short taxi to your chosen Worldcon venue. There is also a coach/rail link service, on one through ticket. A coach to Paisley rail station; then a local train to Glasgow Central (upper) station; then go downstairs to Central (lower) station for a local service to Exhibition station or to whichever local Glasgow station is nearest to your convention accommodation (see the accommodation map in PR2).

Prestwick Airport has its own rail station (Prestwick) and one can get a through ticket to your chosen Glasgow local station (see above). If flying with Ryanair into Prestwick, check on their web site – they may still offer reduced price rail travel from that station.

There is one web site which covers non-UK based budget airlines (<http://ced-g-lacognata.it>, select menu and then scroll down to “no frill airlines”). Some of those fly to places (e.g. Prague/Budapest/Riga) where Ryanair or easyJet can then either fly you directly to Glasgow or via Stansted.

RAIL:

Most long-distance trains go to Glasgow Central station either from London Kings Cross (via Edinburgh) or direct from London Euston. There are other cross-country routes to Glasgow as well (e.g. from Birmingham New St station or from Manchester – each of those having their own airports and each airport also having its own local rail station). From Birmingham International station (beside the airport) one changes at Birmingham New St, then direct to Glasgow Central. From Manchester Airport station, a quick change at Preston rail station will give you a direct Glasgow Central service.

From the various London airports through rail tickets are available:

- Heathrow: go to the airport bus station for the rail/air coach link to Watford Junction rail station, then direct to Glasgow.
- Gatwick: there are some direct trains to Birmingham New St station (then change), otherwise catch the Watford Junction through service (avoids central London and avoids changing on/off London tubes), then direct to Glasgow.
- Stansted: go to Platform 3 for the local service to Peterborough, then change there for Glasgow (via Edinburgh).
- Luton: catch the rail/air coach link outside, to Milton Keynes rail station, then through to Glasgow Central.

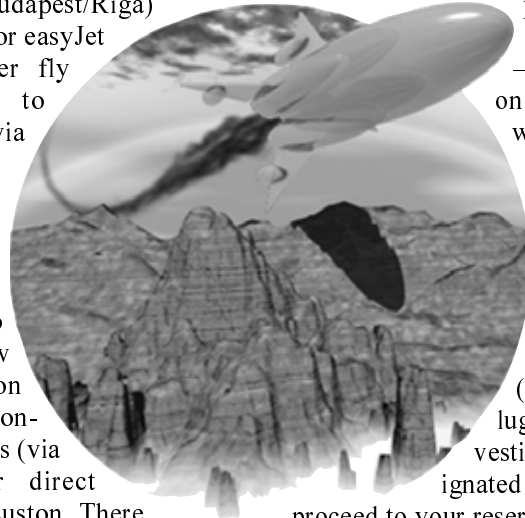
TICKET TIP: If travelling long distance by rail to Glasgow, get a through ticket to your local Glasgow rail station (for either for SECC or your own local hotel). This will usually be the same price as the cost to Glasgow Central – this saves a little on the fare (and you won't have to re-book for the local journey at Glasgow Central).

If you have lots of luggage, a seat reservation is recommended (merely place the luggage at the end vestibules in your designated rail carriage, then proceed to your reserved seat).

National Rail has a good web site for times and connections (<http://nationalrail.co.uk>) and by leaving the “via” aspect blank, you get more choices of route (especially if travelling from southern England). Then armed with times etc., go to a ticket booking site (e.g. <http://thetrainline.co.uk>) and a range of ticket prices will be available by credit card on the net. One can have them posted (minimum 5 days within UK) or one can collect them from a limited number of automatic ticket issuing machines at some main line rail stations (list on their site). One is quoted a booking reference and then at the machine, one merely enters it (plus the credit card used to book the ticket) and the ticket is then issued. With some UK Railcards you can get reductions on fares (see the ticket web site).

Remember: last-minute walk-on rail fares are usually the most expensive whereas advance booking (on specified trains out/back) give the best value. Those restrictions will only apply to the main journey (to/from Glasgow Central), not to the local service within Glasgow.

On the ticket web site one can even enter “(arrival) Airport” as departure point and then “Glasgow (appropriate Station)” as arrival point. This should then cover any coach/rail link buses.



One can also, if in the UK early, buy a rail ticket from point A to point B (B being Glasgow) from any other rail station or rail Travel Centre (i.e. point C). One doesn't actually have to queue at Point A to get a ticket to travel (later) from that place to Glasgow.

Finally, for overseas visitors who intend doing a lot of rail travel before and after Worldcon, they should look up "BritRailPass" on the web, for an all-in-one UK-wide rail travel pass only available outside the UK. One's passport and proof of non-UK residence will be needed.

COACH

Long-distance coaches go to Glasgow's Buchanan St coach station direct from London's Victoria coach station, and also direct from other UK cities and also from some airports (including Stansted). However in some cases a change of coach may be necessary. The main UK coach service is National Express (<http://nationalexpress.com>) and their web site will give fares and times (including changes). If you are over 50, a National Express Coachcard may get you a reduced coach fare with them. Most National Express services have an on-board toilet.

There is also a no frills, very low cost, limited facility, coach service (<http://megabus.com>), with no on-board toilet (but frequent relief stops).

Coach fares are cheaper than rail but journey times are longer (e.g. to Glasgow from London by rail is: 5-6 hours, by coach it is 10-12 hours).

Almost all overseas coach services (from western, central and eastern Europe) by Eurolines (<http://eurolines.com>) travel to London's Victoria coach station, then it's a change to a local service to Glasgow.

TRAVEL TIP: If coming via London to Glasgow by coach, arrange for an early arrival at Victoria coach station, with a later onward departure to Glasgow. Using Victoria coach station's left luggage and shower facilities, one can take a quick look round London for little extra cost (after 9.30 a.m., buy a Zone 1+2 one day Travelcard – this covers all central London buses and

tubes). Victoria coach station is near to Victoria underground (tube) station (<http://thetube.com>).

HIRE CARS

Hertz/Budget/Avis all have a UK presence (go on their web sites) and all do combined rail/car hire and air/car hire packages. All also do, for an extra cost, collect-car-here-but-leave-elsewhere packages, which might save you money as you are unlikely to want a car much during the convention, if at all. Driving to Glasgow from southern England is a *long* way, especially on UK roads, which tend to be congested, and can be tiring. It's nicer by coach or rail, and you can see far more of the British countryside that way. If you are planning a driving holiday around Scotland after the convention, it's

probably best to pick the car up in Glasgow after the convention. But if you are planning on a driving holiday before the convention do plan to break a journey to Glasgow from the south of England at least once.

TRAVEL TIP: If you are driving to Glasgow from the south of England and you're going via the "M" roads (main highways) remember to use the M6 Toll. This will take you past one of the main gridlocks of the UK road system, but there will be others, depending upon road works. One handy web site is that of the AA (Automobile Association – www.theaa.com), where you can find a handy route planner, which will help guide you through the maze of roads and will usually avoid known major road works that are causing major delays.

Tolkien 2005

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www.tolkiensociety.org/2005

The Tolkien Society is a registered charity, number 273809

INTERACTION TRAVELS TO BOSTON!

by Vincent Docherty

Noreascon 4, the 62nd Worldcon, was held in the Hynes Convention Center, Sheraton Boston Hotel and the Boston Marriott Copley Place. There were about 5,500 fans in attendance.

This was the second (and last) full Worldcon for us after winning the bid. With only 11 months between the 2004 and 2005 Worldcons, our focus was to raise awareness about Interaction, as well as to run the special events which are traditionally done by the next Worldcon as well as possible. I'm delighted to say that we did everything we planned to do and in some cases even exceeded our goals.

Looking back now, after a few of weeks of recovery time, it was an amazingly colourful, hectic, and overall Science-Fictional weekend. Numerous accounts and reviews have been written and you can read a selection at Noreascon 4's web site www.noreascon.org.

Interaction had several official events at N4, on top of our usual open party and sales desk.

On Thursday was 'First Night' – an opening evening celebration and festival, run by fan groups in the 'Concourse' (exhibits) area. This was a riot

of decoration, creativity, fun and noise, with a lot of hands-on events. We participated by running a Tombola Booth. The description says it all: "Interaction brings the heart of the English village fete to First Night with a traditional tombola. Much beloved by Agatha Christie, these summer affairs were the highlight of the village calendar, and the tombola booth gave the villagers access to the only form of gambling that was approved of by both Vicar and Women's Institute." The booth was always busy and the highlight for me was the tombola drum itself which Steve Cooper had built from scratch – he assures me based on years of watching 'Blue Peter' on the BBC. In fact the booth was so successful that late in the evening the drum bearings collapsed from overuse!

On Friday we ran a joint open party with L.A.con IV, the 2006 Worldcon. We were located in a function room in the Sheraton, N4's HQ hotel. As the corkage waiver covered food and

soft drinks only, we jointly decided to focus on creating a congenial party space, with rented comfy seats and a good supply of nibbles. There may have been a few chocolate liqueurs on the sales desk – for medicinal purposes only of course!

During the evening a number of the winners from the Retro-Hugo ceremony dropped in, and I was particularly pleased to see James Bacon (the 2004 TAFF delegate) carrying the Retro-Hugo for the fanzine *Slant* which was edited by Walt Willis and James White: the late Jim White being an old friend to Glasgow fans and someone I met at my very first con, too many years ago.



MY FIRST CONVENTION

by Evie Mauchan

I went to Boston for Worldcon 2004, and as this was my first experience of a Science Fiction convention I was really not sure what to expect.

The Hynes Convention Centre was a large venue, but worked very well in the layout of registration, exhibitions, and also the movement of people throughout. I work for the Greater Glasgow & Clyde Valley Tourist Board and my remit was to promote Glasgow and, of course, Scotland. I was working closely with two staff from Infotel who are handling the hotel bookings, and I was delighted by the amount of interest for the convention in Glasgow next year. I also handled a lot of enquires from people wanting to make a holiday either before or after the con-

vention and gave advice on places in Scotland that they should visit and how to travel around.

Science Fiction is a subject I have very little knowledge of, but I was fascinated by the huge personal commitment both financially and in time that everyone put into what was a highly successful event. I look forward to seeing the convention come to the SECC in 2005, to a venue that offers state of the art technology. Glasgow has undergone a huge regeneration programme – which is still in process – since the Worldcon was last here, and for those returning I'm sure they will be very pleasantly surprised!

We look forward to welcoming you back to Glasgow: Scotland with style.



(continuation)

Saturday brought us the Hugo Award Ceremony and our first official item as a seated Worldcon – running the “Hugo Losers’ Party” afterwards. This was organised by Henry Balen and Renee Sieber, who redesigned the suite given to us for the purpose by Noreascon 4. With their army of helpers they had transformed the room into a vision in white, with balloons and masks hanging from the ceiling, text from Hugo nominated works projected on the walls, a stunning range of food and drinks, and not forgetting the ‘naked waiter’ (who was probably the only sensibly-dressed person in the room as the temperature increased with all the well-dressed nominees and fans there). Feedback from the people attending the party was very positive!

On Sunday we welcomed Nippon 2007 as the 64th Worldcon (www.nippon2007.org) and we offer them our congratulations. Commiserations to

the Columbus bid, who bid well and gained a very significant number of votes.

Our con desk was always busy, especially with queries about our accommodation booking which we had opened on the first day of the Worldcon. The representatives from Infotel, our accommodation partner, and the Greater Glasgow & Clyde Valley Tourist Board dealt with the queries ably, and by the end of the convention we had taken hundreds of bookings. We took a lot of memberships at the desk, as well as many more online. It may be that our desk was so busy that fans joined online at the nearby internet lounge. Feedback was positive, and many fans said they would like to attend Interaction, if at all possible. We also launched our new merchandise range, by OffWorld Designs, and sold a lot of shirts, caps and other items. (You can order these online by linking from our web site.)

(continued next page)



THE HUGO LOSERS' PARTY

by Guy Lillian

Noreascon 4 made it five years in a row that I have been a Hugo loser – my fanzine *Challenger* (www.challzine.net) came in fifth out of five in the Best Fanzine race.

I didn't mind. Cheryl Morgan's *Emerald City* was a deserving winner and afterwards, Interaction's party for Hugo losers – excuse me, Hugo *nominees* – waited, and it was the perfect balm for whatever ego injuries the awards may have caused for such souls.

The décor was clever (masks supported by helium balloons), the chow was excellent (who ate more cake, me or Rich Lynch?), and the vibes were terrific.

Favorite moment: DUFF delegate (and Hugo presenter *and* acceptor) Norman Cates inhaling helium from one of the balloons and repeating his acceptance speech for *Lord of the Rings* in an alto falsetto; he got out six words before cracking up.

It is said, about the Hugos, that those in the know about science fiction *nominate*; everyone else votes. Indeed, then, nomination is the honor. The trophy would be wonderful, but until that impossible dream occurs, there is the party, and Interaction's was ace.

Thanks, Interaction, for your presence, your thoughtfulness, and your promise. Rose-Marie and I will move heaven, earth, and purgatory to attend the convention next year.

A FRIENDLY WELCOME

by James Bacon

I cannot express the warm welcome that I received as the TAFF Delegate at Noreascon 4, in Boston. It's a tremendous opportunity to be the TAFF delegate, but I found myself amongst hard working con runners very fast, and these guys are as diligent as any I have met in the UK and Ireland.

The convention went very smoothly, there were terrific opportunities to meet people at the parties, which were excellent, and who would refuse free booze!

I was amazed as fan organisations set up stalls, and threw parties, and this for one has inspired me for Interaction, the fan table may be the way to get attention, but free booze is definitely one way to win over hearts and minds.

There were many programme items just for people who had never been at a convention before, let alone at a Worldcon. There were a number of sessions set up where people of an international flavour could meet and talk, both on panels and at various receptions.

At every hands turn there were opportunities to make new friends, and meet people from all over. It's impossible to meet everyone, of course, and not everyone wants to meet me either, but I found that by getting along to more items, which I was bound to do, I made many more friends.

My mantra of "volunteering earns you friends" stood true as I rolled up the sleeves at various

times to help out, from stuffing envelopes upstairs on the top floor in the Art Show, to unloading trucks in the docking bay situated in the bowels of the convention center. Help was needed and given, by hundreds.

I enjoyed working in Children's services, an area I must become more accustomed with, and it was interesting to talk to Moms and Dads – opinions and attitudes are different, similar and sometimes totally juxtaposed. Either way, it was good fun and a great convention.

Interaction will need more than good scotch to match the warmth.



(continuation)

Other news included the passage of the amendment to reduce the Worldcon site selection bidding period from three to two years. This means that there will be no Worldcon site selection at Interaction. (The 2007 NASFiC site selection will take place at CascadiaCon, the 2005 NASFiC.) However, the members of Interaction will still be entitled to vote in the 2008 Worldcon site selection, whether or not they are members of L.A.con IV. The 2008 ballots will be available in early 2006. (Persons may cast only a single vote in the 2008 site selection.)

Many of Interaction's staff worked at Noreascon 4, and it was especially good to see the number who shadowed their counterparts. We also had many staff on the programme and even had a Hugo winner, with Cheryl taking the Best Fanzine award.

The end of the convention came all too soon on Monday. Our next official event was to participate in the Closing Ceremony, where Deb Geisler, Noreascon 4's chair, passed the gavel (or rather, gavels) to Colin and me. We had arranged a few surprises for Deb, including a 5-minute version of N4 (most of which she had missed, being

chair), chaotically run by Sparks and his cast of – dozens. Deb's account of this is written alongside here. We followed this with a video message from Glasgow's Lord Provost and closed with a surprise (ha!) appearance by a highland pipe band, who performed and then piped us out of the hall.

We had so many people working at Noreascon 4 that it isn't possible for me to thank them all individually, so I will just say "Thank you" to all of you who worked so hard, and I hope it was as much fun as it looked!

CLOSING CEREMONY

by Deb Geisler

By the time Closing Ceremonies of Noreascon Four rolled around, I was dazed and overloaded and convinced that we hadn't really had a Worldcon in Boston at all. At least, if there'd been a Worldcon, I surely hadn't seen it. But Closing Ceremonies there were, and we'd planned to start them with a fife and drum corps (just as we'd ended Torcon 3 and started N4), do the thank you thing, and turn it all over to our friends from Scotland as they began the countdown to Interaction.

Closing Ceremonies aren't really about the Worldcon just ending. Oh, we give our thanks to our Guests (and cool guests they were) and to our committee (what an amazing group of people!) and to other important folks. But our goal was to turn it all over to Interaction and let them usher in their own year (well, 11 months or so – they're early in August 2005) with pizzaz.

So, I would whack the podium with a 3-foot gavel, ending Noreascon Four, turn over the gavel (and the official, whimpy, WSFS one) to the Interaction co-chairmen, and scoot off the stage... but Vincent and Colin had other ideas.

"A chairman never gets to see the convention", sez they. "So Mike 'Sparks' Rennie is going to recreate it for you." Mrph? I retorted, cleverly. But, but... we don't have a lot of time (and I really want to get off the stage). "He'll do it in 5 minutes", they promised.

Heh.

The children impersonating our fife and drum corps were an inspired touch... and Sparks acting out all of the essentials of a Worldcon (with some help from N4 Guests Peter Weston and Terry Pratchett, and Cheryl Morgan, the 2004 Hugo winner for Best Fanzine).

Even though his slides didn't start up right away, Sparks soldiered on, showing us the condensed version of a Worldcon. In five minutes, I got to see more of a Worldcon than most chairmen do at their own conventions (even though Noreascon Four didn't really, as far as I know, have a thick Scots accent).

We were reminded, when the slides got to working, that this production was eligible for the 2005 Hugo Awards (Best Dramatic Presentation – [Wicked] Short Form). It was



fast, furious, funny, and nobody should give Sparks a microphone, a stage, and carte blanche.

Still, my favorite part of the Closing Ceremonies came after the Five-Minute Worldcon and the greetings from Scotland, and even getting the nice bottle from Vincent and Colin: Vincent Docherty's duplicity. "No more tartan tat", he'd promised. "A tasteful kilt. Nothing extreme."

Hah. He lied.

Just a wee pipe band.

Quiet.

Subtle.

They took the plaster off the ceiling in the Hynes.



SITE AND ACCOMMODATION UPDATE

by Ben Yalow, Colin Harris
& Vincent Docherty

This article provides an update on all things relating to our site, facilities and accommodation. In particular, you'll find some updates on our organisation, a report on the launch of our hotel booking service, additional information on getting around Glasgow, and details of how to reserve party space. We've also included some additional information on our mobility service and on the smoking policy for the convention, as we have received a number of member queries in these areas.

DIVISIONAL UPDATE

The Site Division has expanded significantly in recent months and we are especially delighted to welcome a number of the Noreascon 4 facilities staff on to the team (although we did give them a couple of months off after Boston as a breather!).

Ben Yalow is now sole Division Head, with TR Smith as Deputy Division Head. TR is also responsible for managing all of the housing via Infotel, our accommodation management partner. On the facilities side Mark Meenan has been appointed to manage the SECC and Moat House, whilst Mark Herrup is now looking after the Hilton and will coordinate all party bookings. A number of other staff are supporting TR and the two Marks as the convention draws nearer.

We also have an expanded list of contact email addresses which you can use to reach us. These include:

housing@interaction.worldcon.org.uk for any accommodation problems that cannot be resolved by Infotel (the Infotel address, Worldcon@infotel.co.uk, should still be the first port of call).

accesshousing@interaction.worldcon.org.uk to apply for an on-site room on the basis of access or mobility issues – more on this below.

parties@interaction.worldcon.org.uk to make enquiries about parties or to book space.

HOTEL BOOKING SERVICE

The official launch of the accommodation service occurred on 2 September 2004 during Noreascon 4, this year's Worldcon, which took place in Boston. We were lucky to be joined by Evie Mauchan from the Greater Glasgow & Clyde Valley Tourist Board, and Tanya Beresford and Susanna Bridge from Infotel, and they were kept busy throughout the convention answering members' queries. All the testing done by the staff before the service went live also had benefits, as we have not had any significant problems with the web site or the service provided by Infotel. In fact the only complaints were from a few members who could not get their first choice of accommodation as some of the hotels filled up very quickly.

As we expected, demand has been particularly high for those properties located close to the Scottish Exhibition and Conference Centre (SECC), Moat House Hotel, and Hilton Hotel, which will host the main convention events. In fact, over 1,000 people booked their accommodation via the Infotel service in the first two weeks – unique for a Worldcon.

We have now used up all of the public allocations in the three on-site hotels (Moat House, City Inn, and Campanile) as well as the Marriott and Central, and the Hilton is also about two-thirds full. However, we still have more than enough beds to go around – in fact our main allocation has room for over 4,000 people, and we have reserve allocations for another 1,000! As in 1995, what we are seeing is simply that members have a strong preference for the two main hotel areas, and are booking there first.

It should also be noted that even the most popular hotels are not actually full at this point. In anticipation of the high demand, we retained a number of rooms at each of these hotels for the use of members with impaired mobility or other special requirements. You can apply for one of these reserved rooms via Electrical Eggs,

who help us with disabled services, or by contacting our housing team directly at accesshousing@interaction.worldcon.org.uk. We hope to have enough rooms to satisfy everyone with genuine need.

MOBILITY ISSUES

As detailed in PR2, we are working closely with Electrical Eggs UK to ensure that the convention is accessible to fans affected by disability, age, illness, injury or surgery. Eggs are advising us on practical issues such as access, signage, and mobility as well as providing guidance on legislative requirements.

Eggs are specifically responsible for the provision of powered scooters for those who need them to get around the convention. Our core provision of scooters will probably be achieved via Shopmobility who we are talking to at present. We do not expect that there will be any rental charge for Shopmobility scooters, although a fine will be imposed for damage resulting from misuse or undue care. We will also be asking for a small refundable deposit, which will be retained if non-accidental damage is sustained.

The number of scooters we can obtain from Shopmobility is very limited, and we are therefore also looking at the option of renting additional scooters if demand is high. Due to funding limitations we will need to pass the cost of such rented scooters through to the users, although we will attempt to obtain group discounts to keep costs as low as possible. Eggs will use a priority scheme for deciding who gets the free scooters if there are not enough for everyone who wants one.

If you are likely to need a scooter, please contact the Eggs team as soon as possible at eggs@interaction.worldcon.org.uk. This will help us to gauge demand. We may not be able to obtain scooters for people who approach us after the end of May 2005.

GETTING AROUND GLASGOW

The question many fans ask is how will they get around Glasgow? This can be about how to get between the main convention site and the party hotel, or general guidance about getting around, to restaurants, shopping, attractions, the airport, or other destinations. Fortunately, Glasgow offers a variety of travel options to get you to and from the convention site at the SECC. We will include very specific guidance on local travel in later publications and on our web site, as we are still discussing many details with the local transport providers. However, we include some general guidance here.

Back in 1995 we also had a main site separate from the parties (at two hotels then) and had the added problem that the low-level train service to the SECC wasn't available due to flooding. We arranged a paid shuttle bus service to make up the difference, and also found that Glasgow's taxis were very helpful. This time we have a working rail service, more on-site hotels and a single party hotel only one train stop away.

We are also talking to the Greater Glasgow & Clyde Valley Tourist Board about their offer of a special 'delegate travel pass' which will provide unlimited travel on local transport during the convention for well under £10. (We are checking whether the pass would be available for fans outside the convention dates, and whether it covers local transport to/from Glasgow Airport.) We hope to announce the results of this soon.

WALKING

Glasgow is a walking-friendly city, and many of the commercial areas that some fans found a bit unfriendly in 1995 have been renovated or replaced. It is about a mile from the city centre to the SECC, and someone of average fitness could walk in under 30 minutes. The Party Cluster is half way between

the SECC and city centre and hence around 15 minutes walk from either destination.

There is also a landscaped walkway along the riverside. Central Glasgow comprises a 'grid-iron' plan on top of some hills, although the main shopping areas are easy to walk around, since the centre is compact.

PUBLIC TRANSPORT

Glasgow has an integrated local transport network of trains, buses and subway (underground metro).

The *low-level rail line* is probably the best option for public transport. It crosses the city from west to east and connects Exhibition station – located next to the SECC – with the city centre stations: Anderston, which serves the Party Cluster hotels, and Central, located at Glasgow's main line station with connections to London and the South. The low-level rail service is cheap and frequent. Return (round trip) tickets from the city centre cost around £1, and trains run to the SECC once every 15 minutes during peak hours. One note of caution: people with mobility problems should probably avoid Anderston station, as there is no lift (elevator) from the platform to ground level. We are discussing with the rail operator about extending the service at night till later. We are also talking to the operator about opening Anderston station on Sunday, as it is normally closed on that day.

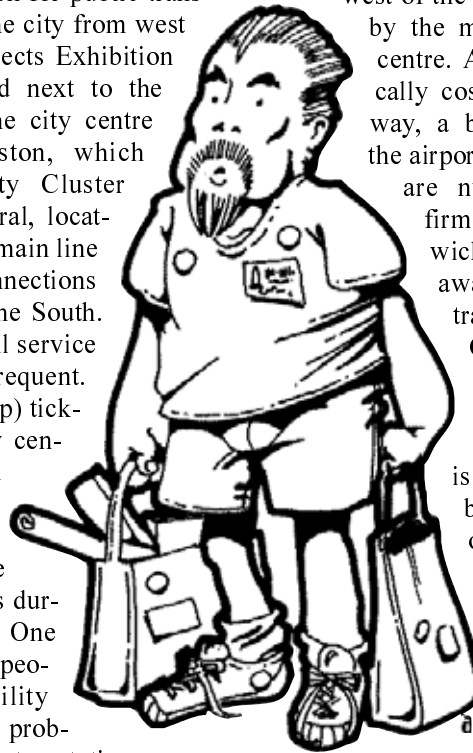
The regular *public bus* service stops at the SECC and connects to various city locations. There are also privately-run City Tour buses, which include a stop at the SECC. These tourist buses are expensive as a means of getting around, but a convenient option for seeing the city.

The *subway* (underground) system is in the form of a ring and although it doesn't connect to the main con site, it may be useful for fans wishing to get around the city's attractions.

Glasgow's *taxis* are among the cheapest in the UK, and were extremely useful in 1995. Trips between the city centre and the SECC cost around £4 per taxi, so the cost per person is low if travelling in a group.

Those with mobility concerns should note that both taxi and bus services have some vehicles suitable for carrying wheelchairs.

Glasgow Airport is located to the west of the city and is connected by the motorway to the city centre. A taxi ride will typically cost about £16.50 each way, a bus service connects the airport to the city and there are numerous car rental firms at the airport. Prestwick Airport is further away, but has a direct train link to Glasgow Central station, with a 50 per cent discount on the rail fare for air travellers, and is serviced by a number of lower cost operators. You can read more about the options for flying to Glasgow in the "Travelling to Glasgow from Abroad" article in PR2.



DRIVING

Those wishing to drive will find that secured private parking is limited at the hotels (especially those in the city centre), but plentiful at the SECC. Parking at the SECC costs £3.50 per visit for any length of stay. However, hotels with limited private parking often offer reduced rates at nearby public car parks. If you need parking facilities, please check the Infotel web site, which has parking information for each hotel, or contact us for information before booking.

PARTY PLANNING

Our evening open parties will be held in the function space of the Glasgow Hilton hotel. (We need to use function space rather than suites as UK hotels do not have multi-room suites in the US style.) We have obtained a full corkage waiver for this hotel – please note that this is the only Interaction hotel where we have such a waiver. The Hilton also benefits from the fact that all the main function rooms are just one floor up from Ground level – therefore we do not expect any problems with elevator queues.

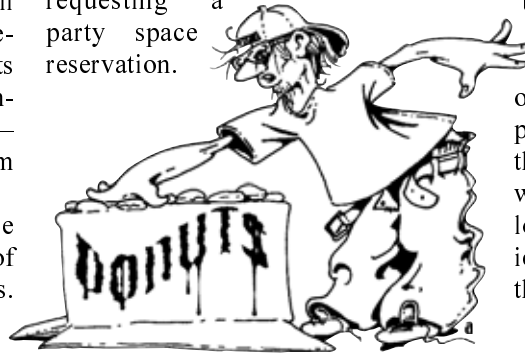
Our party coordinator is Mark Herrup, who can be reached at parties@interaction.worldcon.org.uk. The initial party space booking period will run until 28 February 2005. Mark will collect all requests received up to this cut-off date and then make an assignment of space to satisfy as many requests as possible. All requests received prior to the cut-off date will be treated as having arrived simultaneously. We expect to contact applicants during early to mid April 2005 to confirm the room and day assignments – please do not expect to hear back from us prior to this point.

Like most Worldcons, we will be making a modest charge for the use of the function space to offset our costs.

The rates for this are expected to range from around £75 for a small space (bedroom sized) to £125 for a medium size function space and £200 or so for a section of the Grand Ballroom. Finalised figures will be posted to our web site during January 2005.

To request a party space, you will need to provide us with information on the size of room you need, your preferred night(s) and any special requirements. Please note that we cannot guarantee you your first choice of night. Once we have finalised allocations in April, we will ask you to provide a credit card to guarantee the booking; we will charge these cards during June 2005.

More details on the Hilton function rooms and the party booking process can be found on our web site at www.interaction.worldcon.org.uk/parties.htm. This includes a web form for requesting a party space reservation.



SMOKING POLICY

Another common question we have been asked concerns our smoking policy, and more widely, what is the situation in Glasgow and Scotland as a whole.

As a rule, the current trend in the UK is towards tighter regulation on smoking in public places. The recent move in Ireland to ban smoking in all workplaces has been closely watched and it seems likely that the UK, including Scotland, will follow suit at some point. However, the legislation required for this is very unlikely to be in place by the time of the convention. Nevertheless, many restaurants in Glasgow are already strictly non-smoking, although some retain smoking areas.

Interaction itself is adopting a no-smoking policy across all function spaces and halls. This will include all programme rooms, dealers' room, art show and exhibit areas, plus the function spaces which are used as party rooms in the Hilton Hotel. Unfortunately we do not have sole control of the SECC Concourse, which is a public area, or of the various bars in the hotels we are using, however we would expect that smoking in these locations will be limited to very specific areas and we will be working with the hotels to ensure this is the case.

INTERACTION GOES LIVE(JOURNAL)!

by Colin Harris

You can now interact online with Interaction! Our new LiveJournal forum is up and running. This works just like any other type of bulletin board. It is a place where any member can post questions about the convention and get answers. Also, you can connect with other attendees, and make new friends before the con starts.

The topics discussed on the LiveJournal forum are up to you, the members. Based on past experience, though, you can expect to see people...

- buying and selling second hand memberships;
- requesting or offering room-pools, shares, crash space, etc.;
- coordinating travel plans and finding travelling companions;
- organising tourist trips around the convention;
- making party arrangements and announcements;
- announcing special interest group meetings;
- talking about the convention programme, publications, and anything else Interaction related.

You don't have to have your own LiveJournal account to participate, as Interaction's department heads are setting up their own discussion threads to which anyone can respond. Our friendly moderators, Raaven and GregorTroll, are also there to guide and assist you. So please join in and share your views. We want to hear what you want from our Worldcon.

You can find the Interaction LiveJournal at <http://interaction.livejournal.com>.

INTERJECTION

“The Bit just to the left of the Middle”

Gearing Up

Suddenly, Noreascon was over, and Interaction planning stepped up a degree. Several degrees, in our case. You’ll read elsewhere in the PR about our new programming chief (hello, Ian!). He’s not quite sure what to make of us. We tried to set his mind at rest by explaining that we wouldn’t be anything like as much trouble as James Bacon.

Fan room veteran and Interaction Guest of Honour **Greg Pickersgill** has been thinking about fan rooms for a good long while. We found a piece he wrote back in 1993 on the subject—after expressing horror that we wanted to publish it here, he’s topped and tailed it for us. After it, we’ll pick up some of his themes ourselves.

Fan Room Philosophy

Meanwhile, back in the Golden Age...

Way back, long before the last Glasgow Worldcon, when fanzines roamed fandom and the internet was barely more than cocoa tins and string, I was asked by Martin Easterbrook, spiritual advisor and secret backbone to the Interjection committee, to provide a Philosophy of the Fan Room. For the concom’s internal newsletter, I thought he said. Back then that sort of thing made sense of a sort. And here is what I wrote sometime around November 1993:-

The Worldcon Fan Room—An Outline Philosophy

So there’s the Worldcon, a huge thing, and inside it is something else, the Fan Room. What is it? What’s it for? Who’s it for?

The Fan Room, including the Fan Program (about which see later), is a convention within a convention, running parallel to and in association with its giant parent (or offspring, depending on how you view the evolution of conventions). It provides an environment and schedule of

events, programming and services not specifically catered for elsewhere in the Worldcon, and although in essence it is aimed at only a few hundred people rather than its co-existent’s thousands, it offers up a quite distinct experience available to all the convention’s attendees.

The Fan Room is the secret heart of the convention. Its core constituency includes those most familiar with the worlds of sf and sf fandom. Many of them are the people who, by organising conventions, running fangroups, and producing fanzines over the decades have contributed mightily to making the whole Worldcon event a reality although many of them might well say that things have not quite turned out as they planned. These people—the fans—veterans of many conventions, don’t need to be catered for in quite the same way as the majority of attendees. They can to a large extent make their own amusements; they participate fully in the main convention as program participants as well as comprising the audience. But they do need a place to be, a place where they can congregate, talk, drink, socialise, get fanzines and other publications, and engage in programming that is much more tightly focused on their interests than could be accommodated on any of the main program tracks. And in simple, that place should be the area sf fans, as well as many other convention attendees, most enjoy—a large comfortable bar.

Some people already know their natural home is in the Fan Room, others will find it by accident as they wander the convention looking for that indefinable Something that appeals to them. Some may come along to see a Fan Program item, intrigued by an unusual write-up in the Program Book, and stay around in the Fan Room afterwards. The idea is that because the Fan Room is set up with the traditional fan in mind it potentially has appeal to a wider

audience, in spite of its apparently exclusive philosophy.

One thing the Fan Room must do is to provide, via its displays and various tables, a clear, coherent and above all engaging picture of the world of sf fandom, its history, ideas, culture and aims. SF fandom has a history and background that goes back long before the first episode of *Star Trek*, and it is as well to bring this to the fore from time to time lest it be forgot. And this should be no dry raking over of memory either; the Way of Life portrayed should be echoed in what actually happens day to day in the Fan Room and Fan Program. This is not an archaeological re-creation after all, but a vision for the uninitiated of a particular enthusiasm that they might well care to share in.

The Fan Room might well be criticised for setting out to appeal to just a few hundred people, but you might just as well say that about anything other than maybe the Hugo Ceremony. The whole point is that it is a running event through the whole duration of the Worldcon, a social setup scattered with fan-artefacts that can as much engage the interest of the newcomer as the old hand. Anyone looking for a place to sit, drink, listen to music, chat or browse through the displays or fanzine tables should be quite at home. Indeed the whole point of having a Fan Room rather than just another bar is that it has a specific purpose, it is the known place to be for its core constituency.

The Fan Area is exclusive to an extent; its often easier to characterise it by what is not there. Indeed anything that doesn’t actually clash with the basic mission statement can be included, but there are some things that might be inappropriate. It’s not really for the novice sf reader interested only in news of the latest trilogy, or those whose interests are primarily television shows, films or computer gaming. Filksingers, the JLAS, or Darkover fans will find little to concern them. These are all

'fandoms' of course, as nowadays almost everything is, but they are separate from the traditional roots of sf books and magazines, conventions and fanzines that the sf fans for whom the Fan Room is constituted spring from. These other interests certainly should be catered for at a Worldcon, no doubt, but elsewhere in the convention by dedicated teams with the right specialised background.

That being said, the Fan Room is open to anyone. There's no secret password to get in, it welcomes all Worldcon attendees who may get from it what they will as long as they understand that what's on offer might perhaps not be for them, any more than a Phil Dick fan who produces a fanzine and likes small book-oriented conventions would appreciate, say, a Gerry Anderson event. It should be remembered that the simple act of providing a sociable environment offers something for everyone, especially in the Fan Room where the services are optional extras to be reacted to. This is in contrast to most other areas of the Worldcon where the services on offer are the whole point of the facility.

When the Fan Room is well organised it is inevitable that even those whose ideas of sf fandom are sketchy or nonexistent will find a pleasant area to socialise with friends old and new.

In the best possible world the Fan Room would be a large room seating over 200, with plenty of table and circulating space given an air of intimacy by layout of furnishings and arrangement of fan-oriented displays and sales/giveaway tables. A full bar open for most of the Fan Room opening time is essential; without it the area will not be colonised in the first place and will scarcely draw in its prime constituency of fans, never mind anyone else, and the whole thing will rapidly decline into a forgotten backwater of the convention—this has happened.

There must be a staff of fan room organisers and helpers available round the clock, alert and reactive, keeping things neat tidy and going according to plan, cheerleading whenever necessary.

There's no advantage in having too much going on in the Fan Room, this isn't Butlins after all. Most people just want a venue where they can be sure everyone else they know will show up sooner or later. People will, in fact, be driven out if they are subjected to organised events. There will be more

than enough endless movement and activity elsewhere in the convention, and this should be a place where everyone has a chance to sit and talk unhurriedly.

It's important that there are unobtrusive distractions, like the displays, sales tables et cetera, all perfect in this place because the onus of involvement is on the individual, and as long as they're there and worthwhile they'll be used as and when required. There must be no skimping or making do here—these things should be good enough to make people want to see/use/search through them even if that was not their first idea.

The Fan Program, organised on exactly the same lines as that of a small convention, must be in a separate room adjacent (or as near to adjacent as possible) to the Fan Room. The program should pursue ideas and entertainments aimed primarily at the sf fan community rather than the general Worldcon audience. Whatever goes on there—panels, interviews, playlets, competitions, games—should not intrude into the Fan Room itself. Naturally, Fan Program items should be written up in the most attractive terms in the Program Book, so that those unaware of the fan culture might be drawn in by following up a interesting program idea.

None of this happens by accident; you've got to have a clear idea of what you want and stick to it. Encourage people who want to engage with the philosophy of the room and redirect to other areas the rest; don't allow the space to be misused or disrupted, the ambience destroyed, and the people you wanted to attract driven away by unwanted activities.

It's worth remembering that although the Fan Room is open to everyone it's not the organisers' responsibility to provide something for everyone; that would be as impossible as it is undesirable. Certain American fans might complain for example about the lack of free food and drink they expect at their equivalent, the 'Con Suite'; point out this is a British fanroom run in Britain and that hotels here don't like that sort of thing unless they're paid enormous sums to do it themselves.

That's a trivial example, but it is worth remembering that this is a British fandom show and there should be no imperative to provide the

visitors with a version of what they have back home. Instead it should be something that springs organically from British fandom culture, ideals and ways. An imitation of someone else's fanroom will be just that: an imitation.

The best way to run a Fan Room is by following the route we know and are familiar with and by building on and expanding the ideas that have worked well at British conventions since the first truly successful Fan Room in 1977.

So that's the piece I wrote back in 1993—over ten years ago good grief.... It didn't go down too well with the concom; there was a chorus of "we can't print that" which rather surprised me. It was a discussion document, after all, advice and ideas rather than prescription (no matter what it read like!). Then I discovered almost by accident that I was supposed to have been writing a piece for a generally distributed Progress Report. Oh, well then.... Maybe that would have been a bit contentious. Brings up all those arguments about What is a Fan and so on endlessly on.

I reprinted the piece with some framing matter in a fanzine in early 1994; I ended the article with this—"I am apprehensive that my ideas about a good Fan Room might be out of date, but I still think they're right, it's just the rest of these bastards that are out of step."

And boy was I right. Looking back on it now more than ten years later I still agree with myself, but I understand that 1993 Me is living in an alternate universe altogether. Much as all that makes sense in the Ideal World of my own its totally useless in terms of the real life fandom of today, and frankly I'm slightly incredulous that the Fan Room Team are so keen to reprint this piece in the PR. I wouldn't, and argued against it.

What a bizarre vision. I know we're all supposed to be imaginative fans at the death, but there's no need to live in a complete dreamworld. Looking back now I doubt whether any of that was valid at all in 1993—certainly very few of those ideas manifested in what actually happened at the 1995 Glasgow Worldcon—and it is even less a reasonable proposition today. And that assertion is based on real empirical evidence.

Let's look at it this way, from my own experience. In 2001 I ran—with a crack team including Claire Brialey,

Mark Plummer and Catherine Pickersgill—a fanroom and fan program at the Eastercon that year. It was planned and run on principles very close to those outlined above, with a full and frankly excellent program, and as far as we were concerned very successful indeed, as an artifact.

Unfortunately our rosy view wasn't shared by much of anyone else.

The most obvious thing right from the beginning of the convention was that the level of interest was low—by the end I calculated that less than five percent of the people at Paragon 2001 had taken any interest or involvement in the fanroom at all. More worryingly it was obvious that the majority of the fannish fans—'trufans' as they call themselves sometimes—engaged little, some of them showing up to appear as agreed on program items, but conspicuous by their absence otherwise.

I don't entirely understand why this should have been the case. When we were contriving the fanroom and fan program we specifically cast it so that it ought to have appeal as much to old time hard core fans as someone who'd just come to their first convention via the BSFA or whatever. But clearly we weren't as interesting as hanging about in the corridors chattering about which restaurant to go to next, what to wear, and who to sit next to.

Were all of our program ideas so pointless and passé that these mighty intellects found it beneath their notice? Were our carefully contrived open-ended program questions about the fundamentals of fannish (indeed, sf enthusiast generally) concepts so hopelessly uninteresting that in some cases no-one except the panel members and the fanroom squad were there to witness them? Am I actually so naive, foolish, and worldly-unwise that I am the only person who actually experienced at least *five* deeply illuminating moments of revelation while listening to people either talking on our program or discussing the items thereafter? I probably am.

It was disappointing that we had an audience inflow of only around five percent at best of the convention constituency. That makes the time, space and money allocated to running a fanroom and fan program extremely arguable; indeed were I to be chairing a convention I'd have serious arguments against it, and would strongly advise any future convention

committee to think twice about allocating resources to such a thing.

It is doubly disturbing however, when you consider that many people who one might assume to be the natural constituency of the fanroom ignore it so totally; if what is assumed to be the core audience doesn't want it then why do it at all, because as an informative and educative influence on the conventions attendees in general, it's clearly a total waste of time.

Or is it me that's out of step as usual?

—Greg Pickersgill

Interaction Tourist Advice #1



Kilts only really suit people of Scottish extraction

What the Cabal Thinks?

Well, we agree with much of Greg's original article, which was why we asked Greg if we could print it. At Eastercons (the British National Convention), it's true that fan rooms and fan programmes are widely ignored by the exact constituency they're designed for—this is why, when we ran the Eastercon, we had a thorough-going stream of fan programming that we called the Alternative Programme.

Fools that we are, we believe that things are different at the Worldcon. Why? Well, the Worldcon is the only con that's large enough to really make it hard to find and connect with the people you want to see. Perhaps this is no longer a problem; we're all much

better connected than we used to be, and we're told that young people use something called 'txt' to work out where their friends are going to be. And we won't be the only meeting-up place at Interaction. We *will*, however, be the only programme space with real ale. At a Worldcon, even 5% of the con is 250 people, but we hope that rather more of you than that will come and find out what we're up to.

Can we promise you each five moments of deeply illuminating moments of revelation in programme items and discussions in the fan room? Let's find out.

Letters of Comment

Yes, our cunning plan of asking people to tell us that they were still reading on page 3 of the last issue elicited a few responses. We heard from (in chronological order) Andrew Plotkin, Dave Axler, Alison Cuyler, Patricia Vandenberg, Nicolas Whyte, Wag, Tony Hammond, Douglas Spencer, Charles Mohapel, Pat Reynolds, David Singer, Doug Faunt, Cardinal Cox, Judith Proctor, John Hauwiller, Mark Geary, David F Shallcross and Darcy Conaty; they can all claim their reward at Interaction. This offer is now closed.

David F Shallcross said: I was never good at writing letters of comment. I'm all for Martian Night at the fan lounge, as long as you don't try for scientific accuracy in atmospheric pressure, temperature, and composition. I might even bring my inflatable Mars globe, if my luggage doesn't teeter at the brink of the 15 kg mass limit for my (loosely) planned pre-con expedition to Orkney.

I was going to nit-pick at the "Looking Back at UK Worldcons" article. While I don't remember when VCRs came into common use, I know there were home computers about in 1979. The Apple II came out in 1977, according to <mumble mumble>, and by 1979 I know someone who had one. I even helped her program it to play "Auld Lang Syne" for New Years. Could it be that Britain was behind the US in this respect? Where was Clive Sinclair? Then I read on to the description of 1957, and the sabretooth tigers, and came to understand that nitpicking about historical accuracy was pointless.

Judith Proctor said: I enjoyed *Convenient*. You might wish to consider an upgrade kit to include a light bulb plus two yoghurt pots and

a piece of string for tech. I appreciate the yoghurt pots are expensive, but if you send them containing yoghurt then they will in fact make the kit dual purpose as you can now run an 'American' convention with a con suite.

Alison Cuyler responded to Flick's piece about fan rooms:

This past year I spent some time dabbling in the realm of fanzines, previously something I had only heard about in fannish circles and knew there was a highly dedicated following by a certain segment of the fan population. Despite a brief introduction as well as recommendations for immersion by a friend and member of the above-mentioned population segment, I found the field confusing and uninteresting. I am attempting to reflect on Flick's experience in the Paragon Fan Room in regard to old British fanzines. Fanzines can be very daunting to a newbie as they appear to be very dependent on a running conversation that one needs to invest some time and effort before one comes up to speed. And as Flick said, a room full of fanzines would leave one such as I hopeless and having no idea where to start.

Perhaps in your light fannish programming you might want to include a guide to fanzines: what they are, what one might expect to get out of reading and submitting to one, an overview of the types and titles out there (particularly the 'better' ones), and recommendations for starting in on this genre. This might also be helpful for younger members to give them the vision of what these publications really are.

Another interesting discussion could be how the fanzine culture differs amongst countries (a good topic for Geneva Melzack's suggestion of discussion groups to get fans together). What better for a Worldcon! You could even do some of this as display boards that could be placed in the fan lounge with the 'piles of fanzines' (and then somehow advertise to invite people in to see and learn and become enlightened!).

[And finally, here's a film un-review that fits nicely with our theme of not being all things to all people; from Andrew Ducker.]

Hero: a not-review

At the start of the film *Dead Poets Society*, the new English teacher reads

aloud the introduction to a poetry book which says (paraphrasing) that in order to know whether poetry is any good we must grade it along two axes—judging it by whether it has good aims (on one axis) and by whether it achieves those aims (on the other). By then looking at the area inside the box we just drew we know how good the poem is. The teacher then commands the boys to rip out this terrible abomination of an introduction and introduces them to the true meaning of poetry—its ability to move the soul. I remember nodding vigorously when I originally saw the film, but looking back at it now there's one thing obviously wrong with it:

It's bollocks.

The more observant amongst you will have noticed that what he's done is taken the 2D graph and replaced it with a 1D one. Rather than judging a work on its intentions and its ability to carry them out, we've replaced those myriad anarchic, personal intentions with a single totalitarian one—emotional manipulation. If the poem doesn't move our Stalinist English teacher then it's not a proper poem. Never mind that there are countless reasons for writing a poem, from attempts to make people think, to intellectual puzzles like the villanelle, to witty satire—if the poem doesn't stir the emotions then it's apparently not worthy of the name.

This is such a blatantly ridiculous reduction of art that my only excuse for not noticing it the first time round is that I was only 17 at the time and therefore not fully sentient. Now, it's true, a lot of the time we do want art to move us. And art that has no emotional impact at all tends to fail in whatever else it was trying to do, because it's simply not memorable. But it's important to remember that it can be made for many reasons. To appreciate a work of art properly you need to ask what it's trying to do and then approach it from the right perspective. Admittedly, with a lot of mainstream art the perspective is fairly obvious (it's representative / emotional in nature), but sometimes you have to ask "What is this actually saying, and why is it saying it?" before you can fully appreciate it.

There is nowhere that this applies more than when dealing with genre. I frequently see reviews of films by critics that simply don't understand what a film was trying to do. People watch romantic comedies and

complain about all the romance. They watch action movies and complain that the hero would have died of blood-loss. They watch Jerry Bruckheimer movies and complain about, well, everything. They didn't understand what they were going to see and then complain because the film does the job it set out to do.

The most recent example of this is *Hero*, a film that was universally agreed to be staggeringly beautiful, but had people arguing over whether that made it a good film. Now, any aficionado of Chinese wuxia films knows that they are *fantasies*—legendary stories in which heroes (and villains) have trained so much that they are capable of feats that no normal human could possibly achieve. So to read reviews that complain that the fights are "often a bit silly with all the hot-air ballooning involved" or "What it needs is a stronger dose of reality" is akin to complaining about all the bubbles in your champagne, or that your gazpacho soup was served cold.

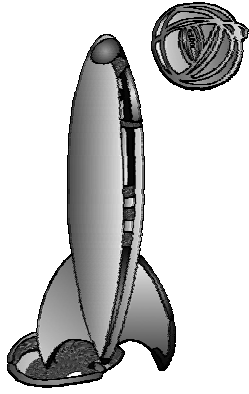
Now, I'm not trying to say that you *should* like a film which contains elements you don't appreciate—by all means avoid going to see *Hero*—you'd be missing out on the most gorgeous cinematography in a long time, but if that doesn't do it for you then you can go watch something that does, and all power to you. Feel free to dissect the genre as a whole, its construction and its various clichés. This is, after all, what the best satire does (and why it's so hard to watch *Airport* when you've seen *Airplane*), and discussion on that level is always useful.

Just remember that art isn't just to be judged along a single axis—the artists may well have succeeded fantastically at what he set out to do, and left you entirely unmoved. That's not your fault, or their fault—it's just sometimes the way things are. Just thank your lucky stars that people can make whatever art they like, and there's always someone out there making something perfect for you.

—Andrew Ducker

Insert Colophon Here:

Interjection is the third of four short fanzines about the Interaction Fan Room and Fan Programme. Text this time is from Greg Pickersgill, Andrew Ducker, the *Plokta* cabal and letter writers as mentioned, with art by Sue Mason. Email us at locs@plokta.com.



INTERACTION

2005 Hugo Awards Nomination Ballot

Please Read These Instructions Carefully Before Casting Your Ballot

Deadline

The Nomination form (or a copy) enclosed with PR3 must be received by 11 March 2005, no later than midnight GMT. Please mail as early as possible.

Mail your ballot to: **Interaction Hugo Administrator, 28 St. Johns Road, Guildford, GU2 7UH, UNITED KINGDOM** or **Interaction Hugo Administrator, P.O. Box 58009, Louisville, KY 40268-0009, USA.**

Nominations may also be made using our on-line web site at www.interaction.worldcon.org.uk. *Do not e-mail your ballot.* You will need the PIN code printed on your mailing label to vote on-line. Again, the nomination ballot must be received by 11 March 2005 at midnight GMT.

Additional information and an on-line nomination form are available on the *Interaction* web site at www.interaction.worldcon.org.uk. Questions may be sent to HugoAdmin@interaction.worldcon.org.uk. As required by WSFS rules, we included a copy of Article 3 of the WSFS Constitution with the original mailing of this ballot in Interaction PR 3. You can get a copy of the WSFS Constitution from <http://www.interaction.worldcon.org.uk/wsfs.htm> or by writing to the Hugo Administrator.

Eligibility to Nominate

You may nominate for the 2005 Hugo and John W. Campbell Awards if you either: a) were an attending or supporting member of Noreascon 4 (the 2004 World Science Fiction Convention), or b) are an attending or supporting member of Interaction (the 2005 World Science Fiction Convention) by 31 January 2005.

Please be sure to fill in the eligibility validation section on the second page. *Don't forget to sign the nomination form* – we cannot count your nomination form if it is unsigned.

Reproduction

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

Eligibility

Works published in 2004 for the first time anywhere, or for the first time in English, are eligible for the Hugo Awards being awarded in 2005. Books are considered to have been published on the “publication date” that usually appears with the copyright information on the back of the title page. If there is no stated publication date, the copyright date will be used instead. A dated periodical is considered to have been published on the cover date, regardless of when it was placed on sale or copyrighted. Serialised stories or dramatic presentations are eligible in the year in which the last instalment appears.

Special Extension: Any work originally published outside the USA at any time prior to 2004, and first published in the USA in 2004, and which did not receive sufficient nominations to appear on the final award ballot in an earlier year, is eligible for this year's Hugo Award. In addition, the 2004 Business Meeting voted to extend eligibility on the following works based on limited availability: *The Cambridge Companion to Science Fiction*, edited by Edward James and Farah Mendlesohn, published in the UK in 2003 by Cambridge University Press; *The True Knowledge of Ken MacLeod*, edited by Andrew M. Butler and Farah Mendlesohn, published in the UK in 2003 by the Science Fiction Foundation; and *Up Through an Empty House of Stars*, by David Langford, published in the UK in 2003 by Cosmos Books.

Exclusions: The Interaction Committee has irrevocably delegated all Hugo administration authority to a subcommittee. Therefore, only Paul Dormer, Vincent Docherty and Colin Harris are ineligible for the 2005 Hugo Awards. Other rules of eligibility are given with the specific categories.

This ballot must be received by 11 March 2005.

How to Nominate

You may nominate up to five persons or works in each category. However, you are permitted (and even encouraged) to make fewer nominations or none at all if you are not familiar with the works that fall into that category. The nominations are equally weighted – the order in which you list them has no effect on the outcome, and repeated nominations for the same work will be counted as a single nomination.

The five top nominees in each category (more in case of ties, fewer if not many nominations are cast in that category) will appear on the final Hugo Awards ballot, which will be distributed in April 2004. Only members of Interaction will be eligible to vote on the final ballot.

“No Award” will appear automatically in every category on the final ballot; there is no need to include that choice in the nominations.

Please include source information whenever possible. This is not mandatory, but does make it easier for us to identify the work you intend to nominate. For the Fiction, Dramatic Presentation, and Related Book categories, space has been provided for this. In the continuing categories (Professional Editor and after) there is less room, but if your nominee is not well-known, we would appreciate your writing in a source where their 2004 work in that category may be found.

Interaction Hugo Administrator
28 St Johns Road
Guildford
GU2 7UH
United Kingdom

Interaction Hugo Administrator
P.O. Box 58009
Louisville
KY 40268-0009
USA

Eligibility to Nominate (mandatory information)

Please type or print clearly. We cannot process illegible nomination forms.

Name _____
Address _____
City _____ State/Province _____
Zip/Postal Code _____ Country _____

Signature _____

Please check one:

I am a member of Interaction.

My membership number (if known) is:

I was a member of Noreascon 4.

My membership number (if known) was:

I wish to purchase an Interaction membership

Attending (£110 / \$195 US / €165)

Supporting (£30 / \$45 US / €45)

Cheque or money order enclosed

Charge my credit card:

Visa MasterCard Discover AMEX

Name _____

Card Number _____

Start Date _____

Expiry Date _____

Security Code (on back of card) _____

Note: Visa, MasterCard and AMEX transactions are in Sterling, Discover transactions are in US Dollars.

Signature _____

You must purchase an Interaction membership **before 31 January 2005** if you are not already an Interaction or a Noreascon 4 member and wish to nominate for the 2005 Hugo Awards.

Nomination forms must be RECEIVED by 11 March 2005.

2005 Hugo Awards Nomination Form

Best Novel *A science fiction or fantasy story of 40,000 words or more.*

Author & Title _____ Publisher _____
Author & Title _____ Publisher _____
Author & Title _____ Publisher _____
Author & Title _____ Publisher _____
Author & Title _____ Publisher _____

Best Novella *A science fiction or fantasy story of between 17,500 and 40,000 words.*

Author & Title _____ Where Published _____
Author & Title _____ Where Published _____
Author & Title _____ Where Published _____
Author & Title _____ Where Published _____
Author & Title _____ Where Published _____

Best Novelette *A science fiction or fantasy story between 7,500 and 17,500 words.*

Author & Title _____ Where Published _____
Author & Title _____ Where Published _____
Author & Title _____ Where Published _____
Author & Title _____ Where Published _____
Author & Title _____ Where Published _____

Best Short Story *A science fiction or fantasy story of less than 7,500 words.*

Author & Title _____ Where Published _____
Author & Title _____ Where Published _____
Author & Title _____ Where Published _____
Author & Title _____ Where Published _____
Author & Title _____ Where Published _____

Best Related Book *Any work whose subject is related to the field of science fiction, fantasy, or fandom, appearing for the first time in book form during the previous calendar year, and which is either non-fiction or, if fictional, is noteworthy primarily for aspects other than the fictional text.*

Author/Editor & Title _____ Publisher _____
Author/Editor & Title _____ Publisher _____
Author/Editor & Title _____ Publisher _____
Author/Editor & Title _____ Publisher _____
Author/Editor & Title _____ Publisher _____

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

Title _____ Studio _____
Title _____ Studio _____
Title _____ Studio _____
Title _____ Studio _____
Title _____ Studio _____

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

Title _____ Studio or Series _____
Title _____ Studio or Series _____
Title _____ Studio or Series _____
Title _____ Studio or Series _____
Title _____ Studio or Series _____

2005 Hugo Awards Nomination Form

Best Professional Editor The editor of any professional publication* devoted primarily to science fiction or fantasy during the previous calendar year.

Editor _____
Editor _____
Editor _____
Editor _____
Editor _____

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

Artist _____
Artist _____
Artist _____
Artist _____
Artist _____

Best Semiprozine Any generally available non-professional publication devoted to science fiction or fantasy which by the close of the previous calendar year has published 4 or more issues, at least one of them in 2003, and met at least 2 of the following criteria in 2003:

- 1. had an average press run of at least 1,000 copies per issue,
2. paid its contributors and/or staff in other than copies of the publication,
3. provided at least half the income of any one person,
4. had at least 15% of its total space occupied by advertising,
5. announced itself to be a semiprozine.

Title _____
Title _____
Title _____
Title _____
Title _____

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

Author _____
Author _____
Author _____
Author _____

Best Fan Artist An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public display during the previous calendar year. Any person whose name appears on the final Hugo Awards ballot for a given year under the Professional Artist Category shall not be eligible in the Fan Artist category for that year.

Artist _____
Artist _____
Artist _____
Artist _____
Artist _____

Best Fanzine A generally available non-professional publication devoted to science fiction, fantasy, or related subjects which by the close of the previous calendar year has published 4 or more issues, at least one of which appeared in the previous calendar year, and which does not qualify as a semiprozine.

Title _____
Title _____
Title _____
Title _____
Title _____

Best Web Site A web site primarily related to the fields of science fiction, fantasy or fandom and will be given for material displayed on the World Wide Web during the calendar year 2004.

Title _____ URL _____
Title _____ URL _____
Title _____ URL _____
Title _____ URL _____
Title _____ URL _____

John W. Campbell Award (not a Hugo) (Award for the best new science fiction writer, sponsored by Dell Magazines) A writer whose first work of science fiction or fantasy appeared during 2003 or 2004 in a professional publication.

Author _____ Author _____
Author _____ Author _____
Author _____

* A "professional publication" is one that had an average press run of at least 10,000 copies per issue. (See Sec. 3.3.8 of the WSFS Constitution.) Mass market hardbacks and paperbacks are considered professional publications.

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

WORLDCON 101: HUGO AWARD VOTER'S GUIDE

by Cheryl Morgan

Have you ever looked at the results of the Hugo Awards and said to yourself, "Why on Earth did *that* get a Hugo?" Well, here is your chance to do something about it. No, seriously, it is. A lot of people think that the Hugos are awarded by some secretive committee of judges, but that's not true. The Hugos are voted upon by the members of the World Science Fiction Society (WSFS). And as a member of Interaction, you (along with several thousand other people) are automatically a member of WSFS. You get to vote in the Hugos. Sadly, only about 20% of the members of any year's Worldcon actually participate in the Hugo voting process. Once again, this is often due to myths and misunderstandings. The purpose of this article is to explain how to participate.

One of the things that puts people off is that Hugo voting is supposed to be "too difficult". Certainly the ballot is quite long, but then there are 14 categories to consider. The Hugos do use a preferential ballot, but if you have ever participated in European Community elections, or an Australian general election, you will have a good idea of what is required. Let's start at the beginning. The Hugos are voted on in two stages: nomination and final ballot. These two stages are quite different, and we need to look at them separately.

NOMINATIONS

The purpose of the nomination stage is to produce a short list of five finalists for the final ballot. Each voter gets to pick five choices (nominations) in each category. Each choice has equal weight (and you can't nominate a work or person twice in the same category). The five works or people with the most nominations get to go on the final ballot. How hard can that be?

Well, the usual excuse I hear is that you should not participate in the

nominating stage unless you have studied the field. This is nonsense. Even professional SF critics like John Clute and Gary K. Wolfe can't read anywhere near all of the works published in an individual year. The whole point of the nominating process is to whittle down the vast amount of SF published each year into a short list that everyone can look at. So don't worry, nominate things that you have read that you like. If you haven't seen anything you like in a given category, or you can't think of five choices, don't worry, you don't have to fill in every space on the ballot.

HUGO PIN

Your Hugo Personal Identification Number (PIN) is an important piece of information, as you will need it, as well as your name and membership number, to vote online. You will find your PIN at the bottom right of the label on this Progress Report.

The online voting forms for the Hugo Awards can be accessed via the main Hugo section of our web site at www.interaction.worldcon.org.uk/hugo.htm

Some people will also tell you that you can't vote in the Hugos if you are a fantasy fan because the Hugos are only for science fiction. This is also nonsense. The WSFS Constitution very clearly says that the Hugos are for science fiction *and* fantasy. Three of the last four Best Novel winners have been fantasy.

The other common excuse for not nominating is that people say they don't know what works are eligible, or what category they are eligible for. What is the difference between a

novella and a novelette? What is the dividing line between long form and short form dramatic presentations? This can be a bit hard, but there are lots of places where you can get help. Magazines such as *Locus* will be publishing their Best of 2004 lists early in 2005. There are also a number of "Hugo Recommendation Lists" published on the Internet in which members of clubs or readers of a magazine say what they are voting for. Interaction can't publish such a list ourselves, because we are responsible for administering the ballot, but we will put links to any such lists we hear about on the Hugo pages of our web site.

TIMELINE

You will find the Hugo nominating ballot in the same PR as this article. You have until 11 March 2005 to send in your ballot (or you can vote online through our web site). Interaction will announce the results of the nominating ballot in late March 2005 (probably at Eastercon). The final ballot will be published with PR4 arriving late April 2005, and once again will be available online. The deadline for submission of final ballots is 8 July, 2005. The results will be announced at the Hugo Awards Ceremony at Interaction on the evening of Sunday, 7 August 2005. If you're already familiar with the Hugo Awards, note that the deadlines this year are slightly earlier than you may expect, because Interaction is four weeks earlier than most recent Worldcons.

FINAL BALLOT

The final ballot for the Hugos uses a preferential voting system. Instead of choosing five, equally-ranked items in each category, you get to rank the five nominees *in order of preference*. Put a 1 against your first choice, 2 against the second, and so on. Easy, isn't it. The hard bit is understanding how the votes are counted. It goes like this.

To begin with, all of the first preference votes are counted, just like a traditional “first past the post” ballot. But then the nominee with the least number of first preference votes gets eliminated. The second preference votes for that nominee are then totaled, and added to the first preference votes of the remaining nominees. If there is no second preference, then the ballot in question is discarded. This gives us new vote totals for the remaining nominees, and the nominee with the least total votes is discarded. Once again second preferences are examined or, if the second preference has been eliminated, you go on to the third preference and so on. Eventually we will be down to just two nominees, and the one with the highest final vote total wins. The whole process then starts again from the beginning, but eliminating the winner, so that we can see who came second. And so on. (Thankfully this process is automated: the same piece of software has been used in Hugo voting for years.)

The importance of this process is that you can rarely win a Hugo just on first preference votes. If you examine the voting patterns you will quite often see that a particular nominee gets a lot of first place votes, but drops down the order as preferences are redistributed. The system works against nominees with a small base of very enthusiastic fans and in favor of nominees with a broad base of support. So lower preferences do matter, and you should think carefully about how you use them.

NO AWARD

The final ballot will give you an additional choice in each category. As well as the five nominees you can also vote for “No Award”. You treat it just like any other nominee. You can vote it first, in some other position, or not ranked at all. What this does is give you the opportunity to indicate that some or all of the nominees are not worthy of a Hugo and that you would rather see no award made than have it go to one of the nominees you placed

after No Award. (Note that you do not need to nominate No Award – it will appear on the ballot automatically.)

There have been occasions in the past when No Award has won a category, most recently in 1977 when it finished top in Best Dramatic Presentation. More recently the occasional nominee will finish below No Award. This generally happens when a nominee has enough devoted supporters to make the final ballot but is thoroughly disliked by most other voters.

BEST WEB SITE

Interaction has chosen to exercise its right under the WSFS Constitution to award one extra Hugo in addition to the traditional categories. This will be

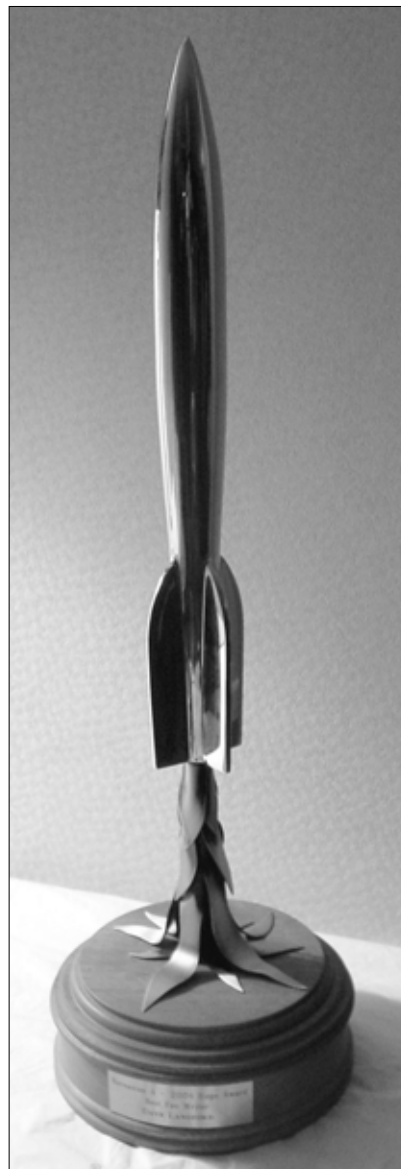
Best Web Site. The category has been tried once before, at ConJosé in 2002, when it was won by *Locus Online*. Any web site is eligible, regardless of whether it carries fiction, news, criticism, art, online games or anything else, although of course it should have something to do with science fiction or fantasy.

ELIGIBILITY EXTENSION

When you get to look at the nomination recommendation lists you may do a double take because there are works on there that were published years ago. Don't worry, it is probably OK. WSFS has always had a policy of extending Hugo eligibility to works that are hard to get hold of. Recently it has been noticed that, because most Hugo voters are American, works only published outside America are at a significant disadvantage. WSFS has therefore taken to granting a blanket eligibility extension for works first published elsewhere some time ago but receiving their first US publication in the current eligibility year. Because of a recent upsurge of interest in British SF on the far side of the Atlantic, one or two well-known works are newly eligible under this rule. There are also three specific works whose eligibility was extended to this year's Hugos. These extensions are listed in the instructions on the nominating ballot.

JOIN IN THE FUN

Hopefully you can now see that participating in the Hugos is very easy. At Interaction we hope to see a large percentage of our members participating. You have a right to vote: use it. And don't forget to come along to the Hugo Award Ceremony. Many people take the opportunity to dress up to celebrate science fiction's gala night. It is very much like the Oscars, except that to our knowledge no Hugo winner has ever thanked their personal trainer.



The Noreascon 4 Hugo Trophy

L.A.con IV

64th World Science Fiction Convention



Noted Faculty:

Connie Willis
Professor of Literature

James Gurney
Professor of Fine Arts

Howard DeVore
Professor of Fandom

Frankie Thomas
Commandant of the Academy

Membership:

Class Schedule:

Wednesday August 23rd thru
Sunday August 27, 2006
Classes conveniently scheduled before
Labor Day so more educators and
families can attend

Academy Location:

Anaheim Convention Center
Anaheim, California, USA
Earth, Terran System, Western Spiral Arm

\$150 until September 12th, 2005
Current rates can be locked in for 12
months with our installment plan

Campus Housing:

Hilton Anaheim
and Anaheim Marriott
\$99 confirmed room rates
for single/double occupancy

L.A.con IV, c/o SCIFI, P.O. Box 8442 Van Nuys CA, 91409
www.laconiv.org

MEET THE CREW

This is the third 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 we're getting more people aboard now we're getting closer to our launch date. Each of our contributors has written their own entry, so the results should convey something of their personalities as well as their fan-nish history.



DAVID STEWART

“Who is David Stewart?” Good question really. It's not often you have to sit down and ask yourself who you are. Well, I was born in Belfast, Northern Ireland in 19 mumble mumble. Since then I have lived in Cork, Galway, Brussels, and, now, Dublin. I studied Physics at University, but if you asked me did I go for a science qualification because I am a science fiction fan, or am I a science fiction fan because I have a science-based education, I would have to answer “Yes.” Today, I live in Dublin, Ireland, where I work as a freelance journalist specialising in technology issues, but in the past I have also worked in public relations.

My first convention was a one-day ISFACon in Dublin's Clarence Hotel – now famous for being owned by U2, and no longer suitable as a venue – but my first introduction to UK fandom was Conspiracy in Brighton in 1987, and I was hooked. Since then I have attended Eastercons, Beneluxcons, Worldcons, and Octocons. I've been on the convention committee of several Octocons – including the 1997 Eurocon – and even co-chaired one. You'd have thought I'd have learnt my lesson by now, but here I am on the Interaction staff. But you know, I wouldn't be doing it if I didn't think it'd be fun.



MARCIA ILLINGWORTH

Born in Franklin LA, raised in Oak Ridge TN, that ought to make all my idiosyncrasies make more sense. For the last seven years I have been resident in England, mostly in East Anglia.

First con was World Fantasy I in 1975, in Providence RI. Since that time I have worked in many different capacities at many cons of all sizes, in the US, UK, and Australia. I ran the Dealers' Room at World Horror II in Nashville TN, in 1992. I have been everything from a basic volunteer to a con co-chair. I also worked as a dealer for a couple of years.

In mundane life I was a firefighter/paramedic for nearly 15 years in the US, and since coming to England I have worked primarily in telephone customer service.

I am really excited about Interaction, and will do anything in my power to make it an enjoyable experience for everyone in the Dealers' Room. Feel free to contact me on my direct email – marcia.illingworth@interaction.worldcon.org.uk.



IAN STOCKDALE

After a fleeting contact with Michigan fandom back in the mid-70s, I spent the next decade or so pursuing graduate school and research, amateur theatre, and accumulating books. That all changed in the '90s, and I have been drawn into the world of cons and con-running since attending LACon III in 1996. Since then, I've worked several Westercons and almost every Worldcon, most frequently in Programme but also in Exhibits and Volunteers. For 2005, I'm helping out with Potlatch in San Francisco in addition to working on Interaction. Somehow or other, I've saved at least some time for work, stage managing operetta, and reading science fiction. Now, about finding time for sleep.



LARRY VAN DER PUTTE

Too many conventions, they all blur together, specially the registration area. Yep, one of those fans, who should know better but still don't duck fast enough when the sh... jobs hit the fan (in more than one way), certainly not when Vince is around. The only consolidation I take along is in my hipflask, 80 percent by volume, and boy do I – or some other shanghaied volunteer – need it. But I am always willing to take your money for one or the other convention, and paying now saves you a stamp to mail it, doesn't it... Although in these modern times with internet around, that doesn't do the trick as well as it used to. Still, one more at-con registration area to organize, and I promised myself – and friends – that the next time it is “NO!” Honest. Trust me! I assure you! NO! NOOOOOO!



JAN VAN'T ENT

Only started the international convention game after the Dutch Worldcon came (close) to town. Later, I discovered the joys of helping out – by putting black ink on coloured paper, and handing that out – and never looked back afterwards. In contrast to other tales, I've never learned to say “No”, and tend to come back for more anyway. Surprisingly, many an editor allows me back in after the most heinous mistakes – although to my Dutch eyes everything looks perfect, there seem to be some English language characteristics I'll never master. As you can see here, I'm even willing to squeeze letters (and more) onto white paper, and willing to take the blame for almost anything you feel is wrong, as long as you ask me in a friendly way (mine's a half-pint).

VOLUNTEERING, WHAT'S THAT ALL ABOUT?

by Alasdair Hepburn & Allison Ewing
Volunteer co-ordinators

So here you are, reading the latest progress report, and the words of JFK come ringing through your ears: "We choose to go to the moon..." er, not *those* words. "Ask not what your ~~country~~ convention can do for you, but what you can do for your convention!" Precisely! Thus, what you can do is... volunteer!

"But", I hear you say, "I've never done anything like that before." To which the obvious responses are: "There's always a first time", and:

"We'll be gentle." Actually, the second is probably a lie. The only problem with volunteering is that some people find it a bit habit forming. Just ask Pat McMurray. Still, that shouldn't really put you off. No really.

"So what's in it for me?" A good question, and the trite answer would be: "The sense of uplifting nobility through helping your fellow human beings." But really, there are better things on offer. Like getting to talk to those on programme items (well,

someone has to show them the way), finding out how the whole Inter-thingy machine ticks (or doesn't – but only volunteers will find out for sure), getting experience in areas that you always wanted to do, but never got round to (tech, newsletter, web site, and operations spring to mind), or simply meeting more members than anyone else (registration desk, for example). While there are obvious openings for volunteers at the convention itself, the hard-pressed staff can always find a pair of hands useful in the run-up.

"OK, so I might be able to do something. Now what?" Congratulations! For those with email, a quick note to volunteers@interaction.worldcon.org.uk saying what areas you are interested in will suffice. Failing that, a note (or even a copy of the volunteer form) sent to the UK Interaction address will also do. And that's all there is to it!

STAFF SERVICES

Lucy Zinkiewicz is now Area head for Staff Services. She has been busy gathering ideas for things we could do to make staff and volunteers' work for the con more enjoyable and less exhausting. She has a number of ideas already and will be keeping staff and volunteers updated on which ones will go ahead. If you think of anything, please feel free to contact us and let us know.

Volunteer Form

Name: _____ Membership Number: _____
 Email Address: _____
 Postal Address: _____

 Zip/Post Code: _____ Country _____
 Home Phone Number: _____
 Work Phone Number: _____
 Fax Number: _____
 Previous Experience: _____

Preferred Area of Interest?

	Pre-Con	At-Con		Pre-Con	At-Con
Convention Desk:	<input type="checkbox"/>		Promotions Team:	<input type="checkbox"/>	
Dealers' Room:	<input type="checkbox"/>	<input type="checkbox"/>	Programming:	<input type="checkbox"/>	<input type="checkbox"/>
Art Show:	<input type="checkbox"/>	<input type="checkbox"/>	Operations:	<input type="checkbox"/>	<input type="checkbox"/>
Registration:	<input type="checkbox"/>	<input type="checkbox"/>	Green Room:	<input type="checkbox"/>	<input type="checkbox"/>
Gopher Hole:	<input type="checkbox"/>	<input type="checkbox"/>	Masquerade:	<input type="checkbox"/>	<input type="checkbox"/>
Technical:	<input type="checkbox"/>	<input type="checkbox"/>	Info Desk:	<input type="checkbox"/>	<input type="checkbox"/>
Newsletter:		<input type="checkbox"/>	General:	<input type="checkbox"/>	<input type="checkbox"/>
Other (Please Specify) _____:				<input type="checkbox"/>	<input type="checkbox"/>

To volunteer, send this form to the address below, or send your details to our email address volunteers@interaction.worldcon.org.uk. Otherwise why not come to one of our open meetings or our friendly convention desks and they'll point you in the right direction.

Interaction, 379 Myrtle Road
Sheffield, South Yorkshire
S2 3HQ, UK



PROGRAMME DIVISION

by Ian Stockdale
& Colin Harris

The Programme Division has undergone some significant changes since PR2 was issued, as Paul Oldroyd, the Programme and Extravaganzas Division Head, has had to step down for health reasons. Whilst this has been disappointing for all of us, and especially for Paul, we are delighted to have found not one but two highly experienced replacements to fill his shoes.

As a result, Kevin Standlee has now taken on responsibility for the Hugo Ceremony, Masquerade and other major events, whilst Ian Stockdale has taken on the core programme of the convention.

As explained in PR2, our approach to programme development is somewhat different to that of most Worldcons, especially in terms of timing.

The Interaction convention dates, being at the start of August, are of course quite early, but even allowing for this we intend to develop our programme and confirm our participants well in advance of the event.

The first step in this process is already well in hand, and we have several hundred ideas under discussion within a number of specialist teams covering areas such as literary, fan, media, science, anime, filk, comics, art, and gaming.

The next step is to identify potential participants. Remember, if you don't tell us you are coming, we won't know you want to be involved! You will find our high level programme questionnaire on our web site at www.interaction.worldcon.org.uk/program.htm, and filling this in is the best way to make contact with us.

All input from the questionnaire, from emails sent to our programme contact address (programme@interaction.worldcon.org.uk), and from our teams' continuing dialogue with the community at large, will be used to produce a first draft of the programme. The process for this will vary somewhat from area to area – you can read about the literary team's plans below. We expect to have

this process completed in time to send provisional invitations to participants in April 2005, with final confirmations going out around the end of May 2005 (eight weeks before the convention).

Looking at the programme itself, the great majority of programme items will take place in the SECC and the attached Moat House Hotel, although a small number of late afternoon and evening events, such as dances, may be located in the Hilton Hotel in the Party Cluster for reasons of space. The day time programme will have about a dozen parallel tracks, ranging from panels to workshops and specialist demonstrations. In addition we will be offering two video rooms, an anime room, and a games room, as well as kaffeeklatsches, literary beers, and of course readings and autograph sessions. In the evening, we will offer a smaller number, but equally diverse range, of activities, for those seeking an alternative to the Extravaganzas and parties.

INTERACTION MASQUERADE

by Giulia de Cesare

With Noreascon 4 over, we all realised that it's us next! And with less than a year to go! So things are ramping up. We now have many people in place, as you can see from the staff list elsewhere in this PR. But we are still looking for people to help out with the event so if you'd like to be involved, please contact us at masquerade@interaction.worldcon.org.uk.

We're hoping to have lots of first-timers enter the masquerade – after all, how many times is Worldcon on this side of the Atlantic? For many people, this will be the first chance you get to take part in a Worldcon masquerade.

Ten years ago, that was the position I was in. I'd been in a few Eastercons, the British national convention, but never thought I'd have the nerve to enter a Worldcon masquerade. So there I was in '95 with a lot of glitzy purple, green, and gold fabric from a sari shop (prettier than it sounds), an idea (the muse who inspires schlocky pulp writers), but no nerve.

I made the costume anyway, thinking I could always wear it as a hall costume, and there was room for it in the car (just, as we were also taking the newsletter office with us, but that's another story).

Once there, I hung around the costume desk shuffling my feet, and casually mentioned that I had this glitzy frock, but, aww, it wasn't really good enough to enter... well, I was pounced on and talked into it, and, woo! I even got a prize for presentation!

But best of all, I got to be a participant, not a sitter-on-the-sidelines! I got to go backstage and be fussed over by the den mothers and gophers, got to admire close up, and, to my amazement, be admired by, the proper, grown-up, serious costumers! I got to share in the buzz and excitement of taking part in one of a Worldcon's two biggest events. (Best I'm going to get, as I don't foresee winning a Hugo anytime soon, unlike one of our MCs, Sue Mason, who won Best Fan Artist at Torcon. But I digress.)

What I'm trying to say is, it's the most fun you'll have with your most impressive clothes on. Where else could I have swanned about as the Muse of Purple Prose, to general acclaim?

So if you don't have the nerve to enter, don't worry. Neither have many of the other entrants, but they're going to do it anyway because it's the best chance you'll get for about a decade.

And if you really can't face the spotlight, bring a hall costume. We want as many people as possible to wear hall costumes throughout the con, and we are hoping to make it a special feature of Sunday, when everyone has been wowed by the masquerade and is wanting to share the fun of costuming. We will have wandering judges giving appreciations of hall costumes they like.

For more information about our venue, look at our web site pages, starting here: www.interaction.worldcon.org.uk/masque.htm. Masquerade entry forms will be available in PR4 (due out late April 2005) and on the web site.

LITERARY PROGRAMME

by Farah Mendlesohn

The frightening thing about putting together a programme for Worldcon is that despite its size, there is still never enough room for everything. Currently the literary programme team is haggling over around three hundred ideas. And that's after we cut it down to two hundred and fifty. Good ideas keep coming in, new writers emerge, and interest groups need to be catered for. There is no such thing as a perfect programme, but we can aim for a vibrant and diverse programme.

We are now at the stage of working out what our good ideas might look like as a panel, who might want to be on them, and who might want to listen. Some time in January, if you have registered as a possible literary programme participant, you'll be receiving a detailed questionnaire. It will ask you what you might want to moderate, what you might want to be on, what you might want to listen to. We can't guarantee any particular panel, but it will give us a very good

sense of which of our ideas were ludicrous and which have legs. Filling in your questionnaire will also help you: there will be fewer sessions than at Noreascon 4, so individuals won't be assigned to as many items. Getting your questionnaire in early will help make sure you get assigned to items that you really want to do.

ACADEMIC TRACK, THE MATTER OF BRITAIN

by Farah Mendlesohn

The Academic track is beginning to fill, but there are still spaces. If you are an academic who writes about science fiction, and if you are considering coming to the convention anyway, this is your chance to strut your stuff and tell us about the things that make you passionate. The Call for Papers on this page provides more details.



Call for Papers for the Academic Track of Interaction/Glasgow Worldcon 4-8 August 2005.

In 2005 the Worldcon is coming to the UK. It is traditional to host an academic strand within the Worldcon. This year, the academic track is sponsored by the Science Fiction Convention and will have its own home base.

We are looking for:

Papers
Panel discussion ideas.
Presentations of other kinds (suggest and we'll talk about it).
Poster displays.

(the Ps are coincidental, honest)

All of the above are welcome on both the theme (see below) and any other topic which grabs your interest. This is your chance to show you can be both an academic and a fan.

Theme: **The Matter(s) of Britain**

Papers on sf, fantasy, and horror are all welcomed. All media (including music, art, gaming, etc.) are welcomed.

Short papers (of no more than 15 minutes to give plenty of room for discussion) are invited. Arguments about founding myths, competing political discourses, alternative world narratives, regional conflicts, and views of Britain offered by British and non-British sf and fantasy writers are all welcome. Arthurian romance, fantasy and science fiction is expected to form one thread, but the overarching theme is to consider what other, competing ideas of the Matter of Britain might be.

Writers who have offered different ideas of the Matter of Britain include John Whitbourn, Mary Gentle, Ken MacLeod, John Wyndham, Christopher Priest, Philip Pullman, Keith Roberts, Gwyneth Jones, Diana Wynne Jones, but there are many others including authors from India, the USA, Canada, and Australia.

Proposals should be sent to: academic-prog@interaction.worldcon.org.uk by 31 March 2005.

INTERACTION ART SHOW

by Julie Rigby
Art Show Area Head

You're invited to participate in the Interaction Art Show. You do not have to be a member of Interaction to enter the Art Show, but you must be a member of the convention if you wish to do anything besides hang and take down artwork. A maximum of 504 panels and 40 table sections will be available.

I am not going to tell you everything you need to know about the Art Show now, because all the information will be in the Artist's Packs. There will be a few changes to the system that is currently used in UK conventions. This is because the Art Show will be 3 to 4 times larger than we are used to. It will be bigger, bolder, and full of artwork from all over Europe, America and the rest of the world.

Space is available in units of panels (which are 4ft/121cm high by 2ft/61cm wide) and table sections (3ft/91.5cm long by 2.5ft/76cm wide). There is a space charge of £10 for each panel or table section. However, the charge for the first two panels will be waived on condition that at least 60% of your total display, including all items on

these two panels, is For Sale.

A commission of 10% will be collected on all sales, either from the auction, the print shop or after-auction sales.

We have not yet decided whether we will be accepting mail-in art or not. This practice is not typical for British conventions, and we are therefore interested in feedback from the artists about the level of interest in mail-in art. Please either write to me at the general contact address or email me at artshow@interaction.worldcon.org.uk.

We will have a Print Shop and an Artist Alley; similar to those you would see at American Worldcons. There will be information in the Artist's Packs on what exactly these entail, how to enter prints into the Print Shop, and how to book tables for the Artist Alley.

Standard British Art Show practice requires only one bid to send a piece to auction, *however* we shall require three (3) bids to send a piece to auction. You will also have the option of giving a piece a "For Sale After Auction" price. Pieces that do not go to auction but have

a "For Sale After Auction" price may be sold at that price. Pieces without one may not be sold.

Once entered in the show, conditions for sale of artwork (amount of minimum bid, Not-for-Sale, etc.) may not be changed. No artwork may be withdrawn before 2 p.m. on Sunday, 7 August. All artwork remaining past 6 p.m. on Monday, 8 August 2005, will be considered abandoned.

You can reserve space in the Interaction Art Show either online or by sending in a paper form by post. You can register online using a credit card via our web site at www.interaction.worldcon.org.uk/artshow.htm. The paper form can be downloaded from the same page if you wish to pay by cheque. You can also request an Artist's Pack to be sent to you.

If there are any volunteers out there who have worked on Art Show before, and want to be on the staff at Worldcon, or if you would like to just volunteer a little bit of your time, please do drop me an email at artshow@interaction.worldcon.org.uk.

by James Bacon

YAFA

Young Adults Fun Activities is an attempt to attract people between 10 and 18 specifically to get involved with programme items at Interaction.

Stefan Lancaster and myself have a small reputation for running madcap, dangerous, and colourful conventions.

Once we remove one or two of the more deadly ideas, and of course leave sex education to parents, the ideas we come up with are suitable for anyone who wants to have a lot of fun, run around, be physical and active, and generally cause mayhem.

The programme will not be restricted to those under 18, and will actually be open to anyone who wants to have a laugh, and doesn't have a problem getting wet/covered in jelly/blown up/using water pistols, etc.

Running in conjunction with this, there will be a few more, how should we

put it, traditional programme items, well, maybe, about books and that science fiction stuff and what not, but not too many.

We are not a child minding service, and we will be taking many of the good systems that Noreascon 4 had for Children's Services, and applying them to these older Thugs and Wenches.

So what are we doing, well, we are going to run items, that we would go to. None of this pretentious imposition of what 'we think' kids will enjoy. We reckon everyone will enjoy what we come up with, or else go and talk about the politics of Fred Pohl novels.

To this end, water will play a big part, water pistol fights, building castles that we will attack with water balloons, water weapons, Gob ART, and probably something involving Jelly.

Everyone will have to go through an initiation process, and be brought to

understand the true meaning of the Cult of YAFA. Hair colouring and styling, clothes bordering on uniforms, and ribbons will mark out YAFA from all other attendees.

We will have scientific experiments, and currently have engineers and professors designing our 'Harris Centrifuge'. We are looking at making a Cyclotron, which although sounds like a transformer, isn't. Then we will have fun with rockets and explosives.

We will try to have some sort of connection to sf and fantasy, whether it's calling our castle Helm's Deep or comparing our attempts to Jules Verne.

All are welcome, and we intend to look after everyone well, we are inclusive and welcome ideas from you if anyone has any.

PROMOTING INTERACTION

by David Stewart

The Promotions Division is one of Interaction's newest division but its role is as critical as any other, maybe even more so. My job as Division Head is to make sure that as many potential attendees as possible know about the convention, and are persuaded to come along.

As I write this, the exact structure of the division is being finalised, and the staff list is therefore quite short. But in a very real sense, every member of Interaction has a role to play in promoting it. We will be undertaking various marketing activities

over the coming months, but you can play a role as well.

Tell your friends about the convention, and tell them why you are going. Persuade them they will have a good time – and they will, we guarantee it – and get them to join up.

We obviously won't be able to cover every single outlet in the world, but if you see a specialist bookshop, or even a general bookshop with a good SF section, that is not carrying a poster or flyers, then let us know. If you know of a convention in your area and you think we might not know about it,

tell us. (But be prepared to be surprised when we tell you we already know about it.) If you are organising a convention or other SF-themed event and you'd like us to come along and promote the con, then get in touch.

And if you believe that you have specific skills that could benefit the promotions division, by all means feel free to volunteer. We're always looking for a few good fen.

For all of the areas mentioned above, we can be reached at promotions@interaction.worldcon.org.uk.

FUTURE PUBLICATIONS

by Steve Cooper

There is just one more opportunity left to advertise with Interaction before the convention. This is in PR4, which is due out around Easter 2005, and which has a booking deadline set for the end of January. This is a little early, but we plan to print the PR in early March, just holding back the mailing until the accompanying Hugo ballot is complete.

After that we will be taking advertising in two of our at-convention publications, the Souvenir Book and the Hugo Awards Programme. Our

rates are competitive with recent North American Worldcons, and our colour rates have been kept as low as possible, as we want to encourage as much colour advertising as possible.

If you are interested in advertising in PR4 or either of the at-con pub-

lications, email our advertising manager at advertising@interaction.worldcon.org.uk. Full details of our advertising rates, accepted advert sizes and technical specifications can be found on our web site. The more general information is tabulated below.

Publication	Deadline	Ad Size				
		full page	fan rate	semi-pro	pro rate	colour
PR4	21 Jan	10" x 7½"	£100	£175	£240	£450
Souvenir	1 Apr	10½" x 7"	£175	£250	£325	£500
Hugo	27 May	10½" x 7"	£125	£200	£275	£450

INTERACTION DEALERS' ROOM

by Steve Cooper

Reservations are now being taken for places in the Interaction Dealers' Room. Full details are available on our web pages at www.interaction.worldcon.org.uk/dealers.htm.

Each 6ft/183cm by 2.5ft/76cm table (space) will cost £100 (\$180), with extra charges made for electricity and telephone connections. Wall spots can be requested at an extra cost of £10, although not all requests can be guaranteed, as these places are very limited in number.

Online reservations have been available from early November. However, if you prefer paper forms, one can be downloaded from the web site, and placed in the post. Special requests should be directed to our Dealers' Room manager at dealers@interaction.worldcon.org.uk.

We are aware that customs issues are important to dealers from outside of the European Union. We are working on producing a breakdown of the relevant information, and are in the

process of selecting a shipping agent / customs broker. We will send this information out to dealers and artists as soon as it is complete, as well as posting the information on our web site.

There are about 200 tables (spaces) available and these will be allocated on a first-come, first-served basis, so early reservation is recommended. However, please remember that you have to be a member of the convention to participate, as should be anyone else working on your table(s).

MERCHANDISE UPDATE

by Steve Cooper

An extended range of Interaction merchandise was premiered at Noreacon 4 back in September, and is now available to you online from the web site of our merchandise partners OffWorld Designs. Just select the link on our web site and follow the Celtic Lion.



The extended merchandise lines include two T-shirts with designs by Raymond VanTilburg (the Celtic Lion and the Green Lady) plus various articles with an embroidered Interaction logo. These include polo shirts, denim shirts, sweatshirts and baseball caps.



All but the baseball caps come in a range of sizes from at least Small to 2XL, with most going up to 4XL and in some cases 5XL, thus we are able to cope with even the largest of fans.

All of the merchandise is produced on high quality stock, the basic colour of which is black (except for the denim shirt, which is blue, and the "Green Lady" T-shirts, which are grey). They are designed to be durable,

with images being crisp and clear, even after being washed several times.

So don't miss out on your chance to own a piece of Interaction merchandise before the convention starts, and don't forget to wear it whenever you can, as every bit of publicity helps.



YOU START HERE!

Here is your chance to see all the writers, the publishers, and the big name fans at Interaction! Volunteer for At-Con Registration and you will see them all... at least once. But you need to be early, so as not to miss anyone.

Seriously, At-Con Registration traditionally needs a lot of people. And we need them from Monday, 1 August 2005 onwards, if not earlier. We don't hesitate to use your feelings of obligation towards all those splendid volunteers currently working at this Worldcon, and ask you to help out. Even better, the workload for At-Con Registration is just before and at the beginning of the convention. So still your conscience, and do your volunteer hours before the con and then go and enjoy it. How does that sound to you?

If you are interested, we promise you to do our utmost best to make this an enjoyable experience. You will be working in an experienced team that is quite willing to give you a hands-on experience of At-Con Registration. If only to make sure that you can do it yourself the next time, when we come around to enjoy *your* convention.

You can find information on how to volunteer in this PR. Just put down "At-Con Registration" as your preference and you are *IN*.

For those who don't volunteer, don't worry, the committee wouldn't let me implement my idea to shanghai the first 200 members registering as 'volunteers' for At-Con Registration... (if we can get enough beforehand that is).

by Janet Figg & Larry van der Putte
At-Con Registration co-area heads

We also welcome your ideas for At-Con Registration, from the member point of view. You can contact us directly at atconreg@interaction.worldcon.org.uk.



EMAIL CONTACT INFORMATION

The following email contact addresses are available at present. As we get closer to the convention, more addresses will be added for specific functions where appropriate.

For general questions or comments:

General information: info@interaction.worldcon.org.uk
 Volunteers: volunteers@interaction.worldcon.org.uk
 To contact the Chair of the convention: chair@interaction.worldcon.org.uk
 Questions about our web site: webmaster@interaction.worldcon.org.uk
 Eurocon queries: eurocon@interaction.worldcon.org.uk

To contact those responsible for Member Services:

Membership queries: memberships@interaction.worldcon.org.uk
 Payment queries: finance@interaction.worldcon.org.uk
 Changes of Address: coa@interaction.worldcon.org.uk
 At-Con Registration: atconreg@interaction.worldcon.org.uk
 Children's Services: children@interaction.worldcon.org.uk
 Disabled Services: eggs@interaction.worldcon.org.uk
 Other Membership & Staff Service queries:
services@interaction.worldcon.org.uk

To contact those responsible for Site & Facilities:

Accommodation Service: worldcon@infotel.co.uk
 General Housing queries: housing@interaction.worldcon.org.uk
 Access & Mobility Related Housing queries:
accesshousing@interaction.worldcon.org.uk
 Party Booking requests: parties@interaction.worldcon.org.uk
 All other Site queries: site@interaction.worldcon.org.uk

To contact those responsible for Programme:

General Programme: programme@interaction.worldcon.org.uk
 Academic Track: academic-prog@interaction.worldcon.org.uk
 Anime Track: anime-prog@interaction.worldcon.org.uk

To contact those responsible for Extravaganzas:

General Extravaganzas Queries: extravaganzas@interaction.worldcon.org.uk
 Masquerade: masquerade@interaction.worldcon.org.uk

To contact those responsible for different Exhibits:

Art Show: artshow@interaction.worldcon.org.uk
 Dealers' Room: dealers@interaction.worldcon.org.uk
 Fan Tables: fantables@interaction.worldcon.org.uk
 Other Exhibits: exhibits@interaction.worldcon.org.uk

To contact those responsible for Press and Publications:

Advertising: advertising@interaction.worldcon.org.uk
 Promotions: promotions@interaction.worldcon.org.uk
 Merchandise: merchandise@interaction.worldcon.org.uk
 Press: press@interaction.worldcon.org.uk

To contact those responsible for WSFS Activities, including the Business Meeting, Hugo Awards, and Site Selection:

Hugo Administrator: hugoadmin@interaction.worldcon.org.uk
 Hugo Base Design Competition: hugodesign@interaction.worldcon.org.uk
 WSFS Business Meeting: wsfs_bm@interaction.worldcon.org.uk
 All other WSFS queries: wsfs@interaction.worldcon.org.uk

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

Web site:

<http://www.interaction.worldcon.org.uk>

LiveJournal forum:

http://inter_action.livejournal.com

LOST SOULS

There follows a list of members with who we have unfortunately lost touch. 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 membership@interaction.worldcon.org.uk.

A1633	Stephen Elves	UK
A1470	Eva Lang	Germany
S1250	Vincent Linebarger	USA
S275	Bob Matthews	USA
A1706	Andy Minky	UK
S1115	Mariela Ortiz	USA
A1705	Rosanne Rabinowitz	UK
A2236	Tony Rogers	UK
S1092	Micheal Sestak	USA
S1294	Jon Singer	USA



CONSTITUTION OF THE WORLD SCIENCE FICTION SOCIETY

September 2004

Note: changes ratified at the 2004 WSFS Business meeting are shown in this document as ~~text struck out~~ and text added.

ARTICLE 1 - NAME, OBJECTIVES, MEMBERSHIP, AND ORGANIZATION

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

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

(1) To choose the recipients of the annual Hugo Awards (Science Fiction Achievement Awards).

(2) To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons).

(3) To attend those Worldcons.

(4) To choose the locations and Committees for the occasional North American Science Fiction Conventions (hereinafter referred to as NASFiCs).

(5) To perform such other activities as may be necessary or incidental to the above purposes.

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

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

Section 1.5: Memberships.

1.5.1: Each Worldcon shall offer supporting and attending memberships.

1.5.2: The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications.

1.5.3: The rights of attending members of a Worldcon include the rights of supporting members plus the right of general attendance at said Worldcon and at the WSFS

Business Meeting held thereat.

1.5.4: Members of WSFS who cast a site-selection ballot with the required fee shall be supporting members of the selected Worldcon.

1.5.5: Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its committee. This fee must not exceed two (2) times the site-selection fee and must not exceed the difference between the site-selection fee and the fee for new attending members.

1.5.6: The Worldcon Committee shall make provision for persons to become supporting members for no more than one hundred and twenty-five percent (125%) of the site-selection fee, or such higher amount as has been approved by the Business Meeting, until a cutoff date no earlier than ninety (90) days before their Worldcon.

1.5.7: Other memberships and fees shall be at the discretion of the Worldcon Committee.

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

Section 1.7: The Mark Protection Committee.

1.7.1: There shall be a Mark Protection Committee of WSFS, which shall be responsible for registration and protection of the marks used by or under the authority of WSFS.

1.7.2: The Mark Protection Committee shall submit to the Business Meeting at each Worldcon a report of its activities since the previous Worldcon, including a statement of income and expense.

1.7.3: The Mark Protection Committee shall hold a meeting at each Worldcon after the end of the Business Meeting, at a time and place announced at the Business Meeting.

1.7.4: The Mark Protection Committee shall determine and elect its own officers.

Section 1.8: Membership of the Mark Protection Committee.

1.8.1: The Mark Protection Committee shall consist of:

(1) One (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees,

(2) One (1) member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a

NASFiC held in the previous two years, and

(3) Nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting.

1.8.2: No more than three elected members may represent any single North American region, as defined in Section 1.8.5. Each elected member shall represent the region (if any) in which the member resided at the time they were elected.

1.8.3: Newly elected members take their seats, and the term of office ends for elected and appointed members whose terms expire that year, at the end of the Business Meeting.

1.8.4: If vacancies occur in elected memberships in the Committee, the remainder of the position's term may be filled by the Business Meeting, and until then temporarily filled by the Committee.

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

(1) Western: Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states, provinces, and territories westward including Hawaii, Alaska, the Yukon, and the Northwest Territories.

(2) Central: Central America, the islands of the Caribbean, Mexico (except as above), and all states, provinces, and territories between the Western and Eastern regions.

(3) Eastern: Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states, provinces, and territories eastward including the District of Columbia, St. Pierre et Miquelon, Bermuda, and the Bahamas.

ARTICLE 2 - POWERS AND DUTIES OF WORLDCON COMMITTEES

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

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

Section 2.2: Marks. Every Worldcon and NASFiC Committee shall include the following notice in each of its publications: "World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society.

Section 2.3: Official Representative. Each future selected Worldcon Committee

shall designate an official representative to the Business Meeting to answer questions about their Worldcon.

Section 2.4: Distribution of Rules.

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

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

Section 2.6: Incapacity of Committees. With sites being selected ~~three (3)~~ two (2) years in advance, there are at least ~~three~~ two selected current or future Worldcon Committees at all times. If one of these should be unable to perform its duties, the other selected current or future Worldcon Committee ~~whose site is closer to the site of the one unable to perform its duties~~ shall determine what action to take, by consulting the Business Meeting or by mail poll of WSFS if there is sufficient time, or by decision of the Committee if there is not sufficient time. Where a site and Committee are chosen by a Business Meeting or Worldcon Committee pursuant to this section, they are not restricted by exclusion zone or other qualifications.

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

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

Section 2.9: Financial Reports.

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

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

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

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

ARTICLE 3 - HUGO AWARDS

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

Section 3.2: General.

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

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

3.2.3: The Business Meeting may by a 3/4 vote provide that works originally published outside the United States of America and first published in the United States of America in the current year shall also be eligible for Hugo Awards given in the following year.

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

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

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

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

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

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

percent (20%) of the new category limits.

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

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

Section 3.3: Categories.

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

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

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

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

3.3.5: Best Related Book. Any work whose subject is related to the field of science fiction, fantasy, or fandom, appearing for the first time in book form during the previous calendar year, and which is either non-fiction or, if fictional, is noteworthy primarily for aspects other than the fictional text.

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

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

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

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

3.3.10: Best Semiprozine. Any generally available non-professional publication devoted to science fiction or fantasy which by the close of the previous calendar year has

published four (4) or more issues, at least one (1) of which appeared in the previous calendar year, and which in the previous calendar year met at least two (2) of the following criteria:

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

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

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

3.3.13: Best Fan Artist. An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public display during the previous calendar year. Any person whose name appears on the final Hugo Awards ballot for a given year under the Professional Artist category shall not be eligible in the Fan Artist category for that year.

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

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

Section 3.5: Name and Design. The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason. Each Worldcon Committee may select its own choice of base design. The name (Hugo Award) and the design shall not be extended to any other award.

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

Section 3.7: Nominations.

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

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

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

Section 3.8: Tallying of Nominations.

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

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

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

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

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

Section 3.9: Notification and Acceptance. Worldcon Committees shall use reasonable efforts to notify the nominees, or in the case of deceased or incapacitated persons, their heirs, assigns, or legal guardians, in each category prior to the release of such information. Each nominee shall be asked at that time to either accept or decline the nomination. If the nominee declines nomination, that nominee shall not appear on the final ballot.

Section 3.10: Voting.

3.10.1: Final Award voting shall be by balloting in advance of the Worldcon. Postal

mail shall always be acceptable. Only WSFS members may vote. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter.

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

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

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

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

Section 3.11: Tallying of Votes.

3.11.1: In each category, votes shall first be tallied by the voter's first choices. If no majority is then obtained, the nominee who places last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority-vote winner is obtained.

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

3.11.3: After a tentative winner is determined, then unless "No Award" shall be the winner, the following additional test shall be made. If the number of ballots preferring "No Award" to the tentative winner is greater than the number of ballots preferring the tentative winner to "No Award", then "No Award" shall be declared the winner of the election.

3.11.4: The complete numerical vote totals, including all preliminary tallies for first, second, ... places, shall be made public by the Worldcon Committee within ninety (90) days after the Worldcon. During the same period the nomination voting totals shall also be published, including in each category the vote counts for at least the fifteen highest vote-getters and any other candidate receiving a number of votes equal to at least five percent (5%) of the nomination ballots cast in that category.

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

by the Worldcon Committee, then this exclusion shall apply to members of the Subcommittee only.

Section 3.13: Retrospective Hugos.

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

ARTICLE 4 - FUTURE WORLD- CON SELECTION

Section 4.1: Voting.

4.1.1: WSFS shall choose the location and Committee of the Worldcon to be held ~~three (3)~~ two (2) years from the date of the current Worldcon.

4.1.2: Voting shall be by written ballot cast either by mail or at the current Worldcon with tallying as described in Section 3.11.

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

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

Section 4.2: Voter Eligibility.

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

[The Constitutional Amendment to Section 4.1.1 included the following proviso, which impacts Voter Eligibility for both Interaction in 2005 and L.A.con IV in 2006:]

Provided that there shall be no Worldcon site selection election at the 2005 Worldcon, Interaction; and that the 2006 Worldcon, L.A.con IV, shall select the site of the 2008 Worldcon. Provided further that Interaction members will be entitled to vote in the 2008 Worldcon site selection, whether or not they are members of L.A.con IV, to prevent the disenfranchisement of a group of voters. Persons may cast only a single vote in the 2008 site selection.

4.2.2: The supporting membership rate shall be set by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the ballot deadline. If agreement is not reached, the

default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.

Section 4.3: Non-Natural Persons.

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

Section 4.4: Ballots. Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Each site-selection ballot shall list the options "None of the Above" and "No Preference" and provide for write-in votes, after the bidders and with equal prominence. The supporting membership rate shall be listed on all site-selection ballots.

Section 4.5: Tallying.

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

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

4.5.3: "None of the Above" shall be treated as a bid for tallying, and shall be the equivalent of "No Award" with respect to Section 3.11.

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

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

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

4.5.7: Where a site and Committee are chosen by a Business Meeting or Worldcon Committee following a tie in tallying, they

must select one of the tied bids.

Section 4.6: Bid Eligibility.

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

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

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

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

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

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

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

Section 4.8: NASFiC

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

4.8.1: Voting shall be by written ballot administered by the following year's Worldcon, if there is no NASFiC in that year, or by the following year's NASFiC, if there is one, with ballots cast at the administering convention or by mail, and with only members of the administering convention allowed to vote.

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

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

4.8.4: If "None of the Above" wins, or if no eligible bid files by the deadline, then no NASFiC shall be held and any supporting membership payments collected for the

NASFic site selection shall be refunded by the administering convention without undue delay.

ARTICLE 5 - POWERS OF THE BUSINESS MEETING

Section 5.1: WSFS Business Meetings.

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

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

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

5.1.4: Meetings shall be conducted in accordance with the provisions of (in descending order of precedence) the WSFS Constitution; the Standing Rules; such other rules as may be published in advance by the current Committee (which rules may be suspended by the Business Meeting by the same procedure as a Standing Rule); the customs

and usages of WSFS (including the resolutions and rulings of continuing effect); and the current edition of *Robert's Rules of Order, Newly Revised*.

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

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

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

ARTICLE 6 - CONSTITUTION

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

Section 6.2: Natural Persons. In all matters arising under this Constitution, only

natural persons may introduce business, nominate, or vote, except as specifically provided otherwise in this Constitution. No person may cast more than one vote on any issue or more than one ballot in any election. This shall not be interpreted to prohibit delivery of ballots cast by other eligible voters.

Section 6.3: Amendment. The WSFS Constitution may be amended by a motion passed by a simple majority at any Business Meeting but only to the extent that such motion is ratified by a simple majority at the Business Meeting of the subsequent Worldcon.

Section 6.4: Commencement. Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.

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

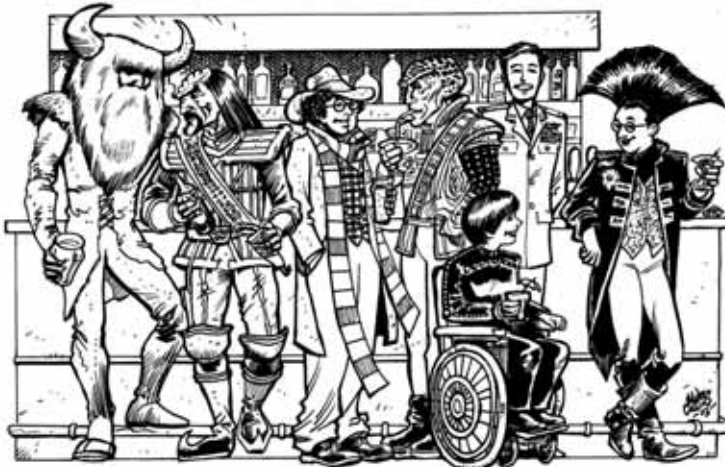
Donald E Eastlake III, Chair
Pat McMurray, Secretary
2004 Business Meeting



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STANDING RULES FOR THE GOVERNANCE OF THE WORLD SCIENCE FICTION SOCIETY BUSINESS MEETING

Please note that Item 3.3 of the Business Passed On contains changes to the Standing Rules and was passed at Noreascon 4 for ratification at Interaction. These Standing Rules changes are held to be contingent on the ratification of the Constitutional Amendment and therefore will not apply unless the Constitutional Amendment itself is ratified.

GROUP 1: MEETINGS

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

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

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

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

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

GROUP 2: NEW BUSINESS

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

Rule 2.2: Requirements for Submission of New Business. Two hundred (200) identical, legible copies of all proposals for non-privileged new business shall be submitted to the Presiding Officer before the deadline in Rule 2.1 unless such proposals are distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals must be legibly signed by a maker and at least one seconder.

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

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

GROUP 3: DEBATE TIME LIMITS

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

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

Rule 3.3: Amendments. Debate on all amendments to main motions shall be limited

to five (5) minutes, allotted equally to each side. Time spent on debate of an amendment shall be charged against the time for the main motion.

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

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

GROUP 4: OFFICIAL PAPERS

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

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

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

GROUP 5: VARIATIONS OF RULES

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

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

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

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

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

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

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

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

GROUP 6: MARK PROTECTION COMMITTEE ELECTIONS

Rule 6.1: Nominations. Nominations for election to the Mark Protection Committee shall be allowed from the floor at each Preliminary Business Meeting. To be listed on the ballot, each nominee must submit to the Secretary of the Business Meeting the nominee's consent to nomination and the nominee's current region of residence. A

nominee shall be ineligible if the nominee could not be elected due to the regional residence restrictions. The deadline for submitting such consent to nomination shall be set by the Secretary.

Rule 6.2: Elections. Elections to the Mark Protection Committee shall be a special order of business at a designated Main Business Meeting. Voting shall be by written preferential ballot with write-in votes allowed. Votes for write-in candidates who do not submit written consent to nomination and region of residence to the Presiding Officer before the close of balloting shall be ignored. The ballot shall list each nominee's name and region of residence. The first seat filled shall be by normal preferential ballot procedures. After a seat is filled, votes for the elected member and for any nominee who is now ineligible due to regional residence restrictions shall be eliminated before conducting the next ballot. This procedure shall continue until all seats are filled. Should there be any partial-term vacancies on the committee, the partial-term seat(s) shall be filled after the full-term seats have been filled.

GROUP 7: MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

Donald E Eastlake III, Chair
Pat McMurray, Secretary

2004 WSFS Business Meeting

BUSINESS PASSED ON FROM NOREASCON 4

The following Constitutional Amendments were approved at Noreascon 4 and passed on to Interaction for ratification. If ratified, they will become part of the Constitution at the conclusion of Interaction.

3.1 Short Title: BDP: Movies and Television

Moved, To amend portions of section 3.3 of the WSFS Constitution by adding words to clarify the intention of WSFS regarding the Dramatic Presentation Categories, as follows:

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

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

3.2 Short Title: Keep Movin', Movin', Movin', Though They're Disapprovin'

Moved, to add two new subsections in section 3.8 of the WSFS Constitution to clarify the movement of nominations between categories, as follows:

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

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

3.3 Short Title: Counting Votes (and Breaking Ties)

Moved, To amend various sections of the WSFS Constitution to add explicit tie-breaking procedures to WSFS elections, moving the general counting rules to Article 6 and

detailing the specific differences per election type appropriately.

1. Move most of existing Section 3.11.1 to follow existing Section 6.2, change 'nominee' to 'candidate' throughout, and add a new sentence to it as shown

~~3.11.1 Section 6.2A: Tallying of Votes.~~ In each category, Votes shall first be tallied by the voter's first choices. If no majority is then obtained, the nominee candidate who places last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority-vote winner is obtained. If two or more candidates are tied for elimination during this process, the candidate that received fewer first-place votes shall be eliminated. If they are still tied, all the tied candidates shall be eliminated together.

2. Move existing Section 3.11.3 to follow proposed Section 6.2A above, change "No Award" to "the run-off candidate" throughout, and insert text in it as shown.

~~3.11.3 Section 6.2B: Run-off.~~ After a tentative winner is determined, then unless "No Award" the run-off candidate shall be the sole winner, the following additional test shall be made. If the number of ballots preferring "No Award" the run-off candidate to the tentative winner is greater than the number of ballots preferring the tentative winner to "No Award" the run-off candidate, then "No Award" the run-off candidate shall be declared the winner of the election.

3. In Section 3.11.1, substitute new wording for that moved to Section 6.2A.

3.11.1: In each category, tallying shall be as described in Section 6.2A. 'No Award' shall be treated as a nominee. If all remaining nominees are tied, no tie-breaking shall be done and the nominees excluding no award shall be declared joint winners.

4. In Section 3.11.3 substitute new wording for the existing section.

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

5. In Section 4.1.2, strike out "Section 3.11" and insert "Section 6.2A".

4.1.2: Voting shall be by written ballot cast either by mail or at the current Worldcon with tallying as described in Section 3.11.6.2A.

6. In Section 4.5.3, strike out "the equivalent of 'No Award' with respect to Section 3.11." and insert "the run-off candidate."

4.5.3: "None of the Above" shall be treated as a bid for tallying, and shall be the equivalent of "No Award" with respect to Section 3.11 the run-off candidate.

7. In Section 4.5.4, strike out "normal preferential ballot procedures" and insert "Section 6.2A".

4.5.4: All ballots shall be initially tallied by their first preferences, even if cast for a bid that the administering Committee has ruled ineligible. If no eligible bid achieves a majority on the first round of tallying, then on the second round all ballots for ineligible bids shall be redistributed to their first eligible choices, and tallying shall proceed according to normal preferential ballot procedures Section 6.2A.

8. In Standing Rule 6.2, insert, "as defined in Section 6.2A of the WSFS Constitution. There shall be no run-off candidate" after "normal preferential ballot procedures".

9. In Standing Rule 6.2, insert as the penultimate sentence: "In the event of a first-place tie for any seat, the tie shall be broken unless all tied candidates can be elected simultaneously."

Rule 6.2: Elections. Elections to the Mark Protection Committee shall be a special order of business at a designated Main Business Meeting. Voting shall be by written preferential ballot with write-in votes allowed. Votes for write-in candidates who do not submit written consent to nomination and region of residence to the Presiding Officer before the close of balloting shall be ignored. The ballot shall list each nominee's name and region of residence. The first seat filled shall be by normal preferential ballot procedures as defined in Section 6.2A of the WSFS Constitution. There shall be no run-off candidate. After a seat is filled, votes for the elected member and for any nominee who is now ineligible due to regional residence restrictions shall be eliminated before conducting the next ballot. This procedure shall continue until all seats are filled. In the event of a first-place tie for any seat, the tie shall be broken unless all tied candidates can be elected simultaneously. Should there be any partial-term vacancies on the committee, the partial-term seat(s) shall be filled after the full-term seats have been filled.

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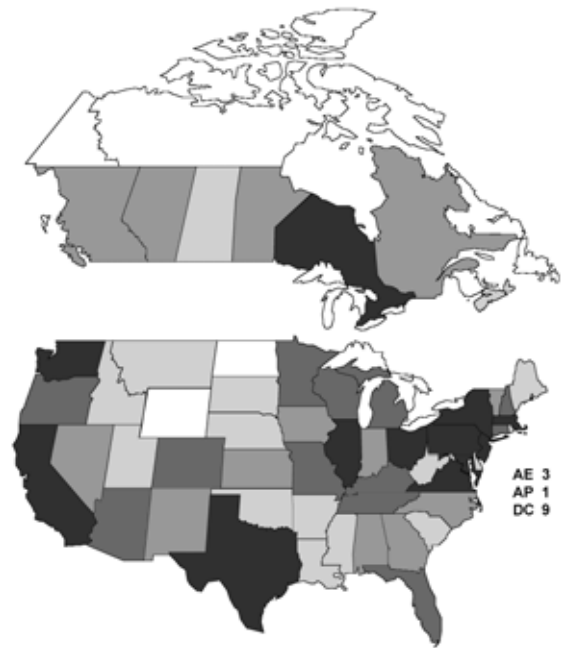
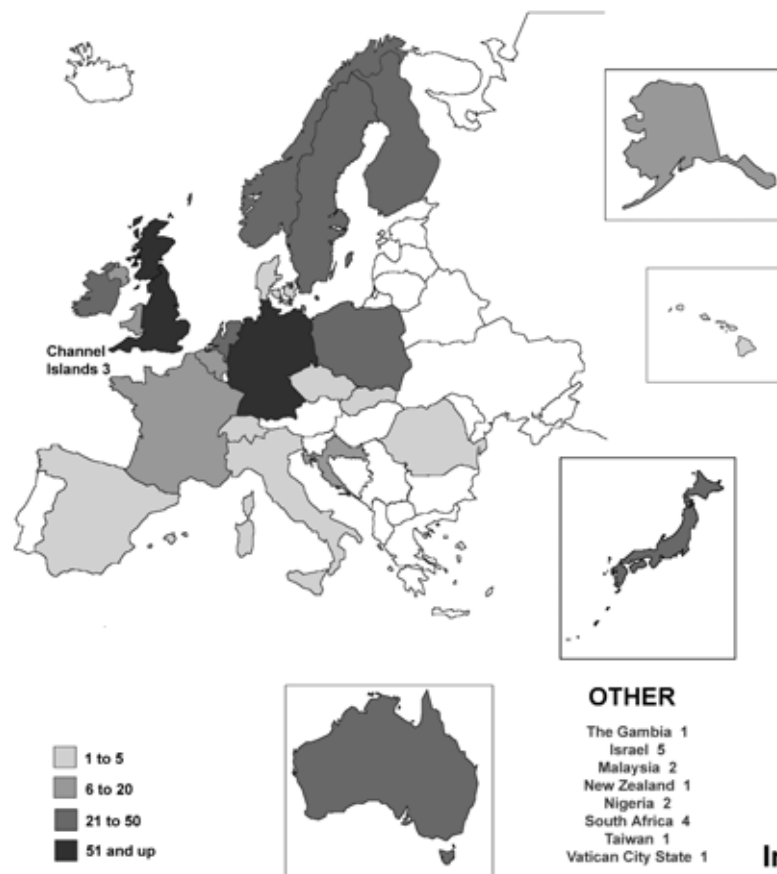
This list includes all members who have joined since the release of Progress Report 2. We have also included entries for all members who have changed their status (e.g. upgraded from Supporting to Attending membership) or their name (e.g. due to marriage or change of Badge Name).

A2693	666	A3043	Clute, Judith	A3009	GOLLANZ, Simon	S2703	Kantoch, Anna	A2160	McDonagh, Martin
A2921	Aanderaa, Harald	A2938	Coad, Richard		Spanton	S2663	Kathuria, Paola	A2681	McKiggan-Fee, Heather
A2922	Aanderaa, Magnus	A2824	Coleman, Art	A2259	Gomez Lagerlöf, Anna	A2759	Kato, "Guest of" Keith G	S2815	McLaughlin, Nina
A2715	Adeyemo	I2827	Coleman, Charles	A2640	Graff, Rani	A2966	Kaveney, Roz	A2809	McMillan, Michael
A2849	Alder-Golden, Lisa	A263	Colter, Sue Ellen	A3035	Graham	A2793	Kawamura, Hitoshi	A2875	McMullen, Sean
A2810	Al, Capin	A2028	Conaty, Darcy	A2903	Grahn, Anette	A2794	Kawamura, Mika Aoi	C3030	McRoberts, Alexander
A2832	Alex	A2959	Coney, Clare	A2936	Grainger, Paula	I2795	Kawamura, Takashi	C3029	McRoberts, Nicholas
A2691	Alexander, Alma	A2700	Conry, Sue	A2708	Gramps	A2865	Keim, Carl	S3028	McRoberts, Thomas
A2118	Ali	A2796	Consolmango, Guy	S2728	Gregid, Janine	A2983	Ken	A2762	Meaney, John
A2657	Ali B	A3006	Cook, David Thorley	A2956	Green, Simon R	A3002	Kepal, Steve	A2763	Meaney, Yvonne
A2733	Anderson, Gail-Nina	A2984	Cormack, Sophie 'Sopphelia'	S2737	Green, Vikki	S2679	Kerner, Elizabeth	A2670	Mendiesohn, Farah
A2880	Appleton, Zac			A3015	Grimwood, Jon Courtney	A2963	Kimberling, Dawn	A2801	Menzies, Margaret A
A2791	Armstrong, Greg D	A2998	Cornell, Paul	A2919	Griner, Igor	A2962	Kimberling, Nicole	S2874	Meriwether, Elizabeth
S2682	Ash, Sarah	A1025	Cote, Susan J.	A2920	Griner, Vlatka	A2233	Kincaid Speller, Maureen	S2988	Miller, John
S2669	Autero, Juha	A3027	Crabtree, Sarah	A2742	Grossman, Laura	A2232	Kincaid, Paul	A2630	Ming
A2924	Avery, Fiona	A2863	Cramer, Kathryn	A2993	Grskovic, Marina	C2914	King, Greg	A2676	Minne, Ariel
A2718	Azinger, Nathan	A2899	Cray, Paul M	A694	Gunn-Graham, Siona	C2915	King, Kevin	A2675	Minne, Jacob
A1883	Bacon 2, James	A3025	Crypto-shamam	A2736	Hall, Helen	A2913	King, Steve	A2440	Mis
A2024	Balkan, Donna	A2765	Culver, Harriet	A2975	Hall, Mark B.	A2713	Knaving, Kristina	A1937	Moebius
A2056	Barber, Sue Ann	A2992	Cupples, Cheryl	A2917	Hamilton, Kate	A2717	Knight, Kim	A1104	Mohapel, Charles
A2961	Barclay, James	A2991	Cupples, Iain	A2916	Hamilton, Peter	A2976	Kofmel, Kim G.	A1260	Moir, Debby
A2867	Barnes, Linda	A2680	Custance, Debbie	I2918	Hamilton, Sophie	A2977	Korn, Sandra	A1261	Moir, Mike
A2995	Barnes, Trevor	A2955	Dal	A2159	Hamman, Cairiona	A2779	Koskie, Pam	A2969	Monk, Tina
A2702	Barnsley, Jennie	A2643	Dani	A2881	Happy	A2829	Kotani, Mari	A2860	Morgan, Brian
A2877	Bartlett, Steven	A39	Darragh, Al	A2751	Harlan, Cheri Lynne	A2106	Krause, Dina S	A1337	Morgan, Chris
A2632	Baxter, Zara	A2925	Dart-Thornton, Cecilia	S2911	Hartman, Jed	A2107	Krause, George	A2820	Mork, Erling
A2701	Bayfield, Roy	A2843	Dartlow, Ellen	A2907	Harvey, Allan	A2105	Krause, Sydney	A2747	Morris, Henry
A2678	Beard, Steven	A2786	Davenport, Anne	A2502	Haugseth, Lars	A2944	Krzywicki, Stefan	S2754	Moscoe, Ellen
A1144	Beasley, Sally	I2411	Davidson, Corwin	A2642	Hava'D	A425	Kushner, David M.	S2755	Moscoe, Robert
A2845	Beatts, Alan	A2337	Davies, Malcolm	A2761	Hayes, Lisa	A2908	Lace	S2756	Moscoe, Yvonne
A2162	Benvie, Janis	A2340	DC	A2825	Hediger, Suzanne	A3041	Laff, Mindy	A2990	Moulding, Elysa
A2173	Bird, Laura	A3032	Dearn, Simon	S2706	Heintze, Klaudia "Foka"	A2672	Lafferty, Joanne	A2989	Moulding, Helge
A2171	Bird, Marion	A2740	Dekel, Assaf	A2686	Helena	A3007	Lagergren, Lisa	A2968	Moura, Mary W
A2172	Bird, Mike	S2789	Deutsch, B Shirley	A2644	Hendel, Erwin	A2634	Larn, Knud	A2735	M'oxi
A2392	Blom, Tuomas	S2788	Deutsch, Martin E	A2804	Heyer, Inge	A2780	Larson, Aaron B	A2799	Mullen, Francine
A2856	Boggis, Josiah	S2904	Devenny, John	C2892	Heywood, Leah	A3037	Last Best Hope	A2689	Myklebust, Bjørn Kjartan
A2855	Boggis, Vi	S2816	Dick	C2891	Heywood, Matthew	A621	Leann	A2499	Naath
A2226	Bond, Sandra	A138	Dnewitz, The	A2890	Heywood, Vincent	A1838	Leary, Stephanie	S2876	Nancy Kathleen
A2847	Borderlands, Guest of	S2641	Doncette, Douglas	A2889	Heywood, Wendrie	S2648	Leikomaa, Karoliina	A2753	Nash Jr, Edward
A2526	Bostock, Simon	A2878	Dowling, Bob	A1222	Hilgartner, Beth	S2647	Leikomaa, Marianna	A2665	Natsuki
A2905	Boyce, Stephen	C2604	Dragon, Silver	A2895	Hill, Brian	A2958	Leinonen, Anne	S2655	Nemo
S2927	Bradley, Lee	A2635	Drew, Pat	A2719	Hirsjärvi, Senja	S2896	Lena	A2981	Neukirchen, Ralf
A3003	Breebaart, Leo	A1338	Dungate, Pauline E.	A2770	Hoffman, James	A2797	Levin, Robert	A2960	Nicholls, Peter
A2926	Brenchley, Chaz	A2884	Dunn, Owen	A2769	Hoffman, Linda	A2707	Leysa	A2943	Nightbear, Morgan
A437	Brenner, Kay	A2781	Durie, Alistair	A2822	Holloway, Martha	A387	Lin, Danny J	A1690	Nisbet, Brian
A3040	Brooks, Amanda	A2187	Dyrewulf	A2836	Holmberg, John-Henri	A2866	Literary Agent, Linn Prentis	A2840	Niven, Larry
A3039	Brooks, Judine	A2764	Edelman, Scott	A2716	Hopkins, Ali	C2826	Liveoak, Byron	A2841	Niven, Marilyn
A3038	Brooks, Terry	A2696	Edwards, Les	A2987	Houdek, D. A.	A2739	Livingstone, Daniel	A2882	Ochs, Pam
S2850	Brown, Rebekah Memel	A2722	Edwards, Lillian	A292	Howell, Dave	A2677	Lorenz, Erin	A2720	Ogden, Fred
A2224	Brown, Tanya	A2697	Edwards, Valerie	A2830	Huff, Tanya	A1700	Lost Car Park	C2721	Ogden, Ruth
A2803	Brudo, Barak	A644	Ehrlich, Sheryl	S2748	Huxford, Gordon	A3014	Lovegrove, James	A1271	Olbris, Frank
A3021	Brummel, David	A2726	Elvis	A2671	James, Edward	A2957	Lovett, Steve	A2734	Olugbade
A2741	Buchman, Terri	A2909	Evil Dave	A2942	Jamie	A1121	Luckett, Dave	A2902	O'Neill, Dave
A3033	Burgis, Stephanie	A2738	Eythain	A2163	Jamieson, Gail	A2767	Lunney, Frank	A2857	Oyama, Noriko
S2813	Burnell, Dawn	A2846	Feldman, Jude	A2164	Jamieson, Ian	S2802	Maas, Ron	A2839	Paris, Sam
A2906	Burns, Maura	A2821	Fischer, Paul	A2757	Jan	S2699	MacGregor, Janet	S2774	Parker, Walter
A2692	Byron, Gerry	A2772	Foy, Jack	S3023	Janssen, Jasper	A2868	Maher, Dick	A2844	Pat
A2683	Campbell, Anne	A2862	Frank, Howard	A2997	Janssens, Scott	A2870	Maher, Kathy	A2831	Patton, Fiona
A2684	Campbell, David	A2861	Frank, Jane	A2758	Jean, Laura	A2658	Mailander, Jane	S2939	Pavelko, Peter
S3000	Capes, Eileen	A2932	Frantz, Torsten	C2893	Jeffcock, Antigone	A2974	Maki-Kuutti, Kati	A2937	Pearsall, Carol
A2745	Carcharoth	A2636	Frau, Dalmazio	A3005	Jerry	A2818	Makita, Hisayo	A2814	Pearl, James
A1101	Carey, Steve	S2965	Frech, James R	A2674	Jo	A2817	Makita, Kazuhiko	A846	Perelgut, Alan
A2637	Carlin, Bill	A2837	Freedman, Avi	A2869	Johnson, Chris	A2650	Malcolm H.	A845	Perelgut, Mary
A2970	Carrigan, Chris	A1218	Freedman, Gail	A2749	Johnson, Laura	S2627	Malop	A1941	Perry, Sheila
A1460	Carrington, Rachel	A747	Fritzsche, Albrecht	A2750	Johnson, Lisa	A2985	Malzahn, Hartmut	A2690	Pettersen, Yngve N
A2654	Carter, Z. J.	A2980	Gargill, Jonathan	A2784	Johnson, Ryan K	A2687	Mann, Elise	A3022	Pilcerova, Martina
A2252	Cash, Alan	S2823	Gellis, Sarah J	A2838	Jones, Bonnie	A2688	Mann, Kenneth	A746	Pinzow, Anne Phyllis
S2940	Cernakova, Jolana	S2653	Gemmell, Ron	S2752	Joy	A2078	Martensson, Paul	A3024	Pooka, Purple
A2760	Chafe, Paul	A2887	Gerstner-Miller, Gail	A2656	Judes	A2811	Martini, Marinna	S3018	Porter, Marianne
A2506	Chanoch, Didi	A586	Gilman, Laura Anne	S2852	Kahn, Jeanne	A2685	Martinsen, HansO	A942	Powers, Tom P
S2777	Charlton, Galen	S2901	Glasser, Daniel	A2652	Kahn, Walter	A2684	Marzi, Jürgen	A2743	Pratchett, Terry
A2996	Cheyne, Ria	S2900	Glasser, Melissa	S2834	Kalb, Larry	A254	Maynard, Jeffrey	A2948	Price, Catherine
A3036	Christine	A819	Glasser, Wendy J	S2835	Kalb, Maribeth	A2026	McCarthy, James	C2950	Price, Charlotte
A2057	Clark, Trevor	A3008	GOLLANZ, Jo Fletcher	S2912	Kaminsky, Mark			S3045	Price, George W
A2973	Clements, Jonathan	A3010	GOLLANZ, Jon Weir						
A3042	Clute, John	A3011	GOLLANZ, Malcolm Edwards						

- A2949 Price, Jessy
- A2947 Price, Nigel
- A2859 Profant, Linda
- A2858 Profant, Rick
- IV2883 Quinn
- A2714 Qvist, Anders
- S2698 Rainey, Margaret
- A3012 Rankin, Robert
- A648 Reed, April
- A2873 Reimann, Katya
- A2854 Rentawitch
- A2982 Resico, Paul A.
- A1556 Reuterswård, Anders
- A3016 Reynolds, Alastair
- A2666 Riley, David
- A2667 Riley, Linden
- A2053 Robb, Christine
- A3013 Roberts, Adam
- A2808 Robertson, Rock
- A2027 Robinson, Melissa Ann
- A2711 Robinson, Richard
- A2712 Robinson, Susan
- A2503 Rogne, May Synnøve
- S2629 Rogow, Roberta
- A2792 Rosenfeld, Robert
- A2441 Rudolf, Edyta
- A2773 Ruh, Debby
- A2806 Ruh, Larry
- A2986 Rule, Geo
- A3044 Russ, Martin
- A2631 Saavik
- A2746 Sagi, Ori
- A3034 Samphire, Patrick
- S3001 Samuels, Clifford
- A2934 Sanders, Ernest
- A2946 Scaife, Keith
- S2941 Schuster, Martin
- A2664 Semple, Jamie
- A2694 Shaw, James
- A2695 Shaw, Sarah
- A2119 Shepherd, Randall L.
- A2660 Shiel, Kathleen
- A2768 Shubs, Howard
- S2872 Silber, Rachel
- A2649 Silvenmoinen, Saija
- A2744 Silver, Anne
- S2628 Simian, Remus
- S2646 Sisättö, Vesa
- A2853 Sisson, Amy
- A2633 Skogsberg, David
- A2673 Skran, Dale
- S2729 Smith, Keith
- A2935 Smith, Michael
- Marshall
- A2638 Smith, Nikky
- A2842 Smith, Vicki
- I2725 Smithers, Jonathan
- A2812 Smyth, Trish
- A2864 Snodgrass, Melinda
- A173 Soderberg, Jan
- A2336 Solomon, Katherine
- A2894 Soni, S
- A2978 Sorgen, Dave
- A2979 Sorgen, Frances
- A2898 Sorum, Heikki
- S2954 Staples, Hugh
- S2771 Steele, Lisa J.
- A2645 Stephens, Conor
- A2994 Sterling, Alys
- A2871 Stewart, Linda
- S2731 Stock, Christopher
- S2730 Stock, Sarah
- A2782 Stutzman, Anne
- A2783 Stutzman, Michael
- C2775 Sullivan, Kaitlyn
- A2951 Swanwick, Michael
- A2251 Swift, Jennifer
- A2999 Symcox, Caroline
- S2705 Szczygiel, Monika
- "Yaal"
- A2828 Tatsumi, Takayuki
- A3031 Tax, Michael
- A2945 Taylor, Amanda
- A2668 TC
- A3019 Thomas, Lois
- A2341 Thompson, Jean
- A2659 Thurston, Emma
- A2897 Thurst, Stewart
- A2603 Tom
- A2798 Trautman, Susan
- A2848 Trend, Audrey
- I2953 Tuell, Eloise
- A2652 Tuttle, Lisa
- C2931 Tyrrell, Genevieve
- C2930 Tyrrell, Jonathan
- A2928 Tyrrell, Madeleine
- A2929 Tyrrell, Nick
- A2710 Uchrin, Greg
- A2805 Uhlin, Lennart
- A2879 Valente, Mattia
- A2776 van Asseldonk, Bertie
- A3026 Vaughan, Elizabeth A.
- A2651 Venema, Frank
- A2910 Voskamp, Edwin
- A1876 Wade-McRoberts, Michele
- A2933 Wagner, Horst
- S2662 Wales, Frank
- S2833 Walker, Arlen
- A2709 Ward, Jean Marie
- A691 Ward, Susan
- C2964 Ward, Trevor
- A2785 Waterous, Kate
- A2885 Weist, Jerry
- A2766 Wenzelburger, Linda
- A2967 Wheatly, Laura
- A2923 Wheeler, Andrew
- A2952 Whiston, Isabel
- A2787 White, Teri
- A2124 Whyte, Nicholas
- C2888 Wilkinson, Brynn
- A2790 Willis, Connie
- A2320 Wilson, Elaine
- A2639 Winchester, Chris
- A2971 Wirth, Franz Peter
- A3004 Wisse, Martin
- A3020 Witte, Norbert
- A2732 Woodcraft, Matthew
- A3017 Wooding, Chris
- A2724 Woodward, Jenni
- A2723 Wright, Peter
- A2727 Wu, Frank
- A2819 Yarnell, Eric
- S2800 Young, George
- S2778 Young, Jim

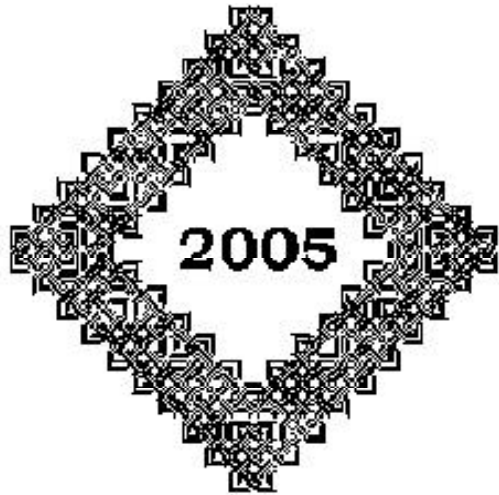
country	guest	attend	child	infant	support	TOTAL
Australia	0	23	0	1	9	33
Belgium	0	11	0	0	0	11
Canada	0	78	2	1	11	92
Croatia	0	7	1	0	0	8
Czech Republic	0	0	0	0	3	3
Denmark	0	3	0	0	0	3
Finland	0	24	0	0	6	30
France	0	10	0	0	2	12
The Gambia	0	1	0	0	0	1
Germany	0	61	0	0	4	65
Republic of Ireland	0	27	0	0	2	29
Israel	0	5	0	0	0	5
Italy	0	3	0	0	0	3
Japan	0	19	0	2	6	27
Malaysia	0	2	0	0	0	2
Netherlands	0	40	4	1	2	47
New Zealand	0	0	0	0	1	1
Nigeria	0	2	0	0	0	2
Norway	0	43	0	0	7	50
Poland	0	32	1	0	5	38
Romania	0	0	0	0	3	3
Slovakia	0	1	0	0	0	1
South Africa	0	4	0	0	0	4
Spain	0	1	0	0	0	1
Sweden	1	37	0	0	1	39
Switzerland	0	3	0	0	1	4
Taiwan	0	1	0	0	0	1
UK	6	672	27	28	59	792
USA	4	1304	53	13	331	1705
Vatican City State	0	1	0	0	0	1
TOTAL	11	2415	88	46	453	3013

- A2661 Zelah
- A2972 Zimmermann, Matthias
- A203 Zipsper, Beth
- A302 Zipsper, Mike
- S2704 Zygadlo, Zbigniew "Zigzag"



- OTHER**
- The Gambia 1
 - Israel 5
 - Malaysia 2
 - New Zealand 1
 - Nigeria 2
 - South Africa 4
 - Taiwan 1
 - Vatican City State 1

Interaction Members as of 6 October 2004



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Eastercon: The British National Science Fiction Convention

25th-28th March 2005

Hanover International
Hinckley

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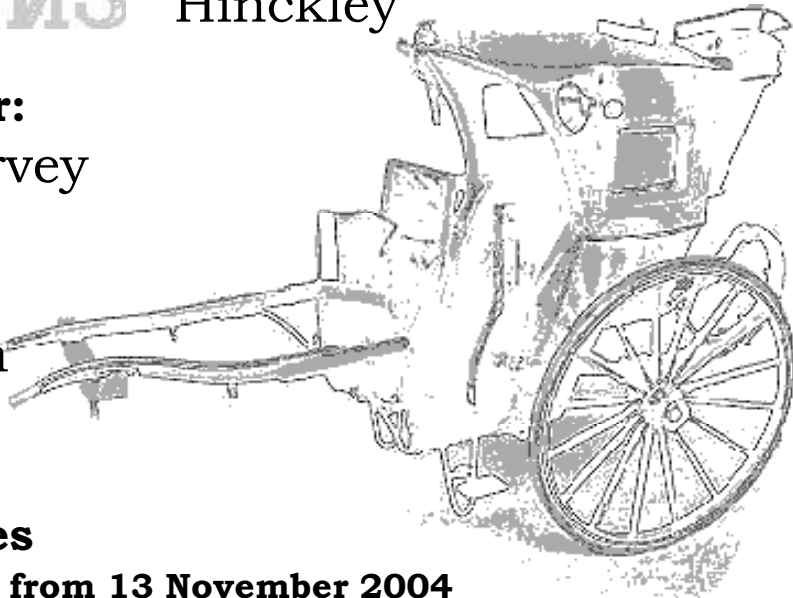
John & Eve Harvey

Ben Jeapes

Ken MacLeod

Richard Morgan

Robert Rankin



Membership Rates

**from 13 November 2004
to February 2005**

Attending	£45
Supporting	£20
Junior	£22.50
Child	£5
Infant	free

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the 65th World Science Fiction Convention & the 46th Japan Science Fiction Convention

Nippon 2007

the first Worldcon in Japan

Nippon2007 Aug30 - Sept3,2007 **YOKOHAMA**
at Pacifico Yokohama

いちらっ (IA) しやし (SSHA)



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RATES

(until Mar 31, 2005)

Credit Card memberships will be charged in Japanese Yen. Cash and Checks may be paid in US\$, UK£ and EU€ to local agents.

	Supporting				Attending			
	US\$	UK£	EU€	JP¥	US\$	UK£	EU€	JP¥
Friendship + Voting	--	--	--	--	\$0	£0	€0	¥0
Friendship	--	--	--	--	\$40	£23	€33	¥4,500
Pre-support + Voting	\$0	£0	€0	¥0	\$60	£34	€49	¥6,500
Pre-support	\$20	£12	€17	¥2,500	\$100	£56	€82	¥11,000
Voting	\$0	£0	€0	¥0	\$80	£45	€65	¥8,500
Adult	\$40	£23	€33	¥4,500	\$160	£90	€129	¥17,000
Child	--	--	--	--	\$80	£45	€65	¥8,500

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