

INTERACTION

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

SPLITTING INFINITY

Guests of Honour

Greg Pickersgill

Christopher Priest

Robert Sheckley

Lars-Olov Strandberg

Jane Yolen

Special Guests

Alan Lee

Professor David Southwood



The Rt Hon The Lord Provost of Glasgow
Councillor Liz Cameron MA

**Message from The Rt Hon The Lord Provost of Glasgow
Councillor Liz Cameron**

Interaction, the World Science Fiction Convention

Hello Everyone, Welcome to Glasgow. I am delighted that INTERACTION is being held in my city. I know that many of you will be aware of our local Science Fiction talents from authors such as Ken MacLeod, illustrators like Andy Grey and of course, our very own hobbit Billy Boyd. You are probably also aware of the long history of Science Fiction Conventions being held here from Albacons to Eastercons and I am sure that those of you returning to Glasgow will enjoy the experience once again. As for those of you who are first time visitors – you have a real treat in store!

On behalf of the people and City of Glasgow I bid you welcome and wish you a happy and successful conference.

A handwritten signature in black ink, appearing to read 'Liz Cameron', with a long horizontal line extending to the right.

Liz Cameron

View From The Helm



Vincent Docherty

Science Fiction is often described as evoking our 'sense of wonder' – a term coined many years ago, some say by Hugo Gernsback of Hugo Awards fame. Trying to evoke that sense of wonder through an SF *convention* is

an ambitious goal, but one that we are attempting. By applying a bit of imagination and through the use of a unifying theme – Spaceport Glasgow – we hope we will induce an additional 'wow factor'.

To increase the impact, the theme – inspired by Glasgow's shipbuilding past and the city's renewal, especially of the riverside areas – has always been intended as a surprise to the thousands of fans arriving at Interaction. This is why it has not been discussed very openly so far. In fact it was 'Project X' for much of the organizing period of the con – the full story known only to a few of us.

Of course the best secrets are – like Poe's 'The Purloined letter' – hidden in plain sight. Jim Burns's superb series of Progress Report covers follow a journey up the Clyde to Glasgow and through time to the creation of the Spaceport, near the futuristic buildings of the SECC and Glasgow Science Centre. The journey concludes with another wonderful Jim Burns cover on this Souvenir Book – the Spaceport in all its glory, and the arriving ship – the *WSFS Armadillo* – on which you will all be departing soon.

We hope this dream of a future Glasgow will add to your enjoyment of the convention and that you will join with us in creating and using all the facilities that Spaceport Glasgow has to offer. Watch out for unscheduled events as well!

Charles Rennie Mackintosh and the 'Glasgow Style' have provided further inspiration. Scottish heritage, Art Nouveau, the Arts & Crafts Movement, and Japanese forms and design influenced this style. Arts and Crafts were all about combining great design with quality handcrafting, which is also, I suppose, a reasonable definition of much of our fannish activity, including running conventions.

Interaction's programme covers the diversity of SF,

with many items inspired by themes and dreams from Glasgow and Scotland: exploration, invention, politics, myth and ancient landscapes. Wider British influences are covered through our academic conference on 'The Matter of Britain' and the contribution of many fans and professionals, including two of our Guests of Honour, Greg Pickersgill and Chris Priest. We are also the 2005 Eurocon, and are delighted to have the first Nordic Guest of Honour at a Worldcon, Lars-Olov Strandberg. We are, finally, the Worldcon, and the world is represented in full, with people from dozens of countries, including Japan, which hosts its first Worldcon in two years' time, and the USA, home for our remaining Guests of Honour, Robert Sheckley and Jane Yolen. Adding to the international flavour, both Robert and Jane spend much of their time outside their homeland – in Jane's case, her summers in Scotland.

Writing this introduction is also one of the few perks that (co-)chairing a Worldcon offers. By a quirk of timing, I missed contributing to the 'Alternate Worldcons' books edited by Mike Resnick back in the mid-nineties, so here is my chance! In my parallel universe, the first Worldcon wasn't actually held in 1939 in New York in conjunction with the New York World's Fair, but a year earlier in Glasgow, in conjunction with the 1938 Empire Exhibition which was famous for its Art Deco architecture (of which sadly, only a little survives). Since the name 'Worldcon' was partly inspired by the World's Fair, this suggests that we might have run an 'Empirecon' first. We would have reverted to 'Worldcon' in 1939 and thereafter (in the now traditional fashion of time-travel 'reset' buttons), since the Empire effectively came to an end (becoming the Commonwealth) before the first (next) UK Worldcon in London in 1957.

Taking this line of thought further, perhaps fannish historians would still debate whether the 1938 Glasgow Empirecon was really a 'canon' Worldcon, (like the argument over whether the first 'real' SF con was in 1936 or 1937). Maybe the later UK Worldcons would have considered calling themselves Empirecons, or more likely, the more politically correct, Commonwealthcons. There could be a story in there for me to write, but it will have to wait for 'Last Alternate Worldcons' – that's a hint, Mike.

This is my second Worldcon Souvenir Book introduction as co-chair, and probably the last,

Splitting Infinity

since only three people have ever (co)-chaired a Worldcon twice and no one (yet) three times; a record I have no wish to aspire to. Or perhaps the Ian Fleming quote would be better: "Once is Happenstance. Twice is Coincidence. The third time it's Enemy action". Still, I hope the two Glasgow Worldcons have been as memorable and fun for you as they have been for me. That's what's most important.

Enjoy Interaction, enjoy Spaceport Glasgow and I'll see you in the *WSFS Armadillo* when she launches at the end of the Convention.



Colin Harris

Welcome to Glasgow, to the 63rd Worldcon - Interaction - and to our Souvenir Book. Within these covers you will find the usual eclectic mix of material, from the mundane (and, much as I

hate to upset the WSFS Nit-picking and Fly-specking Committee, the WSFS Constitution does fit in that category) to the sublime. And in between, a range of articles that hopefully say something about science fiction and fandom in the year 2005.

As Vincent explains in his own introduction, we have adopted 'Spaceport Glasgow' as a unifying vision for the convention. However, as with all destinations, it is the journey that makes the trip worthwhile. I would therefore like to take a few moments to reflect on the journey through space and time that has brought us to here and to now.

Firstly, we have the journey of the convention from the inception of the bid to the vote at ConJosé, and then on to Glasgow and 4 August, 2005. Inevitably, in such a large and long undertaking, we have had highs and lows, none more so than the sadness of losing some friends along the way. And we especially remember KIM Campbell, who co-founded the bid and brought so much sheer life to everything she did, and also to Johannes Berg, our Norwegian agent. Our selection of MacMillan Cancer Relief as our official charity honours them both.

Secondly we have the journey of Worldcons - and of course of Eurocons. The European Worldcons seem to mark out the passing of the years in Worldcons with their odd patterns and synchronicities: two in London then one in Germany; two in Brighton then one in the Hague; two in Glasgow then one in ... well, perhaps we should not get ahead of ourselves just yet! And, of

course, the UK Worldcons have fallen just once in each decade since the 1950s. We hope you have enjoyed looking back at some of these previous events in our Progress Reports, and that you will enjoy the related exhibits in our Departure Lounge.

Lastly there is the journey of science fiction. Perhaps every year feels unique when you are living it, but I am particularly delighted that Interaction happens at a point when past and present are both in our minds. 2005 contains an unusual number of anniversaries: 50 years for the Lord of the Rings, 40 for Thunderbirds, 100 since the death of Jules Verne, 100 since Einstein's 'great year' and relativity. The cinemas and the television schedules also seem full of the past, albeit wearing new (and usually CGI) clothes - Batman, King Kong, War of the Worlds, Dr Who, Captain Scarlet, Star Wars and more. Yet at the same time, science fiction in the UK is perhaps at its healthiest and most creative for 30 years, as evidenced by the first ever all-UK Best Novel Hugo shortlist.

So here we are then, as all these journeys, the work, the energy and the ideas come together for five days in Glasgow in August 2005. And the first thing to do is to thank all those who have made, and will make, this event real: the staff (from the gophers to my co-chair); dealers, artists, programme participants, our Guests of Honour and Special Guests, the City of Glasgow, Tolkien 2005 and all of our sponsors. Most of all, we thank all of our volunteers for giving up their time and effort - and we ask you to thank them in person too when you see their ribbons - or better still, volunteer yourself!

And so in a few days we will all move on again, and what seemed like the end of many journeys will turn out to be only the beginning of many more. Journeys to Los Angeles and Yokohama, new friendships and new experiences - and maybe one day, the real Spaceport Glasgow (although given the history of the British space programme, we may be waiting a bit longer for that one ...).

Chairing a Worldcon is a unique privilege (well for most of us at least - only a few of us fail to learn our lesson the first time!). I've always found myself especially conscious that whilst I will work on other conventions, and maybe on other Worldcons, I will never do *this* job again. So for me personally, it is very much a case of 'no second chances and no regrets'. I want to be able to look back in six months, or 20 years, and know that I did everything possible to make this the best convention I could, and the staff feel the same way. I am truly proud of what they have achieved, and I know you will be too.

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Guests of the Convention

INTRODUCED BY STEVE COOPER

How do you go about choosing the Guests of Honour for a Worldcon?

Well it is not easy, but there are a couple of rules-of-thumb that help. Obviously they should have made a major contribution to science fiction and fantasy, and they should have been making that contribution for a significant period of time. So you will never find the latest hot-name in science fiction as a Worldcon Guest of Honour – that is

where the Hugos come in. What you *will* find are people who have been an important influence on the genre of science fiction and, particularly, on fandom.

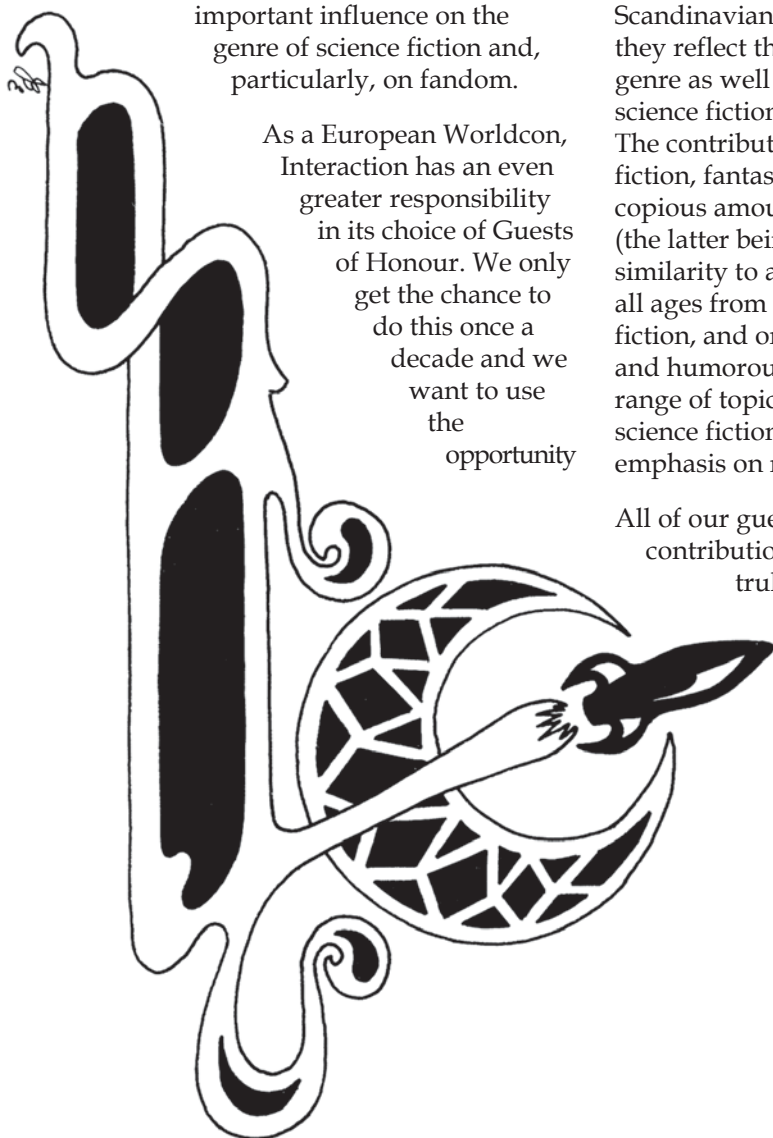
As a European Worldcon, Interaction has an even greater responsibility in its choice of Guests of Honour. We only get the chance to do this once a decade and we want to use the opportunity

to honour both our national and continental contribution to science fiction, whilst still maintaining the international nature of the Worldcon. We want to make sure we do not ignore the contribution of our friends across the Atlantic.

Interaction's Guests are a truly international line-up, with two Guests (Jane Yolen and Robert Sheckley) from the USA, two more (Christopher Priest and Greg Pickersgill) from the UK, and our fifth Guest (Lars-Olov Strandberg) from Sweden. (Interestingly, Lars is the Worldcon's first Scandinavian/Nordic Guest of Honour.) Together they reflect the great diversity of the science fiction genre as well as having individually contributed to science fiction and fandom for over half a century. The contributions of our five Guests span science fiction, fantasy, slipstream and poetry along with copious amounts of fan writing and organising (the latter being not an easy task given fandom's similarity to a herd of cats). They have written for all ages from children's books, to young adult fiction, and on to novels for adults – both serious and humorous. Their writings cover an enormous range of topics and ideas typical of those found in science fiction and fantasy, but with a strong emphasis on myth and the human psyche.

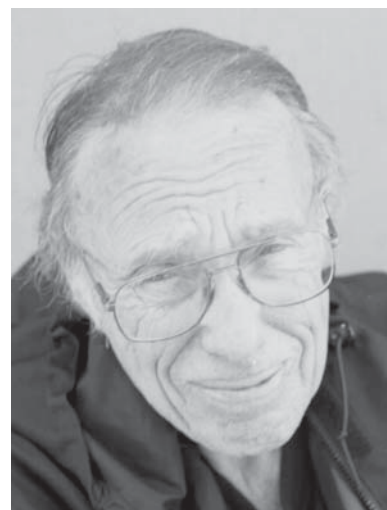
All of our guests have made outstanding contributions to science fiction and fantasy and truly deserve the honour of being a Guest of Honour at any Worldcon and we are delighted that we are able to honour them at Interaction. We hope that after reading what others have to say about them, that you will agree with us, these are all worthy additions to the hall of fame that is the Worldcon Guest of Honour roll call.

Steve Cooper is a Division Head for Interaction, in charge of Publications



Robert Sheckley

For those of you who like coincidences, here are two. Not only is *Interaction* the first *Worldcon* to have Robert Sheckley as a Guest of Honour, it was at *Skycon* (the 1978 British Eastercon) that he was first a Guest of Honour. In the programme book, the first article about him was by Christopher Priest – now that is just one coincidence too far. We just had to reprint it. (J&EH)

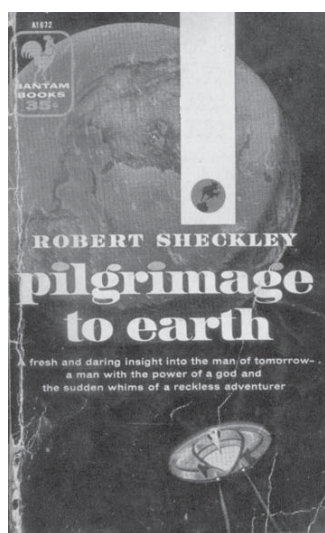


PILGRIMAGE TO SHECKLEY

Christopher Priest

One of the first science fiction books I ever read was a novel by Robert Sheckley called *Pilgrimage to Earth*. I had great difficulty in understanding the plot.

Chapter 1, called 'Pilgrimage to Earth', was about an innocent young man called Alfred Simon travelling to Earth to discover love. Chapter 2, called 'All the Things You Are', dealt with a



completely different group of characters landing on an alien planet. Alfred Simon, whom I had grown to like and was worried about, was not even referred to in passing. Chapter 3, called 'Trap', was about a sort of trap that appears outside a cabin somewhere in the backwoods, and in which a variety of strange alien beasts keep appearing; still no sign of what had

happened to Alfred. I read on, growing steadily more confused, but equally determined to see this thing through. The plot became ever more complex; the next chapter was about a man being turned into a dog. Not only had Alfred vanished from the story, but the spacemen in Chapter 2 had never reappeared, and at the end of Chapter 3 one of the characters had fallen into the trap, and I wanted to know what happened to *him*.

I was about halfway through the novel before I realised what now seems obvious. I was very young in those days, but I was also rather dim.

Some months later, when I had read every Sheckley book I could lay my hands on

(because in spite of thinking it was a very advanced example of the avant-garde, I thought the individual 'chapters' were some of the best and funniest writing I had ever read), I realised that I had been behaving like a character in a Sheckley story: a none-too-bright young man, very resourceful, very determined, but with a paranoid hunch that someone in the universe was out to get him.

So from the beginning, Bob Sheckley's stories have always been special to me. For a long time, my notion of a good sf short story was in seeing how close it came to Sheckley's standard. Today, when I find most of the sf I discovered in the same period to be almost unreadable, Sheckley is still one of my four or five favourite writers. Any book or magazine that includes one of his stories gets a guaranteed sale of at least one copy.

But the writing is only one side of Sheckley, and for a long time it was the only side I knew. Then, in 1975 – 15 years after I read some stories in a book and thought they were chapters of a novel – I met Bob for the first time. Now I'm proud to say he's become a friend.

This is what he is like: he is gentle and genial, and *very* shy. If you want to meet Bob at this convention, the best place to look is behind pillars or under sofas. Then you'll see a craggy smile and crinkly eyes peering amiably towards you, and you will have found our Guest of Honour.

Christopher Priest, Interaction Guest of Honour

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BOB AND ME AND THE ROBOT TYPEWRITER

Jerry Weist

I first met Robert Sheckley, like thousands of other science fiction fans, through the efforts of Ian and Betty Ballantine in a used bookstore in 1959. *Untouched by Human Hands* first (in 1954), and then *Citizen in Space* (in 1955), had been recently published by Ballantine Books in paperback for 35 cents each with their dramatic and unique cover artwork by Richard Powers. It seemed to this

young fan that Mr Sheckley had been around the science fiction field forever. In point of fact he almost had. Sheckley, along with Richard Matheson, Charles Beaumont, Ray Bradbury, William Tenn, Ted Sturgeon, and a young Harlan Ellison, had turned the short story in science fiction into a new

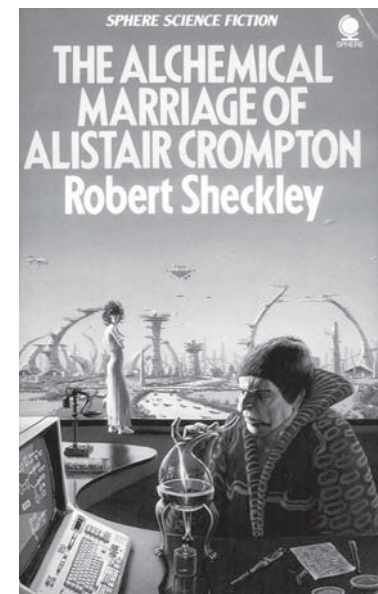
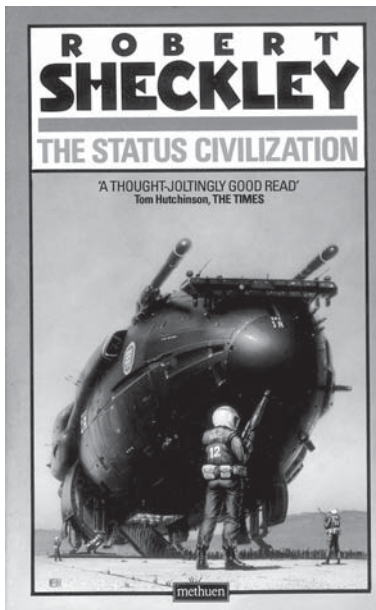
revolutionary tool. Using simple human characteristics and fable-like story forms he would sneak up on his unsuspecting reader, and before said reader knew it – he or she had a new twist on reality and life. I didn't understand this at first about Sheckley; all I knew then was that he was writing stories that were as good or better than the TV episodes I was viewing on *The Twilight Zone*. If anyone had told me at the time that Mr Sheckley had turned down an offer from Rod Serling to write some of the first *Twilight Zone* episodes, I would have believed them, and it was true – alas Sheckley didn't want to live in Los Angeles at the time. All I knew was that he surprised me, scared me at times, and caused me to think about people and life in entirely different ways!

I kept meeting up with Sheckley throughout my life as a reader, right through the turbulent 1960s, into the stressed out (for me) 1970s, along with the busy 1980s, and on to the even more busy 1990s. Sheckley kept on writing and getting better, and I spent the rest of my life trying to catch up with his genius. No stranger to the novel form his

Immortality Inc. and *The Status Civilization* are held in high esteem, but my personal favourite even to this day is *The Alchemical Marriage of Alistair Crompton*. How did Sheckley do it I wondered? How could a man survive through such a sea of changes and remain so focused on his writing? How could he, year after year, come up with such wonders as we science fiction readers were so lucky to consume?

I would find out the answer years later, when I finally met Bob Sheckley in person. The event was the 2002 (from the 1950s to 2002, how had it happened so fast!) Boskone. NESFA Press (The New England Science Fiction Association) had just published a wonderful collection of selected novels by Sheckley entitled *Dimensions of Sheckley*. As they often did with recently published authors, NESFA invited Mr Sheckley out to Boskone, and on the opening night I got to sit down with the man for the first time. He made me feel like an old friend, and in a way I guess through his stories he had become one. As we talked through the evening and into dinner I asked myself – why did I let fifty years expire before meeting this guy?

Later in the year we began a great email exchange, and as we opened up more and more to each other I found myself inviting the veteran author to room with me at the World Science Fiction Convention in Boston during the fall (autumn) of 2004. My primary question was “do you snore?”. I was assured that though he still loved to smoke, no he did not snore, and indeed he did smoke and he did not snore. Having just returned from Europe where he had film options to explore and signings to do, Sheckley landed on his feet running at Noreascon. It was there that I found out the answer to my eternal question. How did Sheckley keep on writing such original fiction? Simple. He kept his own life and his own mind open to everyone and everything around him. A subtle and almost invisible rule of life – unobserved at first by me – then quickly brought home by first hand experiences. All I had to do was slow down a little bit, enjoy his company, and witness life – *on or in* the Sheckley dimension.



Splitting Infinity

I've never been the same since, and as Bob and I partner on other aspects of life, and play with our new robot typewriters – we find that life, and the Sheckley dimension, keep on changing and getting better all the time!

Jerry is a bookstore owner and author. He has authored two Comic Art Price Guides. More recently he produced Bradbury: An Illustrated Life and is now working on a similar book about Arthur C Clarke.

And now we juxtapose Jerry's very personal view of Sheckley, with a more academic appreciation - although I must admit that the exhortation "Think Odysseus, with a laughter track" is not what we would immediately have viewed as an academic approach! So apposite, though, that it will stay with us for ever (and will be used whenever appropriate!) (J&EH)

ROBERT SHECKLEY: SQUARING THE CIRCLE

Andrew M Butler

There was a moment in a review – probably in *SFX*, but it's too good to check – when a reviewer of a tie-in volume hoped of great things from future Robert Sheckley novels. I share this hope, but rather have the impression that the reviewer was not aware that Sheckley had been publishing for a good five decades already. In Douglas Adams's words, "Robert Sheckley is one of the great funny writers", but it has been Sheckley's fate to be overlooked for far too long. In part this is because he has written comedies – adding to the gaiety of nations is never a move calculated to get you taken seriously. Whereas the short stories of Philip K Dick have been through numerous editions, the five volume collected Sheckley rapidly disappeared from view.

And whilst the science fiction of Dick, Clarke, Asimov and others has been boosted by film adaptations of varying mediocrity, Sheckley's work has again been largely ignored – although this may be in his favour, of course. *Freejack* jettisoned well over 99% of *Immortality Inc.*, the Internet Movie Database claims that *Condorman* is based on *A Game of X*, and *La Decima Vittima* and *Le Prix du Danger* stay in arthouse or non-anglophone obscurity; the similarly themed Stephen King/Richard Bachman adaptation *The Running Man* and *Hard Target* do not acknowledge *The Tenth Victim* nor 'The Prize of Peril'.

Comedy can and does sell, of course – Douglas Adams and Terry Pratchett manage to dominate the

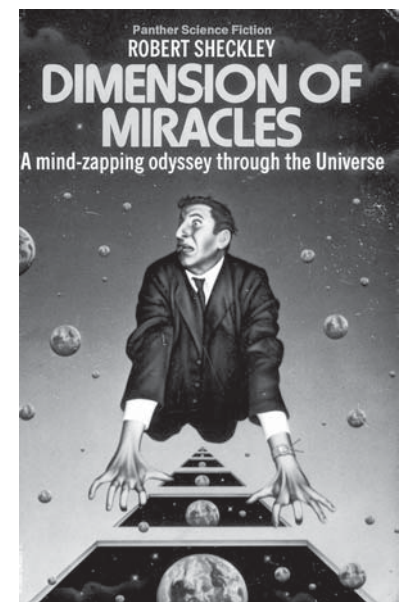
best-seller charts – but Sheckley has been unavailable in British editions for years. Those who enjoy Adams would do well to read Sheckley – in *Dimensions of Miracles*, as in *The Hitch-Hikers' Guide to the Galaxy*, it is revealed that the Earth has been manufactured, and Adams's talking doors, robots and drinks dispensers recall sentient prizes, robots, contraptions and other contrivances in Sheckley's work.

Many comedies are structured as circular narratives, with the protagonist setting out to achieve something, but either failing in the attempt or somehow finding themselves back where they started. For Sheckley's protagonists – heroes is not exactly an appropriate term – it is the getting back to the starting point that takes the time. Think Odysseus, with a laughter track. The mismatch between action and desire either allows us to laugh from a sense of superiority, or as a feeling of relief that it is not us having the problems. The typical Sheckleyan protagonist finds themselves out of their depth – for example, in *Dimension of Miracles* Carmody has accidentally won the intergalactic sweepstakes and now has to find his way back to the correct planet Earth under his own steam; the eponymous hero of *The Alchemical Marriage of Alistair*

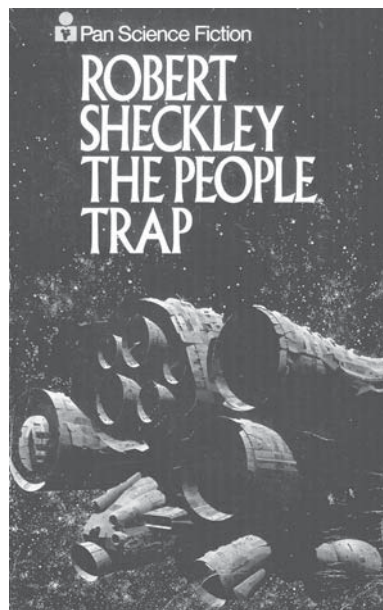
Crompton has to reintegrate with his other two personalities, Marvin Flynn in *Mindswap* has to track down his stolen body, and *Options*'s Tom Mishkin has to return home having crashed on an alien planet, with only a misprogrammed robot to help him. It is the constant

frustration of these desires that shape the narratives. In the case of *Options* there is the sense that the frustrations have overwhelmed the possible solutions, to the extent that Sheckley has to intervene as the author – even attempting to abandon the novel in favour of a cookery book at one point. But not even an author as *deus ex machina* can resolve this plot.

At the same time as the protagonists are out of their depths in environments so alien that they occasionally end up hallucinating something more



familiar as a survival mechanism, they are also able to engage in philosophical disputes with the strangers they meet. The nature of reality, of identity, of memory and much more is debated. The reader, much like the protagonist, is along for the ride, uncertain how much of this is to be taken seriously. In *Mindswap*, Flynn is aided in his quest by Undorf, a detective so inept that he has failed to solve his last 158 cases. He argues with apparently perfect logic that the odds mean he has to be able to crack his 159th, just as after a run of 158 heads you'd expect a coin to come down tails. Later in the novel Flynn is attempting to track down his lost love Cathy, with the aid of search theory: if both people are looking for each other it could take them an infinite period of time to reunite. On the one hand, if one of the two parties stay in the same place, the other will sooner or later – perhaps very much later – stumble upon them. As Cathy is not aware that Flynn is looking for her, it is Flynn who has to stand still. The logic is impeccable – and in the process Flynn is reunited with his long lost Uncle Max, his father and his mother, who all happen to have ended up on the same alien planet.



Such invention must be exhausting, and Sheckley has not been prolific since the short stories of the 1950s, and the fifty or so stories that appeared in 1953. Little has appeared since the half dozen or so great science fiction novels of the 1960s and 1970s, and Sheckley has been dogged by writer's block. His intergalactic soap/space opera *Dramocles* had many fine moments, especially in the twists upon twists in the tail, but *Victim Prime* and *Hunter/Victim* felt like retreads of two decades old material. The Alternative Detective trilogy – distant cousins to the Dirk Gently novels – marked a return to the existential crime/thriller genre he had visited in the Stephen Dain novels of the 1960s, this time private eye rather than international secret agent. There has been another solo novel, *Godshome*, and a few collaborations, as well as occasional media tie-ins.

It is high time that Sheckley was more widely read and appreciated for being, in the words of J G Ballard, "the greatest entertainer ever produced by modern science fiction." He is a true original, to be savoured and cherished, and laughed along with.

Andrew M. Butler has been the features editor of Vector since 1995 and teaches Media and Cultural Studies at Canterbury Christ Church University College. He is the author of Pocket Essentials on Philip K. Dick (2000), Cyberpunk (2000), Terry Pratchett (2001), Film Studies (2002; 2nd edn. 2005) and Postmodernism (2003, with Bob Ford). He is editor of Christopher Priest: The Interaction (2005).

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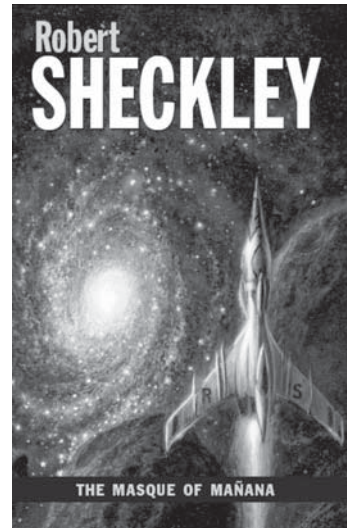
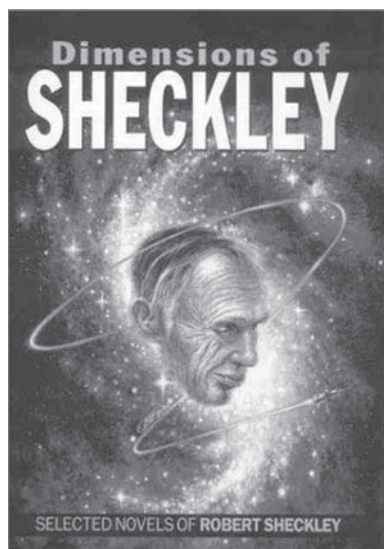
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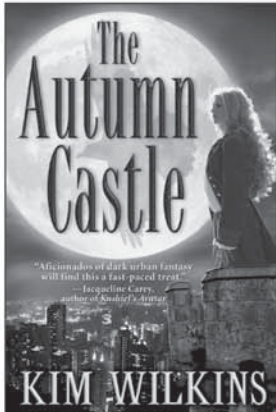
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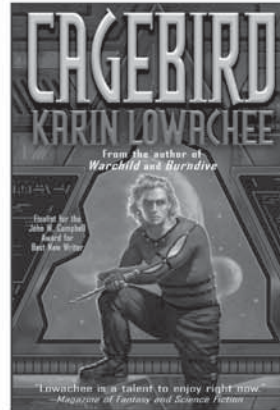


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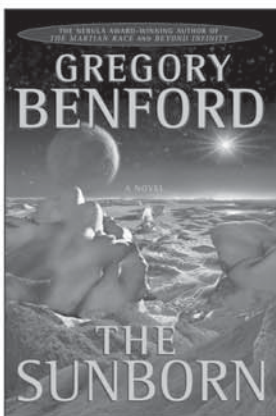


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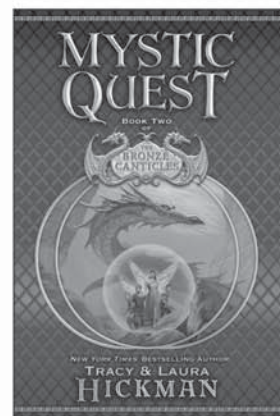


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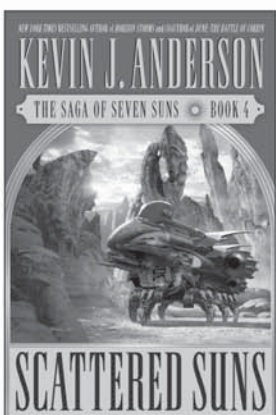


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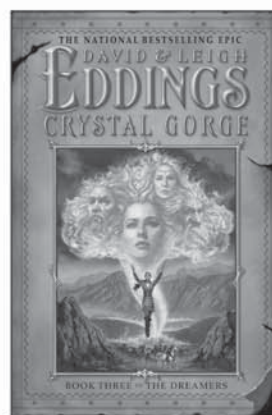


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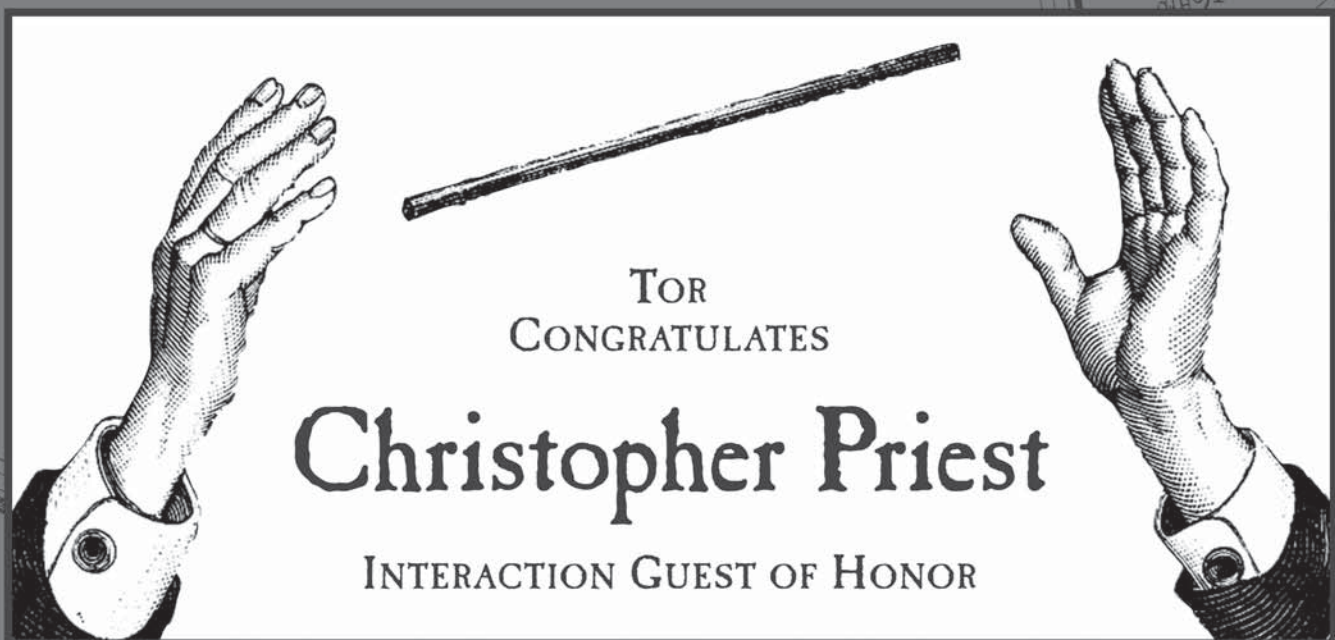
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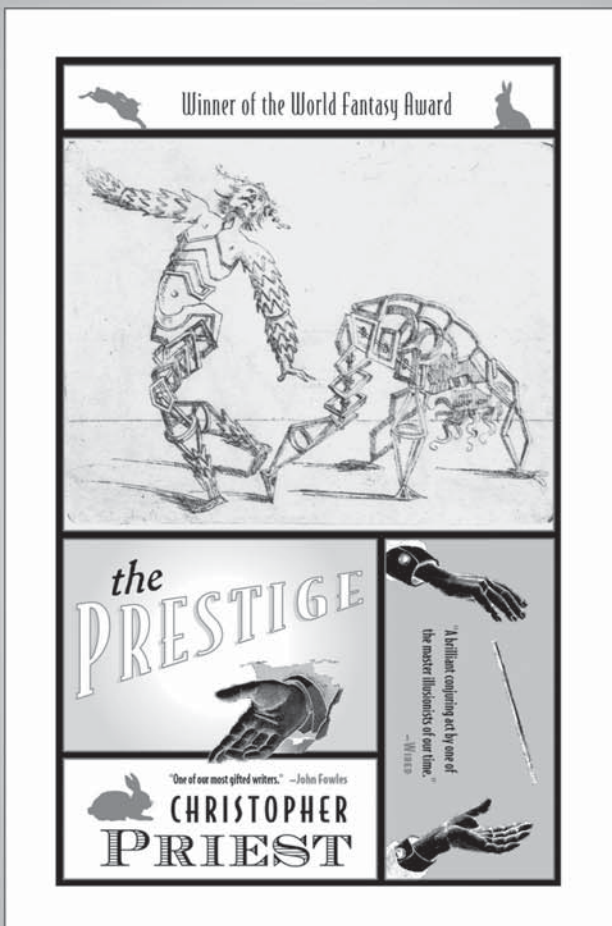
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Throughout this Souvenir Book we have attempted to collect together a selection of personal viewpoints rather than global overviews. This approach was particularly important for Chris, who has been a part of our personal fandom since the 1970s and whom we are honoured to class as a friend. We are delighted, therefore, that we have pieces from Leigh Kennedy and Rob Holdstock which concentrate on the man behind the pen (well, if you want to be that pedantic, behind the computer keyboard). (J&EH)



A SERIOUS SILLY BUGGER

Leigh Kennedy (Priest)

"Sometimes Daddy's a silly bugger," Simon said the other day.

"You're programmed to think that at your age," I said. Simon is 15. Thinking of Mark Twain, I added, "But when you're twenty-two, you will see that he's somewhat intelligent."

"Yeah, but sometimes he really is a silly bugger."

"Well... yeah. But not all the time..."

Spring

Wind the clock back to a past when many of us were slim and long-haired. In arid Denver, with only a fleeting spring time: the snow had melted off the buds and blossoms and the air had a relatively lush feel, though the endless blue skies had already begun their summer desiccation. I was energetic, ambitious, curious, eager. Although I was a (young) grown-up, it was my magical era of discovery, of reading and trying to write science fiction myself.

Some discoveries are greater than others. I first read 'Palely Loitering' on that spring day, sitting on a black sofa while the Colorado sun poured through a western window. Like the impression of a world event, the recall is vivid. The smell of the ink of the magazine, the feel of the paper, the blue walls, the fragrant air, all a frame for a memorable moment.

Yes. Priest makes literary wonder, I thought. That's what it's all about.

Yes.

Summer

A few years later, I was still slim and ambitious

but less fresh. In Austin, Texas, it was hotter than a person from Colorado could have imagined. The August days were like road rollers, flattening us with exhaustion, even at night, with temperatures still 100°F at 2 a.m. and 115°F plus in the afternoons. The humidity was the real stranger to me – air with weight, air with vapour, air with oppression. But the weather was about to break with a hurricane in the Gulf of Mexico. Anticipation was so strong, it was like a wool coat in that late summer heat.

Christopher Priest was going to visit. Not me personally, for he didn't even know I existed, but I was in the circle that received him. By now, I had also read *A Perfect Lover/A Dream of Wessex* and *Inverted World*. I was nervous, thinking: I'm going to get jumbled up and my tongue will trip in front of a Really Terrific Author who is, guessing from his writing, a scarily intelligent and serious man.

In he came, wearing jeans and a shirt with two buttons undone. Like the rest of us, he was sweating but, strangely, light and buoyant even in that glowering weather. He had enormous blue eyes, a friendly smile, a delight in everything that he encountered.

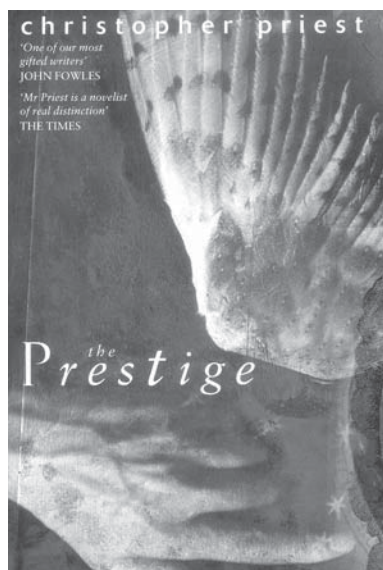
After coffee and conversation all around, I went outside for a smoke so as not to disturb the non-smokers in the stale air conditioning. He followed and showed me the bauble on his ear that the accupuncturist had placed to help him quit smoking. We talked about the inhuman heat of Texas, about copper bracelets and arthritis, about the nearby airplanes lumbering down towards landing.

Splitting Infinity

One of my strongest first impression was his laughter – he laughs like a silly bugger.

Autumn

We arrived in New England too late to see the full glow of autumn but most trees still wore lacy jackets of gold-flecked rust. It was the first time we had been alone together for an extended length of time; apart from one crunchy-frost morning, we had Indian summer days. We ate in silver diners in Pennsylvania, innocently took a room in a motel full of prostitutes in New Jersey, motored through Vermont with an hour's peep into Canada and wound through mountains of upstate New York. But it didn't matter to us where we were. We smoked so much in the rented car that when we



opened the doors, it billowed out. We drank endless cups of coffee, drove aimlessly, just to talk and talk about books, publishing, writing, books, sex, books and writing.

That autumn, he was riding on the crest of attention from the London literary world, with some money in his pocket. He was almost confident. Almost. Complete confidence is

something he will never know, never being the centre of a group, never classifiable, never pinned down, uneasy with labels. He must always be his own twin selves, for example, a science fiction writer and not a science fiction writer.

He talked about his fondness for Graham Greene and Robert Sheckley, Muriel Spark and John Fowles, about people and institutions who had helped him, let him down, disappointed or pleased him. He advised me in his role of the wiser, more experienced writer. In a café surrounded by pines and hills, he told me about Enid Blyton, and how she would write from a visualization of a stage with the characters acting out on it. He felt a fellowship with her in that he found scenes 'playing' in his mind. But I tried to imagine the twists and turns and surprises, the unreliable voices in either *The Affirmation* or *The Glamour* as characters played out on a stage but I couldn't.

At the end of that week, we had a beer at the airport at sunset, then parted in tears in the grey corridors between domestic and international

flights. He flew east. I flew west, agog and painfully in love.

Winter

Our house in Wiltshire was small, set back from the road only by a strip of pavement. Apart from the tiny kitchen and bathroom, we had four rooms, three of which served alternately as studies and bedrooms during the five years we lived there as we shuffled around, trying to be comfortable. The house was crumbling and damp and too low-ceilinged for tall people with lots of books. Our little black cat was happy as she had the garden, then allotments, then countryside beyond the back door. Eventually, we were driven out of the house by adding two more people to the family, although they were very small at the beginning.

It was a time of transitions, for us and for the world. The last years of the Cold War and the rise of the internet. Sometimes we were happy and sometimes not, oppressed by lack of money, frustration with ill-spent time in pursuit of a living, feelings of isolation.

One day I found Chris sitting in the gloomy light of the narrow stairway, chin on palm, a sort of wounded look on his face. I asked him what was wrong.

'I think I'm finished with writing. I don't think I'll ever write another novel, you know.'

That was the first time I heard him say that. Because I believed him, it gave me a horrible, sinking sensation.

Silly bugger. *The Quiet Woman* began in the following months.

Spring

We had done this before, and I remember particularly when *The Prestige* was on the shortlist. That time, his hand was hot and slippery, clutching mine very tightly. Then, when someone else's name was called out, his fingers relaxed. There was a tiny 'whew' for diverted attention swirling in the winds of the anticipated disappointment.

But writers often live on these knife-edges: will they buy the manuscript? will I get a good advance? will anyone notice my book? will I be reviewed in my favourite newspaper this time? The question of awards is the sharpest edge of all. A book is plucked out the hundreds to be shortlisted as one of the best of the year. Then in a moment, you are either cut loose or shining as a winner. Especially if you have almost been there before, it's difficult to keep your balance, to hope

but not expect.

When *The Separation* won the Clarke Award, Chris stood giving his acceptance, as light and buoyant again as he had been when I first saw him, beyond delight. Lizzy, Simon and I were immensely proud. He almost looked confident as he expressed his thank-yous and paid tribute to Clarke himself.

But I guessed that inside there was the shadow universe haunting him where he had been disappointed again. Because that shadow Other always founders when Chris succeeds, succeeds when Chris falls into doubt, he teeters on the path, sometimes bitterly sceptical, ever amused.

A serious silly bugger.

In this reality:

Leigh Kennedy was born in a Cornish tin mine of a mother who thought she was a lad. She likes eating radish muffins, collects heavy goods vehicles and antique soldering irons and plays the saw and cow bells professionally at steam engine rallies.

But in an alternative life:

Leigh Kennedy was born in Denver, Colorado but now lives in Hastings on the south coast of England with her husband, Christopher Priest, and their two children. She's had many stories and two novels published.

REFLECTIONS ON 'METAPHORICAL MAN'

Robert Holdstock

In 1978 Chris Priest invited some eight or so of his friends for breakfast. Not just breakfast, mind you, but *breakfast*: a full on, no courses spared, eighteenth century breakfast as might have been enjoyed in any stately home anywhere in England. The only difference: we were to enjoy this in Chris's basement flat in Ortygia House, in Harrow, looking out over the cricket ground of Harrow Senior Boys' School.

(Ortygia House had become a regular haunt for several writers, many of whom would end up being published by Charles Monteith at Faber and Faber. The good old days of the 'Faber Mafia'!)

There was a catch to Chris's breakfast invitation, but a welcome one: we were to arrive at 8.00 am sharp, first to watch a television book programme on which Chris would be discussing his novel *The Space Machine* with a panel, Melvyn Bragg as interlocutor.

True to form, the panel – not all writers of note – spent eighty percent of its time mocking the cover

art, fifteen percent knocking science fiction, and five percent discussing H G Wells. Chris did well enough, but against overwhelming odds. As Bragg turned to a new topic, Chris's voice could be heard saying pointedly and plaintively: "but I'd wanted to talk about the novel!"

Equally true to form, should any viewer have felt inspired – despite the tone of the discussion – to rush out and actually buy a copy of *The Space Machine*, they would have returned in a state of abject despair.

Despite weeks of notice that the publicity opportunity was arising, no extra copies had been supplied to the bookshops by the publisher.

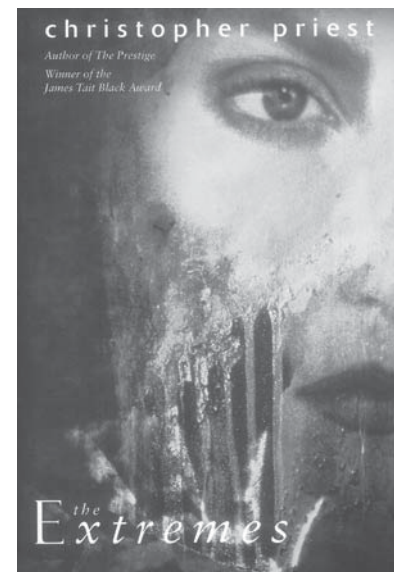
We sighed, resigned ourselves, determined that things would get better (and in many ways they have, of course) and then, at 8.30 am, the feast began.

And what a feast: fruits, cereals, juices and teas, kidneys, kedgeree, breads and potted preserves, and finally a platter of cured and smoked meats, blood sausage, eggs and pan-warmed beans in tomato salsa. Spirits lifted. It was all very noisy. And it was a shock to realise that this last course was being commenced at 3pm.

Chris had done his research meticulously. And during the consuming of the many courses, so Time had flown; we had been unaware of its passing...

Indeed! I mention this breakfast because it summarises, for me, the two things that characterise the 'sensation' of Chris's work: the effortlessness of the reading, as if time has stood still; and the attention to detail that makes the reader feel as if they're in a biography rather than a fiction.

And *The Space Machine* is a good example. H G Wells, I am sure, would have loved this homage to, and development of his ideas. The book is compelling reading, enjoyable and thoughtful, and engages that same sense of wonder that Wells managed with *The Time Machine* and *The War of the Worlds*. Chris plays with the earlier books beautifully, bringing in his own passion for



Splitting Infinity

alternate and surrogate realities – an echo of the later ‘Dream Archipelago’ stories. No detail is out of place. It is only a typographical error by Faber and Faber that has the hero, on Mars, creeping up after dusk, to where the invasion force is being readied, and witnessing the Martians labouring ‘in’ their night shifts. A mistake that Chris delighted in pointing out. (Hopefully corrected in later editions).

And then, nearly two decades later, there was *The Prestige*.

The Prestige (which I consider to be one of Chris’s two finest works, along with *The Separation*) was published in time for the last Glasgow World Convention. I’d bought a copy at the convention and started to read it on the train back to London – a five hour journey. On arrival at Euston I still had a fifth of the book to go, and sat for an hour on the platform reading, rather than return home. It was an hour of magic. Literally!

Though Chris doesn’t know it, he and I will always have Euston Station.

I recall the same sense of being helplessly gripped when reading – twenty years earlier, in the mid-70s! – *The Inverted World*. Has any invented landscape ever been so bizarre and wonderful? Ringworlds are huge, but imaginable. The distorted landscape of *The Inverted World* defies the mind. It remains a best-seller in France, by the way. The French know how to remember a triumph of creativity.

In those same mid 70s, Chris and I were fellow attendees at the Milford Writer’s Workshops, a week of pure bliss in October that set us up for several weeks of blissful grind at the word machines. Those Milford meetings were quite wonderful. Chris was a formidable and constructive critic. He and Richard Cowper (John Middleton Murry) became a sort of ‘bad cop, good cop’ team. Chris would tear into the carcass of the story, leaving the faults in the heart exposed and pulsing; Richard would agree with the diagnosis, gently pointing out that the heart still had rhythm and could recover. In any event, medicinal alcohol soon soothed the wounded author. And good stories were published subsequently.

We were the ‘black corner’ of Milford: Chris, Richard, Chris Evans, Garry Kilworth, Jim and Judy Blish, Patrice Duvic. We were not purists. The ‘white corner’ loved science fiction for its ideas. We loved it for its metaphor. The white corner would discuss man-made rings around suns! The black corner hunted ‘wild themes’ in worlds of the unconscious, dragging them out to the slavery of the printed page. And we couldn’t abide cliché.

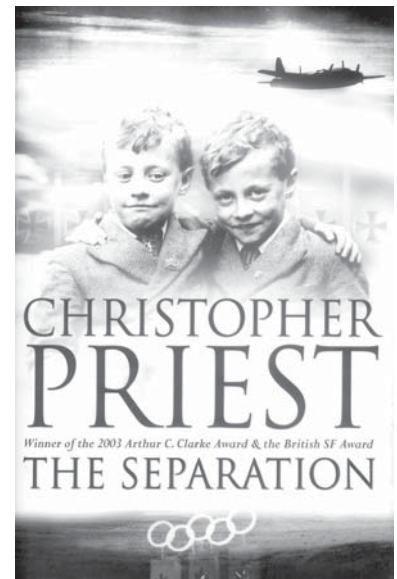
Formidable, constructive. And a good sense of humour. Yes, that’s Chris to a T. He comes at you with opinions fully and firmly formed, yet loves a good discussion. In all the years I’ve known him, he has never lost his enthusiasm or passion for writing, for politics, for ideas and for trying something new. (Though to the best of my knowledge, he’s never tried Morris Dancing.)

At the beginning of this piece I referred to our hopes, that day at breakfast in the long-gone, that ‘things would get better’. And for Chris, a hard-working and focussed writer, they have, and in so many ways. He has built a solid body of work over the years, ‘drawing on time, drawing on the memory of the time’, and with his latest novel, *The Separation*, he has again conflated – as with *The Space Machine* – time and space, and alternative – twin! – realities; and dream too, perhaps. (You never can tell, with Mr Priest!) This time it’s at a critical political moment during the Second World War. ‘The Sep’ is a wonderful and fascinating novel. Twins feature heavily.

During his long occupancy of Flat 1, Ortygia House, that

house of writers, Chris hosted Halloween evenings, during which his guests read stories by candlelight with the intention to scare. Echoes of the past. Now he lives in Hastings, where the futures of his and Leigh’s twin children, Simon and Lizzie, are probably his greatest and most enjoyable pre-occupation.

For the present, though, Chris is yours, as Guest of Honour at Glasgow. Make the most of him. You will find it a good encounter.



Rob Holdstock is author of the Mythago cycle of novels, including the award winning Mythago Wood and Lavondyss. Though he intends to return to that world, he is currently completing his trilogy set in the Iron Age as it should have been: Celtica, The Iron Grail and The Broken Kings.

He lives in London but hopes to move to the country and raise spit-roasted lambs.

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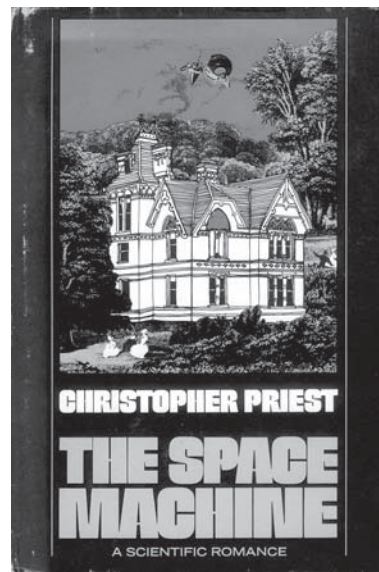
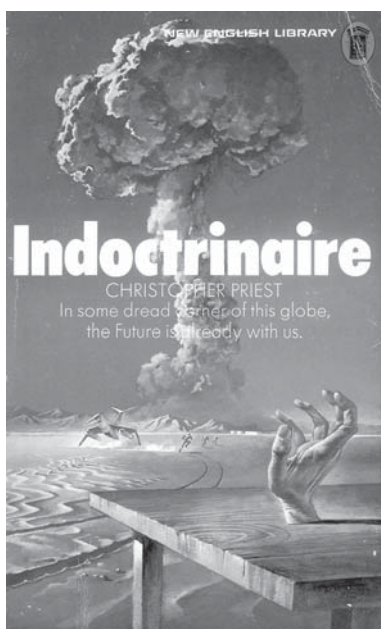
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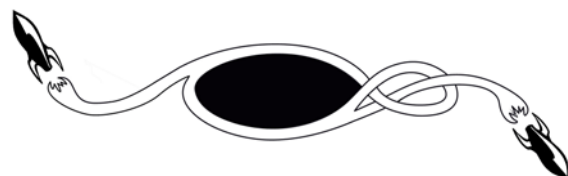
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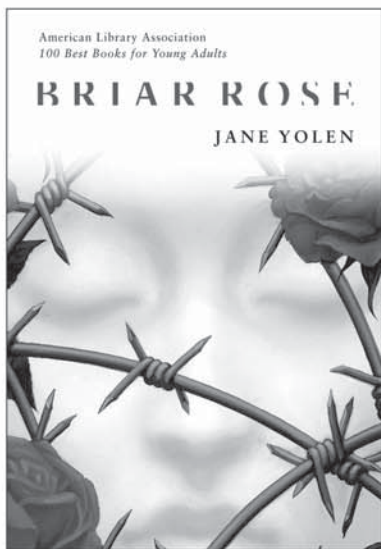
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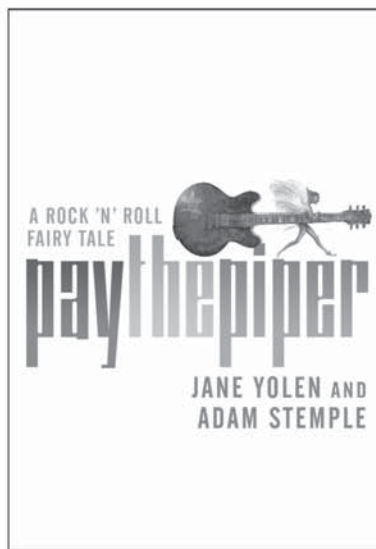
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Award-winning anthologists Jane Yolen and Patrick Nielsen Hayden have collected the most outstanding SF and fantasy stories of 2004 in a single volume aimed specifically at teens and young adults.



Jane Yolen

I think it speaks volumes for Jane that the first reaction we got from people when asking for contributions was almost universally "I wouldn't know where to start - she's written so much!" The other comments related to the range - "do you want the fantasy, the children's, the... the...?" Luckily the women stepped up to the challenge and both Gwyneth Jones and Liz Billinger have provided a personal view of part of her work. For a full appreciation of the whole gamut, go look on her website (listed in the Internet section later on). (J&EH)



AMERICA'S HANS CHRISTIAN ANDERSEN AND BRIAR ROSE

Gwyneth Jones

It's 2005, the sixtieth anniversary of the liberation, and everybody knows what Auschwitz means. But while Auschwitz killed by the million, it was possible to live there. Belzec, Sobibor, Chelmno, are unfamiliar names, because no survivors have told the tale...

Jane Yolen had written one acclaimed and honoured Holocaust story (The Devil's Arithmetic), for children, when she heard of the first death camp set up in Poland, in November 1941, at a place called Chelmno¹, on a small country house estate; beside an impenetrable forest of young pines. About three hundred thousand people died here, poisoned by carbon monoxide in the "gas vans". It's hard to be sure: the bodies were burned and all records destroyed.



An eerie "castle", surrounded by barbed briars and impenetrable forest, where the unsuspecting inhabitants were put to sleep by monstrous

enchantment...

From this image Jane Yolen wove the novel *Briar Rose*: combining, unsparingly and daringly, the French fairytale we know as Sleeping Beauty (La Belle Au Bois Dormant), with the drama, reconstructed by her American grand-daughter, of a young girl who came living, out of hell.² Which is in itself a fairytale. In the real world, no woman survived Chelmno.

A controversial tale of Holocaust survival - *Briar Rose* attracted criticism: it depicts a gay man as a partisan hero, and pulls no punches about the fate of Jewish wartime refugees in the land of the free.

This may seem like a strange way to introduce Jane Yolen, beloved and revered children's writer, whom Newsweek has called "America's Hans Christian Andersen", but Jane Yolen is also the writer, and educator, who declared, in her trenchant study *America's Cinderella*, that "all the folktales have been gutted". She's one of the people, writers, editors and scholars, who have fought to restore the power of the "fairytales" of Europe; carried to the New World by fugitives, adventurers, survivors. She knows there is horror as well as beauty, buried at the root of these fireside traditions, that terrible episodes from history survive in story; and that a dreamlike tale may be the only way unspeakable things can be remembered. Where was the forest where Hansel and Gretel were thrown out to starve? We'll never

¹ The real world story of Chelmno (and other forgotten extermination camps) can be found at: <http://www.zchor.org/chelmno.htm>

² The full text of an interview between Jane Yolen and 'RoseEtta Stone' on *Briar Rose* can be found at <http://www.underdown.org/yolen.htm>

know. But we can take the tales seriously, and read them for what they teach us.³

It is for her work of radical analysis, of remembering and re-connecting modern genre with the tough-minded old *marchen*, that I honour Jane Yolen, as much as for her array of awards (including a Nebula, a World Fantasy Award; and the Mythopoeic Fantasy award, 1985, for her adult science fiction novel, *Cards of Grief*); and a wonderful collection of children's books.

There's a host of good reasons for making the acquaintance of Jane Yolen, either in person or through her works, but if you love children's books – as I do – you should seek out *Owl Moon*, the thrilling, atmospheric picture book that won a Caldecott Medal in 1988. And of course, at this Worldcon, I have to mention her new Arthurian series, starting with *The Sword of the Rightful King*, a tale which has already gained honours in the US as a notable young adult novel.

Gwyneth Jones is a writer and critic of sf and fantasy, who also writes for teenagers under the name Ann Halam. Look out for the exhibit of Bryan Talbot's artwork for her Bold As Love books in the Interaction Art Show.

Her alter ego has been seen at Novacon, dressed in black leather trousers, dancing to the Saturday night rock band.

'BE BOLD, BE BRAVE, BE UNAFRAID'

OR

A STUDY OF JANE YOLEN IN FOUR PICTURE BOOKS

Elizabeth Billinger

Here's an idea: out of the 130 or so picture books that Jane Yolen has written, choose four at random, read them closely and carefully and see what happens.

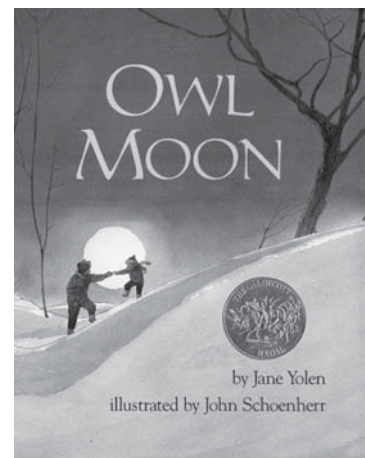
My choice of *Owl Moon*, *Sleeping Ugly*, *Commander Toad in Space*, and *Child of Faerie*, *Child of Earth* seemed fairly disparate. *Owl Moon* tells of a child's first experience of going into the woods at night to watch owls, *Sleeping Ugly* is an alternative take on the Sleeping Beauty story, *Commander Toad* is

³ *About Jane Yolen and Fairytales: Sleeping Ugly*, Putnam Publishing reprint 1997: in a picture book for 4-8 year olds, Jane Yolen's light and witty feminism demolishes the myth of the beautiful princess.

Jane Yolen on 'America's Cinderella', this mordant, influential essay was first published in *Children's Literature in Education*. Curtis Brown, 1977. Reprinted in *Writing and Reading Across the Curriculum*.

about the space ship, Star Warts, and the adventures of its amphibian crew when they land on a new and watery planet, and *Child of Faerie*, *Child of Earth* tells of two children meeting and exploring their very different worlds. On careful examination, however, the books draw closer together. (I should note that, perversely, I am only examining the words in these books. Reading the pictures is a task for another day.)

Owl Moon has the rhythm and the language of a folktale, a thing of the aural tradition significant enough to be told and retold. It is told from the perspective of a child – gender unspecified – who has been waiting 'for a long, long time' to go owling with Pa, and that long wait coupled with advice from older brothers who have already been owling, seems to turn the expedition into an initiation rite. The child is small, the trees are large and the shadows the blackest things ever seen. The child and the father trek through the snow, leaving behind a trail of footprints, and then they enter the woods, a thing that any fairytale will warn against. They never speak, because you must be quiet when you go owling, that's what Pa always says.



The wood is a dream-like, fairytale place: the child doesn't ask what things lurk behind black trees in the middle of the night, doesn't call out when Pa strides out with long legs, only sighs when they find a clearing where the snow is as white as milk against the black woods. And finally, a close encounter with an owl is the reward for all this control and bravery.

There is a lack of concern for wandering off the path in the woods in *Sleeping Ugly*, where the Princess Miserella – beautiful on the outside but more than a little ugly on the inside – gets lost in the woods, is unpleasant to a little old woman that she is sure is a fairy in disguise and completely fails to heed the fairy's threats. Plain Jane, on the other hand, lives in a stinking, leaking house in the woods but grows roses around the door and shares her home with little animals. When the princess arrives and tries to push her around she's bold enough to resist and she's sufficiently beautiful on the inside that she wastes two of the three wishes granted her to rescue the princess

from the fairy's spells of punishment. Her outsides are not much discussed, but we should perhaps infer from the name that her outer lack of beauty is as nothing compared with the inner ugliness of a princess who steps on dogs, kicks kittens and throws pies at the cook.

The fairy loses her temper and her control, accidentally putting the three of them to sleep. Since this is the territory of fairytales, this is naturally a 100-year deal, and just as naturally, a prince does turn up eventually to break the spell. Of course, he can't help but be impressed by the beautiful princess, though he worries she may not appreciate the youngest son of a youngest son, devoid of gold and jewels. Lacking experience in the field of kissing he starts with the fairy and then moves on to Plain Jane. Before he gets to the princess however, the fairy grants Jane's heartfelt, murmured wish to be the object of Prince Jojo's love. They live happily ever after, restoring the house, having three children, and building a place next door for the fairy. The princess is never to be woken, though she is sometimes used as a hat stand.

The child of faerie and the child of earth find their own kind of happy ever after. They meet on Hallow's Eve, he a faerie child of sky and air, she a human child of toil and care. She is unafraid because she has never believed in tales of faerie. He takes her by the hand and leads her into his world, where she eats and drinks and dances through the night. And when the night is over, he asks her to stay and 'become a child of night'.

Confounding any expectations one might have, based on other familiar tales of human visits to the faerie world, the human girl refuses the offer, recognising that she cannot be fed on faerie victuals. She does, however, insist that the faerie child visit her world of day in return. Just as awestruck, he too eats and drinks in

the world that is not his, and is begged to stay. And he too refuses, because he misses his own world of play and cannot live in this world of work.

They exchange gifts that are both memento and

talisman to keep them safe when visiting other worlds. To the surprise of skeptics they do continue to visit and remain fast friends 'from first to last'. The narration urges us to look to this example and, if we should ever have the luck to stumble across a faerie ring, to 'be bold, be brave, be unafraid'.

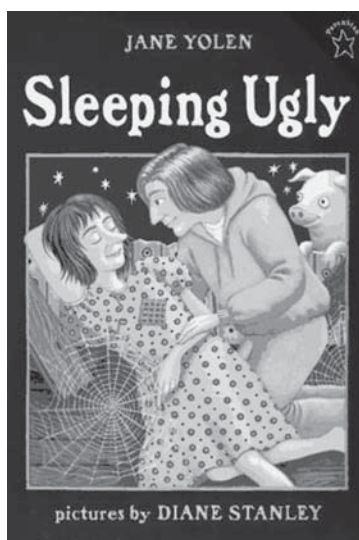
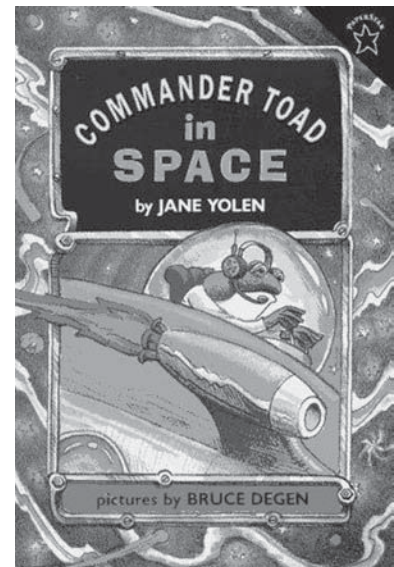
Which neatly segues into the story of *Commander Toad in Space*, for Commander Toad is 'brave and bright, bright and brave', in fact, there's no-one like him in the fleet. His mission, on

his ship the *Star Warts*, is to go where no spaceship has gone before, and to find planets and galaxies, bringing a little of Earth to the alien stars. When he and his crew discover a new planet whose surface is covered with water, they leave Jake Skyjumper in charge of the mother ship and head down to the surface, using an inflatable lily pad as a landing pad – Commander Toad's cunning plan, of course.

Unfortunately the waters are inhabited by Deep Wader, a very angry, very toothy monster. His splashing tips their shuttlecraft into the sea, leaving them stranded on the lily pad. Mr Hop's brain fails to think up a plan of escape, Lieutenant Lily's gun fails to deter the monster, but Captain Toad, leader of all, has a plan. And a match. It's only a little thing, a match, but with it, he is able to light a candle (fortunately a special candle that cannot be blown out), and with the candle he is able to heat the air in the lily pad and turn it into a hot air balloon and a means of escape.

What then ties together these randomly chosen books is both their focus on being brave and the way they draw in a knowledge of other texts – mostly of fairytales, but also of sf tv and film – playing with our expectations of how things will turn out, of how characters will behave, knowingly following familiar patterns, sometimes subverting them.

Having served many years as Treasurer and then co-Chair of the BSFA Elizabeth is looking forward to retiring after Worldcon, though she will continue to review for Vector. She is also a member of the board of Serendip Foundation which administers the Arthur C Clarke Award. In her spare time she is studying for an MA in Children's Literature at Reading University.



JANE YOLEN: BIBLIOGRAPHY

Since she is so prolific, Janes's bibliography is long, really long! We have, therefore, taken the liberty of excluding some categories of her books: Poetry Collections & Anthologies, Song Books, Picture Books, Nonfiction, Novelty and Comic Books. For those of you keen to find out what has been omitted and details of all the books we do mention, see Janes's excellent website www.janeyolen.com.

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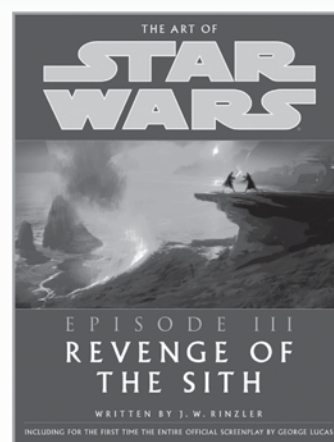
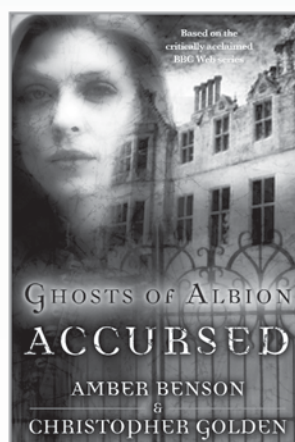
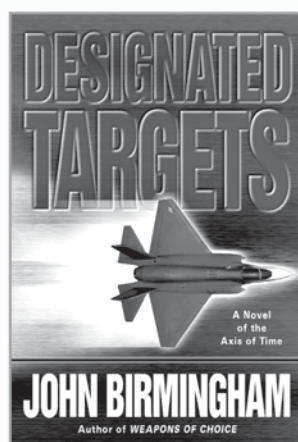
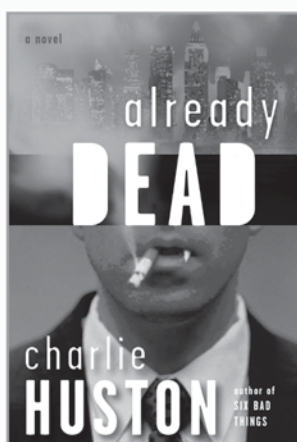
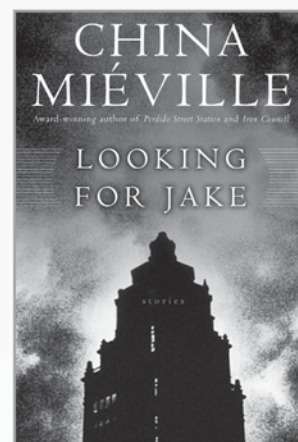
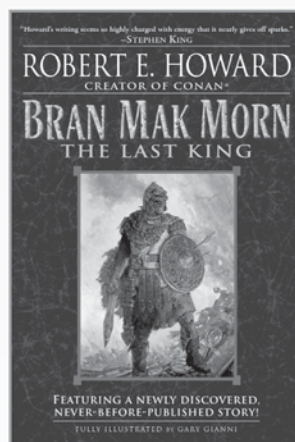
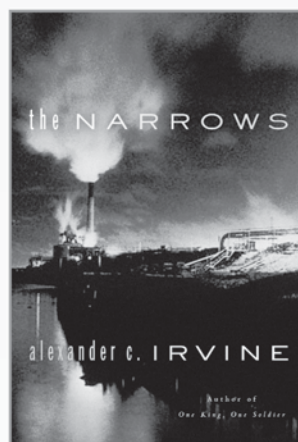
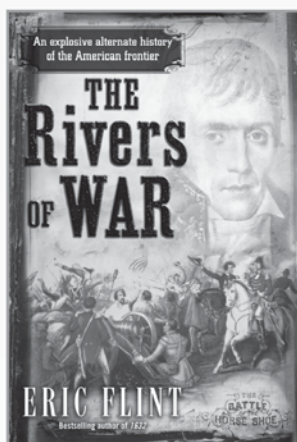
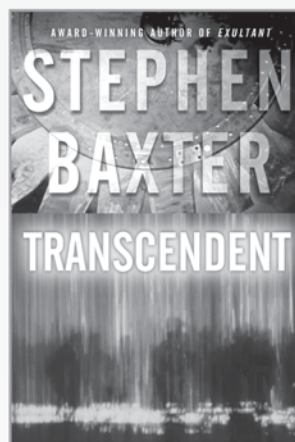
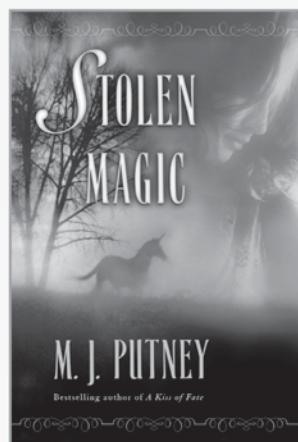
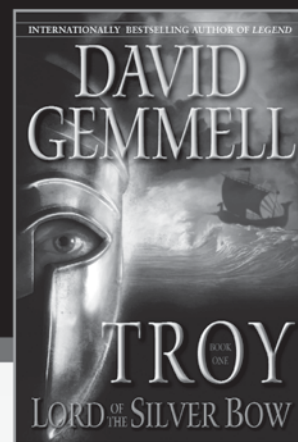
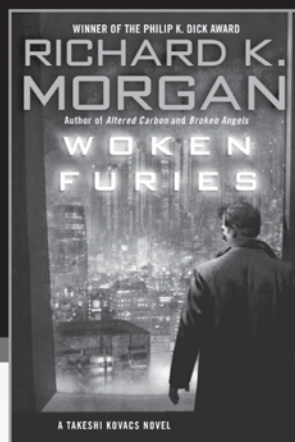
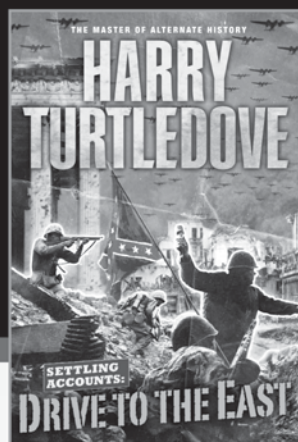
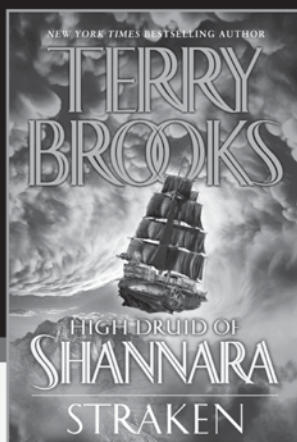
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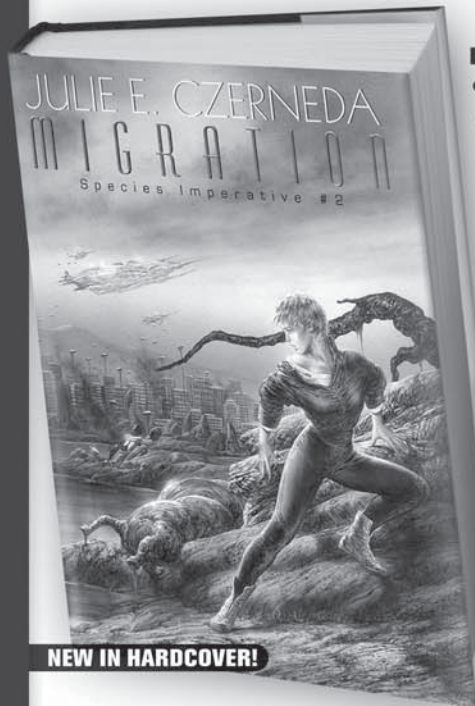
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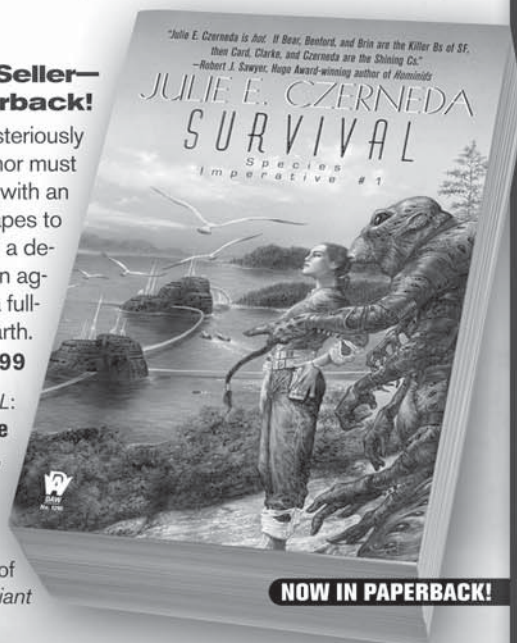
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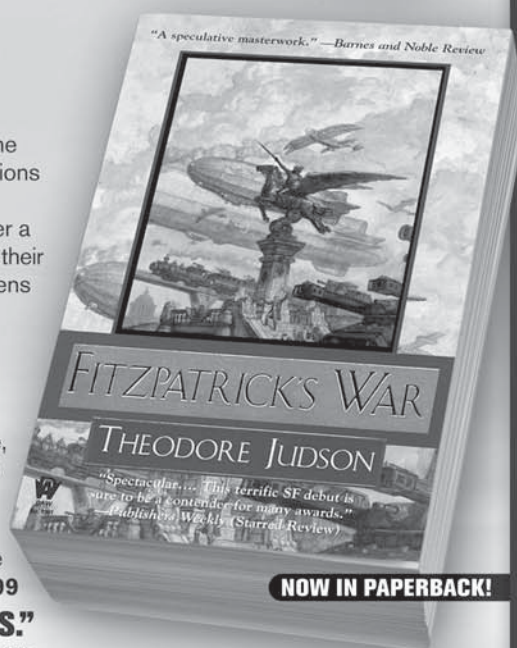
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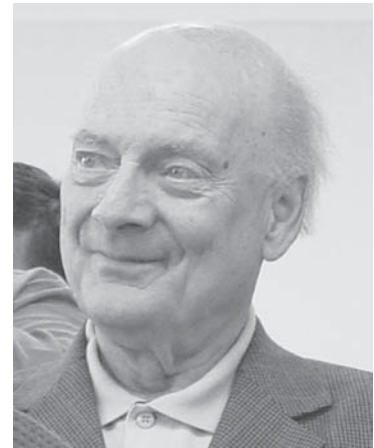
—*Publishers Weekly*



NOW IN PAPERBACK!

Lars-Olov Strandberg

Later in the *Souvenir Book* we consider the international nature of fandom, and Lars-Olov Strandberg is the epitome of that internationalism. He has been a feature of British conventions for many years - in fact for the whole of our time in fandom. Somehow, though, we never got to talk to the quiet man and his camera, so it was with great interest that we read the following article by John-Henri Holmberg. Not only does this provide you with a picture of Lars-Olov, but John also provides us with a taste of Swedish fandom. (J&EH)



A FAN FOR ALL SEASONS

John-Henri Holmberg

Time and Circumstance

Today is April 9, 2005. Last week I worked every night until two or three writing an overdue book on 20th century cinema, getting up at seven or seven thirty each morning to go to the office and spend nine hours finalising other books for printing. Today, being Saturday, I got up at seven thirty to drive my nine year-old daughter, Laura, the 55 miles to Malmö where she competed in, and won, the district championship in artistic gymnastics (Level 2). We were back home by four in the afternoon. In Laura, at nine, I see myself at nine: already a stubborn fanatic with an all-encompassing interest in life. She is a gymnast, devoting over twenty-five hours every week to her training, which to all practical purposes devours all the time left over from school. I was a fan, devoting all my time to reading sf and to waiting, expectantly, for the day when I would finally be grown-up enough to dare contact the other fans I knew existed from the fan pages in the Swedish prozine *Häpna!* [Be Amazed!] I devoured monthly.

By now, we are home. Laura has put her new diploma with her earlier ones and is preparing for bed. It is nine in the evening, dinner is over and I'm pleasantly drunk on fatigue, wine, and weed. The book on cinema can wait. Fandom, after all, is more important to those of us who hearkened to its call as children and who have never managed to undo its shackles. Time to write about Lars-Olov again, a task I have happily performed by now uncounted times - he has been an important part of my world for more than forty years.

Factual Preliminaries

There are some necessary facts to start with, particularly when writing about Lars-Olov for

readers who know little about him or the main part of his life, which after all has been lived in Sweden. We'll do it at reasonable length, but do it we must.

Lars-Olov Strandberg was born on July 26, 1929 - not a propitious year in 20th century history. Less than four months later the New York Stock Exchange broke and the Depression set in; in Sweden disaster struck slightly later - on March 12, 1932, Sweden's leading industrialist Ivar Kreuger shot himself in Paris, and the Swedish economy also plunged into disaster. Possibly all this made little impression on Lars-Olov, but it must have coloured the world in which he grew up. Sweden in the 1930s was to all accounts a fascinating mixture of poverty and of modernism, mass unemployment and political radicalism.

During the 1930s, a handful of science fiction novels were published in Sweden, most of them juveniles, but it is not known whether Lars-Olov read them. What he has admitted, though, is that he quickly became an avid reader of the weekly *Jules Verne-magasinet*, a Swedish magazine launched in late 1940, translating stories primarily from American pulps such as *Captain Future*, *Thrilling Wonder Stories*, and *Planet Stories*. Many young Swedes fell victim to the lure of science fiction in this way, but most of them went on to other interests and have never again been heard of. Lars-Olov was to become one of the exceptions.

Lurid Aside

Lars-Olov's life outside of the lurid pages of *Jules Verne-magasinet* presumably was more or less normal. It is known that he graduated from high school and went on to Stockholm University where

he earned a degree. He was interested in astronomy and geography, but he also had to make a living and so in the late 1950s went to work at Skandia, the leading Swedish life insurance company, where he stayed until 1994, when he reached the Swedish age of retirement. Possibly less known is that by that time, as First Actuary of the company's life insurance division, he had become a key official in the company and was asked to stay on as a consultant. Some measure of his professional success may be inferred from the fact that for five years after his retirement, he retained his office, his secretary, and his salary at Skandia's corporate main office in Stockholm.

His secretary, parenthetically, was a miracle of efficiency, politeness and imperturbability. Although over the years I have now and then wondered about how much she knew or surmised of Lars-Olov's secret life; if nothing else, she must sometimes have been curious about the unkempt teenagers who came to wait outside his glass-panelled office, refusing to state their business and fairly obviously not deeply involved in the life insurance business. For during virtually all of his professional life, outside of office hours Lars-Olov put off his corporate persona to become a total fan.

Fan is Sercon, Faan is Not

I say fan, not faan. After the demise of *Jules Verne-magasinet* in early 1947, there was a hiatus of several years when hardly any science fiction was to be found in Sweden. Then, in 1954, the monthly digest *Häpna!* [Be Astonished] was launched, translating stories mainly from *Astounding*, *New Worlds*, and *F&SF*. Lars-Olov read it, and when it announced that the first Swedish science fiction convention was to be held in Lund on August 18 and 19, 1956, he went. Later he became a member of the Stockholm sf club Futura, then of Science Fiction Union Scandinavia, which replaced it, and when the SFUS failed in 1959, he was one of the four founders of what is still Sweden's largest sf club the Scandinavian SF Society – which in Swedish boasts the initials SFSF. With the inception of SFSF, Lars-Olov began his rapid rise from obscure fan to fannish legend.

During its first few years, SFSF was basically a small, Stockholm-based fan club publishing a decent fanzine and holding monthly meetings. Most of these were held in Lars-Olov's one-room apartment at Folkskolegatan 22 on the south side of Stockholm, an address which gradually gained mythological fame in Swedish fandom. As the years passed, new generations of fans entered through its seemingly innocuous door and went on to fanac, feuds and fame. Central to the mythology was Lars-Olov's peculiar idea of the

eating habits of fans. At each club meeting, those present were served first with tea and sweet buns, then soda pop and peanuts in their shells. By the time Lars-Olov stopped hosting meetings, after some fifteen years, peanuts had become an integral part of Swedish fannish lore and have ever since figured in poems, faan fiction, convention silly games and nostalgic anecdotes of yore.

In 1962, in addition to lending his home to club meetings, Lars-Olov was also elected to its board, where he served continuously for forty years. His other activities including treasurer of sf conventions, being one of the founders of the Stockholm Tolkien Society, Forodrim, and the Alvar Appeltofft Memorial Foundation – set up to support Swedish fanac .

By contrast, some things Lars-Olov never did or was. He has not published fanzines. Apart from meeting minutes and occasional letters of comment, he has not written in fanzines. He has not taken part in the drunken and immoral debauchery of so many of the rest of us. His views on sf and fandom are on the sercon side; in a newspaper interview last year, occasioned by his 75th birthday, he stated that his main regret was that no Moon colony had as yet been established, and that consequently he had begun to fear that he would never have the opportunity of visiting another world. To Lars-Olov, science fiction is about shaping a better future, and fandom is about science fiction.

A Giant of Travel

What have we so far? A man interested in sf since his earliest teens, an active fan virtually since Swedes imported fandom, a pillar of stability and economic sense on club boards, on convention committees and in Swedish fandom's most important foundation. All this is impressive and important. But there is more...

Lars-Olov, as we have seen, attended the first Swedish sf convention in 1956. He went on to attend the second as well. And the third. He must have enjoyed them, because – with the exception of two or three – he has attended every convention held in Sweden and virtually all those held in Norway and Denmark. Moving further away from home, he has attended British Eastercons since the early 1970s, and most years at least one or two local, national, Euro- or Worldcons in other countries as well. In his spare moments, he has also been in frequent attendance at meetings in other Swedish sf clubs besides SFSF.

So, Lars-Olov is the complete club and convention fan, a man who has spent at a minimum five or six entire years at sf cons and meetings (you are

welcome to check the maths if you feel like it). And, not least, he has recorded it all, because Lars-Olov is also one of fandom's most tireless photographers: for almost fifty years, he has documented the comings and goings, antics and ageing of us all, and for the last thirty-five he has been showing his pictures, with running commentary, at virtually every convention held in Sweden: a ritual in which Lars-Olov and his photographs are transformed into the fabric uniting fandom's past and present.

If you confront Lars-Olov personally and start talking to him about all this, he will smile weakly and wave it all away. "It's been fun", he'll say. "I just did those things because I enjoyed them."

So he did. But this in no way detracts from the importance of his fan activities. Without him, Swedish fandom would probably still have existed. But with very much less continuity, coherence, or stability. Lars-Olov has been the pillar of stability, the voice of caution, reason and compromise; that drop of oil, as Eric Frank Russell noted¹, which makes all the other idiosyncratic individuals work reasonably smoothly together.

Enigma in our midst

All of which does not stop him from also being an enigmatic figure. For Lars-Olov Strandberg is also that very rare thing in fandom: a private man. He will not tell you about his family; he will not tell you about his political views; he will not tell you about his religious, sexual, or other personal persuasions nor press his opinions about anything on you. Quite the contrary, as far as possible, he will refrain from giving any opinions. He won't even tell you which sf authors he likes or dislikes, which fans he is most or least fond of. What he shows you is his public face: polite, correct, concerned with facts and figures. What he will not show you is his inner self, which he reserves for those closest to him.

This makes him fascinating and infuriating; simultaneously, his kindness, understanding, and graciousness are totally disarming. Virtually everyone, even in a traditionally aggressive environment like fandom, likes him.

A Personal Note

I began reading sf at six. At nine, I discovered the Swedish sf magazines, and through them, the existence of fandom. And I sat down to wait to become adult enough to dare contact these other sf

¹ Eric Frank Russell: "A Little Oil", *Galaxy Science Fiction*, October 1952. The Gothenburg Cosmos Club instigated an award called (from the Swedish title of this story) 'The Drop of Oil', presented to someone acting as an ambassador between various parts of fandom, working to overcome friction and to establish contacts; Lars-Olov was its first recipient.

readers mentioned in the fascinating but scary fan columns.

At twelve, I read in the 'Club Column' of *Häpna!* magazine: "After a long period of dormancy, SFSF has elected a new board, and as a result club meetings are now both more frequent and more interesting than earlier. Meetings are held every third Sunday... Those interested should contact the club Secretary, Lars-Olov Strandberg, Folkskolegatan 22, Stockholm." I didn't dare 'contact' any adult or go to any club meetings, but a few months later I did produce my first fanzine, *Zlewuy* (in some six or eight carbon copies) which were sent to the five or six people whose addresses were published in the 'Club Column'..

As I said, I had just turned thirteen and I knew nothing. One of the things I didn't know was that this was a low point in the still young Swedish fandom: so when a new fanzine appeared from an unknown fan this was no commonplace incident. Those receiving it were flabbergasted, and within a few days of having mailed my first issue I received unreasonably complimentary and flattering letters from virtually everyone to whom I had sent a copy. Only one of the recipients did not write to me - he started phoning. Once a month I had a phone call from a polite, friendly and very unassuming man by the name of Lars-Olov Strandberg, who each time asked me to come to the next SFSF meeting at his home.

Indefatigable Phone Fan

He phoned me before the meeting on October 31st, 1962, and I did not dare go. He phoned before the meeting on November 21st, and I did not dare go. He phoned before the meeting on December 12th, and I stayed at home. As I did on January 9th, February 1st, 22nd, and March 15th, 1963. But by that time Lars-Olov's friendly voice over the phone had at least managed to overcome so many of my fears that I dared attend the very small convention chaired by Sam J Lundwall on April 6-7 which began the chain of events that would mould my life.

I was a very young boy, virtually without friends, shy and introvert after years of illness, which had turned me into a ferociously avid sf reader with no-one to talk to. And Lars-Olov's monthly calls were my only spoken, personal contact with anyone else interested in sf. What they told me was that if other fans were anything like Lars-Olov, it couldn't be very dangerous to go either to a convention or to club meetings. A reader of sf, and a fanzine publisher, I had become all on my own, but the door to fandom was opened by Lars-Olov, and he kept opening it until I dared enter.

Parental Problems: Lars-Olov the Catalyst

And to this, there is another, just as personal coda. By the summer of 1967, I had been to every SFSF meeting since April 1963, published more fanzine issues than anyone else in Sweden, written more in fanzines published by others than any other Swede had ever done. Hell, I had even been sent an Official Cry Letterhack card by F M Busby and contributed to Pete Weston's *Zenith*. And now I wanted to go to the Worldcon in New York.

But fannish accomplishments carry little weight with worried parents. To my mother and father, New York was *very* far away. After a few months of nagging a kind of compromise was reached. Provided I did well in school (meaning published fewer fanzines), and provided that some responsible adult went along, I would be allowed to go – if I also spent the summer earning my fare by cutting the grass and hedges and repainting the 1,000 feet of fence surrounding part of our garden.

These conditions were fairly easy to fulfil, except one, the one about the responsible adult. Who was that supposed to be? But, at this point, and given the subject of this essay, I suspect the answer is easy to guess. It turned out to be Lars-Olov.

On to Life and Sex

Lars-Olov came to visit my parents, was entrusted with the care of my youthful self, and promised to keep a close eye on me in far-off America. And for a few days he did check on me a little, before mildly asking me not to do anything that would make my parents angry with him, and turning me loose on New York and life. And after that there was the Village and Natasha², the Bronx, NyCon III, and my first introduction to psychedelics. To me it all turned into an unforgettable rite of passage: the world expanded and was suddenly more than school and fandom and narrow-minded little Sweden. And again, Lars-Olov had mildly and kindly led my first steps into this new and larger world. I am absolutely certain that Lars-Olov, if someone managed to press him into pronouncing judgement, would disapprove strongly of a great many of the things I have chosen to do as an adult. But I am just as certain that what he believes is important, and right, is that we all make our own choices. He is, indeed, that extremely rare thing: a non-disapproving man. He does not smoke and never touches alcohol. This never kept him from allowing

²Whom I would meet again, twice, first a few years later after a torrid correspondence, but with disastrous results, and finally, absurdly, as a big-time publisher when she turned out to have become one also, at a reception for General Norman Schwarzkopf at the 1993 ABA in Miami. But that's neither here nor there.

drunken fen to smoke at meetings in his home.

Typer Substituted for Computer: End Notes

Four in the morning, worn out, yawning. Laura the gymnast is long since asleep and I am – at least symbolically – at the typer, where I have spent so many years, longing my life away in thoughts of fannish yore. Perhaps all this would have happened anyway. Perhaps I would have met someone else who would have helped me open the doors to meeting other people and to growing up. Perhaps I would have become both an active fan and an adult without Lars-Olov.

But no one can tell. What is true is that in my special case, Lars-Olov was the guide, the catalyst. Just as I have a notion that he in many other ways has played the same part for many other lost, and shy, and contactless fans through all those years.

So I owe him. I owe him more than I can ever repay. Too often, I suspect, I and others like me have been the visible ones; the talkative and publishing giant BNFs. Lars-Olov has kept to his low profile, to giving advice in private, and to performing his tasks quietly and admirably. I owe him for this, as does all of Swedish fandom. We could have done with more like him. But we are lucky indeed to have had at least one, for so long.

Besides non-stop fanac, John-Henri Holmberg has also secretly made a living as a translator, critic, publisher and non-fiction writer. Among his more peculiar achievements are getting lost both in Stockholm city and in the Yucatán jungle, and having a book dedicated to him by Hungarian-American philosopher Tibor Machan.

St Louis 1969

- A Larry Niven
- B Harry Harrison
- C Jack Williamson

LACon I 1972

- F Bill Burns & Mike Glicksohn
- Seacon 79**
- D John Brunner & Hal Clement
- E Robert Silverberg
- G Brian Aldiss, Bob & Sadie Shaw at the banquet
- H Fritz Leiber
- I Brian Aldiss, Arthur C Clarke and other
- J Ian Watson et al
- K Masquerade

Confiction 1990

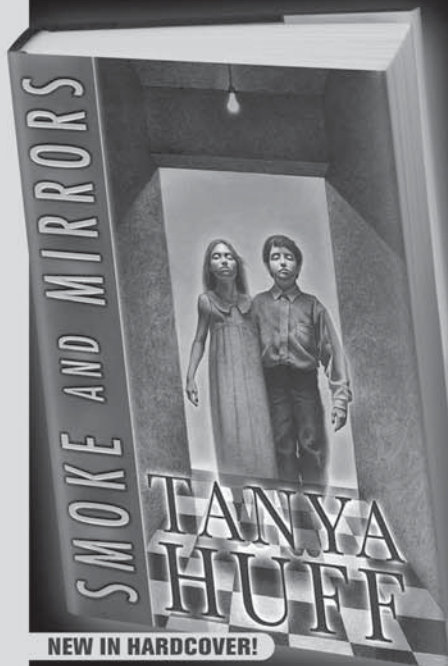
- L Dave Kyle, Lars-Olov, Anonymous & Vince Clarke
- M 'Filthy Pierre'
- N & O Masquerade
- P Martin Easterbrook & volunteers at Intersection Bid Table

Key to Montage of Lars-Olov's Photos

A	B	C
D	E	F
G	H	I
K	L	J
N	O	M



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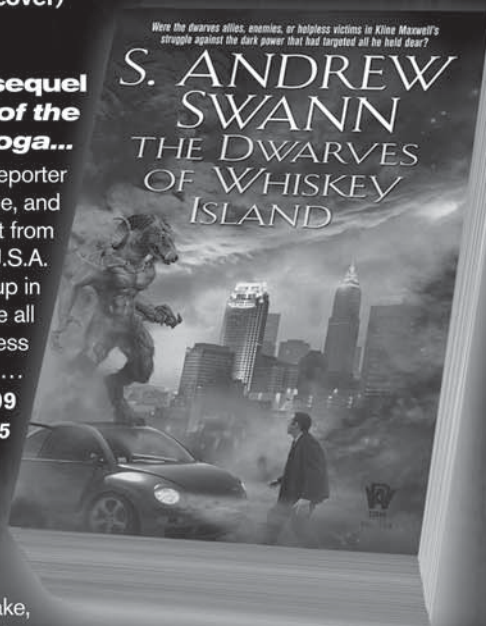
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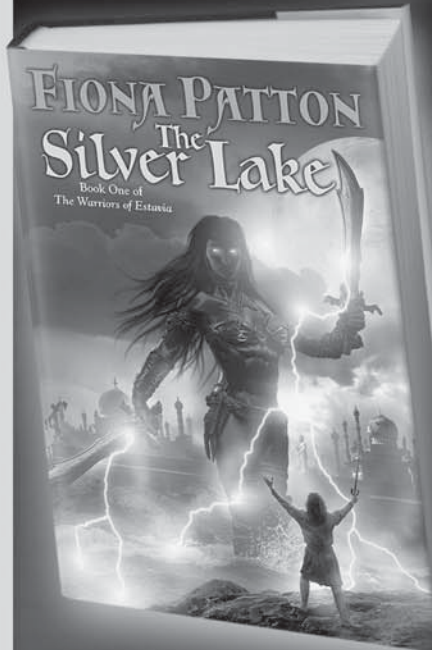


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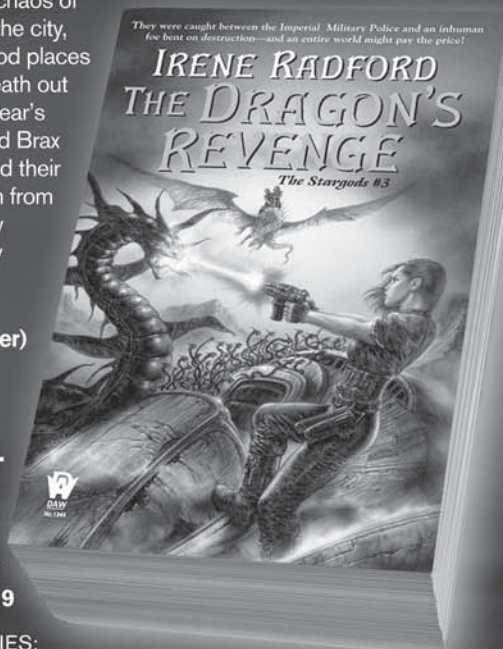
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Greg Pickersgill

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Claire Brialey & Mark Plummer

There are a million Greg Pickersgill stories in the naked city. There are probably a good few thousand naked Greg Pickersgill stories out there too, but this isn't one of them. Well, not much.

Here's one of those stories (not one of the naked ones):

He is Greg Pickersgill and he is a science fiction fan.

He lives with Catherine in the bottom left-hand corner of Wales, which is a country bolted on to the side of England (or perhaps it is the other way around) in a town called Haverfordwest which has the probably unique distinction in these islands of having more fanzines in it than people. David Redd – you remember him, right? – lives just up the road from the little house on Bethany Row where the military helmets teeter in stacks like orgiastic rutting tortoises. Ornette Coleman is on the stereo, Joel Townsley Rogers is still king – or at least a minor member of the nobility – and a man can take simple pleasure in having a shed.

'I used to want to be somebody. Back then I must have known who. Probably somebody who had his name on the cover of *Fantasy and Science Fiction* once or twice a year, put out a good fanzine occasionally, and was Number Four or Five Fan Face (then as now I liked to have somebody to look up to).'

'Messages from Mars Made Me Do It', Follycon Souvenir Book, 1988

But not all the stories go like this and, for all their variety, recollections about Gregory tend to start in quite a limited number of ways, and often go something like this: 'When I first met Greg Pickersgill...

...I was scared of him...

...I thought he hated people like me...

...I found him overwhelming...

...I was too nervous to talk to him...

...he didn't know who I was...

...he shouted at me and killed my gerbil and damned my offspring unto a thousand generations...

A few of these stories will eventually prove not to have been about Greg at all. What is interesting, though, is the even more limited variety of ways that these stories tend to go on:

...and I hated him for years...

...although we got on really well for years until we fell out...

...but now I really like and admire him.

Greg Pickersgill provokes opinions, including amongst people who have never met him – and not just in those mistaken identity cases either. He has a presence, a sort of morphic field that has loomed over UK fandom for over 35 years and jumps out at you from old photographs even when you can only see half of the back of his head.

Then again, sometimes it just depends on how well you know Gregory:

"Our little cat leaves dead animals in interesting places... The most usual place to find dead mice or dead shrews in the morning is in Greg's underpants. I don't know why, and I certainly don't understand what's going on in his little furry head, but for some reason he likes to get his trophies mixed up in Greg's dropped clothes. Perhaps it's the same thing that sometimes causes him to lick the armpits of Greg's discarded shirt until they're sodden. That's undoubtedly more than you wanted to

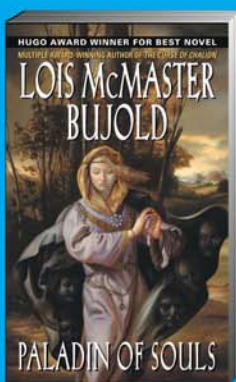


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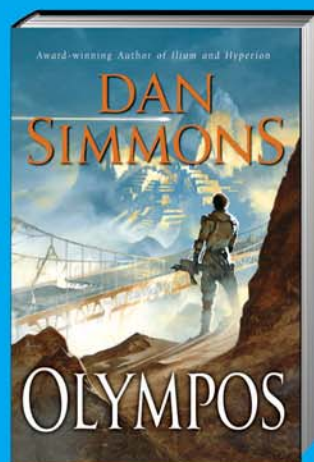
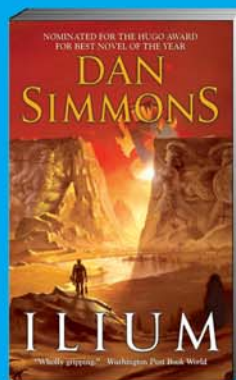
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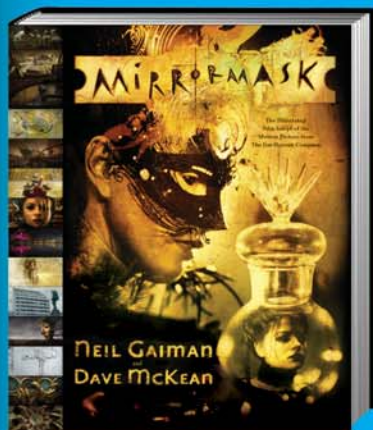
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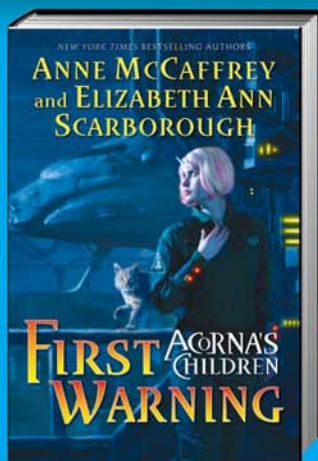
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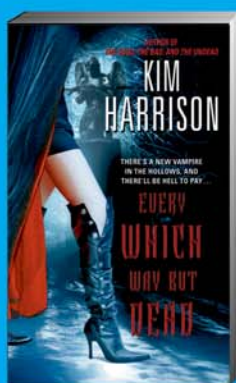
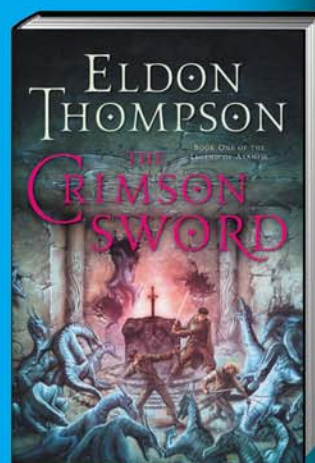
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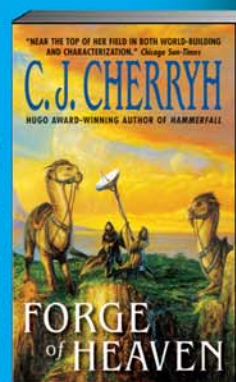
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Splitting Infinity

know about laundry, but it might strike a chord with another cat owner.'

– Catherine Pickersgill, 2004

OK, we promise. No more stories about cats. Or about Greg's underpants. The rest of his clothes, now, are fair game.

They are, after all, part of the look – something which, it is tempting to conclude, has never changed much; surely the Gregory we see today is pretty similar to the 'hairy dreadnought' Dave Langford described in 1980, and looked pretty much the same when he attended his first convention in Buxton in 1968. Fellow Interaction Guest Christopher Priest may offer a different interpretation, but it is suggested that you bear in mind the frequent deployment of the unreliable narrator in his fiction; he once told Malcolm Edwards that the early Seventies version of Greg looked rather like Tony Blackburn.

The start was conventional enough. SF books and magazines led to the BSFA and membership of that organisation to Buxton which was only the second Eastercon to top 200 attendees. "[A]s a newcomer I was just as ignored at it as newcomers to 800+ Eastercons are today" (1988) but it seems Gregory was not deterred and was back again in



1969 – you had to wait a year between conventions in those days.

And shortly after that the fanzine *Fouler* followed, punk before its time if you like, badly duplicated and with a single staple in the bottom right hand corner. Fan historian Rob Hansen concedes that it "wasn't a particularly impressive package" (*Then...* #4, 1993) but it certainly had an impact and the second (third) issue went on to announce the formation of Ratfandom, an informal grouping firmly associated with Greg and which eventually included such luminaries as Malcolm Edwards, Rob Holdstock, Graham and Pat Charnock and John Brosnan. Commentators and reviewers end up deploying terms like 'trenchant' and 'acerbic' when talking about *Fouler*, especially about the fanzine review columns. They "displayed more thought, and evidence of a more considered

approach, than was then common" (Hansen again); they also granted a kind of immortality to Dave Womack and *Viridiana* (which was the victim of a piece of particular, umm, trenchantness). Still, some years later Dave Langford provided a neat summary of the early Pickersgill writings in a letter to Dan Steffan and Ted's White's *Pong*: "[they] were seminal, and like so many seminal things combine potency and potential with considerable messiness: *Fouler* in particular now seems to labour a bit in the titanic shadow of the Legend." Buck Coulson, more succinctly, labelled it "crap".

And the Legend was already beginning to take shape in 1973 when American fan Rich Coad met Greg in London and may have been scarred for life:

It was at a pub, of course. An alternate meeting to the huge monthly get-togethers at The Globe. Thirty-odd years have dimmed the memory – I can't recall the name or location of the pub although I suspect it wasn't too far from Paddington Station – but some bits are still there. Vera Johnson, whom I had met at Torcon 2, had told me of the meeting and, being alone in a strange city where I knew not one person, going along seemed like a good idea.

At the pub there were two widely separated tables filled with what were obviously science fiction fans. One table included Vera Johnson and Dave Rowe in the group. They sat quietly engaged in serious conversation. Delicate wine glasses and soft drinks were carefully placed within easy reach of each attendee. Occasionally a slight, polite, titter would roil through the group as it expressed its approval of some *bon mot* which had been cleverly expressed. Each pair of eyes had the slightly distracted look of someone seeking the perfect phrase to drop into the mix like a neutron bomb of wit, killing all spontaneity but leaving the shell of the party to stumble on aimlessly, zombie-like, in search of more arch-cleverness.

The other table was occupied by a fearsome group of young reprobates. Huge shouts of laughter broke the concentration of those at the first table who looked over with a mixture of disgust and fear. The sixteen pints spread about the table looked a bit much for the four inhabitants but obviously weren't. Every now and then somebody would reach for a glass too far – 'Ger off! My pint! I fucking kill you deadly!'

Well, I ask, which table would you choose? I bought my pint and wandered over. "Hello," I said. "Are you science fiction fans? I'm just

over from the States.”

“We guessed that,” said the long-haired blond with John Lennon glasses. “He’s good with accents,” he added, pointing out an even longer-haired fellow in a red-velvet smoking jacket and cravat busily rolling a cigarette.

“Grump,” said a scarf in the corner.

“What,” asked the first guy, “Is new and improved and in your pocket?”

“Er, toothpaste,” I replied.

“I was hoping it was some fancy American condoms,” said the first.

I sat down and introductions were made. Roy Kettle was the condom fancier; Peter Roberts the cigarette roller; John Brosnan the page boy haircut. The final introduction was made to a scowling scarf: “This is Greg Pickersgill.”

“What music do you like?” asked the scarf.

“Oh, lots of British stuff,” I said earnestly. “Like Elton John.”

“Wanker!” screamed the scarf.

“Led Zeppelin.”

“Fuckin’ wankers!”

“Jethro Tull?”

“Fuckin’ pretentious wankers! Wha’ about Gary fuckin’ Glitter, then?”

The scarf stood to reveal the full sartorial majesty behind it. Dung-coloured suede boots led into dung-coloured jeans which, at mid-thigh, bled into a dung coloured-jacket which may or may not have been covering a dung-coloured shirt. Capping this ensemble was a multicoloured knit scarf wrapped around a full dark beard and thick shaggy head of hair falling to the shoulders. Fierce eyes glared from behind NHS glasses. For all the world it looked like a rabid, bipedal, English sheepdog come to tear me apart for not knowing who the leader of the gang was. I erped, eeped, and trembled.

“So,” said Greg, “what are you drinking? It’s on me.”

– Rich Coad

In March 1976 the first issue of *Stop Breaking Down* appeared, an altogether neater production than *Fouler*. The fact that it was followed a month later by the decade’s – and arguably history’s – most notorious Eastercon is surely coincidental. *SBD* featured quality outside contributions from many of the ‘Rats’ plus the likes of Simone Walsh, Rob Hansen, D West and Bryn Fortey. Substantial convention reports – Malcolm Edwards on the ‘76

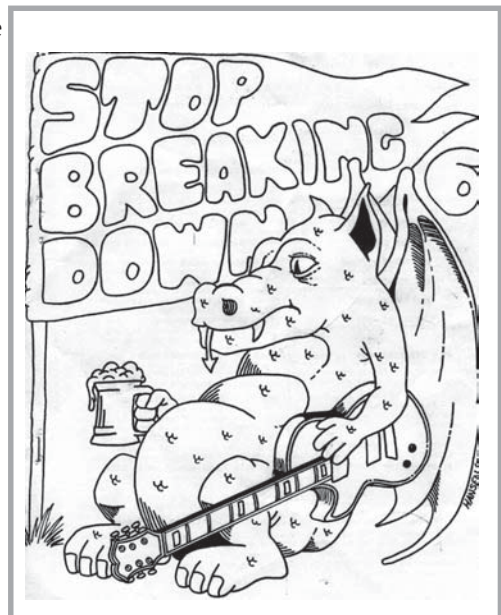
Eastercon, D West on ‘77 – were something of a hallmark, as were a series of impressive covers by 1979 Worldcon guest Harry Bell. But there was also what now seems to be the characteristically impassioned editorial and of course more of those famous reviews.

A final *SBD* appeared in 1981 and, as is so often the way, confidently heralded further issues, but it wasn’t to be. The 1980s were rather the decade of performance. “Visits to the Silicon training farm got me going, arguing from the front and back in the Ian Williams Debate, a barely regulated shouting match that is my model for all but the most formal convention programming” (Greg, 1988). It was a stylistically effective approach; witnessing it left you in no doubt that here was a man who cared: about fandom, sf, life. It was strangely motivational too, and whenever Greg got to his feet for an interjection – “... his personality in no way attenuated by being at the back of the hall without a microphone” – you were left with the firm sense that you should be making a better job of something, whatever it was.

That last quote was from Dave Langford again, from a 1986 piece called ‘Mexican Jigsaw’. The Mexicons were a series of conventions covered in Pickersgillian paw prints which started in 1984, “ingroupish elitist

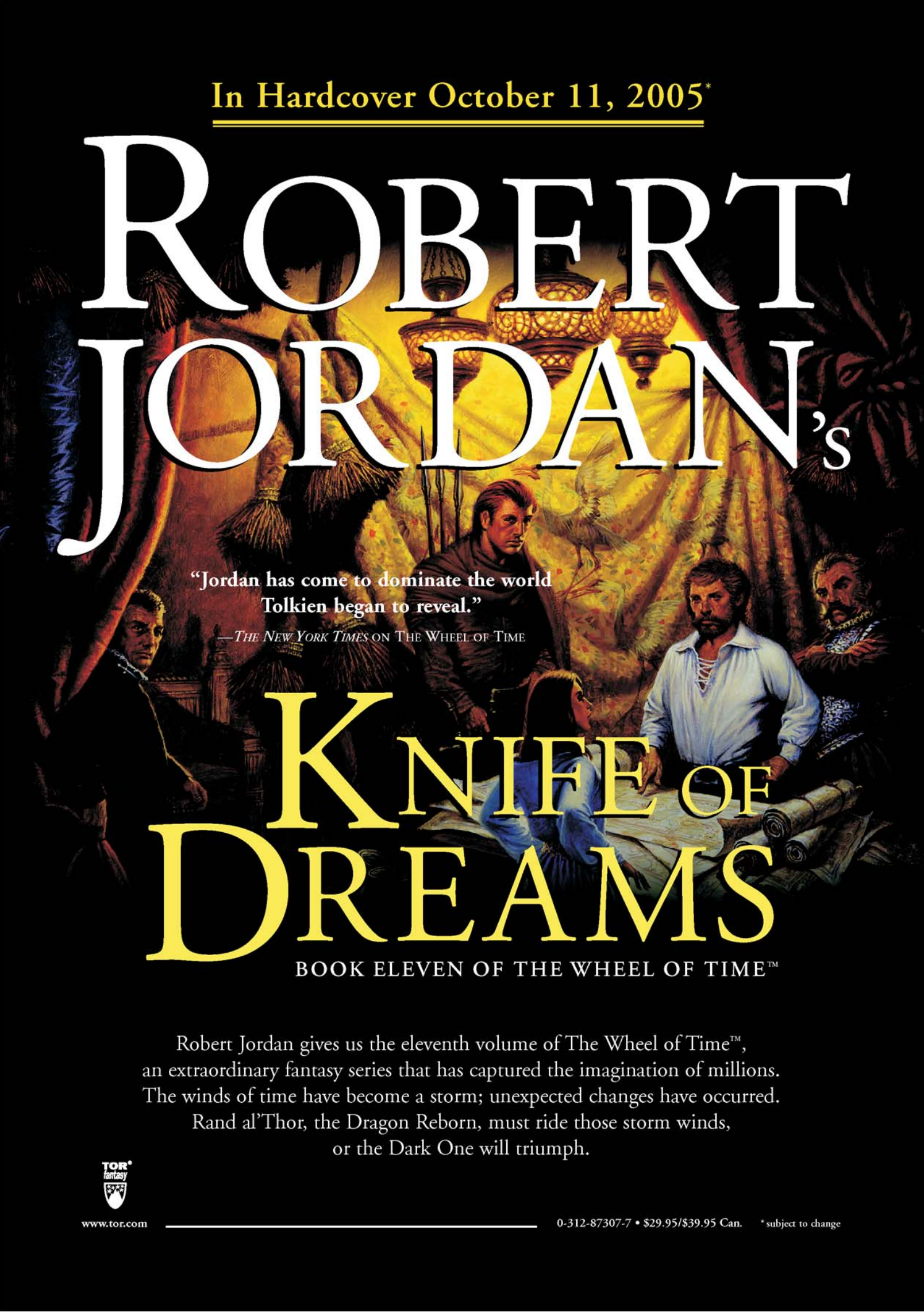
conventions that run off with the attitude that a couple of hundred people with an interest in books and fanzines can have a good time without other distractions”. Good stuff, innovative – and not just the comfy chairs.

‘Elitist’, though, isn’t a word that should be too readily applied to Greg. He has spent years pointing out determinedly that he is as much a media fan, with a great attachment to a plethora of sf film and tv, as he is a fan of written sf. And that’s a lot of fan. And he’s both run and actively participated in conventions for about as long as he’s been involved fanzines. 1987 also saw Greg contributing to one of the success stories of the troubled second Brighton Worldcon, Conspiracy



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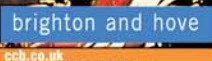
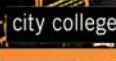
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'87, where he ran what many consider to be the finest fan room possible at a UK convention and where his force of personality conveyed a first impression to Claire that Greg was at least seven feet tall and constructed entirely from vocal chords and hair.

He is certainly not a fan who stands still. There was another fanzine foray in the mid-nineties – *Rastus Johnson's Cakewalk*, which won the British fanzine Nova Award (and Greg himself picked up a fan writer Nova at the same time) – and hard copy was followed by electrons with e-lists such as Memory Hole (also a website featuring a comprehensive catalogue of fanzines) and, later, Wegenheim. And so it goes on, the hairy chap sitting in his house in westest Wales, fiddling with his helmet collection and his rock music magazines and his Neil R Jones 'Zorome' books, occasionally erupting into the ether, exhorting us all – fandom – to be better. In all media, in all forms, it's safe to say that Gregory has continually made an impression.

"I dunno, it's only a fanzine, but I like it."
– *Stop Breaking Down*, #7

Ogres, Memorywhores, and Stuffed Teddies

by Earl Kemp

Gregory Pickersgill... yes, I have heard of him. If I really reach for it, I suppose I could write a few hundred words about him: a man I have never met but feel as if I know well and include among my small cadre of friends.

Instantly the first problem pops up like an unwanted window on my PC monitor. Which of a number of Gregory Pickersgills are we talking about here? Is he the hell met man, the helmet man, the science fiction fan, or the _____ (fill in the blank)? Well, as Gregory says, "Fuck it, just do it."

Half a dozen years ago, I was floundering around, resurfacing from decades of denial and self punishment, and surfing the WWW for fragments of myself that I could use to restructure, rewrite, and improve upon my choice of my forgotten past. I remembered publishing a bunch of fanzines under a few different titles and, it goes without saying, had managed to retain none of them or much else from that best part of my memories. That's when I accidentally fell into the Memoryhole.

Being at the time a PC novice, I couldn't work my way through the website, so I did the next best

thing, I sent off an email asking for help navigating the site. Naturally, my plea for assistance went unanswered (and that should have been an omen foretelling the path of my future relations with the man behind Memoryhole), but I was too naïve and innocent (trust me on that) to even think of that as being a possibility.

Instead, I got a brief, hasty note from someone with a complex name asking me if I would like to join some kind of science fiction discussion group. Not knowing what that was, I eagerly agreed to be the sacrificial goat. And that is how I first met Gregory Pickersgill and the sainted Catherine the Greatest who tries valiantly to anchor the writhing leashes.

So there I was, unceremoniously dumped into the middle of a 'discussion group' where I had nothing to say. But I did find myself among a few old friends who had been ignored for decades, and an even larger bunch of new old friends some of whom were familiar to me through reputation if nothing more. In almost no time at all, I learned what a discussion group was and, much to my surprise, discovered that being on that list was rejuvenating my memory cells and every time I got something wrong, someone slapped me down real hard, real quick, and very accurately.

That is how I learned that somewhere out there people (especially Ted White) know much more about me than I know about myself. Thank God for small favours. That way I did not dare make a misstep, fabricate a story, or tell an outright lie. Whatever it is, however nefarious or reprehensible, *someone* knows.

And, in very short order, I grew to really know Gregory. He tells me that I do not know him and I tell him that I do. There are even times when I tell him that he is full of shit but, Firesign like, it is great shit. Only I didn't do any of that early on...I was much too intimidated by him to even try to call his bluff. Time takes care of the good stuff, fortunately.

The person I met there was a great deal like myself in a number of ways, only we clearly manage ourselves quite differently and there's no value judgment associated with that because it is neither right nor wrong – only different. We are both extremely sharp (in terms of cutting, not of mentality), caustic, even toxic. Both of us are very impatient to the point of incomprehensibility to outside observers.

In fact, Ted White thinks I am 'much too needy' while I go even further than that and say that I am much too demanding, only I do not mean anything by it. It is only the residual effects of having

always been the boss, calling all the shots, pushing all the objectives, etc. Much like Gregory does, even when he isn't and especially when he doesn't think he is. That demanding part, from Gregory, comes most often in response to his feelings of being ignored. The rough, gruff, Shrek snarling (or is it Austin Powers?) he affects is much more a shield of protection deliberately worn – with appropriate helmet – to keep most approachers at a good arm's length away from the man inside the visible framework. He even thinks he succeeds at it occasionally and we allow him that fantasy.

I, also, think as Gregory does that most people should do, write, think, act in a manner best suited to further my personal objectives and goals. *Write only the things I want you to write for me rather than the things you most want to write. This is about me, not you. Do it my way or else.*

I was frightened of the ogre who would, without inspiration, rant and rave at the listmembers for not reading his mind and responding only on his subjects...of the moment...however fickle and unrelated to my needs. In fear and trembling I would occasionally post brief notes, waiting for the onslaught to arrive.

Then, a bit down the timeline, I finally saw a photograph of Gregory Pickersgill and all that foolishness stopped abruptly. There was no way in hell a cuddly, velvety, plush toy teddy bear could attack me and get away with it. Professional experts have tried that and not really succeeded. At that point, I began laughing at my fears and myself and told me to just run with it, and so I did.

Frustrating to an unbelievable extent would be yet another way to describe Gregory. Take for example his occasional, every few months or so (after periods of probable brooding silence), exceptionally good postings about science fiction's past and present. Always half vast brilliant and hole assed retentive. Flashes of true glory hidden inside hastily formed frameworks with invisible holes here and there. Stuff to die for that would elevate the status of any Hugo deserving fanzine.

Only they all (well almost all of them anyway) died right there. It didn't matter how much I ranted and raved at Greg in private emails, it rapidly became clear to me that there was no way I could persuade him to clean up the posting, fill in the invisible spaces, and most of all, write the entire missing final third of the almost first-class article.

That's one of the ways I learned about our similarities, about how I need for Gregory to do the things I need him to do for me even more than Gregory needs me to do the things he needs me to

do for him. And, in the end, each of us achieves just about the same amount of success. *I can't get no....*

Frustrating...imagine after hounding Greg for months about a particular article, of going over all the gaps with him and indicating all the pieces missing for general consumption...of dragging the missing words out of him one by one...with an understanding between the two of us that he is doing this finishing work so the article can appear in *my* ezine...only to have it go to some other deserving faneditor at the last minute. Frustrating, goddamned bloody hell right. (Again, quoting Gregory.)

So, why do I like him still?

Gregory lives in a clamped-down, cluttered, up-and-down house inside a clamped-down, cluttered, up-and-down mind. At a whim he can close down a big, successful, joyful Yahoogroup. More than once. And secretly retain parts of it, and start all over again with a new membership list more capable of doing only the things he wants done when he wants to think he wants them done. Yeah, sure!

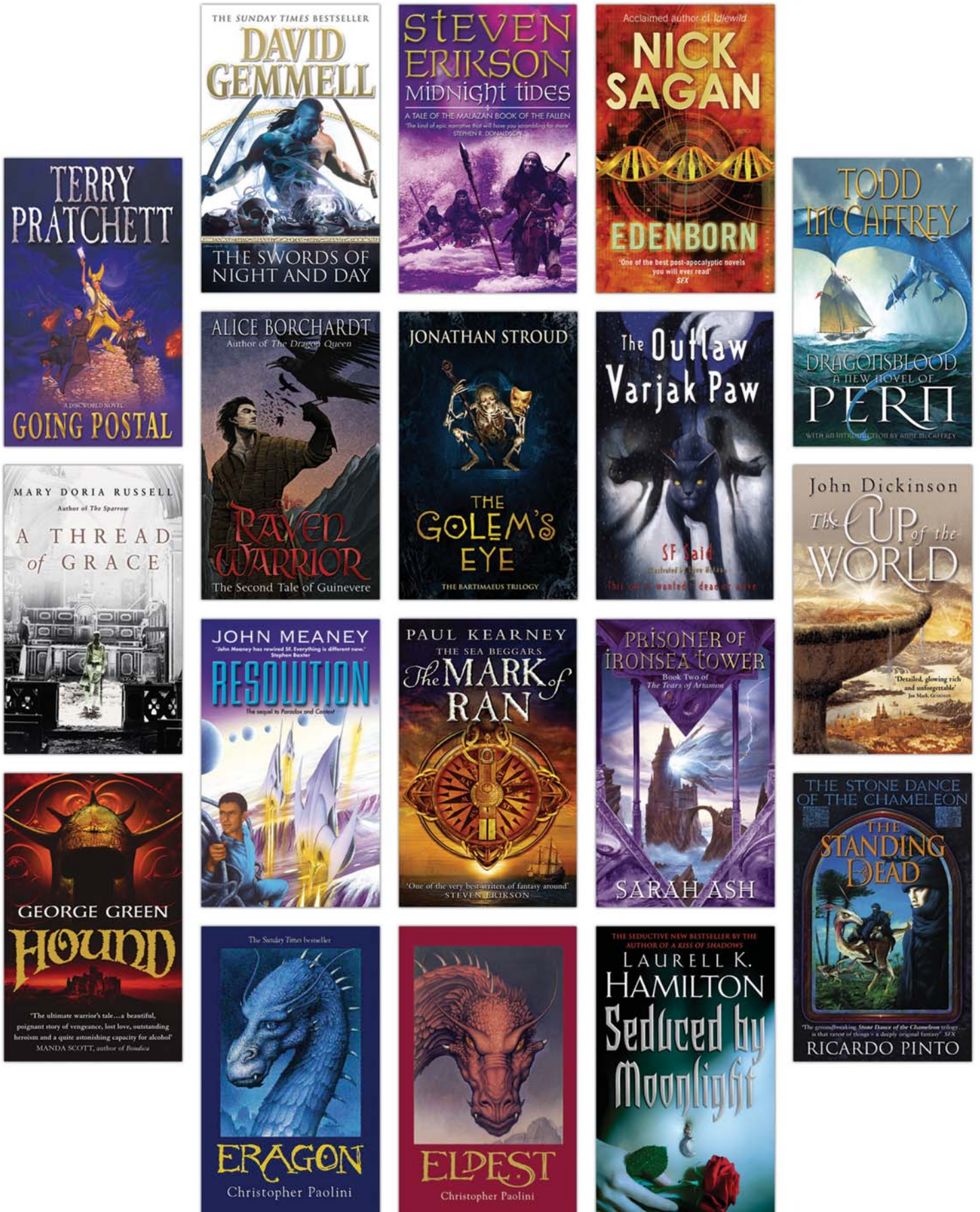
In private correspondence he is always agreeable, helpful (occasionally slow), and Johnny-on-the-mark. His inherent knowledge, backed up by his massive collection of fanzines, is capable of answering most queries, of supplying almost any needed visuals, cover scans, etc. And he does so if it fits his convenience and mood of the moment. At other times, he just inundates you with cast-off duplicate zines, burying you under a six-foot stack of mimeoed crudzines. His generosity is legend and it always comes at the most unexpected moment and when you need it the most.

Ask any British BNF to tell you the truth about Gregory Pickersgill and settle back for an unleashed flow of good stuff heavily coloured with confusion and admiration. A guest of honour like none other. A different man for every different fan.

In these offline emails, our communication at times strays far a field from science fiction, fandom, or fanzines, and this is where Greg and I get along best. This is where I call his bluff and tell him he needs to blow some of it out an alternate orifice. This is where I put on my Big Daddy hat and read him a riot act about 'you can't treat people this way' or 'back off and give a thought before such hasty actions' or 'get a life'. And, at times, he reluctantly agrees but only for the moment or the next...when he remembers the first.

And that's why I like him still.

Keep in mind that should Wegenheim disappear in



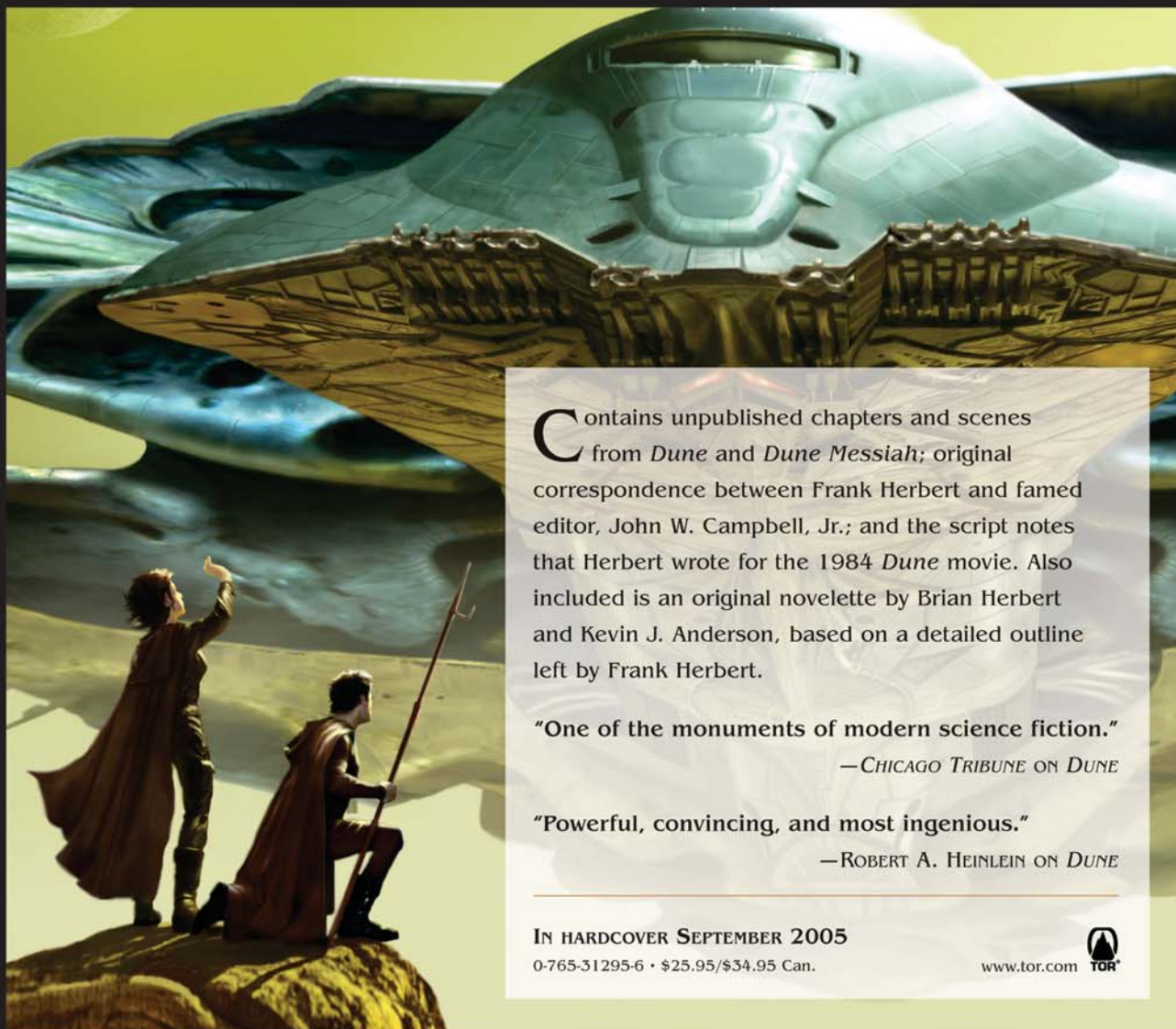
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a puff of smoke and I be returned to that deep, dark, absolute oblivion thing, it is all Claire and Mark's fault. They made me do it.

Earl Kemp is a southern gentleman whose fanzine eI can be found at efanzines.com

Pickersgill in Print

by Mark Plummer

Compiling a fanzine bibliography for Gregory is a surprisingly easy task. For one thing, there is really not a great deal to list, for all that it is drawn from a 25 year fan publishing career. Quality does make up for quantity, mind, but it is really not a very long list. Secondly, Gregory himself maintains an extensive general fanzine listing on his own website, just the sort of thing you want if you ever need to check the date of the first issue of *Microcosmos* (March 1944, in case you are curious). It does not claim to be absolutely definitive, but there has got to be a good chance he has got his own stuff right.

The magic number, it turns out, is seven.

That was the number of the last issue of *Fouler* (co-edited with Leroy Kettle, September 1970 to September 1972) although this shouldn't be taken to indicate that there were in fact six previous issues. *Fouler* famously had no issue one, a ploy accidentally borrowed from Ron Bennett and, er, *Ploy*.

Seven was also the number of the last issue of *Stop Breaking Down* (March 1976 to August 1981), which did genuinely have six predecessors, although that last issue followed on somewhat later than the main



run. Still, gotta make up the numbers.

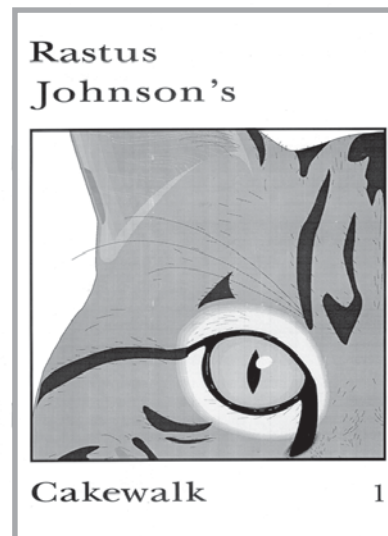
And *Rastus Johnson's Cakewalk* (September 1993 to October 1994) also saw seven issues, and presumably stopped when it did because of the numerical significance and not because it was the first Pickersgill fanzine to be troubled by a letter from me.

Ah, but what, say the purists, of *Ritblat/Grim News* (2 issues, March and April 1974) or the solitary *Staggerlee* (June 1981), or indeed of those sporadic contributions to *Frank's APA*, hmm? Well, I am sure if you add them all together they amount to seven issues – and if they do not then they bloody well should, is all I can say.

Now, you will be wanting to know how you can get hold of this stuff, won't you? Sadly, it is a largely doomed endeavour: the print runs were never that great in the first place, many copies were probably doomed to inauspicious ends – lining the floors of budgies' cages, no doubt – and what is left have been squirreled away into the lofts of over-zealous collectors who are probably unaware that those duplicated and printed pages have now been turned into nests by squirrels. North Americans will be particularly hard-pressed. *Stop Breaking Down* famously sent only three copies across the Atlantic: Terry Hughes is now dead, and – pace Schleswig-Holstein – Rich Coad and Mike Glicksohn are still trying to decide which one of them went mad and which has simply forgotten.

However, you could do worse than to visit: www.gostak.demon.co.uk/fanwriting/fanwriting.htm ... wherein you will find 'The Partial Greg Pickersgill', featuring extracts from some of the titles listed above, as well as an assortment of long posts to various elists. It is worth the effort.

Claire Brialey and Mark Plummer are the editors of Banana Wings, a science fiction fanzine that is widely renowned as being too long and too serious, although it remains popular with the Welsh. It's been suspected that living in Croydon may have taken its toll, which may explain their current inexplicable fascination with otters in airships.



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Special Guests

Alan Lee

Jane Johnson

I encountered Alan Lee's work in the first week I started in publishing. *Castles* – a beautiful hardback by Canadian author David Day, illustrated by a young British artist – was about to be launched at Canada House in London's West End. My boss, the publisher of George Allen & Unwin, had a copy on his desk, hot off the press. I remember gazing at it with considerably more interest than I had in my haphazard shorthand notes as he dictated a complicated letter. As a result I rather botched the important missive to a famous TV naturalist (which later resulted in the latter being very terse with me on the phone – mountain gorillas being clearly, and understandably rather more endearing to him than inefficient PAs). *Castles* is a gorgeous book. The subject matter was already appealing to me in itself, but the illustrated contents were magical: dreamy and occasionally gruesome evocations of mythical realms in subtly-hued watercolour and the most exquisitely detailed pencil work you could imagine. Fabulous artwork by a true magician: I was entranced.

The spell never wore off.

Some years later, I found myself in the position of editor in charge of the Tolkien list and was contemplating how we might mark the centenary of Tolkien's birth some years hence. It was 1986. The centenary loomed in January 1992 (those were the days of long-term planning in the industry...). What about, I wondered, an illustrated edition of *The Lord of the Rings*? Tentatively, I approached the Tolkien Estate with the concept...

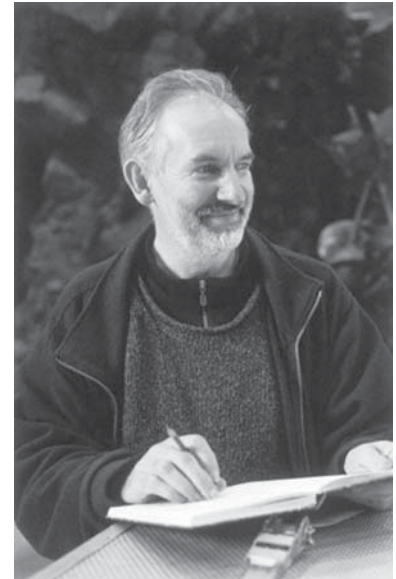
Their initial response was decidedly negative: not surprising given the cover treatment the works had previously received, especially in the US. They argued that if JRR had wished to illustrate the work he would have done so and that to have someone else interfere with the text's vision was unthinkable. With a sinking heart I went away to lick my wounds. The author had indeed never illustrated *The Lord of the Rings*, as he had *The Hobbit*, but I did find references in his correspondence to the fact that he would have done so had he felt equal to the task, and that he was creating a mythology which would 'leave

scope for other hands wielding paint and music and drama'....

Even so it took a very long time to persuade the Estate to give us the go ahead for the project. The deciding factor was Alan's beautifully illustrated *Mabinogion*, the great legend cycle of the Welsh. Alan had treated the tales with all the respect and delicacy one would

expect from him. The finished work is one of considerable grandeur, and it won over the Estate at long last. I commissioned 50 full-colour original paintings from Alan, with a delivery date set a good three years hence.

All was set fair... Or so I thought. I had not worked directly with Alan before. I had met him and found him utterly charming. Conversations on the phone, however, could be a little vague, punctuated by the sort of silences you get when you know you've interrupted someone and they're not really focusing on what you're saying. These often gave the impression of trying to engage with a slightly distracted alchemist who has the nagging suspicion he has left something dangerous bubbling in the laboratory. In retrospect, I now recognise from this Alan's intensity of focus and a deep perfectionism, which produces miraculous results. At the time, it was a bit of a life-shortener. Deadlines came and went; the centenary crept dangerously close. Paintings remained elusive. We were still 6 short on the very last day we could courier them to Eastern Europe for the final printing date. In the end, delivery meant one of my colleagues fetching the outstanding pictures by train from Exeter, with Alan still frantically working on them on the way. Still unhappy with one particular detail when he reached our Hammersmith offices, he slipped off to the Art Department and swiftly and ruthlessly guillotined the feet off Aragorn and Eowyn...



Splitting Infinity

But the finished book is glorious, a masterwork of illustration. Selecting tangential quieter moments and non-obvious scenes alongside grand drama, Alan did magnificent justice to Tolkien's great epic; and holding a finished copy of the illustrated *Lord of the Rings* in my hands for the first time remains the proudest moment in my twenty-year publishing career.

How bizarre then, some ten or so years later, to take a call from the other side of the world, asking for Alan Lee's contact details, because the speaker was engaged in pre-production work on a movie version of the novel and had been inspired by Alan's paintings. And how much more bizarre to set foot in Middle-earth (aka New Zealand) two years after that at Peter Jackson's invitation to see what Alan and John Howe (whom I had also commissioned to produce Tolkien calendars and book jackets) had created. Bizarre to walk over to the Art Department at the Wellington production studio only to be confronted by a pencil sketch of Saruman in Alan's inimitable style, finger pointed Lord-Kitchener-style, bearing the legend: Sauron Needs YOU. Or finding Alan at his desk in the converted paint factory surrounded by hundreds of tantalising drawings for statues and carvings and architecture and characters and battles.

When I saw the first 20 minutes of rough footage from *Fellowship of the Ring*, I was unutterably moved: there in front of my eyes the paintings I had commissioned over so many years sprang to life. (Take a look at the painting depicting Aragorn and the hobbits sitting at night at the feet of the Stone Trolls. Unmistakably, in weird time-slip, there sit Billy Boyd and Viggo Mortensen. The likenesses, created years before the movies came into being, are truly eerie.) The memory of walking around the set of Edoras, the Golden Hall, in the gorgeous mountain wilderness of South Island as Alan adjusted minute details of weathered eaves and worn stonework, will remain with me to my dying day: it was like stepping back a thousand years in time - like watching a sorcerer putting the finishing touches to the world he has created.

Those of us who love Tolkien's work have a very great deal to thank Alan Lee for. I do believe that no one else in the world could have brought such a sympathetic sensibility, such an empathy with the nobility of the characters and the subtleties of a water-formed landscape, or such an intuitive sense of the hidden tides of the text, to bear upon the visual interpretation of Middle-earth.

Jane Johnson is Publishing Director at HarperCollins, and also writes as Jude Fisher



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Special Guests

David Southwood^{J & EH}

Most of us discovered science fiction in our teenage years, when that 'sense of wonder' was being stimulated by space opera. Jaunting around the universe discovering new planets and new species was what many of us were dreaming about, wondering whether it may come true. On 14 January 2005 the Huygens probe landed successfully on Saturn's largest moon Titan, taking us a little closer to our dreams.

What was probably just as remarkable as this farthest landing from Earth to date was the coverage that BBC TV gave to this event! I am sure that not since the Apollo Moon landings had so much time been devoted to a space exploration event – well that's probably open to debate but it certainly felt like it. We were treated to all the graphic powers that the corporation could muster to show the little probe descending to the surface of this alien world. But no graphics were necessary to illustrate the enthusiasm and excitement of the space scientists at ESA who had obviously put so much of their time and lives into making this a success. If this wasn't enough to fire the imagination of future space scientists I don't know what would.

And at Interaction we are sure that this excitement will be continued when Professor David Southwood gives his keynote talk in the Interaction Science Programme – 'Titan and the Imagination, Huygens and Cassini'.

David Southwood is a space physicist who has spent most of his career teaching and carrying out research. After graduating in 1966 he decided to pursue a career in academia and went on to Imperial College London, UK, where he obtained a PhD in Physics.

There followed a sojourn in America as a postdoctoral student at the University of California Los Angeles (UCLA), a university with which he maintained connections later returning as a visiting professor. In 1971 returned to Imperial College London, eventually becoming head of the Blackett Laboratory (this is the Physics Department) from 1994 until 1997.

Over the past 35 years David Southwood has published more than 200 papers and scientific articles, and has worked on a variety of space missions, including heading up the team that built the magnetometer for the Cassini Saturn orbiter of the NASA/ESA Cassini-Huygens mission.

He began working at ESA in 1997 as head of Earth observation strategy where he introduced a new programme in Earth science – The Living Planet. In 1999 he returned to academia to become Regents Professor first at UCLA and then at Imperial College, London. In May 2001 he was invited back to ESA to lead the space science programme.

David Southwood has chaired a number of committees associated with space science in Europe. These include head of the ESA Space Science Advisory Committee from 1990 to 1993 and head of the ESA Science Programme Committee from 1993 to 1996.

In May 2001 David Southwood took up his post as Director of Science (D/SCI), in charge of the ESA Science Programme.

When asked about his job as Director of Science at ESA David Southwood said "it is probably the most interesting job a space scientist could aspire to and possibly the most challenging".

So come and discover from Professor Southwood just how near or far reality is from science fiction. You will also be able to see him in other programme items, including an interview with leading British science fiction author, Stephen Baxter.



ESA - P.Sebirov



The Academic Stream

AN INTRODUCTION

Farah Mendlesohn & Claire Brialey

This year's academic stream is presented in collaboration with the Science Fiction Foundation and with the nations that make up what most of us just call 'Britain'.

'Britain' is an uneasy agglomeration of the United Kingdom of Great Britain and Northern Ireland – Great Britain being England, Scotland and Wales – and a few other bits of the British Isles, such as the Isle of Man, and territories overseas including even the Falkland Islands. Each of our nations has a history of its own as well as forming one strand in the weave. Each of our nations does not just have a distinctive voice; it has many voices, for we are also a nation of regions. Move a few miles and the accent changes, the dialect shifts. Even the paths to faerie take new twists as the landscape mutates from bright Berkshire greens to the greys and purples of Yorkshire.

'Britain' is also a part of two larger entities: the European Union and the Commonwealth, once known as the British Commonwealth (and the legacy, of course, of Britain's imperial history). We have an uneasy relationship with the former and a more complex familial relationship with the latter; one we resent, the other rather resents us. But each contributes to the context for the sf and fantasy of Britain, in which the sense of self we see always seems to contain an awareness of something larger.

The academic track at Interaction has tried to grasp some of these relationships, to explore what it means for sf and fantasy – for visions of our present and our future – that Britain has this complex, multiplex history and structure.

WHY WOULD AN ACADEMIC COME TO A WORLDCON?

Tony Keen

This is a curious question to try to answer, at least from a personal perspective. For I am a Fan as well as an academic. Yes, I do mean to capitalize 'Fan' – you will see why later. I have been a convention-attending Fan for longer than I have been engaged upon academic research. Until recently I kept my roles as academic and sf fan quite separate; only in the last four years have I combined the two. So it is

first and foremost as a Fan that I am going to Worldcon. The fascinating academic track that there is definitely something I am interested in, but it is something in the way of a bonus. The academic track will be the most important factor in deciding how I spend my time once I have arrived in Glasgow, and, given the nature of the papers I have been writing recently, I want to participate. But, in all honesty, the decision to come to Worldcon was already made before I gave consideration to the academic programme.

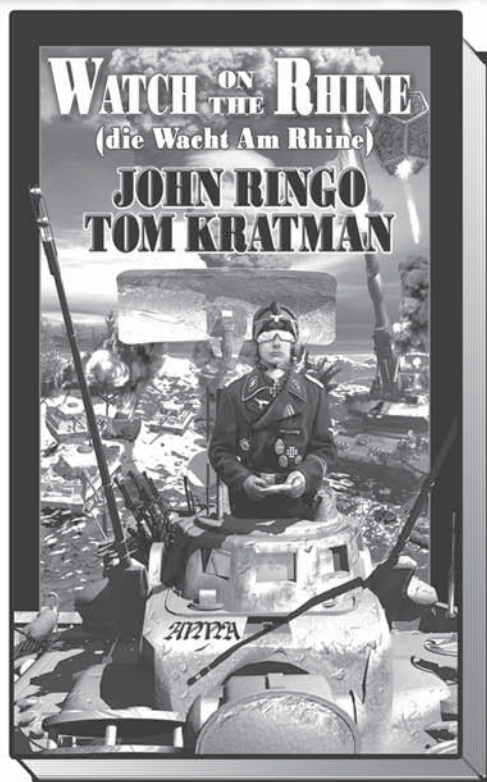
Would I have decided to come were I not a Fan? Again, a slightly odd question. Perhaps I would, if my research interests were what they are now, the reception of the Greek and Roman Classics in science fiction. But if I was not a Fan, that would not be what I was researching – I would still be looking at more straightforward historical material, and a science fiction convention would seem an odd place to go.

The key to answering this question, of course, is to remove the personal perspective. I know a number of scholars who are working, one way or another, on different aspects of the way the Classics have been received into sf and fantasy (studies of the TV series *Buffy*, *Hercules* and *Xena* are, for instance, quite popular at present). They are all fans of sf in one form or another, but only a few of them are Fans, the sort of people who would normally think to attend conventions. (See, I told you there was a reason for that capitalisation.) They should be encouraged to attend Interaction, and I will say the following to them. This at least will answer the question "Why would an academic in my field come to a Worldcon?"

They should attend Worldcon because they will find there most of the top sf critics in the UK, and many of the top critics from the rest of the world. The people working on links between the Classics and sf know what other people working on Classical reception are up to, but too few of them know what is going on in the sf criticism. It has long been established that those working on the reception of Classics in film or theatre need to forge links with the fields of Film Studies and Theatre Studies. Those working on sf must do the same. I only know of three other academic classicists with links to sf fandom, and of these one has not been to a convention in years and another currently has no particular research interests in sf.

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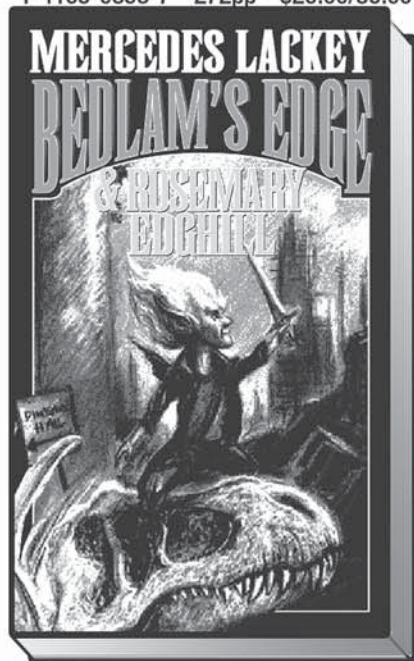
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1-4165-0893-7 * 272pp * \$26.00/36.00

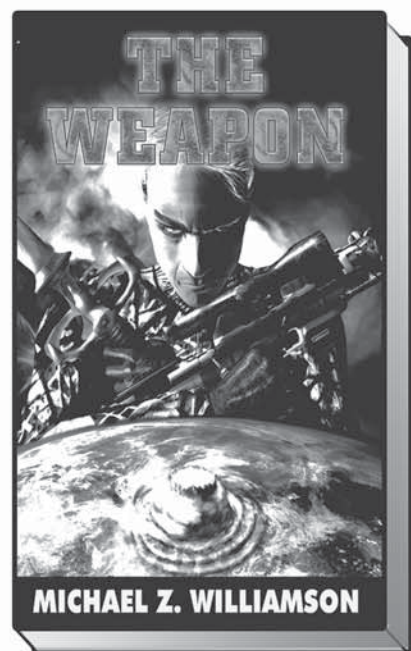


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**AUGUST
2005**



Splitting Infinity

Stronger links need to be forged between the two fields, otherwise we shall be forever reinventing each other's wheels.

Besides, it will be fun.

Tony Keen has been attending sf conventions since 1984, and writing academic papers since 1990. However, he has only been combining the two since 2001.

A DISCOURSE

Irma Hirsjärvi

- INT We are delighted to welcome Ms Mari Jivirsha from Sweden to this Worldcon and to this morning's session - Info Moment. She will tell us what brings her here to the Academic Track time and again. Tell me, Ms Jivirsha, is it the lure of good academic discourse? Those mighty intellectual debates? The sudden flashes of insight? Or what? It must be something very tempting since it has brought you here once again?
- MJ Actually this is my first time here.
- INT But... surely you had a strong vision of the event before you came?
- MJ This is huge place, they said. Lots of parties.
- INT ...Lets get back to the academic track. I was told that you will be presenting your own paper here, is that right?

- MJ Yes, I have studied Lilliputs in Finnish Mythology at Uppsala University for the last three years.
- INT But that is such an interesting topic. Could you tell us about those Lilliputs in Finnish Mythology? I expect there are quite a lot of them in those woods?
- MJ None.
- INT Excuse me?
- MJ There are none. I have just discovered that. May I go now? I can see Cheryl over there; I'd like to meet her. She owes me a beer.
- INT Not yet. We still have fifteen minutes to go.
- MJ Should I spend fifteen minutes for this? Should the audience spend fifteen minutes for this? Should you spend fifteen minutes for this?
- INT Well...
- MJ This is such an interesting conference - everybody should attend.
- INT You may go now.
- MJ Thanks. Cheryl! Get a pint for me!
- INT And for me, too!

Irma Hirsjärvi works as a reseracher in Research Centre for Contemporary Culture in Jyväskylä University, in the middle of Finland. She is writing her thesis about sf fandom in Finland. In oldest Nordic multicultural festival, Jyväskylä Arts festivals she has been arranging sffantasy seminars and has been a chair of three Finncons since 1992.

The University of Liverpool welcomes the Worldcon!

The University of Liverpool is the leading British centre for science fiction studies. Olaf Stapledon, Eric Frank Russell, Ramsey Campbell, Clive Barker and Stephen Baxter and many others all have connections with the city. The British Interplanetary Society was founded in Liverpool in 1933. The university's library now houses the Science Fiction Foundation's research collection, one of the best in the world. The Collection has now been enhanced by the *SF Hub for scholars in sf*.



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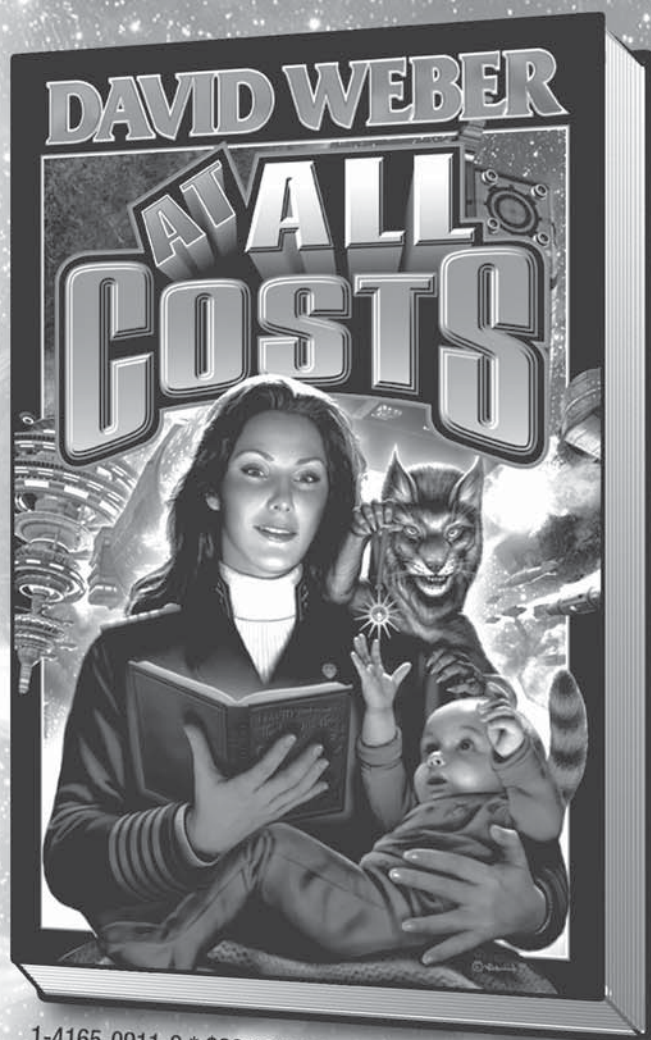
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NOVEMBER 2005

UK Worldcons

Well, we are in Britain and we are at a Worldcon, yet again. It seems only right that we should look back at how we got here. We start with Rob Hansen's description of the two Loncons, then hand our blank pages over to Pete Weston, who is fast becoming the modern Venerable Bede of our fannish life. In his inimitable way, Pete adds flesh to the bones and puts the Loncons in context with our other British Worldcons.

A TALE OF TWO LONCONS

Rob Hansen

The 1957 Loncon was not the first science fiction convention to be held in London. We had been holding them in the capital since 1938.

The 1957 Loncon was not the first Loncon. The first convention listed as bearing that name was the 1949 convention.

The 1957 Loncon was not the first international science fiction convention to be held in London. That honour goes to 1951's Festivention, so named because it was held the same year as the Festival of Britain.

The 1957 Loncon was not even the first British science fiction convention where trophies in the form of metal rocket ships on wooden bases were given out for the best works in international science fiction published during the previous year. These were the International Fantasy Awards and were awarded for the first time at Festivention. It would be another two years before the inauguration of the suspiciously similar Hugo awards.

What the 1957 Loncon was, however, was the first Worldcon to be held outside North America, and that was a very big deal indeed.

Loncon took place over the weekend of September 6th-9th, with John W Campbell as GoH, John Wyndham as convention president, and Ted Carnell as chairman. (The pre-con regular Thursday night meeting of London fans at the Globe pub was packed out, and to all intents an extra night of the con.)

It attracted over 250 fans, a figure which included a substantial number of Americans, and followed the tradition of contemporary Eastercons, the UK national convention, in being unusually informal and fannish. By all accounts the Americans and their British hosts got on extremely well together. Celebrated fan writer Walt Willis waxed lyrical

about the visitors:

"It was as if for all those years there had been gaps in British fandom which we'd never noticed, just the size and shape of each one of them, and at the Worldcon, suddenly...click! There they were in place".

The BBC made a film of the convention that (naturally) showed the fancy dress, and included interviews with, among others, John Brunner, John Campbell, Dave Kyle, Ted Carnell, and Rory Faulkner (a 70 year-old female American fan).

Though located in London, putting on Loncon was a truly national effort and fans from all corners of the country contributed to its success.



Knights of St Fantony Ceremony (Norman Shorrock)

The Cheltenham Circle, as that town's sf group called themselves, showed a film they had produced titled 'All This Grass Is Chiming Bells', and put on a Knights of St Fantony ceremony in which Robert Silverberg and several others were made new knights and ladies of that now defunct fannish order.

The Liverpool group contributed their 'March of Slime' tapera ('tape opera', the then newly

Jihadists will stop at nothing;
Now they are after our girls!

Unleash the Fury!

Terrorism's Last Call.

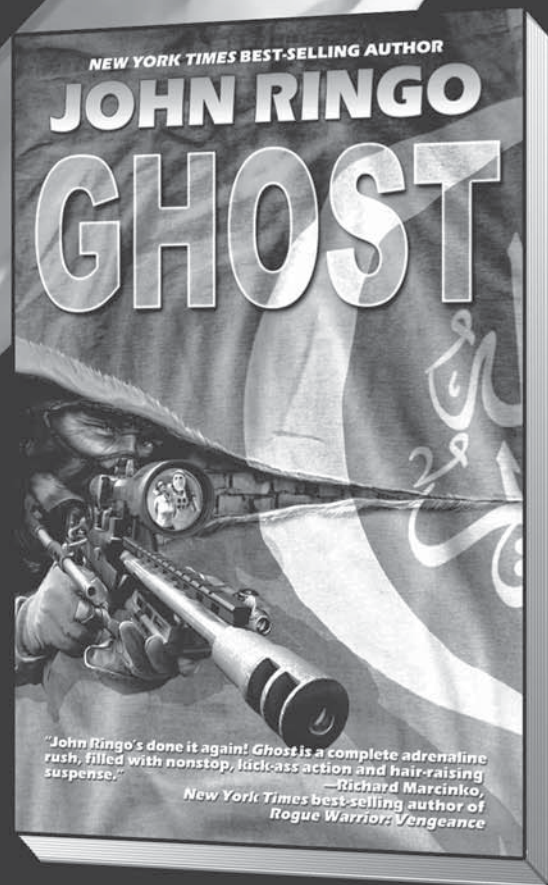
The jihad is failing. The time has come for a devastating blow against all that is treasured by the Great Satan: the harlot daughters of a nation of devils. Mass kidnapping. Rape. Torture. What does it matter the means, so long as final victory is achieved?

A Rough Man Stands Ready to Defend.

Ghost: a man of conscience with a raging animal inside him. An ex-Navy Seal, he can merge into any crowd, blend into any environment—that is, until the time comes to strike. Then he is merciless. Thorough. Devastating. But there's a dark part of Ghost that likes the killing and, yes, even takes lascivious pleasure in the anguish of his vanquished foes. Yet that was yesterday, and now Ghost wants to put his appetite for carnage behind him and lead a normal life. Maybe even have a long stretch of good old-fashioned happy consensual sex, albeit of a slightly twisted variety! Fat chance.

A Time of War.

For now a vile Arab dictator and a radical Islamic cleric have hatched their brutal plot to take hostage American women in Ghost's peaceful college town. But the baddies are about to find that they've met their match in ruthlessness and cold fury!



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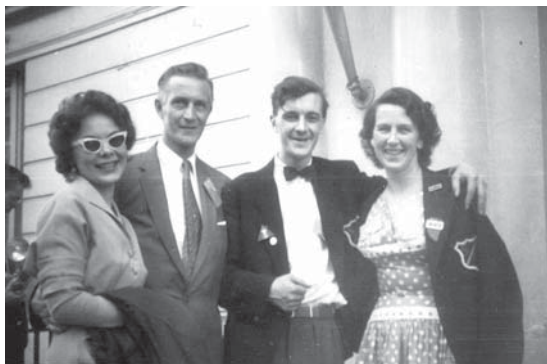
—Richard Marcinko, *New York Times* bestselling author of *Rogue Warrior: Vengeance*



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OCTOBER 2005

Loncon I - 1957



Ruth & Dave Kyle with Norman & Ina Shorrock



Forest Ackerman, Brian Aldiss, Dave Newman, Norman Shorrock, Girl unknown



Mike Moorcock, Jim White, Vince Clarke, Lan Wright



John Carnell at auction



No doubt giving a virtuoso editorial performance, John Campbell demonstrates the latest word processing technology



A high powered meeting - John Campbell, Arthur Clarke & others



We presume that this is the BBC making the film of the convention that Rob refers to on the previous page. The gentleman in the toga at the bottom left is John Brunner !

All photographs from Norman Shorrock's collection - with thanks to Ina Shorrock & Peter Weston

available home tape recorders providing a creative opportunity fans were quick to exploit), and also showed their amateur movies 'May We Have The Pleasure?' (a trip through Liverpool's fan culture), and 'Fanzapoppin'. In addition, at the costume ball Pete Daniels' 'Merseysippi Jazz Band' provided the music. Other music at the con was supplied by American fan Ray Nelson and his skiffle group.

The three Hugos awarded at Loncon went to Astounding for Best Professional Magazine (American), New Worlds for Best Professional Magazine (British), and American fan James V Taurasi's Science Fiction Times for Best Fanzine. The last ever International Fantasy Award was also presented during Loncon, though not at the convention itself, and went to J R R Tolkien's *Lord of the Rings*. He was given the award at a private lunch in London (at the Criterion Club in Piccadilly). Les Flood was there and remembers:

"Unfortunately there was no photographer present on this occasion but I relish the memory of the bemused expression on the distinguished man's face when receiving the spaceship trophy..."

Some American fans had registered with the Kings Hotel and, on seeing the renovation work going on concurrent with the convention, had left to seek other accommodation without paying the hotel anything. This left the committee with around £100 to raise to cover un-cancelled reservations, consuming the small profit they would otherwise have made.

The first London Worldcon was the first convention newcomer Brian Aldiss ever attended. He would be Guest of Honour at the next one.

Loncon II, the 23rd World Science Fiction Convention, was held at the Mount Royal Hotel in Marble Arch, London, over Bank Holiday Weekend, 27-30th August 1965. Brian Aldiss was GoH, Ella Parker was Con Chair, 350 attended. The con got off to a rousing beginning the evening before it was officially due to start when some seventy or so fans and pros gathered at the Globe including Forrest J Ackerman, Dave Kyle, Terry Carr, Mack Reynolds, Poul Anderson, Robert Silverberg, Fred Pohl, Ted White, Don Wollheim, and Bob Bloch. Other notables to attend Loncon II proper were Judith Merrill (who would move to the UK the following year), Walter Ernsting, George Scithers, John W Campbell and, surprisingly, Christopher Lee.

Loncon II started officially at 8pm on Friday 27th when Ella Parker welcomed everyone. Programme items included Harry Harrison's talk, 'SF - The

Salvation of the Modern Novel'; an item on what fandom meant to various people, 'All Things To All Fen'; a transatlantic sf quiz, which ended with the US team losing to a Rest of the World team by 26 points to 20; Ted White on 'How To Plot Your Way Out of a Paper Bag'; and a Fancy Dress, as the Masquerade was called over here, that was the first of its type seen in this country, with a set of awards given in formal categories and a high level of craftsmanship in the costumes.

After the Sunday lunchtime convention banquet, Toastmaster Tom Boardman began by announcing, to great applause, that the Gemini 5 spacecraft had splashed down fifty minutes previously. He then went on to introduce GoH Brian Aldiss, who gave a funny and much appreciated speech. Next was a speech from TAFF-winner Terry Carr on the workings of the fund and how he was enjoying his trip.

Terry was followed by Arthur C Clarke, who announced that he was working on a film with Stanley Kubrick - provisionally titled 'Journey Beyond the Stars', but recently renamed 2001: A Space Odyssey - that was due to be released around Xmas 1966, and that he hoped would become the 'Destination Moon' of the 1970s. Clarke then held up a nail from the 'Bounty' and a fragment of an Apollo heat shield, explaining thoughtfully that less than 200 years separated them.

Bob Bloch rounded the speeches off with the type of humorous talk that had been delighting US audiences for years. The Hugo Awards followed, with the Best Novel Hugo going to Fritz Lieber's *The Wanderer*, Best Short to Gordon Dickson's 'Soldier Ask Not', Best Magazine to Analog, Best Fanzine to US fan Buck Coulson's *Yandro* (with Peter Weston's *Zenith* the runner-up - it was nominated again the following year), Best Artist to John Schoenherr, Best Publisher to Ballantine, and Best Dramatic Presentation to Dr. Strangelove. At the business session the following day, the 1966 Worldcon was awarded to Cleveland.

These were the first two UK Worldcons, and they established our tradition of a Worldcon every decade: 1957, 1965, 1979, 1987, 1995, and now 2005. Long may it continue.

Rob Hansen has been an active fan since attending his first Eastercon, Seacon 1975. A publisher of fanzines, fan artist and TAFF winner, Rob added fan historian to his CV some years ago when he published his series of British fan histories - THEN.

Loncon II - 1965



Judy Merrill, Bill Temple (EL)



Eddie Jones, Gerry Webb, Norman Shorrock, Eric Bentcliff (NS)



Karen Anderson as she-devil (NS)



Harry Harrison in Breathworld (EL)



Ron Bennett (EL)



Tony Rogers, Beryl Mercer, Eddie Jones, Ina Shorrock, Archie Mercer, Peter Mabey, Tony Underwood (NS)



Masquerade lineup (NS)



When Harry met Brian! (NS)

NS Norman Shorrock's collection - with thanks to Ina Shorrock & Peter Weston

EL Ethel Lindsay's collection - with thanks to Rob Hansen

IN THE HANDS OF THE GODS

Peter Weston

I always think that Worldcons have a great deal in common with the Olympic Games; whatever the organisers might promise, ultimate success or failure lies in the hands of the Gods. So far we've made five attempts to get it right in this country (or maybe 5½), with the first British Worldcon being staged in London, in 1957.

It was very much overdue. This was the fifteenth in the series but the first time it had ever been out of North America, in belated recognition that our fandom had roots every bit as deep as that across the Atlantic. Cut-off during the war years and immediately thereafter, Britain fandom had spawned its own traditions, its own writers and magazines,

participating vigorously – though only vicariously – in the larger world beyond our shores. As Ron Bennett recalls, “Overseas travel was a novelty. I can think of only Walt Willis and the 1955 TAFF delegate, Ken Bulmer



and his wife Pamela, who had previously attended a Worldcon.” But it was time to end this isolation, and maybe Ken’s trip acted as some sort of catalyst because he subsequently ran a vigorous publicity campaign (under the slogan ‘Snog and drink blog in the fog’) which won Loncon’s bid against Oakland, 203/65 at New York in 1956. This would be the first genuinely international world convention, a truly historic event.

Life was harder then, as new-boy Brian Aldiss recalls; “The convention was held in a terrible hotel in the Queensway district. A distinctly post-war feeling lingered. Bomb damage was still apparent. Was sugar still rationed? It can’t have been, but there was no mistaking the general American recoil from the ghastliness of plumbing and food, and their amazement at the prostitutes parading along the Bayswater Road! The whores had not adjusted their make-up to the new sodium lighting and looked as if they could offer mankind

nothing better than necrophilia.”

The Guest of Honour was John W Campbell, and his audience, in their suits and hairy sports jackets, included top names like Arthur C Clarke, Eric Frank Russell and John Wyndham. They joined long-time British editors Peter Hamilton (*Nebula*) and Bert Campbell (*Authentic*), and writers Ted Tubb, William Temple, John Christopher, and yes, John Russell Fearn, the ‘Vargo Statten’ man. Chairman was John Carnell, editor of *New Worlds* and arguably British sf’s elder statesman, with a committee drawn from all over the country that included Ken Slater and Vince Clarke, Ken Bulmer and John Brunner (who, as Aldiss notes, “At an incredibly early age, seemed to be running everything”). There was no dichotomy here between ‘fan’ and ‘pro’, all were enthusiasts together!

And it was *huge!* A typical Eastercon might

average only 50-60 attending, but Loncon had 268 members, completely taking over the Kings Court Hotel in Bayswater. Seventy of them came from North America, fans such as Forry Ackerman and Sam Moskowitz, new young writers like Robert Silverberg

and Harry Harrison, most of them on the charter flight arranged by anglophile Dave Kyle, himself on honeymoon with his new wife Ruth. They may not have liked the food but they certainly liked the prices; as Dave says, “they found the \$2.80 daily accommodation (with breakfast included!) to be absolutely incredible.”

It must have been a very close-knit affair, although Carnell made only a few formal platitudes in his Programme Book introduction, almost as if he could think of nothing to say, and the book is similarly sparse, making no attempt to explain things to an outsider. But, of course, this was the fannish in-group, they already *knew!* And presumably they were willing to make their own entertainment for there certainly wasn’t much on offer, apart from a demonstration of hypnotism, an item on the newly-opened London Planetarium, a tea-drinking contest, and a taped jazz concert. No panels, no talks apart from Campbell’s GoH

Splitting Infinity

speech at the Saturday 'luncheon,' so many top authors present, yet not used; perhaps the organisers just didn't think there was anything left to say about science fiction!

Still, despite the lack of programme and the small, inadequate hotel, everyone appears to have had a wonderful time. As Ron Bennett concludes in *Mimosa-30*, "1957 was a benchmark convention. We little band of Brits were being recognised by our seniors over there on the other side of The Pond. It was an adventure for them and a darn great weekend for us."

Not until 1962 did thoughts turn toward a repeat performance, with Ken Bulmer once again one of the main instigators. However, in the interim British fandom had dwindled and fissioned and many long-time fans had disappeared, while others had emerged. Chief among these was the redoubtable Ella Parker, a leading light of the science fiction club of London (SFcoL), who took the lead with a small committee of fans drawn almost entirely from SFcoL members.

Ella's bid was unopposed at 'Pacifcon,' and Loncon II was held over August Bank Holiday weekend in 1965 with Brian Aldiss as Guest of Honour. By then we were in the age of Apollo and Soyuz; science fiction was re-making itself with the 'new wave' controversy, the BsfA had been born and British fandom turned on its head. Yet the organisers seemed largely oblivious to these changes, still appearing to regard the Worldcon as an event just for the usual fannish in-crowd. Their hotel was again in central London – the Mount Royal, in Oxford Street – bigger and more expensive than before, but hot, noisy, and with severely limited facilities. Again, the Programme Book contained nothing but the most basic information with a programme full of long gaps and makeweight items like 'trivia' quizzes. The Banquet, GoH speech, Hugo Awards and Terry Carr's TAFF presentation were all crammed into a Sunday-lunchtime slot. In short, the convention suffered from a major failure of imagination, and significantly, despite the new affluence, numbers did not exceed 350 – a tiny gain on its predecessor.

It was all curiously old-fashioned, and I think the problem was that British fandom had fractured along the fannish generational lines. The people in charge were not particularly 'old' fans – Ella hadn't even been around in 1957 – but they were already starting to appear relics of a past age, out-of-touch with, and not catering for, the newcomers who now formed a substantial part of the total attendance.

So in the evenings, the Big-Name Fans and visiting Americans retreated to exclusive parties, leaving everyone else pretty much to their own devices. I vividly remember the rows of young British fans sitting around the empty hall after the Fancy Dress Party on Saturday night, looking at each other in frustrated disappointment. The same thing happened on Sunday; after a brief and bewildering

'Initiation Ceremony' at which some old fans in costume inducted other old fans into 'The Order of St Fantony.' Afterwards nothing, not even a film; even the bar closed early.

In his *Skyrack* newsletter, Ron Bennett said it was "a convention which can only be described in glowing superlatives and which represented the very best in the microcosm of science fiction fandom." Yes, there were some magic moments; Brian Aldiss

and Tom Boardman pelted Harry Harrison with pork pies, John W Campbell dominated the floor, and Karen Anderson was stunning in Fancy Dress. But to many people Loncon II was instantly forgettable, rather than the life-changing event it might have been.

Soon afterwards, Ella Parker dropped out, British fandom continued its rapid reconstruction, and within a few years the majority of convention attendees came from the post-1963 period. Soon *they* were running things; cons became more sophisticated, and from the late 1960s onwards the average Eastercon programme was far more substantial than either of the two Loncons. The whole thing started to become a shop window for less-committed science fiction *enthusiasts*, much more attractive and accessible for outsiders who flocked to join in the fun.

By 1971 the Worcester convention could attract 280



attendees, a terrific rate of growth, and it was here that a suggestion I had made (in *Speculation*) for another British Worldcon was publicly discussed for the first time. The timing was premature, however, and not until the 1974 Tynecon did Malcolm Edwards, Peter Roberts and I formally announce a bid, prompting Ruth Kyle's delighted endorsement that 'Britain's Fine in '79.'

Under this slogan (and Harry Bell's fannish lion), Seacon '79 beat a weak New Orleans bid and went on to be a success – largely as a result of being the product of a *united* national fandom, one that had come to full maturity and was eager to show the world what it could do. Over 5,000 people joined, more than 3,100 actually attended, and the availability of cheap travel meant that overseas visitors came in huge numbers. The sheer scale of the thing was unprecedented and it could so easily have been a huge disaster. Luckily we, the committee – ten of us – never dreamt of the enormous potential

for disaster and sailed through with apparent ease, enjoying the experience immensely.

(Editorial insert: as one of Pete's Committee, I would add that the enjoyment came on reflection after the event – we were too busy during!)



Everyone had such a good time that siren voices of temptation soon began to whisper into various ears and a 'ghost' bid for Harrogate surfaced as early as 1981, though it made no headway. Instead, the spark for a fourth British Worldcon was struck in 1983 during the 'Birmingham Renaissance,' when the rejuvenated BSFG was firing-off initiatives in all directions. Martin Tudor and Steve Green conceived the idea one drunken night, based on the use of the city's newly built Conference Centre. Next day sobriety returned but the vision remained, and soon afterwards Martin journeyed to the Baltimore Worldcon to make his bid, carrying a pile of flyers featuring artist Pete Lyons' British Bulldog and the slogan, 'Britain's Still Fine in '89.'

It didn't work out like that. "Before I could distribute more than a hundred or so flyers," said Martin, "I was accosted by the Secret Masters of Fandom, who said we were wasting our time in bidding for 1989 because Boston already had that sewn-up. However, they were in a position to

make me an offer I couldn't refuse. They were not happy with the current bids for 1987, and said it would be to the benefit of all concerned if 'Britain were to be Heaven in Eighty Seven.' So I quickly convinced Colin Fine and the rest of the British contingent to help throw a launch party, and our bid was on the way."

Those SMoFs had been busy. Realising that the bid needed to be headed-up by someone with a high profile and experience, they had already, unknown to Martin, waylaid Malcolm Edwards with the same message. It probably wasn't hard to persuade him! Later, they brought the two streams together, launching the fourth British Worldcon to general acclaim. So much goodwill existed for a return to Brighton that both West Coast bids swiftly evaporated, and in 1985 Britain won almost unopposed as 'Conspiracy '87,' after campaigning seriously for little more than a year. This was the Worldcon that could not fail; the same site as

before with many of the same people, a repeat of the previous triumph.

Unfortunately, this time some things *did* go wrong. Expecting a major growth in attendance, the committee decided to use the vast Brighton

Conference Centre as well as the Metropole complex, thus creating a two-site event that pushed-up costs and doubled operational headaches. But final numbers were only 25% higher, at 4000, which resulted in a financial shortfall that in turn led to a catastrophic decision to accept sponsorship from associates of the L Ron Hubbard organisation. This produced a weekend of blatant propagandising, leading many to feel that the convention had been 'hijacked' by the Scientologists!

Conspiracy also ran into a dilemma; whether to stay with the traditional British method of running a Worldcon – a small, tight group – or to adopt methods pioneered in the United States, with much more formal delegation of authority. They adopted a compromise, as Ben Yalow comments, "Nominally, Conspiracy had the division structure that had become common in the early eighties, but it seemed as if nobody quite understood how these divisions worked."

Malcolm Edwards resigned as chairman twelve months before the convention when his marriage



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broke up, handing over control to Paul Oldroyd, who had originally come aboard to run programme. Paul found himself thrown-in at the deep end. He said, "We tried to run a Worldcon with an Eastercon-type structure which just couldn't cope. This meant the people running the convention had too much to do, with an ever-spreading committee with no stratification, and so at meetings *everything* had to be discussed. The final committee meeting took 13 hours."

The last straw came with the hotel. Eight years earlier the Metropole's general manager had been aloof but genial – now he had gone quite literally mad. Banning guests from charging food or drinks to their room accounts, he conducted a one-man campaign of harassment and intimidation, culminating in a bizarre incident when hundreds of guests who had gone onto the seafront for the Fireworks Finale found he had locked the front doors to prevent their return!

Unfortunately, Conspiracy's incredible bad luck overshadowed its genuine achievements. The programming and publications were superb, as was the professionalism of the Hugo ceremony, and most attendees had a wonderful time. However, several committee members found the whole experience to be very stressful, and they felt thoroughly disenchanted for some time afterwards.

Undaunted by their experience, however, other fans were keen to try their hand. Almost immediately, 26-year-old Vince Docherty announced that he and Mark Meenan (impressed by the new Scottish Exhibition & Conference Centre) were contemplating a bid for Glasgow in "the early 1990s." Meanwhile, Tim Illingworth was heading-up a Southern group who had already picked Jersey for the 1989 Eastercon and were considering the same venue for something larger. Both teams took great interest in Confiction, that "half-British" Worldcon, held at Den Haag, in the Netherlands in 1990.

For years Chairman Kees van Toorn had been a frequent visitor to our shores, gathering advice, experience, and volunteers, and on the day Tim Illingworth and Martin Hoare were in charge of Operations with a total of 83 British fans in committee posts, plus many more gophers. Confiction was a great success, setting the stage for

a fresh British bid. Fortunately, the two rival groups had joined forces and confirmed their choice of Glasgow in 1995, with Vince and Tim as co-chairmen. Together they battled against a strong Atlanta campaign, going to a cliffhanger finish at Magicon in Orlando (where an incredible 2,564 ballots were cast!) and winning by a margin of only 163. No previous British bid had had to work anywhere near as hard, and our brave lads felt they needed to play the 'Scottish' card for all it was worth.

Martin Hoare said afterwards, "the most horrible part was having to wear a kilt – I said 'You won't have one in *my* waist size,' and bloody Tim Illingworth just went 'Ho ho.' And the sporran was artificial fur pasted onto this wooden board, so when you walked it kept thumping into your groin.... The impression gleaned by U S con-goers was that authentically kilted Scots always walk very, *very* slowly!"



And so Intersection was born. It began well, slowly and cautiously building a team, but then it started to drift into troubled waters. First, Vince was posted to Oman and had to resign, being succeeded by Martin Easterbrook. Then Tim, burdened with yet another Jersey Eastercon, also resigned and public perceptions of the 'Scottish Convention' started to slip down a spiral of negative

feedback. This time the committee had wholeheartedly adopted the American pattern of 'Divisions,' but found it led to a sprawling bureaucracy that suffocated initiatives and tended to discourage committee members at lower levels. Another problem was communications. This was the dawn of the computer age, and as Martin recalls: "E-mail proved to be something of a three-edged sword. For those it suited, it became vital. For those who felt excluded, it made Intersection seem off-putting and for those in the middle it often felt like a conversation of fifty people, full of noise but little information." It began to seem as if the Worldcon was doomed, and many British fans thought Glasgow would be a disaster. Yet, on the day...

Fortunately, Intersection pulled back from the brink. Vince rejoined the committee (although still overseas) and Margaret Austin came on board as his deputy to resolve the outstanding site

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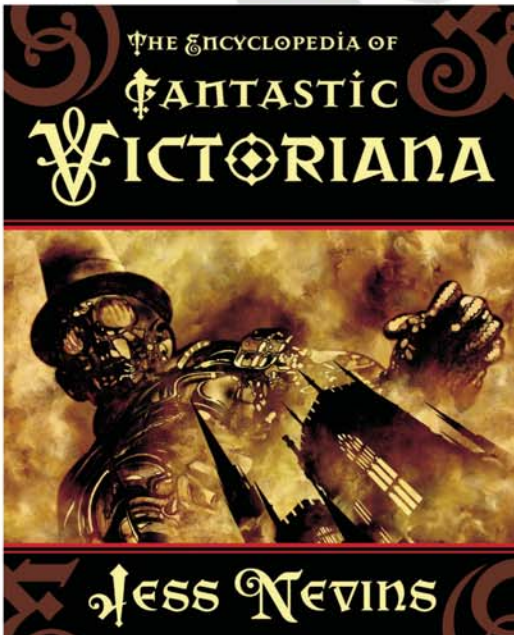
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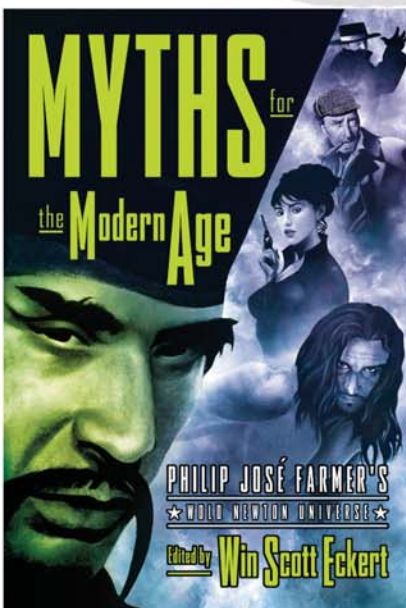
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negotiations and other financial pitfalls. Martin Easterbrook concentrated on recruiting practically-minded people and putting them into key positions, and together, the team made-over the echoing halls of the SECC into something much more fannish. The physical geometry still caused problems but somehow they were not as important as they might have been. The convention *worked* and people had fun, all 4,200 of them.

A final quotation from Dave Langford's *Ansible* conveys something of the atmosphere; "Drummers and Pipers ... marching through the concourse and into the gigantic Hall 4 with its weirdly assorted fannish litter (Bouncy Castles, play areas, fast-food stalls, con bidding desks, fanzine tables, Ukrainians selling trade goods at unbelievable prices, etc, etc) to launch a lavish

opening wine-party financed by Glasgow's grateful ratepayers.... A partly-convincing Nessie features in the parade and nearly eats Peter Morwood...."

And so on, for four glorious days. A hard act to follow, Interaction!

*Recently, Jim Linwood said "Peter Weston seems to have emerged as the Alan Wicker of Anglolfandom with frequently amusing and entertaining observations of fan gatherings." These follow-on from Peter's story of his long journey through fandom (in his book *With Stars in my Eyes*), during which he chaired the first of the modern British Worldcons at Brighton in 1979.*



Jim Burns, has distinct ties with UK Worldcons. Not only has he produced the cover art for all Interaction's publications, he was GoH at Conspiracy 1987, when he produced this splendid rendering of the committee.

Art Portfolio

Artwork, we must feature artwork. That we all agreed on, but our problem with deciding who to include in the art section – where do we begin? There are many excellent artists working in the sffantasy field – just go along to the displays at Interaction and see for yourselves. If we made a personal choice, this would be limited to just those artists we knew; if we tried to include everyone, we would bankrupt the convention. So we decided to let the big wide world of fandom decide by including examples of work by award winning artists. If we have left your favourite out, then it is not our fault but those voting for the awards! (J&EH)

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BSFA Award

The BSFA (British Science Fiction Association) Award is an annual award presented at each year's Eastercon (the national convention). It is voted on by members of the BSFA and members of the Eastercon, so it is truly a 'popular' vote.

The winners of this award are represented in this Portfolio by:

Colin Odell	2003 & 2001
Dominic Harman	2002 & 2000
SMS	1997

Jim Burns won the award in 1996, 1998 and 1999, and is represented by the cover of this Souvenir Book, as well as all the PRs.

Unfortunately the winner of the 2004 award, Stephan Martinière, was announced too late for us to be able to include any artwork here.

Nova Award

The BSFA Award is for professional artists, but we did not want to overlook the contribution of fan artists, and so we feature the winners of the UK's fan artist award, the Nova, given each year at Novacon (held, you will be surprised to learn, in November). The award is voted on by all attendees of Novacon and so, also, is a 'popular vote' award representing the feelings of the fans. Two previous winners are represented here, Sue Mason (both in the portfolio and throughout the Souvenir Book

through spot illos) and Dave Hicks with a further Hack cartoon strip (more of him later).

Hugo Award

Of course this is a Wordcon so we thought it would complete the cycle if we included winners of the Fan Artist category of the Hugos. Two are already represented: Teddy Harvia won in 2001 and 2002, Sue Mason in 2003. Last year's winner was Frank Wu (and nominee for this year) and we have included a piece by him.

Hopefully we will have whetted your appetite with this little portfolio, and you will want to see more. Visit the Art Show.

THE LIFE AND TIMES OF ELMER T HACK A Nonymous

Back in the late 1970s, when men were men and fans were fans, there was a learned science fiction journal published by that esteemed institution, the British Science Fiction Association (BSFA to its friends). This learned journal was entitled *Vector*, and it featured an occasional series chronicling the life and times of that infamous 'author' – Elmer T Hack.

The main chroniclers of his life and times were an impoverished writer – Mr Christopher Evans – and a not-much-better off Scottish artist – Mr James Barker; both of whom prostituted their art and sold out to big business by agreeing to chronicle the Life and Times of Elmer T Hack.

Hack slipped into thankful obscurity during the 80s and 90s. But he was discovered in a Cardiff hideaway a few years ago - by that evil Welsh art genius Dave Hicks. Dave persuaded him to return to celebrate his old triumphs in 2003 at the national convention Seacon'03. After that success, he has returned again to grace the pages of this Portfolio. For those of you new to the experience – enjoy, but don't bother to work out what it's all about!





Sue mason



The Return of Elmer T. Hack

WOW! I MADE IT TO ANOTHER WORLDCON...



...THANKS TO MY PUBLISHER'S DECISION TO RE-ISSUE EVERY SINGLE BOOK I'VE EVER WRITTEN!



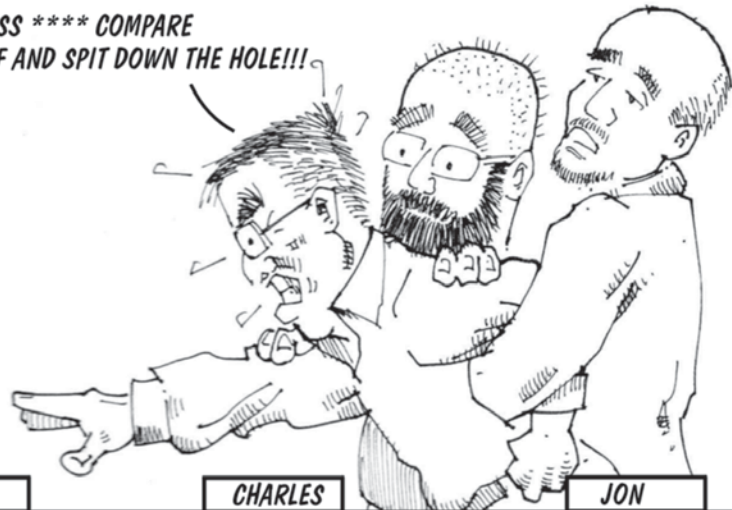
AND NOW I'M DUE ON A PANEL WITH MY LITERARY PEERS....



"LITERARY PEERS!" HOW DARE THAT TALENTLESS **** COMPARE HIMSELF TO US! I'M GOING TO RIP HIS HEAD OFF AND SPIT DOWN THE HOLE!!!



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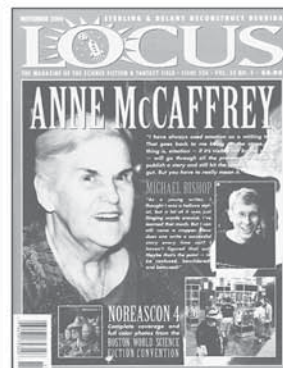
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1905 - 2005 A Miraculous Century

Julian Headlong

Population – 1.69 Billion

Towards the end of 1905 it may have seemed that Albert was slowing down a bit.

He had already revolutionised physics three times that year already and everyone thought he deserved a bit of a rest. He had so far come up with the quantum theory of light, the explanation for Brownian Motion, and the Special Theory of Relativity, so I expect they thought he had done quite enough for one year (or decade, century, whatever), and could give them all a bit of a breather.

Sadly, it was not to be. Albert had had *another* idea. And this one was a doozy. Not content with rewriting a few of the laws of physics, Albert had decided to throw a couple of them away. Specifically the Laws of Conservation of Mass and Conservation of Energy. He came up with a two for the price of one offer and handed out a small equation as a consolation prize. The only equation that every person who ever went to school in the twentieth century ever could remember¹, an equation that meant warmth, light and convenient frozen TV dinners in your home, continuous communication with a spaceship passing by the Rings of Saturn, and the utter devastation of two medium size cities. All that in five characters. A real doozy.

That year of 1905 became known as physics' "Miraculous Year", and this year of 2005 is its centenary, officially named the "International Year of Physics", designed to honour Albert's best thinking season ever. Which is all very well, but *we* will remember 1905 for other reasons, reasons more *scientific*. We will recall a great loss to our field and the end of a science fiction age which closed that year with the death of Jules Gabriel Verne.

Brian Aldiss claims Mary Wollstonecraft Shelley as the first sf writer, relegating earlier writers to the realms of fantasy, but if Mary was first, she was also the first one-hit-wonder. Jules was the first great sf writer to produce an *oeuvre* rather than a solitary *oeuf*. A veritable feast of science fiction, all around the world in eighty days, to the centre of the earth, leagues beneath the sea, adrift in the sky, from the earth to the moon, and off on a comet.

¹ $E = mc^2$, but you knew that didn't you?

Now he was gone, who could replace *this* man? It would take a continuing stream of new writers, a river of writers, a veritable flood of them. And they were coming.

In 1905 Eric Frank Russell was the first of the new wave to be born into that post-Julian era. There would be others.

Population – 2.11 Billion

Seventy-five years ago, Vanevar Bush (one of those Bushes) built the first analog computer, John W Campbell published his first sf stories, and Astounding was born. Synchronicity, or what?

That same year of 1930 also saw Frank Whittle patent the jet engine – eleven years before he could get it to actually fly; the completion of the Chrysler Building in New York²; the invention, by Otto Frederick Rohwedder of Battle Creek, Michigan, of sliced bread³; and just to annoy Albert, Paul Dirac published "Principles of Quantum Mechanics" – Albert was not amused, he hated playing dice with the universe. Oh, and the planet Pluto was discovered⁴.

In literature, John Dos Passos published "The 42nd Parallel", the first part of his USA Trilogy, which used structural techniques later borrowed by John Brunner for his "Stand on Zanzibar" and by David Brin for "Earth"; Olaf Stapledon published "Last and First Men" the epic temporal scope of which was later borrowed by Stephen Baxter and many others in books with names like "Time" and "Haven't You Lot Got Homes To Go To?"; Philip Gordon Wylie published "Gladiator" whose protagonist's abilities were later borrowed by Superman; and Dashiell Hammett published "The Maltese Falcon", which was later borrowed by Humphrey Bogart⁵. Leigh Brackett was fifteen and hadn't got around to publishing anything just yet. But that would change.

JG Ballard, DG Compton and MZ Bradley were

² Briefly the tallest, but always the most elegant, skyscraper in the world.

³ Which gives one to wonder, what exactly was "the best thing since..." before Otto Frederick came up with his great invention?

⁴ Please insert your own joke here about planet Goofy.

⁵ Who also starred in "To Have, And To Have Not" and "The Big Sleep" both scripted by Leigh Brackett.

born, apparently first names were in short supply that year.

Population – 2.78 Billion

In 1955 the anti-proton was found and promptly lost again when it immediately annihilated itself by combining with a regular proton to produce a flash of energy, just the way Albert said it would. On the technology front fiberoptics were developed, and the non-stick saucepan invented. Which was nice.

Isaac Asimov wrote his favourite book, “The End of Eternity”; Frank Herbert wrote “Under Pressure”, “21st Century Sub”, and “The Dragon in the Sea”⁶; and Leigh Brackett wrote “The Big Jump” and “The Long Tomorrow”⁷.

In shorter form Shirley Jackson wrote the disturbing “One Ordinary Day, With Peanuts”, worrying everyone when faced with unexpected acts of random kindness; Eric Frank Russell won the Hugo Award for “Allamagoosa” – proving that sf fans like a good shaggy dog story; and Walter M Miller Jr wrote the canonical “A Canticle for Leibowitz”, for everybody who likes a good shaggy god story.

Paul J McAuley, Steven Brust, Will Shetterly and Sir Tim Berners-Lee were all born ⁸.

And Albert died.

Population – 4.45 Billion

In 1980 Voyager I reached Saturn. The power for the probe’s communication link with earth was provided by its nuclear batteries which steadily chewed away at their radioactive fuel, converting mass into energy, just as Albert had said it would.

Twenty-five years ago in the cinema we saw “Somewhere in Time” with Christopher Reeve and Rachmaninov’s rhapsody on a theme of Paganini, a film based on Richard Matheson’s “Bid Time Return”; “Flash Gordon” with Brian Blessed and a particularly unconvincing pair of wings; and “The Empire Strikes Back”, the best of the Star Wars films with a screenplay by, and a posthumous dedication to, Leigh Brackett. She also got a Hugo for that one.

⁶ OK, so they’re all the same book – I still preferred “Dragon in the Sea”.

⁷ Not to be confused with Leigh Brackett’s screenplays for “The Big Sleep” and “The Long Goodbye” from the books by Raymond Chandler.

⁸ OK, he wasn’t Sir Tim back then. That had to wait for him to invent the World Wide Web, then he was Sir Tim, before that some just called him “Tim”.

⁹ As was a certain Julian Headlong

Premonitions

SF & HORROR STORIES, POEMS, ART

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Greg Benford produced “Timescape” which dealt convincingly with scientists and the politics of science; Larry Niven published “Ringworld Engineers”, slightly less convincing, but apparently written to placate critical orbital mechanics; and Joan D Vinge wrote “The Snow Queen”, a powerful novel in the tradition of Leigh Brackett’s planetary romances, which went on to win a Hugo.

Population – 6.38 Billion¹⁰

In 2005 the worldcon came to Glasgow. Just the way Albert said it would. Sorry, just the way Vince said it would.

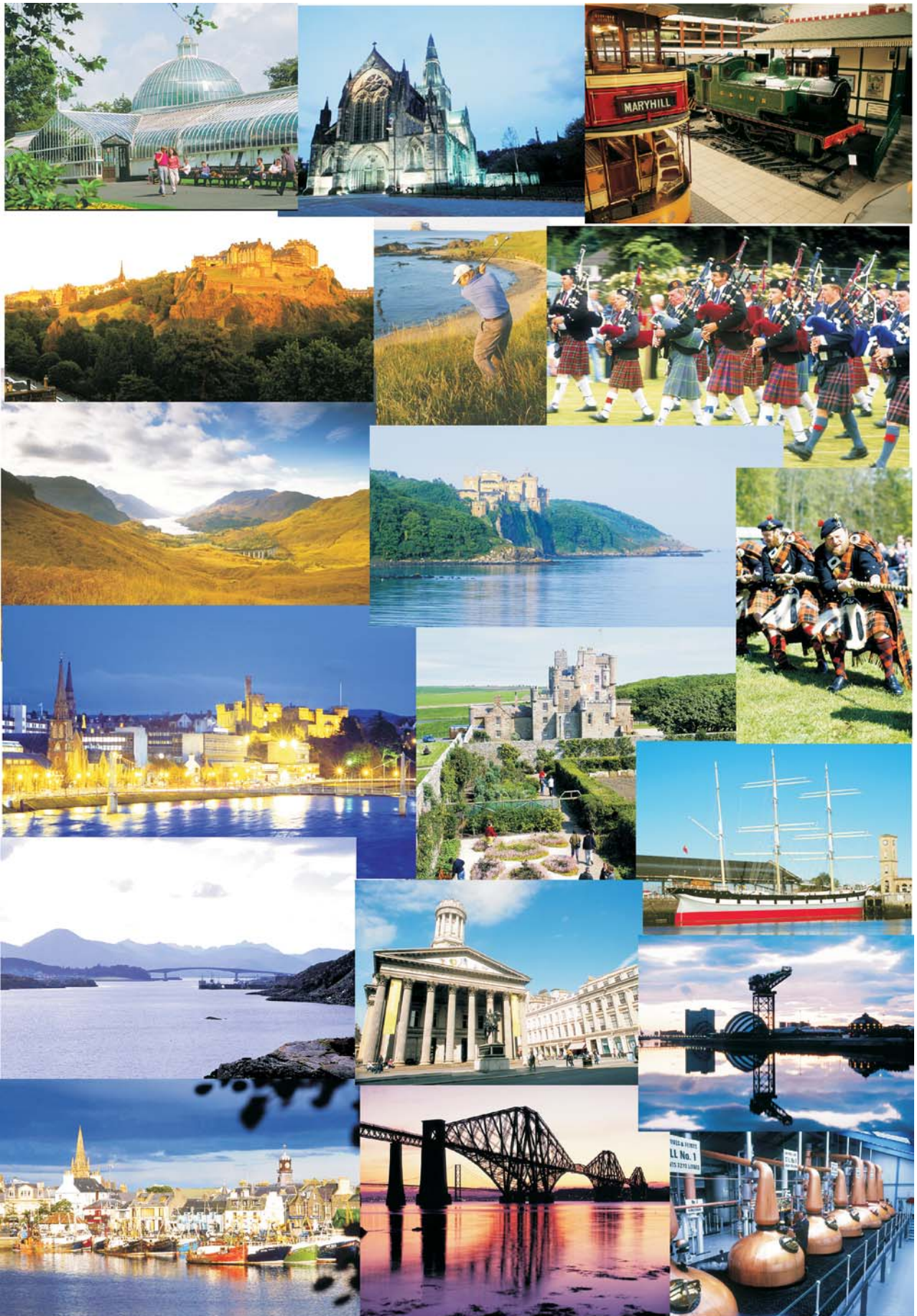
And we get to enjoy *cough* another bloody Star Wars movie.

Where’s Leigh Brackett when we really need her.

Julian Headlong is rightly considered a connoisseur of waistcoats – his collection is one of the largest in the country, or was that a collection of the largest...?

¹⁰ But not all of them are coming to Interaction. At least I hope not. The beer would run out even sooner. And that would be bad.

Postcards From Scotland



We have made much of the fact that this is a British Worldcon, but we must never forget that it is being held in Scotland. "Let them know where they should visit whilst they're here" was the original brief; but honestly, who reads the Souvenir Book during the convention. It is the Souvenir Book after all, and a souvenir is designed to bring back memories not provide them ex ante. So we have complemented Ken MacLeod's views on Scotland with some 'postcards' which we hope will bring back memories for you of your trip to Scotland. (J&EH)



OUTSIDE THE ARMADILLO

Ken MacLeod

We lived in a maisonette in Finsbury Park in North London. A maisonette is like a flat, but with two storeys. Below us was another maisonette, and we lived in a whole block of them. The lower row had front gardens, and each garden had a cherry tree in it. So, every early summer, our front window faced on to a mass of pinkish white blossoms.

Until one day, when our neighbour below had a party in his front garden. He sawed down the tree and nailed a tray to the four-foot-high stump, for his guests to put their beer cans on. He played very loud music all afternoon and evening.

This was when we decided to move back to Scotland.

Have we ever looked back? Yes, sometimes. Finsbury Park is an interesting and lively place, and London is a great city. South Queensferry is quiet, and Edinburgh is a small city. But it is one where a lot of history has happened and a lot of futures, alternate pasts, and strange times are being imagined. It is an outright Einstein intersection of historical timelines: the place where, soon after the Jacobites left, David Hume and Adam Smith and James Hutton invented much of the modern world. Without them, Kant might have been a theologian, Marx a poet, and

Darwin a clergyman. You do not even have to go that far back: you can still see the corridor where Darwin was sick after an anatomy class, and decided not to become a doctor.

So it is a place to watch for ghosts and time travellers, and still a place where the future is shaped – and for all we know, reshaped. You can visit the museum and find yourself face to face with Dolly, the first cloned mammal. Not far away is the university's Department of Artificial Intelligence, which a year or two ago was destroyed in a mysterious fire. The fire brought down several ancient buildings in the Old Town, exposed hidden cellars, and covered the traces of the time travellers.

In Edinburgh a lot of sf, fantasy and horror writing is going on. There are several simmering fandoms and writers' circles, from which new writers emerge all the time. (Talk to Andrew Wilson.) The same sort of thing is going on in Glasgow. (Talk to Hal Duncan.) Alasdair Gray and J K Rowling have given new shapes to fantasy. Edwin Morgan, Scotland's national poet, still writes about space and the future, and rewrites Gilgamesh. Glasgow looks futuristic, from the past. It has been rebuilt to accommodate cars, while Edinburgh is constantly reconfigured to repel them. The architectures of the two cities are as opposed as their characters. Edinburgh's Old Town and New Town and its modest modern sprawl have a certain consistency. Glasgow looks as if the joystick of its design has been grabbed by different hands every decade.

The country's future may be stranger yet, but only the time travellers know, and they are not telling. For now, you have to make do with science fiction. Enjoy the Worldcon, but venture outside the Armadillo, and look at what is taking shape, the new trees.

Ken MacLeod is the author of nine SF novels, the latest of which, Learning the World, has just been published in the UK by Orbit and will soon be published in the US by Tor.

Images of Scotland

(Top left to bottom right)
 Botanic Gardens, Glasgow
 Glasgow Cathedral
 Transport Museum, Glasgow
 Edinburgh Castle
 14th fairway at North Berwick Golf Club
 Pipers at Culper Highland Games, Fife
 Loch Sheil from slopes of Ben Tuim
 Culzean Castle Maybole South Ayrshire
 Tug of War at Lonach Highland Games Aberdeenshire
 Looking across River Ness to Inverness Castle at night
 Castle May home of Queen Mother
 Tall Ship in Glasgow Harbour
 Sky Bridge & Kyle of Loch Alsh
 Museum of Modern Art, Glasgow
 River Clyde at Dusk (Moat House SECC, Armadillo & Rotunda)
 Stornaway Harbour Lewis Outer Hebrides
 Forth Rail Bridge
 Laphroig distillery on Isle Islay, Inner Hebrides

Fandom Around the World

What is it about fans which makes us travel enormous distances to strange new countries, or familiar old countries, just to wander around indoors for a weekend? Is it the same reason for everyone, or are there different attitudes in different parts of the world? Cheryl and Bjørn give us two views. (J&EH)

Cheryl Morgan

There is an Internet meme going round the blogs as I write this about listing 10 things you have done that most people will not have done. If I did such a list, one of the entries would be that I have lived on three different continents. Which I guess is why I have been asked to write this article. I was born in the UK, and lived there for most of my life. But I have also been Treasurer of the Melbourne Science Fiction Club, and I have various silly job titles (Minister of Misinformation, Viceroy without Carpetbag) at the Bay Area Science Fiction Association in San José. I guess I have some experience of international fandom.

Now if you talk to fans (or indeed any people) about other countries, the first reaction you get is along the lines of, "them furriners, they do things different over there." To some extent this is true. When I lived in London I attended The Tun, which is basically an excuse for some friends to have some beers together. In Melbourne we met in a church hall, had an extensive club library, and got together for club outings. In San José we meet in a restaurant and indulge in what we call Recreational Parliamentary Practice: the meeting has a formal structure, but most of the business is very silly indeed.

Yet when you travel a lot you also notice that things can be very different within a country. I'm told that the Birmingham SF Group has formal meetings with guest speakers. The Boston club, NESFA, has its own clubhouse and relatively formal meetings. And fans in Sydney are so anarchic that they don't seem to be able to manage a pub meeting, let alone run a convention (or at least if they do I've not found out about it). In any case, the most obvious thing about fans around the world is that they are fans. They read the same books, watch the same TV shows and movies, have the same tendency to obsess over detail and so on. An SF fan in London is likely to have far more in common with a fan in Los Angeles or Canberra than with a neighbour who is a fanatical football supporter.

So rather than worry about differences between fans in different countries, I'd rather ask what we can learn from those differences. Fan groups around the world do some amazing things. Why can't others do them too? The Australians seem happy to travel thousands of miles to attend cons, but Brits,

Canadians and Americans don't go to Australia in anywhere near such numbers (except once a decade for Worldcon), despite the fact that it is a superb tourist destination. The Boston folks are so well organized that they can not only run a Worldcon with one hand tied behind their backs, they also run a successful publishing business. And tiny Finland, with a population of less than that of greater London, manages a national convention with an attendance of over 3,000 at a time when British Eastercons are threatening to dip below 500.

Travel, as they say, broadens the mind. Sometimes those funny 'furriners' have good ideas.

Cheryl is the editor of Emerald City, an online science fiction and fantasy book review magazine and has contributed to Locus, Foundation and Interzone and others.

Bjørn Tore Sund

Fandom is about travelling. We choose to travel in our minds through reading, gaming, watching movies and tv. And to someone from a small town, in a small country, with a small fandom, travelling is not a choice but a necessity. There are more people elsewhere with whom I share interests, conversational topics, and friendships. The rest of the world is a big, fun place.

Fandom is about going home. To link up with friends. "See you in Amsterdam?" "No, can't make it." "Well, Glasgow then?"

Meeting the same people, or meeting new people who share that common culture which makes every new place feel like home. Every con, every city, every country provides a taste of a new culture, but always with the same old culture on top of it. Not hiding it, just there.

Strong enough to make the new bits less alien, less strange, because there is something familiar there as well. To someone from a small town, in a small country, with a small fandom, that is welcome.

Fandom & the World Wide Web

WHAT A DIFFERENCE A DAY MAKES...

Sandy Auden & Ariel

There was one specific event that switched me on to the internet and it involved a book. It was 1998 and I was rummaging through the sf section in a bookstore in Staffordshire, UK. There's nothing unusual in that, except that this day I discovered a copy Volume Seven of Jennifer Roberson's *The Chronicles of the Cheysuli*. My eight year search was over! Or so I thought. I went to the checkout desk and asked them to order the entire eight book set for me. After a surprised splutter, the assistant sorted my order and they arrived a few weeks later. But not volume three. Eight years after reading the first six Cheysuli books, asking numerous bookstores to search their microfiche for the final two volumes, and many weekends spent checking second hand book lists, I finally had all the books bar volume three!

I was gutted.

And I was bemoaning my situation at the next sf Club meeting at work when a wonderful fellow Club member called Tony offered to search the internet for me. I'd been slow getting connected but Tony was up and running online and did indeed find volume three for me, nestled in a second hand bookstore in Northampton. It arrived three days later and I spent an enjoyable summer enveloped happily in the tales of the Cheysuli and when I wasn't reading, I was getting connected to the internet.

Since then I haven't looked back. Email was first and a double-edged sword that changed my life. Not only did it shrink the world so that everyone was closer, but it sucked my spare time dry till I learned some discipline.

Hooking up with author Mark Chadbourn and then Alien Online site editor Ariel, I was recruited as news editor for the Alien site. I now had a reason to talk to the authors of the books I loved so much, and email truly came into its own as a tool for gathering news and giving visibility to sf and fantasy books across the Globe.

The internet also created a sense of community for beleaguered sf fans wherever they were. For the first time, there were forums where you could discuss your own particular brand of sf to your

heart's content and no one to look at you strangely and say, "What the hell are you talking about? Oh, that stupid science fiction stuff again!"

And now, the Blog technology has arrived and every individual with access to a connection can share their opinion with the world, for better or for worse. Back in 1998, the voice of the sf fan was whispered, out of earshot of the people who labeled you a geek. Today, in a virtual world where distance has no meaning, the voices rise and reinforce each other and science fiction can be heard, loud and clear...

*

Over the years since I came online I've found that a good website is like an oasis in a desert and just as elusive to find. I've wasted hours of surfing time searching for a site that is informative, fun and crucially, these days, updated regularly.

I'll apologise now for the many, many excellent sites I don't have space to list here. I'm sticking to book related sites in an attempt pick out some regularly updated places to visit from the veritable sea of sites available. [Note: This has proved to be a *very* difficult task when so much is on offer and space so limited. I haven't even scratched the surface!]

Author websites

Kevin Anderson - wordfire.com

Neal Asher - nealasher.com

Steve Aylett - steveaylett.com

James Barclay - jamesbarclay.com

Clive Barker - clivebarker.com

Iain Banks - iainbanks.net

Stephen Baxter - themanifold.co.uk

Chaz Brenchley - chazbrenchley.co.uk

Terry Brooks - terrybrooks.net

Ramsey Campbell - ramseycampbell.com

Mark Chadbourn - markchadbourn.com

Simon Clark - bbr-online.com/nailed

Alan Dean Foster - alandeanfoster.com

Chris Fowler - christopherfowler.co.uk

Splitting Infinity

Neil Gaiman – neilgaiman.com
Stephen Gallagher – stephengallagher.com
Ed Gorman – edgorman.com
Jon Courtenay Grimwood – j-cg.co.uk
Brian Herbert – dunenovels.com
Robert Holdstock – robertholdstock.com
Graham Joyce – grahamjoyce.net
Guy Gavriel Kay – brightweavings.com
Stephen King – stephenking.com
Tim Lebbon – timlebbon.net
James Lovegrove – jameslovegrove.com
Ken Macleod – kenmacleod.blogspot.com (*no www*)
Graham Masterton – grahammasterton.co.uk
John Meaney – johnmeaney.com
Farah Mendlesohn – farah-sf.blogspot.com
Juliet McKenna – www.julietmckenna.com
Richard Morgan – richardkmorgan.com
Stan Nicholls – stannicholls.com
Greg Pickersgill – gostak.demon.co.uk
Terry Pratchett – terrypratchettbooks.com and
discworldmonthly.co.uk
Chris Priest – christopher-priest.co.uk
Adam Roberts – adamroberts.com
Robert Sheckley – sheckley.com
Martin Sketchley – martinsketchley.oc.uk
Mike Marshall Smith – michaelmarshallsmith.com
Jane Yolen – janeyolen.com
Jeff VanderMeer – jeffvandermeer.com and
vanderworld.blogspot.com
Tad Williams – tadwilliams.com and
shadowmarch.com

Publishers

Cemetery Dance – cemeterydance.com, dark fiction site
Del Rey – randomhouse.com/delrey, excellent newsletter
Nightshade Books – nightshadebooks.com, message boards
Orbit – orbitbooks.co.uk, news and interviews
Pegasus Press – pegasuspress.co.uk
Prime books – primebooks.net
PS Publishing – pspublishing.co.uk
Telos – www.telos.co.uk,
Titan Books – titanmagazines.com
Tor UK – www.toruk.co.uk
Transworld – booksattransworld.co.uk, good quality sf titles
TTA Press – ttapress.com, check out the message boards

Worth a visit sf sites

BBC Cult site – www.bbc.co.uk/cult
British Science Fiction Society – bsfa.co.uk
BFS – britishfantasysociety.org.uk
Infinity Plus – infinityplus.co.uk
Locus – locusmag.com excellent links library
SciFiction – scifi.com/scifiction
sf Site – www.sfsite.com
Forbidden Planet blog – fpgraphics.co.uk/blogger
www.thealienonline.net

Ariel and Sandy are both involved with Alien Online – as site editor and news editor respectively. An ex-bookseller and freelance web designer, Ariel Lives in Manchester, drinks stout or single malt whisky, listens to music by storytellers. Sandy is currently working as a tireless news hound for Starburst and other magazines an earnest interviewer for the UK Sci Fi Channel website, and spends her spare time lying down with a cold flannel on her forehead

Other Sites which may be of Interest

Internet Movie Database (IMDb): www.imdb.co.uk
Frank Wu: www.frankwu.com
Dominic Harman: www.dominic-harman.com
Jim Barker: www.cartoonise.com

Conventions:

L.A. Con IV, 64th Worldcon 2006: www.laconiv.org
Nippon 2007, 65th Worldcon:
www.nippon2007.org
Novacon: www.novacon.org
Concussion, Eastercon 2006:
www.eastercon2006.org

Fan-oriented:

A site run by Bill Burns which carries copies of old fanzines, as well as current e-fanzines:
www.efanzines.com
A new site intended to feature fannish photos:
www.fanphotos.org.uk
Cheryl Morgan's book review and e-fanzine:
www.emcity.com

Also, check out the Hugo Nominations which includes a category for website.

Finally, the URLs of Interaction's programme participants' sites can be found on our website:
www.interaction.worldcon.org.uk/proglist.htm
(although the URL may not stay the same after the convention).

LiveJournal Community: 24/7

Lucy Huntzinger

I heard about Livejournal in 2000. Some friends thought I might like to check out this neat site that didn't require you to understand HTML in order to have an online journal. All you had to do was type your entry; the site coded it and displayed it for others to read and comment on. I quickly realized there were lots of people I knew there; some of them weren't writing anywhere else. A couple of them wouldn't allow anonymous comments, so I got an account. I started out reading twelve journals, and as friends arrived at LJ I added them to the list.

By 2003 there was a considerable fannish presence. I wasn't online in time to be part of Genie, I'd never really taken to Usenet, and I'd struggled with the interface at the WELL, so I'd never found any kind of online community to match the fanzine fandom experience. But that year it became clear that all the things I liked best about zines, conventions and online journals were available and thriving at LJ. It was incredibly interactive; within minutes of a post going up someone would comment. All my friends were there, or so it seemed. The writing ranged from basic blogging to thoughtful essays. The comment threads were as good as any letter columns I'd read.

Best of all, it eased the transition for numerous writers who finally made the leap from paper to electronic fandom. LJ was where everything was happening. It centralized communication, it functioned as a clearinghouse for information, it made it easy to keep up with friends in other countries and time zones, and it engendered conversation. I started writing my own journal there that October and I haven't stopped.

What I like best, aside from the excellent qualities above, is that I have the opportunity to read and interact with a lot of interesting writers who are either active in parts of the SF community I wouldn't normally have access to or who are not part of my social group but with whom I have common interests. Listing interests in one's user profile is a great tool for encouraging a visit to new journals. Scanning through my friends' lists of journals they read is another. LJ facilitates community.

Checking in at Livejournal is very much like dropping by a 24/7/365 party going on in someone's living room. Got insomnia? The Australians are updating, no problem. Need a little

social interaction or distraction? Comment at LJ. Can't reach someone by email or phone? Post an entry saying you are trying to make contact; either they'll read it or someone who knows how to find them will. Have a question? No shortage of answers or places to ask.

LiveJournal has become a genuine community experience, not just a place to keep a journal. It's a lifeline for many. If anyone has any doubts about that, watch what happens when they have one of their rare interruptions of service. People get frantic. We want to talk, we want to be entertained, we want to keep in touch. We want our LJ!

Lucy Huntzinger, writes as Athenais at Livejournal, a fanzine fan, former DUFF winner and an early convert to online journals.

Spike Parsons

For me, LiveJournal is all about community, and staying in touch with far away friends. I live in California, but after years in fandom, and some visits to the UK for various SF conventions, I have many friends and acquaintances in the UK. In 2002 I was over for a <Plokta.con>, and heard then about LJ. It sounded like a virtual hang-out for my friends in the London area. When I got home, I contacted Max for help getting a code (you needed an invitation code back then) and she was kind enough to give me one. After some false starts, I was online with a journal.

Little did I understand that friends expected me to write! In a daily journal sort of thing! I know, I know, they call it LiveJournal for a reason. But that is not the aspect that interests me most, and I rarely sound off in my own Journal. I read. I read my friends' journals and post comments when I can: friends in the UK, Australia, Seattle, Madison. And some of my LJ 'friends', especially those who live in my geographic area, have become friends. I am grateful for the chance to get know many people much better.

I jumped into LiveJournal without a clear idea of what it was, but luckily the technology is easy and fun to use. I've been surprised and pleased in this journey of discovery. Try it!

Spike discovered fandom in the early 1980s in Madison. She's worked on conventions, edited a clubzine, and published a personal (paper) fanzine.

Fan Funds

SUZANNE TOMPKINS AND TAFF

Jerry Kaufman

What secrets do the mysterious initials T.A.F.F. stand for? What does Suzanne Tompkins have to do with them?

It's true that Suzanne is part Welsh, but that does not mean that TAFF is an organization founded to reclaim the derogatory nickname for the Welsh people. Instead, it's an arrangement called, in full, the Trans-Atlantic Fan Fund. The fund has no legal existence; instead, it goes on from year to year by agreement of the people who have supported it for over fifty years.

In those primitive years long distance-calls were too dear to be the usual method of communication, and fans seldom visited their overseas friends. Instead, they depended on the post. Incredibly, to the modern mind, fans mailed each other cards, letters, and their own fanzines, but they yearned for face time, to chatter away fannishly and drink beer together.

In the late 40s special one-off funds were created to bring one or two popular fans of the era to the United States for various Worldcons. Fans enjoyed getting to meet their "mail only" friends so much that folks on both sides of the Atlantic worked up a scheme to allow more people to travel at fandom's expense.

So nearly every year since 1953, there's been a fan in motion in one direction or another. Europe and North America exchange honors, and after a person wins TAFF and makes the trip, he or she takes on the task of administering the fund until the next winner from that side takes over. Administering includes fundraising, overseeing the next several elections (fandom at large votes for its favorites), publicizing the Fund, and doing required record keeping.

So what does Suzanne have to do with it all? Well, after several months of campaigning by partisans of the various nominees, she won the TAFF election, and is the TAFF delegate to Interaction.

THE TAFF WINNERS

<- Westbound trip (Europe to North America)
-> Eastbound trip (North America to Europe)
(There are a few footnotes.)

- 1954 <- A. Vincent Clarke ¹
- 1955 <- Ken Bulmer
- 1956 -> Lee Hoffman²
- 1957 -> Bob Madle
- 1958 <- Ron Bennett
- 1959 -> Don Ford
- 1960 <- Eric Bentcliffe
- 1961 -> Ron Ellik
- 1962 <- Ethel Lindsay
- 1963 -> Wally Weber
- 1964 <- Arthur (ATom) Thomson
- 1965 -> Terry Carr
- 1966 <- Tom Schluck
- 1968 -> Steve Stiles
- 1969 <- Eddie Jones
- 1970 -> Elliot Shorter
- 1971 <- Mario Bosnyak
- 1973 -> Len and June Moffat
- 1974 <- Peter Weston
- 1976 -> Roy Tackett and Bill Bowers (tie)³
- 1977 <- Pete Roberts
- 1979 -> Terry Hughes
- 1980 <- Dave Langford

- 1981 -> Stu Shiffman
- 1982 <- Kevin Smith
- 1983 -> Avedon Carol
- 1984 <- Rob Hansen
- 1985 -> Patrick and Teresa Nielsen Hayden
- 1986 <- Gregory Pickersgill
- 1987 -> Jeanne Gomoll
- 1988 <- Lilian Edwards and Christina Lake
- 1989 -> Robert Lichtman
- 1991 <- Pam Wells
- 1992 -> Jeanne Bowman
- 1993 <- Abigail Frost
- 1995 -> Dan Steffan
- 1996 <- Martin Tudor
- 1998 -> Ulrika O'Brien
- 1998 <- Maureen Kincaid Speller
- 1999 -> Vijay Bowen
- 2000 <- Sue Mason
- 2001 -> Victor Gonzalez
- 2002 <- Tobes Valois
- 2003 -> Randy Byers
- 2004 <- James Bacon
- 2005 -> Suzle Tompkins

Footnotes

- 1 Unable to make trip
- 2 Declined funds
- 3 Election tied; funds insufficient to send both; Bowers withdrew

Suzle (a nickname her older brother gave her) started her fannish life at Carnegie Mellon University in Pittsburgh. There she collaborated with Linda Eyster (Bushyager) to start the Western Pennsylvania Science Fiction Association, the fanzine *Granfalloon*, and a convention called "PghLange." (James Bacon has no patent on funny names.)

From there she moved to New York, where she and Jerry Kaufman lived together and published *The Spanish Inquisition*. After moving to Seattle in 1978, they got married and published more fanzines together; first *Mainstream* and then *Littlebrook*. (It's worth mentioning that both *SpanInq* and *Mainstream* received Hugo nominations.)

Over the years, Suzle's expertise in meeting planning, particularly dealing with hotels, has led to Seattle fandom making her the Hotel Liaison for Potlatches, Corflu, and the Nebula Awards Weekend.

Suzle's other passions include T.E. Lawrence, science fiction television, the Johnstown floods, and Italian cooking. She also likes white wine and real ale. Buy her one, pull up a chair, and get to know her.

For more information on TAFF, visit: taff.org.uk.

Jerry Kaufman is married to Suzanne Tompkins. They live in Seattle, Washington, where they publish Littlebrook, a fanzine.

"AND THIS YEAR'S GUFF WINNERS ARE
....."

Damien Warman

Damien Warman and Juliette Woods are this year's GUFF delegates. GUFF takes fans between Australasia and Europe. The goal of the fund is to promote active fan links between these areas. We interpret this to mean that we should meet as many people as possible.

Usually we are quite shy and nervous about introducing ourselves to people, but on the GUFF trip shy and nervous is not allowed. Instead we will be loud and outgoing. Please feel happy to talk to us: we look forward to meeting you. GUFF began in 1979, when Chris Priest suggested it to Leigh Edmonds and Dave Langford, as a way to complete the triangle of fan funds linking Australasia and North America (DUFF) and North America and Britain (TAFF). Edmonds, Dave Langford, and Rob Jackson acted as administrators for the first race. The first winner was John

Foyster; the first southbound winner was Joseph Nicholas.

Since 1979 there have been thirteen races, seven northbound and six southbound. All northbound winners have been Australian; two-thirds of southbound winners have been British. We present these statistics for these reasons: to make it obvious that you don't need to be British to stand for the fund; to encourage the further-flung Australasians to stand (we're looking at you, New Zealand and Western Australia); and most of all to point out that thirteen races in twenty-six years is many fewer than one race per year. It has often been a struggle to be able to run a race every year, because of the long distances and high costs involved, but we are passionately committed to reducing the time between races. Perhaps in the first instance we can aim to run a race every eighteen months. Talk to us about your opinion: we think GUFF is a fine and flexible tradition and there should be more of it.

On a more personal note, we are very interested to meet people from a wide cross-section of European fandom. We are a bit scared of live role-playing, but Juliette is a very keen Buffy fan and Damien is keen to add strange games to his collection: currently he likes playing go and knurdling. We both still read science fiction and see movies. We speak two or three kinds of English and nearly three words of French and two of German, and we will make strong efforts to learn to say hello in many other languages.

Come and teach us.

THE GUFF WINNERS

1979	John Foyster
1981	Joseph Nicholas
1984	Justin Ackroyd
1985	Eve Harvey
1987	Irwin Hirsh
1989	Roelof Goudriaan
1990	Roman Orszanski
1992	Eva Hauser
1995	Ian Gunn & Karen Pender-Gunn
1999	Paul Kincaid
2001	Eric Lindsay & Jean Weber
2003	Pat McMurray
2005	Damien Warman & Juliette Woods

More information about GUFF can be found at Eric Lindsay's website www.ericlindsay.com/guff/ and at Irwin Hirsh's web pages www.users.bigpond.net.au/hirsh/guff/guff.html

Ace Books Congratulates

**Charles
Stross**

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SUNRISE***

Hugo Nominee for Best Novel



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HUGO NOMINATIONS FOR 2005

By the time you read this, it will, unfortunately, be too late to vote. We decided to keep the nominations list in the Souvenir Book, however, not only for completeness and because it is traditional, but also because it may help you decide on your purchase list when you visit the Bookroom.

BEST NOVEL

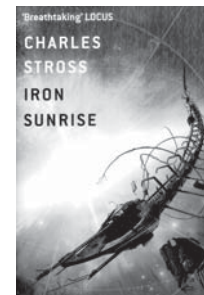
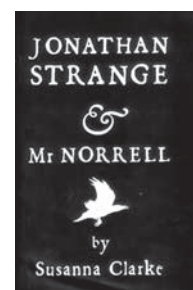
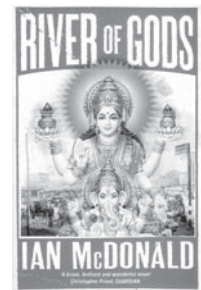
The Algebraist by Iain M. Banks (Orbit)

Iron Council by China Miéville (Del Rey; Macmillan)

Iron Sunrise by Charles Stross (Ace)

Jonathan Strange & Mr Norrell by Susanna Clarke (Bloomsbury)

River of Gods by Ian McDonald (Simon & Schuster)



BEST NOVELLA

"The Concrete Jungle" by Charles Stross (*The Atrocity Archives*, Golden Gryphon Press)

"Elector" by Charles Stross (*Asimov's* 09/04)

"Sergeant Chip" by Bradley Denton (*Fantasy & Science Fiction* 09/04)

"Time Ablaze" by Michael A. Burstein (*Analog* 06/04)

"Winterfair Gifts" by Lois McMaster Bujold (*Irresistible Forces* NAL)

BEST NOVELETTE

"Biographical Notes to 'A Discourse on the Nature of Causality, with Air-Planes' by Benjamin Rosenbaum" by Benjamin Rosenbaum (*All-Star Zeppelin Adventure Stories* Wheatland)

"The Clapping Hands of God" by Michael F. Flynn (*Analog* 07-08/04)

"The Faery Handbag" by Kelly Link (*The Faery Reel* Viking)

"The People of Sand and Slag" by Paolo Bacigalupi (*Fantasy & Science Fiction* 02/04)

"The Voluntary State" by Christopher Rowe (*Sci Fiction*, scifi.com 5/5/04)

BEST SHORT STORY

"The Best Christmas Ever" by James Patrick Kelly (*Sci Fiction*, scifi.com 5/26/04)

"Decisions" by Michael A. Burstein (*Analog* 01-02/04)

"A Princess of Earth" by Mike Resnick (*Asimov's* 12/04)

"Shed Skin" by Robert J. Sawyer (*Analog* 01-02/04)

"Travels with My Cats" by Mike Resnick (*Asimov's* 02/04)

BEST RELATED BOOK

The Best of Xero by Pat and Dick Lupoff (Tachyon Publications)

The Cambridge Companion to Science Fiction ed. by Edward James and Farah Mendlesohn (Cambridge University Press)

Dancing Naked: The Unexpurgated William Tenn, Volume 3 by William Tenn (NESFA Press)

Futures: 50 Years in Space: The Challenge of the Stars by David A. Hardy and Patrick Moore (AAPPL; Harper Design International)

With Stars in My Eyes: My Adventures in British Fandom by Peter Weston (NESFA Press)

Splitting Infinity

BEST DRAMATIC PRESENTATION - LONG FORM

Eternal Sunshine of the Spotless Mind (Focus Features) Story by Charlie Kaufman & Michael Gondry & Pierre Bismuth; Screenplay by Charlie Kaufman; Directed by Michael Gondry.

Harry Potter and the Prisoner of Azkaban (Warner Brothers) Written by Steve Kloves; Based on the novel by J.K. Rowling; Directed by Alfonso Cuarón.

The Incredibles (Walt Disney Pictures / Pixar Animation Studios) Written & Directed by Brad Bird

Sky Captain and The World of Tomorrow (Paramount Pictures) Written & Directed by Kerry Conran

Spider-Man 2 (Sony Pictures Entertainment / Columbia Pictures) Screen Story by Alfred Gough & Miles Millar and Michael Chabon; Screenplay by Alvin Sargent; Based on the comic book by Stan Lee & Steve Ditko; Directed by Sam Raimi

BEST DRAMATIC PRESENTATION - SHORT FORM

Heroes Part 1 & 2 - Stargate SG-1 (MGM Television / The Sci Fi Channel) Written by Robert C. Cooper; Directed by Andy Mikita

Not Fade Away - Angel (20th Century Fox Television / Mutant Enemy) Written by Jeffrey Bell & Joss Whedon; Directed by Jeffrey Bell

Pilot Episode - Lost (Touchstone Television / Bad Robot) Story by Jeffrey Lieber and J.J. Abrams & Damon Lindelof; Teleplay by J.J. Abrams & Damon Lindelof; Directed by: J.J. Abrams

Smile Time - Angel (20th Century Fox Television / Mutant Enemy) Story by Joss Whedon & Ben Edlund; Teleplay by Ben Edlund; Directed by Ben Edlund

33 - Battlestar Galactica (NBC Universal Television / The Sci Fi Channel) Written by Ronald D. Moore; Directed by Michael Rymer

BEST PROFESSIONAL EDITOR

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

BEST PROFESSIONAL ARTIST

Jim Burns
Bob Eggleton
Frank Kelly Freas
Donato Giancola
John Picacio

BEST SEMIPROZINE

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

BEST FAN WRITER

Claire Brialey
Bob Devney
David Langford
Cheryl Morgan
Steven H Silver

BEST FANZINE

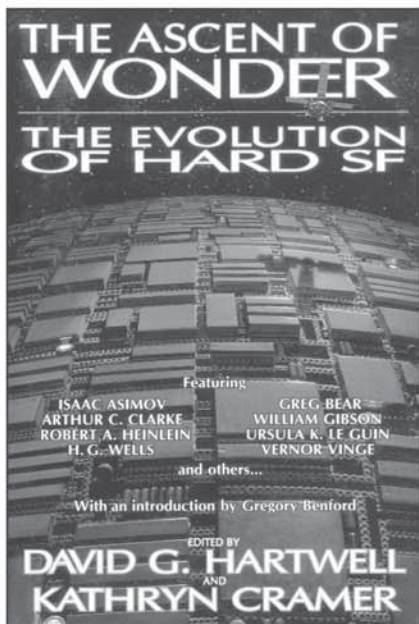
Banana Wings ed. by Claire Brialey and Mark Plummer
Challenger ed. by Guy H. Lillian III
Chunga ed. by Randy Byers, Andy Hooper and Carl Juarez
Emerald City ed. by Cheryl Morgan
Plokta ed. by Alison Scott, Steve Davies and Mike Scott



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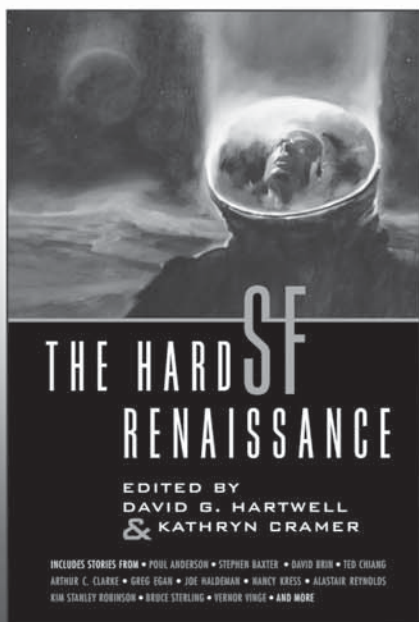
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BEST FAN ARTIST

Brad Foster
Teddy Harvia
Sue Mason
Steve Stiles
Frank Wu

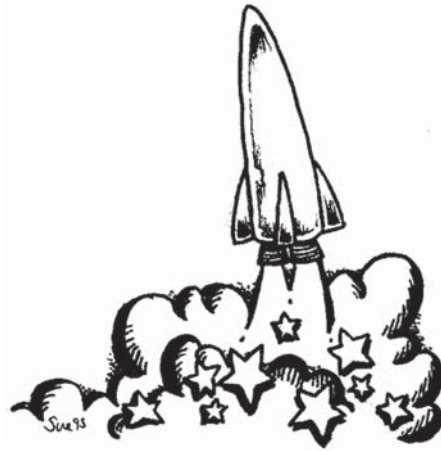
BEST WEB SITE

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

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER

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

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



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Past Hugo Winners

2004

Novel: *Paladin of Souls* by Lois McMaster Bujold
 Novella: "The Cookie Monster" by Vernor Vinge
 Novelette: "Legions in Time" by Michael Swanwick
 Short Story: "A Study in Emerald" by Neil Gaiman
 Related Book: *The Chesley Awards for Science Fiction and Fantasy Art* eds. John Grant, Elizabeth L. Humphrey, and Pamela D Scoville
 Dramatic Presentation, Long Form: "The Lord of the Rings: The Return of the King"
 Dramatic Presentation, Short Form: "Gollum's Acceptance Speech, 2003 MTV Movie Awards"
 Professional Editor: Gardner Dozois
 Professional Artist: Bob Eggleton
 Semiprozine: *Locus* (Charles N. Brown, ed.)
 Fanzine: *Emerald City* (Cheryl Morgan, ed.)
 Fan Writer: Dave Langford
 Fan Artist: Frank Wu
 Campbell Award: Jay Lake

2003

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

2002

Novel: *American Gods* by Neil Gaiman
 Novella: "Fast Times at Fairmont High" by Vernor Vinge
 Novelette: "Hell is the Absence of God" by Ted Chiant
 Short Story: "The Dog Said Bow-Wow" by Michael Swanwick
 Related Book: *The Art of Chesley Bonestell* by Ron Miller and Frederick C. Durant 3rd with Melvin H Schuetz

Dramatic Presentation: "The Lord of the Rings: The Fellowship of the Ring"
 Professional Editor: Ellen Datlow
 Professional Artist: Michael Whelan
 Semiprozine: *Locus* (Charles N Brown, ed.)
 Web Site: *Locus Online*
 Fanzine: *Ansible* (Dave Langford, ed.)
 Fan Writer: Dave Langford
 Fan Artist: Teddy Harvia
 Campbell Award: Jo Walton

2001

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

2000

Novel: *A Deepness in the Sky* by Vernor Vinge
 Novella: "The Winds of Marble Arch" by Connie Willis
 Novelette: "10 16 to 1" by James Patrick Kelly
 Short Story: "Scherzo with Tyrannosaur" by Michael Swanwick
 Related Book: *Science Fiction of the 20th Century* by Fank M Robinson
 Dramatic Presentation: "GalaxyQuest"
 Professional Editor: Gardner Dozois
 Professional Artist: Michael Whelan
 Semiprozine: *Locus* (Charles N Brown, ed.)
 Fanzine: *File 770* (Mike Glycer, ed.)
 Fan Writer: Dave Langford
 Fan Artist: Joe Mayhew
 Campbell Award: Cory Doctorow

1999

Novel: *To Say Nothing of the Dog* by Connie Willis

Novella: "Oceanic" by Greg Egan
Novelette: "Taklamakan" by Bruce Sterling
Short Story: "The Very Pulse of the Machine" by Michael Swanwick
Related Book: *The Dreams Our Stuff is Made Of: How Science Fiction Conquered the World* by Thomas M Disch
Dramatic Presentation: "The Truman Show"
Professional Editor: Gardner Dozois
Professional Artist: Bob Eggleton
Semiprozine: *Locus* (Charles N Brown, ed.)
Fanzine: *Ansible* (Dave Langford, ed.)
Fan Writer: Dave Langford
Fan Artist: Ian Gunn
Campbell Award: Nalo Hopkinson

1998

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

1997

Novel: *Blue Mars* by Kim Stanley Robinson
Novella: "Blood of The Dragon" by George R R Martin
Novelette: "Bicycle Repairman" by Bruce Sterling
Short Story: "The Soul Selects Her Own Society ..." by Connie Willis
Non-Fiction Book: *Time & Chance* by L Sprague de Camp
Dramatic Presentation: "Severed Dreams" (Babylon 5)
Professional Editor: Gardner Dozois
Professional Artist: Bob Eggleton
Semiprozine: *Locus* (Charles N Brown, ed.)
Fanzine: *Mimosa* (Nicki & Richard Lynch, ed.)
Fan Writer: Dave Langford
Fan Artist: William Rotsler
Campbell Award: Michael A Burstein

1996

Novel: *The Diamond Age* by Neal Stephenson
Novella: "The Death of Captain Future" by Allen Steele
Novelette: "Think Like a Dinosaur" by James Patrick Kelly

Short Story: "The Lincoln Train" by Maureen F McHugh
Non-Fiction Book: *Science Fiction: The Illustrated Encyclopedia* by John Clute
Dramatic Presentation: "The Coming of Shadows" (Babylon 5)
Professional Editor: Gardner Dozois
Professional Artist: Bob Eggleton
Original Artwork: *Dinotopia: The World Beneath* by James Gurney
Semiprozine: *Locus* (Charles N Brown, ed.)
Fanzine: *Ansible* (Dave Langford, ed.)
Fan Writer: Dave Langford
Fan Artist: William Rotsler
Campbell Award: David Feintuch

1995

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

1994

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

1993

Novel: *A Fire Upon the Deep* by Vernon Vinge
Doomsday Book by Connie Willis (tie)

Novella: "Barnacle Bill the Spacer" by Lucius Shepard
 Novelette: "The Nutcracker Coup" by Janet Kagan
 Short Story: "Even the Queen" by Connie Willis
 Non-Fiction Book: A Wealth of Fable: An informal history of science fiction in the 1950s by Harry Warner, Jr.
 Dramatic Presentation: "The Inner Light" (Star Trek: The Next Generation)
 Professional Editor: Gardner Dozois
 Professional Artist: Don Maitz
 Original Artwork: Dinotopia by James Gurney
 Semiprozine: Science Fiction Chronicle (Andrew Porter, ed.)
 Fanzine: Mimosa (Dick & Nicki Lynch, eds.)
 Fan Writer: Dave Langford
 Fan Artist: Peggy Ranson
 Campbell Award: Laura Resnick
 Special Award: Takumi Shibano

1992

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



Fan Artist: Brad W Foster
 Campbell Award: Ted Chiang

1991

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

1990

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

1989

Novel: Cyteen by C J Cherryh
 Novella: "The Last of the Winnebagos" by Connie Willis
 Novelette: "Schr?dinger's Kitten" by George Alec Effinger
 Short Story: "Kirinyaga" by Mike Resnick
 Non-Fiction Book: The Motion of Light in Water by Samuel R Delany
 Dramatic Presentation: Who Framed Roger Rabbit
 Professional Editor: Gardner Dozois
 Professional Artist: Michael Whelan
 Semiprozine: Locus (Charles N Brown, ed.)
 Fanzine: File 770 (Mike Glycer, ed.)

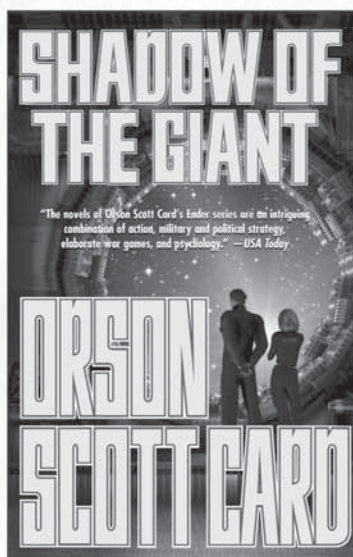
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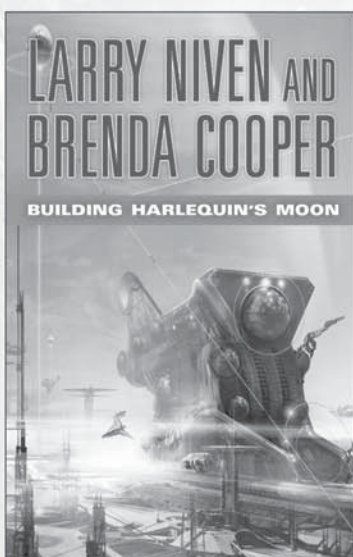
—Bruce Sterling

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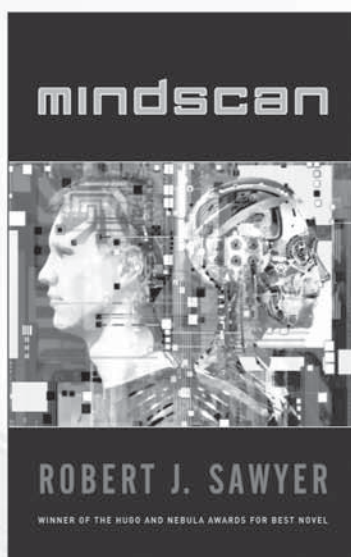
—Brian Herbert, *New York Times* bestselling author of *Dune: The Battle of Corrin*



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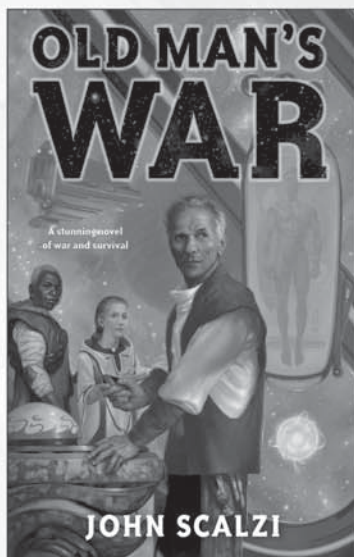
—Rocky Mountain News on Robert J. Sawyer

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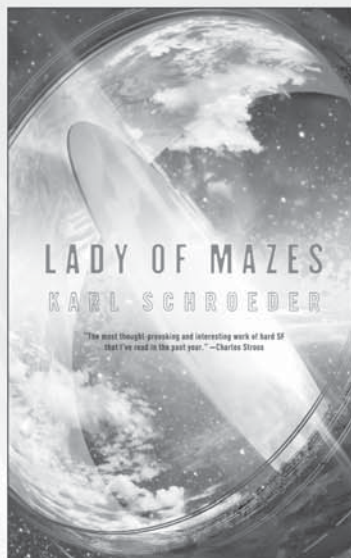
—Publishers Weekly, starred review



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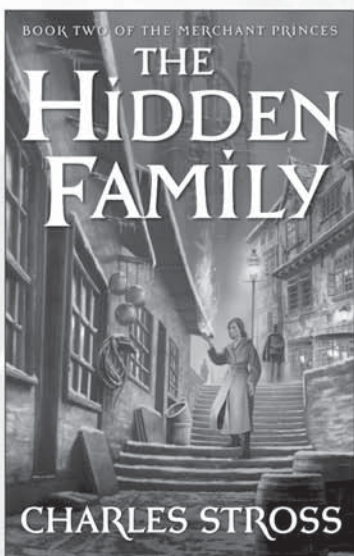


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Charles Stross
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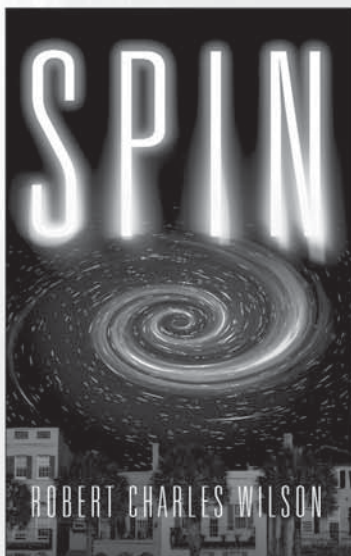
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—Orson Scott Card

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Fan Writer: Dave Langford
Fan Artist: Brad Foster and Diana
Gallagher Wu (tie)
Campbell Award: Michaela
Roessner
Special Award: SF-Lovers Digest
for pioneering the use of computer
bulletin boards in fandom
Special Award: Alex Schomburg
for lifetime achievement in science fiction art

1988

Novel: The Uplift War by David Brin
Novella: "Eye for Eye" by Orson Scott Card
Novelette: "Buffalo Gals, Won't You
Come Out Tonight" by Ursula K Le Guin
Short Story: "Why I Left Harry's All-
Night Hamburgers" by Lawrence Watt-
Evans
Non-Fiction Book: Michael Whelan's
Works of Wonder by Michael Whelan
Other Forms: Watchmen by Alan Moore
and Dave Gibbons
Dramatic Presentation: The Princess Bride
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Semiprozine: Locus (Charles N Brown, ed.)
Fanzine: Texas SF Inquirer (Pat Mueller, ed.)
Fan Writer: Mike Glycer
Fan Artist: Brad Foster
Campbell Award: Judith Moffett
Special Award: The SF Oral History Association

1987

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

1986

Novel: Ender's Game by Orson Scott Card
Novella: "Twenty-four Views of Mount Fuji, by
Hokusai" by Roger Zelazny
Novelette: "Paladin of the Lost Hour" by Harlan
Ellison
Short Story: "Fermi and Frost" by Frederik Pohl
Non-Fiction Book: Science Made Stupid by Tom
Weller
Dramatic Presentation: Back to the Future

Professional Editor: Judy-Lynn del Rey (declined
by Lester del Rey)
Professional Artist: Michael Whelan
Semiprozine: Locus (Charles N Brown, ed.)
Fanzine: Lan's Lantern (George Laskowski, ed.)
Fan Writer: Mike Glycer
Fan Artist: joan hanke-woods
Campbell Award: Melissa Scott

1985

Novel: Neuromancer by William Gibson
Novella: "Press Enter []" by John Varley
Novelette: "Bloodchild" by Octavia Butler
Short Story: "The Crystal Spheres" by David Brin
Non-Fiction Book: Wonder's Child: My
Life in Science Fiction by Jack
Williamson
Dramatic Presentation: 2010
Professional Editor: Terry Carr
Professional Artist: Michael Whelan
Semiprozine: Locus (Charles N Brown,
ed.)
Fanzine: File 770 (Mike Glycer, ed.)



Fan Writer: Dave Langford
Fan Artist: Alexis Gilliland
Campbell Award: Lucius Shepard

1984

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

1983

Novel: Foundation's Edge by Isaac Asimov
Novella: "Souls" by Joanna Russ
Novelette: "Fire Watch" by Connie Willis
Short Story: "Melancholy Elephants" by Spider
Robinson
Non-Fiction Book: Isaac Asimov: The Foundations
of Science Fiction by James E Gunn
Dramatic Presentation: Blade Runner
Professional Editor: Edward L Ferman
Professional Artist: Michael Whelan
Fanzine: Locus (Charles N Brown, ed.)
Fan Writer: Richard E Geis

Fan Artist: Alexis Gilliland
Campbell Award: Paul O Williams

1982

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

1980

Novel: The Fountains of Paradise by Arthur C Clarke
Novella: "Enemy Mine" by Barry B Longyear
Novelette: "Sandkings" by George R R Martin
Short Story: "The Way of Cross and Dragon" by George R R Martin
Non-Fiction Book: The Science Fiction Encyclopedia (Peter Nicholls, ed.)
Dramatic Presentation: Alien
Professional Editor: George H Scithers
Professional Artist: Michael Whelan
Fanzine: Locus (Charles N Brown, ed.)
Fan Writer: Bob Shaw



Fan Artist: Alexis Gilliland
Campbell Award: Barry B Longyear
Gandalf Award (Grand Master): Ray Bradbury

1979

Novel: Dreamsnake by Vonda McIntyre
Novella: "The Persistence of Vision" by John Varley
Novelette: "Hunter's Moon" by Poul Anderson
Short Story: "Cassandra" by C J Cherryh
Dramatic Presentation: Superman
Professional Editor: Ben Bova
Professional Artist: Vincent DiFate
Fanzine: Science Fiction Review (Richard E Geis, ed.)

Fan Writer: Bob Shaw
Fan Artist: Bill Rotsler
Campbell Award: Stephen R Donaldson
Gandalf Award (Grand Master): Ursula K Le Guin
Gandalf Award (Book-Length Fantasy): The White Dragon by Anne McCaffrey

1978

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

1977

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

1976

Novel: The Forever War by Joe Haldeman
Novella: "Home Is the Hangman" by Roger Zelazny
Novelette: "The Borderland of Sol" by Larry Niven
Short Story: "Catch That Zeppelin!" by Fritz Leiber
Dramatic Presentation: A Boy and His Dog
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Fanzine: Locus (Charles and Dena Brown, eds.)
Fan Writer: Richard E Geis



Splitting Infinity



Fan Artist: Tim Kirk
Campbell Award: Tom Reamy
Special Award: James E Gunn for Alternate Worlds, The Illustrated History of Science Fiction
Gandalf Award (Grand Master): L Sprague de Camp

1975

Novel: The Dispossessed by Ursula K Le Guin
Novella: "A Song for Lya" by George R R Martin
Novelette: "Adrift Just Off the Islets of Langerhans" by Harlan Ellison
Short Story: "The Hole Man" by Larry Niven
Dramatic Presentation: Young Frankenstein
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: The Alien Critic (Richard E Geis, ed.)
Fan Writer: Richard E Geis
Fan Artist: Bill Rotsler
Campbell Award: P J Plauger
Special Award: Donald A Wollheim as "the fan who has done everything"
Special Award: Walt Lee for Reference Guide to Fantastic Films
Gandalf Award (Grand Master): Fritz Leiber

1974

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

1973

Novel: The Gods Themselves by Isaac Asimov
Novella: "The Word for World Is Forest" by Ursula K Le Guin

Novelette: "Goat Song" by Poul Anderson
Short Story: "Eurema's Dam" by R A Lafferty and "The Meeting" by Frederik Pohl and C M Kornbluth (tie)
Dramatic Presentation: Slaughterhouse-Five
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: Energumen (Mike Glicksohn and Susan Wood Glicksohn, eds.)
Fan Writer: Terry Carr
Fan Artist: Tim Kirk
Campbell Award: Jerry Pournelle
Special Award: Pierre Versins for L'Encyclopedie de l'Utopie et de la science fiction

1972

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

1971

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

1970

Novel: The Left Hand of Darkness by Ursula K Le Guin

Novella: "Ship of Shadows" by Fritz Leiber
 Short Story: "Time Considered as a Helix of Semi-Precious Stones" by Samuel R Delany
 Dramatic Presentation: News coverage of Apollo XI
 Professional Magazine: Fantasy & Science Fiction
 Professional Artist: Frank Kelly Freas
 Fanzine: Science Fiction Review (Richard E Geis, ed.)
 Fan Writer: Bob Tucker
 Fan Artist: Tim Kirk

1969

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

1968

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

1967

Novel: The Moon Is a Harsh Mistress by Robert A Heinlein
 Novelette: "The Last Castle" by Jack Vance
 Short Story: "Neutron Star" by Larry Niven
 Dramatic Presentation: "The Menagerie" (Star Trek)
 Professional Magazine: If
 Professional Artist: Jack Gaughan

Fanzine: Niekas (Ed Meskys and Felice Rolfe, eds)
 Fan Writer: Alexei Panshin
 Fan Artist: Jack Gaughan
 Special Award: CBS Television for 21st Century

1966

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

1965

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

1964

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

1963

Novel: The Man in the High Castle by Philip K Dick
 Short Fiction: "The Dragon Masters" by Jack Vance
 Dramatic Presentation: (No Award)

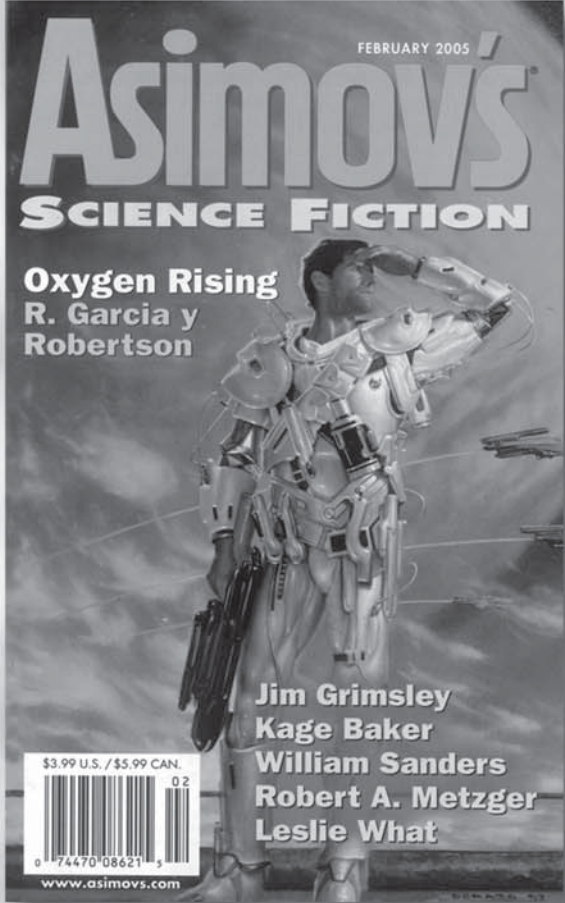
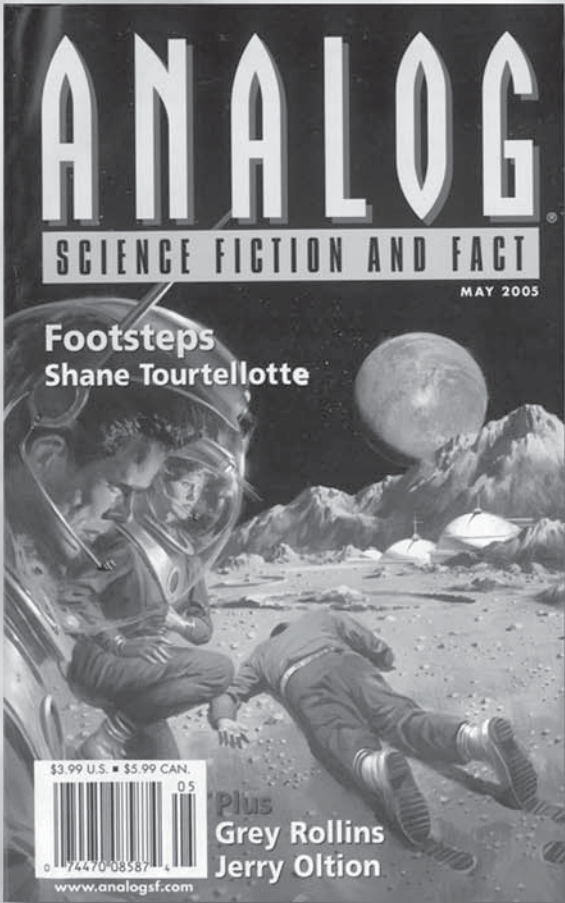




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BEST NOVELLA

ELECTOR by Charles Stross
Asimov's, September 2004

TIME ABLAZE by Michael A. Burstein
Analog, June 2004

BEST NOVELETTE

THE CLAPPING HANDS OF GOD by Michael F. Flynn
Analog, July/August 2004

BEST SHORT STORY

DECISIONS by Michael A. Burstein
Analog, January/February 2004

A PRINCESS OF EARTH by Mike Resnick
Asimov's, December 2004

SHED SKIN by Robert J. Sawyer
Analog, January/February 2004

TRAVELS WITH MY CATS by Mike Resnick
Asimov's, February 2004

BEST PROFESSIONAL EDITOR

Gardner Dozois

Stanley Schmidt

Splitting Infinity

Professional Magazine: Fantasy & Science Fiction
Professional Artist: Roy G Krenkel
Amateur Magazine: Xero (Richard and Pat Lupoff, eds.)
Special Award: P Schuyler Miller for book reviews in Analog
Special Award: Isaac Asimov for science articles in Fantasy & Science Fiction

1962

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

1961

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

1960

Novel: Starship Troopers by Robert A Heinlein
Short Fiction: "Flowers for Algernon" by Daniel Keyes
Dramatic Presentation: The Twilight Zone
Professional Magazine: Fantasy & Science Fiction
Professional Artist: Ed Emshwiller
Fanzine: Cry of the Nameless (F M and Elinor Busby, Burnett Toskey, and Wally Weber, eds.)
Special Award: Hugo Gernsback as "The Father of Magazine Science Fiction"

1959

Novel: A Case of Conscience by James Blish



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

1958

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

1957

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

1956

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

1955

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

1954 (awarded in 2004)

Novel: Fahrenheit 451 by Ray Bradbury
Novella: "A Case of Conscience" by James Blish
Novelette: "Earthman, Come Home" by James Blish

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Splitting Infinity

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

1953

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

1951 (awarded in 2001)

Novel: Farmer in the Sky by Robert A Heinlein

Novella: "The Man Who Sold the Moon" by Robert A Heinlein
Novelette: "The Little Black Bag" by C M Kornbluth
Short Story: "To Serve Man" by Damon Knight
Dramatic Presentation: Destination Moon
Professional Editor: John W Campbell, Jr.
Professional Artist: Kelly Freas
Fanzine: Science Fiction News Letter (Bob Tucker, ed.)
Fan Writer: Bob Silverberg
Fan Artist: Jack Gaughan

1946 (awarded in 1996)

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

JA SYTYIN ELAMAN KIPINAN JALKOJENI JUURESSA ELOTTOMANA MAKAAVAAN RUUMIISEEN. ILTAHAMARISSA LEIKKASIN RADIONI AÄNELLÄ ILMAA KUIN LASTA. JUO MINUT. SOTA ON PÄÄTTÄYTYNnyt OIKEIN, KOMISARIO PALMU. NAAMIAISET. VAIKENE KAIKESTA TÄSTÄ JA PAKKAA... EMME YHDESSÄ MATKKAAN KOHTI PUUNATSTA PLANEETTA... TILJALLISUUS... NI, JA TERRA... HINKI SCIENCE TELEPORTATEN... LAATTORIMIES... NTOT MIEHET... LÄMPÖTILA... RÄMME... DASIAN... TUNED TO A DEAD... RKKO, MAHTAVA... TKAILIJA JÄTTI... ENOK ON MUN... ? EI MITÄÄN... Ä NIIDEN... TOSKIDI... TUNUT... FANIASIAN... OTTAISIVAT... ELLÄ KETÄÄN?... KEUDESTA JA... KIELLETYLLE... PAIVÄLTÄ JA... TAIDETTA... RKKAILI... SCIENCE... LHU PLYEH... TTEIVÄTKÖ... I. SOYLENT... RELLA, TUO... AKOMPPANIA... PIKKU KANA... NAILTA ALIENEILTA?... A TERRY BROOKSIA JA... KYJÄ. HEIDÄN PÄÄNSÄ... NIFFI FIA TAII INNAN

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Eurocons

In addition to being the Worldcon, Interaction will also be the 2005 Eurocon. Eurocons were started in 1972 with the aim of cementing closer links between the disparate parts of European science fiction. They are organised by The European Science Fiction Society – an international organisation of SF professionals and fans who are committed to promoting Science Fiction in Europe and European Science Fiction worldwide. The organisation also administers the European SF Awards.

Dates	Location	Name	Guests of Honour
12-16 July 1972	Trieste, Italy	Eurocon 72	
8-13 July 1974	Grenoble, France	Eurocon 74	
19-22 Aug 1976	Poznan, Poland	Eurocon 76	
1-5 Nov 1978	Bruxelles, Belgium	Eurocon 78	
1-4 May 1980	Stresa, Italy	Eurocon 80	
20-22 Aug 1982	Münchengladbach, W Germany	Eurocon 82	
16-18 Sep 1983	Ljubljana, Yugoslavia	Eurocon 83	
20-23 Apr 1984	Brighton, United Kingdom	SeaCon 84 ¹	Chris Priest, Roger Zelazny, Pierre Barbet, Josef Nesvadba, Waldemar Kumming
10-13 Jul 1986	Zagreb, Yugoslavia	BallCon	
29 Oct –1 Nov 1987	Montpellier, France	Eurocon 87	
7-10 Jul 1988	Budapest, Hungary	Eurocon 88	
18-21 May 1989	San Marino, San Marino	Eurocon 89	
1-4 Nov 1990	Fayence, France	Eurocon 90	
9-12 May 1991	Krakow, Poland	CraCon	
24-26 Apr 1992	Freudenstadt, Germany ²	FreuCon XII	John Brunner, Iain M Banks, Norman Spinrad and Daniel Walther
8-12 Apr 1993	Saint Helier, Jersey	Helicon ³	John Brunner, George R R Martin, Karel Thole, and Larry van der Putte
26-29 May 1994	Timisoara, Romania	Eurocon	John Brunner, Herbert Franke, Joe Haldeman, Moebius, Norman Spinrad, Peter Cucska ⁴
24-28 Aug 1995	Glasgow, Scotland	Intersection	Samuel R. Delany (writer) Gerry Anderson (media) Les Edwards (artist) Vincent Clarke (fan) ⁵
25-28 Apr 1996	Vilnius, Lithuania	LithuaniCon	
25-27 Oct 1997	Dublin, Ireland	Octocon	Harry Harrison ⁶
1998 – There is a suggestion that an SF event at Koenigsbrunn, Germany was a Eurocon			
20-24 May 1999	Dortmund, Germany	Trinity ⁷	Eric Stillwell
2-6 Aug 2000	Gdansk, Poland	Tricity 2000	
16-19 Aug 2001	Capidava, Romania	Atlantykron	Norman Spinrad, Joe Haldeman and Ion Hobana
4-7 Jul 2002	Chotebor, Czech Republic	ParCon ⁸	George R.R. Martin, Robert Holdstock, Jim Burns, Myra Cakan, Kyril Bulycov and Andrei Sapkowski, Rafal Ziemkiwicz, Ernst Uleck, Isobelle Carmody, William King, Jaroslav Velinsky, Phillipe Coriat, Ondrej Neff, Klaus N Frick, Martina Pilcerova.
1-3 Aug 2003	Turku, Finland	Finncon ⁹	Michael Swanwick, Stephen J Sansweet, Bjørn Tore Sund, Karolina B Mickos, Boris Hurttta, Jonathan Clements
5-8 Aug 2004	Plovdiv, Bulgaria ¹⁰	BulganCon	Robert Sheckley, Ian Watson, Sergey Lukyanenko, Andrzej Sapkowski, Patrick J Gyger

¹ 35th Eastercon / UK national convention

² Was to have been Zagreb but Yugoslavian conflict required a venue change

³ 44th Eastercon / UK national convention

⁴ Special Guests: Jack Cohen, Jonathan Cowie, Gay Haldeman, Bridget Wilkinson, Lee Wood and Roberto Quaglia

⁵ Toast Masters Diane Duane & Peter Moorwood; joint with the 53rd Worldcon

⁶ Original GoH, Robert Jordan, cancelled at the very last minute – Harry graciously took his place; also the 8th Irish national convention

⁷ This was also the SFCD-Con/German national convention

⁸ The Czech & Slovak national convention

⁹ Also the 10th Finnish national convention

¹⁰ Also the Bulgarian national convention

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Professor of Literature

James Gurney
Professor of Fine Arts

Howard DeVore
Professor of Fandom

Frankie Thomas
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World Science Fiction Conventions

Name & Date	City	Site	Guest(s)	Chairman	Attendance
1 - Nycon I 2-4 July 1939	New York	Caravan Hall	Frank R. Paul	Sam Moskowitz	200
2 - Chicon I 1-2 Sep 1940	Chicago	Hotel Chicagoan	E. E. "Doc" Smith	Mark Reinsberg	128
3 - Denvention I 4-6 Jul 1941	Denver	Shirley-Savoy Hotel	Robert A. Heinlein	Olon F. Wiggins	90
1942 - 1945 Worldcon was not held due to World War II					
4 - Pacificon I 30 Aug-1 Sep 1946	Los Angeles	Park View Manor	E. Van Vogt E. Mayne Hull	Walter J. Daugherty	130
5 - Philcon I 30 Aug-1 Sep 1947	Philadelphia	Penn-Sheraton Hotel	John W. Campbell, Jr. L. Jerome Stanton (Toastmaster)	Milton Rothman	200
6 - Torcon I 3-5 Jul 1948	Toronto	RAI Purdy Studios	Robert Bloch (pro) Bob Tucker (fan)	Ned McKeown	200
7 - Cinventon 3-5 Sep 1949	Cincinnati	Hotel Metropole	Lloyd A. Eshbach (pro) Ted Carnell (fan)	Don Ford	190
8 - NorWesCon 1-4 Sep 1950	Portland	Multnomah Hotel	Anthony Boucher Theodore Sturgeon (Toastmaster)	Donald B. Day	400
9 - Nolacon I 1-3 Sep 1951	New Orleans	St. Charles Hotel	Fritz Leiber	Harry B. Moore	190
10 - TASFiC 30 Aug - 1 Sep 1952	Chicago	Hotel Morrison	Hugo Gernsback	Julian C. May	870
11 - 11th Worldcon 5-7 Sep 1953	Philadelphia	Bellevue-Strafford Hotel	Willy Ley Isaac Asimov (Toastmaster)	Milton Rothman	750
12 - SFCon 3-6 Sep 1954	San Francisco	Sir Francis Drake Hotel	John W. Campbell, Jr. Robert Bloch (Toastmaster)	Lester Cole Gary Nelson	700
13 - Clevention 2-5 Sep 1955	Cleveland	Manger Hotel	Isaac Asimov (pro) Sam Moskowitz (mystery GoH) Anthony Boucher (Toastmaster)	Nick Falasca Noreen Falasca	380
14 - NyCon II 31 Aug-3 Sep 1956	New York	Biltmore Hotel	Arthur C. Clarke Robert Bloch (Toastmaster)	David A. Kyle	850
15 - Loncon I 6-9 Sep 1957	London	King's Court Hotel	John W. Campbell, Jr.	Ted Carnell	268
16 - Solacon 29 Aug-1 Sep 1958	South Gate California	Alexandria Hotel	Richard Matheson Anthony Boucher (Toastmaster)	Anna S. Moffatt	322
17 - Detention 4-7 Sep 1959	Detroit	Pick-Fort Shelby Hotel	Poul Anderson (pro) John Berry (fan)	Roger Sims Fred Prophet	371
18 - Pittcon 3-5 Sept 1960	Pittsburgh	Penn-Sheraton Hotel	James Blish Isaac Asimov (Toastmaster)	Dirce Archer	568
19 - Seacon 2-4 Sep 1961	Seattle	Hyatt House	Robert A. Heinlein Harlan Ellison (Toastmaster)	Wally Weber	300
20 - Chicon III 31 Aug-3 Sep 1962	Chicago	Pick-Congress Hotel	Theodore Sturgeon Wilson Tucker (Toastmaster)	Earl Kemp	550
21 - Discon I 31 Aug-2 Sep 1963	Washington, DC	Statler-Hilton Hotel	Murray Leinster Isaac Asimov (Toastmaster)	George Scithers	600

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

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(until Sep 30, 2005)

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	Supporting				Attending			
	\$	£	€	¥	\$	£	€	¥
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(20~)	\$40	£23	€33	¥4,500	\$160	£90	€129	¥17,000
Young Adult(13-19)	\$30	£17	€24	¥3,500	\$120	£67	€97	¥13,000
Child(7~12)	--	--	--	--	\$80	£45	€65	¥8,500

E-Mail: info@nippon2007.org <http://www.Nippon2007.org/>

Interaction

Name & Date	City	Site	Guest(s)	Chairman	Attendance
22 - Pacificon II 4-7 Sep 1964	Oakland	Hotel Leamington	Leigh Brackett (pro) Edmond Hamilton (pro) Forrest J Ackerman (fan) Anthony Boucher (Toastmaster)	J. Ben Stark Al haLevy	523
23 - Loncon II 27-30 Aug 1965	London	Mount Royal Hotel	Brian W. Aldiss Tom Boardman (Toastmaster)	Ella Parker	350
24 - Tricon 1-5 Sep 1966	Cleveland	Sheraton-Cleveland	L. Sprague de Camp Isaac Asimov (Toastmaster)	Ben Jason Howard DeVore and Lou Tabalow	850
25 - Nycon 3 31 Aug-4 Sep 1967	New York	Statler-Hilton Hotel	Lester del Rey (pro) Bob Tucker (fan) Harlan Ellison (Toastmaster)	Ted White Dave Van Arnam	1,500
26 - Baycon 29 Aug-2 Sep 1968	Oakland	Hotel Claremont	Philip Jose Farmer (pro) Walter J. Daugherty (fan) Robert Silverberg (Toastmaster)	Bill Donaho Alva Rogers	1,430
27 - St. Louiscon 28 Aug-1 Sep 1969	St. Louis	Chase-Park Plaza	Jack Gaughan (pro) Eddie Jones (fan) Harlan Ellison (Toastmaster)	Ray Fisher Joyce Fisher	1,534
28 - Heicon '70 20-24 Aug 1970	Heidelberg	Heidelberg Stadthalle	E. C. Tubb (UK) Robert Silverberg (US) Herbert W. Franke (G) Elliot K. Shorter (fan) John Brunner (Toastmaster)	Manfred Kage	620
29 - Noreascon I 2-6 Sep 1971	Boston	Sheraton-Boston Hotel	Clifford D. Simak (pro) Harry Warner, Jr. (fan) Robert Silverberg (Toastmaster)	Tony Lewis	1,600
30 - L.A.Con I 1-4 Sep 1972	Los Angeles	International Hotel	Frederik Pohl (pro) Buck & Juanita Coulson (fan) Robert Bloch (Toastmaster)	Charles Crayne Bruce Pelz	2,007
31 - Torcon II 31 Aug-3 Sep 1973	Toronto	Royal York Hotel	Robert Bloch (pro) William Rotsler (fan) Lester del Rey (Toastmaster)	John Millard	2,900
32 - Discon II 29 Aug-2 Sep 1974	Washington, DC	Sheraton Park Hotel	Roger Zelazny (pro) Jay Kay Klein (fan) Andrew J Offutt (Toastmaster)	Jay Haldeman Ron Bounds	3,587
33 - Aussiecon One 14-17 Aug 1975	Melbourne	Southern Cross Hotel	Ursula K. Le Guin (pro) Donald Tuck (Australian) Susan Wood (fan) Mike Glicksohn (fan) John Bangsund (Toastmaster)	Robin Johnson	606
34 - MidAmeriCon 2-6 Sep 1976	Kansas City, MO	Radisson Muehlebach Hotel,	Robert A. Heinlein (pro) George Barr (fan) Wilson Tucker (Toastmaster)	Ken Keller	3014 / 4200
35 - SunCon 2-5 Sep 1977	Miami Beach	Hotel Fontainebleau	Jack Williamson (pro) Robert A. Madle (fan) Robert Silverberg (Toastmaster)	Don Lundry	3,240
36 - IguanaCon II 30 Aug-4 Sep 1978	Phoenix	Hyatt Regency, Adams House Phoenix Convention Center & Symphony Hall	Harlan Ellison (pro) Bill Bowers (fan) F M Busby (Toastmaster)	Tim Kyger	4,700
37 - Seacon '79 23-26 Aug 1979	Brighton	Metropole Hotel	Brian Aldiss (UK) Fritz Leiber (US) Harry Bell (fan) Bob Shaw (Toastmaster)	Peter Weston	3,114
38 - Noreascon Two 29 Aug-1 Sep 1980	Boston	Hynes Civic Auditorium	Damon Knight (pro) Kate Wilhelm (pro) Bruce Pelz (fan) Robert Silverberg (Toastmaster)	Leslie Turek	5,850

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Interaction

Name & Date	City	Site	Guest(s)	Chairman	Attendance
39 - Denvention Two 3-7 Sep 1981	Denver	Denver Hilton Hotel Currigan Convention Center Exhibition Hall and Arena	Clifford D. Simak (pro) C. L. Moore (pro) Rusty Hevelin (fan) Ed Bryant (Toastmaster)	Suzanne Carnival Don C. Thompson	3,792
40 - Chicon IV 2-6 Sep 1982	Chicago	Hyatt Regency Chicago	A. Bertram Chandler (pro) Frank Kelly Freas (pro) Lee Hoffman (fan) Marta Randall (Toastmaster)	Ross Pavlac Larry Propp	4,275
41 - ConStellation 1-5 Sep 1983	Baltimore	Baltimore Convention Centre	John Brunner (pro) David A. Kyle (fan) Jack L Chalker (Toastmaster)	Michael Walsh	6,400
42 - L.A.con II 30 Aug-3 Sep 1984	Anaheim	Anaheim Hilton Anaheim Convention Center	Gordon R. Dickson (pro) Dick Eney (fan)	Craig Miller Milt Stevens	8,365
43 - Aussiecon Two 22-26 Aug 1985	Melbourne	Southern Cross, Victoria, and Sheraton Hotels	Gene Wolfe (pro) Ted White (fan)	David Grigg	1,599
44 - ConFederation 28 Aug-1 Sep 1986	Atlanta	Marriott Marquis Atlanta Hilton	Ray Bradbury (pro) Terry Carr (fan) Bob Shaw (Toastmaster)	Penny Frierson Ron Zukowski	5,811
45 - Conspiracy '87 27 Aug-1 Sep 1987	Brighton	Metropole Hotel Brighton Conference Centre	Doris Lessing (UK) Alfred Bester (US) Arkady & Boris Strugatsky (USSR) Jim Burns (artist) Ray Harryhausen (film) Joyce & Ken Slater (fan) David Langford (special fan) Brian W Aldiss (Toastmaster)	Paul Oldroyd	4,009/ 5,425
46 - Nolacon II 1-5 Sep 1988	New Orleans	Marriott, Sheraton, and International Hotels New Orleans Municipal Auditorium	Donald A. Wollheim (pro) Roger Sims (fan) Mike Resnick (Toastmaster)	John H. Guidry	5,300
47 - Noreascon 3 31 Aug-4 Sep 1989	Boston	Hynes Convention Center Sheraton-Boston Hotel, Hilton Hotel, Park Plaza Hotel	Andre Norton (pro) Ian & Betty Ballantine (pro) The Stranger Club (fan)	Mark L. Olson	6,837 / 7,795
48 - ConFiction 23-27 Aug 1990	The Hague	Netherlands Congress Centre	Harry Harrison (pro) Wolfgang Jeschke (pro) Joe Haldeman (pro) Andrew Porter (fan) Chelsea Quinn Yarbro (Toastmaster)	Kees van Toorn	3,580
49 - Chicon V 29 Aug-2 Sep 1991	Chicago	Hyatt Regency Chicago	Hal Clement (pro) Martin H. Greenberg (pro) Richard Powers (pro) Jon & Joni Stopa (fan) Marta Randall (Toastmaster)	Kathleen Meyer	5,661
50 - MagiCon 3-7 Sep 1992	Orlando	Orange County Convention and Civic Center The Clarion Hotel The Peabody Hotel	Jack Vance (pro) Vincent Di Fate (artist) Walter A. Willis (fan)	Joe Siclari	5,319/ 6,368
51 - ConFrancisco 2-6 Sep 1993	San Francisco	Moscone Convention Center Nikko Hotel Parc Fifty Five	Larry Niven Alicia Austin Jan Howard Finder Mark Twain (Dead GoH) Guy Gavriel Kay (Toastmaster)	David W. Clark	6,602/ 7,725
52 - ConAdian 1-5 Sep 1994	Winnipeg	Winnipeg Convention Centre, Place Louis Riel, and Sheraton	Anne McCaffrey (pro) George Barr (artist) Robert Runte (fan) Barry B. Longyear (Toastmaster)	John Mansfield	3,570

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



Interaction

Name & Date	City	Site	Guest(s)	Chairman	Attendance
53 - Intersection 24-28 Aug 1995	Glasgow	Scottish Exhibition and Conference Centre, Moat House, Crest and Central Hotels	Samuel R. Delany (writer) Gerry Anderson (media) Les Edwards (artist) Vinç Clarke (fan) Diane Duane and Peter Morwood (Toastmasters)	Vincent Docherty Martin Easterbrook	4,173/ 6,524
54 - L.A.con III 29 Aug-2 Sep 1996	Anaheim	Anaheim Convention Center, Anaheim Marriott	James White (writer) Roger Corman (media) Elsie Wollheim (special) Takumi & Sachiko Shibano (fan) Connie Willis (Toastmaster)	Mike Glycer	6,703
55 - LoneStarCon 2 28 Aug-1 Sep 1997	San Antonio	Henry B. Gonzales Convention Center, Marriott Rivercenter, Marriott Riverwalk	Algis Budrys (pro) Michael Moorcock (pro) Don Maitz (artist) Roy Tackett (fan) Neal Barrett, Jr (Toastmaster)	Karen Meschke	4,650
56 - BucConeer 5-9 Aug 1998	Baltimore	Baltimore Convention Center, Marriot Harbor Place, The Holiday Inn Omni Inner Harbor	C J Cherryh Milton A. Rothman Michael Whelan J Michael Straczynski (special) Charles Sheffield (Toastmaster)	Peggy Rae Pavlat	6,572
57 - Aussiecon Three 2-6 Sep 1999	Melbourne	World Congress Center Centra Hotel	George Turner (pro) Greg Benford (pro) Bruce Gillespie (fan) J. Michael Straczynski (special)	Perry Middlemiss	1,548
58 - Chicon 2000 31 Aug-4 Sep 2000	Chicago	Hyatt Regency Chicago, Fairmont Hotel, Swissotel	Ben Bova (author) Bob Eggleton (artist) Jim Baen (editor) Bob & Anne Passovoy (fan) Harry Turtledove (Toastmaster)	Tom Veal	5,794/ 6,574
59 - The Millennium Philcon 30 Aug-3 Sep 2001	Philadelphia	Pennsylvania Convention Center	Greg Bear (author) Stephen Youll (artist) Gardner Dozois (editor) George Scithers (fan) Esther Friesner (Toastmaster)	Todd Dashoff	4,840/ 6,269
60 - ConJose 29 Aug-2 Sep 2002	San Jose	McEnery Convention Center, Fairmont Hotel, Hilton Hotel, Crowne Plaza Hotel	Vernor Vinge (author) David Cherry (artist) Bjo & John Trimble (fan) Ferdinand Feghoot (imaginary) Tad Williams (Toastmaster)	Tom Whitmore Kevin Standlee	5,162/ 5,916
61 - Torcon 3 28 Aug-1 Sep 2003	Toronto	Metro Toronto Convention Centre, Royal York Hotel	George R. R. Martin (author) Mike Glycer (fan) Robert Bloch (GoHst of Honor) Spider Robinson (Toastmaster)	Peter Jarvis	3,929/ 4,990
62 - Noreascon 4 2-6 Sep 2004	Boston	Hynes Convention Center, Sheraton Boston Hotel, Boston Marriott Copley Place	Terry Pratchett (pro) William Tenn (pro) Jack Speer (fan) Peter Weston (fan)	Deb Geisler	5,651/ 7,094
63 - Interaction 4-8 Aug 2005	Glasgow	Scottish Exhibition and Conference Centre (SECC), Glasgow Moat House Hotel, Hilton Glasgow	Greg Pickersgill Christopher Priest Robert Sheckley Lars-Olov Strandberg Jane Yolen	Vincent Docherty Colin Harris	TBA
64 - L.A.Con IV 23-27 Aug 2006	Anaheim	Anaheim Convention Center, Anaheim Marriott	Connie Willis (author) James Gurney (artist) Howard DeVore (fan) Frankie Thomas (special guest)	Christian B. McGuire	TBA
65 - Nippon 2007 30 Aug-3 Sep 2007	Yokohama Japan	Pacifico Yokohama	Sakyo Komatsu (author) David Brin (author) Yoshitaka Amano (artist) Michael Whelan (artist) Takumi Shibano (fan)	Hiroaki Inoue	TBA

DENVER 2008

A black and white illustration featuring the text 'DENVER 2008' in large, bold, sans-serif font. Several gnomes are integrated with the text: one is perched on the letter 'V', another is on the left side of the 'D', two are on the left side of the '2', and one is on the right side of the '8'. The gnomes are depicted in various poses, some appearing to hold or support the letters.

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Notes on the Worldcon Long List

Most of the notes come from the WSFS Formulation of Long List Entries (FOLLE) Committee work published in the Noreascon 4 Souvenir Book. (J&EH).

GENERAL NOTES

Number - Year - Name

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

Guests

Custom in designating Guests of Honour has varied greatly, with some conventions giving specific titles (Fan, Pro, Australia, US, Artist, etc.) and some simply call them all Guests of Honour. Where they exist, specific labels have been used. The Toastmaster is not a Guest of Honour, though some conventions gave the Toastmaster equal billing with the Guests. To confuse matters further, in at least one case a Guest was also designated as Toastmaster. In a few instances the Toastmaster was given a title other than "Toastmaster" such as "Master of Ceremonies". All Toastmasters and MCs we are aware of are listed in the main table.

Site

Under site there are listed all major function venues together with hotels where a significant number of sleeping rooms were used by the convention.

Chairman

Who chaired a particular Worldcon is sometimes less clear than one might expect and we have followed the WSFS FOLLE Committee policy, who attempted to follow the convention's official record (where it exists) supplemented by other contemporary records. When multiple people with Chairman-like titles exist (including Co-Chairman, Deputy Chairman, Associate Chairman, Vice-Chairman, and Deputy Assistant Co-Vice Chairman) we list only the actual top manager at the time of the convention in the main list, and all other people who were in line management positions with titles including the word fragment

"chair" in the notes (i.e., all managers with titles matching *[cC]hair*). When the title is Co-Chairman and it appears that both were functional top managers, both are included in the Long List. People in support positions (non-line management positions) with Chair-like titles (e.g., "Chairman's Staff" or "Assistant to the Chairman") are not included. This list does not include bid leadership – only leadership after the bid was won. Where we found ambiguity, we have documented it.

Attendance

Where available, this column records two numbers: the smaller is the number of individual people who attended the convention for at least one day, and the larger is the total membership of all types except free passes.

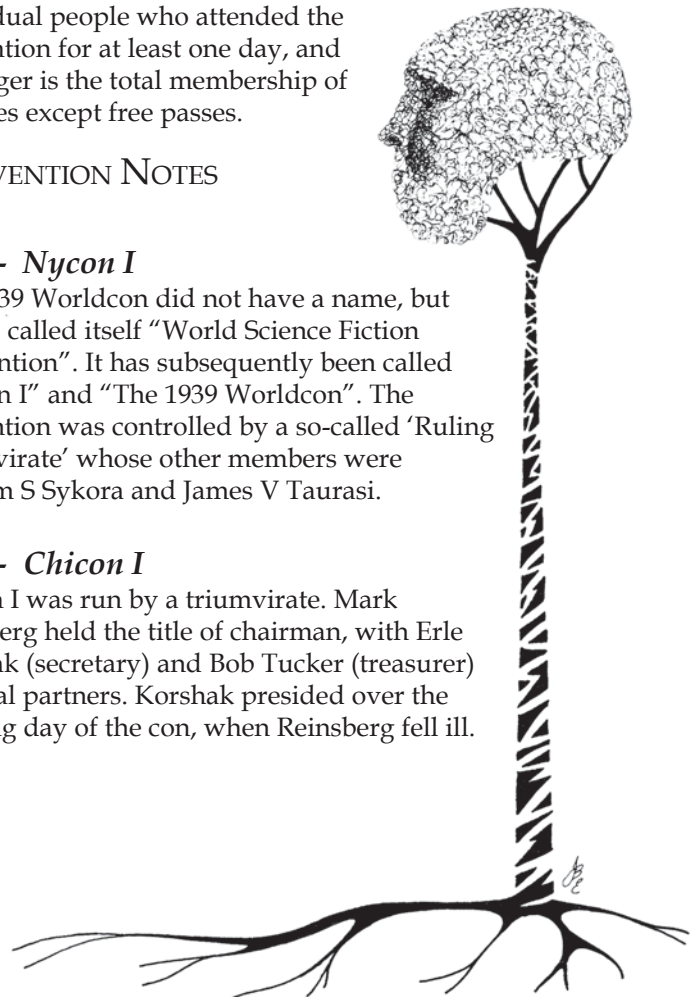
CONVENTION NOTES

1939 - Nycon I

The 1939 Worldcon did not have a name, but simply called itself "World Science Fiction Convention". It has subsequently been called "Nycon I" and "The 1939 Worldcon". The convention was controlled by a so-called 'Ruling Triumvirate' whose other members were William S Sykora and James V Taurasi.

1940 - Chicon I

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



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1949 – Cinvention

Don Ford carried out the duties of Chairman, but was officially only Secretary-Treasurer; Charles R Tanner had the honorary title of Chairman. Ted Carnell, the Fan Guest of Honour, was also toastmaster with the title “Entertainment Master of Ceremonies”. He was brought to North America by the Big Pond Fund.

1950 – NorWesCon

Donald Day replaced Jack de Courcy as Chairman after the latter’s resignation. Theodore Sturgeon was the toastmaster and had the title “Entertainment Master of Ceremonies.”

1952 – TASFiC

“TASFiC” stood for “Tenth Anniversary Science Fiction Convention”; it was popularly known as Chicon II, and subsequent Chicons counted it as such.

1953 – 11th Worldcon

Officially known as “The 11th Worldcon,” it was popularly known as Philcon II. Milton A Rothman replaced James A Williams as Chairman upon Williams’ death. Tom Clareson, PhD was Vice-Chairman.

1954 – SFCon

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

1955 – Clevention

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

1956 – NYCon II

Officially known as “NEWYORCON” but – in the words of a report at the time “The fans wouldn’t have it” – and it has been NYCon II since.

1957 – Loncon I

Loncon’s program book does not use the name “Loncon” but refers to the convention as the “15th World Science Fiction Convention.”

1958 – Solacon

Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honour

and Chairmen. Solacon was physically in Los Angeles, but (by mayoral proclamation) technically in South Gate, California, to fulfil their bid slogan of “South Gate in 58”.

1959 – Detention

John Berry, the Fan GoH, was brought to North America by a special fan fund. Isaac Asimov had been listed as the Toastmaster in all promotional material prior to the convention. At the convention the program book added “...with the assistance of Robert Bloch” who acted as Asimov’s foil at the banquet.

1960 – Pittcon

Ray Smith was Vice Chairman. The Program Book lists a “non-con program” day on Friday, 2 Sept.

1964 – Pacificon II

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

1966 – Tricon

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

1967 – NyCon 3

The convention’s name was written as “NyCon 3” at the convention, but – somehow – subsequently got changed to Nycon III in versions of the Long List, perhaps echoing NYCon II.

1968 – Baycon

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

1969 – St. Louiscon

Eddie Jones, the TAFF (Trans Atlantic Fan Fund) winner, replaced Ted White, who withdrew as Fan Guest to dramatize the TAFF winner.

1970 – Heicon

Heicon had decided prior to the convention to

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Rayle Ammerxr

Author of "The Cold Sleep" duo-decaology
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Illustrator of "The Cold Sleep" series
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Fan Guest of Honor

Zaphod Beeblebrox

Former Galactic President
Technical consultant on "The Hitchhiker's Guide to the Galaxy" movie

Media Guest of Honor

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"Signs" as 'Ole Three Fingers'
"Dreamcatcher"



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select the TAFF winner as its Fan Guest. The subsequent winner of the 1970 TAFF election was Elliot Shorter. Heicon also called itself "Heicon '70 International".

1974 – *Discon II*

Jay and Alice Haldeman were co-chairmen until the spring of 1974 when circumstances forced them to move out of Washington. Ron Bounds took over as de facto Chairman until Jay returned for the convention. At the convention, Jay and Ron functioned as co-chairmen. The Discon II program book continued to list Jay and Alice as co-Chairmen, and included a welcome from Jay (co-Chairman) and Ron (vice-Chairman).

1975 – *Aussiecon One*

Fan Guest of Honour Donald Tuck did not attend the convention. (Fans had to go to his home in Tasmania to meet him.)

1976 – *MidAmeriCon*

The membership totals are from chairman Ken Keller who reports that the numbers announced during the convention were grossly wrong because one of the C&VB's loaned registrars did not turn in

her records until afterwards.

1977 – *SunCon*

SunCon was bid by "7 in '77", a group of well-known con-runners who promised that if they won they would then select an ideal site. They selected a hotel in Orlando, Florida, which subsequently went bankrupt, upon which SunCon moved to facilities in Miami Beach. According to Chairman Don Lundry, his wife Grace Lundry functioned as his co-Chairman; however, convention publications listed Don solely.

1978 – *IguanaCon II*

This was the first IguanaCon, but was called IguanaCon II because of a previous hoax. Greg Brown was the initial Chairman but was later replaced by Tim Kyger. After the convention, Gary Farber was recognized as having fulfilled the function of Vice-Chair. Josef Nesvadba was announced as the European GoH for IguanaCon. He could not get travel papers and did not attend. He was not listed as a guest in PR3. In the program book, he was listed on the main GoH page, but was not listed in IguanaCon's own entry in the Long List. Finally, he was not listed in IguanaCon's PR 5, which came out in 1980 and provided a detailed history of what went on, who resigned and who replaced who.

1979 – *Seacon 79*

Seacon 79 was held in Brighton, England, which was not the same city (Seattle, 1961) where Seacon I was held.

1982 – *Chicon IV*

Larry Smith and Bob Hillis were vice-chairmen of Chicon IV.

1984 -- *LAcon II*

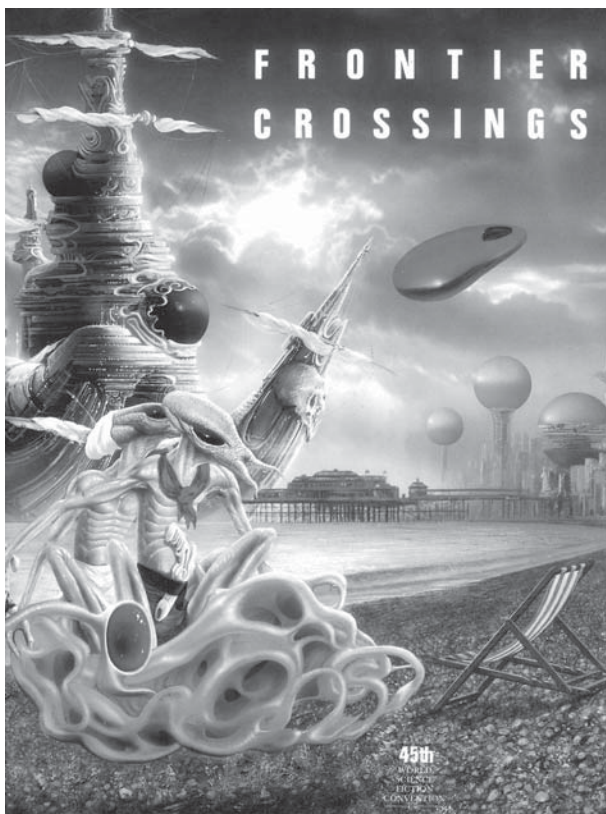
Like South Gate, Anaheim is part of the greater Los Angeles area. The Toastmaster and MC positions were essentially equivalent, with Robert Bloch (Toastmaster) officiating at the Hugo Ceremony and Jerry Pournelle (Master of Ceremonies) at the Guest of Honour Speeches and Other Awards Ceremony. This was the largest Worldcon to date

1985 – *Aussiecon II*

David Grigg replaced John Foyster, who resigned for family reasons, as Chairman.

1987 – *Conspiracy '87*

Alfred Bester did not attend the convention due to poor health. Malcolm Edwards was Chairman



Jim Burns artwork for the *Conspiracy '87* Souvenir Book - this is the front of a wrap round dust jacket

until about nine months before the convention when he resigned from the committee for personal reasons. To minimize possible bad publicity from this, he agreed to remain as titular Chairman and presided at some at-con ceremonies. Paul Oldroyd took over all of his duties, but under the title of "Coordinator". Both Malcolm and Paul agree that Paul was the de facto Chairman at the time of the convention.

1989 - Noreascon 3

The Stranger Club was the first SF club in Boston and sponsor of the pre-War series of Boskones and the club was the Fan Guest of Honour of Noreascon 3. All of its known surviving members were invited to the convention as guests to represent the club and seven were located and attended: Art Widner, Chan Davis, Harry Stubbs (Hal Clement), Louis Russell Chauvenet, Timothy Orrok, Norman Stanley, and Robert D Swisher.

1992 - MagiCon

Becky Thomson was Co-Chairman for the first two years after the site was selected, then vice-chairman thereafter and at the convention. Spider Robinson was Toastmaster, but Mike Resnick acted as Toastmaster for the Meet-the-Pros party.

1993 - ConFrancisco

David Clark replaced Terry Biffel as Chairman upon Biffel's death. Besides the Chairman, there were Vice Chairs: Peggy Rae Pavlat and Ruth L. Sachter; and Deputy Vice Chairs: Jeff Canfield and Judy Kindell.

1994 - ConAdian

Combined with the Canadian National Science Fiction Convention (Canvention). Christine Barnson and Kevin Standlee were Deputy Chairs.

1995 - Intersection

Intersection was also the 1995 Eurocon. When Intersection won, Tim Illingworth and Vincent Docherty were Co-Chairmen. Docherty moved to Oman, resigned and was replaced by Martin Easterbrook. Illingworth subsequently resigned and was replaced by Docherty. Easterbrook and Docherty were Co-Chairmen during the last 18 months of planning and at the convention. T.R. Smith was Vice-Chairman. Margaret Austin and Oliver Gruter-Andrew were Deputy Chairs.

1996 - LACon III

Special Guest Elsie Wollheim died before the convention.

1997 - LoneStarCon II

a.k.a. "The Second Occasional LoneStarCon Science Fiction Convention & Chili Cook-off"; the first LoneStarCon, held in Austin, was the 1985 NASFiC.

1998 - Bucconeer

Special Guest J. Michael Straczynski did not attend. Peggy Rae Pavlat has since changed her name to Peggy Rae Sapienza.

1999 - Aussiecon Three

GoH George Turner died prior to the convention. Special Guest J. Michael Straczynski attended

2000 - Chicon 20

Mike Jencevice and Becky Thomson were associate chairmen of Chicon 2000.

2001 - The Millennium Philcon

Laura Syms and Gary Feldbaum were Co-Vice-Chairmen.

2002 - ConJose

After the bid won, Tom Whitmore was appointed Chairman with Ruth Sachter as Vice-Chairman. Sachter resigned and subsequently Craig Howlett and Cindy Scott were appointed Co-Vice-Chairmen. Finally, Kevin Standlee was appointed Co-Chairman with Whitmore.

2003 - Torcon 3

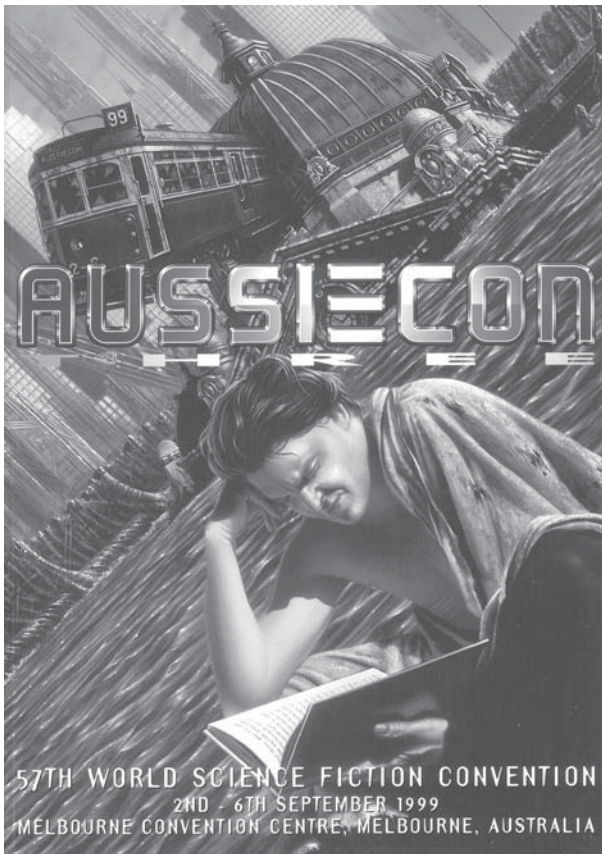
Combined with the Canadian National Science Fiction Convention (Canvention) Artist GoH Frank Kelly Freas did not attend.

2005 - Interaction

Interaction is also the 2005 Eurocon. Initially Vince Docherty was Chairman with Colin Harris and Paul Treadaway as co-Vice Chairmen. Subsequently, Harris moved to co-Chairman, and Treadaway moved to Deputy Chairman. KIM Campbell was Board convenor of Interaction until her death in Nov 2003. (The Board had designated the convenor position as a Convention Co-Chair.)

2006 - L.A.con IV

Bobbi Armbruster and Craig Miller are Vice-Chairmen.



Cover of the Aussiecon 3 Souvenir Book by Grant Gittus and Nick Strathopoulos - this is the front of a wrap round painting.

It Came From Citrus Heights by Don Baumgart is a world-class spoof of science fiction conventions. The Action is fast, writing is crisp, and really funny.

I found a discarded convention program and started checking the panels. "Weapons, Brutality, and Managing a Small Business," and "Safe Sex With Robots," both on at the same time. Hard decisions

A galactic porn ring, an alien abduction, and plenty of fun! Baumgart spent several years attending science fiction conventions, pretending to be a writer, gathering material for this hilarious novel. Only \$12.95 from Booklocker.com/books/1660.html

The International Society of Ex-Worldcon Fan Guests of Honour

Sends Greetings & Best Wishes To the Members of Interaction
upon the induction of our newest members,

Greg Pickersgill & Lars-Olov Strandberg

* * *

Active Members

Forrest J. Ackerman, George Barr, Harry Bell, John Berry, Bill Bowers, Juanita Coulson, Walt Daugherty, Tom Digby, Dick Eney, Jan Howard Finder, Bruce Gillespie, Mike Glicksohn, Mike Glycer, Rusty Hevelin, Lee Hoffman, Jay Kay Klein, David A. Kyle, David Langford, Robert A. Madle, Bob & Anne Passovoy, Andrew Porter, Robert Runté, George Scithers, Elliot Shorter, Takumi & Sachito Shibano, Roger Sims, Joyce & Ken Slater, Jack Speer, Jon Stopa, Bjo & John Trimble, Bob Tucker, Peter Weston, Ted White

* * *

Passed Members

E.J. "Ted" Carnell, Terry Carr, Vincent Clarke, Robert "Buck" Coulson, Bruce E. Pelz, Milton A. Rothman, William Rotsler, Joni Stopa, The Stranger Club, Roy Tackett, Harry Warner Jr., Walter A. Willis, Susan Wood

* * *

Our Motto: "Not Gone, But Pretty Much Forgotten"

* * *

For information on the Society and its many activities: Social get-togethers, annual picnic, retreat programme, travel discounts, Tucker Hotel timeshares, Scottish dancing, Gestetner upgrades, Claude Degler Ozarks Rest Home, etc., contact: ISoeWFGoH, c/o Andrew Porter, 55 Pineapple St. #3J, Brooklyn NY 11201, <andyporter@ix.netcom.com>. Fiawol!

(Buy an Old Phart a Pint, Willyya?)

CONSTITUTION of the World Science Fiction Society, September 2004

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.

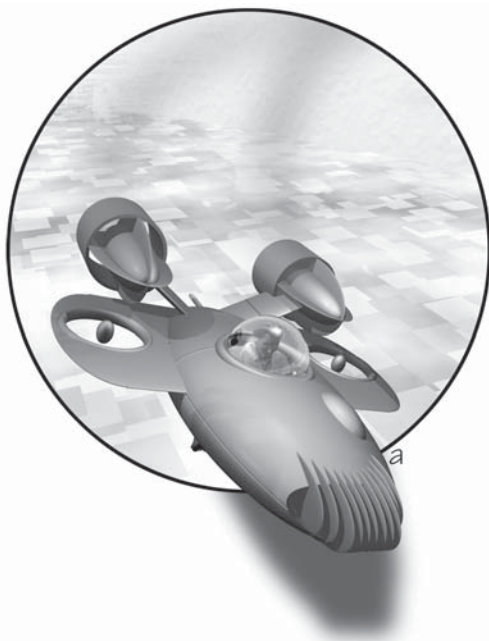
1.8.2: No more than three elected members may represent any single North American region, as defined in Section 1.8.5. Each elected member shall represent the region (if any) in which the member resided at the time they were elected.

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

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

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

two years.

Section 2.9: Financial Reports.

- 2.9.1:** Each future selected Worldcon or NASFiC Committee shall submit an annual financial report, including a statement of income and expenses, to each WSFS Business Meeting after the Committee's selection.
- 2.9.2:** Each Worldcon or NASFiC Committee shall submit a report on its cumulative surplus/loss at the next Business Meeting after its convention.
- 2.9.3:** Each Worldcon or NASFiC Committee should dispose of surplus funds remaining after accounts are settled for its convention for the benefit of WSFS as a whole.
- 2.9.4:** In the event of a surplus, the Worldcon or NASFiC Committee, or any alternative organizational entity established to oversee and disburse that surplus, shall file annual financial reports regarding the disbursement of that surplus at each year's Business Meeting, until the surplus is totally expended or an amount equal to the original surplus has been disbursed.

Article 3 - Hugo Awards

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

Section 3.2: General.

- 3.2.1:** Unless otherwise specified, Hugo Awards are given for work in the field of science fiction or fantasy appearing for the first time during the previous calendar year.
- 3.2.2:** A work originally appearing in a language other than English shall also be eligible for the year in which it is first issued in English translation.
- 3.2.3:** The Business Meeting may by a 3/4 vote provide that works originally published outside the United States of America and first published in the United States of America in the current year shall also be eligible for Hugo Awards given in the following year.
- 3.2.4:** A work shall not be eligible if in a prior year it received sufficient nominations to appear on the final award ballot.
- 3.2.5:** Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date.
- 3.2.6:** Works appearing in a series are eligible as individual works, but the series as a whole is not eligible. However, a author 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 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.

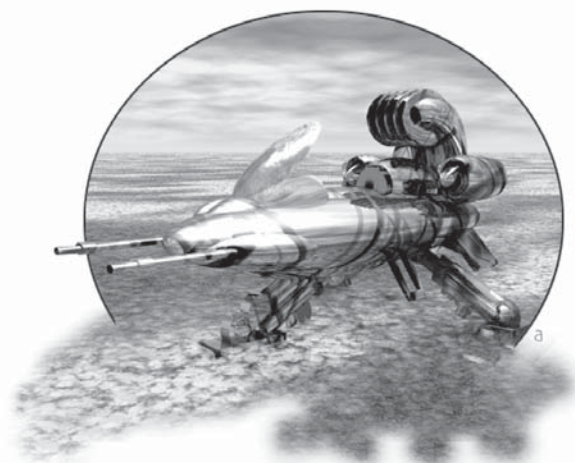
3.2.9: The Worldcon Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the length of the story is within the lesser of five thousand (5,000) words or twenty percent (20%) of the new category limits.

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 and assignment to the proper category of works nominated in more than one category.

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

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

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

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 Worldcon Selection

Section 4.1: Voting.

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

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

[A Constitutional Amendment to Section 4.1.1 ratified in 2004 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

Standing Rules

for the Governance of the World Science Fiction Society Business Meeting

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

Please note that Item 3.3 of the Business Passed On contains changes to the Standing Rules that were part of a constitutional amendment 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.

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.

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: 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 3.116.2A.

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.



Membership List

As at 17 May 2005

- | | | | |
|--------------------------------------|-----------------------------|--------------------------------|-------------------------------|
| A3905 [Dragons of Light], Blackcloud | A3850 Åkerlund, Joakim | A3858 Anders, Lou | A3223 Baernstein, Janet |
| A3906 [Dragons of Light], Kyara | A3849 Åkerlund, Pär | A1635 Andersen, Rolf Christian | A1423 bag it |
| A3904 [Dragons of Light], Mavin | S2524 Akin, George | S1036 Anderson, Claire | A3366 Bagge |
| | A2810 Al, Capin | S1026 Anderson, Dave | A587 Bahm, Margene |
| A390 ½r | A3915 Alaksa, Ivan | A2297 Anderson, Diane | A3341 Bailey, Deborah |
| A2693 666 | A3363 Aldiss, Brian | A2733 Anderson, Gail-Nina | A1431 Bailey, Mark |
| A1060 Aahz | A533 Aldridge, Arthur | A1565 Anderson, Jim | A703 Baird-Kerr, Andrew |
| A2116 Aalberg, Geir | A2497 Aletia | A2296 Anderson, John | I3109 Baize, Damien |
| A3937 Aalto, Tero | A2832 Alex | A3942 Anderson, Kevin J | A3106 Baize, Sara |
| A2921 Aanderaa, Harald | A3977 alex (nutty) | A1560 Anderson, Leah | A3107 Baize, Seth |
| A2922 Aanderaa, Magnus | A3461 Alex, Manfred | A701 Anderson, Lynn | A3558 Baker, Allison |
| A2417 Aandi | A2691 Alexander, Alma | A1146 Anderson, Nancy | A3590 Baker, Sam |
| A2283 Abaddon | S3819 Alexander, Iain | A1872 Anderson, Tom | A2500 Bakke, Gunnar |
| S3648 Abbott, Joseph | A3293 Alexander, Ian | A3157 Andersson, Martin | A3736 Bakkevold, Arne Jonny |
| A3148 Abbott, Michael | I3783 Alf | A2504 Andresen, Ellen T | A3053 Baldry, Cherith |
| A3891 Abnett, Dan | A2118 Ali | A1524 Andrew | A704 Balen, Henry |
| S3220 Abrahamsson, Peter | A2657 Ali B | A1529 Andrew | A2024 Balkan, Donna |
| A656 Abramowitz, Alyson L | A2420 Alison | A3563 Andrews, Agnes | A474 Balloew, Chris |
| A3732 Acheson, Steve | A3620 Alison | S1398 Andrews, Craig | A2359 Balrog42 |
| A647 Achorn, Brett | A993 Alivojvodic, Robert | A824 Andrews, France | A204 Balter, Gerri |
| A2426 Ackerman, Brad | A1742 Allan | A3562 Andrews, Graham | A2274 Banbury, Mike |
| A489 Ackerman, Eve | A1774 Allcock, Lissa | A3986 Andrews, Nancy | A1917 Bangs, Mari |
| S1155 Ackroyd, Justin | A1775 Allcock, Philip | A2455 Ang | A1065 Banham, Clare |
| A23 Adams, Andrew A. | A575 Allen, Deborah M | A2403 Angelina | A1066 Banham, Kim |
| A2592 Adams, Jae Leslie | A2023 Allen, James | S272 Angelus, Tonya | S1159 Bantz, Jonni |
| S3529 Adams, John Joseph | S2058 Allen, Kevin | A2145 Anghelatos, Tina | A3502 Barasso, Michele-Lee |
| A2356 Adams, Nadia | A336 Allen-Diamond, Rebecca | A166 Anglemark, Johan | A2242 Barbara-Jane |
| A463 Adams, Pam | A1802 Allery, Charlie | A1719 Anglemark, Linnéa | A317 Barbarian, Thirdworld |
| A186 Adler, Adina | A32 Allwood, Paul | A1555 Angus, David | A2418 Barbe, Joel |
| A3779 Adler, Lars | A1970 Allyn, Dottie | A2080 Ann | A384 Barber, Rebecca |
| A2849 Adler-Golden, Lisa | A1818 Altair Quarong | A3487 Anna | A3789 Barber, Simon |
| A1655 Ads | A3364 Alty, Paul | S3346 Anna | A2056 Barber, Sue Ann |
| A3348 Agarwal, Dev | A464 Alves, Carol Ann | A2250 Annable, Louise | A1537 Barberio, John |
| A193 Agin, Gary | A465 Alves, Jim | A1387 Annan, Stuart | A2961 Barclay, James |
| A1514 Agnew, J.M. | S1157 Ambrose, Arlene | A3691 Anne MD | A2200 Bark, John |
| S1973 Aguilar, Juan | S1158 Ambrose, Chris | A379 Annie | A3567 Barkai, Levana |
| A3570 Ahern, Bob | A1721 Ameringen, Brian | A1329 Anthony, Mary Ann | A3566 Barkai, Uri |
| A2095 Ahmed, Sophia | I1722 Ameringen, Meriol | A3857 Antonsson, Linda | A3670 Barker, Trevor |
| A2451 Ahonen, Marko | A1680 Amies, Chris | A1959 APL | A321 Barkley, Chris M |
| S1156 Ahsh, F L | A2625 Amos, Simon | A2880 Appleton, Zac | A3138 Barnes, Cliff |
| I2279 Aileen | S1424 Amsbury, Clifton | S3922 Arai, Leslie | A2867 Barnes, Linda |
| A1520 Aitken, Russell | A467 AmyCat | A1948 Archibear | A2995 Barnes, Trevor |
| | A2540 Anderbear | A466 Areopagan | A2702 Barnsley, Jennie |
| | | A1428 aRJay | I3351 Barranco, Alejandro |
| | | A180 Armstrong, Andrew Stewart | C3352 Barranco, Antonio |
| | | A2791 Armstrong, Greg D | A3353 Barranco, Aurelio |
| | | A641 Armstrong, Helen | A3354 Barranco, Caroline |
| | | S3613 Artell, Aino | A1543 Barricklow, Carolyn R |
| | | S3202 Ascher, Ulrike | A2254 Bartlett, Mark |
| | | A2682 Ash, Sarah | A2877 Bartlett, Steven |
| | | A2430 Asher, Ellen | A3924 Barton, Alison |
| | | S3258 Aspler, Joseph | A705 Barton, Andrew |
| | | A590 Atkinson, Thomas G. | A1885 Bass, Diana Joan (D.J.) |
| | | A3256 Atkinson, Tim | I3886 Batboy |
| | | A385 Atlas, Alia | A594 Bate, Gabby |
| | | A947 Atwood, Bonnie | A561 Bateman, Gary |
| | | S2059 Atwood, Deb | A1606 Bates, Graham |
| | | A946 Atwood, Ted | A605 Bates, Kenn |
| | | A2493 Auden, Sandy | S3860 Bates, Kyrie |
| | | S2729 Audio_n_Video | I3885 Batgirl |
| | | A1726 Auntie Christ | A3679 Batik, Lynne |
| | | A33 Austin, Margaret | A1160 Batson, Allen |
| | | A2669 Autero, Juha | A1161 Batson, Barbara |
| | | S2789 Avery, B Shirley | A2339 Batty, Liz |
| | | A2924 Avery, Fiona | A1836 Battye, Sandra |
| | | A1686 Axelsson, Torbjörn | A70 Baty, Kurt |
| | | A1054 Axler, David | A1546 Baugh, Michael |
| | | A2718 Azinger, Nathan | A1547 Baugh, Susan |
| | | A702 Babcock, Karen | A629 Baum, Allen |
| | | S1927 Babstock, Caryn | A3699 Baum, Jiri |
| | | A282 Bacharach, William | A3405 Baumgartl, Hubert |
| | | A1883 Bacon 2, James | A1821 Baxter, Stephen |
| | | A1882 Bacon, James | A2632 Baxter, Zara |
| | | A228 Baden, Chaz Boston | A2701 Bayfield, Roy |
| | | A229 Baden, Lynn V. | A2423 Beach, Covert |
| | | A2021 Badger | A2574 Bear, Alex |
| | | A432 Badger, J | A2571 Bear, Astrid |
| | | | A2573 Bear, Erik |



A2572	Bear, Greg	A3391	Blue Rose of the North	A3040	Brooks, Amanda	A1939	Camp, Richard
A2678	Beard, Steven	A2456	Blue-Owl	A1699	Brooks, Chris	A2683	Campbell, Anne
A2610	Beardsley, Frances	A440	Blute, Mary-Rita	A3039	Brooks, Judine	A2012	Campbell, Carl
A1144	Beasley, Sally	A189	Boardman, Andrew	A3038	Brooks, Terry	A3660	Campbell, Daniel
A1684	Beattie, Alan	A1550	Bobby	A105	Broomhead, Ann A	A2684	Campbell, David
A2845	Beatts, Alan	A1660	Bobby G	A3878	Brown, Abi	S847	Campbell, Evan
A658	Beck, Christine	A3219	Bob	A1374	Brown, Ben	A3902	Campbell, Kenneth
A708	Beck, Patricia J	A581	Bobo, Scott	A713	Brown, Charles	A3332	Campbell, Neil
A911	Beck, Tom	A1659	Boekestein, Jaap	A1369	Brown, Doug	A891	Campbell, Paul
A624	Becker, Tom	A2856	Boggis, Josiah	A1373	Brown, Flis	A1522	Campbell-Jewett, Madeleine
A1554	Beckers, Frank	A2855	Boggis, Vi	C906	Brown, Grant	A1866	Canavan, Trudi
A3946	Beckett, Chris	A1082	Bogstad, Janice	A2220	Brown, John	S957	Cantor, David A
A2322	Beckmann, Anne	S3803	Bond, Gwenda	A661	Brown, Jordan	A2273	Cantrell, Robert
A2323	Beckmann, Markus	A2226	Bond, Sandra	A2280	Brown, Justin	S3000	Capes, Eileen
S1068	Begley, Laura	A2590	Bonney, Elizabeth	A3877	Brown, Ken	A84	Capewell, Diane
S1067	Begley, Ted	A1667	Bontes, Dirk	A662	Brown, Kim	A24	Capewell, Stuart
A872	Bell, Doug	A1506	Boothby, Clare	A3146	Brown, Pat	S1055	Caplan, Jack
A1903	Bell, Sheri	A3414	Borchardt, Martha	A609	Brown, Phylis S.	A1874	Captain
A709	Bellinger, Michael	A2847	Borderlands, Guest of	S2850	Brown, Rebekah Memel	A3374	Carabine, Elizabeth
A243	Bellingham, Alan	A2624	Bormand, Georges	A2224	Brown, Tanya	A430	Card, Peter
A137	Bemis, Judith C	A3674	Borsch, Frank	A3147	Brown, Vernon	S2009	Carey, Doug Piero
A519	Bender, Ria	S3604	Borski, Robert	C3302	Bruce, Irene	S2010	Carey, Mary Piero
A361	Benford, Gregory	A1850	Bortel, Krzysztof	I3302	Bruce, Juliet	A1101	Carey, Steve
A2216	Benini, Milena	A2526	Bostock, Simon	A2620	Brucker, Stephanie	A3312	Cargill, Jim
A2385	Benson, Craig	A97	Botwin, Mitchell	A2803	Brudo, Barak	A291	Carl, Lillian Stewart
C2387	Benson, Jon	S932	Botwin, Seth	A3021	Brummel, David	A1561	Carl, Paul
A196	Benson, Thomas	A488	Boucher, Stephen	A3664	Bryant, Forrest	A3697	Carl, Robert
A1162	Bentley, Alice	A3240	Bough, Steve	A3318	Bryant, James	A714	Carleton, Gordon
C1901	Bentley, Marty	A278	Bourget, Robbie	A1892	Brzezinska, Anna	A2637	Carlin, Bill
A1163	Bentley, Michael Brian	A3754	Bourke, Liz	A1894	Brzozowska, Blanka	A1544	Carlson, Roberta L
A2162	Benvie, Janis	A1989	Bouska, Amy	A1895	Brzozowski, Tomasz	A392	Carlson, Vivian
A3383	Benzler, Meike	A381	Boutin, Peter	A3844	Bschorr, Sylvia	S3726	Carminen, Ed
A710	Berg, Carol	A712	Boyce, Michelle	A811	Buchanan, Ginjer	A2326	Carnall, Jane
A191	Berger, Theresa	A2905	Boyce, Stephen	A2741	Buchman, Terri	A1530	Caroline
A3142	Berger, Yvonne	A452	Boykin, Jacky	A3740	Buchshtav, Mor	A2354	Carpentier, Paul M
A3866	Bergheden, Anders	A3297	Boynnton, Charlotte	A3673	Buchshtav, Tamir	A2970	Carrigan, Chris
S1164	Berkwits, Jeff	A1811	Braatz, Thomas	A889	Buckley, E.D.	A1460	Carrington, Rachel
A602	Berlant, Joseph T.	A2324	Bradbrook, Andrew	A3050	Buddah	A913	Carroll, Liz
A1803	Bernardi, Micheal	A2325	Bradbrook, Lin	A286	Budge, George	S1173	Carroll, Johnny
A2299	Berndtson, Jan	A1798	Bradley, Jill	A3897	Buettner, Mary Beth	A2654	Carter, Z. J.
A2677	Bertelson, Mary L.	S2927	Bradley, Lee	A3619	Buettner, Robert	A3827	Carthy, Rachel
A2292	Best, Gregg	A1797	Bradley, Phil	A3580	Buhr, Bob	A3373	Carton, Sharee
A1348	Best, Monika	A3169	Bradley, Virginia	A1950	Bullen, Kendall	A2094	Cartwright, Martin
A1426	Betschke, Sabina	A2494	Bradley, Wendy	S3714	Bültmann, Olaf	A3306	Caselberg, Jay
A1393	Beychok, Tina	A2230	Bradshaw, Bridget	A208	Bumby, Margaret	A977	Casement, Suzi
A2117	Beyer, Blaine W.	A2231	Bradshaw, Simon	A2092	Burbulla, Dietrich	A1174	Casey, Coreen
A316	Beyke, Sherri A	A3846	Braiter, Paulina	A531	Burdick, Bruce S.	A2252	Cash, Alan
A2549	Biegler, Robert	A1017	Braithwaite, Michael	S1170	Burgard, Jill	A3097	Cash, Janet
A2175	Biella, Joan	A2576	Brammer, Cecilia	S3225	Burger, Tyla Ann	A3933	Cass, Stephanie Rose
A3054	Bienwerth, Stefanie	A2575	Brammer, Fred	A3033	Burgis, Stephanie	A1669	castro, adam-troy
A1378	Bill	A1447	Brand, Antje	A3988	Burke, Sue	A1670	Castro, Judi B
A2496	Bill	A972	Brandshaft, Richard	A288	Burley, Brian	A1007	Caswell, Dennis
A3284	Bill	A838	Branscombe, Mary	S2813	Burnell, Dawn	A3324	Cates, Armel
A2235	Billinger, Elizabeth	A2311	Branstad, Matthew	A3100	Burnham, Karen	A1405	Cathy
A2234	Billinger, Paul	A2113	Brautaset, Egil	A1716	Burns, Bill	A2142	Caughey, Carolyn
A711	Bilmes, Joshua	A990	Braviak, Susan	A2206	Burns, Jackie E	A234	Cavin, Bill
A3123	Bilodeau, Criss	A127	Bray, John	A2132	Burns, Jim	A235	Cavin, Cokie
A3122	Bilodeau, Shawn	A1372	Breadner, Alex	S1171	Burns, Laura A	S177	Cawthorne, James
C1897	Binczyk, Adrian	A3003	Breebaart, Leo	A36	Burns, Mary	A546	Cecil, Ann
A1896	Binczyk, Arkadiusz	A107	Breidbart, Seth	A2906	Burns, Maura	A1790	Ceri
A2173	Bird, Laura	A2272	Breitbach, Judy	A2079	Burr	A2940	Cermakova, Jolana
A2171	Bird, Marion	A1551	Breitsameter, Florian	S1142	Burstein, Michael A.	A3457	Cevasco, Christopher
A2172	Bird, Mike	A2926	Brenchley, Chaz	S1052	Burstein, Nomi S.	A3466	Chadbourne, Mark
S35	Birkhead, Sheryl L.	A3642	Brendan	S1053	Bushyager, Linda	A2760	Chafe, Paul
S1143	Bisenieks, Dainis	A213	Brennan, Elaine	S1053	Bushyager, Ron	A3295	Chaisson, Jon
S1165	Bishop, James Daniel	A1417	Brett-Surman, Kimberly	A2309	Butler, Andrew M	A674	Chalker, David
A3833	Bishop, Matt	A1416	Brett-Surman, Michael	A3636	Butler, Dave	A715	Chalker, Steve
A839	Bisson, Simon	A869	Brialey, Claire	A3419	Butler, Pdraig	A2506	Chanoch, Didi
A2114	Bjørnhaug, Helge J.	A2614	Brian	S1172	Buzzard, Thomas G	A2437	Chantelouis, Judith L
A3703	Blacklock, Martin	A3974	Brian	A2938	Byers, Randy	A716	Chapek-Carleton, Lori
A3704	Blacklock, Philip	A438	Brick, Barrett L	A1140	Bynum, Diana L.	A1657	Chapman, Philippa
S1166	Blackman, Mark L	A429	Brickner, George	A1985	Byron	A1658	Chapman, Rachel
S1167	Blackwood, Diane	A550	Bridges, Gregory	A2692	Byron, Gerry	A3750	Chappell, Arthur
S1168	Blackwood, Robert	A2278	Bridget	A293	Cady, Chuck	A810	Charis
A2313	Blake, Mickey	A161	Briggs, James M	A294	Cady, Tasha	A285	Charlton, Ash
A475	Blars	S1169	Brilliant, Morgan S	I909	Cain, Jonathan	S2777	Charlton, Galen
A3633	Bleasdale, Sebastian	C895	Brin, Ariana	C908	Cain, Marianne	A1946	Charnas, Suzy
A3507	Bleathman, Graham	C894	Brin, Benjamin	A875	Cain, Steven	A3914	Charrier, Michelle
A3506	Bleathman, Katie	A645	Brin, Cheryl	A1220	Cake, David	S992	Chauvin, Cy
A1715	Blindpew	A473	Brin, David	A886	Cal	A1015	Chee, Philip
A451	Bliss, David	C904	Brin, Terren	A3578	Calder, Mike	A3927	Cheetham, Mic
A912	Blog, Gary S.	S1406	Brind, Mike	A1471	Caldwell, Dan	A543	Chen, Elsa
A2392	Blom, Tuomas	A660	Briskman, Darin	A391	Callahan, Chris	A3763	Cheney, Jeannette
A382	Bloom, Elaine	A1784	Broadribb, Tim	A3808	Cam	A2450	Cherryh, C J
A71	Bloom, Kent	A3171	Brooke, Keith	A1673	Cameron, Alistair		

Splitting Infinity

A2996	Cheyne, Ria	A2700	Conry, Sue	A1736	Daly, Julia	S2904	Devenny, John
A3385	Chiffon, Blind Lemming	A2796	Consolmagno, Guy	A3840	Damerell, David	A1091	Deviny, Cassandra
S1175	Child, William	S241	Conwell, Gloria	A244	Damesick, Mike	A1442	Devney, Bob
A239	Childress, Sandra	A3006	Cook, David Thorley	A3532	Damon	S2121	Devney, Michael
A380	Chisholm, Walter Scott	S2422	Cook, Norman L	S1519	Dan The Man	A2523	d'Gaspode, Emma
S309	Chism, Kris	A378	Cooksey, Laura	G8	Dana, Gail I	A2522	d'Gaspode, Rita
C1792	Chloe	A3418	Cools Berg, Sindre J.	A2585	Dandy	A376	Diamond, Robert
A1887	Cholewa, Michal	A1181	Cooper, Brenda	S1086	Dane, Bruce M	S1191	Diaz, Brian
A1891	Cholewa, Piotr	A37	Cooper, David T.	S1087	Dane, Michelle Do	A1837	Dick, Melissa A
A3654	Chris	A2462	Cooper, Guest of Brenda	A2643	Dani	A3139	Dickinson, Cynthia
S2008	chrism	A1409	Cooper, Jane	C3286	Daniel	A722	Dickinson, Jules
A2509	Chrissy	S1182	Cooper, Karen	I2167	Daniel, Son of Dorsky	A3183	Diesenhoff, Silke
S951	Christensen, Emily	I2382	Cooper, Libby	A3134	Daniells, Cory	A698	Dietz, Frank
A3437	Christiansen, Jens	I2381	Cooper, Matthew	S3585	Danielson, Scott	A1992	Diggs, Jim
A1601	Christiansen, Olav M.J.	A3898	Cooper, Paul	A1966	Dann, Jeremy	A1995	Diggs, Kevin
A1762	Christine	A38	Cooper, Stephen R.	A225	Dann, Michael	A1993	Diggs, Lois
A3036	Christine	C2380	Cooper, William	S3776	Dannenfelser, Barbara L.	A395	Diggs, Patricia A
A144	Chrystal, Ewan	S1138	Copeland, Jeffrey	S3777	Dannenfelser, Randy M.	C1994	Diggs, Ryan
A3851	Churcher, Kate	A3430	Corbett, Wulf	A3505	Danvers, Dennis	S1081	Dilligan, Tom
S2406	Ciaschini, Lynda	A3540	Corcoran, Myles	S1184	Darden, Anna	A2597	Dillman, Enricka
S1084	Citrak, Becky	A2984	Cormack, Sophie 'Sophelia'	A39	Darragh, Al	S1192	Ding, Carolyn S
S1083	Citrak, Micheal	A2998	Cornell, Paul	A2925	Dart-Thornton, Cecilia	A1662	Dinkin, Lee Anne
A3593	Claire	A2432	Corrigan, Gerald	A719	Dashoff, Alan	A3867	Dion (Mycroft), Paul
A610	Clancy, Gerry	A2125	Costanzi, Frances	A146	Dashoff, Joni	A3519	Diver, Lucienne
A393	Clark, David W.	S1183	Cote, Paul A	A145	Dashoff, Todd	A1077	Dix, Jody
A2345	Clark, Friend of Ivan	A1025	Cote, Susan J.	A2843	Datlow, Ellen	A3305	Dobson, Emmeline
A1942	Clark, George	A870	Cotter, Del	A120	Daugherty, James Stanley	A21	Docherty, Vincent
A2344	Clark, Ivan	A3216	Cottier, Didier	A119	Daugherty, Kathryn	A1193	Doctorow, Cory
A1687	Clark, Neil	A2472	Counihan, Elizabeth	A1568	D'Auria, Adam	I3976	Doerschuk, Ethan
A2057	Clark, Trevor	A1701	Cousens, Marie	A2001	Dave	A3724	Doerschuk, John
A1505	Clarke, Paul	A1740	Couzens, Gary	A3079	Dave	A3975	Doerschuk, Karen
A565	Claypool, Gavin	A2266	Cowan, Begoña	A3793	Dave	A3534	Dolisi, Florence
A3887	Clegg, Thomas	C2268	Cowan, David	A2786	Davenport, Anne	A3105	Dollin, Chris "electric hedgehog"
A2973	Clements, Jonathan	A2267	Cowan, Jeremy	A114	Daverin, Bob	A2438	Dolman, Brynley T
A1981	Clemmer, Melissa	A322	Cowan-Barkley, Naomi	A115	Daverin, Brenda	A140	Domitz, Laura
A446	Clifford, Robert J.	A1364	Cowie, Jonathan	A3841	David	A1058	Donahue, Michael
A445	Clifford, Ruie Lue	A1370	Cox, Cardinal	I2411	Davidson, Corwin	A1526	Donald, Elsie W.K.
A2492	Clothier, Sandra	A2225	Cox, Dave	A700	Davidson, Howard L.	A503	Donaldson, Chris
A3042	Clute, John	A614	Coxen, Tammy	A3855	Davidson, Rjurik	A3372	Donath, Octavius
A3043	Clute, Judith	A3459	Coyeauti	A1454	Davies, Huw	A138	Donewitz, The
S1176	Cmar, John M	A3027	Crabtree, Sarah	A2337	Davies, Malcolm	A3920	Donovan, Antony
A863	Coates, Elaine	A3473	Craig, Neil	S1185	Davies, Steve	A723	Dormer, Paul
I1381	Coates, Ethan	A2863	Cramer, Kathryn	A3469	Davis, Meg	S1194	Doroschenko, Leo
I1382	Coates, Joel	A830	Cravens, Cynthia "Yarrow"	A1870	Davour, Andreas	A859	Doty, Michelle
A3141	Coats, Yvonne	A2586	Crawford, Stuart	A1869	Davour, Anna	S2641	Doucette, Douglas
A79	Cobb, Nancy L.	A2899	Cray, Paul M	A638	Dawe, Martyn	S1078	Dougherty, Greg
A2543	Cobb, Ryan	A2176	Crispen, Cullen	A2570	Dawn	A1003	Dougherty, Peter
A580	Cobley, Mike	A2548	Cronholm, Margareta	A377	Day, John	S1401	Dougherty, Robert
A1177	Cochrane, Eddie	A1841	Cronholm, Thomas	A3091	Day, Lea	A724	Douglas, John R
A1734	Cockburn, Paul F	A3689	Crook, Jon	A1744	Day, Robert	A2223	DougS
A1396	Codi	A3690	Crook, Su	A462	Dazzo, Genny	A2222	Dowd, Fran
A224	Codina, Jorge	A1644	Cross, Doug	A2340	DC	A2221	Dowd, John
A3842	Cogswell-Mattingly, Cathleen	A260	Crossman, Don	A3742	de Bodard, Aliette	A2878	Dowling, Bob
S3979	Cohen, El	A2557	Crowe, Enid	A721	De Candido, Keith R A	A1751	Dowling-Hussey, Tara
S3213	Cohen, Malcolm	A3267	Crowell, Mary "Quadrivium"	S1186	De Cesare, Giulia	A2583	Doyle, Dermot
A1178	Cohen, Peter	A3268	Crowell, Wesley	A1187	de Guardiola, Susan	A2219	Doyle, Joe
A296	Cohen, Sandy	A3335	Crowley, Susan Hanniford	A3133	de Pierres, Marianne	A1713	Dr Bob
A482	Cole, Anita L	A3584	Crowther, Nicky	A1597	de Vries, Jetse	A628	Dr Dave
A854	Cole, Guest of Susan	A3583	Crowther, Pete	A92	De Weerd, Peter	A2508	Dr Squiggle
A344	Cole, Larry	A718	Crutcher, Jerry	A2098	Dea	A3694	Dr Xtal
A853	Cole, Steve	A3025	Crypto-shaman	A1817	Dean, Lawrence	A2485	Dr. Tones
A441	Cole, Susan A	A2353	Ctein	A3032	Dearn, Simon	A2310	Dragon
A2246	Coleclough, Jonathan	A1455	Cuddles	A1796	Debaser	A2327	Dragon Lady, The
A2824	Coleman, Art "Boots"	A3102	Cuirle, Walter F.	A1940	Debbie	C2604	Dragon, Silver
I2827	Coleman, Charles	A2445	Cullen, Tony	A3411	Deckert, Robert	A1583	Drake, John
S1179	Coleman, Gaines	A1694	Culpin, Rafe	A1375	Deighton, Jack	A3543	Drake, June
A3839	Colley, Peter	A2765	Culver, Harriet	A2740	Dekel, Assaf	S997	Drapeau, Donna
A3656	Collin, Fran	A2992	Cupples, Cheryl	A699	DeLaurentis, Linda	A2635	Drew, Pat
A1589	Collings, Julie	A2991	Cupples, Iain	A3140	DeLong, Dan	A2301	'Drina
S1180	Collins, Gerald L	A2332	Curl, David	A1936	Delphyne	A125	Drummond, Douglas
A2532	Collins, Lisa Pearce	A3347	Curtis, Ian G	S1982	Demetri, Patt	S1764	Dryden, David
A3196	Collins, Michael J	A1510	Cushion, Alastair	A72	Denebeim, Jay	A676	Drysdale, David Kennedy
A2533	Collins, Mike	A2680	Custance, Debbie	A116	Deneroff, Linda	S3980	Duane, Diane
A717	Collyer, Noel	A2579	Cybrarian	A3910	Denham, Ellen	S948	Duarte, Fred
A3545	Colorio, Martina	S3606	Czerneda, Julie	A937	Denice	S1136	Duck, Darien
A439	Colson, Lars	A1599	Daecabhir	S1626	Denis, Sylvie	A2320	Ducker, Andrew
A263	Colter, Sue Ellen	A2405	Dafydd	A3340	Denison, Ray	A509	Ducommun, Pascal
A2028	Conaty, Darcy	A3416	Dagajew, Michal	A103	Dennett, Gay Ellen	A1929	Duff III, John
A1085	Conder, Cary Anne	A612	D'Agostino-Toney, Janet M.	A3495	Denney, Christopher	A1930	Duff, Lynn Ellen
A2959	Coney, Clare	S3537	Dainton, Karen	A1188	Dennis, Jane	C1931	Duff, Sarah
A3795	Conley, Karen	S2728	DaiseeChain	A1189	Dennis, Scott	A3766	Duffy, L. Richard
A577	Connell, Byron	S939	D'Alessio, Angelo	A1027	Dern, Daniel	A2177	Dulcey, Mark
S952	Connell, Karen	S938	D'Alessio, Charlene	A3669	Deterding-Barker, Zoe	S2054	Dumas, John
A576	Connell, Tina	A2955	Dalg	S2788	Deutsch, Martin E	A3646	Duncan, Andy
		S1137	Dallman, John				

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|-------|-------------------------|--------|-----------------------|-------|------------------------|-------|------------------------|
| A2463 | Duncan, Hal | A975 | Entwife Judy | A852 | Farina, Bill | S1210 | Flanagan, Sally R |
| A3647 | Duncan, Sydney | A1404 | Epstein, Louis | A484 | Farmer, David | A372 | Flanagan, West |
| A3671 | Dundes, Bob | S1201 | Erichsen, Kurt | A397 | Faunt, Doug | A431 | Flatt, Brian |
| A1338 | Dungate, Pauline E. | S1202 | Ertman, Adrienne | A284 | Fawcett, William B. | A1595 | Fleissner, Dimitra |
| S3491 | Dunlop, Will | S3629 | Escalante, Cristina | A3587 | Fazi, Mélanie | A1594 | Fleissner, Peter |
| A2568 | Dunn, Linda | A2623 | E'Sex, Lunatic | A625 | Feder, Moshe | A3722 | Fleming, Ryan |
| A2884 | Dunn, Owen | A3628 | Eskimo | A3953 | Feenstra, Miranda | A601 | Fleming, Virginia |
| A571 | Dunn, Stephen | A2014 | Estariel, Ariana | A3076 | Fegan, Andy | A563 | Flentke, George |
| A2561 | Dunyach, Jean-Claude | S960 | Estes, Wilma | A170 | Feldbaum, Gary Keith | A3564 | Fletcher, Jane |
| A468 | Dupree, Joseph H | A154 | Evans, Andrea | A1135 | Feldhusen, Allison | A3598 | Fletcher, Lyndon |
| S1195 | Durgin, Nancy | A153 | Evans, David | A1207 | Feldhusen, Michael | A3597 | Fletcher, Melanie |
| A2781 | Durie, Alistair | A1204 | Evans, Kate | A2846 | Feldman, Jude | A1831 | Flick |
| A2531 | Duursma, Simone | A2131 | Evenblij, Paul | A3446 | Feline | A3310 | Flint, Jonathan |
| A725 | Duval, Chris | A2302 | Evens, David | A2536 | Feller, Anita | A2062 | Flockhart, Dina |
| A726 | Duval, Kathryn | A618 | Everling, Michael | A1019 | Feller, Tom | A2063 | Flockhart, Ian |
| C902 | Duval, Yossi | A2909 | Evil Dave | A40 | Femme Chocolat, La | A812 | Flood, Patricia |
| A1408 | Dye, Susan | A1483 | Ewing, Allison | A1552 | Fenn, Jaine | A1857 | Flyktman, Virpi |
| S1196 | Dyer, Andrew | C1486 | Ewing-Hepburn, Calum | I2148 | Fennell, Daniel | A1132 | Flynn, Dr John L. |
| A2187 | Dyrewulfe | C1485 | Ewing-Hepburn, Fergus | A2147 | Fennell, Richard | A1577 | FoFP |
| A270 | Dziadosz, Christine | A1865 | Ewins, Paul | A3901 | Fergusson, David | A3615 | Fong, Kandy |
| S3883 | Eaker, William | A1205 | Exline, Darrel L | A3179 | Fernandes, Meggy | A2099 | Fornander, Erik |
| A1377 | Earnshaw, Roger | A2360 | Extravagance Curly | A3376 | Ferrario, Sue | A3389 | Forsberg, Jorgen |
| A1197 | Easterbrook, Martin | A2738 | Eythain | A1799 | Feruglio Dal Dan, Anna | S1212 | Foss, Connor |
| A878 | Easthope, Cathryn | A3218 | Facey, Derek | C2087 | Fi | S1213 | Foss, Janice |
| A914 | Eastlake, Donald E. | A3246 | Fahey, Nuala | A2319 | Fichtelberg, Susan | S1214 | Foss, Rebecca |
| A915 | Eastlake, Jill | A678 | Fahrney, Piper Bruce | S223 | Fieger Jr., Joe | S1215 | Foss, Richard |
| A3618 | Easton, John | A1678 | Fairbourn, Simon | A640 | Figg, Mike | A1080 | Foster, Adrienne |
| A1433 | Easton, Thomas | A374 | Fairgrove, Rowan | S2468 | Fine, Colin | A3273 | Foster, Jo |
| A152 | Ebenhoe, Theresa | S1206 | Fakava, Tupou S | S1133 | Finklestein, Ed | A1707 | Foster, Syd |
| A1835 | Eckl, Martin | A2389 | Fakes, Lisa | A3989 | Finn, Jerry | A3085 | Foth, Paul |
| A2764 | Edelman, Scott | A2388 | Fakes, Tom | A652 | Fire | A2089 | Fournier, A. Marina |
| S3603 | Edic, Paul I | A1134 | Faller, Nicholas L. | A1805 | Fischer, Birgit | A1023 | Fox, Bobbi |
| A1949 | EdinBear | A2217 | Fancovic, Marko | A2821 | Fischer, Paul | A433 | Fox, Crickett |
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| A396 | Edwards, Chris Logan | Arthur | | S945 | Fitch, Don | A2578 | Francis, Diana Pharaoh |
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| A2043 | Edwards-Hewitt, Terilee | | | | | | |
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| A2351 | Eggleston, Shari | | | | | | |
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| A813 | Ehrlich, Gary | | | | | | |
| A644 | Ehrlich, Sheryl | | | | | | |
| A3192 | Eightball | | | | | | |
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| A1200 | Eivins, Thomas | | | | | | |
| A2269 | Ekker, Ivar Otto | | | | | | |
| A2270 | Ekker, Mette Gismerøy | | | | | | |
| A3086 | Ekman, Stefan | | | | | | |
| A2201 | Elaine | | | | | | |
| A2195 | Eldred, Alison | | | | | | |
| A1600 | Elehedriel | | | | | | |
| A2582 | Eley, Anna | | | | | | |
| A2581 | Eley, Stephen | | | | | | |
| I2064 | Elf, Eleah the | | | | | | |
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| A2421 | Em | | | | | | |
| I2363 | Emma | | | | | | |
| A41 | Emmerich, Udo | | | | | | |
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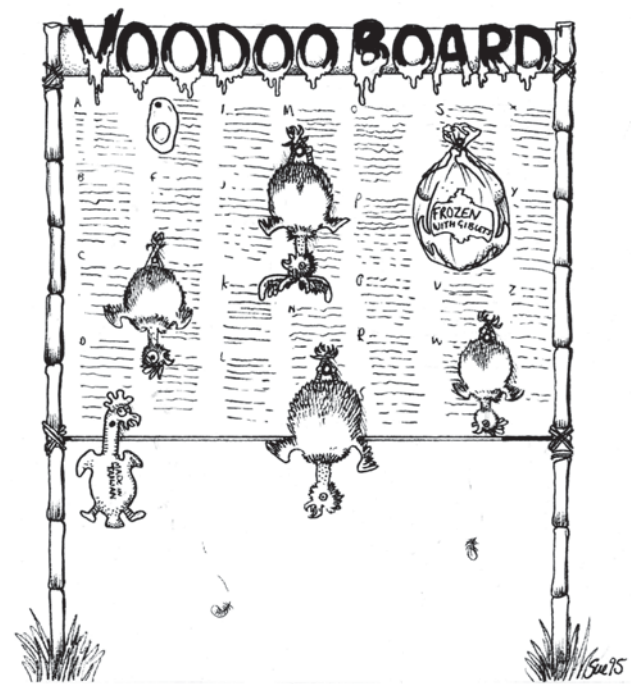
the quest for the ultimate Jannish Restaurant...

Splitting Infinity

A43	Francis, Sue	A1898	Gepfert, Ela	A369	Gray, Vickie	A1826	Hammond, Tony
A1728	Francis, Susan	A3291	Gerler, Oliver	S1225	Grayson, Ashley	A160	Hancock, Larry
A3879	Francis, Tamlyn	A3521	Gerold, Susanne	S1226	Grayson, Carolyn	C3337	Hand, Callie
S330	Francisco, Anthony Xavier	S1450	Gerrold, David	A2402	Greaves, Irene	A3336	Hand, Elizabeth
S1106	Francisco, Valerie Love	S1449	Gerrold, Sean	A2401	Greaves, Steven	A2567	Hannaford, Gwyneth
S3609	Frank, Dennis	A2887	Gerstner-Miller, Gail	A210	Green Jr., Ralph	A3948	Hansen, Elaine
A2862	Frank, Howard	A2473	Gibson, Gary	A3658	Green, David	A917	Hansen, Marcie
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A2636	Frau, Dalmazio	A3232	Gillet, Marilyn M	A3963	Greenberg, Ronny	A3167	Harman, Dominic
S2965	Frech, James R	A1457	Gillett, Roy	A3771	Greg	A277	Harold, John
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A631	Freitag, Lisa C	A608	Ginter, Erica	A3015	Grimwood, Jon Courtenay	A736	Harrigan, Lisa Deutsch
A190	Fremon, Pam	A607	Ginter, Karl	A2919	Griner, Igor	A582	Harris, Clay
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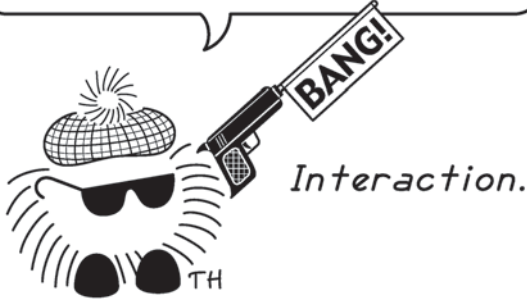
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 A1743 Jackie
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 A3317 Jirkovsky, Tomas
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 A2442 Kaczmarek, Karol

Splitting Infinity

I am clandestine agent
Point-Double-Aught-Seven,
international man of action.



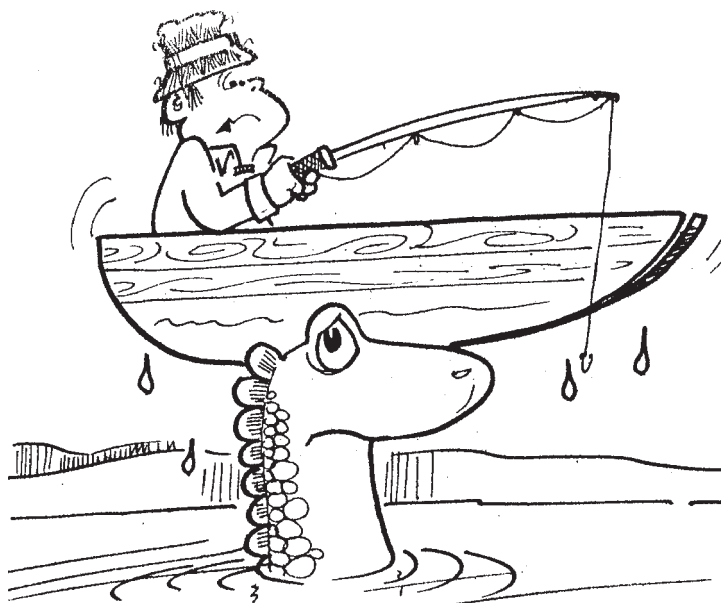
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| A2484 Kate (Ladymoonray) | A1785 Kievits, Peter | A2397 Koslow, Scott | A3203 Larsson, Linda |
| A1881 Kathleen | A2052 Kikukawa, Yukio | A2829 Kotani, Mari | A1342 Larzelere, Jan |
| A3128 Kathulu | A2963 Kimberling, Dawn | A517 Kotkiewicz, Ronald | A3037 Last Best Hope |
| A2663 Kathuria, Paola | A2962 Kimberling, Nicole | A220 Kovalcik, Rick | A3925 Last, Adrian |
| A2041 Kathy | A2233 Kincaid Speller, Maureen | A1016 Kovar, Elspeth | A3126 LaTorra, Michael |
| A2759 Kato, "Guest of" Keith G | A2232 Kincaid, Paul | A1573 Kowalska, Zuzanna | A3127 LaTorra, Sage |
| A738 Kato, Keith G | A139 Kindell, Judith | A1572 Kowalski, Andrzej | A1480 Latouche, Linda |
| A100 Katze, Rick | A1666 Kindt, Leo | A2358 Kraaijenstein, Peter | A744 Laubenheimer, Bill |
| A1045 Kaufman, Jerry | A985 King, Deborah A. | A742 Kral, Douglas | A3911 Laurent-Faesli, Stephan |
| A3928 Kavanagh, Simon | C2914 King, Greg | S1123 Kranzer, Ellen | A3055 Lavery, Peter |
| A2966 Kaveney, Roz | C2915 King, Kevin | A3741 Kratz, Markus | A3561 Lavin, Jocelyn |
| A2257 Kaveny, Phillip | A3499 King, Paul | A2106 Krause, Dina S | A2807 Lawler, Joann |
| A2793 Kawamura, Hitoshi | A740 King, Roxanne | A2107 Krause, George | A666 Lawrence, Matt |
| A2794 Kawamura, Mika Aoi | S1240 King, Shane | S2209 Krause, Miriam | A46 Lawson, Alice |
| I2795 Kawamura, Takashi | S1241 King, Sheba | A2105 Krause, Sydnie | A47 Lawson, Steve |
| A3263 Kaye, Aynjel | A2913 King, Steve | A2558 Krentz, Brad | S998 Lay, Toni |
| A739 Kaylor, Cheri | A1108 Kingsley, Lynn | A743 Krentz, Laura A | A3355 Layburn, Sally |
| C1523 Keating, James | S218 Kingsley, Michael | A364 Kreutzman, Kris | A77 Layton, Alexis |
| A481 Keaton, William J | A3447 Kinnaird-Harris, Tracy | A2745 Kreuzer, Christopher | A485 Lazar, Judy |
| A1429 Keck, David | S3110 Kirby, Deborah | A707 Kris | A48 le Bussy, Alain |
| A427 Keesan, Morris | A741 Kirby, Koni | A2427 Kristin | A817 Le, Thuy |
| A1479 Keifer, Margaret | A3096 Kirchheiner, Thilo | A634 Kronengold, Joshua | A1691 Lea |
| A2865 Keim, Carl | A680 Kiriyaama, Yoshio | A1559 Krosta, Bernd | A621 Leann |
| A1236 Keith, Gregory | A455 Kitay, Michele | S1069 Krupp, Judith | A1839 Leary, Michael |
| A2384 Keith, Ken | A3450 Kitchen, Gary | S940 Krupp, Roy | A1838 Leary, Stephanie |
| A1237 Keith, Lorna | A1651 Kivelä, Marko | A3165 Kruszewski, Lynn | A530 Leavell, Jane |
| C893 Kelly, Alexandra Asenath | A1875 KJ | A2944 Krzywicki, Stefan | A1786 Leder, Erhard |
| A3553 Kelly, Ben | A3539 Klages, Ellen | A1425 Kucera, Tommy | G12 Lee, Alan |
| A3990 Kelly, Graham | A365 Kleba, Louise M. | A3931 Kudla, Kamila | A3193 Lee, Ivan B |
| A2211 Kelly, James Patrick | A3255 Klein, James F. | S257 Kuech, Lutz | A3705 Lee, J. Ardian |
| A941 Kelly, Karen | A685 Klein, Robert | A1446 Kufner, Petra | A654 Lee, Roger |
| A643 Kelly, Laurel Lea | A280 Klein-Lebbink, Elizabeth | A3731 Kuiper, Laura | A3547 Lee, Steve |
| A3178 Kelly, Mark | A201 Kleinowski, Jill | A1668 Kuismanen, Eya | A3526 Lee, Sue |
| A596 Kelly, Miriam | A200 Kleinowski, Russ | S2034 Kuist, Gordon | A3546 Lee, Tony |
| A3314 Kelso, Sylvia | S1125 Klima, John | A545 Kumming, Waldemar | A1421 Leeper, Evelyn C |
| A2530 Kemp, Jonathan | A1814 Kluge, Klaus | A1564 Kumpulainen, Minna | A1422 Leeper, Mark |
| A2983 Ken | S1124 Knapp, Peter | A1012 Kunsman, Tom | A923 LeHew, Laura |
| S999 Kennard, Lynda | A2713 Knaving, Kristina | A2333 Kunzel, Bonnie | A3600 Lehtonen, Kimmo |
| | C3277 Knight, Katharine | A2082 Kurtz, Katherine | S1070 Leib, Joan |
| | A3275 Knight, Keith | A1900 Kuschel, Ernst | A112 Leibig, Ruth |
| | | A425 Kushner, David M. | A1906 Leighton, Andy |
| | | A3483 Kushner, Ellen | A2648 Leikomaa, Karoliina |
| | | A266 Kusters, John | A2647 Leikomaa, Marianna |
| | | A363 Kyle, David A. | A2958 Leinonen, Anne |
| | | A2104 La Croix, Fiona Margaret | A3271 Leisti, Onerva |
| | | A3516 Laben, Carrie | A3270 Leisti, Teemu |
| | | S1001 Labick, David | A3950 Lemmen, Peter M. |
| | | A2908 Lace | S2896 Lena |
| | | A3501 Laden, Jonathan | A1648 Lensky, Tomasz |
| | | I3503 Laden, Wylde | C2218 Leona |
| | | A665 Ladue, Ruth Anne | A745 Lerner, Fred |
| | | A1953 Lady, Beer | A1661 Leslie, Erlend |
| | | A3041 Laff, Mindy | A3837 Leu, Irma |
| | | A2672 Lafferty, Joanne | A2797 Levin, Robert |
| | | A3007 Lagergren, Lisa | A1249 Levine, David D |
| | | A2330 Lagesen, Karin | A589 Levy, Benjamin |
| | | C2459 Lake, Bronwyn | A3087 Lewis, Allen |
| | | A871 Lake, Christina | A339 Lewis, Anthony |
| | | A2458 Lake, Jay | A3088 Lewis, Brenda |
| | | A504 Lally, Dave | A298 Lewis, Judith |
| | | A3687 Lamb, Alexander Guy | A1643 Lewis, Mike |
| | | Davis | |

A240	Lewis, Suford	A78	Lyman, David	A1513	Marnoch, Craig	A2466	McAllister, Angus
A2707	Leysa	A195	Lyman, Deanna	A3919	Marques, Alan	A3356	McArthur, Malcolm
A667	Lieberman, Ben	A362	Lyman, Elizabeth	A3918	Marques, Linda	A3685	McAuley, Paul
S3582	Liddle, Stephen "Aboulic"	A669	Lynch, Keith	A3311	Marquesate	A2600	McBride, Friend of Parris
A207	Lieberman, Danny	A135	Lynch, Nicki	S1118	Marr, Leon	S2377	McBride, Maureen
A963	Lieberman, Paula	A2308	Lynch, Paulette	A3075	Marsden-Fegan, Gill	A130	McBride, Parris
A311	Liebmann, Michael	A134	Lynch, Richard	A2078	Martensson, Paul	A3090	McCaffrey, Anne
A486	Lien, Anton	S2501	Lyshol, Heidi	A1354	Martin	C3531	McCaffrey, Ceara
A668	Lieven, Andre	A1806	M&M	A2404	Martin	A3530	McCaffrey, Todd
A50	Lilley, Colin	S2802	Maas, Ron	A414	Martin, Cheryl	S1257	McCalla Jr, Wayne
A51	Lilley, Katherine	A881	Mabey, Peter	A754	Martin, Diane M.	A2026	McCarthy, James
A981	Liluri	A2444	MacBain, Allan	A755	Martin, George E	A3403	McCarty, Dave
A2018	Lim, Keith	A751	Macbride, Craig	A989	Martin, George RR	A3051	McCloud, Lillie
A387	Lin, Danny J	S3119	MacDonald, Drew	A3431	Martin, John	A1971	McCollum, Elizabeth
A1368	Lindsay, Alex	A3637	MacGregor, Duncan	A3586	Martin, Keith	A2179	McCombs, Cheryl
A636	Lindsey, Tamar	A2699	MacGregor, Janet	A1253	Martin, Lee	A287	McConnell, Michael Edward
S1250	Linebarger, Vincent	A159	MacIntosh, Robert J	A3432	Martin, Lori	A1999	McCormack, Patrick
A1924	Link, Kelly	A2626	Mackie, Gary	A2811	Martini, Marinna	A1718	McCullough, Alistair
A447	Linneman, Mark A	A409	MacLaney, Thomas	A2685	Martinsen, HansO	S1258	McCunney, Dennis
A1413	Liptak, Rob	A3778	Maclaren, Heather	A2367	Marwitz, Eckhard D	A2101	McCurcheon, Kay
A3972	Lishanska, Vic	S3479	MacLennan, Pat	A3472	Mary Frances	A3049	McCusker, David
S1251	Liske, Warren R	A3556	MacLeod, Ian	A3294	MaryAnne	A480	McDaniel, Tim
A3313	Liss, Corey	A2083	MacMillan, Scott	A3932	Maryson, W. J.	A2160	McDonagh, Martin
A2866	Literary Agent, Linn Prentis	S984	MacMurdo, Sandy	A964	Marzi, Jürgen	A3492	McDonald, Alexei
C2282	Little Oak	A2284	MacNeil, Helen	A1824	Mason, Sue	A2556	McDonald, Ian
A3938	Littleton, Therese	A3480	Mad Elf	A1610	Massie, Stephen	A858	McFadden, Malinda
C2826	Liveoak, Byron	S1119	Madden, J. R. "Mad Dog"	S1059	Massoglia, Alice		
A325	Livingstone, Chip	A3500	Maddz				
A2739	Livingstone, Daniel	A1889	Madecki, Michal				
A3653	Liz	A3854	Maegawa, Yoshiko				
A3156	Llewellyn, Mike	S1919	Magee, James				
A2414	Lloyd, Alistair	A102	Magician, The				
A3422	Llyne	A3786	Mahala				
A3971	Løbak, Ole Petter	A2407	Mahan, Linda				
A1602	Lobdell, Vivian	A2408	Mahan, Norman				
A848	Locus Magazine	A2868	Maher, Dick				
A3599	Lofstrom, Keith	A2870	Maher, Kathy				
A3944	Logan, Wilson	A2588	Maiden, Jeremy				
S3822	Logger, Oscar	A2658	Mailander, Jane				
A825	Lohkamp, David	A3254	Mains, Christine				
A2589	Lombard, Cecilia	A1466	Mains, Joyce				
A3638	London, Ann-Marie	A3987	Maioriello, Laura				
S1122	Loney, Mark	A2170	Mair, Ann				
A3307	Looker, Ann	A670	Maizels, John				
A748	Lopata, Frances G.	A2410	Majerus, Laura				
A253	Lopata, Steven	S2036	Major, Joseph				
A749	Lopez, Zed	A3460	Majury, Shell				
A2486	Lor	A2974	Maki-Kuutti, Kati				
A279	Lorentz, John	A2818	Makita, Hisayo				
A750	Lorrah, Jean	A2817	Makita, Kazuhiko				
A1700	Lost Car Park	A360	Malartre, Elisabeth				
A3926	Loughran, Simon	A2650	Malcolm H.				
A3339	Louvet, Christophe	A520	Malinowycz, Marci				
A3014	Lovegrove, James	A3730	Malme, Chris				
C1619	Lovekin, India	A2627	Malop				
C1620	Lovekin, Kate	A2985	Malzahn, Hartmut				
A1621	Lovekin, Kris	A770	Mami, Carl				
A1618	Lovekin, Nick	A769	Mami, Elaine				
A1617	Lovekin, Steve	A3204	Mångs, Jenny				
A2957	Lovett, Steve	A2621	Manion, Patrick	S1071	Massoglia, Ben	A2355	McGalliard, Julie
S976	Low, Danny	A2687	Mann, Elise	S1047	Massoglia, Martin	A2180	McGath, Gary
A3448	Lowachee, Karin	A99	Mann, Jim	A259	Masubuchi, Kirk	A974	McGeachin, Bill
A3331	Lucinda	A2688	Mann, Kenneth	A3610	Matheson, John	A1498	McGrain, Tim
A1121	Luckett, Dave	A635	Mann, Laurie D T	S1072	Matheson, Lister Malcolm	A756	McGrath, Danny
A3693	Lucky	A411	Manning, James Melvin	A1145	Matlock, Trevin	A1912	McGrath, Martin
A1578	Lucy	A410	Manning, Kirsten	A347	Matt	A2067	McGregor, Alayne
A3602	Lucy, Quantum	A412	Manning, Sandra	A3199	Matthew	A1731	McGrory, Simon
A3464	Ludlow, Frank	A413	Manning, Sarah	A2424	Matthew, Mike	A2247	McGrother, Jenny
A407	Ludwig, Gaye	S52	Mansfield, John	S275	Matthews, Bob	A2248	McGrother, Rachel
A408	Ludwig, Michaela	A297	Marble, Beth	A3288	Matthews, Laurence	A53	McGuire, Christian
A3359	Lum, Do-Ming	A109	Marble, Chris	A553	Matthews, Winton	A2127	McGuire, LeAnna
A3358	Lum, Jill Snider	A2338	Marce	A359	Maudlin, Lynn	A301	McGuire, Michelle
A3474	Lunan, Duncan	A3465	Marchand, Joy	A2161	Maura	S1763	McInnes, Alison
A3577	Lundh, Fredrik	A3862	Marcus	S1255	Maurer, Karl	A3632	McIntosh, William
S1120	Lundry, Donald	A3826	Margaret	A1825	Max	A3059	McKenna, Juliet T
A3208	Lundström, Johan	I3108	Maria	A3799	Maxon, Mad	A1320	McKenna, Karen
A2321	Lundwall, Karin	A1854	Marianne	A3831	May, Andrew	S978	McKenna, Marjorie
A2767	Lunney, Frank	A2035	Marinelli, Michael	A967	Mayer, Sally	A3378	McKenzie, David
A534	Luoma, Robert	A1781	Marisa	A2429	Mayer, Warren	A3260	McKenzie, William
A129	Lurie, Perianne	S3212	Marjorie	A1760	Mayerhofer, Petra	C2265	McKeown, Conor
A1679	Lustman, Francis	A2419	Mark	A2464	Maynard, Alistair	C2264	McKeown, Liam
A2439	Luther, Marcus	A3884	Mark	A254	Maynard, Jeffrey	A2262	McKeown, Mike
A1947	Luuk, Stella	A1037	Mark the Dark	A623	MC 900 Ft. Paisley	A2263	McKeown, Morag
A1107	Lyau, Bradford	A1575	Markowska, Marta	A1256	McAbee, Kyle	A814	McKersie, Joe
		A3823	Markus	A1211	McAbee, Monica	A2681	McKiggan-Fee, Heather
						A3805	McKittrick, Logan



Splitting Infinity

- | | | | |
|-----------------------------|----------------------------------|--------------------------------|------------------------------|
| A2553 McLaren, Lorna | A3661 Middlemass, Chris | A1780 Mongoose | A3455 Myst |
| S2815 McLaughlin, Nina | A3594 Mieville, China | A2969 Monk, Tina | A2499 Naath |
| S3408 McLaughlin, Sadie | S2988 Mike | A2178 Montgomery, Helen | A3814 Nags, Anthony |
| S3407 McLaughlin, Sean | A3692 Mike D | A289 Montgomery, Margret | A1267 Nagy, Steve |
| A3784 Mcleary, Donald | A2237 Miki | A460 Montoya, Flamingo | S1048 Nakashima, Lex |
| A1732 McLintock, Alex | A3477 Miklis, Franz | A3655 Moore, Casey | A1952 Nancy B |
| A2191 McMackin, John V | A471 Miller, Arthur W | A2525 Moore, Chris | S2876 Nancy Kathleen |
| A2809 McMillan, Michael | A461 Miller, Craig | S1040 Moore, Ken | A2049 Nansel, Robert |
| A2875 McMullen, Sean | A1727 Miller, Deborah J | A3124 Moore, Matthew | A1268 Nanson, Phil |
| A26 McMurray, Pat | C2011 Miller, Derrick | A357 Moore, Matthew | A2753 Nash Jr, Edward |
| A1011 McMurrian, Althea | A3552 Miller, Jessica | A671 Moore, Murray | A2469 Nash, Darren |
| A2110 McMurry, Andrew | A2886 Miller, John | A2383 Moran, Margaret | A2594 Nate |
| S1335 McNally, Adrian | S358 Miller, Judith | A2860 Morgan, Brian | A2665 Natsuki |
| C3030 McRoberts, Alexander | A1516 Miller, Kirsty | A183 Morgan, Carolyn | A3210 Naveed |
| C3029 McRoberts, Nicholas | S1402 Miller, Martin | A101 Morgan, Cheryl | A2446 Neads, Paul |
| A3028 McRoberts, Thomas | A194 Miller, Mary C | A3068 Morgan, Helen | S3190 Nedelkovic, Aleksandar |
| A2762 Meaney, John | A1465 Miller, Ray | I3070 Morgan, Holly | A3554 Neeley, Jeff |
| A2763 Meaney, Yvonne | A1515 Miller, Richard J.B. | A3222 Morgan, Kestrel | A836 Neff, Julie |
| C3575 Meeks, Amos | S168 Miller, Steve | C3069 Morgan, Leah | A837 Neff, Randall |
| A3574 Meeks, W. Scott | A178 Miller, Timothy | A3137 Morgan, Lyn McCleish | A3384 Negishima, Yoshiko |
| A1640 Meenan, Bridget | A3150 Mills, Nick | A3067 Morgan, Mike | A611 Neill, Terry L. |
| I1642 Meenan, Kathryn | A2555 Millsted, Ian | A3136 Morgan, Richard | A1614 Neilson, Bob |
| C1641 Meenan, Kieran | A1980 Minambres, Teresa | A1608 Morgan-Scott, Julia | A2174 Nelson, Catherine |
| A54 Meenan, Mark | Carmen | A2820 Mork, Erling | A1390 Nelson, Emily |
| C3696 Megan | A2630 Ming | A3825 Morley, Tim | A491 Nelson, Michael |
| A757 Meier, Wes | A1706 Minky, Andy | A2037 Morlidge, Arlene | A1389 Nelson, Stephen |
| A415 Meier, Wilma | A2676 Minne, Ariel | S1262 Morman, Jeff | A3761 Nemeth, Victoria |
| A1353 Meijs, Paulus | A2675 Minne, Jacob | S1263 Morman, Judy | A2655 Nemo |
| A245 Mel | A1445 Minne, Joe | A81 Morman, Mary | S1116 NESFA |
| A2541 Melchior | S1117 Minneman, Lynn I. | S1264 Morman, Mike | A2457 Nestfold, Ruth |
| A944 Melder, Zane | I2228 MIR | A2747 Morris, Henry | A568 Netmouse |
| A3180 Melica | A2440 Mis | A1735 Morris, Roger | A2981 Neukirchen, Ralf |
| A3245 Melinda | A1880 Mitch | A672 Morris, Skip | A3676 Newell, Lizzie |
| A851 Melton, Henry | A3191 Mitchell | A3433 Morrison, Catherine | A3818 Newman, Hazel |
| A850 Melton, Mary Ann | S1671 Mitchell, Rose | S1265 Morrison, Kathleen | A3684 Newman, Kim |
| I1494 Meltzer, Joseph | A3865 Mo | A598 Morrison, René | A3817 Newman, Robert |
| A426 Meltzer, Lori | A1073 Modell, Beth | A1616 Morse, Lynne Ann | A327 Newton, Barry L |
| A1518 Melzack, Gene | A1074 Modell, Celia | A312 Mortensen, Liz | A328 Newton, Judith J |
| A2670 Mendlesohn, Farah | A1075 Modell, Howard | A2547 Mortimer, Stephanie | S329 Newton, Meridel H |
| A3334 Menhaim, Noa | A1937 Moebius | A2467 Morton, Carol | S834 Ney, Patricia |
| A2801 Menzies, Margaret A | S954 Moen, Deirdre Saoirse | A3145 Morton, Tony | A673 Ney, Richard |
| I2004 Meredith | A924 Moen, Rick | S3981 Morwood, Peter | A3251 Nguyen, Ha |
| S3538 Meredith | A759 Moerman, Gerben | S2754 Moscoe, Ellen | A2215 Ní Mhéalóid, Eimear |
| A758 Meriwether, Cary | A3941 Moesta, Rebecca | S2755 Moscoe, Robert | A2030 Nicbhríde, Feorag |
| A2874 Meriwether, Elizabeth | A3367 Moffat, Samantha | S2756 Moscoe, Yvonne | A1269 Nicholas, Beverly L |
| A3112 Mesaric, Iva | A1598 Mogensen, Klaus Æ. | A2461 Moscoe-Shepherd, Mike | A2960 Nicholls, Peter |
| A133 Meschke, Karen | A1104 Mohapel, Charles | A1928 Moss, Miriam | A3062 Nicholls, Stan |
| A502 Meskys, Ed | A760 Mohareb, Cynthia | A1358 Motte - De Tydlyn, Peter | A3682 Nicholson, Jane |
| A501 Meskys, Sandy | A1260 Moir, Debby | A2990 Moulding, Elysa | A2416 Nicholson, Sal |
| S80 Metzger, Stephen Karl | A386 Moir, Lillian E. | A2989 Moulding, Helge | A888 Nick |
| A2546 Meyer, Harry R | A1261 Moir, Mike | A356 Moulton, Fred | A3651 Niezink, Jan Willem |
| A1259 Meyer, Kathleen | A3800 Moles, David | A2968 Moura, Mary W | A2943 Nightbear, Morgan |
| A1636 Meyer, Phaedra | A181 Molloy, Patrick | A497 Moursund, Beth | A3230 Night's Watch, The |
| A3900 Mhitarian, Erik | A2433 Monahan, Noreen | A2109 Mouton, Etienne | A2203 Nijenhuis, Jeroen |
| A1761 Michael | A3768 Mondolithic Studios, Chris | A2086 Moxey, Nicky | A620 Nikkel, Shelagh |
| A3723 Michaleczky, Peter | A3767 Mondolithic Studios, Kenn | A2085 Moxey, Simon | A3863 Nikkums |
| A1845 Michowski, Marek | A3135 Monette, Sarah | A2735 M'oxi | S1830 Nimmo, Andy |
| | | S1500 Moylan, Ken | A1690 Nisbet, Brian |
| | | A761 Mozzicato, Susan | A2840 Niven, Larry |
| | | A1975 Muggelberg, Marcia | A2841 Niven, Marilyn |
| | | S3929 Muir, CJ | A827 No. 19 |
| | | A3875 Mulhall, Matthew | S3912 Nolan, Michael |
| | | A3876 Mulhall, Thomas | A2091 Nordhus, Ola Gunnar |
| | | A1720 Mullan, Caroline | A416 Nordley, G. David |
| | | A3541 Mullaney, Samantha | A2133 Norén, Karl-Johan |
| | | A2799 Mullen, Francine | A147 Norman, Eva |
| | | A3874 Mulryan, Sara | A849 Normandy, Elaine |
| | | A2369 Mumaw, Donnalyn | A231 Norris, Randy |
| | | A2276 Mumaw, Lorraine A | S3745 Novak, Richard |
| | | A1738 Munchkin | A3520 November, Sharyn |
| | | A1549 Munro, Donald | A1961 Novin, Andrea |
| | | A3542 Murgatroyd, Rachel | A3549 Nowell, Lisa |
| | | A1379 Murnin, John | A2015 Nowhere Man |
| | | A569 Murphy, Bill | A3052 Nunn, Julia |
| | | S3639 Murphy, Brian | S1076 Nutt, Nancy |
| | | A1615 Murphy, Dave | A283 Nye, Jody Lyn |
| | | S1266 Murphy, Janice | A3269 Nygård, Jostein |
| | | S3406 Murphy, Pat | A355 Oakes, Deborah |
| | | A762 Murray, Paula Helm | A512 Oakes, Ron |
| | | A2606 Myers, Inger | A513 Oakes, Tara |
| | | A2605 Myers, Joe | A3605 O'Brien, Pamela |
| | | C2607 Myers, Samantha | A2882 Ochs, Pam |
| | | A2689 Myklebust, Bjørn Kjartan | A221 O'Connor, Mary |
| | | A3417 Myra, Katrine | A763 O'Dell, Tom |
| | | A3388 Myranya | A156 O'Donnell, Andrew |



A2720	Ogden, Fred	S3478	Patton, Eamonn		
A3241	Ogden, Pat	A2831	Patton, Fiona		
C2721	Ogden, Ruth	A2314	Patton, Laura		
A82	O'Halloran, Chris	A2312	Patton, Marc		
A83	O'Halloran, John	A3958	Paul Barnett / John Grant		
A417	O'Hanlon, Roderick	A3476	Paul of Light		
A318	O'Hara, Helen	A435	Paul, Sara		
A319	O'Hara, Jeff	A619	Pauley, Donald		
S1333	Okada, Yasushi	A1960	Paulsen, Joanne C,		
A1271	Olbris, Frank	A3903	PauIT		
A55	Oldroyd, Paul	A2939	Pavelko, Peter		
A2060	Oleyar, Maxine	C3913	Payne, Silva		
A315	Oliver, Karen	A3608	Peak, David		
A2181	Olm, Sharon	A3607	Peak, Susan		
A436	Olmsted, Gene	A627	Pearce, Joe		
A2256	Olson, Dolores	A979	Pearce, Mary Alice		
A188	Olson, Erik	A1902	Pearlman, Dina		
A56	Olson, Mark	A487	Pearlman, Eileen		
A106	Olson, Priscilla	A2937	Pearsall, Carol		
A3930	Olsson, Magnus	A2814	Peart, James		
A3320	Oltvanji, Oto	A3182	Peek, Bernard		
A456	Olynyk, Frank	A996	Peel, Susan		
A3229	Omega	S833	Pegasus		
I696	Omond, Connor Vincent	A132	Pelz, Elayne		
	Docherty	A768	Penick, Michael A		
A2902	O'Neill, Dave	A1203	Pepper		
A1367	O'Neill, Kenneth C	C3250	Percival, Andrew		
A442	Ontell, Ron	C3249	Percival, Lawrence		
A443	Ontell, Val	A3248	Percival, Maggie		
A1272	O'Quinn, Raaven	A3247	Percival, Mike		
A1800	O'Reilly, Ruth	A846	Perelgut, Alan		
A1336	O'Riley, Rod	A845	Perelgut, Mary		
S276	Orth, Jeff	A1756	Perera, Mali		
S1115	Ortiz, Mariela	A1434	Perez, Deirdre		
S1273	Ortlieb, Marc	A1542	Perin, Wayne		
A1693	Osborn, Lawrence	S2158	Perkins Jr., Frank		
A764	Osborne, Terri	A3371	Perkins, Gerald		
A3973	Österman, Per	A3947	Perry, Cally		
A3300	O'Sullivan, Mick	A1590	Perry, Hilary		
A765	Overton, Kathi D	A1941	Perry, Sheila		
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C2288	Owens, Arielle	A500	Persons, Kelly		
A354	Owens, Charles T	A505	Persson, Tommy		
C2289	Owens, Christopher	A1014	Peshek, Jo		
A3640	Owens, Nancy	A3262	Peter G		
A353	Owens, Sammi	A2120	Peters, Becky D.		
A3713	Owton, Martin	S3436	Petersen, Glenn		
A2857	Oyama, Noriko	S3463	Petersen, Siv Tapper		
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A3174	Packwood, Dave	A926	Peterson, John D		
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A3896	Pagan, Bella	A1436	Petrino, Marianne		
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A1823	Pal, Harminder	A3716	Pettersen, Terje		
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A2328	Parmentier, Gregg	G1	Pickersgill, Greg		
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A2844	Pat	A1443	Pillsbury, Kathy		
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		A1472	Pittman, Pamela T	A3475	Quigley, Dr. P. J. L.
		A3205	Plaskon, Dawn	S174	Quin, Jenny
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		A868	Plummer, Mark	A3285	Radka
		A958	Podell, Barbara	S3345	Raftery, Emily
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		A3114	Pol	S1360	Ragsdale, Matthew
		S1064	Pollard, Ashley	A1771	Raines, Philip
		S3443	Polvinen, Sari	A3365	Rainey, Gillian
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		A1038	Pomeranz, Hal	S1674	Rainio, Tarja
		A771	Pomeranz, John	A2204	Raj
		A303	Pompino The Kregoyne	A1574	Rak, Piotr "Raku"
		A3024	Pooka, Purple	A3794	Ralan
		A3289	Popova, Milena	A192	Ramey, Laurie
		S1278	Popovich, Peter	C274	Ramey, Miranda
		A535	Porter, Andrew	A273	Ramey, Tim
		S3018	Porter, Marianne	S1283	Ramsey, Loyal Fred
		A418	Porter, Pat	A3683	Randall, Mark
		A1628	Portwood, Frank	S1284	Rankin, Donna
		S1279	Post, Jonathan Vos	A3012	Rankin, Robert
		S1280	Potter, D	A1859	Räsänen, Syksy
		A3101	Potterveld, Curtis	A3775	Ratcliffe, Sacha
		A1820	Potts, Martin	A155	Ratti, David
		A3393	Poulter, Alan	A2495	Ray, Danielle
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		S1114	Powell, Mary E.	S1002	Raymond, Cathy
		A3265	Powell, Teresa	A242	Reap, Colette
		A1099	Power, David	A2471	Reay, Douglas "Pallando"
		A2425	Powers, Lois		
		A942	Powers, Tom P	A822	Rebholz, Jeff
		A3451	Ppulsaar	A3951	Rebollar, Luis Miguel
		A2542	Prado, Luis G.	A57	Recktenwald, Thomas
		A2743	Pratchett, Terry	A1376	Redd, David
		A2370	Prater, Joyce	A508	Redfarn, Peter
		A3425	Price, Audrey	A1499	Redin, Magnus
		A2948	Price, Catherine	A3092	Redmond, Aiden
		C2950	Price, Charlotte	A648	Reed, April
		A1918	Price, Connie	A3721	Rees
		A350	Price, David	A2329	Reese, Angela "Jingle"
		S3045	Price, George W	A2213	Reeves-Shull, Christina
		A2949	Price, Jessy	A3486	Reid, Michelle
		A2584	Price, Mark	A3071	Reiko, Noda
		A2947	Price, Nigel	A3853	Reilly, Frank
		A3426	Price-Whelan, Adrian	A2873	Reimann, Katya
		G3	Priest, Christopher	A1035	Reitman, Daniel
		G6	Priest, Elizabeth	S1285	Reitz, Susan H
		G5	Priest, Simon	A3624	Reitz, Thomas
		A2017	Prince, Mary	A2854	Rentawitch
		A3377	Pringle, David	A2982	Resico, Paul A.
		S1281	Procopio, Dan	A1112	Resnick, Carol
		A2477	Proctor, Henry	A1111	Resnick, Mike
		A2476	Proctor, Judith	A969	Rest, Neil
		A3449	Proctor, Nancy	A2577	Reuter, Adam
		A2859	Profant, Linda	A1556	Reuterswård, Anders
		A2858	Profant, Rick	C3453	Reuterswård, Patrik
		A3099	Proks, Peter	A2372	Reymond, Anne
		S995	Proni, Amy	A3016	Reynolds, Alastair
		S1000	Proni, Tullio	A773	Reynolds, Patricia
		A927	Prophet, Frederick	A506	Reynolds, Trevor
		A383	Proven, Liam	A3852	Rhodes, Tim
		S1282	Provenzano, Leonard J	A774	Rice, Pam
		A772	Puller, Martin	A1664	Rice, Stephen
		S1113	Purcell, Karen	A1665	Rice, Stephen
		A1954	Pythia	A3413	Rich, Mark
		A1531	qa'pln k'meQ	A2143	Richard
		A1582	QelDoQ	A556	Richards, Mark E



Splitting Infinity

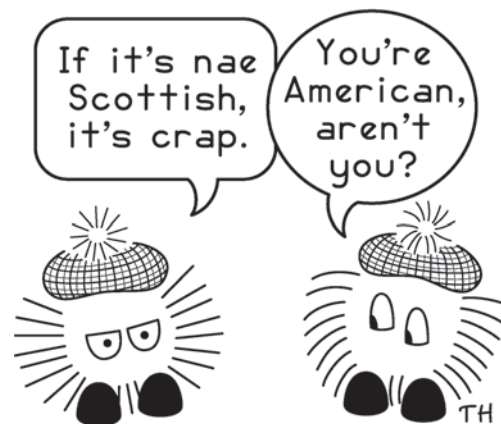
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A2667	Riley, Linden	A1702	Rowbottom, John	A1833	Scheffler, Klaus	A2140	Sharp, Phillip
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A2072	Ring, Donna	A514	Rowland, Marcus L.	S3718	Schell, Paul	A2694	Shaw, James
A3652	Ringel, Faye	A1789	Rowse, Yvonne	A86	Schilling, Ben	A2695	Shaw, Sarah
A1110	Risa	A1888	Rozycka, Patrycja "Zoey"	A3325	Schirrmann, Patric	A271	Shawcross, William E.
S1709	Risberg, Alf	A3517	Ruaud, André-François	S973	Schleifer, Mark	A1093	Shea, Jannie
S1286	Ritchie, Clifford	A444	Rubinstein, Peter	S1029	Schlofner, Mike	G7	Sheckley, Robert
A2002	Rittenhouse, Jim	A1921	Rudkin, Charles	A2100	Schlosser, David	A1435	Shectman, Nicholas
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A1904	Roach, Russ	A2022	Rudolph, Ann Marie	C2102	Schlosser, Random	A1394	Sheffield, Sharon
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A1475	Robe, Gary R	A2773	Ruh, Debby	A1808	Schmidt, Dieter	A2119	Shepherd, Randall L.
C1476	Robe, Isaac	A2806	Ruh, Larry	C2153	Schmidt, Jacob	A3164	Sheps, Jonathan
A3557	Roberson, Chris	A539	Ruhle, Kristin	A3410	Schmidt, Joyce	A3482	Sherman, Delia
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A3013	Roberts, Adam	I1536	Ruppel, Corwyn	A3949	Schnapp, Denni	A469	Shibley, James
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A1704	Roberts, Lindsay	A536	Rush, Ed	I1496	Schroeder, Arthur	A2184	Shipman, Linda
A3326	Roberts, Tina	A529	Russ	A692	Schroeder, Larry	A779	Shoji, Joey
S1028	Roberts, Valerie	A3044	Russ, Martin	A693	Schroeder, Sue (Who?)	A3154	Shorrock, Ina
A2808	Robertson, Rock	A219	Russell, Richard S.	C897	Schroeder, Xan	A2768	Shubs, Howard
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A3550	Robinson, David	A1503	Rutten, Katrien	A3287	Schwarz, Ivo	A2020	Shuman, Heather
A3548	Robinson, Kim Stanley	S2007	rv	A1584	Schwarz, Marion	A966	Siclari, Joe
A2027	Robinson, Melissa Ann	A3533	Rydill, Jessica	A1585	Schwarz, Rupert	A3214	Sidaway, Kurt
A2711	Robinson, Richard	A2474	Ryman, Geoff	A3666	Schwarzbach, Lotte	S828	Siders, Ellen
A1366	Robinson, Roger	A690	Ryng, Beverly	S933	Schweppe, Jane	A780	Sieber, Renee
A2712	Robinson, Susan	A2460	Ryng, Tristan	A87	Score, Dave	A88	Siegel, Kurt C.
A305	Robinson, Terry	C896	Ryng, Victoria	A2306	Scott, Alex	A477	Sieglinde
C3551	Robinson, Tim	A2631	Saavik	A874	Scott, Alison	A781	Sieler, Stanley
A2146	Robson, Justina	A85	Sachter, Ruth	A525	Scott, Cindy	A1418	Sieraski, Carol
A349	Roche, Kevin	A2154	Sadfanboy	A459	Scott, Eric P	A1420	Sieraski, Ellen
A3952	Rodrigo, Sonia	A2155	Sadfangirl	A526	Scott, Gavin	A1419	Sieraski, Madelyn
A230	Rodriguez, Maria	A1934	Saffel, Steve	A1779	Scott, Jamie	A2277	Siggy
A1945	Roelker, Stephanie	A2746	Sagi, Ori	A281	Scott, Jerome	A2487	Sigma
A419	Roepke, Richard	A591	Sakers, Don	A1607	Scott, Ken	A420	Siladi, Michael
A2048	Roger	A1714	Saku	A3211	Scott, Lesley	S1703	Silas
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S2629	Rogow, Roberta	S3001	Samuels, Clifford	A3186	Seacrow	A1033	Silverberg, Karen Haber
A3617	Rohlf, Ingo	A3755	Sanchez, Josette	A3047	Sean	A1032	Silverberg, Robert
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A1288	Roper, Bill	A1096	Sandy	A3381	Segal, Stu	A29	Simpson, Neil
A1289	Roper, Gretchen	A3622	Sane "RTFM" Alex	A511	Selkirk, Frances	A205	Sims, Pat
A1629	Rorik	A777	Sanmiguel, Juan J	C905	Selkirk, Kylie Rose	A206	Sims, Roger
A1004	Rosenbaum, Arwen	A3152	Sansum, Helen	A510	Selkirk, Paul	A865	Sinclair, Mark
S2016	Rosenbaum, Stephanie	A121	Sapienza, John	A2664	Semple, Jamie	A864	Sinclair, Sally
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A2197	Rosenblum, June	A1791	Sara	A2033	Senchy, Andrea	A345	Singer, Jeff
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A562 Smith, Susan
A117 Smith, TR
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A515 Smookler, Ken
A2331 Smørgrav, Dag-Erling
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A2864 Snodgrass, Melinda
A3527 Snowden, Mike
A876 Snowdon, Adrian
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A173 Søderberg, Jan
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A2979 Sorgen, Frances
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A3751 Sosio, Silvio
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G15 Southwood, Prof. David
G16 Southwood, Susan
A3261 Spacecat
A2376 Spackman, Deborah
A3435 Spångberg, Ylva
A27 Sparks
A248 Spelman, Richard C
A785 Spencer, Henry
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A3707 Spencer, Wen
A982 Spike
A1783 Spiller, Michael
A1815 Spix, Claudia
A3429 SpookyGirl
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I1509 Sprogg of Throgg
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A1018 Square Bear
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A1049 Stage, Jesper
A90 Standlee, Kevin
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A3983 Starbuck
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A1737 Steel, James
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A3093 Stef
S1979 Stefan W
A523 Stein, Michael P.
A2348 Steininger, Bärbel
A1415 Stelnicki, John A.
G11 Stemple, David
A1612 Stenz, Gernot
A1984 Stephanie, Decibel
A3659 Stephen, Alan
A2645 Stephens, Conor
A1768 Stepney, Susan
A2994 Sterling, Alys
A541 Stern, Edie
A2128 Steve K
A3601 Steve The Space Cowboy
I1778 Stevens, Eleanor
A1777 Stevens, Jason
S1298 Stevens, Milt
I3708 Stevens, Thomas
A3370 Stevie
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A3984 Stewart, Billy
A59 Steward, David
A935 Stewart, John
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A3304 Stockelman, Dan
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A877 Stone, Mike
A3514 Stoneface
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A1782 Strangelifanhampton
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A2240 Streets, Rae
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A261 Tabasko, Mary
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S1301 Taylor, Bill
A3625 Taylor, Cathie
C1729 Taylor, Charlotte
A2185 Taylor, David
A60 Taylor, Ian
A2186 Taylor, James
A61 Taylor, Kathy
A3496 Taylor, Martin
A3497 Taylor, Melissa
A1504 Taylor, Mike
A3711 Taylor, Neville
S3770 Taylor, Ronald
S1302 Taylor, Susan
A217 Taylor, Suzanna W.
A2668 TC
A483 Ted
A1491 Teddy
A62 Teegen, Nadja
A3982 Tempest, Troy
A3442 Tenhunen, Eeva-Liisa
S1097 Terry, Terelle
A1540 Tevishtatra
A1057 Thagard, Sherilynn
A2478 Thane Lange, Gyrd
A1871 Thaning, Sten
A554 Thayer, Diana
S1303 Thayer, Matilda
A1698 The Talking Dead
A324 Therou, Phil
A2122 Thomas
A791 Thomas, Ann Muir
A2591 Thomas, Bill
A1794 Thomas, David
A2622 Thomas, Jennifer
A3019 Thomas, Lois

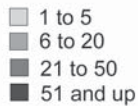


Splitting Infinity

- | | | | | | | | |
|-------|-----------------------|-------|----------------------------------|-------|--|-------|-------------------------|
| A265 | Thomas, Michael | A3494 | Turner, Tanya | A3807 | Venters, Tricia | A1862 | Warinowski, Tino |
| A1024 | Thomasson, Bill | A1308 | Turtledove, Alison | A2029 | Verge | S2055 | Warren, Jo |
| A3657 | Thompson, Eldon | A1309 | Turtledove, Harry | A2375 | Vermo, Björn | A799 | Warren, Ken |
| A2341 | Thompson, Jean | A1310 | Turtledove, Rachel | A3752 | Vernier, Elisabetta | A2169 | Warren, Rich |
| A2560 | Thompson, Jim | A1311 | Turtledove, Rebecca | A3066 | Vernon, Sarah | A3715 | Warren, Robert |
| A2559 | Thompson, Linda | A2343 | Turzillo, Mary | A1604 | Vesterbeck, Ella | A3155 | Warrington, Freda |
| A548 | Thomson, Amy | A3323 | Tusevljakovic, Darko | A1605 | Vesterbeck, Jay | S3686 | Wass, John |
| A792 | Thomson, Becky | A1043 | Tutihasi, R-Laurraine | A3591 | Vick, Edd | A3161 | Wassner, Cathy |
| S2045 | Thornton, Becky | A2652 | Tuttle, Lisa | A434 | Vicki | A3160 | Wassner, Gary |
| A3727 | Thornton, Katt | A1341 | Tuttle, Marianne | A3735 | Vicky | A2785 | Waterous, Kate |
| A3536 | Thorogood, Glo | A2207 | Twine, Terry | S1867 | Victorian Science Fiction
Conventions, The Chairman | A341 | Watkins, Geoffrey |
| A793 | Thorp, Katy | A968 | Tyers, Pete | A67 | Viklund, Britt-Louise | C3872 | Watkinson, Emily-Jane |
| A816 | Thorp, Steve | A3962 | Tyler, Bill | A2453 | Vines, David | A3870 | Watkinson, John E |
| A3470 | Thorpe, Geoffrey | A3468 | Tyler, Diana | A2562 | Violator | A3871 | Watkinson, Teresa |
| A3080 | Thresa | C2931 | Tyrrell, Genevieve | A991 | Virzi, Dennis | A1517 | Watson, Alan |
| A1456 | Throgg the Despicable | A2928 | Tyrrell, Jonathan | A1459 | Virzi, Maddy | A1380 | Watson, Ian |
| A2093 | Thürmagel, Stefan | A2929 | Tyrrell, Madeleine | A1458 | Virzi, Pat | A1511 | Watson, Linda |
| A2659 | Thurston, Emma | C3907 | Ubouroc | A3797 | Vockenber, Sandra | A2534 | Watt, Robert |
| A1339 | Tibs | A2710 | Uchirin, Greg | A1810 | Vogel, Robert | A1042 | Weasner, Michael |
| S1304 | Tien, Jerry | A3264 | ufato | A3916 | Vohwinkel, Franz | A2513 | Weaver, Claire |
| S1305 | Tihor, Stephen | A606 | Uhlenkott, Rochelle | A3917 | Vohwinkel, Imelda | A1757 | Webb, Alan |
| A557 | Timm, Don A. | A2805 | Uhlin, Lennart | A1482 | von Thorn, Alex | A3117 | Webb, Alex |
| A659 | Tina | A3274 | Ulicsak, David | A1502 | Vorcampel, Lord | A1755 | Webb, Gerry |
| A2349 | Tinman | A3631 | Ulman, Juliet | A2910 | Voskamp, Edwin | A3118 | Webb, Miranah |
| A1384 | Tinû | A928 | Ulvang, Cristina Pulido | A3589 | Vuittonet, Frank | A91 | Weber, Eric |
| I2498 | Tiny | I3595 | Ulvang, Daniel Pulido | A3588 | Vuittonet, Patricia | A2115 | Weberg, Ellen |
| A3401 | Titania | A3428 | Uncle Bob | A3235 | Vuorio, Juhani | A1553 | Weddell, Dave |
| A3237 | Tizzoni, Gianfranco | A3614 | Upham, Stephen | A1876 | Wade-McRoberts, Michele | A1566 | Weidman, Barbara |
| A1765 | Toby | A3188 | Urban, Michael | A3290 | Wady, Paul | A3523 | Wein, Elizabeth |
| A1541 | Todd, Catherine | S1951 | Urbanski, Heather | A796 | Wag | S1319 | Wein, Len |
| A1822 | Todd, Julian | A2066 | Urquhart, Garth | S1315 | Wageman, Susan | A521 | Weingart, David |
| A3197 | Tokarz, John A | A3834 | Ustinov, Igor | A3720 | Wagner Jr, Wendell | A522 | Weingart, Ellen |
| A3581 | Tokheim, Ingvild | A1864 | Uusitalo, Markku | A2933 | Wagner, Horst | C900 | Weingart, Eric |
| A2897 | Tolhurst, Stewart | A1863 | Vainikainen-Uusitalo,
Johanna | S1627 | Wagner, Roland C. | C901 | Weingart, Paul |
| S1306 | Tollett, James A | S1312 | Valada, Christine | S3221 | Wagnsgård, Fredrike | A3737 | Weiss, Allan |
| A2603 | Tom | A2051 | Valcour, Paul | A2144 | Wahlström, Magnus | A1899 | Weiss, Gail |
| A2346 | Tom B | A2879 | Valente, Mattia | A3159 | Wahren, Friedel | A2885 | Weist, Jerry |
| S930 | Tomaino, Samuel | A1723 | Valerie | S1316 | Waitsman, Lanny | A528 | Weller, W.A. |
| A3757 | Tomkinson, Deborah | A1430 | Valois, Tobes | A797 | Waldman, Jacob M | A1588 | Wellinghurst, Lois |
| I3760 | Tomkinson, Deborah | A2776 | van Asseldonk, Bertie | A2662 | Wales, Frank | A1587 | Wellinghurst, Richard |
| A3756 | Tomkinson, Neil | A3788 | van de Bospoort, Wim | A2188 | Walke, Marian | A3643 | Wells, Martha |
| C3758 | Tomkinson, Rachel | A2108 | Van de Wiele, Patrick | S2833 | Walker, Arlen | A2766 | Wenzelburger, Linda |
| C3759 | Tomkinson, Stephanie | A3444 | van den Doel, Katja | A1407 | Walker, Ashley | A269 | Wesley, James T. |
| A227 | Tompkins, Dave | A1346 | van den Hole, Patrick | I3481 | Walker, Danae | A1911 | Westcott, Steve |
| A1046 | Tompkins, Suzanne | A1347 | van der Beken, Paula | A1317 | Walker, Gail | A3185 | Westerfeld, Scott |
| A3746 | Tomson, Robert | A3177 | van der Pal, Linda | A2130 | Walker, Jim | A1909 | Westerlund, Magnus |
| A3272 | Toon, John | A64 | van der Putte, Larry | A300 | Wall, Julie L | A2481 | Westhead, Karen |
| A453 | Toop, Geoffrey | A498 | van der Rijst, Marcel | A1730 | Wallace, Helen | A2479 | Westhead, Kathy |
| A3845 | Torklep, Janne | A1754 | van der Voort, Marion | A1769 | Waller, Mark W | A2480 | Westhead, Mike |
| A3423 | Touchberry, Marlene | A1753 | van der Voort, Richard | A1020 | Wally | A2482 | Westhead, Peter |
| A2210 | Towers, Tony | A394 | van Deusen, David J. | A495 | Walsh, Michael J | A3512 | Weston, Alison |
| A1708 | Townsend, Jean | A1357 | van Ewyck, Annemarie | A3544 | Walt | A1745 | Weston, Eileen |
| S1307 | Townsend, Michael T | A1041 | van Gelder, Gordon | A1955 | Walther, Charles J | A1746 | Weston, Peter |
| A2612 | Trachtenberg, Dorothy | A1355 | van Hemmen, Cobi | A2005 | Walton, Evelyn | A3151 | Whates, Ian |
| A2611 | Trachtenberg, Edward | A795 | Van Name, Mark L. | S1318 | Walton, James J | A2967 | Wheatly, Laura |
| A3641 | Tracy | A65 | van 't Ent, Jan | A752 | Ward, Allen M | A2923 | Wheeler, Andrew |
| A2798 | Trautman, Susan | A111 | Van Tilburg, Barbara | A3695 | Ward, Andrew | A1967 | Wheeler, Helen |
| S1151 | Travis, David L. | C2608 | Van Tilburg, Daniel | A560 | Ward, Anthony | A3048 | Wheeler, Mike |
| A1634 | Traviss, Karen | C2609 | Van Tilburg, Holly | A2190 | Ward, Dalroy | A3424 | Whelan, Michael |
| A63 | Treadaway, Paul | A110 | Van Tilburg, Raymond | A2709 | Ward, Jean Marie | A2952 | Whiston, Isabel |
| A2261 | Trease, Julie | A1350 | van Toorn, Angélique | A798 | Ward, Michael J | A630 | White, Donya |
| A2260 | Trease, Steve | C1352 | van Toorn, Annabel | A691 | Ward, Susan | A2787 | White, Teri |
| A343 | Trembley, Andrew | A1349 | van Toorn, Kees | C2964 | Ward, Trevor | A2587 | Whitehead, Traci |
| A3612 | Tremlett, John | C1351 | van Toorn, Lennart | A1397 | Wareham, Peter | A2307 | Whiteside, Guest of Lee |
| A2848 | Trend, Audrey | A3445 | van Wessel, Kirsti | | | A472 | Whiteside, Lee |
| A1102 | Trend, Gregg T | S987 | Van, Eric M. | | | | |
| S2816 | Trezza, Dick | A806 | Vanatta, Susan | | | | |
| A1879 | Triggs, Douglas | S1313 | Vancil, Jennifer | | | | |
| A3349 | Trimble, Terri | A320 | Vandal, Stuart | | | | |
| A2293 | Tringham, Neal | A1314 | Vandenberg, Patricia A. | | | | |
| S3824 | Trix, Fifi | A3315 | Vanek jr, Jan | | | | |
| A835 | Trocchia, Gregory | A3725 | Vaughan, Brendan | | | | |
| A3395 | Troll, Gregor | A3026 | Vaughan, Elizabeth A. | | | | |
| A1228 | Trombi, Liza Groen | S2378 | Vazquez, Gina | | | | |
| A3753 | Trublood, Zachariah | C2379 | Vazquez, Matt | | | | |
| A1847 | Trzebuniak, Agnieszka | A264 | Veal, Tom | | | | |
| A794 | Tsuzawa, Hiroko | A233 | Veenkamp, Nico | | | | |
| I1495 | Tsuzawa, Yukiko | A1345 | Veldhoen, Jan | | | | |
| A3234 | Tucker, Mark | A3421 | Velvetine | | | | |
| I2953 | Tuell, Eloise | A2651 | Venema, Frank | | | | |
| A1977 | Turcato, Sally | C3811 | Venters, Douglas | | | | |
| A524 | Turek, Leslie | C3809 | Venters, Jamie | | | | |
| S2103 | Turlington, Marianne | C3810 | Venters, Kenneth | | | | |
| A3493 | Turner, James | | | | | | |



Interaction Demographics by Geographical Area

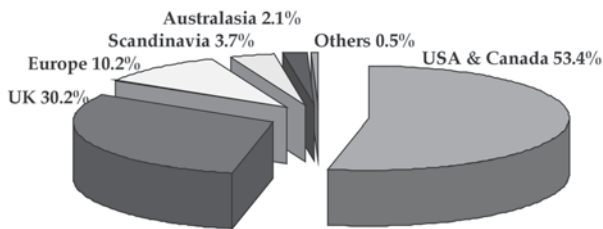


OTHER

- Israel 13
- Malaysia 3
- New Zealand 3
- South Africa 4
- Taiwan 1
- Vatican City State 1

- S1098 Wong, Andrew
- A3518 Wood, Eleanor
- A2732 Woodcraft, Matthew
- A573 Woodford, Alan
- A572 Woodford, Anne
- A3017 Wooding, Chris
- A2244 Woods, Mark
- A2724 Woodward, Jenni
- A980 Wooster, Martin
- S3934 Wright, Bill
- A2723 Wright, Peter
- A2727 Wu, Frank
- A1545 Wyatt, Linda
- A3700 Wysocki, Michael
- I1508 X-Baby I
- I1507 X-Baby II
- A1596 xSaBx
- A31 Yalow, Ben
- A3960 Yamaguchi, Naoko
- S340 Yamamoto, Tatsuya
- A492 Yamaoka, Ken
- A3333 Yaniv, Nir
- A2819 Yarnell, Eric
- A802 Yaskowich, John
- S1325 Yasui, Yukie
- A2507 Yates, Jessica
- S1326 Yeffeth, Glenn
- A1860 Ykspetäjä, Kaisa
- A1861 Ykspetäjä, Tero
- G10 Yolen, Jane
- A1908 Yon, Mark
- A3244 York, Andy
- S2061 York, Don
- A3744 York, Pat
- A1248 Yottskry
- A843 Youmans, Brian
- S2800 Young, George
- S2778 Young, Jim

- A856 Young, Mark
- A1532 Young, Norman
- A867 Young, Pete
- S1943 Young, Stephanie
- A1639 Youngman, Justine
- A1638 Youngman, Neil
- A615 Youngstrom, Virginia
- A1327 Yule, Kathryn
- A1890 Zabinska, Sylwia "Kiro"
- S1005 Zakem, Joel D.
- S1399 Zang, Linda
- A815 Zaretsky, Graham
- A3111 Zauner, Branimir
- A2081 Zedd
- S1148 Zeiger, Barry
- A2661 Zelah
- S1149 Zellich, Michelle
- S1147 Zellich, Richard
- A1403 Zelmanovics, Gary
- A3292 Zenker, Timo
- A162 Zetterling, Carl-Mikael
- A803 Zeve, Steven Joel
- A1478 Zielke, Bill
- A1477 Zielke, Linda
- A3847 Ziemkiewicz, Pawel
- S1922 Zimmermann, Al
- A2972 Zimmermann, Matthias
- A1609 Zimmermann, Ralf
- A1711 Zinkiewicz, Lucy
- A203 Zipser, Beth
- A302 Zipser, Mike
- A1816 Zitzow, Liz
- A3209 Zlotnikov, Dan
- A3392 Zollo
- A95 Zrubek, Kim
- A96 Zrubek, Scott
- A3964 Zschintzsch, Steffani
- A2704 Zygadlo, Zbigniew "Zigzag"



- A532 Whitley, Eva
- S931 Whitlock, Mary
- A93 Whitman, Marc
- A1062 Whitmore, Cheryl C.
- A149 Whitmore, Tom
- A1827 Whysall-Hammond, Kim
- A1767 Whyte, Charles
- A2124 Whyte, Nicholas
- S1321 Widmer, John
- S1322 Wiener, Michaela
- S1323 Wiener, Robert K
- A209 Wierda, Clark
- A422 Wiesner, Gayle
- A1592 Wightman, Colin
- A1591 Wightman, Sarah
- A1842 Wikström, Therese
- A2141 Wildfire
- A1758 Wilk, Malgorzata
- A1852 Wilkins, Janet
- A175 Wilkinson, Bridget
- C2888 Wilkinson, Brynn
- A983 Wilkinson, Peter
- A2618 Willett, Kat
- A2619 Willett, Michi
- A2616 Willett, Paul
- A2617 Willett, Ronnie
- A3081 Willey, Jenna
- A3082 Willey, Mark
- C3083 Willey, Rachel
- I3084 Willey, Rhett
- A2189 Williams, Edith
- A2335 Williams, Gavin
- A3936 Williams, Kevin
- S1324 Williams, L Kim
- A3832 Williams, Liz
- A1683 Williams, Robert
- A2580 Williams, Ronita

- A3301 Williams, Sheila
- A454 Williams, Susan L
- A507 Williams, Walter Jon
- A3893 Williamson, Jessica
- A1795 Williamson, Neil
- A2790 Willis, Connie
- A613 Willis, Dorothy A.
- A123 Willmoth, Mike
- A3375 Willoughby, Martin
- A2202 Wilma
- A2554 Wilson, Andrew J.
- A3149 Wilson, Anne F
- A151 Wilson, Barry A
- S226 Wilson, David
- A1013 Wilson, John Ross
- A800 Wilson, Karen M
- A1391 Wilson, Mary Ellen
- A1392 Wilson, Thomas Luke
- A3644 Wilson, Troyce
- A2639 Winchester, Chris
- A2971 Wirth, Franz Peter
- S3790 Wishnevsky, Stephen
- A1893 Wisniewski, Grzegorz
- A3004 Wisse, Martin
- A3804 Witcover, Paul
- A3020 Witte, Norbert
- A94 Woehrl, Sally
- A457 Wolansky, Taras
- A2032 Wolf, Joyce
- A801 Wolf, Katherine
- A2205 Wolf, Markus
- A3792 Wolfe, Gary K.
- A805 Wolfy
- A559 Wolkoff, Lew
- A3397 Wollheim, Betsy
- A3568 Womack, Thomas
- A398 Wombat, The

Curling is a national pastime in Scotland.

Sporting curls is just part of the head game.



In Memoriam

In this section we commemorate those friends and colleagues of the SF world who have died in the last 12 months. If we have omitted anyone, it is through lack of information and not an intentional oversight and we apologise in advance. As we typed the list, we constantly stopped and said 'Ah, do you remember'. What more can anyone ask that they are remembered fondly after their passing.

We remember.

Kenneth Vye Bailey – *Poet and critic*
Jackson Beck – *Broadcaster*
Saul Bellow – *Writer*
John Bennett – *Actor*
Elmer Bernstein – *Composer*
Pierre Berton – *Writer*
Bill Bowers – *Fan*
John Brosnan – *Author and fan*
Larry Buchanan – *Film maker*
FM 'Buz' Busby – *Author and fan*
Humphrey Carpenter – *Biographer*
Gertrude M. Carr – *Fan*
Bruce Cassiday – *Author and SF historian*
Jack L Chalker – *Author, editor and fan*
Tim Choate – *Actor*
Caitlin Clarke – *Actress*
Frank Gorshin – *Actor, impressionist & comedian*
Leroy Gordon Cooper Jr. – *Astronaut*
Alfred Coppel – *Writer*
Philip DeGuere – *Writer, producer and director*
Irwin Donenfeld – *Publisher*
Sonya Dorman – *Author and poet*
Olga Druce – *Film maker*
Will Eisner – *Cartoonist*
Michael Elder – *Actor & writer*
Walter Ernsting – *Author, editor and translator*
Max Faget – *Spacecraft designer*
John Filpus – *Fan*
George Flynn – *Fan*
Karen Wynn Fonstad – *SF cartographer*
Gill Fox – *Artist, editor, and writer*
Frank Kelly Freas – *Artist*
Nelson Gidding – *Writer*
Kelly Goldberg – *Author*
Jerry Goldsmith – *Composer*
Pete Graham – *Fan*
Rod Hall – *Literary agent*
Willis Hall – *Playwright and novelist*
Bob Haney – *Writer*
Debra Hill – *Screenwriter and producer*
Edward 'Ted' Hughes – *Fan*
Trina Schart Hyman – *Artist & writer*
Brian Kelly – *Actor*
Ed Kemmer – *Actor*
Jack Kine – *Special effects pioneer*
David Kossoff – *Actor*
Bill Krucek – *Fan*
Ken Lake – *Fan*
Stieg Larsson – *Fan & writer*
Robert Lees – *Writer*

Robert Lewin – *Screenwriter*
Hans Loose – *Fan*
Douglas Mason – *Fan & Collector*
Michael Mason – *Fan*
Raylyn Moore – *Author*
John Cullen Murphy – *Artist*
Andre Norton – *Author*
Irv Novick – *Artist*
Dan O'Herlihy – *Actor*
Geoffrey Palmer – *Book dealer, publisher, and author*
Gerald Pollinger – *Literary agent*
Christopher Reeve – *Actor*
Pat Roach – *Actor*
Seymour Robbie – *Film maker*
Allan Rothstein – *Fan*
Greg Shaw – *Fan*
Simone Simon – *Actress*
Redmond A Simonsen – *Publisher*
George Tage Valentin Sjöberg – *Fan*
Lyn Smith – *Fan*
Sven Christer Swahn – *Author, critic, and translator*
Steve Tipton – *Fan*
John Vanible – *Fan*
Anna Vargo – *Fan*
John Vernon – *Actor*
W Warren Wagar – *Academic*
Edward Wagenknecht – *Academic*
Carol Walske – *Fan*
Doug Webster – *Fan*
Fred Whipple – *Astronomer & writer*
William J 'Bill' Widder – *Fan & writer*
Thomas Scott Winnett – *Fan*
Fay Wray – *Actress*
Tetsu Yano – *Writer, translator and fan*
Pat York – *Author and fan*

(list to 17 May 2005)

We also remember these pre-supporters and members of the convention whom we've lost on our journey:

20	KIM Campbell	595	Patrick Kelly
108	Michael Mason	(P)	Kazuya Sasaki
(P)	Bruce Pelz	342	Anna Vargo
(P)	Donald Franson	675	Jack L Chalker
478	George Flynn	873	Peter Day
(P)	Peter B Bell	2068	Peter T Garratt
34	Johannes Henrik Berg		

KIM Campbell

1956 - 2003

We are breaking with Worldcon tradition by devoting a page in memory of a person without whom the 'road' to Glasgow would have been a lot harder. So here's to a dear friend of us all. The final two tributes are taken from an on-line memorial book. (J&EH)

A LITTLE LESS PURPLE

It's not often you can remember the very first time you met someone. But I know almost to the minute when I first met KIM Campbell. She took my membership at Speculation the 1991 Eastercon in Glasgow, just after 11 am on the Saturday morning. I wasn't sure about this convention thing and it was only due to a cheque arriving from my parents that I could afford to go. Kim persuaded me that it would be better to pay little extra and join for the weekend than for a day. This was the first thing I learnt about KIM; it was very difficult to say NO to her when she wanted you to do anything related to conventions! KIM herself often noted that she remembers our first meeting. As soon as I had my membership badge I was handed a gopher badge and dragged away. Apparently KIM turned to somebody at registration and said "looks like we've got him!". Nearly fifteen years later and they still have.

I really got to know KIM well when my wife and I moved to York. Her generous spirit came to the fore when she helped my wife get a job where she worked (who says nepotism doesn't exist in the civil service!). She also looked after our cats when we couldn't keep pets. Just for a couple of months but when we finally moved two years later the cats had become a fixture at KIM's and had adopted her.

She had an abiding love for all things science fictional, and wanted everybody to share with her delight in the genre. Hence, she was active in con running from the early 80's until the day she died. She had an infectious enthusiasm that caught people up in her plans. But to be honest she was never the greatest of organisers, a failing that she was more than aware of herself. Being on the committee of conventions with KIM, was a roller coaster ride. Just when you were becoming disillusioned with how she ran things, she would smile and come up with another fun idea. And, she nearly always managed to pull it off, inspiring the team to overcome any problems.

Kat and I had known KIM was ill for quite a time, but still she was working on the worldcon bid. Even as her illness got worse she was adamant that

she would see the convention through. She managed to attend Torcon III in 2003 despite having recently undergone surgery. Wearing her usual purple she continued to promote Interaction.

Unfortunately soon after her return she fell seriously ill again. She entered St Leonards Hospice in York, and still managed to extend her influence over the Interaction Board, holding court in her room. At Novacon that year a book of well wishes was signed by the membership, Kat and I delivered it the Wednesday after the convention. That Saturday her mother phoned to say KIM had passed away. Her funeral was attended by a multitude of fans and colleagues, most wearing some purple in remembrance.

I hope that KIM would have enjoyed what we have done with Interaction. We have tried to incorporate her vision of a UK Worldcon in what we have done. It's a shame that Interaction just doesn't have as much purple as it should have.

Sparks

I met KIM on my very first Eastercon many years ago. For me as a newbie fan, who didn't know much about fandom in general and British fandom in particular, KIM took all the time to explain the fandom bit. She has always stayed in my memory as a fun person to be with, with her big smile and outgoing nature. I will miss her smile and hugs at the coming conventions.

Nico Veenkamp

I met KIM when we were bidding on respective Worldcons. She believed that British fandom would come together at times when others doubted, and she took the time and patience to get people working together, even though it took many years. I hope her friends and family take comfort in the high regard which people from all over held for KIM.

Alex von Thorn



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Interaction Staff List

As at 23 May 2005

DIVISION HEADS

Site & Facilities

Ben Yalow

I've been to over 500 conventions, and worked on about a third of them, including most of the Worldcons for the last three decades as a gofer, a convention chair, and everything in between. In my non-fannish life, I work as a programmer.

Vince Docherty

After attending my first convention in Glasgow aged 16, I became a life-long fan and con-runner, co-chaired the 1995 Worldcon in Glasgow and not having learned my lesson am doing it again in 2005, so watch out for the kilt.

Programme

Ian Stockdale

Since the 90s I have been drawn into the world of cons and con-running. For 2005, I'm helping out with Potlatch in addition to Interaction. Somehow I've managed work, stage managing operetta, and reading science fiction. Now, about finding time for sleep.

Events & WSFS

Kevin Standlee

I was co-Chair of ConJosé, the 2002 Worldcon, and am one of those strange people who enjoy WSFS Business Meetings. I've been to every Worldcon (and Business Meeting) since 1989!

Co-Chairs

Publications

Steve Cooper

Steve Cooper is new to this con-running malarkey, having not been on any sort of convention committee before *Interaction*. But he's not surprised at that, his whole life in fandom has seemed to be lived backwards.

Colin Harris

A self confessed programme junkie, much of my con-running activity has been in the programme area, including three Mexican committee positions and running the literary programme for Intersection in 1995.

Promotions

David Stewart

Although Irish, my first convention was Conspiracy in Brighton in 1987, and I was hooked. Since then I have attended and worked on many conventions. You would have thought I'd have learned my lesson by now, but here I am on Interaction staff!

Dealers & Artists

Tim Illingworth

Tim has been active in UK fandom since the mid-70s and involved with WSFS since 1989. Having written the latest revision of the Constitution, he now is content to nitpick from the sidelines.

Concourse

Ewan Chrystal

I am a Manxman currently living in exile in the South of England. Despite the advantages of being Manx, I was unable to escape when "recruited" by Pat McMurray to work on Fixed Exhibits. Outside conventions, although my desk is cluttered with computers, I am not a computer programmer. I am an industrial research chemist.

Services

Alice Lawson

My name is Alice Lawson. I am obviously on this committee because I am a slow learner, or a masochist. In the past I have been on a number of Novacon and Eastercon committees as well as a previous Worldcon. This time, just to make sure I learn my lesson once and for all, I have agreed to run the services division.



Co-Chairmen: Vincent Docherty, Colin Harris
Deputy Chairman: Paul Treadaway
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to thank who are no longer on staff, but did some
invaluable work up to this point (either on the
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*(and we've got bored with the panic-related
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And also, many thanks to:

Roger Robinson for his help with the
biographies

Farah Mendlesohn for coming to our rescue
on several occasions when we were let
down by contributors.

In addition, there's Dave Clements for his
assistance with the Prof. David
Southwood item and those of the
Interaction Staff (Colin Harris, Vincent
Docherty, Kevin Standlee & Cheryl
Morgan) who did a great job proof-
reading and sub-editing. If you find
anything wrong – we tried!

If we've missed crediting anybody - sorry! See
the editors for a conciliatory drink.

From Behind the Keyboard

John & Eve Harvey

In his introduction, Colin Harris talked about the different journeys that have all culminated in Glasgow in August 2005. To complete the circle, it seems a valid topic to return to at the end of the Souvenir Book.

Any journey consists of many steps and whilst putting this volume together we have been reminded of the steps in our own journey through fandom which has been impacted on by several of our GOHs.

Christopher Priest was one of the first pro/fans that we met in the early 70s. He gave us much support in our early days at Leeds University, being willing to journey all that way north to talk to our sf club. Then when we moved down to London he was a friend in a new city. Just like Rob Holdstock, we have tales of Ortygia House: drinking coffee in the basement, arguing about whether Status Quo were better than The Who, typing competitions – what innocent fun.

Greg Pickersgill was there as part of our journey – he was always there! Both a mentor and tormentor, a pivotal figure in fandom who was only too willing to give encouragement to the two new sf fans who lived round the corner from the infamous Ratfandom clubhouse – Lawrence Road..

And Robert Sheckley played his part. As we mentioned in our introduction to the first article, he was GoH at Skycon (the 1978 Eatercon). This was, also, the first convention in which we played a small part on the committee, organising the films (yes, we had *real* films then). But before abandoned the attempt, we were putting together a rival Eastercon bid for 1978 and guess who we were thinking of as GoH, yes it was a certain Mr Robert Sheckley.

And at each Eastercon we attended, there was always Lars-Olav. Supporting every programme item, he could be relied on to be on the front row taking photographs. We never spoke to him, but he was an important piece in the jigsaw of our fandom.

But what part has Jane Yolen played? Well to be honest before she was announced as GoH we

had no idea of her existence as a writer. Considering the size of the body of her work this is remarkable but then you must remember she is mainly targeting an audience slightly younger than your editors! The important thing is that she represents another step in the continuing journey. There are always new authors, artists and friends out there to be found and for an sf fan the best place to find them is at an sf convention.

Colin Harris said that the journey is important, and it is also a very personal one. It is this personal journey that we have taken as our theme throughout this Souvenir Book – to tie in with the journey through time that Jim Burns has taken us through with his Progress Report covers.

In commissioning contributions we asked for personal viewpoints rather than a third-person overview. Our other main driving force was to provide you with the equivalent of tapas (or meze) – a culinary delight made up of many small titbits and covering a wide range of tastes. And hopefully it will provide a springboard for you to go off and find out more about any particular area that took your fancy.

We also believe that a picture paints a thousand words, and so have indulged our own interests by including not only the artist portfolio, but the montages of photos from past conventions and other fan gatherings. Our pictorial history is as valuable (in our view) as our written and verbal history, so we are there with Lars-Olov, attempting to visually document fandom. Hopefully our attempt to provide the written content with the visual will be taken up by others.

But fandom is not a world predicated solely on private experiences. To get the most enjoyment we need to interact with others – we need the communal dimension. We need the opportunity to meet the people who will help populate our journey, and at Interaction we hope you will discover that added dimension.

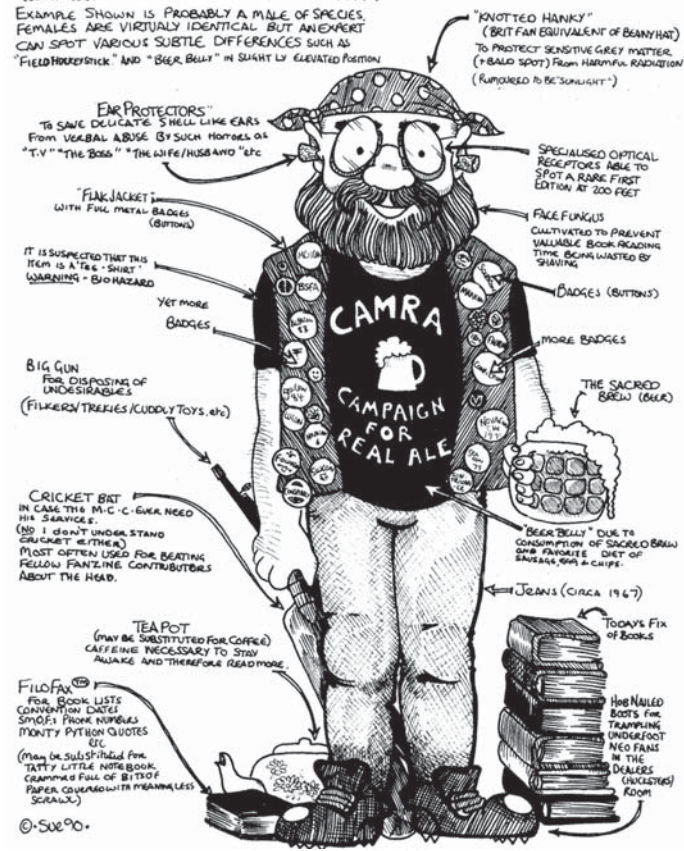
The last paragraph... the last sentence...

So this is your editors signing off.

Remember, have fun.

FANDOM DIRECTORIES - FANS OF THE WORLD NUMBER 2 - THE BRIT (FANNICUS BRITANNICUS)

A HANDY GUIDE TO THE TYPICAL BRITISH FAN
(WITH TRANSLATIONS WHERE NECESSARY INTO AMERICAN)
EXAMPLE SHOWN IS PROBABLY A MALE OF SPECIES.
FEMALES ARE VIRTUALLY IDENTICAL BUT AN EXPERT
CAN SPOT VARIOUS SUBTLE DIFFERENCES SUCH AS
"FIELDHOURS" AND "BEER BELLY" IN SLIGHTLY ELEVATED TONEM



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