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PROGRESS REPORT 3

Loncon 3 – The 72nd World Science Fiction Convention
14-18 August 2014

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A Letter from the Chairs

Steve Cooper & Alice Lawson

So now we are only months away from the convention and it will be here before we know it. Our brilliant team are still busy working hard to ensure that Loncon 3 will be a great experience for everyone. The programme is coming together nicely with some wonderful speakers to both entertain you and, hopefully, make you think – and we are honoured that as part of this Lord Rees, the Astronomer Royal, has agreed to give a talk. There will be more about that later in this PR.

Also in the PR is news about some of the things our Events team have planned – and we are delighted to be having a world premier of *The Anubis Gates* by Tim Powers. In other news, the shortlists for the 2014 Hugo Awards and the 1939 Retro Hugo Awards have been announced. The ballots to vote in both of these can be found in this PR; congratulations to everyone shortlisted.

Hospitality will be telling you about their plans for the convention, which will contain the biggest fan bar ever and lots of parties, games, and other fun things as well as places to just kick back and relax. There is also information about childcare, access services (including scooter hire), and other things you need to know to make your experience enjoyable.

We can't tell you everything in a PR, especially when there's so much going on! So we suggest you go and have a look at our website which contains much more information on what we have planned (www.loncon3.org).

For instance, we've included some information here about getting to the convention site and getting around London, but the website has got more information about that – and, for those who

want to do more in their trip than the convention there is information on tourism, travel around the UK more generally and some events and tours happening around the same time.

We are already on track to be the biggest Worldcon outside the USA, so thank you for joining and please encourage your friends to join in the fun and help us be one of the biggest and best ever. We look forward to seeing you there. Bye for now!

A Letter from the Editor

Hello, Loncon 3 members – my name is John Coxon, and the chairs have very kindly let me hijack their page to write about the progress reports. Alice approached me at Renovation, the 2011 Worldcon, and asked me whether I'd be willing to put together a Progress Report Minus One (PR-1) for the London in 2014 bid. I said yes, and put it together using Pages in a couple of days, fanzine-style. Then, when Chicon 7 approached, Kees van Toorn asked me to be his deputy division head, and I ended up putting together Progress Reports 1–3.

This is my last job as deputy head of Publications before stepping down to focus on my PhD, and it's the first time I've put my byline on a Loncon 3 PR. That's because progress reports aren't about the Publications division – they're about the myriad of people that are currently working tirelessly to bring you what I sincerely believe will be the best Worldcon you've ever attended.

It's been a pleasure to bring you news of their endeavours. I am hugely looking forward to seeing everything come together in August!

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The Wasp Factory on Bookclub

By David Haddock, in The Banksonian #17

BBC Radio 4's monthly Bookclub programme covered *The Wasp Factory* in the edition first broadcast on 6th November 2011. The recording took place at the National Library of Scotland in Edinburgh on 19th September. The recording lasted the best part of an hour, but the broadcast programme was edited to just under 28 minutes.

Before the recording commenced, Iain said that he had good ideas for sequels to both *Against a Dark Background* and *Matter*. When I asked him about this after the recording, he said that whether they were still good ideas after he has thought about them in more depth remained to be seen. If these ideas did come to fruition it would be a fair way down the line.

The audience had applied for tickets from the BBC. Some were Banks fans (and a guide dog sleeping at the front) who had read the book many times; one audience member admitted to trying to build his own wasp factory at the age of 15 when he first read the book. There were also members of local bookclubs who had read it specially for the occasion, so a variety of interesting questions were forthcoming after James's introductory question about Banks's breakthrough as a writer. Iain responded to this by saying it was really the first book where he left a lot to the reader's imagination; knowing what to leave out is as important as knowing what to put in.

Iain said that being a science fiction writer helped with getting into Frank's mind-set as it was all just extrapolation from the dam building and things he got up to when he was a child. He just imagined how Frank would take those ideas and use them. The wasp factory fits Frank's character and his personal religion. Banks read the description of how the factory works at this point, before getting

further into the shamanistic aspects of Frank. Iain admitted that the book was "a dig at religion".

Asked about the twist at the end, Iain said the book was 95% planned when he realised that there could be a surprise ending. He described his internal discussion with himself about whether it would work or not, and that he only put in quite subtle clues that would be easy to remove if he changed his mind. At this point Naughtie asked Iain if he had even been psychoanalysed, and Banks replied that he always thought of himself as pretty well balanced, adding that he did not want to find out if there was a reason for the way his creativity works for fear of messing with it. Iain did return to the subject of the ending saying it was partly so that readers would think he was a "clever bugger" and go back and read the book again.

On the question of the relationship between Frank and his brother Eric, Iain replied that it is a little like Frasier and Niles, when you think you have encountered the biggest nutcase in a family you find an even more extreme one. The phone conversations with Eric were put into the narrative when Iain felt the book was dragging. It was always meant to be a black comedy which was why Iain was bemused by some of the reviews which completely missed that aspect of his novel.

The final question was about whether he had researched madness, which allowed him to trot out his "R-word" answer "it is not mentioned in polite company". He admitted that his most researched book, *Canal Dreams*, is probably the "runt of the litter" although he was still proud of it.

The back catalogue of Bookclub is available from the BBC: www.bbc.co.uk/programmes/b006s5sf

No Lack of Joy in Language

By Steve Jeffery, in Science Fiction Commentary #82

A review of *Scores: Reviews 1993–2000* by John Clute (Becon; 2003; 427 pp.)

A review of a book of reviews by another reviewer is something of a hostage to fortune. When that reviewer is someone as erudite and opinionated as John Clute (one of whose favourite writers is also the notoriously tricky Gene Wolfe) it's like walking into a spring-loaded trap for the unwary.

This is the third collection of Clute's reviews, following *Strokes: Essays and Reviews 1966–1986* (1988, Serconia) and *Look At The Evidence: Essays and Reviews* (1995, Serconia (US) and Liverpool University Press (UK)).

Unlike those two earlier collections, there are only two actual essays in this volume, which bookend this collection. The first, the introductory 'What I Did on my Vacation', from *Paradoxa*, vol. 10, 1998, combines a clash of cultures anecdote between those who work at the messy coal face of reviewing *books* (as things to be read) and those who sort, classify and order *texts* (as things to be studied?) in the halls of Academe. The second, to which increasingly frequent pointers are given in the reviews that make up the latter half of this collection, is a piece written for *Nebula Awards Showcase 2002*. We'll return to this later. It becomes increasingly important as a means of understanding *Scores*.

It is, of course, possible to read *Scores* as a collection of individual and isolated reviews, as examples and exemplars of the reviewer's art, and to dip into this book more or less at random as taste or interest leads. Read like this, the book contains some splendid pieces, evidencing Clute's celebrated joy in language ('contortuplicated', anyone?) and a deep passion and concern for SF. (In a review in *Foundation* 52, Simon Ings says of the author of a particularly clunking piece of spin-offery, '[He] does not allow himself to feel any joy in the language. It is a terrible thing to say about a writer. I do not say it lightly.' It shocked me, as it was obviously intended to do, at the time, and remains one of the most damning things I have ever seen in a review.) No one could possibly accuse Clute of lack of joy in language and the less frequented corners of the dictionary. (I have

still not quite worked out the wrinkles of Clute's use and interpretation of the word 'theodicy' – a reconciliation between divine justice and the order of the world – in the context he several times employs it.)

This does, however, more than occasionally carry him away into some particularly tortuous and labyrinthine metaphors, puns or gnomic utterances, to the point that there is a 2003 editorial interpolation in the introduction to his review of Patrick O'Leary's *The Gift* (1988) that reads, '[I have cut an entire paragraph here. I didn't understand a word of it.]'. It is not the only place where the thought processes of his earlier self appear to have completely derailed him, coming back to edit these reviews five or ten years later.

Other editorial intrusions into reviews are more telling. In one of his previous collections, Clute defines the doctrine of 'Excessive Candour' (a name taken for the later title of his review column for *Science Fiction Weekly*), the combination of rigour and honesty required of a reviewer. Scrupulously, Clute applies this to his own edited reviews in this collection in an apologia for what he now views as unnecessary kowtowing to the prejudices of the literary 'establishment' in his review of Christopher Priest's *The Extremes* for *The Independent* in attempting to deflect or defuse that novel's standing as a work of science fiction.

There are also some splendid jokes, often when Clute himself deliberately punctures a particularly high-flown passage with an abrupt descent into bathos.

This rather unstructured approach to *Scores*, however, starts to run into difficulties, especially in the second half of the book, when it becomes evident that something else is going on, and that *Scores* is, in fact, more than the sum of its parts, and something other than just a chronological collection of reviews. In fact, from about 1988 onwards, in the introductory sections to a number of reviews (most noticeably of works by Gibson, Sterling, Stephenson, Noon, and others) and embedded editorial comments, to that 2002 *Nebula Showcase* essay, 'Next', mentioned at the top of this review, *Scores* reads as a long sustained

argument about the future of science fiction as a genre – indeed, on the very possibility of a future for SF as a genre – in the world we currently inhabit at the start of the twenty-first century.

The argument needs a little unpacking. It follows a remark by William Gibson in 1999 to the effect that ‘SF today is largely an historical project’ – that it doesn’t, or cannot, exist in its classical form any longer. In short, and far more crudely put than Clute’s analysis deserves, it says that SF has been

overtaken by the future it looked towards, and it can no longer look outward but only reflect. SF can no longer speak of what we hope to become, but of what we are, now. We must learn to read the world as SF.

Scores then. A sharp, intelligent, caring, witty, and appalled look at the future we have written into being. It may be an important book. Let us hope we have time enough to find out.

Malcolm Edwards



a new novel by an author who had started with Gollancz, had left almost twenty years previously, and was now returning with a novel different from anything he had published before; and one a first novel, by an author I knew through fandom, whose short stories were attracting a lot of attention.

On 23rd August 1984, *Mythago Wood* by Robert Holdstock. On 13th September 1984, *Empire of the Sun* by J.G. Ballard. On 20th September 1984, *Neuromancer* by William Gibson.

Not a bad month’s work!

Of course, it didn’t quite feel that extraordinary at the time. I’d known Rob Holdstock since we met, as students, at the Globe in 1970. Over the subsequent years we’d become friends, part of a tight-knit group which went to SF conventions together. He had already sold a couple of stories when we met, and it was clear that he was going to be a writer; nothing else mattered. We also collaborated on half-a-dozen books together in the early 1980s. In the early years he wrote anything he could get a commission for – the 1970s were the last heyday of paperback originals – but also managed to sell his first serious novel to Faber, Gollancz’s main rivals as publishers of serious hardcover SF. But by 1983, things were starting to go wrong at Faber for Rob and most of their other authors.

I knew about *Mythago Wood*, which had started life as an award-winning novella, not least because Rob talked about it a lot. I read the typescript, and it was obvious that for the first time Rob had found a story he could tell into which his obsessions and interests naturally fitted. (I hadn’t especially liked his earlier books, as he knew.) It was an easy decision to make his agents a modest offer

In 1984, thirty years ago, I was really finding my feet as an editor at Gollancz. I’d first gone to work there in 1976, but had left after a couple of years to join the Science Fiction Foundation, and then to try freelance writing. I’d kept my contacts alive, though, so as my writing career nosedived (thanks to a publisher who never paid) I went back to Gollancz, part time at first, but then full time from 1983.

I had a foot in many camps. I’d been in charge of the main programme at the 1979 Worldcon; I was one of the founder editors of *Interzone* in 1982; I was still publishing fanzines, and very much involved in fanzine fandom. (I was also Chair of the 1987 Worldcon Bidding Committee.) 1984 showed how these different activities all dovetailed (which they always did in my mind).

Then came the most extraordinary month I ever had or ever will have as an editor. In the course of four weeks exactly, I published three books – one a new novel by an author I’d known for years, who

6 left his previous publisher to join Gollancz; one



Fast forward a few months, and the novel was finished. Everybody at Gollancz shared Victoria's enthusiasm, seeing it immediately as a potential bestseller and a potential prize winner (neither of which Ballard had ever been). A bit of complex to-ing and fro-ing and the book was ours! This was a very different matter for the company than *Mythago Wood*. Gollancz was then of a size that one bestseller a year, on top of all the regular sales of its regular list, would guarantee a successful year for the company, and *Empire of the Sun* was immediately identified as our bestseller for 1984. A huge (by Gollancz standards) publicity and marketing campaign was drawn up. I became more involved when Victoria asked me to edit the book. I did by that time know Jim at least passably well, as he was one of the key writers who supported *Interzone* in its early days. I had been to his house a couple of times.

which was nevertheless better than what Faber came up with. I suspect it was as much a relief to them as it was a pleasure to me that he moved. I sent a few proofs out to people I hoped might like it and give it quotes – writers I knew, such as Brian Aldiss and Mike Moorcock, and some longer shots. I remember the afternoon when the switchboard called up to say that Alan Garner was on the phone. He had obviously loved the essence of the book, while being troubled every time it veered towards genre, and we spent half an hour painstakingly constructing a brief quote which he was happy to put his name to (“a new expression of the British genius for true fantasy” – I can still quote it from memory). *Mythago Wood* appeared with little fanfare; Rob and I probably went out for lunch, or to the pub.

Empire of the Sun was a very different story. I can trace the origin of Gollancz acquiring it back to a bad-tempered editorial meeting, during which Livia Gollancz (the fiery head of the company; Victor's daughter) actually threw a typescript at a fellow editor, Victoria Petrie-Hay. Victoria then met Ballard at a dinner, where they got chatting; he expressed some dismay at the way he was being treated at Cape, his current publisher. Apparently the previous Christmas he had attended their annual party, during which he introduced himself to one of their sales representatives as the author of *Low-Flying Aircraft*, his most recent title; the rep rolled his eyes and said “low-flying's the right term for that one!”). He also talked about the novel he was writing, and Victoria asked if she could read it when it was finished, as it sounded terrific.

I obtained pre-publication quotes from Angela Carter (whom I knew – she'd written for *Interzone* and had been Guest of Honour at the 1982 Eastercon) and Graham Greene (whom I knew to be an admirer). Gollancz's efforts were rewarded with blanket coverage on publication, and the novel remained on the bestseller list for six months. The only disappointment was the Booker Prize: the hottest favourite ever, it lost out to Anita Brookner.

I'd started to correspond a couple of years earlier with Bill Gibson, who I'd become aware of as a notably intelligent, laconic North American fan. He had also started to publish a handful of short stories – mostly appearing in *Omni*, the magazine everyone wanted to break into. Stories like “Burning Chrome” and “Johnny Mnemonic” lit the SF landscape like incendiary shells. The word ‘cyberpunk’ hadn't yet been coined, but plainly he was the new writer to watch. On arrival at Gollancz, Bill's first novel became one of my first targets, and I suffered with him through the tribulations of its completion. I still have the letters in which he mordantly predicted the imminent destruction of his reputation, once people read it. But in the summer of 1983 it was finally delivered, and it was obvious that it was destined to be the most talked-about novel of the year. The deal to publish it was finally sealed with his US agent at a crowded room party at the Baltimore Worldcon. *Neuromancer* appeared even more stealthily than *Mythago Wood*.

The rest is history.

Spaceships in the Sky

by Curt Phillips, in *Banana Wings* #38

Once, many years ago, I dreamed of spaceships in the sky. No, that's too vague a way to start. I'll try again.

Long ago, when I was a child, I would sometimes go to sleep at night and dream of spaceships in my sky. I'm talking about a whole series of actual dreams – whatever dreams might be. I used to think that I knew what dreams were. Then one day I found something that made me realise that I'll never really be sure of what the visions I see in my sleep mean.

I don't know for certain when they started. I may have been five or six, or possibly even younger. Did I have these dreams as a baby sleeping comfortably in my infant's bed? I suppose I'll never know, but as far back as I can remember until I was about 12 years old I experienced a series of dreams in which I was visited by spaceships. Sometimes it was just one ship, other times there might be two. Each one was very different from each other but the same ships would reappear more than once, apparently at random. As the dreams started I would be outside, usually near my childhood home, and later out on the playground of my elementary school, or at some other familiar location. Once in a while I would be out in the woods or in some strange but comfortable place that I'd not been to before. Usually it was daylight in the dreams, but sometimes the skies I saw were night-time skies; the ships would simply cruise across the sky and sail about, usually playfully, seeming to cavort in the air over my head like birds enjoying the warm summer winds. Though all were different in appearance, they shared some common characteristics. They were all 'bulgy' – I'm not sure how else to say it. They were generally roundish (although many were elongated into cylinders) with few sharp edges if any, and seemed to be inflated or perhaps pressurised from within. They usually had windows set in irregular patterns, most had atmospheric fins or obvious control surfaces of some sort (it would be several years later before I understood what control surfaces meant when considering spacecraft, but when I did understand it I realised immediately that my fleet of dream spaceships had them), and they were nearly all brightly coloured and well

lighted. Some even glowed.

And they all moved around where I was on the ground as though they were watching me just as carefully as I was watching them. They swooped, they dived, they did barrel rolls and long slow sweeps across the sky and once in a while they descended down to nearly where I was and hovered; almost as if they were waiting to see how I would react. If I walked towards them they'd climb back into the sky, so very soon I would just stand and watch them as they moved through my boyhood dreams.

'So what?' I can almost hear you thinking. 'Curt has read science fiction most of his life. It's no wonder that his head is filled with thoughts of spaceships.' True enough – now – but I found my first SF book when I was 11, and I'd been seeing the ships for many years before that. Or you might be thinking that I'd seen *Star Trek* or other SF shows or movies on tv as a kid. I was born in 1959 and so was seven when *Star Trek* premièred in 1966. But I never saw *Star Trek* – not even once – till its third and final season in 1969, and besides, the ships I saw looked nothing like the ships of *Star Trek*. Mine were way cooler.

Or you might be thinking that Curt is just plain crazy. Maybe so, but I'm comfortable with my craziness, and it occurs to me that while other crazy kids had imaginary playmates to entertain their young childhood, I had imaginary spaceships. I'll take that deal any time. If anything, in fact, my lifelong obsession with science fiction may well have started because of those dreams, in an attempt to understand them better. I've always been a 'hard SF' reader. Did I become oriented that way in an attempt to explore the mysteries of my childhood dreams? For what may have been the same reasons, when I was a teenager I built and flew dozens of model rockets; and many years after my last dream of spaceships I took a job in electronics with a worldwide corporation that built a variety of aircraft, rockets, missiles, and hardware for NASA and the military, and I worked there for the next two decades until the local plant was closed. Was that career decision motivated by the lure of a good job in the sciences, or was that another attempt to touch in some tangible way



ChrisFossArt.com



the reality of craft that sailed the stars? The job, of course, was more drudgework than anything else as many jobs are, and after I accepted that my company was probably never going to branch out into building spaceships I settled down and just worked the years away.

But I haven't even told you the weird part. The truly bizarre and stunning part of the story that has amazed me, confused me, and intrigued me for the last four decades. Because one day, when I was 15 years old, I saw one of my spaceships in the real world. It didn't just look like the ships of my dreams, it was one of them. Not quite believing my eyes, I moved closer to it, reached out, and touched it. It felt like... paper. It was a page in a book that collected the artwork of a British artist named Chris Foss, and although I knew that I had never seen that book or any other artwork by that artist before, I knew that spaceship. It was not a ship like the ones in my dreams, but the exact same ship! And on the next page was another! And another! I didn't know the artist, yet I somehow knew his spaceships. The impact of what I was seeing rather stunned me. I remember feeling light-headed and even a bit sick to my stomach from the impossibility of my realisation. I don't believe in 'paranormal' events at all, yet here was something that I had absolutely no explanation for at all. Still don't.

Hang on. It gets a bit stranger.

Chris Foss was – and is – a very accomplished artist and illustrator of SF books, mostly British. And if you go to the Internet and Google the name 'Chris Foss' you'll find a great many websites that showcase his work as well as the best such site: his own. There you'll find many pages of his vibrant interstellar art, with gallery after gallery of his cover paintings, and many of them will show you the same sort of bulgy, brightly illuminated and totally beautiful spaceships that I saw in my dreams. The trouble is, I apparently dreamed of them years before Foss could possibly have painted them. His biography states that Foss began creating his SF artwork in the late '60s. But I first saw my nocturnal space fleet long before that – at least as far back as 1964 and then for many years thereafter. I couldn't possibly have seen any of the spaceship artwork of Chris Foss before those dreams started, simply because they didn't exist at that time. And I've never to this day even met Foss

southwest Virginia – and so there wouldn't seem to be any possible way that I could have even accidentally have been influenced by his artwork. Even if the timing is years off, it's possible that I might have seen some of his earliest published work and forgotten about it, but I doubt it. I have a better memory for science fiction books than for just about anything else. And Foss's work is very distinctive – as I'm sure those of you familiar with his work will agree. I'd have remembered it. His style is quite unique and for a while there in the '70s it seemed as if all British SF paperbacks had a Chris Foss cover. There's never been another SF artist with a style quite like his, either before or since.

Of course, when I was a child and started having those dreams, I didn't realise that the ships looked like anything other than odd spaceships. 'Odd' in that they didn't look like the rockets that NASA was launching, that is. In fact, I never made the connection with Chris Foss until the dreams were long over. The series didn't just fade away; they stopped very definitely. I don't know why they stopped any more than I know why they started. Maybe I had somehow gotten all that I needed to get or had learned all that I needed to know from those dreams, or maybe – and this is the thought that still haunts me just a little, even though I'm now decades away from the boy who once saw spaceships in the sky – maybe the ships were finished with me and it was just time to go. Was there a test in those dreams? Did I fail it somehow? I don't know, but I remember the final dream just as vividly as I remember going to work this morning.

As it opened, I was walking out the back door of a house I'd never seen before, although I felt that it was my own home. It was night, and the stars were brilliant. I sat down on the steps of a wooden deck and looked out into the deep sky. And here they came, all of them; all the ships that had ever sailed in my dreams at night, flying single-file over the mountains behind the house, directly over my head and on into the Southern sky. I can close my eyes and in my mind I can see them still. They sailed slowly at about the pace of a hot-air balloon, and flew majestically; some rolling about their axis, some tumbling like Ferris wheels. They made no sound but were brilliantly illuminated and completely impossible to ignore. They were all cruising by overhead like ships of the line passing for one last Grand Review and I somehow understood that the ships had gathered to say

goodbye to me. I didn't know where they were going, but wherever it was I knew that I couldn't follow. It was the grandest dream I ever had and I woke up blinking at the sunlight streaming in through my bedroom window, and aching with the knowledge that it wasn't real.

Years went by. I was now happily married and raising a family, and had just finished building a house. When I say 'building a house' I mean that I and two other men actually built it, from designs that my wife and I had bought and greatly modified. There was a deck on the back of the house and not long after we'd moved in I walked out through the back door one night and was sitting out on that rear deck just to watch the sky, as I often did. And I happened to look up at the stars at a certain angle – and suddenly my entire world stopped dead in its tracks. I was wide awake and I was sitting on the deck of the house that I'd seen in that dream over 20 years before. It was the same deck, the same house, and the same countryside and mountains surrounding it. It was the same place that I'd been to in my dreams at the age of 12.

I had never forgotten those childhood dreams of spaceships in the sky, and I couldn't help myself

for what I did next. I got a chair and a blanket and spent most of that night (till about 4.00 that next morning) on that deck, watching the sky. I think I told my family that I'd heard that there was going to be a meteor shower, but now I've told you the truth. I went back in for a moment around midnight and rigged up my stereo and headphones on a long cord so that I could go back out there and listen to Pink Floyd's Dark Side of the Moon as I watched the sky; and I was very content just to sit out there, waiting for the spaceships. They never came, of course, and about 12 years later we sold that house and moved into town. But I still sit outside at night sometimes and watch the skies.

I've never visited England, but I hope to do so some day. And when I do, I'm hoping I can attend a convention where Chris Foss might also be in attendance, or I might possibly even contact him directly to try to arrange a meeting. You see, I have never in my life asked a writer or an artist the 'where do you get your crazy ideas?' question, but if I ever meet Chris Foss, I'd really like to ask him if he ever sits outside at night just to watch the sky. And then I'll ask him what he's hoping to see out there...

Always Coming Home

by Jeanne Gomoll, in Idea #7



Last weekend at Magicon, I met DUFF winner Roger Weddell, who suggested that I run for DUFF next year. If you have not yet met Roger, let me tell you that he is perhaps the most able and personable fan fund winner this continent has ever seen. He is not shy. He thinks fundraising is easy. And let me tell you that I have known fan fundraising and it is not easy. Publishing J.G.Taff and administering the auction and the elections after my TAFF trip in 1987 gobbled up all my free time for two years.

They give you the trip first for a good reason. You've already enjoyed the reward; they count on guilty responsibility to get the work done. I blinked and gasped when Roger said that raising money was easy. And I believed him. How did you get so much time off for this trip, I asked him. "Oh, I didn't," he smiled. "I quit. I'll get

another job when I get back. I've only done one interview in my life, but people just sort of give me jobs," he said, and flashed that smile again. I believed him. So, when he suggested I run for DUFF, I figured that I'd better bring out the big guns right away. Distract this guy, I thought

"I think people would prefer that I finish my TAFF trip report first," I said.

"Right," Roger agreed. And then I steered him toward another subject before he asked me how my trip report was going. After five years, a TAFF winner develops a preternatural skill of predicting the onset of such questions and learns many distracting techniques to redirect conversation. Had Roger persisted, however, I may have offered him my newest excuse.

But let me digress a bit before I share this tale of woe with you ...

Without Goldfinger or some other suitably menacing character, James Bond would be deadly dull. One can only imagine the diary of such a handicapped 007...

"Monday. World is still peaceful. Miss Money Penny asked me whether there wasn't someplace else I could hang out, other than her office. Played with my new combination fountain pen/laserstick in the pub and nicked my big toe. Maybe a lunatic will threaten world peace tomorrow. I hope so."

Not the stuff of movies. Or TAFF reports, I worry. One of the more difficult things about writing a

TAFF report is that there are seldom any bad guys involved. The fan fund writer needs to grab the reader's attention, all the while being handicapped by the fact that most of the characters in their story are really quite wonderful, generous, and delightful people. Seldom do one's hosts demonstrate the sensitivity to realize that in order to gather material for a well-plotted, interesting trip report, the fan fund winner might well appreciate a minor, near-fatal attempt upon their life. The impending sense of doom, triggered by the growing awareness of a fandom-wide conspiracy aimed at the fan fund winner's betrayal, would provide a wonderful framework for a gripping tale of intrigue and suspense. What a TAFF report we might have if the winner just managed to narrowly escape from the home of their so-called "host" by tying together the dozens of t-shirts meant for sale at the TAFF auction and climbed down the rough-hewn stone walls of their terrible prison, fleeing through the night disguised as an Anne McCaffrey fan – a stuffed dragon on her shoulder – and mailed herself back home in a crate marked as "unsold L. Ron Hubbard books."

No, generally the fan fund winner is greeted with hugs and – in the case of Brit hosts – many cups of tea and plates of cookies. One is continually offered free glasses of beer, and though the facade of genial pleasure sometimes cracked when I said, "No thanks. Could I have a Diet Coke?" the general impression is that the fan fun winner can do no wrong during their trip. All requests are met with sincere attempts to accommodate. Complaints never materialize on one's lips: the merest wisp of nascent discomfort is instantly detected and remedies are offered.

Bored? David Langford was rushed to my side to tell a witty story. Nervous? Past TAFF winners Greg Pickersgill, the Nielsen Haydens, and even Walt Willis assured me that they too suffered anxiety attacks during their trips, and that I should just relax and be myself, and everything would be just fine. Hungry? Suddenly a gang of fans materialized and carried me off to their favorite restaurant. Beneath the magical view of a castle that seemed to float in the night air, Edinburgh fans I had never met offered us a choice of Italian or Tex Mex. Restless? Parties were thrown. Barge tours arranged. Chuch Harris drove us through the countryside at breakneck speed – which didn't seem all that fast to him, of course, since he can't hear the tires shriek or the wind whistle through the vents. He





So you can see what a hard time I've been having trying to complete my TAFF report. My kind of fannish writing, after all, falls most usually into the category of "Exaggerated Debacle." I write most comfortably about Barbie Dolls melting inside flaming Lincoln Log buildings, hit-and-run quiche accidents, nude graduations. A wonderful trip in which everyone is extremely nice to me and I have a great time does not provide the sort of grist I look for in a good story. You know? In a fit of ambition, I actually wrote the first chapter before Scott and I left the US and published it in *Whimsey* #6. The portents for a disaster-plagued plotline were too ominous to ignore. Naively, I trusted that real life would respect the law of literary foreshadowing, and I wrote the chapter as if it was the first in a catastrophe-filled novel. This is what I wrote:

What a great way to start! We find the Perfect Travel Agent, who will Take Care of Us, and make sure our flight plans work out smoothly and perfectly! We had faith.

"What a good omen!" Scott said. He's always been a little nervous about flying...

Two weeks later, the day before we would have to pay for the plane tickets (or lose them), we happened to be driving past South Towne. Fire trucks were parked next to the travel agency sign. Water was being squirted on what remained of the building. The odor of charcoal hung in the air. Our travel agency had burnt to the ground.

"I don't think this is a very good omen," said Scott.

You can understand why I had such high hopes for this TAFF trip after that. Things continued to look good ... or bad ... or whatever. The week before our plane was scheduled to take us to Heathrow Airport in London England, there was a terrible Midwest storm, tornados and enormous water damage. The

showed off his country's beautiful castles with their delightful little torture chambers. He packed us back into his car and zoomed off to the canal museum where we learned about an early, 19th century fandom that flourished on barges. Tired? Everywhere we traveled, fans opened their homes and spare rooms to us. The Pickersgills gave their only spare bedroom to Scott and me, allowing fannish luminaries like Mike Glicksohn and the Nielsen Haydens to sleep on sofas and floors. At Walt and Madeleine's house, we were given the grandest room of the house, a third floor bedroom with a giant, feather bed. Comfy chairs sat in front of a window which looked out over the wild and beautiful North Channel; a heater faced the bed in a little fireplace nook, and a bound copy of *Warhoon* 28, the *Willis* issue, sat on the bedside table.

During the whole of my trip to Britain in 1987, I was not shot at even once, not in Brighton, not in London, in York, in Edinburgh, in Reading ... not even in Belfast! There were no kidnapping attempts. No mysterious contacts in dark alleyways. Nothing like that. Not only were there no bad guys offering themselves as useful plot devices, there weren't even any extraordinary natural disasters. Signs in London constantly titillated me with hints that the city might someday be drowned by a terrible flood, but no such luck. We saw a part of a BBC documentary about the special precautionary floodgates being installed on the Thames which the announcer pointed out with a properly foreshadowing tone of voice might not be completed on time. But nothing ever came of that. It never even rained hard during our time in London.



airport from which we would leave – O’Hare, in Chicago – closed down for two days. A harrowing possibility occurred to us: We might have to hitchhike to New York City, possibly throwing ourselves up into the open train cars like common hoboes, sharing grub out of cans, disguising our middle class attire with smears of mud, and singing radical labor songs with the railroad proletariat. No doubt some other incredible disaster would have closed down both New York airports and we would have to catch a steamer bound for Liverpool. Boy, what a great “How-We-Got-There” story I’d have to tell for the first part of my trip report!

But then, the next week, the skies cleared up. Our plane took off without incident, and for the next three weeks, everything went quite smoothly. Minor disasters befell those around us and I occasionally envied them for the material they were no doubt accumulating for hilariously funny trip reports, filled with suspenseful missing-the-plane anecdotes, lost passport and luggage stories, etc. I briefly considered outright lying and began to consider which of our overly-wonderful hosts I might convert into a demonic character for my TAFF report, but I had to give up that idea because Scott and I would very much like to return to Britain for another visit. Ah well.

Nevertheless, I’ve been listening to and transcribing the tapes I made while I traveled through England, Scotland, and Ireland back in 1987. Chapter 2 was just published in the latest *Whimsey* #7, out in time for *Magicon* and *ReinCONation*, after a five-year hiatus. I would like to think of the preceding as a sort of prologue, an unnumbered chapter of my TAFF trip report, so to speak. Certainly, I am hoping that having read this newest TAFF chapter to you, that you will resist the temptation to harangue me in traditional fannish style about the progress of my TAFF trip report.

I want to thank the *ReinCONation* committee for asking me to be a guest here. I’m still amazed at the extreme dedication and unbelievable energy levels that this committee must possess to be able to put on a great fannish convention mere days after many of them returned from a very wild, great *Worldcon*. Geri, have you been able to remove the MILK 4 U pasties yet? Just curious. But I can see that this committee is capable of anything. Have you ever thought about bidding for a *Worldcon*? Thank you. I feel very honoured.

Illustrations in this article were by Jeanne Gomoll.

The Work and The Career

by Robin Hobb as Megan Lindholm, on meganlindholm.com

More and more lately, I feel that there is a widening gulf between my work and my career. I don’t know if I am getting old or if the world is changing ever faster. I suspect it is a combination of the two.

Recently I was a guest at the Los Angeles Times Festival of Books in (surprise!) Los Angeles. One of the talks I attended was John Scalzi being interviewed by Richard Kadrey. It was, as one might expect of those two, both entertaining and informative. In the course of the interview, Scalzi confirmed what I have long suspected. I am a dinosaur. He was classifying writers in terms of their adaptation to the digital world, and came up with three basic types. Dinosaurs, doomed to perish with the old style of publishing, mammals, a more adaptable batch, and finally cockroaches, who will ultimately inherit all.

Now, I suppose I could choose to take offense at such a classification, except that it is so apt. In fact, I’d look silly arguing with it. I’m a dinosaur and

unlikely to change. Especially since the thought of evolving fills me with dismay.

“Old school” publishing has been good to me, and that is the truth. It was hard breaking in. Very hard. I beat my head on that wall for years, and I have the fat file of rejection slips to prove it, still. But by the time I did crack the wall and began to be published in the fanzines and little magazines, I had learned a lot and earned my spurs. I’d learned to have a story and to tell it, in clear English with correct spelling and grammar. It had to have a beginning and an end, and something had to happen in the middle, something interesting. It had to be appropriate to the publication I was submitting it to, and it had to be something fresh that still met their criteria.

But before I learned that, I wrote a lot of dreadful prose. I am grateful that I got to make all my mistakes in private. All my malformed half stories, my vignettes about a melancholy moment of navel

gazing, my mawkish, stumbling, idiotic pages of dull prose are still somewhere in my basement boxes, unseen by any vulnerable human eyes save those of the iron-cored editors who, with stony-hearted kindness, rejected them.

I sold my first story when I was 18. When I was 30, I sold my first novel. That's a long apprenticeship, but believe me, I needed every year, month and day of it. I was not idle. I learned. And I became, not just a writer, but a published writer. Writing the story was my job, and I devoted myself to it. To someone else fell the editorial tasks of prodding and molding. Someone else worried about the fontsize and white space, someone else thought about the cover art and the publicity needed to launch the book. All I had to do was write the story. And as long as I held up my end of the deal and wrote the very best book I could, I could count on that entire editorial team to put their best effort out there, too. All I had to think about was writing that book.

That really worked for me.

Well. Scalzi is right. That model of writing and publishing is starting to fade. More than 'starting' actually. Writers of today do their own publicity, create their covers and marketing campaigns, seek out their own blurbs and create amazing book trailers. Then some of them self-publish. Some do it very well indeed, with the sort of enthusiasm that indicates they truly love every minute and every aspect of those peripheral tasks.

But I don't.

For about twenty years now, I've tried to keep up with it. I've answered scads of e-mails, done online interviews, sent out newsletters and postcards and provided free copies of books for giveaways and contests. I've done everything from AOL bulletin boards to LiveJournals, MySpaces, and more recently, Facebooks, LinkedIn, Reddit Ask Me Anythings, Goodreads Q&A sessions, and Twitters. I've had and have newsgroups and fan pages that I visit, and yes, my very own websites. I've had headshots professionally done, and I've attended all sorts of events from SF conventions to book festivals to Romance conventions to comic cons.

Sometimes I've enjoyed the interactions, mostly the face to face ones at conventions. I prefer SF cons to literary or academic gatherings. I know

what I am. I'm a genre writer. No apologies for that. And yes, I go online, several times a day, to read and sometimes to post. I do it the same way I used to make 25 cups of tea a day, and for the same reason. It's what I do when I've typed all the story words that are in the front of my mind and I'm waiting for the back of my mind to send more story to the front where I can see it. That's all.

And I won't apologize that I'm not an editor. That's a specific skill set. I don't edit others and I don't edit myself. I'm not a publicist, either. Not any more than I'm a graphic artist or a website designer. There's a reason why I don't do those things for myself. I'm not good at them. And I don't enjoy doing them. And I don't want to learn to be good at them.

There's one thing I want to do. I want to write stories. That's all. I don't want to be clever about promoting them. I don't want to twitter an update at least four times a day, nor post daily on Facebook, with or without a cute picture of my cat. I don't want to write a clever or compelling blog, don't want to share my politics, don't want to persuade you or educate you. I don't want to collect the statistics of how many new likes or friends I have on the Internet. That's why so much of that is shoved off on my long-suffering assistant. She knows her job description. "You get to do all the parts of my career that I don't like doing. Which means, you do everything that needs doing, except for the writing. I get to do that. Because that's the part I love."

I just want to write my stories. If I'm lucky, during what remains of my writing days, there will be some sort of publishing system that will continue to do all the rest of the work that is needed to get my stories out to readers. If I'm unlucky, I will reach a point where I am writing stories, carefully saving them as a printed copy and a digital file, and then shoving them into virtual cardboard boxes and writing the next story. I believe that if I write a good enough story, it will still find its way to readers, even if I don't blog, twitter, or Pinterest it.

But then, I'm sure those other dinosaurs also believed that they could just go on being dinosaurs and that the sun would continue to shine down on them.

And we all know how that turned out.

The Rat's Castle Writer's Guild

by Bryan Talbot

Ah, well. Here are the authors that appear:

1. Molly Brown
2. Brian Aldiss
3. Diana Wynne Jones
4. Bob Shaw
5. Gwyneth Jones
6. Michael Moorcock
7. Iain M Banks
8. John Brunner
9. Ramsey Campbell
10. Dave Langford
11. Susanna Clarke
12. Colin Greenland

Gwyneth Jones, Iain M Banks and Ramsey Campbell also appear in the first panel in the scene (to the left).

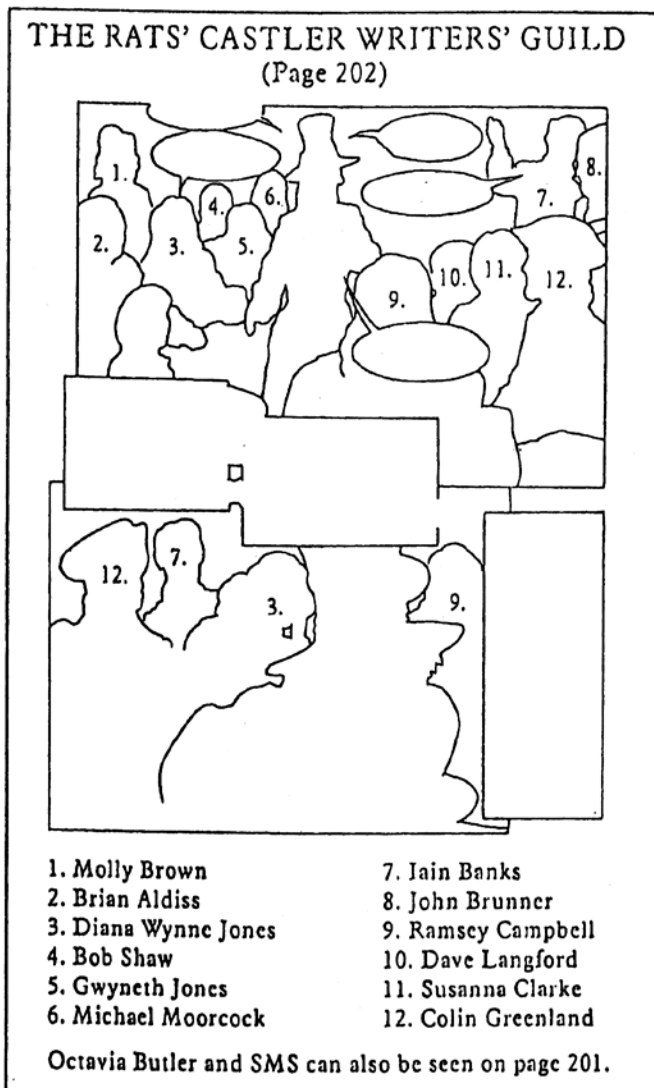


The page on the right is from a scene in my graphic novel *Heart of Empire*. I don't know what possessed me to come up with the notion of populating the tavern with science fiction and fantasy writers. It just seemed like a fun idea at the time. The majority of the writers I know pretty well and posed for me specifically for this scene.

Bob Shaw and John Brunner had both died the previous year (John only the next day after leaving my house, where he stayed to break his journey on his way up to the SF Worldcon in Glasgow, where he had a stroke). Sadly, we've since lost Diana Wynne Jones, Octavia Butler, who appears in another panel in the same scene, and, of course, Iain M Banks.

The scene took about twice as long to draw as a regular one. One of the problems was that this was supposed to be a really rough pub. It was only after sorting through the reference photos I'd taken that I realised that every single one of them wore glasses! This would have looked really silly and out of place.

By the time I'd taken off all their glasses, apart from Dave Langford who received an eyepatch, and given them long or unkempt hair and the men stubble, most weren't immediately recognisable.





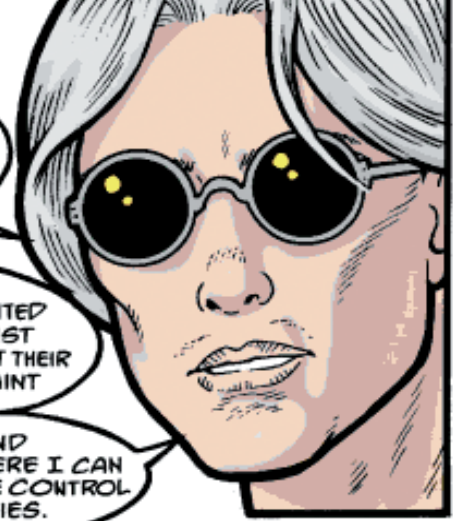
MAYHAP YOU ARE RIGHT. DO WE DEPART IMMEDIATELY TO INVESTIGATE THE CHAPEL?

NO. PREPARATION IS ESSENTIAL.

WE'LL LET HARRY EAT BEFORE TALKING STRATEGY WITH HIM AND NELL.

THEY'LL ALSO NEED TO BE NEURALLY IMPRINTED WITH A DEFENCE AGAINST TRANCING THE MOMENT THEIR THOUGHTS TURN TO SAINT GEORGE'S.

THEN WE'LL FIND A QUIET ROOM WHERE I CAN INSTRUCT YOU IN THE CONTROL OF YOUR PSI ABILITIES.



AH, THE GRUB. OVER HERE, LAD.

HEY, FAIRFAX! GIVE US YOUR PARTY PIECE!

WHAT, FART GOD SAVE THE QUEEN?

NO 'ARRY. LES FEUX D'ARTIFICE! YOUR FIREWORKS!

HEH HEH HEH! YER ON, JACQUES! SOME BUGGER LIGHT UP A LUCIFER!



READY? MIND YER, ATTEND ME CALL.

WAIT FOR IT... WAIT FOR IT...

SSSSSS...

... NOW!



HELLFIRE AND BRIMSTONE!

HEH HEH HEH! AH! NOW LET'S EAT. ANYBODY WANT A BIT?

I'LL CUT THE CHEESE.

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Childcare

We are delighted to announce that we have secured local provider Eden Mobile Creche to come to ExCeL London to provide childcare for Loncon 3. The service they provide and their previous experience in the field can be seen at their website, www.edenmobilecreche.com. This service is available for children aged 12 and under. There will be a fee of £6 per hour per child.

The service will be available from 13:00 to 18:00 on Thursday 14 August, and subsequently 09:30 to 18:30 on 15-18 August. Places will be limited, so anyone who wants to use the service should register their interest via the website booking form. In the event of over-subscription we will have to take bookings on a first-come first-served basis.

In addition, in response to members' demand, we have been able to secure very limited provision for Saturday and Sunday from 19:00 to 23:00.

Again, anyone interested should use the website booking form to request a place. Please be aware that booking via the website does not guarantee a place, and we will confirm places individually closer to Loncon 3. The terms and conditions are on the website, and details of how to pay for the service will be available soon.

If you have any queries about childcare, please contact us at childcare@loncon3.org.



Art: Koen Olie

Volunteers

Volunteers are a great moving force behind every Worldcon, and Loncon 3 is no different. The simple reason why so many Worldcon members offer their help is that volunteering is a great way of making a Worldcon experience even more memorable. Volunteering means meeting different people, sharing skills and talents in a joint effort everybody enjoys, and getting a first-hand look at how this incredible, inspiring event is organized.

So, if you think you might be interested, we would love it if you could join us! Even the smallest contribution is valuable. There are a myriad of ways you can help – be it for just a couple of hours at the convention, or joining months before to help with more complex organizational tasks.

You can find a link to the online form at the Loncon 3 website page on volunteering www.loncon3.org/volunteer.php where you can list your interests, experience and available time. If you are not sure what you could do to help, feel free to contact us anyway, through the form or at volunteers@loncon3.org, and we will try to find a role you would find enjoyable. If you are not sure how much time you'll have or when exactly during the convention, don't worry – you are not committing to anything by filling in the form. There are many tasks that you can help with at any time during the convention and planning your volunteering time around the programme items you want to see.

For instance, why not volunteer to help Logistics? They're currently setting up SWAT (Specialists, Workers And Techies) Teams. These are the teams that will be assembling the various bits and pieces of infrastructure at the convention from putting together the pipe and peg boards of the Art Show to putting out tables to bringing online the more technical items of kit.

If you are coming along to the convention, why not come a day early and perhaps stay a day later and help put the convention together? If being a member of a Loncon 3 SWAT Team sounds interesting, please send us an email.

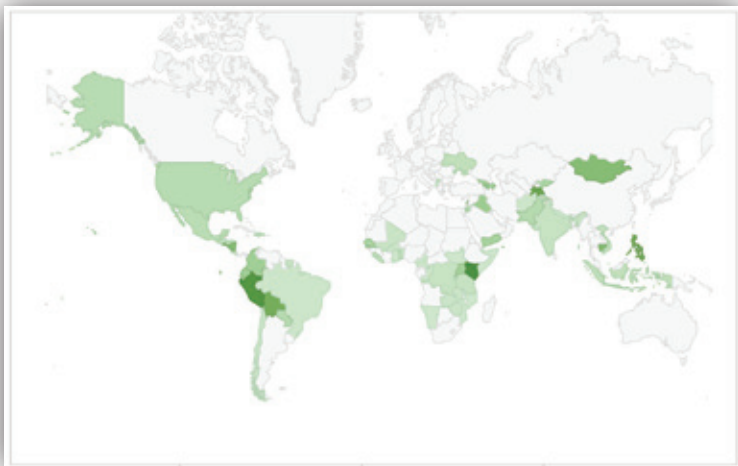
If you don't want to be on a SWAT team, there are many other ways to volunteer. The staff list at www.loncon3.org/staff.php can help give you an idea of the different convention areas. Many of the available tasks have been described on the volunteers page and in previous Progress Reports (at www.loncon3.org/publications.php).

Of course, Loncon 3 will be offering special perks

for volunteers, including goats (the convention currency) with which you can buy drinks and snacks in the Hospitality area, a cool staff lounge, and a complimentary T-shirt if you put in a certain number of hours.

Unfortunately, the volunteer team has had a serious technical hiccup with the online form. Due to an unhappy coincidence – a strangely behaving spam filter and unintuitive default settings of an online archive and alerting system – some of the submitted volunteer forms have been marked as spam, fallen through the administrator system and lost forever!

So, if you have submitted an application via the online volunteer form but haven't heard from us in any way (no confirmation email), your form was probably lost. It simply never reached us! We apologize for the inconvenience – and irritation - this may have caused, and we assure you that it was an unintentional mistake. It has been corrected in the meantime, so please send in your form and volunteer today!



Loans made by team members

The Worldcon Kiva team was set up in April 2010 for science fiction fans who are also supporters of the Kiva non-profit microfinance organisation.

<http://www.kiva.org/team/worldcon>

As of March 2014, the 31 team members have lent over \$29,000 to support 940 loans in 64 different countries. Regardless of whether you are already a Kiva lender, why not join us?



Images provided by Kiva to advance its mission of connecting people around the world through lending to alleviate poverty. Leveraging the internet and a worldwide network of microfinance institutions, Kiva lets individuals lend as little as \$25 to help create opportunity around the world. Kiva has made \$538m of loans since it was founded in 2005 and is supported today by over a million lenders.



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Guests

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Leslie Turek Tom Smith

Vonda N. McIntyre

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www.sasquan.org

The Hugo Awards

The Hugo Award is the leading award for excellence in the field of science fiction and fantasy. The Hugos are awarded each year by the World Science Fiction Society, at the World Science Fiction Convention (Worldcon). The finalists for this year's Hugo Awards and John W. Campbell Award for Best New Writer were announced on Saturday 19 April 2014. We are delighted to report that participation in the nomination process reached a record high this year with 1923 valid ballots being cast in the 2014 Hugo Awards (1889 electronic and 34 paper), compared to the previous record of 1343 set by LoneStarCon 3 in 2013.

The shortlist announcement was made simultaneously at three conventions in the United States and Europe. Our thanks go to Satellite 4, the British National Science Fiction Convention (Eastercon), Minicon 49, and Norwescon 37 for their support in making this unique event possible.

The official web site of the Hugo Awards is at www.thehugoawards.org. This site includes a full history of the Hugo Awards, nominees and winners, information on the voting process, a photo gallery of past trophy designs, and much more. The Loncon 3 website has more information about the Hugo Awards for members who may not be familiar with them already.

The Hugo Awards themselves are presented at a formal ceremony which is always one of the highlights of the Worldcon. The 1939 ceremony will take place on Thursday 14 August; the 2014 ceremony will be on Sunday 17 August. We also plan to continue the recent tradition of streaming the ceremony live via the Internet, enabling fans around the world to take part in this celebration of the best of the year's science fiction. Nominations and voting statistics, including the top 15 nominees, will be released after the ceremony.

Loncon 3 members should remember that they will also be entitled to nominate for the 2015 Hugo Awards and John W. Campbell Award for Best New Writer, which will be administered by Sasquan, the 2015 Worldcon. Nominations for the 2015 Awards will open in January 2015.

How to Vote

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

Tips for Voting

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

Nevertheless, if your top choices are eliminated early, your lower preferences could be the tie-breaker between the remaining nominees, so choose all your preferences carefully! No matter how much you dislike a nominee, if you rank it, the vote will be counted if all of your previous choices are eliminated.



Voting Ballot

2014 Hugo Award and
John W. Campbell Award
for Best New Writer

1939 Retro Hugo Award

**This Ballot must be received by Thursday 31 July 2014, 11:59 PM PDT
(Friday 1 August 2014, 2:59 AM EDT; 7:59 AM BST; 4:59 PM AEST)**

How to Vote

Visit www.loncon3.org/hugo_awards.php to fill in and submit your ballot online. In order to vote online you will need your Personal Identification Number (PIN), which was emailed to you and printed on the mailing label of this progress report. If you cannot find your PIN, email hugopin@loncon3.org for help. Ballots must be submitted before the deadline and only the most recent submission is counted.

If you would like to vote by mail, fill in the form below and mail it to **Hugo Awards Ballots, c/o Dave McCarty, 2617 N Richmond, Chicago, IL 60647, USA**. Please mail your ballot in a secure envelope and do not staple your ballot. Ballots must be received before the deadline.

Eligibility to Vote

You may vote for the 2014 Hugo Awards, 2014 John W. Campbell Award for Best New Writer, and 1939 Retro Hugo Awards if you are an Attending, Young Adult, or Supporting member of Loncon 3. Please complete the section below to confirm your eligibility and do not forget to sign the ballot. If you are not already a Loncon 3 member, visit www.loncon3.org/memberships to purchase your membership.

Name _____

Address _____

City _____ State/Province _____

Zip Code/Post Code _____ Country _____

Email _____

Telephone _____

I am a member of Loncon 3 and I am eligible to vote. My membership number is _____

Signature _____

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

Hugo Ballot 2014

1923 valid nominating ballots received. 1889 electronic and 34 paper.

Best Novel (1595 ballots)

- ___ *Ancillary Justice* by Ann Leckie (Orbit US / Orbit UK)
- ___ *Neptune's Brood* by Charles Stross (Ace / Orbit UK)
- ___ *Parasite* by Mira Grant (Orbit US / Orbit UK)
- ___ *Warbound, Book III of the Grimnoir Chronicles* by Larry Correia (Baen Books)
- ___ *The Wheel of Time* by Robert Jordan and Brandon Sanderson (Tor Books / Orbit UK)
- ___ No Award

Best Novella (847 ballots)

- ___ *The Butcher of Khardov* by Dan Wells (Privateer Press)
- ___ "The Chaplain's Legacy" by Brad Torgersen (Analog, Jul-Aug 2013)
- ___ "Equoid" by Charles Stross (Tor.com)
- ___ *Six-Gun Snow White* by Catherynne M. Valente (Subterranean Press)
- ___ "Wakulla Springs" by Andy Duncan and Ellen Klages (Tor.com)
- ___ No Award

Best Novelette (728 ballots)

- ___ "The Exchange Officers" by Brad Torgersen (Analog, Jan-Feb 2013)
- ___ "The Lady Astronaut of Mars" by Mary Robinette Kowal (maryrobinettekowal.com/Tor.com)
- ___ "Opera Vita Aeterna" by Vox Day (The Last Witchking, Marcher Lord Hinterlands)
- ___ "The Truth of Fact, the Truth of Feeling" by Ted Chiang (Subterranean, Fall 2013)
- ___ "The Waiting Stars" by Aliette de Bodard (The Other Half of the Sky, Candlemark & Gleam)
- ___ No Award

Best Short Story (865 ballots)

- ___ "If You Were a Dinosaur, My Love" by Rachel Swirsky (Apex Magazine, Mar 2013)
- ___ "The Ink Readers of Doi Saket" by Thomas Olde Heuvelt (Tor.com)
- ___ "Selkie Stories Are for Losers" by Sofia Samatar (Strange Horizons, Jan 2013)
- ___ "The Water That Falls on You from Nowhere" by John Chu (Tor.com)
- ___ No Award

Category has 4 nominees due to 5% requirement under Section 3.8.5 of the WSFS constitution

Best Related Work (752 ballots)

- ___ *Queers Dig Time Lords: A Celebration of Doctor Who by the LGBTQ Fans Who Love It* edited by Sigrid Ellis & Michael Damian Thomas (Mad Norwegian Press)
- ___ *Speculative Fiction 2012: The Best Online Reviews, Essays and Commentary* edited by Justin Landon & Jared Shurin (Jurassic London)
- ___ "We Have Always Fought: Challenging the Women, Cattle and Slaves Narrative" by Kameron Hurley (*A Dribble of Ink*)
- ___ *Wonderbook: The Illustrated Guide to Creating Imaginative Fiction* by Jeff VanderMeer, with Jeremy Zerfoss (Abrams Image)
- ___ *Writing Excuses Season 8* by Brandon Sanderson, Dan Wells, Mary Robinette Kowal, Howard Tayler, and Jordan Sanderson
- ___ No Award

Best Graphic Story (552 ballots)

- ___ *Girl Genius, Volume 13: Agatha Heterodyne & The Sleeping City* written by Phil and Kaja Foglio, art by Phil Foglio, colors by Cheyenne Wright (Airship Entertainment)
- ___ "The Girl Who Loved Doctor Who" written by Paul Cornell, illustrated by Jimmy Broxton (Doctor Who Special 2013, IDW)
- ___ *The Meathouse Man* adapted from the story by George R.R. Martin and illustrated by Raya Golden (Jet City Comics)
- ___ *Saga, Volume 2* written by Brian K. Vaughan, illustrated by Fiona Staples (Image Comics)
- ___ "Time" by Randall Munroe (xkcd.com)
- ___ No Award

Best Dramatic Presentation

- Long Form (995 ballots)

- ___ *Frozen* screenplay by Jennifer Lee, directed by Chris Buck & Jennifer Lee (Walt Disney Studios)
- ___ *Gravity* written by Alfonso Cuarón & Jonás Cuarón, directed by Alfonso Cuarón (Esperanto Filmoj; Heyday Films; Warner Bros.)
- ___ *The Hunger Games: Catching Fire* screenplay by Simon Beaufoy & Michael Arndt, directed by Francis Lawrence (Color Force; Lionsgate)
- ___ *Iron Man 3* screenplay by Drew Pearce & Shane Black, directed by Shane Black (Marvel Studios; DMG Entertainment; Paramount Pictures)
- ___ *Pacific Rim* screenplay by Travis Beacham & Guillermo del Toro, directed by Guillermo del Toro (Legendary Pictures, Warner Bros., Disney Double Dare You)
- ___ No Award

Best Dramatic Presentation – Short Form (760 ballots)

- ___ *An Adventure in Space and Time* written by Mark Gatiss, directed by Terry McDonough (BBC TV)
- ___ *Doctor Who: “The Day of the Doctor”* written by Steven Moffat, directed by Nick Hurran (BBC TV)
- ___ *Doctor Who: “The Name of the Doctor”* written by Steven Moffat, directed by Saul Metzstein (BBC TV)
- ___ *The Five(ish) Doctors Reboot* written & directed by Peter Davison (BBC TV)
- ___ *Game of Thrones: “The Rains of Castamere”* written by David Benioff & D.B. Weiss, directed by David Nutter (HBO Entertainment in association with Bighead, Littlehead; Television 360; Startling Television and Generator Productions)
- ___ *Orphan Black: “Variations under Domestication”* written by Will Pascoe, directed by John Fawcett (Temple Street Productions; Space/BBC America)
- ___ No Award

Category has 6 nominees due to a tie for 5th place.

Best Editor – Short Form (656 ballots)

- ___ John Joseph Adams
- ___ Neil Clarke
- ___ Ellen Datlow
- ___ Jonathan Strahan
- ___ Sheila Williams
- ___ No Award

Best Editor – Long Form (632 ballots)

- ___ Ginjer Buchanan
- ___ Sheila Gilbert
- ___ Liz Gorinsky
- ___ Lee Harris
- ___ Toni Weisskopf
- ___ No Award

Best Professional Artist (624 ballots)

- ___ Galen Dara
- ___ Julie Dillon
- ___ Daniel Dos Santos
- ___ John Harris
- ___ John Picacio
- ___ Fiona Staples
- ___ No Award

Category has 6 nominees due to a tie for 5th place.

Best Semiprozine (411 ballots)

- ___ *Apex Magazine* edited by Lynne M. Thomas, Jason Sizemore, and Michael Damian Thomas
- ___ *Beneath Ceaseless Skies* edited by Scott H. Andrews
- ___ *Interzone* edited by Andy Cox
- ___ *Lightspeed Magazine* edited by John Joseph Adams, Rich Horton, and Stefan Rudnicki
- ___ *Strange Horizons* edited by Niall Harrison, Brit Mandelo, An Owomoyela, Julia Rios, Sonya Taaffe, Abigail Nussbaum, Rebecca Cross, Anaea Lay, and Shane Gavin
- ___ No Award

Best Fanzine (478 ballots)

- ___ *The Book Smugglers* edited by Ana Grilo and Thea James
- ___ *A Dribble of Ink* edited by Aidan Moher
- ___ *Elitist Book Reviews* edited by Steven Diamond
- ___ *Journey Planet* edited by James Bacon, Christopher J Garcia, Lynda E. Rucker, Pete Young, Colin Harris, and Helen J. Montgomery
- ___ *Pornokitsch* edited by Anne C. Perry and Jared Shurin
- ___ No Award

Best Fancast (396 ballots)

- ___ *The Coode Street Podcast* Jonathan Strahan and Gary K. Wolfe
- ___ *Galactic Suburbia Podcast* Alisa Krasnostein, Alexandra Pierce, Tansy Rayner Roberts (Presenters) and Andrew Finch (Producer)
- ___ *SF Signal Podcast* Patrick Hester
- ___ *The Skiffy and Fanty Show* Shaun Duke, Jen Zink, Julia Rios, Paul Weimer, David Annandale, Mike Underwood, and Stina Leicht
- ___ *Tea and Jeopardy* Emma Newman
- ___ *Verity!* Deborah Stanish, Erika Ensign, Katrina Griffiths, L.M. Myles, Lynne M. Thomas, and Tansy Rayner Roberts
- ___ *The Writer and the Critic* Kirstyn McDermott and Ian Mond
- ___ No Award

Category has 7 nominees due to a tie for 5th place.

Best Fan Writer (521 ballots)

- ___ Liz Bourke
- ___ Kameron Hurley
- ___ Foz Meadows
- ___ Abigail Nussbaum
- ___ Mark Oshiro
- ___ No Award

Best Fan Artist (316 ballots)

- ___ Brad W. Foster
- ___ Mandie Manzano
- ___ Spring Schoenhuth
- ___ Steve Stiles
- ___ Sarah Webb
- ___ No Award

John W. Campbell Award for Best New Writer (767 ballots)

Award for the best new professional science fiction or fantasy writer of 2012 or 2013, sponsored by Dell Magazines (not a Hugo Award).

- ___ Wesley Chu (first year eligible)
- ___ Max Gladstone (second year eligible)
- ___ Ramez Naam (second year eligible)
- ___ Sofia Samatar (second year eligible)
- ___ Benjanun Sriduangkaew (first year eligible)
- ___ No Award

Retro Hugo Ballot 1939

233 valid nominating ballots received. 226 electronic and 7 paper.

Best Novel (208 ballots)

- Carson of Venus* by Edgar Rice Burroughs (Argosy, February 1938)
- Galactic Patrol* by E. E. Smith (*Astounding Stories*, February 1938)
- The Legion of Time* by Jack Williamson (*Astounding Science-Fiction*, July 1938)
- Out of the Silent Planet* by C. S. Lewis (The Bodley Head)
- The Sword in the Stone* by T. H. White (Collins)
- No Award

Best Novella (125 ballots)

- Anthem* by Ayn Rand (*Cassell*)
- "A Matter of Form" by H. L. Gold (*Astounding Science-Fiction*, December 1938)
- "Sleepers of Mars" by John Beynon [John Wyndham] (*Tales of Wonder*, March 1938)
- "The Time Trap" by Henry Kuttner (*Marvel Science Stories*, November 1938)
- "Who Goes There?" by Don A. Stuart [John W. Campbell] (*Astounding Science-Fiction*, August 1938)
- No Award

Best Novelette (80 ballots)

- "Dead Knowledge" by Don A. Stuart [John W. Campbell] (*Astounding Stories*, January 1938)
- "Hollywood on the Moon" by Henry Kuttner (*Thrilling Wonder Stories*, April 1938)
- "Pigeons From Hell" by Robert E. Howard (*Weird Tales*, May 1938)
- "Rule 18" by Clifford D. Simak (*Astounding Science-Fiction*, July 1938)
- "Werewoman" by C. L. Moore (*Leaves #2*, Winter 1938)
- No Award

Best Short Story (108 ballots)

- "The Faithful" by Lester del Rey (*Astounding Science-Fiction*, April 1938)
- "Helen O'Loy" by Lester del Rey (*Astounding Science-Fiction*, December 1938)
- "Hollerbochen's Dilemma" by Ray Bradbury (*Imagination!*, January 1938)
- "How We Went to Mars" by Arthur C. Clarke (*Amateur Science Stories*, March 1938)
- "Hyperpilosity" by L. Sprague de Camp (*Astounding Science-Fiction*, April 1938)
- No Award

Best Dramatic Presentation

- Short Form (137 ballots)

- Around the World in Eighty Days* by Jules Verne. Written & directed by Orson Welles (The Mercury Theater on the Air, CBS)
- A Christmas Carol* by Charles Dickens. Written & directed by Orson Welles (The Campbell Playhouse, CBS)
- Dracula* by Bram Stoker. Written by Orson Welles and John Houseman, directed by Orson Welles (The Mercury Theater on the Air, CBS)
- R. U. R.* by Karel Čapek. Produced by Jan Bussell (BBC TV)
- The War of the Worlds* by H. G. Wells. Written by Howard Koch & Anne Froelick, directed by Orson Welles (The Mercury Theater on the Air, CBS)
- No Award

Best Editor - Short Form (99 ballots)

- John W. Campbell
- Walter H. Gillings
- Raymond A. Palmer
- Mort Weisinger
- Farnsworth Wright
- No Award

Best Professional Artist (86 ballots)

- Margaret Brundage
- Virgil Finlay
- Frank R. Paul
- Alex Schomburg
- H. W. Wesso
- No Award

Best Fanzine (42 ballots)

- Fantascience Digest* edited by Robert A. Madle
- Fantasy News* edited by James V. Taurasi
- Imagination!* edited by Forrest J Ackerman, Morojo, and T. Bruce Yerke
- Novae Terrae* edited by Maurice K. Hanson
- Tomorrow* edited by Douglas W. F. Mayer
- No Award

Best Fan Writer (50 ballots)

- Forrest J Ackerman
- Ray Bradbury
- Arthur Wilson "Bob" Tucker
- Harry Warner, Jr.
- Donald A. Wollheim
- No Award

74th World Science Fiction Convention—2016 Site Selection Ballot

Everyone who votes will become a Supporting Member of the selected 74th Worldcon

Rules (Please read carefully):

To be eligible to vote, you must be a living, natural person and either an Attending, Young Adult, or Supporting Member of Loncon 3. Ballots cast for memberships held by non-natural persons, such as "Guest of" memberships, clubs, toys, et cetera, may only be voted as "No Preference." Neither Single Day Admissions or Exhibit Hall Pass ticketholders are allowed to vote.

If you do not have a membership, and just want to vote, you may purchase a Supporting Membership on the Loncon 3 website (<http://loncon3.org/memberships/>). No memberships for Loncon 3 can be purchased via a ballot submitted by mail.

You must pay an Advanced Supporting Membership (Voting Fee) of US\$40 in order to vote in the Worldcon 2016 site selection. For mailed-in ballots, you may only pay the voting fee via credit card on the Loncon3 site. Instructions on doing this will be found on the site at <http://loncon3.org/wsfs/wsfs-site.shtml>

You will receive a voting token, both on screen and in email; please enter it on your ballot below your name/address information in the space provided.

Do not mail cash.

You may cast your ballot by mail or in person at Loncon 3.

Mail ballots must be received by Friday, August 8, 2014. Voting continues at Loncon 3 until 6PM BST on Saturday, August 16, 2014. If you delegate someone to hand-carry your ballot, please either purchase your Loncon 3 (supporting) membership online, or give your voting agent separate payment, since you cannot purchase a Loncon membership with this form. Please pay your voting fee online.

Voting: Site Selection ballots are tallied by preferential balloting

procedures. The winner is the first bid to receive a majority of those ballots expressing a preference. This means that you should indicate your favorite selection with a "1," your next favorite with a "2," and so on. If you mark an "X" with no other marks, that will count as a "1" for that bid and no other preferences.

Mailing Instructions

1. Mark your vote and fill in the membership and payment details on the other side of this sheet.
2. After filling out both sides of the ballot, fold the ballot along the dashed line below, then tape the fold shut at the solid line, in order to conceal your vote from casual viewing prior to the ballot count.
3. Include your name and address on your ballot. You must sign your ballot. In addition to being used to validate the ballot, we will provide the voter's name and address to the winning bid so that they know who their members are. This information will be kept confidential.
4. Mail the ballot and any payment necessary to Site Selection at the address shown below. You may authorize someone else to deliver your ballot to the convention for you.

The deadline for receipt of mail-in ballots is Friday, August 8, 2014. Voting at the convention will end at 6 PM BST on Saturday, August 16, 2014.

Each bidding committee may make a record of the name and address of every voter. For the full details of the rules, see Article 4, section 5.1 of the WSFS Constitution. If you have any questions regarding this ballot or the application of Article 4 to the selection of the 74th Worldcon, contact us at the address below or at <http://loncon3.org/wsfs/wsfs-site.shtml>

BWAWA
attention: 2016 Site Selection
PO Box 314
Annapolis Junction, MD 20701 U.S.A.

THIS SECTION FOR OFFICIAL USE ONLY

Date Received:	_____
Date Processed:	_____
Date Forwarded:	_____

We encourage you to distribute copies of this ballot; however, you must reproduce it verbatim, including the voting instructions, with no additional material other than the name below of the person, organization, or publication responsible for the reproduction.

**Ballot reproduced by
Loncon 3**

74th World Science Fiction Convention – 2016 Site Selection Ballot

Voter Identification (please print or type clearly)

Name	
Address	
Address 2nd line	
City	State
Country	ZIP/Postal Code
E-mail address (optional)	
Signature—Unsigned ballots will be considered “No Preference” if otherwise valid	

Advance Membership (Voting) Fee (select only one)
Includes a Supporting membership in the 74th Worldcon

_____ I have paid my Worldcon 2016 voting fee on the Loncon 3 website; my voting token is _____

We must receive mail-in ballots by Friday, August 8, 2014.

At-con voting will close at 6PM BST on Saturday, August 16, 2014.

Eligibility to Vote
You must be an Attending, Young Adult or Supporting Member of Loncon 3 to vote.

_____ I am a member of Loncon 3. My membership number (if known) is _____
(Your membership number is printed on the mailing labels of our preconvention publications. Do not use your Hugo Voting PIN. You may still vote even if you do not know your membership number.)

FOLD BOTTOM SECTION BELOW ON DOTTED LINE, THEN TAPE CLOSED AT SOLID LINE

_____ Beijing, China in 2016
Facilities: China National Convention Center & CNCC Grand Hotel

Dates: Aug. 14, 2016 to Aug. 19, 2016

Committee: Chungue Chen, Min Chen, Qiufan Chen, Song Han, Luo Lan, Jianlong Li, Ying Li, Cixin Liu, Chang Liu (Treasurer), Guoyu Liu, Ken Liu, Peng Liu, Jun Ma, Shaoting Ji (bid chair), Xiaohua Ji, Dapeng Sun, Regina Kanyu Wang, Yan Wang, Zhong Wang, Yan Wu, Yang Yang, Chunzi Yu (convention co-chair), Boran Zhang, Feng Zhang, Jingsong Zhang, Peng Zhang, Yang Zhao, Yue Zhao, Mi Zhou, Weiye Zong.

_____ Kansas City, Missouri US, US in 2016
Facilities: Kansas City Convention Center & Kansas City Marriott Downtown Hotel

Dates: August 17 2016 to August 21, 2016

Co-Chairs: Team LOL (Diane Lacey, Jeff Orth, Ruth Lichtwardt)
Committee: Chuck Baker, Margene Bahm, Warren Buff, Aurora Celeste, Carol Doms, Megan Frank, Sara Felix, Glenn Glazer, Barry Haldiman, Sheril Harper, Kristina Hiner, Joyce Lloyd, Elizabeth McCarty, Jim Mann, James Murray, Keri O'Brien, Mark Olson, Priscilla Olson, Jesi Pershing, John Pershing, John Platt, Ann Marie Rudolph, Sharon Sbarsky, Steven H Silver, Keith Stokes, Patty Wells, Beth Welsh, Ben Yalow, Jim Young.

Fold Here

_____ No Preference

Equivalent to an abstention or blank ballot, a vote for No Preference means that, when it becomes your highest remaining choice, you don't care which bid wins. We will not count any of your choices numbered after this choice.

_____ Write-in _____

In order to win, a Write-in bid must file the required paperwork with Loncon 3 before the close of voting.

_____ None of the Above

A vote for None of the Above indicates that you are opposed to all of the bids. If None of the Above wins, the WSFS Business Meeting at Loncon 3 will select the site.

Programme

Programme is very busy at the moment, as we start gathering participant information and converting ideas into programme items. We will have over seven hundred things for you to do, but to bring it together we need hundreds of participants. We hope that everyone will feel welcome to participate and we are open to new participants. Do you have a colleague or friend, or know someone who would bring a new perspective to the conversation? It is not too late to volunteer: www.loncon3.org/prog_volunteer_form.php

We find it exciting to distribute ideas to area heads and watch those ideas come to fruition. There have been some incredibly erudite discussions and intelligent ideas mooted, and it has been interesting to see the trends within these conversations. For instance, we were surprised how many ideas, suggestions and sentiments containing the word 'diversity' have come to Programme. This is fabulous, as we want to reflect the diversity of London both in the programme and throughout the convention.

At Loncon 3 we will be giving everyone a chance to enjoy the benefits of attending an academic conference without any of the dull or nerve-wracking bits. Academics from around the globe will be presenting on and discussing an enormous variety of topics: the keynotes are Isabella van Elferen's discussion of music in speculative fiction and Karen Hellekson's presentation of fan-made Doctor Who videos (full details of both are on the website).

Alongside these keynote speakers, we have a range of other topics including Bettina Beinhoff's experiment on constructed languages, in which the audience is part of ongoing research. About a fifth of the presentations discuss different aspects of world science fiction and a similar number focus on gender and/or sexuality. In every session you can engage in discussion with the presenters about their work. You can also get to know them at a reception which will be open to all members.

A London-based writing group called the T-Party (www.t-party.org.uk) are running a writing workshop at the convention free to Loncon 3 members. There are a maximum of 20 places available on a first-come first-served basis.

The workshop will take place on Friday 15 August and will take the form of small discussion groups with the critiquers leading discussions. Those critiquing will include agented and published writers drawn from the T-Party and guests. Work will be shared within the groups, and it is expected that workshop members will offer comment on the other pieces in their group. Members of the convention are invited to send a single piece, short story, or novel opening (.doc or .rtf, maximum 5000 words) for critique to Martin.Owton@gmail.com.

We want to ensure a level of inclusivity and will have a fan activity tent, where diverse groups and societies can come along and run an actual scheduled item. Our own fan teams will also be having activities here: there will be an icebreaker organised by authors, games (including 'I'm Sorry I Haven't a Clue' with Lee Harris, editor at Angry Robot) and fan fund programming including the traditional auction and less traditional casino.

The gaming programme is still in need of people to appear on programme items. In particular, we'd like to feature a wider range of media than usual. Could you talk about board games in the UK, the Fighting Fantasy books, games in science fiction, London and games, adaptations of games, Facebook games, CCGs, webcasting or gaming art? Is there a specific title or type of game you can offer expertise on? Is there an issue in gaming that needs addressing? We want the gaming items to be as imaginative, inclusive, and diverse as the people attending Loncon 3.

Finally, our science programme team has been liaising with the British Interplanetary Society and the Institute for Interstellar Studies. Confirmed attendees currently include Lord Rees (Astronomer Royal); Prof Ian Stewart (mathematician and co-author of *The Science of Discworld*); Dr Victoria Herridge (palaeobiologist at the Natural History Museum and founder of @trowelblazers); Dr Jennie Rohn (cell biologist, editor of lablit.com and founder of Science is Vital).

As you can see, we have been working hard to ensure our members have many choices to make!

Art at Loncon 3

Science fiction and fantasy art has long been a central feature of Worldcon, from the Art Show and programme to the Chesley Awards. Loncon 3 will include all of these traditional elements – and much more.

Art Show

Our Art Show will feature work from our Guests of Honour Chris Foss, Bryan Talbot, and Jeanne Gomoll, and artists from around the world. Familiar names such as Jim Burns and Anne Sudworth will appear alongside those who are displaying for the first time at a Worldcon. We will have original art – paintings to jewellery – at a wide range of prices, as well as a print shop.

We will be featuring all of our participating artists in a limited edition Artist Showcase publication. This 96-page, full-colour, high-quality book is available to members for just £5; pre-order your copy now at www.loncon3.org/art-showcase.php. (Orders are being taken on a first-come, first-served basis; over half of the print run is already spoken for, so don't leave it too late to order your copy!)

Fun Fact: the Art Show will feature over 1200 linear feet of 4' high display panels. That's like having a full-size 400-metre running track completely lined with science fiction art!

Art Programme and Events

The Art Show will be closely linked to the art programme. Art experts will give guided docent tours of the show. We are planning a series of demonstrations - including an open sketch session - while our Artist in Residence programme will give participating artists a chance to talk, work, and sell art-related merchandise to members. We will also have two Artist Hours where many of the attending artists will be available in the Art Show to talk about their displays.

As part of the art programme we will be featuring the best of British illustration from the “golden age” of the 1970s and 1980s and on to the present day. In addition to Guest of Honour Chris Foss, we already have confirmed attendance from Chris Achilleos, Jim Burns, Fred Gambino, John Harris, and Chris Moore, and are in discussion

with many more artists who shaped the look of science fiction in this distinctive period of British SF illustration. We'll be looking at the impact and legacy of Paper Tiger, and reminiscing about the Terran Trade Authority.

In the broader programme we'll explore the changing landscape of SF illustration, the role of the Art Director, and the best way to build your art collection. We'll also look at the role of concept art in games and films. Most of all, however, we want our programme to reflect the inherently visual nature of the medium; why talk about it when you can see it? So, we'll be featuring portfolio presentations from a number of artists and projecting relevant artworks to support our panel discussions.

Last but not least, the Chesley Award ceremony will be held on the evening of Friday 15 August, and will be followed by an open reception in the Art Show for artists and members, with food and beverages. This is a chance to join the professional art community as they celebrate the best art and artists of 2013.

For Artists

Full details of how to enter the Art Show can be found at www.loncon3.org/exhibit_art.php. Space fees start at just £20 for a 4' x 4' panel, and £1 for a print, with commission set at a standard 10%. We are accepting mail-in art from artists who cannot attend the convention in person, and also have a consolidated shipping arrangement available for artists sending their art from the US (www.loncon3.org/art_shipping.php). The Art Show is filling up steadily, so please register early.

If you would like to take part in art programming and have not received an invitation from us, please fill in the Programme Volunteer form at www.loncon3.org/prog_volunteer_form.php or contact the art programme team directly at art-programme@loncon3.org.

We hope to offer portfolio reviews to aspiring professional artists who are finding their way in the field. Space will be limited; more information will be made available on the Loncon 3 website by the end of May 2014.

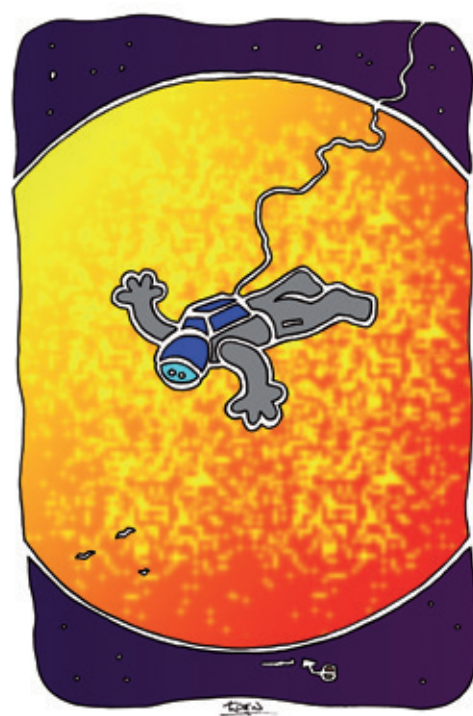
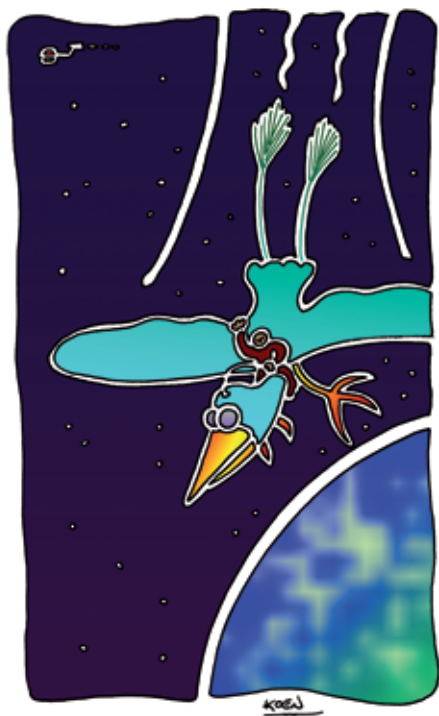
Artists confirmed to be appearing

Chris Achilleos
Sandra Ackley
Chris Baker (Fangorn)
Eskild Beck
K. J. Bishop
Clare Boothby
Jackie E. Burns
Jim Burns
Sarah Clemens
Daniel Cortopassi
Richard Counsell
Steve Crisp
Serena Culfeather

Chantal Delessert
Sunila Dragonladych
Jackie Duckworth
Michelle Ellington
Flick
Chris Foss (GoH)
Sabine Furlong
Fred Gambino
John Harris
Paul Holroyd
Sue Jones
Angela Jones-Parker
Paola Kathuria

Sophie Klesen (SomK)
Lisa Konrad
Deborah Larson
Ruud Lips
Becky Maung
Mike Maung
Chris Moore
Tom Nanson
Goldeen Ogawa
Carole Parker
Lucy Parker
Judy Peterson
Autun Pursur

Theodore Robinson
Keith Scaife
Spring Schoenhuth
Thomas Shaner
Jack Stelnicki
Anne Sudworth
Bryan Talbot (GoH)
Vincent Villafranca
Pauline Walsh
Margaret Walty
Gary Wilkinson
Estate of Dave Cox (TAFF)
Estate of Harry Harrison



Art: Koen Olie

Update on Hotels

It seems that everyone wants to come to Loncon 3! Due to our extremely high membership numbers all of our room blocks in the hotels on the convention centre site are now sold out. We do hope to add some more rooms, and we will make an announcement on Facebook and Twitter if this comes to pass. There will also be the occasional cancellation of a booking, which will then become available to book, so it's worth checking the website from time to time if you've not yet booked.

We still have good availability at hotels in both the Canary Wharf and Stratford areas, which are a few minutes from the convention centre on the Docklands Light Railway system, which

runs until around half past midnight (except on Sunday night when it closes an hour earlier). Canary Wharf in particular is the main focus for night life near the convention, with many shops, bars, and restaurants. To book a room, please visit our website at www.loncon3.org/hotels.php or contact Infotel directly using the contact details below.

If you have an existing booking that you need to change, or if you have any other problem with it, please contact our booking agent Infotel at worldcon@infotel.co.uk or by phone on +44 (0)1775 843417 (09:00 – 17:30 UK time, on weekdays excluding UK public holidays).

Travelling to Loncon 3

Welcome to Loncon 3, London, and/or the UK! If you're still planning your journey – including a longer trip before or after the Worldcon – there's some information here about train, air, and road travel to ExCeL London which might help. Because there are so many options and individual preferences, this just provides an overview and some pointers to other sources of information which should help you to help, and suit, yourself.

The travel pages on the convention website set out more detail and are being updated with new information whenever that's relevant. The final progress report will also include more specific information about getting to Loncon 3 and to the main groups of hotels we're using, and about travel between them – including tickets and fares.

The rail network in and around London – National Rail, the Underground (Tube), Overground, and the Docklands Light Railway (DLR) – is well integrated and reaches most places. In addition, a plethora of buses cross the city and can get you to almost anywhere. You can also travel on the river. Combining rail and buses means that almost all of London can be reached with relative ease – but you might prefer to do it without all your luggage.

ExCeL London is served by two stations on the DLR – an above-ground light rail system which is fully wheelchair accessible. The two stations are Prince Regent (closest to Loncon 3) and Custom House.

The DLR stations at ExCeL London have direct services to Stratford International in east London, and Tower Gateway at the Tower of London, with trains running until nearly 1 am (although earlier on Sunday night). Canary Wharf can be reached by a 10 minute journey on the DLR and Underground.

If you're a visitor to London who's intending to travel around the city by public transport during your trip, you might want to buy an Oyster card before you arrive. The Oyster card is a pay-as-you-go system which offers the cheapest way to pay for single journeys on most London transport options. You can order it online, have it delivered to you, and then hit the ground / tracks / road running once you arrive in London!

Travel by train

Eurostar train services from Brussels and Paris – which have excellent connections to train services across the rest of Europe – arrive at St Pancras International station in London. Travel from St Pancras to ExCeL London on public transport takes around 35 or 40 minutes; journey times from other central London railway terminals are similar. If you're using the Eurostar, however, you can change trains at Ashford International or Ebbsfleet International for a high-speed service to Stratford International station. At Stratford you can easily transfer to the DLR, which has a direct service to ExCeL London and many of the hotels.

If you're travelling within the UK – including if you're arriving in or leaving the country by plane or ferry from another country – you might well want to make the connections with London by train rather than car or a short internal flight. (This could be particularly relevant to Loncon 3 attendees planning to travel on to the Eurocon, Shamrokon, in Dublin the next weekend.) Under normal circumstances, train travel between UK cities is fairly reliable, quick and comfortable.

Different train companies operate on different routes, and there are a wide variety of ticket options – depending partly on when you travel, on how far in advance you want to book, and on the specific route you take. The best value tickets usually go on sale twelve weeks before your date of travel, so prices before then might seem quite high. It's best to make a seat reservation for longer journeys where these are available, especially if you're planning to travel on a specific train.

Anyone from outside the UK who's planning quite a lot of train travel during their trip to Loncon 3 might want to consider buying a Britrail pass.

Travel by air

ExCeL London is only a mile from London City Airport (LCY). It's smaller than London Heathrow or Gatwick, and its flights almost all come from other European cities, including other places in the UK. If you're travelling within Europe you might already find London City very convenient. If you're outside Europe, consider airline options

which route through other European airports and then fly into and/or out of London City.

Otherwise, if you're flying into London you're likely to find yourself using either Heathrow (LHR) or Gatwick (LGW); the journey onwards can take up to 90 minutes by public transport (including changes). In the meantime, as ever, the Transport for London website has a lot of information about the options for travel into London from the main airports.

Travel by road

If you'd prefer to be driven than to drive, you might want to check out coach travel. Many UK coach services to and from London operate via Victoria Coach Station in central London.

There's some introductory information on the Loncon 3 website about driving in the UK. If you're planning to rent a car during your stay, we'd recommend not doing that for the period of the convention unless you know you will need to use it during that time. Public transport or even taxis are a much better way of getting around London. (Also, especially if you've just flown into the country and are not used to driving on UK roads, driving in and around London isn't a great deal of fun.)

We'll provide detailed directions in the final progress report for those who do need to drive to the convention. ExCeL London is close to the A13, one of the main roads through East London. There will be plenty of paid car parking spaces; we will advise on prices closer to the convention.

124 of the parking spaces underneath ExCeL London are reserved for disabled visitors (who will need to bring their Blue Badge permits, if UK residents). Some of the hotels advertise parking spaces for their guests; there might still be a charge for this. Spaces may be limited so it's worth checking in advance. If you have concerns about accessibility, please contact Loncon 3's Access Services at access@loncon3.org.

For other questions about travel to Loncon 3, visit www.loncon3.org/getting_here.php for advice and useful links or contact travel@loncon3.org. We look forward to seeing you at Loncon 3, however you choose to get here!



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Sponsor a bench at Loncon 3!

The Exhibit Hall needs seating, and to celebrate the classic novel Wizard of the Pigeons (by Robin Hobb as Megan Lindholm) we have decided to use street benches. We will affix a plaque with your words of choice (within reason) for **£250/\$350**.

All the benches sponsored will be listed in the Souvenir Book, and the benches will be donated to worthy causes after the convention. The plaques can be returned to the sponsor, or a home found for them in the Science Fiction Foundation.

For bench sponsorship details, contact exhibits@loncon3.org



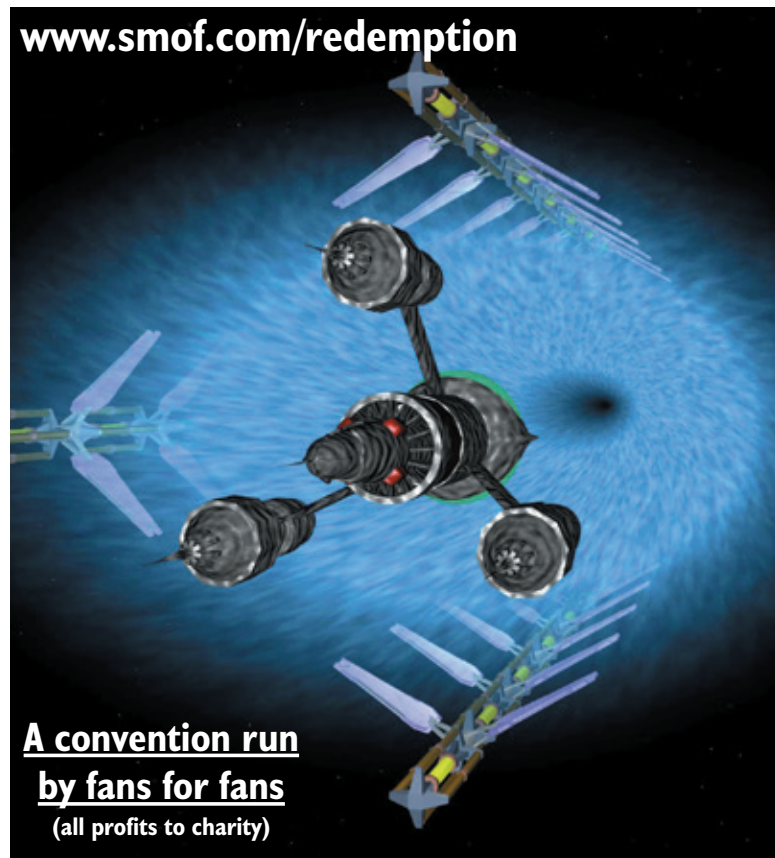
REDEMPTION '15

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The Multimedia Science Fiction Convention

www.smof.com/redemption



**A convention run
by fans for fans**
(all profits to charity)

Exhibits

Will we have dealers? Of course we'll have dealers! Need a sonic screwdriver, phaser or lightsaber? No problem. Books? T-shirts? More than can fit in your suitcase. Over 70 dealers have confirmed and we are expecting a couple dozen more. In addition to the more conventional items on offer, we'll have some non-traditional vendors bringing things like fancy science fiction soap, medieval clothing, rare books and ephemera.

Master costumer Miki Dennis curates our costuming display, featuring British cosplay costumes, a doll display, and photographs of costumes in action at past conventions. In addition, the Exhibits Hall will host a Chaos Costuming tent where attendees can make their own costumes.

We are committed to mobility and comfort, and will have street benches at regular intervals in the Exhibit Hall and Art Show. Each bench will include a placard displaying the sponsor's message – "In Memoriam...", "In Recognition...", "In Honor of...", etc. Celebrate your business, project, or award, or dedicate a bench to someone who deserves the honour or is sorely missed. Contact exhibits@loncon3.org for more info.

Help us decorate the hall, especially our sponsored benches, with pigeons! Our Art Show Co-Director, Serena Culfeather, has designed a pattern for felt pigeons; any other appropriate textile pigeon is also very welcome to join the flock! We're documenting their adventures on Twitter @PigeonParker and Pinterest. Full details of how to contribute one (or more!) are available on the website (www.loncon3.org/makea_pigeon.php).

Displays

Loncon 3's Exhibit Hall promises to be one of the most diverse ever seen at a Worldcon. Some old favourites, such as the Hugo Awards, will be there, as well as new exhibitors never before seen at a Worldcon – things like Darwin's Pigeons, A Mission To Mars, science fiction and political cartooning, the Institute For Interstellar Studies, Kids' Company, and the Petrie Museum of Egyptology. Anglia Ruskin University is sponsoring an academic poster session which will present the cutting edge of British academic research.

Nearly 50 displays have been confirmed to date. Here's a sneak preview of some of the ones you'll find!

The Destruction of London: Drawing upon both the prophecies of medieval astrologers and soothsayers and modern science fiction and fantasy (Richard Jefferies, George Griffith, H. G. Wells, John Wyndham, Doctor Who), this display will look at some of the sinister ways the destruction of London has been imagined.

Historical Thesaurus of English: This demonstration will show the Historical Thesaurus of English, the first resource in the world to offer a comprehensive semantic classification of the words forming the written record of any language. It covers 13 centuries of development from Old English to the present day. It is arranged in 230,000 detailed semantic categories containing almost 800,000 meanings. The HTE lets you see all the words used to express an idea over the years or look at the vocabulary available in a particular period: a veritable time traveller's dictionary.

Reaction Engines, Ltd: Driven by an extensive and pioneering technology programme, Reaction Engines, Ltd. has made a breakthrough in aerospace technology that now allows the development of engines that will propel aircraft at speeds of up to five times the speed of sound or directly into Earth orbit.

Angst-Lesspork: A small model railway that draws its inspiration from and is a tribute to the Discworld books of Terry Pratchett and in particular the greatest city on the Circle Sea, Ankh-Morpork. The scene is urban with a tidal river to the front. Buildings are predominantly timber-framed. Although superficially a Victorian/Edwardian townscape, many characters and architectural features give clues to the layout's true identity. This display appears with the kind permission of Sir Terry Pratchett and predates *Raising Steam* by a couple of years...

Political Cartooning & Science Fiction: An exhibition of cartoons, mostly from the UK and US news media, in which political cartoonists have used science fictional ideas and images to get their messages across.

Anderson Entertainment, Ltd: Re-created puppet stage from Thunderbirds (the Tracy lounge) including the puppeteers' gantry.

UK R2 Builders: The R2 Builders club create life-sized, remote control R2's all over the world. The UK Group have an impressive array of droids.

Kids' Company: An exhibition of artwork by children and young people aged 4 to 23 exploring the issues that affect their daily lives and the dreams they hold for the future.

Urban Sputnik: This pair of sculptures was developed as a novel way to express the frontiers of astrophysical research in a non-technical, inclusive way, which uses art and design as its primary language. The aim of this project is to provide a sensorial environment in an urban setting with otherwise limited visibility of astronomical bodies. These pieces offer a metaphorical sensory experience connecting the user with distant cosmological phenomena that cannot otherwise be directly perceived nor experienced on a human scale. Urban Sputnik is a joint project between Vanessa Harden and Dominic Southgate in collaboration with Imperial College London's Astrophysics Group.

Masquerade

Check out www.loncon3.org/masquerade.php as we will have updated it by the time this PR goes out, and will continue to do so up until Loncon 3. You will be able to register your interest in entering the Masquerade. This won't commit you, but it gives you a place to start letting us know what you plan to do, ask questions and be alerted to updates. We hope you'll consider entering – it's an unparalleled chance to show what you can do in front of a large audience of fans.

We will have a screen at the rear of the stage onto which we can project still photos or film so you can have a backdrop for your entry. This is a great way to set the scene for and enhance your presentation. It will be high up (4 m) so your presentation won't obscure it. Think carefully about what you choose to have us project, though: a still photo or some scenery will complement your performance. An action sequence from a movie will distract the audience.

Academic Posters: Posters of current, graduate-level research from the sciences and social sciences. Final selections will be made on the academic, scientific and expository merit of the individual posters. The poster session is sponsored by Anglia Ruskin University.

Parker's Diary

Here's an excerpt from @PigeonParker's diary, as he gets ready for Loncon 3.

Saturday March 1st. Spring! At last! London looking good in the sunshine if a bit feather-ruffling in the Docklands. Loncon 3 staff flock to ExCeL London, checking it's still there – it is – and trying out more facilities – mostly edible ones. News from the ledges says food is excellent, beds are comfortable and coffee is strong – these are chirps fuelled by caffeine and breakfast mushrooms.

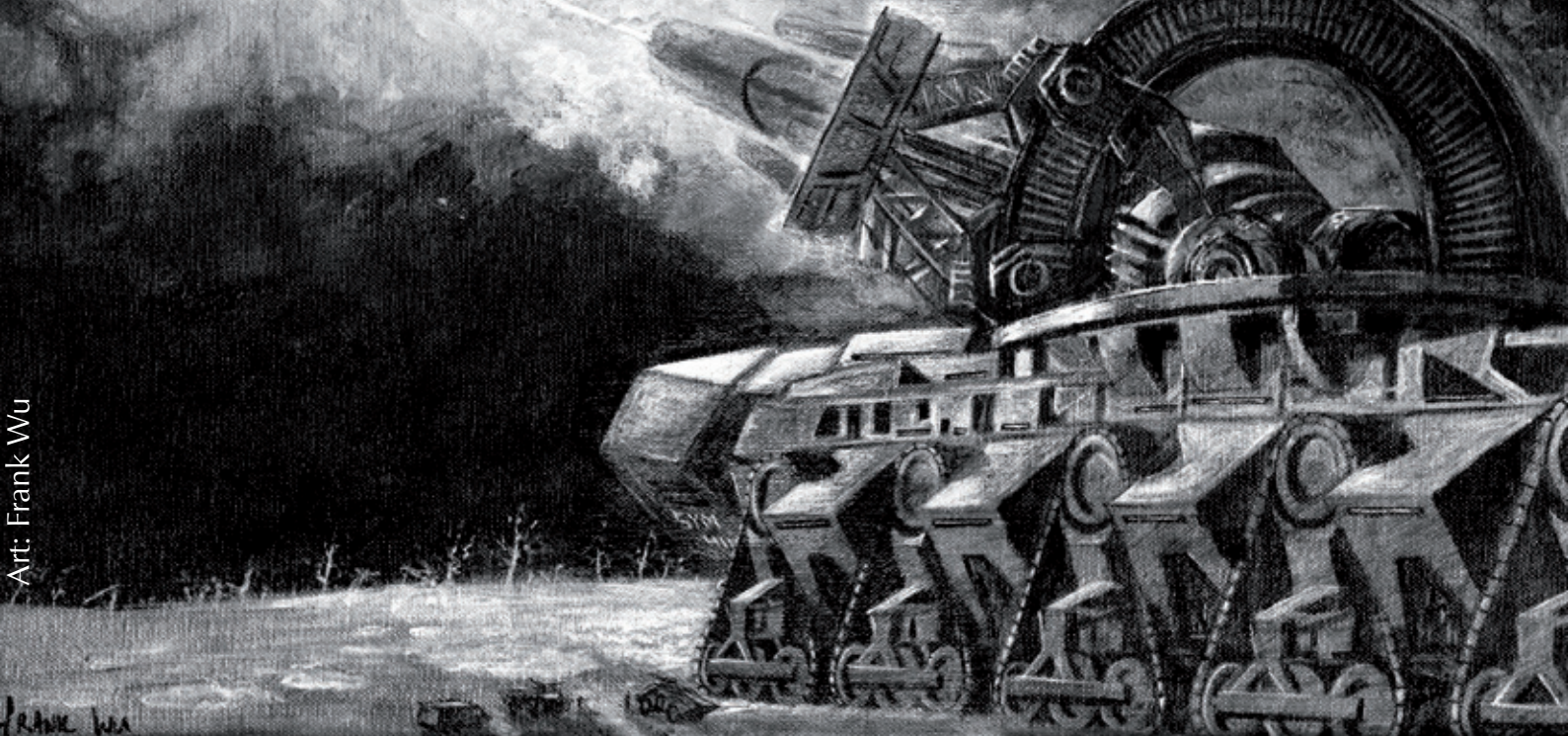
Me, I just wander along the dock front soaking up the sun and listening in to meetings. Don't understand the need for an inflatable cow, these things don't have wings, it's unnatural. Like the sound of flocks of fellow pigeons. To do: start planning masquerade plumage, find a decent ledge for the night.

Events

If you are interested in costume but don't actually want to wear it yourself, consider volunteering to work backstage during the Masquerade. It takes a lot of people to help things run smoothly and we'd love to have your help. You can volunteer through the Loncon 3 website or email giulia.decesare@loncon3.org.

Cosplay Sunday

The more people around you in costume, the more fun it is. Actually, we want to see people in costume all the time and at any time. So why Sunday in particular? It's the day after the Masquerade, so participants will be able to relax and many will be showing off their Masquerade costumes about the con. The Masquerade will have generated a buzz about costume and we hope to have a temporary display in the Exhibits area of some of the Masquerade costumes. We will also have a professionally lit area with a backdrop for anyone to use to take photos of people in costume, with a nearby area for getting changed.



Live Performances

You won't want to miss the world premiere stage adaptation of Tim Powers' *The Anubis Gates*. Ancient Egyptian wizards and modern American magnates will take you through holes in the river of time; Horrabin the Clown's puppet show will mesmerise you; a werewolf-like creature named Dog-Face Joe will terrify you and you'll learn more than you've ever expected about poets William Ashbless and Samuel Taylor Coleridge from California literature professor, Brendan Doyle.

Current Theatrics has brought adaptations of two Neil Gaiman fairy tales and a production of *Dr. Horrible's Sing-Along Blog* to previous cons. A group of actors from Las Vegas (members of such shows as *Le Reve*, *Ka* and *Blue Man Group*) and dancers and musicians from Dublin are already in rehearsal and making magic in the form of original music, choreography and theatrical surprises.

David Wake will be presenting *The Cancellation and Re-imagining of Captain Tartan*. For the past

15 years, the Reconvene Rubber Tree Company has been presenting episodes from the classic sixties TV series, *Captain Tartan*. Now, for the first time, they will present a behind the scenes exposé to quash the rumours. They won't, for it is a tale of betrayal and horror.

"If there is a David Wake play on at a convention near you then you really should skip supper to see it. I laughed so much I cried. Then I cried so much my eyes hurt." Ansible.

Can't get enough Shakespeare in your life but never have enough time to read all his works? Then be sure to catch *The Compleat Wrks of Wllm Shkspr (Abridged): The complete works of William Shakespeare in 90 minutes*. A thorough knowledge of Shakespeare is not required but a sense of humor is recommended, as hilarity shall in fact ensue, pursued by bear. Loncon 3 is continuing to finalize plans for their version of London's West End. More theatre performances will be occurring, so please keep watch on social media and the website for details!

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Dances

Loncon 3 has a great variety of dances planned to entertain attendees from near and far with a wide variety of interests! On Thursday, we will have a swing dance with a live band immediately following the Retro Hugos. Fear not if you know nothing about the boogie oogie of swing! We will have a class earlier on Thursday to help you get at least the basics down.

On Friday afternoon we will host a regency dance, and on Friday night, Dublin in 2019 is giving us an Irish ceilidh in all its cultural awesome, so why not join them for that? As to the other nights, we're working diligently to see what would work best for you, the attendees, so keep an eye out on social media and the like for questions and polls regarding the matter. We want you to be entertained and so far our line-up is entertaining to the max!

The Hugo Ceremonies at Loncon 3

Loncon 3 will be bookended by two fantastic Hugo events – the Retro Hugos for 1939 on Thursday 14 August and the 2014 Hugo Awards on Sunday 17 August.

The Retro Hugos will celebrate the science fiction that attendees would have known at the time of the very first Worldcon, held in New York 75 years before Loncon 3. Celebration is definitely the word! Taking 1939 and pulp visions of the future as its theme, presenters, guests and audience are invited to come in period or retro-futuristic clothing. There will be a swing band on stage throughout the awards (and playing a definite part in them too) and the evening will culminate in a swing dance that will go on into the small hours!

Loncon 3 is in mid-August, and as a result this will be the last Progress Report to be mailed out to our members. In order to provide our members with as much useful information as possible, we have decided to make Progress Report 4 available in June 2014 through our website, www.loncon3.org – PR4 will contain all the latest news from the divisions, alongside travel tips for Loncon 3.

Plus if you need tuition in any of the dances of the day, there'll be classes in the afternoon.

Helping to cement the idea of a New York/London fusion, the awards themselves will be co-presented by a Yank and a Brit – at time of press, this was still being finalized, so please watch for an announcement soon!

Meanwhile, the Hugo Awards will have a definite British flavour. Taking London as its theme, the pomp and pageantry of the ceremony will reach new heights. Don't be surprised to see a little touch of royalty on stage!

The Loncon 3 Hugo Awards ceremonies – of all hues and time periods – will be spectacular affairs and certainly not something to be missed!

Symphony Orchestra

Loncon 3 will have its own symphony orchestra! As part of our music programming, we will perform some of the best-known and influential themes associated with science fiction and fantasy. During the full concert, running from 8pm on Friday night in the main hall (with interval), we will also explore how specific works and instruments have become associated with the genre through the years, including ethereal sounds of the future, with music inspired by the cosmos and the sense of wonder.

More details about the concert will be revealed in the next couple of months, including some of the works we will be performing. As this will be the major event of the Friday evening, we encourage you to get into the spirit of it, either as you would for a formal classical concert, and/or in costume related to the themes and works.

Progress Report 4

However, we also recognize there may be members who want all the Progress Reports in print form. We encourage any members that would like a print copy of PR4 to visit loncon3.org/publications.php/printversionPR4 and tick the box to indicate that a print version is required. If we get enough interest in a printed version, then it will be available at Loncon 3 for collection by members that registered interest.



Artwork © Bryan Talbot

PROGRESSREPORT 4

Loncon 3 – The 72nd World Science Fiction Convention
14-18 August 2014

www.loncon3.org

List of Loncon 3 Staff

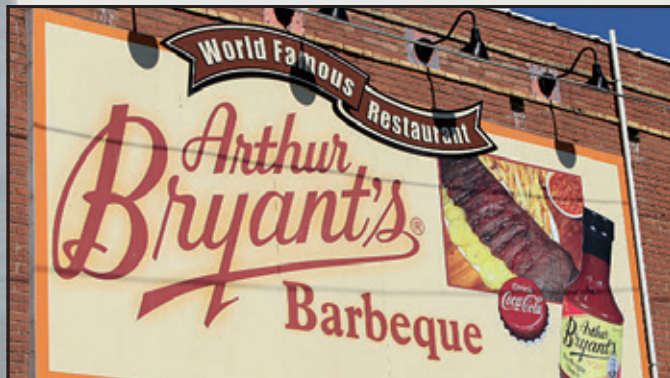
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Staff: Deb Geisler, Mark Plummer	Death of Emails: Flick	NESFA US Shipping:	Deb Geisler, Rick Kovalcik, Lia Olsborg
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List of Loncon 3 Members Since PR2

Europe	(3034 total members)		United Kingdom	(2046 total members)			
Austria	9	Lithuania	1	Channel Islands	2	Scotland	167
Belarus	1	Luxembourg	4	England	1795	Wales	69
Belgium	27	Netherlands	126	Northern Ireland	13	(London)	399
Croatia	8	Norway	65				
Czech Republic	7	Poland	52				
Denmark	25	Portugal	1				
Estonia	2	Romania	4				
Finland	81	Russia	10				
France	81	Slovenia	3				
Germany	170	Spain	36				
Greece	2	Sweden	87				
Hungary	1	Switzerland	14				
Ireland	68	Ukraine	9				
Israel	64	UK	2046				
Italy	28	Vatican City	1				
Latvia	1						
				Rest of World	(342 total members)		
				Australia	189	New Zealand	27
				Bermuda	2	Pakistan	1
				Brazil	6	Qatar	1
				China	7	Saudi Arabia	3
				Israel	49	Singapore	8
				Japan	35	Taiwan	1
				Malaysia	6	Thailand	5
				Malta	1	Venezuela	1
				Global Statistics			
				Attending (Adult)	4361	Supporting	1140
				Attending (YA)	305	Other	20
				Attending (Child)	164		
				Attending (Infant)	45	Guests of Honour	7
North America	(2719 total members)						
Canada	217	Mexico	2				
USA	2500						

6095 members as of 21 March 2014

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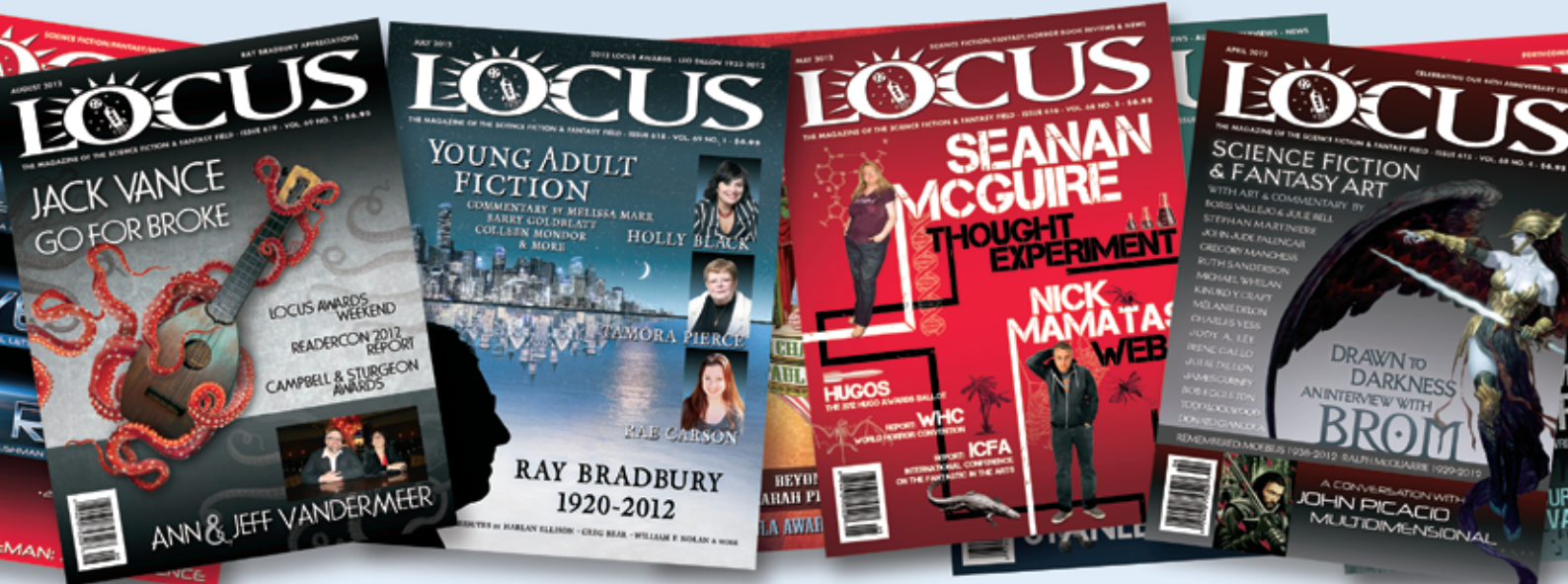
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