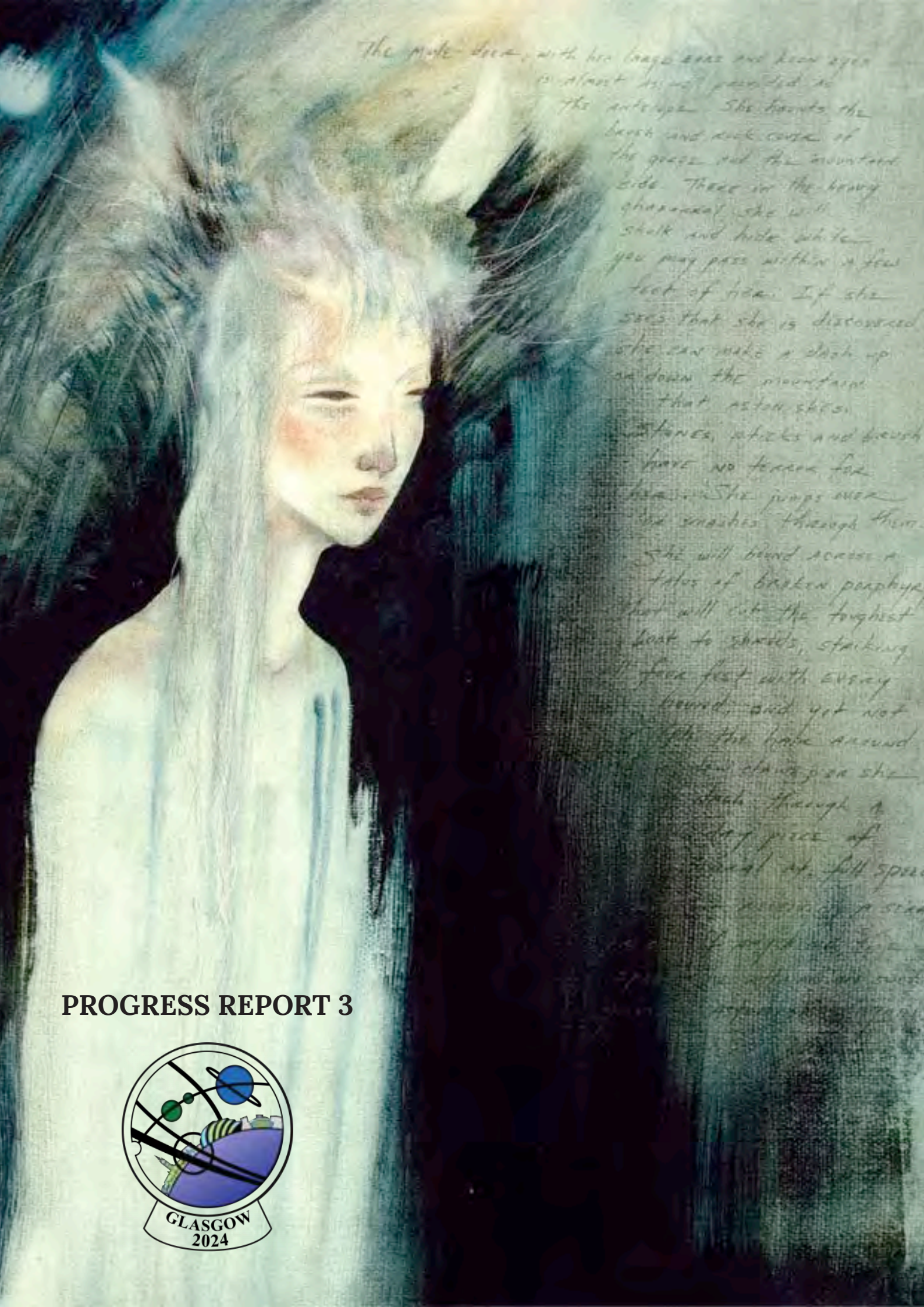




The mule deer, with his large ears and keen eyes
is almost as well protected as
the antelope. She haunts the
brush and rock cover of
the grass and the mountain
side. There in the heavy
chapparal she will
stalk and hide while
you may pass within a few
feet of her. If she
sees that she is discovered
she can make a dash up
or down the mountain
that astonishes
hunters, stalks and brush
have no terror for
her. She jumps over
the smashes through them.
She will bend across a
tutor of broken porphyry
that will cut the toughest
foot to shreds, striking
all four feet with every
bound, and yet not
lift the limb around
the low clump on she
dash through a
dry piece of
forest at full speed
in a second of a second
If you are in a
spot where you are over
a large area of land

PROGRESS REPORT 3



Table of Contents

CHAIR'S WELCOME	3
SPECIAL GUESTS	6
TENDAI HUCHU	6
TANYA DEPASS	6
THREE BLACK HALFLINGS	7
MEMBERSHIP RATES, TYPES, AND NUMBERS	9
DAY AND WEEKEND ATTENDING OPTIONS	10
MEMBERSHIP LIST AND DEMOGRAPHICS	10
ADVERTISING WITH GLASGOW 2024	12
CALLING ARTISTS	12
ADVERTISING RATES GLASGOW 2024 SOUVENIR BOOK	13
WORD MAGIC	
Terri Windling	14
FAN FUNDS	
Sandra Bond	18
FIVE DAYS OF WORLDCON, FIVE THINGS TO DO IN GLASGOW	21
BURNS NIGHT	22
WHAT WE'RE UP TO (Division & Department Updates)	26
ARTSHOW, DEALERS & DISPLAYS	26
Artshow	26
Dealers	26
Displays	26
EVENTS	26
Opening Ceremony	27
Opera	27
Worldcon Philharmonic Orchestra	27
Masquerade	27
The 2024 Hugo Awards Ceremony	27
Closing Ceremony	27
Theatrical Productions	28
Concerts	28
Dances	28
Venues	29
FACILITIES	31
Hotel Bedroom Blocks	31
Cancellation Policy	31
Parties	31
LOGISTICS	31
MEMBER & STAFF SERVICES	32
Accessibility Services	32
Glasgow Worldcon Community Fund	32
Code of Conduct	33
Volunteers	33
Volunteer Meetups	33
Childcare	33
Visa Letters	33
PROGRAMME	34
How to Get Onto Programme	34
Suggesting a Programme Item	34

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<i>What Happens Next</i>	34
<i>News</i>	35
<i>Programme Planning in February</i>	36
<i>Behind the Scenes</i>	36
<i>Academic Papers</i>	36
<i>Science and Technology Programme</i>	36
PROMOTIONS	38
<i>Merchandise</i>	38
<i>Con Presence</i>	39
<i>Social Media</i>	39
<i>Blog</i>	40
<i>Crafting a Worldcon</i>	40
<i>Press</i>	41
WSFS	42
BRITISH WORLDCONS: THE TARTAN YEARS – GLASGOW IN 1995 AND 2005	
Claire Brialey and Mark Plummer	44
ABOUT THE COVER	48
PHOTO AND ILLUSTRATION CREDITS	48

Where to Find the Latest Info

See our policies online at:

<https://glasgow2024.org/about/policies/>

How to get involved with Programme – how to become a programme participant or make a programme suggestion:

<https://glasgow2024.org/whats-on/programme-and-events/>

Programme brainstorming! To submit ideas go to:

<https://glasgow2024.org/whats-on/programme-and-events/>

To upgrade your membership or see current membership pricing:

<https://registration.glasgow2024.org/login>

To advertise with us:

<https://glasgow2024.org/publications-press/publications/>

Did you know we have an instalment plan?

<https://glasgow2024.org/get-involved/registration-faq/#does-glasgow-2024-offer-an-instalment-plan>

Want to volunteer?

<https://glasgow2024.org/get-involved/member-services/volunteering/>

We have all the cool merch!

<https://glasgow2024.org/get-involved/merchandise/>

Where to find us online?

<https://glasgow2024.org/social-media/>

Have a specific question?

<https://glasgow2024.org/about/contact/>

Art, Dealers, and Displays

Website:

<https://glasgow2024.org/whats-on/art-show-dealers-and-displays/>

Enquiries: Exhibits@glasgow2024.org

Art Show: Artshow@glasgow2024.org

Dealers: Dealers@glasgow2024.org

Displays: Displays@glasgow2024.org

General questions about Art Show, Dealers and Displays: add@glasgow2024.org

Other useful contacts

Member Services: mss@glasgow2024.org

Accessibility Team: accessibility@glasgow2024.org

Code of Conduct: coc@glasgow2024.org

Membership information: Registration@glasgow2024.org

**For general enquiries please
email**

info@glasgow2024.org

Chair's Welcome



Welcome to 2024!

This is the year we have a Worldcon in Glasgow! Are you ready?!

For me this is the culmination of eight years of work. I blogged about how personal this journey has been on our social media at the start of the year. Whilst most people only see the five days of the convention itself, for many of us, Glasgow 2024 has been something we have worked on for many years. Many of us will also go on to help with other Worldcons, and also to take the things that we have learned into the rest of our lives. It's difficult not to understate the importance that this event has to some of us, which is why we feel so passionate about it.

You can read the blog post here:

<https://glasgow2024.org/blog/2024/01/looking-ahead-to-2024-reflections-from-the-chair/>

This progress report continues to update you about what we have been doing, and what is currently available to you as a member of Worldcon, and what each division has

been getting up to. Here are some things of particular note.

Hotels

Our accessibility bookings have been available to members since December. If you missed this, or did not join until afterwards, please contact accessibility@glasgow2024.org. We open this section of the booking first so that those with specific needs can be as well fitted to rooms around the SEC campus and Glasgow, as far as we are able.

Hotel bookings will open at the end of January to the rest of our members. We have contracted with 34 hotels around Glasgow, including all 8 on the SEC campus itself. Over 95% of these include breakfast. More details about prices can be found on our website, although you will need to be a WSFS member to get the links with the reduced rates when they are released. Read on for an update about this from the facilities team.

Special Guests and More!

We have begun to announce our Special Guests. These are people who complement our existing Guests of Honour and represent aspects of the convention's vision to be Caring, Inclusive, and Imaginative. Special Guests also showcase some of the underlying themes of our convention, as well as representing voices from our community who we believe are important to defining the future of science fiction and fantasy. And that is why so far, we have announced three special guests!

Author **Tendai (T.L.) Huchu** is a Zimbabwean author living and writing about Scotland. His Edinburgh Nights series reimagines a dystopian Scotland where the dead can be contacted through music and the weird and arcane is never far from the surface. Tendai has just finished his fourth book in the series and I can't wait to read it!

Gamer **Tanya DePass** is known for her outreach within games communities via her company I Need Diverse Games, and as a gamer, streamer, and tabletop roleplayer. A long time attendee and participant

in Worldcons, her recent TRPG *Into the Mother Lands* was hugely successful, and she appears regularly on *Dungeons & Dragons* channels. Her *Rivals of Waterdeep* paladin/bloodhunter Selise is also a character in the mobile game *Idle Champions*.

The Three Black Halflings are a podcasting triumvirate who play and discuss the importance of diversity in roleplaying games. Jasper William Cartwright, Olivia Kennedy (but everyone calls her Liv), and Jeremy Cobb bring a blend of thoughtfulness, creativity and roleplaying expertise every week to their podcast by combining interviews, playthroughs, and gaming advice. Huge congratulations also to Jasper, whose wife gave birth to a baby on New Year's Day!

(There's a big anniversary happening this year (which isn't my birthday), and it's at the heart of the Science Fiction and Fantasy universe. Perhaps you'll find out a little more at the convention...)

Stay tuned to our social media to see who we announce next, and what direction our convention will go in next!

Attending the Convention

Our Programme, Events, Exhibits, and Beyond Programme teams have been working exceptionally hard to create the overall spectacle of Glasgow 2024 itself. As a result, we have secured more space at the SEC than any previous Glasgow Worldcon, and are working on creative ways to use that. We are also hoping to showcase several events offsite at the beautiful Glasgow University and Kelvingrove Museum. In the rest of this Progress Report, you can read about what we have planned within each division.

As an indication of this, 722 people have already signed up as potential programme participants. This means that we already have a very strong selection of professionals, fans, and creatives to call upon. In February, we will meet in person to create our first blockout of how this might come together. This takes a lot of juggling, so please be patient as we make this happen.

Dealer's tables were nearly filled at the time of writing – they went extremely quickly so if you are still hoping to sell, please contact the team as soon as you can (dealers@glasgow2024.org). We are also currently filling the halls with the Art Show, Fan Bar, Exhibits, and food vendors. In particular, we are looking for exhibits for our hall, so if you have something to offer or suggest, do please get in touch (exhibits@glasgow2024.org).

Both our Events and WSFS teams are working hard on the Hugo Award ceremony and on getting the nomination process open. This should happen very soon.

As ever, we exist thanks to the energy and enthusiasm of volunteers, and we rely on you to help, please do volunteer – every hour is valuable to us, and we really do need as much help as we can get.

Now read on to find out more about our upcoming plans!

My very best, as ever.

Esther



Are you yearning for some fannish fun...
and a warm up to Glasgow 2024?

Then come to:



FunCon 1:

Space leopards (probably) won't eat your face

We would love to welcome you to our inaugural FunCon convention
in the Buxton Palace Hotel on 31 May – 2 June 2024.

Come along for fun, science, and science fiction! There will be panels,
talks, workshops, games, and a ceilidh of joy and wonder.

Help us save the endangered space leopards, hear how to become an
astronaut, make your own cuddly mutant toy, and much more!

Join us at funcon.lol

Special Guests

Tendai Huchu



T.L. Huchu's work has appeared in *Lightspeed*, *Interzone*, *Analog Science Fiction & Fact*, *The Year's Best Science Fiction and Fantasy 2021*, *Ellery Queen Mystery Magazine*, *Mystery Weekly*, *The Year's Best Crime and Mystery Stories 2016*, and elsewhere. He is the winner of a Hurston/Wright Legacy Award (2023), an Alex Award (2022), the Children's Africana Book Award (2021), the Nommo Award for African SFF (2022, 2017), and has been shortlisted for the Grand prix de l'Imaginaire (2019) and the Caine Prize (2014). The *Mystery at Dunvegan Castle*, the

third instalment in his Edinburgh Nights fantasy series, was published the summer of 2023. Find him at:

<https://twitter.com/tendaihuchu>

<https://www.instagram.com/tendaihuchu/>

Tanya DePass

Tanya is the Founder and Director of I Need Diverse Games, a not-for-profit organization based in Chicago. She's part of *Rivals of Waterdeep*, an actual play D&D show on [twitch.tv/rivalsofwaterdeep](https://www.twitch.tv/rivalsofwaterdeep); the programming coordinator for OrcaCon and GaymerX; and often speaks on issues of diversity, feminism, race, intersectionality, and other topics at conventions. She's on the Board of Take This as well as a Stream Ambassador, and was part of the inaugural cohort of *The Game Awards Future Class*. Her work to make the industry more inclusive has been highlighted in *Game Changer*, directed by Tina Charles, WNBA star and Olympian as well as filmmaker. The *short documentary* premiered at *Tribeca 2021*, as part of the Queen Collective, an initiative started by Queen Latifah and supported by Proctor & Gamble in an effort to get more Black women into filmmaking. *Game Changer* was also featured as part of BETHer's 2021 Juneteenth Programming on 19 June 2021.





Three Black Halflings

Three Black Halflings is a podcast by Jasper William Cartwright, Olivia Kennedy (but everybody calls her Liv), and Jeremy Cobb: three nerdy friends with strong opinions and even stronger Charisma scores. Their quest is exploring diversity in the incredible worlds of D&D and pop culture while doling out DM tips, thought-provoking conversations, a band of guests, and good times!

RECONNECT

Eastercon 76
18th-21st April 2025

Belfast ICC
Hilton Lanyon Place

Lauren Beukes
Derek Landy
Jeannette Ng



Rebecca Roanhorse
Will Simpson
Ian McDonald



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Chinouk Thijssen, author.



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our own national undisputed
master of ideas" NCSE.nl



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Bookclub

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From the first Dutch translation of
Thomas More's Utopia
of 1630 to the newest novel of the
Hugo Award Winner
Thomas Olde Heuvelt

Visit our website
www.fandata.nl

Membership Rates, Types, and Numbers

Since PR2 was published, memberships have continued to come in at an astounding rate. So much so, that we are now confident that Glasgow 2024 will match and probably exceed the attendance at the other recent European Worldcons held during this last decade (London in 2014, Helsinki in 2017 and Dublin in 2019). We already have over 3,750 In-Person Attendees and over 4,300 WSFS Members.

Part of this has been due to the uptake of our Instalment plan, which has exceeded expectation, with over 200 members joining the scheme and spreading payments over 6 months, starting with an initial payment of £45.

Another contribution has been our introduction of a group discount scheme, where groups of fans can come together and can get discounts on new (not existing, the scheme is not retrospective) attending supplement starting at 10% for groups of 10-19, rising to 25% for groups of 55 or more.

All this means it is important we keep folk in the loop regarding changes to our membership rates and types.

So, our next rate rise will come at the end of February 2024, when our rates will increase by an average of 10%.

- Full Adult Memberships will rise from £210 to £230
- First Worldcon Membership rates rise from £150 to £165
- Historically Under-represented Membership rates rise from £150 to 165
- Young Adult¹ Memberships will rise from £125 to £135
- Teenage² Membership rates will rise from £85 to £90
- Child Ticket³ rates will rise from £50 to £55
- Online Membership will rise from £75 to £80
- Online Tickets will rise from £35 to £40

But we are holding some rates:

- Scottish/Local Adult Membership are holding at £140
- Scottish/Local Y.A. Membership are holding at £90
- Infant Attending Tickets are holding at £5
- WSFS Only (Supporting) Memberships are holding at £45

We are also opening sales of Day Tickets along with this rate rise. There will be one last rate rise on 1 July 2024, when all rates will increase, by around 10%, or £5 whichever is the higher amount. This will include rates that have been on hold, such as Infant Tickets and WSFS Only.

You can also keep up to date via our website, where our online membership list is now available at

<https://registration.glasgow2024.org/memberships>.

¹ Open to those born in the years 1998 to 2007.

² Open to those born in the years 2008 to 2012.

³ Open to those born in the years 2013 to 2017, tickets do not come with WSFS membership.

All members who gave permission to be listed can be found here. You can also track the numbers coming from your part of the world via a by-country demographics page at

<https://registration.glasgow2024.org/memberships/demographics>

which replaces the Glasgow 2024 Membership Article, printed in PR1. To find out more about the current options go to

<https://glasgow2024.org/get-involved/memberships-and-tickets/>

If you cannot find your name on the website, please email registration@glasgow2024.org to check your status.

Day and Weekend Attending Options

We will be putting our Day and Weekend Tickets on sale at an introductory rate from the 1 March 2024. There will be two types of ticket on sale:

- An **Under 16** day ticket – that will give the holder access to the convention that day/weekend
- An **Adult 16+** day ticket – that will give the holder access to the convention that day/weekend, and access to the online convention for the other days.

Rates will vary by day, based on the programme and open hours of the convention. Our Day Ticket rates will therefore be:

Valid Day(s)	Under 16	Adult (16+)
Thursday 8 Aug 2024	£20	£50
Friday 9 Aug 2024	£25	£75
Saturday 10 Aug 2024	£25	£75
Sunday 11 Aug 2024	£25	£75
Monday 12 Aug	£15	£40
Weekend (10 and 11 Aug 2024)	£45	£140

These tickets do not include Membership in WSFS, so if you want to nominate/vote in the Hugo Awards, vote in Site Selection, or take part in the Business Meeting you will to purchase a WSFS Only membership in addition to a day ticket, costing an additional £45.

Membership List and Demographics

Our membership list is available here:

<https://registration.glasgow2024.org/memberships>

It shows all members who have chosen to be listed, either by their preferred name or by their badge name. If you think you should be listed, log on to your membership and check your Listing Type. If you make a change, be sure to press Save! If you have any questions, please contact registration@glasgow2024.org.

Our demographic statistics are also available online here:

<https://registration.glasgow2024.org/memberships/demographics>

Both pages are automatically updated with changes in the registration system.

OD EKPEKI PRESENTS

THE PANTHEOLOGIST



BEST EDITOR SHORT FORM

THE YEAR'S BEST AFRICAN
SPECULATIVE FICTION 2022



THE LONG FALL UP
AND OTHER STORIES



BEST FANCAST
IF THIS GOES ON DON'T PANIC

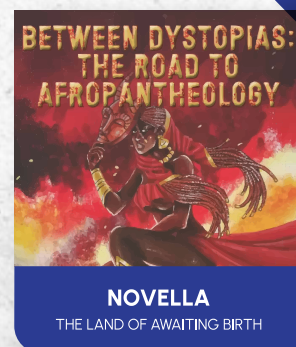


SHORT STORY

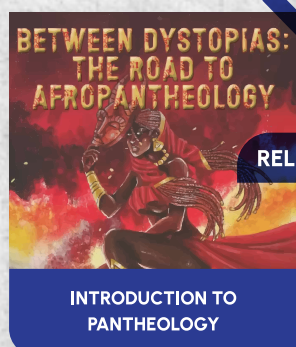
PET OF OLODUMARE



MAGAZINE OF HORROR

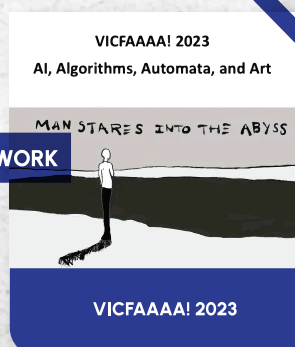


NOVELLA
THE LAND OF AWAITING BIRTH



RELATED WORK

INTRODUCTION TO
PANTHEOLOGY



VICFAAAA! 2023

VICFAAAA! 2023 | AI, ALGORITHMS, AUTOMATA, AND ART

- ★ IAFA
- ★ MARTHA WELLS
- ★ ANALEE NEWITZ
- ★ STEVE BARNES
- ★ ANDREW ERICKSON
- ★ VICFA GUEST SCHOLARS
- ★ VICFA ADMIN TEAM
- ★ NOVELLA BROOKS DE VITA
- ★ ALEXIS BROOKS DE VITA
- ★ OD EKPEKI

Advertising With Glasgow 2024

We will be including some adverts for fan activities for free where space allows in our Progress Reports. If you are interested, please contact

advertising@glasgow2024.org

if you have any queries or interest.

Our rate card for adverts in our Souvenir Book is now available (*PDF*, also following page). There are also opportunities to advertise in at-con publications such as the Masquerade and Hugo booklets.

If you have any questions please do not hesitate to contact us at *advertising@glasgow2024.org*.

Calling Artists!

Are you an artist? Would you like to have your art feature in our publications?

We are looking for pieces for our Progress Reports and the Souvenir Book. Doodles, spaceships, cartoons, armadillos, anything fan-related...we want them! Submissions should be

- Small single-column line art (approximately 3½" wide)
- Submitted at 300dpi in CMYK

Submit your art to the Publications team at

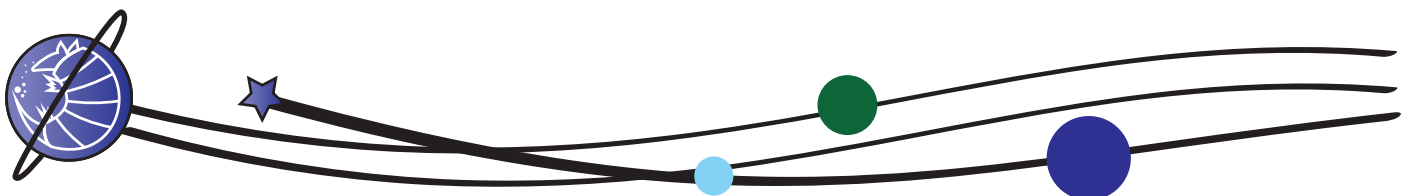
publications-art@glasgow2024.org

and we will try to include them in our materials. Once they are submitted, they will be checked by the designer and will need approval for publication.

The Progress Reports are digital and will be created every few months up to the con; see the approximate schedule below:

- PR0: September 2022 (*PDF*)
- PR1: January 2023 (*PDF*)
- PR2: 3rd Quarter 2023 (*PDF*)
- PR3: 1st Quarter 2024 (**this publication!**)
- PR4: 2nd Quarter 2024
- PR5: Month leading up to the convention in August 2024

The Souvenir Book will be available at the convention. All entries must be received by 31 March 2024.



Advertising Rates Glasgow 2024 Souvenir Book



A World Science Fiction Convention (Worldcon) Souvenir Book serves as a source of reference for attendees and provides a memento of the event, ensuring that advertisements will be seen repeatedly over an extended period. The Glasgow 2024 Souvenir Book will be a glossy, four-colour publication which typically features significant advertising content from professional, semi-professional and fan organisations. It is traditionally the key Worldcon publication and is widely read and collected (usually in libraries around the world as well as by SF Fans). We offer advertising opportunities with a range of sizes from full page to quarter page, and in colour as well as black and white (B/W ads will be printed in CMYK). Links to progress reports and souvenir book advertising submission forms are located on the Glasgow 2024 Publications page at <https://glasgow2024.org/publications/>. Payment for any advertising should be made by credit card or a bank transfer into our bankaccount. We will issue you an invoice for the advertisement.

Glasgow 2024 Souvenir Book Advertising Sizes & Rates

	Size	Fan Rate	Semi Pro Rate	Pro Rate
Double Page Spread	420 x 297 mm	£ 3 75 / \$ 475	£600 / \$ 750	£1200 / \$ 1500
Full Page A4*	210 x 297 mm (180 x 267 mm text area)	£ 250 / \$ 300	£ 400 / \$ 475	£ 800 / \$ 1000
Half page horizontal	180 x 130 mm text area	£ 175 / \$ 200	£ 275 / \$ 325	£ 500 / \$ 600
Half page vertical	88 x 267 mm text area	£ 175 / \$ 200	£ 275 / \$ 325	£ 500 / \$ 600
Quarter Page	88 x 130 mm text area	£ 90 / \$ 100	£ 175 / \$ 200	£ 250 / \$ 300
Inside Back Cover	210 x 297 mm (180 x 267 mm text area)	£ 1250 / \$1500	£ 1500 / \$ 1750	£ 2000 / \$ 2500

* The ad may bleed for no additional cost. Ad size to bleed on a full page is 210 x 297 mm plus 6 mm bleed on all sides - but keep text within text area due to the binding process. With double spread pages the size is 420 x 297 mm with 8 mm bleed on all sides. No live matter to fall within 6 mm of trim.

Glasgow 2024 Souvenir Book Advertising Deadlines

Space Reservation
1 May 2024 (or earlier)

Ad Copy and Payment
1 June 2024

Publication Date
8 August 2024

Copy submission guidelines for Souvenir Book

1. Please send press-ready electronic art to us at advertising@glasgow2024.org
2. For Double Page ads, send as two separate pages
3. Image resolution: files should be at 300 dpi at 100% of their printed size.
4. File type: we will accept PDF, TIF, high resolution JPG or EPS files. (Please do not send MS Word documents, standard JPG, or GIF files.) For PDF, use press quality setting or contact us for Souvenir Book PDF job options.
5. All InDesign files are accepted only if packaged with images and fonts.
6. Compression: zipped and Stuffit files accepted and recommended.

Colour and Content

1. Colour: all colour graphics should be saved in CMYK format.
2. Black-and-White: all black and white graphics should be saved in grayscale or other B/W format. The B/W ads will automatically be converted in the print process to CMYK which will add additional "depth" to the ad.
3. No RGB text or RGB art anywhere.
4. Images: all images in PDFs need to be embedded.
5. Fonts: embed all fonts, or convert all fonts to outlines.
6. If ad bleeds, include crop and bleed marks. Otherwise, crop marks optional.

If you have any questions please do not hesitate to contact us at advertising@glasgow2024.org.

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Word Magic

Terri Windling

As a folklorist and a fantasist, there is a particular question I am often asked of late, and that question is this: Are the magical stories of folklore and myth still relevant in the fractured modern world, given the multiple crises we face and the dark times we are living through? My answer is a resounding yes: in perilous times, we need stories of wonder and enchantment more than ever — although I would also argue that every generation faces peril in one form or another (both collective peril and personal trauma), and that is precisely why stories of journeys through the dark of the mythic woods are told and retold.

Folk and fairy tales from all around the world speak unflinchingly about the dark parts of life — particularly the lives of women, the poor, the traveling peoples, and other disenfranchised populations. These tales address such timeless concerns as poverty, power, domestic violence, incest, rape, arranged marriages, the effects of remarriage on family dynamics, the loss of inheritance or identity, and the survival of calamity. They address the power of *transformation*, of how one finds the courage to fight and prevail against overwhelming odds — whether the fight is to save a world, or a single life, or one's own soul.

Stories, well-told, are not trivial things. Stories teach. Challenge. Console. Refresh. They examine the world and re-imagine the world. They remind us of what courage looks like, and hope. They explain us to each other. They explain us to ourselves. They feed us. Heal us. Confound us and shake us out of complacency or despair.

The British-Nigerian author Ben Okri writes: “The earliest storytellers were magi, seers, bards, griots, shamans. They were, it would seem, as old as time, and as terrifying to gaze upon as the mysteries with which they wrestled. They wrestled with mysteries and transformed them into myths which coded the world and helped the community to live through one more darkness, with eyes wide open and hearts set alight ... I think that now, in our age, with certainties collapsing around us, and with no beliefs by which to steer our way through the dark descending nights ahead — I think that now we need those fictional old bards and fearless storytellers, those seers. We need their magic, their courage, their love, and their fire more than ever before. It is precisely in a fractured, broken age that we need mystery and a reawoken sense of wonder.”¹

“But there is also danger in stories,” warns the American essayist Scott Russell Sanders, “as in any great force. If the tales that captivate us are silly or deceitful, like most of those offered by television or advertising, they waste our time and warp our desires. If they are cruel, they make us callous. If they are false and bullying, instead of drawing us into a thoughtful community they may lure us into an unthinking herd or, worst of all, into a crowd screaming for blood — in which case we need other, truer stories to renew our vision. So *The Diary of Anne Frank* and Primo Levi's *Survival in Auschwitz* are antidotes to *Mein Kampf*. So Ralph Ellison's *Invisible Man* and Toni Morrison's *Beloved* are antidotes to the paranoid yarns of the Ku Klux Klan. So the patient exchange of stories between people searching for common ground is an antidote to the hasty sloganeering and slandering of talk shows.”²

At the *Once & Future Fantasies* conference in Glasgow in 2022³, British writer, historian, and mythographer Marina Warner gave an insightful keynote speech discussing the power, but also the danger, of stories. We are living in a time when certain politicians, broadcasters, religious leaders, climate-change denialists and others, are busily spinning bright false stories for political or financial gain. In order to counter those slippery, harmful stories we must tell our own, rooted in truth. Speaking to a room full of fantasy scholars, Warner suggested that our job in these dispiriting political times is to “re-occupy narrative”.

1 From *A Way of Being Free* by Ben Okri (Phoenix House, UK, 1997)

2 From *The Force of Spirit* by Scott Russell Sanders (Beacon Press, US, 2000)

3 Sponsored by The Centre for Fantasy and the Fantastic at the University of Glasgow

Re-occupy narrative. My heart skipped a beat when I heard those words, because if those of us who love magical stories — from old folktales to modern fantasy fiction — if we can't create new narratives with which to re-imagine and re-enchant the world, who can?

The Kiowa writer N. Scott Momaday has said: "Words are intrinsically powerful. And there is magic in that. Words come from nothing into being. They are created in the imagination and given life on the human voice. You know, we used to believe — and I am talking about all of us, regardless of our ethnic backgrounds — in the magic of words. The Anglo-Saxon who uttered spells over his field so that the seeds would come out of the ground on the sheer strength of his voice, knew a good deal about language, and he believed absolutely in the efficacy of language. That man's faith — and may I say, wisdom — has been lost upon modern man, by and large. It survives in the poets of the world, I suppose, the singers. We do not now know what we can do with words. But as long as there are those among us who try to find out, literature will be secure; literature will be a thing worthy of our highest level of human being."⁴

Like Momaday, I believe that words have a magic and a power of their own, which those of us who work with words — as writers, as scholars, as storytellers — would be wise to remember. The tropes of folk and fairy tales, especially, come freighted with meaning on a metaphoric level; these are ancient, subtle, potent things, and they work in mysterious ways.

But I want to stop and reflect for a moment that *all* of us are storytellers, not just those of us who do it for a living. All of us tell stories every day: recounting our lives, conversing with others, shaping our own inner narratives. We all use "word magic" every day — and the words we use, the stories we tell, the ways we chose to interpret the world, the things we notice and the things we ignore, the narrative themes we relate to and those we push away, all of this is a form of spinning tales, creating our lives, effecting the lives around us, shaping the world in ways both large and small. "Word magic" is a power we *all* hold, and that we *all* could use a little better than we do.

And now I have to pause again, because that phrase "word magic" is important — *language* is important — but words aren't the only form of communication that hold potency and power. To speak only of words is to privilege human speech over all the other kinds of communication in our inter-connected world.

The American eco-philosopher David Abram notes that "human speech is simply part of a much broader conversation. Myriad things are also listening, or attending to, various signs and gestures around them. Indeed, when we are at ease in our animal flesh, we will sometimes feel that we are being listened to, or sensed, by earthly surroundings — and so we take deeper care with our speaking, mindful that our sounds may carry more than a merely human meaning and resonance. This care — this full-bodied alertness — is the ancient ancestral source of all word magic. It is the practice of attention to the uncanny power that lives in our spoken phrases to touch and sometimes transform the tenor of the world's unfolding."

"How monotonous," he adds, "our speaking becomes when we speak only to ourselves! And how insulting to other beings — to foraging black bears and twisted old cypresses — that no longer sense us talking to them, but only about them, as though they were not present in our world."⁵

Now, for me, the magic of folk tales and fantasy literature — including stories set in realms far away and Once Upon a Time — is an invitation to reacquaint ourselves with the magic of the world we live in and of the myriad stories, human and more-than-human, unfolding around us.

The late, great American naturalist Barry Lopez once said: "I believe in all human societies there is a desire to love and be loved, to experience the full fierceness of human emotion, and to make a measure of the sacred part of one's life. Wherever I've traveled — Kenya, Chile, Australia, Japan — I've found the most dependable way to preserve these possibilities is to be reminded of them in stories. Stories do not

4 From *The Man Made of Words* by N. Scott Momaday (St. Martins Press, US, 1997)

5 From *Becoming Animal: An Earthly Cosmology* by David Abram (Pantheon Books, 2010)

give instruction; they do not explain how to love a companion or how to find God. They offer, instead, patterns of sound and association, of event and image. Suspended as listeners and readers in these patterns, we might reimagine our lives. It is through story that we embrace the great breadth of memory, that we can distinguish what is true, and that we may glimpse, at least occasionally, how to live without despair in the midst of the horror that dogs and unhinges us.”⁶

There is a great deal of horror in the world right now. The path through the dark heart of the forest is long and treacherous. But we *know* this tale. We’ve heard it before, over and over and over again. Keep your wits about you. Be kind to strangers. Learn how to distinguish friend from foe. Pluck up your courage and keep on going. Our stories will light the way.

Author’s note:

This piece was adapted from a talk I gave as part of the “Folklore and Resistance” roundtable presented by The Carterhaugh School of Folklore and the Fantastic (July 2022), which in turn was adapted from other talks I’ve given on fantasy and folklore in a variety of settings.



Once Upon a Time by Terri Windling



Fairy Tales by Terri Windling



Cinderella by Terri Windling

Fan Funds (and why you should vote in them)

Sandra Bond

At the time of writing the membership count for Glasgow 2024 stands at just shy of 4500. No doubt it will climb higher still between now and the convention.

I'm here to mention a couple of those 4500; I sing of the 2024 fan fund delegates.

What are fan funds, I hear some of you ask? They are crowdfunded affairs – though they date back to well before crowdfunding was a thing – which exist to send fans from one geographical area around the world, in order to meet fans in a different region. They aren't quite a charity (though they have certainly sent delegates in their time who couldn't afford the trip via their own means); they aren't exactly an ambassadorship (though in many ways the delegate acts as an ambassador between their home fandom and the host nation's); nor are they a popularity award, or a merit award, or a not-quite-fan-guest-of-honour consolation prize...though in some ways they are also all of those things. Listen and attend, O Best Beloved:

TAFF – the Trans-Atlantic Fan Fund – is the senior example of the genre, dating back as far as the 1950s, and sending fans from North America to Europe or vice versa. Generally speaking, the delegate attends a Worldcon, or the UK Eastercon, though I – the most recent European TAFF winner, and hence the current administrator – attended the 2023 NASFiC, since the Chengdu Worldcon fell outside the geographical target zone. I enjoyed this honour to a dangerous extent and am still recovering from the exertion that went along with it.

GUFF, meantime, is the Going Under Fan Fund or the Get Up-and-Over Fan Fund, depending on direction, and has sent European fans to the Antipodes or the other way around since the late '70s. The last GUFF race was 2020, when Alison Scott won the right to attend the 2020 Worldcon, CoNZeland. After the covid pandemic prevented that, Alison did an entire virtual trip, visiting fans on Zoom all over Australia and New Zealand, viewing tourist attractions through 3-D goggles, and attending the Worldcon virtually. In 2023 she was able to do her in-person trip, covering vast distances and visiting many different fan groups, “and yet somehow only scratching the surface” as she plaintively puts it.

Plenty of other fan funds exist, such as EFF (which sends fans to Eurocon) and DUFF (North America to the Antipodes and vice versa), but space in this PR is limited, so forgive me if I focus on the two which will send delegates to Glasgow.

By the time you read this, or very shortly after, the names of the candidates for GUFF and TAFF 2024 will have been announced, and the campaigning will be starting up. If you've been active in fandom for more than a short time, you're qualified to vote. The fee which you pay with your vote plays a very large part in amassing the travel funds for the winning candidate.

If you're attending Glasgow 2024, you will have the chance to meet the winning candidates, both of whom you may be sure will be pressed into multiple programme items as part of their position. If not...well, a fan fund tradition is for the winner to write a report on their trip after a decent period to regain composure.

For everything you needed to know about TAFF and GUFF, plus some stuff you didn't but which you may find amusing or curious, I refer you to their websites:

<https://taff.org.uk/>

<https://taff.org.uk/guff.html>



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<https://eastercon2024.co.uk/>

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EUROCONBERLIN2026

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Five Days of Worldcon, Five Things to Do in Glasgow - Plus a Secret Sixth Thing

Are you starting to plan your trip and wondering what might lie outside the SEC walls? Glasgow is full of odd and interesting things to do! Here's our suggestions for what to do – one for each day of the convention, plus one to keep in your back pocket for when you need a break.

Interested in how Glasgow works, or Victorian architecture? Take a tour of the seat of Glasgow's city government. Glasgow City Chambers, built in 1888, was designed by Scottish architect William Young in the Beaux Arts style. The grandiose Category A-listed building reflects the city's power and prestige during the period.

Guided tours twice a day (10:30 and 2:30, weekdays only). Tours are free but limited in space and cannot be pre-booked. Tickets are released 30 minutes prior to start. Access guide is available.

<https://www.glasgow.gov.uk/index.aspx?articleid=19136>

Need some inspiration? Visit one person's collection of 9,000 pieces of art. The Burrell Collection is the life's work of Sir William Burrell, donated to the City of Glasgow in 1944. The recently reopened museum features one of the UK's most significant collections of Chinese art, works by leading French Impressionists, and medieval tapestries and arms and armour – among many other things!

Open 10-5 Mon-Thu and Sat, 11-5 Fri and Sun. Entry is free. The museum has a range of accessible features and services.

<https://burrellcollection.com/visit/plan-your-visit/>

Interested in social history? See how people lived in early 20th century Glasgow at the Tenement House, the preserved home of Miss Agnes Howard.

Open daily from 10-5. Adult tickets are £8.50, family tickets £14.50 (one adult) or £20.50 (two adults). Please check the accessibility guide for details.

<https://www.nts.org.uk/visit/places/the-tenement-house>

Feeling scholarly? Get a glimpse of one of the UK's oldest universities. The quadrangle of Glasgow University, founded in 1451, features a range of architectural styles. Take a good look at the dramatic Gothic Revival buildings of the West Quadrangle and the Cloisters under Bute Hall, which you might recognise!

Open daily. Self-guided tour across paved paths.

<https://www.gla.ac.uk/explore/visit/campustours/prospectivestudents/studentselfguided/>

Ready for a pint? Why not visit a traditional Glasgow pub - or two! We recommend the first six on this list - or head out to the pubs listed that are in Finnieston for a taste of traditional music.

Opening times and accessibility vary. No reservations needed.

<https://peoplemakeglasgow.com/eat-drink/bars-pubs/traditional-pubs>

Feeling worn out? Need some fresh air and to get away from the crowds? Go outside and take a walk! Walk out the front door of the SEC or the Crowne Plaza and turn southeast, for a refreshing stroll along the River Clyde. Or, head north for a ramble through the green and classically Victorian Kelvingrove Park, which features accessible paths, a children's play area, and an art museum in case of rain.

Open at all times. Entry is free.

<https://www.glasgow.gov.uk/index.aspx?articleid=16589>

Burns Night

What is Burns Night?

Burns Night (25 January) is a lively and cherished Scottish celebration that honours the life and works of the renowned poet Robert Burns.



Who is Robert Burns?

Robert (Rabbie) Burns, often referred to as Scotland's national bard, was born in Alloway, a village in Ayrshire, Scotland, on 25 January 1759. He spent much of his life in Scotland, primarily in the Ayrshire region, where he drew inspiration from the landscapes, people, and folklore of the area. His poetry addressed social issues, and embraced themes of love, nature, and national identity. His works continue to be celebrated and revered not only in Scotland but around the world, whether it's the heart-breaking 'Ae Fond Kiss'

https://www.bbc.co.uk/arts/robertburns/works/ae_fond_kiss/

or the playful 'To A Mouse'

<https://www.scottishpoetrylibrary.org.uk/poem/mouse/>

What happens during a Burns Night?

The event itself usually includes several key features. It starts with the **Supper**, which is traditionally soup, the main course of haggis, neeps (mashed turnips) and tatties (mashed potatoes), and then a desert of Cranachan – which is traditionally made with raspberries, nutty toasted oats and layered with whisky and honey flavoured cream.

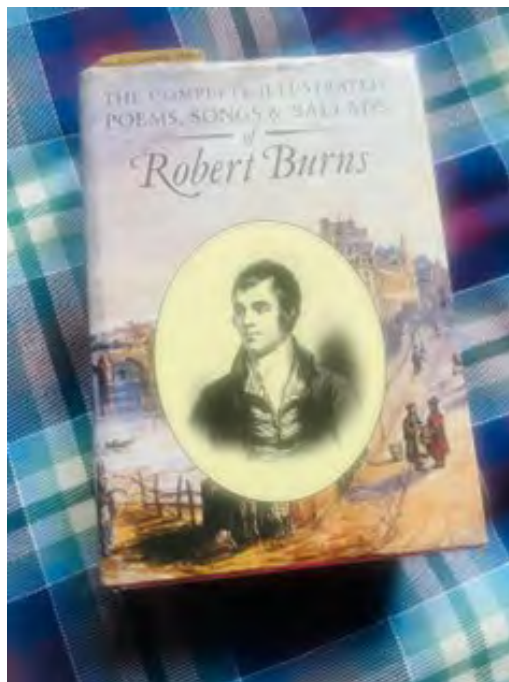


The Haggis is the main event and it's usually bagpipied in before it is served. The Haggis is honoured with a recitation of Burns' poem 'Address to a Haggis'

<https://www.scottishpoetrylibrary.org.uk/poem/address-haggis/>

which praises the Haggis as a beloved Scottish dish and is followed by the ceremonial cutting of the haggis.

Throughout the evening, various toasts are made, including the Immortal Memory. The Immortal Memory toast is a tribute to the life and work of Robert Burns, celebrating his legacy, impact on literature, and significance in Scottish culture. There also are toasts that allow playful banter, as well as toasts to the host and to Scotland.



A celebration of creativity

Burns Nights also often have a selection of readings or performances from guests putting their own spin on Burns' verse and songs.

A selection of readings and performances of Robert Burns works can be found below for your listening pleasure:

‘To A Mouse’ read by Billy Connolly:

<https://www.youtube.com/watch?v=5kFST60dNgY>

‘Address to A Haggis’ performed by Gareth Morrison:

https://www.youtube.com/watch?v=b5f_yDLZBaA

‘Ae Fond Kiss’ performed by Eddi Reader:

<https://www.youtube.com/watch?v=l7fi6AZQUCQ>

‘My Love is like a Red Red Rose’ performed by Karen Matheson:

<https://www.youtube.com/watch?v=CJGaRb3WCT4>

Sometimes the evening will end with a **ceilidh dance** where dancers whirl across the floor to traditional Scot’s dances like the ‘Dashing White Sergeant’, ‘St Bernard’s Waltz’, or the highly energetic ‘Strip the Willow’.

TLDR:

A Burns Night celebration is an evening steeped in tradition, in poetry and song, and most importantly in camaraderie, friendship and memories of ‘Auld Lang Syne’

<https://www.youtube.com/watch?v=acxnmaVTIZA>

You can see our version of ‘Auld Lang Syne’ created in 2020 here:

https://www.youtube.com/watch?v=93h_SmqnkcE&list=PLFa7TsNVW8n-sRix9dyMJ9zXRtILGsRmH&index=3.

So for all the memories that have gone before, and all the memories we are still to come, we at Glasgow 2024 will raise a glass to you all on the 25th of January and look forward to seeing you in Glasgow in August!

More about Robert Burns and your trip to Glasgow 2024:

When you join us for Glasgow 2024, you can visit the Robert Burns’ Birthplace Museum in Alloway in Ayr

<https://www.nts.org.uk/visit/places/robert-burns-birthplace-museum>

as well as many other Ayrshire locations that are famously captured in Burn’s verse – including the infamous ghoulish Alloway Auld Kirk

<https://www.nts.org.uk/visit/places/robert-burns-birthplace-museum/highlights/alloway-auld-kirk>

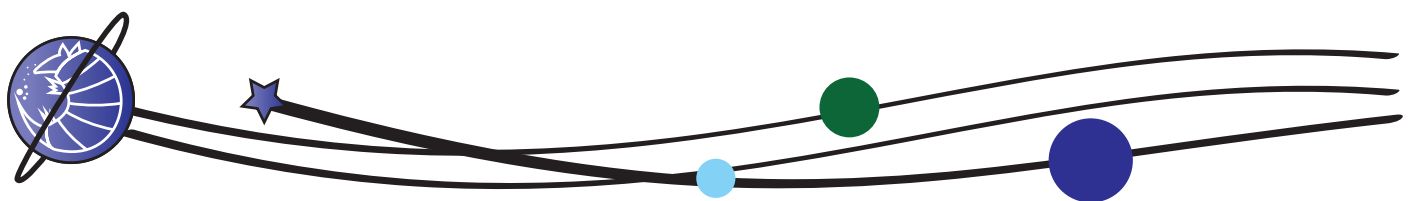
from Burns’ celebrated poem ‘Tam o’ Shanter’ (1790)

<https://www.scottishpoetrylibrary.org.uk/poem/tam-o-shanter-tale/>

The University of Glasgow also hosts the Centre for Robert Burns Studies

<https://www.gla.ac.uk/schools/critical/research/researchcentresandnetworks/robertburnsstudies>

which undertakes world-leading research on Scotland’s bard and encourages engagement with the life, works, and legacy of Burns through a wide range of public engagement events.



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Artshow, Dealers & Displays

We have indeed become the division that getting all the shiny, and with that comes several updates for everyone to think about.

Artshow

Many artists have already got in touch with us about showing their work at Glasgow, and we have a limited number of places left at this time, but we'll be confirming through the month of January and then floorplans and details will be following that. We've got some spectacular content already planned, but we're still looking for more, so please get in touch at

Artshow@glasgow2024.org

Dealers

This is where we've excelled. All the spaces we had in the original plan have been taken. We're waiting on a few final confirmations and we may be able to expand the space that we have, but time is now of the essence. If you want to be a part of our Dealers' hall now, we need you to get in touch with us as soon as you can so we can get you on the reserve list. We've removed the online form for the moment, but if you do want to get on the reserve list, please get in touch with us at

Dealers@glasgow2024.org

Displays

With Displays, we don't really want to tell you what we're putting in there in advance, because then where's the magic if you've already seen it? What we will say is that some people think that less is more, we're very much of the opinion that *more* is more, and to give you a bit of a teaser, there's two maps for Displays, one's the **Floorplan**, and one's the **Airplan**, because when we say we're using all the space, we really are.

That said, we're still looking for more interesting things to go in the hall, so if you have an idea, even if it's not fully realised, get in touch and let's see if we can bring it to the rest of the world. Email

Displays@glasgow2024.org

with your thoughts.

This is the time when things really start to take off, so be expecting updates coming monthly and keep an eye out for all the news as we get it.

With the dream of a brighter future.

Team Shiny (John, Alice, Emjay, Pat, Athene, Ray, John, Serena)

Events

Worldcon comprises many exciting elements for members to participate in, including programming, exhibits and the Major Events, which are the 'fixed points in time' where many of the members come together to share the experience. Glasgow 2024's Events Division will organise all the major staged items at the convention, including the Opening, Closing and Hugo Award Ceremonies, major music events, plays and other theatrical performances, along with dances and DJ-ed events. These will take their inspiration from the convention theme 'A Worldcon for our Futures' as well as from the rich legacy of science fiction and fantasy and from the previous Worldcons in Scotland, the UK and the rest of Europe.

We have many events already planned, some of them have been announced, with more to come! See details below. Please watch the Glasgow 2024 website and social media for event-related news.

Opening Ceremony

Join us on Thursday, 8 August, for the official opening of Glasgow 2024! Convention Chair Professor Esther MacCallum-Stewart will welcome you all, and will introduce you to our Guests of Honour and special guests. During the ceremony we will also present the Big Heart and First Fandom Awards, reveal the 2024 Hugo Award Trophy Base Design, and preview everything else that awaits you over the weekend. There might even be some music!

Immediately following the Opening Ceremony, all members of the convention are invited to a **Civic Reception** hosted by the City of Glasgow.

Opera

On Thursday evening, we will host the world premiere of a new science fiction opera, 'Morrow's Isle'! The libretto has been written by Guest of Honour Ken MacLeod, inspired by *The Island of Dr Moreau* as imagined by *The Men Who Stare at Goats* (book and film). The music is composed by Gary Lloyd and will be accompanied by Company Carpi's dancing. You can *hear more from the creators here*. Gary Lloyd and Bettina Carpi told us: "We make hybrid dance theatre, and opera, always featuring strong societal topics, and with texts based on the work of, or written originally by, outstanding writers, poets, and novelists. We always perform with live music, we always work with emerging young artists and involve community groups, and we're always trying to reach audiences that may not be familiar with the kinds of work we make and the work of the many artists with whom we collaborate."

Worldcon Philharmonic Orchestra

Friday evening brings the live performance by a full Symphony Orchestra! Following the success of similar concerts at the Worldcons in London in 2014 and Dublin in 2019, the programme for the evening will include musical works inspired by science fiction and fantasy, along with the music of Scotland. Come along and experience the intensity of the music as it should be performed – live!

Masquerade

On Saturday, we will celebrate costumes inspired by science fiction and fantasy. The annual Masquerade has been a feature of Worldcon since the very first convention in 1939. There will be opportunities to make, wear, and repair costumes throughout the convention, with the Glasgow 2024 Masquerade taking place on Saturday evening. Whatever your level of experience in creating a costume, this can be your opportunity to share your imagination with an appreciative audience. All Worldcon members are welcome to participate, either by producing and entering costumes of your own or in groups, or by joining the audience to watch the show. Whether you want to participate, or offer suggestions or ideas, get in touch via

Masquerade@glasgow2024.org

The 2024 Hugo Awards Ceremony

The Hugo Awards Ceremony will be held on Sunday evening in the Armadillo. The Hugos have been presented since 1953, and are a prestigious acknowledgement of major contributions across a number of professional and fan categories. Please join in celebrating the best science fiction and fantasy of 2023, and congratulate the finalists and winners, who will be selected by you, the members of the Worldcon!

Closing Ceremony

Sadly, the convention must come to an end, although Worldcon goes on. For Glasgow 2024, that ending will come on Monday afternoon when we say goodbye to our Guests, say many thank-yous for all the contributions made, and get a sneak preview of what awaits us at the Seattle Worldcon in 2025.

Theatrical Productions

NOTHING, NOWHERE, NEVER AGAIN

We are delighted to host a new show by the inimitable Ian Sorensen and Phil Raines. Their last show at the 2005 Glasgow Worldcon, *Lucas Back In Anger* was one of the best attended events at the convention and received a Hugo nomination! The 2024 show will be *NOTHING, NOWHERE, NEVER AGAIN*, inspired by the Hugo winning movie *Everything Everywhere All at Once*.

The Dark Room

John Robertson's popular live-action video game, is a fast-paced, highly interactive show with improvisational comedy and retro gaming, where the audience experiences a multiplayer adventure run by John live in the hall. The show is hugely popular, has appeared at the UK Eastercon and run annually in the Edinburgh Festival Fringe.

Tiptree: No-One Else's Damn Secret But My Own

A woman sits quietly in her living room. She has just shot and killed her husband. Now, if you listen closely, she's got a story to tell...Jenny Rowe's stunning one-woman show is a deep dive into the life of celebrated SF novelist James Tiptree Jr, and explores themes of love, feminism, gender, depression and grief.

Dune – The Musical!

As the world prepares for Part 2 of Denis Villeneuve's cinematic vision of Frank Herbert's masterpiece, solo performance artist Dan Collins has been wondering – what if we distilled *Dune* down to its component parts? What if we added some whimsical and comedic songs? What if the whole story could be told in one hour, by one man, with one guitar? Behold: *Dune – The Musical!* Fresh off the back of a critically acclaimed run at Edinburgh Festival in 2023, Dan's show is the perfect way to experience this SF classic.

Concerts

Glasgow is famous for its music and we intend to honour that with a series of concerts in a number of styles, and with links to science fiction and fantasy.

Interstellar Pipe Organ Recital

We are privileged to host a performance of the score of the film *Interstellar* by organist Roger Sayer, who recorded the original organ soundtrack of the film itself. Roger will also speak about the score and experience of recording for the film. We are planning to hold the performance in a venue with a full pipe organ in Glasgow, close to the convention centre.

The Science Fiction Experience

Join us as we experience a musical journey through Space, Time & Imagination, performed by The Science Fiction Experience, a Scottish 8-piece band playing a fusion of rock and classical, with themes drawn from science, space and science fiction combined with stunning videos, a spectacular light show, and a host of surprise theatrical elements.

Dances

Scotland has a strong tradition of song, poetry and dance, and Glasgow 2024 will fully embrace this. We will run a number of dance events during the convention, and we can already announce more details of two of these:

Ceilidh

/ˈkālē/

Originally the word Ceilidh (KAY-lee) descended from the Gaelic word for 'gathering' or 'party'. However, these days when people think of a Ceilidh, they think of a fun-filled night of wild dancing, good music and great company. Ceilidh dancing is truly glorious when done right, fuelled by a sense of community

and often a few pints. Here at Glasgow 2024, we want to honor this tradition and hold our own Ceilidh! Don't worry if you're unsure about how to participate, there will be instructions for all. For our American friends, think of a Ceilidh like a Square Dance.

DJ Scalzi

Get ready to bust out your best moves, as award-winning author, John Scalzi, spins the most danceable tunes from the 70s, 80s, 90s, and the 21st Century. Can't come to Scotland but want to dance with us? We're going to make this a WORLDWIDE dance party, time zones be damned! More details about how to join in will be announced closer to the convention.

Be sure to bring your dancing shoes because these are only TWO of the dances we have planned! You'll need to stay tuned to learn about the others!

Venues

The major Events will take place in a number of venues in and around the Scottish Events Campus (SEC), with the keynote **Opening, Hugo Awards** and **Closing Ceremonies**, being held in the Armadillo. Not only is this venue an iconic feat of architecture, it also features strongly in Glasgow 2024's artwork and iconography.



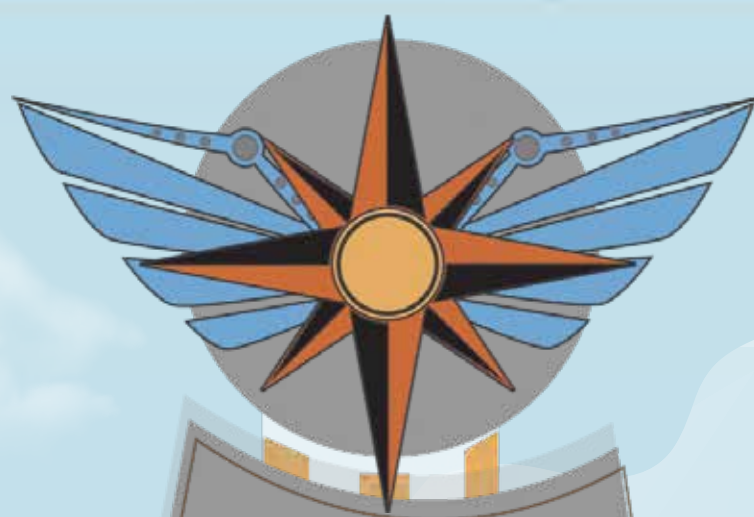
The **Auditorium** in the Armadillo seats close to 3,000 people, and was also used for the main events at the 2005 Worldcon. Opened in 1997, the building was designed by Foster & Partners, and it has a fully equipped modern proscenium stage (18m wide, 12m deep, 1.2m high), audio visual and stage rigging equipment and world-class acoustics. Seating is on three levels and the ground floor can seat 1000-1200. The facility is fully accessible and will have generous spaces for mobility scooters. The auditorium can be entered via walkways from the main SEC building, the Crowne Plaza hotel and externally at ground level.

Hall 2 in the SEC will be configured flexibly for other staged events such as theatrical performances and concerts, and will have seating for up to 2,000 people depending on the need of the event. It is on the ground floor level of the main SEC building and accessible via the public concourse and directly opposite the entrance to the Hall 4 'Landing Zone' social and exhibits space and the connected Hall 5 dealers' room and art show. Other SEC halls such as Hall 3 can also be configured for major events, if the number of attendees at the convention requires it.

The Lomond Auditorium, part of the programming space, can host smaller staged events up to 600 people, and it has a dedicated stage and screen.

We will also use the ballroom space in the attached **Crowne Plaza Hotel** for dances and smaller concerts throughout the convention.





A bid for

Worldcon

**August 27 - 31
2026
Anaheim
Convention Center**



LAin2026.org



Facilities

Hotel Bedroom Blocks

We have been working with the Glasgow Convention Bureau (GCB) and they have secured preferential rates at a number of hotels both on the SEC site and in the City Centre.

At the time of writing these rates are lower than those generally available on online booking platforms. For contractual reasons and to preserve the blocks to members of the Convention, access to the booking codes and link to the online booking page is **only available via your membership**. Please login to your membership via

<https://registration.glasgow2024.org/login>

Booking will open at 3pm GMT on 22 January 2024. After this point you will be able to view the Hotel booking link and booking code, as well as a direct email address for the Glasgow Convention Bureau.

You must be an attending member of Glasgow 2024 with a WSFS Membership to book a room at the reduced rates that have been negotiated between the convention, the GCB and the individual hotels.

Regardless of location and amenities, all hotel rooms in our room blocks are managed by the Glasgow Convention Bureau. Most hotel rates include Bed and Breakfast, unless otherwise stated. Of the hotels in our room blocks, seven are located on Glasgow's Scottish Event Campus (SEC). Each of these are a short, step-free walk from the main convention venues. Other hotels are located in and around Central Glasgow.

Childcare will be available in the Campanile Hotel, should that affect your choice.

Cancellation Policy

If you need to cancel your room booking(s), there are strict timetables regarding when you can do so without penalty. These timetables are based on the number of rooms being cancelled from a particular reservation.

Any cancellations made after the stated deadline will incur a charge equal to 100% of the room booking.

INDIVIDUAL OR TWO (2) ROOM BOOKINGS: Cancellations can be made up to two (2) or three (3) days (depending on hotel) prior to arrival without penalty. THREE (3) TO FIVE (5) ROOM BOOKINGS: Cancellations can be made up to fourteen (14) days prior to the arrival date without penalty. SIX (6) TO NINE (9) ROOM BOOKINGS: Cancellations can be made up to twenty-one (21) days prior to the arrival date without penalty.

For bookings of ten or more rooms, you will be required to contract directly with the hotel and will be subject to the terms agreed upon in your contract.

Parties

We will be hosting open parties in SEC Hall 4 in an area alongside the convention/fan tables (similar to what was done at Loncon 3). The convention centre will remain open till 2am each night to accommodate the parties. Their licence to sell alcohol allows the sale (from their own bars) up to 1 am and the consumption of the drinks up to 1:30 am. If you are intending to host a party please email parties@glasgow2024.org and we will give more details.

We also will have provision at one or two of the onsite hotels for private parties.

Logistics

Logistics spans across the pre-con, at con and after-con spectrum of workload. Recruitment has been continuing since PR 2 and we have recruited Area Heads for Operations; Shipping & Storage; Signage; and Reuse & Refuse, our new Area dealing with sustainability. Recently joining the team as Deputy Division Head is Zoe Thompson, who brings a wealth of experience to this role, and joins Bella Storey-Cosgrave and myself.

Pricings, costing, and building the processes for all areas in logistics is ongoing. We're making sure our quotes are right and that we are in line with our budget. Our Shipping & Storage team are currently capturing all the details of everything that will be arriving from afar, with lots to enjoy for all!

Arguably our main job is to support all the divisions in their task of creating excitement for members, and we work hard to get it to the right place, at the right time, delivering on the collective vision.

Reuse & Refuse, which includes refusing to engage in poor sustainability practices, is a key mission for the team. We are looking at as many avenues as possible to manage materials sensibly, seeing them as assets rather than waste. We're looking to make sure that as little as possible is left over at the end of the con and we're very open to ideas and contacts that would help us redistribute material after the Closing Ceremony.

A major part of our division is the provision of AV Tech and, as I write this, I will be spending a lot of time with the AV Tech team as they use their skills to help bring many fabulous parts of the convention experience together.

We have two more progress reports to go, and I will be working to share details of our Operations Team set up at con in one of those.

The team are still looking for lots of volunteers, both long term working in every Area and shorter term at con, so please do look at the website and get in touch!

Member & Staff Services (MSS)

Accessibility Services

Accommodation booking for those with accessibility needs is currently available. If you have not yet received information on this, please contact accessibility@glasgow2024.org and we'll be happy to assist you.

Mobility scooters will be available for rent from the convention for the period of 8-12 August. The cost is £80, which includes insurance coverage for the scooter itself, but not personal items left with it. Financial assistance may be available through the Community Fund for those who need support paying for the rental.

More information on scooters and other will follow in future updates, ensure you have ticked the "I wish to receive information from accessibility services" box on your Attending Membership page!

Glasgow Worldcon Community Fund

The 82nd World Science Fiction Convention (Worldcon) in Glasgow is excited to introduce its Community Fund, designed to provide financial assistance to a diverse range of attendees.

By providing this financial assistance, Worldcon aims to welcome a broader range of participants – like those from marginalised and underrepresented communities including, but not limited to, those with disabilities and fans from countries historically underrepresented at Worldcons. The 2022 Chicago Worldcon Community Fund was able to serve over 100 attendees, and we are hoping to match that success.

This initiative reflects our commitment to inclusivity and the celebration of diversity within the science fiction and fantasy community. We look forward to welcoming a vibrant mix of attendees to Glasgow in 2024, united by our shared love for science fiction and fantasy.

Please support us by donating to the Community Fund. Your contribution can make a significant difference and every donation, no matter the size, has the power to open doors for someone who otherwise might not be able to attend. The total amount available for distribution will depend on the generosity of our donors.

If you are interested in applying for financial assistance you will need to fill out a form that can be found, along with FAQs and more information, on the Community Fund website.

Details for both donating and applying to the Community Fund are available here:

<https://glasgow2024.org/get-involved/glasgow-worldcon-community-fund/>

Code of Conduct

Our Code of Conduct had a much-needed reorganisation recently in order to make it clearer and more consistent. Nothing has fundamentally changed about what it covers or means, but we still suggest you have a look over the document which governs behaviour at our convention.

<https://glasgow2024.org/about/policies/code-of-conduct/>

Volunteers

Everyone who makes Glasgow 2024 happen is a volunteer, including the chair of the entire convention. The World Science Fiction Convention is 100% volunteer-run by fans for fans. Volunteering to help put it on is a rewarding experience, whether working before, during, or even after the convention.

By volunteering, you'll connect to the Worldcon community, meet new people, make new friends, and learn new skills as well. You can volunteer for at-con roles where you staff the Information Desk, manage queues, or check badges or for pre-con roles where you organise events, promotional activities, exhibitions, and the programme (as some examples).

Check out the incomplete list of opportunities here:

<https://glasgow2024.org/get-involved/volunteering/available-roles>

If you see something you are interested in, go to the volunteer form listed below. If nothing appeals, but you know you want to do something, fill in the form and we will contact you.

<https://volunteers.glasgow2024.org/forms/initial-volunteer-form/>

For volunteers in the Glasgow/Edinburgh areas, look out for information on area volunteer meet-ups now and continuing until the convention. Get on board, come meet-up, we look forward to hearing from you!

Volunteer Meetups

Volunteering is a great way to get involved with Glasgow 2024, and we want to make everyone who volunteers for the convention feel welcome. We are arranging volunteer meetups in Glasgow and occasionally in Edinburgh as well, to give members and volunteers opportunities to meet each other in person. Look on our social media (X, Facebook, Bluesky, Instagram) for future dates and locations. If you're already signed up to volunteer, or just thinking about it, come along and say hi!

Childcare

Glasgow 2024, a Worldcon for our Futures, is committed to providing professional childcare for our youngest members. The cost will be subsidised by the convention in order to make it easier for caregivers of young people to more fully participate in the convention. Childcare will be provided in the Campanile Hotel, on the SEC campus.

Full details when available will be posted here:

<https://glasgow2024.org/get-involved/member-services/childcare/>

Visa Letters

We do not expect most of our attendees to need a visa letter in order to attend Glasgow 2024, a Worldcon for our Futures. You can check for visa requirements using the official UK government's site on the subject here:

<https://www.gov.uk/standard-visitor>

If you come from a country for which you will need to apply for a visa before you come, and will need a supporting letter as part of that process, please email visa@glasgow2024.org for more information.

Programme

We have a big update for this progress report, with something of interest for everybody. We'll start with what those who are interested in being on the programme have been waiting for!

How to Get Onto Programme!

We thought it might be useful for you to know how YOU can be a part of the Programme at Glasgow! Here's a step by step guide, and what to expect.

1. Click on the 'expression of interest' link on this page, listed as 'Expression of Interest'
<https://glasgow2024.org/whats-on/programme-and-events/>
2. Once you have done this, you will be taken to a page that asks you to create a Planorama account – or log in if you already have one! 'Create an account' at the bottom of the login page and note that this is different from your registration account.
3. You'll be asked to fill in a short form that says that you are interested in being on our Programme, and you are now set up on Planorama.
4. You'll shortly be sent a link to the participant survey, which is now live. We're releasing this in batches just to manage our own data (there's a lot of it, so we stagger this process).
5. Please note. The Participant survey is long, but it saves as you go along, so you can do it in stages. It's like this so that we can get the absolute best from you. Please, no matter who you are, fill the survey in with as much detail as you are able. Many of our team are new to Worldcons, so don't assume they are familiar with you. If you are new to Worldcons, this is your chance to tell us who you are and what you can offer.

Suggesting a Programme Item

The participant survey has room for this, but if you don't want to be on Programme, but you DO want to suggest an item, please use the 'Programme Suggestion' form on this page:

<https://glasgow2024.org/whats-on/programme-and-events/>

What Happens Next

We then go away and create programme items from the suggestions that you've created. We then choose from the list, we make up some of our own, and we consult with our ideas team and sensitivity readers to produce a preliminary set of events and panels

By **Spring 2024**, you will be contacted by email and asked to select from the available list of items on Planorama. You'll be able to say why you think an item is perfect for you, and we encourage you to do so.

We then take all of this information away and work on this again, creating our first draft schedule. (like all drafts, it's very windy). We try and make this as good as possible as early as possible, but with at least 500 of you on programme, that's a big ask and it usually does not survive first contact. This draft will be sent to you in **late June 2024**.

We will also let you know if you have not been selected for Programme at this point. Unfortunately, we just can't take everyone who applies.

You will then need to reply as to whether you are able to do the items that you have been chosen for. There are a number of reasons why people say no. This is often because plans have changed, and so for example your availability might not be the same as it was three months previously, or you have a publisher meeting over that time that wasn't there before, or goodness me, you're going monster hunting at Loch Ness on that day after all.

Then we rework the schedule and get the second draft out by mid-July. This is a tight turnaround so if you have been selected for Programme, keep an eye out.

At this stage we also send out additional material, including our guide for moderators, and information



Erasmuscon

A bridge between...

European convention for fantasy, horror and science fiction
For the first time in the Netherlands

16 - 19 August 2024

**Panels, workshops, dealers
and more...**

**With special guests
Andrzej Sapkowski**

The Witcher

Bo Balder

The Wan

Jasper Fforde

The Eyre Affair

**Location
Postillion Hotel &
Convention Centre
Rotterdam**

**erasmuscon.nl
info@erasmuscon.nl**

about our virtual platform. We are aiming to have drop in training sessions for our virtual platform so that you can familiarise yourself with it early.

And then we hope to see you in August!

News

We have 480 ideas already! There's still time, but that's a LOT of suggestions!

588 people have signed up already for the programme participant survey. Thank you! We know that this means that we have a huge, exciting pool of people to choose from, and will help us put together a really exciting programme of events.

Programme Planning in February

In February, the team will meet in person to make in depth plans, draw up our first round of programme ideas, and organise our content areas in terms of scale and potential. We'll also be looking at aspects like room size, type and layout, and start making our best guesses about what should go where.

Behind the Scenes

We've set up our Publisher Liaison team and they are starting to work with the Sponsorship team as well as being a point of contact for publishers at Glasgow 2024. Vital to keep everyone talking.

publisher-liaison@glasgow2024.org

We've continued to develop our links with Glasgow University and are exploring the possibilities of hosting events on the beautiful Glasgow campus.

We still have spaces on the content area team. Content Area Heads are responsible for a theme within Programme, and manage any related items to their area. Programme is big, and has a lot of moving parts (and people!) so this allows us to keep track of what is happening, and to make sure that each thematic area is being covered to the best of our ability. A content area can be as small as 2-3 items, or have a larger team dealing with several dozen programme items. If this sounds like something you'd be interested in, have a look at the current list of job roles or email us (and if you think we've missed an area that you could do, let us know – even if we only have two items in that area – that's two we wouldn't have had before). There is a much larger description of a Content Area Head role here:

<https://glasgow2024.org/get-involved/volunteering/available-roles/>

or you can email us directly here

programme@glasgow2024.org

And speaking of Content Area Heads, here's news from two of these groups, to give you an idea of some of the things we are working on!

Academic Papers

Our Call for Papers is ready and being reviewed at present. We aim to go live no later than mid-spring. Glasgow 2024's Academic Programme will bring together a diverse set of scholars from the humanities, social sciences, and adjacent disciplines to launch an exploration of SF/F/H's concern for our futures.

Through a combination of panels of three 15-minute presentations each and hour-long roundtable discussions with scholars, we'll discuss themes of futurity as they manifest in genre fiction and media past and present, as well as speculate on genre's own potential futures and capacity for shaping the future, encompassing film, television, literature, comics, games, new media, and art and/or the fan communities that celebrate them.

We will give priority to proposals that highlight lesser-known works (from any time or place) or place the classics of the genre in conversation with lesser-known works. We view genre as a constantly evolving and non-monolithic entity, and we would like to see this reflected in scholarship.

Finally, we are also interested in proposals for roundtable discussions on subjects relevant to scholars, teachers, and related individuals. These roundtables will share knowledge with scholars and educators, and might address teaching methods across the Humanities disciplines, tools for scholarly research, applying research to education, editing scholarly work, or open dialogues on specific SF/F/H topics of interest to the broad field of scholarship.

Science and Technology Programme

The Glasgow 2024 Science and Technology programme stream will be linking with the University of Strathclyde to deliver a special symposium entitled 'Where Science Fact Meets Science Fiction' as part of the university's Diamond Jubilee celebrations. This will feature talks from academic experts researching

topics at the interface between science/engineering and SF. We also plan to run at least one 'Climate Fresk' workshop as part of the event.

Scotland has long been known for world-changing scientific discoveries and technological innovations. To celebrate this, we plan to deliver an outstanding Science Programme at Glasgow 2024. Taking as inspiration the convention by-line – a Worldcon for our Futures – a major part of the programme will focus on specific themes:

- Our Future in Space (e.g. space exploration, astronomy, manned and unmanned spaceflight, Earth observation)
- Our Future on Earth (e.g. climate change, combating disease, sustainability and sustainable development, future energy)
- Our Future Selves (e.g. bioengineering, genetics, human future cyberspace, the impact of AI, Science & Society).

We especially want to explore the interface and cross-fertilisation between science fact and science fiction, though contributions in any area are welcome. Our programme will feature both academics and fan speakers, a wide variety of panels, some workshops, and of course fun items. However, we can only do this with your help. Does your day job involve science or technology? Are you a keen amateur with a passion for a particular topic? Then please volunteer to take part. We can't promise to use every idea suggested, but we'd love to have your input.

Christine and Michael Davidson (Area Heads, Science and Technology Programme)



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Promotions

The Promotions Team at Glasgow 2024 have been delighted to interact with so many fans in many different ways to promote Glasgow 2024, A Worldcon for Our Futures. Find out what we have been up to in the sections below.

Merchandise

To celebrate all things Glasgow 2024, we have our own, specially designed and officially-registered tartan, called 'Landing Zone Glasgow'. You might have seen some of our fans and staff members wearing it at conventions, or sharing photos online.



You too can own a very special tartan souvenir, from a scarf to a kilt, a tammie hat to a poncho. See our range here:

<https://www.houseoftartan.co.uk/scottish/binr3.asp?secid=70&subsecid=2234&catid=5123>



We have commissioned our final batch of tartan fabric to be woven. This should be available by February 2024. We envisage that you would need to place your order before **15 March 2024** to ensure delivery of your own tartan goods before our Worldcon in August 2024.

You can make an enquiry at any time to:

merchandise@glasgow2024.org

Or directly to our supplier at House of Tartan:

info@houseoftartan.co.uk

Con Presence

Our Con Presence team has had an exciting second half of 2023, attending conventions all over the world and meeting many great people along the way. We had a fan table at the Worldcon in Chengdu where one of our Guests of Honour, Ken MacLeod, made an appearance. We also had fan tables and parties at Novacon, Bristolcon, Smofcon, Loscon, the World Fantasy Convention in Kansas City (USA) along with a table at The Glasgow School of Yarn.



In October 2023, we met many fans at Octocon in Dublin, Ireland, where we held a Gin tasting with our bespoke Gin2024 and a hybrid book club. At the hybrid book club we had fun discussing *Lagoon* by our Guest of Honour, Nnedi Okorafor.



Keep up to date with all future conventions we will be attending by watching for announcements on our social platforms @glasgowin2024 and on our website!

Social Media

The Social Media team continues to grow and work hard to share the excitement of Worldcon coming to Glasgow! The team has added several new members to help with moderating the Facebook Community Group (Join at this link: <https://www.facebook.com/groups/3129094670753833>), platform managers on X (formerly known as Twitter), copywriting, administration, and scheduling, along with Bluesky, which we hope will be active in the near future.

The team continues to deliver several awareness campaigns to help provide more information about Glasgow and Scotland including: Murals of Glasgow, Museums of Glasgow, and the Gaelic Word of the Week. All of which can be found on any of our social platforms.

The 'Let's Roll!' role-playing campaign continues on our Twitch stream and you can follow our fearless players as they take on various quests live at: <https://www.twitch.tv/glasgowin2024> and revisit past quests on the Glasgow 2024 YouTube channel here: <https://bit.ly/40BEB43>.

Keep an eye on our socials for information on our next live Twitch 'Let's Roll!' stream and make sure and give us a follow [@glasgowin2024](#) on Facebook, X, and Instagram to keep up with the latest Glasgow 2024 action!



Blog

Our Blog team has been busy and is producing new blog pieces on a weekly basis for your enjoyment. From personal musings by our Chair Esther, to knitting patterns and Gaming, there is a lot of interesting and varied material all related to the many forms of enjoyment that we love to come together and discuss within our community.

You can read the reflections in the build up to 2024 by our Chair Professor Esther MacCallum-Stewart at the link below:

<https://glasgow2024.org/blog/2024/01/looking-ahead-to-2024-reflections-from-the-chair/>

For all other blog pieces please follow the link below:

<https://glasgow2024.org/blog/>

Crafting a Worldcon

With the blog running at full tilt, our Crafting a Worldcon team is producing some amazing stuff. From hatched dragons made of clay, dice pouches made of the Glasgow 2024 yarn Alba Aether, and making tartan armadillo soft toys, our team has created step-by-step guides and descriptions for you to get stuck in and enjoy some Glasgow 2024 crafting!

Follow Crafting a Worldcon on our Blog here:

<https://glasgow2024.org/blog/>



As part of our Crowning the Cons Campaign, our Master of Tiaras Sara Felix created a beautiful tiara representing both Chengdu and Glasgow, which was won by one of our members to wear proudly at future conventions.



You can learn more about the process of making the Chengdu Tiara from Sara herself in an interview she did with Promotions DH's Matt and Meg, along with a maker's video, links for both which you will find below:

Interview: <https://www.youtube.com/watch?v=ymHGYNkrFc>

Maker's Video: https://www.youtube.com/watch?v=f_AqflcDhO8

Press

Our press team has continued to have some exciting announcements since our One Year Out press event last August, an event of which you can watch and read about at the following links:

One Year Out:

https://glasgow2024.org/wp-content/uploads/2023/09/glasgow2024_media_release_4.pdf

Glasgow 2024 Opera:

https://glasgow2024.org/wp-content/uploads/2023/09/glasgow2024_media_release_5.pdf

Chair's One Year Out Announcement via Facebook Livestream:

<https://www.facebook.com/GlasgowIn2024/videos/950636109328300>

Announcements that followed our One Year Out event include our Disease Mitigation Policy, Online Convention Offering, and the announcements of Tendai Huchu, Tanya DePass, and the Three Black Halflings as some of our Special Guests!

Read all of our press releases at the link below and keep your eye out for further exciting announcements!

<https://glasgow2024.org/publications-press/press-and-media/>

WSFS

Nominations for the Hugo, Lodestar and Astounding Awards will open soon. All Chengdu Worldcon WSFS members, and all Glasgow 2024 WSFS members who join before 31 January, have the right to nominate. Because of the large number of Chengdu Worldcon members with nominating rights, the nominations ballot is bilingual, in English and Chinese.

This year, for the first time, there will be a regular Hugo category for Best Game or Interactive Story. Glasgow 2024 is not running a special Hugo category.

Nominations will close on Saturday 9 March.

Bids to run the 2026 Worldcon must be filed with us on or before 18 February. The decision will be made by vote of Glasgow 2024 WSFS members who pay for a site selection token.

We plan to hold a consultative ballot of Glasgow 2024 members on the proposed new Hugo categories for Best Independent Film which were passed at the WSFS Business Meeting in Chengdu, and would need to be ratified at the Business Meeting in Glasgow. The consultative ballot, which has purely advisory effect, will be held after Hugo voting closes in the summer.



A night-time photograph of Niagara Falls. The water is illuminated with vibrant red and blue lights, creating a dramatic effect. In the background, city lights and a large building are visible against the dark sky. The foreground shows the turbulent water of the falls.

WFC2024

**The
WORLD FANTASY CONVENTION**

**October 16th – 20th
2024**

**Niagara Falls Convention Center
&
The Sheraton Niagara Falls**

**Niagara Falls
New York**

**For more information and updates, go to
wfc2024.org**

British Worldcons: The Tartan Years Glasgow in 1995 and 2005

Claire Brialey and Mark Plummer

Conspiracy '87 seems to have been a stressful event for its organisers but younger attendees mostly enjoyed it hugely – at least we did – and so no time was wasted in preparing a bid for the 1990s. There was, however, no consensus on exactly where and when. As early as October 1987 there were reports that Vincent Docherty and Mark Meenan were investigating the prospect of a Glasgow Worldcon for either 1993 or 1995. Writing in the newsletter *Small Mammal* in January 1989, Martin Easterbrook said that sites were being considered in Birmingham, Glasgow, and Jersey in the Channel Islands, and for tactical reasons both 1995 and 1997 were possibilities. Reportedly, a bid for Birmingham in 1995 was launched by an unrelated group although it quickly disappeared again.



When the bid launched at the 1989 Worldcon in Boston its pitch was for 'Britain in '97' where it would likely be opposing a bid from Texas. The bidding team remained under pressure to switch to 1995 and within a year they had done so, meaning the bid would now be opposing one from Atlanta. The site was confirmed as Glasgow's Scottish Exhibition and Conference Centre.

Worldcon bidding was at the time on a three-year cycle, so the vote was held at the 1992 Worldcon in Florida. 2,509 site selection votes were cast (a 'record-setting' number according to *File 770*) and Glasgow won by a little over 150. The convention was to be called Intersection, 'the Scottish Worldcon', and initial guests of honour were announced in PR0.1

as Samuel R Delany and Gerry Anderson. Attending membership was then £40, equivalent to about £78 today. The convention later added Vin¢ (Vincent) Clarke and Les Edwards as guests of honour. Diane Duane and Peter Morwood were Toastmasters – or rather the 'Toast Mr & Mrs' – and Bob Kanefsky was billed as a 'filk guest'.

Intersection was in a sense a transitional Worldcon for the UK. The convention would issue seven progress reports between 1992 and 1995, all as print publications. PR2 was the first to feature email addresses while PR6 announced that: 'We also maintain a World Wide Web page at [a location that no longer exists]'. After the convention, co-chair Martin Easterbrook noted that in 1987 Conspiracy peaked at 300 pieces of physical mail a day while Intersection never received more than about 50. However, he calculated that he was receiving an average of 20 emails a day across the three-year planning period. During the later planning phase of Loncon 3 in 2014 Mark regularly managed more than 20 emails in an hour and he wasn't chairing.

Intersection had arranged a cross promotion with Channel 4 to tie in with a short science fiction TV season. A launch party at the Channel 4 building in London shortly before the convention featured a Dalek and, inevitably, an inconvenient staircase.

The convention ran from 24-28 August 1995. The Worldcon long list shows a membership of 6,524 of which 4,173 were attending, both numbers higher than 1987 although attendance only marginally so. The SECC was cavernous and not at all well-supplied with small rooms. The solution was to subdivide an event hall into smaller areas using temporary partitioning. This didn't come remotely close to the high ceiling and sound-bleed between items was atrocious.



Paul Kincaid interviews Guest of Honour Samuel R. Delany.
Photo by Carol Porter. Courtesy of fanac.org.



Chicago fan Ross Pavlac celebrates his Scottish legs in the Dealers' Room. Photo by Joni Dashoff. Courtesy of fanac.org.

A sad note came on the convention's first day when British author John Brunner had a stroke and died the following day. He was memorialised by Robert Silverberg before the Hugo presentation.

Thirteen Hugo Awards were presented, with British winners including semiprozine (*Interzone*), fanzine (*Ansible*) and fanwriter (Dave Langford). Jim Burns won his second Hugo for best professional artist and Jeff Noon won the (then styled) Astounding Award. *Lady Cottington's Pressed Fairy Book* by Brian Froud and Terry Jones also won in the short-lived best original artwork category.

The organisational stress experienced with Conspiracy didn't entirely repeat itself with Intersection but it had prompted some fans to take at least one step back from conrunning; staffing problems dogged the '95 Worldcon through much of its planning stages, inevitably wittily reported in *Ansible*. Once again, many newer and/or younger fans seemed to enjoy themselves a great deal at the con; if you'd told a youthful James Bacon that 24 years later he'd be chairing a Worldcon himself we wouldn't have been able to repeat his reply here.

Other notable attendees at the con – as well as many more increasingly familiar names in the field of Worldcon-running – included TAFF winner Dan Steffan, GUFF delegates Ian Gunn and Karen (now KRin) Pender-Gunn, and a promising Scottish author launching his first published novel, *The Star Fraction*. You can read Ken MacLeod's own reflections on that in PR1.

The frequent churn of volunteers had brought in Claire – initially recruited with just a few years' experience of running small fun conventions featuring creative programme and publicity – who by mid-1994 was the Division Head for Promotions and in turn recruited Mark. Con organisers were so determined that things should be better in future that a whole lessons learned exercise, *Another Fine Nessie*, has since been archived online.

However, some fans didn't even wait for the conclusion of Intersection to start planning its successor, although for a couple of years it was only background rumblings. After Conspiracy the 1990 Worldcon in the Netherlands



Intersection Writer Guest of Honor Samuel R. Delany sits with fans Andrew Adams & Andy Nimmo before going on a panel. Photo by Carol Porter. Courtesy of fanac.org.

(ConFiction) loomed large before the 1995 bid came together, but this time the focus remained British. *Ansible* #124 (November 1997) reported that a group chaired by KIM Campbell planned to 'campaign quietly for the next few years, so as not to submerge the local fandom with Worldcon fever too soon'. Some fans who'd been involved with the 1987 or 1995 conventions or both still harboured concerns, but there was growing enthusiasm about how a British Worldcon could be done well in the modern era.

Several sites and years were considered before, in June 2000, the site was announced as the SECC: 'Once more with ceiling' reflected the new build at the site, which meant there were purpose-built smaller function rooms as well as a new auditorium in the now-iconic 'Armadillo'. The bid was unopposed at the 2002 Worldcon; the convention was called Interaction and starting memberships were £75 (equivalent to £132 today). There were five guests of honour: Greg Pickersgill, Christopher Priest, Robert Shekley, Lars-Olov Strandberg (the first Swede to be honoured) and Jane Yolen. Alan Lee and Professor David Southwood were later announced as special guests.



Interaction ran from 4-8 August 2005. There were 5,202 members – considerably down on 1995, perhaps because there hadn't been a contested vote – and 4,115 attending. Sadly, Robert Sheckley was unable to attend for health reasons and died later that year.



- The deliberate similarity of names between two Glasgow Worldcons meant they were inevitably confused, leading to the all-purpose shorthand name of 'Interthingy'; but the conventions were quite different. Where Intersection, fighting hard to win the bid, had embraced all the Scottish imagery easily recognisable overseas, Interaction chose on reflection to use design motifs reminiscent of Charles Rennie Mackintosh. The convention also followed through a narrative of the *WSFS Armadillo* docking at Spaceport

Glasgow, although not all of the convention crew leaned in fully to the cosplay opportunities.

The opportunities of the extra function space at the site, however, were seized enthusiastically by the programme team. In one innovation, the reimagining of children's programming as Young Adult Fun Activities (YAFA) was a success subsequent cons would aim to repeat, despite the need for participants to provide information about what to do when they were knocked unconscious; meanwhile, early moves to pay full tribute to two Fan Guests of Honour as well as fan fund delegates Suzanne 'Suzle' Tompkins (TAFF) and Damien Warman and Juliette Woods (GUFF) secured two fan programme rooms, extensive lounge space, and a fully functioning hotel bar with additional real ale. The programme and events across the con were generally well-received, and the mood seemed to have swung back in favour of running Worldcons in the UK – and, as the next two decades would see, in Europe as a whole.



Pre-Hugo Reception: David Hartwell displays his fashion sense. Photo by Laurie Mann. Courtesy of fanac.org.

British creators and works did particularly well in the Hugos, winning eight out of fourteen Hugo awards. In particular, all the finalists in the best novel award were British, the only time that's happened. The presentation, hosted by Paul McAuley and Kim Newman as an alternate history, would itself be shortlisted for a Hugo in 2006. *Doctor Who* had only returned to British screens during 2005 so wouldn't begin winning Hugos until the following year.

The souvenir book (*Splitting Infinity*, edited by Eve and John Harvey) featured 'A Tale of Two Loncons' by British fan historian Rob Hansen and Peter Weston's more personal memories of the five British Worldcons that had taken place before Interaction. It also featured the much expanded staff list that had, in contrast, become necessary since then to run Worldcons – which in 2005 included three of the Guests of Honour for Glasgow 2024.



Geoff Ryman, Ian McDonald, and John Douglas. Photo by Dave Sorgen. Courtesy of fanac.org.



The Mouth of the Armadillo. Photo by Dave Sorgen. Courtesy of fanac.org.

Further information:

Intersection (24-28 August 1995): Scottish Exhibition and Conference Centre (SECC), Moat House, Crest, and Central Hotels

Chair: Vincent Docherty, Martin Easterbrook

GoHs (in the order originally listed): Samuel R Delany, Gerry Anderson, Les Edwards, Vincent Clarke

Interaction (4-8 August 2005): Scottish Exhibition and Conference Centre (SECC), Glasgow Moat House Hotel, Hilton Glasgow

Chair: Vincent Docherty, Colin Harris

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

1995:

Fanac.org: <https://fanac.org/conpubs/Worldcon/Intersection/index.html> (publications) and <https://fanac.org/worldcon/Intersection/w95-p00.html> (photos)

Another Fine Nessie: <https://www.compulink.co.uk/~magician/afn/index.htm>

2005:

Fanac.org: <https://fanac.org/conpubs/Worldcon/Interaction/index.html> (publications) and <https://fanac.org/worldcon/Interaction/x05-p00.html> (photos)

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About the Cover

'Desert Mule Deer Spirit' is by Terri Windling, one of our *Guests of Honour*.

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The photo of the Lego® minifigs on the Table of Contents page was provided by **James Shields**.

The photos in the 'Chair's Welcome' were provided by our chair, **Esther McCallum-Stewart**.

The illustrations accompanying our Guest of Honour **Terri Windling's** article 'Word Magic' – 'Once Upon a Time', 'Fairy Tales', and 'Cinderella' – are by Ms. Windling.

The photos in the 'Burns Night' article were provide by **Matt Calvert**.

The photos in the 'Venues' section of the 'Events' article were taken by **Vincent Docherty** (exterior Armadillo and SEC shots), **Elizabeth McCarty** (auditorium) and **Nigel Young** (SEC at night).

The photos in the promotions update were provided by the promotions team. Some of these have previously appeared in our social media and blog.

The photos accompanying the British Worldcons article are by the respective photographers (**Carol Porter**, **Joni Dashoff**, **Dave Sorgen**, **Laurie Mann**) and along with the Intersection button and Interaction poster and Spaceport Glasgow voucher are courtesy of *fanac.org*.

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