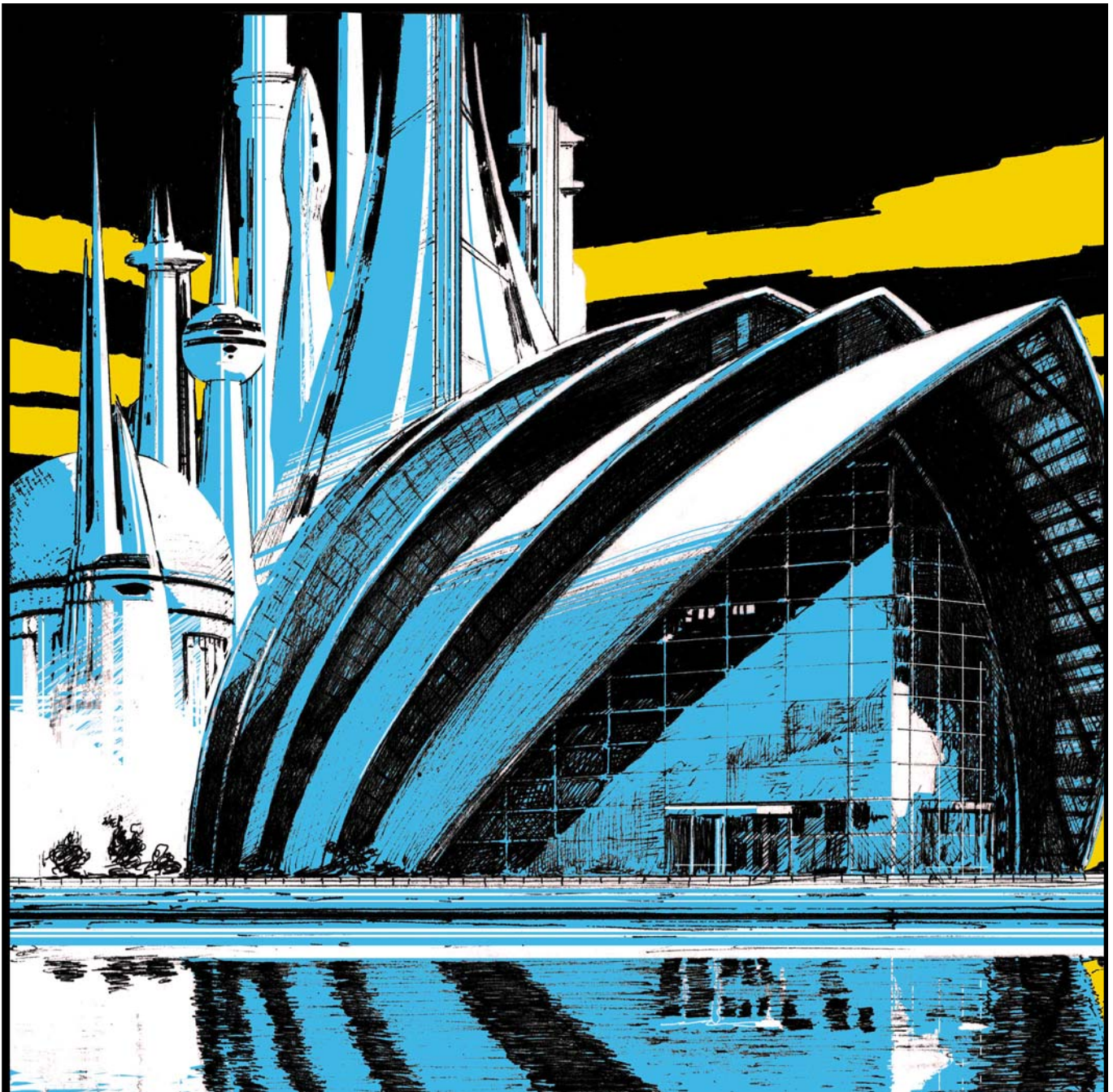


INTERACTiON

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

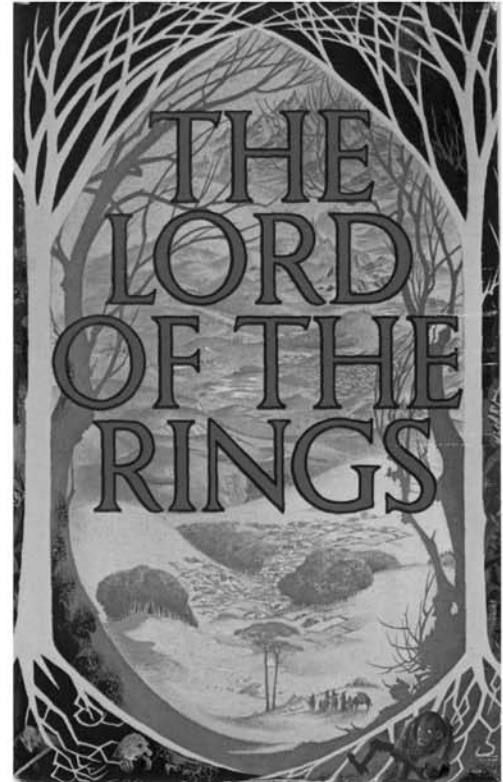
PROGRESS REPORT 4



Tolkien 2005

The Ring Goes Ever On

- ❖ Lectures & Panels
- ❖ Costume Extravaganza
- ❖ Drama Workshops
- ❖ Entertainments
- ❖ Dealers' Room
- ❖ Art Show & Auction
- ❖ Video Stream
- ❖ Tours of Tolkien's Birmingham



Registration Rates (from 1st April 2004)

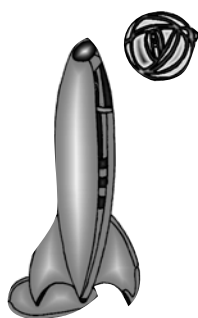
<i>Registration Costs (adult)</i>	<i>UK £ Rate</i>	<i>US \$ Rate</i>	<i>Euro € Rate</i>
Members of participating societies	UK£55.00	US\$105.00	€95.00
Non-Members	UK£60.00	US\$115.00	€103.00

Supporting, Junior & Child rates also available
Dealers' rates upon application

2005 Booking Officer	2005 Eurozone Booking Agent	2005 USA Booking Agent
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www.tolkiensociety.org/2005

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INTERACTION

The 63rd World Science Fiction Convention
and 2005 Eurocon

4 - 8 August 2005
Glasgow, United Kingdom



Glasgow:
Scotland with style™

GUESTS

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

MEMBERSHIP RATES

to 30 June 2005

Attending

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

Supporting

£ 30 / \$ 45 / € 45

Supporting to Attending Conversion

£ 80 / \$150 / €120

Friend Conversion (*)

£ 30 / \$ 45 / € 45

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

General contact address:

info@interaction.worldcon.org.uk

Web site:

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

LiveJournal forum:

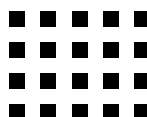
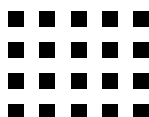
http://inter_action.livejournal.com

See page 39 for other contact addresses.

HUGO PIN

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

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



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

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A VIEW FROM THE HELM

by Colin Harris

Welcome to the fourth and last of our full Progress Reports, which brings us to within four months of the convention and, I hope, captures the sense of excitement which is now building within the team. I also feel a sense of a long journey approaching its conclusion, from the earliest idea for a bid, not long after Intersection, through the vote at ConJosé and some two and a half years (so far!) of preparation. As usual, we'd particularly like to thank Jim Burns for capturing this feeling with another fine piece of cover art, as this journey up the Clyde and through time brings us at last towards the SECC and August 2005.

Our latest news – confirmed just as this PR was going to print – is that Alan Lee will be attending the convention as a Special Guest. Alan is best known for his Tolkien imagery, including his contribution to Peter Jackson's movie trilogy, although he has also tackled many other subjects from myth, legend, and fantasy. We will include a longer article on Alan in our final pre-con Newsletter which will be mailed out in July. We also hope to announce more Special Guests in the coming weeks – keep watching our web site for announcements.

Enclosed with this PR you will find the final Hugo ballot, giving you the opportunity to vote for the best SF of 2004. As before, you can vote by post, using the paper ballot form, or

online via our web site. To vote online you will again need your membership number and your Hugo PIN (personal identification number), both of which can be found on the address label of this Progress Report.

Our staffing has undergone some further changes since PR3, and now has its final shape, although many areas are still seeking volunteers for specific vacancies. Pat McMurray has had to step down from the role of Exhibits Division Head for personal reasons, and we thank him for the excellent work he has done in building the team there. In his place we welcome not one but two new Division Heads: Tim Illingworth to take on the Dealers' Room and Art Show, which will be located together in SECC Hall 3, and Ewan Chrystal, who moves up from Area Head to look after the Concourse activities in Hall 2. We also welcome Deb Geisler to the Chair's staff, where she will be particularly helping us with communications and recruitment.

Other highlights for us since PR3 include:

- Another 600 members, taking the total up to 3,620 as of 8 February 2005.
- Many more accommodation bookings, with over 2,000 people now booked into our accommodation blocks by Infotel.

- Our fourth Staff Weekend, which was held in Glasgow on 5-6 February 2005 and attracted over 50 staff.
- The publication of initial lists of confirmed participants in the Dealers' Room and Art Show.
- Judging of the Hugo Base design entries – although of course we cannot reveal the winner until the Hugo Ceremony itself.

Another particular highlight, which is covered in more detail in this PR, is the announcement of our initial list of over seventy confirmed programme participants. We are truly delighted that so many of the major figures of the field have committed to attend and participate in the convention. We are also pleased to see such a diverse group, with strong representation from the UK and Europe as well of course as from the US, and from all aspects of the genre from hard SF to fantasy, as well as from the worlds of comics, gaming, and media.

As always, please get in touch if you have any questions, suggestions, or offers to participate in the running of the con and/or the programme. You can visit our web site at www.interaction.worldcon.org.uk, email us at info@interaction.worldcon.org.uk, write to our main offices or your local agent, and of course talk to us in person at cons and meetings.

WHAT'S IN A NAME?

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

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

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

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

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

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

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



A JOURNEY IN SPACE AND TIME

by Colin Harris

With less than five months to go, our plans for the convention are well advanced. In this article we'll take you on a quick journey through space and time, to help you make your plans for the weekend. Details are provisional at this stage, of course, but we are hopeful that there should not be too many major changes from now on.

THE SITE

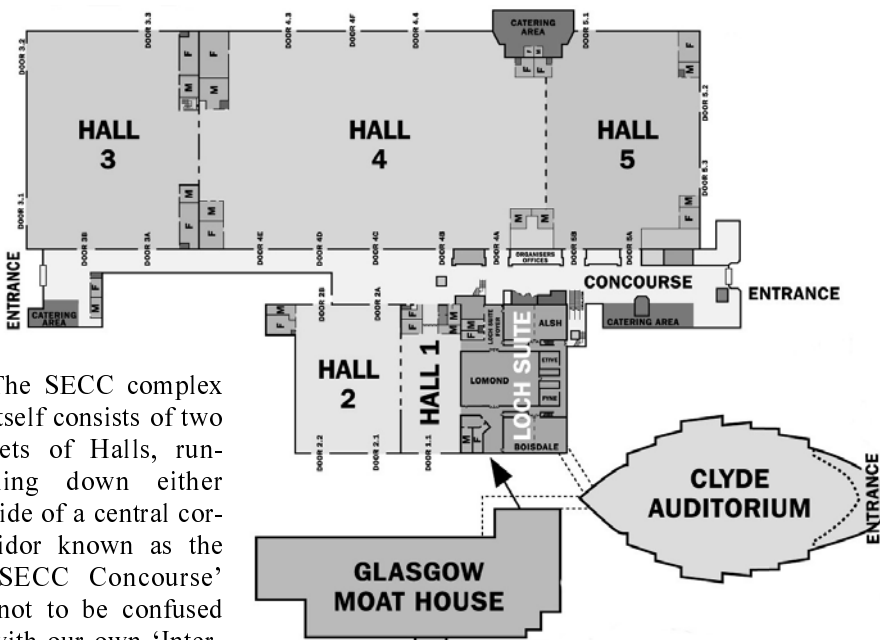
The main site is very compact, as can be seen from the aerial photograph below. The heart of the area is the SECC complex, consisting of the SECC itself, the Clyde Auditorium – often known as the ‘Armadillo’ (ARM), and the Moat House Hotel (MH).

The three parts of the complex are linked by internal corridors so there's no need to go outside when moving around the site.

A footbridge across the Clyde takes you to the Glasgow Science Centre (GSC), which includes a Science Mall, an IMAX cinema, and an observation tower.

The SECC complex itself consists of two sets of Halls, running down either side of a central corridor known as the ‘SECC Concourse’ (not to be confused with our own ‘Interaction Concourse’, which you will read about elsewhere in this PR).

On the right-hand side of the SECC Concourse, as you look down from the entrance at the Armadillo end of the site, the first Hall you will see is Hall 5, which will be our largest regular programme room, holding over 1,000 people, and will also host the



Opening Ceremony on Thursday afternoon and the Closing Ceremony on Monday afternoon. At the far end is Hall 3, which will hold our Dealers' Room and Art Show. (Hall 4, the very large hall that we used for our Fan Fair in 1995, is not being used this time).

On the other side of the SECC Concourse is the Loch Suite: a conference suite with a dozen or so programme rooms. Next to that is Hall 1, which will be the main registration area and your first port of call on arriving at the convention. Finally, Hall 2 will be our own Concourse area, holding exhibits, catering, fan tables and various information functions.

The Armadillo holds over 3,000 people and will be the venue for the Masquerade on Saturday evening and the Hugo Award Ceremony on Sunday evening.

Escalators and corridors link the SECC to the Moat House Hotel, which will have more programme rooms, three video rooms (two streams of general video and one stream of anime), two gaming rooms, and a fan lounge. We have to be out of the SECC by midnight each day, so in general the focal point of the on-site convention activities will migrate towards the Moat House during the evening. Late-night filk will also be run in the Moat House.



PLANNING YOUR WEEKEND

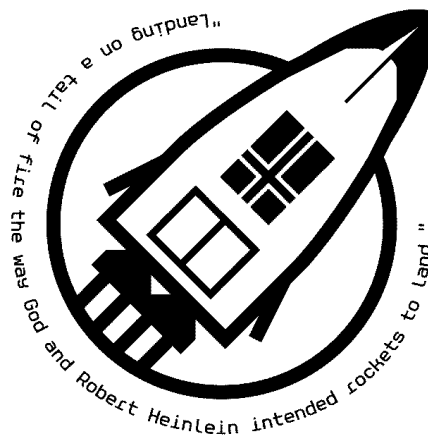
The grid below shows the planned opening times for the main convention activities and the provisional timings for some of the main events. Generally, peak hours for most activities are between 10am and 6pm each day, although the Concourse will remain open until 10pm, and of course the Video and Games Rooms will continue into the small hours.

We expect the bulk of the main programme to finish at 7pm each day (everyone has to eat some time!), although there will be some evening programme including readings and some lighter items in the Moat House, as well as the late-night filk.

Thursday and Monday will have shorter hours due to the need to set up and tear down the convention. On Thursday, most activities will really only get going between 12 noon and 2pm; we will try to open the Concourse earlier. Thursday morning is therefore a great time for orientation and sightseeing, for instance, taking one of the city bus tours, some of which have pick-ups at the SECC. The Tourist Board will have staff on site from Wednesday to provide information and assistance. You may also want to spend some time in the Science Centre, which is only a minute's walk away, across the footbridge to the other side of the river, and is highly recommended.

On Monday, we expect to hold the closing ceremony at 4pm; all activities will wind down in the hour or two before that to give people time to start packing up.

Finally, for those planning to arrive early, we plan to open pre-registration as early as we can during the run up to the convention. We certainly expect to have a full registration service available throughout the day on Wednesday, and if possible, we will also have at least a core pre-registration service available through part of Tuesday as well. If you're coming early, please come to Hall 1 and we'll try to help.



Intercon 2005

July 29 - 31, 2005
Oslo, Norway

Elizabeth Moon - Tanith Lee
John-Henri Holmberg

intercon.fandom.no/english

	Thursday	Friday	Saturday	Sunday	Monday
Main Programme	12 noon - 7 pm	10 am - 7 pm	10 am - 7 pm	10 am - 7 pm	10 am - 3.30 pm
Video Programme	12 noon - 2 am	10 am - 2 am	10 am - 2 am	10 am - 2 am	10 am - 3.30 pm
Games Room	12 noon - 2 am	10 am - 2 am	10 am - 2 am	10 am - 2 am	10 am - 3.30 pm
ConCourse	12 noon - 10 pm	10 am - 10 pm	10 am - 10 pm	10 am - 10 pm	10 am - 3.30 pm
Dealers' Room	2 pm - 6 pm	10 am - 6 pm	10 am - 6 pm	10 am - 6 pm	10 am - 3.30 pm
Art Show	2 pm - 6 pm	10 am - 6 pm	10 am - 6 pm	10 am - 1 pm (Auction 3 pm)	Art collections only
Childcare	12 noon - 6 pm	10 am - 6 pm	10 am - 6 pm	10 am - 6 pm	10 am - 4 pm
YAFA	12 noon - 6 pm	10 am - 6 pm	10 am - 6 pm	10 am - 6 pm	10 am - 3.30 pm
Events	Opening Ceremony (mid-afternoon)	Chesley Awards Friday Play	Masquerade (8 pm)	Hugo Awards (8 pm)	Closing Ceremony (4 pm)

INTERACTION STAFF LIST AS OF 25 FEBRUARY 2005

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Eurocon Coordination: Dave Lally

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Noreascon Closing Ceremony: Mike Rennie

4UK Party: Peter Weston

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Hilton: Mark Herrup

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Accommodation Partner: Infotel

Infotel Liaison: Colin Harris

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Team: Simon Bradshaw, Claire Brialey,

Simon Gilmartin, Dave Hicks, Geneva Melzack,

Mark Plummer, Yvonne Rowse, Graham Sleight,

Niall Williamson

Academic Programme: Farah Mendlesohn, Claire Brialey

Art Programme: Claire Weaver

Team: Paul Barnett, Dave Hardy, Alison McBain,

Julie Rigby, Jannie Shea, Frank Wu

Media Programme: Jim Mann

Team: Martin Easterbrook, Flick, Alex McLintock,

Craig Miller, Lucy Zinkiewicz

Science Programme: Simon Bradshaw

Team: Dave Clements, Martin Easterbrook,

Julian Headlong, Bill Higgins, Alex McLintock,

Gerald Nordley, Karen Traviss

Politics: Henry Balen & Renee Sieber

Fan Programme & Lounge: Plokta Cabal

Specialist Programming:

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Costume: Giulia de Cesare

Filk: Bill Sutton, Miki Dennis

GBLT: Jack Frost (Gaylaxian Liaison)

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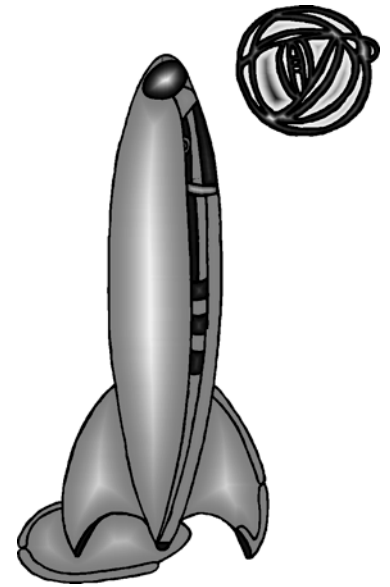
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Assistant: Cheryl Morgan

Masquerade: Giulia de Cesare

Pre-Con Deputy: Cheryl Morgan

Hostess: Sue Mason



Judge's Clerk: Susan de Guardiola
 Ninja Team Managers: John and Chris O'Halloran
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 Hugo Sub-Committee: Vincent Docherty, Paul Dormer, Colin Harris
 Hugo Base Design Project: Claire Weaver
 Glasgow School of Art Liaison: Kathryn Howell
 Hugo Ballot Counting Software: Jeffrey Copeland
 Hugo Ceremony: Mike & Debby Moir
 Staff: Chris Logan Edwards, Craig Miller, Anne Murphy
 Hugo Programme Book: Pete Young

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Opening / Closing Ceremonies: Kent Bloom

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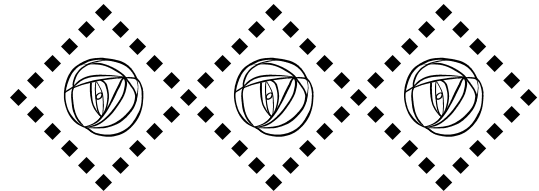
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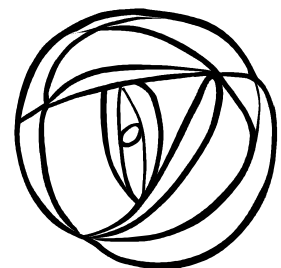
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Interaction would not be around today without the commitment and efforts of the Subscribers who founded the UK in 2005 Bid, developed the vision for the Convention, and oversaw the activities of the Bid and Convention Committees. Whilst the Directors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

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STEAMING TOWARDS INTERSECTION

by Vincent Docherty

Glasgow's shipbuilding heritage was partly responsible for the 1995 Worldcon being held in Scotland for the first time. The former George V docks on the Clyde just west of the city centre were filled in and work begun on a new national exhibition and conference centre, the SECC, which was opened in 1985. The mid 1980s were also the peak period of the first generation of Glasgow conventions, which were based in regular hotels in town, including the gently decaying but gloriously gothic Central Hotel. A few of us who worked on those cons kept our eyes on the developments at the SECC to see whether we could make use of them, although at the time there wasn't an attached hotel and the conference facilities were much too large for our needs. Mark Meenan and I arranged to go visit the SECC just before *Conspiracy*, the 1987 Worldcon in Brighton. We were impressed both by what was available and by how keen the management were about the idea of hosting a Worldcon. We

also heard that an onsite hotel, the Glasgow Forum Hotel (later renamed the Moat House), would be opening in 1989.

Many of us worked at *Conspiracy* and you can read more about it in the article by Paul Oldroyd in *Interaction's* PR2. It was my first Worldcon (having been too young to attend the 1979 Brighton Worldcon, which Peter Weston wrote about in PR1) and despite the much publicised problems, I really enjoyed myself and was impressed by the scale and range of the participants, programming and other events and facilities. I don't remember doing so, but that impression must have been expressed publicly because the first issue of the UK magazine *Critical Wave* in October 1987 led with the headline "Scots Worldcon Bid", revealing Glasgow might bid for the Worldcon "in the early 1990s". A two-man working party, Vince Docherty and Mark Meenan, planned to visit the

SECC (identified as the likely site) before compiling a feasibility study. Two potential dates were mentioned, 1993 ("which will be voted on at the 1990 Worldcon in Holland") and 1995.

In fact, there wasn't a great deal of activity for a while as I had moved to London to work for Shell just after *Conspiracy*. But the idea still lurked and I circulated a flier and questionnaire and pressed as much flesh as I could at conventions and meetings in London and Glasgow during 1988 to gauge support for a Worldcon bid, building on the lessons from *Conspiracy*. Many reflected how successful *Conspiracy* had been in

Illingworth, Hugh Mascetti, Henry Balen, John Stewart, Kathy Westhead, John Fairey, and others. This was again reported in *Critical Wave* – the ninth issue, in February 1989, led with "UK Worldcon Bid Launched" and announced the creation of a governing board to oversee staff recruitment, site selection, and the choice of target years. We had a number of options both for site and year. Brighton was out of the question because of the raw wounds from 1987, but facilities in Jersey (the De France and Fort Regent), Glasgow (the SECC and Forum) and Birmingham (the ICC) all looked possible and we arranged a series of site visits to check them out for financial and logistical suitability.

The ICC is the perfect Worldcon site in the UK as it has the right balance of small and large rooms; it is located in the city centre with excellent national and international travel links; there are numerous hotels nearby. The killer problem is the cost – to hire the ICC for a

Worldcon would cost the best part of a million pounds and no amount of negotiation or comparison with the alternatives would budge the price because the ICC is always in demand.

Jersey, on the other hand, cost almost nothing by comparison and was very keen to have us. The problem was that the convention would be split in two with the De France Hotel and Fort Regent centre several kilometers apart with the city centre in between.

Glasgow worked best for us on both counts, as the cost was reasonable, helped by a grant from the city council. (In the US, hotel groups generally own the conference centres, so the 'all-in' package of programme space with hotel beds is relatively cheap. In the UK, these sites are expensive, hence our need to defray the costs.) Most of the convention could be held at a single site, with only the evening parties held in the city.



The site in 1995

terms of Programming and 'punter' satisfaction, and how unsuccessful it was in terms of the amount of negative 'political' activity that took place prior to, during, and after the con. After all that I still only had a very small group of interested people. The key to it, in part, was the success of the Eastercon that year (and the following), but mostly it was a convention called *Conscription* – the first 'Conrunners' con in Britain. It was remarkable how quickly the apathy and fugue of *Conspiracy* disappeared when we realised the number of people who were genuinely interested in running conventions. And when the Birmingham ICC gave a presentation, it generated a huge amount of discussion and speculation regarding possible Worldcons.

After *Conscription*, a small group of us met in my house in London and formed a proto-Worldcon bid committee, including Martin Easterbrook, Tim

The choice of date was more complex. In simple terms, the date was determined by the likely American opposition. In 1995, we were possibly facing Atlanta, who had run a successful Worldcon in 1986, and a Texas bid was likely for 1997. At the 1989 Worldcon Noreascon 3 in Boston, Henry talked to the fans most knowledgeable about bidding and determined that 1995 would be the year where our support would be strongest. He also recruited a North American coordinator for the bid, Theresa Renner (TR).

Based on all the research to date, at a final site meeting in Glasgow early in 1990 we agreed to bid on the basis of Glasgow in 1995. This allowed us to promote the bid very strongly at the 1990 Worldcon in The Hague (only the second Continental European Worldcon) called ConFiction. We knew that the Dutch Worldcon would have to be a success if we were to have any chance of winning, so many of the bid committee also worked on ConFiction. Despite some reduction in trans-Atlantic attendances caused by the upcoming Gulf War, ConFiction was a great success, with the most diverse membership by nationality of any Worldcon, and was energising for the then newly accessible fandoms of the former Warsaw pact. The Glasgow bid gathered enormous support from across Europe, which helped us greatly with our promotions.

In years when the Worldcon is held outside North America, there can be a NASFiC, or 'North American Science Fiction Convention'. In 1990, this was held a week after ConFiction in San Diego and a number of us went across to promote the bid. ConDiego proved to be less than completely successful – it was famously nicknamed 'ConDigeo' due to the number of typos in the souvenir book – but we promoted the bid as much as possible and tried to have fun. The main con hotel, the Omni, went out of business shortly after and one of the boxes of bid materials sent by TR didn't get back to her; we assumed it lost in the basement of the hotel. It arrived unexpectedly at TR's place two years later, presumably sent by some kind soul in the new management of the hotel.

At this stage, our bidding was in full flow. In the US, TR had set up a strong organisation based near her in the Baltimore-Washington area and had a 'production-line' process for promotion at cons. We have also formalised the structure of the bid committee with Tim Illingworth and I co-chairing and, with a reasonably large group of us based around London, we were able to have regular meetings. This was particularly important as we knew, based on the fall-out from the problems in 1987, that we were missing a lot of hands-on experience from previous UK Worldcons and we had to ensure we had enough people to make running the con viable.



The SECC Concourse is full of fans

Bidding dominated all our lives, especially as the Atlanta bid were proving to be very strong, although in general, we had extremely good relations with them, especially their bid chair, Don Cook. We made sure we were represented at the key regional cons in the US attended by many voters. Tim, in particular, visited the US many times, promoting the bid tirelessly at conventions and establishing a good network of contacts. We also marketed ourselves strongly using themes from Scotland and Glasgow as much as possible. At our bid tables and parties we played the Scottish card as far as we could, with tartan decorations and badge stickers and whisky-tastings and our merchandising included

branded t-shirts, mugs and water bottles, as well as material from the Glasgow Tourist Board, who strongly supported us. Our parties became famous in the US for their energy and atmosphere. At the 1991 Worldcon in Chicago, our bid party included parading a haggis, with TR wielding the knife (in an entirely non-threatening way of course) and me reciting the famous Burns poem.

The final year of bidding dawned in 1992 and we had a lot to prepare, both for the Worldcon at which the bidding would take place – Magicon in Orlando, Florida – as well as all the decisions and materials needed on the assumption we won the bid. This included choosing a name for the con and selecting our Guests of Honour. The con's name was suggested by Mike Westhead and incorporated the name of our convention centre, hence 'InterSEction', although we used the regular format 'Intersection' in practice.

One of the most memorable events of the bid happened early in 1992 when Tim and I flew into Atlanta for the Deep-SouthCon. We arrived just as the Rodney King riots were happening in several US cities, including Atlanta. Fortunately the con was held outside the city and we didn't experience any problems, except for a visibly increased police presence, which did reduce a lot of the late night social activities. We decided to have some fun at the DSC bidding session as Birmingham, Alabama, was bidding, so we presented a spoof bid for Birmingham, South England. Luckily, we didn't win, but there were some votes for us!

The 1992 Worldcon, Magicon, was our biggest challenge and we started early by meeting in Washington DC at TR's house where our bidding material had been assembled. We took this in two large trucks down the main East Coast highway, I-95, which was also used as the name of a spoof bid that year. I distinctly recall our arrival in Orlando, as a serendipitously arranged rocket launch from Cape Canaveral took place and was clearly visible to us from the highway.

Magicon was a bit of a blur, as we ran a party each night before the bidding closed on Saturday, with vast amounts of whisky and other things Scottish, much of it supplied by our friends at the Tourist

Board, who were also present at the con. A miniature golf course was set up in the exhibits area where the fan tables were located and our empty whisky bottles proved useful as we made them into decoration and obstacles for our hole on the course. We also arranged a pipe band to come along for a performance in the convention centre, which simultaneously delighted many fans and annoyed many dealers when they marched through the dealers room. TR had arranged for a number of hired kilts to be available for the bid committee. This proved to be a bit problematic for those who hadn't brought their own, as the sporrans (the decorative bag which hangs at the front) were made of wood and had a tendency to swing painfully.

The bidding closed at 6pm on the Saturday, and we had arranged to do the ballot counting immediately after. We knew that there had been a record sized number of votes – about 2,600 – as the bidding had been very competitive, and we were concerned how long the count would take, since the previous year it had infamously taken all night. To our great fortune, it only took a couple of hours and the result was that we had won by a clear, if narrow majority with Glasgow 1,310, Atlanta 1,147, and others 107. Analysis showed that we took about 300 non-North American votes which ensured we won. At that time it was traditional not to say who had won till the business meeting the next day, so our committee met in my hotel room to plan for the next day when we would be announced as winners and then take memberships for the con. Despite the surprise of some that we actually won such a hard-contested race, this worked out well and we left Magicon with suitcases literally full of membership forms, both for the bid and for the convention, and it took us months to process them all.

Under the old three-year bidding cycle, not much usually happened in the first year of a Worldcon apart from processing memberships and sending out a



Nessie at the Masquerade

Progress Report, so we hoped we would be able to focus on recovering from the huge bidding effort. As it turned out, I was sent to work in Oman shortly after winning, which meant we had to reorganize the committee. Martin Easterbrook took over from me as co-chair with Tim for much of 1993, until Tim resigned for personal reasons and I came back on board as co-chair, working mostly by email and via my deputy Margaret Austin, who acted on my behalf in the UK. Email was becoming much more common then and we found it was an essential tool for communicating among a dispersed committee, although we had to be careful not to exclude those who weren't yet online. The web was also in its infancy and we had a rudimentary website, based on work done by the 1993 and 1994 Worldcons. We also ran a series of weekend meetings for staff in various places in the UK. These 'Staff Weekends' made an enormous difference to the planning of the con as a lot more could be achieved in person than over email.



Floodmarks at Glasgow Central low level railway station

The years 1993 and 1994 were dominated by our planning activities and promoting the con to fans in the UK, North America and especially the rest of the world via our extensive network of agents and with some reduced membership rates to encourage fans from Eastern European countries. We also applied to be and became the 1995 Eurocon. Building on the large numbers of votes, we found ourselves with membership numbers on the same scale as regular US World-

cons. We promoted ourselves strongly at regular UK cons and at the two Worldcons preceding us. The 1993 Worldcon, ConFrancisco, was held in the centre of San Francisco and was one of the largest to date. We continued with our strong Scottish theme and again had a pipe band (which did double duty at the Opening Ceremony), ran a party and sold many memberships. The 1994 Worldcon, ConAdian, was held in Winnipeg and was most enjoyable. We had some official duties including running the post-Hugo party, which we named the 'Hugo-Nots' and at the closing ceremony, at which we surprised the members with a slow Scottish song followed by a pipe band that had been hiding in the wings.

When 1995 arrived, we heard some bad news in that a flood in Glasgow had resulted in the closure of the low level railway connecting the SECC with the city centre for most of the year. This meant we had to supplement the local travel facilities by arranging for a shuttle bus service. Apart from that, our plans continued with a massive recruitment effort, especially in the UK, where there was a mixture of enthusiasm and some trepidation at the scale of the work ahead, and the lingering doubts from the problems of 1987.

August 1995 arrived and we found there was a heatwave in the UK. When I arrived from Oman, I found a Glasgow basking in tropical heat, and the SECC, with its glass concourse, feeling literally like a greenhouse. We moved into the SECC

the Monday before the con and started building up as best we could. This proved very useful as it meant that any bugs in our registration process could be worked out early and when the rush came on Thursday, there were few problems.

By the Wednesday we had a lot of people onsite and the shape of the con began to be visible, such that by late that day, we were confident everything was as ready as it could be. There was a minor hiccup overnight as the fire alarm in the Moat House hotel was activated, and fans and authors mingled in the cool night air – the hot weather having broken by then fortunately. The alarm was then triggered again by someone who returned to their room and showered with the door open, though by that time most people were so tired they ignored the alarm.

The con officially started on the Thursday and everything went according to plan initially. The Opening Ceremony was well attended and the Lord Mayor gave an excellent and informed welcome speech, followed by some skits led by our 'Toast Mr and Mrs' Peter Morwood and Diane Duane. A pipe band and a large Chinese-looking Nessie then led the fans to another hall where the City had arranged a civic reception, comprising (on our recommendation) a drink for everyone. It was a great start and the atmosphere stayed positive over the weekend.

On the Friday we heard the news that dominated the convention – the unexpected death by natural causes in his hotel room of John Brunner. This happened suddenly and we were faced with having to communicate the news to fans, support John's family, and decide how to respond officially. The fannish support network proved strong and Robert Silverberg gave a moving eulogy at the Hugo ceremony followed by a standing ovation for John, which proved to be the perfect approach.

The convention programme happened pretty much according to plan, from the largest events such as the Masquerade and Hugo Awards – followed by fireworks



Pipers to open the Scottish Worldcon

over the Clyde – and Guest of Honour speeches by Samuel R Delany, Gerry Anderson, Les Edwards, and Vincent Clarke, to regular panels, presentations, videos, kaffeeklatsches, and autographs.

The SECC had a number of very large halls (it was often nicknamed 'the big red shed') and we had decided to make a virtue of necessity by creating a Fan Fair containing the dealers' room, art show, exhibits, fan tables, and a couple of bouncy castles supplied by bidders in a single large hall. We even had a large display from Microsoft, which released Windows 95 during the convention. This concept had worked well at a number of Worldcons, including Magicon, and it worked well for us in general.

The only problem occurred with some function rooms we had constructed in the Fan Fair and a set of four in another of the large halls, to supplement the limited number of rooms suitable for programme we had elsewhere. The rooms could not have ceilings due to fire regulations and so there was noise spillage, which caused complaints. The Fan Fair still proved to be the daytime

centre of the convention and overall we felt it was a success.

In the evenings we had arranged for two city centre hotels to host parties. The old Glasgow favourite, the Central Hotel, hosted UK-style fan activities and parties and the then-Crest hotel hosted the US-style bid parties. This worked reasonably well though there was some inconvenience due to the distance between the sites. We found that the taxis in Glasgow, the cheapest in the UK

then, as they are now, acted as a great supplementary transport service to fans, in addition to the shuttle buses.

We had also attempted to establish good links with the media, and got some useful reporting, but we were disappointed by a documentary programme by Channel 4. This was supposed to report the con fairly but as its title 'Beam me up Scotty' proved, it focused more on the con and fans as caricatures. Similarly, a critical report in one of the local Sunday newspapers about a woman who had felt cheated when she found we were not a Trek con, proved to be erroneous as the woman had in fact received her money back.

These disappointments aside, the con itself still proved to be a lively and extremely international event, with about 4,200 fans from dozens of countries participating. At the closing ceremony on the Monday, we thanked the guests, announced some final awards and that we expected to break even. (In fact, we even managed to pass along some funds to our successors – the first non-North American Worldcon to do so.) We handed

over the WSFS gavel to the Chair of L.A.con III, Mike Glycer, who then invited fans to come to LA in 1996, not realizing that a large Nessie was looming behind him, though he got his revenge the following year at the L.A.con opening when the carnivorous plant from 'Little Shop of Horrors' ate me as I left the stage! Martin and I left the stage with a brief stop to shout 'yes!!' to the fans in the hall, and then Intersection was officially over and we promised never to do it again. Ho ho.



Dalek in the Dealers' Room

L.A.con IV

64th World Science Fiction Convention



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Professor of Literature

James Gurney
Professor of Fine Arts

Howard DeVore
Professor of Fandom

Frankie Thomas
Commandant of the Academy

Membership:

Class Schedule:

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WORLDCON 101: HOW TO GET THE MOST OUT OF WORLDCON

by Cheryl Morgan

Since the last European Worldcon was ten years ago, we expect that many of our members will never have been to a Worldcon before. This article is aimed mainly at newcomers, but experienced Worldcon fans are likely to find something of interest too, especially in the area of differences between a UK and US Worldcon.

LOST AND LONELY

One of the worst things that can happen to you at a Worldcon is to find yourself in the middle of 5,000 happy, boisterous people and not know anyone to talk to. If you are new to conventions, or even just new to Worldcon, it can seem like everyone knows everyone else except you. Of course that's not true. There are a hard core of regulars who might know between 10% and 20% of the membership. But most people at Worldcon only know maybe 50 other members. They are almost as much at sea as you.

But there is a big difference between knowing 50 people and knowing no one. So the first piece of advice I'm going to give is Go With a Friend. Preferably several friends. That way you will always have company. And of course it helps with accommodation costs and taxi costs. If you really don't know any other fans, or can't persuade your friends to go, then try to make some friends amongst your fellow members before going. Our LiveJournal community <http://interaction.livejournal.com/> is an ideal place to do that.

A good way to make friends at the convention is to volunteer to help out with running the event. This need not be a big burden on your time. Volunteers can do as much or as little work as they like. And there is a wide range of jobs on offer. See our volunteers page on the convention web site for more information: www.interaction.worldcon.org.uk/volunteer.htm. Many long-lasting friendships have been made in this way. At my first Worldcon (Glasgow in 1995) I met people from San Francisco and from Perth, Australia, who are still good friends today.

Possibly the biggest problem with having friends at Worldcon is actually finding them in a sea of 5,000 people. That is why we have something called a 'Voodoo Board'. Why Voodoo? Because we print the names of every member on it and you get to stick pins in them (the names, that is). One of the first things you should do when you arrive at the convention is find the Voodoo Board and put a tick against your name to confirm that you are present. A pin stuck in your name means that there is a message for you from someone. You can find it in one of the nearby file card boxes. To send a message, just write it on a piece of paper, file it in the right alphabetical section of the boxes, and stick a pin in your friend's name. Oh, and don't forget to take the pin out of your name once you have read your messages.



The Voodoo Board at Intersection

At this time, we are not quite sure where the Voodoo Board will be, but it will probably be in or near Hall 2. Check your Convention Guide (which you will get when you arrive) for an exact location.

PLAN YOUR TIME

So what is this Convention Guide? Well, the very first thing you need to do when you arrive (except maybe check into

your hotel) is to go to Registration. There you can pick up your membership badge (essential to get into the con), your Souvenir Book, and your Convention Guide. And then you can plan, because the Convention Guide will tell you where everything is, and when everything is.

Why do you need to plan? Because at Worldcon there may be between 10 and 15 different things going on at once, and you might want to go to three of them at the same time. Do you go to the Terry Pratchett book signing, the showing of that classic Anime movie you've been hunting for a copy of for ages, or the panel with the Dr. Who scriptwriter on it? Sometimes the decisions can be really hard. But if you don't plan, you may miss something you would have loved to go to, or you will get to 5pm and discover that you haven't eaten since breakfast, you are starving, and you can't go eat because you really, really want to go to one of the 5pm panels.

Memo: carry a few chocolate bars or cereal bars, and a soft drink, around with you.

Another good reason for planning is that some of the 'fixed' exhibits are not open for the whole convention. Every year I tell myself I must go to the Art Show early. And every year I forget, and half of the entries have been sold or removed for the auction before I get there. Don't be like me; get to the Art Show early.

THE NEWSLETTER

Talking of planning, as Robbie Burns might have said had he attended a Worldcon, the best-laid plans of programming departments always go awry. Things happen. Panelists get sick, or have travel disasters. Misunderstandings about availabilities occur. Publishers demand urgent meetings. Whatever, not every programme item will happen as planned.

What should happen as planned, however, is that all schedule changes will be reported in the convention newsletter. This will be available at stands dotted around the convention. Make sure

you check out each issue. It might just have something important in it.

And on the subject of the newsletter, they want to hear from you. If you have something you want publicized, be it a party you are running, or a gathering of *Fireball XL5* fans you are trying to arrange, the newsletter is the best place to get the word out. They will also be looking for brief reviews of local restaurants and other interesting local amenities. Drop boxes for newsletter contributions will be located around the convention. Please write clearly.

MEMBER SERVICES

With a potential 5,000 or so people expected to attend, we know that a few of our members will have special needs while they are at the convention. The most obvious is childcare. We will be providing a service, and you will find an article about it elsewhere in this Progress Report.

For those of you with mobility, sight, hearing or other issues, or anyone with a serious medical condition, the Electrical Eggs team will be on hand to give what help they can. Once again there is an article about their services elsewhere in this Progress Report.

Should you have a medical emergency while you are at the convention, there is a First Aid Station in the SECC, staffed by a qualified doctor and paramedic staff. We should be able to cope with most emergencies, though perhaps not all of the things that our more inventive author guests might dream up.

Non-medical emergencies also occur. For example, at last year's Worldcon a good friend of mine lost her purse. If something like this happens, or indeed if you find a lost item, the first thing to do is go to our Operations Room. The location of this will be given in the Convention Guide. The Operations Staff are there to help. In the example I gave, the missing purse was there waiting to be picked up. She had left it at a Dealers' Room table and they had handed it in.

NOT IN KANSAS

One of the more common questions we get from members is whether the convention will be somehow 'different' because it is in Scotland, not in North America. The simple answer is "Not

very much." We speak approximately the same language. We eat roughly the same food. And drink more or less the same drinks. Soda drinkers will find something called Irn-Bru on sale. It is a famous Scottish drink, made in Glasgow. Give it a try. Driving is not permitted inside the convention centre so you don't have to worry about being on the wrong side of the road. However, there will be a few notable differences.

The most obvious one is that there will be no Con Suite. We are sorry. We would love to have one. But draconian health and safety laws, combined with the higher cost of food in the UK, make this impossible. There are several different types of eating areas inside the SECC itself, and of course in the Moat House and other nearby hotels. There will also be a restaurant listing in the Convention Guide. Don't forget to try Glasgow's curry houses, which are amongst the best in Britain.

There will be parties. We have a corkage waiver for the Hilton, and that hotel will host traditional Worldcon-style parties. However, many fans will prefer to spend some of their evenings in the Moat House where we will have a bar serving some fine real ales and malt whiskies. Not to mention that this will be the site of the fabulous evening entertainment provided by the Plokta Cabal. OK, you'll have to pay for your alcohol, but really good things never come free.

MEETING THE PROS

One of the biggest attractions of Worldcon is the large number of authors who attend. Naturally you will want to meet all of your favorites. Past experience suggests that many of them will be found hanging around the bar in the Moat House of an evening. Others will browse the parties in the Hilton. However, the best way to get an (almost) one-to-one with your favorite writer is to sign up for a Kaffeeklatsch or a Literary Beer.

A what? Well, one of the types of programme items we will have on offer is a small and intimate session in which an author sits down with a handful of fans over a coffee or a beer, and chats to them. Good huh? But the downside is that we can't offer this opportunity to everyone. In order to make these ses-

sions genuinely intimate we have to restrict entry, and that means a sign-up procedure. So check your Convention Guide, and if someone you want to meet is doing one of these events make sure you know how and when you can sign up for a place.

Signings are another thing it pays to be on time for. The queues for some of the better-known writers at the Boston Worldcon last year seemed to stretch half way to California. Our writer guests will try to sign as many books as possible, but we have a schedule to keep to and they only have so much time.

GETTING AROUND GLASGOW

The Interaction site is a little more spread out than some Worldcons. Not all of the hotels are on the convention centre site, and the majority of restaurants are in the city centre, not near the convention centre. However, getting around Glasgow is not too difficult. There is plenty of public transport, and it is very cheap. Taxi fares into the city centre from the SECC are in the region of £4, depending on where you want to go.

There was a guide to local transport with the Accommodation Guide in PR3. It is still available on our web site if you have mislaid your copy: www.interaction.worldcon.org.uk/downloads/PR3_WEB.pdf.

DON'T FORGET

Finally, it is amazing how easy it is to forget things. Eating, for example. I tend to make sure that I have a big breakfast (something I never do normally) because I never know when something will come up during the day that prevents me from having time for lunch. You can also forget to sleep. There you are, chatting away with a bunch of new friends in the bar, and suddenly you realize that it is 4am, and you want to be up for a 10am panel later that day. Not forgetting to make time for that big breakfast. Going without sleep may seem easy on the first night, but after several days the effects start to show. So please, don't forget to eat, don't forget to sleep, and the occasional shower comes in handy too. ☺

Nippon 2007 the 65th World Science Fiction Convention & the 46th Japan Science Fiction Convention the first Worldcon in Japan

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

いらい SS

AuthorGoH

Sakyo Komatsu
小松左京

David Brin
デビット・ブリン

ArtistGoH

Yoshitaka Amano
天野喜孝

Michael Whelan
マイケル・ウィラン

FanGoH

Takumi Shibano
柴野拓美



Illustrations by Eiji Yokoyama,

Nippon2007/JASFIC

4-20-5-604, Mure, Mitaka,
Tokyo 181-0002
JAPAN
info@nippon2007.org

Our Agents

North America:
Peggy Rae Sapienza
Nippon2007
Post Office Box 314
Annapolis Junction, MD 20701
peggyraes@comcast.net

U K:
Andrew A. Adams
23 Ivydene Road
Reading, RG30 1HT
United Kingdom
a.a.adams@reading.ac.uk

Europe:
Vincent Docherty
Koninginnegracht 75a
2514AH Den Haag
Netherlands
vjd@compuserve.com

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RATES

(until Sep 30, 2005)

Supporting

Friendship + Voting	--	--	--	--
Friendship	--	--	--	--
Pre-support + Voting	\$0	£0	€0	¥0
Pre-support	\$20	£12	€17	¥2,500
Voting	\$0	£0	€0	¥0
Adult(20~)	\$40	£23	€33	¥4,500
Young Adult(13-19)	\$30	£17	€24	¥3,500
Child(~12)	--	--	--	--

Attending

\$0	£0	€0	¥0
\$40	£23	€33	¥4,500
\$60	£34	€49	¥6,500
\$100	£56	€82	¥11,000
\$80	£45	€65	¥8,500
\$160	£90	€129	¥17,000
\$120	£67	€97	¥13,000
\$80	£45	€65	¥8,500

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

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

EGGS UK NEEDS U!

We currently have two priorities ahead of the start of Interaction: organising the provision of mobility aids for fans with significant problems, and recruiting a team of enthusiastic volunteers to help us on the day (more of that later).

So far, we have received 13 requests for a wheelchair/scooter and the deadline for advance bookings is 24 June (snail mail) or 1 July (email). Although we anticipate some 'walking wounded' when the convention starts, fans are encouraged to contact us as soon as possible. We plan to have powered and manual mobility aids available, approximately 10 of each, which will be allocated according to need. This equipment is being provided for use in the main site only (SECC, Clyde Auditorium & Moat House) and a daily refundable deposit will be charged, which will be retained if the equipment is damaged or lost.

We would also like to hear from fans travelling with a Service Animal; fans who would like a 'talking' Convention Guide (which we may be able to supply) and/or large print publica-

tions (with an average 15pt font size); and fans who communicate by lip reading and/or sign language (BSL).

We plan to have an Eggs Office to provide a focal point for all access services & enquiries, but that requires a big team of volunteers. Our Access Gophers will have a range of duties including:

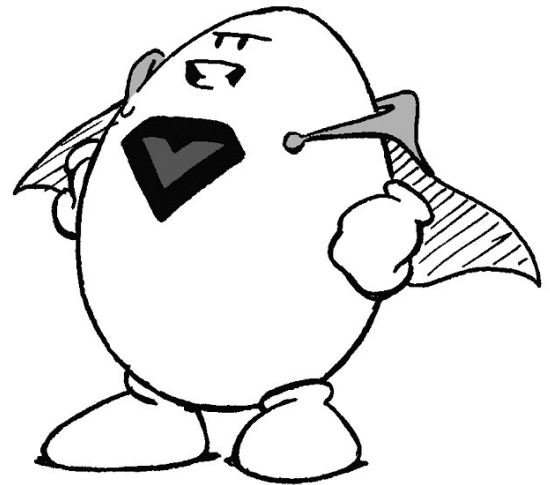
- Manning our office and dealing with enquiries.
- Supervising the distribution and storage of hired equipment.
- Providing individual assistance to Service Users.
- Taking Service Animals out for a break.
- Supervising signage and checking areas for potential hazards.

We would particularly like to hear from fans with sign language (BSL) skills and anyone interested in organising our 10th Birthday Party! To register as one of our volunteers, please contact volunteers@interaction.worldcon.org.uk.

by Cuddles,
Egg Head of Electrical Eggs UK

For more information about Electrical Eggs UK or how we can help you, please get in touch with us at:

ELECTRICAL EGGS UK
Flat ½, 10 Atlas Road, Glasgow G21 4TE
email: eggs@interaction.worldcon.org.uk
www.electrical-eggs.org.uk



VOLUNTEER!

Just think – the Worldcon is one of the largest volunteer-run events in the world. It only happens because hundreds of people like you, fans of science fiction and fantasy, give a little of their time to make this huge and exciting event happen. So why not volunteer?

Organising an event like Interaction takes all kinds of skills, and you don't need to have any previous con-running experience to be a volunteer. For most con work, volunteers don't need any special skills or knowledge, or we'll help you get them. Other positions use skills you may have acquired through work, hobbies, or other areas of life outside of fandom. Whatever your talents and experience, we can use you!

And there are benefits. Some fans learn hugely valuable skills through volunteering, while others have 'just' (!) had a wonderful time and made a heap of new friends. Volunteers in Registration, Ops, and Security (and pretty much everywhere else!) get to meet authors, artists, and editors, not to mention countless other fans. Masquerade volunteers have the chance to see those amazing costumes up close, and help their talented creators put them on. Art Show volunteers have the opportunity to see gorgeous artwork, and talk to the artists who brought them to life. Every volunteer gets to share in the buzz of making this amazing event happen.

We also hope to thank volunteers with some exclusive perks – meal

vouchers, T-shirts, reserved seating at extravaganzas, staff-only party, etc. If you can't volunteer but would like to sponsor the Gopher Hole or donate something to the Perks Pool, get in touch!

To join us in the fun, complete the volunteer form at www.interaction.worldcon.org.uk/volunteer.htm, send an email to volunteers@interaction.worldcon.org.uk with details of what you'd be interested in helping with, or write to us at the Interaction address. We can't guarantee a particular job, but we can guarantee to be happy to hear from you!

by Lucy Zinkiewicz,
Area Head, Staff Services

PROGRAMME UPDATE

by Ian Stockdale

Quite a bit has happened in the months since PR3, and the Programme division has made good progress on many fronts. The various areas within programme are developing ideas for a diverse and entertaining programme. The literary and art teams are refining their initial ideas, and the fan programme is similarly brainstorming away. You'll read more about the science programme below, and be suitably updated about the fan programme by the Plokta Cabal's insert in this PR. We're also looking forward to interesting video and anime programmes. You can read a little more about these plans below.

We're especially looking forward to working with our Guests of Honour to develop a programme that reflects their interests and their contributions to SF and fandom. You will also find an initial list of programme participants in this Progress Report. This is just a sample of what is in store for you at Interaction. Interaction is also the 2005 Eurocon, which will be an important focus point for the programme. As always, the web site will have the most current information on our plans.

Since you last heard from us, we have made a structural change to the programme schedule. The typical Worldcon programme is comprised mostly of either hour-long slots or 90-minute slots. While we'd initially opted for the latter, we've decided to implement a hybrid approach. We will run 75-minute items in 90-minute slots during the peak afternoon hours of 2 through 5 o'clock. This will both allow us to apply extra focus to high profile items, and give a little bit of elbow room to those that don't quite fit in 50 minutes. The shorter but still substantial hour-long slots in the morning and late afternoon will help preserve the breadth and diversity of the programme.

We've had quite a few personnel changes, in addition to acquiring a new division head and deputy. Claire Weaver has taken over art programme.

Jim Mann, in addition to coming on board as deputy division head, is handling media programme. He succeeds Margaret Austin, whose contributions will be sorely missed. We'd also like to welcome Alison McBain, who will be running our autographing sessions. We've built a geographically diverse team: in addition to the core team based in Britain and Ireland, we have participation from both coasts of the US, Upper Canada, and a temporary resident in the Canadian Maritimes.

As is always the case, the realities of press deadlines mean that much of this is history by the time you hold this document in your hands. Be sure to check the Interaction web site for an updated list of participants and other late breaking news.

SCIENCE PROGRAMME

The Interaction science programme will be wide-ranging and diverse, but running through it will be a central theme we're terming 'Dreams and Reality'. SF is a literature that doesn't just say "what if we could do this?" but asks "what are the consequences – intended and unintended – if doing this became possible and common?" For the science programme we aim to feature plenty of the former – but also a healthy dose of the latter.

The last few years have seen dramatic advances of the sort that make even jaded hard-SF geeks pinch themselves and realise that the future has arrived. Cloned kittens, postcards from Titan, private spaceflight, and near-ubiquitous mobile net access are just a few examples, and we are putting together a strong track of talks and panels exploring these and other exciting developments. However, over the same period we have seen real-world reality colliding with such aspirations: mass-lawsuits against file-sharers, a net drowning under malware and spam, and a meaningful human presence in space seemingly further away than ever. In recognition of this, we will feature a complementary track of items taking a critical look at the Brave

New World promised by some of our most cherished hard-SF concepts, and asking the hard questions about how such a world is turning out, or will turn out, in practice.

PROGRAMME PARTICIPANTS

Here is the list of confirmed programme participants as of press time. Please check our web site for the most current information – www.interaction.worldcon.org.uk/proglist.htm.

Our Guests of Honour:

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

Also Appearing:

Dan Abnett, Brian Aldiss, Kevin J. Anderson, Sarah Ash, Ellen Asher, James Barclay, Paul Barnett, Stephen Baxter, Chaz Brenchley, Keith Brooke, Terry Brooks, Charles N. Brown, Mark Chadbourn, Susanna Clarke, Jonathan Clements, John Clute, Paul Cornell, Ellen Datlow, Cecilia Dart-Thornton, Cory Doctorow, Scott Edelman, Jo Fletcher, Esther Friesner, Marc Gascoigne, Greer Gilman, Gavin Grant, Simon R Green, Colin Greenland, Jon Courtenay Grimwood, David Gerrold, Karen Haber, Joe Haldeman, Peter Hamilton, Elizabeth Hand, David A. Hardy, Harry Harrison, Robin Hobb, John-Henri Holmberg, John Jarrold, Ben Jeapes, William King, Geoffrey Landis, James Lovegrove, Ian R. Macleod, Ken MacLeod, George R.R. Martin, Ian McDonald, Bridget McKenna, Juliet McKenna, Janet McNaughton, China Miéville, Deborah J Miller, Rebecca Moesta, Darren Nash, Stan Nicholls, Larry Niven, Sharyn November, Jody Lynn Nye, Terry Pratchett, Robert Rankin, Mike Resnick, Kim Stanley Robinson, Justina Robson, Frank Roger, Stanley Schmidt, Robert Silverberg, Martin Sketchley, Simon Spanton, Charles Stross, Tricia Sullivan, Steph Swainston, Karen Traviss, Gordon Van Gelder, Peter Weston, Liz Williams, Frank Wu.

YOUNG ADULT FUN ACTIVITIES (YAFA)

by James Bacon

By the time you get this, we will have rigger gloves and protective eye goggles sorted, but there are so many things that you can bring along to the convention that will make it easier to participate. YAFA is all about participation, and we would like as many of you to get involved as possible.

We will also need to be responsible, and will use the initiation to register younger members, in case of an accident or some disaster. YAFA is not a child minding service; we are a place where people aged between 10 and 19 can come, find refuge, and get involved with (un)conventional events.

The three parts of getting involved start now. Find out what's going on, so that you know. Get the stuff to do the things that are going on. Check out the web site for updates.

SHOPPING LIST

(some stuff you may need)

- A light blue shirt, beige combats, black waistcoat, boots.
- Protective gear, skate boarding helmets, pads etc
- Old old baggy dark clothes that we can destroy, a couple of times.
- Clothes to run around in, shorts, combats, T-shirts – think water and dirt.
- Large water pistols – many of them – and nerf toys if you have 'em, foam baseball bats and any other foam things to hit people without mortally wounding.
- Roller skates, roller blades, skate boards, or BMX.
- Inflatable things that will be used as weapons.
- A picture of your teacher or most hated bully for the voodoo session.
- Dungarees for those of you volunteering for the extreme nail gun art.
- A bad attitude.

We will visit charity shops and whatnot, so if you can't bring everything

there isn't a worry, but having this stuff along will help. Most of the serious stuff like rockets and armoured vehicles we will be getting. Everyone once initiated will get a special YAFA package of stuff that may be useful: pressure bandages, batons, hair clips, a band aid, Irn-Bru – that sort of thing, the essentials.

AN APPEAL FOR LEGO

We have a mad plan involving electric Lego trains of the future that will be doing battle. To this end, we are appealing to all members to bring along any old Lego they don't want returned – as it burns nastily – so that we can make good use of it. Also members can bring along stuff they think we might find useful – all donations welcome.

In the words of Billy Corgan: "We only come out at Night." We will have some sort of mad entry into the masquerade. Details are sketchy right now (like permission etc.) but to assist



those of you, *like Stef and me*, who feel like muppets when we are on stage, there'll be a big gang of us entering. It will be loud. You will need old clothes. I need to get permission, but it will be fine, honest.

There will also be many parties on each night, and although there will

not be an official YAFA party, there will be other places where we will be welcome. Well, we hope we'll be welcome. Party info will be available at the convention, no doubt.

YOUR OPINION

We have way too many ideas and too little space, but that doesn't mean our ideas are the best. If any of you between 10 and 19 have any suggestions, something you would REALLY REALLY like to do, and it can be sort of wish fulfillment here, what you would love to see happen, well, suggest it, because we have some space, we have a few quid, and we will try to make it happen.

Contact us at yafa-prog@interaction.worldcon.org.uk, even just to say hello.

We also hope to have a page online for YAFA on the Interaction web site. Here you will see what sort of stuff we will be running, with whom and when. You will also be able to fill out a form that we will be using at the initiation. There will be readings, workshops, and talks, so feel free to bring books and comics of authors to get signed.

COLOURS

Black. Black and Red. Pink. Red. Camo.

We mostly like black, but have plans to do something with these colours. If you like wearing clothes of these colours, then bring 'em along. Especially to party in.

ARRIVAL

Things get rolling from 12 o'clock on Thursday. If you want to take part in YAFA, no matter when, our programme will be on the web site. You'll know what you want to do and what you don't want to, but please come along at this stage anyhow, so we can give you your survival pack and free

stuff, a Guide, get you registered, and we can mess with your hair, well a bit at least, blonde maybe? Priority as always with free stuff will be to 10-19 year olds, but all are welcome.

PROGRESS

(warning: boring bit)

Well, it's going OK. So far no one has had a freak-out about most of the things we want to do, although we will be meeting with some Health and Safety officers, and we need to follow new laws in regard to air soft (BB) guns. We don't have the budget for the armoured vehicle we initially wanted, but have found a suitable replacement. Plans for the HarrisFuge are coming on well, with an axle offering a solution to the problem of finding a workable bearing.

We have been liaising with other bits of the convention, and meetings have occurred with the likes of Farah Mendlesohn, and meetings will be taking place with other area heads, tying in with some of their themes. There are meetings planned with the Glasgow Science Centre, and we hope to have a strong link with the anime programme.

SPACE

We have been allocated some space in Hall 3. Surprisingly, we have exactly the type of space we need, an area to relax in comfy furniture, chill out, listen to CDs, mess around with games, and play buckaroo, and escape from some of the clamour, which can turn into a room for talks and workshops when required. And a large area next to

this where we can have more active stuff going on, and where we can store items, like protective mats and half pipes. This is situated next to access to the car park. We have a large space allocated and cordoned off for our sole use when we want to build castles and wreck cars.

We hope to see you there. YAFA is inclusive which means we will look after you even when we are attaching you to something that appears to mean certain death.

We just want to have a good time, and for everyone to have a good time.

Get your kit organised and we'll see you there.

CHILDCARE AT INTERACTION

by Alice Lawson

The childcare at Interaction is designed for all children aged between 6 weeks and 10 years. There will be three separate groups for children of different ages. These will be run in different rooms with separate activities and carers.

Group one	under 2½ years old;
Group two	2½ to 5½ year olds;
Group three	over 5½ years old.

Children under 11 years old are also welcome in the YAFA programme, if accompanied by an adult. Of course, discretion will need to be applied as to which activities younger children can sensibly take part in, and safety considerations will always be paramount.

As stated on the web site and in our previous PR, because the laws and legislation in Scotland state that childcare must be provided by registered professionals, Interaction childcare will be provided by Happitots. They are a professional childcare company recommended by the Care Commission. They also provide after school activities for older children in some of their areas. The article below shows the type of activity they will provide. We will

also be liaising with Happitots on other ideas to entertain the children.

WELCOME TO THE WORLD OF HAPBITOTS

Happitots Day Nurseries Ltd will be providing crèche facilities at Interaction 2005. We have eleven day nurseries spread around central Scotland, and the expertise to guarantee a happy and safe time for your child while in our care.

We have an exciting schedule of fun and games planned for children aged 6 weeks to 10 years, and our qualified and experienced staff will offer sensory experiences, heuristic play, music and movement, fabulous arts and crafts, story sessions, games consoles, and much, much more.

Why not let your child join us for a session of creative crafts where they can experience painting, marbling, model making, batik, and lots of exciting opportunities limited only by the bounds of their imagination?

For the older children other experiences on offer are the Happitots air hockey tournament, snooker sessions, and table football.



Musical minds will be stimulated when using traditional instruments from around the world, singing along at song time, and moving to music. Budding pop stars will enjoy our dance mat and Karaoke sing along.

We will provide opportunities for individual and group play, areas for quiet time, and an overall fun experience for all.

We are also liaising with Interaction for the development of a

programme of activities including involving guests from the convention, e.g., visiting authors who will read to the children ... and of course we will have a visit from the Happitots Bear!

To guarantee a place for your child in our fun-filled facility we recommend pre-booking their place.

GUIDELINES FOR LATE OR ABANDONED CHILDREN

In the event that a child is late being collected from the childcare facility we will follow these guidelines:

1. Two staff will remain with the child.
2. Staff will attempt to contact the child's parents using the numbers available on the registration form.
3. If the parents are unavailable we will try the emergency contact numbers if relevant.
4. If unable to contact parents or emergency contacts by telephone, a public address system announcement will be made.
5. A parent/carer arriving late to collect a child will be politely reminded of the collection times and asked to ensure late collection does not occur again.
6. In the event of a second late collection an additional charge will be made.
7. In the event of a third occurrence we would ask the parent not to use the crèche facility.



In the very unlikely event that we are absolutely unable to contact a child's parents or carers and have waited for more than one hour after closure time we would treat this as an abandoned child situation.

If a child has been abandoned at the crèche facility we would liaise with the convention organisers, and may in extreme cases have to contact local social services. The social services number will be available at the reception area.

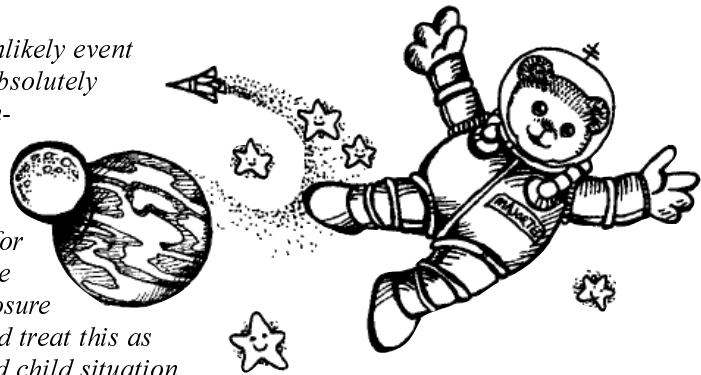
LANGUAGE

Although children, especially small children, do not usually have difficulty in communicating with each other, we are aware that there may be difficulty in communication between staff and children if your child does not speak English. We recommend that prior to the convention you use picture cards with your child showing some common requests, such as toilet, hungry, thirsty, sad. Your child can show these to the carer as needed. It is also recommended that you write down a few basic words and phrases to give to the carer to use.

SECURITY

Happitots have a very comprehensive security policy. The first time a child is taken to childcare, a digital photograph of the parents or guardians will be taken. These are for security purposes to ensure the safety of the children, and will be deleted at the end of the convention. Your child will not be allowed to be out of the childcare area with anyone who Happitots do not have a photograph of. A copy of emergency procedures will also be issued to all parents and guardians.

Each time you take your child to the childcare area you will be required to complete a signing in form, and sign again when you pick your child up. You will also be expected to give contact details, in case of any problems.



OPENING HOURS

Thursday	12pm to 6pm
Friday	10am to 6pm
Saturday	10am to 6pm
Sunday	10am to 6pm
Monday	10am to 4pm

COSTS

The cost for childcare service is £3.00 per hour per child (\$5.65 / €4.40). In order to give Happitots an idea of the number of staff they will need to provide, we strongly encourage advance registration. The number of available places for childcare will also be limited by space, and we allocate on a first-come, first-served basis. You will be able to register by completing the form on our web site. This can be found at www.interaction.worldcon.org.uk/childcare.htm. Pre-registration before 21 June 2005 will entitle you to 4 hours free childcare. Pre-registration also allows you to specify and reserve blocks of childcare hours before the convention. It will help ensure the best possible care for your children. We cannot guarantee space if you are not pre-registered.

EVENING BABYSITTING

Happitots staff have agreed to provide some evening babysitting at the cost of £6 per hour (\$11.16 / €8.74). This rate is per hour, for the babysitter's time, and is for a maximum of 3 children. This will be a private arrangement between yourself and Happitots. You can make contact with the available babysitters directly, using the contact details provided on the web site.

In the meantime, should you have any enquiries, please contact us at children@interaction.worldcon.org.uk.

INTERTHINGY

“The Bit in the Middle”

This is the last progress report before the con, and we have a special message for everyone who is working on Interaction:

Don't
Panic

It's 166 days to Worldcon. We've got a full suite of function space, half a fan programme, it's dark, and we're using PowerBooks. Hit it.

Gosh, the summer of 2005. Doesn't it seem a long way off? That's the weird thing about dates these days. They always feel a long way in the future, even when they're actually in the past.

As we write, we're just putting together the finishing touches to the programme. We'll be running from Thursday afternoon to Monday lunchtime or so. The aim is to have physical activities first thing in the morning, to shake off the cobwebs and distract you from the fact the bar isn't open

yet. These will include belly dancing, juggling, and those weird video games that are operated with your feet. We'll move more into our serious panels, quizzes and examinations of the finer points of the fannish psyche later in the day. Any resemblance to the sort of programming more commonly found on Radio 4 is unlikely to be accidental. Later in the evening, and on into the night, we will degenerate into riotous debauchery. Oddly, that may also

include a variety of physical activities, including such fine party games as knurdling, astral pole, and Peculiar Fannish Couplings. More intellectual pursuits may include Sprodzoom, Mafia, Fizzbuzz, Amnesia and Thing.

Our programme participants will mostly be your fellow fans. I mean, some of them might have written books and stuff, but that won't be why they're on the programme, oh no. We will certainly find ways to showcase

the finer fannish sensibilities of our guests of honour, and hope to bring together people from around the world who have never previously appeared on the same stage. We will aim to explore the experience of fandom, both to help out those who are new to it (ooh, welcome, good to see you, don't worry, we always make new fans wear white and go barefoot, and this knife isn't really sharp) and to help restore the fading memories of the long in the tooth (I remember when I ripped the beating heart out of my first neofan with my bare hands. Sorry, don't worry, that's only Pat McMurray). We will keep a close eye on the zeitgeist as it whistles past us, and we will tackle the things that are exercising fans in the summer of 2005.

Thanks to the terrifying publishing schedule for this progress report, we're actually writing this in February, and there are still six months to go until the con. So although we have a pretty good idea of what we're going to do, we're not yet clear about when or who is going to do it. No doubt we'll have sorted all that stuff out by the time you receive this progress report -- which on past track record is likely to be in October. That means that if you're a fannish giant, sitting snippily wondering why we haven't asked you to be on the programme, you just have to wait a little while longer. Or you could always write to us and tell us about that thing you do that has them all in stitches.

This also means that thanks to the equally terrifying schedule for the pocket programme, we may have to have some gaps in the programme where we're going to put in the stuff that's actually timely. Who knows? You'll just have to come along, so you don't miss the key fannish moments you'll need to claim you were at in 25 years time.

Here's the one thing you need to prepare for now. Our theme night will be on Friday night, to avoid clashing with the Hugos and

R U 18?

Name/Nom/▼▼▼▼: _____

My First Con was

CONSPIRACY '87

At Interaction, I come of fannish age.

We've noticed that for many of you, your very first convention was Conspiracy, the 1987 UK Worldcon in Brighton. And that means that at Interaction, you'll all have been fans for 18 years! Wow. You've come of age. OK, that means there are certain privileges. Turns out that you're allowed to sit in the bar and tell anecdotes about how it isn't the same as it was in your day. You can vote in TAFF! Though I wouldn't bother; it's rigged by a secret cabal. You can produce fanzines unaccompanied, and are no longer limited to those of less than four pages and with a no-shagging disclaimer. When Vince Docherty asks you to work on a Worldcon you can tell him to go [redacted] himself [Ed: I think we'd better put some black bars on that bit] You are granted a provisional feuding license (not valid in Sweden). Oh, yes, and you can drink in real ale bars.

We've even produced an identity card. Produce it whenever Ted White questions your credentials. Oh, yes, and we want to know who you are. Show us the card and you might find yourself on a 'Fandom: the Previous Generation' panel.

Masquerade. In a change to our previously announced plans, the theme will be Space Pirates, allowing everyone who was at <plokta.con> Release 3.0 to recycle their costumes provided they add a blaster or something. Don't worry if you had already started on a Mars costume; just add an eyepatch and a parrot and you'll be fine.

You mustn't worry, however, that you'll be pummelled into activity. We promise that people who just want to sit and quietly catch up over a beer with that fan they last met in 1988 will have plenty of chance to do that too, and space to do it in. We have a great lounge and bar space. If you've not been to a UK con before, you probably haven't seen anything quite like

this. It's not a con suite (we can't serve free food or drink in the Moat House), and it's not like an American hotel bar. It's just a place to drink, and chat, and hang out with fans from around the world.

Since the last PR, we've made a visit north to marvel at the wonder that is the SECC site. Much improved since 1995, there are now at least *two* restaurants within walking distance. And a casino. The programme rooms all have ceilings, at least until James Bacon's Young Adult programme gets underway. A crop of weird futuristic buildings have sprung up on the other side of the Clyde, which turn out to be the Glasgow Science Centre. The fan room is close enough to all the other

programme, SECC events and so on, to be easy to get to and from, but, we hope, far enough away that visiting us will be a positive choice for people. To encourage that positive choice, we are hijacking the convention's entire stock of real ale, and will release it only to people who say the secret password, encoded somewhere in this issue of Interthingy.



[We're hoping to capture something of the atmosphere of a <plokta.con> in the Interaction fan room and fan programme. But most of our readers won't ever have attended a <plokta.con>, so to give you the idea, here's a reprint of the con report on the first one by our Guest of Honour, Ken MacLeod. This article first appeared in Plokta #21 in August 2000.]

<plokta.con>

CAROL and I arrived about 6.30 and had just enough time to go to our rooms before I was on the first panel, on 'Superfluous technology — the dark side'. I'd thought it was frivolous but Julian Headlong had some serious points about surveillance tech etc, and between him and Caroline Mullan (from the audience) I didn't have much to say, which was probably just as well. Julian wound me up something wicked by talking about 'cognitive engineering' as if he'd just read about it in *New Scientist*, instead of in *A Deepness in the Sky*.

At the opening ceremony we were all urged to drink the real ale, which the cabal had underwritten. We made a start. Dave Hicks wandered around with Ian Sorensen's name badge, which must have been very confusing to nobody. After a drink or two Carol and I went out to get dinner, and after a short tour of

Leicester arrived at the nearest restaurant to the con, the Alhambra, which served Middle Eastern/North African food and was great. By the time we returned it was quite late and after another drink or two we went to bed.

The following morning we got up bright and early around ten and had breakfast about eleven. Breakfasts at the Holiday Inn were very good indeed and got lots of appreciative comment. I managed to miss their most appreciated feature — enormous waffles with maple syrup.

Just before the con, one of Carol's friends had wangled her a free ticket for a live televised show by her favourite band, so she left for London early in the afternoon. I went to the rescheduled presentation of Thog's Masterclass — a fine performance, which had all eyes and ears glued to Dave Langford.

Amanda Baker and friends impressed everyone with their tactical shopping in Leicester, returning in gorgeous salwar kameez.

After a quick scoot around Leicester town centre to stock up on cigarettes I had another pint or two of real ale and did my GoH speech. 'The Secret Histories' was just an account of some of the real events I'd distorted and exaggerated for my novels, and was structured around a trip I made in the 70s to Prague and my much later discovery that the CIA had (probably) been running the show. As I said when I finished (putting down an empty glass of real ale) 'The drink was on you, folks, but the joke was on me.'

The highlight of that evening was a panel featuring what only seemed like a large fraction of the women present, called 'How to be a complete bitch'. Lilian Edwards, Alison Freebairn, Sue Mason, Alison Scott, Naomi Saunders, Kari, Sue Dawson and Christina Lake staked their claims to be quite nice, really.

At the UFF auction Guy Dawson paid £45 for the privilege of giving his name to a political or religious faction in one of my novels. The Dawson Heresy, an effigy of whose gruesomely-martyred founder and prophet is still ceremonially burned every winter on a certain imaginary planet, may well have been born right there.

After that it was more drinking until after 2, when Carol returned. Alison Freebairn told me about her Direct Aid trip to Bosnia, which was much scarier than my trip to Prague.

I saved a G&T for Carol, and after that we went to bed, passing up the offer of the Swedish room-party, for which Alison Freebairn was recruited as hostess.



Tobes with an implausible inflatable object and a Hugo award

The following morning the Swedish room-party was exposed in gory detail, a sort of instant *News of the World* scoop, as Alison Scott passed around a digital camera with pictures of Tobes in Alison Freebairn's dress, a little red frock covered with black lace, which had looked a lot better on her than it did on Tobes. Earnest discussion followed on to how to help Tobes with Sunday night's theme, cleavage.

'You need some sticky tape and a triple-A cup,' Alison Scott explained. The possibility was

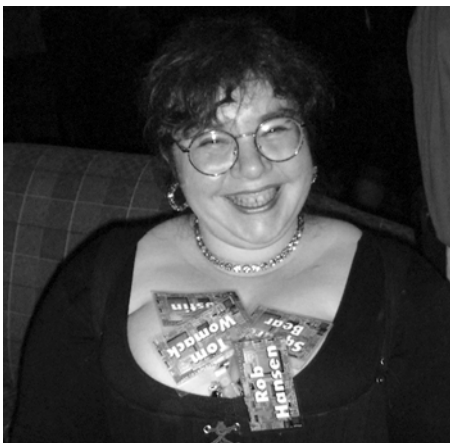
mooted of auctioning for a fan fund the privilege of subsequently ripping the sticky tape off. Fortunately nothing came of the 'Tits for Tobes' project.

By Sunday lunchtime the four barrels of real ale and the forty-eight bottles of Scrumpy Jack were finished. As the cabal had guaranteed to buy any that was left this was a good thing, but it's still funny to see that *even fans* can underestimate the fannish capacity for beer.

After another cigarette expedition and a little more drinking I did a reading of the first few pages of *Cosmonaut Keep*, and answered a few questions.

The cabal took me out to dinner in the same Chinese restaurant I'd been in the previous night, the Alhambra (their first choice) being shut. Thus, courtesy of the *Plokta* cabal, I had possibly the second-biggest dinner I've ever had. (They took me to the biggest already, at Novacon.)

At 10 there was a fan-artists' competition between Sue Mason, Dave Hicks and Steve Jeffrey. The audience was divided into four groups, the first to supply a name, the second a verb phrase, the third and adjective phrase and the fourth some kind of additional modifier. Well, something like that. We all wrote our phrases on bits of paper and handed them in, whereupon they were shuffled and recombined.



Sue demonstrates the amazing power of her cleavage

I wrote 'dripping fetid, blasphemous ichor from every pore' which must have caught someone's fancy, because Dave Hicks had to produce a lightning sketch of: Ken Livingstone having a sauna in a corset dripping fetid, blasphemous ichor from every pore.



"Ken Livingstone having a sauna in a corset dripping fetid blasphemous ichor from every pore", as rendered by Dave Hicks

All good clean fun. Sue won, with a tour de force so dazzling that I can't remember the details: hiccups, diving-boards, and Jackie Chan's stunt team all featured, and all made sense.

The next item was the Cleavage Panel, which had been much built up beforehand and which came well up to expectations. Sue Mason explained how she discovered corsetry through English Civil War re-enactments. ('As a loose woman, it's my duty to give the pox to as many Papists as possible.' A number of listeners immediately proclaimed their allegiance to the Bishop of Rome.) Yvonne Rowse described a method for reviving a chilled duckling.

After the Cleavage Panel drew to a close so did the con bar, though fortunately the hotel bar remained open. Less fortunately, in the absence of real ale I drank less wholesome beverages.

I went to bed at 2.30. Gallons of real ale had left me fresh as a slightly trodden daisy on Saturday and Sunday mornings,

but on Monday I woke to the worst hangover I've had since the General Election of 1997. I struggled through a bowl of fruit and a bucket of coffee for breakfast.

A panel at 11, a closing ceremony at one, a totally unexpected and much appreciated gift of a Galileo thermometer, lots of goodbyes, a taxi to the station with Tanya Brown and then a train journey home, delayed at Newcastle by lightning hitting a signal.

I've left out lots of interesting conversations, but I enjoyed them all.

—Ken MacLeod

One More Wafer-Thin Loc

Darcy Conaty: I'm looking forward to seeing you folks at Interaction, albeit from a safe distance.

The Last Word from Interthingy

There may be some of you who, despite all you've read here – or even *because* of all you've read here – aren't at all sure about the fan room. This is the bit where we say come along anyway, come and say hello, don't worry if we look busy, it's probably not a real crisis. NB: not if something is actually on fire, you understand. We can find you people to talk to, we can give you things to read, we can connect you to the thread of history that runs throughout science fiction fandom, or you can join in helping to build its future. We've had fun doing Interthingy, we're having fun designing the fan room, and we're planning to have fun coming to the con and meeting all of you. See you there.

Insert Colophon Here:

Interthingy is the fourth and last of four short fanzines about the Interaction Fan Room and Fan Programme. Don't forget that having reached four issues it's now eligible to win the Hugo award for Best Fanzine at next year's Worldcon. Email us at locs@plokta.com.

THE MASQUERADE

by Giulia de Cesare

Well, I've just spent the weekend in Glasgow, and have come away with mixed feelings about our masquerade venue. On the positive side, it's a modern, purpose-built auditorium, has more audience capacity than we will probably use, has great acoustics and state of the art lighting, and just looks fabulous.

On the negative side, the backstage area is not very big. What we thought was a nice big loading bay is actually outside, under a very high roof, and completely open to the elements. There's not a lot of space backstage, and most of the access involves narrow corridors and stairs. There are lots of dressing rooms, many with their own bathrooms and televisions, but they are mostly small, and not on the same level as the stage. There are some that are down a ramp, the rest are up or down stairs and through the aforementioned narrow corridors.

There is, however, a reasonable amount of space in the wings on either side of the stage. Big props can be stored there, and any really hard-to-move entries can use that area. But if you think you'll need to do this, let us know ASAP. We will allocate space to those who ask, and when it's gone, it's gone. Anyone using the wings will need to be very quiet, as they are right next to the stage.

We hope to have fine-detail maps available soon on the web site, so please watch the space at www.interaction.worldcon.org.uk/mq_info.htm.

FAN PHOTOGRAPHY

If you've just read the preceding, then you can probably guess what I'm going to say next. We are currently evaluating a number of options, and hope to decide on one soon, so keep watching the web site for announcements.

In summary, we have the following choices:

- Try to squeeze fan photography in backstage, which will limit severely the numbers of photographers we'll be able to allow;

- Do it before or after the masquerade, which will increase the risk of overrunning, which our budget cannot afford;
- Do it somewhere else, but all available spaces are varying distances away, many of them up stairs;
- Do it next day, which means many entries won't participate due to the difficulty of getting back into their makeup and costumes.

I am confident that we will find an acceptable solution, but please be aware that every possibility has its advantages and disadvantages.



COSTUME PROGRAMME AND CHAOS COSTUME

We have a nice room allocated in the Armadillo for chaos costuming. If arranged auditorium-style, it would seat about 60 people. It has power points and will have chairs and tables. It is an internal room, but the space outside it is a glassed-in atrium, so there is natural light nearby. It will be available Friday and Saturday.

A similar-sized room is next door to it, and I have asked to have a couple of slots a day reserved for costume-related programme. Now all we need is a costume programme! If you have something you'd be interested in

presenting, please go to the web site, read the information available, and fill in the questionnaire at www.interaction.worldcon.org.uk/progpart.htm. Alternatively, email programme@interaction.worldcon.org.uk.

One programme item that is fixed is a Sunday mid-day show-and-tell for masquerade participants to show off parts or all of their entries in detail and tell us how they did it! As we anticipate that this will be quite well-attended, it's going to be in a different location from the room near chaos costume, probably in a much larger programme room on the floor below.

COSTUME DISPLAY

We hope to set up a display of costumes in the Concourse, Hall 2. If you have something you'd be prepared to bring, please contact masquerade@interaction.worldcon.org.uk.

Also, I'm hoping we can set aside some space here to have some of the masquerade entries added to the display after show-and-tell, see above.

HALL COSTUME

It'd be great to see as many people as possible in hall costume, they always make a convention look more interesting than just the usual loads of fans in jeans and T-shirts. For those participating in the masquerade, either entering or working on it, hall costume has to come second to the masquerade – until it's over! So I'm designating Sunday as Hall Costume Day, and am hoping to wear something myself that day.

We will have roving judges handing out Hall Costume Appreciations to those they think particularly excellent or inventive. But whether you are spotted by one of them or not, it's still fun to dress up now and then – after all, how many chances do we get in our usual lives to indulge ourselves this way?

MASQUERADE ENTRY FORM GUIDELINES

This section contains the masquerade entry form, along with additional information on how to complete it, and on the rules that will apply on the day. You can also complete the form online via our web site at www.interaction.org.uk/mq_enter.htm. For any queries, we can be contacted at masquerade@interaction.worldcon.org.uk.

Where several options are given, please **circle** your preference – this is clearer than ticking or crossing out.

TECH REHEARSAL

We must see a walk-through of your entry, and you deserve a chance to rehearse in the place where you will perform. You don't have to stay all day, but come at the time announced, and we will allocate you a rehearsal time to come back.

This is your chance to see what tech is available, and our chance to discuss any special requirements.

Note: if you don't attend this rehearsal, you won't be in the masquerade!

We will also have a more detailed tech form available from the web site and at the con. It's aimed at letting you supply information that will let the tech team show your entry off to best advantage, and to help the people filming the masquerade so that they know where they'll need to be pointing the camera at the high points of your presentation.



Best of Show at Intersection: 'Return of the Hunt',
Mike and Maggie Persival

NAME OF ENTRY

Do you want the MC to read this before or after you present?

NAME OF MAKER/WEARER

It will distract the audience if these are announced before the presentation. They can be announced after, or not at all if you prefer.

RECREATION / ORIGINAL

A re-creation is a copy of a movie or TV costume, for example, or based on an illustration. An original is something you created yourself, including something based on a written passage.

Bear in mind that the judges might never have seen the movie/whatever your re-creation is based on, so bring some pictures to help them see what you worked from. This is also a good idea if you are creating an original costume: the judges will be interested in seeing what inspired you, especially if it is a passage from a book.

Please provide these at masquerade registration or at tech rehearsal.

SOUNDTRACK

All entries must have a soundtrack. They are an excellent way to set the mood.

Please bring it to rehearsal, as a CD or a recorded tape cued to the right place.

If you don't have music, come prepared to tell tech what sort of music you want, and be prepared to accept an approximation.

We insist on a soundtrack because a large hall is never silent. If there is no sound, the audience will be distracted by other noises. Do you really want people to turn around listening to the bloke behind coughing just as you make your grand entrance?



A self-portrait of one of our presenters

VOICE OVER

Please provide on one sheet of paper anything you want the MC to say at your presentation and when you want it said. Choose a legible font, e.g., Times New Roman like this, in at least **16 points** size.

We reserve the right to edit your script. Printing facilities will be available in the Fan Lounge.

DURATION OF PRESENTATIONS

Single-person entries: 30 seconds recommended, up to a minute for an intricate performance, e.g., dancing or fighting, not just walking around on stage.

Multiple-person entries up to 3-4 minutes, depending on complexity of performance.

GOPHERS

If you bring your own, we will need to supply them with backstage access. But we do have staff on hand to help you with your costume and getting on and off stage.

MASQUERADE ENTRY FORM

All entrants *must* attend tech rehearsal on Saturday in the Armadillo. Time tba.

Contact email address:

Name of Entry announce? Before After (Circle one)

.....

Name(s) of Makers(s) announce? After Don't announce (Circle one)

.....

.....

Name(s) of Wearer(s) announce? After Don't announce (Circle one)

.....

.....

Division? Junior Novice Journeyman Master (Circle one)

Announce Division? Before After Don't announce (Circle one)

Is your entry a Re-creation? Original? (Circle one)

Is this a chaos costume? Yes No (Circle one)

Please describe any technical or other requirements, e.g., special lighting or effects. We don't guarantee we can meet them, but we will do our best. (Note that we intend to put a more detailed tech form on the web site later, so you might leave this one for now.)

.....

.....

Will you have any special needs due to size, (lack of) mobility, or fragility of your costume? Please describe in as much detail as possible.

.....

.....

Please give a quick description of your costume and presentation, mentioning main colours and content, and type, e.g., SF, fantasy, horror, humour. This is so we don't put similar items together, and minimise their impact.

.....

.....

Will you be bringing your own gophers / helpers? Yes No

THE VIDEO PROGRAMME

by Dave Lally

The venue for the Video Programme (comprising SF, fantasy, etc., on TV and on film) will be in three adjacent rooms of the Moat House hotel, the one next to the SECC. One room will be used for Anime programming, and the other two for non-Anime programming. Of these, one will be featuring UK SF, and the other rest-of-the-world SF, including some non English language items from Europe. However, where possible, English sub-titled versions will be used.

At least once each day, probably between 5-6pm, in one of the two non-Anime rooms, there will be a general get-together of media SF fans (a getting-to-know-you session called MEDIATALK). This will allow you to meet other media SF fans to explore interesting aspects of media SF in the past year, to discuss items of forthcoming interest, and of course to plug your own favourite films or TV programmes.

Light programming will be available on the first and last days, from mid-afternoon on Thursday to approximately 2am Friday, and from approximately 10:30am up to mid-afternoon on Monday. Full programming will be available on the three 'core' days (Friday, Saturday, Sunday), when programming will be from approximately 10:30am to 2am the following day. There will be some programme breaks (e.g., during the Hugo Awards, the GoH speeches, etc., and for the MEDIATALK gatherings).

COPYRIGHT CLEARANCE

We can only show Works (items, programmes, films, TV shows, etc.) which have been copyright cleared in both vision and soundtrack before use. Should you wish to bring/send a Work for showing, and it is *entirely your own in both vision and sound*, please use the attached Copyright Clearance Form, and mail it to us at the address given. An email copy is acceptable for advance notice, but we will require a copy with your original signature upon it before we show anything. Mention

also if you would like to briefly talk about your Work (before the first showing) and answer any questions afterwards, remembering to give your email address.

If a Work is *mostly your own* but contains within it copyrighted material that is not yours (e.g., a commercial film clip or someone else's music), you *must* obtain that copyright owner's written permission to use it within your Work (explaining to them its use at Interaction). If they agree, then proceed as above, attaching copies of their permissions with the Copyright Clearance Form – you retaining their originals.

If you are not the copyright owner at all but wish to have it shown at Interaction (and you are bringing/sending it to the convention), have *the owner* complete the copyright section of the form and then attach your details on a separate sheet.

These copyright releases relate only to the non-Anime programme. The Anime programme is being organised directly with the Japanese producers, and we will not be allowing any additional Anime entries, of any form, including music videos.

All video, DVD, or similar items should be sent by Registered Mail in advance, in padded packaging (remembering the return address on the back side of the packaging), with customs forms where appropriate (mark it as a "gift"), and should be posted to arrive not later than Saturday 23 July 2005. One can bring items to the convention at the last minute, but all the copyright aspects must be in order. We may also not be able to schedule items received at such short notice. The Video Programme of course reserves the right to refuse to show anything that might contravene UK laws.

For all queries and contacts in relation to the non-anime video programme streams, please contact us at video-prog@interaction.worldcon.org.uk.

P.S. By the way, if you know anyone who wishes to have any commercial SF media item(s) promoted (e.g., a new SF TV programme, film, etc.), get them to contact us as soon as possible. In return for permission to show it at Interaction (provided it's not a turkey), we will happily promote it.

POSTAGE / MAIL ASPECTS

Do not send your original work – we only want a copy. We will not return any work sent to us unless otherwise specified with the form, and we will need to be reimbursed for any return costs before releasing it back. Any work may be personally collected at the end of the convention – if so requested on the form, naming the person who will be collecting it (we will require appropriate ID before release).



COPYRIGHT CLEARANCE FORM - MEDIA PROGRAMME

[Keep a copy of your completed form for reference]

To: Dave Lally (WSFC)
64 Richborne Terrace
London SW8 1AX
United Kingdom

(A) Work to be shown

Name:

Length: hrs. min. Colour / B&W (*) Wide Screen / Full Screen (*)

Format: VHS / PAL / NTSC / SECAM / DVD / VCD (*) DVD Region:

Original Language: If not English: English Sub Titles? YES / NO (*)

(B) Copyright Permission

Full Name: (#)

Postal Address: (#)

.....

.....

Phone Number:

Email Address:

Web Site Address:

Contact Name:

(Contact at owner if they are not an individual. He / She should sign below)

Additional Information:

.....

.....

We hereby (1) confirm that we [(B) – as above] own the Copyright (vision and sound) in the above Work [(A) – as above], (2) permit you to exhibit it at no charge to you, and (3) indemnify you should (1) or (2) be incorrect.

Signature: per et pro Copyright Owner above

Date:

(*) - circle that which applies

(#) - in capital letters please

INVITATION FOR EUROCON

by Dave Lally,
ESFS Liaison

The Eurocon story starts in 1972 in Trieste, Italy, where the first of what was then a biennial convention was run as a stand-alone convention, very similar to, but very much smaller than, its big brother the Worldcon. This changed in the early '80s, and the Eurocon is now an annual event, usually combined with the national convention of the host country, and alternating between eastern and western Europe – defined geographically – with a Eurocon having been selected as far north as Finland (2003), as far west as Ireland (1997), as far south as San Marino (1989), and as far east as Ukraine (2006, www.eurocon.kiev.ua)

As with the Worldcon, each Eurocon is run by a group of local fans under the auspices of a permanent organisation. In this case that is ESFS (European Science Fiction Society), which has its own rules and statutes. For those of you interested in these things, go to www.esfs.info, where you will find lots more information about ESFS and its rules.

As with WSFS and the Worldcon, ESFS also has its own Business Meeting at each Eurocon, and pursuant to the ESFS statutes (see our web site above), notice is hereby given that voting for the 2007 Eurocon and the various SF awards presented by ESFS will take place at the ESFS General (Business) Meetings held at Interaction.

Please note the rules of the various awards, especially those regarding nominations for the 'Hall of Fame' award and the 'Encouragement' awards. Nominations and bid notification should be made via either the ESFS web site or by emailing to eurocon@interaction.worldcon.org.uk. Please include details of any relevant web sites or email addresses.

The race for the 2007 Eurocon is now open, and at the time of writing there are just two likely bids:

Octocon (www.octocon.com) is the Irish national convention, which has been held in or near Dublin in October since 1990. It first hosted a

Eurocon in 1997, after winning the bid at the 1995 Eurocon Intersection.

Fantastikon (www.fantastikon.dk) is the Danish national convention, which was resurrected in 2004 when SF in Denmark found a new burst of life.

Voting for the Eurocon is limited to the delegates of the European countries represented at Interaction, although all fans are encouraged to attend and speak at the meeting. However, I find myself in a slight dilemma: I'm Irish (and I act for Octocon overseas regularly), but I'm also the Fan Guest of Honour at Fantastikon 2005. It's just lucky that as an ESFS officer I must remain strictly neutral regarding the 2007 bid.

The ESFS business meetings at Interaction will be held on Friday, Saturday, and Sunday afternoon, with each session lasting between one and two hours. In addition, following the ESFS Awards session, there will be a panel to discuss the future of SF from both national and European-wide perspectives. The panel will consist of one member from each European country with members attending the convention. The panelists are selected collectively by the attending members from each country. The only proviso is that the selected panelist should be someone with a long involvement in SF in their country, but they need not necessarily be either of the two people delegated to represent that country at the ESFS business meetings.

Interaction is also looking to explore the variations in SF across Europe, and is looking for suggestions for panels on aspects of the genre specific to a region or country. Examples of this could be the influence of Beowulf on Scandinavian SF, Celtic influences on Irish SF, or a short history and examination of Czech animation. Suggestions should be sent to programme@interaction.worldcon.org.uk along with ideas about who should be on the panel and who might moderate/chair the panel.

We would also like to display information on each country's fandom, from local to national, with information about groups & clubs, SF magazines, and conventions. Space will be limited, but we think we will have enough for one to two large boards per country. We are happy to receive material from more than one source, and will choose a representative selection for display. However, please bring copies of any photos and other materials, and not one-off originals. We would also welcome items from past Eurocons, including programme books, photos, and video, for a display on the history of the Eurocon. Material from prior to 1983 would be especially welcome, as would items from 1985-1992, 1996, and 1998-2001. If you can supply this material, please contact us in advance.

Finally, if you can speak reasonable English along with another language, and you are happy to put your multilingual talents to use at the convention, please let Registration know upon your arrival. You may be able to give much needed help to fans from outside of the United Kingdom who do not speak English as well, and you will be given a small national flag for your ID badge to identify which languages you speak in addition to English.

I look forward to seeing my fellow European fans (and indeed fans from much further away) in Glasgow, as not only am I handling Eurocon matters for Interaction, but also I'm arranging the non-anime video programme. So don't forget to look in on me and this programme in the Moat House.

As they say in a very well known cult TV show – with strong SF overtones – from 1967 (*The Prisoner*): "BCNU".

MEET THE CREW

This is the last in a series of four articles that will introduce you to some of the Interaction crew. This is being done as a series partly so as not to swamp a single issue, and partly because we're getting more people aboard now that we're getting closer to our launch date. Each of our contributors has written their own entry, so the results should convey something of their personalities as well as their fannish history.



LUCY ZINKIEWICZ

I hate writing about myself; it makes me feel like I've joined some sort of (un?)conventional dating agency. Heaven knows who they'd match me up with, though. I mean, if I said I'd been in science fiction fandom since I was 12, that'd frighten any sane person right away. But I have to admit that fandom's made me the person I am – a social (and sociable) psychologist with a resilient liver, a brain full of strange ideas about the nature of humanity, and half my possessions in Australia and half in the UK. I'm currently living in (old) York, and working in the same department as Mike 'Sparks' Rennie, so it was somewhat inevitable I'd be sucked into the Interaction whirlpool, though I didn't expect to be so sucked in... Still, Staff Services is a pretty good place to end up – after all, I get to go around looking after those working on the con, and making sure they get a chance to enjoy Interaction as much as the more sensible fans. Chocolate, anyone?



BILL SUTTON

Bill Sutton got sucked into fandom in 1980 by attending a UniCon in Washington DC. He got sucked into Filk in 1983 by passing a room with rather marvellous music going on at InCon-Junction in Indianapolis, Indiana. He got sucked into convention running in 1985 by Irv Koch, who sprung the idea

of a convention in Atlanta, Georgia, to be called PhoenixCon (it's a long story – buy him a bheer and he'll explain it). He got sucked into Worldcon staffing in 1986 by running the Filk program for ConFederation, the Atlanta Worldcon. He got sucked into an incredible love for British Ale in 1991 while appearing as a (slightly drunken) guest at Treble, the third UK Filk Convention. So you see, nothing that has happened since is entirely his fault.

Bill's wife Brenda was sucked into marrying him at some point after the 1986 Worldcon, and is often sucked into helping him with many of his activities. She, however, can seldom blame it on the bheer.

Bill and Brenda play music around the Atlanta area both as a duo and as part of Brenda's band Three Weird Sisters. Bill owns and operates Bedlam House, an independent folk music record label with CDs from artists from across the US and Europe. In his spare time, he supports telecommunication platforms for customers around the world (whom he often gets sucked into visiting, which would be bad if it wasn't for the chance to sample the bheer).



TR SMITH

This is not the TR you are looking for... that was the badge I had made up at Intersection in 1995, when I was Vice-Chair and Person Responsible for North America. Unfortunately, no one believed the badge.

I discovered science fiction conventions when my mother heard a radio ad for some sort of meeting in Washington, DC over Labor Day weekend in 1974. The rest, as they say, is mystery. I mean, history. I found myself on the convention committee the next August, running gophers for the August Party. Since then, I've done pretty much every job possible except run a dealers' room and programming. I've been on staff for every Worldcon I could get to and, of course, I'm work-

ing on Interaction in a rather minor way. Hah. If I'd known then what Vince had gotten me into... It's a good thing for him I joined the US Foreign Service and was promptly posted to Siberia for two years, followed by two years in Oman, one and a half in Washington, and now two in Kosovo. Oh, and by the way, support the Geneva Convention!



JIM MANN

Jim Mann has worked on many conventions over the years. He was the co-division head of Program at the 2004 Worldcon in Philadelphia. He also ran or co-ran divisions at several other worldcons including Noreascons 3 and 4. In addition to working on cons, he also edits books for NESFA Press, including ones by Cordwainer Smith, William Tenn, and John W. Campbell.



SIMON BRADSHAW

I got involved in fandom as a student, through the Imperial College Science Fiction Society, attended my first major convention in 1989 (Contrivance, the first Jersey Eastercon) and have been a regular con-goer and programme participant ever since. Eventually I graduated – or should that be descended to? – con-running, and I've co-chaired Seccon and SecconD, two small general-interest science fiction conventions, and ConteXXt, the 2002 Unicon. I'm not new to Worldcon science programmes, having helped run the one at Intersection in 1995. A glutton for punishment, I'm also currently Chair of the Science Fiction Foundation and deputy chair of Concussion, the 2006 Eastercon. In Real Life, I'm an electronics engineer with an MSc in Satellite Communications, but am now branching out a bit by studying law part-time. I actually manage to squeeze in reading a book or two now and again.

COLUMBUS



A Bid to host the 66th World Science Fiction Convention

Labor Day Weekend
August 28 – September 1, 2008



WHAT ARE WE OFFERING?

Premier Convention Facilities:

- 3 Hotels and Convention Programming all under one roof!
- Reasonable room rates
- Inexpensive parking options
- “Fan Friendly” hotel & convention staff

Our proposed site includes:

- The Hyatt Regency
- The Drury Inn
- The Crowne Plaza
- The *Newly Expanded* Convention Center
- A Fabulous 24-hour Food Court!

Experienced Convention Staff:

Central Ohio is home to

- MARCON
- OVFF (Ohio Valley Filk Fest)
- Context

THE VOLUNTARY FEELING

by John Wilson

There's a feel about a Worldcon that I don't think anyone mentions. I don't know whether this is because I/we/they just accept it or because mentioning it might break the spell. The closest I can come to it is clan, or tribe, although family is closer in feel. The description "Don't think of it as 4,000 strangers but as friends you have yet to meet" is truth, not hyperbole. To fully appreciate a Worldcon, you have to experience it. A first-time Worldcon attendee at ConJosé commented to me, "I thought beforehand that this would be disappointing. I mean, come on, NOTHING can live up to my expectations. I was wrong. I was never that wrong before."

A Worldcon is also about volunteers. In a way, that is the essence of it. The organising committee has spent upwards of three years preparing (for some, the dream has taken a decade). Then, they spend long days (and some longer nights) making it possible. They are supported by a worldwide network of staff with the same dream who volunteer to help out either generally or in a specific area. Some have expertise that they can offer; others supply the legs and backs needed for the myriad behind-the-scenes activities necessary to make the con a success. Without these people, the unsung volunteers, a con cannot function.

The corollary to this is that without people showing a willingness to help out, the experience is diminished for us all. I'm not saying everyone should formally volunteer, but it would make light of the most difficult of tasks! If ever there is something that needs doing and you can help, why not volunteer? There are degrees of help that can be given, from answering questions like "Where's the nearest restroom?" on up.

A CONJOSE SAMARITAN'S TALE

On the Wednesday afternoon of the convention, I went to the Convention Centre to collect the convention book and program guides. I ended up just pottering and talking to people, lending a hand to move tables and getting a feel of the layout. At around six, a man apparently in his late sixties, towing a large suitcase, asked me whether I could direct him to the Hyatt. I started to explain, then stopped and said I'd take him there. (I just realised the time and the Hyatt was my hotel!)

When I lifted his suitcase to carry it down the stairs to the entrance, I could see why it was on casters! At the bottom I attempted to tow the thing but it persisted in savaging my ankles. So, reluctantly, because I could see he was tired, I returned control of The Luggage to its master!

At the Hyatt "Mr K" ran into problems. They had no record of him nor of the friend who had actually booked the room, Mr K no longer had his confirmation as he'd lost it on the flight from Germany. The reception desk people were kind and helpful and rang round the other main convention hotels, but none of them had heard of him or his friend.

After I temporarily checked his bag with Hyatt reception, we toddled over to the Fairmont and performed a double check at their reception, still no joy. Thence upstairs to Con Ops. where I laid out the whole problem to Robbie Bourget. She set about eliciting the same information I had, sent someone else down to Reception to perform a separate check, and checked via a radio link with the guy with the con name/location spreadsheet. A short prayer later, the information came back: it was the Ramada Limited, one of the late additions to the con list.

I volunteered to deliver Mr K to the Ramada ASAP after first using the public phones to check whether they

were still expecting him. (Which reminds me – I still owe Robbie the \$0.50 for the phone call. When I said I wasn't sure whether I had the correct change that US phones required, she handed me two quarters from her pocket and said "Here, these are guaranteed".) I then settled him into a cab, back to the Hyatt to collect The Luggage which I, well tossed isn't accurate for something that heavy, into the boot (US: trunk) of the cab, then on to the Ramada where I went with him to reception. (I carried The Luggage, as I wasn't giving it another chance at my ankles!)

I returned in the cab to the Hyatt. While I paid the driver, I made some light remark about it being my Samaritan act for the day. He looked blank, and said "Samaritan? I know the Samaritans Hospital, is it the same?" Rather than attempt an explanation, I just told him it was similar, and left it at that. By this time it was well past nine and by now I was very hungry and tired (jetlag was catching up with me!), so I ate and retired to bed.

The following morning, I dropped in at Con Ops to let them know that Mr K had reached his hotel safely. Business was already picking up, with lots of people moving around, so I got out of their way to let them get on with it, daft, I know. They were busy, and it looked like getting busier so I didn't offer to help. I suppose that's the unanswered question here. Why didn't I volunteer and put some formal time in as a gopher? They certainly were busy enough.

In truth, I'm not really sure. Oh my aching head! I suppose it could be suggested that I've overcompensated for this when I, almost on the spur of the moment, decided to go to the first ConStruction weekend and wound up on the staff... (I'm still not sure how that happened; I mean the sequence of events is simple to follow, but why I agreed?)



THE CONCOURSE - WHAT'S THAT?

by Ewan Chrystal

'The Concourse' is the name for the Fixed Exhibits area at Interaction. It will be located in Hall 2 of the SECC, adjacent to Registration in Hall 1. Hall 2 is at the eastern end of the SECC, near to the Moat House and convenient for Glasgow city centre, the Clyde, and the underground station.

The Concourse is the heart of the convention and you'll probably visit it several times a day. It's the place to meet friends, stop to talk, or have a cup of coffee and something to eat between convention items. It's also where you'll collapse when you retreat from the Dealers' Room to save your wallet or purse. You'll be able to visit our Sales to Members area, the Internet lounge, and lots of information desks, including the Newsletter office. You can also browse the fan tables and sign up for future Worldcons. It's where you will find the Gopher Hole if you want to volunteer to help. It embodies the theme of the convention. Of course, you will also find exhibits there.

PLANNING THE CONCOURSE

With all these exhibits and activities, even though there will be some quiet seating areas, the Concourse itself will not be a quiet place! It requires some careful planning to ensure that everything fits into Hall 2.

This planning process is now going on in detail. The answers to many questions are being worked on. What should be in the Concourse? What will be the best layout of the activity areas? Which exhibits/activities need electricity? What type of seating would fans like? Which events will attract queues (and where can those queues run without blocking other events)? What should be the ratio of seating in the catering area to other seating types? How will the Hall be decorated? How are we going to get everything there? What will it all cost? There is a lot to be done before August, and additional volunteers to help with the pre-convention organisation would be greatly appreciated.

The actual character of the Concourse depends on how fans use the space. True, there will already be a theme and pre-planned activities, but it will take fans to give life to the area. As usual, they'll rearrange the furniture to their own liking. It is only then that we will know if we have guessed correctly what the fans wanted.



FANS IN THE CONCOURSE

During the day, there will be a catering area supplying both food and drink. You will have a chance to find a seat and read that book you have just bought. You can also use the Concourse as a meeting point. In the evening, activities in the SECC will wind down and the emphasis will shift from the Concourse towards the centre of Glasgow to the local restaurants and the party hotel.

Perhaps this will be the first time that you've attended a Worldcon. Visiting the Concourse is a good way to start your Worldcon experience. You can find out about the history of the Worldcon and what a Hugo Award is. If you need information about Interaction and/or Glasgow, it's also the place to come. You'll find information desks for hotel accommodation, Glasgow, and member services in the Concourse. For a newcomer, volunteering to help

at the convention is a good way to meet new people, make friends, and to find out what it takes to make a convention run. You can sign up at the volunteers' desk.

For the more seasoned fan, who has survived the Worldcon campaign from previous years, you already know that the Concourse is the place to retreat to between attacks on the Dealers' Room and various programme items. However, this year the seasoned fan will notice a difference to previous Worldcons! There will be no site selection ballot because the lead time has changed from three to two years. If you want to vote for a future Worldcon, your earliest chance will be in Los Angeles in 2006.

Many events and activities have the same titles in the Concourse area at most Worldcons. However, the fans helping to organise the Worldcon give a local interpretation of those exhibits and activities. For example, the Hugo exhibit in Glasgow will not be the same as those of Boston, Toronto, San José, Philadelphia, and Chicago before it, or at Los Angeles and Yokohama, which will follow Glasgow. The different histories, experiences, and available resources of local fans ensure that the exhibits and activities sharing a common name will be different. So, even if you've seen or done something before, try it again. Come and see what the locals have done to it; be a tourist and "feel the culture". The locals are friendly and hope that all visiting aliens will enjoy their experience of the local culture.

COME AND VISIT!

Well, that's what the Concourse is about. It's a place to meet and share experiences. It's the base from which to explore Glasgow and find out which local pubs and restaurants to visit. It is the base from which to explore Interaction. So please come and visit the Concourse and help to make it live.



"A hot dog at the ball park is better than steak at the Ritz."
-Humphrey Bogart

A Chicago hot dog is a unique culinary experience, and we feel a Chicago Worldcon is just as unique.

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Committee: **Chair:** Dave McCarty, **Treasurer:** Tom Veal, **Secretary:** Raymond Cyrus, **Hotels:** Mark Herrup, **Membership:** Tammy Coxen, **Publications:** Steven H Silver, **Corresponding Secretary:** Shelly Rhoades. Elizabeth Bishop, Madrene Bradford, Joni Brill Dashoff, Todd Dashoff, Donald Eastlake, Jill Eastlake, kT FitzSimmons, Glenn Glazer, Alexia Hebel, Sherry Katz-Karp, Dina Krause, George Krause, Sydnie Krause, Ben Liberman, Barry Lyn-Waitsman, Marcy Lyn-Waitsman, Kathleen Meyer, Laura Paskman-Syms, Kurt Sakeada, Marah Searle-Kovacevic, Joseph "Uncle Vlad" Stockman, John Syms, Barb Van Tilburg, Ray Van Tilburg, Alex von Thorn, Brent Warren

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



ART SHOW AND PRINT SHOP

by Julie Rigby
Art Show Area Head

As you all know this is the first Worldcon to be held in the UK for ten years. I don't remember much about Intersection myself because I spent most of it working, but the bits I did see were sensational. The most fun I have to say was the bouncy castle, the Masquerade and the parties. This is the fourth Worldcon that I will have been to, each completely different and all of them good. I am looking forward to Interaction even if I have managed to find myself running another event. Planning the Art Show can't really give me a picture of what it will look like in the end. I know it will be something to look forward to and not to miss. I look forward to seeing you all there.

ACCESS

The Art Show will be located on the ground floor in Hall 3, which has easy access for everyone. We will be next to the Dealers' Room so anyone can come from the Art Show and browse the Dealers' Room all in one go. The Art Auction and the Chesley Awards Reception will be held in a separate area next to the Art Show. With everything on one level access will be great for everyone – from baby buggies to people in wheelchairs as well as those who find it hard to walk up and down stairs.

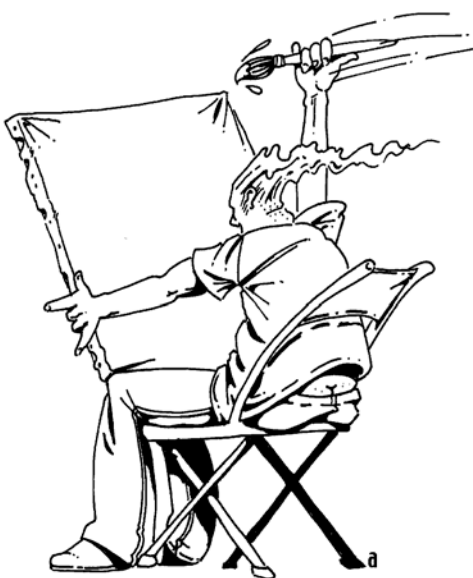
ARTISTS

The Art Show will feature artists and artwork from around the globe. It will be particularly interesting to see many artists from all over Europe and the UK whom you would not normally see if you go to a US Worldcon. I will also have some new people who have never been to a science fiction convention before and who are travelling specially to exhibit their work with us. I am also hoping to get children's illustrators involved, which will be interesting.

CHANGES

Now I can see you all thinking what

am I going to do that will make things so different. Don't worry because they are all good changes that make life easier for everyone. We are going to be combining many different aspects of running the Art Show, combining the best elements from US Worldcons and UK conventions. The main change that will affect European fans is the bidding system. We currently expect to have a three-bid system. This means once a piece of artwork reaches three bids it will go into auction.



Any artwork that has one or two bids will go to the last person who bid on that artwork. It won't go to auction so you will need to collect it from the Art Show. If you want to bid for artwork you will have to register at the Art Show. If you don't register with the Art Show you will not be able to bid in the Art Auction or on artwork in the Art Show.

We will be collecting payment for artwork on Monday 8 August between 10am and 2pm. If you are leaving the convention on Sunday evening or Monday morning you can collect the artwork you have bought on Sunday 7 August between 5pm and 6pm. However, you will need to contact me before the Art Auction so I can make lists of people leaving early and have your artwork ready first.

The other difference will be the Print Shop. You will be able to buy prints from the Print Shop in the Art Show throughout the convention. They don't need to be bid on. Copies of these prints will be hung behind and along the walls near the Print Shop.

CHESLEY AWARDS

I am especially pleased that the Worldcon will be hosting the Chesley Awards, which are given annually by the Association of Science Fiction and Fantasy Artists (ASFA). The Awards cover over a dozen categories, including Best Cover Illustration, Best Interior Illustration, and Best Three-Dimensional Art. You can read more about them on the ASFA web site at www.asfa-art.org/chesley.html.

This will be the first time that the Chesleys have ever been presented outside of North America. Having the Chesleys at Interaction is not only an honour for the convention but will encourage more US artists to attend and participate in the Art Show. The presentation ceremony itself is currently planned for Friday evening – I hope to see you there!

ART SHOW AND PRINT SHOP OPENING HOURS

Thursday 2pm to 6pm
(Art Show opens to public)
Friday-Saturday 10am to 6pm
Sunday 10am to 1pm
(Art Show's last morning)
Art Auction 3pm till 5pm
Sunday 5pm till 6pm - Pickup and pay only for people leaving Sunday evening and Monday.
Monday 10am till 2pm - Pickup and pay only.

Opening times for Electrical Eggs access will be confirmed closer to the convention and posted on the web site.

ART SHOW VOLUNTEERS AND STAFF

I am still looking for a large number of staff to help run the Art Show.

At the senior level I am looking for 2 deputy area heads and 2 senior staff for Print Shop, 3 senior staff for Art Show control centre and check in/out and 3 senior staff for the Art Auction and sales.

I am also still looking for general shift staff to help with Print Shop, artist check in/out, the Art Show control centre and the Art Auction. We will also need general runners to move artwork to and from the Art Show, and to help with Art Show setup and take down, as well as bag check in/out. Finally, I am looking for some experienced people who have done Docent Tours for conventions to introduce people to the wonderful world of science fiction and fantasy art.

If you would like to volunteer for any of these roles, you can send an email to me directly at artshow@interaction.worldcon.org.uk. You can also apply to the Volunteers department directly at volunteers@interaction.worldcon.org.uk.

INFORMATION FOR ARTISTS

We have decided to take mail-in art. If you would like to mail in your art, you can contact me at the Art Show email address. Instructions on how to submit mail-in art are now available on the web site. You can book space straight away by using the link just below.

Complete Artist packs are now available with full information and entry forms for the Art Show. The pack can be downloaded from www.interaction.worldcon.org.uk/artshow.htm. If you would like a pack posted or emailed to you, then you can send a request to Interaction Art Show, 379 Myrtle Road, Sheffield, South Yorkshire, S2 3HQ, United Kingdom. Or you can email artshow@interaction.worldcon.org.uk.

If you have any questions, please do drop me a line. We will be sending out acknowledgement of payment by email or postcard two weeks after payment. The deadline for booking space is 5 June 2005.

ART SHOW PARTICIPANTS

Here is the list of confirmed Art Show participants as of press time. Please check our web site for the most current information – www.interaction.worldcon.org.uk/artlist.htm.

Russell Aitken, Jackie E. Burns, Jim Burns, Judith Clute, James Stanley Daugherty, Chantal Delessert, Les Edwards, Fangorn, Dalmazio Frau, Jennifer Frazer, Dominic Harman, Robert Hole Jr, Paul Holroyd, Stephanie Itchkawich, Sue Jones, Franz Miklis, Edward Miller, Paul Neads, Christy Nicholas, Martina Pilcerova, Danielle Ray, Brandy Stark, Anne Sudworth, Abi Sutherland, Daniel Willis.



by Bill Sutton
& Miki Dennis

FILK AT INTERACTION

Yes, there will be a Filk programme at Interaction! We expect it to be somewhat smaller and more compact than most Worldcon Filk programming, but we hope this will help you enjoy Filk integrated into the myriad activities already tempting your attendance.

Night-time filking will be in three rooms of the Moat House hotel. The good news is that the Moat House connects to the SECC and puts us close to many other late-night activities, such as the Fan Lounge (and the Real Ale bar). The bad news is that the limited residential room space in the hotel is already depleted. We plan to have a

Filk Office and Check Room, where you can check your instrument so that you won't need to carry it back and forth to the remote hotels. Volunteers are lovingly requested to help staff the office during open hours.

Daytime programming will consist of a few selected panels and workshops as well as three hours worth of concerts daily. We're still working out the details, but we hope to repeat the success of Torcon's 'Chapter and Verse' panel involving authors and the filkers who filk them. There will also be a Three Weird Sisters 'family reunion' that you won't want to miss.

If you would like a concert slot or are interested in participating in programming about or on behalf of filk, please fill out a programme participant form at www.interaction.worldcon.org.uk/progpart.htm and mention Filk programme or Filk concert.

Last (but not least!), we are planning a commemorative songbook for the convention. If you have material you would like to submit, please contact Alison Richards via mike@z9m9z.demon.co.uk or snail mail:

20 Glynbridge Gardens,
Cheltenham, Glos.
GL51 0BZ

THE MAGNIFICENT SEVEN

by Colin Harris

London (1957, 1965) ... Heidelberg (1970) ... Brighton (1979, 1987) ... The Hague (1990) ... Glasgow (1995). Seven previous European conventions out of 62 Worldcons prior to Interaction. Not much more than 10%, perhaps, but a very important part of Worldcon history – and of European fannish history too. The six British Worldcons in particular are characterised by patterns that almost seem fated – one for each decade from the 1950s; two in each location, with a continental Worldcon in between. Together, they pace out the evolution of modern British and European science fiction, and science fiction fandom.

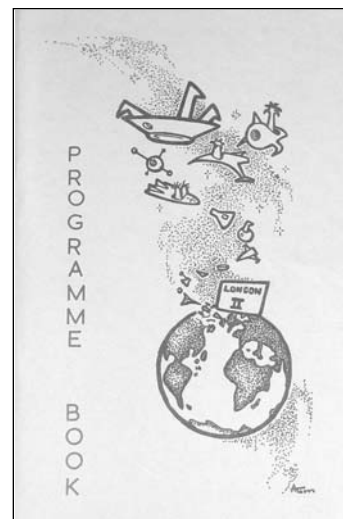
We have long intended to honour this history in a number of ways. These include the retrospectives we have published on the 1979, 1987, and 1995 events in Progress Reports 1, 2 and 4, and the UK Worldcon history web site that we have established at www.worldcon.org.uk. We will also be high-

lighting the European Worldcons as part of the Worldcon history exhibit that will form part of our Concourse area.

And it is through gathering material for these activities that we have uncovered some wonderful records of the earliest European Worldcons.

Firstly, we have been reminded of Norman Shorrock's collection of professional photographs from Loncon I, the 1957 Worldcon. The best part of 100 images in total, these are of far better quality than the usual fan photographs taken at conventions of the time. Many of the images can be found on Bill Burns' [efanzines.com](http://efanzines.com/1957WorldCon) web site – the specific link is <http://efanzines.com/1957WorldCon>. We hope to display a selection of the original photographs at Interaction itself, as part of the history exhibit.

We have also been delighted to uncover something even more unexpected – a complete audio record of the



programme from Loncon II, the 1965 Worldcon. This is a significant piece of oral history – enough to fill 11 CDs! This truly unique archive was made by German fan Waldemar Kumping for the Science Fiction Club Deutschland (SFCd) and has been essentially unknown to the wider world for 40 years. We are currently making



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Cross the road, walk past the Tron Kirk
and then down Blair Street.
At the bottom of the hill, turn right.
Carry on for around three hundred yards
until you come to a junction
with some shops ahead on the left
a hat shop, a kite shop, a fossil shop
and...[insert drum roll here]...

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arrangements to have the material copied and distributed to various archives around the world, but we also hope to have it available for MP3 download from the UK Worldcon history site in the future.

We are continually on the lookout for more material on all the UK Worldcons to add to the history site, so if you have photographs, con reports or other material and memories to share, please get in touch with us at webmaster@interaction.worldcon.org.uk and we would be pleased to publish it.

The most important element of any Worldcon history, though, is of course

the fans, and the final part of our plan is focussed on the people who've made those Worldcons what they were.

As some of you will know, Frank Smith has in the past hosted a party for those people who have attended all the previous UK Worldcons. Unfortunately Frank's health means that he won't be with us in Glasgow this year, and the number of eligible members is also much smaller than it used to be – not surprising as we're rapidly approaching the 50th anniversary of Loncon I.

We've therefore decided to reinvent this party as an official convention event, to be held on Thursday evening in the Hilton hotel. Because

we are very much a European event, rather than just a UK one, we'd like to open it also to anyone who has been to at least four of the previous seven European Worldcons.

We're also pleased to announce that Peter Weston, chair of the 1979 Brighton Worldcon, will be the party host. If you're in the group of people who qualify to attend, please look out for details in the Convention Guide when you arrive at the convention. We hope to see many of you there – to buy you a drink, and to share memories of those magnificent seven!

TOP 10 TIPS FOR TRAVELLING ABROAD

by TR Smith

1. Make sure you have a signed, valid passport and visas, if required. In general, your passport must be valid for at least 6 months beyond your intended stay, in accordance with international treaties.
If you don't have a passport, apply for one now. Summer is peak travel period and passport offices around the world are inundated with requests for new passports. No matter which country you are a citizen of, you should allow at least two months for processing. Some countries require longer, some require less, but rather than risk not getting it in time, start the process now. Whatever you do, don't wait until after the beginning of June to do this.
Also, before you go, fill in the emergency information page of your passport!
2. Read the Consular Information Sheets (and Public Announcements or Travel Warnings, if applicable) for the countries you plan to visit. If your country does not provide this information, the US Department of State has its own versions available on the web at www.travel.state.gov.
3. Familiarize yourself with local laws and customs of the countries to which you are travelling. Remember, your country's laws do not follow you! While in a foreign country, you are subject to its laws.
4. Make 2 copies of your passport identification page (the one with your picture and biographical data on it). This will facilitate replacement if your passport is lost or stolen. Leave one copy at home with friends or relatives. Carry the other with you in a separate place from your passport. Do NOT carry it with your passport.
5. Leave a copy of your itinerary with family or friends at home so that you can be contacted in case of an emergency.
6. Do not leave your luggage unattended in public areas. Do not accept packages from strangers.
7. If you are a US citizen, prior to your departure, you should register with the nearest US embassy or consulate through the State Department's travel registration web site <https://travelregistration.state.gov/ibrs>. Registration will make your presence and whereabouts known in case it is necessary to contact you in an emergency. In accordance with the Privacy Act, information on your welfare and whereabouts may not be released without your express authorization. Remember to leave a detailed itinerary and the numbers or copies of your passport or other citizenship documents with a friend or relative in the United States.
8. To avoid being a target of crime, try not to wear conspicuous clothing and expensive jewelry and do not carry excessive amounts of money or unnecessary credit cards. Photocopy the fronts and backs of any cards you do carry; leave one copy at home with your itinerary and keep the other copy with you, separate from your cards. Should your cards be stolen, you will have all the numbers you need at hand to make sure you are protected from unauthorized charges.
9. In order to avoid violating local laws, deal only with authorized agents when you exchange money or purchase art or antiques.
10. If you get into trouble, contact the nearest embassy for your country. If you are a citizen of the EU and your country does not have an embassy, contact the nearest EU member embassy and request guidance from them. Many of them will provide some level of assistance in an emergency.

BROADBAND INTERNET ACCESS AT INTERACTION by Ben Yalow

We are continuing to explore the options for member Internet access at Interaction. This article is intended to give you an idea of what is available in Glasgow and at the convention, along with details of specific packages available in the larger hotels.

For both technical and cost reasons, we do not expect to be able to provide a general public service wireless within the SECC. Members wanting access will therefore need to take advantage of the packages that are available through many of the facilities. The specifics of these vary from hotel to hotel, although in general, some level of service is available in most of the major locations and the situation is evolving all the time.

We hope, subject to the same constraints, to be able to offer some form of Internet lounge. However, we will not know about this until much closer to the convention. In addition, the SECC plans to have a WiFi network set up in that facility before August, although there are no technical details available yet. They do not expect it to be free.

As more information becomes available, we will post it on our web site. Infotel is also putting information about Internet access in the hotels on the web pages describing the hotels, and they will update those as more information becomes available. The Infotel URL is www.infotel.co.uk/worldcon/index.aspx.

For those used to US services note that UK provision is more fragmented and more expensive. This means, for instance, that hotels may have both wired and wireless access – but these are often from separate providers and hence not interchangeable. Wireless services are also often restricted to specific areas such as public spaces, rather than being available in the bedrooms. There may be only wireless services at some sites. Costs for broadband vary but typically fall in the range of £15-£18 per day where available. Passes purchased for a longer period may offer significant discounts.

There are also WiFi sites in other places throughout the city, although none near the SECC. Paid access is available at Starbucks, Tinderbox, etc., and at least one site, Morton's on Byres Rd, has free access.

The Moat House has WiFi access throughout the meeting space and the bedrooms, provided by Eurospot. They also have connections in the room that turn the WiFi into wired access. Prices for a day (24 hours from first sign-on) are £17; there are lower prices for shorter times. If you're staying for more than 3 days, then their £46/week plan is a better buy. It is unclear if the same purchase can be used for both WiFi and wired access.

The City Inn has WiFi in the bedrooms and in the meeting space, where it's complimentary. There is no wired access.

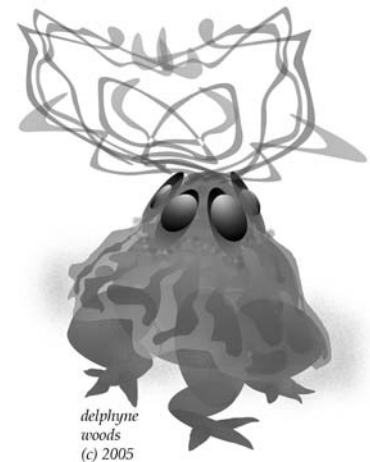
The Campanile has no broadband access.

The Hilton has WiFi throughout, provided by BT. There is also wired access in the bedrooms for £15/day (noon-noon).

The Marriott has no broadband in the bedrooms. There is WiFi in the lobby at £15/day.

The Radisson SAS has WiFi throughout the hotel, although it is expensive, since there's only a short-term rate (£3/half hour). There is wired broadband in all the bedrooms for £15/day (24 hours from first sign-on).

A more general listing of Glasgow WiFi hotspots can be found at www.totalhotspots.com. Just enter Glasgow as the town and press GO. You can then refine your search later.



THE SOUVENIR BOOK

by Steve Cooper

Since PR3 we have received a good number of orders for the Limited Edition version of the Souvenir Book, and we are happy to report that we have enough copies to satisfy all these orders. As explained in PR3, we will be charging credit cards for these orders during May 2005.

The copies that remain will now be sold on a first-come, first-served basis. Copies can be ordered via the online order form which can be found

at www.interaction.worldcon.org.uk/souvbook.htm. Each online order will receive an immediate automated confirmation, followed by an email confirming the sale (or no-sale, depending on stock levels), with a charge being made to your credit card shortly after this.

We will also accept orders from members who do not have a credit card or who prefer to pay by cheque or other means. Please get in touch with

us at souvenirbook@interaction.worldcon.org.uk if this is the case.

Finally, we now welcome multiple orders from dealers who wish to acquire copies of the Limited Edition. Orders of up to three copies can be made via the web site using the online order form. Discounts are available for larger orders – please contact us at souvenirbook@interaction.worldcon.org.uk for wholesale rates.

EMAIL CONTACT INFORMATION

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

For general questions or comments:

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

To contact those responsible for Member Services:

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

To contact those responsible for Site & Facilities:

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

To contact those responsible for Programme:

General Programme: programme@interaction.worldcon.org.uk
 Academic Track: academic-prog@interaction.worldcon.org.uk
 Video Programme: video-prog@interaction.worldcon.org.uk
 Anime Track: anime-prog@interaction.worldcon.org.uk
 Young Adult Fun Activities (YAFA): yafa-prog@interaction.worldcon.org.uk

To contact those responsible for Extravaganzas:

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

To contact those responsible for different Exhibits:

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

To contact those responsible for Press and Publications:

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

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

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

GETTING IN TOUCH

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

Interaction
 379 Myrtle Road
 Sheffield
 South Yorkshire
 S2 3HQ
 UK

and:

Interaction
 PO Box 58009
 Louisville
 KY 40268-0009
 USA

Web site:

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

LiveJournal forum:

http://inter_action.livejournal.com

'Sailing the Clyde' blog

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

LOST SOULS

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

A694	Siona Gunn-Graham	Canada
S1250	Vincent Linebarger	USA
S275	Bob Matthews	USA
S1115	Mariela Ortiz	USA
S1092	Micheal Sestak	USA
A2933	Horst Wagner	Germany
A3285	Radka Zimova	Czech Republic



MEMBERSHIP LIST UPDATE AS OF 8 FEBRUARY 2005

This list includes all members who have joined since the release of Progress Report 3. We have also included entries for all members who have changed their status (e.g., upgraded from Supporting to Attending membership) or their name (e.g., due to marriage or change of Badge Name).

S3648	Abbott, Joseph	S3225	Burger, Tyla Ann	S3491	Dunlop, Will	C903	Hager Bridges,	C3283	Kethry
A3148	Abbott, Michael	A3100	Burnham, Karen	A3618	Easton, John		Kestrel Amy	A3400	Khan
S3220	Abrahamsson, Peter	A3636	Butler, Dave	S3603	Edic, Paul I	I3104	Hager Bridges,	C3217	Khan, Ila
S3529	Adams, John Joseph	A3419	Butler, Padraig	A3060	Egeland,		Kiara Tao	A3499	King, Paul
A3348	Agarwal, Dev	A3578	Calder, Mike		John-Gunnar	A3163	Hahne, Catrin	A3447	Kinnaird-Harris,
A3570	Ahern, Bob	A3332	Campbell, Neil	A3420	Egret, Little	A1290	HAL9001		Tracy
A3363	Aldiss, Brian	A3374	Carabine, Elizabeth	A3192	Eightball	S3565	Haley, Rob	S3110	Kirby, Deborah
A3461	Alex, Manfred	A3312	Cargill, Jim	A3086	Ekman, Stefan	A3116	Hämäläinen, TJ	A3096	Kirchheiner, Thilo
A3293	Alexander, Ian	A3306	Caselberg, Jay	A3626	Ellis, Christina	C3337	Hand, Callie	A3450	Kitchen, Gary
A3620	Alison	A1174	Casey, Coreen	A3078	Eltham, Kate	A3336	Hand, Elizabeth	A3539	Klages, Ellen
A3364	Alty, Paul	A3097	Cash, Janet	S3629	Escalante, Cristina	A3528	Harbud, Dave	A3255	Klein, James F.
A2625	Amos, Simon	A3324	Cates, Armel	A3628	Eskimo	A3167	Harman, Dominic	C3277	Knight, Katharine
A3157	Andersson, Martin	A3457	Cevasco, Christopher	A3218	Facey, Derek	A3634	Harrison, Christine	S3275	Knight, Keith
A3563	Andrews, Agnes	A3466	Chadbourn, Mark	A3246	Fahey, Nuala	A3061	Harvey, Colin	C3278	Knight, Sam
A3562	Andrews, Graham	A3295	Chaisson, Jon	A3511	Fangorn	A3394	Harvey, Norah	A3452	Konefsky, Alan
S3346	Anna	A285	Charlton, Ash	A3587	Fazi, Mélanie	A3279	Haynes, Susie	A3441	Kontro, Inkeri
S3487	Anna	A3385	Chiffon, Blind	A3076	Fegan, Andy	S3488	Hayter, Jim	A3316	Koppel, Petr
A1329	Anthony, Mary Ann		Lemming	A3446	Feline	S3508	Headlee, Harold	A3165	Kruszewski, Lynn
A466	Areopagan	A3437	Christiansen, Jens	A3179	Fernandes, Meggy	S3510	Headlee, Jonathan	A3483	Kushner, Ellen
S3613	Artell, Aino	A3593	Claire	A3376	Ferrario, Sue	S3509	Headlee, Matthew	A3516	Laben, Carrie
S3202	Ascher, Ulrike	A3141	Coats, Yvonne	A3564	Fletcher, Jane	A1252	Heidemann, Martin	A3501	Laden, Jonathan
A2682	Ash, Sarah	S3213	Cohen, Malcolm	A3598	Fletcher, Lyndon	A3438	Heikkinen, Tero	I3503	Laden, Wylde
S3258	Aspler, Joseph	A2532	Collins, Lisa Pearce	A3597	Fletcher, Melanie	A3121	Hejna, Kristine	A3132	Lampen, Dave
A3256	Atkinson, Tim	A3196	Collins, Michael J	A3310	Flint, Jonathan	A3576	Hepden, Kezia	A3131	Lampen, Linda
S2789	Avery, B Shirley	A2533	Collins, Mike	A3615	Fong, Kandy	A1974	Herrington, David A	A3184	Larbalestier, Justine
A3223	Baernstein, Janet	A3545	Colorio, Martina	A3389	Forsberg, Jorgen	S3555	Heuer, Alan	A3412	Larson, Sheryl E
A3366	Bagge	A2796	Consolmagno, Guy	S3273	Foster, Jo	A3462	HMPF	A3203	Larsson, Linda
S3341	Bailey, Deborah Lea	A3418	Cools Berg, Sindre J.	A3085	Foth, Paul	A3189	Hogan, Jer	A3126	LaTorra, Michael
I3109	Baize, Damien	A3430	Corbett, Wulf	S3609	Frank, Dennis	A3215	Høie, Tore Audun	A3127	LaTorra, Sage
A3106	Baize, Sara	A3540	Corcoran, Myles	A3621	Frankie	A3471	Holmes, Martin	A3055	Lavery, Peter
A3107	Baize, Seth	A3216	Cottier, Didier	S3226	Freddie	A3350	Holroyd, Cathy	A3561	Lavin, Jocelyn
A3558	Baker, Allison	A3459	Coyeauti	A3120	Friedman, Evan	A3259	Holroyd, Paul	A3355	Layburn, Sally
A3590	Baker, Sam	A3473	Craig, Neil	S3535	Frost, Rocky	A3103	Hook, Andrew	A1786	Leder, Erhard
A3053	Baldry, Cherith	A3267	Crowell, Mary	A3515	Frost, Gregory	A3645	Hoppler, Andreas	A3193	Lee, Ivan B
A3502	Barasso,		Quadrivium	A3329	Fry, Darren	S3380	Houghton, Lesley	A3547	Lee, Steve
	Michele-Lee	A3268	Crowell, Wesley	A3330	Fry, Siobhan	S3379	Houghton, Robin	A3526	Lee, Sue
A3567	Barkai, Levana	S3335	Crowley, Susan	A3201	Furey, Eric	A3065	Hourahine, Ben	A3546	Lee, Tony
A3566	Barkai, Uri		Hanniford	A3200	Furey, Maggie	A3231	Hull, Elizabeth Anne	A3600	Lehtonen, Kimmo
A3138	Barnes, Cliff	A3584	Crowther, Nicky	S3074	Gallagher, Michael	A3153	Hunter, Tom	A2647	Leikomaa, Marianna
I3351	Barranco, Alejandro	A3583	Crowther, Pete	I3362	Garvie, Christopher	A3404	Hutschenreuther,	A3271	Leisti, Onerva
C3352	Barranco, Antonio	A3102	Cuirle, Walter F.	A3360	Garvie, Craig		Bernd	A3270	Leisti, Teemu
A3353	Barranco, Aurelio	A3347	Curtis, Ian G	A3361	Garvie, Stella	A3611	I, Brian	A3087	Lewis, Allen
A3354	Barranco, Caroline	S3606	Czerneda, Julie	A3173	Gavaghan, Colin	A3233	Jackson, Aleta	A3088	Lewis, Brenda
A3654	Barrett, Christopher	A3416	Dagajew, Michal	C3343	Gavin	A3572	Jaggard, Christopher	S3582	Liddle, Stephen
A3653	Barrett, Elizabeth	S3537	Dainton, Karen	A3063	Gay, Anne	A3089	Jansen, Lori		Aboulc
A3405	Baumgartl, Hubert	A244	Damesick, Mike	A3291	Gerler, Oliver	A3023	Janssen, Jasper	A3313	Liss, Corey
A361	Benford, Gregory	A3532	Damon	A3521	Gerold, Susanne	A3113	Jansson, David	A3156	Llewellyn, Mike
A3383	Benzler, Meike	C3286	Daniel	A2473	Gibson, Gary	A3390	Janz, Kristin	A3422	Llyne
S3142	Berger, Yvonne	A3134	Daniells, Cory	A3396	Gilbert, Sheila	A3456	Jazz	A3599	Lofstrom, Keith
A2677	Bertelson, Mary L.	S3585	Danielson, Scott	A3309	Gill, Douglas	S3224	Jenner	A3638	London, Ann-Marie
A3054	Bierwerth, Stefanie	A3505	Danvers, Dennis	A3232	Gillit, Marilyn M	S3635	Jensen, Jeff	A3307	Looker, Ann
A3284	Bill	A2001	Dave	A3282	Gillian	A3172	Jess, Carol	A2486	Lor
A3123	Bilodeau, Criss	A3079	Dave	A3162	Glass, Inge	A3369	Jinx	A3339	Louvet, Christophe
A3122	Bilodeau, Shawn	A3469	Davis, Meg	A2901	Glasser, Daniel	S3317	Jirkovsky, Tomas	A3448	Lowachee, Karin
A3633	Bleasdale, Sebastian	A2570	Dawn	A2900	Glasser, Melissa	A3328	Jo	A3331	Lucinda
A3507	Bleathman, Graham	A3091	Day, Lea	A1056	Gobler, Jerry	S3342	Joe	A3602	Lucy, Quantum
A3506	Bleathman, Katie	A3386	de Liscard, Jim	S2752	Goldman, Joy	A3238	Johnson, Paul	A3464	Ludlow, Frank
A3391	Blue Rose	A3133	de Pierres, Marianne	A3125	Gotch, Natalie	A3227	Jones, Eric	A3359	Lum, Do-Ming
	of the North	A1817	Dean, Lawrence	A3243	Gough, Abi	A3228	Jones, Joanne	A3358	Lum, Jill Snider
A1660	Bobby G	A3411	Deckert, Robert	A3242	Gough, Terry	A3571	Jones, Karen	A3474	Lunan, Duncan
A3219	Bobi	A1375	Deighton, Jack	A3573	Grant	A3144	Jones, Sue	A3577	Lundh, Fredrik
A3414	Borchardt, Martha	A3140	DeLong, Dan	C3338	Grant, Tristan	A25	Jonjo	A3208	Lundström, Johan
S3604	Borski, Robert	A3340	Denison, Ray	A2737	Green, Vikki	A3569	Jovic, Melany	S3119	MacDonald, Drew
A3240	Bough, Steve	A3495	Denney, Christopher	A3175	Gridley, Gigi	A2000	Judy	A3637	MacGregor, Duncan
A3297	Boynton, Charlotte	A3139	Dickinson, Cynthia	A3015	Grimwood,	A2442	Kaczmarek, Karol	A2699	MacGregor, Janet
A3169	Bradley, Virginia	A3183	Diesenhoff, Silke		Jon Courtenay	A3073	Kalafut, Gerald	S3479	MacLennan, Pat
A990	Braviak, Susan	A3519	Diver, Lucienne	A3630	Groell, Anne	A3072	Kalafut, Molly	A3556	MacLeod, Ian
A3642	Brendan	A3305	Dobson, Emmeline	A3439	Grodahl, Juho	A3308	Kammerdiener,	A3480	Mad Elf
A3171	Brooke, Keith	A3534	Dolisi, Florence	A2551	Gundmundsen,		Shawn	A3500	Maddz
A3146	Brown, Pat	A3105	Dollin, Chris electric		Martin Bull	S3616	Karpierz, Joe	A3254	Mains, Christine
A3147	Brown, Vernon		hedghegog	S2731	Gunby, Christopher	A2227	Kat	A3460	Majury, Shell
C3302	Bruce, Irene	A3372	Donath, Octavius	S3344	Gwen	A2484	Kate (Ladymoonray)	A360	Malarte, Elisabeth
I3303	Bruce, Juliet	A2485	Dr. Tones	A3357	Gyger, Patrick	A3128	Kathulu	A2627	Malop
A3318	Bryant, James	A3543	Drake, June	A3298	Haddock, David	A3263	Kaye, Aynjel	A3204	Mångs, Jenny
A3050	Buddah	A3646	Duncan, Andy	A3299	Haddock, Sarah	A3553	Kelly, Ben	A3465	Marchand, Joy
S3619	Buettner, Robert	A2463	Duncan, Hal	A549	Hager Bridges,	A3178	Kelly, Mark	I3108	Maria
A3580	Buhr, Bob	A3647	Duncan, Sydney		Dana	A3314	Kelso, Sylvia	S3212	Marjorie

A3311	Marquesate	A1445	Minne, Joe	A3229	Omega	A3425	Price, Audrey	A3440	Ruotsalainen, Tapio
A3075	Marsden-Fegan, Gill	A3191	Mitchell	A1272	O'Quinn, Raaven	A3426	Price-Whelan, Adrian	A3533	Rydyll, Jessica
A3431	Martin, John	A924	Moen, Rick	A3300	O'Sullivan, Mick			A2474	Ryman, Geoff
A3586	Martin, Keith	A3367	Moffat, Samantha	A3064	Øvrebø, Roy G	A3377	Pringle, David	A3627	Sales, Ian
A3432	Martin, Lori	A3135	Monette, Sarah	A3640	Owens, Nancy	A3449	Proctor, Nancy	A3319	Sands, Kevin
A3472	Mary Frances	A3124	Moore, Matthew	A3174	Packwood, Dave	A3099	Proks, Peter	A3622	Sane RTFM Alex
A3294	Mary Anne	A3068	Morgan, Helen	A3467	Parker, John	A3168	Quainton, Debbie	A3152	Sansum, Helen
A1824	Mason, Sue	I3070	Morgan, Holly	A3253	Parsons, Aly	A3475	Quigley, Dr. P. J. L.	A3166	Sarennah
A3610	Matheson, John	A3222	Morgan, Kestrel	A3252	Parsons, Paul	A855	Radford, Irene	S3077	Saric, Kresimir
A3199	Matthew	C3069	Morgan, Leah	S3478	Patton, Eamonn	A3285	Radka	A3325	Schirmann, Patric
A3288	Matthews, Laurence	A3137	Morgan, Lyn	A3476	Paul of Light	S3345	Raftery, Emily	A3410	Schmidt, Joyce
A1825	Max	A3067	Morgan, Mike	A2939	Pavelko, Peter	A3365	Rainey, Gillian	A3409	Schmidt, Stanley
A3356	McArthur, Malcolm	A3136	Morgan, Richard	A3608	Peak, David	A3176	Ray, Kathy	A3129	Schneider, Martin
A3090	McCaffrey, Anne	A3433	Morrison, Catherine	A3607	Peak, Susan	A3092	Redmond, Aiden	A3559	Schwartz, Richard
C3531	McCaffrey, Ceara	A2467	Morton, Carol	A3182	Peek, Bernard	A2213	Reeves-Shull, Christina	S3287	Schwarz, Ivo
A3530	McCaffrey, Todd	A3145	Morton, Tony	C3250	Percival, Andrew			A3211	Scott, Lesley
A3403	McCarty, Dave	A3541	Mullaney, Samantha	C3249	Percival, Lawrence	A3486	Reid, Michelle	A3373	Scott, Stacy
A3051	McCloud, Lillie	A3542	Murgatroyd, Rachel	A3248	Percival, Maggie	A3071	Reiko, Noda	A251	Scotty
A3049	McCusker, David	S3639	Murphy, Brian	A3247	Percival, Mike	A3624	Reitz, Thomas	A3186	Seacrow
A3492	McDonald, Alexei	S3406	Murphy, Pat	A3371	Perkins, Gerald	C3453	Reuterswärd, Patrik	A3047	Sean
A3632	McIntosh, William	A3417	Myra, Katrine	A1276	Person, Lawrence	A3413	Rich, Mark	A3382	Segal, Stephen H.
A3059	McKenna, Juliet T	A3388	Myranya	A3262	Peter G	A3170	Richards, Tony	A3381	Segal, Stu
A3378	McKenzie, David	A3455	Myst	S3436	Petersen, Glenn	A3592	Rick	A3130	Seyfarth, Sabine
A3260	McKenzie, William	A1267	Nagy, Steve	S3463	Petersen, Siv Tapper	A3623	Riemenschneider, Beth	A3143	Seyfarth, Toni
S3408	McLaughlin, Sadie	A3210	Naveed	A3322	Petrovic, Gavrilko			A3649	Shaffer, Wendy
S3407	McLaughlin, Sean	S3190	Nedelkovic, Aleksandar	A3321	Petrovic, Petar	A2569	Rikdom	A3207	Shannon, Lizzy
C3575	Meeks, Amos			A3095	Peyton, Rog	A3652	Ringel, Faye	A3596	Shapiro, Shelly
A3574	Meeks, W. Scott	A3554	Neeley, Jeff	A3206	Philo	A3557	Roberson, Chris	A49	Sharon
A3180	Melica	A3384	Negishima, Yoshiko	S3458	Piper, Antonet Cecilia	A3326	Roberts, Tina	A3094	Shelly
S3245	Melinda	A2457	Nestvold, Ruth			A3484	Robin, Doris	A3579	Shepherd, Madeleine
A1518	Melzack, Geneva	A3251	Nguyen, Ha	A2489	Pitman, Marion	A3550	Robinson, David	A3164	Sheps, Jonathan
A3334	Menhaim, Noa	A2215	Ni Mhéalóid, Eimear	S3205	Plaskon, Dawn	A3548	Robinson, Kim Stanley	A3482	Sherman, Delia
S3538	Meredith	A3062	Nicholls, Stan	A3296	Platts, Susan			I3399	Shields, Jack
A2874	Meriwether, Elizabeth	A3651	Niezink, Jan Willem	A3114	Pol	A305	Robinson, Terry	A3098	Shimomura, Kenju
S3112	Mesaric, Iva	A3230	Night's Watch, The	S3443	Polvinen, Sari	C3551	Robinson, Tim	A3154	Shorrock, Ina
A3594	Mieville, China	A3520	November, Sharyn	A3158	Polzin, Carsten	A3617	Rohlfs, Ingo	A2212	Shull, Robert
A3477	Miklis, Franz	A3549	Nowell, Lisa	A3289	Popova, Milena	A3046	Ronan	A3214	Sidaway, Kurt
A1727	Miller, Deborah J	A3052	Nunn, Julia	A3101	Potterveld, Curtis	A3195	Roth, Alan	S3415	Silver
A3552	Miller, Jessica	A3269	Nygård, Jostein	A3393	Poulter, Alan	A3522	Rottenecker, Gerd	A3524	Simmons, Mary Ellen
A3150	Mills, Nick	A3605	O'Brien, Pamela	A3266	Powell, George	A3489	Rouiller, François		
A2555	Millsted, Ian	A3241	Ogden, Pat	A3265	Powell, Teresa	A3517	Ruau, André-François	A3525	Simmons, Steve
		A3320	Oltvanji, Oto	A3451	Ppulsaar			A2646	Sisättö, Vesa

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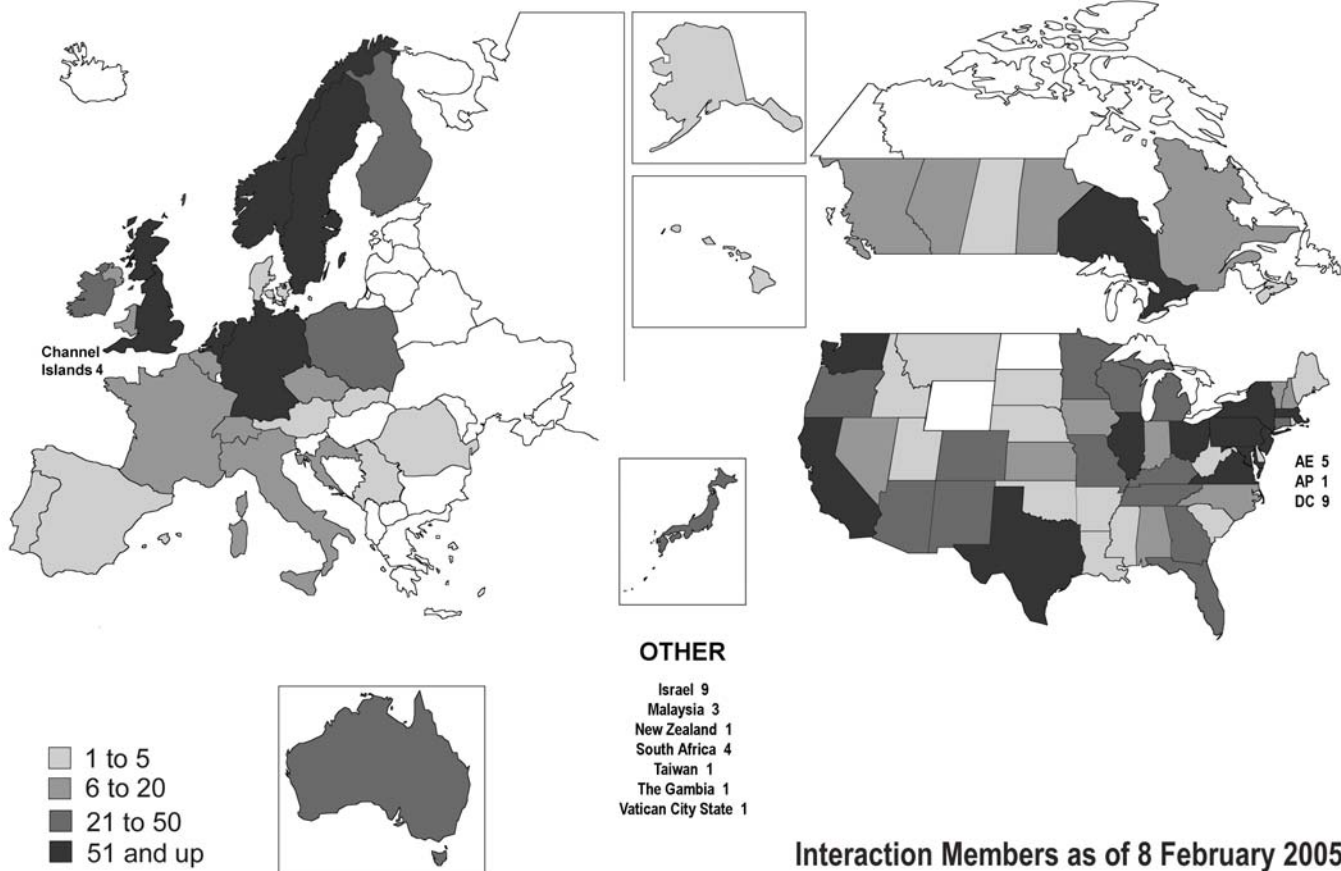
*Night gathers, and now my watch begins.
It shall not end until my death.
I shall take no wife, hold no lands, father no children.
I shall wear no crowns and win no glory.
I shall live and die at my post.
I am the sword in the darkness.
I am the watcher on the walls.
I am the fire that burns against the cold,
the light that brings the dawn,
the horn that wakes the sleepers,
the shield that guards the realms of men.
I pledge my life and honor to the Night's Watch,
for this night and all the nights to come.*

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A3368	Skevington, Paul	A3625	Taylor, Cathie	A3235	Vuorio, Juhani
A3281	Slater, Marcia	A3496	Taylor, Martin	A3290	Wady, Paul
A3280	Slater, Mike	A3497	Taylor, Melissa	S3221	Wagnsgård, Fredrike
A3402	Smith, Adrian	S3442	Tenhunen, Eeva-Liisa	A3159	Wahren, Friedel
A3181	Smith, Mary			I3481	Walker, Danae
A3527	Snowden, Mike	A3536	Thorogood, Glo	A3544	Walt
A3239	Solley, Anne	A3470	Thorpe, Geoffrey	A3155	Warrington, Freda
A3454	Solø, Bjørn	A3080	Thresa	A3161	Wassner, Cathy
A3261	Spacecat	A3401	Titania	A3160	Wassner, Gary
A3435	Spångberg, Ylva	A3237	Tizzoni, Gianfranco	A3117	Webb, Alex
A3429	SpookyGirl	A3197	Tokarz, John A	A3118	Webb, Miranah
A3504	SpyCho	A3581	Tokheim, Ingvild	A3523	Wein, Elizabeth
A3434	Staflin, Lennart	A3209	Tom	A3643	Wells, Martha
A3650	Starr, Daniel	S3272	Toon, John	S3445	Wessel, Kirsti
A3057	Steel, Ann	A3423	Touchberry, Marlene	A3185	Westerfeld, Scott
I3058	Steel, Emma	A3641	Tracy	A3512	Weston, Alison
A3056	Steel, Jim	A3612	Tremlett, John	A3151	Whates, Ian
S3276	Steele, Jennifer	S2816	Trezza, Dick	A3048	Wheeler, Mike
A3093	Stef	A3349	Trimble, Terri	A3424	Whelan, Michael
A3601	Steve The Space Cowboy	A3395	Troll, Gregor	A3081	Willey, Jenna
		A3234	Tucker, Mark	A3082	Willey, Mark
A3370	Stevie	A3493	Turner, James	C3083	Willey, Rachel
A3304	Stockelman, Dan	A3494	Turner, Tanya	I3084	Willey, Rhett
A3514	Stoneface	A3323	Tusevljakovic, Darko	A3301	Williams, Sheila
A3513	Stormwindz	A3468	Tyler, Diana	A3375	Willoughby, Martin
A3187	Strong, James	A3264	ufato	A3149	Wilson, Anne F
A3327	Suliteanu, Ray	A3274	Ulicsak, David	A3644	Wilson, Troyce
A3490	Sullivan, Kathryn	A3631	Ulman, Juliet	A3397	Wollheim, Betsy
A3398	Summers, Miss	I3595	Ulvang, Daniel Pulido	A3568	Womack, Thomas
A3387	SuperEmma			A3518	Wood, Eleanor
A3115	Supermouse	A3428	Uncle Bob	A3333	Yaniv, Nir
A3485	Surguy, Inigo	A3614	Upham, Stephen	A3244	York, Andy
A3427	Suryan, Judy	A3188	Urban, Michael	S3111	Zauner, Branimir
A3560	Sutton, Lindy	A1430	Valois, Tobes	A3292	Zenker, Timo
A3257	Svoboda, Corinne	A3444	van den Doel, Katja	A3392	Zollo
A3194	Swigart, Leslie Kay	A3177	van der Pal, Linda	A2704	Zygadlo, Zbigniew
		A3315	Vanek jr, Jan		
A2705	Szczygiel, Monika Yaal	A3421	Velvetine		
		A3066	Vernon, Sarah		
A3198	Takahashi, Tomiko	A3591	Vick, Edd		
A3236	Tavani, Ornella	A3589	Vuittonet, Frank		
C3498	Taylor, Aaron	A3588	Vuittonet, Patricia		

Country	Guest	Attend	Child	Infant	Support	TOTAL
Australia	0	27	0	1	9	37
Austria	0	2	0	0	0	2
Belgium	0	14	0	0	0	14
Canada	0	87	2	1	13	103
Croatia	0	7	1	0	3	11
Czech Republic	0	5	1	0	4	10
Denmark	0	4	0	0	0	4
Finland	0	35	0	0	7	42
France	0	15	0	0	2	17
The Gambia	0	1	0	0	0	1
Germany	0	85	0	0	3	88
Republic of Ireland	0	41	0	1	2	44
Israel	0	9	0	0	0	9
Italy	0	6	0	0	0	6
Japan	0	23	0	2	6	31
Malaysia	0	3	0	0	0	3
Netherlands	0	47	4	1	2	54
New Zealand	0	0	0	0	1	1
Norway	0	52	0	1	6	59
Poland	0	36	1	0	2	39
Portugal	0	1	0	0	0	1
Romania	0	0	0	0	3	3
Serbia & Montenegro	0	4	0	0	1	5
Slovakia	0	1	0	0	1	2
South Africa	0	4	0	0	0	4
Spain	0	1	0	0	0	1
Sweden	1	50	1	0	5	57
Switzerland	0	6	0	0	1	7
Taiwan	0	1	0	0	0	1
UK	6	911	37	35	54	1043
USA	4	1495	60	17	344	1920
Vatican City State	0	1	0	0	0	1
TOTAL	11	2974	107	59	469	3620



Interaction Members as of 8 February 2005

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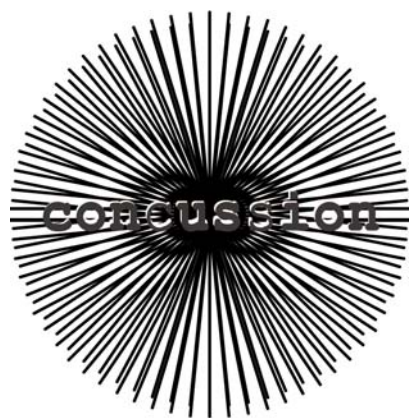
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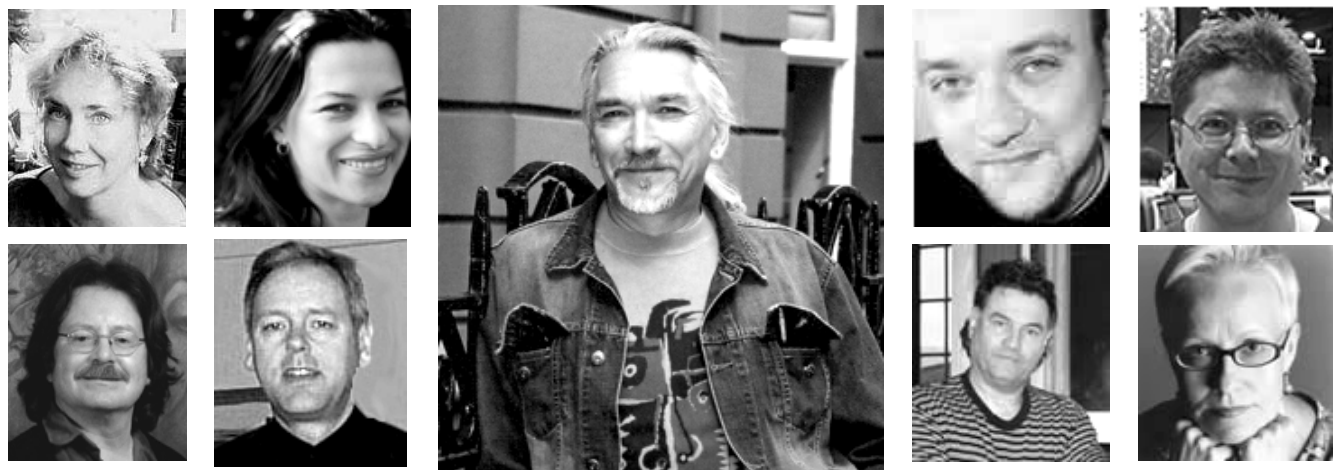
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