

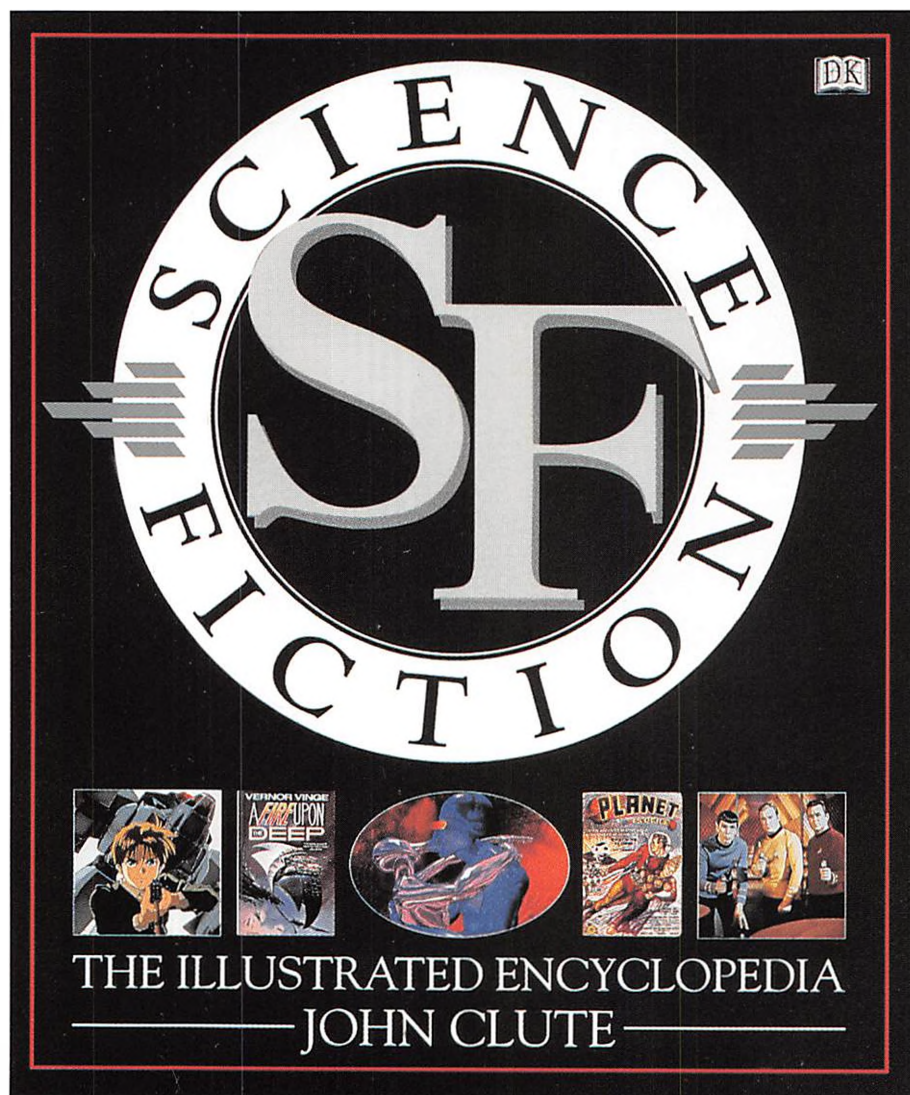
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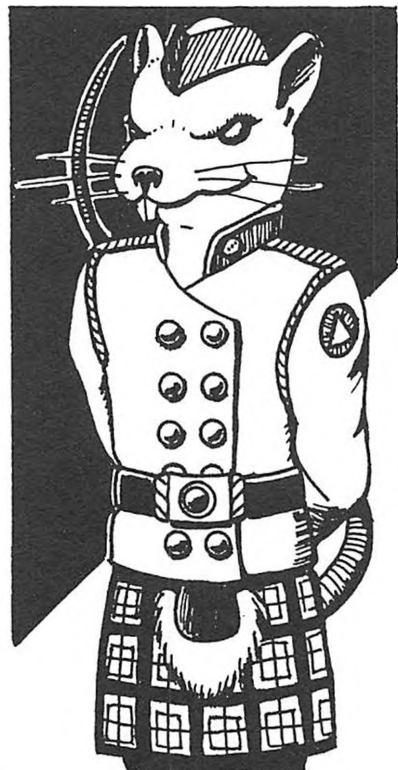
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May I extend the warmest welcome to all the delegates to the World Science Fiction Congress. Glasgow, and Scotland as a whole, has a reputation for producing great scientists. Scotland has also created some of the finest figures in literature and the arts. So it is wholly appropriate that your Congress, which combines all those elements, should be staged here this year. I am sure your stay in Glasgow will prove to be an enjoyable and informative experience."

Stuart Gulliver, Chief Executive Glasgow Development Agency

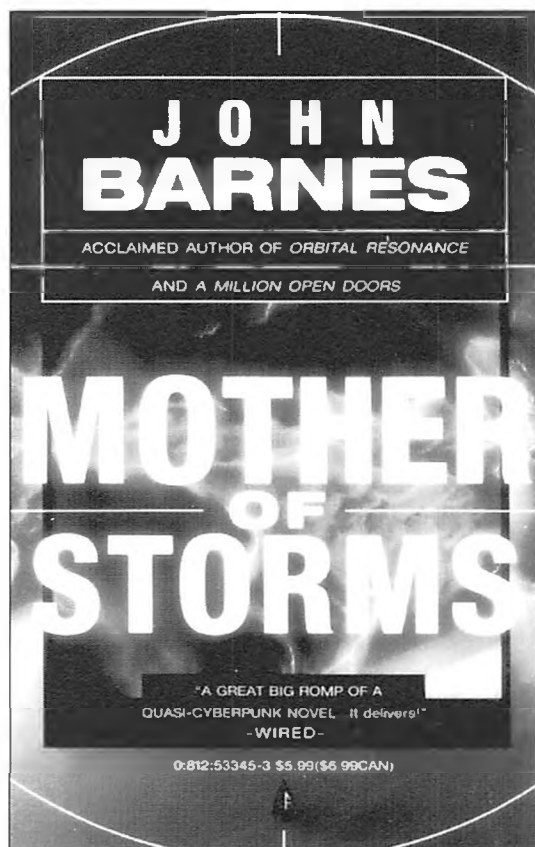
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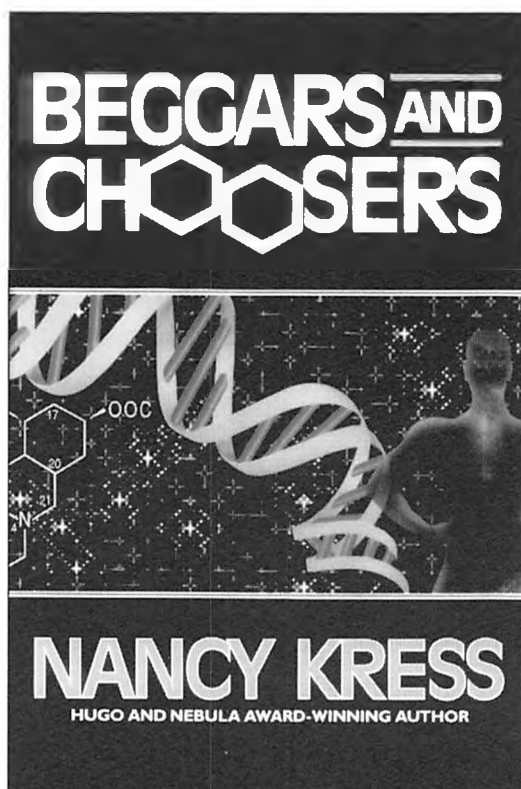
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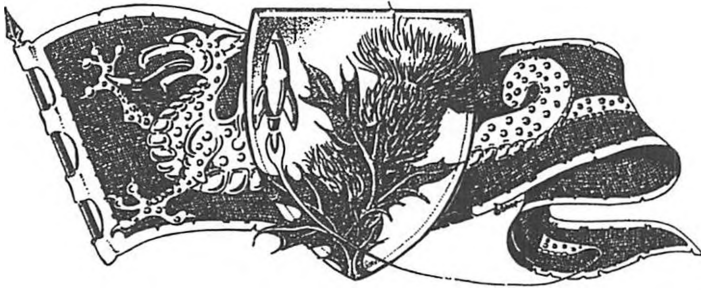
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The Lifetime of a Weekend:



It is often said that things have a life of their own.

Cars are an obvious example, since when we buy them they seem to acquire their own personalities, especially once they get past their warranty periods and the problems start ! SF Conventions are similar in that once they are up and running they also seem to develop their own personalities. This is particularly true when events conspire to make us change our plans at very short notice. (Trust me it happens !)

When you compare the preparation period to the actual lifetime then a convention is quite unlike a car. A car can be built in a few days and should last for years. A convention takes years to plan and then runs through its entire life over a single weekend.

In the case of Intersection the gestation period was eight years, as the very first meeting with the SECC took place just after the last British Worldcon in 1987. Since that time bidding and preparing for Intersection has taken us to many cities and countries. We have run hundreds of parties, given out thousands of fliers, sold tons of merchandise and of course induced early morning headaches for many people by introducing them to the single malts Scotland is well known for!

For me, the experiences of bidding and preparing for Intersection will probably last as long as the many good memories I expect I will take from the con itself. I have visited places I never expected to and in some cases had never heard of, run committee meetings and parties in many cities, given speeches and presentations, written articles for many publications and made many new friends. (All this was good experience as at the 1992 Deepsouthcon while promoting Glasgow, I presented a spoof bid for Birmingham UK against Birmingham Alabama !) Some of the other highlights included the fun and games at the other Worldcons between 1990 to 1994. We became well known for the strong Scottish flavour of our parties and the humour we injected into all our promotional activities. The pipe bands always brought the house down and the Nessie tap-danced it's way through North America culminating in its leading us out of the Closing Ceremony at Winnipeg a year ago. On the other hand, I can't describe what it was like on the last days of the bid at Orlando. The vote count was like waiting for a baby to be born, yet when we won there was no time for the release of tension, because so much had to be done. Still, things got done and I think our sense of humour is still intact, even if it has been a close run thing occasionally !

Of course the World itself is a very different place now than it was in 1987. For one thing most of us hadn't used e-mail yet ! The political, economic, cultural and scientific changes of those years have been revolutionary and the rate of change seems to be increasing. Some of these issues will be reflected in the programme at Intersection and who knows what ideas will be generated or storylines sparked off.

All of the above has been part of the lifetime of Intersection and of those of us who have worked on it, but the real lifetime will take place over the weekend in August 1995. 5000 of you will immerse yourselves for 5 days or more in a feast of Science Fictional events. That's 25000 fan days or just under 70 years of our lives - a true 'Lifetime of a weekend'. This is what all our efforts and money have been for. So when the last person has arrived home (and we have to work out what to do with the rest of our lives!), the last hall has been swept clean, the last con-report written and the last bill has been paid and Intersection has finally died, it will have lived a full life and one that will hopefully be remembered for a long time. So have a good lifetime this weekend !

Vincent Docherty

a welcome by the co-chairs

Since Vince has introduced you to the construction of our Intersection vehicle I thought I would provide a short travel map about where you might take it on a test drive through the virtual Scotland of SF.

On arriving in the country your first stop will be customs and Registration. We hope we will not delay you too long here. Duty will be charged on anyone not bringing in vast quantities of the spirit of fandom.

For the event we have arranged a special modification of the motoring laws. The British may drive on the left and everyone else may drive on the right. We think this is a good way to make sure that everyone runs into fans from another country at some time during the convention.

The first part of your journey will probably take you through the programme area of town. This will have many side streets with twists and turns and you will probably soon find yourself hopelessly lost but we think you should find something new and exciting around every corner. You may find yourself passing by the huge construction yards on the edge of town. The place where everything from Galleons to Dreadnoughts have sailed out with their flags flying into the great Masquerade.

Further on you may see towering peaks of the Hugos and you may encourage the climbers who set out to conquer them. In the evenings we expect you to find a campfire to stop at where they will regale you of tales of the battles of 98 (bidding for the 98 Worldcon that is). Take a look at the night sky, the Science programme team will be happy to explain anything, and see if you can hear the faint sound of Filk singing echoing over the rooftops.

We think you will find that there is far too much to see in your time with us but don't rush. Stop for a while at the Fan Faire, pull up a mug of your favourite brew and have a good evening of conversation with whoever you find there. Make a date to see them again in Los Angeles and San Antonio or maybe even some day in Amsterdam, Kiev or Tokio.

We hope the landscape of our virtual Scotland is something you will remember but the people you meet and the friends that you make will be more important in the years to come.

Martin Easterbrook



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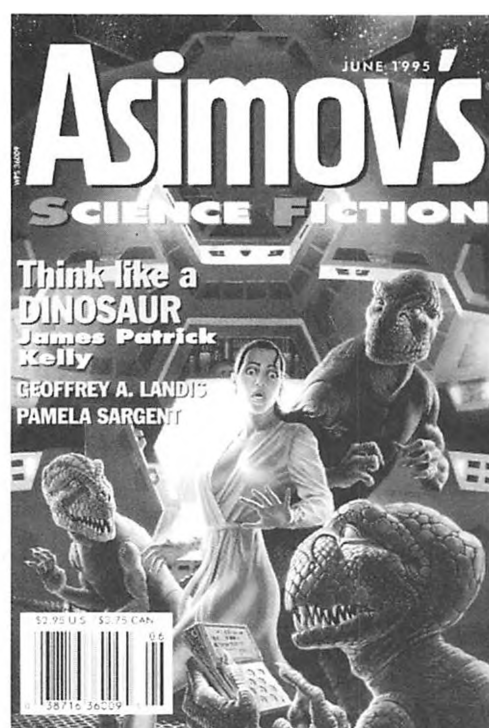
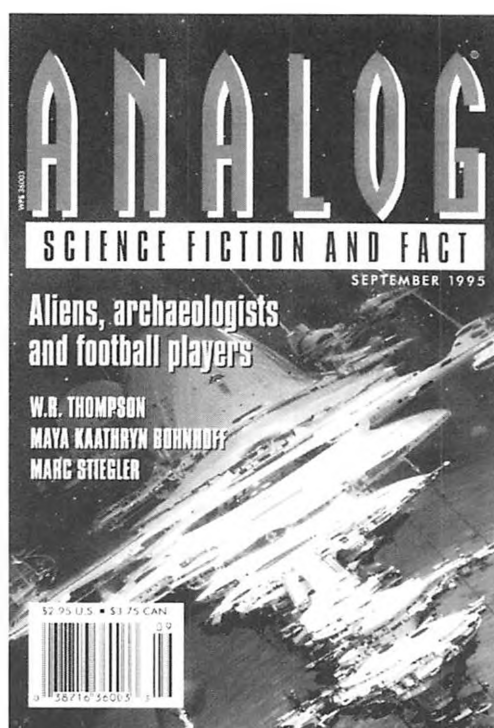
In memoriam

..... and, when he shall die,
take him and cut him out in little stars
and he will make the face of heaven so fine
that all the world will be in love with night

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Glenn Bacow	fan	Annette Peltz McComas	editor
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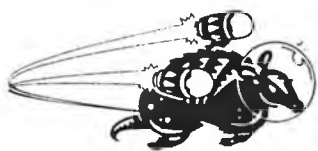
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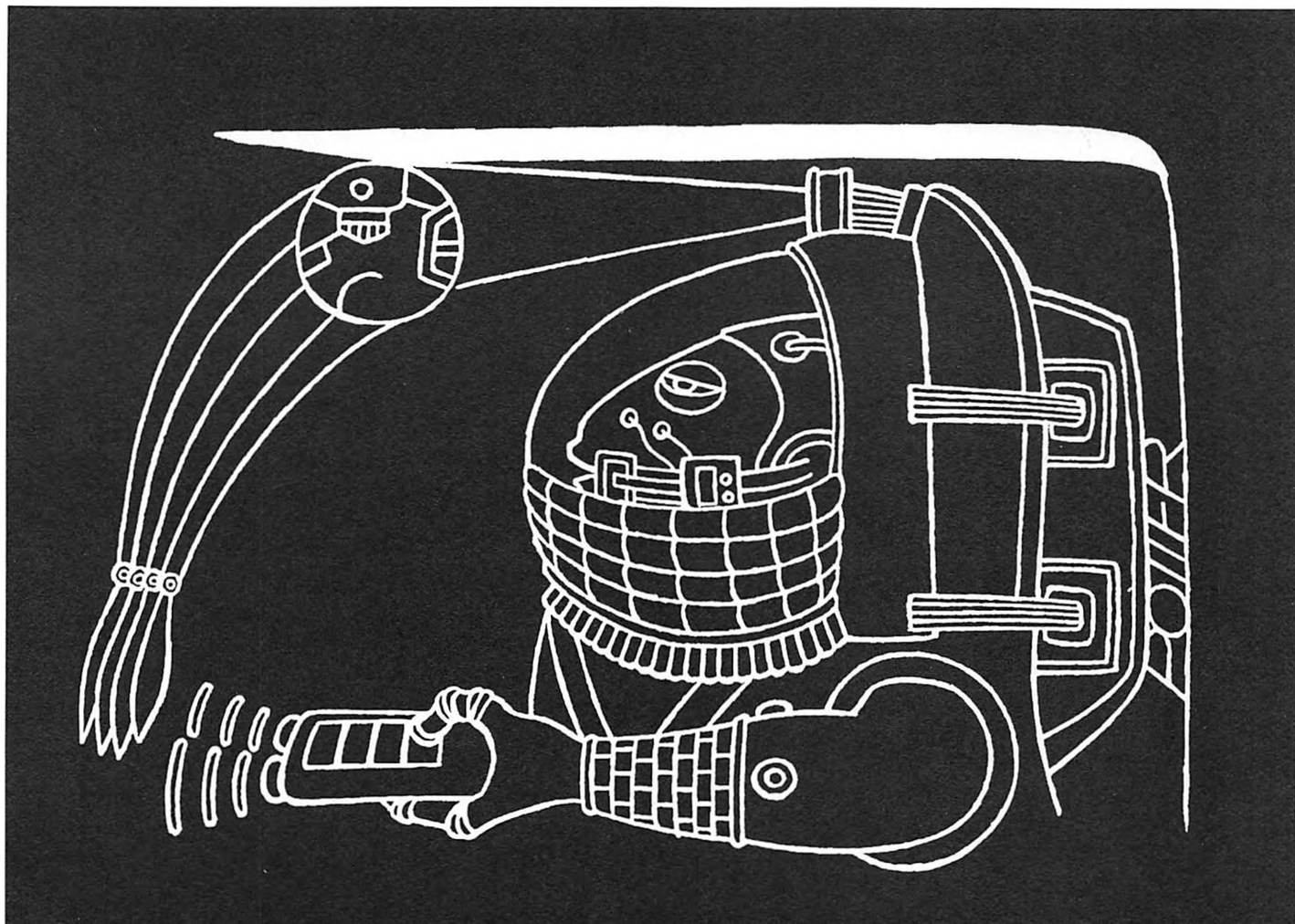
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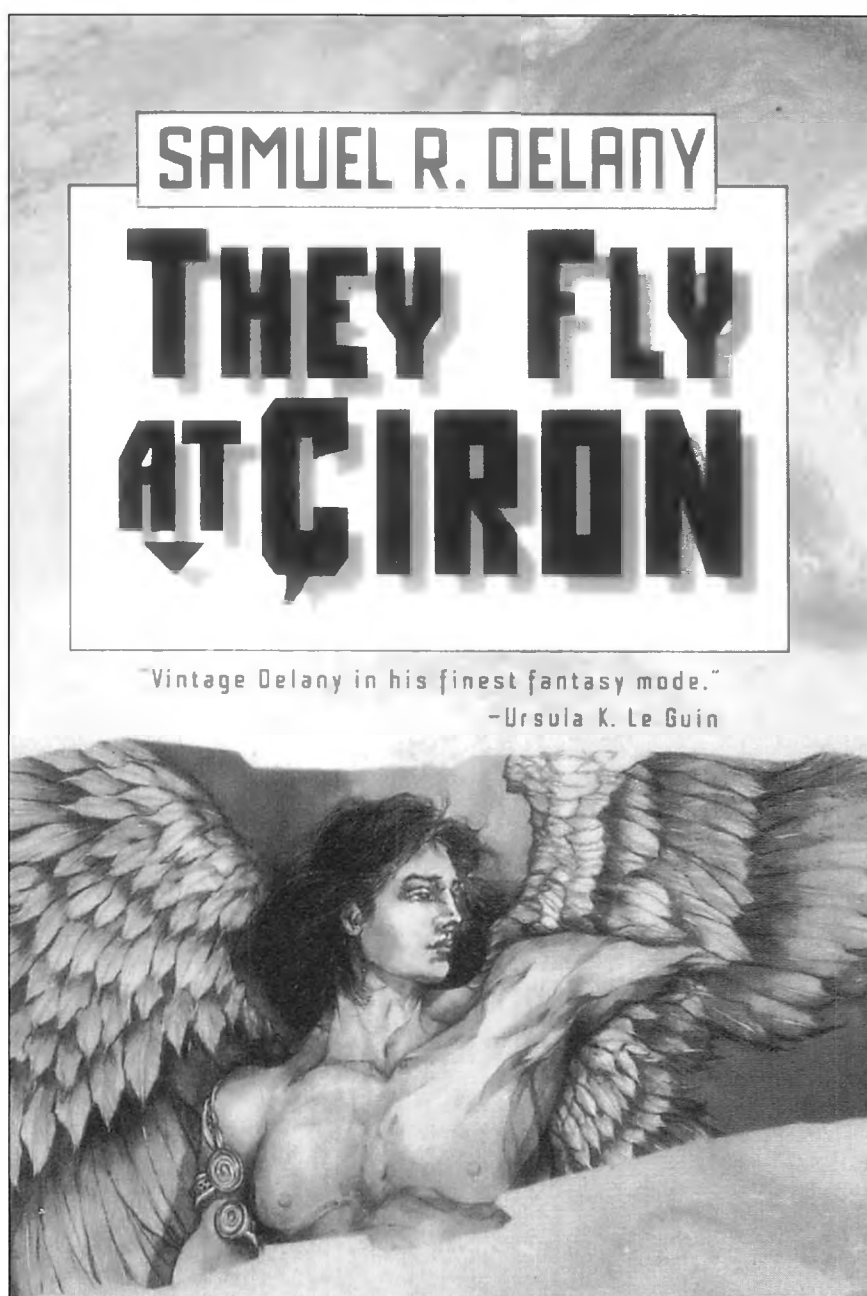
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Subaltern Science Fiction

JOHAN SCHIMANSKI

A short walk in Samuel R. Delany's garden of semiotics

In an epilogue to *Virtual Light*, William Gibson's latest novel, the author thanks Samuel Delany.

For many readers of Gibson, this is probably the first time they have seen the name. So their question will be: "Who is this Delany guy?" For others who, like me, have been reading Delany's books for many years — the question would be: "Why Delany?" And there might be many possible answers. Maybe Gibson met Delany at some convention; this sort of biographical explanation would be simplest. But what if we were to go further, and ask about the possible literary repercussions of Gibson's acknowledgement? Is Gibson giving us a lead in the quest for the absent father of cyberpunk? But then, why place this lead in exactly this book, *Virtual Light*?

Heterotopia

Well, there is the Bridge. The Bridge? Gibson describes how Golden Gate has been cut off from San Francisco, and become a society outside the social order, with laws of its own. And we don't have to go far to find similar bridges, similar societies in Delany's works, in *Dhalgren*, in the *Neveryon* quartet ("The Bridge of Lost Desire"), in descriptions of New York and Istanbul. Lawless bridges? It's an insistent image — or topos — which may sum up (in its varying configurations) an attitude to society as a whole. The French writer on history, Michel Foucault, has a term for this "outside place" which provides a necessary supplement to society: heterotopia. Already appropriated for Gibson's bridge by critic Hege Stensrud, the

word also has a long history in Delany's writings. *Triton* has as its subtitle an ambiguous heterotopia, in parody of Ursula Le Guin's *The Dispossessed*: an ambiguous utopia. To subside into biographical impertinence once more, both Foucault and Delany have had intense personal experience of places "heterogeneous" to society (Foucault loved America because sex was so easy there). But what is so valuable about Delany's handling of this term and that topos is his exploration of how a safe haven for some who would prefer to leave society for a while splinters back into that society. Perhaps this is the meaning of an abandoned bridge, or a bridge which leads nowhere and is a destination in itself.

Web

So, Gibson owes a topos, the bridge — or even: the city and the bridge. But there is something else in his novel which seems in direct dialogue with Delany. I'm

thinking of the glasses. Not the VL glasses in themselves, with their hallucinatory hypertextual abilities; but the fact that the whole novel is built around this pair of (rather special) glasses.

This is one of Delany's major theoretical (and practical) concerns: what do things have to do with literature? And: what do things have to do with science fiction?

"Science fiction is organized around the social object, not the social subject."

Johan Schimanski (b.1963), one-time fanzine-editor, is now writing a doctoral dissertation at the University of Oslo, on *Islwyn Ffowc Elis' Wythnos yng Nghymru Fydd* (1957), a Welsh science fiction novel.

Delany repeats this again and again in his articles and interviews. Readers of literature expect to read about people and their actions; Delany claims that readers of science fiction are more interested in things — or the landscape they produce. Gibson's glass-es are a good example. But they are also a disquieting example. ¹⁾ They are a typically science-fictional thing — what the first major theoretician of science fiction, Darko Suvin, calls a novum. That is, an thing which sets about some sort of cognitive shift. Something new. ²⁾ They are also typical of realist literature. When they shift owners, they tell us something about social order, even of class division. They are misunderstood and misappropriated. They resemble nothing so much as the diamond necklace in Guy de Maupassant's short story of that name. And that's about as far away from science fiction as you might get (you might think).



Delany is concerned about this sort of hybridity. Discussing "Dhalgren", he runs through the way objects have been handled by writers such as Shakespeare, the realist Balzac, and Robbe-Grillet.

In Balzac, for example, things tell us about the social position of their owners and weave together a picture of the world. Delany wonders if this is any longer possible: within the space of a few months he has seen a Sony TV set six times — all in very different social contexts. Perhaps things can no longer tell us anything about the social order?

Returning to science fiction, Delany also criticizes Suvin's concept of the

novum. Delany's interest is predictable: a large portion of his work on science fiction takes for granted that science fiction is a language. This is the structuralist approach. Structuralists tend to divide texts up into shorter units which can potentially be substituted by other units, or placed in different orders (like words and phrases in sentences). The novum comes ready made as the basic unit of the science fiction text. "VL glasses", say; or to use Delany's examples: "her world exploded", "the door dilated", "Papa remarried, a man this time".

But Delany is not completely taken in by the novum. These basic units are not simply strange things, to be wondered at and contrasted to things in our own world. They are inmixings, which restructure the whole web of the text. "VL glasses" may make us think more about glasses and vision — and knowledge — in general; but once they are "inmixed" into the text of *Virtual Light*, they restructure the whole of Gibson's future world. This is perhaps obvious; but Delany's insight is rather to show that a theory of science fiction based on the idea of cognitive estrangement — science fiction as purely a play of perceptions — must be inadequate.

We might of course approach Delany's discussion about things (and their ambiguous meaning in science fiction) from the direction of his fiction. A quick look produces a large number of objects which seem to defy classification as novums (science fiction) or as symbols (mainstream). Things — each binding their respective texts together by repetition — like the erotic posters of George Harrison in "Dhalgren" (to be found even in evangelical centres), a falling leaf in "The Tale of Fog and Granite", the bouncing balls in "The Tale of Gorgik", the bare feet in the autobiographical "The Motion of Light in Water", or the scarred and nail-bitten hands in any number of Delany's stories.

What explicative strategies come into play when we read of such things? Are these parodies of the marvels of fantastic fiction, Delany playing with genres? Are they signifiers of changing modes of production and consumption, as Delany hints at, referring to Marx? Are they fetishes? And if we should call

them fetishes are we using the term in the Marxian or the Freudian sense?

Slave collar

One of the stories told in Delany's *Neveryon* books provides a key. I don't mean to privilege "The Game of Time and Pain" as an entrance-point to Delany's work so far; it just seems handy at the present time. Its recurrent image or figure is the slave collar. We hear talk of both one specific collar and many other more substitutable collars; the collar is pivotal in several "primal" scenes in the story; and its symbolism plays in continuous ambiguity between slavery and fetish (thus providing material for a new attempt by Delany to explore the "recomplications" of sex and society).

"A child's garden of semiotics", Delany has called the *Neveryon* series, giving us a key with which to unlock the collar. One of the semioticians he plays with is the French renewer of Freud, Jacques Lacan. Interestingly, the Grafton edition of the book in which "The Game of Time and Pain" appears concludes with a long set of fragments in which Delany discusses Lacan; and the story itself is prefaced by a short quote from a book about Lacan, discussing Lacan's theory of the mirror stage. Lacan presents an interesting paradox: at a very early stage in our development, the subject is constituted as a subject upon its entrance into language. Before this, there is no subject to talk about. How has the subject entered language when it has as yet not been constituted? In Delany's story, the character Gorgik asks himself in one of his many retellings of his own story — here in an internal monologue: "What am I, then? / And what is this "I" that asks?"

Lacan's name for this paradox is the mirror, a metaphor for self-awareness also used repeatedly in Delany's story. As a metaphor, it is two-edged. On the one hand, the mirror creates a feeling of the self - as we see ourselves for the first time. And on the other, it constitutes a doubling and a split — between Gorgik's two "I"s, for example.

The slave collar is similarly two-edged. A one-time slave, later heroic liberator of slaves, Gorgik is on his way

to the funeral of his main political opponent when he stays for the night in an abandoned castle. In this small heterotopia, he meets a young barbarian, Udrog, who wants him to act the master in a sexual scenario. Luckily, Gorgik has the necessary prop, his old slave collar. But before sex, he tells the frustrated Udrog a long story about himself and about slave collars. Many years before, while still a slave, Gorgik happens to observe a member of the nobility placing a slave collar around his own neck — in a sexually charged gesture. As he says to Udrog, this "gesture with which he placed the collar on his own neck, when he thought himself unseen, was a mirror in which I saw — or in which I could anticipate — the form of my own freedom."

Gorgik is confronted with the new, the slave collar's meaning totally subverted; but then, also with a complete restructuring of his symbolic world. This is (to use the Lacanian key) where he begins to construct his future identity, as liberator of slaves.

This is not the first time Delany uses Lacan. He does this already 10 years previously, during a lengthy critique of Le Guin's *The Dispossessed* — and precisely at the point (mentioned above) where he criticizes Suvin's concept of the novum. Delany refers to an article by Lacan, in English, "Of Structure as an inmixing of an Otherness Prerequisite to any Subject What So Ever". The title clearly involves the paradoxical constitution of the subject in any process of "inmixing" which might "restructure the web of signifiers". The slave collar — here signifier of slavery/sexual fiction, there a producer of Gorgik's self — is now become an ironic comment on the "inmixed" novum and its relationship to the reading subject.

Subaltern

"The Game of Time and Pain" sends us back again to Foucault's heterotopia. Like much of Delany's work, it attempts to analyse the interplay of sexuality and power, and how the "outside" of the social order is a necessary supplement to that order. But slavery places Delany's work in a new context:

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that of novels by authors like Nobel prize-winner Toni Morrison. Neveryon may be fantasy, but as Delany is quick to emphasize, his series is "a document of our times". The exploration of the constitution and splitting of the self from a position of slavery (or the "subaltern"), ending as it does in an ambiguous mimicry of power (as Gorgik becomes part of imperial policy) — it all seems ready for analysis by some contemporary post-colonialist critic. Say by Gayatri Chakravorty Spivak, once part of the Indian Subaltern Studies group — you will find a short bibliography of her work in that very same Lacanian epilogue mentioned earlier. Delany's story gives him a chance to make some pretty clear statements within this "new" field of study, for example in the debate over whether the colonizer (the master) is as much a victim of the colonial condition as the colonized (the slave).

I wonder what would happen if one substituted "slavery" with "science fiction". One possible reason for Delany's loyalty to science fiction and that lowest of sub-literatures, sword and sorcery, is that these genres not only provide him with an opportunity to write about heterotopias — but that they are also a heterotopias in themselves. Again and again, he tells us that genres are never pure, that science fiction and fantasy can appropriate all sorts of literary strategies. But he never ceases his criticism of those who would wish to "make SF or fantasy 'literature' — who would deny them their history and nurture outside the subject-dominated precincts of literature". Though what this always traversable divide between literature and science fiction means for the constitution (and splitting) of our own subject positions as readers of science fiction — well, perhaps "The Game of Time and Pain" (or other fictions by Delany) might tell us more. ■

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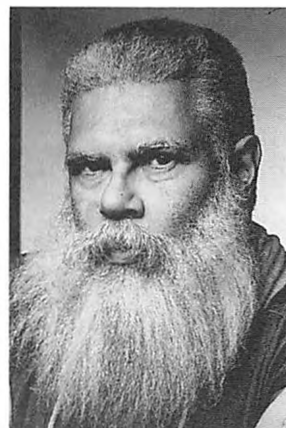
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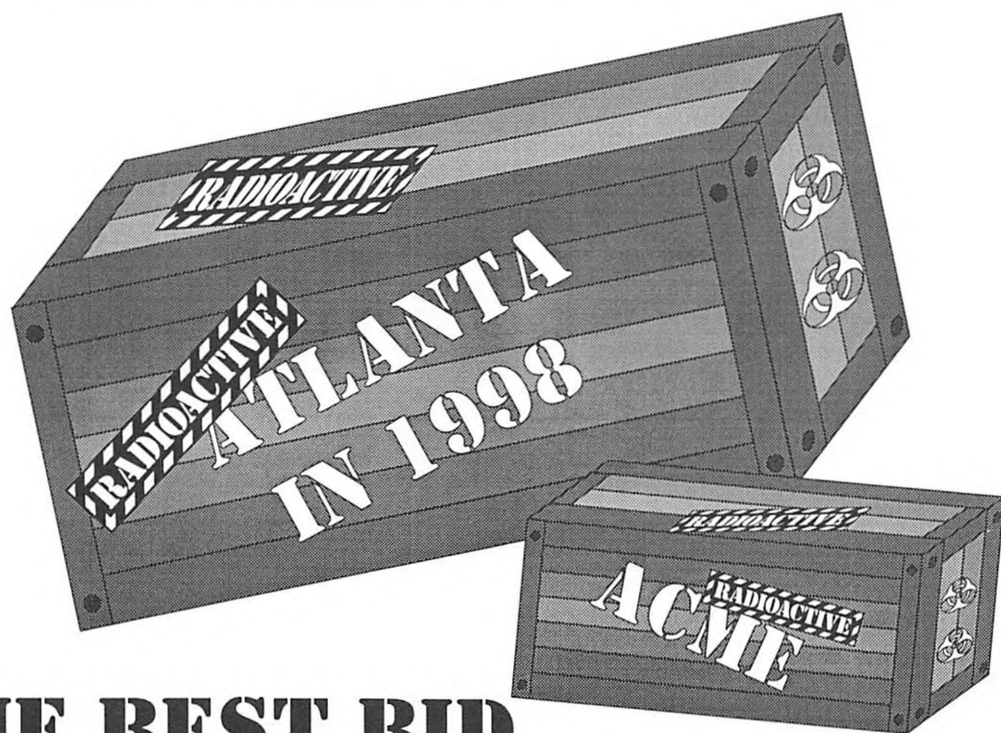
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Rosalind Hawkins is a medieval scholar from a respectable family whose father has speculated away the family money and died, leaving her with no fortune and no future. Desolate with grief, she goes West to take a job as a governess to a wealthy man in San Francisco, the center of culture in the new West. Perhaps there she will rediscover a reason for living.

But when she arrives at Jason Cameron's mansion on a hill overlooking the Pacific, she discovers that there are no children, not even a wife, in residence. The household is very odd indeed and oddest of all is the master of the house, who is never seen and communicates only through a speaking tube at night. But despite her mis-

givings, Rosalind stays...and is happy. For her job in the household is to read to him: Latin, French, Greek, German—and she feels herself coming alive once more.

As for Jason Cameron, through his contact with Rosalind, he, too, is renewed. An Adept and Alchemist, Master of the Element of Fire, he had attempted the old French werewolf transformation—and bungled it. Stuck in wolf form, over the centuries he had slowly been losing his humanity. Rosalind is bringing it back to him. But when a rival alchemist offers Rosalind the chance to restore her family's fortune in exchange for Jason's secret, who will she side with? And then the Earthquake strikes....

Gerry Anderson

RALPH TITTERSON AND CATHERINE FORD

Gerry Anderson. A name synonymous with the creation of Thunderbirds and other such wonderful puppet series as Stingray, Captain Scarlet and Fireball XL5. Veteran Fanderson member Ralph Titterson looks back at a film career which spans half a century.

For the last 50 years Gerry Anderson has worked within the British film and television industry, starting out as a trainee with the Colonial Film Unit in 1943. From that time Gerry worked an apprenticeship that included being an assistant editor and dubbing editor on many British films before making his debut as a director, in 1954, for a television series called 'You've Never Seen This'.

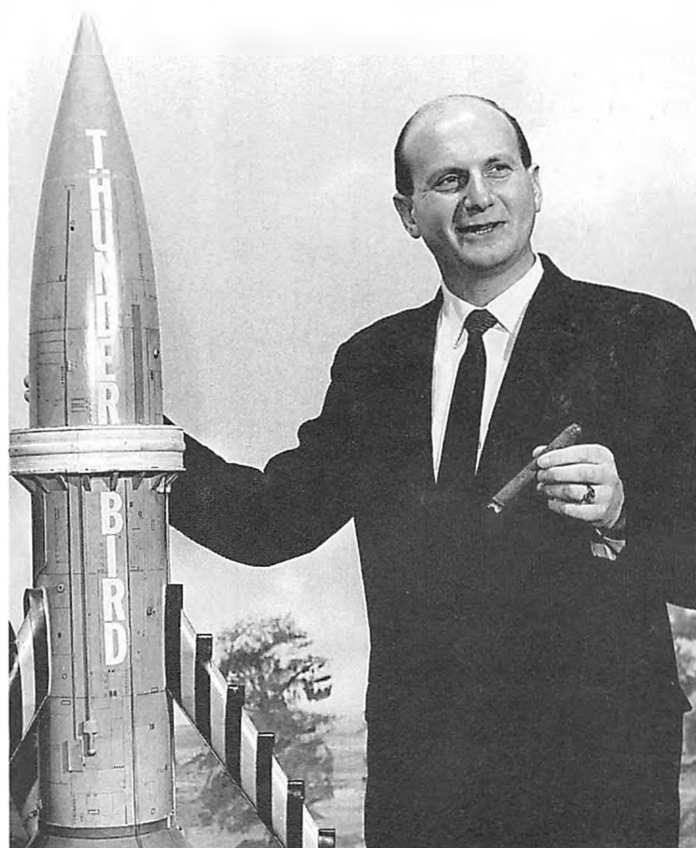
In 1955 he co-founded his first company, Pentagon Films, which led to the formation, with Arthur Provis, of A. P. Films and the beginnings of a unique career as a creator and producer of puppet films. This started initially in a small way with two series for young children called, 'The Adventures of Twizzle', and 'Torchy the Battery Boy', both made for Associated Rediffusion. From here the company made a pilot film, a puppet western, 'Four Feather Falls' which was bought by Granada Television, and a series followed.

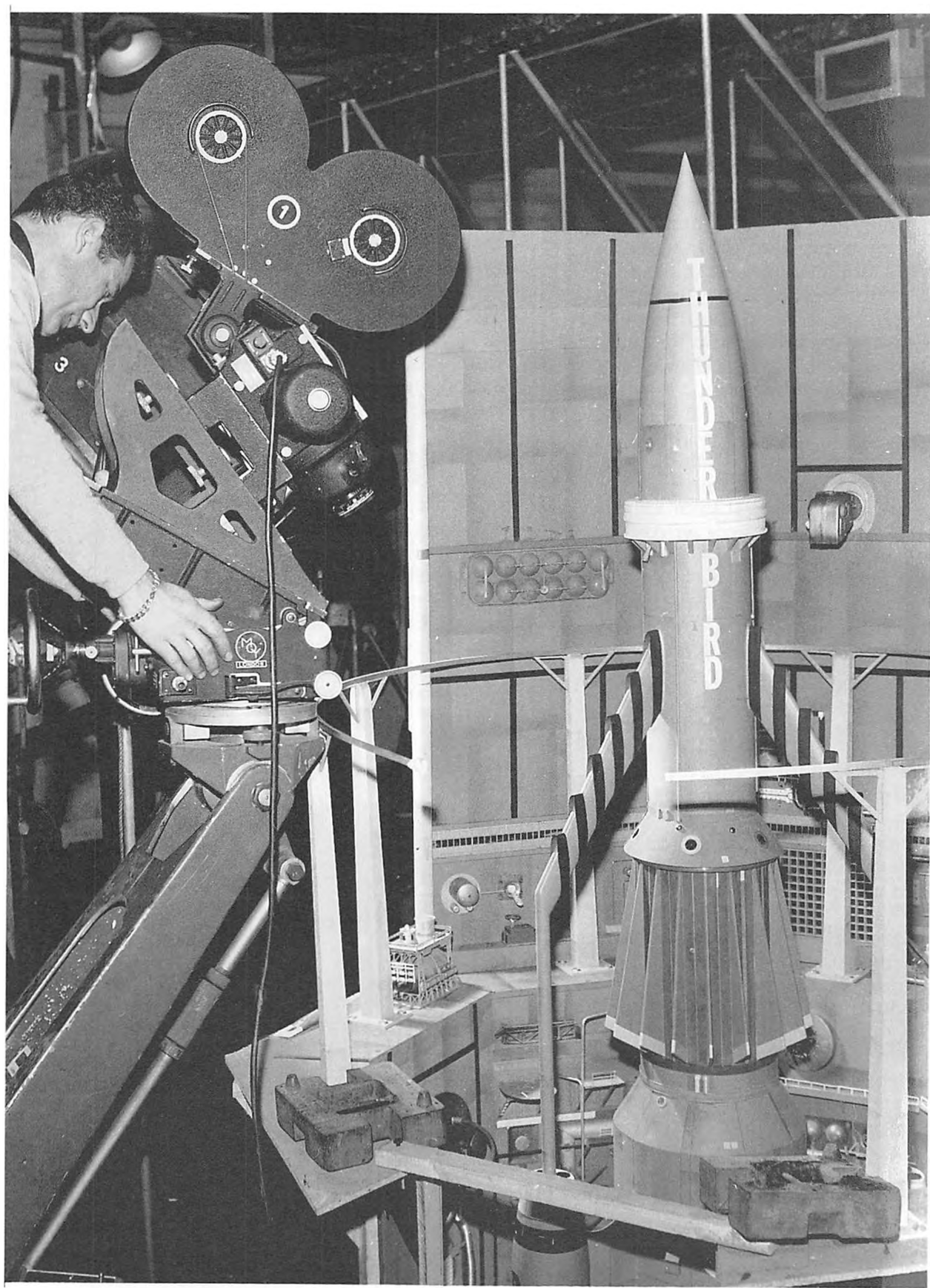
Techniques used on 'Four Feather Falls' were the origins of a form of puppet film making which Gerry termed "Supermarionation", a word which has become synonymous with the many series that were to follow over the next ten years. The first of these 'Supercar', led to A. P. Films being financed and finally bought out by Lew Grade, and thus began a long association with The ITC Entertainment Group Ltd.

A brief foray into live-action commercials led to the 1961 top advertising

award for Gerry before he returned to puppets and 'Fireball XL5'. This series was networked in America on NBC. 'Stingray' followed, which was the first colour film television series to be made in Britain, and is still being used today as a colour test film series. With the increasing popularity of each succeeding series, an accompanying range of merchandise was produced that involved many, many different companies across the country.

The popularity of Gerry's work was to reach its height with his next series, 'Thunderbirds', which sold to more than 150 markets in the United States and 66 countries world wide. For his work on Thunderbirds Gerry received the Royal Television Society silver medal for outstanding achievement and was awarded an Honorary Fellowship of The British Kinema-





tograph Sound and Television Society. By 1966 A. P. Films had reformed as the Century 21 Organisation, chaired by Gerry with studios, record, toy, publishing and merchandising divisions.

From the television series, two 'Thunderbirds' films were made for United Artists, 'Thunderbirds are GO!' and 'Thunderbird Six'. This series in particular has maintained its popularity since production, with videos of 'Thunderbirds' selling in record numbers and the programme undergoing a highly successful revival on BBC Television (likewise 'Stingray' and 'Captain Scarlet'). 'Captain Scarlet and The Mysterons' and 'Joe 90' followed Thunderbirds, both series increasing the level of technology used in film production of this kind. It is important to

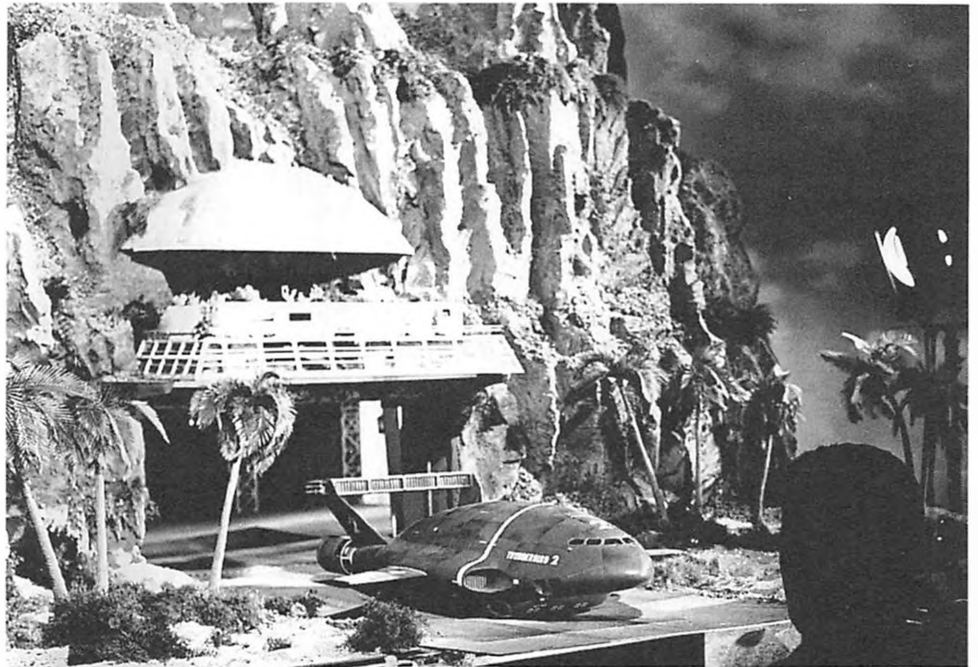
note that many of the production staff working for Century 21 learned their trade here and effects techniques developed are still being used in the film industry today.

1969 saw Gerry move into live-action filming. Initially combining live-action and puppets with 'The Secret Service', and then the live-action film 'Döppelgänger' made for Universal. This film received an Academy Award nomination for special effects, many elements of which were used for the highly acclaimed series 'UFO' which was to follow.

The 1970's saw Gerry diversify into many more varying aspects of film production. 1971/72, he headed Group 3 Productions to make 'The Protectors'. This was a departure from his previous science fiction work and was filmed on location across Europe. During this time he also made an experimental puppet film 'The Investigator', made entirely on location on the Island of Malta.

From 1975/77 Gerry created and headed production on the most prestigious science fiction television series ever made in Britain, 'Space: 1999'.

With an international cast and very high production values, this series enjoyed very much similar success to that of 'Thunderbirds', also selling to a market world wide. It remains very



popular today, especially in the United States. Whilst 'Space: 1999' was in production a one-off film was made for the BBC and NBC in America, using a story to explain the many theories of Albert Einstein and called 'Into Infinity'.

Following these programmes Gerry had a hiatus from film production, but continued to do development work in the United States and the Far East, and in 1980, was chairman of the Southern Counties Television Consortium in the franchise battle for the Southern Television region. In 1981 Gerry had an appreciation society formed in recognition of his work, 'Fanderson'. This society has continued successfully to the present day and is a well respected organisation with those professionals associated with the Anderson productions. Also in 1981, Gerry was appointed Honorary President of the International Rescue Corps, a post he held for eleven years. Taking its inspiration from 'Thunderbirds', this registered charity is made up of people from all walks of life, but with a core of personnel from the emergency services, who travel across the world and assist with rescue at scenes of natural disasters such as earthquakes. To date this organisation has worked in areas as far



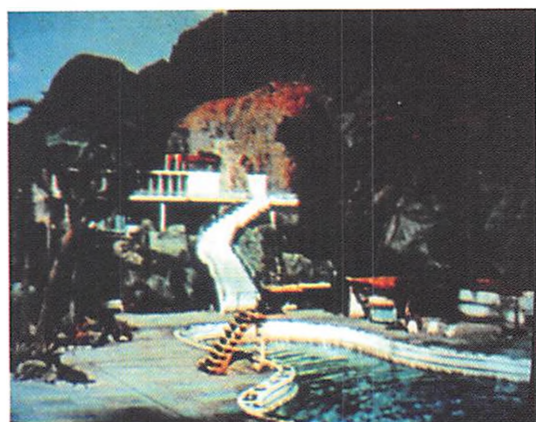
afield as Mexico, Russia and Iraq. Along with the above, 1981 saw Gerry's return to that area of film production in which he has made his name, puppetry, and as before he incorporated all of the latest innovations and techniques in the making of these new productions. With a new company, Anderson Burr Pictures, Gerry made 'Terrahawks' for London Weekend Television and - using stop motion animation for the first time - 'Dick Spanner' for Channel 4.

The latter half of the eighties saw Gerry diversify yet again his work within the film industry. In 1986 he entered the commercials field as a director, and using puppetry techniques learned from his previous productions, produced many award winning commercials. He has also entered the world of theatre, producing special

effects for the West End musical 'Return to The Forbidden Planet'. In 1990 this won the 'Evening Standard Musical of the Year' award over stiff competition, and recently opened in the United States and Australia.

Gerry's work was also the inspiration for an inventive mime show entitled 'Thunderbirds FAB', which has toured world-wide, had very successful runs in the West End and is currently touring the UK. He has even entered the pop world with two videos, 'Project 90' and 'Calling Elvis' for Dire Straits. September 1991 saw the first networked screening of Thunderbirds and the irresistible excitement of the show captured a whole new generation of viewers. 30 years after the original airing, Britain was again gripped with "Thunderbird fever", high viewing fig-





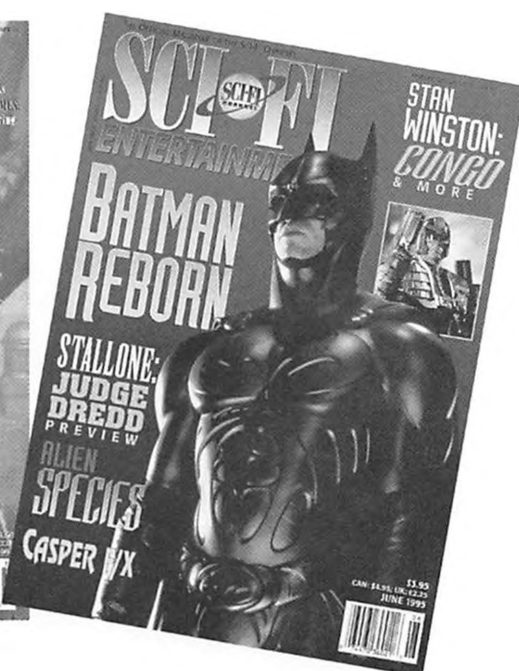
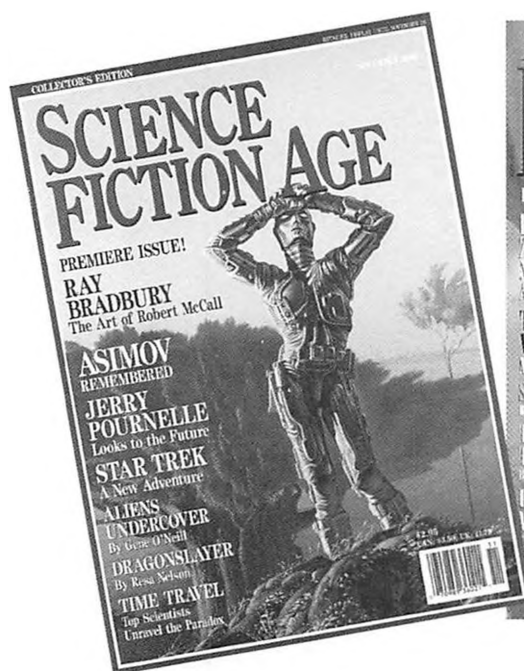


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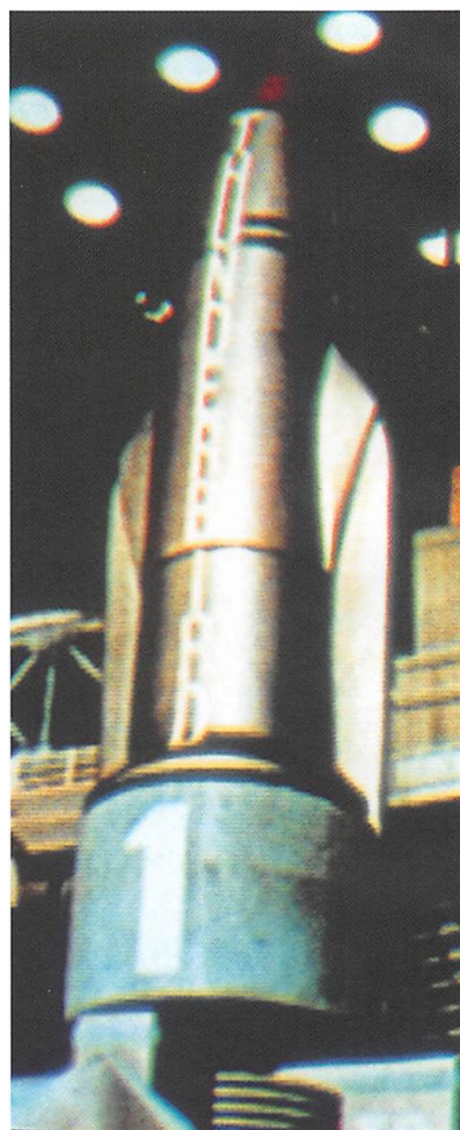
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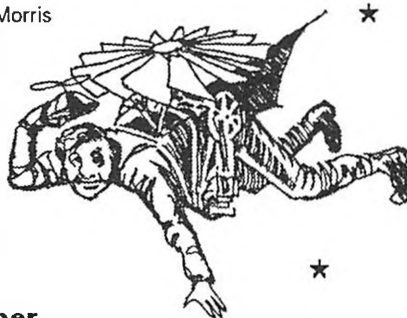
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City	Driving Miles	Driving Time	Time In Flight
Atlanta	1042	21.5 hrs	2.5 hrs
Chicago	965	19.5 hrs	2.5 hrs
Dallas	1745	35.5 hrs	4. hrs
Denver	1951	39.0 hrs	4.25 hrs
Detroit	797	16.5 hrs	2. hrs
Los Angeles	2966	59.5 hrs	6. hrs
Miami	1473	29.7 hrs	3. hrs
New Orleans	1501	30 hrs	4.75 hrs
New York	215	4.5 hrs	1. hr
Philadelphia	308	6.3 hrs	1.25 hrs
Salt Lake City	2341	47.5 hrs	5. hrs
San Francisco	3083	62 hrs	6.25 hrs
Seattle	2971	59.8 hrs	6.25 hrs
Washington	439	9.3 hrs	1.5 hrs

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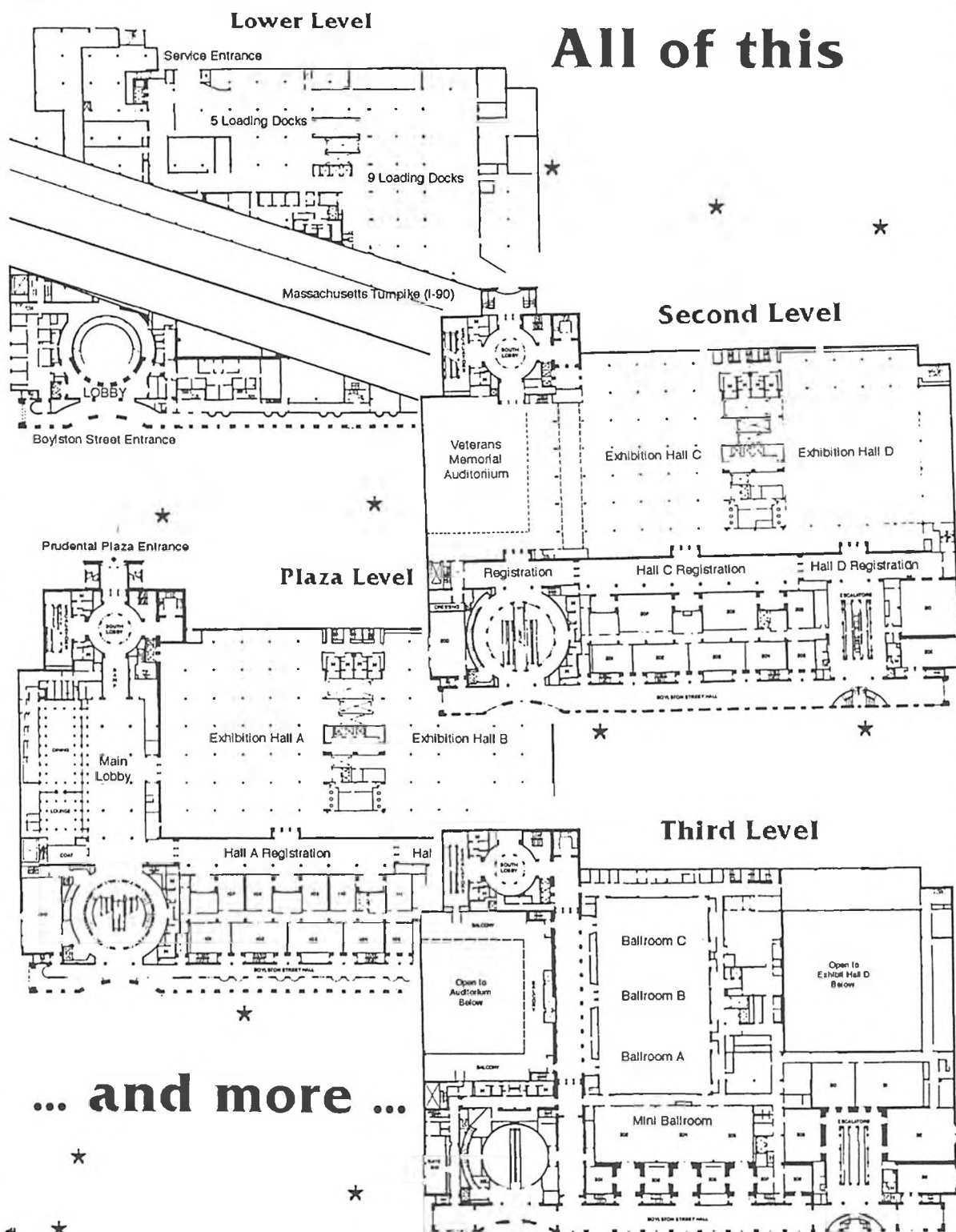


BOSTON IN 1998



John B. Hynes Veterans Memorial Convention Center

All of this



... and more ...



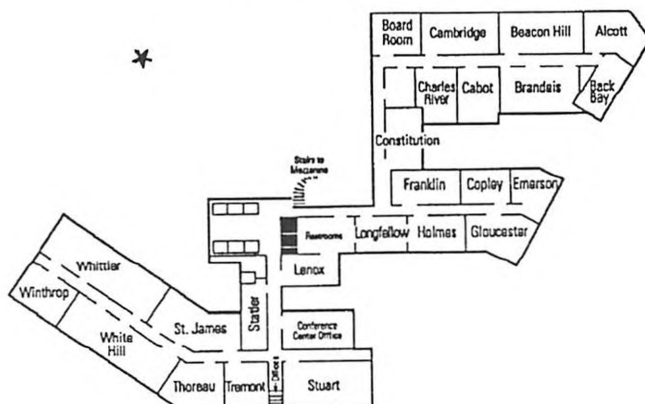


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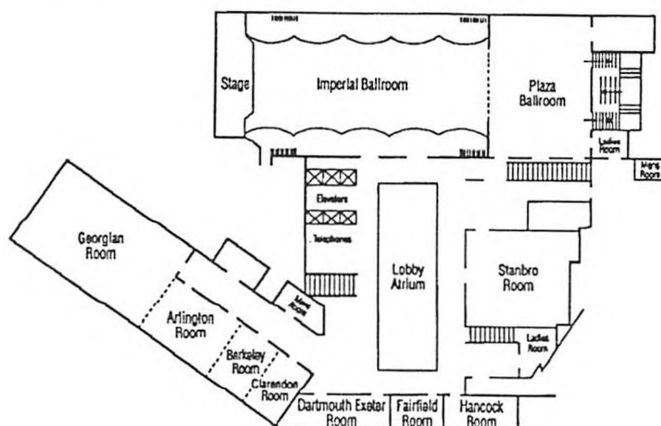


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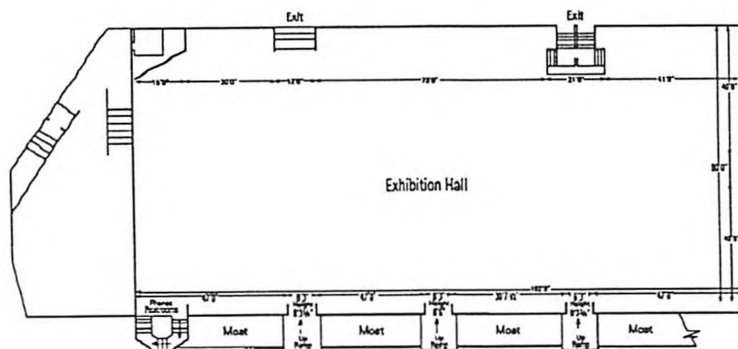
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I Remember Vincent

CHUCK HARRIS

And, what's more, I've been remembering him for 45 years — give or take a decade, but I still know hardly anything about the man. Sure, I know his address and his phone number, but even after all these years I still don't know what the mysterious initial "A" stands for, I still don't know how old he is, and I still don't know what fandom would do without him.

He was the first Real Fan I ever met. He shared a dreadful walk-up flat called 'The Epicentre' ('the place where things happen') with famous pro-author Ken Bulmer, two duplicators, three typewriters and incredible heaps of books, fanzines and half-eaten ham-sandwiches.

The flat overlooked the railway coal-ing yards and, no matter how firmly the windows were shut and sealed with sellotape, coaldust as fine as flour still seeped through and left a fine coating over everything, including the inhabitants. It was some weeks (after priding myself on my complete lack of racial prejudice, that I found out that they were both as Caucasian as anyone else around here, and definitely a damn sight more than I am myself).

"Sit down," said my mentor-to-be. "Meet Ken, Ted Tubb, Charlie Duncombe, Jim Burble burble and Wosname. You are Skylark 2."

I had come (in my best suit), tooled up with a synopsis of every SF story I had ever read, all prepared to discuss plots, characterization, and what the rocket pushed against Up There. Instead of these stefnical glories, here I was, third man down on a huge and marvellous game board they had

invented. I had a ship, a fortune in monopoly money and a free choice to decide the proportion of fuel to cargo that I needed to buy and ship around the galaxy and make my fortune in interstellar credits.

So far as I know, nobody ever won. I travelled across London night after night, week after week but it was not The Game, (good as it was and better than any boardgame ever) - but the conversation, the empathy, the sense of belonging, that drew me back each time.

Now, most of the people reading this will shake their heads in wonderment, but a hundred or so, maybe even two hundred, will exactly know what I mean... the meeting of like minds, the indefinable sense of kinship.

Well, sir, all this was back in the early Paleozoic, you understand. It was months, perhaps eons later when Vincent, — oh so casually, — baited the hook and said "Would you like to help run off our fanzine?"

And we've been helping each other ever since.

Wow! Turn the crank! Smooth the stencil flat, and worship at the Gestetner shrine.

It's a well known fact - at every nativity - the Birth Fairy waves her wand and every child gets at least one talent. Maybe you get bright, maybe you get beautiful, maybe you get to charm warts away. The most important gift amongst Vincent's double handful was the ability to do miraculous things to the mechanical innards of stencil duplicators. I have seen him with my own eyes (and it could hardly be with anyone else's!) with nothing but a small

spanner and a can of light machine oil, magic filthy rusted heaps of old iron back into life and whirring out perfect copies ad infinitum.

When, imbued with my own destiny, I rushed out and bought an ancient Roneo duplicator and then found the manufacturers could offer no help about the vile smelling ink, ("no one has ever complained before, sir") of the huge blots coming through on every sheet of paper ("the machine has long been obsolete sir, and you shouldn't expect too much from it"), it was St. Vincent who came to my house, extracted the very flat, very odiferous, and very dead mouse from the self-feed and restored my faith in humanity.

You know, I never, ever thought that I would finish up all these years later playing Boswell to Vincent's Johnson, but, what can I say about him? Should I tell you about his house lined with books, and complete runs of magazines dating back to before I was born, and

maybe the 6,000 fanzines filed carefully in alphabetical order, (because they are the most important things of all), racked up from floor to ceiling and spilling over to heaps on the floor awaiting filing?

Shall I tell you of his only ambition? He wants to stay alive to see the transept of Venus in 2004. (He has his own astronomical telescope, of course. He showed me the rings of Saturn through it... and then laughed at the delighted incredulity on my face.)

I could, perhaps, tell you his favourite author? Theodore Sturgeon, of course — but all the Old Guard worship Ted Sturgeon except for a few splinter groups in the van Vogt shrine.

And what else? Well, he's my very good friend and he'd sincerely love to meet you, but he's a bit shy with people. Why don't you go over right now and say the magic words: "Hi there Vincent, Chuck sent me." I promise you he'll be truly delighted. ■

Greetings & Best Wishes To the Members of InterSection
from the

International Society of Ex-Worldcon Fan Guests of Honour (ISoeWFGOH)

which is delighted to induct our newest member,

Vincent [Vin¢] Clarke

* * *

Membership (Active & Emeritus):

Forrest J Ackerman, George Barr, Harry Bell, John Berry, Bill Bowers, Ted Carnell, Terry Carr, Buck & Juanita Coulson, Walt Daugherty, Tom Digby, Dick Eney, Jan Howard Finder, Mike Glicksohn, Rusty Hevelin, Lee Hoffman, Jay Kay Klein, Dave Kyle, Dave Langford, Bob Madle, Bruce Pelz, Andrew Porter, Bill Rotsler, Robert Runté, Elliot Shorter, Roger Sims, Joyce & Ken Slater, Jon & Joni Stopa, The Stranger Club, Bob Tucker, Harry Warner, Ted White, Walt Willis, Susan Wood

* * *

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

* * *

For information on the Society and its many activities: Social get-togethers, annual picnic, retreat programme, travel discounts, dinners, Scottish dancing, computer clinic, National Health Service supplements, Claude Degler Ozarks Rest Home, etc., write ISoeWFGOH, P.O. Box 022730, Brooklyn NY 11202-0056, USA. Fiawoll!

(Buy an Old Phart a Pint, Willyya?)

EVOLUTION

THE NEXT STEP



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JACK COHEN

A scientist evolving bizarre alien ecologies. ■

BRYAN TALBOT

Artist and author of *Luther Arkwright*, he is working on a *Dreaming* series for DC. ■

PAUL KINCAID AND MAUREEN SPELLER

One of the UK's best-known fan couples, Paul and Maureen are mainstays of the *BSFA*. ■

HOW TO JOIN

If you join at Intersection, membership is £24 attending, £14 supporting or child rate (between 5 and 14 on 5th April 1996 – children under 5 are free). After 29th August 1995, rates rise to £28 attending and £16 supporting. Supporting members can convert to attending for the difference in memberships at any time. Room rates are £42 single, £32 twin or double and £28 triple.

To join, or for more information, please send your cheque (made payable to **Evolution**) to:

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I AGREE TO MY DETAILS BEING HELD ON COMPUTER



Once upon a time, a group of fans decided that BALTIMORE would be a wonderful place to hold a Worldcon.

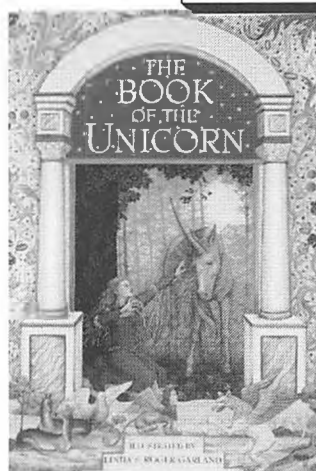
At first, some of the other fans did not take their pirate bid very seriously.



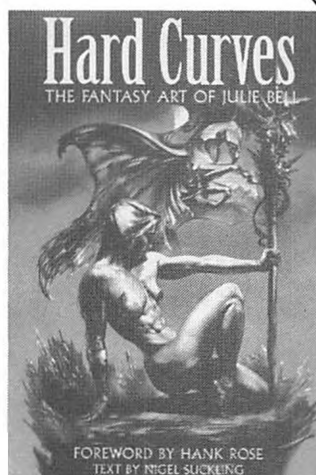
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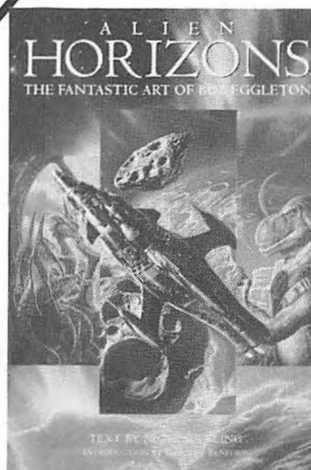
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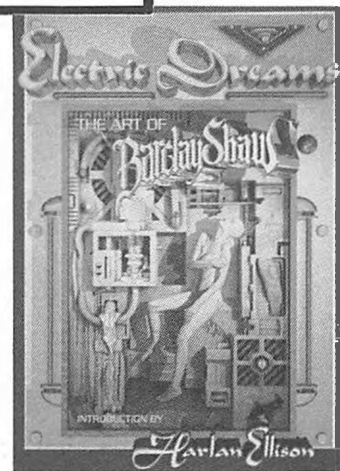
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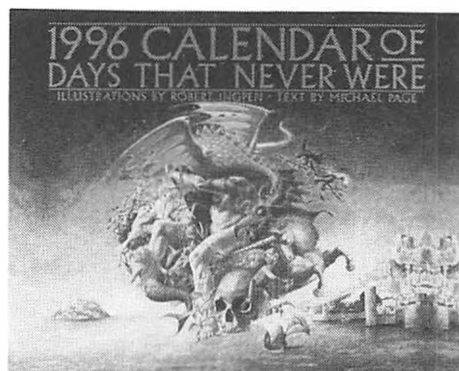
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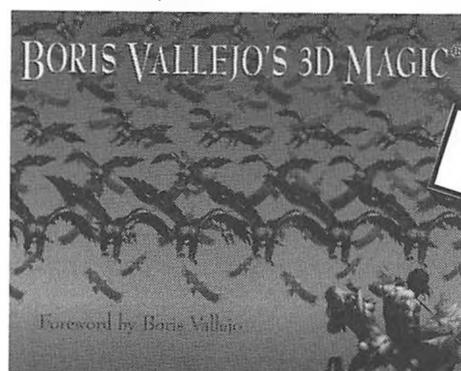
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A Dragon's Hoard

Toast Master and Mistress Peter Morwood and Diane Duane

ANNE MCCAFFREY

I can't remember exactly now how I came to know Diane Duane. Possibly because our mutual friend, Dave Gerrold, suggested it some eighteen odd years ago now...during my first attempt to write a screen play for DRAGONFLIGHT.

Diane came and lived in the caravan I had in the Kilquade manifestation of Dragonhold. She was using her Osborne (another indication of how long ago THAT was) with small file capacity and little or no storage. I had a Kaypro II 'user friendly'. How did we manage? T'any rate, it was my son, Todd, who encountered Peter Morwood and offered Dragonhold hospitality to this refugee from an Ulster civil service job in VAT (value added tax.) It takes little imagination to understand why he was writing science fiction. It was that or go mad. Or even, horrors!, turn into a proper civil servant. (If any one, seeing Peter in his manifestation of the invested Hemingway model could imagine Morwood in such a guise.) So Peter arrives at my doorstep, having lost the directions to Dragonhold I, at midnight...not long after I had had all my saddles stolen. I was meeting all late night visitors with a loaded shotgun. (Therefore, folks, that yarn of his is a perversion of actual fact.) However, I forgave the poor benighted traveller and we have become fast friends.

T'was I who thought he and Diane might suit but knowing better than to be blatant about such match-making, I kept my peace. Glasgow settled their bacons...as well as Harlan's that year...and they became an 'item'. Todd was Peter's best man at the Noreascon wedding venue. What stole the show was Diane and her bridesmaids in an elevator on their way to her wedding. The elevator stopped and people trying to get in, saw it packed. "Hey, great hall costume,"

someone called as the door closed again. I think Peter liked the United States. However, they did come back to Ireland from California where Diane was working on Batman animation scripts and stayed at Dragonhold I until they found a suitable house to rent not far from me. They added yet another bulwark in the Fort Science Fiction/Fantasy in County Wicklow. Katherine Kurtz, Scott MacMillan, and James Hogan also representing that art and Morgan Llywelyn soon to join our happy

There could not have been a better 'letter of appreciation' as the one Anne McCaffrey wrote about Diane Duane and Peter Morwood. The Mistress of Dragonhold herself knows a thing or two when talking about the quality of life. Especially when life is being peppered by Diane and Peter's presence.

band. Do you know that Peter's an excellent cook? Despite a predilection for very spicy (inedible) sausages and garlic? He whomped up marvellous meals for us while in residence. My diet went back to bland after they removed.

They took with them from Dragonhold I a sleek black kitten named Lilith, daughter of Chesapeake. In that strange way cats have, Chessie heard there was a vacancy in the house due to the death of Meisha, my elderly female and she applied. By this time in their creative lives, Peter was doing Aldric books, Diane was doing animation scripts and finished the third of her marvellous WIZARDRY series. I am by no means partial but I think SO YOU WANNA BE A WIZARD, DEEP WIZARDRY, HIGH WIZARDRY and later WIZARDRY ABROAD are four of the best young adult novels published in the last forty years. (Of course, I figure in WIZARDRY ABROAD but that's by no means affecting my critical judgement.)

Peter has this incredible ability to describe texture - in his case, too often gore and bloody ends to miserable villains. He had written the fourth Aldric novel and Diane asked me to give it a read. I got to page 69 and quit. Three executions had been performed at his usual high level of description and I was afraid to continue. I finally admitted this and suggested that Peter should space the macabre to give the reader a break. He did and I bless him for remaining my friend after such a negative criticism. But you don't do anyone favors by holding punches where professionalism is required.

They next moved into Harry Harrison's eyrie at the meeting of the waters (Avoca) - a marvellous situation on a hillside but not much fun to walk up, laden with groceries when your car is not working. Lilith and her companion feline, Kasha, and a black male who decided he liked this family, thoroughly enjoyed their new situation. (Not everyone considers their cats when they change houses.) They were constantly presenting their people with tokens of their esteem and affection: some larger than they themselves.

Which reminds me of an incident in their Kilgarron Park house. Lilith and Kasha were accustomed to the cat flap but it appeared that some of the local feline bullies also knew how to use cat flaps. And did so, usually when no humans were around, eating all the food left out for the two residents. Somehow this inequitable state of affairs was communicated to Diane and Peter who forthwith and immediately placed an electronic cat flap in the door, and affixed appropriate collars to the two ladies. These would then entice the bullies back, easily gain admittance to their home, turn and sit down watching the bullies ineffectually batting their noses against a flap that refused to open for them. I have seldom seen such a display of female feline malice. I wonder if Lilith and Kasha had browsed through one of the WIZARDRY books?

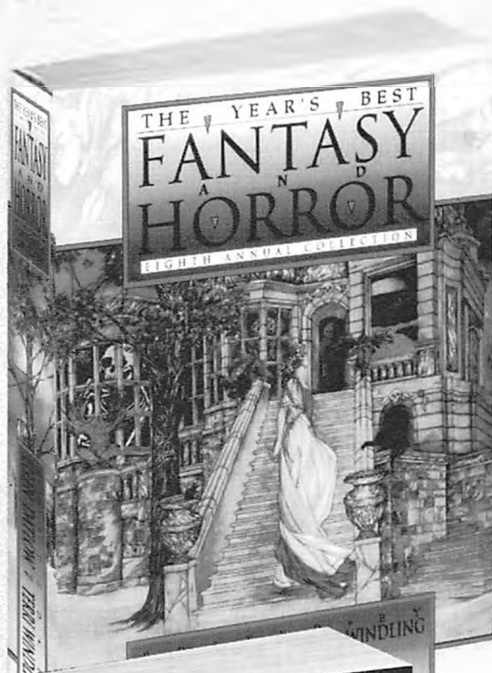
But Diane and Peter were now further away from Dragonhold I and then II and more into travelling abroad to conventions than I. Nonetheless, when my computer failed to perform, Diane was there with the helpful hint and once downed her own tools

to come up and help me retrieve nearly a whole chapter of a book I was desperately trying to finish in time. (We Wicklow S-F writers have a compact - we exchange computer space in time of emergencies. Katherine once printed out an Adept novel on my system when hers was down. Diane rescues me from my ineptitude and gives me how-tos by e-mail or fax.)

Their newest residence, Potter's Pasture, is perfect for them and the cats, being a thatched cottage of considerable charm and elegance. Also plenty of garden space. Oh! I neglected to mention that Diane is an excellent gardener and exchanges plants with Sara Virginia, my house-mate. Potter's Pasture has magnificent old roses and other beauties, as well as herbs for the garnishing of the fine meals Diane and Peter produce. It is an excellent venue for the writing of novels and the contemplation and manufacture of things edible. Also for hiding guests. To whit, my son, Todd.

I was somewhat depressed by the deaths of two close friends who had attended my 65th birthday party. So, as Number 66 was getting closer, I was not at all in a festive mood. Diane and Peter dropped by on their way to the airport to collect a friend 'who said she needed some quiet space', so I offered an invitation to the friend to drop by. Diane and Peter said they'd ask. The morning of my birthday, and my spirits were still depressed (I've gradually become accustomed to growing older every year so it wasn't that, but the loss of my two friends, both of them much younger than I.) I heard Diane's cheerful "Hi!" at the door and rumble of Peter's voice and then, suddenly, with no warning and not a hint of suspicion about it, there appeared in my office doorway the not inconsiderable bulk of Todd! I flung myself into his arms, hugging and patting and kissing him to be sure he was real, there, and not a holograph but a virtual reality. And suddenly my birthday was a day for celebration. Now THAT'S the sort of good friends Diane and Peter are! You should be so lucky as to have friends like them. As Toastmasters, they will play humorously off each other and off the guests and we shall all have a better time because of their easy charm and good natures. ■

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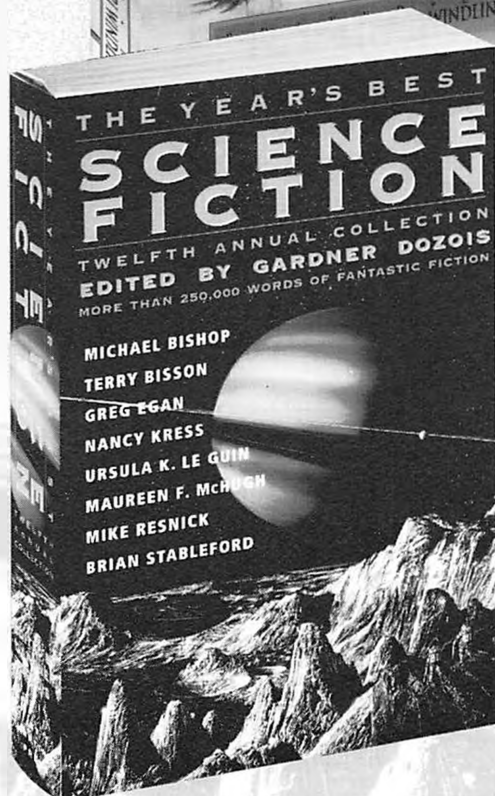
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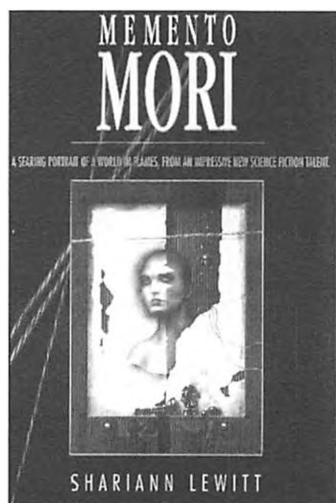


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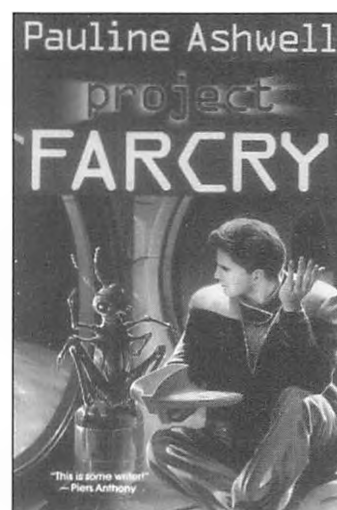
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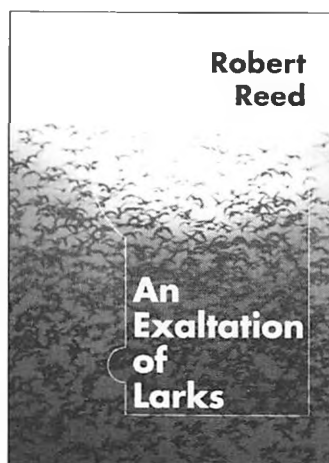
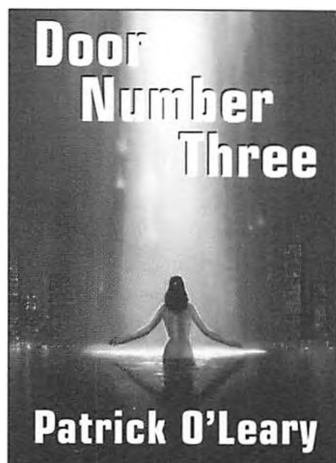
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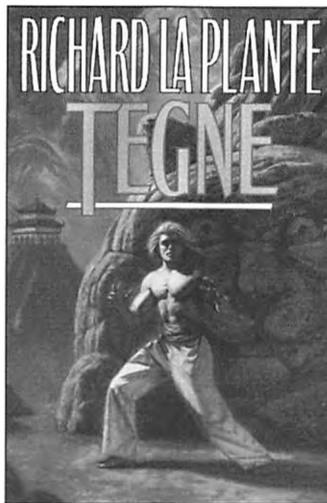
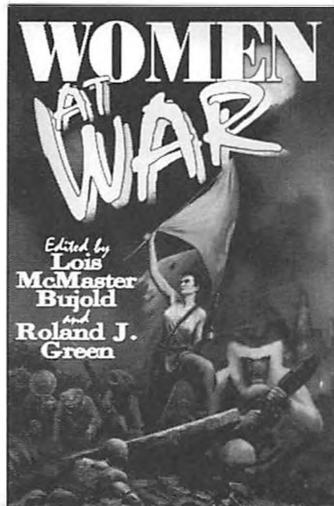
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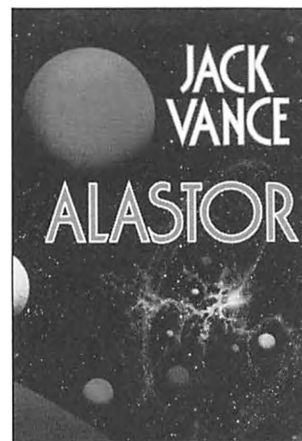
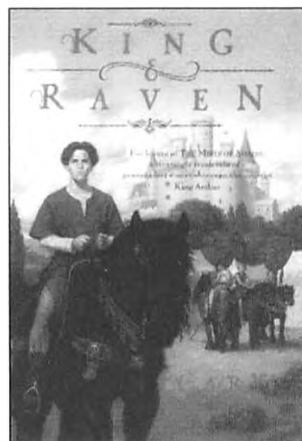
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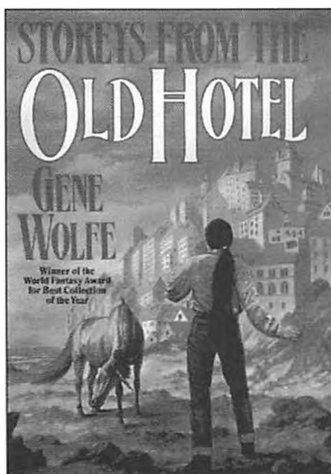
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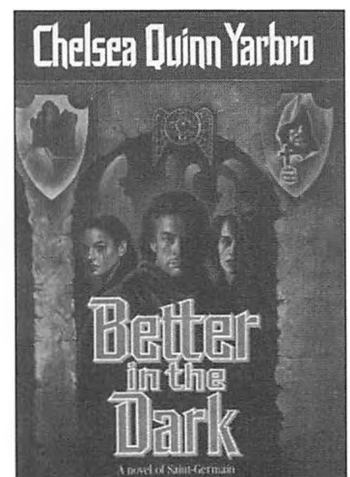
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The Future of Science Fiction

ROBERTO QUAGLIA

In almost all the science fiction books I've read what has always surprised me is the presumed absence of science fiction itself from humanity's future. The past and present science fiction writers have written a multitude of stories which take place in thousands of futures basically different from our present. However, oddly, in none of these futures exists what actually gives rise to them, that is science fiction. Of course there are a few exceptions. Now and then there will be the shy showing up of a science fiction writer as a character, but this is quite unusual. All the same, such a character is generally no more than an elementary projection of the author himself, a sort of self-quotation, something close to Hitchcock's walk-on parts in his own movies. More often the future described by science fiction writers does not take into consideration SF. Why? Why do science fiction writers seem to constantly forget to include SF literature in the futures they tell us about? Do they avoid talking about it because they think that in the future SF literature won't be much different than today? Do they really commit such an ingenuous mistake? Or don't they know what to say about it? Or didn't it ever come to them that it is reasonable to think that SF will exist in the future?

All these writers are willing and glad to talk about the past of science fiction and are telling us all the time about it's history. Why is there all this attention and care for the past, and almost none for the future? When SF writers talk about SF, why do they always use the past tense instead of the future? Well, there's something very inconsistent here, I said to myself. It is of course very important and useful to know about SF's history, but only to then try to imagine it's future. Science fiction is much more about sensing the future than telling the past. So let's try to guess science fiction's future without, all the same, forgetting it's past. As most of us already

know, science fiction arose in the second half of the nineteenth century. Before that, no one had ever written a story that took place in a future whose features were different from the present, so to take into consideration the changes caused by technological development. Why did science fiction arise only a century ago? Why did it arise when it did? With the industrial revolution, during the 19th century, the progress of human technology abruptly accelerated. From thousands of years, through small and short steps, humanity has actually made great strides as

Roberto Quaglia, born in 1962, is a writer and essayist, and is the author of various novels, stories, essays and plays. He's one of the few Italian authors to have his works translated in many European countries. However at the moment almost none of his writings are translated into English.

far as technological development is concerned, that is to say the development that improved our lifestyle and our adaptation to the world. In fact, those that on an evolutionary scale were great strides actually occurred through time and on a psychological scale by small steps, so the phenomena couldn't be felt directly by anyone. In the space of a generation there would rarely be more than one important breakthrough from a technological standpoint.

A sudden discovery or invention could meaningfully change the life of people, but the event would be felt as an extraordinary exception to the well-known law of immutability of laws, or as a single miracle that was instantly accepted as the new and definitive normality. Even though history taught the more learned people that the past was dense of inventions, they wouldn't dare think about a future substantially different from their own present. In fact, the present changed so slowly they couldn't realize it was actually changing and that, moreover, it

would continue to change.

The speeding up of technological development has caused such frequent transformations in people's life that the idea of such development going on bringing changes in the future started to become acceptable. So science fiction is the result of the evolving, in Man's conscience, of the concept of future. Let's go into this argument thoroughly.

Why will the future of human society be different from the present? The answer that we have already given is: because of technological progress, that changes and will go on changing the contests in which we live and, moreover, our future. Is this the only true answer? Actually, this is a true answer, but incomplete and superficial. At a closer look, it is obvious and clear that the fulcrum of the changing is not technology itself (which is a product of Man). It is more likely to be Man himself, or better, Man's psychism, Man's mind, Man's thought, Man's Weltan-schauung, Man's standpoint, Man's behaviour. The

mainstay of Man's change is Man, and not the technology he evolved. The increase of technology is a symptom, an effect, and not a cause. The cause is the astonishing development of human mind. Today we know that human mind is evolving outstandingly.

However... do we really know it? I do. More and more people do. When science fiction appeared, nobody did. They didn't know but a minimum part of what we know today about human mind. Freud was inventing the unconscious and nobody believed him.

Today, nobody believes Freud's model of human mind anymore, because better models went beyond his. Those who still believe it are the kind of people who would never have believed it at the time in which Freud invented it. In the Nineteenth century Thomas H. Huxley said: "It is the customary fate of new truths to begin as heresies and to end as superstitions". No one understands a new truth, or only a few do, and nobody is willing to believe it. So, it is a heresy. Then, some brilliant young people start understanding the new idea. As years go by, the old incredulous progressively all die, and those who remain are those for whom the idea is either obvious or nothing at all. Subsequently, those for whom the idea is nothing at all learn to believe the idea, even without understanding it, basically because there is no one left to authoritatively assert it is a heresy, while all the new authoritative figures maintain the truth of the idea.

From heresy to superstition through the transient flash of comprehension. This is how culture proceeds. When SF was born, it was a heresy. Only few people understood it for what actually it was, and as a matter of fact even fewer wrote SF. If more people understood what SF really was, probably more people would have written SF. So, probably, SF wasn't read for what actually it was, but only for what it was partially. Today there are thousands of SF writers, and millions of readers. For all these people SF is no longer a heresy. However SF remains a cultural heresy for all those that never got involved in it. All the same, I think that a great number of those who read or write SF nowadays do not entirely understand what SF is at present, but instead believe it still is what it used to be. As Orson Scott Card asserts, even though SF has been, and still is, the only real literary revolution of the twentieth century, it has never transcended itself to become something else, as in the nineteenth century it transcended fantasy literature and became SF. Instead it constantly enriched itself, swollen by the

New York in '39

The Centennial Worldconsm

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increasing notions that the human mind has progressively produced. It enriched itself without transcending the initial intuition that gave life to it, that is the fact that technological development would have made our future and our descendant's future different from our present.

Well, I think that we are quickly moving towards the moment in which SF will transcend the identity it gained with the initial intuition we've mentioned to become something new and superior from a evolutionistic standpoint; something that will initially appear as a heresy, so it will probably be almost invisible in the enormous world-wide production of SF stories. However this "something", within the space of a generation or two, will become the new thought workshop of humanity's most refined minds, just as SF has in many ways been during the whole of the twentieth century. Why am I convinced about this? Let's try to explain it

I care to say once again that the mainstay of human evolution is the human mind and not technology. The human mind creates technology and uses technology to increase itself. This is not so immediate to most SF writers, whom in fact insist that a good SF literature must be strictly plausible from a scientific point of view. I don't think this is true. It is an old and surpassed vision of SF, previous to the multitude of recent notions that have made this standpoint obsolete or at least naive. I think that good SF literature has to be strictly plausible from a mental point of view. Scientific consistency is of course important, but it should be hierarchically subordinated to this new criteria. Let's put it in another way. Let's say we're a trivial gang of extraterrestrial humanoids landing on earth just to see who ever lived there. We find the remains of a humanoid civilization like ours, and we ask ourselves what kind of culture they had, that is to say how vast their comprehension of things was. The most significant find for us would of course be written documents. So we read the most ancient writings we find, the Bible and that sort of stuff, and we start to think that the poor guys must have been completely mad or at least a bit nuts. More recent writings demonstrate that the human mind had a very fast progress, up until SF.

Well, SF literature will show us that humanity realized about their technological progress, nothing else. Nothing else! But now we know that it's the human mind to evolve at a bewildering speed, and that everything

else is just a consequence. So which will be the next archaeological find? Hold on! I go on repeating that it's the human mind to evolve. Somebody could disagree with me about this. So I'll better talk at length about this argument. I assert that the evolution of Man's mind has caused the great transformations that have drastically changed the life of our species in the last thousands of years, and that go on today, year after year, faster and faster.

I'm not the only one to maintain such a thesis. In the seventies a fascinating theory on the evolution of Man's psychism was spread. The author is the American neurologist Julian Jaynes. According to Jaynes, human activities are guided by human conscience (in the modern meaning of "metaphoric mental space", in which each one of us "narrates" the events, so to give significance to Time), only from a few thousands of years. Before conscience, there was what Jaynes calls "the bicameral mind" to guide human actions. To put it in a simple way, it more or less worked this way:

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one half of our brain (generally the right hemisphere) would elaborate the operative solutions to the problems life would naturally give and would communicate such solutions to the other half of the brain (generally the left hemisphere), in charge of action, that would obey and carry out the solutions. Such communication would happen through the language mankind had just developed - and this is the mainstay of Jaynes' theory. The left hemisphere would have actually heard, each time there was need for it, a peremptory voice (coming from the right hemisphere) that would order it what to do, and it would have automatically obeyed, with no will. Many civilizations, from Mesopotamia to India, to Egypt, could have flourished within people with bicameral minds, that is to say with a state of consciousness unknown to us today.

This theory is maintained by a careful analysis of the archaeological finds we achieved from those ages. All those nice characters of the Old Testament and of the Iliad

that went on all the time hearing voices that told them what to do were either crazy (schizophrenic), liars, or bicameral minded. (The theory says that the first and the third option probably overlapped). Actually we are still living in a contest in which the traces of bicameral minds persists: regression to schizophrenia, medieval "diabolic" possessions, somnambulism (during which conscience in fact disappears), hypnosis, and the idea that there are one or more gods that have however from some time quit appearing to us. The world-wide existence of religions could be the most obvious of such traces, a sort of nostalgia for our lost bicameralism and for the vanished voices that our right hemisphere produces no longer. This nostalgia could lead us into drinking alcohol, take drugs, go to churches and discotheques, just to lower the level of our conscience and drive us closer to the total absence of it, as in the age of our ancient bicameralism. I personally think this theory is persuasive.

In this contest I could obviously only touch on it. I don't want to develop the thematic of this theory, but just tell you it does indeed exist and drive your attention and curiosity towards it. Even if it is plausible, it clearly is a heresy for the academic world, just as every really new idea has always been. We'll probably hear about it in a couple of decades, when the present elder official wise and dogmatic men will have left us together with their certainties. Then many people will start to believe it without understanding it, just like with the theories of Copernicus, Galileo, Darwin, Freud, Einstein, Bohr, Maxwell, and all the other genius humanity never recognized during their lifetime. If Jaynes theory is well-grounded as I think, because I've understood it, this means that the space of some hundreds human generations would have been enough to sensationally transform the architecture of our mental organization. The hardware, that is to say the brain, is the same (biological evolution requires a terribly longer time), but the software, the modalities of organization of the information, seem to have turned the beast into a complete human being, who is conscious, self-conscious, and conscious of being self-conscious.

Time has indeed passed since man invented the wheel, but the most astonishing consideration isn't that now we've got another three wheels sticking to the first one (and possibly the whole car). It is that the genius that invented the wheel would easily be committed to a mental hospital for schizophrenia if

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there were a way to bring him to the present. The difference between us and our ancestors, that is how we now are and how we were up to a couple of thousands of years ago is huge and immeasurable. The difference between us and the outlook the great grandfathers of our great- great grandfathers (just a few hundreds of years ago) had on life, on the world, the universe and on themselves is also huge, but all the same, measurable. They knew nothing about chemicals, about electricity, about psychology and about everything we know today, so their beliefs can seem totally absurd now. In paintings there was no perspective up to the twelfth century. Since our ancestors didn't draw it, they probably did not know it. They knew that something was more or less near or far, but probably they couldn't see the lines of perspective. The reality their eyes saw was very different from the one ours do. Isn't that incredible? When a hundred years ago the Lumière brothers invented the movies, they projected the movie of a train, seen frontally. The audience saw something different from what we would have seen. They didn't see the movie of a train in movement. They saw a real train that was about to hit them, so they fled from the movie theatre in panic. Incredible!

Mental categories sure change fast. The idea of death was also very different in the past. There was a time in which going to die in war was no problem for anyone, just as Japanese kamikaze, or as some Islamic extremists still do today. From our standpoint these people are mad. So thinking it over, in our standpoint, no more than a couple of centuries ago everyone was mad. It is true that they all had a very different mind, which lacked the branches of thought that today are the most important for us, first of all the awareness of being alive and the will (not only the instinct) to remain alive.

"War" has been a noble art up until the First World War. In order to accept the idea of beginning a war we'll nowadays call it "peace mission" or "restore hope". Categories of thought change really fast and one has to be up to date with the tags. In his essential genetic features Man hasn't changed in the last hundred thousand years. The transformations are instead astonishing if we consider the features that actually distinguish mankind from animals: that is to say his mental features. A huge share of science fiction starts to be ridiculous when it considers the possibility in a not too far away future of important spontaneous transformations in

our genetic structure. It is quite unlikely for such improbable events to happen tomorrow or the day after just to satisfy our plots. However, mental evolution is much faster. Cultural growth constantly modifies our vision of the past and of the way we are. It sometimes can cause outstanding evolutionary improvements, like the one that brought us from the bicameral age to the consciousness that distinguishes us today.

Before Man invented Time, a hundred thousand years went by, during which the hardware of his brain remained more or less the same. This means that it took him a hundred thousand years to invent something that his brain could have actually conceived at the beginning. Time came to Man's mind after he developed a language able to define it and a mental space where to represent it. If there is no language to quantify and circumscribe it, one cannot possess the concept of Time. In order to imagine Time, we have to think about it as if it was a space. So it is a metaphor, which, in hand, can't exist without

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a language. Man conceived the idea of Time a lot after conceiving his language. The invention of Time depends on the software, not on the hardware. The hardware of Man's brain of course is adapt to conceive Time, but it is actually the software that does. From Einstein on, mathematics have suggested that Time is not separate from Space apart from in our own mind. Schrödinger's cat suggests that whatever exists at the same time doesn't exist if there isn't a mind to observe it's existence. From this century it is clear that, apart from technology, what changes with great speed is the concept of normality. The idea of normality is an essential product of the human mind. If such idea changes, the mind itself is changing.

The concept of normality changes from year to year. At a first and superficial look, this change produces the alternation of fashions. Well, there are no fashions among cats. Cats' minds are static. On a subsequential level and in a longer period of time, the transformations of the idea of normality gives as a result different cultures. When two persons who have a different idea of normality get together, they'll often argue and disapprove each other. And when two people with two different concepts of normality interact they will certainly disapprove each other but can also go as far as getting involved in a war. Maybe mankind will start solving his problems when the idea that everyone can and should have his one concept of normality will become normal. Today most people are still mystically convinced that the future won't be a big deal different from the present in any aspect. If things were different, everyone would read science fiction. Moreover, all those old guys over twenty years old wouldn't be so bothered and shocked at the idea that one or more new fashions can replace the ones that characterized their youth, just as if they were the symbol of absolute and unalterable values.

The readers and especially the science fiction writers should be perfectly aware of the fact that the future will be different from the present. They realize that an evident trend will not stop just to please us. And they indeed apply this line of reasoning to the tangible field that concerns the material transformations as a consequence of technological evolution. However they almost always forget to also apply it to the even more important field, that considers the non-material transformations of our mental organization.

The first thing to evolve in a human being is his mind, together with his idea of normality. To say "idea of normality" or "culture" is substantially the same. Culture expands and transfigures the past while it evolves, and constantly tends to reconsider it, generating a more and more unforeseeable future. Technology is no more than a detail in such a contest. However SF seems to persist in not transcending its old dogmas. Even the best contemporary SF writers ape their ingenious masters and are proud when they dress up their plots with all the technologic notions (and the relative implications) that humanity has piled up in the last decades. But this can't continue for a long time without producing a sensational improvement.

In fact SF writers have a hard time dealing with the speed of technological progress. Outlining scenarios becomes difficult because they tend to be partially already obsolete. Asimov's enormous computers working on valves are so sweet... But how sad it is to read some books of minor contemporary writers, in which their obvious and pathetic ignorance stands out as far as scientific knowledge is concerned, without mentioning the ostentation of pseudo-technological ideas that are actually already surpassed by real facts... which demonstrate the author's ignorance. All the same, famous writers have their problems too. In our age, at the end of the millennium, newspapers and television and people constantly bombard us with scientific every-day miracles.

So surprising someone with a science fiction story becomes very difficult. We are in the Age of Miracles. What isn't possible today will with no doubt be easy tomorrow. We are in the Age of Miracles and we indeed expect miracles; we require that what is not possible today must be possible tomorrow. Miracles are becoming an acquired right. If the actual trends don't stop (and there is no reason for them to, except in the case of a catastrophe, which is not so unlikely after all), we'll soon be in the Age of Daily Miracles or something like that. Once again, future will differ from present in a way we won't even dare to imagine... and then which will science fiction's role be?

In an age in which we'll have a real miracle every day or even more times a day (and not every other month or year, like nowadays) who will want to read about the fake ones in a science fiction book? And, moreover, who will ever dare to write stories that will be sur-

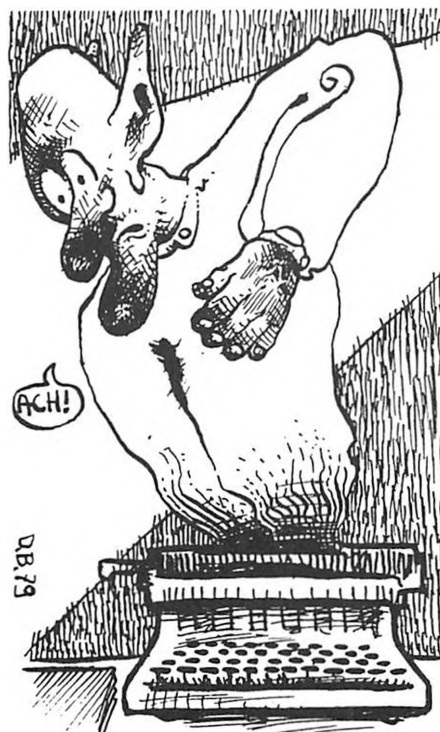
passed before they get published? We can all see the ineluctable end of SF, at least as we mean it. The SF we know will not disappear, but it will no longer be a revolutionary literature like it's been during the twentieth century. Maybe it will be taught in schools and universities (or in their data transmission surrogates), and it will be the new official culture. So even if it will produce a lot of money, people like me and you

I won't be interested in it any more. The new revolutionary SF, the one no one will talk about in schools and universities, the one that will have transcended itself, will be something very different. I think that the SF of the future won't care about negligible details like all those little technological miracles (that by the way wouldn't surprise anyone anymore). Since it will be evident that the mind is constantly evolving, SF of the future will explore the vast sphere of the possible evolutions of our mind, indulging its fancy in creating mental ecosystems or new semantic structures, or new systems of normality or who knows what else. For a century science fiction literature has been the expression of Man's consciousness of the fact that technology will continue to develop in the future. Today even children are expecting new technological miracles, so it becomes boring to try to imagine only the shape of these magic objects. These are only negligible details. The unexplored universe of human imagination is the future of Man's mind. Together with technology the mind evolves at great speed, and the moment has come to start realizing about these transformations, just as Jules Verne and others realized about the transformations of technology.

Fifty years before the affirmation of SF in the world, Mary Shelley brought forward what would have afterwards developed grandly. Is there any ahead of time SF writer now to give us a modest anticipation of what will develop grandly in the space of a decade or two from today? Maybe there is. Or better, there has been. You all know him: I'm talking about Philip K. Dick. His obsessive attempt to distinguish between what is real and what seems real could be the prelude to the symphony of conceptual explorations that will characterize the 21st century. Well, will Philip K. Dick be as Mary Shelley? Who knows? All the same, Dick had no idea he was opening a new stage of human thought, and of course Mary Shelley didn't either. One can be a genius without knowing it, just as a lot of people who are conscious of being genius actually aren't at all. There is a gulf between

reality and the consciousness one has of reality. In the space of a few hundred generations our mind has invented Time, the Past, Remote Past, Future, Remote Future, a Universe of the extent of 15 billion light years, the Parallel Universes, the I, the Consciousness of Life and of Death and many other cute ornaments.

What will our mind make up in the future? Let's forget those stupid aereo taxis and silly shining and unlikely spacecrafts. The inventions future will show us will of course be astonishing and grand, as Time, Universe and Death have been. It may be interesting to try to participate to such inventions, what ever they'll mean, since some of them could take place during our lifetime because of the increasing speed of our mental evolution. The future of science fiction will have nothing to do with anticipating little technological miracles that will be immediately surpassed. The future of science fiction will be.. or better is already exploring the differences that the changes of Man's mind will imply in Man's life. Just as in the past science fiction has explored the differences that Men's technology would or could imply in Man's life. A new name to this more evolved form of literature, or mental form, will surely be invented in a close future. At the moment I can't think about anything brilliant and what comes to my mind is obvious and trivial, like "psycho-SF", "mind fiction", "thought fiction"...I'm positive someone of you will make up something better. ■



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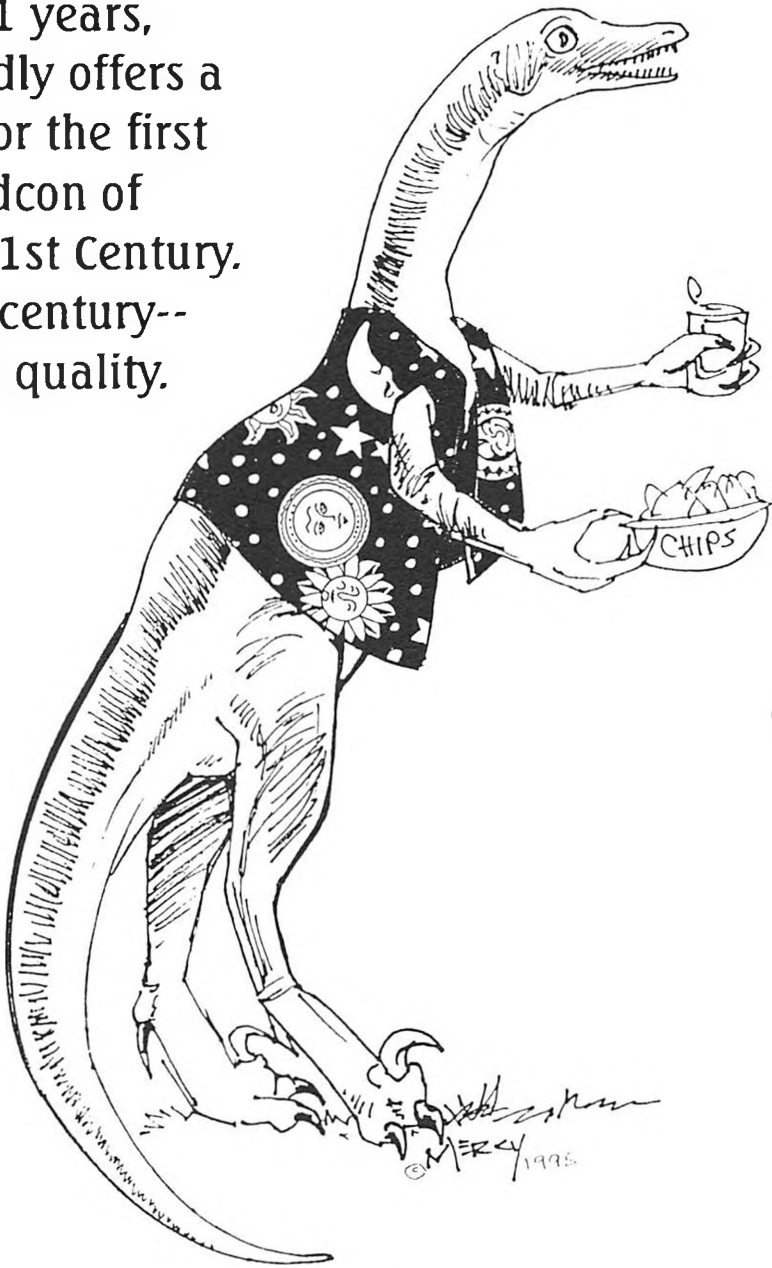
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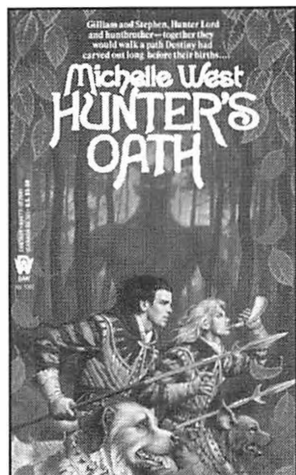
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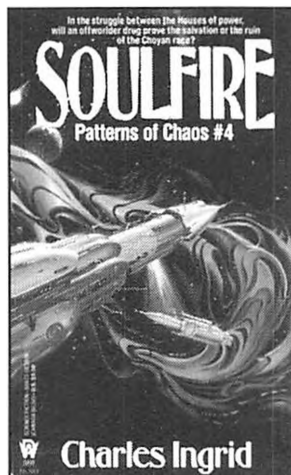
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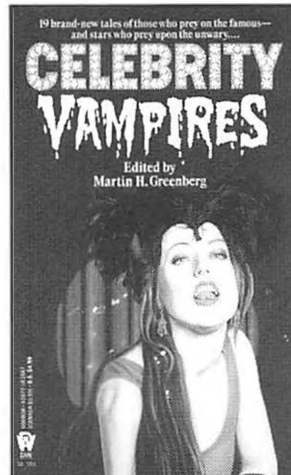
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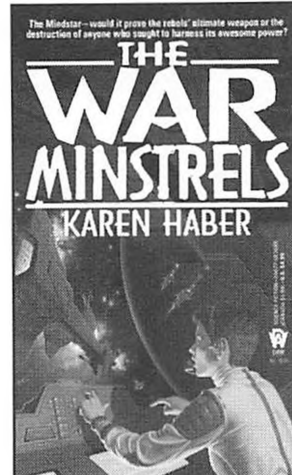
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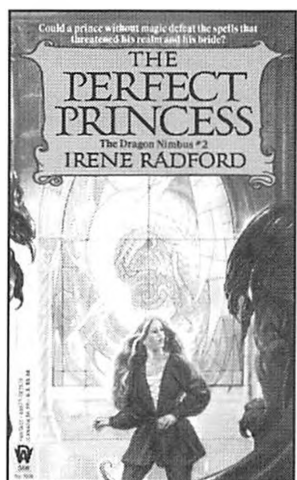
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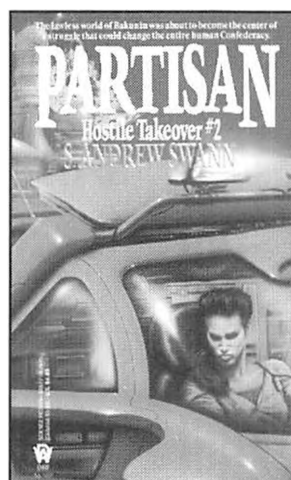
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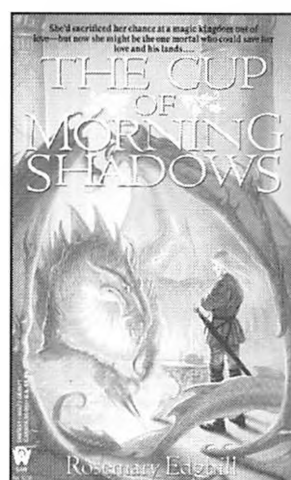
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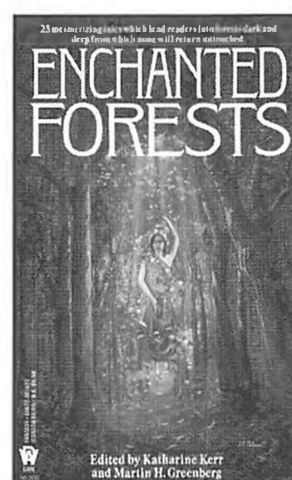
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Eurocon and the European Science Fiction Society

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This is the first Eurocon to have been combined with a Worldcon. In previous times when there has been a European Worldcon either there has been no Eurocon that year - as in 1979 when Euro-cons were being held in even years only, or the Euro-con has been a relatively small scale event held in mid to late autumn (in France as well as it happens, for both 1987 and 1990). Whether it will happen again will depend on the votes of the committee for the years concerned, which will also depend on where that committee is held. The differences between the committees in various years reflect the differences between countries in Europe itself.

Eurocon was inspired by World-con. At Heicon, the 1970 Worldcon in Germany, a group of fans and writers from Italy and other latin countries discussed running a convention for Europe, since European Worldcons were so rare. The initial Eurocon in Trieste (Italy) in 1972 was planned as a single event, not as part of a series, but was such a success it was decided to repeat it. The rules that were drawn up were very different from those for the World Science Fiction Society which oversees the running of the Worldcon (copies of both sets of rules are available elsewhere for any masochists wishing to compare them). Early on it was decided that it should be possible for all of Europe to participate in the Eurocon. A European meeting involving only one part of Europe would be incomplete, but only a handful of people from Eastern Europe would be able to attend a convention in Western Europe, and vice versa. The rules came to involve an almost arcane balancing

game, as it was arranged that the Eurocon would alternate between Eastern and Western Europe, that the voting system would tend to spread the number of localities rather than concentrate them, that it would not favour large rich countries over small poor ones, and that the voting system would be deemed acceptable by all concerned. This more or less guaranteed that nobody would ever consider the system ideal. These rules have been being tinkered with ever since, not least because the original reason for many of the checks and balances crumbled with the Berlin Wall. The need to cope with diversity has also meant that Eurocon lacks the mountain of unwritten rules that govern running a Worldcon. You don't agree? Well, you try running a Worldcon without a Masquerade on the basis that it isn't mentioned in the WSFS constitution...

Eurocons have a tendency to reflect the national conventions of the country running them, either by intent (they are also the national convention), or by accident (this is the only known way to run a large convention). Time of year varies wildly as well. Before 1989 more than one convention in Eastern Europe was bedevilled by a government that took

There is a first time for everything, and this time it's Intersection (couldn't have happened to a nicer convention -), the first Worldcon 'wedded' to a Eurocon. It wasn't a shotgun wedding however...

fright at the last minute and decided that the convention must not be run at all. Mostly a substitute was found, but occasionally there simply wasn't time.

More recently other things have caused problems: war, finance, the simple struggle to survive, and the other horrors of an all too real world. SF communities have made great

successes of Eurocons thrown together at the last minute in an emergency (thank you Germany), and some of the best of the planned ones have not been in the most obvious places (thank you Romania).

The nature of Europe (leaving aside some little local problems), means that circumstances will always be changing, and ESFS and the Eurocon will have to change with them. We are still running on two year bidding, so that the only confirmed Eurocon at the time I write is in Bulgaria next year. This may seem a short time, and it begins to be so for large facilities in Britain and the Netherlands, but for much of Eastern Europe facilities are still empty a year ahead, and in comparison with the short lead times before 1989 (as little as possible if the secret police might try to close you down) two years seems an eternity, an eternity in which a national economy or a convention committee

may collapse.

Ireland is bidding for 1997 and Germany is interested in 1999. 1998 remains to be filled, meanwhile the countries of the ex- Soviet Union see their chances of being able to host a Eurocon fade further and further into the future. ESFS and the Eurocon show every sign of being able to stagger onwards into the next century, like Europe itself.

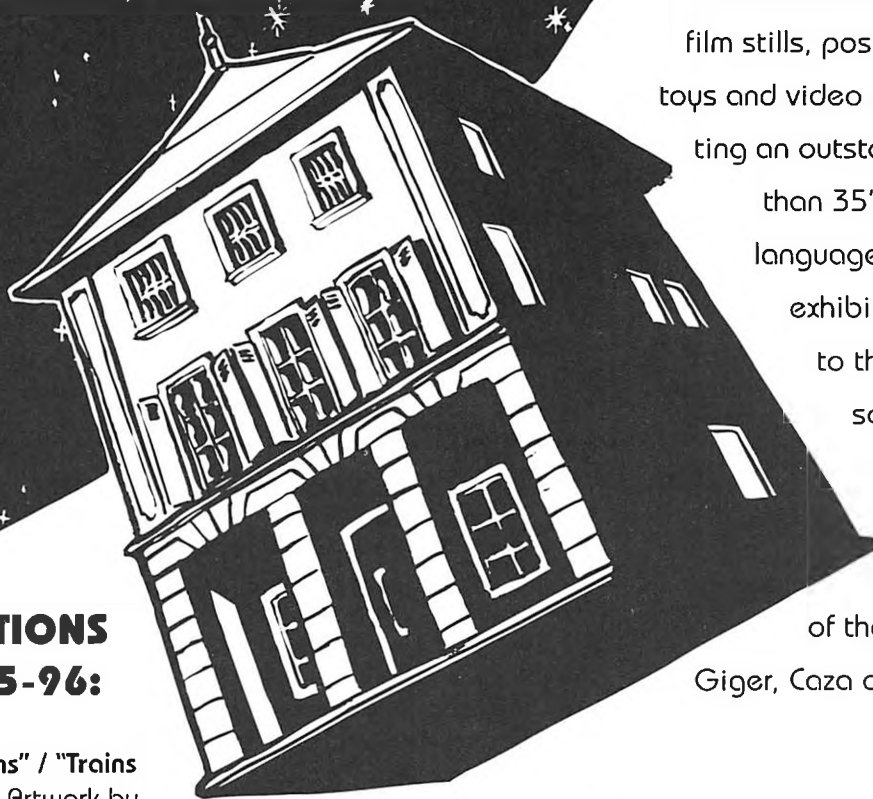
Outside, in the rest of the world, other similar groupings take shape. Con-Sur in South America is more similar to the Eurocon than it is to the Worldcon in arrangement. Some groups in Asia and Africa are discovering SF fans and writers in neighbouring countries, but the SF community is too thinly spread in Africa, and while it is strong in parts of Asia, there is a political divisiveness that wasn't present here in Europe even at the height of the Cold War. It will take a long time for ASFS to come together, more's the pity. ■



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Les Edwards

JO FLETCHER

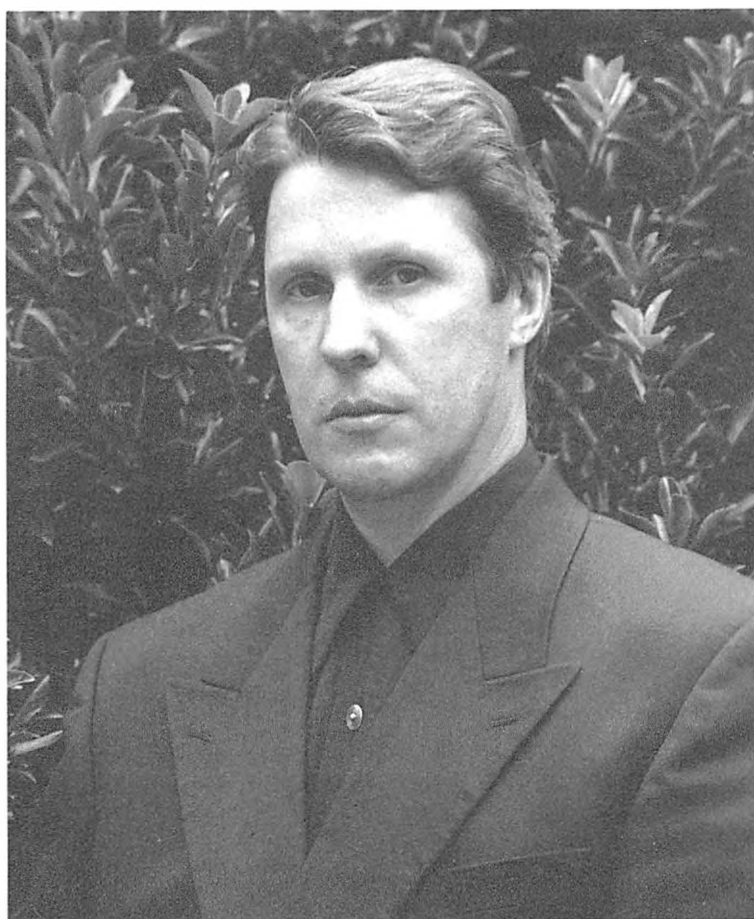
He's quiet. Some might opine shy. He's pleasant. Some might suggest charming. He's an interesting conversationalist. Some might even insist on fascinating (at least until they've heard him describe how he really wanted to portray the victim - sorry, subject - of the moment).

But such amiable descriptions don't even come close when it comes to Les Edwards' artistry; he is, undoubtedly and indisputably, Britain's foremost purveyor of images of the twisted and insane, the grotesque and the gory. He can get his gouache around gaudy guardians of the gates of hell as effectively as science fiction features of a fearsome future. Fellow artists are in awe of his ability to illustrate putrescence and pain, to depict damnation and decay. Les Edwards may be a decent, friendly, intelligent, charming chap, but his psyche is definitely suspect.

Les' biographical details make less than startling reading: he was born, in 1949, in Walthamstow, an area of East London distinguished by its street market, supposedly the longest in the capital, and by the fact that when Les was born, there were no fewer than 40 public houses in Hoe Street, Walthamstow's main drag. Walthamstow's football pitch was also cunningly placed, with a hostelry lurking in each corner. However, the preponderance of licensed premises, whilst of intense interest to those of us currently based in Walthamstow, should not necessarily bear the blame for Mr. Edwards.

From Walthamstow, Les decamped to East Ham. East Ham didn't have a street market. It did not have 40 pubs within spitting distance. It did have a

sweetie factory, but that didn't have the same ambience. And it was (and still is) just down the road from West Ham. It also had East Ham Grammar School for Boys, at which illustrious emporium Mr Edwards discovered the delights of an unbalanced education. He hadn't initially set out to achieve that, being both keen of intellect and willing to learn, but the school system was carefully designed to avoid enquiring minds acquiring too broad a spectrum of information. Les wanted to study art (obviously - he'd been drawing long before the spectre of secondary education reared its ugly head, and honed his fledgling talents on images recalled from Saturday morning cinema serials,



Famous Monsters of Filmland and comic strips like Frank Bellamy's Hero's the Spartan and Sidney Jordan's Jeff Hawke). He also wanted to study English literature (he'd discovered Edgar Allen Poe at the age of ten and still recalls fondly spending half a crown on a paperback copy of Bram Stoker's Dracula, not to mention the hours spent copying the cover; young Mr. Edwards' first book jacket).

And Les wanted to study physics; unfortunately, the combination of Art and Science didn't engender too much enthusiasm amongst the masters - science fiction, often perceived to be a happy marriage between science and fiction, at least by we aficionados, was obviously an unknown quantity at East Ham Grammar School for Boys. As a result, Les received a first class start in art and literature and was left to struggle with the Quantum Theory by himself. He still likes physics. He doesn't know the first thing about advanced and pure mathematics, as he'll be the first to admit, but he does like physics. His theories are certainly... interesting...

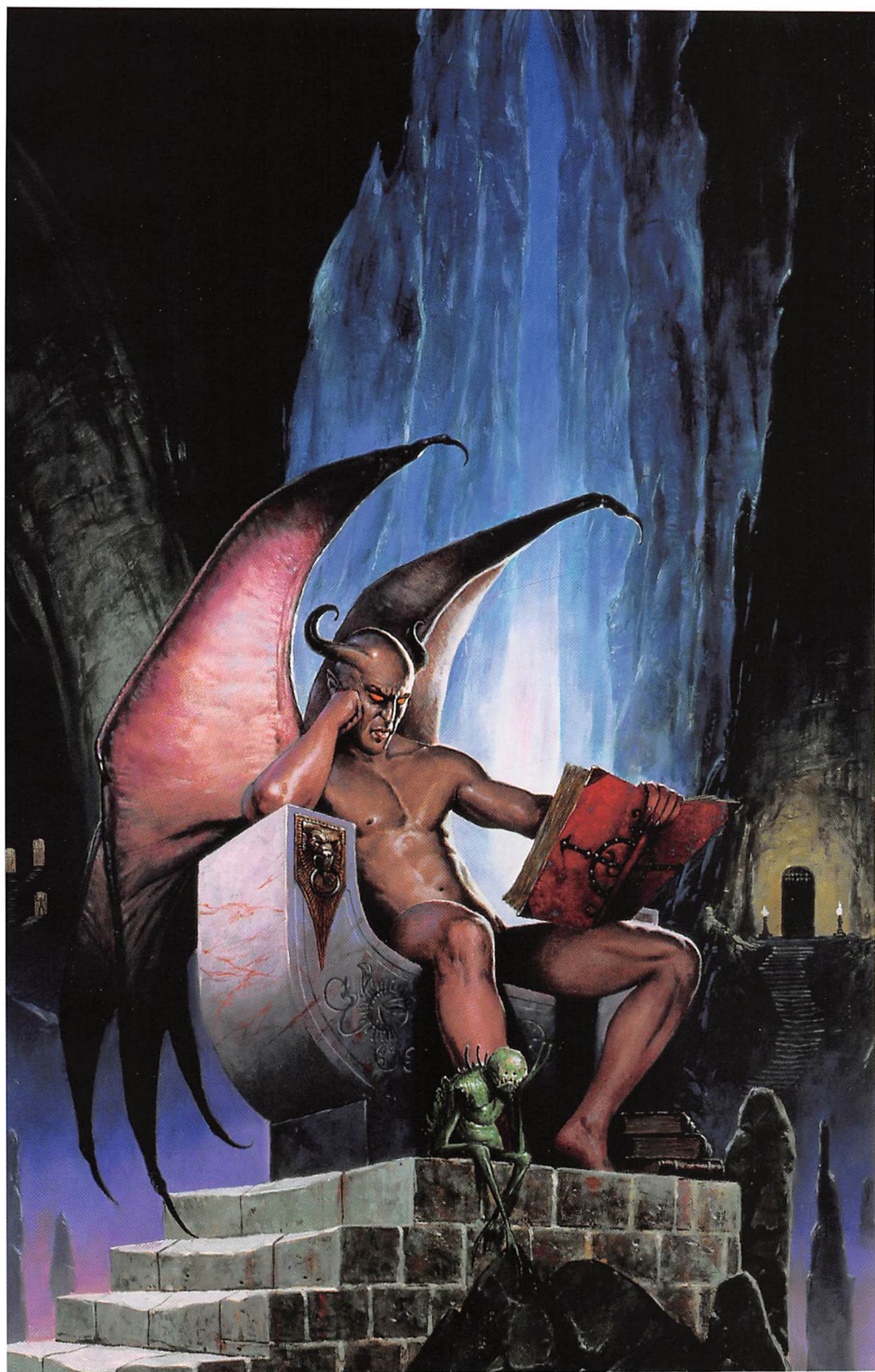
From East Ham Grammar School for Boys, Les decamped, minus short trousers and cap, to the heady heights of Hornsey College of Art, infamous for the 1968 student sit-ins. (Paris had riots. Ah well.) He made a lot of friends (the type who still refer to him as that "Commie-pinko-poofter-artist".) and learned remarkably little about either illustration or graphic design, thanks primarily to a two-year graphic design and illustration course which appeared expressly geared towards turning out conveyor belt paste-up artists for commercial agencies. Being able to make a living from illustration was not part of the college curriculum, so it was fortunate for Les that erstwhile artists' agent and sometime rock star John Spencer, then running a small but perfectly formed agency called Young Artists, recognized Mr. Edwards' own peculiar talents and offered him the chance of representation. Of course, there was a condition attached; that Les forget everything that Hornsey Art College had tried so hard to instill in him, get his act together and turn out some halfway-decent paintings to show prospective employers.

You'll have realized by now that Les Edwards, not a natural rebel at heart, tends to do roughly what he's told. (What he does in private is another matter entirely) So he did just that. His first commission was a painting of a lizard crawling out of a skull. It graced The Satanic Omnibus and was later reused on the British paperback edition of Ramsey Campbell's *Demons by Daylight*. Les Edwards had found his métier and a legend was born.

Over the past 21 years, Les has undoubtedly come of age as an artist. His work adorns book jackets, album covers, magazine advertisements. Games Workshop published a collection of his works, Blood & Iron; he's done film posters, including John Carpenter's *The Thing*, Hawk the Slayer and Clive Barker's *Nightbreed* - although the latter was used to promote the movie in every European country except Britain. He can turn his brush from Conan to Classic Rock, from Desolation Road to Doomflight. You want vampires? Look at *Croglin Vampire* and *Chronicles of Don Sebastian*. Monsters? Check out *Incubus*, *The Ghoul* or *Return of the Living Dead*. For sheer, stomach-wrenching unpleasantness *Terror by Night* leaves little to be desired. He's professional, meticulous, obsessive and unforgettable. He will turn your nightmares into a grim, unsettling reality. Les Edwards is truly a master of the macabre. A worthy Guest of Honour indeed. ■

Jo Fletcher is a professional editor and a familiar face at UK conventions

*Photograph © Seamus Ryan
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Dark Voices 4



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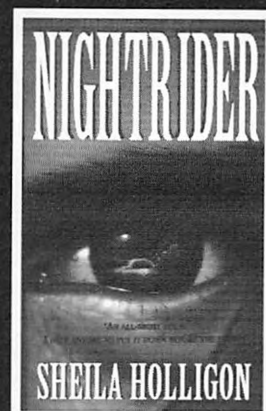


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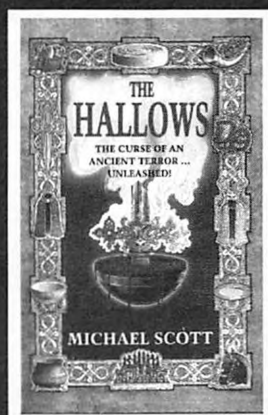
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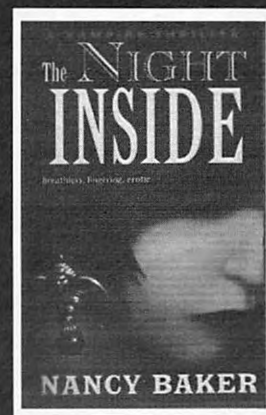
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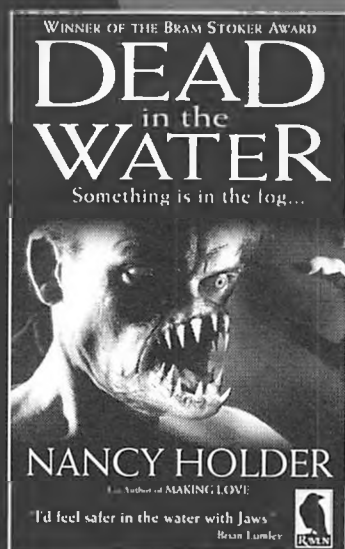
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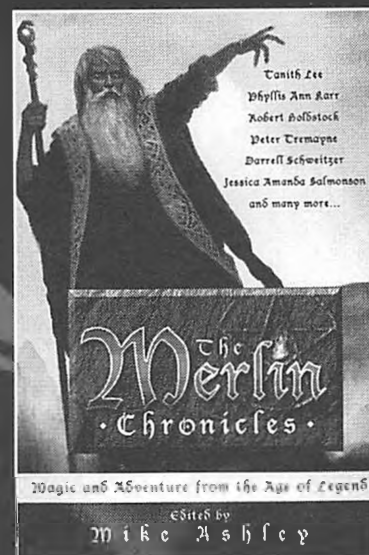
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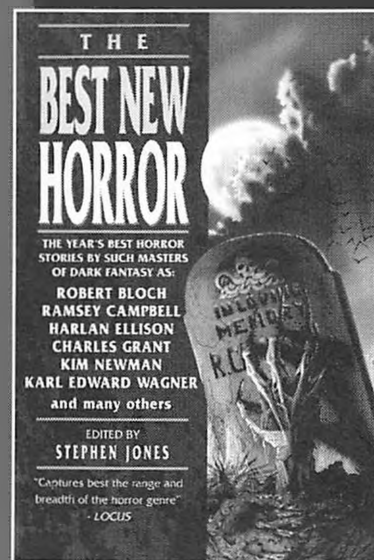
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DANIEL P. DERN

Networks in Science Fiction

There's little doubt these days, at least among many of us science fiction fans, that there's a lot of science fiction — in "networks." In particular, that a lot of the science fiction community intersects, as it were, with the Internet, that vague thing called "cyberspace" or even (argh!) the "info-(what-ever)" these days.

For example, two years ago, in 1993, both the INTEROP Conference & Exhibition and the 51st World Science Fiction (a.k.a. ConFrancisco) took place in San Francisco about a week and a half apart. In fact, the events used much of the same convention center and hotel facilities, not surprisingly.

Also — again not surprisingly — there were a fair number of people present at both, as attendees, program participants, technical staff, or exhibitors. In the absence of serious data, I'll guess this was anywhere from a hundred to several hundred, with about a third being opportunistic — local walk-ins due to idle curiosity.

I'm sure I could name several dozen of the attend-bothers without much effort, even two years later. One metric is that I remember there certainly were a fair number of Interop bags being carried around the WorldCon. Also, I have corroborating information from other network events and SF events, such as Arisia, Boskone and ReaderCon, three annual events local enough to me that I have been attending them regularly for the past several years.

And according to some fellow fan, one interesting aspect of Intersection, the 1995 World Science Fiction Convention being held in Glasgow, is that it's the first WorldCon where all members of the planning committee have e-mail addresses.

I'm not in a position to verify either halves of this claim. But it's very clear from my direct experience that this WorldCon is making very strong use of the Internet. The con has its own

WorldWideWeb area. Much of the organizing is being done by e-mail. The travel agency in Scotland took hotel reservations via e-mail, even (although I confess to having splurged and made transatlantic phone calls and faxes to shorten the time needed to get answers and be able to act on them).

Plus, of course, there's the ongoing discussions in various SF and fandom related Usenet

Networking and science fiction have come a long way, babe. It had other names then, but author Daniel P. Dern has come up with some startling historical facts, as far back as J.R.R. Tolkien. Yes, it's true, on The Net nobody hears you scream. So, flick on your monitor-eyes and read...

Newsgroups, smaller e-mail lists, and private e-mail ... and no doubt e-mail has been the vehicle for conversation about much con-related business (such as the proposal for this article, and transmission of the final text).

So it makes perfect sense that we attempt to explore the various linkages between computer networks and science fiction.

After all, if we are to retain our predictive reputation, we need to be able to point out, at least in retrospect, how various SF works anticipated and explored the seminar aspects of networks and their impact on us — on society as a whole, or individually on the human heart, depending on what flavor of science fiction you lean towards. (Personally, most of the science fiction in our house leans precariously in all directions; only the fact that we do not have cats keeps the stacks from periodically toppling.)

Before moving along to networks, however, let's review the relationship of computers and/in science fiction. I've read (and reread, and reread...) enough of the SF of the 1930s through 1980s (and some of the 1990s, those

"to be read" just don't get shorter, do they?), and a lot of commentary, but not everyone may have, so a brief recap may be of help.

The notion of computers in science fiction is an old and honorable one. Including their various avatars such as robots, thinking machines, and the occasional golem (the clay-based automaton, not Tolkien's when-bad-rings-happen-to-semigood- middle-earthlings creation), it's easy to think of at least a few classic examples in the annals of science fiction.

Everybody knows at least a few classic examples of these in SF. There's Edgar Allan Poe's chessplaying automaton, and Isaac Asimov's positronic robots and MYCROFT, the sentient jokester computer running Luna City in Robert Heinlein's *The Moon Is A Harsh Mistress*. Then there's Jack Williamson's rhodomagnetic humanoids, Lester Del Rey's "Helen O'Loy," the Proud Robot invented by Henry Kuttner's dipsomaniac inventor, Eando Binder's trusty Adam Link, the many faithful robot servitors in Clifford Simak's works...it's a long list. (Best compiled by a computer, perhaps.)

If nothing else, we readily recall cameo and starring roles in movies like *War Games* and *Star Wars*, not to mention our old friend *Star Trek* (and even Robbie the recycled robot from *Lost in Space*⁽¹⁾).

Networks in space

But what about networks? Has science fiction ignored them?

I don't mean recently. On that front, it's been hard to open a magazine or turn on the radio or television without seeing some new Internet reference. Within the past year or so, cyberspace and networks in general, and the Internet in particular, have become the topical darlings of the mass media and popular culture, for starters. Here in the States, "the Internet" has been mentioned in probably a quarter or more of the leading daily cartoon strips, such as *Doonesbury*, *FoxTrot* (and of course, *Dilbert*). Not even counting "Johnny Mnemonic," it looks like there's even two or three Internet or Internet-based movies in 1995 alone.

And, dare I say it, the Internet sitcom, talk show or even tv "soap" is probably not far behind. ("My darling! I am leaving you for an AI program I met on the Internet Relay Chat!" "Go — but I will fight for ownership of the nanobots — and know that your online profile is not the father of our virtual child!") But that, fortunately, is the subject of another article, when we are in a placid frame of mind, and

there are fewer or no sharp throwable objects near at hand.

So, coming back to the confines of our beloved genre, what about "before...?" Has our beloved techno-subliterary ghetto failed us at last, offering no pulp antecedents to the cyber-this and virtual-that of today?

And the answer is, of course not. After all, as we know, SF writers have often been, or been hanging out with, engineers and scientists ever since, mmm, well, for a long time now, at least since that beginning of the twentieth century. (Also, if the answer was otherwise, this would be the end of the article, and indeed, there wouldn't have been much point in writing it.)

So there is often a strong relationship between the science fiction of a given time period and the emerging and under-research technologies (and their societal consequences).

Heck, it's easy to point to SF stories with everything from telecommuting and teleworking to computer viruses and interoperable, interconnected environments. We're not talking about just the paperbacks hot off today's word processors, either — science fiction has had many of these ideas kicking around for two to five decades!

You just have to look a little harder, sometimes. So let's look. Gentlebeings, set your modems to stun and away we go.

The True Meaning of Enterprise Networking

Having set off with no particular direction in mind, kind of like the plot of many a *Star Trek* episode (which virtually guarantees we'll run into something, probably when the seat belts aren't buckled), we promptly find ourselves at one of the classic challenges faced by those of use who write about networks in the real, a.k.a. mundane, world. That is, the unfortunately fact that networks, like the car in *The Phantom Tollbooth*, "go without saying." I.e., you may not always be aware there's a network there.

For example, on the good starships *Enterprise*, not to mention that big ole Babylon 5 station, everyone can communicate via handheld widgeits, funny-shaped jewelry, dangling earrings, and videoscreens large and small. They call intra-ship, ship-to-shore, and phone home to Federation HQ. Often, they can chat with ship computers through the same set-up. They can even get instantaneous translation as a value-added service. If that ain't an integrated network I don't know what is.

When examples of telecommunications in science fiction are cited for their prophetic quality, Arthur C. Clarke is usually the first

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name pulled out of the hat.

In the early 1940s, Clarke proposed what was arguably the first major telecommunications concept — a non-terrestrial network, using reflective satellites in geosynchronous orbits, providing continuous communications capability.

Less than two decades later, Clarke's science fiction began to turn into reality, with the Echo balloon satellites; today, it seems you can hardly zip through space without bumping elbows and scraping antennas with communications satellites. Even if you're a starship lost far in distant space centuries in the future, it seems you're as likely to run into one of these, admittedly somewhat lost and strayed, as you are to find a pizza shop in a shopping mall.

Ever *au courant*, in later works, Clarke posited the obvious extension of communications and information processing into a sophisticated global network environment.

In his novel *Imperial Earth*, everyone has pocket-sized autosecretaries, which automatically seek out the nearest data port and link to it via infra-red laser links, providing Dick Tracy-like phone service (not so unlikely as we once thought), plus AI-filtered radio/TV/library access.

Before we go further, let's define the turf. Obviously, "networks" encompasses the carrying of data, voice, video, etc., and enabling of remote interaction. By extension, it includes network structures — the networks themselves; for purposes of this discussion, let's also consider value-added networks and services, meaning things that networks do as well as the networks themselves, or the data they are carrying.

Okay, back to "In Search of Networks."

Information Unlimited: Everything You Ever Wanted To Know...

Clarke is far from the only SF writer whose works contain interactively programmable, comprehensive interfaces to global information environments. In *Methusalem's Children*, Robert Heinlein has table-top peripherals which users can program on the fly to search and scan the broadcast news queue by topic, squawking items of interest aloud. Aside from the obvious computer power needed to handle this, the implication is that a mass-produced news box is able to connect and communicate with a vast universe of new sources.

By the time of Heinlein's *Number of the Beast*, we see even more sophistication, in the technology if nothing else. Personal information communications and processing has become all but ubiquitous and interconnected: we see, for example, the VIVO (voice-in/voice-out, to

cite one of my own neologisms) oriented command computer housed in Our Hero's personal (aerospace) vehicle, linked to pocket, home and other I/O ports.

This enhanced electronic assistant (complete with name and pseudo-personality construct) can, based on minimal verbal instructions, create and file a flight plan, scan and select news summaries, order groceries against the owner's charge card, generate menus, and do a thousand and one other daily chores.

And who can forget everyone's favorite 'droid in *Star Wars* R2D2, who plugs into a nearby data port in the Death Star, and near-instantaneously "sees" the entire electronic environment well enough to query and even control it? Kevin Mitnick, eat your heart out...

Highly networked environments play pivotal roles in any number of major SF works. In *The Moon Is a Harsh Mistress*, Heinlein shows us one of the dangers of overcentralized control — whoever controls the main computer controls the network, and, by extension, all else — like the electronic typesetters that create the newspapers, the phone exchanges, the bank accounts, even air, heat, and plumbing. When rebels — our heroes, in this case — gain control (cooperation, technically) of the computer, it becomes a powerful weapon.

City-wide connectivity is not necessarily a bad thing. In their novel *Oath of Fealty* (one of my favorites, let me add), Larry Niven and Jerry Pournelle have the computer-assisted information environment support everything from traffic flow and food delivery to video monitoring in each apartment — and far from feeling intruded upon, residents welcome the security watch against fires, accidents, break-ins, etc. (There are other plot twists based on various aspects of city wide computer based communication, as well.)

No technology is immune from abuse, of course. In 1984, George Orwell gives us Big Brother and the every-watching telescreens, listening and seeing everything, knowing if we're awake or asleep, being bad or good. Mack Reynolds wrote a series of novellas during the 1960s and 1970s taking place in a cashless, electronic-finance world — and how all too easy it is for the government to track citizens by our transactions. (Heinlein touches upon this in *Friday*) Indeed, in Reynold's *The Five Way Secret Agent*, it's a crime NOT to always carry your pocketphone-cum-banking-card — and surprise, surprise, it turns out the pocket phones can be remotely set by the government to also act as eavesdropping bugs.

Think about that, next time you read about proposals for “smart cars” that track mileage and performance, do in-garage or even satellite uplinks for servicing, and for in-car graphic map and direction workstations — or for smart cards to pay your highway tolls without needing you to stop and hurl money at the attendant. Think about it as you read about all the “exciting” new telephone services that let you know who’s calling, reply to the most recent caller without known their number, and so on.

That trail of electronic bread crumbs behind is getting mighty big. In one scene of in *I Will Fear No Evil*, our (SEMI-SPOILER ALERT) hero/ine visits a posh department store and is nearly not allowed to pay cash versus using a credit card. But you have allowed me to digress again ... although the topic of privacy and security is never far from any discussion of networks.

Telecommuting: Reach Out And Touch Somebody

We are already becoming nations of little electronic cottages on the network prairie — not to mention on the islands, plains, hills and dales.

The first step is connecting to get and deliver information, use remote computer programs...standard fare barely worthy of any Sunday supplement at this point in time.

The next step is to “be there” — “telepresence” through sensory links of high-bandwidth audio, video and perhaps even tactile-feedback, and extend our physical reach with sophisticated, AI- enhanced remote control devices.

Once again, we are able to say that science fiction was there first. We find ourselves remembering Robert Heinlein. In his novella *Waldo*, his protagonist — an engineer exiled to zero-gravity orbit by *myasthenia gravis*, a muscle-wasting disease — has invented handlike manipulators combined with audio-visual linkups. These “waldos” let their inventor and others “telework” across thousands of miles, running machinery and doing other tasks.

The term “waldo” has entered both SF and engineering lexicons — the latter not by coincidence, either.

Although not as sophisticated in reality as in Heinlein’s story, similar devices are already used in chemical and nuclear environments, run by nearby employees. As distance limitations overcome by network communication, “teleworkers” may do everything from perform delicate brain surgery on patients across

the world, to direct mining operations on the moon, with local AI-programs overcoming some of the problems of time delay for transmission.

Heinlein wasn’t the only SF author to explore telepresence. So did Arthur C. Clarke; as John Quartermain pointed out (in private e-mail regarding an earlier version of this mss.), *Childhood’s End*, has people living wherever they want to, and telecommuting.”

Fred Pohl used telepresence — acknowledging the impact of speed-of-light delay — extensively in *Man Plus*. And we can find it a few decades earlier, as Jupiter-orbit workers run equipment on the planet’s surface, in one of the opening stories of James Blish’s *Cities in Flight* tetralogy. (I think that Clifford Simak and Poul Anderson also did ‘teleworking to Jupiter’ stories.)

For more waldos and teleworking, see Joanna Russ’s story, “Nobody’s Home,” in the anthology *Again, Dangerous Visions* edited by Harlan Ellison. The city-state of Niven & Pournelle’s *Oath of Fealty* has an entire population segment of teleworkers; I’m sure there are no shortage of others.

Worldnet: Riding The Electronic Waves

From my little electronic village and trans-continental virtual commuting, it’s only one small quantum step to a global electronic community, frequently a.k.a. “WorldNet.”

John Brunner was one of the first to make a highly networked world the locale and subject of a novel. In *The Shockwave Rider*, we are given a whirlwind ride through a culture, economy and government that are based on the data grid — to the point where there is even speculation on “data futures.” *Shockwave Rider* shows the challenge of ‘opting out’ of the data net — in fact, the book was one of the earliest, possibly the first, to mention computer worms and viruses.

In his brilliant *True Names*, Vernor Vinge showed how universally available high bandwidth, combined with direct computer-to-brain sensory links, let users jack in directly and experience computers, data and networks directly, as an alternate sensory reality. *True Names* is a fun book, and great to lend new-to-SF friends. It makes strong use of both computer and interactive D&D (that’s Dungeons and Dragons, not Deregulation and Divestiture, by the way) concepts and references.

The current “Cyberpunk” and “mirror shades” pseudo-genres of science fiction have lots of worldnetting, with their cyberspace

cowboys riding the databanks, and other heavy network reality and images. But Brunner and Vinge and Bester were there first.

It's Alive, Or, No SF Article Is Complete Without a Frankenstein Reference

It is a truism of science fiction (not to mention sci-fi flick and TV episodes) that any sufficiently complex computer/network may simulate, support, or generate non-protoplasmic intelligence.⁽²⁾

The connection, if you'll pardon the expression, between computers and networks is pertinent. In some cases, our sentient silicon intelligence encompasses some or all of a network; othertimes, it "sees" the net, and can use it for remote sensory I/O. Ah, western science.

Canonical network-oriented "it's alive" SF includes (and yes, some of these have already been mentioned, for other reasons):

- "Something Up There Likes Me," Alfred Bester. An old but still charming story — experiment-laden satellite gets ambitious

- *Michaelmas*, Algis Budrys. A well-crafted, moving story about Domino, a network-resident, network-utilizing program and

Laurent Michaelmas, its creator. This is an *adult* book — i.e., real characters, with emotional depth, including Domino. *Michaelmas* is one of my favorites (in case you can't tell); along with *True Names*, John Crowley's *Engine Summer*, and Patricia McKillip's *Riddle of Stars* trilogy, one of the books I lend out (duplicates of) most frequently.

- "Press ENTER," John Varley. Full of in-jokes, e.g. characters named after computers, like Lisa Foo. I have problems with this story, but you need to have read it if you want to appear knowledgeable, SF-wise. Whether CeeCee, the Central Computer in his "A Phantom is Haunting Kansas," is alive or just very well programmed is up to you.

- *The Moon is a Harsh Mistress*, Robert Heinlein. Everybody's favorite living computer, MYCROFT, reaches critical mass and "wakes up." Like much Heinlein, not a perfect book; like most Heinlein, eminently readable and enjoyable.

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Maureen McHugh
Judith Tarr

Spider Robinson
Elizabeth Hand

John Kessel
James Patrick Kelly

Deadline for receipt of application: March 8, 1996

For more information contact with SASE:

Clarion 1996
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Lyman Briggs School
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real, (and for sheer entertainment).

Samuel "Chip" Delany, a Guest of Honor at this WorldCon, takes Heinlein's waldos several giant steps forward in *Nova*. Almost all adults have cybernetic plugs at their wrists and other places, which let them connect directly to machines, starships, etc., letting them directly control and experience their work. In his *Stars in My Pockets Like Grains of Sand*, General Information gives citizens access to information and often even helps compensate for various mental disabilities.

One might also argue that many of the works of Theodore Sturgeon involved networking, although not always via technology. In his "The Skills of Xanadu" and *To Marry Medusa*, Sturgeon looks at the ultimate skills network — automatic access to other people's knowledge and experience. In *More Than Human*, Sturgeon explores gestalt personalities, and new forms of community. (All Sturgeon's work is worth reading, in any case.)

Getting Elfland Ready for ISDN, or, What About Those Tolkien Ring Networks

We've now zoomed through a fairly large piece of "SF-space" — mostly works which we call or categorize as "science fiction."

What about fantasy, SF's other self? Are there networks in fantasy? (Ignoring whether ISDN itself is a fantasy, or the telecommunications industry a nightmare...)

And the answer is, sure. There's networks in them thar fantasies.

We don't have to look too hard for a first example. There's the *palentir*, or far-seeing stones, in Tolkien's *Lord of the Rings*. That's one. The magic mirror in the Sleeping Beauty myth might count as two. Dispersed through

the catalog of fantasy we can also find hordes of mind-readers, telepaths, more magic mirrors, *et.al.* To paraphrase Arthur C. Clarke, "Sufficiently advanced magic looks like technology."

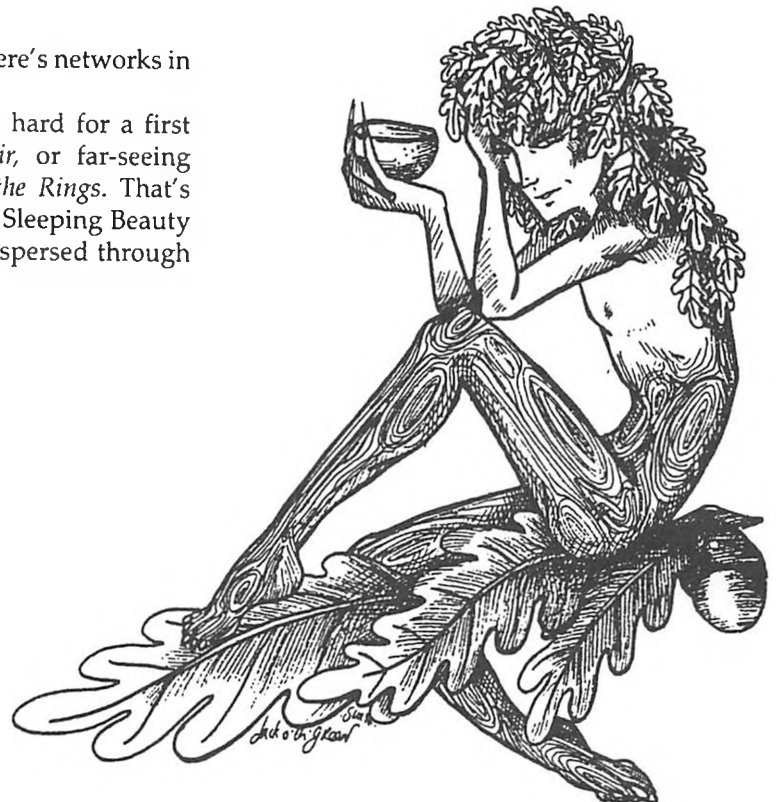
Anyway, I had no intention of being exhaustive. Go browse your local bookstore...or check out the SF-related Web pages (I'm not sure where I'd recommend to start — try searching or using one of the Web indexes like Yahoo or Lycos), or follow some of the discussions in the SF-related Usenet Newsgroup how universally available high bandwidth, combined with direct computer-to-brain sensory links, let users jack in directly and experience computers, data and networks directly, as an alternate sensory reel or two myself.

Footnotes

(1) Robbie originally appeared in *Forbidden Planet*, wearing a different locomotive lower half.

(2) The corollary to this: Any sentient computer, program, robot, etc., can be rendered harmless by feeding it paradoxes or emotions.

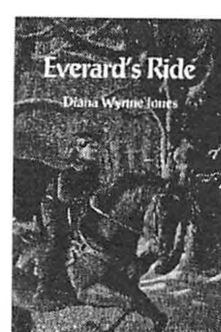
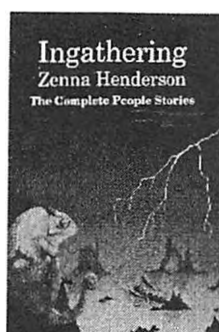
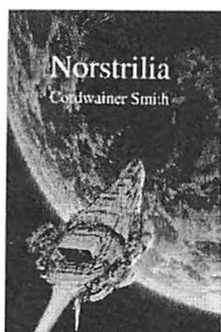
A sub-corollary: Dying computers usually emit flames, smoke, blinking lights and/or high-pitched sounds, and often lose control of their tape drives.



Daniel P. Dern (ddern@world.std.com) is an Internet author/analyst based in Newton Centre, Massachusetts, USA. His Internet articles have appeared in UK publications including *...net* and a regular column in *INTERNET*, plus US-based publications such as *Byte* and *Network Computing*. He was the founding editor of *INTERNET WORLD* magazine. His first book, *THE INTERNET GUIDE FOR NEW USERS* (McGraw-Hill, 1993) featured original drawings by sf artist Hannah M.G. Shapero. He attended the Clarion 1973 East sf writers workshop; his stories have appeared in *Analog*, *Tomorrow*, *World of If*, Robert Silverberg's *New Dimensions*, and other anthologies. (For more information, see <http://www.dern.com:2205>, "The Best Dern Site on the Internet.")

And if you want to read some real fantasy, you can always pick up a few brochures from your favorite networking vendor.

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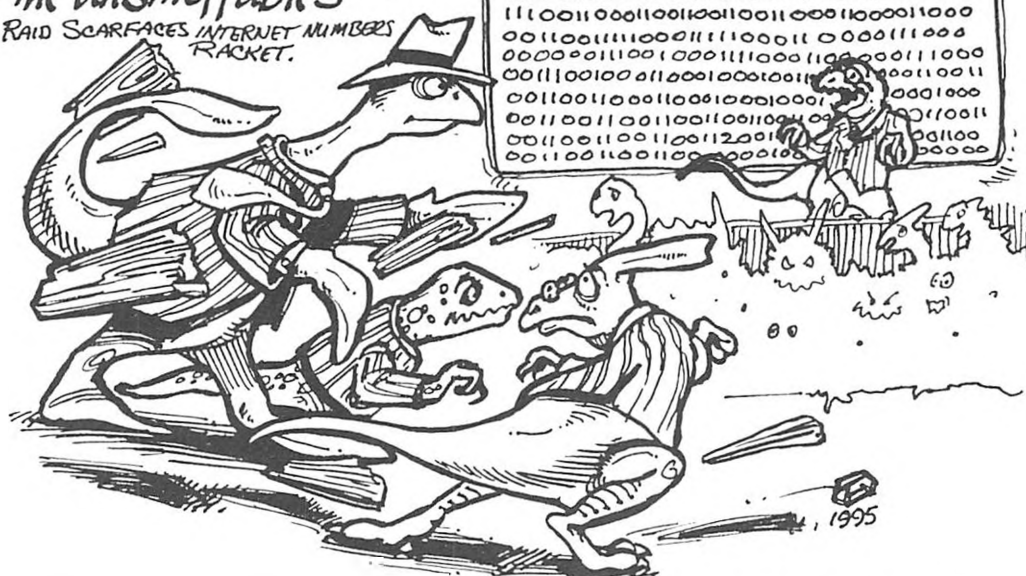
Making Book is the Hugo-nominated collection of essays, reviews and stories by Teresa Nielsen Hayden, including writings from the fanzines Izzard and Telos. It is edited by Patrick Nielsen Hayden, with a cover designed by the author. The price is \$9.95 for this trade paperback.



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2001 – A Space Odyssey (almost): Yes, we've read our Arthur C. Clarke – we **know** that the third millenium starts in 2001 – but the big odometer will turn over to Two Triple Zero the year before. It's a great time for a rip-roaring, knock 'em out, last big Worldcon bash to set the stage for the next 1000 years. So we'd like to invite you to bring the 58th World Science Fiction Convention to Chicago, where the 2000s will roar like nothing before!

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All the Myriad Ways: To get to Chicago, that is – we're the world's leading airline hub, which makes it both cheap and easy to get here by plane at either O'Hare or Midway. For nonflyers, interstate highways and Amtrak rail make Chicago a painless destination.

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GUFF, TAFF and Other Fannish Matters

GUFF, the Get Up-and-over Fan Fund (or Get Under-and-over Fan Fund), depending on the point of departure) was started in 1977 by the British Fans Chris Priest and Dave Langford to establish further contact between Australasian and European Fandom. As with all fan funds, they work with the same principles: the delegates are put up by nominators, and voted on by interested fans who donate a small sum. The selected candidate makes the trip, administers the fan fund and - eventually - publishes a trip report (some of those belong to the best fan publications ever written).

This year the TAFF (Trans Atlantic Fan Fund) was won by Dan Steffan. Dan has been a long-time fan in the US and is very energetic. His presence will be noticed by the European fans at Intersection as he will be on several panels, promoting TAFF and other fan funds.

The GUFF race was won by Karen Pender-Gunn and Ian Gunn. As they will be travelling around Britain in August and September and you are likely to meet them at the convention, we thought it would be nice to let you know a few things about them.

How to recognize them: They're both big and cuddly. ("We're not fat, we're simply larger than life"). They both have long, dark hair, usually tied back in a ponytail. Karen does not have a beard. Ian does. Ian does not wear glasses, Karen does. Ian says he's 37. Karen says her age is nobody's business, though she's claimed to be 25 for quite some time

now. Karen's plumage is usually brighter than Ian's; he tends to wear black jeans and blue shirts and jumpers, she tends to wear bright pinks, purples and reds. And lots of jangling jewellery. Lots.

Their habits: Neither Karen nor Ian smoke. Ian does not drink, but is quite happy if you do. Karen likes the odd glass of wine but is particularly fond of champagne or Japanese Slippers when she can get them. Karen has what doctors term 'a bung knee' which means she can climb stairs, but will let you go first if you are really in a hurry. She can cheerfully go strolling around your town, just don't take her on a three day hike. Karen is almost, but not quite, vegetarian. Well, put it this way, she'll eat meat if it does not look like part of an animal. Mince, sausages, rissoles, tinned tuna and fish fillets are fine, but chops, steaks, kidneys, sheep eyes, whole fish and squids with their legs wiggling in the air make her go all queasy. Perversely, Ian is the opposite. He has to be cajoled to eat his greens, but he'll manage. They're fond of pasta dishes, satays, Mexican, Japanese and such, but will try almost anything. They enjoy all aspects of Science Fiction in literary or audio-visual forms and are both chocoholics.

Their fanac: They've both been in fandom for about fifteen years, they've produced a number of fanzines - Karen currently puts out Pink, Ian does Artychoke (a supplement to Alan Stewart's Thyme) and STUNGUNN. Ian also does cartoons for more fanzines than he can count. Ian was president of the Melbourne Science Fiction club, Karen is currently the club's

Librarian and also Publicity Officer. They've just recently stepped in to run the Australian National Media Convention when nothing was happening. In their time they've APAed, helped run conventions, run dealer's tables, entered masquerades, designed programme books and appeared on panels. Karen has won scads of awards for her craftwork which usually takes the form of soft toys with really teensy, neat, little stitches (it helps that she's slightly short-sighted). She is something of a self-educated expert on the diverse fields of dinosaurs, virtual reality and cyberpunk. Ian likes comedy and cartoons.

Their wish list: There's a whole heap of things they want to do while they're on their GUFF-trip, if possible. They want to visit Portmeirion where 'The Prisoner' was filmed, and will be attending a Prisoner-convention. They want to spend a weekend in Paris, climb the Eiffel

Tower, see the sights and visit Parc Asterix. They want to attend a London Tun Meeting, maybe an Edinburgh Tun, and perhaps a ZZ9-event. Karen wants to go on a Brother Cadfael tour in Shrewsbury and see the Eagle of the Ninth in Reading. Ian wants to try one of those Trivia games they have in pubs over here. They want to visit the British Museum, the Victoria and Albert Museum and all of the London sights, especially the dinosaurs at Crystal Palace. They want to spend a couple of days in Nottingham so that Ian can introduce Karen to his relatives. Mostly, they want to meet fans from Britain, ones they've corresponded with and ones they've never heard of. They want to talk about Fandom, British fandom, Australian fandom, fan funds, fanzines, fan clubs, conventions, friends and parties. They want to meet YOU.

They are really nice, harmless people, honest. ■



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Fans Across the World

BRIDGET WILKINSON

Fans Across the World was set up in 1987 before the British Worldcon that year - Conspiracy. The idea at the time, and the idea as it remains, was to promote contact between English speaking SF fans and fans from non-English speaking countries.

The proposal was to create an organization semi-independent of the convention, with links to foreign agent liaison. Colin Fine established it, with Karen Naylor (now Kelly) and Steve Linton running it on a day-to-day basis. Karen had been to Ballcon in Zagreb, and so knew something of fandom in eastern Europe as well as in Britain. Colin had been to a number of mainland European conventions, and saw building contacts with SF fans in both eastern and western Europe as being important for Conspiracy. I (Bridget Wilkinson) became involved later. As foreign agent liaison I had a lot of the day-to-day contact with the mainland European fans, particularly the central and eastern Europeans, and it seemed to make sense.

Conspiracy had its failures, but Conspiracy also had its successes. The encouragement of contact with eastern European fans was one of them, although it seemed a slender enough plant at the time. The contacting of western European fans appeared to have almost entirely failed. But something else had happened as well. ConFiction had become the 1990 Worldcon.

When Colin had set up Fans Across the World it had been a sort of Committee QUANGO (Quasi-autonomous non-governmental organization), and to be hon-

est we all thought it would fold afterwards. Then Kees van Toorn asked Karen to continue it for ConFiction, since its "autonomous" nature would be far more important in the Dutch context (it was better if some things were done "off-shore"), and anyway why set up a new organization and name when a known pre-existing name and logo existed? So Fans Across the World continued. Then about six months before the con, the world changed.

Back in 1987 a lot of work had been put into persuading the Soviet authorities to let the Strugatsky brothers attend Conspiracy. It worked, and they and Jeremy Parnov attended the convention. Three Russians. This time Kees van Toorn received applications for letters of invitation from hundreds. They needed the letters to get exit visas. A cottage industry built up sending out the letters, with the Dutch fans having little idea of who these people were.

In the event ConFiction got a large handful of Soviet fans, but busloads of Poles, and Czechs and Slovaks. Some of the Poles worked on the convention, and Kees and the other Dutch fans had also pulled in some of the German fans to work on the convention, so many of the younger generation of British fans got to know the younger generation of German fans.

Karen had had to resign as Chair of Fans Across the World, and in the new circumstances it seemed as well to keep the organization going, so I had taken over, and put out a "thank you" sheet after the convention. Newsletters tend to get read more than flyers, so I had pub-

lished an undated single sheet fanzine. I'd picked up some information about up-and-coming conventions in Europe at ConFiction, so they went in, so did some details on some bookshops. A second sheet came out three months later, then a third two months after that. Suddenly I found I was the publisher of one of the two major sources of information on SF fandom in Europe (Shards of Babel was the other), and I was getting subscriptions. I had a monthly fanzine on my hands.

Fans Across the World as originally formulated by Colin Fine had been more about promoting contact than about financial aid, although outsiders tended to think (and still do) that financial aid was ALL that Fans Across the World was about. Information, and a friendly hand, is often worth far more than cash, and the newsletter became a means by which fans could get to know things that only

locals would know otherwise. Recently Fans Across the World Newsletter has gone onto the Internet - being posted on rec.arts.sf.fandom, and available by e-mail: bjw@cix.compulink.co.uk - (end of plug). It is now reaching a much larger readership than ever before, and its content seems to be shifting yet again.

Back in the "real" world things had shifted also. The "Iron Curtain" keeping in had turned into "Fortress Europe" keeping people out. It was now dead easy to get out of the former eastern bloc, just hellishly difficult to get into anywhere else. So the letter writing goes on, just addressed to a different bunch of bureaucrats. Money is needed, as much as a "soft loan" fund as anything, many fans are now on the Internet and can send letters, parcels, e-mail - anything but a valid cheque.

And contact is needed more then ever before. ■

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Golden Age of Science Fiction...***

***...President Kennedy committed to sending a man
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SEATTLE:2002

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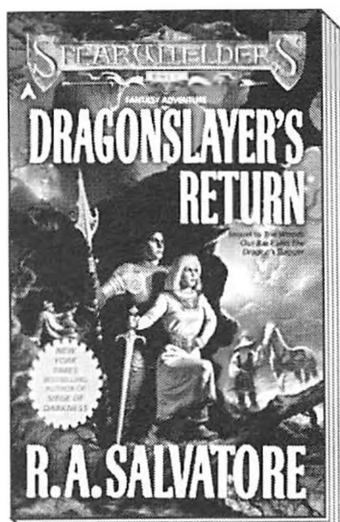
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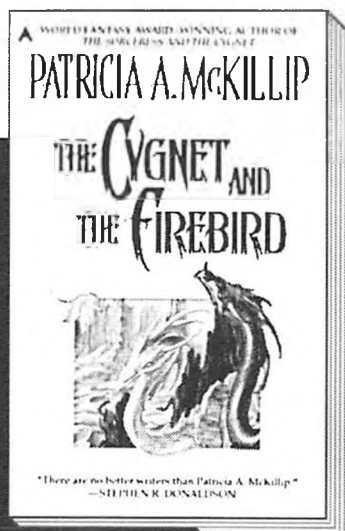
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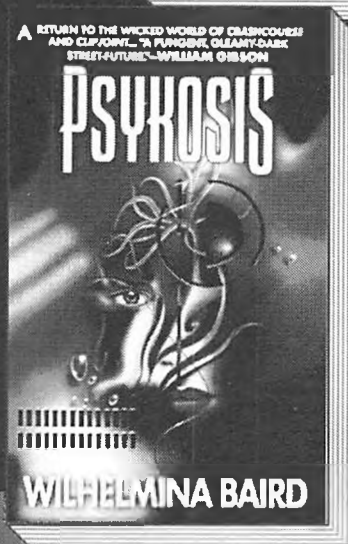
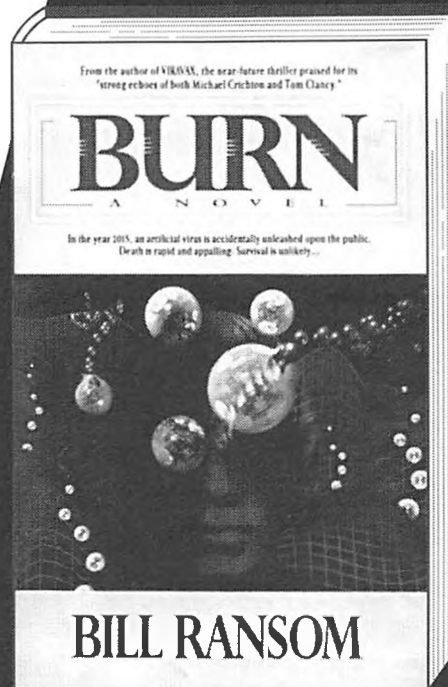
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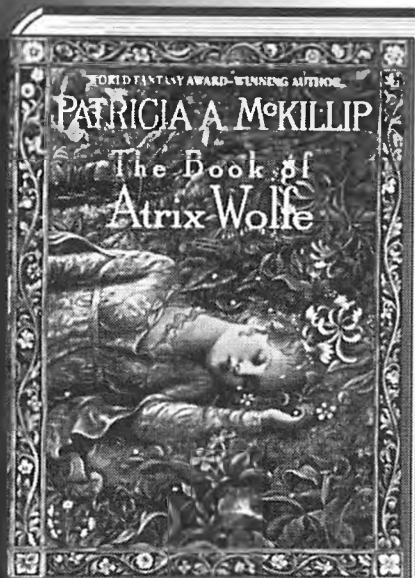
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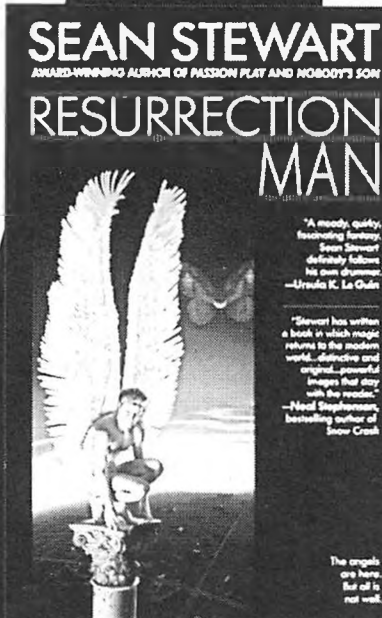
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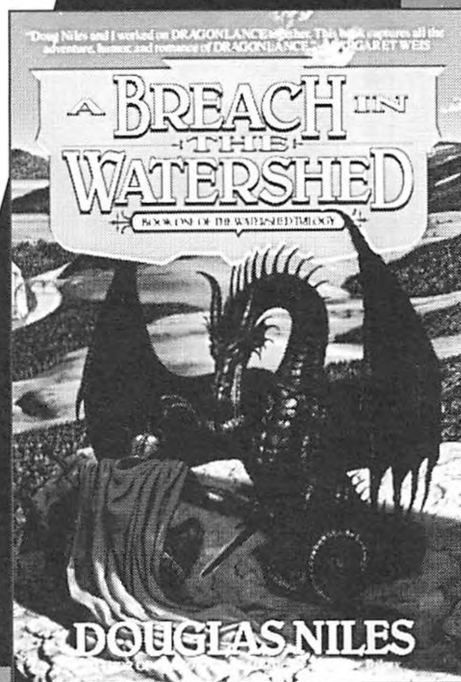
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Around the world in a dozen pages or so...

Science fiction and fandom all over the world

Austria

HERMAN URBANEK

Austria's sf fandom is a small, but very creative one, in small groups, communicating and publishing some small and nice fanzines. In the fifties and early sixties an independent Austrian fandom already existed. The most influential organization was called Austrotopia, from which originated one of the most interesting fanzines in early Austro-German fandom history, called PIONEER, lasting for 25 issues, and then changing for 5 more issues in a heroic fantasy fandom.

In the sixties independent Austrian fandom faded, and most Austrian fans became part of the German fandom. They became members of various clubs, notably the SFCD, the SCIENCE FICTION CLUB DEUTSCHLAND, the biggest German fanclub, and the fantasy club FOLLOW. Today these connections still exist.

At the end of the eighties, however, Austrian fandom once more came into its own. Founding father was Florian Machl, with his club STARDRAGONS, who also started the fanzine FUTURE MAGIC, with 14 issues published to date (present editor is Michael Brunnbauer). In the meantime, Florian Machl started another fanclub, VEREIN DER FANTASIE, where Austrian Star Wars fans found their home in GALACTIC FRIENDSHIP, that publishes newsletter and the STARDATE magazine. The most international connected, however, is Franz H. Miklis, with his fanzine GALACOT CELTIC NEWSFLASH, published in English. Other fan organizations are NEW WORLDS, GRENZEN DER PHANTASIE, STAR WARS STAMMTISCH, LIVE ROLLEN-

SPIEL VEREIN ARIOCHS ERBEN, PERRY RHODAN CLUB ALASKA and PERRY RHODAN BRIEFCLUB PHOENIX. And Stevan Tomaschitz publishes a monthly newsletter, FANDOM Österreich, with information about what's happening in Austrian fandom. So, in general, we Austrian fans, are alive and kicking. The next decade will be a very interesting one

Belgium

WILLEM OLTMANS

Belgian fandom almost passed away in the early 90's when the interest for the genre seemed to have faded into oblivion. The problem with Fandom was that the "old" crew did not feel very much like the continuous strain to put on conventions and the younger generation was not yet ready to take over. When that happened, the sister organization of SFAN (the oldest SF group in Flanders) let the NCSF in Holland continue to organize the Beneluxcons and Fandom went in 1st gear for a while.

The only magazine left over was Eddy C. Bertin's SF Gids, that merged with Cerberus, edited and published by Alfons Maes. After

Whatever the World Science Fiction Convention is in the eye of the beholder, it also is the Gathering of the Tribes. From writer to reader and everyone in-between. The truly international aspect of science fiction is never better served than in those days. That's why you'll find a bouquet of news about science fiction and fandom from a bewildering and ever-spreading array of countries all over the world. For now is the time to give space to The Gathering...

this happened, Fandom came back to life and in 1993 the revived SFAN organized the Come-Back convention in Antwerp, to be followed in 1995 by another effort. The magazines seem on a slow road to recovery, with some activity in the French speaking part of Belgium and there are serious plans for larger conventions again. So, Belgium may soon host one and before long may be back on the fannish map.

Brazil

ROBERTO DE SOUSA CAUSO

Brazilian First fandom appeared only in the sixties, mainly because of the Brazilian SF boom of that time, started up by editor Gumerindo Rocha Dorea and his SF line, *Ficção Científica* GRD. But the most important writer of our First Fandom was writer Jeronymo Monteiro, who was writing sf, fantasy, adventure and detective stories since the beginning of the 130s. Being a fan himself, Monteiro founded the Clube de Ficção Científica (Science Fiction Club), also known as Brazilian Society of Science Fiction, reportedly in 1964. Monteiro died in 1970, when he was the editor of the *Magazine de Ficção Científica*, the Brazilian version of *The Magazine of Fantasy & Science Fiction*. With him, the Society and the Magazine went in limbo as well.

The idea of Brazilian First Fandom in the sixties is not widely accepted today. Some fans state that since they didn't have fanzines, it could not be called *fandom*. But they used to have meetings – most of them in Monteiro's house – in which many authors, such as André Carneiro, Ney Moraes, Walter Martins, Nilson Martello, Clovis Garcia, and fans such as Wladyr Nader and Luiz Marcos da Fonseca would appear to chat.

Later, Nader and Fonseca became somehow important to present-day fandom. Nader became an author himself, and a leftist publisher, who even discovered my own wife Finisia Fideli for SF. Fonseca was president of the *Clube de Leitores de Ficção Científica* [Science Fiction Readers Club], founded in 1985, for two terms, and is currently editor of the semi-prozine *Somnium*.

Modern fandom

The controversy around the origins of fandom in Brazil is also present in modern fandom. For people like me, who believed themselves active fans in the first two or three years of the eighties, modern fandom has come to light in

São Paulo, and foremost Porto Alegre. There, SF fans in an astronomy club founded the *Sigma-Phy Group*, that came to life in Porto Alegre around 1981-82. More important, in 1981 also saw the Clube de FC Antares come to life, which published its own fanzine, and sponsored a contest of original science fiction and fantasy stories, the *Fausto Cunha Prize* – named after the author and critic who started writing SF with Rocha Dorea in the Science Fiction Club.

In 1983 more fanzines started to appear. The most influential of them was *Hipespaço* (*Hyperspace*), edited by Cesar R.T. Silva and José Carlos Neves. In spite of this some fans have claimed that fandom didn't start until 1985, when the Science Fiction Readers Club was founded.

Well... as far as I'm concerned, fandom is an *anarchistic* relationship of fans, articulated with the consuming of production of science fiction and fantasy. Thus SFRC's claim of the 'first' is a bit hollow, but we must acknowledge the importance of the club within today's fandom. It is indeed proper to state that modern fandom is split between Before and After SFRC.

The club received many fans, artist and writers, and its clubzine *#Somnium* published the early stories of many of our best authors. It helped in the struggle to present science fiction as a serious issue to society. On the other hand, the club maintained a rigid structure and fought off deviations, thus destroying part of that unique brand of 'anarchistic relationships' of the early years.

Today SFRC is going down the hill. Trekkie's Clubs are doing a better job of gathering younger fans, and the many fanzines we have don't get the attention they should.

Fannish activities

Brazil has about ten fanzines and three or four prozines, the latter being something of a quite recent date. Unlike the US fanzines, for example, the Brazilian fanzines tend to be more of a magazine format, because of the nearly total lack of this kind of publication in our market. US fanzines are more oriented towards fannish activities, relationships, convention reporting, etc., while the Brazilian counterparts seldom deal with these issues. They prefer to give space to original fiction, art and non-fiction, such as articles on movies, and reviews. There have been some efforts to introduce a more fannish tone in our fandom, like my own newsletter, *Diário do Fandom*.

The focal points of fannish activities are the monthly SFRC meetings in São Paulo, Rio de Janeiro and Porto Alegre. At those meetings a

speech is held about a science fiction subject, followed by a lunch. In recent years the meetings in Rio de Janeiro are rather ill-attended.

Conventions

The first Brazilian SF convention was probably the *I Convenção Brasileira de Ficção Científica* in Porto Alegre in 1986, organized by the Antares Club. Before that most local conventions hardly earned the name. A very important event was the SF Symposium held in Rio in 1969, an international meeting with many world-class names like Fred Pohl, Harlan Ellison, Forrest Ackerman, Robert Heinlein, Arthur C. Clarke, Poul Anderson, J.G. Ballard. Brian Aldiss and many others. A glittering galaxy of stars! But it was not an SF convention in the true sense of the word, where authors and fans sit side by side in program events or meet in the corridors.

The second important convention was *I InteriorCon*, held in 1990 in Sumare, which had Orson Scott Card as Guest of Honor. It set a new standard for Brazilian conventions, with about 70 attendants from three states and two countries. Unfortunately, the three InteriorCons that followed did not have the support of that many fans, and none of them sported an international guest.

Other conventions were *Hipercon*, in 1992, sponsored by the fanzine *Hiperespaço*, and *RhodanCon* in 1994. In 1995 the Brazilian Fantastic Arts Society (who had sponsored the *RhodanCon*) organized the *I HorrorCon* and *II BrasilCon* in São Paulo.

Fanzines

Whatever the outcome, the real place for fandom in Brazil is the *fanzine*. One of the better is *Megalon*, edited by Marcello S. Branco. It has a real personality and attitude. My own *Papera Uirande* ('Book of Tomorrow', in a local Indian language) tends to become a kind of review and scholarly magazine. *Noticias do Fim do Nada*, edited by Ruby Felisbino Medeiros, has stories, articles and a bibliography of short stories in Portuguese, our national language. *Juvenatrix*, edited by Renato Rosatti, attends more to horror. *Sigma Tau* is a newcomer, and promises a lot for the future.

In the late eighties there were a lot of opinions floating around in the fanzines. It seemed that out of these opinions we were forging a kind of identity, but the inevitable clashes frightened off many fans. Nowadays the opinionated voice is no longer a force within fandom, for if some voices are trying to keep it alive, other forces are trying to kill it.

Brazilian fandom today

I believe that fandom must be an

autonomous, intense and joyous gathering of intelligent people, of a (worldwide) community. A community with ideas of its own, and able to set them off against the biased ideas of society concerning science fiction and fantasy.

Many of them want Brazilian fandom to bend its head to scholar opinions, to impose strict academic standards of criticism. In fact, they say, fans are not able to, and *should not* involve themselves with criticism. As a result, the formerly active criticism of Brazilian fans all but disappeared from the pages of our fanzines.

When fanzine *Somnium* became a semi-prozine, last year, the editors made clear they wanted to steer the magazine away from fandom. And this is a critical situation indeed. I'm still trying to figure out who is going to consume science fiction - and criticize it - in Brazil, if not the fans! When people say that scholars are the only ones capable of criticism and imposing values, I look around for *one* scholar who has somehow contributed to science fiction, especially *Brazilian* science fiction.

All in all, Brazilian fandom as a whole lacks an identity, and this results in very low responses concerning fannish activities (like conventions).

In spite of this trend, our fan community has made many contacts with parts of American fandom, Argentinian fandom, and, recently, German fandom as well. Since 1992 we're sending a representative to the World Science Fiction Convention as well. I think Brazil and Brazilian fans have a lot to contribute to the intellectual and human, joyous turmoil of international fandom. I also believe that Brazil and Brazilian science fiction can contribute new items and angles, adding a Third World point-of-view that world fandom in general lacks. But we can only succeed if we can rely on an identity and a form of self-consciousness of our own.

Canada

LLOYD PENNEY

Chucks, I don't want this to read like an annual corporate report, but 1994 was really a good year for Canadian fandom! The capstone of the year was ConAdian, Winnipeg's hosting of the World Science Fiction Convention around Labour Day. The first Canadian Worldcon in 21 years was a showcase for all of Canadian fandom and prodom. This Worldcon brought Canadian Fandom together to produce a fine convention of over 3,500 people. They met the rest of the world's fans at their own turf, and in

turn, the world learned that Canfandom is a vibrant and busy group of people who can get the tough job of staging such a convention done. The world also learned that our professional writers are amongst the most popular names in prodom, and that as many other countries do, we have our own SF&F awards, the Auroras, and our own national convention, called the CanVenton, which was held concurrent with ConAdian.

The increased activity in 1994 also got fandom going in the various cities across the country. New conventions and clubs were created, older cons and clubs were strengthened, and efforts were made to save them, and new contacts were established, especially in the Maritime provinces. We lost some conventions and clubs, but new fans are always in the wings, waiting to step in to revive old projects, or start up new ones. There were also discussions about the future of the Canadian Unity Fan Fund, of CUFF, and there was at ConAdian the beginning of the Canadian Science Fiction and Fantasy Foundation, founded to save and preserve the Merrill Collection of Science Fiction, Fantasy and Speculative Fiction, the largest collection of science fiction, fantasy and horror fiction in the country. Fanzines by both clubs and individuals greatly increased in number and frequency.



The small but lively Canadian SF&F publishing industry continues to thrive, with the sale of Tesseract Books to concerned fans in Edmonton and Toronto, who are now professionals in the science fiction field, and the continued success of On Spec magazine, also in Edmonton.

1994 has also served to be the launching pad for the greatest start of new projects ever in Canadian SF&F in 1995. This year's CanVenton was held in conjunction with Can*con '95 in Ottawa in May, where the 1995 Auroras were given out. The debut of the National Library of Canada's new exhibit of Canadian SF&F entitled Out of this World was also at Can*con, plus the revival of Boreal, the Francophone conference on French-language SF&F and the First Annual Academic Conference on Canadian Content in Speculative Literature. The Canadian Science Fiction and Fantasy Foundation also had their first annual general meeting there. The whole gathering was truly the beginning for those who appreciate and celebrate Canadian science fiction and fantasy and it can only get better with time and continued effort.

This writer is far from objective about Canadian science fiction and fantasy, and its fandom, but it is active, complex, varied in scope and an example for other countries struggling to make their own science fiction and fantasy heard, seen and read by their own citizens. I'm sure I speak for all the writers, readers, fans, artists, agents and publishers across the country when I invite the rest of the world to come and visit, and join us in the unique Canadian community of science fiction and fantasy

Finland

TONI JERRMANN

Friends, let's jump straight to the 90's when science fiction fandom in Finland had already been active for 10 years. The first big happening of the 90's was of course Finncon 91, held in Helsinki in August 91 and having Ian Banks as Guest of Honour. This was our second large national SF convention that didn't have any membership fee, in other words, everyone who was interested could walk in to see what was going on and what SF us all about. As with Finncons '83 to '93 it was held in the Old Studenthouse right in the middle of Helsinki town centre - a great location to attract passers-by. The only problem with Old Studenthouse is that it has only one very large hall and then 5 really small ones. And

these Finncons have been so popular that even the main hall was packed solid - 1989 we had about 2,500, 1991 almost 4,000 and in 1993 almost 5,000 visitors during the weekend. I'd say that no other con, happening or concert has ever attracted so many people in the Old Studenthouse.

The Finncon-programs have been the usual: Guests of Honours, panel discussions, masquerades, movies, art-shows, dealers and parties. They've been done with really small budgets and mainly financed with ads in the convention booklet. Still, people have liked them a lot and everybody keeps asking why we have them only every second year... And all the members of the concommittees keep on saying "never again...". Also, the press coverage of the Finncons have been very good: big positive articles and interviews with the Guests of Honour in newspapers and on the radio, plus every time we got some time on the main television news. What will happen with Finncon '95 remains to be seen as it is still ahead of us as I write these words. This year will differ from the previous ones: Finncon '95 will not be held in Helsinki but in a smaller University town with the name Jyväskylä. This year will have three Guests of Honour (Bruce Sterling, Vonda McIntyre and Storm Constantine) and the programme is much larger than before, but it is still anybody's guess if people are ready to travel to Jyväskylä. Let's hope for the best.

Conventions

Besides Finncons Finnish SF fandom is also active in many other ways. There's been some smaller conventions (like Aikacon in Tampere) and all kinds of happenings. We have SF societies in at least seven towns and most of them do their own fanzines and have monthly meetings - called Mafias. The biggest of those is of course the Helsinki's SF Mafia which is held every other Thursday at a pub called Kantakrouvi (located at Ruoholahdenkatu 4). There's usually about 40 fans drinking and talking (sometimes even about science fiction!) during the evening. These meetings are fun and great places to meet old friends and make new ones (whom we can then put to some use... heh heh) -so, if you are ever in town, please pay us a visit.

Fanzines

Most of the Finnish SF fanzines are quite small - I'd say their print-run is somewhere between 50 to 250 copies, but we also have three good looking semi-prozines with printruns well over a thousand copies and on a quarterly basis. They are Portti, Tähtivaeltaja and

Aikakone. The biggest in circulation and page count is Portti which publishes a lot of Finnish short SF stories (they have a competition every year with 10,000 FIM main prize and hundreds of contestants!) Portti also specializes in translations of Italian SF and articles about famous SF writers (with thorough bibliographies - sometimes they take 20 or more pages), mythical beings and Star Trek. Tähtivaeltaja SF articles are mainly about good writers that haven't yet been translated into Finnish and about SF in the 90's - it's foreign short stories are always top quality. Some SF people do not like Tähtivaeltaja because it also covers horror, comics, films and occasionally rock music. At least it is the only zine in Finland where you can read about SF books, Hong Kong films, Japanese comics, splatterpunk and Charles Manson at the same time! Aikakone has been having some difficult times lately. They did not get the second number of 1993 out until 1994 and then they jumped over six numbers to 1/95. Let's hope that they will pull their act together this year because Aikakone had always offered great Finnish short stories (they've had more Atorox-winners than any other zine) and interesting articles about fantasy, astronomy and older science fiction.

Atorox

You might have noticed the word Atorox in the last sentence - that's the name of the award that Turku SF Society gives yearly to the best Finnish short SF story. And the award has been presented to a number of fine writers here in Finland, such as Sinisalo, Isimäki, Tervonen and Saneri.

Translations

On the translation front 90's seem to be the best decade so far. Although every year hasn't been as good (for example in 1994 we got only about 10 SF books of which two were by Isaac Asimov...) there's been some years worth celebrating. The main changes in the 90's have been the Fan-series (10-20 softcover SF, horror and Fantasy books per year) by the biggest Finnish publisher WSOY, the birth of many small publishers who do also SF and the end of almost all of the hardcover SF by big publishers - this last one isn't of course a good thing. In all we've got better and more varied SF books than before. The amount of translations per year is a little of 25 at it's best and the most popular writer has now been Philip K. Dick (eight novel translations in four years).

Some other writers from whom we've got books in Finnish in the '90's are worth mentioning too: Terry Pratchett, Samuel R. Delany,

Norman Spinrad, Ian Watson and Sheri S. Tepper.

The year 1995 promises to be really interesting. Many publishers are planning to put out new science fiction novels, the kind that is written in the 90's, by authors not yet well known in Finland. These include Dan Simmons's Hyperion, Neal Stephenson's Snow Crash and Storm Constantine's Hermetech. I hope this works out and we'll see all the more diverse works and writers in Finnish in the future.

Well, that's about it. If you're still interested to learn more about SF in Finland, please feel free to ask any Finnish fan present at Intersection. There will be a lot of them and I'm sure they will all be happy to talk to you - some of them may even carry with them copies of the latest Marvin-fanzine, an English language special with information, fun and stories. Ask for it! If you want it later or are for some odd reason visiting Finland don't hesitate to contact me - my address can be found on the list of Intersection's Foreign Legion in the Progress reports. All the best to everybody!

France

ANDRÉ FRANCOIS RUAUD

French science fiction: the corps is still moving...Some years ago, in an essay in Locus, Norman Spinrad compared the state of SF in France with its state in the U.S.A. before the so-called big boom in SF publishing.

Spinrad neglected the thriving publishing industry of bandes dessinées (hardcover graphic novels or comics) which has taken the place of SF in French culture (in France as well as in Belgium), or has at least robbed SF of most of its potential audience. But you'll say that graphic novels and literature aren't really the same thing. Well, yes, but the small potential audience that hasn't been robbed by the comics industry seems to be captivated by crime fiction! Thrillers, whodunits and other crime literatures are very well received in France, and one can truly say that they are taking the place of science fiction in French publishing and culture. Many French writers have decided to turn toward crime fiction rather than science fiction, due to the lack of SF outlets and there's also a lot of SF writers which have turned toward juvenile fiction (Grousset, Martinigol, Sanvoisin, Grimaud, Grenier) or mainstream (Volodine, Oster, Berthelot even Jeury, the French SF guru of the Seventies!

Shamefully under-presented in Clute and Nicholls SF Encyclopedia, by the way).

As a result, SF in France is not very visible. And with only nine SF & Fantasy lines, two small-press publishers and few publications outside, you'll understand that our SF lines have some difficulty being a representative sampling of what is published in English or the French SF writer, not only is it difficult to get published it is also very difficult to find a good outlet. The old rule of Success breeds success applies here, and if old hands such as Andreuon, Curval, Brussolo and Pelot have relatively little trouble selling, young and upcoming writers find it more difficult. In fact, it is a kind of miracle that there still are so many excellent French writers of science fiction today!

Fleuve Noir

The Anticipation line (Fleuve Noir, a department of one of the main publishing houses, U.G.E.) has always been the main outlet for French SF, and the only line totally devoted to it. Anticipation is 45 years old, most of the French SF writers have been published by it at one time or another, the books are well distributed, nicely packaged, and the line has allowed a lot of writers to become professional. There are many problems, though: first, the Anticipation books are short they are novellas more than real novels, and the present editor doesn't want any more many-part novels. They are on the stands for only a few months. The line fell from six titles a month to four titles, then to two titles a month since last year. And, not the least problem, Anticipation is a low brow line that is to say, they mostly publish science fiction of a very basic kind, space opera, popular adventure SF, sword and sorcery; low grade novels, easily read, easily forgotten, and a writer can hardly have a really good career publishing only in Anticipation. Among the writers having developed their works under this banner these last years are Wagner (now writing commercial space operas under another name, alas), Pagel, Lehman, Genefort, Ligny, Ayerdhal, Dunyach, le Bussy (from Belgium), Petoud (from Switzerland) and Trudel (from Canada).

The Pocket line (another department of U.G.E.) has been closed to French writers since five or six years and now publishes mostly generic Fantasy of the worst kind. The Ailleurs et Demain line (Laffont Pub., trade paperbacks, certainly the most prestigious French line) is also closed to French authors, due to lack of quality manuscripts according to its

editor. As for Rivages Fantasy, a new trade paperback line, it seems devoted to translations of great books of American Fantasy.

French writers

DenoEBI offer three sub-lines, *Présence du futur* (devoted to SF), *Présence du Fantastique* (devoted to dark fantasy) and *Présences* (large sized trade paperbacks, devoted to slipstream productions). They regularly publish a small number of French writers (such as Hubert, Barbéri, Fayard, Brussolo, Ligny), allowing them to develop demanding works. There is also an anthology series, *Territoires de linquiétude*, in the *Présence du Fantastique* line, which allow many French writers to publish horror short stories. Another publisher, L'Atalante, has recently opened its doors to French creations of good SF & Fantasy (Bordage, Mondoloni, Pouy).

Jai Lu (mass market paperbacks) also publishes French works, but tend to have house writers, which are allowed to develop their works. Leourier, Wintrebert, Canal and Ayerdhal are the most frequent ones, with some other authors from time to time (Stolze, April from Canada, Darteville from Belgium, for example). And *Livre de Poche* (mass market paperbacks) regularly reissue some French writers, such as Steiner, Jeury or Andrevon.

On the short stories front, things are even worse. The oldest prozine, *Fiction*, a pillar of French SF culture, disappeared five years ago after a long and pitiful agony. The good news is that a small press publisher recently launched *CyberDreams*, a very interesting and serious international anthology, with a planned schedule of four volumes a year (two are already out at the time of this article, with a French short story in

The only other outlets are some fan-produced anthologies (the *Destination Crépuscule* series, for example), a few small-press magazines (the oldest, *Yellow Submarine*, 115 issues to date, publishes short stories and novellas as well as articles, interviews and numerous reviews every two months, and a good bunch of interesting fanzines. With SF more or less in a ghetto state, the fandom is nanoscopic, but quite active: conventions, newszines, awards!

I am aware that I paint something of a bleak picture here, but if SF has taught us something, it is that we should look forward to the future. French SF is still there! The engine is ticking over, but it only waits for the smallest spark to go at full speed again.



Germany

German fandom is not monolithic. There are a lot of clubs with quite different interests.

The oldest and biggest SF club is the SFCD (SF club Germany) which exists since 40 years. It was the foundation of the German fandom. The club has about 450 members and produces the critical magazine *Andromeda Nachrichten* and the literary magazine *ANDROMEDA*. The annual convention is held in Summer at various places and is one of the bigger German conventions. You can compare the SFCD to the BSFA. There will be a SF CD roomparty at Intersection where you can meet us. Also there is a major Fantasy club, called *FOLLOW* (Fellowship of the Lords of the Lands of Wonder) and some huge *Star Trek* Fan clubs with their special interests. And we have a horror fandom. A lot of small conventions are organized but no really large ones.

The largest conventions have been the *Worldcon* in Heidelberg (69) and the *Eurocons* in Mönchengladbach (82) and *Freudenstadt* (92) and all had under 1,000 attendants. This may be due to the fact, that German fans tend to be more fanzine-producers than conrunners. What else can you expect from the heirs of Gutenberg? Conventions are seldom held in hotels. Therefore the feeling of a real 24-hour convention is missing. But it makes German conventions cheap to attend. The typical membership for a 3-day convention is 10 L. Also with the exception of *Hansecon* (in Lübeck) and the *Star Trek* cons we do not have banquets at the conventions. We have only one annual international convention. It is called the *Science Fictions Days NRW*. This convention is held in July in the city of Düsseldorf and has international *GoH*. A major part of the program runs in English.

Of course there are some typically German activities in fandom. First, there is a constant flow of approximately 80 new fanzines a month. Not bad for about 2.000 hard-core fans. But we lack magazines with a large number of copies like *Locus*, *SF-Chronicle* or *Interzone*. There is only *Alien Contact* with some thousand copies. Most fanzines print only some hundred copies. A lot of this fanzines look like small press issues. The contents varies widely from the weekly newszine *Fandom-A-Week* (in carbon copy!!!) to critical zines like *Kopfgeburt* (featuring a special theme every issue). We have fanzines with only four pages

and some with more than hundred pages (*Andromeda Nachrichten*, *FOLLOW*).

We have clubzines, chaoszines (*Merry Sodan* - *The Heir of Delirium*) and literary minded ones. Then there is the *Perry Rhodan* fandom. This prolific SF German series is the world largest SF series with more than 1,000,000,000 copies sold. The main series reaches number 1,800 these days (in several printings). Also there is a series of individual paperbacks (about 380), a sidekick series, *Atlan*, which reached 850 novelettes and a collector's hardcover edition of 50 omnibusses. Among the various other materials is a five volume encyclopedia. A lot of *Perry Rhodan* fans are organized in hundreds of small independent fan-clubs. There is even one interested mainly in the series *Atlan*. Once in a while a commercial *Perry Rhodan* convention is organized. The last one in Karlsruhe had about 5000 attendants. These novelette sized series are a German specialty. We also had the series *Ren Dhark*, *Terranauten*, *Spaceship Promet* and *Space Patrol Orion* in this format to name only the most successful.

FOLLOW is a very special Fantasy club. The club invented the *World Magira* on which even a series of novels were based. Besides *CoSim* and *RPG* in their own system for more than 20 years they incorporate their *RPG* characters during their conventions. The main convention, the *Feast of Fantasy*, lasts about 10 days and is held at historic sites with a lot of space for *Live-RPG*. Their elaborate fanzines look more like trade-paperbacks than magazines (with about 300 pp).

The *Phantastic Library Wetzlar* is a big library containing more than 60,000 books in the SF, Fantasy and phantastic genre. They publish critical magazines and organize a (serious) congress every year. Then we have the *Risszeichner*. They produce technical explosion drawings of spaceships and other SF-equipment. You can see some of their interesting works at Intersection. Besides these specialists we have some very good fan artists. German fans are used to read their books in translation and see films and TV-series dubbed. Since cable TV and satellite dishes became popular a lot of SF series are broadcasted here. Since dubbing takes time we lag behind and are still waiting for *Babylon 5*. Unfortunately SF is not considered as "good literature"

We don't produce much SF or Fantasy for TV. The most popular series is *Space Patrol Orion* which started a little bit earlier than *Star Trek TOS*. Internet and Compuserve are not so popular as in other countries. So a lot of e-mail

activities uses the Fido Net. The German speaking countries also have their own Science Fiction Net in Fido style technology. And of course the Star trek Fans have their own German net too. In my opinion German fandom lacks a big convention like the British Eastercon every year. Since the Eurocon in Freudenstadt the interest in conventions abroad has increased. We have now a growing group of fans who are interested in visiting foreign conventions as the Eurocon/ Eastercon in Jersey in 93 showed quite visibly. Most members of this group are happy to work for the convention, they attend. You will see us work for Intersection. There are also plans for another Eurocon, maybe at the end of this century.

main language being chosen by the main speaker, and announced in advance.

Recent meetings have been on such varied topics as "Aliens in SF", "Religion in SF", "Quantum Teleportation", and "The Boomerang Dream". What do boomerangs have to do with SF? One of our members likes to throw them! Between 10 and 25 people come to a typical meeting, from all over the Tel Aviv area, with a minority from Rehovot. Once a month we send out a newsletter named "CyberCozen", which reaches about 40 people, many of whom live too far away from Rehovot to easily attend meetings. "CyberCozen" publishes announcements, reviews, letters, very short stories, jokes, some art work, etc.; whatever we can get that will interest SF and Fantasy readers. Most of the material is original Israeli material in either Hebrew or English.

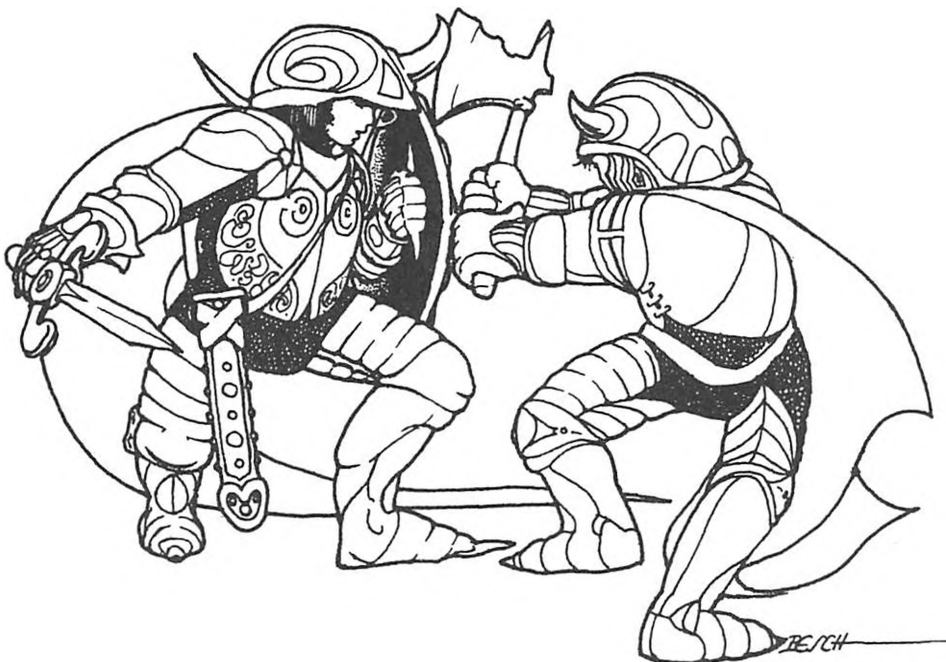
Israel

AHARON SHEER

Israel's fan club, "Rehovot Science Fiction", has been meeting once a month since February 1989, in the home of Bill Silverman.

Bill has a personal collection of about two thousand SF and Fantasy books in English. He has read all of them, and can remember and discuss all of them intelligently. This is a significant contribution to the club. At each meeting, we have either a talk or a panel on a subject of interest to SF and Fantasy fans. Meetings are in a mixture of Hebrew and English, with the

SF life in Israel has been enriched by the recent immigration from Russia of some professional SF and Fantasy writers. Leonid Resnick's short stories and serialized novels are published every week in the emigre Russian-language press in Israel. Pavel (now known as Pesah) Amnuel is another Russian SF writer now living in Israel. These people read and/or contribute to "CyberCozen" (in English translation), and give talks to the club. There may even be plans afoot to publish an original Israeli SF magazine, in Russian! This is a refreshing idea, as until now almost all SF pub-



lished in Israel has been translated from the English.

There are, scattered around Israel, book stores which sell new and used SF and Fantasy in English, including some in Rehovot. Hebrew language translation is very limited, and most books are translated many years after original publication. Some long-term successes are Zelazny (the entire "Amber" series has been translated), Douglas Adams' "The Hitchhiker's Guide to the Galaxy" series, and many of Isaac Asimov's books. The failure to republish in most cases makes economic sense when you consider that a sale of four thousand copies of a Hebrew paperback SF or Fantasy book makes it a fabulous best seller.

The state of SF on Israeli TV is indicated by the fact that "Star Trek - The Next Generation" is broadcast at 2 pm during the week as a children's show. Change is in the air as "Babylon 5" is now available after 10 pm, which may attract new people to the field.

Japan

MASAMICHI OSAKO

Japanese fandom is, served well, when you read "SF Magazine". You will notice there is a convention list in the readers corner. For example, in the latest issue published in April, they are listed as "SF Seminar" and "X-CON2-4" in May, "Lorecon 13" in June, "The 17th Seigun Festival" and "Gaina Festival" in July, "The 34th Japan SF Convention" in August, "Dinacon" in October, "Kyoto SF Festival" and "Uncon" in November.

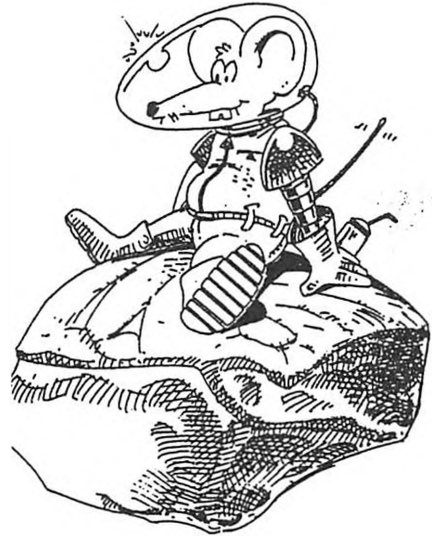
Thus, we are still holding the considerable status of science fiction fandom in Japan. I can read many messages on three SF forums on Niftyserve network for example. It looks very active. On the other hand, however, the space where the book shop keeps for sf books and magazines have clearly reduced in this past several years to one third or less.

In addition, we have only one special magazine for SF at present against our will, which is "SF Magazine" published monthly by Hayakawa as mentioned before. Other magazines dropped out in the last couple of years unfortunately, therefore it has been said we are amid the winter of SF literature in Japan. Many people think so and some don't. I would have to say so when I compare our situation with the

state of England or United States. But I also dare to say our country might be the only one where you can find the science fiction fandom except Australia in Asia-Pacific area. I know this is due to those pioneers who introduced this wonderful world to Japan about 40 years ago. Thanks to them, there are many sf clubs today that could be classified into major two groups of the science fiction and the fantasy regarding contents.

The type of activity are various as you do. Hundreds of sf and fantasy books were published in Japan in 1994. Some of them were translations from American and other origin books. The newest information tells me 147 new translation were published last year.

The problem is this gate of culture is only one way. You do not have opportunities to read Japanese stories and many Japanese readers must wait for translation. As a conclusion, let me say that we are not blessed like other countries but still keep the sf world at good level. Science Fiction occupies very minor position in Japanese society, but we are doing the best to live our way of life. We love science fiction anyway.



The Netherlands

JANNELIES SMIT

Netherfandom between Conspiracy and Intersection, with a stop-over at ConFiction, is alive and kicking... Not in the least because of our position as 'Gateway to Europe. Rotterdam, after all, is the biggest harbour in the world...

A cheerful message for both English and American publishers; in 1993 the majority of the total number of SF, Fantasy and horrorbooks

was a translation from the English language market. To be more precise, 95.5% percent of all books related to this field were translations. According to an article in "Boekblad", the official trade magazine of the book sellers association in the Netherlands, there is a hard core of about 3,500 to 4,000 people who buy all the published titles. Unfortunately, this applies to translated novels only. The number of people who buy originals in the original language has never been accounted for.

How do these figures reflect on Dutch Fandom? All the sf-magazines have about a thousand readers, which means that the three main clubs, the NCSF (Nederlands Contact Centrum for Science Fiction), *Terra* and *Unquendor* (published by the Dutch Tolkien Society) only reach a fraction of the hard core of SF readers.

First Dutch Worldcon

It was due to the 1990 World SF Convention in the Hague, ConFiction, that a great number of formerly anonymous readers got out of the woodwork and joined that convention, the second only on the Continent of Europe (the first was Heicon in 1970). That convention, for which preparations started as early as 1985, had a huge impact on Dutch fandom. The sheer size of politics and logistics not only brought back such filthy habits as starting to smoke and drink again - "I told you, you can't put US fans in a hotel without ice-cubing machines on every other floor!" - but also strengthened many international ties and brought back some international flavour that some thought was solely missing at worldcons of late.

International flavour

From that point fandom in Holland started to grow. In my feeling - and I have been going to conventions since 1985 in the Netherlands - the Dutch Fandom is expanding. It is a slow process - hell, we *are* a small nation - but we do see a lot of new faces who keep returning to the regional conventions and, of course, our national one, the Benelxcons (alternately organized by Holland and Belgium). *Hillcon II* and *III* (with GoH's Dan Simmons, Orson Scott Card, Tad Williams, Terry Pratchett), were clearly influenced by the results of ConFiction. The feeling is that many newcomers after ConFiction will take over the reigns from the 'older' fannish community, that has been organizing the BeneluxCons and ConFiction over the last ten odd years.

Apart from that - and the fact that, admittedly, Holland is a small nation, Dutch fans also tend to wander around the world to attend

other conventions, from Moscow to San Francisco, and from Rome to Stockholm. With the UK, undoubtedly, as favourite, for it's only a short trip by boat or plane away. (This year we may add the train as well, and the first Chunnel Disaster Story has already appeared in a Dutch fanzine). Those 'foreign visits' undoubtedly colour Dutch fandom, which always has had a strong international flavour, as could clearly be seen by ConFiction (that also profited by the crumbling down of the Rusty Curtain, hence our many contacts with Eastern European fandom).

One of the other things that resulted from ConFiction is an international APA by the name of DAPPER, founded in 1991, that now has 24 members from all corners of the Earth, nine of which come from Holland.

As said, Fandom in Holland slowly grows and to return to numbers, looking at the Intersection membership list close to one hundred people from Holland will actually attend Intersection. That may not sound like an enormous amount compared to the rest of the attending members, but all of them will take back to Holland the seed and the joy of the convention to spread it further here in the soil that may perhaps, in the future, nourish another Dutch worldcon... Who knows, till then, Dutch fans will be found everywhere, always.

Poland

PIOTR CHOLEWA

Polish Science Fiction has gone through curious loops since the last review of this kind was published in this kind of book, almost five years ago. The early nineties were a time of explosive development of the book market in Poland. Innumerable publishing houses started normal - although rather feverish - activities, not expecting the approaching collapse.

In the beginning there were three (really) large publishing houses: AMBER, PHANTOM PRESS and CIA-BOOKS, with a number of smaller ones, including some remaining from the old times. It seemed at the time that those three would divide the market between themselves, leaving only pitiful remnants for the rest. In fact, those three companies co-operated in flooding the market and reaching the limits of SF readers' financial endurance. The average print run dropped from around fifty thousand to ten thousand, - fifteen at the best. It is worth remembering that during the eighties, the SF readers could easily buy up sixty thousand

copies of a book within three days. Also, there were people buying everything even remotely connected with speculative fiction.

Different

Five years later things look very different. CIA-BOOKS and PHANTOM PRESS went bankrupt (well, almost - after some not very sensible investments), AMBER went through a split after the premature and tragic death of Dariusz Chojnacki, its co-founder, co-owner and spiritus movens. Despite this, even now AMBER is still one of the biggest publishers in Poland. Of the few post-AMBER publishers, only PRIMA remained alive. Also, a number of smaller publishing houses, including some remaining from older times, still keep their collective heads above water. Quite often they manage quite well in these new conditions.

But let us leave grim matters of the publishing business, market analyses, cash flow etc., and get back to the humble readers - us. What did nineties give us, then? First of all, we have had the - long dreamed of - opportunity of getting acquainted with almost all of the famous cycles of British and American speculative fiction. To name few: Frank Herbert's *Dune* was published, Isaac Asimov's *Foundation* too - up

to *Foundation and Earth* from one side and *Pebble in the Sky* from the other. Brian Aldiss' *Helliconia* is known in full at last, as are the ten volumes of Roger Zelazny's *Amber* series. *The Tale of Ender* by Orson Scott Card also comes to mind.

We were happy to see also the most famous "singletons" published, too numerous to recount. Some things are worth mentioning, however. For example Marion Zimmer Bradley's *The Mists of Avalon* - the only Polish edition (until now) has been a luxury one, extremely expensive, with colour illustrations, a 12" by 12" hardcover. It is nice, but it is likely that a popular edition would be welcomed most by readers.

Fiction

What about Polish fiction? It is still living, somehow, although not very well, because of British and American competition. I know of two - only - full time SF writers (incidentally, both of them from the city of Lodz). Andrzej Sapkowski is the more popular, as a creator of very compelling, well written and extremely readable stories about Wiedzmin (meaning roughly He-Witch), the "professional monster killer". If you picture someone very Conan-like, you are mistaken. These are stories about lonely, highly intelligent and sensitive man in the

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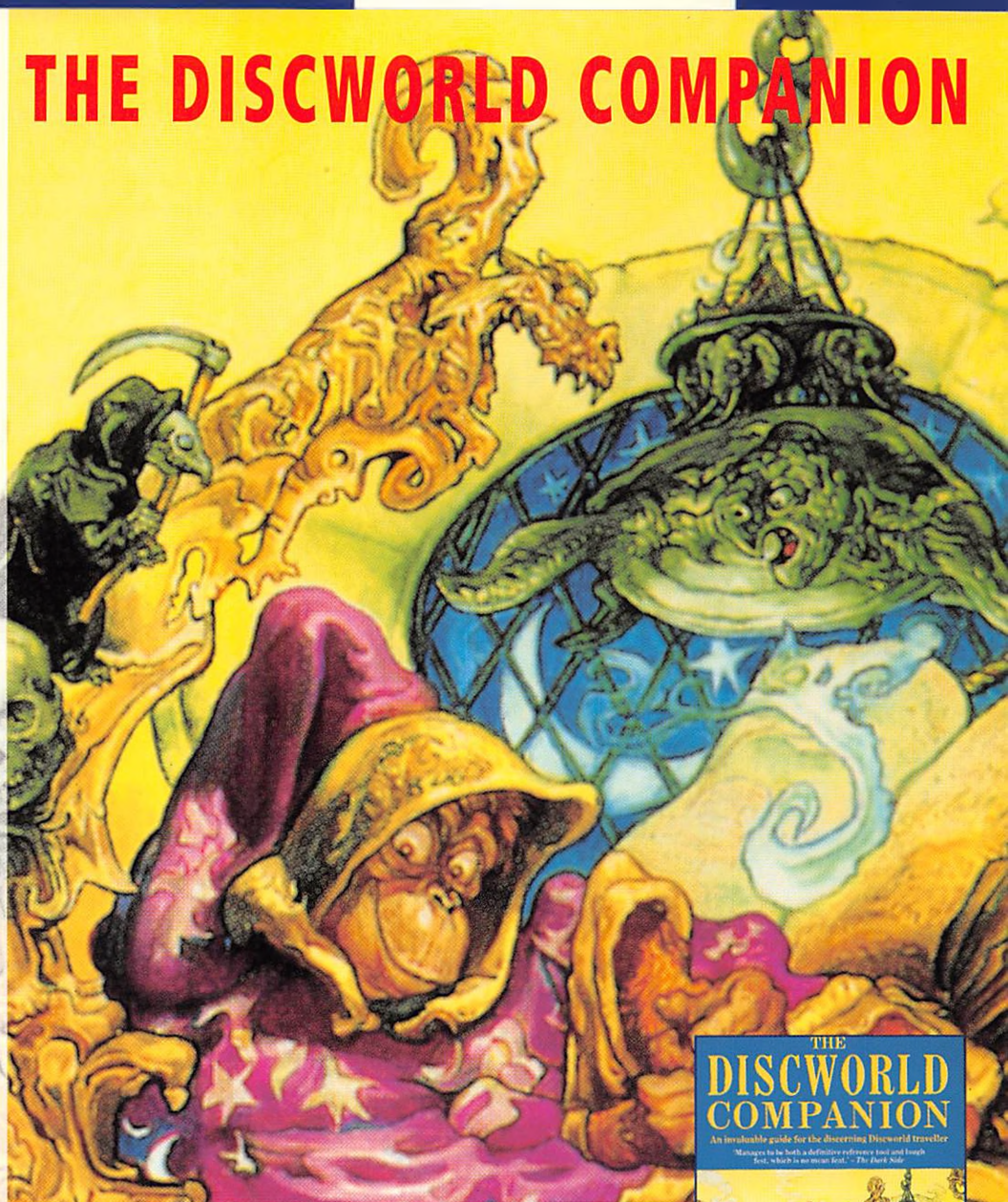
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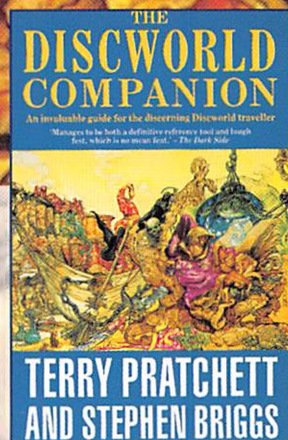
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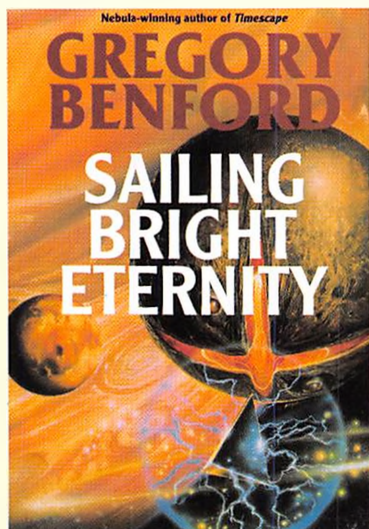


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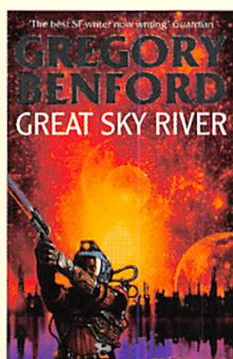


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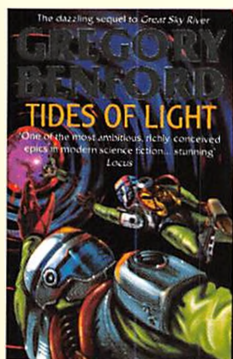
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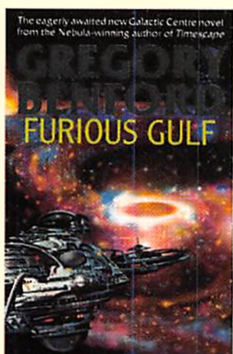
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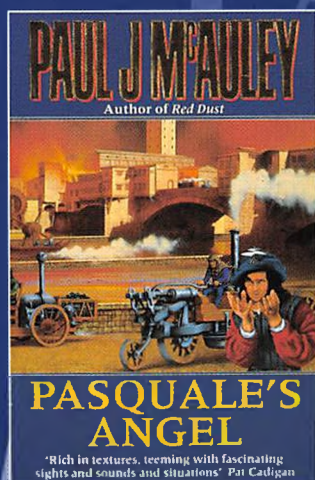
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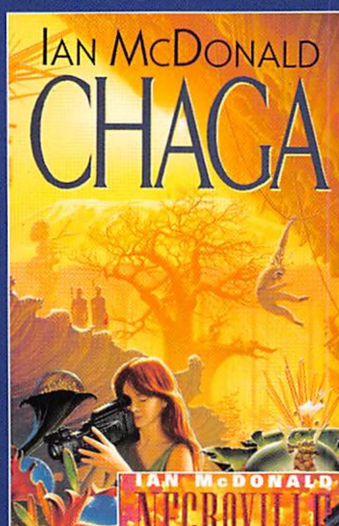
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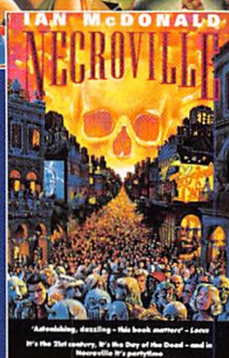


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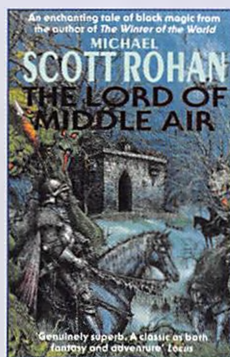


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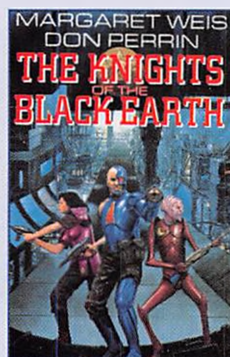
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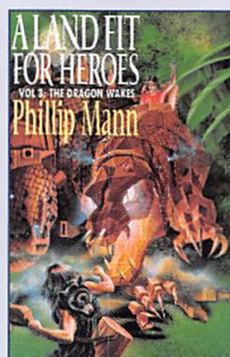
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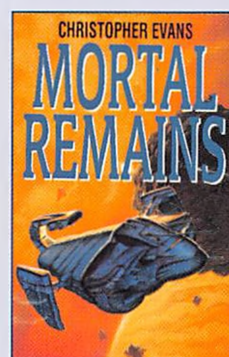
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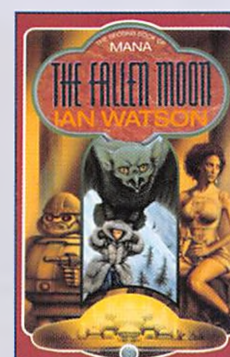
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crowd of dull "mundanes". The mood of these stories varies from funny to grim. Sometimes Sapkowski re-creates some well known fairy tales, twisting them into a completely different meaning. Sometimes he takes the modern problem of racism (humans against elves). This year a long awaited novel was published and we are awaiting sequel.

Feliks W. Kres (a pen name), much younger than Sapkowski and less popular, creates tales set in the dark and grim world of Szerer. Those do not form a cycle (or only in the sense of a shared world, but not usually characters or actions). It has to be said that Kres is gaining popularity with each new novel published.

Beside these two, some young writers are worth noting. In 1994 Tomasz Kolodziejczak published his first novel *Blood and Stone*. He successfully created a fantasy world, where neither iron nor horses are known. Thus he has taken away from his characters the divine (fantasy) right to horse-riding and sword-fighting. He managed well enough and in general his move from short stories into the territory of novels proved a success for him.

These two novels were the highlights of last year, but this does not mean nothing else happened. I will mention here just a few names worth remembering for work both done and potential. These are Ewa Bialecka, Eugeniusz Debski, Jacek Dukaj, Marek S. Huberath (a pen name), Konrad Lewandowski, Artur Szejter, Grzegorz Wisniewski, Rafał A. Ziemiakiewicz, Dariusz Zientalak, Andrzej Zimniak and others. Of course, this list is far from complete.

We must not forget the unquestionable master, Stanisław Lem. He has stopped writing - at least fiction. He is still popular and quite often appears in magazines or TV as a sort of scientific expert or moral authority. All of his present writings are somehow connected with the philosophy of science or simply philosophy.

Magazines

We have three SF magazines on the Polish market. The biggest and most popular is *Nowa Fantastyka* a monthly, publishing Polish and translated stories, usually a serialized novel, and some critical reviews and essays. This magazine has print run of around eighty thousand copies. Behind it comes *Fenix*, also monthly, much smaller but similar in its average contents. The young editorial team is slightly horror-oriented, and from time to time they publish some cyberpunk stories, difficult to find in *Nowa Fantastyka*. *Fenix's* print run varies, but on average it is about thirty thousand copies.

The third magazine is a special one. *Voyager* is a quarterly (approximately) and concentrates on Polish SF. With a print run of five thousands copies it is hardly competition for the other two, but it still provides a good starting point for young writers, and good place to publish a story for writers not so young.

Lately we have another monthly magazine, sort of semi-prozine: *SFinks*. Published by ex-fan Wojtek Sedenko, it differs from others in that it does not publish any fiction. *SFinks* contains reviews, interviews, publishers' plans etc. In general, it is similar to the American *Locus*-toutes proportions gardees.

Fandom

And lastly a few words about fandom. In the early nineties the number of SF clubs dropped significantly. Only three major cons remained in the calendar: POLCON - our national convention, KONTUR - an outdoor role-playing game and NORDCON - traditionally at the end of November, marking the end of season. There are still a few smaller ones running, but we can only dream about times such as the late eighties, when every month there was a large con going on.

Contrary to "classic" fandom, role-playing games clubs are flourishing. Players organize cons more frequently, they usually take over parts of "normal" cons. I'm still an optimist and I believe fen and players will reunite sometime soon.

This is the broadest of views of Polish SF as it is now. It is by no means full or detailed picture, but I hope it will show the reader what is going on in Poland in this most important of all possible fields.

Russia

SERGEI NEKRASOV

Really, the adventures of Science Fiction in our country are quite strange... In the epoch of the communist empire of the Soviet Union very few SF books were published in Russia (100 items in the best years, 50 - in the worst ones, including re-publishing of Jules Verne, etc.).

SF books were lacking, SF sections in scientific and technical magazines were the main source of SF for decades. The publishing of new books was determined not by readers' demand but by permission of the communist censor-



the movie "Stalker" by Andrei Tarkovsky, in total more than 20 novels. In the beginning of 1995 Boris Strugatsky (St.-Petersburg) published his first independent book under the pen-name S.Vititsky: a novel "A Search for Destination or The Twenty Seventh Theorem of Ethics". The theme of destiny, always important for Strugatsky brothers, dominates the novel. The Strugatsky brothers still remain the most influential SF writers in Russia, a center of development of the genre.

As far back as in the seventies in St.-Petersburg (then Leningrad) a "school" of new writers formed around Boris Strugatsky, a seminar, whose members Strugatsky actively tried to promote with magazines and publishing houses. Because publishing policy was totally controlled by the communists in those years, a majority of these writers had no opportunity to be published. Boris Strugatsky called this stream fantastic realism - a type of literature that, by showing a typical person in non-typical situations, exposes the nature of a totalitarian regime. The books of the Leningrad seminar members began to appear only at the end of the eighties and beginning of the nineties and had huge success among readers. But during the long years of creating only for a "narrow circle", the seminar members started to be guided in their books not by readers, but by a narrow criteria of "professionalism". This, in the recent years, turned to be a cause of several commercial problems. Now, these quite interesting authors, oriented in their writings towards the tastes of Boris Strugatsky, are popular only among a very small number of admirers, and are almost unknown to the other SF readers. The brightest example of them is Andrei Stolyarov who characterized himself as "a leading Russian writer" (however few readers or critics share his opinion). His first stories were interesting because of their bright emotionality and psychology, but they were followed by paranoically aggressive novels where an attempt to revive the values of avant-garde art went with an absolute ignorance of the avant-garde traditions of the beginning of the century. These books caused the bankruptcy of a famous publishing house and of several book traders.

ship.

So, in 1991 after restrictions on publishing activity were lifted, a book boom started. A huge number of translations, the majority of which were pirate ones, formed the SF book market in Russia. But the amount of Russian SF proper was rather small in those years, and even the magazines able to survive were those orientated only on American SF. However, it seems that in the last year publishers have turned their attention towards the work of domestic writers.

Nowadays there are still a lot of publications of the "weathermakers" of the sixties and seventies. Kir Bulytchev (Moscow) and Vladislav Krapivin (Ekaterinburg), the famous writers of books for teenagers, write 2-3 books per year each, their complete works have also appeared. Also 90 year old Alexander Kazantsev, whose first novel was published in 1941, has still not given up writing, but all of his novels still seem to come from 1941. After the death of Arkady Strugatsky in 1991 the duet of Strugatsky brothers, the world-known leaders of Soviet social SF for a quarter of a century, broke up. The Strugatsky brothers are known as the authors of "The Snail On The Slope", "Roadside Picnic", "It Is Hard To Be A God", and a screenplay for

Alexander Tyurin and Alexander Schegolev tried to found the so-called Russian cyberpunk. This has ended in failure: the young writers were too carried away by images of the nightmares of the Soviet society. They knew of cyberpunk only by hearsay, and it turned out that the cyberpunk concepts of post-industrial society cannot be used in conjunction with the totalitarianism of the Soviet "1984". Schegolev and

Tyurin were able to correct their mistake: the first of them now writes SF detective stories, the second - humorous postmodern stories about the Soviet Empire. They both seem to have good prospects.

Post-nuclear

The popularity of the dark post-nuclear works by Vyacheslav Rybakov started in the eighties. In 1986 a movie "Letters of A Dead Man" (with a screenplay by Rybakov in collaboration with Boris Strugatsky) won several prestigious awards, including a State one. Rybakov is not just a romantic, he is a Byronist, i.e. he very much to describe pictures of civilization in collapse. In his most recent novel "Gravilyot "Tsesarevich" he tried to use both alternative history and virtual reality. According to Rybakov there exists a real Earth where people live in peace and happiness, however the world where we live is a model created in the 19th century by the German extremist Gorbiger in his laboratory for carrying out anti-humanistic experiments. Published in an authoritative mainstream magazine "Neva", the novel got a good press reception and was published as a separate book this year. Unfortunately Rybakov, a professional historian, has now moved away from literature and is busy in science.

During recent years psychological SF has begun to develop. For example, Andrei Lazarchuk from Krasnoyarsk has issued several novels under the strong influence of Philip Dick (some of whose books have been translated into Russian by Lazarchuk). Lazarchuk's world consists of mechanisms, aggressive in time and space, of empires and secret agents. Sometimes paranoid, sometimes postmodern, this is a world of supermen staking the fortunes of civilizations, and depending on nobody, or even on common sense.

Vladimir Pokrovsky from Moscow seems to be the most sophisticated of all Russian SF writers. In his novels such as "The Male Dancing" and "Metamorphosis" and in short-stories he uses SF aesthetics to describe borderland states of mind and the world of dreams.

Victor Pelevin appeared as a bright star in the vault: in three years he transformed from an SF-beginner into one of the most popular and authoritative Russian mainstream writers. His first novella "Prince of Gosplan", where he placed the entourage of the popular computer game "Prince of Persia" into current Moscow reality, created a real furor. Another book, "Omon Ra" showing a grotesque and satirical look at the history of the Soviet space pro-

gramme was published recently in the UK. Pelevin combines the philosophy of post-modernism with the mysticism of Carlos Castaneda, the characters of Goethe and Dante with the characters of the Russian theater of the absurd.

A young Moscow writer Andrei Scherbak-Zhukov introduced the term of info-romanticism as a definition of work of "the newest wave" of SF writers, almost all of whom are under 30. This is a romanticism for the information era, an attempt to create a new culture on the base of elementary feelings, emotions and the cultural demands of youth. The necessity of the total dismantling of the "old" culture is caused by the fact that in Soviet times all legal culture was submitted absolutely to the communist ideology and did not take the individual into account. Info-romantics have abandoned anti-Utopias, they simply introduce into their books a system of values oriented on the person himself, and not on society.

The brightest example of this wave is a novel "The Knights of the Forty Islands" by Sergei Lukyanenko (a Russian writer who lives in Kazakhstan, not in Russia, although most of his books were published in Russia). Extra-terrestrials snatch teenagers out of our world and place them in a "death world" - an artificially made world of islands where boys and girls have to fight each other, and determine what justice is. Finally, defeating alien robots, the children come back to their homes, to look with new eyes upon events in the ex-USSR. Besides "The Knights.." in the last two years Lukyanenko published a dualogy "Lord from



the Planet Earth", and wrote the trilogy "Today, Mother!" in collaboration with Juliya Burkin (Tomsk), where using materials of ancient Egyptian and Russian myths the authors parody scandals and intrigues within the "Order" of Russian SF writers.

Fantasy

Since the beginning of the nineties the genre of fantasy, almost forbidden in Soviet times because of its religious and non-materialistic orientation, began to be very popular. There are several authors actively writing fantasy such as Svyatoslav Loginov (a member of the "Strugatsky" seminar), Sergei Bulyga (Minsk), Mikhail Uspensky (Krasnoyarsk), Leonid Kudryavtsev (Krasnoyarsk) whose novellas lay somewhere in the intersection of fantasy and of "new wave" à la Zelazny, and others. Nikolai Perumov, a biologist from St.-Petersburg, struck readers with his dualogy "The Ring of Darkness" published with the subtitle the sequel to a famous epic by J.R.R. Tolkien. Larger in size than the original "The Lord of the Rings", the new dualogy shows the events in the Middle-earth in the 300 years after the moment where the Professor finished his story. Perumov has filled the book with numerous descriptions of battle-pieces and many unexpected details in Tolkien's world. It seems that legends about World War II in Russia, partisan armies, etc. have influenced the author more strongly than Tolkien's mythology or all the classics of fantasy.

On the other side of fantasy here there are such nationalistically-oriented writers as Yuri Nikitin and Yuriy Petukhov. The second of them issues with his own money a newspaper "The Voice of the Universe" where he openly advocates nationalism and racial inequality.

Alternative history

Another actively developing genre here is alternative history. The majority of authors pay most attention to the following key points of history as the possible starting points for alternative variants: the Bolshevik revolution (1917), the war with Hitler (1941-1945), and Perestroika (1985-1991) - the most significant events in Russia in the XX century. Among the alternative world makers, the most popular are Kir Bulytchev, Vasili Zvyagintsev, Andrei Lazarchuk, and Sergei Abramov. Also some books, far beyond the bounds of SF, could be included in this scope. For instance, last year Vladimir Sorokin, a classic Russian post-avant-garde writer, published his novella "A Month In Dachau", where the theme is that Hitler and Stalin are allies. This novella is now one of the

most influential books in modern Russian literature.

Social SF, the apologists of which were Strugatsky brothers, has already passed the peak of its flourishing, and now declines slowly. In fact under this title there are usually books of another kind, - psychological SF. Fantasy is in the period of its full strength, whereas hard SF is almost absent and forgotten by readers. This lacuna is only partly filled by the publishing of classic Anglo-American SF of past years. It seems that the reason for the crisis in this field is the loss of a model of the future, and a loss even of the demand for the creating of such a model by Russian SF writers. In modern Russia there have been several years of a period of "no time, no history", and only now have things begun to move out there. But the process of historical development is associated by writers not with scientific and technical progress, but with the psychological development of a person. No doubt, this theme together with the strong traditions of hard and social SF will open good prospects for modern Russian Science Fiction.

Sweden

ANDREAS & CARINA BJØRKLIND

Swedish fandom, like many other non-UK and non-US fandoms, started in the late fifties with sercon conventions and magazines that were very US-influenced. Some of the original fans are still around, like Lars-Olov Strandberg who is a regular attendee at English EasterCons and never misses a Swedish con. Ever.

Currently Sweden is blessed with two professional magazines. The oldest is Jules Verne Magasinet (JVM) and the shaky upstart is called Aniara Magazin. Both are interesting in that they mix traditional American-anglosaxon material with East European and other non-anglosaxist sf. The telly shows more and more sf. Babylon 5, StarTrek of several kinds and Space: 1999 are continuously aired. Films are shown and sf are more or less mainstream. Very few indigenous productions are made, sad to say. Swedish publishers publish sf in a small but steady trickle. Very little home-grown, but quite a few of the literary heights like Robert Jordan...

At the end of the eighties, a new sf club was started in Linköping, a relatively young university town. This gave the whole of Swedish fandom a up-swing, and today there is lively activ-

ity in both Linköping and the capital Stockholm. There are potential and recurring stirrings in the other traditional fandom haunts, Uppsala, Göteborg and Lund-Malmö.

The con-activity is low, one or two small cons a year. Linköping fandom ran a series of three consecutive very successful ReaderCon-like cons 91-93; the ConFuse suite. This resulted in a higher con density in the beginning of the 90s than in the end-80s, and fans still organize larger and more ambitious cons in Sweden, albeit fewer.

Fringe fandoms of importance in Sweden are the Anime and computer fans. The computer fans are highly visible internationally through the computer club Lysator at Linköping University. Their ever-growing collection of lists, reviews, art etc are well known and respected through Internet. Computer fans are a growing flock in Sweden. That is sf-fans with computers and Internet as means of communication and dissemination of reviews and so forth. Perhaps this is the modern-day mimeograph? Joe Fan and his magic TCP-connection? We'll see, and in the meanwhile the Swedish Fan — Anders Fan — will become more and more internationalized and hooked-up to the growing net so similar to what we all dreamt about in our hottest sf-dreams.

USB (in honor of Philip K. Dick). The prime directives of this association were (and still are): to divulge the SF genre in Venezuela and establish relationships with other associations of the same type in Venezuela and other countries. Weekly, every Friday evening, we meet in the club's headquarters on the third floor on the Basic Sciences II building; there, since UBIK's founding, we discuss SF, a specific work, or a specific theme. We do writing workshops or "exquisite cadavers": works where each author writes a few lines of the story and the next, in turn, twists or modifies the subtle threads of the plot, the idea, or reality... To divulge our activities and reach our goals, UBIK created a magazine where we collect the works of the new Venezuelan SF authors; CYGNUS is the name of this magazine that has already seen 5 issues; in them appear mainly short stories and articles about the genre. Our main source for stories for the magazine, as well as a stimulus for the new authors, is the Annual Literary Contest that UBIK organizes. We are currently in the midst of our 11th edition of the contest. The Literary Contest prize ceremony is an annual event that gathers many of the Venezuelan SF fans. Lately, UBIK has begun to publish fanzines: La Gaceta de UBIK (The UBIK Gazette) (20 issues), and more recently, the Necronomicon (2 issues). These are short publications that attempt to maintain more frequent contact with the fans, keeping them informed about the world of national and international SF.

Venezuela.

JORGE DE ABREU

Venezuelans call Science Fiction *Ciencia Ficción*. But Spanish language Science Fiction, and specially latin american SF, has a particular tone, sometimes bordering magic realism, others being as hard as it comes, but always with a certain special timbre.

Nevertheless, the main influence on the legions of SF readers in Latin America are the American and English masters, spiced up by the scarce local authors. So, under this panorama a whole generation of SF lovers budded and grew. In Venezuela, specially, all this force is about to reach a critical mass.

One key event in all this growth occurred at beginning of the eighties; on May 24, 1984, a group of students in the Universidad Simon Bolivar, all unquestioning SF fans, decided to establish the first group of it's kind in Venezuela: UBIK, Science Fiction Club of the

Last year, to globalize our contact with SF fans, we inaugurated our BBS service, UBIK BBS operating at 14400 bps 8-N-1 on the line +58-2-906-3475. This is the first SF-specific BBS in Venezuela, we have discussion groups about SF, news of SF happenings is distributed, and it serves as a repository of Venezuelan SF stories and articles. The SF community in Venezuela acquired another point in 1990, with the creation of another SF association: ALFA, Asociacion Libre de Ficción Anticipatoria (Free Association of Anticipatory Fiction), which publishes a magazine called Solaris who's first issue was published in late 1993. They also maintain an Internet mailing list about SF in Spanish: alfa-l (to subscribe, send a message to "listserv@conicit.ve" with "subscribe alfa-l" in the message body). Such is SF in Venezuela: young and growing, ever fighting entropy... at least in this reality.

Many thanks to Manuel McLure for the translation of the Spanish manuscript.

2001: The Millennium PhilconSM



The way these creatures eat, they must be fans! When you bring the worldcon to Philadelphia you will find an unprecedented variety and availability of food.

Directly under the Pennsylvania Convention Center is the Reading Terminal Market. This 100-year-old farmers market has a wealth of Amish vendors with goods ranging from farm produce to free-range geese. The market also includes ethnic eateries and groceries from Middle-Eastern to Cajun and is a great place to buy regular groceries, party food and snacks.

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1995 Hugo Nominations

Best Novel

MOTHER OF STORMS by John Barnes (Tor)
BRITTLE INNINGS by Michael Bishop
(Bantam)
MIRROR DANCE by Lois McMaster Bujold
(Baen)
BEGGARS AND CHOOSERS by Nancy Kress
(Tor)
TOWING JEHOVAH by James Morrow
(Harcourt Brace)

Best Novella

"Cri de Coeur" by Michael Bishop (Asimov's)
"Melodies of the Heart" by Michael J. Flynn
(Analog)
"Forgiveness Day" by Ursula K. Le Guin
(Asimov's)
"Seven Views of Olduvai Gorge" by Mike
Resnick (F&SF)
"Les Fleurs Du Mal" by Brian Stableford
(Asimov's)

Best Novelette

"Cocoon" by Greg Egan (Asimov's)
"The Martian Child" by David Gerrold (F&SF)
"The Singular Habits of Wasps" by Geoffrey
A. Landis (Analog)
"The Matter of Seggri" by Ursula K. Le Guin
(Crank!)
"A Little Knowledge" by Mike Resnick
(Asimov's)

Best Short Story

"Mrs. Lincoln's China" by M. Shayne Bell
(Asimov's)
"Dead Man's Curve" by Terry Bisson
(Asimov's)
"None So Blind" by Joe Haldeman (Asimov's)
"Understanding Entropy" by Barry N.
Malzberg (SF Age)
"Barnaby in Exile" by Mike Resnick
(Asimov's)
"I Know What You're Thinking" by Kate
Wilhelm (Asimov's)

Best Non-fiction Book

I. ASIMOV: A MEMOIR by Isaac Asimov
(Doubleday)
SPECTRUM: THE BEST IN CONTEMPO-
RARY FANTASTIC ART by Cathy Burnett
& Arnie Fenner (Underwood Books)
SILENT INTERVIEWS: ON LANGUAGE,
RACE, SEX, SCIENCE FICTION, AND SOME
COMICS by Samuel R. Delany (Wesleyan
University Press)
MAKING BOOK by Teresa Nielsen Hayden
(NESFA Press)
THE BOOK ON THE EDGE OF FOREVER by
Christopher Priest (Fantagraphics)

Best Dramatic Presentation

"All Good Things" (STAR TREK: THE NEXT
GENERATION)
INTERVIEW WITH THE VAMPIRE
THE MASK
STARGATE
STAR TREK: GENERATIONS

Best Professional Editor

Ellen Datlow
Gardner Dozois
Mike Resnick
Kristine Kathryn Rusch
Stanley Schmidt

Best Professional Artist

Ian Burns
Thomas Canty
Bob Eggleton
Don Maitz
Michael Whelan

Best Professional Artwork

LADY COTTINGTON'S PRESSED FAIRY
BOOK by Brian Froud & Terry Jones
(Pavilion UK)
Cover for GUN, WITH OCCASIONAL
MUSIC by Jonathan Lethem, by Michael
Koelsch (Harcourt, Brace/NEL UK)
Cover for FOREIGNER by C. J. Cherryh, by
Michael Whelan (DAW/Legend UK)

Best Semiprozine

INTERZONE edited by David Pringle
 LOCUS edited by Charles N. Brown
 THE NEW YORK REVIEW OF SCIENCE FICTION edited by David G. Hartwell, Donald G. Keller, Robert K. J. Killheffer & Gordon Van Gelder
 SCIENCE FICTION CHRONICLE edited by Andrew I. Porter
 TOMORROW SPECULATIVE FICTION edited by Algis Budrys

Best Fanzine

ANSIBLE edited by Dave Langford
 FILE 770 edited by Mike Glycer
 HABAKKUK edited by Bill Donaho
 LAN'S LANTERN edited by George Laskowski
 MIMOSA edited by Dick & Nicki Lynch

Best Fan Writer

Sharon Farber
 Mike Glycer
 Andy Hooper
 Dave Langford
 Evelyn C. Leeper

Best Fan Artist

Brad W. Foster
 Teddy Harvia
 Linda Michaels
 Peggy Ranson
 Bill Rotsler

John W. Campbell Award for Best New Writer

Linda Dunn (2nd year of eligibility)
 David Feintuch (1st year of eligibility)
 Daniel Marcus (2nd year of eligibility)
 Jeff Noon (2nd year of eligibility)
 Felicity Savage (1st year of eligibility)

[From the press release distributed by Intersection, the 53rd World Science Fiction Convention, dated 1st May 1995:] Attached are a list of the nominees for the 1995 Hugo Awards and John W. Campbell Awards. The nominees were chosen by popular vote by 477 members of Intersection or ConAdian who submitted valid nominating ballots. In some categories more than 5 nominations appear due to tie votes. In the "Original Artwork" category only 3 nominations appear, as no other candidates appeared on more than 5% of the ballots cast in that category, as required by the WSFS constitution. The Hugo Subcommittee of Intersection decided to cancel the Best Music category due to a marked lack of interest that category: only one nominated item received more than 7 nominations.

LADY COTTINGTON'S PRESSED FAIRY BOOK received votes in both the categories of Best Non-Fiction Book and Best Original Artwork; we have decided to assign it to Best Original Artwork.

*Mike & Debby Moir
 Hugo Awards Administrators*



The Hugo Award Winners

The Science Fiction Achievement Award™, also known as the Hugo Award®, is given annually by the World Science Fiction Society® (WSFS®). The distinguishing characteristics of the Hugo Award are that it is sponsored by WSFS, administered by the committee of the World Science Fiction Convention® (Worldcon®) held that year, and determined by nominations from and a popular vote of the membership of WSFS. In general, a Hugo award given in a particular year is for work that appeared in the previous calendar year.

The listing below includes the Hugos and three other types of awards: the Campbell Award, Special Awards, and the Gandalf Award.

The John W. Campbell Memorial Award for the Best New Writer is administered by the Worldcon Committee and determined by the

same nomination and voting mechanism as the Hugo but was originally sponsored by Condé Nast Publications and Davis Publications. In 1993 sponsorship of the Campbell Award was assumed by Dell Magazines.

Special Awards are determined directly by a Worldcon Committee without any popular nominations or vote.

The Gandalf Award was an award which, like the Campbell Award, was administered by the Worldcon Committee and determined by the Hugo nomination and voting mechanism. It was sponsored by Lin Carter and S.A.G.A

Present WSFS rules allow the Hugo nomination and voting mechanisms to be used only for the Hugo Award and the Campbell Award.

1994:

Novel: *Green Mars*, by Kim Stanley Robinson

Novella: "Down in the Bottomlands" by Harry Turtledove

Novellette: "Georgia on My Mind" by Charles Sheffield

Short Story: "Death on the Nile" by Connie Willis

Non-Fiction Book: *The Encyclopedia of Science Fiction*, by John Clute & Peter Nichols

Dramatic Presentation: *Jurassic Park*

Professional Editor: Kristine Kathryn Rusch

Professional Artist: Bob Eggleton

Best Original Artwork: Space Fantasy Commemorative Stamp Booklet, Stephen Hickman

Semi-prozine: *Science Fiction Chronicle* (Andrew Porter, ed.)

Fanzine: *Mimosa* (Dick and Nicky Lynch, eds.)

Fan Writer: Dave Langford

Fan Artist: Brad W. Foster

Campbell Award: Amy Thomson

Kagan

Short Story: "Even the Queen" by Connie Willis

Semi-prozine: *Science Fiction Chronicle* (Andrew Porter, ed.)

Non-Fiction Book: *A Wealth of Fable: An informal history of science fiction fandom in 1950s*, by Harry Warner, Jr.

Dramatic Presentation: "The Inner Light" (*Star Trek: The Next Generation*)

Professional Editor: Gardner Dozois

Professional Artist: Don Maitz

Original Artwork: *Dinotopia* by James Gurney

Fanzine: *Mimosa* (Dick and Nicky Lynch, eds.)

Fan Writer: Dave Langford

Fan Artist: Peggy Ranson

Campbell Award: Laura Resnick

Special Award: Takumi Shibano

1992:

Novel: *Barrayer*, by Lois McMaster Bujold

Novella: "Beggars in Spain" by Nancy Kress

Novellette: "Gold" by Isaac Asimov

Short Story: "A Walk in the Sun" by Geoffrey A. Landis

Non-Fiction Book: *The World of Charles Addams*, by Charles Addams

Dramatic Presentation: *Terminator 2*

Professional Editor: Gardner Dozois

1993:

Novel: *A Fire Upon the Deep*, by Vernor Vinge

Novella: "Barnacle Bill the Spacer" by Lucius Shephard

Novellette: "The Nutcracker Coup" by Janet

Professional Artist: Michael Whelan
Original Artwork: *Summer Queen* by Michael Whelan
Semi-prozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Mimosa* (Dick and Nicky Lynch, eds.)
Fan Writer: Dave Langford
Fan Artist: Brad W. Foster
Campbell Award: Ted Chiang

1991:

Novel: *The Vor Game*, by Lois McMaster Bujold
Novella: "The Hemingway Hoax" by Joe Haldeman
Novelette: "The Manamouki" by Mike Resnick
Short Story: "Bears Discover Fire" by Terry Bisson
Non-Fiction Book: *How to Write Science Fiction and Fantasy*, by Orson Scott Card
Dramatic Presentation: *Edward Scissorhands*
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Semi-prozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Lan's Lantern* (George Laskowski, ed.)
Fan Writer: Dave Langford
Fan Artist: Teddy Harvia
Campbell Award: Julia Eclar
Special Awards: Andrew I. Porter, Elst Weinstein

1990:

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

1989:

Novel: *Cyteen*, by C.J. Cherryh
Novella: "The Last of the Winnebagos" by Orson Scott Card
Novelette: "Schrödinger's Kitten" by George Alec Effinger
Short Story: "Kirinyaga" by Mike Resnick
Non-Fiction Book: *The Motion of Light in Water*, by Samuel R. Delany
Dramatic Presentation: *Who Framed Roger Rabbit*
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Semi-prozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *File 770* (Mike Glyer, ed.)
Fan Writer: David Langford
Fan Artist: Brad Foster, Diana Gallagher Wu (tie)
Special Award: *SF-Lovers Digest* for pioneering the use of computer bulletin boards in fandom

Special Award: Alex Schomburg for lifetime achievement in science fiction art
Campbell Award: Michaela Roessner

1988:

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

1987:

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

1986:

Novel: *Ender's Game* by Orson Scott Card
Novella: "Twenty-four Views of Mount Fuji, by Hokusai" by Roger Zelazny
Novelette: "Paladin of the Lost Hour" by Harlan Ellison
Short Story: "Fermi and Frost" by Frederik Pohl
Non-Fiction Book: *Science Made Stupid* by Tom Weller
Dramatic Presentation: *Back to the Future*
Professional Editor: Judy Lynn del Rey
Professional Artist: Michael Whelan
Semi-prozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *Lan's Lantern* (George Laskowski, ed.)
Fan Writer: Mike Glyer
Fan Artist: Joan Hanke-Woods
Campbell Award: Melissa Scott

1985:

Novel: *Neuromancer* by William Gibson
Novella: "Press Enter •" by John Varley
Novelette: "Bloodchild" by Octavia Butler
Short Story: "The Crystal Spheres" by David Brin
Non-Fiction Book: *Wonder's Child: My Life in Science Fiction* by Jack Williamson
Dramatic Presentation: *2010*
Professional Editor: Terry Carr
Professional Artist: Michael Whelan

Semi-prozine: *Locus* (Charles N. Brown, ed.)
Fanzine: *File 770* (Mike Glycer, ed.)
Fan Writer: Dave Langford
Fan Artist: Alexis Gilliland
Campbell Award: Lucius Shepard

1984:

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

1983:

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

1982:

Novel: *Downbelow Station* by C. J. Cherryh
Novella: "The Saturn Game" by Poul Anderson
Novelette: "Unicorn Variation" by Roger Zelazny
Short Story: "The Pusher" by John Varley
Non-Fiction Book: *Danse Macabre* by Stephen King
Dramatic Presentation: *Raiders of the Lost Ark*
Professional Editor: Edward L. Ferman
Professional Artist: Michael Whelan
Fanzine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Richard E. Geis
Fan Artist: Victoria Poyser
Campbell Award: Alexis Gilliland
Special Award: Mike Glycer for "keeping the fan in fanzine publishing"

1981:

Novel: *The Snow Queen* by Joan D. Vinge
Novella: "Lost Dorsai" by Gordon R. Dickson
Novelette: "The Cloak and the Staff" by Gordon R. Dickson
Short Story: "Grotto of the Dancing Deer" by Clifford D. Simak
Non-Fiction Book: *Cosmos* by Carl Sagan
Dramatic Presentation: *The Empire Strikes Back*
Professional Editor: Edward L. Ferman

Professional Artist: Michael Whelan
Fanzine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Susan Wood
Fan Artist: Victoria Poyser
Special Award: Edward L. Ferman for his effort to expand and improve the field
Campbell Award: Somtow Sucharitkul

1980:

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

1979:

Novel: *Dreamsnake* by Vonda McIntyre
Novella: "The Persistence of Vision" by John Varley
Novelette: "Hunter's Moon" by Poul Anderson
Short Story: "Cassandra" by C. J. Cherryh
Dramatic Presentation: *Superman*
Professional Editor: Ben Bova
Professional Artist: Vincent DiFate
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Bob Shaw
Fan Artist: Bill Rotsler
Campbell Award: Stephen R. Donaldson
Gandalf Award (Grand Master): Ursula K. Le Guin
Gandalf Award (Book-Length Fantasy): *The White Dragon* by Anne McCaffrey

1978:

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

1977:

Novel: *Where Late the Sweet Birds Sang* by Kate Wilhelm
Novella: "By Any Other Name" by Spider Robinson, and

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

1976:

Novel: *The Forever War* by Joe Haldeman
Novella: "Home is the Hangman" by Roger Zelazny
Novelette: "The Borderland of Sol" by Larry Niven
Short Story: "Catch That Zeppelin!" by Fritz Leiber
Dramatic Presentation: *A Boy and His Dog*
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Fanzine: *Locus* (Charles and Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Tim Kirk
 Campbell Award: Tom Reamy
 Special Award: James E. Gunn for *Alternate Worlds, The Illustrated History of Science Fiction*
 Gandalf Award (Grand Master): L. Sprague de Camp

1975:

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

1974:

Novel: *Rendezvous with Rama* by Arthur C. Clarke
Novella: "The Girl Who Was Plugged In" by James Tiptree, Jr.
Novelette: "The Deathbird" by Harlan Ellison
Short Story: "The Ones Who Walk Away from Omelas" by Ursula K. Le Guin
Dramatic Presentation: *Sleeper*
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Algol* (Andy Porter, ed.) and

The Alien Critic (Richard E. Geis, ed.) (tie)
Fan Writer: Susan Wood
Fan Artist: Tim Kirk
 Campbell Award: Spider Robinson and Lisa Tuttle (tie)
 Special Award: Chesley Bonestell for his illustrations
 Gandalf Award (Grand Master): J. R. R. Tolkien

1973:

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

1972:

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

1971:

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

1970:

Novel: *The Left Hand of Darkness* by Ursula K. Le Guin
Novella: "Ship of Shadows" by Fritz Leiber
Short Story: "Time Considered as a Helix of Semi-Precious Stones" by Samuel R. Delany
Dramatic Presentation: News coverage of

Apollo XI
Professional Magazine: *Fantasy and Science Fiction* (Edward L. Ferman, ed.)
Professional Artist: Frank Kelly Freas
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Bob Tucker
Fan Artist: Tim Kirk

1969:

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

1968:

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

1967:

Novel: *The Moon is a Harsh Mistress* by Robert A. Heinlein
Novelette: "The Last Castle" by Jack Vance
Short Story: "Neutron Star" by Larry Niven
Dramatic Presentation: "The Menagerie" (*Star Trek*)
Professional Magazine: *If* (Fred Pohl, ed.)
Professional Artist: Jack Gaughan
Fanzine: *Niekas* (Ed Meskys and Felice Rolfe, eds.)
Fan Writer: Alexei Panshin
Fan Artist: Jack Gaughan
Special Award: CBS Television for 21st Century

1966:

Novel: ... *And Call Me Conrad* by Roger Zelazny and *Dune* by Frank Herbert (tie)
Short Fiction: "Repent, Harlequin!" Said the Ticktockman" by Harlan Ellison
Professional Magazine: *If* (Fred Pohl, ed.)

Professional Artist: Frank Frazetta
Amateur Magazine: *ERB-dom* (Camille Cazedessus, Jr., ed.)
Best All-Time Series: the "Foundation" series by Isaac Asimov

1965:

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

1964:

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

1963:

Novel: *The Man in the High Castle* by Philip K. Dick
Short Fiction: "The Dragon Masters" by Jack Vance
Dramatic Presentation: (No Award)
Professional Magazine: *Fantasy & Science Fiction* (Robert P. Mills/Avram Davidson, succ. ed.)
Professional Artist: Roy G. Krenkel
Amateur Magazine: *Xero* (Richard and Pat Lupoff, eds.)
Special Award: P. Schuyler Miller for Book Reviews in *Analog*
Special Award: Isaac Asimov for science fiction articles in *Fantasy & Science Fiction*

1962:

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

1961:

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

Kemp, ed.)

1960:

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

1959:

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

1958:

Novel or Novelette: *The Big Time* by Fritz Leiber
Short Story: "Or All the Seas With Oysters" by Avram Davidson
Outstanding Movie: *The Incredible Shrinking Man*
Magazine: *Fantasy & Science Fiction* (Antony Boucher/Robert P. Mills succ. ed.)
Outstanding Artist: Frank Kelly Freas
Outstanding Actifan: Walter A. Willis

1957:

American Professional Magazine: *Astounding* (John W. Campbell, Jr. ed.)
British Professional Magazine: *New Worlds* (E.J. Carnell, ed.)
Fan Magazine: *Science Fiction Times* (James V. Taurasi, Sr., Ray van Houten and Frank Prieto (eds.)

1956:

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

1955:

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

1954:

(No awards given)

1953:

Novel: *The Demolished Man* by Alfred Bester
Professional Magazine: *Galaxy* (H.L. Gold, ed.) and *Astounding* (John W. Campbell, Jr. ed.) (tie)
Excellence in Fact Articles: Willy Ley
Cover Artist: Ed Emshwiller and Hannes Bok (tie)
Interior Illustrator: Virgil Finlay
New SF Author or Artist: Philip José Farmer
Number One Fan Personality: Forrest J. Ackerman



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For more information

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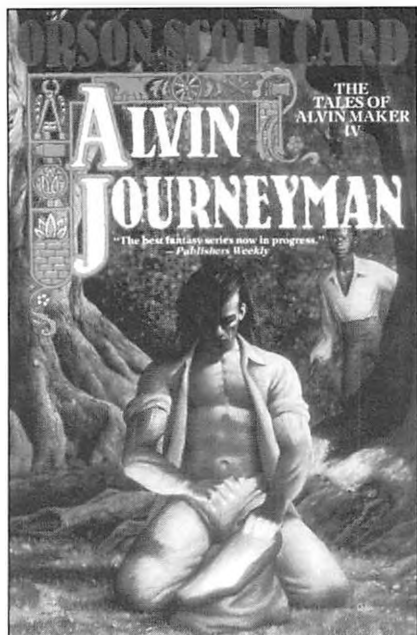
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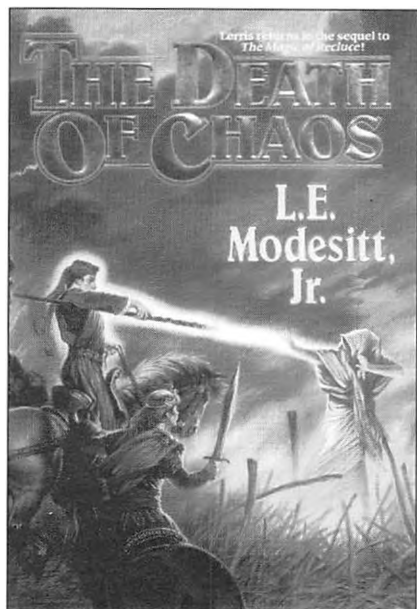
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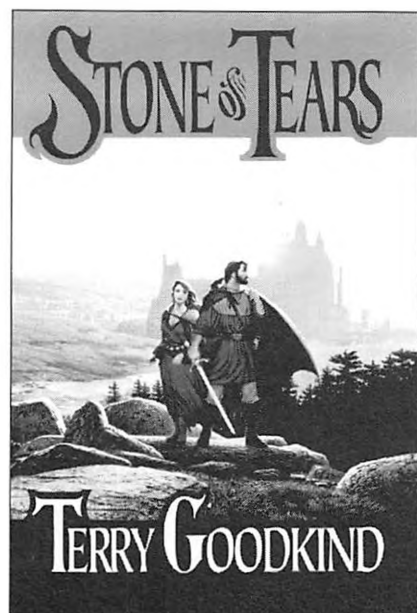
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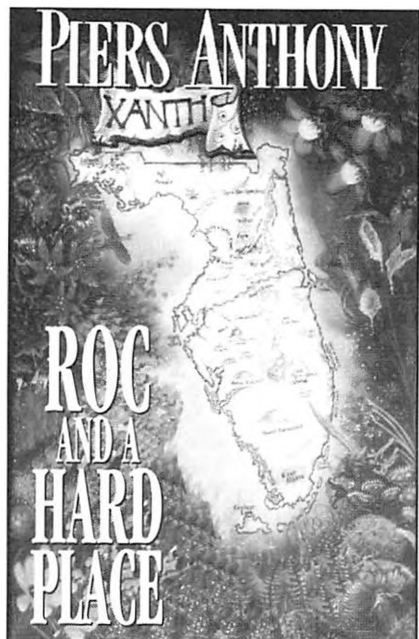


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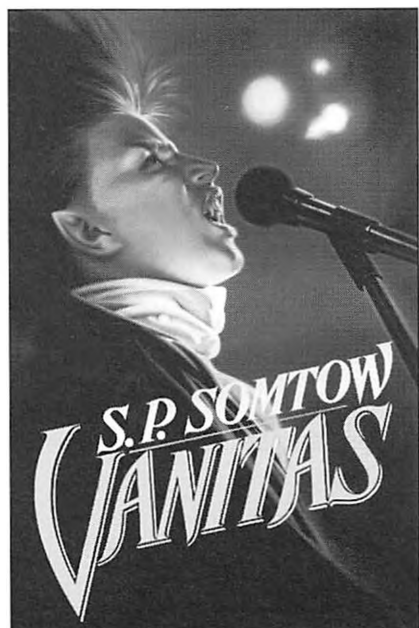
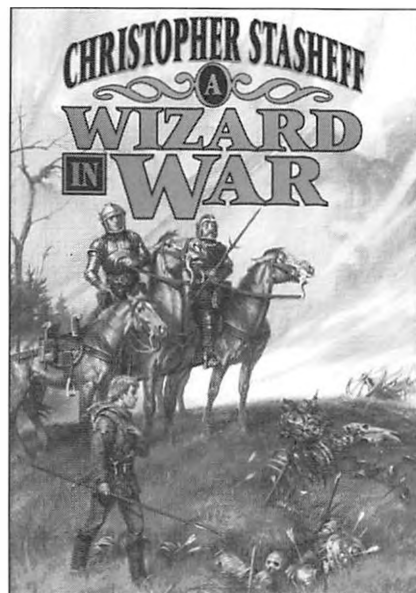
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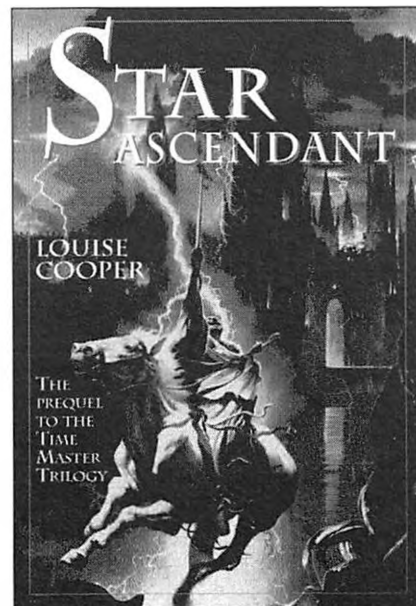
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A Slice of History

The World Science Fiction Conventions from 1939 to 1997

Year	Name	City	Site	Guests	Chair	Att.
1939	Nycon 1	New York	Caravan Hall	Frank R. Paul	Sam Moskowitz	200
1940	Chicon I	Chicago	Hotel Chicagoan	E.E. "Doc" Smith	Mark Reinsberg	128
1941	Denvention I	Denver	Shirley-Savoy Hotel	Robert A. Heinlein	Olon F. Wiggins	90
1946	Pacificon I	Los Angeles	Park View Manor	A.E. van Vogt E. Mayne Hull	Walter J. Daugherty	130
1947	Philcon I	Philadelphia	Penn-Sheraton Hotel	John W. Campbell, Jr.	Milton Rothman	200
1948	Torcon I	Toronto	RAI Purdy Studios	Robert Bloch (pro) Bob Tucker (fan)	Ned McKeown	200
1949	Cinvention	Cincinnati	Hotel Metropole	Lloyd A. Esbach (pro) Ted Carnell (fan)	Don Ford ¹	190
1950	NorWesCon	Portland	Multnomah Hotel	Anthony Boucher	Donald B. Day	400
1951	Nolacon I	New Orleans	St. Charles Hotel	Fritz Leiber	Harry B. Moore	190
1952	TASFIC ²	Chicago	Hotel Morrison	Hugo Gernsback	Julian C. May	870
1953	11th Worldcon ³	Philadelphia	Bellevue-Strafford Hotel	Willy Ley	Milton Rothman ⁴	750
1954	SFCon ⁵	San Francisco	Sir Francis Drake Hotel	John W. Campbell, Jr.	Lester Cole Gary Nelson	700
1955	Cleveland	Cleveland	Manger Hotel	Isaac Asimov (pro) Sam Moskowitz (mystery GoH)	Nick Falasca Noreen Falasca	380
1956	NewYorCon (Nycon II)	New York	Biltmore Hotel	Arthur C. Clarke	David A. Kyle	850
1957	Loncon I	London	King's Court Hotel	John W. Campbell, Jr.	Ted Carnell	268
1958	Solacon ⁵	South Gate ⁶	Alexandria Hotel	Richard Matheson	Anna S. Moffatt	322
1959	Detention	Detroit	Pick-Fort Shelby Hotel	Poul Anderson (pro) John Berry (fan)	Roger Sims Fred Prophet	371
1960	Pittcon	Pittsburgh	Penn-Sheraton Hotel	James Blish	Dirce Archer	568
1961	Seacon	Seattle	Hyatt House	Robert A. Heinlein	Wally Weber	300

1962	Chicon II	Chicago	Pick-Congress Hotel	Theodore Sturgeon	Earl Kemp	550
1963	Discon I	Washington DC	Statler-Hilton Hotel	Murray Leinster	George Scithers	600
1964	Pacificon II ⁵	Oakland	Hotel Leamington	Leigh Brackett (pro) Edmond Hamilton (pro) Forrest J. Ackerman (fan)	J. Ben Stark Al haLevy	523
1965	Loncon II	London	Mount Royal Hotel	Brian W. Aldiss	Ella Parker	350
1966	Tricon	Cleveland ⁷	Sheraton-Cleveland	L. Sprague de Camp	Ben Jason ⁷	850
1967	Nycon III	New York	Statler-Hilton Hotel	Lester del Rey (pro) Bob Tucker (fan)	Ted White Dave VanAmam	1500
1968	Baycon ⁵	Oakland	Hotel Claremont	Philip José Farmer (pro) Walter J. Daughterty (fan)	Bill Donaho Alva Rogers J. Ben Stark	1430
1969	St.Louiscon	St. Louis	Chase-Park Plaza	Jack Gaughan (pro) Eddie Jones (TAFF) ⁸	Ray Fisher Joyce Fisher	1534
1970	Heicon'70	Heidelberg	Heidelberg Stadthalle	E.C. Tubb (UK) Robert Silverberg (US) Herbert W. Franke (Germany) Elliot K. Shorter (fan)	Manfred Kage	620
1971	Noreascon I	Boston	Sheraton-Boston Hotel	Clifford D. Simak (pro) Harry Warner, Jr. (fan)	Tony Lewis	1600
1972	L.A.Con I	Los Angeles	International Hotel	Frederick Pohl (pro) Buck & Juanita Coulson (fan)	Charles Crayne Bruce Pelz	2007
1973	Torcon II	Toronto	Royal York Hotel	Robert Bloch (pro) William Rotsler (fan)	John Millard	2900
1974	Discon II	Washington DC	Sheraton Park Hotel	Roger Zelazny (pro) Jay Kay Klein (fan)	Jay Haldeman Ron Bounds	3587
1975	AussieCon One	Melbourne	Southern Cross Hotel	Ursula K. LeGuin (pro) Susan Wood (fan) Michael Glickson (fan) Donald Tuck (Australian)	Robin Johnson	606
1976	MidAmeriCon	Kansas City (MO)	Radisson Mühlebach Hotel & Philips House	Robert A. Heinlein (pro) George Barr (fan)	Ken Keller	2800
1977	SunCon	Miami Beach	Hotel Fontainebleau	Jack Williamson (pro) Robert A. Madle (fan)	Don Lundry	2050
1978	IgunaCon II ⁹	Phoenix	Hyatt Regency, Adams Phoenix Convention Centre & Symphony Hall	Harlan Ellison (pro) Bill Bowers (fan)	Tim Kyger Gary Farber ¹⁰	4700
1979	Seacon '79	Brighton	Metropole Hotel	Brian Aldiss (UK) Fritz Leiber (US) Harry Bell (fan)	Peter Weston	3114

1980 Noreascon II	Boston	Sheraton-Boston Hotel and Hynes Civic Auditorium	Damon Knight (pro) Kate Wilhelm (pro) Bruce Pelz (fan)	Leslie Turek	5850
1981 Denvention II	Denver	Denver Hilton Hotel	Clifford D. Simak (pro) C.L. Moore (pro) Rusty Hevelin (fan)	Suzanne Carnival Don C. Thompson	3792
1982 Chicon IV	Chicago	Hyatt Regency Chicago	A.Bertram Chandler (pro) Freank Kelly Freas (pro) Lee Hoffman (fan)	Ross Pavlac Lary Propp	4275
1983 ConStellation	Baltimore	Baltimore Convention Centre	John Brunner (pro) David A. Kyle (fan)	Michael Walsh	6400
1984 LAcon II	Anaheim ¹¹	Anaheim Hilton & Towers & Convention Center	Gordon R. Dickson (pro) Dick Eney (fan)	Craigh Miller Milt Stevens	8365
1985 Aussiecon Two	Melbourne	Southern Cross, Victoria & Sheraton Hotels	Gene Wolfe (pro) Ted White (fan)	David Grig ¹²	1599
1986 ConFederation	Atlanta	Marriott Marquis & Atlanta Hilton & Towers	Ray Bradbury (pro) Terry Carr (fan)	Penny Frierson Ron Zukowski	5811
1987 Conspiracy '87	Brighton	Metropole Hotel & Brighton Conference Centre	Doris Lessing (UK) Alfred Bester (US) Arkady Strugatsky (USSR) Boris Strugatsky (USSR) Jim Burns (artist) Ray Harryhausen (film) Joyce & Ken Slater (fan) David Langford (special fan)	Malcom Edwards	5300
1988 Nolacon II	New Orleans	Marriott, Sheraton & International Hotels	Donald A. Wollheim (pro) Roger Sims (fan)	John H. Guidry	5300
1989 Noreascon III	Boston	Sheraton-Boston Hotel & Hynes Convention Center	André Norton (pro) Ian & Betty Ballantine (pro) The Stranger Club (fan)	Mark Olson	6956
1990 ConFiction	The Hague	Netherlands Congress Centre	Harry Harrison (pro) Wolfgang Jeschke (pro) Joe Haldeman (pro) Andrew Porter (fan) Chelsea Quinn Yarbro (toastmaster)	Kees van Toorn	3580
1991 Chicon V	Chicago	Hyatt Regency Chicago	Hal Clement (pro) Martin H. Greenberg (pro) Richard Powers (pro) Jon & Joni Stopa (fan)	Kathleen Meyer	5661
1992 MagiCon	Orlando	Orange County Convention Center & The Peabody Hotel	Jack Vance (pro) Vincent DiFate (artist) Walter A. Willis (fan)	Joe Siclari ¹³	5452

1993	ConFrancisco	San Francisco	Moscone Convention Center, ANA Hotel, the Park Fifty Five, Nikko Hotel	Larry Niven Alicia Austin Tom Digby Wombat (jan howard finder) Guy Gavriel Kay Mark Twain (dead GoH)	David W. Clark ¹⁴	7120
1994	ConAdian ¹⁵	Winnipeg	Winnipeg Convention Centre	Anne McCaffrey (pro) George Barr (artist) Robert Runte (fan) Barry B. Longyear (toast master)	John Mansfield	3570
1995	Intersection ¹⁶	Glasgow	Scottish Exhibition & Conference Centre & Moat House, Crest and Central Hotels	Samuel R. Delany (writer) Gerry Anderson (media) Les Edwards (art) Vincent Clarke (fan) Diane Duane & Peter Morwood (toast mrs & mr)	Vincent Docherty Martin Easterbrook ¹⁷	???
1996	LAcon III	Anaheim	Anaheim Convention Center, Anaheim Hilton, Anaheim Marriott	James White (writer) Roger Corman (media) Elsie Wollheim (special) Takumi & Sachiko Shibano (fan) Connie Willis (toastmaster)	Mike Glyer	???
1997	LoneStarCon II	San Antonio		Algis Budrys (pro) Michael Moorcock (pro) Don Maitz (art) Roy Tackett (fan) Neal Barrett, Jr. (toastmaster)		???

¹ Officially only Secreary-Treasurer; Charles R. Tanner had the honorary title of Chairman.

² For "Tenth Anniversary Science Fiction Convention"; popularly known as Chicon II.

³ Popularly known as Philcon II.

⁴ Replaced James A. Williams as Chairman upon Williams' death.

⁵ Combined with Westcoast Science Fantasy Conference (Westercon), sharing names, Guest of Honor, and Chairs

⁶ Physically in Los Angeles, but (by mayoral proclamation) technically in South Gate.

⁷ Officially jointly hosted by Cleveland, Detroit and Cincinnati (hence "Tricon", with Detroit's Howard DeVore and Cincinnati's Lou Tabakow as Associate Chairmen.

⁸ Replaced Ted White, who withdrew as Fan Guest to dramatize the TAFF winner.

⁹ This was the first IguanaCon, but it was called Iguanacon II because of a previous hoax.

¹⁰ Belately recognized as Vice-Chair.

¹¹ Like South Gate, part of the greater Los Angeles area.

¹² Replaced John Foyster, who resigned for family reasons.

¹³ Becky Thomson was co-chair for the first two years afdter the site was selected, then vice-chair hereafter and at the convention.

¹⁴ Replaced Terry Biffel as Chairman upon Biffel's death.

¹⁵ Combined with Canadian National Science Fiction Convention (Canvention)

¹⁶ Combined with the 1995 Eurocon.

¹⁷ Tim Illingworth was Co-Chair for 15 months.

• The figures under **Att.** are the 'warm bodies on site' count; the number of individuals who actually attended the convention.

INTERVENTION

THE 1997 UK NATIONAL SF CONVENTION

The 1997 Eastercon will be put together by a committee whose core is the Wincon team, which has run three highly regarded regional conventions. Most of us also have experience of working on some aspect of an Eastercon or Worldcon.

We believe that a good convention begins with an idea, not a hotel, so our programme will use the tried and tested Wincon method of taking a poor innocent concept, feeding it through a shredder and checking out the results. In this case the victim of our depravities is **COMMUNICATION.**

We will:

- Look at actual and fictional attempts to talk to extra-terrestrial intelligence and other life forms on this planet.
- Discuss the social impact of telecommunications and extrapolate our findings into the future.
- Examine languages ancient and modern, and consider whether the translators in Star Trek don't translate Klingon because it is made up entirely of obscenities.
- Delve deep into the triptych of Language, Truth and Logic and present extracts from the semaphore

Guests of Honour
Brian
ALDISS
Octavia
BUTLER
David
LANGFORD

28-31 March 1997
ADELPHI HOTEL
LIVERPOOL UK

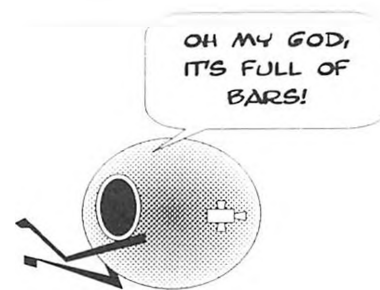
Attending Membership: £20
Supporting: £10

Contact: 12 Crowsbury
Close, Emsworth, Hants,
PO10 7TS, UK

e-mail: intervention@pompey.demon.co.uk

version of Wuthering Heights.

- Ask if it is as good to talk as British Telecom want us to think and whether Microsoft is



planning to bring out a spell checker for crop circles.

So if you've ever wanted to write short stories in Nadsat or Newspeak, discuss the relationship between language and perception, find out how an Ansible is really supposed to work or how to transmit Morse code by monarchy, then you want to come to **INTERVENTION.**

We intend to fascinate, to educate, to amuse and to engage the imagination. To help us in our endeavours we need scientists, engineers, social historians, people who believe in Flying Saucers, people who don't believe in Flying Saucers, actors, writers, translators, adapters, artists, linguists, philologists and the plain people of Fandom. If you want to help please get in touch.

CONSTITUTION

of the World Science Fiction Society, September 1994

Article I — Name, Objectives, Membership, and Organization

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

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

- 1.2.1: To choose the recipients of the annual Hugo Awards (Science Fiction Achievement Awards).
- 1.2.2: To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons).
- 1.2.3: To attend those Worldcons.
- 1.2.4: To choose the locations and Committees for the occasional North American Science Fiction Conventions (hereinafter referred to as NASFiCs).
- 1.2.5: To perform such other activities as may be necessary or incidental to the above purposes.

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

Section 1.4: The Membership of WSFS shall consist of all people who have paid membership dues to the Committee of the current Worldcon. Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by local law, forward its best information as to the names and postal addresses of all of its Worldcon members to the Committee of the next Worldcon.

Section 1.5:

- 1.5.1: Members of WSFS who cast a site-selection ballot with the required fee shall be supporting members of the selected Worldcon. The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications.
- 1.5.2: Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its Committee. This fee must not exceed two (2) times the voting fee and not exceed the difference between the voting fee and the fee for new attending members.
- 1.5.3: The rights of attending members of a Worldcon include the rights of supporting members plus the right of general attendance at said Worldcon and at the WSFS Business Meeting held thereat.
- 1.5.4: Other memberships and fees shall be at the discretion of the Worldcon Committee, except that they shall make provision for persons to become supporting members for no more than 125% of the site-selection fee, or such higher amount as has been approved by the Business Meeting, until a cutoff date no earlier than ninety (90) days before their Worldcon.
- 1.5.5: Any member of the Society shall have the right, under reasonable conditions, to examine the financial records and books of account of the current Worldcon Committee, all future selected Worldcon Committees, and the two immediately preceding Worldcon Committees.

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

Section 1.7: Every Worldcon Committee shall include the following notice in each of its publications: "World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society.

Section 1.8: Each Worldcon Committee should dispose of surplus funds remaining after accounts are settled for the current Worldcon for the benefit of WSFS as a whole. Each Worldcon Committee shall submit an annual financial report, including a statement of income and expenses, to each WSFS Business Meeting after the Committee's selection. Each Worldcon Committee shall submit a report on its cumulative surplus/loss at the next Business Meeting after its Worldcon. In the event of a surplus, subsequent annual financial reports regarding

the disbursement of said Worldcon surplus shall be filed at each year's Business Meeting by the Worldcon Committee, or any alternative organizational entity established to oversee and disburse that surplus, until the surplus is totally expended or an amount equal to the original surplus has been disbursed.

Article II — Hugo Awards

Section 2.1: Introduction. Selection of the Hugo Awards shall be made as provided in this Article.

Section 2.2: Categories.

2.2.1: Best Novel. A science fiction or fantasy story of forty thousand (40,000) words or more appearing for the first time during the previous calendar year. A work originally appearing in a language other than English shall also be eligible for the year in which it is first issued in English translation. A story, once it has appeared in English, may thus be eligible only once. Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date. A serial takes its appearance to be the date of the last installment. Individual stories appearing as a series are eligible only as individual stories and are not eligible taken together under the title of the series. An author may withdraw a version of a work from consideration if the author feels that the version is not representative of what said author wrote. The Worldcon Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the story is within five thousand (5,000) words of the new category limits.

2.2.2: Best Novella. The rules shall be the same as those for Best Novel, with length between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.

2.2.3: Best Novelette. The rules shall be the same as those for Best Novel, with length between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.

2.2.4: Best Short Story. The rules shall be the same as those for Best Novel, with length less than seven thousand five hundred (7,500) words.

2.2.5: Best Non-Fiction Book. Any non-fictional work whose subject is the field of science fiction, fantasy, or fandom appearing for the first time in book form during the previous calendar year.

2.2.6: Best Dramatic Presentation. Any production in any medium of dramatized science fiction or fantasy which has been publicly presented for the first time in its present dramatic form during the previous calendar year. In the case of individual programs presented as a series, each program is individually eligible, but the series as a whole is not eligible; however, a sequence of installments constituting a single dramatic unit may be considered as a single program (eligible in the year of the final installment).

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

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

2.2.9: Best Original Artwork. Any original piece of science fiction or fantasy artwork first published during the previous calendar year.

2.2.10: Best Semiprozine. Any generally available non-professional publication devoted to science fiction or fantasy which has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year, and which in the previous calendar year met at least two (2) of the following criteria: (1) had an average press run of at least one thousand (1000) copies per issue, (2) paid its contributors and/or staff in other than copies of the publication, (3) provided at least half the income of any one person, (4) had at least fifteen percent (15%) of its total space occupied by advertising, or (5) announced itself to be a semiprozine.

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

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

2.2.13: Best Fan Artist. An artist or cartoonist whose work has appeared through publica-

tion in semiprozines or fanzines or through other public display during the previous calendar year. Any person whose name appears on the final Hugo Awards ballot for a given year under the Professional Artist category shall not be eligible in the Fan Artist category for that year.

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

Section 2.3: Extended Eligibility. In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a three-fourths (3/4) vote of the intervening Business Meeting of WSFS.

Section 2.4: Name and Design. The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason. Each Worldcon Committee may select its own choice of base design. The name (Hugo Award) and the design shall not be extended to any other award.

Section 2.5: "No Award". At the discretion of an individual Worldcon Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be cancelled for that year. In addition, the entry "No Award" shall be mandatory in each category of Hugo Award on the final ballot. In any event, no Award shall be given whenever the total number of valid ballots cast for a specific category (excluding those cast for "No Award" in first place) is less than twenty-five percent (25%) of the total number of final Award ballots received.

Section 2.6: Nominations. Selection of nominees for the final Award voting shall be done by a poll conducted by the Worldcon Committee, in which each member of either the administering or the immediately preceding Worldcon as of January 31 of the current calendar year shall be allowed to make five (5) equally weighted nominations in every category. The Committee shall include with each nomination ballot a copy of Article 2 of the WSFS Constitution. Nominations shall be solicited for, and the final Award ballot shall list, only the Hugo Awards and the John W. Campbell Award for Best New Writer. Assignment to the proper category of nominees nominated in more than one category, and eligibility of nominees, shall be determined by the Worldcon Committee. No nominee shall appear on the final Award ballot if it received fewer nominations than the lesser of either: five percent (5%) of the number of nomination ballots cast in that category, or the number of nominations received by the third-place nominee in that category.

Section 2.7: Notification and Acceptance. Worldcon Committees shall use reasonable efforts to notify the nominees, or in the case of deceased or incapacitated persons, their heirs, assigns, or legal guardians, in each category prior to the release of such information. Each nominee shall be asked at that time to either accept or decline the nomination.

Section 2.8: Voting. Final Award voting shall be by mail, with ballots sent only to WSFS members. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Final Award ballots shall standardize nominees given in each category to not more than five (5) (six (6) in the case of tie votes) plus "No Award". The Committee shall, on or with the final ballot, designate, for each nominee in the printed fiction categories, one or more books, anthologies, or magazines in which the nominee appeared (including the book publisher or magazine issue date(s)). Voters shall indicate the order of their preference for the nominees in each category.

Section 2.9: Tallying.

2.9.1: Counting of all votes shall be the responsibility of the Worldcon Committee, which is responsible for all matters concerning the Awards.

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

2.9.3: After a tentative winner is determined, then unless "No Award" shall be the winner, the following additional test shall be made. If the number of ballots containing votes listing "No Award" higher than the tentative winner plus the number of ballots listing "No Award" but not the tentative winner is greater than the number of ballots listing the tentative winner higher than "No Award" plus the number of ballots listing the tentative winner but not "No Award", then "No Award" shall be declared the winner of the election.

2.9.4: The complete numerical vote totals, including all preliminary tallies for first, second, ... places, shall be made public by the Worldcon Committee within ninety (90) days after the Worldcon.

Section 2.10: Exclusions. No member of the current Worldcon Committee nor any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Worldcon Committee, then this exclusion shall apply to members of the Subcommittee only.

Section 2.11: Retrospective Hugos. A Worldcon held 50, 75, or 100 years after a Worldcon at which no Hugos were presented may conduct nominations and elections for Hugos which would have been presented at that previous Worldcon. Procedures shall be as for the current Hugos. Categories receiving insufficient numbers of nominations may be dropped. Once retrospective Hugos have been awarded for a Worldcon, no other Worldcon shall present retrospective Hugos for that Worldcon.

Article III — Future Worldcon Selection

Section 3.1: WSFS shall choose the location and Committee of the Worldcon to be held three (3) years from the date of the current Worldcon. Voting shall be by mail or ballot cast at the current Worldcon with run-off ballot as described in Section 2.9. The current Worldcon Committee shall administer the mail balloting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Worldcon. The minimum voting fee can be modified for a particular year by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the deadline. The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.

Section 3.2: Voting shall be limited to WSFS members who have paid at least twenty U.S. dollars (\$20.00) or equivalent towards membership in the Worldcon whose site is being selected. "No Preference" ballots may be cast by corporations, associations, and other non-human or artificial entities. "Guest of" memberships must be transferred to individual natural persons before being cast for other than "No Preference", with such transfers accepted by the administering convention.

Section 3.3: Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Each site-selection ballot shall list the options "None of the Above" and "No Preference" and provide for write-in votes, after the bidders and with equal prominence. The minimum fee in force shall be listed on all site-selection ballots.

Section 3.4: The name and address information shall be separated from the ballots and the ballots counted only at the Worldcon with two (2) witnesses from each bidding committee allowed to observe. Each bidding committee may make a record of the name and address of every voter. A ballot voted with first or only choice for "No Preference" shall be ignored for site selection. A ballot voted with lower than first choice for "No Preference" shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying. "None of the Above" shall be treated as a bid for tallying and shall be the equivalent of "No Award" with respect to Section 2.9. If it wins, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the Worldcon, the Committee for the following Worldcon shall make the selection without undue delay. When a site and Committee are chosen by a Business Meeting or Worldcon Committee, they are not restricted by region or other qualifications, and the choice of an out-of-rotation site shall not affect the regional rotation for subsequent years. If no bids qualify to be on the ballot, the selection shall proceed as though "None of the Above" had won.

Section 3.5: Bids from prospective Committees shall be allowed on the ballot by the current Worldcon Committee only upon presentation of adequate evidence of an agreement with the proposed sites' facilities, such as a conditional contract or a letter of agreement. To be eligible for site selection, a bidding committee must state the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers. Written copies of these rules must be made available by the bidding committee to any member of WSFS on request. For both Worldcon and NASFiC bids, the aforementioned rules and agreements, along with an announcement of intent to bid, must be filed with the Committee that will administer the voting no later than 180 days prior to the official opening of the administering convention.

Section 3.6: To ensure equitable distribution of sites, North America is divided into three (3) regions as follows:

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

3.6.2: Central. Central America, the islands of the Caribbean, Mexico (except as above),

and all states, provinces, and territories between the Western and Eastern regions.

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

Section 3.7: Worldcon sites shall rotate in the order Western, Central, Eastern region. A site shall be ineligible if it is within sixty (60) miles of the site at which selection occurs.

Section 3.8: A Worldcon site outside of North America may be selected by a majority vote at any Worldcon. In the event of such outside Worldcon being selected, there shall be a NASFiC in the region whose turn it would have normally been, to be held in the same year as the overseas Worldcon, with rotation skipping that region the following year. Selection of the NASFiC shall be by the identical procedure to the Worldcon selection except as provided below or elsewhere in this Constitution:

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

3.8.2: Bids are restricted to sites in the appropriate region.

3.8.3: The proposed NASFiC voting fee can be set by unanimous agreement of the prospective candidates that file with the administering Committee.

3.8.4: If "None of the Above" wins, or if no eligible bid files by the deadline, then no NASFiC shall be held and all voting fees collected for the NASFiC site selection shall be refunded by the administering convention without undue delay.

Section 3.9: Each Worldcon Committee shall provide a reasonable opportunity for *bona fide* bidding committees for the Worldcon to be selected one year hence to make presentations.

Section 3.10: With sites being selected three (3) years in advance, there are at least three selected current or future Worldcon Committees at all times. If one of these should be unable to perform its duties, the other selected current or future Worldcon Committee whose site is closest to the site of the one unable to perform its duties shall determine what action to take, by consulting the Business Meeting or by mail poll of WSFS if there is sufficient time, or by decision of the Committee if there is not sufficient time.

Article IV — Powers of the Business Meeting

Section 4.1: Business Meetings of WSFS shall be held at advertised times at each Worldcon. The current Worldcon Committee shall provide the Presiding Officer and Staff for each Meeting. Meetings shall be conducted in accordance with *Robert's Rules of Order, Newly Revised*, the Standing Rules, and such other rules as may be published by the Committee in advance. The quorum for the Business Meeting shall be twelve members of the Society physically present.

Section 4.2: Each future selected Worldcon Committee shall designate an official representative to the Business Meeting to answer questions about their Worldcon.

Section 4.3: Except as otherwise provided in this Constitution, any committee or other position created by a Business Meeting shall lapse at the end of the next following Business Meeting that does not vote to continue it.

Section 4.4: There shall be a Mark Protection Committee of WSFS. The Mark Protection Committee shall consist of one (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees, one (1) non-voting member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting. Of the nine elected members, no more than three may be residing, at the time of election, in any single North American region, as defined in Section 3.6. Newly elected members take their seats, and the term of office ends for elected and appointed members whose terms expire that year, at the end of the Business Meeting. If vacancies occur in elected memberships in the Committee, the remainder of the position's term may be filled by the Business Meeting, and until then temporarily filled by the Committee.

Section 4.5:

4.5.1: The Mark Protection Committee shall be responsible for registration and protection of the marks used by or under the authority of WSFS.

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

4.5.3: There will be a meeting of the Mark Protection Committee at each Worldcon after the end of the Business Meeting, at a time and place announced at the Business Meeting.

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

Article V — Constitution

Section 5.1: The conduct of the affairs of WSFS shall be determined by this Constitution together with all ratified amendments hereto and such Standing Rules as the Business Meeting shall adopt for its own governance.

Section 5.2: In all matters arising under this Constitution, only natural persons may introduce business, nominate, or vote, except as specifically provided otherwise in this Constitution. No person may cast more than one vote on any issue or more than one ballot in any election. This shall not be interpreted to prohibit delivery of ballots cast by other eligible voters.

Section 5.3: The WSFS Constitution may be amended by a motion passed by a simple majority at any Business Meeting but only to the extent that such motion is ratified by a simple majority at the Business Meeting of the subsequent Worldcon.

Section 5.4: Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.

Section 5.5: Within two (2) months after the end of each Worldcon, the Business Meeting staff shall send a copy of all changes to the Constitution and Standing Rules, and all items awaiting ratification, to the next Worldcon Committee.

Section 5.6: The Constitution of WSFS, together with an explanation of proposed changes approved but not yet ratified, and the Standing Rules shall be printed by the current Worldcon Committee, distributed to all WSFS members at a point between nine and three months prior to the Worldcon, and distributed to all WSFS members in attendance at the Worldcon upon registration.

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

Donald E. Eastlake III
Chairman

George P. Flynn
Secretary

1994 WSFS Business Meeting

Standing Rules for the Governance of the World Science Fiction Society Business Meeting

- Rule 1:** Business of the Annual Meeting of the World Science Fiction Society shall be transacted in one or more sessions called Preliminary Business Meetings and one or more Main Business Meetings. The first session shall be designated as a Preliminary Business Meeting. At least eighteen (18) hours shall elapse between the final Preliminary Business Meeting and the one or more Main Business Meetings. One Business Meeting session shall also be designated the Site-Selection Meeting where site-selection business shall be the special order of business.
- Rule 2:** The Preliminary Business Meetings may not pass, reject, or ratify amendments to the Constitution, but the motions to "object to consideration", to "lay on the table", to "divide the question", to "postpone" to a later part of the Preliminary Business Meetings, and to "refer" to a committee to report later in the same Annual Business Meeting are in order when allowed by *Robert's Rules*. The Preliminary Business Meetings may alter or suspend any of the rules of debate included in these Standing Rules. Motions may be amended or consolidated at these Meetings with the consent of the original maker. Absence from these Meetings of the original maker shall constitute consent to amendment and to such interpretations of the intent of the motion as the Presiding Officer or the Parliamentarian may in good faith attempt.
- Rule 3:** 3.1: Nominations from the floor for election to the Mark Protection Committee shall be allowed at each Preliminary Business Meeting. To be listed on the ballot, nominees must,

before the end of the last Preliminary Business Meeting or such later deadline as the Secretary may specify, submit to the Presiding Officer, in writing, their consent and regions of residence.

- 3.2: Elections to the Mark Protection Committee shall be a special order of business at a Main Business Meeting. Voting shall be by written preferential ballot with write-ins allowed. Write-in candidates who do not submit their written consent and regions of residence before the ballots are collected shall be ignored. The ballot shall list, with the nominees, their regions of residence and shall omit all nominees who can not be elected due to the regional residence restrictions in the Constitution. In interpreting said regional residence restrictions, members of the Committee shall represent their region of residence at the time of their election for their entire 3-year term, i.e., the phrase "at the time of election" in the Constitution means "at the time at which they were elected."
- 3.3: The first seat filled will be filled by normal preferential ballot procedures. That person's votes, as well as votes for any other nominee who has now become ineligible (because a region's quota is filled), will be eliminated, and the procedures will be restarted from the beginning. This continues until all places are filled.

- Rule 4:** The deadline for the submission of non-privileged new business shall be two hours after the official opening of the Worldcon or eighteen hours before the first Preliminary Business Meeting, whichever is later. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda. The Presiding Officer will reject as out of order any proposal or motion which is obviously illegal or hopelessly incoherent in a grammatical sense.
- Rule 5:** Two hundred (200) identical, legible copies of all proposals for non-privileged new business shall be submitted to the Presiding Officer before the deadline given in Rule 4 unless they have actually been distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals or motions shall be legibly signed by the maker and at least one seconder.
- Rule 6:** Any main motion presented to a Business Meeting shall contain a short title.
- Rule 7:** Debate on all motions of less than fifty (50) words shall be limited to six (6) minutes. Debate on all other motions shall be limited to twenty (20) minutes; if a question is divided, these size criteria and time limits shall be applied to each section. Time shall be allotted equally to both sides of a question. Time spent on points of order or other neutral matters arising from a motion shall be charged one half to each side. The Preliminary Business Meeting may alter these limits, to any positive whole number of minutes, for a particular motion by a majority vote.
- Rule 8:** Debate on all amendments to main motions shall be limited to five (5) minutes, to be divided as under Rule 7.
- Rule 9:** Unless it is an amendment by substitution, an amendment to a main motion may be changed only under those provisions allowing modification through the consent of the maker of the amendment, i.e., second-order amendments are not allowed except in the case of a substitute as the first-order amendment.
- Rule 10:** A person speaking to a motion may not immediately offer a motion to close debate or to refer to a committee. Motions to close debate will not be accepted until at least one speaker from each side of the question has been heard, nor will they be accepted within one minute of the expiration of the time allotted for debate on that motion. The motion to table shall require a two-thirds vote for adoption.
- Rule 11:** In keeping with the intent of the limitations on debate time, the motion to postpone indefinitely shall not be allowed.
- Rule 12:** A request for a division of the house (an exact count of the voting) will be honored only when requested by at least ten percent (10%) of those present in the house.
- Rule 13:** Motions, other than Constitutional amendments awaiting ratification, may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.
- Rule 14:** These Standing Rules, and any others adopted by a Preliminary Business Meeting, may be suspended for an individual item of business by a two-thirds majority vote.
- Rule 15:** The sole purpose of a request for a "point of information" is to ask the Presiding Officer or the Parliamentarian for an opinion of the effect of a motion or for guidance as to the correct procedure to follow. Attempts to circumvent the rules of debate under the guise of "points of information" or "points of order" will be dealt with as "dilatatory motions" as specified in *Robert's Rules of Order, Newly Revised*.

- Rule 16:** Citations to Articles, Sections, or other parts of the Constitution or Standing Rules, in amendments thereto, are for the sake of easy reference only. Changes in the enumeration of Articles, Sections, Rules, and parts thereof and correct insertions, deletions, renumbering, and changes to internal cross references, when required by adopted amendments, will be provided by the Secretary of the Business Meeting in the Constitution, Standing Rules, and Business Passed On certified to the next Worldcon. Therefore, motions from the floor to renumber or correct citations, because of an adopted amendment, shall not be in order. Unless otherwise ordered by the Business Meeting, the Secretary will adjust any other provision of the Constitution and Standing Rules equally affected by an amendment to the Constitution, and will adjust any other provision of the Standing Rules equally affected by an amendment to the Standing Rules. Resolutions and rulings of continuing effect may be repealed or amended at subsequent Business Meetings by majority vote without notice, and shall be automatically repealed or amended by applicable amendments to the Constitution or Standing Rules and by conflicting resolutions and rulings subsequently adopted or made. Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary and to that of the next available Business Meeting as soon as they are discovered.
- Rule 17:** At all sessions of the Business Meeting, the hall will be divided into smoking and non-smoking sections by the Presiding Officer of the Meeting.
- Rule 18:** The motion to adjourn the Main Meeting will be in order after the amendments to the Constitution proposed at the last Worldcon Business Meeting for ratification at the current Business Meeting have been acted upon.
- Rule 19:** At the Site-Selection Meeting fifteen (15) minutes shall be allotted to each of the future selected Worldcons. During the first five (5) minutes, their representative may make such presentations as they may wish. The remaining time shall be available for questions to be asked about the representative's Worldcon. Questions may be submitted in writing at any previous session of the Business Meeting and if so submitted shall have priority (if the submitter is present at Question Time and still wishes to ask the question) except that under no circumstances may a person ask a second question as long as any person wishes to ask a first question. Questions are limited to fifteen (15) seconds and answers to two (2) minutes. Any of these time limits may be adjusted for any presentation or question by majority vote. If time permits at the Site-Selection Meeting, bidders for the convention one year beyond the date of the Worldcon being voted upon will be allotted five (5) minutes each to make such presentations as they may wish.
- Rule 20:** These Standing Rules shall continue in effect until altered or rescinded by a motion from the floor of any Business Meeting made by any WSFS member and adopted by majority vote of the Business Meeting. An amendment to the Standing Rules shall be effective immediately after the end of the Business Meeting at which it was passed.
- Rule 21:** Before voting on a motion to call the question, the Presiding Officer shall, without debate, ask for a show of hands of those persons wishing to speak on the matter under consideration.
- Rule 22:** All committees are authorized to organize themselves in any lawful manner and to adopt rules for the conduct of their business, which may include mail ballots, subject to any contrary provisions of the Constitution, the Standing Rules, or instructions of the Society.
- Rule 23:** The setting, for any item of business, of a specific time limit after which debate will not be in order does not prohibit the consideration, without debate, of subsidiary motions after that time.
- Rule 24:** In the version of the Constitution and Standing Rules provided by the Business Meeting staff for publication prior to the following Worldcon, all changes and deletions shall be clearly indicated.

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

Donald E. Eastlake III
Chairman

George P. Flynn
Secretary

1994 WSFS Business Meeting

Business Passed On to *Intersection*

Items 1 through 5 below have been given first passage, and will become part of the Constitution if ratified at Intersection.

- Item 1: Short Title: Release of Hugo Nomination Totals**
 MOVED, to add the following to the end of Section 2.9.4 of the WSFS Constitution:
 During the same period the nomination voting totals shall also be published, including in each category the vote counts for at least the fifteen highest vote-getters and any other candidate receiving a number of votes equal to at least five percent (5%) of the nomination ballots cast in that category.

Sec. 2.9.4 now requires the publication of the final-ballot Hugo voting counts. This motion would also require publication of the nomination counts, including runners-up down to 15th place or 5%, whichever represents fewer votes.

- Item 2: Short Title: Bid Eligibility Clarification**
 MOVED, to amend the WSFS Constitution by deleting the last sentence of Section 3.4 and by replacing Section 3.5 by the following:
 To be eligible for site selection, a bidding committee must present adequate evidence of an agreement with its proposed site's facilities, such as a conditional contract or a letter of agreement; and must state the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers. Written copies of these rules must be made available by the bidding committee to any member of WSFS on request. For a bid to be allowed on the printed ballot, the aforementioned rules and agreements, along with an announcement of intent to bid, must be filed with the Committee that will administer the voting no later than 180 days prior to the official opening of the administering convention; to be eligible as a write-in, a bid must file these documents by the close of the voting. If no bids meet these qualifications, the selection shall proceed as though "None of the Above" had won.

This is a rearrangement and clarification of the current text, and is believed to make no substantive changes. In particular, it spells out the eligibility of write-in candidates, in accord with current practice but not now stated explicitly in the Constitution.

- Item 3: Short Title: Changing Relocation of Stories Between Hugo Categories**
 MOVED, to amend the last sentence of Section 2.2.1 of the WSFS Constitution by deleting:
 provided that the story is within five thousand (5,000) words of the new category limits.
 and substituting:
 provided that the length of the story is within ten percent (10%) of the new category limits.

This would reduce the Hugo administrators' leeway for moving stories between Hugo fiction categories, from the current 5000 words to 10% of the boundary wordage (i.e., 750 words between Short Story and Novelette, 1750 words between Novelette and Novella, 4000 words between Novella and Novel).

- Item 4: Short Title: Count Ineligibles — But Only to a Point**
 MOVED, to add the following to the end of Section 3.4 of the WSFS Constitution:
 If an ineligible candidate receives enough votes to win the election or becomes tied for first place, that candidate shall be eliminated, and the counting shall begin anew with the ineligible candidate eliminated.

This motion would allow site-selection votes for ineligible candidates (usually hoaxes or joke write-ins) to be counted, but would not allow such a candidate to actually win the election.

- Item 5: Short Title: It's a WSFS Event Too . . .**
 MOVED, to add the following to the end of Section 3.7 of the WSFS Constitution:
 or the site of any NASFiC held during the same year that the site is selected.

This motion would apply the 60-mile exclusion zone for site selection not just to the site of the selecting Worldcon but also to the site of a NASFiC held in the same year.

- Item 6: Report of the WSFS Mark Protection Committee**
 See the World Science Fiction Society Constitution, Sections 4.4 and 4.5.
Officers: Kent Bloom (Chairman), Scott Dennis (Treasurer), Sue Francis (Secretary)
Membership: elected until Intersection: Tim Illingworth, Bruce Pelz, Ben Yalow; elected until L.A.con III: Stephen Boucher, Gary Feldbaum, Sue Francis; elected until LoneStarCon 2: Kent Bloom, Scott Dennis, Donald Eastlake. Worldcon appointees: Kevin Standlee (ConFrancisco), Linda Ross-Mansfield (ConAdian), Paul Dormer (Intersection), Robert Sacks (L.A.con III), Randall Shepherd (LoneStarCon 2); NASFiC appointee: Wilho Suominen (DragonCon).

Postal address: P. O. Box 1270, Kendall Square Station, Cambridge, MA 02142, USA.

Email: k.bloom@genie.geis.com

If you would like to report an apparent infringement on WSFS marks, please write to the committee.

Item 7: Report of the Nitpicking and Flyspecking Committee

The 1986 WSFS Business Meeting voted to create a special committee to research and codify all resolutions of the WSFS Business Meeting that are still in force. This committee has submitted reports to each Business Meeting since and was in each case continued to report to the next Business Meeting.

Chairman: Donald E. Eastlake, III.

Postal address: 318 Acton St., Carlisle, MA 01741, USA.

Email: dee@skidrow.lkg.dec.com

Item 8: Report of the Worldcon Runner's Guide Editorial Committee

This committee was established by the 1989 WSFS Business Meeting, and has been continued ever since. A new edition was submitted at the 1994 Business Meeting; copies are available for \$9 in person, \$12 by mail from Ross Pavlac, P.O. Box 816, Evanston, IL 60204-0816; email at 76636.1343@compuserve.com

Item 9: Report of Standing Rules Revision Working Group

The 1994 WSFS Business Meeting authorized Kevin Standlee to convene a working group to study the Standing Rules and report a consistent set for consideration by the 1995 Business Meeting. (Several other motions made at the 1994 Business Meeting were also referred to this group.) Mr. Standlee may be reached at P.O. Box 95, Sutter, CA 95982, or by email at 72377.3623@compuserve.com or k.standlee@genie.geis.com

Item 10: Worldcon Reports

Items 10.A through 10.E can occur at any session of the Business Meeting.

Items 10.F through 10.I will be at the Site-Selection session.

10.A Financial report by ConFrancisco.

10.B Financial report by ConAdian.

10.C Financial report by Intersection.

10.D Financial report by L.A.con III (may be combined with 10.G).

10.E Financial report by LoneStarCon 2 (may be combined with 10.H).

10.F Report of the 1998 site selection and presentation by the winner.

10.G Presentation by, and Question Time for, L.A.con III.

10.H Presentation by, and Question Time for, LoneStarCon 2.

10.I Presentation by 1999 candidates (time permitting).

One item of new business has already been submitted for the 1995 Business Meeting:

Item 11: Short Title: Elimination of a Hugo

MOVED, to amend the WSFS Constitution by deleting Section 2.2.9, "Best Original Artwork".

[submitted by Robert Sacks, Tim Illingworth, Stuart Hellinger, Lawrence Ruh, Ben Yalow, Joni Brill Dashoff, Sara Paul, Mark Olson, Roger Sims, Shirley Avery, Martin Deutsch, Michael Nelson, Robert MacIntosh, Michael Mason, Rick Katze, Phillip Nathanson, Lois Mangan, Liz Gross, Robert Hillis, Glen Boettcher, and Covert Beach]

**The above copy of the Business Passed On to Intersection is hereby
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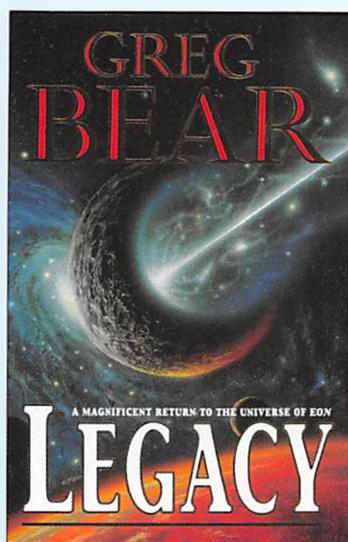
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1994 WSFS Business Meeting

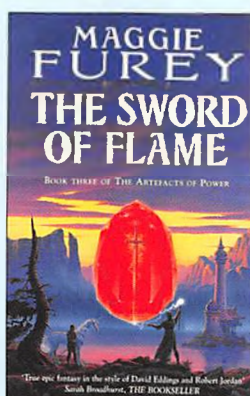
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GREG BEAR



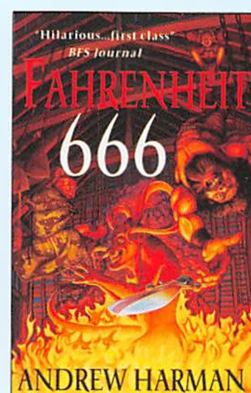
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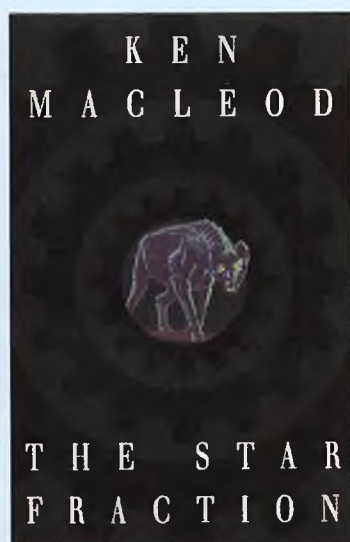
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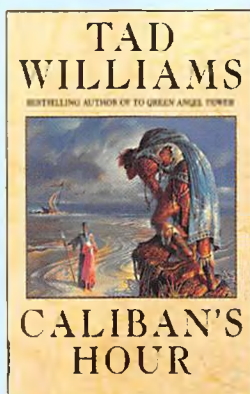
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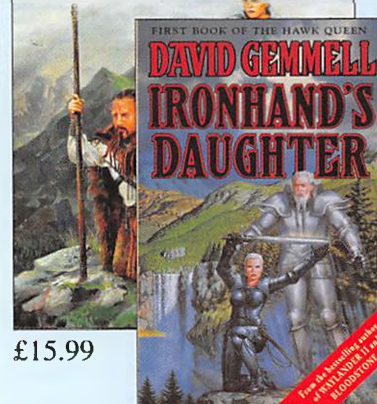
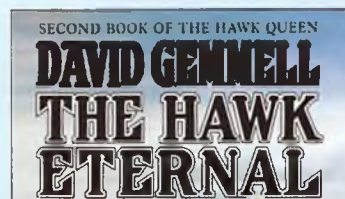
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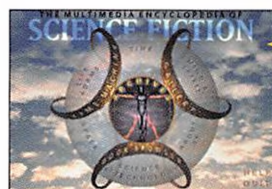
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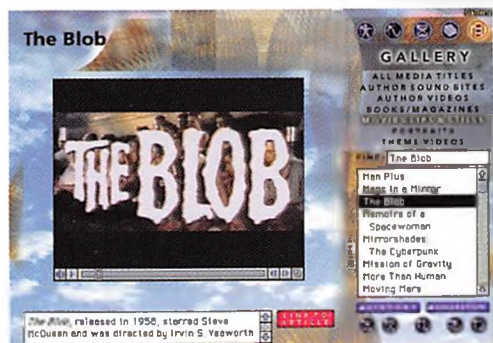
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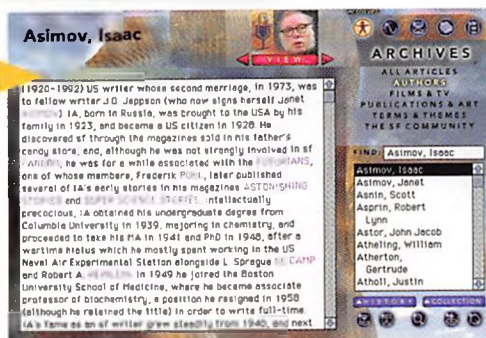


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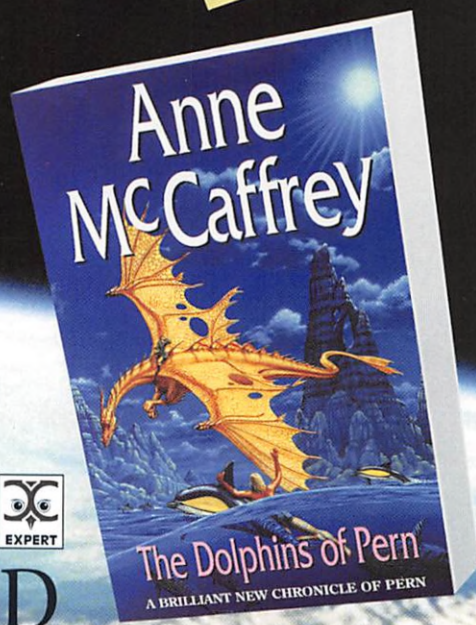
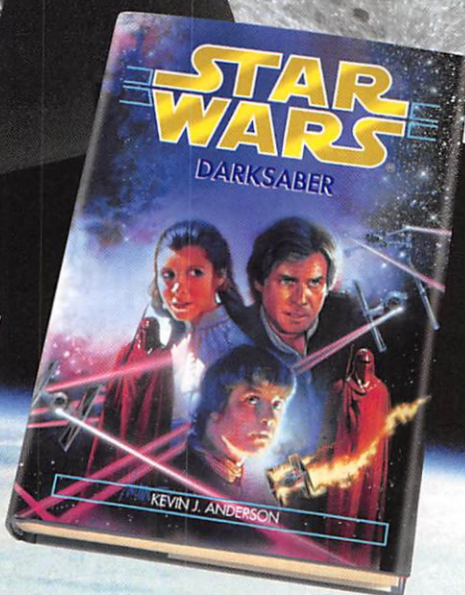
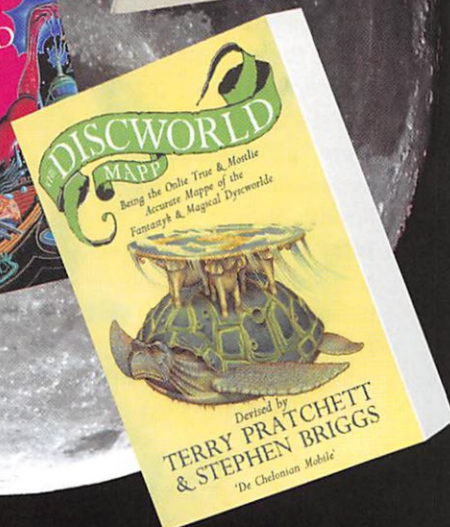
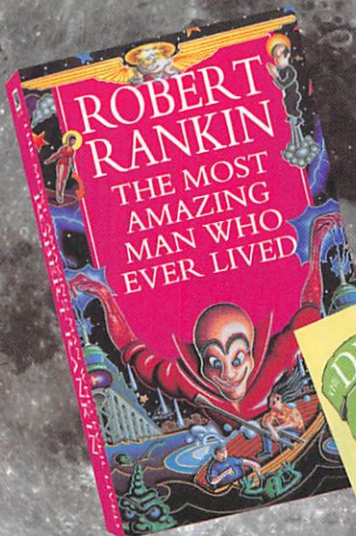
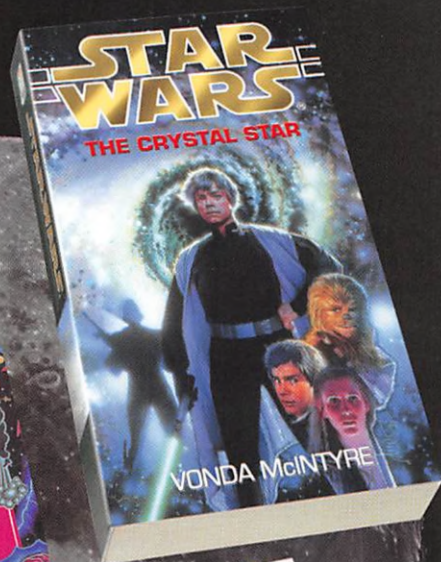
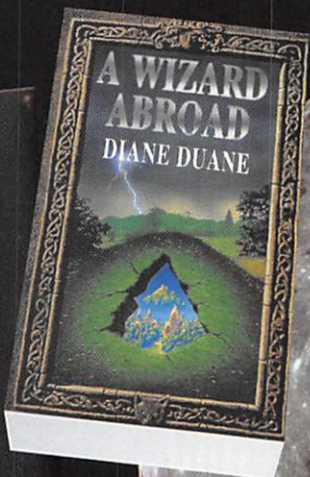


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Therefore they deserve their own page.

Three cheers for the Foreign Legion. And, as far as we're concerned, they've earned a Légion d'Honneur as well.

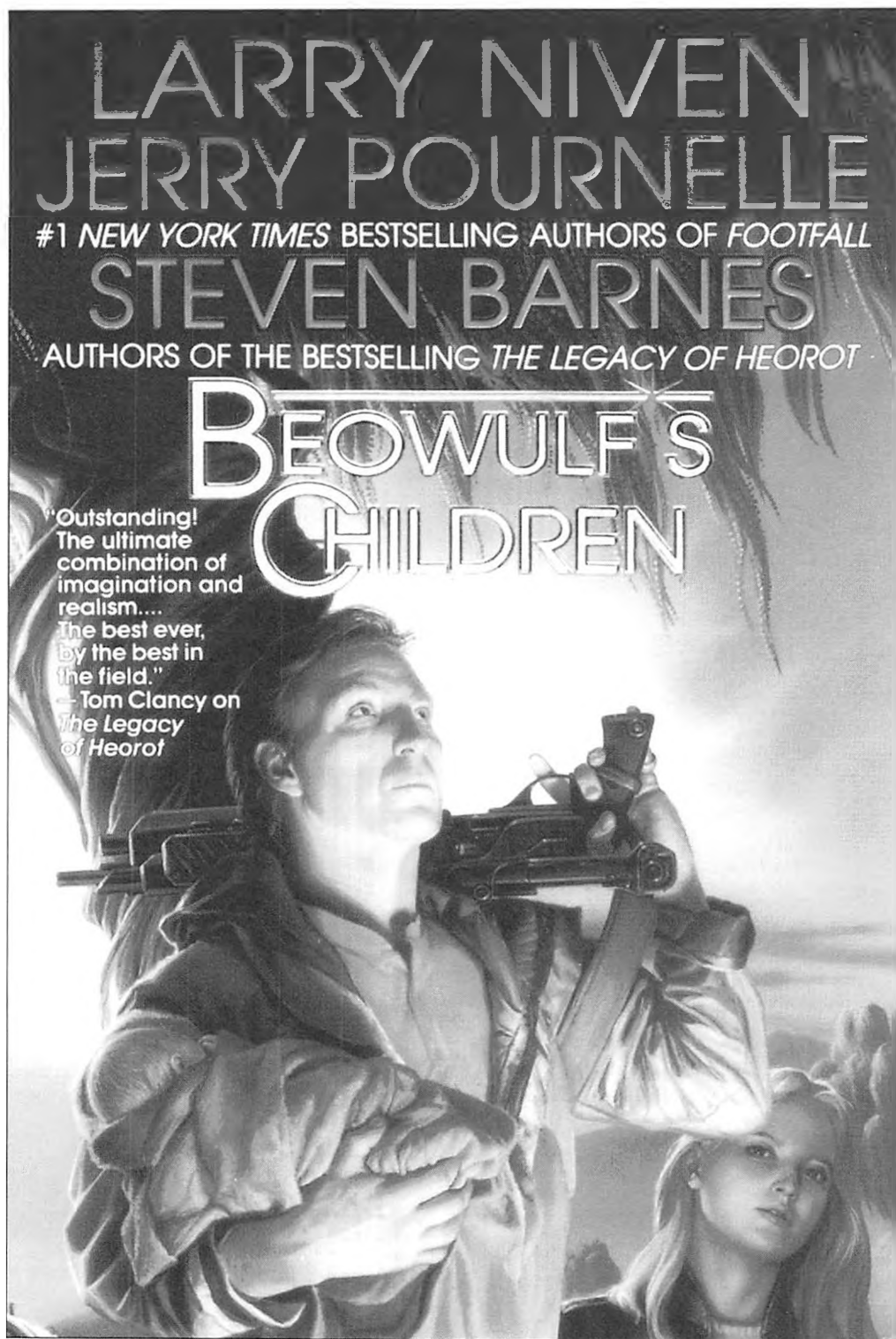
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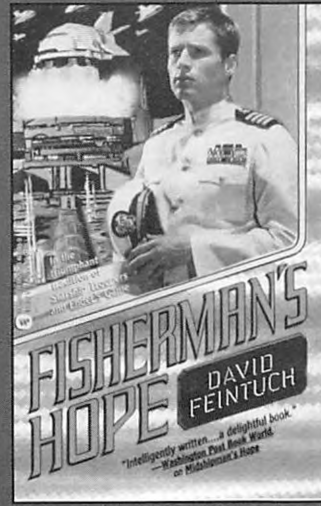
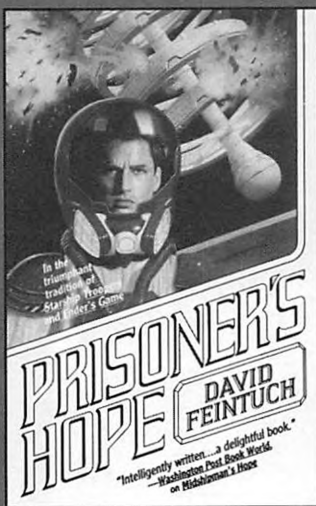
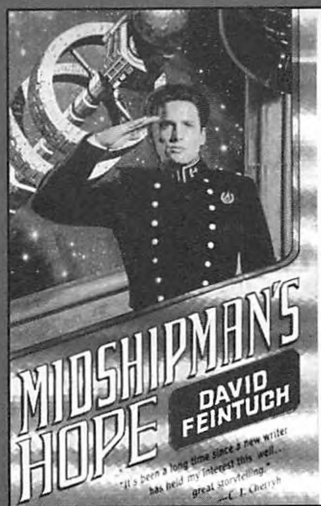
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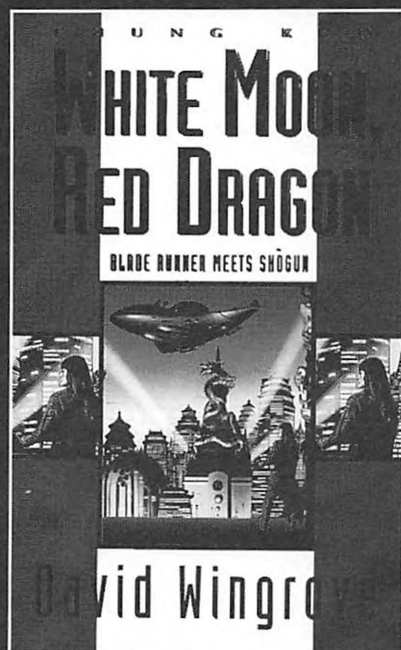
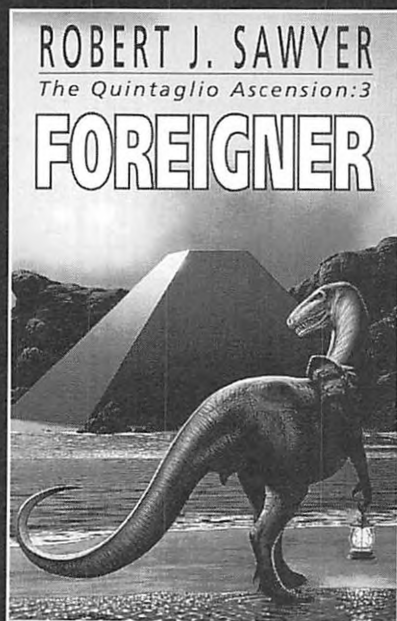
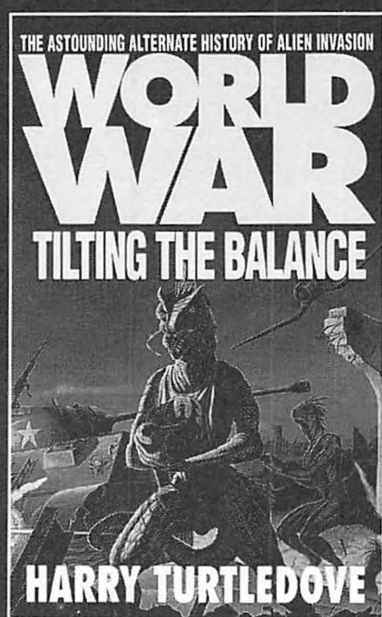
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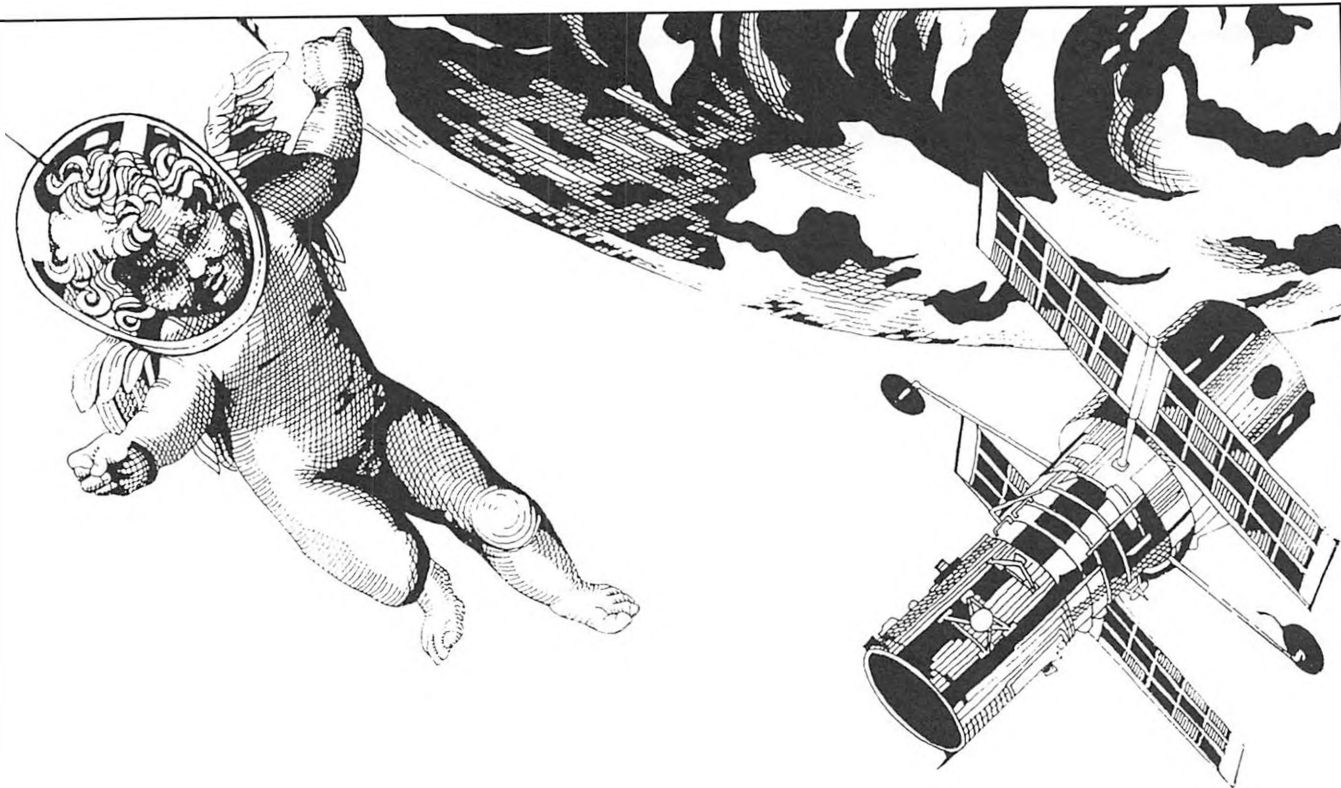
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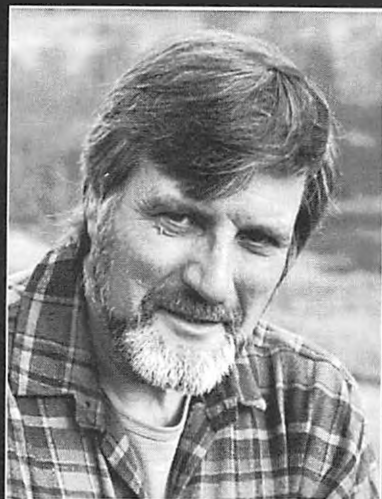
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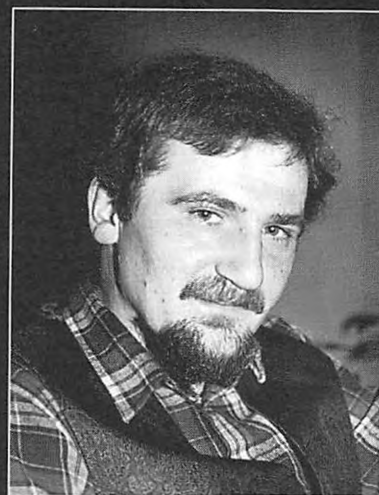
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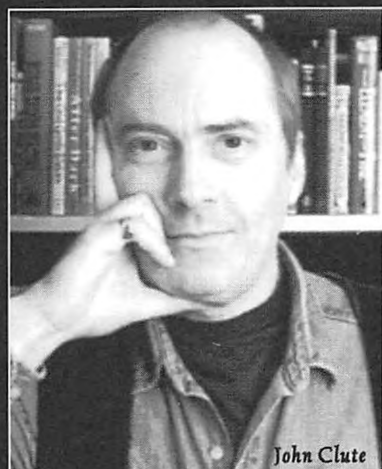
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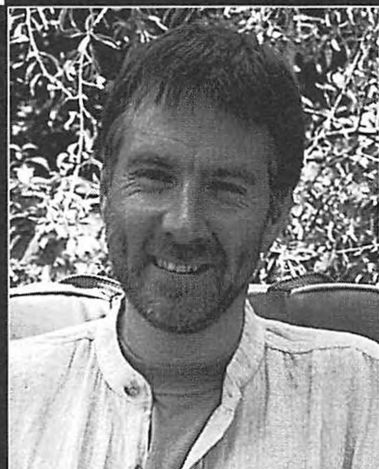
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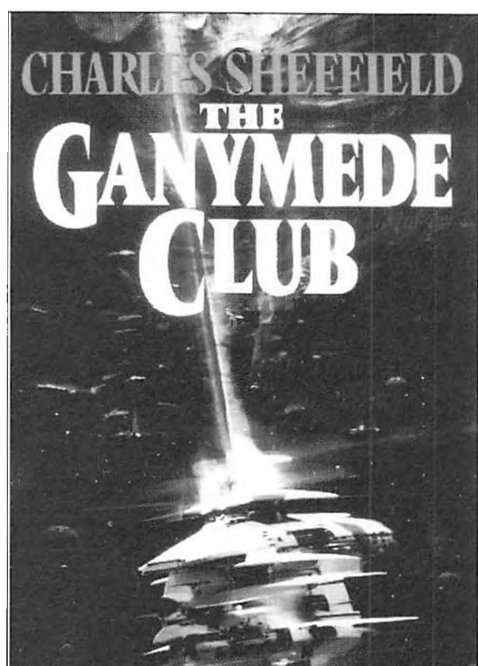
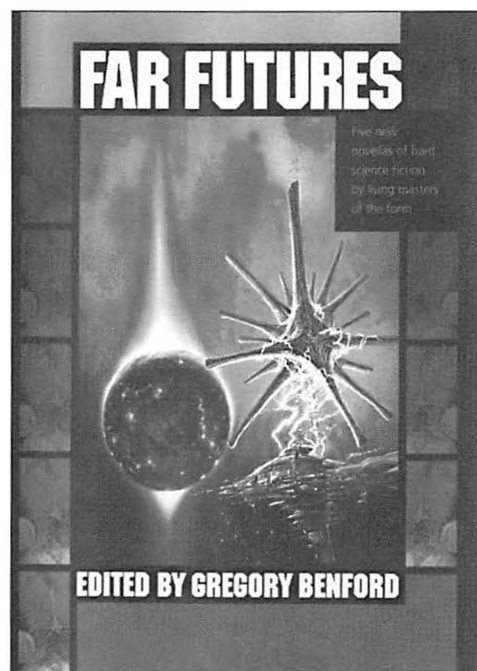
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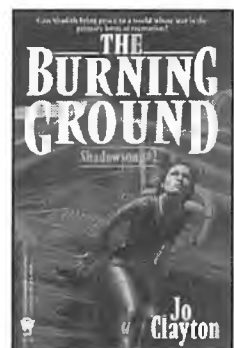
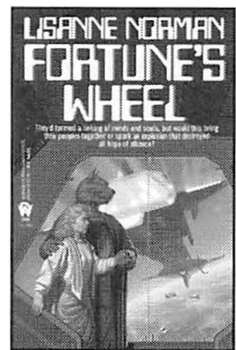
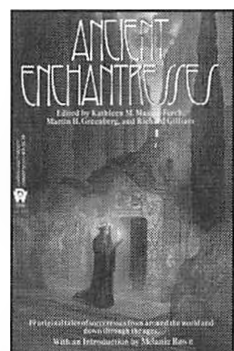
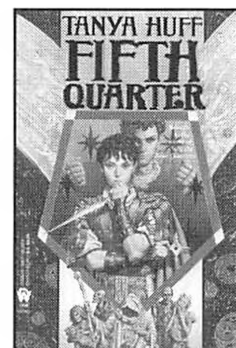
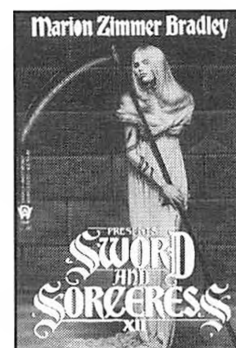
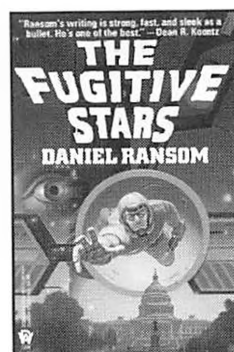
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4244A Sotomayer, Sylvia	1306A Stewart, William	1223A Szczesuil, Tim	1594A Thompson, Caryl Anne
2270A Soukup, Martha	3439A Stirling, Billy	5715A Szewczyk, Robert	0358S Thompson, Donald
2211A Sousa, Albert	2202A Stirling, Janet	5716A Szlezak, Magdalena	3277A Thompson, Jean
1212S Southworth, Mary A.	3085S Stirling, S M	5747A Taasaas, Robert	2440S Thompson, John
5977S Sparrowhawk, Angel	4644A Stockman, Joseph R.	2899S Tachibana, Manami	6051A Thompson, Manda
1023A Speer, Tony	4542A Stoddard, Richard	2896A Tacouni, Lorraine	5375A Thompson, Michael
3340A Speirs, Colin D.	5305A Stoica, Micael Victor	5537A TAFF Delegate,	3240A Thompson, Peter-Fred
3319A Speller, Maureen	5812A Stokes, Graham	0703A Tait, Janet Lynn	1809A Thompson, Richard Allen
0555A Spelman, Richard C.	2214S Stokes, Keith	5579A Takagi, Naoyuki	0934A Thomson, Amy
0813S Spence, Rob	1714A Stoller, Ira	5224A Takahashi, Chika	1669A Thomson, Becky
5093A Spencer, Douglas	2244A Stoller, Peter	3086S Takekawa, Kimiyoshi	3756A Thomson, Esther
2870A Spencer, Henry	2245A Stolz, Constance E.	4053A Takeuchi, Shinsuke	1670A Thomson, John
1519A Sperling, Allan	2246A Stolz, George R	0752A Tallan, Michael	0397A Thomson, Mary
1058A Spiess, Laura	2593A Stone, Mike	3399A Tamlyn, Dave	3993J Thomson, Sean

3354A Thorley, Dawn	1707A Trout, Ron	0762A Van Rossenberg, Rene	0626A Walsh, Michael J.
2898A Thorley, Paul	5647A Troutman, Lee	1341A Van 't Ent, Jan	2616S Walsh, Michael R.
1956S Thorn, Sue	2332A Truant, Lisa R.	2564A Van Toorn, Angélique	2763A Walters, Huw
4800A Thorndike, Persis L.	4802S Trudel, Jean-Louis	3213C Van Toorn, Annabel	3948A Walters, Steve
1527S Thorne, Melanie	4815A Truesdell, Scott	0118A Van Toorn, Kees	4304A Walther, Charles J.
4324A Thornhill, Denise M.	5596S Truncala, Brian	3214J Van Toorn, Lennart	0567A Walther, Mirko
4111A Thornley, Diann	5108A Trupeljak, Ozren	0705A Van Zonneveld, Hans	1620A Walton, Evelyn
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4439S Thornton, Geraldine	5231A Tsuzawa, Hiroko	5205A Vandal, Stuart	6081A Walton, Jo
4429A Thornton, Gerry	4464A Tucker, Brenda	1147A Vande Bunt, Mike	5020S Walton, Joanna
4492A Thorogood, Glo	4463A Tucker, David	0363A Vandenberg, Patricia Ann	6080A Walton, Ken
4657A Thorp, Katy	5003A Tucker, Frances	2351S Vanderbeek, Susan M.	0598A Wamers, Jurgen
4656A Thorp, Steve	3496A Tucker, Frances	1330A Vanderbilt, Henry	1568A Ward, Anthony D.
5158A Thorsson, Rex	5140A Tucker, Jan	2176A Vantilburg, Barbara J.	0724A Ward, Charles Douglas
4134A Threadgill, Richard	4503A Tucker, Mark	2177A Vantilburg, Raymond D.	0504A Ward, Dalroy M.
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0844A Thurston, Susan	5665A Tuckley, Colin	5280A Varosane, Sanja	1072S Ward, Jacqueline M
0441A Tibbetts, Jennifer	0492A Tudor, Martin	5281A Varosane, Zlatko	5636A Ward, Jay
0791S Tibs,	5279A Tulum In Zagreb,	1073A Vartanoff, Ellen	1034A Ward, Marsha Lee
3934A Tidswell, Helen	2948S Tumminello, Charlie	0955A Vaughan, Bill	0822A Ward, Michael J.
2247A Tihor, Stephen	0781A Turk, Leslie J.	2981S Vaughan, Donald S	1693S Ward Sr, Jerry Dean
1835S Timm, Don A.	0383S Turner, Christine	0956A Vaughan, Mary	0482A Wareham, Peter
4125A Timpko, Charles	2526A Turner, Cynthia	2982S Vaughan, Nanette	2169S Warmuth, Cynthia
1082A Timson, Katrina	2891S Turner II, Trubie L.	1870A Veal, Tom	1810S Warner, Steven C.
0667A Tingey, Gregory N.G.	2892S Turner III, Trubie L.	5338A Veccek, Hrvoje	4047A Warren, Beverly
4974A Tingle, William	5368A Turner, Jim	0366A Veenkamp, Nico	4046A Warren, Bill
4325A Tinkham, Rebecca	5180A Turner, Louise	0651A Vegetti, Ernesto	2424A Warren, David
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4518A Toombs, Jacqueline	1551S Upton, John William	2333S Vogl, Thomas P.	5005A Watt, John W
2575A Toomi, Juri	6079A Urlichs, Matthias	0568A Vohl, Thomas	5261A Watters, Eamon P
3064A Toop, Geoffrey	1762A Urquhart, Garth	5238A Von Orlow, Annine Melanie	2115S Watts, Eric L.
5759A Topic, Goran	5741A Usher, James	1171A Von Orlow, Ariane	1737A Wauford, Melissa
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4326A Torck, Fred B.	5621A Utt, James	1361A VonAllmen, Rob	5057A Webb, Alex
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3829A Torns, Teresa	5125A Uusitalo, Markku	4658A Vos Post, Jonathan	4221A Webb, Jeanette E.
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3055S Torres, Dinah	5126A Vainikainen, Johanna	3814S Vuorinen, Janne	2039S Webbert, Doreen
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5423A Tower Jr, Leonard	5469A Valery, Francis	5722A Wadler, Philip	2092S Weddall, Roger
4736A Towers, Loren	5739A Vallance, Ray	0306A Waggott, John L.	3278A Weddell, Dave
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3942S Towilson, Ivan	5127A Van Alphen, Patrick	2168S Wagstaff, Joan	0543A Wedell, David
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1773A Tracy, Jamie L.	5129A Van Ballegoy, Erwin	3927A Wake, David B	0818A Wein, Karen
3109A Traish, Barry	5130C Van Ballegoy Van Der Vide, Simon	2798A Waks, Mark	2442A Wein, Len
3285A Trasler, John	0365A Van De Bospoort, Wim	3253A Wald, Bette	5352S Weiner, David
3284A Trasler, Karen	3364A van de Kruisweg, Ruud	2217A Wald, Dick	5582A Weinstein, Diane
3209J Trautman, Bryan	3475A van de Rijst, M.	2410A Waldman, Jacob M.	0536A Weinstein, Elliot
2508A Trautman, Susan L.	3973A van de Schaar, M.C.R.M.	4438A Walker, Alta	5581A Weinstein, Lee
3021A Travis, David L.	2273S Van De Walker, Karen	5882A Walker, Anne	5598S Weiser, Matt
3842A Trease, Julie	2274S Van De Walker, Ray	5744A Walker, Ashley	5790A Weisner, Norbert
3841A Trease, Steven	5054A Van den Hole, Patrick	1232A Walker, C. N.	5905A Weiss, Allen
0609A Tregenza, Chris	3901A van der Berg, A	0943A Walker, Gail A.	0400A Weiss, Andreas
4110C Trei, Alice	0117A Van der Putte, Larry	5674A Walker, Jim	1777S Weiss, Deborah
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4109A Trei, Robert L.	5041A Van der Voort, Marian	2301S Wall, Julie	2102S Weiss, Rick
5850S Treleaven, Dean	5040A Van der Voort, Richard	4095A Wallace, David	4045A Weissenbrunner, Wilfried
2382S Tremblay, Sharon	2006A Van Deusen, David J.	1631S Wallace, Jamie	1889S Weissinger, Robert
2186S Trend, Gregg T	0922A Van Dommelen, Erica	1632S Wallace, Richard	0514A Weisskopf, Toni
2888S Trimble, Bjo	4374A van Doorn, ML	0642A Wallbank, Mary	3267C Welch, Connor L.
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3141S Tringham, Neal	2427A Van Duppen, Arold	4361A Waller, Alistair	3268A Welch, Guest of Henry & Letha
1774S Tripp, Galen A.	1486S Van, Eric M	2799S Waller, Kristin	4330A Welch, Guest of Lisa M.
5918A Tritt, Chuck	5325A van Ewijk, Annemarie	4979A Waller, William	3029A Welch, Henry L.
4629A Trobec, Ken	5431A Van Gelder, Gordon	4807A Walling, Rene	3030A Welch, Letha R.
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2216A Trojan, Bill	2969A Van Name, Mary Anne	5388S Wallner, Martin	1781A Weldon, Linda
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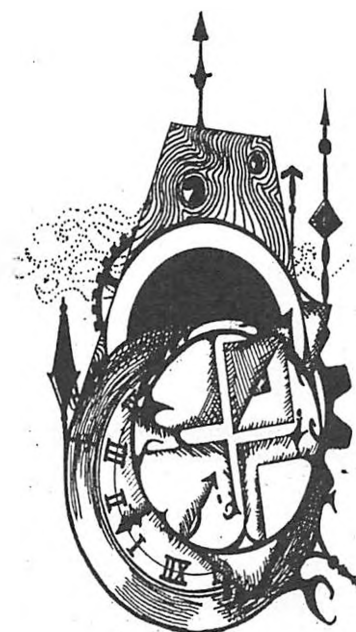
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 2170S Whitlock, John
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 0448S Whitmore, Jackie L.
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 4230A Whitmore, Tom
 2617X Whittier, Terry
 0548A Whysall, Kim
 1251A Whyte, Dr Charles A.
 2361A Wicker, Guy
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 2371S Widmer, John
 1288A Widner, Art
 2553S Wiebe, James
 4177A Wiener, Guest of Robert

4176A Wiener, Robert K.
 4197A Wiesner, Gayle
 5962A Wiggins, Todd
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 1138S Wilber, Rick
 2256A Wilbur, Faye
 2685S Wilcoxon, Joe
 5723A Wild, Matthew
 5724A Wild, Philip
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 4426S Wiley, Charles L.
 4077A Wilgosh, Deborah
 5505A Wilk, Malgorzata
 2218S Wilkes, John
 1964A Wilkins, Adrian
 1965A Wilkins, Allen
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 0123A Wilkinson, Bridget
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 1890A Williams, Charlotte
 0584A Williams, Edith T
 4328A Williams, Jim
 2036A Williams, Joe Bob
 3945S Williams, Matt
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 2585A Williams, Russ
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 2800A Williams, Susan L.
 5898A Williams, Tad
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 2778A Wilson Anderson, Janet
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 4478A Wilson, Caroline
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 4719A Wilson, Michelle
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 1572A Winberry, Ruth Ann
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 4635A Wingeier, Kathy
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 2604A Wintrob, Leslye
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 5858A Witkowska-Pocziarska, Mariola
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 5975A Wiz, Marc
 1327A Woehrle, Sally
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 0878A Wolansky, Taras
 3246A Woldow, Kitty

5351A Wolf, Anne
 4159A Wolf, Axel
 1060A Wolf, Joyce
 1991S Wolf, Jr, E Glenn
 1778A Wolf, Katherine
 3063A Wolf, Lori
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 2473A Wolff, Judy
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 5623A York, Pat
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 5517A Young, James M
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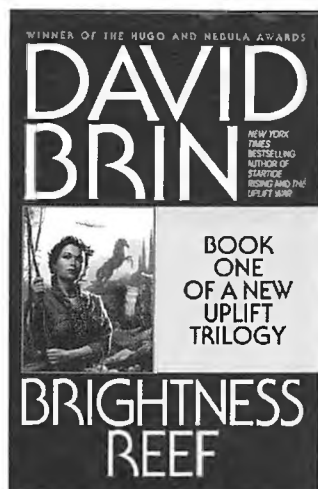


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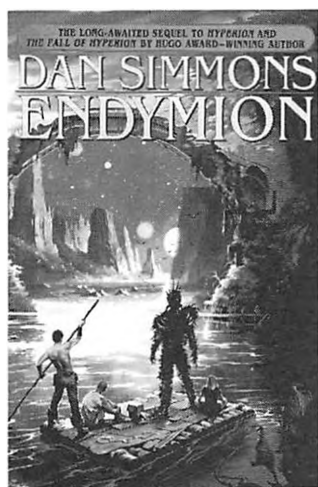
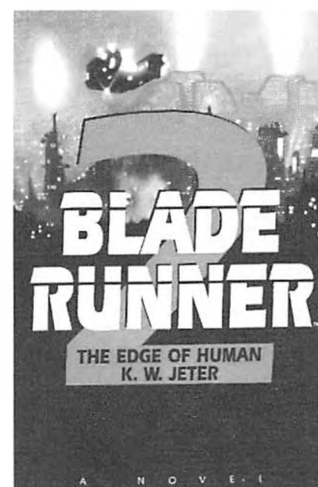
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What If They Called and Nobody Answered?

We know they're out there.

The probability that we're alone, the sole sentient species in this immense universe, is just too minuscule to contemplate. Every credible cosmological study of the past thirty years has pointed to the likely existence of countless intelligent species scattered throughout the cosmos. And because our star is young on a cosmic scale, we are the newcomers. They've been out there for billions of years.

We know they're calling.

Maybe not to us, but certainly to each other, or among themselves. Very likely, they're using some form of electromagnetic communications. It makes good sense. It's cheap, and quick, and universally available. If so, their microwaves have been zipping around since before our star first sputtered to life. Photons are the fastest of all spaceships. Theirs may be falling on our heads even as we speak.

We know how to listen.

We have for decades. Modern radiotelescopes are capable of sensing microwave radiation of intelligent origin, from anywhere in the Milky Way galaxy. With enhancements in technology, we may soon be able to haul in signals from the other hundred billion galaxies as well. On Earth Day, April 20, 1996, we plan to put an ambitious All Sky Survey on the air: 5,000 small radiotelescopes scanning the entire sky for the telltale microwave signatures of alien civilizations.

We know there'll be setbacks.

There have been already. In 1993, Congress chose to slash NASA's SETI funding, just a year into their comprehensive ten-year program. But should we allow the problems of humankind, those very problems for which SETI promises answers, to force us to turn inward? Beyond our planet lies our destiny. If we turn our sights away from the stars, might we not die a very lonely death?

We know we could be wrong.

But even if we are, what is there to lose? SETI has to be one of the great scientific bargains of all time, costing but a tenth of a percent of NASA's budget. The advances in microwave communication, digital signal processing and computer software which made the search possible have already enriched our daily lives. Future technological advances will have positive spin-off which we cannot now begin to contemplate. If, after a generation or so of exhaustive monitoring, we fail to find any verifiable signals of extraterrestrial origin, we might conclude that we're going about this in the wrong way. Or we may be forced to reluctantly concede that we are, indeed, alone in the universe. Isn't that discovery, too, worth the price of admission?

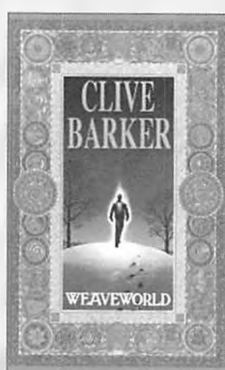
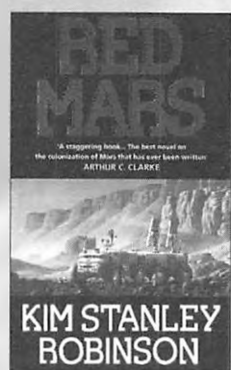
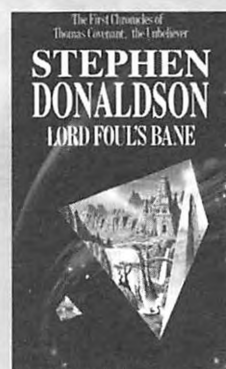
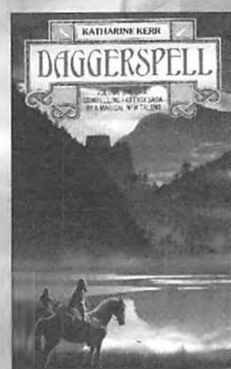
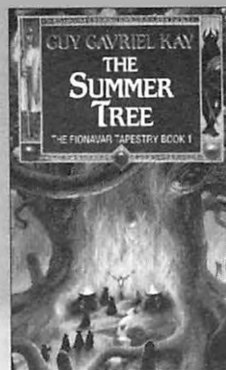
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Autographs

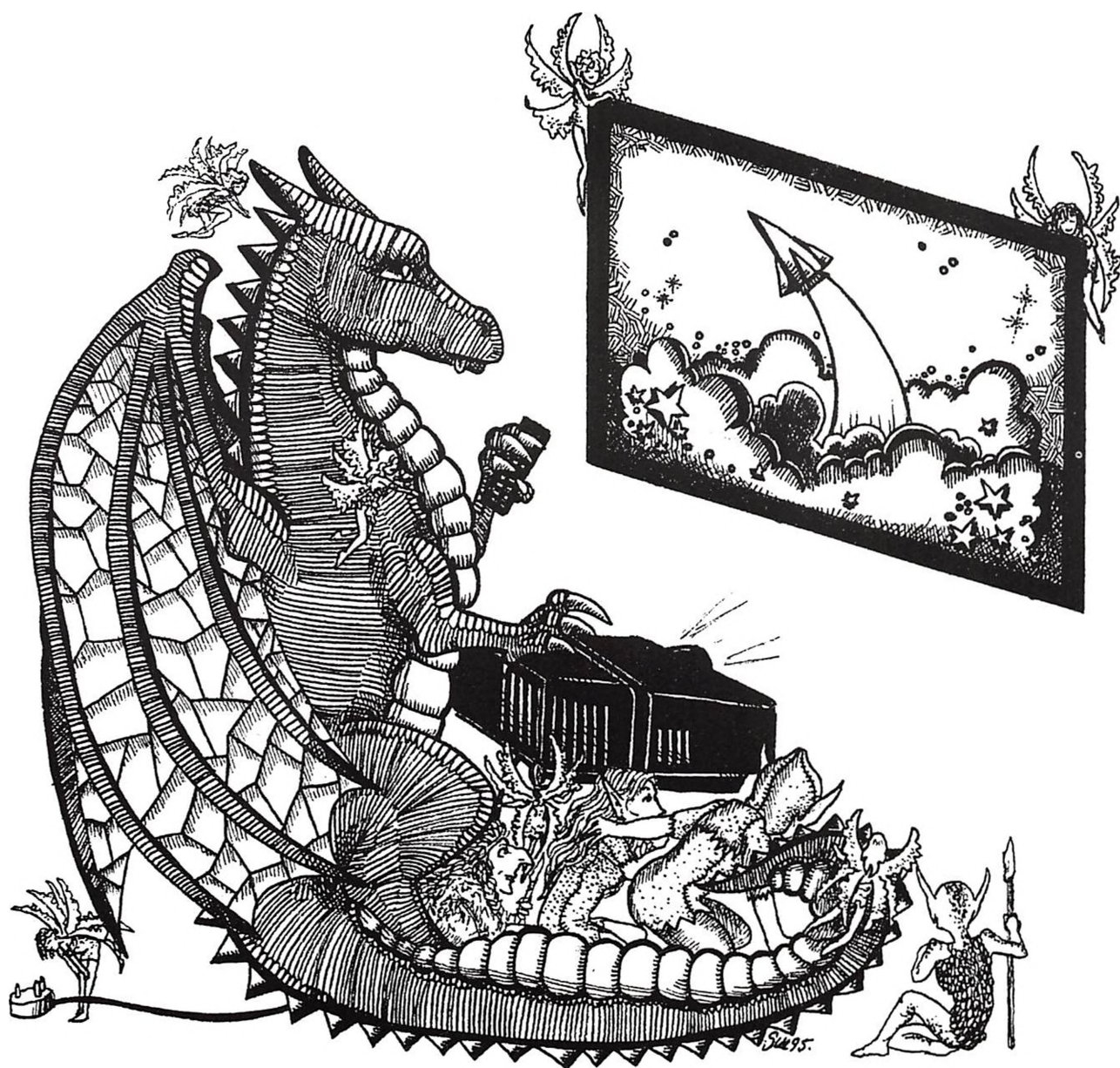
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