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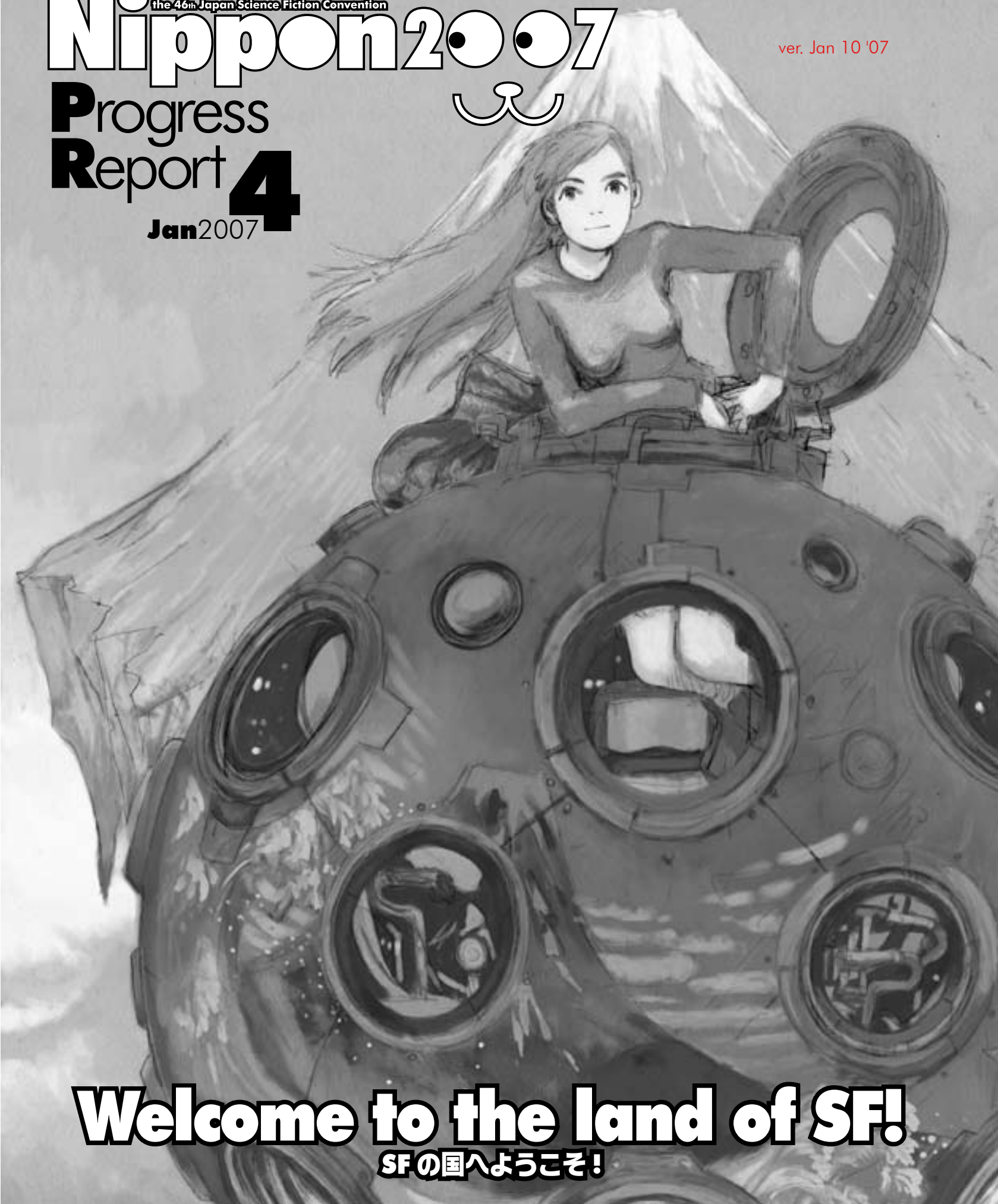
第65回世界SF大会第46回日本SF大会 **Nippon2007**

the first **Worldcon** in Japan

the 65th World Science Fiction Convention &
the 46th Japan Science Fiction Convention
Nippon2007

ver. Jan 10 '07

**Progress
Report 4**
Jan 2007



Welcome to the land of SF!
SFの国へようこそ!

Anticipation Montréal in 2009

The Worldcon Bid

August 6-10, 2009

www.anticipationsf.ca

YES!

Montréal has the facilities:

The Palais des congrès (convention centre) is large enough to host the entire convention on two convenient floors connected by elevators, escalators and stairs. One floor has 198 820 sq.ft. of exhibit space and the other up to 65 meeting rooms totaling 131 700 sq.ft. giving a total rental space of 330 520 sq.ft. Everything is located right in the middle of downtown Montréal and a stone's throw away from Old Montréal.

The convention centre is directly connected to the Montréal Metro and the underground city giving you access to countless other restaurants, stores, and attractions.

YES!

You can get there from here:

Montréal is accessible by all the usual forms of transportation. Montréal has a major airport with over 500 flights per day bringing over 25 000 passengers from all over the world. Montréal connects by rail through New York City and through Detroit. Montréal is on the Interstate. Well, practically: a mere 45-minute drive from the border, where interstate 87 ends and highway 15 starts. Same road, different name. And once you've arrived, getting to the convention site is easy. Both the train and bus stations are connected directly to the metro and are a few stops away from the convention centre, while shuttle services are available from the airport to most major hotels.

YES!

You can buy great food here:

Not only do Montréal and Québec have their own unique cuisine, Montréal also has one of the widest varieties of restaurants in any city, from Afghan to Vietnamese, you can find it here.

There are over 300 restaurants of all kinds within 1 km (approx 0.6 miles) of the convention centre and over 800 within 2 km (approx 1.2 miles) of it.

Our committee:

Robbie Bourget, Brian Davis, Bruce Farr, Terry Fong, Eugene Heller, Peter Jarvis, John Mansfield, Linda Ross-Mansfield, MrShirt (Michael McConnell), Nicholas Shectman (Phi), Marie-Astrid Walling, René Walling

Contact us:

C.P. 505, Succursale NDG, Montréal, Québec, Canada H4A 3P8 – info@anticipationsf.ca

"Worldcon" is a service mark of the World Science Fiction Society

the first Worldcon in Japan

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the first
Worldcon
in Japan

Aug 30 - Sep 3, 2007

2007年8月30日～9月3日

YOKOHAMA

at Pacifico Yokohama

於 横浜
パシフィコ横浜

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

AuthorGoH

Sakyo Komatsu

小松左京

David Brin

デイヴィッド・ブリン

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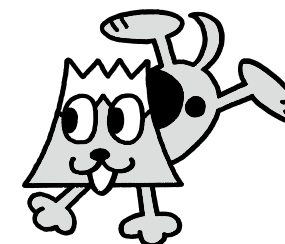
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Cover Illustration: **Kenji Tsuruta**
表紙イラスト: 鶴田謙二

Nippon2007 Progress Report 4 Nippon2007/JASFIC

4-20-5-604, Mure, Mitaka, Tokyo 181-0002 JAPAN

info@nippon2007.org

CONTACT US

http://www.nippon2007.org

North America:
Peggy Rae Sapienza

Nippon2007
Post Office Box 314
Annapolis Junction, MD 20701
peggyraes@comcast.net

UK:
Mike (Sparks) Rennie

68 Crichton Avenue
Burton Stone Lane
York, GREAT BRITAIN, YO30 6EE
sparks@lspace.org

Europe:
Vincent Docherty

Koninginnegracht 75a
2514AH Den Haag
Netherlands
vjd@compuserve.com

Australia and NZ:
Craig Macbride

PO Box 274
World Trade Centre, Vic, 8005
Australia
nippon07@f8d.com

Jan 05, 2007

Nippon2007 実行委員会 / JASFIC
〒181-0002 東京都三鷹市牟礼 4-20-5-604 井上芳

From the Chair

委員長より

*We made a mistake on the Progress Report 3. Here is the correct "From Chair " which should have been in Progress Report 3 .

We are currently compiling a history of Japanese SF for Nippon 2007. Our hope is that attendees from abroad will see many works of Japanese SF from the past to the present. We are also more than happy to introduce WorldCon and Western SF fandom to Japan. Many foreign SF novels are translated and published in

Japan, and a lot of fans here enjoy them. However, there are only a handful of Japanese fans that know about WorldCon, a thrill of western fandom, as we have had to cross the waters to enjoy this exciting event in the past.

The first SF convention in Japan took WorldCon in the USA as its model. For almost half a century since its inception, the Japan SF convention has been evolving in completely different ways, influenced by Japanese culture. There are now a lot of differences between the

two conventions, and we would like you to enjoy the differences in ways of thinking and culture.

I believe SF, the common word that we share, must be a great thing to be able to effortlessly overcome these differences. Don't miss the chance to see a whole new world.

L.A.con IV has finished and its less than a year now until Nippon2007, the first Worldcon to be held in Asia.

As the preparations have been pro-

INFORMATION

Nippon 2007 Weapons Policy

Nippon 2007 WorldCon welcomes costumers, and we want to make sure everyone has an enjoyable time. Because we are concerned about the safety of everyone, we have the following weapons policy to increase everyone's safety and enjoyment.

Items/weapons whose possession are prohibited by Japanese law will be confiscated and not returned to you. Prohibited weapons include:- Guns: hand guns, rifles, machine guns, cannons, shot guns, and other guns which have the capability to shoot projectiles/bullets.- Knives/Swords: sword, spear, or pole sword whose blade is longer than 15 centimeters/6 inches, daggers, and switchblades with actual edges to them.

Keep this rule in mind: If a weapon or piece of armor can actually cut or harm someone, the weapon/armor is not allowed anywhere on the convention site.

Note: Prop weapons which mimic actual weapons may be confiscated. Consult with the masquerade director if you have any questions.

Masquerade

The masquerade is where the formal presentation of costumes is made.

Some items are allowed on the masquerade stage that are not allowed in the hallways. The following items are limited to the masquerade stage: * Prop weapons, such as guns, or swords which may look real but have no actual edge. * Prop weapons larger than 30 centimeters/12 inches.

The masquerade will have two types of rooms: changing and green.

Changing Room - Women's and Men's areas set aside for changing into your costume if you do not have a room at the convention hotel, or your costume is too large or bulky to get dressed in and walk over to the masquerade area.

Green Room - The area where you wait to go on stage and get processed. You need to be available and checked into the Green Room 1.5 to 2 hours before the masquerade for proper processing. If you wish to have your costume judged for workmanship, you must be in the green room early to have this done.

When traveling between your hotel room and the masquerade green and changing rooms, participants must make sure that their costume, costume parts or components, and props do not cause problems for the people around you.

お知らせ

Hall Cosplay or Hall Costuming

What the Japanese call Hall Cosplay, Americans call Hall Costuming. This is the wearing of costumes in the hallways of the convention area and convention hotel. Again, if a prop or part of your costume can actually hurt someone, it is not allowed.

While prop weapons larger than 30 centimeters/12 inches are allowed on stage, they are not allowed in the hallways. Hall cosplay/costume prop weapons are limited to 30 centimeters/12 inches or smaller.

All weapons, regardless of which kind or material that they are made out of, must be peace bonded. Peace bonding is the tying of a weapon, so that it cannot be removed or drawn from its scabbard or holder by anyone in the hallways.

Transfers of Memberships

To transfer a membership from one person to another, the person owning the membership needs to send a letter or an email to apply@nippon2007.org.

This message needs to contain the membership number being transferred (this can be found on your Progress Report mailing labels) and the name, address, phone and email of the



With the members of World Science Fiction Society at L.A.con IV.

2006年にロサンゼルスで開催されたワールドコンで、WSFSのメンバーと一緒に記念撮影



Nippon2007 committee appealed lovely Yokohama Town at L.A.con IV.

L.A.con IVでは、観光都市としての横浜の魅力も紹介

gressing, we have been reminded of the numerous cultural and social differences between Japan and other countries. Perhaps the best examples of this are the different ideas concerning hotel reservations and the uses of ballrooms. We plan to continue making every effort to make things as easy as possible for all members.

Of course there are some Japanese traditions that we don't have the power to easily change. We hope that the members coming from overseas will be able to enjoy Japanese SF along with the differenc-

es between their countries' perspectives and Japan's, as we Japanese have enjoyed the cultural differences we experienced at previous Worldcons.

We also hope that the Japanese members who will be attending their first Worldcon will be able to enjoy the programming and exhibitions from overseas as well as engage in positive exchange with their fellow fans. Since we are all gathering together with our shared language of Science-Fiction, can't we also enjoy international exchange?

L.A.con IVも終わり、初めてアジアで開催されるワールドコン、Nippon2007まであと1年を切りました。開催準備を進めて行く中で、改めて文化や社会環境の違いに気づかされる事が多くあります。

ホテルの予約や宴会場（ボールルーム）の使い方などはその最たるものと言えるでしょう。私達は出来る限り参加者（メンバー）の皆様にご利用しやすいように、これからも交渉を重ねて行きます。

とは言え私達の力では、容易く変える事ので

きない日本の伝統もあるでしょう。海外からの参加者の皆さんには、日本のSF作品を楽しむと共に、日本と自国の常識のギャップを楽しんで頂ければと思います。

私達日本人も、これまでのワールドコンで文化の違いを楽しんできたのですから。

逆に日本から初めてワールドコンに参加する皆様には、海外からの企画や展示を楽しむと共に、参加者同士の交流も積極的に行って頂ければと思います。

せっかく、SFという共通言語をもつ仲間が集

Currently, both in and outside of the organizing committee, we are starting projects to introduce Japanese SF in English. We are truly hoping that we can use this opportunity to help the world learn more about Japan's SF, not only Godzilla and Anime.

There is just one year to go before the WorldCon comes to Japan.

Hiroaki Inoue
Nippon2007 Exective Committee
Chairman



うのですから、国際交流も楽しもうではありませんか。

現在、私達の委員会の内外で日本のSF作品を英語で紹介するためのプロジェクトが始まっています。Nippon2007がきっかけとなり、ゴジラやアニメだけではなく日本のサイエンス・フィクションがもっと世界に知られるようになればよいと、心から願っています。

Nippon2007実行委員会
実行委員長 井上 博明



Nippon 2007 ウェポン・ポリシー

ワールドコンNippon 2007ではコスプレをなさる方々を歓迎致します。また、私どもは参加する全ての方々に楽しい時間を過ごしていただきたいと考えています。私どもは参加者全ての方々の安全性に配慮しており、参加者の方々の安全性を向上させ楽しくワールドコンに参加していただくために、以下のようなウェポン・ポリシーを制定しております。

・日本国の法令で所持が禁止されている小道具／武器は、Nippon 2007実行委員会によって没収され、返却はされません。（日本国の法令で所持が禁止されている物品：＊銃器：金属性弾丸を発射する機能を有する拳銃、小銃、機関銃、砲、猟銃、空気銃 ＊刀剣類：刃渡15cm以上の刀、剣、やり、なぎなた、あいくち、飛出しナイフ）

以下のルールに留意してください：

武器小道具や鎧の部品が実際に他者に危害を加えるおそれがある場合は、その武器小道具や鎧はコンベンション会場の全域で携帯や着用が許可されません。

註記：実際の武器に似せて作った模造の小道具／武器については、没収される場合があります。もし質問がある場合は、事前にマスカレード・ディレクターにご相談ください。

マスカレード

マスカレードとは、コスチュームを着用した正式なプレゼンテーションが行われる場です。会場内ではお持ちいただけないアイテムでも、マスカレードのステージ上では許可されるものがあります。以下のアイテムについては、マスカレードのステージ上のみでお持ちいただくことができます：＊実際の銃器を模したモデルガンや、あるいは刀剣に似せて作られた実際の刃（切れる部分）を持たない刀剣＊30cm／12インチを超える長さの武器類の小道具

マスカレードでは、更衣室とグリーンルーム（控え室）の2種類の部屋をご用意します。

更衣室：女性用と男性用のエリアが分けられていて、コスチュームへ着替えるのにご使用いただけます。コンベンションホテルに宿泊していないような場合に、この更衣室でコスチュームへ着替えてからマスカレードが開催されるエリアへ移動していただきます。

グリーンルーム（控え室）：ステージ登壇の順番待ちをしたり、様々な手続きをしていただいたりする場所です。必要な手続きを行うため、マスカレードの1時間半～2時間前にはグリーンルームに来てチェックインしていただく必要があります。もしも、着用するコスチュームをワークマン

シップ賞の審査対象とすることを希望する場合には、早めにグリーンルームへ入室して、ワークマンシップ賞審査員の審査を受けていただく必要があります。

鎧、着ぐるみ等の大きなコスチュームを着用して、あるいは長さのある小道具を所持して、ホテルの部屋あるいは更衣室からマスカレード控え室へ移動される場合は、コスチューム・コスチュームの一部や小道具類が移動時に周囲の方の迷惑にならないように、充分注意しなければなりません。

ホール・コスプレ（会場内コスプレ、またはホール・コスチューミング）

日本でホール・コスプレ（会場内コスプレ）と呼ばれるものは、アメリカではホール・コスチューミングと呼ばれます。これは、コンベンション会場内やコンベンションホテルでコスプレを行う事を指しています。繰り返しますが、武器小道具やコスチュームの一部が実際に他の参加者へ危害を加えうるような場合には、それらの携帯／着用は許可されません。

マスカレードのステージ上では、30cm／12インチ以上の長さの武器小道具を持つことはできませんが、それ以外の会場内エリアでは許可されません。ホール・コスプレ（ホール・コスチューミング）における武器小道具は、30cm／12インチ以内の長さのものに限り許

お知らせ

person to whom the membership is being transferred.

No rights may be retained after the membership is transferred. That is, all rights of membership must be transferred as one and there will be no partial membership transfers. Transfers will not upgrade memberships. A transferred supporting membership remains a supporting membership, for example. Also, transfers will not be permitted to cross age groups. For example, a child's membership cannot be transferred to an adult.

Glenn Glazer, Data Management

Nippon 2007 Art Show

The Art Show will be held in the area where the artists' works are displayed.

At the Art Show, the professional and amateur works will be exhibited separately. The works can be two-dimensional (flat) or three dimensional works.It is possible to sell the works. Of course, one can designate a work as "not for sale" too.

There will also be a Print Shop established with the Art Show. One can sell reproductions of "flat" art at the Print Shop.Please note: things that are inappropriate for children, that violate copyright and that are judged to be slanderous to private or well-known characters will not be permitted.

In addition to panels, the art show will

provide Artist Tables for 3-D art,mixing with the fans, live painting and art demonstrations.

FEES AND SPACE

Usage fees for an art show panel or table are shown below. When paying in Japanese yen, we use conversion ratio of Aug.1 2007 from Tokyo Foreign Exchange market.

PANELS

One artist may use up to four panels.The first panel is \$10, the second panel is \$20, the third is \$30 and the fourth is \$40. So, the total for four panels (the most one artist can use) is \$100. This fee covers all the days of the convention.

The panels are 3 ft/90 cm wide and 7 ft/210 cm tall and for the use of flat art.

ARTIST TABLES

One artist may use up to three tables. The first table is \$20, the second table is \$30 and the third table is \$40. So, the total for three tables (the most an artist can use) is \$90. This fee covers all the days of the convention.

The tables are 5 ft./150 cm wide and 2 ft/60 cm deep.

Spaces will be saved for the 2006 Hugo Best Professional Artist and Best Fan Artist Candidates as well as past World Con Artist

Guests of Honor, the Denver GOH and past Seiun Award recipients.

APPLYING FOR THE ART SHOW

Art show, print shop and artist table places must be reserved ahead of time. Please fill out and send back the forms. We need to receive them by May 31, 2007.

Payment options include MasterCard, VISA, American Express, JCB and checks and money orders (kogitte) made payable to "65th World Science Fiction Convention, Nippon 2007".

All checks must be in US dollars, drawn on US banks with a federal routing number imprinted on them (for example, 53-60/113)

Applicants can also pay in Japanese yen. Credit cards will be billed in yen.

Once all spaces have been filled, any other reservation requests will be entered onto a Cancellation Waiting List.

Applications on the day of the event will only be accepted in the case of cancellations.

For more details about the Art Show, please see the Nippon 2007 website.

Smoking rules in Japan

Whenever being asked about the Smoking policy in Nippon2007, we have answered that the whole building is almost non-smoking

area in the convention site, Pacifico Yokohama, except for only little smoking space with the glass partition.

This time, we will inform of smoking circumstances of the entire Japan. Recent years, campaign against smoking gradually occurred in Japan, but people still more generous to the smoker than the United States.

Public space

Most of public space, you cannot smoke. People smoke in the wayside outside of the buildings, or a few smoking places with ash-trays.

Some people are still smoke while walking, but there are local governments which fine for walking-smoking.

Restaurant and coffee shop

In the United States , there are cities that even in the bar smoking is not permitted. But in Japan, it is said that "If you want to smoke, enter the coffee shop. " You can smoke almost 99 percent of restaurants in Japan. However, there is the system named “separation smoking” in most of restaurants, and people sit on two devided areas-smoking and no smoking. But it is difficult that restaurant without the smell of cigarette.

・当日エントリーが認められるのは、キャンセルが出た場合のみです。
※アート・ショーに関する詳細はNippon 2007のウェブサイトをご覧ください。

日本の喫煙事情について

今回は、日本全体の喫煙事情をお知らせします。日本でも近年は嫌煙運動が広がっていますが、米国よりは喫煙者に寛容です。

公共スペース

公共スペースはほとんど禁煙です。喫煙者はビルディングの外の道ばたや、数少ない喫煙所で煙草を吸っています。日本では昔から、歩行しながら喫煙する人たちがいたのですが、それは現在では白い目で見られます。

日本の喫煙事情について

Nippon2007 委員会は、コンベンションで喫煙に関する質問を受けるたびに、コンベンションサイトのパシフィコ横浜はほぼ全館が禁煙となっていて、ほんのわずかの喫煙スペースはガラスで仕切られているという話をしてきました。

レストラン、コーヒーショップ

アメリカではバーでさえ禁煙 (!) になっている都市もありますが、日本では「タバコを吸いたくなったら喫茶店に入る」ほどです。ほぼ99パーセントの飲食店は喫煙が可能です。しかし、多くの飲食店では煙草を吸う人と、吸わない人の

Hotel

In the first-class hotel, almost all space including the reception desk are no-smoking area, except for the smoking room. Like the hotel in the United States, you can smoke only in the sideward of entrance.

Smoking of the banquet hall is decided according to whether those who use it. However, the number of smoking rooms is larger than that in the United States.

Nippon Travel (Nihon Travel Agency) is undertaking the reservation of the hotel of Nippon2007. If you need non-smoking room, please tell them your demands when you make hotel room reservation.There are seven hotels or more that can be reserved from Nippon Travel.

IT'S OK EVEN IF YOU HATE SUSHI RESTAURANT GUIDE FOR THE PACIFICO AREA

Are you worried about eating in Japan because you can't eat raw fish or soy-sauce-flavored food?

It's OK. Japan isn't all about soy sauce, and there is cooked fish.

There are many lovely Italian and French

席を分ける分煙というシステムを取っています。また、ランチタイムは全面禁煙という店も増えてきました。

ただし、まったく煙草の臭いのしないレストランを探すことは、日本では難しいかもしれません。

ホテル

一流ホテルでは喫煙室以外ではフロントなども禁煙です。アメリカのホテル同様に入り口脇くらいしか吸う所はありません。宴会場の喫煙はその宴会の主催者が望むかどうかにより決まります。ただし、喫煙ルームの数はアメリカよりずっと多くなっています。

Nippon2007 のホテルの予約は、日本旅行 (Nihon Travel Agency) が請け負っています。禁煙室を希望される方は、ホテルの部屋を予約される際、日本旅行にその旨を必ず伝えて下さい。日本旅行から予約できるホテルは7つ以上あります。

寿司が嫌いでも大丈夫 パシフィコ周辺レストラン事情

あなたがもし、生の魚としょうゆ味の食べ物を食べることができないという理由で、日本での食事を心配しているとしたら・・・。

イタリアンやフレンチのすてきなレストランも

restaurants, and I'm sure you can find fast food restaurants with familiar names.

Within a 10-minute walking radius of the Pacifico Yokohama con site, there are three McDonald's, a Wendy's, a Subway, as well as a Starbucks and a Haagen Dazs.

In the shopping mall connected to Pacifico Yokohama, there's also a Sizzler.

The salad bar has things like lettuce and broccoli as well as an array of Japanese ingredients, so it's great if you want to try a taste of Japan. Try adding a little tofu or seaweed to make a healthy salad. And by walking a little farther, you can have dinner at TGI Friday's or Denny's.

The Japanese Denny's has an abundant choice of menu items from breakfast to dinner. I'm sure you will be surprised that the lineup hardly differs from the home country. However, the standard milkshake is missing from the menu, which is probably a minus.

If your hobby is collecting shot glasses from Hard Rock Cafes around the world, you can add to your collection in Yokohama. There's an HRC in the shopping mall connected with Pacifico.

Because Yokohama is a port town, there is an abundance of seafood. If you'd like to try it American style, I recommend Chandler's Crab-

沢山あります。また慣れた名前のファーストフードの店を見つけることもできるでしょう。会場のパシフィコ横浜から歩いて10分以内の範囲にはマクドナルドが3件、ウェンディーズが1件、サブウェイとスターバックス、ハーゲンダッツがあります。

コンベンションサイトであるパシフィコ横浜に連結したショッピングモールにはシズラーもあります。サラダバーにはレタスやブロッコリーとともに日本の食材も多く並んでいますので、少しだけ日本独特の食べ物を試してみることもできます。豆腐や海草などを使ってヘルシーなサラダはいかがでしょう。すこし歩くつもりならば、TGI Friday'sとデニーズで食事をすることができます。日本のデニーズのメニューにはブレックファーストからディナーまで豊富な料理がならんでいます。あまりに本国とちがうラインアップにあなたはきっと驚くに違いありません。ただし、定番のミルクシェーキが無い事がマイナス点かもしれません。

もし、あなたの趣味が世界中のハードロックカフェのショットグラスを集めることであるのなら、横浜であなたのコレクションを増やすことができます。これもパシフィコに連結しているショッピングモールの中にあります。

横浜は港町なので、シーフードも豊富ですが、アメリカンスタイルで楽しみたいのならばCHANDLERS CRABHOUSE がお勧めです。本店はSeattleにあるシーフードレストランです。

アメリカで有名なこれらの店だけではなく、ステーキハウス、カルフォルニア料理を売り物にし

house. It's an offshoot of the Seattle-based seafood restaurant.

Besides these names famous in America, there are steakhouses, a restaurant specializing in California cuisine, a place where you can eat quiche and pie, bakeries with fresh bread, shot bars, etc. I'm sure you can find a dining establishment to suit your taste within walking distance.

How about it? It is possible to get by without eating raw fish or soy sauce, isn't it?

If you like something a little different, there are even more restaurants in the Pacifico Yokohama area.

Japanese people love French and Italian food, and there are restaurants nearby featuring the food of Spain, Thailand, India, Korea and various Chinese regions. There are beer houses, and of course, Japanese food ranging from the very high-class "kaiseki" cuisine to the five-dollar-or-less bowls of beef and rice (gyuudon) and noodles.

We have created this restaurant guide for your dining pleasure during your stay in Yokohama. Bon appetite! Or as they say in Japan, "Itadakimasu!"

A Little about Japanese and American Con Suites

Nippon 2007 will host the same con suite as Japan's forty-fourth national science fiction

convention, HAMACON 2, which was run by many fo the same staff. 2005 was the first year that a Japanese national convention had a con suite.

This first con suite in Japan provided black tea, coffee, and Chinese sweets to attending members. (Yokohama, the site of HAMACON 2 and Nippon 2007, has the world's largest Chinatown outside of China.) Of course, a con suite will be featured at Nippon 2007; next year's staff members have been learning the ins-and-outs of con suites while helping at many Worldcons and other North American conventions.

For example, L.A.con IV's con suite offered many foods, including jam, bread (yes, even with a toaster!), cookies, oatmeal, orange juice, and boiled eggs - and various kinds of teas - in an all-you-can-eat buffet. The plan is to offer the same kinds of comforts at Nippon 2007. (Written by Tamie Inoue, Sachiyo Matsushita and Sean Leonard)

Con Suite in HAMACON 2, Yokohama, 2005.

2005年に横浜で開催された日本SF大会、HAMACON2のコンスイート



People enjoyed tea, coffee, snacks and talk.

お茶を飲んだり、ご飯を食べたりしながらおしゃべりを楽しむ人々

す。例えば、LAconIVのコンスイートは、たくさんのお供え物を供しました。ジャム、パン（そう、トースターまでついていました）、クッキー、オートミール、オレンジジュース、ゆでたまご、それにさまざまな種類のお茶が供給されるブッフェ形式でした。似たようなサービスを提供する計画は、Nippon2007でも提案されています。（井上民江、松下幸代、シーン・レナード）

日本の ATM

日本の郵便局では、海外の主なクレジットカードが使えます。Nippon2007の会場の近くにも

Cash dispenser in Japan

In Japan, you can use credit cards in most of post offices. There are some post offices near convention center. We will carry access route in Nippon 2007 restaurants guide.

Party Hotel

We decided the Inter Continental Yokohama as a party hotel. Please ask Nippon 2007 Committee if you need more detailed information.

Comming infomation....

More information about the convention will be carried the next Progress Report. Please tell your needs to the committee.



GOH Sakyo Komatsu 小松左京

The Footprints of a Giant

巨人の足跡

by Koshu Tani 谷甲州 Translated by JASFC 翻訳：SF 国際交流会

Koshu Tani
Koshu Tani is the President of the Science Fiction & Fantasy Writers of Japan. His White Peak Man (Shiroki Mine no Otoko) won the Jiro Nitta Literary Prize in 1996. He was born in 1951, and is a graduate in Civil Engineering from the Osaka Institute of Technology. He and Nippon 2007 Guest of Honor Sakyo Komatsu, working in collaboration, have just completed Japan Sinks, Part II.

谷甲州
1951年生まれ。大阪工業大学土木工学科卒。青年海外協力隊員などをへて79年より作家に。主な著書は『終わりになき素敵』『パンドラ』『日本沈没 第二部』（小松左京と共著）など。96年『白き嶺の男』で新田次郎文学賞受賞。日本SF作家クラブ会長。

ある年代以上のSFファンにとって、小松左京の名は特別な意味を持っている。日本SFの先駆者にして、博覧強記の知的巨人。はじめてのSF体験が小松左京で、青春の一時期にその著作をむさぼり読んだファンは多いのではないか。私もその1人だった。以下の記述は私事にわたるが、日本における典型的なSFファンがたどった軌跡と考えていただきたい。

小松左京の長篇第1作となる『日本アパッチ族』を、はじめて読んだのは14歳の時だった。一読して驚嘆した。過去に読んだどの小説とも違っていた。「鉄を常食にする新人類が出現し、日本を破壊に追いこんでいく」という破天荒なストーリーに、私はたちまち引きこまれた。濃密なギャグの連発に涙が出るほど笑い転げ、切なくて救いのない結末に慄然とした。それが、最初だった。その後に何度も読み返したが、面白さが失われることはなかった。再読のたびに、あらたな発見がある

Like many fans, I had my first science fiction experience with the writing of Sakyo Komatsu, pioneer of Japanese science fiction. Personally he is a man of erudition, vigor, and a powerful memory, as I found when I had the honor of working with him.

I was 14 when I read Komatsu's first epic, *The Japanese Apaches (Nippon Apacchizoku)*, for the first time. It was different from any novel I'd read before. "A race of new humans who eat steel every day has appeared, and they chase after Japan's ruination," was the unprecedented story, and I was drawn in right away. The rapid succession of multi-layered jokes had me rolling with laughter until I cried. In many re-readings I always found something new.

I went on to read every new Komatsu

からだ。小松左京の「日本」に対する思いや愛、そして作品にこめられた「毒」に気づいたのは、大人になってからだだった。その意味では、実に幸運な遭遇だったといえる。『日本アパッチ族』がきっかけになって、私は次々に小松の新作を読みすすめた。このとき小松左京は30代、矢継ぎ早に傑作を生みだしていた時期と重なっていた。つまり小松左京の足跡を、リアルタイムで追っていたことになる。

いまにして思えば、贅沢な読書体験だった。『日本アパッチ族』で爆笑のうちに日本を破壊した小松左京は、次の『復活の日』では一転してシリアスなタッチで人類の滅亡を描いてみせる。さらに『日本沈没』で沈みゆく国から一億人の国民を脱出させ、その一方で国土を残して人間のほとんどが消失する『こちらニッポン…』を読者に提示した。こう書くど破壊と滅亡ばかりを描いているかのようだが、無論そんなことはない。小松左京の描くSF世



Sakyo Komatsu's "Nippon Chinbotsu" published in Korea. Komatsu's works are translated not only English but also many languages.

韓国で、映画公開と時期をあわせて2006年に出版された原作小説「日本沈没」の表紙。小松左京の作品は英語だけでなく各国語に翻訳されている

novel, one after the other. This was when he was in his 30s, and giving life to masterpieces in rapid succession. So I followed his footsteps in real time.

It was a luxurious reading experience. Having made us roar in laughter with *The Japanese Apaches*, he turned around with a serious touch in *Day of Resurrection (Fukkatsu no Hi)* and drew us a picture of the downfall of humanity. *In Japan Sinks (Nippon Chinbotsu)*, 100 million citizens escape from their sinking islands, while the people remaining on the soil disappear. He will show us an insight about the structure of the universe in *At the End of the Endless Stream (Hateshinaki Nagare no Hate ni)*, or suggest the future of humanity in his second novel, *The Long Road to God (Kami*

界は多岐にわたっている。ハードな宇宙SFからコメディタッチの時事SF、そしてホラーからSFミステリまで、多くのサブジャンルで名作を残している。なかでも時間と空間を自在に移動しながら、ついには宇宙の構造を視覚的にみせてくれる『果しなき流れの果に』や、人類の未来を暗示した本格SFの中編「神への長い道」は、日本SFを代表する名作といっていいだろう。

小松左京の魅力は、1冊ごとの密度が高い点にある。驚くほど多くの情報、それぞれの作品には盛りこまれている。これは長篇にかぎったことではない。むしろ短篇や中編の方が、情報密度は高いのではないか。しかも最新の情報が書きこまれているのに、時間がすぎて古びることがない。膨大な量の情報を取りいれた上で、本質的な部分だけを作品の中に封じこめているからだ。その守備範囲は、途轍もなく広大で深い。最先端の科学や技術

e no Nagai Michi).

His novels, his short and mid-length pieces, are dense with information, the most up-to-date science and technological developments, contemporary customs, the history of thought. Yet the essential part is sealed inside. That circle of defense is of a vast deepness. Sometimes reality catches up to his fictional world, perhaps years after a work was published. When that happens, the reader knows Komatsu's insights were correct.

In my 20s, I turned my hand to science fiction writing as an amateur. As a reader, I only wanted more by Komatsu. Looking at him with a creator's eye, I could examine his greatness, and suddenly I felt helpless. Was it possible that there was nothing for later novelists to write about? That's how I felt during the terrific rush of his new works of the time.

Around 1990, Komatsu's vigorous writ-

ing career began to slow. *Japan Sinks, Part II*, was promised at the publication of Part I, and many readers were looking forward to the day they could read the third installment of the interrupted, unfinished epic, *Corridor of Nothingness (Kyomu Kairo)*. But it began to seem that he might not write new books. Readers continued waiting, wrapped in patience, as 10 years passed.

The turning point was about five years ago. Komatsu celebrated his 70th birthday and founded the quarterly Sakyo Komatsu Magazine. Following magazine editorial methods, he assembled a project team, and thought he could thus finish the pending novels. *The Japan Sinks Part II* production project began moving in the fall of 2003. By then a professional writer, I became part of the team, and was able to observe closely the Komatsu Sakyo creation laboratory. For me, that was an experience that set

my head spinning with excitement.

Even though Komatsu was more than 70 years old, his intellectual curiosity had not weakened. No matter how many times we met, Komatsu spoke energetically and generously shared his huge amount of knowledge. Sometimes we held all-night meetings, but Komatsu never looked tired. I was 20 years younger and I felt worn out mentally. The topics of conversation were so varied, and we progressed so rapidly through them, that just following them was an effort.

After three years, we finished *Japan Sinks Part II*. I, who had my name linked to his as collaborator, was dead tired, but Komatsu was ready for more. As a thank-you for three years of hard work, Komatsu said, "Good job. Next, part three." He was already thinking ahead to the next book. The work of an intellectual giant is never done.



G.O.H Michael Whelan マイケル・ウィラン

An Appreciation of Michael Whelan

マイケル・ウィランについて

by David Cherry
ディヴィッド・チェリイ

Translated by JASFIC
翻訳：SF 国際交流会



An art work of Micheal Whelan, Japanese book cover of "Shon'jir", C. J. Cherryh,.

For the past three decades one man has reigned supreme as the nation's mostpopular and successful science fiction and fantasy artist, your Guest of Honor, Michael Whelan. I am honored to have been asked to say a few words about this remarkable man.

My association with Michael has taken many forms over the years. I first became aware of him in 1975, not all that long, really, after he had taken the audacious step of moving from California to New York on little more than a note from Don Wollheim saying that DAW Books would be interested in seeing more of his artwork. When Michael made that move, he had never actually done a book cover, but Mr. Wollheim, good man that he was, had this uncanny knack for recognizing world class talent

when it crossed his path. Michael was, as yet, untempered by the fires of experience but there was something specialin his work.

Mr. Wollheim had also recently acquired a manuscript from a young woman in Oklahoma. She was equally untried in the marketplace, having never been published before, but he saw something special in her too. He decided to pair them up. As a result, one of Michael Whelan s earliest assignments for DAW Books was the cover for C.J. Cherryh's first novel, Gate of Ivrel (for which C.J. won the 1976 John W. Campbell award for Best New Writer of the Year).

Because of all that, I (being C.J.'s brother) knew who Michael Whelan was way back in 1976. And because of all that, I ended up ac-

David Cherry

David Cherry is an artist who has won 8 Chesley Awards, the award given by the artists themselves through ASFA, and has had 11 Hugo nominations. He has published a book of his artwork which was also nominated for a Hugo. He was a Guest of Honor at ConJose, the 60th World Science Fiction Convention in 2002.

ディヴィッド・チェリイ
ディヴィッド・チェリイ(David Cherry)はアーティストで、チェスリー賞(Chesley Award)を8度授賞しています。これは、ASFA(The Association of Science Fiction and Fantasy Artists)を通じて、アーティスト自身によって与えられるものです。またヒューゴー賞(Hugo)にも11回ノミネートされています。2002年度の第60回世界SF大会・コンノゼにはゲスト・オブ・オナーとして招かれています。

過去30年の間、1人の男が王座に君臨してきました。全米随一の人気と成功を誇るSF/ファンタジー画家として。それが今回のゲスト・オブ・オナー、マイケル・ウィラン(Michael Whelan)です。私はこの傑出した人物について二、三述べるよう依頼されたことを、大変光栄に存じます。

私とマイケルとの交流は、さまざまな形で長年にわたり続いています。最初に彼のことを聞いたのは1975年で、正確にいうと彼がカリフォルニアからニューヨークへ移る大胆な行動をとってまもなくのことでした。転居の理由は単に、彼の他の作品も見てみたいと、DAWブックスのドン・ウォルハイム(Don Wollheim)がごく短い手紙を寄こしたからでした。実はマイケルは表紙絵の仕事をしたことはなかったのですが、ウォルハイム氏は有能な人物で、国際的レベルの才能を見いだすことのできる不思議な勘を備えていました。マイケルとはいえば、まだ経験の火によって鍛えられてはいなかったものの、作品にどこか特別なところがあったのです。

ウォルハイム氏はまたその頃、オクラホマ

の若い女性から草稿を受け取っていました。彼女も同じく商業的には未知数で、作品を出版したことはありませんでした。しかし彼女にも何か特別なものと見抜いたウォルハイム氏は、2人を組ませることにしたのです。結果として、マイケル・ウィランのDAWブックスとの最初の仕事はC.J.チェリイ(C.J. Cherryh)のデビュー作「イヴリンの門」(Gate of Ivrel)の表紙絵となりました(この作品でC.J.は1976年のジョン・W・キャンベル最優秀新人賞を受賞しました)。

すべてが重なって、私が(C.J.の弟として)マイケル・ウィランとはいかなる人物かを知ったのは1976年に遡ります。そんなこんで姉に同行してBig Mac(私にとって最初のワールドコン)に行き、初めてのSFアートショーを見ることになったのです。私は完全に圧倒されてしまいました。その部屋には才能あふれる作品がきら星のごとく並んでいたのですから!そんな中でもマイケルの作品は際立っており、何度も絵の前に戻っては、畏敬の念を込めて見つめてしまいました。私はその時点ではアーティストではなく、大したSFファン

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ムに参加し、小松左京の創作現場を間近で目撃することになる。それは私にとって、眩暈がするほど刺激的な体験だった。70歳をすぎても、小松の知的好奇心は衰えていなかった。何度か実施された会合で小松は精力的に発言し、膨大な知識を惜しげもなく披露して場を主導した。ときには夜を徹して会議が持たれたが、小松は疲労の色もみせなかった。かえって20歳も若い私の方が、精神をすり減らす結果になった。話題があまりにも多彩でしかも



companying my sister to Big Mac (my first Worldcon), where I saw my first science fiction art show. It totally blew me away. Such an enormous quantity of talent on display in that room! Even so, it was Michael's work that stood out, drew me back again and again to stare in awe. I wasn't an artist myself at that point, not even much of an SF fan, but I know and acknowledge that it was the impact of Michael's work upon me that day that altered the course of my life, inspired me to dare a similar path.

That was the impact of his earliest works on one unsuspecting soul. As he went on, he got better, amazingly better; his talent and vision rocked the publishing industry, revolutionized the way SF/fantasy book covers were done, contributed greatly to the expansion of SF/fantasy as a popular genre (both as literature and as art), and charmed millions of fans around the world.

Michael has won the Hugo award for Best Professional Artist an amazing 14 times. Twice he has been awarded the Hugo for Best Original Artwork. His art book, Michael Whelan's Works of Wonder, won the Hugo for Best Non-fiction Book in 1988 (beating out mine, darn it!). He has won several Chesley awards, and won the Howard award for Best Fantasy Artist three years in a row (the maximum). The readers of LOCUS magazine, the #1 professional and fan resource publication for the Fantasy and Science Fiction genre, have awarded Whelan "Best

Professional Artist" twenty-one years running. Several publications have named Whelan as one of the 100 most influential people in the field, a list which includes authors, editors, directors, special effects masters, etc. In 1994 he won a Grumbacher Gold Medal, and in 1997 he was awarded a Gold Medal from the Society of Illustrators and an Award for Excellence in the Communication Arts Annual. He has painted well over 400 book covers so far. He did the album cover for Michael Jackson's *Victory* album as well as the cover for Meat Loaf's *Bat Out of Hell II*. He has had three books published on his artwork and career: *Wonderworks*, *Michael Whelan's Works of Wonder*, and *The Art of Michael Whelan*. Mill Pond Press now publishes and distributes fine art prints of his works.

In short, Michael has been massively successful-the dominant cover artist of the past three decades. And why has that been so? What did he bring to the field that was so unique, so revolutionary?

To start with, Michael has the technical skills of a master artist. He also has the enthusiasm, integrity, and incorruptible honesty of a child. All this is combined with a totally unique artistic vision. His covers don't just illustrate a book, they define it. Sometimes it is a scene from the book or something symbolic of the author's message, but whatever image Michael finally chooses, it always shows the soul, the essence of the book.

Who could improve upon his covers for Mayhar's *Golden Dream* or Heinlein's *Friday*? They are absolutely perfect-perfect in conception (as illustration), perfect in form (as art), and perfect in function (as a poster to sell the book). No one has ever been able to combine those three elements as effectively as Michael, at least not consistently in cover after cover.

Look at his covers for McCaffrey's *Crystal Singer* and *The White Dragon*, Niven's *The Integral Trees*, Asimov's *Robots of Dawn*, Clarke's *2010: Odyssey Two*, King's *Firestarter*, Cherryh's *Pride of Chanur*, Moorcock's *Sailor on the Seas of Fate*, and Volsky's *Illusion* (gee, I'm jealous of that composition).

Michael's place in the history of art is secure. It is hard to imagine what could top such an impressive career. Nevertheless, consider this: Michael is still expanding, still learning. I estimate that it will be another couple of decades before Michael reaches his peak as an artist. Can you imagine the wonders we have yet to see from him?

The mind boggles.

This article was written originally for *Bucconeer*, the 56th World Science Fiction Convention in 1998, where Michael Whelan was Guest of Honor. It has been expanded to include Michael Whelan's awards since then.



マイケルのように描く絵すべてが効果的とはいかなかったでしょう。

実際に見てみてください。マキャフリイの「クリスタル・シンガー」や「白い竜」、ニーザンの「インテグラル・ツリー」、アシモフの「夜明けのロボット」、クラークの「2010年 宇宙の旅」、キングの「ファイアスターター」、チェリイの「チャヌアの誇り」(Pride of Chanur: 未邦訳)、ムアコックの「この世の彼方の海」、ヴォルスキーの「再生の幻術」の表紙絵を(まったく、この構図には妬けます)。マイケルはアート史に確固たる地位を占めています。その輝かしい経歴がどこで頂点を極めるかは予測が難しいところです。それでもなお、考えてみてください。マイケルはますます発展を続け、いろいろなものを吸収しています。思うに、彼が画家としてピークを迎えるにはまだ2,30年かかることでしょう。この先、いったいどんな不思議の世界を私たちに見せてくれるのでしょうか。

想像すらできません。

(この記事はもともと、1998年第56回世界SF大会バッコニア(Bucconeer)のために書かれたもので、マイケル・ウィランはその大会のゲスト・オブ・オーナーでした。本稿にはそれ以降の受賞歴も追加されています)



GOH Takumi Shibano 柴野拓美

Visiting The Shibanos In Japan

日本へ、柴野さんを訪ねる

In 1978, John was offered a company business trip to Taiwan and Thailand. He was invited to take Bjo with him, so we utilized this chance to add a side trip to visit Japan and stay a few days with Takumi and Sachiko Shibano. Our JAL flight was enlivened by learning about soba noodles and talking to the 30 teachers returning from an exchange visit to the USA. The plane landed just at dusk, with Japanese music and a lovely sunset lighting the way to our new adventures.

We were met in the airport by Takumi, Sachiko and a few SF fans. Being new to international travel at that time, we brought too much luggage, but everyone cheerfully helped us get it on and off the trains, and at last we reached the Shibano's home in the suburbs of Tokyo.

This was Bjo's first trip to Japan and while she read much about this fascinating country, she never experienced it first-hand. The closest she had been to Japanese culture was attending a few college lectures and learning to eat with hashi in a Los Angeles restaurant. Though John had earlier been stationed in Japan, he did not absorb very much Japanese culture as an Air Force helicopter mechanic. So Takumi and Sachiko had the task of introducing both Trimbles to the Japanese bath routine, which they did in a most diplomatic fashion.

We soon found that our various excursions with the Shibanos also included a friendly assortment of SF and Star Trek fans.

力的な国についていろいろな記事は読んでいましたが、直接体験したことはありませんでした。日本文化に触れた経験といえば、大学の講義にいくつか参加したことと、ロサンゼルスのレストランで箸の使い方を覚えたことくらいです。ジョンはかなり昔に日本にいたことがありますが、空軍でヘリコプター・メカニックをしていたので、日本文化にはあまり経験がありません。そこで柴野夫妻が、なんとも絶妙な手段でトリンブル夫婦に日本の風呂の習慣を教えてくださいました。

柴野さんとのさまざまな外出には、友好的なSFファンやスター・トレック・ファンが加わっていることにはすぐ気づきました。彼らは礼儀正しく同行を求め、わたしたちは心からそれを歓迎しました。気前のいいファンたちはTrimble夫婦の夕食から、地下鉄の切符まで(これは学生たちでした)ほとんどあらゆるものの支払いをしてくれました。自分で払お



40th commemoration book of the oldest Japanese Fanzine "Uchu-jin (Star dust)". Shibano-san and his friends started the fanzine in 1957.

They asked politely if we minded their coming along and were heartily welcomed by us. It turned out that the generous fans had arranged between them to pay for almost everything the Trimbles did, from dinners paid for by those who could afford it, to the students who paid for subway fare. All attempts on our part to pay were hastily shunted aside. Talk about hospitality!

Everyone spoke at least some English, al-

うという試みはすぐに棚上げされてしまうのでした。これこそが厚遇というものでしょう! 誰でも少しは英語を話せましたが、そうはいつでも概念というのはなかなか同じようには理解されません。昼食をとったときに、ビジョーは「バスルーム」の場所をたずねました。これはアメリカ流のトイレの婉曲表現ですが、どうして昼日中から風呂へ行きたいのだらうと幸子さんは茫然としてしまいました。そのうちビジョーは「何でも聞く女性」と呼ばれるようになっていました。

退職した教師だったため、柴野さんはわたしたちが教員組合のホテルや日本風の旅館に泊まるようにしてくれました。これはまったく新たな体験でした。アメリカでは、労働組合は組合員向けにこんな施設を持っています。

あるシティ・ホテルでの最初の夜、面白い発見がありました。このホテルには部屋風呂

though concepts weren't always understood equally well. At one point, when the group stopped for lunch, Bjo asked where the bath-room was. This is a common American euphemism for binjo (or toilet), but Sachiko was at a total loss to understand why we wanted a bath in the middle of the day! We also discovered that Bjo was nick-named "she who asks a lot of questions."

As a retired teacher, Takumi arranged for us to stay in various hotels and Japanese-style inns, courtesy of the teachers union. Sometimes the accommodations were due to other fans' affiliation with other unions. This was something entirely new to us. In the USA, unions do not maintain such facilities for the use of their members.

The first night in a city hotel, we made an interesting discovery. The baths were segregated in this hotel. When Takumi and John went to the hotel bath, they very soon had the room virtually to themselves. Any men in the bath would quietly leave. But when Sachiko and Bjo went to the bath, no matter how few women were there, when they arrived, soon it was quite full of chattering females. This happened no matter how late the ladies took a bath. Bjo noted that there was some giggles and peeking into her basket of clothes. We decided that Japanese men were very private, but that Japanese women are very curious and more adventurous.

We expressed a desire to see a real Japanese castle, but Takumi explained that most of the more famous ones had been destroyed in the war and then rebuilt in concrete. So what we saw in photographs were not real historic castles any more. Also many of the smaller castles had been demolished much earlier during the Meji Restoration, as a way to break the power of the feudal lords.

However, he found an historical castle donjon (tower) in Inuyama, so an overnight stop was arranged. We stayed at a very nice little inn, and were charmed to be awakened the next morning by a pleasant set of musical notes. When we slid open our bedroom screen to the veranda, there was a beautiful view of the misty river with herons flying low over the water. It was just like the Japanese wood-block prints we admired in books. The musical tunes emanated from the horns of local trains as they went over a distant bridge.

John opened the screen on the hotel side of the bedroom to find airports full of hot water and a tea service. We sat on the veranda in our robes, sipping hot tea, watching herons and serenaded by musical trains; what a civilized way to live!

The donjon of Inuyama castle was most satisfactory, with a small but very select and educational museum inside. John climbed into the rocky parts to see the way in was put together and take photographs for an architect

friend who is a castle buff. We spent most of the morning in this exploration and discovered that we were all hungry and thirsty.

Sachiko told us that there was an historic Moon Garden and Tea House nearby, with a small restaurant near that. Takumi looked at her with astonishment and asked how she knew so much about the area. She told him that her women's group had made a trip to this city a year or two before. He confided to us that she was always surprising him in such manner and that he liked that about her.

The Moon Garden was intriguing, designed to admire the full moon in a lovely setting of plants and stone benches. We wished we could wait for a full moon! The Tea House was very charming, but is only used for ceremonial purposes. However, the small restaurant had its own tea ceremony room, with an excellently executed tiny garden just outside the tea room window. Everything had been done in exact miniature to fit in a tiny space no larger than a park bench. We were all delighted.

Takumi and Sachiko took us on the bullet train, where he pointed out that if the clouds would only clear, we could have a lovely view of Fujiyama. However, it was fogged over with no hope of getting a look at Japan's most beautiful mountain. Bjo expressed the wistful hope that we could get a glimpse, and as if someone had wiped a hand across the sky, the clouds parted. There was that amazing volcano in

all its glory. We got only a moment to enjoy the view and the clouds covered the mountain again. Takumi looked at Bjo and said, "Now how did you do that?"

At one point we went to lunch at a noodle shop, where we discovered that noodle-slurping has reached a fine art in that part of the world. Takumi was very amused at our surprise that making noises while eating was just fine in Japan. We also discovered that coffee was strong, tasty and very expensive. We were puzzled by the tiny cream containers until Bjo poured some in her coffee, where one thick drop of rich cream was all she needed.

When taking a train anywhere, Bjo would often get off at a stop to see a flower display. At one point she was talking to a gardener about his magnificent chrysanthemums, with both sides discussing flowers in their own language. Takumi asked how she was communicating and Bjo said that gardeners talked the same language around the world. "For instance," she said, "any good gardener will tell you that you arrive two weeks too early or three weeks too late to see perfect blooms."

Takumi did not believe this, but when Bjo urged him to compliment the gardener on his flowers, the man promptly told him that we were several weeks too early to see his plants in perfect form. Takumi was very surprised.

Of course we visited temples. We were lucky enough to see a traditional wedding

た。柴野さんが「どうやって会話しているの」とたずねると、ビジョーは世界中の庭師は同じ言葉を話している、と答えました。「例えば、いい庭師なら、完璧な開花を見るには、2週間早すぎた、ないしは3週間遅すぎた、というものです」

柴野さんはこれ信じませんでした。ビジョーが庭師に自分の花についての不満を述べるよう促すと「完璧な形を見るには数週間早すぎた」とすぐに語ってくれました。柴野さんはひどく驚いていました。

もちろん神社仏閣も訪れました。幸運なことに、ある神社仏閣では伝統的な結婚式の一団が参道をやってくるのに出会いました。別の神社仏閣では祝福や清めの儀式にも。ある神社には長い回廊がありました。僧たちが弓の修練に使ったということです。ひょっとしたら、回廊の木の支柱に矢の痕がないものかと探してしまいました。弓の競技会ではこの僧たちとは当たりたくないものだ、と全員が認めました。神社の占拠を巡って戦争するなんてものではかです。

後で、神社の池のほとりでみんなが追いついてくるのを待っているときに、僧は手を叩くと鯉が寄ってくるよう教え込んでいた、と柴野さんが説明してくれました。応答すれば鯉はえさをもらえるので、教え込むのは簡単だ、と考えられていました。この理論を試そうと、柴野さんとジョンは手を叩いてみまし

party come down the pathway at one temple, and a blessing or baptism at another temple. One temple has a long gallery where, we were informed, the monks used to practice archery. We marveled that there were few, if any, arrow nicks in the wooden supports of the gallery. All of us admitted that we would not want to go up against those monks in an archery contest, much less a battle for possession of that temple.

Later, when we were clustered around the temple koi ponds, waiting for the rest of the group to catch up with us, Takumi explained that the monks trained the beautiful fish to come when they clapped their hands. Since the fish were fed when they responded, they were thought to be easily trained. To test this theory, Takumi and John tried clapping their hands, but the koi ignored them and swam regally away. This prompted Takumi to snort, "humph, wild koi!" This became a running joke for the rest of the tour.

At another point, we visited an impressive temple in a park where deer ran wild. Now, both Trimbles had seen Japanese paintings of these spotted deer, but they seemed much smaller in the pictures than they did in real life. In fact, the deer were not dainty little creatures at all, but rather large. The deer also had no hesitation in trying to high-jack food from park visitors. John bought a packet of deer snacks from a little old lady who carried a stick to keep deer

たが、鯉はそれを無視して、いつものように泳ぎ去ってしまいました。柴野さんは鼻を鳴らして、「うーん、野性の鯉だな!」とうなり、これは旅のあいだずっとジョークとして使われました。

別の場所では、鹿が放し飼いにされている公園の中にある荘厳な寺を訪れました。トリンプル夫婦はふたりとも、斑点のある鹿を描いた日本画を見たことがありました。しかしそれらは、実物よりもかなり小さめに描かれていることが分かりました。実際には鹿は可憐な小動物ではなく、かなりの大きさでした。しかも鹿たちは、公園に来た観光客からえさを奪い取ることに何のためらいも持つてはいませんでした。ジョンは袋に入った鹿のえさを、鹿を追い払うための杖を持った小柄なおばさんから買いました。彼が袋を開けたとたん、大きな鹿がベルトにひづめをひっかけて、えさに首を伸ばしてきました! この公園でもうひとつビジョーが気づいたのは、人々が鹿を網でとらえているポスターでした。彼女がそのことを一緒にいたSFファンに質問すると、毎年祭りで鹿を捕まえて、角を切るのだと説明してくれました。意味はわかりました。大きな角は公園を歩いている不注意な歩行者には間違いなく危険です、とくに繁殖期なら。

しかしビジョーはこの自然な説明を思いつく前に、お決まりの質問をしていました。「ど

from her merchandise. He no sooner opened the packet when a large deer put its hoof on his belt and reached up for the snack!

This park was also where Bjo noticed posters showing people netting the deer. When she asked about this, the fans said it was an annual festival to capture the deer and saw off their antlers. This made sense to us, since the large antlers would be a definite hazard to unwary human pedestrians in the park, especially during mating season.

However, before Bjo thought of this natural explanation, she had already asked her inevitable question, "Why?" We were interested to note that this question made all the fans look at each other uncomfortably. Takumi just shrugged and smiled. Finally one Star Trek fan had an inspiration, and said: "You see, it is amok time for deer."

When we visited temples, we would pay to have our names inscribed on paper and have it placed somewhere about the building or in the statue of Buddha. So we like to think that a part of the Trimbles is still in Japan even though we may never be able to visit again. We saw so many things and shared so many experiences with new friends and old. Especially, we had such a wonderful time with Takumi and Sachiko. They were such wonderful hosts, and we so enjoyed their company. We did not want to leave Japan when the time came to focus on John's business trip.



がなく、柴野さんとジョンがホテルの風呂に行くと、風呂場はすぐさま貸切状態になりました。風呂に入っていた男性たちは静かに出ていってしまったのです。ところが幸子さんとビジョーが風呂場に行くと、入ったときにはどんなに女性の数が少なかったとしても、すぐに女性たちの話し声で一杯になってしまうのです。どんなに遅く風呂へいっても同じことでした。洋服カゴを覗き込んで女性たちがぐすくす笑っているのにビジョーは気づきました。日本の男性は引っ込み思案なのに、女性は好奇心が強く、大胆だとわたしたちは判断しました。

わたしたちは「本物の城が見たい」と希望していましたが、有名な城のほとんどは戦争で破壊された後にコンクリートで再建されたものだとか柴野さんは説明してくれました。つまり、写真で見ていたものは実は歴史のある城ではなかったのです。小さな城のほとんどもっと前、明治の廃藩置県の際に藩主の力を奪う手段の1つとして破壊されていました。

それでも犬山城の天守が残っていることがわかったので、犬山への1泊旅行が計画されました。小さいけれど、落ち着いた宿に泊まりました。翌朝は心地よい音楽で目覚められました。ベランダへの襖を開けると、そこはすばらしい景色で、霧に覆われた川の上をサギが低く飛んでいました。本で見とれていた木版画そのものでした。音楽は彼方の橋を渡

る列車の警笛でした。ジョンがホテル側の襖を開けると、お湯がたっぷり入ったポットとお茶が置かれていました。ローブのままベランダに座って、熱いお茶をすすりながら、サギを見つめ、汽笛に聞き入りました。なんともし文明的な生活でした!

犬山城は満足できるもので、小さな、しかし選び抜かれた、教育的な記念館が中にありました。ジョンは岩を上って、中が見える場所を探し、城マニアの建築家のために写真を撮りました。午前中はずっとこの探検を続けたので、すっかりお腹が減り、喉が渇いてしまいました。

幸子さんが「由緒ある石庭と茶室がすぐそばにあって、そこには小さなレストランもある」と教えてくれました。柴野さんが驚いた顔をして、「どうしてこのあたりをそんなによく知っているのか」、とたずねました。「女友達と1、2年前に来たことがある」というのが幸子さんの返事でした。いつもこういう形で驚かせられるのが楽しい、と柴野さんはわたしたちに打ち明けてくれました。

石庭は興味深いものでした。植物や石のベンチの美しい組み合わせで満月をたたえるよう設計されています。満月の夜まで滞在できればよかったのですが。すてきな茶室は公式行事にしか利用されていません。でも小さなレストランにも茶室があり、茶室の窓の外には手入れが行き届いた小さな庭がありました。

すべてが公園のベンチ程度しかない狭い空間にびったりおさまっていました。誰もが喜びました。

柴野さん夫妻はわたしたちを新幹線に乗せてくれました。彼が指さす先が雲に覆われてさえいなければ、すばらしい富士山が見えたはずなのですが。でも霧だったので、日本で最も美しい山が見える希望はまったくありませんでした。ビジョーは一目でも見たいと願いを口にしました。すると誰かが手で雲を払ったかのように、雲が割れ、そこには荘厳な火山がそびえ立っていました。その眺めはほんの一瞬で、また雲が山を隠してしまいました。柴野さんはビジョーに目を向けて、こう言いました。「どうやったんですか?」

ある場所で蕎麦屋に食事に行って、そばをすることが世界のこのあたりでは芸術の域に達していることを知りました。食事で音をたてても日本では問題ないことにわたしたちが驚いたのを、柴野さんは面白がっていました。コーヒーが強く、おいしく、ひどく高いことも知りました。小さなクリーム入れも、自分のコーヒーに注いでみるまではどういものなのかよく分かりませんでした。ビジョーはこの濃いクリーム1滴だけで十分でした。

どこへ行く電車でも、ビジョーは降りては花を見ていました。あるところで彼女は庭師と堂々としたキクについて話していましたが、使っていた言葉はお互い自分の国の言葉でし

In the Beginning A Very Abbreviated History of the Earliest Days of Science Fiction Fandom

米国SFファンダム
黎明期の超略史
その2

by Rich Lynch
リッチ・リンチ

Rich Lynch was co-editor of the Hugo Award-winning fanzine "Mimosa", which was devoted to the preservation of the history of science fiction fandom. He has been working, albeit slowly, on an outline for a book about science fiction fandom in the 1960s.

リッチ・リンチ
ヒューゴー賞を受賞したファンジン「ミモザ」の共同編集者。同誌はサイエンス・フィクション・ファンダムの歴史の記録に貢献した。彼は粘り強く、1960年代のSFファンダムに関する概説の本に取り組んでいる。

(プログレスレポート3 p.27の続き) これに対してもう一者が「最初のコンベンション」の座を主張している。前述のイベントに数カ月も先駆けした1936年10月22日、ニューヨークにあるたくさんのファンクラブうちの一つ、インターナショナル・サイエンティフィック・アソシエーション (the International Scientific Association) のメンバー達がフィラデルフィアのファンダムを訪れている。結局のところ出席者は15人ほど、高名なファンとしてはドン・ウォルハイム (Don Wollheim)、ボブ・メイドル (Bob Madle)、デイヴ・カイル (Dave Kyle)、ミルトン・ロスマン (Milton Rothman)、ジョン・バルタドニス (John Baltadonis)、そしてフレッド・ポールがいた。こちらのイベントの方は英国で開催されたものほど入念には計画されていなかったが、開催目的の一つがコンベンションの委員長 (コンベンション会場として自宅を提供したロスマンが選ばれ

Another contender for the title of 'First Convention' had occurred several months earlier, in Philadelphia, on October 22, 1936, when members of one of New York City's many fan clubs, the International Scientific Association, visited Philadelphia fandom. In all, there were about fifteen attendees, including such well-known fans as Don Wollheim, Bob Madle, Dave Kyle, Milton Rothman, John Baltadonis, and Fred Pohl. This event was much less planned than the later Leeds convention but it still could be considered as a convention, as one of the orders of

た)と書記(ポール)を選出するためであったというので、こちらもコンベンションと見なされているようである。フィラデルフィアでの集まりの正確な目的については、開催を目前としたリードのイベントから人々の注目を逸らさせるためではなかったか、などという憶測もあった。しかし参加者の1人メイドルは後になって、英国のファンたちがコンベンションを計画していることなど当時の参加者達は誰も気づいてなどいなかった、と述べている。

「最初のコンベンション」の候補の3つ目はそれよりもっと早く、1935年6月下旬にSFLシカゴ支部がワンダー・ストーリーズ誌のオフィス、事実上はSFLの本拠地でのミーティングのために3人の代表団をニューヨークに派遣したことである。彼らはニューヨーク支部の15人のメンバーと会うことにしていたが不運にも支障が生じてしまった。シカゴ代表団は遅れ、予定より1日後の6月29日に

business was to elect a convention chairman (Rothman, whose home was the convention site) and a secretary (Pohl). There has been some speculation that the actual purpose of the Philadelphia gathering was to upstage the forthcoming Leeds event, though one of the participants, Madle, later stated that none of the attendees were aware the British fans were even planning a convention.

A third possibility for the 'First Convention' occurred even earlier, in late June of 1935, when the Chicago chapter of the SFL sent a small delegation of three fans to New

到着したのである。編集者チャールズ・ホーニグ (Charles Hornig) は28日に都市間コンベンションの代わりにニューヨークのファン達だけで予定通りのミーティングを行うことに決めた。ウォルハイム、ジョン・ミシェル (John Michel)、フランク・ベルクナプ・ロング (Frank Belknap Long)、ジュリアス・ウンガー、そしてジュリアス・シュヴァーツらが出席者に含まれていた。シカゴの3人が29日に到着した時、前日の参加者の中ではシュヴァーツだけしか残っていなかった。そこで都市間コンベンションは彼と、ホーニグ、ワイジンガー、そして中西部からの訪問者達で行われた。それでも、前日のミーティングが事実上のコンベンションであったとしてこのミーティングを問題にする声もある。だがその後数十年にわたり同じくらい少人数の参加があったコンベンションも数あったし、ファンダムの歴史の中では多くのコンベンションが非公式のプログラムとして開催され



Past WorldCon's souvenir books and program books.
過去のワールドコンのスーベニアブック、プログラムブックの表紙たち



York City for a meeting at the offices of Wonder Stories, which served, in effect, as SFL world headquarters. They were to be met by fifteen members from some of the New York SFL chapters, but fate intervened. The Chicago delegation was delayed, and arrived on June 29th, one day later than planned. So instead of an inter-city convention, Wonder Stories editor Charles Hornig decided to hold the meeting on June 28th, as planned, with just the New York fans, which included Wollheim, John Michel, Frank Belknap Long, Julius Unger, and Julius Schwartz. When the three Chicago fans arrived on June 29th, only Schwartz was present from the previous day, and the inter-city meeting consisted of him, Hornig, Mort Weisinger, and the midwest visitors. Still, there is cause for claiming that this meeting, or for that matter, the previous day's meeting, was in fact a convention; there have been conventions in subsequent decades that have had as low an attendance as these meetings and many conventions in the history of fandom that have had as informal a program.

てもいる。

最初のコンベンションがいつのどれであろうと、ファンたちが集まること自体は疑いようもない成功を呼んだし、ファンは本当に他のファンに会う機会が持てたことを喜んだ。1938年にサム・モスコヴィッツとウィル・サイコラ (Will Sykora) は後にファースト・ナショナル・サイエンス・フィクション・コンベンション (the First National Science Fiction Convention) として有名になったイベントをニュージャージー州ニューアークで開催した。これには125人のファンとプロたちという、ほとんど天文学的な参加者数を数え、中にはアストウンディング・サイエンス・フィクション (Astounding Science Fiction) 誌の新編集者ジョン・W・キャンベル・ジュニア (John W. Campbell, Jr) がいた。このコンベンションではモスコヴィッツが先頭に立って、より規模が大きく幅広い参加者を集められるコンベンションを翌



Whatever the claims for the first convention, there can be no doubt that these get-togethers were a success, or that fans really liked having the opportunity to meet with other fans. In 1938, Sam Moskowitz and Will Sykora held what later became known as the First National Science Fiction Convention, in Newark, New Jersey, that brought together an astronomical 125 fans and pros, including the new editor of Astounding Science Fiction, John W. Campbell, Jr. It was at that convention where plans were laid, under the leadership of Moskowitz, for what was hoped to be an even bigger and more widely-attended convention the following summer, to be held in New York City at the same time as the World's Fair there. There are reports that there was originally the glimmering of an idea to have that 1939 convention actually be part of the World's Fair, or at least be recognized by the World's Fair, but in the end, the 1939 convention only unofficially appropriated the name ? it was called the "World Science Fiction Convention."

夏ニューヨークで開催される万国博覧会と同時に開催しよう、という計画の提案がなされた。大会レポート上には1939年のコンベンションについての原案が伺える。万国博の一部にしてはどうか、あるいは万国博に少なくとも承認くらいはしてもらってはどうか、など。しかし結局は非公式に開催され、名前だけを「世界SF大会 (World Science Fiction Convention)」と少しばかり万国博にちなんだ響きにした。

最初のワールドコンは今日の平均的な水準に比べれば寂しいものであった。わずか200人ほどの参加者で、今日のように多岐にわたる豪華なショーが開催されたり世界各地から何千人もファン達が訪れたりなどといったものではなかった。1939年に初回を数えて以来ワールドコンは合計60回以上も開催されているが、アジアで開催されるのは2007年が初めてである。この理由1つだけを取ってもNippon 2007は歴史的イベントとなるであ



That first worldcon was sparsely attended by today's standards ? only about 200 people were there, and it was nothing like the multi-tracked extravaganza that worldcon has become and that thousands of us now travel around the world to attend. There have more than sixty worldcons since that first one in 1939, but 2007 will be the first time a worldcon has come to Asia. For that reason alone, Nippon 2007 will be an historic event, but the history of science fiction fandom itself is still a living, breathing entity and there is still much to be written about it and preserved. So while you are treasuring the moment in Yokohama, you can also be part of the preservation process. Please do meet and take photos of other fans and writers, and write summaries of your experiences and favorite program events in your online journals and fanzines for the rest of us to enjoy. You are invited to be part of the history of this rich and still very young genre. Even though science fiction fandom began 80 years ago, it is by no means crotchety with age. To the contrary ? we are still very much in the beginning.



ろうが、SFのファンダムの歴史それ自身もまた生きて呼吸をしており、書きつづられ未来へ伝えられていくものなのである。あなたが横浜での一瞬一瞬を心に刻んでいる間、そのあなた自身もまた保存されていく記録の一部となるのだ。

是非とも、あなたがまだ会ったことのないファン達や作家たちに会いに来てください。彼らと写真を撮ってください。あなたの体験したことや気に入ったイベントについて、みんなで楽しめるようにインターネットやファンジンで発表してください。あなたは、この、豊かな歴史を誇り、なおかつ若々しいジャンルの歴史の一部へと招待されているのです。SFファンダムが80年前に始まったとはいえ、気難しい年寄りになってしまったというわけではありません。むしろ逆に、私達はまだ生まれたばかりのように若いのです。



The Hugo Awards Speech

Noreascon IV, Boston September 4, 2004

ヒューゴー賞スピーチ
2004年9月4日 ノレスコンIV（ボストン）にて

by Robert Silverberg
ロバート・シルヴァーバーグ

Translated by JASFIC
翻訳：SF 国際交流会

The Hugos have been going on for more than half a century now. Can you imagine how much perspiration has been expended by the various Hugo nominees while people like me extend the suspense? But I have been asked to speak about the history of the Hugo Awards over the centuries, because I am apparently one of only two people who have attended all of the Hugo ceremonies to date. The other one is Connie Willis. [Laughter, applause.] Connie, of course, was just a babe in arms at the first Hugo ceremony in 1953; but she was nominated - [laughter] - and insisted on being taken to the ceremony, and for once did not win, and waved her teething ring around in fury.

No, actually none of that is true. Connie wasn't there, and as far as we can figure, I'm the only one who has been to every one of these - which is a statistic that boggles my mind. [Laughter.]

The first ceremony was in Philadelphia, in 1953. At that time, the Hugos were part of a ceremony that included a banquet. I did

not attend the banquet, because in 1953 I was eighteen years old, and the cost of the banquet was \$5.75, which in 1953 dollars had the purchasing power of about seventy-five of ours. So, like many of the young fans of that time, I waited until the feeding part was over, and then I was admitted to the balcony up above where I watched the ceremony from a considerable distance. My roommate at that convention, a young man named Ellison, had somehow found the \$5.75, and he sat down below and was very smug about it. [Laughter.]

Now, you may have seen the very first Hugo out in the hall. There is one - it was home-made by two Philadelphia fans: Jack McKnight, who was an expert machinist, and Manny Staub, a jeweler. And they somehow put together - it's about six inches high, with wings, or fins, and it's very cute. When they were given out that night, about a dozen people now at this convention were present, other than me; they haven't been at all the others since. Most of them are in this room now: Fred Pohl,

Phil Klass, Harry Harrison, Frank Robinson, Roger Sims, Fred Prophet, David A. Kyle, Bob Sheckley, Frank Dietz - and that's about all that I've seen around the place. But there are a dozen survivors from that first event, of which the most extraordinary is Forry Ackerman, because he won a Hugo that night, and is the only surviving winner of that first batch.

The excitement actually was focused around Best Magazine, because we had two magazines that were having furious rivalry of the sort of the Yankees and the Red Sox, or Macy's and Gimbel's, or the Hatfields and the Coys. They were stealing each other's authors and stealing each other's cover formats, and we couldn't imagine how we could face the choice between them, what would happen? Astounding and Galaxy - and lo and behold, there was a tie! [Laughter.] A very diplomatic committee picked the winners that year; there was no popular vote.

But that was matched by the 1954 convention, where there were no Hugos. They



Japanese book cover of "Night Wings", by Robert Silverberg.

just didn't give them out. And when the custom was revived in '55, the Hugos were made that year by Ben Jason, the Cleveland fan, who used the hood ornament of the Olds 88. It was a rocket - that was Oldsmobile's logo at that time, a rocket ship - and Ben somehow got hold of five or six hood ornaments. [Laughter.] I am not making this up. After my Connie Willis anecdote, all the rest of this is gospel. And those were the '55 Hugos.

Now, you remember I said I was an eighteen-year-old fan sitting in the cheap seats in 1953. By 1956, I was a Hugo nominee, for Most Promising New Writer. And that transition in only three years had me stunned. That year, the convention was in New York, and though by now the awards were given by vote of the members, it turned out that in many categories the vote was so close as to be indecisive. So on the afternoon of the ceremony, a run-



Japanese book cover of "Far Horizon".

off vote was held, right in the auditorium, in many of the categories. And as I filed in, I sat down next to one of the most famous science fiction writers of the time; I won't name him, but he was a great name. And he turned to me and said, "Bob, if I vote for you, will you vote for me?" [Laughter.] I was shocked! I wanted the Hugo, of course - I was twenty-one years old, and how wonderful to win a Hugo, etc., etc. But he was famous; he was a great writer; how could he care that much? But I agreed to do it. Then we got the ballots; well, behold, neither of us was on the runoff ballot, so I didn't have to compromise my moral integrity.

And that night, we found out what had happened. I had in fact won - quite a thrill for a twenty-one-year-old, just barely jumped up from fandom. But he had not, because his category was in Best Novel, and Robert

ヒューゴー賞も既に半世紀以上も続いている。私のような人間が宙ぶらりんでいる間に、ノミネートされた人達がどれだけの汗を流したことか。しかし、世紀をまたぐヒューゴー賞の歴史について語るように依頼されたのは私だった。その理由は明らかに、私が今まで全てのヒューゴー賞授賞式に出席した2人のうちの1人だからでしょう。もう1人はコニー・ウィリス。（笑、拍手）もちろん、コニーは1953年の最初のヒューゴー賞授賞式のときにはまだ歩けない赤ちゃんでした。でも、ノミネートされました（笑）。それで、授賞式に連れて行けと言いきり、落選が決まると怒っておしゃぶりを振り回した。

というのは全部嘘で、コニーはその場にはいませんでした。考えるに全部の授賞式に出席したのは私一人ってことになりますね。これはちょっとギョッとするような数字だな（笑）。

最初の授賞式は、1953年、フィラデルフィアだった。このころ、ヒューゴー賞は晩餐会のある式典の一部でした。晩餐会の費用は5.75ドル、現在の75ドルくらいの価値があったか

ら、当時18歳だった私には出席は無理。若い他のファンと同じように、食事の時間が終わるのを待っていた。かなり遠い場所にあるけど、式が見えるバルコニーへ入って覗いてもみた。エリオットという男が当時のルームメイトだったんだが、一緒にコンベンションに行ったんだ。彼はなんとか5.75ドルを工面したようで下の方で席に着いている。ガチガチに緊張してるようだったね（笑）。

この会場の外で、1番初めのヒューゴー賞のトロフィーを見た人もいますでしょう。ジャック・マクナイトという機械工と宝石職人のマニー・ストウブというフィラデルフィアのファンが手作りしたもの。2人がなんとか作り上げたのは、6インチ（15センチ）くらいの高さで、翼だかフィンだかがついていてとてもかわいいものだ。それが渡された晩にその会場にいた人が、私以外にも今回のコンベンションに参加しているようだ。私が見る限り、フレッド・ボール、フィル・クラス、ハリイ・ハリスン、フランク・ロビンソン、ロジャー・シムズ、フレッド・プロフェット、ディヴィッド・A・カイル、ボブ・シェクリイ、フラン

ク・ディエツツだけのようだが、最初のイベントから生き残っているのが若干はいる。もっとも驚くべきはフォレスト・アッカーマンでしょう。彼はその晩、最初のヒューゴー賞を受けた唯一の受賞者の生き残りだから。

実際、ベスト・マガジン賞が盛り上がった。ヤンキーズ対レッドソックスやメイシーズとギンベルズ、ハットフィールドとマッコイのような激しい競争意識を持った2つの雑誌が存在したからだ。お互いに作家やカバーフォーマットを取り合うような状態で、この2つから選択しなければならないとは想像もできなかった。どうなったと思いますか。アウトスタンディング誌とキャラクシー誌、驚くなれ、どちらも受賞（笑）。委員会も如才ない。2つとも、受賞させたわけです。そのときは一般投票はなかったのだね。

しかし、1954年の大会もこれに匹敵するものだった。ヒューゴー賞なし。単になかっただけだが。これが復活したのは1955年。その年のトロフィーはクリーブランドのベン・ジェイスンが、オールドモービルのボンネット・マスコットを使って作った。当時のオールド

モービルのロゴがロケットシップだったので、ロケットの形になった。ベンもどういう訳か5、6個余分に持ってたらしい……（笑い）嘘じゃない。コニー・ウィリスの話以外は真実。これが1955年のヒューゴー賞の話。

先ほども触れたが、1953年には私はまだ18才、大会の安い席に座っていた。それが1956年には、もっとも将来を囑望された新人作家としてヒューゴー賞にノミネートされた。わずか3年の間の大きな変化に自分でも驚きました。今ではメンバーの投票で賞が決定されるが、ニューヨークで開催されたその年は多くのカテゴリーで接戦となり、受賞者を決定できなかった。そこで授賞式の日の午後、まさにその会場で決選投票が行われることになった。入場して席に着くと、隣席には当時有名なサイエンス・フィクションの作家が座っていた。名前は言いませんが、とても有名な方です。すると、彼はこちらを向いてこう言った。「ボブ、私が君に投票したら、君は私に投票してくれるかい（笑）」驚きましたね。たしかに私もヒューゴー賞は欲しかった。21才でヒューゴー賞をとれたらどんなに良いだろ

うとか……。しかし、彼はもう有名だったから、彼のように素晴らしい作家がそんなに気にするものなのかってね。でも、私も同意して投票した。まあ、お互いに決選投票にはならなかったから自分のモラルを曲げる必要もなかったわけだ。

そして、その晩すべてが明らかになった。21才の一介のファンだった自分にとってはワクワクするようなことだった。実は私が受賞して、その作家は落選。なにしろ、彼のカテゴリーは長編小説部門だったし、ロバート・A・ハインラインがいたからね。彼が候補になったときにハインラインが受賞したってだけのこと。それだけのことです。長編小説部門の受賞者が発表されたとき、ハインラインは火の柱の上にある会場の天井から降臨してきた（笑）。誰も大会に来てるなんて知らなかったのに、突然、白いド派手なタキシードを着て、ハインライン天より降り来る。その後、3回長編小説部門にノミネートされて、4回すべて受賞した。毎回、突然何の前触れもなしに白のタキシードで現れたんだ。そのうち慣れたけどね（笑）。

A. Heinlein had also been in that category. And when was up for a Hugo, Heinlein won the Hugo. That was all there was to it. And when they called off the Best Novel, Heinlein descended from the ceiling of the auditorium on a pillar of fire. [Laughter.] He was wearing a resplendent white dinner jacket. Nobody knew he was at the convention, and suddenly, out of the sky comes Heinlein! Well, he was nominated for Best Novel three more times in the following years; indeed, won all four of those Best Novel nominations; and each time, appeared suddenly and without warning in a white dinner jacket. We got used to it after a while. [Laughter.]

Nineteen Sixty-Two: another memorable event at the Hugo ceremony. Ted Sturgeon was the Guest of Honor that year, and we had the Guest of Honor speeches just before the Hugos. Ted was in many ways a flamboyant man. He said, "I want to introduce a custom which I hope will be repeated at every single Hugo ceremony for all time to come," and he produced a phonograph record. The various nominees began to squirm, etc. The record was a scratchy, unintelligible spoken document. We strained to hear what was being said. Gradually, it appeared to us what this was, a very badly done transcription of Orson Welles', H.G. Wells' *War of the Worlds* from around 1938. And we sat there solemnly in agony for about ten minutes, until somebody had good sense to take the record off and it never was heard again.

The following year, Isaac Asimov was the Master of Ceremonies, and Isaac at that time had never won a Hugo, which was a source of great distress to Isaac. And he let us know

1962年もすばらしい授賞式だった。シオドア・スタージョンがゲスト・オブ・オナーで式の前にスピーチがあった。彼もいろいろな意味で派手な男だったからね。こう始めたんだ。「今後、未来永劫この授賞式で続けてほしい習慣を紹介したい」そして一枚のレコードをかけた。その場のノミネートされた人たちは身悶えし始めたよ。そのレコードから聞こえたのは雑音が多くて、よく聞き取れない朗読のようなものだった。何を言っているのか一生懸命聞こうとしていると、だんだんそれが1938年のオーソン・ウェルズがやったH・G・ウェルズの『宇宙戦争』の質の悪いコピーだということがわかってきた。それから、だれか分別のあるやつがレコードを止めるまで10分近く苦悶しながらじっと座っているしかなかった。それからは2度と聞かないね。

次の年のマスター・オブ・セレモニーはアイザック・アシモフ。彼はそのときまだ一度も受賞したことがなかった。彼にとっては悩みの種だったろう。式の間だれかが壇上にかかるたび、呪いのことばをかけてたからね、みんなわかったよ（笑）。ジェームズ・ブ

about it. Whenever someone came up to accept a Hugo, Isaac would shower imprecations on his head. [Laughter.] Jim Blish came forward, and Isaac said, "Stick out your leg and trip him." A little while later, Don Wollheim came up, and once again, Isaac said, "Trip and fall, O friend of my childhood!" And he went on like this in what actually became not terribly charming. [Laughter.] And then came the last envelope to open, and Isaac looked at it and turned very red, and shouted, "You killed the whole bit!" Isaac had won an honorary Hugo for "Adding the science to science fiction." And of course, after that, he won a few more, but it left him speechless. He slunk off the stage.

I'll skip very quickly through the five-hour-long 1968 ceremony, where I for my sins was Master of Ceremonies. In 1968 we were in Berkeley, and the People's Park riots were going on down below, and whiffs of tear gas were rising through the auditorium. Berkeley was having one of its rare heat waves. We were sweltering. The audio P.A. system failed, and had to be repaired for twenty minutes. Phil Farmer, the Guest of Honor, had a speech about how to save the world, and he went on saving the world for forty-five minutes or so. Then we got to the Hugos, and that year I was a nominee, and I'm thrilled to say I set a still-unequalled record for losses by a toastmaster at a ceremony that he was presiding over. I lost two that night.

But in 1970, when I was not toastmaster but Guest of Honor, I lost three. That is also still unequalled. There have been some three-time losers since then, but never a Guest of Honor.

Nineteen Eighty-three was a memorable one. It was in Baltimore. Baltimore is famous for its crabs. And for some bizarre reason, there was a crab feast preceding the Hugos. We sat at long wooden tables covered with butcher paper, and were given plates with hideous crustaceans on them, and ketchup - lots of ketchup - and hammers. [Laughter.] And do you see that lovely screen, from which my resplendent white beard is glittering at you? There was one of those at the Baltimore crab feast, but it wouldn't work. And so, twenty more minutes or so went by as they attempted to get the screen in order, while Jack Chalker, who was the Master of Ceremonies, did song and dance routines. Gradually, the assembled multitudes grew unruly - and began to use the hammers. [Laughter.]

Well, I'll go one more: 1987, in Brighton, England - that was the one ceremony I nearly missed, out of the whole fifty-one of them. I was tired of losing Hugos. I had won a few along the way, but I lost those two in '68, I lost those three in 1970, I lost a couple later.... I was having dinner with my wife Karen, and Joe and Gay Haldeman, just before the cer-

emonies, and I was up for a Hugo that night too, and I said, "I'm not going to go. You guys go, I'll go back to the room, and I'll just wait until I find out who won in my category." And Joe said, "Oh, come on along, Bob. I'm presenting in one of the categories tonight, and you might as well sit there, cheer me on, bring me a beer when I'm offstage." So I let them talk me into it, and we went to the ceremony, and Joe presented me with a Hugo. [Laughter, applause.] He didn't know it was the category I was in; I didn't know - you know, it was one of those strange things. And even nicer than the Hugo, when I finally got off stage under the sweltering lights, Joe was standing right down there; somehow, he'd had time to get off stage and get me a beer. [Laughter, applause.]

Well, those are just some of the more memorable ones out of the fifty-one. A lot of them blur. But here we are, in, God help us all, the 21st Century, and another batch of Hugos is waiting backstage, and very shortly - very shortly - the happy winners will find out.

In another fifty years some one of you, who is now sixteen or seventeen years old, will be standing up here reminiscing about the 2004 Hugos. I don't expect to be there. [Laughter.] But whoever you are, say a good word for me.

[Applause.]



「ボブ、一緒に行こう。今夜はプレゼンターをしなければならんだ。励ましてくれ。終わったら、ビールでも持ってきてくれよ」彼らの説得に任せて会場に行ったんだが、結局ジョーから賞を受け取ったのは私だった（笑、拍手）。彼も私もお互いのカテゴリーについて知らなかった。不思議なこともある。それにヒューゴー賞よりうれしかったのは、まぶしい照明の舞台を降りたとき、そこにどうにか持ってきたビールを手にしたジョーが立っていた（笑、拍手）。

これが51回の中でも記憶に残る思い出です。他はもうぼんやりしています。しかし、21世紀を迎えた今、私達はここに集い、そしてヒューゴー賞が決まろうとしています。舞台裏ではノミネートされた人達が待っています。もうあとほんの少しで受賞者が決まる。

この中の16、17才くらいの人が、あと50年して、2004年のこのヒューゴー賞を思い出しながら、舞台上になることになるかもしれません。私はもういないでしょうが……（笑）。でも、その人が誰であろうと、私を推薦するようお願いしておきましょう。ありがとう。

（拍手）



What is a Hugo Award? ヒューゴー賞について

by the Hugo Administrator, **Joyce Hooper**
ヒューゴー賞理事 ジョイス・ヒュッペ

Translated by JASFIC
翻訳：SF 国際交流会

The Hugo Award is the premier award in the field of Science Fiction and Fantasy recognizing outstanding achievements from the previous year. Given out annually by the World Science Fiction Society (WSFS), the awards ceremony is one of the Highlights of the World Science Fiction Convention (Worldcon).

The awards first appeared in 1953 at the 11th World Science Fiction Convention in Philadelphia as a one-time event. It wasn't until the 13th Convention in 1955 that it was decided to make the award a permanent feature.

How are the awards decided?

The WSFS utilizes a two step voting process. Nominations are made by the members of both the current and the previous year's Worldcon. In our case, it will be the attending and supporting members of Nippon 2007 (as of January 31, 2007) and/or the attending or supporting members of L.A.con IV. Each person may nominate only once.

The deadline for the receipt of Hugo Nominations is Midnight, PST, March 3, 2007.

ヒューゴー賞って何？

ヒューゴー賞とはSFとファンタジー分野において前年に発表された作品の中から選ばれる最も権威ある賞です。世界SF協会(WSFS)により毎年授与され、授賞式は世界SF大会(Worldcon)のハイライトの一つになっています。

この賞は1953年にフィラデルフィアで開催された第11回世界SF大会で1度限りのイベントとして登場しました。1955年の第13回大会までは恒例ではありませんでした。

賞はどのようにして決まるの？

WSFSは2段階の投票プロセスを使っています。ノミネートは今年度と前年度のWorldconのメンバー両方により行われます。私たちの場合で言えばNippon2007のアテンディングかサポート・メンバー（2007年1月31日までに登録されたメンバー対象）とL.A.con IVのアテンディングかサポート・メンバーです。各個人は1度だけノミネートをすることが出来ます。

ヒューゴー賞のノミネートは、2007年3月3日の米国太平洋標準時深夜12時で受け付けが締め切られます。

ノミネート作品が決まると、投票は今年度、今回で言えばNippon2007のメンバー（こちらの方は2007年1月31日以降に登録されたメンバーも含む）だけが行います。

Once the nominations are set, the actual voting is then done by the current year's membership only - Nippon 2007 (this includes those joining after January 31, 2007).

How do you nominate a work?

Ballots for nominations will be mailed out at the beginning of the year in Progress Report 4 to all eligible members. The works nominated should have been produced in the previous year. So, for Nippon 2007, we will be looking at the works produced in 2006. Members of L.A.con IV who are not members of Nippon 2007 will also receive a ballot in the mail.

Qualifying members of both Nippon 2007 and/or L.A.con IV are eligible to vote. Members can nominate up to five entries per category. It is okay to make fewer nominations or even none at all, in some categories.

How does the voting work?

The nomination ballots are tallied and the top five entries in each category become the ac-

どうやって作品をノミネートするの？

ヒューゴー賞候補作品を推薦するための投票用紙は、2007年初にプログレス・レポート4と一緒に投票権のあるメンバーに郵送されます。候補作は、前年に発表されたものでなければなりません。Nippon2007の場合は2006年中に発表された作品から選ぶことになります。L.A.con IVのメンバーだが、Nippon2007のメンバーでない方にも投票用紙が送られます。Nippon2007とL.A.con IVのメンバーは、各カテゴリーに5作品まで候補作を推薦することができます。5作品以下、あるいはまったくノミネートしないカテゴリーがあっても構いません。

投票はどんな風に進むの？

推薦された作品の得票を数えたのち、各カテゴリーで最も得票が多かった5候補が今回の受賞候補（ノミネート）として最終投票用紙に表記されます。同点の場合は5候補以上が表記されます。投票が少ない場合、候補が5候補以下のカテゴリーもあるかもしれません。最終投票用紙には、候補作の数に関わらず「授賞なし」の選択肢もあります。

Nippon2007の参加者ならびにサポート・メンバーだけが、今回のヒューゴー賞に投票することができます（投票の方は2007年1月31日以降に登録されたメンバーも含む）。

tual award nominees and are placed on a final ballot. In the event of ties, there may be more than five nominees. If there are insufficient votes, there may be less than five nominees in some categories.

On the final ballot, the option "No Award" is available in each category as well, no matter how many nominees there are.

Only attending and supporting members of Nippon 2007 are eligible to vote for the actual Hugo Awards (this includes those joining after January 31, 2007).

Voting is tabulated utilizing a preferential voting system. Sounds confusing, but it's really not that difficult. As a member, when the ballot arrives, instead of choosing just one nominee in a category, rank the nominees. So your first choice would be given a "1", second choice a "2", your third choice a "3" and so on. You do not have to rank all the nominees.

For each category, the first-place votes are tabulated. If no nominee has received a majority of first place votes, the nominee with the fewest first place votes is eliminated. Then, if there is a second place nomination on any of these where eliminations have been made, they are now counted as a first place vote. This process of counting and elimination continues until one of the nominees receives a majority of the votes, at which point it becomes the winner. Each category is addressed in turn.

投票は先取制投票システムを使って一覧表にされます。ややこしいように聞こえますが実際はそんなことはありません。メンバーであるあなたところに投票用紙が来たら各カテゴリーにつき1候補を選ぶ代わりに、候補をランク付けしていけばいいのです。最も良いと思った候補には「1」を、次に良いと思ったものには「2」、三番目には「3」という具合です。全ての候補をランク付けする必要はありません。

カテゴリーごとに、各候補を第1位に格付けした参加者の投票数が表に記入されます。過半数の表を獲得した候補がない場合には、第1位に格付けした人が最も少なかった候補が削除されます。削除された候補を第1位とした票の第2位の候補を、今度は第1位への票とみなしてカウントします。このカウントと削除のプロセスは、1候補が過半数の票を獲得するまで繰り返されます。各カテゴリーとも同じです。

今年からの変更事項は？

今年、最優秀編集者を選ぶ"Best Professional Editor"が、2つのより分かりやすく定義されたカテゴリーに変更されました。

1つ目は最優秀編集者短編部門"Best Editor Short Form"です。この対象はWSFSの規約によると、SFとファンタジー分野に貢献した、最低4つのアンソロジー、作品集または雑誌を

Are there any changes this year?

This year the all encompassing category of "Best Professional Editor" has been replaced by two clearer, more defined categories.

The first is "Best Editor Short Form". Per the WSFS Constitution, this is the editor of at least four (4) anthologies, collections or magazine issues primarily devoted to science fiction and / or fantasy, at least one of which was published in the previous calendar year.

発行した編集者です。ただし4つのうちの少なくとも1つは、前年に発行されていなければなりません。

もう1つは最優秀編集者長編部門"Best Editio Long Form"です。WSFSの規約の定義によると、こちらは前年にSFとファンタジー分野に貢献した、最低4つの長編作品を世に送り出し、同時に"Best Editor Long Form"に選ばれていない編集者です。

The other is "Best Editor Long Form". Defined in the WSFS Constitution as the editor of at least four (4) novel-length works primarily devoted to science fiction and / or fantasy published in the previous calendar year that do not qualify as works in the Best Editor Short Form.

Anything else you want to share about the Hugo's?

Select points have been highlighted in

その他にヒューゴー賞に関して教えてもらえることはある？

ここでは要点だけを特にご紹介しています。全説明をお読みになりたい方はWSFSの規約をお読みください。第3条（訳注:日本語の参考訳はNippon2007のウェブサイトにあります）がヒューゴー賞に関するものです。最新の規約はインターネットの www.worldcon.org/bm/const-2006.html とプログレス・レ

this article. To get the full picture, read the WSFS Constitution. Article 3 covers the Hugo Awards. You can find the current Constitution online at: www.worldcon.org/bm/const-2006.html and in Progress Report 4.

Please look at the Nippon 2007 website or direct further questions to hugoadmin@nippon07.us. An excellent article about the Hugo Awards is available at http://en.wikipedia.org/wiki/Hugo_Award.

ポート4でご覧いただけます。

Nippon2007のウェブ・サイトもご覧ください。ご質問のある方は直接 hugoadmin@nippon2007.us までご連絡ください。ヒューゴー賞について非常に良く書かれている記事がウィキペディア http://en.wikipedia.org/wiki/Hugo_Award にも掲載されています。

lowing address:

Nippon 2007 Site Selection Administrator
18 Oak Hill Road
Littleton MA 01460
USA

Worldcon bidders are encouraged to familiarize themselves with the WSFS Constitution (<http://wsfs.org/bm/rules.html>). Voters for the 2009 Worldcon will be required to pay a voting fee. The voting fee will be determined by Nippon 2007 after consultation with all the committees bidding for the right to hold the 2009 Worldcon. Details of how to vote and the voting fee will be distributed with the site selection ballots. Any interested party with concerns or questions regarding the 2009 Worldcon Site Selection process may email: siteselection@nippon2007.org.

各誘致委員会においては、WSFS規約 (<http://wsfs.org/bm/rules.html>)を熟読されることを推奨します。2009年ワールドコンへの投票者は投票費が必要となります。投票費については、Nippon2007が2009年ワールドコン開催の適格誘致委員会すべてとの協議の後に決定します。詳細な投票方法および投票費はサイトセレクションの投票用紙に記載されます。2009年ワールドコン・サイトセレクションのプロセスについて懸念や疑問のある当事者の方はsiteselection@nippon2007.orgまで電子メールでお知らせください。

SFAwards SF文学賞について

Komatsu Sakyo Award 小松左京賞

by Takashi Hoshi 星 敬

The literary award was established in 1999, and crowned with the name of Sakyo Komatsu, a leading writer of the Japanese SF world.

The Komatsu Sakyo Award was established to look for writers and works with abundant imagination and a social conscience that stimulates our age, now that we are facing the increasing number of violent shake-ups and chaos of the 21st century. Basically, the award was established for the purpose of pursuing the possibilities of a new SF literature, but it is not limited to SF. Fantasy novels, horror novels, etc. are included in the broad works of entertainment. Also, the award differs from the usual literary award in that the final choice rests with just one person: Sakyo Komatsu. The award is under the auspices of the Kadokawa Haruki Corporation. The sponsors are the Japan Aerospace Exploration Agency, The Japan Agency for Marine-Earth Science and Technology, The Japan Atomic Energy Agency and RIKEN.

Below is the slogan that Sakyo Komatsu put up when the Komatsu Sakyo Award was established.

On the occasion of the establishment of the Komatsu Sakyo Award

Once, SF was an infinitely expanding circle of daydreams, a story of the future and of the human race.

But science showed us progress beyond the novels, and it wasn't so strange anymore when reality went beyond fiction.

But, having said that, we can't say that SF's role is over. Rather than that, science, in the first place, is brought to fruition by the kind of mental questing that humans never grow tired of, that is, extraordinary imagination; in other words, it is something that is born of a playful spirit. So, the

日本SF界を代表する作家小松左京の名を冠して1999年に創設された新文学賞。

小松左京賞は、21世紀を迎えて激動と混沌の度を増した社会の中にあって、豊かな想像力と時代を刺激してくれる問題意識を持った作品や書き手を求めて創設されたものである。基本的には、新たなSF文学の可能性を追求することを目的として創設されたものだが、SFに限らず、ファンタジー小説、ホラー小説全般を含む広義のエンターテインメント作品を対象としている。また、一般の文学新人賞と大きく異なる特色として、最終選考が小松左京が一人で担当することがあげられる。主催は角川春樹事務所。後援に宇宙航空研究開発機構、海洋研究開発機構、日本原子力開発機構、理化学研究所。

以下、小松左京賞創設時に小松左京が掲げたスローガンである。

小松左京賞の創設に際して

かつてSFは夢想の輪を夢幻に掛けて、人類を、未来を語ってきた。ところが科学は小説の上をゆく進歩を見せ、事実がSFを超えることは珍しいことではなくなった。

だが、だからといってSFの役割が終わったとはいえない。というよりもそもそも科学というものは、人間の飽くなき知的探求心がはぐくむものであり、それは、途方もない想像力、言い換えれば「遊び」の精神から生まれてくるものなのである。そしてSFという表現形式は、この科学と人間とのかかわり合いというものを、人間が存在し得る限り常に求めてやまない問題というものを、果てしなく追求できるものであり、エン

form of expression that we call SF is a never ending pursuit of things like the relationship between this science and humans, the unanswerable questions of why humans exist, within a framework of what we call entertainment. It is the weapon we use to face the huge, eternal themes such as “a scientific and technological civilization and humanity” and “the meaning of the essence of space and of humankind’s existence.”

As the 21st century lies before us, we have on the one hand a never-before-reached high level of civilization, and on the other hand, human history has never seen such an unstable future. We can say that there never been a bigger time for SF to carry out its role. In these kind of times, I will never stop hoping this prize will give the opportunity to open up a small yet firm road to young writers.

Sakyo Komatsu

Komatsu Sakyo Award Recipient List			
First awards (2000)	Grand prize	Hiraya Yoshiki	“Eri, Eri”
	Honorable mention	Urahama Keiichiro	“Domesday”
Second award (2001)	Prize for effort	Takahashi Kiriya	“Strange Land”
	Grand prize	Machii Toshio	“St. Denpa Imaike Gomi Maria”
Third award (2002)	Grand prize	Kimoto Shinji	“Puzzle of the Gods”
Fourth award (2003)	Grand prize	Ueda Sayuri	“Mars’ Dark Ballad”
Fifth award (2004)	Grand prize	Arimori Tooru	“Dark Castle”
Sixth award (2005)	Grand prize	Itou Muneo	“Roots” (title change: “God’s Blood Vessel”)

ターテインメントという枠組みをとりつつ、「科学技術文明と人類」「宇宙の根源と人類存在の意味」といった、巨大にして永遠のテーマに立ち向かえる「武器」なのである。

21世紀を目前として、かつてない高度の文明を持つ一方、人類史的にもっとも不安定ともいえる現在ほどSFが果たす役割の大きな時代はないともいえよう。こうした時代の中で、本賞が若き書き手たちにとって、ささやかな、しかし確固とした道を拓ききっかけとなることを祈願してやまない。

小松左京

小松左京受賞作リスト			
第1回（2000年）	大賞	平谷美樹	『エリ・エリ』
	佳作	浦浜圭一郎	『Domesday』
	努力賞	高橋桐矢	『ストレンジ・ランド』
第2回（2001年）	大賞	町井登志夫	『今池電波聖ゴミマリア』
第3回（2002年）	大賞	機本伸司	『神様のパズル』
第4回（2003年）	大賞	上原早夕里	『火星のダーク・バラード』
第5回（2004年）	大賞	有村とおる	『暗黒の城（ダーク・キャッスル）』
第6回（2005年）	大賞	伊藤致雄	『ルーツ』（『神の血脈』に改題）

SFAwards SF 文学賞について

Skylark Awards スカイラーク賞

by **Tony Lewis**
トニー・ルイス

The Edward E. Smith Memorial Award for Imaginative Fiction (the Skylark) is presented annually by NESFA to some person, who, in the opinion of the membership, has contributed significantly to science fiction, both through work in the field and by exemplifying the personal qualities which made the late "Doc" Smith well-loved by those who knew him.

The award consists of a trophy with a large lens. The winner of the award is chosen by vote of the Regular members of the New England Science Fiction Association, Inc. It is presented at Boskone, NESFA's annual convention, usually by the previous year's recipient with a cautionary story. [Below is the story as transcribed by Davey Snyder]

Jane Yolen was awarded the Skylark at Boskone 27 in 1990; it was presented by Bruce Coville. The Sunday morning report in Helmut characterized her as "a distinguished writer and a true mensch." [We love her and we know her - dms]

As such, when David Cherry was awarded the Skylark at Boskone 28, "In presenting the award, Jane Yolen - last year's winner - told a cautionary tale involving the magnifying

lens on her award, a sunny February day and her [burnt] good coat. Also, Susan Shwartz presented Cherry with a fire extinguisher." (Helmut issue 5, B28)

Jane's cautionary tale has been told at every Skylark presentation since, and sounds something like this:

"When I came up here to accept this award, I was thrilled. I was thrilled all through the rest of the convention, and all the way home.

"It's a handsome piece, too, and of course I wanted to have it someplace where I could see it regularly, so I set it on the ledge of the picture window in my kitchen.

"And there it stood, looking fine. This was New England in February, remember: cold and drizzly and grey. Every day, for over a week.

"But then, one morning the sun appeared, as it occasionally does in New England even in February. As I was working upstairs that morning I smelled something strange... as if I'd left something lit in the kitchen. So I ran down-stairs, and there was sunlight in the kitchen, too, pouring through my great picture window, through the lens on the award standing in my picture window - focused directly onto my

good wool coat which I'd left over a chair by the window.

"The coat had a hole in it, smoking at the edges. I snatched it away, examining the damage. This was my good coat! I needed to talk to somebody, so I called Bruce - he'd given me the thing, after all. I explained about the window, the weather, and the sun, realizing as I talked that this would happen to anything in the wrong place on a sunny day.

"And I said, 'I can't keep it in the kitchen, Bruce. I'm going to have to put this where the sun doesn't shine!'

"To which, there was a long... thoughtful... silence... from the other end of the line.

"Then I said, 'I didn't say that.' And I hung up.

"So, every year it is my responsibility to pass along this warning, and the appropriate advice: just remember to

[audience participation line] "Put it where the sun doesn't shine!"

A complete list of recipients can be found at <http://www.nesfa.org/awards/skylark.html>



ルのコートに焦点を結んでたんです。コートには焦げ穴があき、そのふちの部分はくすぶってました。大急ぎで椅子からひったくって被害を調べましたよ、上等なコートだったのに！誰かに話さずにはいらなかったので、ブルースに電話しました。何とんでもトロフィーをくれたのは彼ですからね。そして、窓のこと、天気のこと、お日様のことを説明しているうちに、はたと気づきました。これは、あるものを晴れた日に、不適切な場所に置いておけば起こりうることなんだと。

そこでこう続けました。「キッチンに置いていちゃダメね、ブルース。日の当たらないところに置いておかなきゃ」。それを聞いて電話の向こう側は、しばし……考え深げに……沈黙していました。こっちは「ヘンな意味で言ったんじゃないですからね」と電話を切りました。「ということで私は毎年、自分の責務として、警告と適切なアドバイスをお伝えすることにしたわけです。どうか、これだけはお忘れなく」

(列席者一同)「トロフィーは日の当たらないところ（＝お〇の穴）にツッコミましょう！」

全受賞者リストはこちら。
<http://www.nesfa.org/awards/skylark.html>



What is the John W. Campbell Award for Best New Writer? ジョン・W・キャンベル賞について

by **Stan Schmidt**
スタン・シュミット

The John W. Campbell Award is given to the best new science fiction or fantasy writer whose first work of science fiction or fantasy appearing in a professional publication was published in the previous two years.

For the 2006 award, which is presented at the World Science Fiction Convention (World-Con), the qualifying work must have been published in 2005 or 2006.

ジョン・W・キャンベル最優秀新人賞 (the John W. Campbell Award for Best New Writer) は、直近の2年間に商業誌上でSFまたはファンタジーのデビュー作を発表した、最も優れた新進作家に与えられます。

2006年度の賞でいえば2005年および2006年に出版された作品が審査対象となって世界SF大会（ワールドコン）で授与される運びとなります。

候補者の作品は商業誌に発表されたもの

lished in 2005 or 2006.

The author's work must have appeared in a professional publication. A "professional publication" is one that had an average press run of at least 10,000 copies per issue.

The John W. Campbell Award for Best New Writer is administered by the Worldcon Committee and determined by the same nomination and voting mechanism as the Hugo, except that potential nominees for the Campbell Award have a two-year window of eligibility and therefore could be nominated in two successive years. The Campbell Award is not a Hugo. Conde Nast Publications (1973-1978) and Davis Publications (1979-1992) previously sponsored the Campbell Award. In 1993, sponsorship of the Campbell Award was assumed by Dell Magazines.

に限られますが、ここでいう「商業誌」とは、平均発行部数が少なくとも1万部を超えるものを指します。ジョン・W・キャンベル最優秀新人賞はワールドコン実行委員会によって運営されており、ヒューゴー賞と同様のノミネート、投票システムによって決定されます。ただし、キャンベル賞の場合は有資格枠が2年ですから、連続する2年の間ノミネートされる可能性があるわけです。つまり、ヒューゴー賞の1部門ではなく別のものなのです。



以前のスポンサーはコンデナスト出版 (1973年から1978年まで) とデヴィス出版 (1979年から1992年まで) でしたが、1993年からはデル・マガジンスが引き受けています。

ヒューゴー賞とジョン・W・キャンベル最優秀新人賞については、Nippon2007のウェブサイト <http://www.sff.net/campbell-awards/award.htm> をご覧ください。



British Science Fiction Association Award 英国 SF 協会賞

by **Ian Snell**
イアン・スネル

The current British Science Fiction Association (BSFA) was founded in 1958 (although it was not the first group to use that name), and has been presenting awards annually since 1969, with only a single exception, in 1972 when too few votes were received.

In its early years, it was a single award, presented usually to a novel, judged to be the

現在の英国SF協会 (British Science Fiction Association ; BSFA) は1958年に創設され (といっても、この名称を最初に使用したグループというわけではなかったのですが)、年次賞を1969年から授与してきました。例外は1972年だけで、あまりにも投票数が少なかったことによりです。

初期の頃には賞は1部門のみで、通常はその年の最も優れた作品と認められた長編小説に与えられていました (1971年は小説ではなく、ブライアン・オールディスの作品集「The Moment of Eclipse」が受賞しています)。以降、

best of the year. (In 1971, it was presented to Brian Aldiss' collection The Moment of Eclipse instead of to a novel.) It has since expanded its remit to multiple categories, although these categories have not remained static; the Media award has not been seen since 1991, and Non-Fiction or Related Publication has only been included since 2001, with a gap of a year in 2004. The current categories are Best Novel, Best Short Story, Best Artwork and Best Non-Fiction.

The Awards are traditionally presented in a ceremony at the annual British National

扱う部門は拡大を続けていますが、かつてと定まっている訳ではありません。メディア部門は1991年以降授与されていませんし、ノンフィクションまたは隣接領域の出版部門は2001年に開設されたばかりで、しかも2004年は授与されていません。現在では最優秀長編小説、最優秀短編小説、最優秀アート、最優秀ノンフィクションの各部門があります。

英国SF協会賞は通例として英国SF年次大会 (一般にイースターコン (Eastercon) として知られています) の式典で授与されます。投票資格はイースターコンのメンバーにも、

Science Fiction Convention (or Eastercon as it is generally known). Voting on the awards is open to members of the Eastercon as well as members of the BSFA, and all voters choose from a shortlist prepared from nominations submitted solely by members of the BSFA; the deadline for nominations is generally in January, with the vote obviously held at Easter, giving plenty of time for interested parties to read and view the nominations if they wish. Votes are counted using a Single Transferable Vote system, and voting is normally open until only a couple of hours before the ceremony itself, so

BSFA会員と等しく与えられており、すべての投票者は候補リストから投票しますが、そのリストはBSFAのメンバーのみが提示できる候補から選ばれます。ノミネーションの締め切りはふつう1月で、投票はイースターに行われることが決まっているため、お望みであれば関係者には候補作を読んだり考察したりする余裕が十分に与えられることになるのです。投票は単記委譲式で、通常、式典の始まるほんの2,3時間前に行われます。そのため、大車輪で開票されることになるので、結果が事前に漏れることはほとんどあり得ないのです！

SFAwards SF文学賞について

in addition to this creating a frantic counting session, there is generally very little chance for advance leaks of the results!

To celebrate 50 years of the BSFA, there are plans to hold retrospective BSFA Awards for 1958. More details will be published closer to the time as nothing has been finalised at the time of writing.

More information on the British Science

Fiction Association can be found at <http://www.bsfa.co.uk/>. More information on the British National Science Fiction Convention can be found at <http://www.eastercon.org/>.



英国SF協会創設50周年を記念して、1958年レトロ英国SF協会賞が企画されています。本稿執筆中にまだ確定されている事項はありません。詳しくは大会の開催が近づいたら発表されます。

英国SF協会に関するさらに詳しい情報は、<http://www.bsfa.co.uk/> に
英国SF大会に関するさらに詳しい情報は、<http://www.eastercon.org/>にあります。



The Golden Duck Awards 金のガチョウ賞

by Douglas Drummond, Helen Gbala, Lindalee Stuckey
ダグラス・ダルモンド、ヘレン・グバラ、リンダリー・スタッキー

These awards for excellence in children's science-fiction literature began in 1993. Like the Hugo Awards, they are given for material appearing the previous year. They are presented at the World Science Fiction Convention.

The three Golden Ducks are the Picture Book Award, the Eleanor Cameron Award for middle grades, and the Hal Clement Award for young adults. Each carries a cash honorarium. Occasionally, additional special awards are presented, including in 2006 when one was given to Bruce Coville and the Full Cast Audio Family for the audio production of *Rolling Stones* by Robert A. Heinlein.

The Picture Book Award is for books

aimed at children from ages three to seven, including both traditional picture books and illustrated 'Easy Reader' books. The eligibility rules for the category are not strict, with the main requirement being that the focus is upon science rather than magic. The subject matter may be science fiction or science fact, and many of the winners have been essentially non-fiction books with a story "wrapper."

In 2006, this category was won by *Captain Raptor and the Moon Mystery* by Kevin O'Malley and Patrick O'Brien (Walker, 2005), in which a race of dinosaurs send a mission, lead by Captain Raptor, to investigate the mysterious UFO that has landed on one of their

planet's moons.

The Eleanor Cameron Award is for books addressed to readers, aged seven to eleven, in the middle grades of school. It is named in honor of the great children's author known to science fiction fans for *The Wonderful Trip to the Mushroom Planet* and sequels, recognized classics and much loved by many who are now parents and grandparents.

In 2006, this category was tied, and two books were named as recipients of The Eleanor Cameron Award. *Fran That Time Forgot* (Franny K. Stein, Mad Scientist) by Jim Benton (Simon & Schuster Children, 2005) is part on an ongoing series about a girl geek, in which

るものです。

2006年度のこの部門での受賞者はケビン・オマリー (Kevin O'Malley) とパトリック・オブライアン (Patrick O'Brien) の「Captain Raptor and the Moon Mystery」(Walker, 2005) でした。恐竜たちがラプター艦長に率いられ、彼らの衛星に着陸した謎のUFOの調査に派遣されるというものです。

エリナー・カメロン賞は小学校中学年の7歳から11歳までの読者向けに書かれた本を対象にしています。賞の名は偉大な児童文学者に敬意を表して付けられたものです。彼女は、今やママやパパ、おじいちゃんおばあちゃんになった、幅広い読者から愛されている古典「きのこ星たんけん (The Wonderful Trip to the Mushroom Planet)」とその続編の著者として、SFファンに知られています。

2006年のこの部門は同票で、2作品が受賞しました。ジム・ベントン (Jim Benton) の「Fran That Time Forgot (Franny K. Stein, Mad Scientist)」(Simon & Schuster Children, 2005) は、現在も刊行が続いている、一風変わった女の子が主人公のシリーズの中の一作で、自分の恥ずかしいミドルネームを変えるために時間旅行をし、うっかり歴史を変えて

しまうお話。

もう一つはM.T.アンダーソン (M. T. Anderson) の「Whales on Stilts」(Harcourt Children's Books, 2005) は三人の少女・少年探偵が活躍するシリーズの第一作目。今回は、マッド・サイエンティストと、彼にマインドコントロールされた、レーザービームの眼を持ち、竹馬に乗ったクジラから、世界を救うお話。

ブルース・コーヴィルはエリナー・カメロン賞の受賞者第1号ですが、出版社から「学園もの」を書いてくれと依頼されたそうです。そこで、SFの要素を最小限にとどめた「My Teacher is an Alien」シリーズを第三作まで書き、本賞を受賞したばかりでなく、シリーズ全体で何百万部も売り上げ、出版社、教師、司書に児童やヤング・アダルト向けSFの質と意義を知らしめたのです。

ハル・クレメント賞は、こちらも大変人気のある作家を記念して名付けられたものです。ハル・クレメントとは、高校で化学を教えていたハリー・スタップズのペンネームで、彼はジョージ・リチャードという別名義で天文学関連のイラストも描いていました。

ハル・クレメントはハードSFの草分けの1人

she travels back in time to change her embarrassing middle name and inadvertently changes history, and *Whales on Stilts* by M. T. Anderson (Harcourt Children's Books, 2005), the first in a series featuring three child-detectives, who on this occasion must save the world from a mad scientist and his mind-controlled whales on stilts with laser-beam eyes.

Bruce Coville, the first recipient of the Eleanor Cameron Award, said that his publisher had requested a "school story." As a result, he minimized the science fictional elements of his "*My Teacher is an Alien*" series until the third book. As well as winning this award, the series has sold millions of copies, and has helped to convince publishers, teachers and librarians of the quality and value of children's and young adult's science fiction.

The Hal Clement Award is named in honor of another much-loved author, who used this pen name while he taught high school science as Harry Stubbs, and painted astronomical pictures under another pen name, George Richard. Hal Clement was one of the pioneers of "hard" Science Fiction, in which the scientific elements used are known to be accurate or are extrapolated as plausibly as possible from current knowledge. The Hal Clement Award requires an integral science fiction theme, and a high-school-age protagonist making adult decisions.

The most important feature of a young adult novel is the school-aged protagonist making adult decisions. For this age group, the Golden Duck Award judges look for a

でした。同分野では、科学的な要素は、正確なものとかわっているか、現在の知識からみて可能な限り本当らしいと推定されるものが使われます。

ハル・クレメント賞の要件は、SFが主題であること、主人公が成熟した意思決定をする高校生であることです。ヤング・アダルト小説の最も大切な特徴は、学齢期の主人公が大人として意思決定をすることです。この部門について、金のアヒル賞の審査員は、よく練られたSFのテーマが筋書きとしっかり結びついている作品を探しています。受賞作と他の当代のヤングアダルト・フィクションとの違いはその点です。

2006年のハル・クレメント賞はスコット・ウェスターフェルド (Scott Westerfeld) の「Uglies」(Simon Pulse, 2005)が受賞しました。三部作の第一作目で、16歳になると強制的な手術で個々の外見の違いを消し去り、誰もが理想的な美の基準に合わせるという未来世界を舞台にしています。主人公は倫理が美か、いづれかを選ばなければならないのです。

絵本部門の初受賞作品は、ポール・フライシュマン (Paul Fleishman) 文、クレア・エワート (Claire Ewart) 画の「Time Train」、

well-developed science fiction theme that is integral to the plot to distinguish winning novels from other contemporary young adult fiction.

In 2006, The Hal Clement Award was won by *Uglies* by Scott Westerfeld (Simon Pulse, 2005), the first in a trilogy, set in a future world where a compulsory operation at sixteen wipes out physical differences and makes everyone conform to an ideal standard of beauty. The protagonist must choose between ethics and beauty.

The first Picture Book winner was *Time Train*, written by Paul Fleishman and illustrated by Claire Ewart. The first middle-grades winner was *My Teacher Glows in the Dark*, by Bruce Colville. The first young-adult winner was *Invitation to the Game*, by Monica Hughes.

The Golden Duck Awards are sponsored by Super-Con-Duck-Tivity, an Illinois non-profit corporation, parent of "DuckKon", a science fiction convention in the western Chicago suburbs. DuckKon XV was in June 2006. The current directors of the Awards, who conduct nominations and voting, are Douglas Drummond, Helen Gbala, and Lindalee Stuckey. Since the Awards are based in the United States, exceptions for when a book first appeared are sometimes made to the rule about books published in other countries.

The website at <www.goldenduck.org> includes a recommended reading list.



小学校中学年部門の初受賞作品はブルース・コーヴィル (Bruce Colville) の「My Teacher Glows in the Dark」、ヤング・アダルト部門の初受賞作品はモニカ・ヒューズ (Monica Hughes) の「Invitation to the Game」でした。金のアヒル賞はSuper-Con-Duck-Tivityが後援しています。イリノイ州の非営利法人で、シカゴ西郊のSF大会、Duckkonの母体です。Duckkon XVは2006年6月に行われました。

現在、賞のノミネーションと投票を運営するディレクターはDouglas Drummond, Helen GbalaとLindalee Stuckeyです。本賞はアメリカ合衆国を拠点にしているため、海外で出版された本の初出年度に関しては、ときどき例外ルールが設けられることがあります。<http://www.goldenduck.org>には、推薦図書のリストも掲載しています。



Notifications 各種募集

About the Dealers Room

The Dealers Room will be in Pacifico Yokohama's Exhibition Hall A. The price for dealers for a basic space (2 meters x 2 meters) for 5 days will be 15000 yen. This price includes the space, a 150cm x 40cm table, and 2 chairs. It will be possible to have more than one space.

Since Exhibition Hall A is scheduled to be open to the public, dealers will probably have the chance to sell not only to Worldcon members, but also to the general public. Also, Fanzone Alley will be set up as a space for fanzines. It is scheduled to be in the Meeting Center. Spaces including half a table (75cm x 40cm) and a chair will be offered for free. Applications for spaces in Fanzone Alley will be limited to 1 per attendee.

Nippon2007 Programing: Application

Don't you want to realize your own programming at Nippon2007?

Please contact info@nippon2007.org now! We've just started to receive applications. As soon as further details are fixed, we will open them on the web.

<http://www.nippon2007.org/programing>

ディーラーズルームについて

ディーラーズルームの場所は、パシフィコ横浜の展示ホールAです。出店価格は、基本スペース (2メートル×2メートル) が5日間で1万5000円です。この価格にはスペースと150センチ×40センチの机と椅子が2つ含まれています。スペースは追加する事ができます。

展示ホールAは横浜市民にも開放される予定ですので、ディーラーの皆様はメンバーだけではなく、一般市民にも商品を売ることが出来るかもしれません。

また、ファンジンの為のスペースとして、ファンジンアレイを開設します。ファンジンアレイは、長机半分のスペース (75センチ×40センチ) と椅子が1つ無料で提供されます。これは会議センターの中に開設される予定です。ファンジンアレイの申込は参加者1人につき、1カ所に限定させて頂きます。

Nippon2007企画のお申し込みについて

実行委員会では皆様からの企画の受付を始めました。あなたもワールドコンで企画をやってみませんか。まずは、info@nippon2007.orgまでお問い合わせ下さい。企画募集の詳細については、用意でき次第Web上でも公開いたします。

企画のお知らせ

excess baggage
* Sample air fare from LAX – core tour \$1155, incl. tax; with add-on: \$1198, incl. tax

For more information, visit www.ontell.org/nippon/ – or E-mail the Ontells at Val-Ron@Ontell.org

LEGO bricks and SF&F!

What goes together like peanut butter and jelly, tea and crumpets, sticky rice and dried seaweed? LEGO bricks and SF&F! The famous plastic construction toy is now a respectable hobby among adults worldwide, and "AFOLs" ("Adult Fans Of LEGO") have built spectacular spacecraft, massive mecha, meandering moonbases, and formidable fortresses. Other fans have created pneumatic robots, stop-motion movies, CAD software, and table-top games.

Several regional conventions in the U.S. (such as Balticon, Potlatch and Philcon) have integrated LEGO into their programming, and we want Nippon2007 to be next -- but please, we need your help! As we begin planning, we need to gauge interest and feasibility.

We ask now: If you're an overseas attendee, do you have a favorite model you'd like to bring? Do you need help shipping it? If you're in Japan, are you part of a club? Do you have models to bring? Do you have a brick supply you'd like to share?

All activities would be open to all ages

ドへのチップ、日本への航空運賃、空港税（適用される空港のみ）、超過手荷物、参考航空運賃：ロサンゼルスより、メインツアー 1155 ドル（税込）、追加ツアー含む場合 1198 ドル（税込）詳しくは www.ontell.org/nippon/ またはメールにて Ontell まで。アドレスは Val-Ron@Ontell.org

レゴを作ろう！ 展示しよう！

ピーナッツ・バターとジャム、お茶とパンケーキ、ご飯に海苔。こんな風にぴったり来るものって他に何があるでしょう？そう、レゴ・ブロックと SF& ファンタジーなのです！あの有名なプラスチック製ブロックは今、大人の間で世界的に人気のホビーになっていて、"AFOLs" ("Adult Fans Of LEGO" レゴの大人のファンのこと) 達は壮大な宇宙船や重厚なメカ、迷路のような月面基地や堅固な要塞都市を作り上げたりしています。他にもニューマチック・ロボットやストップモーション・フィルムや CAD ソフトウェア、卓上用ゲームを作った人々もいます。

アメリカの地方コンの中ではいくつか (Balticon, Potlatch, Philcon などのように) レゴをプログラムに組み入れているところがあり、我々は Nippon2007 もそれに続けたいと思っています。が、それには皆さんのお力が必要なのです。ご協力をお願いします！計画を立て始

Programmings

The Ontells Are Touring Japan --Want to Go Along?

Val and Ron Ontell of San Diego, who in connection with past Worldcons arranged tours of Britain, Ireland, and Australia, are organizing a Japanese trip for Nippon 2007. The current plan is to tour Japan from August 21 (travel day to Japan) through August 30 (opening day of the con). Minor changes to the itinerary are possible until the tour is a "go".

The tour will include Osaka, Kyoto, Nara, Kanazawa, Takayama, and Masumoto. Among the sights will be Osaka Castle, Nijo Castle, Ryoanji Temple, the Temple of the Golden Pavilion, the Great Buddha at Nara, the Old Imperial Palace, the Kyoto Cooking School, an exclusive performance of miko (Shinto shrine maidens), the Ishikawa Prefecture Crafts Museum (including the locally famous kanazawa haku gold leaf), and Kanazawa's Kitchen (a 300-year-old open-air market).

Visit a local family for tea and get a firsthand glimpse of Japanese life at home by talking with the family. Shabu-shabu (Japanese-style fondue) will be among five dinners included.

A pre-tour "add-on" segment will go to Kurashiki and Hiroshima, including Miyajima Island to see the Itsukushima Shrine with its floating torii gate. The add-on will arrive in Osaka via bullet train on August 20, and con-

Ontell の日本ツアーと一緒にませんか？

サン・ディエゴの Val and Ron Ontell は、これまでもワールドコンと連携してイギリス、アイルランド、オーストラリアへのツアーを手配してまいりましたが、今回は Nippon2007 のための日本ツアーを催行することになりました。目下の計画では日本への旅行日程は 8 月 21 日（日本への出発日）から 8 月 30 日（ワールドコンの開催初日）です。ツアー「発進」までに、軽微な変更を行う可能性があります。

ツアーでは大阪、京都、奈良、金沢、高山と松本を訪問します。見学地は大阪城、二条城、竜安寺、金閣寺、奈良の大仏、京都御所、京都料理専修学校、巫女（神社に仕える乙女）による舞の披露、石川県立伝統産業工芸館（地元の有名な金箔「金沢箔」を含む）、金沢市民の台所・近江町市場（300 年続く青空市）を予定しています。

地元の家庭を訪問してお茶を味わい、家族との会話を通じて、日本の家庭生活を直に垣間見て頂きます。しゃぶしゃぶ（日本風フォンデュ）は 5 回の食事メニューの中に含まれます。

メインツアーに先立つ「追加」ツアーでは、倉敷と広島へ向かいます。ここでは広島を訪問し、厳島神社の海に浮かぶ鳥居を見学します。追加ツアーは新幹線で 8 月 20 日に大阪へ到着し、23 日に大阪でツアー本体と合流します。追

common language. Our Asian and non-Asian members will work in tandem as volunteer partners. (Think of it as a wonderful learning experience!)

To join us in the fun, complete the volunteer form on the Nippon 2007 web page. Alternatively, just send email to us at volunteer.nippon2007@gmail.com or you can print a copy, complete it and mail it to Nippon in 2007 volunteer office address (Nippon in 2007 Volunteers, C/O Bobbie DuFault, 14616 Ley Rd., Gold Bar, WA 98251, US). We also hope to thank volunteers with some exclusive perks - T-shirts, prizes, reserved seating at some of our larger events for those who are working right before the event, a staff-only party, etc. If you would like to sponsor the Gopher Hole or donate something to the Perks Pool, get in touch via volunteer.nippon2007@gmail.com or just send us the information.

Bobbie DuFault, Volunteer Coordinator



のファンで日本語が達者な人はほとんどいません。同様に、日本のファンの多くは英語を学んだことがあるものの、流暢なレベルの人はごくわずかです。SFとSF大会の運営が私たちの共通語になるでしょう。アジアの、そしてアジア以外の地域のメンバーがパートナーとしてスクラムを組むわけです（素晴らしい学びの機会ですよね！）。この楽しい活動へ参加をご希望の方は、Nippon2007のウェブページにあるスタッフ募集フォームからお申し込み頂くか、またはvolunteer.nippon2007@gmail.comあてにメールをお送りください。フォームをプリントアウトの上、必要事項を記入してNippon2007ボランティア事務所(Nippon in 2007 Volunteers, C/O Bobbie DuFault, 14616 Ley Rd, Gold Bar, WA 98251, US)までご郵送頂いても結構です。

また、ボランティア・スタッフの皆さんには感謝の印として特典もご用意したいと考えています。T シャツ、商品、大きなイベントで直前まで準備作業に当たった方のための予約席、スタッフのみのパーティー等です。スタッフ控え室(Gopher Hole)のスポンサーになってくださる方、特典として何か寄贈してくださる方は、volunteer.nippon2007@gmail.comまでご連絡くださるか、あるいは情報をお寄せくださるだけでも結構です。

Bobbie DuFault, ボランティア・コーディネーター



or attending your first Worldcon, you will learn valuable skills through volunteering, and have a wonderful time. And it's a great way to make new friends!

Volunteers in Registration, Operations, and Information (and pretty much everywhere else!) get to meet authors, artists, editors, and countless fellow fans. Masquerade volunteers have the chance to see those amazing costumes up close, and help their talented creators put them on. Art Show volunteers have the opportunity to see gorgeous artwork, and talk to the artists who brought the ideas to life. Every volunteer gets to share in the excitement of making this truly amazing event happen. You won't need any special knowledge for most convention work, and when needed, we'll help you learn the required skills. Most jobs use skills you've already acquired

through work, hobbies, or other areas of life inside and outside of fandom. Helping at conventions can mean everything from putting out flyers and posters or newsletters for everyone to see, to coordinating an activity.

As the first Worldcon in Japan, Nippon 2007 has some unique challenges, some wonderful opportunities and some delicate balancing acts. Few of our English speaking fans are fluent in Japanese. While many Japanese fans have been studying English, equally few of our Japanese speaking fans are fluent in English. Science Fiction and running science fiction conventions will be our

さんのお力を貸してください。古参SFファンでも、これが最初のワールドコンの方でも、ボランティア活動を通じて有意義なスキルが身に付き、楽しい時間が過ごせることでしょう。スタッフに参加することは新しい友達を見つけるにも良い方法なんですよ！

受付、オペレーション、インフォメーション（に限らずいろいろな場所で）のスタッフなら、作家やアーティスト、編集者、ファン仲間との出会いがあります。マスカレードのスタッフは素晴らしいコスチュームを間近で見ることができ、才能豊かな出場者達の着付けを手伝うこともできます。アートショーのスタッフなら見事な作品を見たり、アイデアを形にしたアーティストたちとお話する機会も持てるでしょう。すべてのスタッフが、この素晴らしいイベントを実現するというワクワクする体験を共有できるのです。ほとんどの役割には特別の知識は要りませんし、もしそういう場合でも、必要なスキルを学べるようこちらがお手伝いします。皆さんがすでに仕事や趣味、またはこれまでもファンの集いの内外で習得しているスキルは大体どの役割でも有用です。大会のお手伝いには、皆の目に触れるチラシやポスター作りから企画のお膳立てまで何でも含まれます。

Nippon2007は日本で最初のワールドコンになりますので、ユニークな試みや、得がたい機会があり、デリケートな調整作業が行われます。英語圏

This web site is now under construction. The opening might be a bit later. We apologize for your inconvenience.

To apply a programing, please inform us: name of programing, description of contents, form(panel discussion, lecture, symposium etc)

Also we accept your requests about: place(small hall, meeting room(large or small), etc), units (one unit means 60minutes incl. preparation and withdrawal), date(please choose from 8/30, 8/31, 9/1, 9/2, 9/3), basic language(Japanese or English), time period, layout in the room/hall, simultaneous interpreting and translation of materials,and machinery.

In some cases, it could be unable to comply with your request. Please kindly take note.

Masquerade

We will carry detailed informamtion in Progress Report 5.

Volunteers

Volunteers are what make any World Science Fiction Convention happen - and Nippon 2007 is no different. Whatever your talents and experience, we can use you and would like your help! Whether a long-time science fiction fan

<http://www.nippon2007.org/programing>

Webは準備中ですが、公開には時間が掛かる場合もございますので、ご了承下さい。

企画の申し込みの際は、企画名、企画の内容、企画形態（パネルディスカッション、講演、座談会等）をお伝えください。また、企画の場所（小ホールか、大会議室か、小会議室か、その他の場所等）、希望のコマ数（1コマの長さは準備・撤収時間を合わせて60分が基本です）、希望開催日（8/30、8/31、9/1、9/2、9/3のいずれか）、基本言語（日本語か英語か）、企画を開催する時間帯や部屋のレイアウト、同時通訳や資料の翻訳などの多言語対応、企画で必要とする機材に関するご要望も受け付けています。

ただし、状況によってはご希望に添えない場合がございます。ご了承ください。

マスカレードについて

マスカレード（仮装大会）についての詳細は、次号のプログレスレポート5に掲載予定です。

ボランティア募集

ボランティア・スタッフこそ世界SF大会・ワールドコンの担い手であり、Nippon2007も例外ではありません。どんな特技や経験でも構いません、皆

and skill levels, and may include:

- * An exhibit of pre-built models.
- * An "open build" in which Nippon2007 provides the bricks, and attendees provide the imagination.
- * Games: forget the record sheet, and just let the model take the damage.
- * Slideshows: pictures of models that couldn't be physically present.
- For this project, the coordinator for the English-speaking world is Phillip Thorne. We need to recruit a coordinator for Japan. If you're willing to help, please contact your national agent as a first step. Thank you!
- To fire your imagination, start with the following websites:
- * Brickshelf (www.brickshelf.com), a photo gallery site for all things LEGO.
- * LUGNET (www.lugnet.com), a general-purpose discussion forum for all building themes.
- * Mecha Hub (www.mechahub.com), for manga-style bipedal robots.
- * Classic-Space (www.classic-space.com), devoted to spacecraft, moonbases and the like.
- * From Bricks to Bothans (www.fbtb.net), for "Star Wars" models.
- * BrikWars (www.brikwars.com), a set of rules for tabletop wargaming.

An introduction to Samurai Fantasy

Jidaigeki eiga are SF.

The swordplay alone makes them Samurai Fantasy (SF). Throw in some ninjas, a dragon, and maybe a princess and you get classic Japanese Sword and Sorcery.

めるのに皆さんの興味の度合いと実現の可能性を調べて知っておかなければならないからです。ここで質問です：あなたが海外からの参加者だとすると、あなたは自ら持参したいお気に入りのモデルがありますか？それを発送するのに手助けが必要ですか？もしあなたが日本にお住まいの場合、あなたは何らかのクラブのメンバーですか？持参したいモデルがありますか？他の人に分けてあげたいブロックがありますか？

全てのアクティビティは参加年齢およびスキルのレベル不問で、以下の内容を含む予定です。

- * 組み立て前のモデルの展示
- * Nippon2007 が提供するブロックで参加者が自分のイマジネーションを働かせて組み立てる公開組立ショー
- * 記録シートのことなんか忘れてただひたすらモデルを壊すゲーム
- * 物理的には持参不可能だったモデルの写真を紹介するスライドショー
- このプロジェクトには英語圏からコーディネーターとしてフィリップ・ゾーンが参加します。私達は日本におけるコーディネーターを募集します。もし私達を助けてくださる方がいらっしゃいましたらまずは国内のエージェントにご連絡ください。よろしく願いたします！

The road to the screening of a jidaigeki (Japanese period drama) film at Nippon 2007 began seven years ago, when I began to realize that Japanese traditional culture was in danger of being completely forgotten. The number of people with no idea how to put on kimono these days is overwhelming. Even during the New Year's holidays, people walk around the town in their sweats, like it is just another day... "This is Japan, isn't it?" I think at times like these. "Where has my country gone?"

I was born and raised in Kyoto, and as a student I studied Japanese painting and weaving and dyeing. My mother taught shamisen, so from a young age I was on intimate terms with Japanese music and kimono.

However, even in Kyoto these things are only a hobby for a few people, so really Kyotoites are just like Tokyoites—they wear casual clothes rather than furisode (long-sleeved kimono) during the New Year's holidays as well. Twenty-five years ago when I came to Tokyo as a mangaka (manga artist), I found that people in the industry were far removed from traditional Japanese culture. I often felt isolated.

It was during that time I started watching jidaigeki from the video rental shop (that's right, started (ha!) despite passing by the studio lot in Kyoto everyday as I went to Art College). Immediately I thought, "I have to tell people about these".

Not remind people. Tell people.

Since then, gradually I found opportunities to expose people to the spectacle of jidaigeki films at, of all places, SF conventions.

あなたのイマジネーションを湧かせるために、まずはウェブサイトをいくつかご紹介しておきましょう。
*Brickshelf (www.brickshelf.com), レゴに関する全てを集めたフォト・ギャラリー
* LUGNET (www.lugnet.com), 組み立てることをテーマにした一般的なディスカッション・フォーラム
* Mecha Hub (www.mechahub.com), マンガ・スタイルの二足歩行ロボットのサイト
* Classic-Space (www.classic-space.com), 宇宙船、月面基地などの専門サイト
* From Bricks to Bothans (www.fbtb.net), 『スター・ウォーズ』のモデルサイト
* BrikWars (www.brikwars.com), 卓上戦闘ゲームの規則集

サムライ・ファンタジーへのお誘い

時代劇映画はSFである。なんてったってソードアクションだしサムライファンタジー (SF) だし。忍者もいるし竜も出るし、お姫様もいる。日本古来の「剣と魔法もの」だ。

私がNippon2007で時代劇映画を上映しようと思いついたのは7年前のこと。

すっかり日本の伝統文化が忘れられて、街は

That's because to audiences there they were SF; they represented a totally alien world to westernized Japanese.

Jidaigeki eiga - traditional Japanese culture has been condensed into them.

You don't actually have to go to Kyoto; you can see important temples and castle shohekiga and tenjoga (wall divider and ceiling paintings) while simply sitting in your living room. One can see the beautiful, intricately-detailed costumes, the kimono, the juban (under kimono), the eri (collar), even the tabi socks of both the Samurai and the Princess.

Certainly, to actually be in Kyoto would be best, but the city is hot in summer, cold in



着物の着方も分からない人たちが溢れて、正月でも普段と同じジャージ姿で街を歩くような……。
ここ日本でしょ？ 日本ってどこ行くの？ってとき。

私はもともと京都生まれ京都有ちで、学生時代は日本画と染織を勉強してきた。母が三味線の師匠をしていたこともあって、邦楽や着物には幼い頃から親しんできた。

しかしそれは京都でも一部の人の趣味で、ほとんどの京都人は東京人と同じ——つまり正月でも振り袖を着ずに普段着の生活だ。25年前、漫画家になるため上京してからは、世間の人たちが日本文化から遠くて淋しいなあと常々感じてきた。そんなときレンタルビデオ屋で時代劇映画を初めて見て——そう、初めて見たんです (笑) 毎日京都撮影所の前を通って美大に通っていたのにね。——それでとても新鮮に感じて、「これはもう流行らせるしかないな」と考えた。「思い出させる」のではなく、「流行らせる」だ。

以来、SF大会などで機会を見つけては時代劇映画の魅力を少しずつではあるが伝えてきた。そう、それはほとんどSF。欧米化した日本人には全くの別世界だったからだ。

時代劇映画——そこには日本の伝統文化が凝

winter, tea ceremonies require one to sit in the uncomfortable seiza position for long periods, and there is no guarantee you'll be able to see a Kabuki or Noh performance when you're there.

But in the movies, everything, from Noh and Kabuki to Japanese theatre and Bunraku (puppet theatre) to tea ceremony and flower arrangement, to iainukitojutsu (the art of sword drawing and striking) and daidoge (street performance) are all excellently portrayed in jidaigeki eiga.

Japanese and non-Japanese alike can easily learn about Japanese culture through them. In the silent era, these films were one way that people in the countryside without access to the stage were introduced to their own cultural traditions.

That and, of course, chambara (sword fights)!

Swordplay in these movies is a special skill, like tap-dancing. Whether highly choreographed or coarse and brutal, there is a variety of sword fighting styles for audiences to enjoy. While even in modern Japan you can see kimono, you cannot easily see Japanese swords in use. My daughter has started study-



Japanese star of Jidaigeki movie from the Photographic collection "Azuma-Chyonosuke".

東映時代劇スタアである東千代之介のスチール本「東千代之介」より。忍者と侍のファッションが一目で分かる。時代劇ファッションに興味ある方にお薦め。

ing Iainukitojutsu with Takenouchi-Ryu, one of the oldest martial arts schools in Japan. Finally, I was able to see firsthand a makiwara post cleaved in two. Most Japanese will never even be able to unsheathe a katana.

Traditional Japanese culture is far removed from the lives of Japanese; truly, it is Samurai Fantasy (SF). This is why I recommend that people who wish to learn about Japanese culture first watch jidaigeki eiga.

For Nippon 2007, we've decided to show a ninja film, an ever-popular genre with western audiences. Ninja films have been a staple of the Japanese film industry since the silent era. The film, *Ninjabari* ("The Ninja Hunters", or "Ninja Hunt"), is a famous film from Toei Studios. For the enjoyment of conventioners from overseas, we've written new subtitles especially for this film. A discussion of the film and the history of ninja films will follow the screening.

Nakata Aki
September 24, 2006

縮されている。

京都にわざわざ出向かなくなったって、居間に座ったままで重要文化財の寺院や、普段一般公開しない城の内部の障壁画や天井画まで見ることが出来る。

お姫様や侍のファッションは美しく、着物も襦袢も衿も足袋も小紋柄 (連続パターン模様) で組み合わせられて、日本独特のコーディネイトが楽しめる。

もちろんじっさい京都に行くに越したことはない。しかし京都は夏暑くて冬寒いし、茶道なんて長時間正坐しなくちゃならないし、歌舞伎も能もわずかな滞在期間中に上演しているとは限らない。

が、映画の中では能も歌舞伎も日舞も文楽も茶道も華道も、居合抜刀術から大道芸まで時代劇役者達がプロの業で披露してくれる。

それは内外人にかかわらず、楽に日本文化を知ることができる、とってもお得な映像。現にサイレント時代は、舞台を見ることの出来ない田舎の人達のために日本文化を紹介する教養映画の一面もあったのだ。

そしてもちろんチャンバラも！

ソードアクションはタップダンスのように特異な技能だ。踊りのような殺陣や、叩きつけるような荒っぽい殺陣などいろいろあって、それぞれに楽しめる。

また、現代の日本では着物ファッションを見ることは出来ても、日本刀 (真剣) は滅多に見られない。私も娘が竹内流 (古武道の一流派) の居合抜刀術を習い始めたので、やっとな巻き藁がまっぶつたに斬られるシーンを目のあたりにすることが出来た。しかしほとんどの日本人は一生日本刀を手取る機会など無いだろう。

Brief Article for Strange Fannish Stuff by Mike "Mr. Shirt" McConnell

The Mission of the Strange Fannish Division is to bring to the first time WorldCon member, and the long time attendee a combination of new and classic experiences. The Films and Video departments will be there with new and classics to show.

There will be song with Filking and Folk-singing; we will cover Plays and other Special Presentations. The classic galleries for the Pros and Fans will be in Japan with new additions. When looking for friends, events, and/or parties, check out the Voodoo and Message Boards.

Looking for the Information of Translated Japanese SF

We, Two Japanese attending members, are looking for the information about Japanese Science Fictions translated into foreign languages to make the list of them. We hope it will assist the Overseas members who are interested in Japanese SF to get it and to read

日本の伝統文化は日本人にとっても遠い存在——本当にサムライ・ファンタジー (SF) なのだ。

そういうわけで日本文化に親しみたい方は、まず時代劇映画を見ることをお薦めする。
さて、Nippon2007で私が企画上映するのは欧米でも人気が高い“忍者もの”だ。“忍者もの”はサイレント時代から数多く制作されてきた。その中から今回上映するのは東映時代劇後期の名作『忍者狩り』だ。海外からのお客さんにも楽しんでいただけるよう、特別に英語字幕を作成した。

今回はこの『忍者狩り』と忍者映画の歴史についてお話ししよう。

中田雅喜 (なかつ あき、略歴は巻末参照)

マイク・Mr. シャツ・マッコネルのストレンジ・マニア・スタッフ紹介

ストレンジ・マニア・スタッフ部門の使命は、ワールドコン初心者から常連の皆さんまで新旧組み合わせた経験をお届けすること。フィルム・ビデオ部門では、懐かしのあの作品から新作まで用意しています。

また、替え歌やフォークソング、演劇やその他にも特別公演など盛りだくさん。日本でのクラシックギャラリーには、新しいものを加えてお届けします。

友達、イベントやパーティーなど、探し物はブードゥーボードで。

it, and will offer a good opportunity for the attending members of the Nippon2007 both from Overseas and from Japan to start the intercommunication at the Convention.

So, please inform us the following items:

- 1) Original Title
- 2) Authors name
- 3) Translated title
- 4) Translators name
- 5) Language
- 6) Publisher
- 7) Year/Month/Date of publishing-Original
- 8) Year/Month/Date of publishing -translation
- 9) Anthology/Magazine Name
- 10) ISBN No.
- 11) Source of information (ex; web-site, book itself, a book review, advertisement...)

Partial information is also helpful as a clue, but No 2) and 3) is indispensable.

Our web-site will soon be organized to receive your information. The Address is: <http://www.sfjapan.sakura.ne.jp/>

We appreciate your cooperation and looking forward to seeing you at Nippon 2007.

(Prepared by Hirohide (Jack R.) Hirai)



翻訳作品の情報募集

ワールドコンの日本での開催は、海外のSFファンに日本SF作品を知っていただくすばらしい機会です。そこで、私たちは、海外からの参加者にも、日本作品に興味を持っていただき、ぜひ読んでいただこうと、日本SF小説の翻訳作品データ作成を考えました。

ただ、現在、情報が乏しく思うように集まりません。そこで、日本の参加者の方々からも、外国語に翻訳された日本SF小説作品についての情報を頂けませんか。必要な項目は以下のとおりです。

- 1) 日本のタイトル (＊)
- 2) 著者名 (＊)
- 3) 翻訳タイトル (＊)
- 4) 翻訳者名
- 5) 言語 (＊)
- 6) 出版業者
- 7) 原本 発表年月日 (初出・初版)
- 8) 翻訳 発表年月日
- 9) 短編集/雑誌名前
- 10) ISBN番号
- 11) 情報源

注) (＊) は必須情報です。

以上、海外SFファンと日本SFを知っていただく良い機会です。また、これが海外SFファンと日本SFファンとの交流の一つになることでしょう。ぜひとも皆様からの情報をお待ちしております。

情報提供は、下記Web Siteよりお願いいたします。情報の発表も、本サイトにて行います。

<http://www.sfjapansakurane.jp/>

(文責 山本浩之)



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副実行委員長 林田 茂
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データ トレバー・カヌーセン
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編集進行 増田 智子
編集 横田 祐明
河合 秀晃
井上 直寿
須山 大介

北米プロダレスポート発送 スーベニアブック マイケル・ネルソン
スーベニアブック広告 ヘレン・モントゴメリー
スーベニアブック追記記事担当 ロウリー・マン
校正 フリック・クリスチャン、エルザ・チャン、レネ・ウォーリング
ビル・ジェンセン

メールコーディネーター 森岡 敦
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企画翻訳 横田 祐明
企画 浅賀 信宏
佐藤 浩一
須山 大介
アートショー アントニオ・A・アダムス
井上 直寿
大橋 博之

アートショー顧問 アンディ・センティ
ディーラーズルーム責任者 ボブ・マッキントッシュ
浅賀 信宏
浅野 朝雄
イベント デイヴィッド・マカーティ
マスカレード統括 作田 雄一郎
マスカレードアドバイザー キャロル・バーカー
ヒューゴー賞セレモニー ジョン・ボメラッツ
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英国代理人 マイク (スーベークス) レニー
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ビジネスミーティング バット・マクマレイ

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Pat McMurry

Program translation Program
Events
Masquerade Manager
Advice on Masquerade
Hugo Awards Ceremony
Deputy for Hugo Awards Ceremony
Hugo Administration
Hugo Administration Advisor
Hugo Software Application
Hugo Sub-Committee

Site Selection
Hugo Losers' Party
at L.A. con IV
Finance
Finance: Strange Fannish Stuff
Legos
Regency Dance
WSFS Business Meeting
WSFS Business Meeting Secretary
Mark Protection
Committee Representative
Newsletter

Logistics
Operations
Office
Con Suite
Assistance with Media Contacts
Committee Badges
Technical Consultants
Volunteers
North America Agent
U.K. Agent
Europe Agent
Austrian & New Zealand Agent
Staff

Business Meeting
Special Thanks: Bruce Pelz / Yukihiko Masumitsu, Kazuya Sasaki / Marino Nishizaki

Programming Update 企画募集

Despite rumours to the contrary, there will be English language programming at Nippon 2007 -- just as at other Worldcons. In addition, there will be Japanese language programming. There also will be some programming items with both English and Japanese speakers; all of the comments made by these panelists will be translated into English and Japanese for the other members of the panel and for the audience. The number of items that will be offered in both languages will depend on the availability of translators and other similar resources.

Panel programming will be running 1 hour, but if necessary it can take 2hour or more. This will allow broader and deeper exploration of topics and is traditional in Japanese science fiction conventions.

If you are interested in participating on programming, let us know by January 31 by filling out the possible program participant form on the website. If you have further questions, send a note to programming@nippon2007.us.

Like most Worldcons outside of North America, we expect there will be fewer than five thousand members at Nippon 2007. Programming is taking this information into account and adjusting the number of panel items

様々なうわさが流れていますが、これまでのワールドコンと同様、Nippon2007でも英語による企画があります。もちろん、日本語による企画もあります。いくつかの企画では、日米バイリンガルで行われます。つまり、パネリストによるコメントが、パネルの他のメンバーと聴衆のために英語と日本語に翻訳される企画です。ただしバイリンガルのプログラムの数は、翻訳者などに数に左右されます。パネルディスカッションの企画の時間は入れ替えも含めて基本的に1時間制です。必要にあわせて2時間の枠を取りますので、様々な話題について深く探ることができますし、またこの形式は日本SF大会で伝統的に採用されているものです。

企画に参加をご希望の場合、1月31日までにウェブ上の参加フォームに必要事項を書き込んで送ってください。ご質問は programming@nippon2007.org まで。

北米の外で実施されるワールドコンの通例どおり、Nippon2007の参加者総数は5000人より少ないと予測されます。企画チームはこの情報を考慮して、パネルの数を調整しています。参加者の選択の幅は広いのですが、近年北米や欧州で実施されたワールドコンに比べれば、企画の数は少ないでしょう。

Nippon2007のウェブサイトには、企画に関する最新の情報や、企画登録フォーム

accordingly. While members will have many choices, there will be fewer programming items than at most recent North American and European Worldcons.

On our website you'll find regular updates and programming news, a link to the possible program participant form, and a form to use if you have programming ideas to submit to us. The website is <http://www.nippon2007.us/programming.php>

Working on Programming

Programming ideas don't grow on trees. If there's a specific topic -- scientific, literary, manga, fannish, film, television show, book or magazine related, or something we haven't even thought of yet -- you'd like us to consider for programming, here's your chance. You can simply fill out the form on the website, or email the ideas to progideas@nippon2007.us.

For Green Room and Program Ops, we need people who can speak both English and Japanese. We also need people who have experience working in these areas at other Worldcons. It would be nice if those two sets of skills came in the same people, but it's not necessary. We can teach the area-specific skills to speak-

や、企画アイディアを提出するためのフォームがあります。日本語による企画募集/申込みフォームはこちら (<http://www.nippon2007.org/jpn/index.shtml>) にリンクがあります。企画のアイディアは簡単に思い浮かぶものではありません。もし何か素敵な話題・・・科学、文学、マンガ、ファン、映画、TV番組、本や雑誌や関連するもの、何か私たちが思い付きもしないもので、企画に取り上げられることを考慮すべきものがあれば、ぜひお知らせください。日本語のアイディアは電子メール progideas@nippon2007.org で受け付けています。

グリーンルームと企画オペレーションのためには、Nippon2007には英語と日本語の両方を話すことができる人々が必要です。過去のワールドコンで、これらの役割を担ったことがある方も必要としています。これら2つの条件を同時に満たす人は最高ですが、実際のところは2条件を同時に満たす必要はありません。私たちは、2カ国語を話す人に、これらの部署で必要な技能を伝達することができます。興味がある方は、programming@nippon2007.org までメールをお願いいたします。もしこれらの部署で働いた経験がある場合、過去の経験および可能な職務をお伝えください。

通常のワールドコンの企画で募集している人材 (企画参加者、企画モデレーター) に加え、Nippon2007ではバイリンガル企画を補助

ers of both languages. If you're interested, please write us at programming@nippon2007.us. If you've worked on these areas in the past, please list your experience and job responsibilities.

In addition to the usual suspects (regular participants, moderators) we are looking for translators to help out with our bilingual items. If you have a fair grasp of both oral English and Japanese, please fill out the possible program participant form, checking off the "Translator" box.

Contact Information and Web resources Possible program participant form:

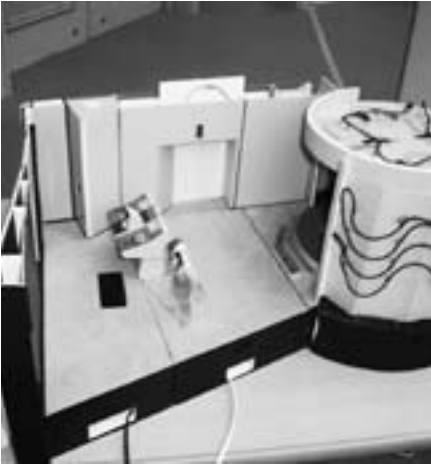
http://www.nippon2007.us/programming/ppp_form.html

Idea submission (web):
http://www.nippon2007.us/programming/idea_form.html

Idea submission (e-mail):
progideas@nippon2007.us

General programming email:
programming@nippon2007.us

looking forward to seeing you at Nippon 2007.



して下さる翻訳者を募集しています。英会話と日本語会話を正確に把握できる能力をお持ちの場合、企画参加候補者フォームの「翻訳者」のボックスにチェックを入れてください。

コンタクト先、リンク

企画参加候補者フォーム:
<https://ssl1.secure-c.net/%7Ejasfic/nippon2007/program/apply.cgi>
アイディア提出先:

progideas@nippon2007.org
企画に関する問い合わせ:
programming@nippon2007.org



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CONSTITUTION
of the World Science Fiction Society
August 2006

Article 1 - Name, Objectives, Membership,

and Organization

Section 1.1: Name. The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS or the Society.**Section 1.2: Objectives.** WSFS is an unincorporated literary society whose functions are:

- (1) To choose the recipients of the annual Hugo Awards (Science Fiction Achievement Awards).
- (2) To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons).
- (3) To attend those Worldcons.
- (4) To choose the locations and Committees for the occasional North American Science Fiction Conventions (hereinafter referred to as NASFiCs).
- (5) To perform such other activities as may be necessary or incidental to the above purposes.

Section 1.3: Restrictions. No part of the Society's net earnings shall be paid to its members, officers, or other private persons except in furtherance of the Society's purposes. The Society shall not attempt to influence legislation or any political campaign for public office. Should the Society dissolve, its assets shall be distributed by the current Worldcon Committee or the appropriate court having jurisdiction, exclusively for charitable purposes. In this section, references to the Society include the Mark Protection Committee and all other agencies of the Society but not convention bidding or operating committees.**Section 1.4: Membership.** The Membership of WSFS shall consist of all people who have paid membership dues to the Committee of the current Worldcon.**Section 1.5: Memberships.**

- 1.5.1: Each Worldcon shall offer supporting and attending memberships.
- 1.5.2: The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications.
- 1.5.3: The rights of attending members of a Worldcon include the rights of supporting members plus the right of general attendance at said Worldcon and at the WSFS Business Meeting held thereat.
- 1.5.4: Members of WSFS who cast a site-selection ballot with the required fee shall be supporting members of the selected Worldcon.
- 1.5.5: Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its committee. This fee must not exceed two (2) times the site-selection fee and must not exceed the difference between the site-selection fee and the fee for new attending members.
- 1.5.6: The Worldcon Committee shall make provision for persons to become supporting members for no more than one hundred and twenty-five percent (125%) of the site-selection fee, or such higher amount as has been approved by the Business Meeting, until a cutoff date no earlier than ninety (90) days before their Worldcon.
- 1.5.7: Other memberships and fees shall be at the discretion of the Worldcon Committee.

Section 1.6: Authority. Authority and responsibility for all matters concerning the Worldcon, except those reserved herein to WSFS, shall rest with the Worldcon Committee, which shall act in its own name and not in that of WSFS.**Section 1.7: The Mark Protection Committee.**

- 1.7.1: There shall be a Mark Protection Committee of WSFS, which shall be responsible for registration and protection of the marks used by or under the authority of WSFS.
- 1.7.2: The Mark Protection Committee shall submit to the Business Meeting at each Worldcon a report of its activities since the previous Worldcon, including a statement of income and expense.
- 1.7.3: The Mark Protection Committee shall hold a meeting at each Worldcon after the end of the Business Meeting, at a time and place announced at the Business Meeting.
- 1.7.4: The Mark Protection Committee shall determine and elect its own officers.

Section 1.8: Membership of the Mark Protection Committee.

- 1.8.1: The Mark Protection Committee shall consist of:
 - (1) One (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees
 - (2) One (1) member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and
 - (3) Nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting.
- 1.8.2: No more than three elected members may represent any single North American region, as defined in Section 1.8.5. Each elected member shall represent the region (if any) in which the member resided at the time they were elected.
- 1.8.3: Newly elected members take their seats, and the term of office ends for elected and appointed members whose terms expire that year, at the end of the Business Meeting.
- 1.8.4: If vacancies occur in elected memberships in the Committee, the remainder of the position's term may be filled by the Business Meeting, and until then temporarily filled by the Committee.

1.8.5: To ensure equitable distribution of representation, North America is divided into three (3) regions as follows:

- (1) Western: Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states, provinces, and territories westward including Hawaii, Alaska, the Yukon, and the Northwest Territories.
- (2) Central: Central America, the islands of the Caribbean, Mexico (except as above), and all states, provinces, and territories between the Western and Eastern regions.
- (3) Eastern: Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states, provinces, and territories eastward including the District of Columbia, St. Pierre et Miquelon, Bermuda, and the Bahamas.

Article 2 - Powers and Duties of Worldcon Committees**Section 2.1: Duties.** Each Worldcon Committee shall, in accordance with this Constitution, provide for

- (1) administering the Hugo Awards,
- (2) administering any future Worldcon or NASFiC site selection required, and
- (3) holding a WSFS Business Meeting.

Section 2.2: Marks. Every Worldcon and NASFiC Committee shall include the following notice in each of its publications:

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

Section 2.3: Official Representative. Each future selected Worldcon Committee shall designate an official representative to the Business Meeting to answer questions about their Worldcon.**Section 2.4: Distribution of Rules.** The current Worldcon Committee shall print copies of the WSFS Constitution, together with an explanation of proposed changes approved but not yet ratified, and copies of the Standing Rules. The Committee shall distribute these documents to all WSFS members at a point between nine and three months prior to the Worldcon, and shall also distribute them to all WSFS members in attendance at the Worldcon upon registration.**Section 2.5: Bid Presentations.** Each Worldcon Committee shall provide a reasonable opportunity for bona fide bidding committees for the Worldcon to be selected the following year to make presentations.**Section 2.6: Incapacity of Committees.** With sites being selected two (2) years in advance, there are at least two selected current or future Worldcon Committees at all times. If one of these should be unable to perform its duties, the other selected current or future Worldcon Committee shall determine what action to take, by consulting the Business Meeting or by mail poll of WSFS if there is sufficient time, or by decision of the Committee if there is not sufficient time. Where a site and Committee are chosen by a Business Meeting or Worldcon Committee pursuant to this section, they are not restricted by exclusion zone or other qualifications.**Section 2.7: Membership Pass-along.** Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by local law, forward its best information as to the names and postal addresses of all of its Worldcon members to the Committee of the next Worldcon.**Section 2.8: Financial Openness.** Any member of WSFS shall have the right, under reasonable conditions, to examine the financial records and books of account of the current Worldcon or NASFiC Committee, all future selected Worldcon or NASFiC Committees, the two immediately preceding Worldcon Committees, and the Committees of any NASFiCs held in the previous two years.**Section 2.9: Financial Reports.**

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

Article 3 - Hugo Awards**Section 3.1: Introduction.** Selection of the Hugo Awards shall be made as provided in this Article.**Section 3.2: General.**

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

of what that author wrote.

3.2.8: The Worldcon Committee shall not consider previews, promotional trailers, commercials, public service announcements, or other extraneous material when determining the length of a work. Running times of dramatic presentations shall be based on their first general release.

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

3.2.10: The Worldcon Committee may relocate a dramatic presentation work into a more appropriate category if it feels that it is necessary, provided that the length of the work is within twenty percent (20%) of the new category boundary.

3.2.11: The Worldcon Committee is responsible for all matters concerning the Awards.

Section 3.3: Categories.

3.3.1: Best Novel. A science fiction or fantasy story of forty thousand (40,000) words or more.

3.3.2: Best Novella. A science fiction or fantasy story of between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.

3.3.3: Best Novelette. A science fiction or fantasy story of between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.

3.3.4: Best Short Story. A science fiction or fantasy story of less than seven thousand five hundred (7,500) words.

3.3.5: Best Related Book. Any work whose subject is related to the field of science fiction, fantasy, or fandom, appearing for the first time in book form during the previous calendar year, and which is either non-fiction or, if fictional, is noteworthy primarily for aspects other than the fictional text.

3.3.6: Best Dramatic Presentation, Long Form. Any theatrical feature or other production, with a complete running time of more than 90 minutes, in any medium of dramatized science fiction, fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year.

3.3.7: Best Dramatic Presentation, Short Form. Any television program or other production, with a complete running time of 90 minutes or less, in any medium of dramatized science fiction, fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year.

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

3.3.8: Best Editor Short Form. The editor of at least four (4) anthologies, collections or magazine issues primarily devoted to science fiction and / or fantasy, at least one of which was published in the previous calendar year.

3.3.9: Best Editor Long Form. The editor of at least four (4) novel-length works primarily devoted to science fiction and / or fantasy published in the previous calendar year that do not qualify as works under 3.3.8.

[A Constitutional Amendment which created Sections 3.3.8 and 3.3.9 adopted at L.A.con IV included the following proviso, which could effectively repeal Sections 3.3.8 and 3.3.9:]

Provided that this amendment may be repealed by a simple majority vote at either the 2009 or 2010 Main Business Meeting.

[If this amendment is repealed in this way, the following amendments will be made to the Constitution:

1. Section 3.3.8 will revert to:

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

2. Section 3.3.9 will be removed.

3. Sections 3.3.10 to 3.3.15 will be renumbered to 3.3.9 to 3.3.14, unless other changes have been made in the interim which would affect these numbers.]

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

3.3.11: Best Semiprozine. Any generally available non-professional publication devoted to science fiction or fantasy which by the close of the previous calendar year has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year, and which in the previous calendar year met at least two (2) of the following criteria:

(1) had an average press run of at least one thousand (1000) copies per issue, (2) paid its contributors and/or staff in other than copies of the publication, (3) provided at least half the income of any one person, (4) had at least fifteen percent (15%) of its total space occupied by advertising, (5) announced itself to be a semiprozine.

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

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

3.3.14: Best Fan Artist. An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public display during the previous calendar year. Any person whose name appears on the final Hugo Awards ballot for a given year under the Professional Artist category shall not be eligible in the Fan Artist category for that year.

3.3.15: Additional Category. Not more than one special category may be cre-

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

Section 3.4: Extended Eligibility. In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a three fourths (3/4) vote of the intervening Business Meeting of WSFS.

Section 3.5: Name and Design. The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason. Each Worldcon Committee may select its own choice of base design. The name (Hugo Award) and the design shall not be extended to any other award.

Section 3.6: "No Award". At the discretion of an individual Worldcon Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be canceled for that year.

Section 3.7: Nominations.

3.7.1: The Worldcon Committee shall conduct a poll to select the nominees for the final Award voting. Each member of either the administering or the immediately preceding Worldcon as of January 31 of the current calendar year shall be allowed to make up to five (5) equally weighted nominations in every category.

3.7.2: The Committee shall include with each nomination ballot a copy of Article 3 of the WSFS Constitution and any applicable extensions of eligibility under Sections 3.2.3 or 3.4.

3.7.3: Nominations shall be solicited only for the Hugo Awards and the John W. Campbell Award for Best New Writer.

Section 3.8: Tallying of Nominations.

3.8.1: Except as provided below, the final Award ballots shall list in each category the five eligible nominees receiving the most nominations. If there is a tie including fifth place, all the tied eligible nominees shall be listed.

3.8.2: The Worldcon Committee shall determine the eligibility of nominees and assignment to the proper category of works nominated in more than one category.

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

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

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

3.8.6: The Committee shall move a nomination from another category to the work's default category only if the member has made fewer than five (5) nominations in the default category.

3.8.7: If a work receives a nomination in its default category, and if the Committee relocates the work under its authority under subsection 3.2.9 or 3.2.10, the Committee shall count the nomination even if the member already has made five (5) nominations in the more-appropriate category.

Section 3.9: Notification and Acceptance. Worldcon Committees shall use reasonable efforts to notify the nominees, or in the case of deceased or incapacitated persons, their heirs, assigns, or legal guardians, in each category prior to the release of such information. Each nominee shall be asked at that time to either accept or decline the nomination. If the nominee declines nomination, that nominee shall not appear on the final ballot.

Section 3.10: Voting.

3.10.1: Final Award voting shall be by balloting in advance of the Worldcon. Postal mail shall always be acceptable. Only WSFS members may vote. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter.

3.10.2: Final Award ballots shall list only the Hugo Awards and the John W. Campbell Award for Best New Writer.

3.10.3: "No Award" shall be listed in each category of Hugo Award on the final ballot.

3.10.4: The Committee shall, on or with the final ballot, designate, for each nominee in the printed fiction categories, one or more books, anthologies, or magazines in which the nominee appeared (including the book publisher or magazine issue date(s)).

3.10.5: Voters shall indicate the order of their preference for the nominees in each category.

Section 3.11: Tallying of Votes.

3.11.1: In each category, tallying shall be as described in Section 6.3. 'No Award' shall be treated as a nominee. If all remaining nominees are tied, no tie-breaking shall be done and the nominees excluding No Award shall be declared joint winners.

3.11.2: No Award shall be given whenever the total number of valid ballots cast for a specific category (excluding those cast for "No Award" in first place) is less than twenty-five percent (25%) of the total number of final Award ballots received.

3.11.3: "No Award" shall be the run-off candidate.

3.11.4: The complete numerical vote totals, including all preliminary tallies for first, second, ... places, shall be made public by the Worldcon Committee within ninety (90) days after the Worldcon. During the same period the nomination voting totals shall also be published, including in each category the vote counts for at least the fifteen highest vote-getters and any other candidate receiving a number of votes equal to at least five percent (5%) of the nomination ballots cast in that category.

Section 3.12: Exclusions. No member of the current Worldcon Committee or any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article

to a Subcommittee whose decisions are irrevocable by the Worldcon Committee, then this exclusion shall apply to members of the Subcommittee only.

Section 3.13: Retrospective Hugos. A Worldcon held 50, 75, or 100 years after a Worldcon at which no Hugos were presented may conduct nominations and elections for Hugos which would have been presented at that previous Worldcon. Procedures shall be as for the current Hugos. Categories receiving insufficient numbers of nominations may be dropped. Once retrospective Hugos have been awarded for a Worldcon, no other Worldcon shall present retrospective Hugos for that Worldcon.

Article 4 - Future Worldcon Selection

Section 4.1: Voting.

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

4.1.2: Voting shall be by written ballot cast either by mail or at the current Worldcon with tallying as described in Section 6.3.

4.1.3: The current Worldcon Committee shall administer the voting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Worldcon.

4.1.4: The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.

Section 4.2: Voter Eligibility.

4.2.1: Voting shall be limited to WSFS members who have purchased at least a supporting membership in the Worldcon whose site is being selected.

4.2.2: The supporting membership rate shall be set by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the ballot deadline. If agreement is not reached, the default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.

Section 4.3: Non-Natural Persons. Corporations, associations, and other non-human or artificial entities may cast ballots, but only for "No Preference". "Guest of" memberships may only cast "No Preference" ballots. Memberships transferred to individual natural persons may cast preferential ballots, provided that the transfer is accepted by the administering convention.

Section 4.4: Ballots. Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Each site-selection ballot shall list the options "None of the Above" and "No Preference" and provide for write-in votes, after the bidders and with equal prominence. The supporting membership rate shall be listed on all site-selection ballots.

Section 4.5: Tallying.

4.5.1: The name and address information shall be separated from the ballots and the ballots counted only at the Worldcon. Each bidding committee should provide at least two (2) tellers. Each bidding committee may make a record of the name and address of every voter.

4.5.2: A ballot voted with first or only choice for "No Preference" shall be ignored for site selection. A ballot voted with lower than first choice for "No Preference" shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying.

4.5.3: "None of the Above" shall be treated as a bid for tallying, and shall be the run-off candidate.

4.5.4: All ballots shall be initially tallied by their first preferences, even if cast for a bid that the administering Committee has ruled ineligible. If no eligible bid achieves a majority on the first round of tallying, then on the second round all ballots for ineligible bids shall be redistributed to their first eligible choices, and tallying shall proceed according to Section 6.3.

4.5.5: If "None of the Above" wins, or if two or more bids are tied for first place at the end of tallying, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the Worldcon, the Committee for the following Worldcon shall make the selection without undue delay.

4.5.6: Where a site and Committee are chosen by a Business Meeting or Worldcon Committee following a win by 'None of the Above', they are not restricted by exclusion zone or other qualifications.

4.5.7: Where a site and Committee are chosen by a Business Meeting or Worldcon Committee following a tie in tallying, they must select one of the tied bids.

Section 4.6: Bid Eligibility.

4.6.1: To be eligible for site selection, a bidding committee must file the following documents with the Committee that will administer the voting:

(1) an announcement of intent to bid;
(2) adequate evidence of an agreement with its proposed site's facilities, such as a conditional contract or a letter of agreement;
(3) the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers.

4.6.2: The bidding committee must supply written copies of these documents to any member of WSFS on request.

4.6.3: For a bid to be allowed on the printed ballot, the bidding committee must file the documents specified above no later than 180 days prior to the official opening of the administering convention.

4.6.4: To be eligible as a write-in, the bidding committee must file the documents specified above by the close of the voting.

4.6.5: If no bids meet these qualifications, the selection shall proceed as though "None of the Above" had won.

Section 4.7: Site Eligibility. A site shall be ineligible if it is within five hundred (500) miles or eight hundred (800) kilometres of the site at which selection occurs.

Section 4.8: NASFiC

If the selected Worldcon site is not in North America, there shall be a NASFiC in North America that year. Selection of the NASFiC shall be by the identical procedure to the Worldcon selection except as provided below or elsewhere in

this Constitution:

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

4.8.2: NASFiC Committees shall make all reasonable efforts to avoid conflicts with Worldcon dates.

4.8.3: The proposed NASFiC supporting membership rate can be set by unanimous agreement of the administering Committee and all bidding committees who have filed before the ballot deadline. If agreement is not reached, the default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.

4.8.4: If "None of the Above" wins, or if no eligible bid files by the deadline, then no NASFiC shall be held and any supporting membership payments collected for the NASFiC site selection shall be refunded by the administering convention without undue delay.

Article 5 - Powers of the Business Meeting

Section 5.1: WSFS Business Meetings.

5.1.1: Business Meetings of WSFS shall be held at advertised times at each Worldcon.

5.1.2: The current Worldcon Committee shall provide the Presiding Officer and Staff for each Meeting.

5.1.3: Standing Rules for the Governance of the Business Meeting and related activities may be adopted or amended by a majority vote at any Business Meeting. Amendments to Standing Rules shall take effect at the close of the Worldcon where they are adopted; this rule may be suspended by a two-thirds (2/3) vote.

5.1.4: Meetings shall be conducted in accordance with the provisions of (in descending order of precedence) the WSFS Constitution; the Standing Rules; such other rules as may be published in advance by the current Committee (which rules may be suspended by the Business Meeting by the same procedure as a Standing Rule); the customs and usages of WSFS (including the resolutions and rulings of continuing effect); and the current edition of Robert's Rules of Order, Newly Revised.

5.1.5: The quorum for the Business Meeting shall be twelve members of the Society physically present.

Section 5.2: Continuation of Committees. Except as otherwise provided in this Constitution, any committee or other position created by a Business Meeting shall lapse at the end of the next following Business Meeting that does not vote to continue it.

Section 5.3: Constitutional Pass-along. Within two (2) months after the end of each Worldcon, the Business Meeting staff shall send a copy of all changes to the Constitution and Standing Rules, and all items awaiting ratification, to the next Worldcon Committee

Article 6 - Constitution

Section 6.1: Conduct. The conduct of the affairs of WSFS shall be determined by this Constitution together with all ratified amendments hereto and such Standing Rules as the Business Meeting shall adopt for its own governance.

Section 6.2: Natural Persons. In all matters arising under this Constitution, only natural persons may introduce business, nominate, or vote, except as specifically provided otherwise in this Constitution. No person may cast more than one vote on any issue or more than one ballot in any election. This shall not be interpreted to prohibit delivery of ballots cast by other eligible voters.

Section 6.3: Tallying of Votes. Votes shall first be tallied by the voter's first choices. If no majority is then obtained, the candidate who places last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority-vote winner is obtained. If two or more candidates are tied for elimination during this process, the candidate that received fewer first-place votes shall be eliminated. If they are still tied, all the tied candidates shall be eliminated together.

Section 6.4: Run-off. After a tentative winner is determined, then unless the run-off candidate shall be the sole winner, the following additional test shall be made. If the number of ballots preferring the run-off candidate to the tentative winner is greater than the number of ballots preferring the tentative winner to the run-off candidate, then the run-off candidate shall be declared the winner of the election.

Section 6.5: Amendment. The WSFS Constitution may be amended by a motion passed by a simple majority at any Business Meeting but only to the extent that such motion is ratified by a simple majority at the Business Meeting of the subsequent Worldcon.

Section 6.6: Commencement. Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.

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

Kevin Standlee, Chair
Pat McMurray, Secretary
2006 Business Meeting

The Standing Rules and the Draft Agenda for 2007, including the proposed change to this constitution that received first passage at L.A.con IV, will be printed in Progress Report 5.



ARCHON 31

TuckerCon

9th NASFiC - Collinsville, IL - August 2-5, 2007

Currently confirmed Guests of Honor:

Featured Guest
Barbara Hambly

Artist
Darrell K. Sweet

Gaming
James Ernest
(Cheapass Games)

Costuming
Elizabeth Covey

Filking
Barry & Sally Childs-Helton

Media
Mira Furlan

Fan
Nancy "Cleo" Hathaway

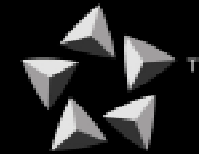
Toastmaster
Roger Tener

Masquerade MC
Vic Milán



For information, write to
Archon 31/2007 NASFiC, P.O. Box 8387, St. Louis, MO 63132-8387
info@archonstl.org <http://www.archonstl.org/31/>

STAR ALLIANCE
THE AIRLINE NETWORK FOR EARTH.



Convention Information

Convention Name: The 65th World Science Fiction Convention

Convention Code: NH001S7

Lead Airline: All Nippon Airways (ANA)

Discount fare for convention participants.

Star Alliance partners will each offer a special fare for "Nippon 2007."

イベント情報

イベント名: 第65回世界SF会議

イベントコード: NH001S7

Lead Airline: ANA

コンベンション参加者への割引運賃

以下のスターアライアンス加盟航空会社は Nippon2007に対して、それぞれの社の便に関

*When you apply for these special fares, you will need to show proof that you will be attending the convention.

*Any accompanying persons will have to meet the same conditions to take advantage of this fare.

*Please ask your airline for more details.

する割引運賃を提供させていただきます。
※当割引運賃をご利用いただくにあたり、予約時に当コンベンションに参加することを証明する資料の提出をお願いする場合がございます。
※同伴者につきましては、参加者と同一行程が当割引運賃の条件となります。
※詳しくは各航空会社にお問い合わせ下さい。

Special Fares by Airline

Air Canada	15 percent discount from official fare 公示運賃の15%割引
ANA	lowest official fare 最安公示運賃
Austrian Airlines	20 percent discount in Business Class/C 15 percent discount in Economy Class/Y/B 10 percent discount in any other Economy Class *There may be some exceptions ビジネスクラス/Cは公示運賃の20%割引。 その他のビジネスクラスは公示運賃の10%割引。 エコノミークラス/Y/Bは公示運賃の15%割引。 その他のエコノミークラスは公示運賃の10%割引。 *適用運賃ルールには例外あり。
Lufthansa	20 percent discount in Business Class/C 10 percent discount in any other Business Class 15 percent discount in Economy Class/Y/B 10 percent discount in any other Economy Class *There may be some exceptions ビジネスクラス/Cは公示運賃の20%割引。 その他のビジネスクラスは公示運賃の10%割引。 エコノミークラスY/Bは公示運賃の15%割引。 その他のエコノミーは10%割引。 *適用運賃ルールには例外あり。
Singapore Airlines	lowest official fare 安公示運賃
United Airlines	10 percent discount from official fare. An additional five percent discount will be available to people purchasing their tickets more than 60 days in advance. 最安公示運賃の10%割引。 60日前に発券・購入すればさらに5%割引。

AIR CANADA

AIR NEW ZEALAND

ANA

Asiana Airlines

Austrian

bmi

LOT POLISH AIRLINES

Lufthansa

Scandinavian Airlines

SINGAPORE AIRLINES

SOUTH AFRICAN AIRWAYS

Spanair

swiss

TAP PORTUGAL

THAI

UNITED

U.S. AIRWAYS

VARIG

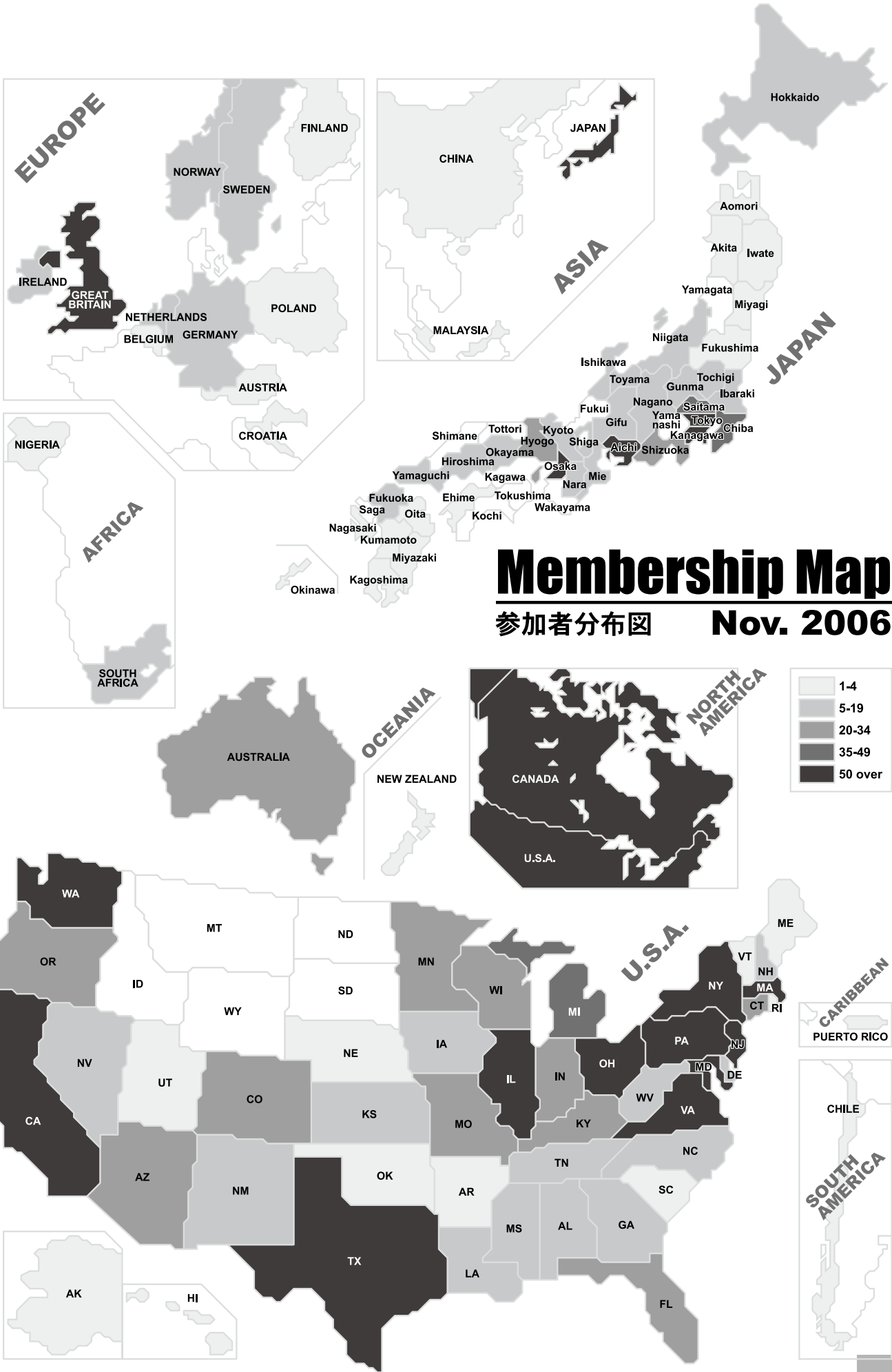


STAR ALLIANCE

1Sqm=10.7639Sqfeet 1\$=116JPY

This Hotel rate applied through Nippon travel Agency.
The hotel rate of the (*)mark changes by a day of the week.You will be able to apply to Nippon Travel with Nippon2007 Web site.
このホテルレートは日本旅行に申し込んだ場合の価格です。*印のレートは曜日により変動します。日本旅行へは Nippon2007 の Web サイトからお申し込み頂けます。

Hotel Name	① Access from the nearest station ② Access to Pacifico Yokohama	Internet	Pool	Single Twin (Spm)	Rate
InterContinental The Grand Yokohama Tel:+81-45-223-2222 Fax:+81-45-221-0650 http://www.interconti.co.jp/yokohama/	① 2 min. walk from subway 'Minatomirai' sta.	Wireless Free	JPY3,500	38	JPY25,500
	② Adjacent to Pacifico Yokohama			38	JPY31,000
The Pan Pacific Hotel Yokohama Tel:+81-45-682-2222 Fax:+81-45-682-2223 http://pphy.co.jp/	① 1 min. walk from subway 'Minatomirai' sta	Wireless Free	JPY3,000	40	JPY21,000
	② 5 min. walk			40	JPY26,400
Yokohama Royal Park Hotel Tel:+81-45-221-1111 Fax:+81-45-224-5153 http://www.yrph.com/	① 3 min. walk from subway 'Minatomirai' sta.	Cable JPY1,500 /24h	JPY5,775	27	JPY20,000
	② 10 min. walk			37	JPY31,000
Sakuragicho Washington Hotel Tel: +81-45-683-3111 Fax:+81-45-683-3112 http://www.yokohama-s-wh.com/	① In front of JR Sakuragi-cho Station	Cable Free	None	14	JPY9,000
	② 15 min. walk			20	JPY21,000
Navios Yokohama Tel:+81-45-633-6000 Fax:+81-45-633-6001 http://www.navios-yokohama.com/	① 3 min. walk from 'Basyamichi' sta.	Cable Free	None	19	JPY10,500
	② 16 min. walk			28	JPY19,000
Yokohama Mandarin Hotel Tel:+81-45-243-3131 Fax:+81-45-243-3139 http://www.yokohamamandarin.com/	① 8 min. walk from JR 'Sakuragicho' sta.	None	None	12	JPY8,400
	② 20 min. walk			20	JPY15,800
San-ai Hotel Yokohama Tel:+81-045-242-4411 Fax:+81-45-242-7485 http://www.sanaih.co.jp/	① 5 min. walk from JR 'Sakuragicho' sta.	Wireless Free	None	14	JPY7,900
	② 15 min. walk			19	JPY13,800
Yokohama Heiwa Plaza Hotel Tel:+81-45-212-2333 Fax:+81-45-212-2350 http://www.heiwaplaza-hotel.com/	① 1 min. walk from Subway 'Bashamichi' sta.	Cable Free	None	12	JPY6,900 *-9,400
	② 5-min walk from JR 'Sakuragicho' sta. 15 min walk			17	JPY10,400 *-16,600
Breeze Bay Hotel Tel:+81-45-253-5555 Fax:+81-45-253-5511 http://www.breezbay.co.jp/	① 3 min walk from JR 'Sakuragicho' sta.	Cable Free (20rooms)	JPY1.575	17	JPY9,000
	② 20 min. walk			26	JPY15,000
Yokohama Bay Sheraton Tel:+81-45-411-1133 Fax:+81-45-411-1342 http://www.yokohamabay-sheraton.co.jp/	① 1 min. walk from Yokohama Sta.	Wireless JPY1,500 /stay	JPY2,000	23	JPY15,800
	② 3 min. subway ride and 2 min. walk			34	JPY28,200
Excel Hotel Tokyu Tel:+81-45-311-1682 Fax:+81-45-311-1084 http://www.yokohama-e.tokyuhotels.co.jp/	① 1 min. walk from JR 'Yokohama' sta.	Cable JPY1050 /night	None	16	JPY12,800 *-18,500
	② 3 min. subway ride and 2 min. walk			21	JPY23,200 *-26,400
Hotel Cosmo Yokohama Tel:+81-45-314-3111 Fax:+81-45-316-1600 http://www.hotel-cosmo.co.jp/home.html	① 7 min. walk from JR 'Yokohama' sta.	Cable Free	None	12	JPY8,500
	② 3 min. subway side and 2 min. walk.			24	JPY1,7000
Hotel Camelot Japan Tel: +81-45-312-2111 Fax:+81-45-312-2143 http://www.camelotjapan.com/	① 5 min. walk from Yokohama Sta.	Cable JPY1050 /night upon request	None	13	JPY8,200
	② 3 min. subway ride and 2 min. walk.			18	JPY12,600
Hotel Monterey Yokohama Tel:+81-45-663-1338 Fax:+81-45-661-8005 http://www.hotelmonterey.co.jp/yokohama/	① 2 min. walk 'Motomachi Chukagai' Sta.	Cable Free	None	24	JPY17,000 *-23,000
	② 5 min. subway ride and 2-min walk			27	JPY20,000 *-28,000
Hotel New Grand Tel: +81-45-681-1841 Fax:+81-45-681-1895 http://www.hotel-newgrand.co.jp/	① 2 min. walk 'Motomachi Chukagai' Sta.	Cable Free (not all rooms)	None	15	JPY10,000 *-17,000
	② 5 min. subway ride and 2-min walk			28	JPY18,000 *-24,000
Star Hotel Yokohama Tel:+81-45-651-3111 Fax:+81-45-651-3119 http://www.star-yokohama.com/	① 2 min. walk from Subway 'Motomachi Chukagai' sta.	Cable Free (upon request)	None	13	JPY9,500 *-126.00
	② 5 min. Subway ride and 2-min walk			16	JPY15,800 *-19,400
Hotel Mystays Yokohama Tel: +81-45-252-1311 Fax:+81-45-252-4884 http://www.mystays.jp/yokohama/	① 1 min. walk from Keihin Kyuko Line 'Koganecho' sta.	Cable Free	None	12	JPY7,000
	② Koganecho sta.-(6min)-Yokohama sta.-(3min.)-Minatomirai Sta. and 5 min. walk			23	JPY12,000
Yokohama Isezakicho Washington Hotel Tel: +81-45-253-7111, Fax:+81-45-253-7731 http://www.yokohama-s-wh.com/index-ise.html	① 1 min walk from Subway 'Isezakichoja-machi' Sta.	Cable Free	None	16 Single	JPY8,000
	② 4 min. Subway ride and 12 min. walk,			20 Single	JPY11,100





We have just received word of the enemy's plan through this secret report!

It's a progress report.



On the day of the convention, we'll disguise ourselves as SFers and sneak in!

Um, I'm not very good at disguises . . .



There's no info, but how's this?

You're going as monsters?



TO BE CONTINUED!

I think we're just fine as samurai and ninja.

What kind of convention is this?

RATES (until Jun 30, 2007)					Credit Card memberships will be charged in Japanese Yen. Cash and Checks may be paid in US\$, UK£ and EU€ to local agents.				
	Supporting				Attending				
Adult(20~)	\$50	£28	€45	¥6,000	\$220	£125	€186	¥26,000	
Voted	\$0	£0	€0	¥0	\$110	£63	€90	¥13,000	
Young Adult(13~19)	\$35	£20	€29	¥4,000	\$165	£83	€124	¥17,000	
Child(7~12)	--	--	--	--	\$80	£44	€67	¥9,000	

Nippon2007 AD RATES 広告料金

AD Space	Width/Length(inches/mm)	Fan	Semi-Pro	Pro-Rate
Full Page	7.48*10.24"/190*260mm	\$130	\$260	\$380
Half Page	7.48*5"/190*127mm	\$90	\$150	\$200
Third Page Vertical	2.28*10.24"/58x260mm	\$70	\$120	\$160
Third Page Island	5*5"/127x127mm	\$70	\$120	\$160
Quarter Page Island	3.7*5"/94*127mm	\$60	\$100	\$130
Quarter Page Horizontal	7.48*2.36"/190*60mm	\$60	\$100	\$130
Sixth Page Island	5*2.36/127*60mm	\$40	\$70	\$90

B & W Cover (Full Page)	\$200	\$500	\$700
Full Colour Cover (Full Page)	-	\$800	\$1,000

- Formats; Illustrator EPS, PDF, Tiff, JPEG, PSD an so on.

You should Make about 350 DPI for your gray and colour bitmap, 600 ~ 2400 DPI for your B/W bitmap.

- If You want to use a margin of Full Page, the size include bleeding is 8.74*11.93(222*303mm)

	サイズ	ファン	セミプロ	プロ
1 ページ	190*260mm	¥14,500	¥28,500	¥42,000
半ページ	190*127mm	¥10,000	¥16,500	¥22,000
タテ1/3ページ	58*260mm	¥7,500	¥13,000	¥17,500
方形1/3ページ	127*127mm	¥7,500	¥13,000	¥17,500
方形1/4ページ	94*127mm	¥6,500	¥11,000	¥14,500
ヨコ1/4ページ	190*60mm	¥6,500	¥11,000	¥14,500
1/6ページ	127*60mm	¥4,500	¥7,500	¥11,000

1 色裏表紙	¥22,000	¥55,000	¥77,000
カラー裏表紙	-	¥88,000	¥100,000

- ・原稿形式 Illustrator EPS, PDF, Tiff, JPEG, PSD など。カラー、グレーは350 DPI、1 色は600 ~ 2400 DPI
- ・1 ページ広告で全面を使用する場合は、ドブ(断ち切り)を含めて222*303mmです。
- ・レター、A 4 両サイズに対応させるので一般的なサイズではありません。ご注意ください。

Kenji Tsuruta(Cover Illustration)

Kenji Tsuruta was born in 1961. During his university days, he suddenly set his heart on becoming a manga (comic) artist, and left school. Without any big twists or turns, it was clear that he'd made it as a manga artist by the age of 24, but after that, he's had twists and turns all over the place while walking the life of a writer. He won the Seiun Awards art category in 2000 and 2001; these are his only adornments.

Aki Nakata

Aki Nakata was born in 1954 in Kyoto. Now she is a manga artist, essayist, and Jidaigeki-moves' navigator, living in

Tokyo(<http://homepage1.nifty.com/bikenshi/>). Her hasband is Eiji Yokoyama.

鶴田謙二(表紙)

1961年生まれ。大学生のころ、突然漫画家を志して退学、大きな紆余曲折も無く24歳で晴れて漫画家となるが、その後は曲がり角だらけの作家人生を歩む。00年、01年に受賞した星雲賞アート部門が唯一の勲章です。

中田雅喜

1954年、京都生まれ東京在住。漫画家。エッセイスト。時代劇映画ナビゲーター。夫はイラストレーターの横山えいじ。美剣士HP (<http://homepage1.nifty.com/bikenshi/>)

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