[Scanners Note: This is a plain text version of the souvenir book. All “scanner’s notes” will be in brackets, this includes image descriptions and other notes.]

Some images have been removed.

The list of attendees has been omitted but is available by request from selkiechick@yahoo.com]

[Image: There is a city under an orange sky, with skyscrapers, and ships in the air. One of the ships has struck the tallest skyscraper, and there are pieces flying off it. Water has flooded the city and waves are lapping that the bases of the buildings and have nearly drowned a great Greek Colossus. There is a giant blue green wave rising the in distance. The image covers the front and back of the book.]
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The 72nd Science Fiction World Convention
Guests of Honour Iain M Banks (In Memoriam)
John Clute
Malcolm Edwards
Chris Foss
Jeanne Gomoll
Robin Hobb
Bryan Talbot

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I am delighted to welcome Loncon 3, the 72nd World Science Fiction Convention, to London bringing together thousands of fans from their home planets to our wonderful city.

London is the ideal home for any inter-galactic gathering with the widest range of entertainment available in any city this side of the galaxy, including world-beating restaurants, theatres and museums.

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Welcome to Loncon3!
By the time you read this, you will either be back at home having had (I hope) a brilliant time or you will still be at the convention, being amazed at what our wonderful team has put together for you. I have been asked to share a few thoughts with you on my experience of being a Worldcon chair, so here goes.

Loncon 3 has been a long time in the planning, but in some ways it seems just the other month when the idea was first raised. I was asked to be involved and my first reaction was “NO!” I had been involved with the last two UK Worldcons and thought it was time to let someone else have a go. I did agree to help the bid committee to get things moving, though, and then when the time came to form the convention committee I was so excited by the plans that I decided to stay. In fact, I may even have begged. Nevertheless, I was surprised to find myself Co-Chair of the convention even though I was proud to take on the challenge.

Steve and I have worked well together as a team. We have different strengths, and these complemented each other. We were friends before we started, which helped, and I believe our friendship is stronger for having taken this journey together. It will feel strange not to talk to him every day. Having said that, I am not sure he will say the same....

Of course it has been hard work, and even having been on previous Worldcon committees did not prepare me for being a Co-Chair. There were times when I questioned my sanity for getting involved, but at the end of the day, the team that Steve and I put together have been brilliant and an honour to work with, and that is what kept me going.

I could lie and say that everything went smoothly with never a cross word. The truth, of course, is that there were disagreements and differences of opinions. There were problems and issues. The loss of Iain Banks, who was not only one of our guests but also a personal friend, was a particularly hard time for all of us but we worked through it, like we worked through everything, as a team. I am proud to say that everyone always put the convention first.
I would like at this point to say a big thank you to our Guests, to our terrific committee, and, just as importantly, to all the staff and volunteers who have worked so hard to get us here. I should also like to say thank you to my friends and family, who have put up with my missing birthdays, having shorter holidays and doing without the many other things that were put on hold over the last few years.

It has been a long journey and some of it was tough. However, I am glad I that I completed it. It was more than worth it and I am proud to have been a part of the team that produced Loncon 3, a convention that I hope will be remembered for a long time as a superb Worldcon.

Alice Lawson - Co-Chair

Loncon 3, the 72th Annual World Science Fiction Convention
Let me start by welcoming you to Loncon 3. This is not only the 72nd World Science Fiction Convention ("Worldcon"), but the third to be held in London, the sixth to be held in the United Kingdom and the thirteenth to be held outside of North America.

Loncon 3 will also be my 17th Worldcon, my first having been in 1987 when I attended Conspiracy, the fourth UK Worldcon. Since then, Worldcons have played an important part in my fannish life, being the bedrock of my fannish activities, and the convention I plan the rest of my year around. But none more so than Loncon 3 which has dominated my life for the last six years. However, I believe Loncon 3 has been worth every minute and will be long remembered as one of the great Worldcons.

I sometimes wonder what the 2014 Worldcon would have been like had we chosen one of the other sites we looked at in 2008/09. Would a third Glasgow Worldcon have been as successful as its two predecessors? Would a Liverpool Worldcon have opened up the opportunities that we've had by coming to London?

We'll never know, but bringing the Worldcon back to London after 49 years has certainly excited fandom to an extent I don't think we expected when the bid was launched at Odyssey the "2010 Eastercon". by Mike Scott and myself as bid co-chairs.

What followed was a 28-month roller coaster ride, with the London bid garnering more than twice the number of Friends and Pre-Supports of any previous bid. This culminated in London being selected as the 2014 Worldcon by the members of Chicon 7, the 2012 Worldcon, and the launch of Loncon 3 at the business meeting by myself and my wonderful co-chair Alice Lawson.

For the last two years, the roller coaster ride has continued, with Loncon 3 outperforming any previous UK Worldcon, or even recent US Worldcon. So much so that we had matched the previous UK largest Worldcon eight months early and numbers just continued to climb. So now as I write this personal reflection,

I am looking at a Worldcon that will certainly be one of the largest and possibly the largest Worldcon ever, and one that has given us the opportunity to do so much, including bringing a fullsized philharmonic orchestra to the event and numerous other firsts.

All this would not have been possible without the hard work of everyone who has been involved with Loncon 3. It has been a long (yet in some ways too short) and hard journey.

However, it is one that I believe has been worth it, and one that will make my 17th Worldcon - one that will live long in my memory - no matter how many more Worldcons I attend or work on.

Steve Cooper - Co-Chair

Loncon 3, the 72nd Annual World Science Fiction Convention
The British Science Fiction Association is committed to putting fans in touch with like-minded people across the country and encouraging new writers of science fiction and speculative fiction.

BSFA membership includes regular copies of Vector and FOCUS magazines (the latter aimed at writers of all levels), as well as access to 'Orbiters': a series of online clustered writing groups that regularly exchange works-in-progress and critiques thereof.

For more information, please visit our website:

bsfa.co.uk
So, if this is Loncon 3 there must have been a Loncon II and obviously also a Loncon I. We need to go back to 1954 in San Francisco to the 12th World Science Fiction Convention, simply called SFCon. It was here that the 700 members voted for London in 1957. With simple flyers a group of young enthusiastic fen under the inspiring leadership of none other than David A. Kyle were able to convince voters to put the world into the world science fiction convention. Up to then the annual event had only been held in America, except once in 1948 in Toronto.

For several years there had been a considerable sentiment in favour of recognising a London Convention as a World Convention. Since 1952 a permanent body had been in process of formation, and in the early fifties is came in action. It was called the World Science Fiction Society; its first board of directors was formed by Forrest J. Ackerman, E.E. Evans, David A. Kyle, James V. Tausaro, Nicholas Falasca and Roger Sims, all Americans. But when David A. Kyle started to promote England and London especially, stating that the bid was put forward on behalf of all of British Fandom, both science fiction and fantasy fans and professionals - combined with great room parties, it set the tone and London got the vote three to one.
So, in 1957 all of Fandom - or at least those who could afford it - came to the King's Court Hotel in Bayswater, London, where chairman Ted Carnell welcomed John W. Campbell, Jr. as the Guest of Honour. Carnell was assisted by none other than the distinguished writer John Wyndham. Once in London, U.S. visitors were able to sample the very warm and almost intimate atmosphere of typical British SF Cons in the fifties. They were amazed by a lounge bar with 24 hour service, great prices for the accommodation (in a report by Dave A. Kyle he writes: was the entire King's Court Hotel in Bayswater, exclusively for con members, thus making it virtually a private club. The accommodation per person was a mere $2.80 per person, breakfast included, with lunch 65 cents and dinner 95 cents. What English hotel service! Hot meals up to 10:30 pm, coffee and sandwiches at any hour, and a round-the-clock bar!

Loncon I opened officially on Saturday (actually the second day of the convention) with a luncheon banquet ($1.50!) at one o'clock, having speeches and introductions. (Another boast: "This will be the first World Convention ever to start on time!") Who will ever forget the peculiar seating? Three long, narrow rooms ran railroad style from hotel front to back with door less framed openings blocking an unbroken view. With seats against the wall, a banquet table extended through the three rooms. Only one third of the diners were visible to each other — unless — unless you leaned forward over your meal and, stretching your neck, looked to the left or right to see other banqueters stretching their necks to look back at you...

But there was so much more that made Loncon I special - a group of U.S. fans actually chartered an entire KLM
Royal Dutch Airlines DC-4 to fly as a party from the US to England. This chartered fight was dubbed the Fan Flight - though it also filled up with nonfans, which caused some controversy in later years.

Loncon I was small in comparison to US based conventions. There were only 268 members - and some of those who went to Loncon I will be here at Loncon 3.

If you see them, try to give them a warm welcome and talk to them, listen to their stories about a time, when Fandom had no mobile phones, when there was no Internet and you had to rely on the Royal Mail to deliver your typed and duplicated fanzines, letters and other stuff.

After Loncon I UK fans got a taste for Worldcon and in 1964 Arthur 'ATom' Thomson won TAFF and got to attend the 1964 World Science Fiction Convention in Oakland, California. As one of the Brits on the ground, he was in charge of presenting the Loncon bid for the 1965 Worldcon (in those years lead-times were a lot shorter and there was just one year to prepare the next elected convention!). His presentation at the Business Meeting was so hilarious, that it won London the bid and so in 1965 Loncon II became a fact.

Loncon II, the 1965 World Science Fiction Convention, took place over the 27th/30th August weekend in what SKYRACK editor Ron Bennett described as "the plush and highly priced (£5 for a bottle of gin) surroundings of the Mount Royal Hotel, Marble Arch, London, Some 350 delegates from many different countries attended the gathering, only the second to be held outside the North American continent." The first was of course the 1957 Worldcon which had also been held in London, at a hotel barely a mile away from the hotel that served as the base hotel in 1957. In August 1965, Lyndon Johnson was in the White House, Harold Wilson was in 10 Downing Street, and the Vietnam War was being fought. While LONCON II was happening, the Gemini II capsule was orbiting the Earth. This was also the weekend the Bob Dylan album 'Highway 61 Revisited' was released, while Sonny & Cher's "I Got You Babe" was topping the singles chart in the US, a position held here in the UK by the Rolling Stones' "I Can't Get No Satisfaction".

This time Ella Parked chaired the convention, Brian W. Aldiss was Guest of Honour and many a fan and professionals gathered to make it a memorable event. Also, it is one of the first British Worldcons that is extensively documented, with photos, reports and lots of background material. This can all be found on http://www.fawol.org.uk/fanstuff/ if you would like to know more.

After Loncon I and Loncon II the World Science Fiction Convention did return to Britain a few times in places like Brighton and Glasgow.

Partly due to lack of enough fans to support a certain area or just the almost prohibitive costs of running of convention this size. It is not just finding the right venue but also hotel rooms and so many other things. But now,

Loncon 3 has come home and hopefully this will become just as memorable as the two previous Worldcons in London.
[image: cover out program book there is a cartoon of many kinds of spaceships coming to Earth]

[image: this is a photograph of an old-fashioned magazine stand with green and white striped awnings and display of technical magazines the program book for Loncon3 and a large Loncon three poster. There is also a sign reading planning ahead in the style of the London underground signs]
War of the Words [sloppily painted]

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IT IS OUR HOPE, INTENTION, AND PLAN TO BRING THE WORLDCON TO DUBLIN, IRELAND IN 2019 FOR THE FIRST TIME IN ITS HISTORY.

[Image: Dublin from the water]

Ireland has a rich tradition of storytelling, from ancient myths and legends told by word of mouth through the generations to the dark Gothic writers, from some of the greatest authors in the English language like James Joyce, George Bernard Shaw, Brendan Behan, and Sean O'Casey to works of contemporary fiction including modern science fiction, fantasy, and horror.

Celebrating that rich history while considering topics of the day and looking to the future is something that we would like to do at a World Science Fiction Convention in Dublin, Ireland.

Planning for a Worldcon is all-important, and even bidding is a serious undertaking as far as we are concerned.

Dublin is a superb location for a Worldcon, but it is our venue, the newly purpose-built Convention Centre Dublin, that has been the impetus for this endeavor.

Patient preparation has been underway for three years, and here we would like to welcome you to Ireland, to Dublin, to the facilities and share with you where we are at this stage as well as our hopes and aspirations for the future - for a Worldcon in Ireland.

if you’d like to give us your support, please join us!

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FRENCH DREAM TO BE RELEASED ON NOVEMBER 3

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Iain M Banks:
A biography through his books
David Haddock

As many book jackets proclaim Iain "came to widespread and controversial public notice with the publication of his first novel, The Wasp Factory, in 1984." However, there is a great deal more to how Iain became a published author and the split between his two names. When asked Iain would sum up the time he spent developing his craft with a quote like this, "all it took was a million words, six novels and fourteen years, and there I was, an overnight success."

Born in Dunfermline in the early hours of 16 February 1954 when his parents were living in North Queensferry Iain decided he wanted to become a writer whilst still at primary school. Given the option to write about something factual like what he did during his holidays or to make something up, he would always take the fictional option. He began writing in ship log books that his father, an officer in the Admiralty, brought home from work. In 1963 his father's job moved the family from the east coast of Scotland to the west and Banks to high schools in Gourock and then Greenock where he became friends with Ken MacLeod.

Iain's first attempt to write a novel was a spy thriller with a fourteen-year-old, his age at the time, Scottish schoolboy as the hero. The first draft was titled The Top of Poseidon, but when he was finished and he counted Iain discovered it was fewer than 40,000 words long.

He developed the same storyline into a novel, The Hungarian Lift-Jet, with the British secret service stealing the new aircraft technology. According to Iain, "it was just an excuse for vast amounts of mayhem. It all ended badly. Everybody died."

Iain chose to continue his education at the University of Stirling in 1972 an institution just five years old at the time, which based its grades on continuous assessment rather than exams. His
plan to be a writer saw him study English, for the obvious reasons, Philosophy, as his books would need themes, and Psychology, as his book would need characters. During his time at university Iain read a great deal and in addition to his coursework

wrote poetry and his novel, The Tashkent Rambler, also known as TTR, which was the book without a plan and a vast array of characters including Dahommey Brezhnev, Dogghart Jammaharry, Gropius Luckfoot and his unpleasant sidekick Toss MacAbre. It would eventually weigh in at around 400,000 words of nearfuture satire heavily influenced by Catch-22 and Stand on Zanzibar. The plot was based around the fate of Mongolia after a Russian-Chinese war and because neither side wants it, it joins the United States. Iain even got round to typing this up and sending it to publishers, but it was always rejected.

Three years at university gave Iain a degree and "some of the happiest and most productive years of my life."

He got to be an extra in Monty Python and the Holy Grail when they were filming on Sherrifmuir to the north of the University. It was also where he began to develop the Culture where he would set the majority of his science fiction work. This was for the novel Use of Weapons which he started in 1974. In order to make the mercenary character of Zakalwe more interesting Iain wanted him to be on the side of good. Iain was reading, and sharing with Ken MacLeod, copies of New Worlds and the pair were fans of the science fiction criticism it contained, particularly the essays of John Clute and M John Harrison. The Culture was Iain's answer to what he once termed the triumphalism of American science fiction and the miserabalism of its British counterpart.

After leaving university in 1975 Iain took a variety of jobs that would allow him to write in his spare time and he also travelled round Europe and North Africa.

The first draft of Against a Dark Background dates from around 1976 although Iain had worked out the story and told it to Ken MacLeod one afternoon a few years before. The novella The State of the Art was written in 1978 and had Iain playing with the Culture interacting with Earth. Much of the 1977 political background research was carried out in Brunel University library whilst living in a squat that also housed Ken MacLeod who was undertaking a Masters at the institution.

A trip to North America where he played the front half of a Loch Ness Monster and then drove from Washington, DC, to Los Angeles was followed by the writing of the first draft of The Player of Games whilst working for IBM in Greenock. Soon after this Iain moved to London in late 1979 as job opportunities were dwindling in Scotland and many of his friends had already made the move. This physical relocation coincided with a change of direction as an author. Although Gollancz had two
readers' reports commissioned on The Player of Games and apparently came close to publishing it. Iain decided that a non-genre book might be more saleable, or at least be able to be submitted to a larger number of publishers.

The Wasp Factory was initially drafted over a ten-week period between May and July 1981 and then revised early in 1982 before being sent to publishers. It was the first manuscript that Iain had done a proper second draft of, having previously expected editors to spot his "rough diamond" talent and help develop it. In the meantime, Iain wrote Consider Phlebas in 1982 after moving in with Annie who would eventually become his first wife.

The seventh publisher that saw The Wasp Factory was Macmillan, after Iain dropped it off at their offices during his lunch break on 15 March 1983. Less than two weeks later a deal had been signed and Iain was going to be a published author. Macmillan put a great deal of marketing effort behind The Wasp Factory and its unknown debut author. Foreign rights began to be sold and the UK paperback rights were auctioned off and were purchased by Toby Roxburgh for Futura. He was determined to get them despite, or possibly because of, the book's pre-publication reputation. The publication date was set for early 1984 and Iain asked for it to be February 14, his thirtieth birthday, which was a deadline that he had set for himself. The sale of the paperback rights gave Iain enough money to move out of London to Faversham in Kent, and live for a year, or possibly longer, without working. The reaction to The Wasp Factory was somewhat divisive. Proclaimed "a minor masterpiece perhaps" by Stanley Reynolds in Punch, Andrew Gimson in The Times called it "a joke, meant to fool literary London into respect for rubbish".

Although living in London when he wrote The Wasp Factory, Iain had set the book in Scotland, particularly basing the island where the protagonist lives on the area around Nigg Bay to the north of Inverness where Iain had worked in 1976 for British Steel as a nondestructive tester. Walking on Glass had two of its three storylines set in and around Islington in London where Iain had initially lived when he moved to the capital.
The third is ostensibly in the far future. It was on the strength of the identification of science fictional tropes in Iain's first two books that he was invited to his first science fiction convention, Mexicon 2, which took place in February 1986 with Iain as a Featured Speaker along with William Gibson and Jan Mark. By all accounts Iain had a great time, immediately feeling at home and going to many other conventions. Indeed he was Guest of Honour at Novacon 17 in 1987, just over six months after having his first science fiction novel published.

Iain's third published novel The Bridge again flirted with science fictional and fantasy elements, whilst structurally being grounded in the Forth Bridge that Iain has spent the first nine years of his life living in the shadow of in North Queensferry. Some readers argue that there is a Culture knife missile making an appearance before the first Culture novel was ever published. It remained one of Iain's favourites for the rest of his life, although as he got older he did sometime jokingly despair that his best shouldn't have been so early in his career.

Having now established himself as an author and been accepted by the world of science fiction, Iain sought to get his genre work published as up to writing The Wasp Factory he had considered himself a science fiction author. Consider Phlebas was his most polished of the works he had already written and so he returned to it and talked to his publishers about it, fully expecting to have to take it elsewhere as Macmillan were not active in that area. However, James Hale, who was Iain's editor, persuaded his employers to publish it.

Iain had submitted his first manuscript with the name Iain M Banks, but James had found it too fussy and potentially reminiscent of P.G. Wodehouse's fictional bad author Rosie M Banks, and so it had been dropped. This had caused some familial grief and so it was put back for Consider Phlebas which also had a big red spaceship on the front along with the words "A Science Fiction Novel" just to make sure readers knew what they

[Image: Iain Banks holding up one of his books]
Caption: Courtesy Forbidden Planet
were letting themselves in for. Iain would eventually come to regret making this pseudonymic distinction saying that it gave those who looked down on science fiction ammunition to say he was slumming it, and also meant that he had to answer the question of what it stood for many times.

Iain now settled into a pattern of alternating between a science fiction book and a non-science fiction book, describing his writing regime being three months off, three months thinking about thinking, three months thinking and three months writing. Initially, this was timed so the book was done by Christmas so Iain could have a good Hogmanay, but in the second half of the 2000s the writing phase moved out in the New Year. Iain generally attempted to work a 9-5 pattern with weekends off in order to socialise with his more conventionally employed friends, but admitted there were times when we woke up at 4AM with ideas that meant that he got through the word count for the day by breakfast. Espedair Street is Iain's rock novel, the story of a fantastically successful 1970s rock star, Weird, who is now masquerading as the caretaker to the Glasgow folly he owns. The story explains why he changes his mind after deciding to kill himself. When the film rights were sold Iain reserved the right to have the first opportunity to provide the music. Iain made his own move back to Scotland in 1988 initially to a fat on South Bridge in Edinburgh and later to the Bruntsfield area of the city before returning to the village where he was first brought up, North Queensferry.

Iain's next publication was the re-working of The Player of Games, which he described as "expanded and drastically rewritten". The Special Circumstance sting as Gurgeh's motivation is the main addition and also provides for the ability to have a surprise ending. The initial draft had been written in 17 days over a period of three weeks and Iain considered the new version "ten times better". The extra degrees of difficulty that Iain set himself when writing Hisako Onoda, the middle-aged Japanese female cello-player who is the main protagonist of Canal Dreams, were perhaps, he admitted later, a step too far. This is the book that Banks, although still proud of, regarded as the runt of the litter feeling that the research he did to set it on a ship in the Panama Canal Zone in the then-future 2000 was perhaps showing in the final result, and also that the political elements of the book could easily be excised, rendering its message impotent. Despite the author's retrospective misgivings, it gained positive reviews when published.

Iain next returned to Use of Weapons, the first-written Culture novel. The original version he once described as being "impossible to comprehend without thinking in six dimensions". It also had the climax in the middle which had the obvious effect of making the rest of the book anti-climactic. The dedication of the published version reads "I blame Ken MacLeod for the whole thing. It was his idea to argue the old warrior out of retirement, and he suggested the fitness programme, too". Ken had read the original when it was hot off the Banks typewriter, and asked to re-read it when he had some free time. The fitness programme was essentially to put the climax at the end of the book, although this requires a complex structure with one storyline running conventionally chronologically with the other going
Iain's short fiction was all published in the last quarter of the 1980s. He had unsuccessfully sent off stories to magazines in the late 1970s but after becoming a published author, he was commissioned for such work. The seven works that were published were collected under the title of the novella that makes up over half of the book's word count, The State of the Art, so the collection was therefore issued under the Iain M Banks name.

In March 1992, just a couple of months before the publication of The Crow Road, Iain married Annie Blackburn, whom he had met when working as a costing clerk at the law firm of Denton, Hall & Burgin in 1980. The book begins with a bang, with the first line being "It was the day my grandmother exploded". It wraps the coming-of-age story of Prentice McHoan going to university and rebelling against his atheist father by taking up his uncle's weird religion with the mystery of another uncle who has been missing for eight years. It was made into a very successful television mini-series by the BBC in 1996, which Iain described as "annoyingly better than the book".

Against a Dark Background was Iain's first non-Culture science fiction novel to be published, although it was a story he had first worked on two decades before it hit the bookshop shelves. He once summed up the book by saying "It's an SF rendering of a fantasy plot
- getting the gifted team together and going in search of things of power. I wanted to have that sort of scale and that breadth of canvas and to do it from a hard SF point of view. It's all completely relativistic, completely Einsteinian, there's no breaking of the light speed barrier at all. There is one large technological MacGuffin, the Lazy Gun, and it was this concept that drew Iain back to manuscript. "Ideas like that are worth the anguish of writing the whole thing again".

For Iain's next book he decided to set out to shock people, which he had inadvertently done with The Wasp Factory. The result was Complicity which is a violent police procedural with passages in the second person to keep the reader in the dark as to whether or not the main protagonist is the killer or not. This book, more than his science fiction, he described as "letting off steam, a way of getting out all the anger and bitterness I felt about the 80s and the Thatcher years". There is a happy ending in Complicity, but it is just that it is not at the end and it is actually a reference to The Bridge, when Cameron Colley meets his friend Al in the Cafe Royal and Al's wife Andi is mentioned indicating that they did eventually get together.

Iain produced a new non-Culture story in the shape of Feersum Endjinn as his next science fiction work. This pair of books allowed Iain to prove to himself that he could write outside the Culture, and also could write new material. Feersum Endjinn won Iain the first of his British Science Fiction Association awards. It is set in a far-future Earth with part of the story told phonetically by the dyslexic narrator Bascule. Iain admitted that this was partly done to slow down readers. Whit, or, Isis amongst the unsaved for a while had a working title of Twenty-Nine as there is a plot point about how special any members of the Order of Luskentyrians who are born on the 29th of February. This is one of Iain's "nice" books and many reviewers noted that for an evangelical atheist his portrayal of a cult was most sympathetic. Isis, the granddaughter of the cult's founder, is sent forth into the world to bring her cousin Morag back for a festival. On her travels Banks said she "makes the recognition that the value of the Luskentyrian cult is in their community values rather than their religious ones".

Returning to the Culture, Excession is a new story in that universe rather than a re-worked one. It deals with an Outside Context Problem, the sort that "most civilizations would encounter just once, and which they tended to encounter rather in the same way a sentence encountered a full stop". The situation is dealt with by a self-appointed group of Culture ships that call themselves the Interesting Times Gang, and much of the book is inter-ship communication. A Song of Stone is one of Iain's favourites of his own books, up there with Use of Weapons and The Bridge and traces its origin back to his time at university and a poem he wrote there. In this grim story of civilians displaced by a nameless conflict in an unidentified location and time, the aristocratic owner of a castle and his partner attract the unwanted attention of the leader of a small band of fighters. A difficult read at times, it is actually quite a lyrical book and it may be worth seeking out the audio version. Inversions is the Culture novel that doesn't have to be. All of the Culture books are set on its fringes as the day-to-day life of a utopia does not make for a dramatic storyline. There are a couple of characters in this book that may, or may not, be current, or ex, Culture agents, but are now separately trying to influence the development of a planet with a low technological feudal-like society.
A commercial organisation that has endured for over 2,000 years is the titular subject of The Business.

Its current objective is to effectively get a seat on the United Nations by taking over a country. There are bluffs, double-bluffs, and romantic intrigues in the story of Kate Telman the Scottish child adopted by an executive of The Business, who is now working her own way up in the organisation. While on the trail of a suspected embezzlement plot, she uncovers more than she bargains for.

Borrowing another phrase from T. S. Eliot's poem The Waste Land just like he did for the first published Culture novel, there are some small plot links between Look to Windward and Consider Phlebas, although there is no need to have read the early work to enjoy the later one. The main storyline concerns members of a race where Culture interference spectacularly backfired and is still resented by a faction of that society. A book about the long-terms consequences of conflict, it is dedicated to Gulf War Veterans.

A left-wing ex-pat Scottish DJ in London is the main protagonist of Dead Air which was Iain's first contemporary novel of the new millennium. The opening scene concerns a party in London during which the September 11th terrorist attacks take place and the guests become aware of the events on the other side of the Atlantic. The DJ gets involved with a gangster's wife, which provides some life-threatening tension to the plot that regularly includes his on-air political rants.

Long used to turning down approaches on his behalf, Iain's agent passed on the offer to write a travelogue about whisky distilleries that Banks eagerly accepted. The book was eventually published under the title Raw Spirit: The Search for the Perfect Dram and saw the author travel by a variety of means on separate trips with friends to whisky producers all round his home country that he wrote up along with many autobiographical stories.

Returning to science fiction but not the Culture, Iain wrote The Algebraist, a story set a couple of thousand years into Earth's future where humans are one of many species in a galaxy teeming with various forms of biological and artificial life. Humans are a "quick" species but there are many "slow" ones that live long lives and accumulate great knowledge. Knowledge of the wormholes that are the only way to achieve faster-than-light travel is at the core of the storyline along with the exploration of the diversity of life and tolerance of other life forms.

The Steep Approach to Garbadale was a return to a Scottish-based family-saga, although in this case the Wopuld family are successful games designers and manufacturers and an American corporation is looking to take over the family firm. The machinations of the various responses to the offer by the family bring out secrets that have long been hidden drawing comparisons with previous Banks books The Crow Road and The Business.
The first Culture novel for eight years, Matter took readers into a hybrid where a significant portion of the action takes place in a realm on a Shellworld that is like a European late-Medieval society, but where the daughter of the King has gone off some years previously to become a Special Circumstances agent. This dichotomy plays out with other species of equivalent technological advancement as the Culture vies to influence the development of the various societies on the different levels of the Shellworld, which hides a secret from its builders who were even more advanced.

Published in the UK as Iain Banks, but in the US as Iain M Banks Transition was a return to the melding of genres that had not been seen since The Bridge. The author himself, when asked about this, joked "it is 51% science fiction and 49% mainstream, although I may have miscounted". The plot involves an organisation called The Concern that attempts to control inter-dimensional travel between parallel Earths that is facilitated by a drug called Septus. The novel mixes a thriller storyline against the backdrop of a power struggle between the The Concern and a breakaway faction from that group.

Surface Detail takes the concept of artificial realities to the extreme of having Hells where the artificial inhabitants are being punished. The Culture is on the anti-Hell side in a simulated war between civilizations over whether they should be allowed, but the war is threatening to spill out into reality. This is the backdrop for the story of an intagliated slave whose owner runs these Hells, each of whom managed to attract the attention of the Culture. The last word of the book makes you re-evaluate what you have been reading.

A fictional Scottish town was the title for Iain's book Stonemouth. Iain wanted to write a story about someone returning to their birthplace after a period of exile and eventually settled on a young man run out of town after falling foul of a local drug lord's family. Told over the course of an eventful weekend when he is allowed home to attend a funeral although with plenty of Banksian flashbacks, the book is set in the autumn on 2011 when the author expected it to be published although in the end, the publishers delayed it to April of the next year.

What turned out to be the final Culture novel, The Hydrogen Sonata, rolled back the Culture chronology which had previously seen every book set after the previous one in the fictional timeline. The book explores the process of subliming, whereby a civilization leaves the corporal existence for who knows what, through a species, the Gzilt, which was involved in the negotiations that created the Culture but eventually decided not to join. A deep secret concerning their religion is at the heart of the plot as the counting to their sublimation sees many loose ends being tied up. For the Culture seeking to help their "cousin" species finding the semi-legendary Culture citizen who was party to those negotiations and may still be alive becomes imperative, and Gzilit citizen Vyr Cossont teams up with a Culture ship to do this.

Iain was diagnosed with his gall-bladder cancer early in March 2013 when he was just 10,000 words away from finishing The Quarry a book with a major character dying from a similar illness. He announced his illness to the public via a website just after Easter, having married his partner Adele on Good Friday. The fact that this made the front pages of most British newspapers he put
down with typical self-deprecation to it being a "slow news day". His publishers brought forward the publication of his book but Banks died in the early hours of 9 June 2013.

[Image: Iain M/ Banks standing in front of spectacular bridge.]
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In early April of 2013 we learnt from Iain Banks himself that he was sick, very sick. Cancer that started in the gall bladder spread quickly and precluded any cure, though he still hoped to be around for a while and see his upcoming novel, The Quarry, hit store shelves in late June. He never did — Iain Banks died on June 9th.
I was introduced to Iain M Banks (as he signed his SF novels) in graduate school by a good friend who also enjoyed SF; he couldn't believe I'd never even heard of him and remedied what he saw as a huge lapse in my SF culture by lending me a couple of his novels. After that I read a few more novels of my own volition because Mr Banks truly was a gifted storyteller.

When I heard of his sickness I immediately asked myself what I could do for Mr Banks, and the answer was obvious: Give him an asteroid!

The Minor Planet Center only has the authority to designate new asteroid discoveries (e.g. "1971 TD1") and assign numbers to those whose orbits are of a high enough accuracy (e.g. "5099"), but names for numbered asteroids must be submitted to, and approved by, the Committee for Small Body Nomenclature (CSBN) of the IAU (International Astronomical Union). With the help of Dr Gareth Williams, the MPC's representative on the CSBN, we submitted a request to name an asteroid after Iain Banks with the hope that it would be approved soon enough for Mr Banks to enjoy it. Sadly, that turned out not to be possible. Nevertheless, I am here to announce that on 23 June 2013, asteroid (5099) was officially named Iainbanks by the IAU, and will be referred to as such for as long as Earth Culture may endure.

The official citation for the asteroid reads:

Iain M. Banks (1954-2013) was a Scottish writer best known for the Culture series of science fiction novels; he also wrote fiction as Iain Banks. An evangelical atheist and lover of whisky, he scorned social media and enjoyed writing music. He was an extra in Monty Python & The Holy Grail.

Asteroid Iainbanks resides in the main asteroid belt of the Sol system; with a size of 6.1 km (3.8 miles), it takes 3.94 years to complete a revolution around the sun. It is most likely of a stony composition.

The Culture is an advanced society in whose midst most of Mr Banks's SF novels take place. Thanks to their technology they are able to hollow out asteroids and use them as ships capable of faster-than-light travel while providing a living habitat with centrifugally generated gravity for their thousands of denizens.

I'd like to think Mr Banks would have been amused to have his own rock.
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Iain Banks, Musician?
Gary Lloyd

It’s taken about twenty attempts to sit down and write something about Iain for this Loncon programme. Like Iain's books every beginning was a different beginning, every story a different story, every conclusion new, but in each sitting it was clear there was too much to say about our friendship, about the things we did together and worked on, and I was dogged and hobbled, I still am, by an awful and enormous and stifling sense of loss. It's important to say something though, for progress and for posterity, and for love, but it's very hard to say a lot from the heart when the heart is broken.

It's been abundantly clear that a lot of Iain's fans want to know about Iain as a musician, what he was doing with music, and what he and I worked on. I drew up a list of projects that he and I had tinkered with, completed, were in progress on, and dreamed and speculated about. This didn't seem to help initially because I knew after listing over thirty items that I still had loads to go and I'd definitely forget something and produce only an inadequate inventory. Thankfully though the volume hinted at promising riches to open a word about Iain And Music.

The big ones, the meaty works, would include my adaptation of 'The Bridge' as a narrative/music piece, which took ages to complete, featured over forty musicians, some mind-bendingly difficult-to-tame electronics and studio techniques, and Iain's voice in many guises on top performing reconstructed ideas from the novel in some kind of poesie. Iain's description is that I "distilled the novel down to a narrative poem and set it to music" which isn't what I did at all, but it's a perfect description. It's tricky to catch it, but it's a rich and confusing messy tapestry of techniques of how to nail the spoken word and music together. And I've adapted some of this piece for orchestra (see programme, the orchestral concert on Friday evening, amazingly, miraculously and marvellously humbly sandwiched somewhere between John Williams and Gustav Holst).

Secondly I'd place our very close and long collaboration on an album of songs related to 'Espedair Street', which I framed as 'a tribute to a band that never existed' to dodge Iain's bullet of making a stale album with session musicians, giving us a massively liberating format from which to take Iain's often spartan and sometimes near-finished melodic (and lyrical) ideas and set them in wildly different manners of arrangement and production. This project occupied the greatest part of our collaboration. I completely abandoned the first incarnation of the project partly because I felt Iain wasn't involved enough - I was basically directing a team of excellent musicians and delivering results, which whilst wonderfully competent and effective we both felt weren't nearly imaginative enough, and the melodies (and lyrics) needed a lot more work. So we restarted, and had a set of rules, the first of which was that everything, all the production, arrangement, all the instrument playing (the thought of which petrified Iain but he soon got over that after some successful bass-playing, which opened a flood-gate to confidence), just absolutely everything would be just mine and his effort. The reasons were several - he would develop as a musician, as a composer in effect, by our working closely together, and in doing so any doubts as to his credibility as a musician would be quashed, especially his, but we also did it so we were really working together, properly collaborating with no punches pulled. There were a stack of
musical rules too, such as no instrument part leaking the secret of the vocal melody, no harmonic backing vocals, nothing that sounded like a traditional rock band, no guitar-chord strumming etc... all of which were broken. All the rewriting of melodies we undertook together, with the interesting pay-off that Iain began to understand melodic development, and that a first idea is not necessarily the best idea. He even started to understand the relationship between composition and production.

Most of the hard work of Espedair Street was finished before Iain passed away. He was a million times the musician he was at the start of the process. We maintained the attitude that it would take as long as it would need to finish the record, that it could only go out when it was ready. Nobody would ever listen to it once it was released and think 'well, it's great but I wish they'd put it out a few years before'. We were only going to put it out once, so it'd better be ready, was the thought. The best-forged result of our own particular crucible.

Of the rest of our collaborations, speculations, works connected and so on... Iain wrote a wonderful top-line for an arrangement of a song for a band I produced, he contributed an incredibly musical spoken performance of a poem for a piece I composed for a contemporary dance company which has toured across the globe, he used my fireworks music as inspiration for the musical composition in 'Look To Windward', we experimented with a music and spoken word project about 'Aspects of The Culture' (varied results there), I had the notion to write an opera based on his poem 'Feu de Joie' which spawned 'A Song Of Stone', there is a recorded but yet-to-be-finished radio-play of 'Piece' which features music by both of us, and our voices (and those of pals Roger Gray and Ken MacLeod), a stack of test pieces I wrote for the original film proposal of 'The Wasp Factory', the soundtrack for the play 'The Curse Of Iain Banks' which I scored and features Iain's voice, as himself, in conversion with someone called Ian Banks (without the extra 'i'), pieces for a proposed 'Against A Dark Background' computer game, a frantic electronic piece I made that sprung from the phrase 'Elegance is an Algorithm' (I think from 'The Algebraist', but clearly adapted from a Longines advert, the phrase, that is, not the music, Iain was into style on the quiet), my adaptations of some of his solo pieces for piano performance and of his pieces for synthesizers (that I half-jokingly suggested should come out under the names 'Iain Banks' and 'Iain M. Banks' respectively), voice tests for a project based on R.D. Laing's 'Knots', and... I've rattled through this without referring to the aforementioned list once and I could
easily keep going for another couple of hours. Although I'd definitely still forget something.

Iain was working all along on music alone too, and had been since before we first met. In the last few years of his life he was finally really getting somewhere, producing competent and interesting ideas, elaborate arrangements, the evidence of developed melodies and the consideration of timbre, better senses of rhythm... most especially for someone that steadfastly hung on to the idea that he was 'strictly amateur'. I was beginning to wonder when he'd start claiming that the M in his name had stood for 'Music' all along.

I really like to think I helped Iain find his way in music, I really feel that I did, but I never forget that he was pretty determined to do things himself anyway, and his way, which is what all artists need to start with above all else (and should quickly be, although sadly often is not, followed by a communal cry of 'Help!') What did Iain do for me in return? Well, to start with I'd need an even longer list to help me, and many severals of thousands more words. And anyway, they'd all add up just to say very simply 'I miss you'.

So. In conclusion. Iain Banks, musician?

Oh yeah.
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**John Clute: An Appreciation**  
Paul Kincaid

John Clute is the air that we breathe. His influence reaches into every aspect of our appreciation and understanding of science fiction.

At a 2013 conference on Iain M. Banks, Ken MacLeod revealed how, when they were at school together, he and Banks would devour every issue of New Worlds. This was not so much for the stories as for the reviews by Clute and by M. John Harrison. As aspiring writers, they saw these reviews as a template for the science fiction they wanted to write and, more importantly, as a guide to what they should avoid. Clute's influence was formative on the work of both men, and it is possible to read both the Culture and the Fall Revolution as expressions of a Clutean universe.

Banks and MacLeod are far from being the only writers so influenced. In my own case, I recall devouring the reviews in his first collection, *Strokes* (1988). This wasn't because he was always right, or because I agreed with him (he wasn't and I don't, but I'll come back to that later), but because nobody wrote reviews better. I was reviewing the book for *Vector*, and I was, of course, familiar with his work, but reading the pieces together, as closely as this required, changed the way I wrote. He shows the way that reviewing should be done (if you have written reviews yourself, you will know exactly what I mean by that), and if none of us quite match up to that, he at least provides something we can aspire to.

And I know I am far from being the only critic so influenced.

**Encyclopedia**

All of which ignores *The Encyclopedia of Science Fiction*, which is probably how most of us most often encounter Clute's work. The first edition, edited by Peter Nicholls with John Clute listed as Associate Editor, came out in 1979; the second edition, co-edited by John Clute and Peter Nicholls and expanded by some 1,500 more entries and over half a million more words, came out in 1993; the third edition, co-edited by John Clute and David Langford, went online in 2013 and continues to grow at an alarming rate. Each edition immediately superseded every other reference source as the go-to work for accurate and accessible information on science fiction, and if you look at the end of most of the theme entries and an unconscionable number of the author entries you'll see the initials JC.

(While we're on the subject of the SF Encyclopedia, let us not forget *The Encyclopedia of Fantasy*, co-edited by John Clute and John Grant, which came out in 1997. If it didn't quite encompass its subject the way the successive editions of the SF Encyclopedia have done, it is because it is a much broader and inchoate subject. But much of the shape we now have for discussing fantasy can be traced back to Clute's work in that encyclopedia, which is why I believe this work, perhaps even more than the SF Encyclopedia, deserves to be sublimed to the digital sphere.)
Now take a moment to consider the extent of Clute's influence (and it is always and universally just "Clute" even Thomas M. Disch's introduction to Strokes is titled "An Introduction to Clute"). He has shaped the work of some of the most influential writers in the genre; he has shaped the work of the reviewers and critics and essayists and academics who discuss the genre; he has even shaped the way we all access information about the genre. No one else alive, not an author or a publisher or a film maker, has had such a far-reaching and wide-ranging effect on the genre. And he has done this primarily as a reviewer.

Now let's be careful here: Clute has, of course, done many things. All of them have had an impact on the genre, all of them are worthy of praise. But taken individually they are not the reason we are honouring Clute, and their cumulative effect is still less than his overwhelming importance as a critic. Nevertheless, to get the measure of the man, it is worth taking a look at some of these other things.

Fiction

He has written fiction, though to the best of my knowledge he has produced only two novels and a bare handful of short stories. As he has said, he is "not a fiction writer by instinct or compulsive drive". The first novel, The Disinheriting Party, originally appeared in New Worlds Quarterly, before it was expanded for volume publication in 1977, but don't let that fool you into thinking it was science fiction. It was experimental, in that sort of belated avant garde style that would regularly crop up in the Moorcockian new wave, a story of disturbed characters losing their grip on reality, but there was nothing necessarily fantastic about it. The second novel, Appleseed (2001), is a much more overt, indeed bravura, genre performance, a big, brash, baroque space opera that attracted a great deal of favourable attention. But you have to admit, it comes pretty late in the career.

As for the short fiction; I happened to attend the UK Milford Writers' Workshop in the early 1990s when John Clute showed up with a short story. There were some pretty sharp people attending that Milford, I'm pretty sure it included Neil Gaiman, Mary Gentle, Lisa Tuttle and Garry Kilworth among others, but I remember as
we sat around in the hotel lounge, reading the stories and preparing our critiques, there came a point in one story where everyone would reach for the dictionary. In fact, before too long the dictionary would automatically fall open at that page. It was, inevitably, a line in Clute's story; as I remember, it concerned an entablature of salamanders performing a myoclonic can-can (I suspect that still, all these years later, the line is seared on the memories of all of us who were at that Milford). Once you've disentangled it, the image is precise and powerful, but there is something wilful and ineffably Clutean about the phraseology. This was, after all, the man who gave his early New Worlds columns titles like "Scholia, Seasoned with Crabs, Blish I" and "I Say Begone! Apot-ropaic Narcosis, I'm Going to Read the Damned Thing, Ha Ha". There was a time when Clute was probably better known for such linguistic efflorescence than for anything else, which at least had the advantage of making him distinctive.

That story, by the way, was eventually published in, I believe, one of Dave Garnett's anthologies. The salamanders are still in there. You can check them out for yourself.

Host

Anyway, to get back to my point, even allowing for the belated delights of Appleseed, John Clute has hardly set the science fiction world afire as a fiction writer. Most of the people we automatically think of as shaping the genre are, perhaps inevitably, novelists, it is, after all, the most visible way of making an impact. But it is certainly not as a novelist that Clute has shaped the field.

We also need to think of Clute the host. A few years ago he received the singular honour of a festschrift, something that reviewers mostly cannot aspire to. But if you look again at Polder, edited by Farah Mendlesohn (2006), you realise that the honour is directed three ways: to John Clute, to his wife, the wonderful artist Judith Clute, and to the home they have shared since arriving in London in the late 1960s. 221B (I honestly have no idea why no one seems to have perpetrated a Clute/Sherlock mash-up) has, throughout the decades, been a hub of London's science fiction world. Here the Clutes have provided accommodation for writers as varied as Scott Bradfield, Pat Cadigan, William Gibson and Pamela Zoline, more importantly they have provided a centre that just about every major writer of science fiction has visited at some point.

The number of sf works in which the fat has appeared, in one guise or another, is probably incalculable. Just one example: M. John Harrison's Climbers (1989) features a character who "lived in an untidy fat above the fruit market in Camden". Time and again, stories such as this take us back to the Clutes, even if it is not immediately obvious. It is just one more understated way in which they have shaped the field.

Arthur C. Clarke Award

But you don't get to be one of the most highly acclaimed figures in the genre simply by providing a location for other people's fiction, so we move on.

We should not forget that John Clute was also one of the founders of the Arthur C. Clarke Award. An outfit that seemed shadowy to us then, and remained shadowy for as long as we had any association with it, called the International Science Policy Foundation, had approached Arthur C. Clarke suggesting that he might fund a science fiction magazine. Exactly why the ISPF,
which was primarily a lobbying organisation, might want to publish an SF magazine was never exactly clear, but Clarke immediately put a stop to it anyway. There was, he said, already Interzone, and there seemed no point in producing another. So the idea of an award came up. The ISPF approached the Science Fiction Foundation, the Foundation approached the British Science Fiction Association who already ran the BSFA Awards, and so we met up. Under the chairmanship of John Radford of the East London Polytechnic, which then housed the Foundation, we were myself and Mike Moir representing the BSFA, Maurice Goldsmith and George Hay representing the ISPF (later events suggested that they were the entirety of the ISPF), and Edward James and John Clute representing the Foundation.

My memory of Clute at meetings such as that is that he isn't always the person who speaks the most, but he is usually the person who speaks the most sense. I also remember taking care not to catch his eye when Goldsmith was saying something particularly outre or clueless (which was quite often) because his expression, sober yet somehow pained, would have left me in helpless fits of giggles. Clute has a very good bullshit detector, and it shows in his face. Anyway, somehow at that meeting we managed to thrash out the shape of the Clarke Award, which remains pretty much unchanged all these years later.

Interzone

Speaking of Clute as a Founding Father, we must also remember that he was a part of the eight-person collective that launched Interzone in 1982. Of course, the very existence of Interzone is a major achievement; it is quite astounding to have a British science fiction magazine that was strong enough only three years later to put paid to the ISPF’s magazine ambitions, and that is still going strong 32 years later, and, moreover, one that has gained international recognition as one of the major short fiction venues in the world. For that, all eight are to be lauded, but by 1984 editorial duties had devolved upon first three then two of the collective, and Clute himself had settled into the presumably less arduous role of Advisory Editor, in which position he remained until 2004. After that, he took on what was clearly a more congenial position writing a regular review column for the magazine.

Editor

Nevertheless, Clute as editor is yet another distinguished aspect of his multifarious career, though hardly one that has made him the new John W. Campbell. All the anthologies that carry his name, five Interzone anthologies and one iteration of Tesseracts, include him as part of an editorial team. Speaking personally, I'd say he has been far more important as an editor of non-fiction. Ten years as Reviews Editor of Foundation, for a start, helped to nurture a whole generation of sf critics, and established Foundation as one of the most readable and important journals in the field. Not to mention editing the SF Encyclopedia, which I've already mentioned.

What we have, therefore, is really a whole series of achievements: Clute as one of the founders of Interzone; Clute as one of the founders of the Arthur C. Clarke Award; Clute as one of the instigators of, and prolific contributor to, the Encyclopedia of Science Fiction; Clute as editor; Clute as host; Clute as author. They are all major contributions to science fiction, they are all worthy of honour, cumulatively they have had an astonishing impact upon our genre. But they all rest on the very solid basis of Clute as reviewer.
Birmingham Science Fiction Group

[Image: a moonscape with a rocket lifting off. Earth is rising in the distance, with a slim crescent lit by the sun.]

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It is, perhaps surprisingly, a view that Clute himself seems to endorse. Recently on Twitter he complained that writing encyclopedia entries kept "blocking lifework ie reviews". The SF Encyclopedia may have been responsible for the numerous awards that grace his shelves, but it was with reviews that he first made his name, it is in reviews that his ideas are best expressed, and it is reviews that underpin everything else he has done.

Naturally, this pleases me. It is good to recognise that reviews lie at the beating heart of the genre.

Critical

Notice that I keep using the word "review". There are critical essays. His first collection, Strokes, concludes with a series of mostly short reviews of Gene Wolfe, but the last of them expands into an essay in which he examines an oblique question arising from The Book of the New Sun, but a question that proves crucial in exploring the whole tetralogy: who was Severian's mother? His most recent collection, Pardon This Intrusion (2011), is largely made up of essays. But his metier is writing reviews, immediate critical responses to one or two new books, what he describes as trying "to hijack the guts out of the page read and make it right", rather than the more leisureed reassessment of an individual author's entire output, or the drawing out of themes, or what have you.

He is not, it has to be said, a theorist. In his introduction to Strokes, Thomas M. Disch recalls meeting Clute in 1961 when they were both at New York University Washington Square College taking courses on "The Quest for Utopia" and "Western Intellectual History", courses whose aftereffects can still be traced in Clute's work today. Disch describes himself as "a pure auto-didact, for whom schooling was no more than a rite of passage that had to be performed with ceremonious correctness while the essential process of education was carried on at home and at the library", and he identifies Clute as "much the same sort of conceited know-it-all". Certainly, after finishing his own education, Clute did not remain in academia. Of late, he has given the odd keynote speech at an academic conference or taught at the Science Fiction Foundation Criticism Masterclass, but in general he has kept himself apart from the academic world.

In that period, therefore, he has kept himself away from the theory wars, the emergence of structuralism and post-structuralism and deconstruction and feminist criticism and queer theory and post-colonialism and all the other approaches to literature that have fared and (often) faded within the groves of academe in the 50 or so years since he departed NYU. Those theories have, belatedly, been applied to science fiction, often to very telling effect. Clute will certainly have been aware of these theories, to some extent at least (in all the hundreds of books reviewed in the three massive collections, Look at the Evidence (1995), Scores (2003), and Canary Fever (2009), you can probably count on one hand the number of non-fiction works covered), but they have not shaped his own work.

When Clute was a student at the end of the 1950s and into the early 1960s, the cutting edge of literary criticism was found in the work of his fellow Canadian, Northrop Frye. In an interview with Darrell Schweitzer in 2011, Clute described Frye as "trying to create a four-part model of the various forms of prose fiction, a model that encompasses and predicts and shapes everything it touches ... I'm way on the Northrop Frye side." If there is, therefore, one academic who has shaped, and continues to shape, Clute's work, then it is Frye. For instance, we see Frye's love of
tabulating types of literature, which we find all the way through his classic Anatomy of Criticism (1957), echoed in Clute's four-fold division of fantasy, which he essayed in The Encyclopedia of Fantasy, and which is in turn replicated in the four-fold division of horror in The Darkening Garden (2006).

The two quadripartite divisions of the literature clearly and easily map onto each other thus:

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<tr>
<th>Season</th>
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I don't think there is anywhere where Clute has actually put the two systems together like this, but when you do it is easy to see how the schemas reflect each other. The fact that fantasy takes us from the darkening days of Autumn to the brightness of high Summer, while horror begins with the rebirth of the year in Spring but then takes us to the gloom of deepest Winter, highlights the fact that horror works as a drear cousin of fantasy.

It is an astute analysis, and illustrates the value of Frye's system, or at least of Clute's adaptation of that system. Though it is also noticeable that Clute has never attempted a similar classification of science fiction, because I don't think that would be possible. This would have been no problem, of course, when Clute tended to agree with Peter Nicholls that science fiction was a branch of realist literature, and therefore shared no characteristics with fantasy or horror. But, ironically around the same time that he was writing The Darkening Garden, he also began to talk about "fantastika", a term he coined "as a kitchen-sink shorthand for phrases like "the literature of the fantastic" or "science fiction and fantasy and horror and what-not". In their own ways, both the patterns of fantasy and horror and the notion of fantastika are Clute's first real excursions into a theory of the fantastic, so it is interesting that there may be an incompatibility between the two notions, though whether such incompatibility would be problematic for either system is open to question.

**Fantastika**

What is immediately obvious, as you read through The Darkening Garden which lays out the quadripartite pattern of horror, and Pardon this Intrusion: Fantastika in the World Storm which introduces the notion of fantastika, is that neither of these theoretical systems is an intellectual construct imposed upon the literature. Rather, they both grow out of a deep and intimate knowledge of the genre. It is because he knows the literature so well, because he has read so widely and so thoroughly, that he is able to draw out these patterns.

When I first met him in the late 1970s he was already renowned for knowing just about everything there was to know about science fiction. His baroque phraseology may have been
laughed at and repeatedly parodied, but what lay behind this linguistic bling was never ridiculed, there was never any disrespect for the man or for his knowledge. He was, when it came down to it, our polymath, our fount of all knowledge, and British fandom was mystified by him and proud of him at the same
time. "No one argues with Clute,' I was told, in no uncertain terms, "he's always right." Well, I did argue with him. I have, for instance, never been comfortable with the idea that science fiction is a form of realist literature, and given the appearance of fantastika in recent years, that is one argument I may have won. But in the main, I didn't win. He really does know everything, and he has a tremendous arsenal to call upon in any dispute about the genre. The thing I recall, though, is the light of battle that came into his eyes whenever anyone did disagree with him. He enjoyed the challenge.

And that incredible knowledge is at the basis of everything he writes. You know that when he praises a book, or when he criticizes it, his opinion is backed up by practically the entire history of science fiction. You can still disagree with him, but you'll have to marshal your facts very carefully if you do. Basically, a Clute review is a review that you know you can trust. It is still, of course, dressed in some of the most outre language imaginable. I don't think he could write otherwise now, but sometimes, I'm sure, it is done for effect, to make us laugh. Clute can be very funny. He is also, of course, very very good at what he does. I have stolen from him unrepentantly over the years. His notion that there are three dates associated with any work of science fiction

- the date at which it was written, the date at which it is notionally set, and the date that it is actually about

- is one I have found particularly useful when writing about Philip K. Dick, for instance. And his ongoing investigation of the storyable, "the particular, intense, magical affinity between a story and the way the human psyche work" as he put it to Darrell Schweitzer, makes for a keen appreciation of the pleasures to be had from well-constructed science fiction.

Over the years, his reviews have appeared in F&SF and New Worlds, the Washington Post and the Times Literary Supplement, Interzone and Strange Horizons, and god knows where else besides. They are always there when we need them. They provide the Greek Chorus of science fiction, the running commentary that helps us make sense of our genre, the one consistent voice that provides the coherent overall shape that makes contemporary science fiction make sense. This is what I mean when I say that he is the air that we breathe. This is what I mean when I say we honour John Clute.
[Image: A alien is playing an enormous keyboard that spirals around it.]
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Canadian-born John Clute first landed in London in 1964 in the very docks on which the ExceL Centre now stands. He married Judith Clute in 1964, and has been resident in London, in the same Camden Town flat, since 1969. He has visited the USA frequently since 1996 with his partner Elizabeth Hand in Maine.

He was one of the eight founding editor of Interzone magazine in 1982 -- Malcolm Edwards, another Loncon 3 Guest of Honour, was also a founding editor -- and was Associate Editor of the Hugo-winning first edition of the Encyclopedia of Science Fiction under general editor Peter Nicholls. He co-edited the second edition with Nicholls, which won the Hugo, Locus, British SF Special and the Eaton Grand Master awards; and is co-editor with David Langford of the third edition, which has been online since 2011. The SF Encyclopedia is now more than a million words longer than at its launch. (Peter Nicholls remains as Editor Emeritus and Graham Sleight serves as Managing Editor.) The online version has won the British SF Award for nonfiction, the 2012 Eurocon Bat Promoter Award, and a Hugo Award in 2012.

John also co-edited the Encyclopedia of Fantasy with John Grant, which won the Hugo, Locus, Mythopoeic, and Eaton awards, and on his own wrote Science Fiction: The Illustrated Encyclopedia, which is a companion to SF rather than an encyclopedia; it won the 1996 Hugo and Locus awards. Another work, The Book of End Times: Grappling with The Millennium, appeared in 1999.


The Darkening Garden: A Short Lexicon of Horror, which is reprinted in Stay, argues that horror is central to 21st century "fantastika", a term used to designate science fiction and all the other literatures with which it shares significant characteristics, including horror and fantasy. The central pieces assembled in Pardon This Intrusion: Fantastika in the World Storm further this argument, suggesting that a central task for Fantastika in the 21st century is to dissolve the cultural amnesia that has arguably consumed the Western world since World War Two. He has published several short stories -- five of which have been assembled in Stay -- and two novels, The Disinheriting Party in 1977, which is not sf; and Appleseed in 2001, which is.

He received a Pilgrim Award from the Science Fiction Research Association in 1994, was Distinguished Guest Scholar at the 1999 International Conference for the Fantastic in the Arts, and received an SFWA Solstice Award in 2012. He has been described as "an integral part of
science fiction's history" and "perhaps the foremost reader-critic of SF in our time, and one of the best the genre has ever known."

Fiction

- Appleseed (London: Orbit, 2001)

Non-fiction

- Fustian (Merion Station, Pennsylvania: Magic Pen Studio, 2006) with Jason Van Hollander [chapbook interview]
- Pardon This Intrusion: Fantastika in the World Storm (Harold Wood, Essex: Beccon Publications, 2011)
Works as Editor - Series

- The Encyclopedia of Science Fiction (London: Granada, 1979) as Associate Editor with Peter Nicholls as General Editor
- The Science Fiction Encyclopedia (Garden City, New York: Doubleday and Company, 1979) [variant of the above]
- The Encyclopedia of Science Fiction (London: Orbit, 1993) with Peter Nicholls [recast and much enlarged version of The Encyclopedia of Science Fiction (1979) above]
- The Encyclopedia of Science Fiction (New York: St Martin's Griffin, 1995) with Peter Nicholls [expansion of the above]
- Grolier Science Fiction: The Multimedia Encyclopedia of Science Fiction (Danbury, Connecticut: Grolier, 1995) with Peter Nicholls [cd-rom: expanded variant of the above]
- The Encyclopedia of Science Fiction (London: Orbit, 1999) with Peter Nicholls [revision of the above: without the material added to the Grolier version but including further corrections and additions]
- Science Fiction: The Illustrated Encyclopedia (London: Dorling Kindersley, 1995)
- The Encyclopedia of Fantasy (London: Orbit, 1997) with John Grant [both authors listed solely as editors]
- The Encyclopedia of Fantasy (London: Orbit, 1999) with John Grant [revision of the above with addenda]
- The Encyclopedia of Science Fiction: Third Edition (London: Gollancz, 2011) with David Langford, Peter Nicholls and Graham Sleight [massive expansion of the above: including material added to the Grolier version published online added to regularly]

Works as Editor - Series

- Interzone: The First Anthology: New Science Fiction and Fantasy Writing(London: J M Dent and Sons, 1985) with Colin Greenland and David Pringle
- Interzone: The Fifth Anthology: New Science Fiction and Fantasy Writing (London: New English Library, 1991) with Lee Montgomerie and David Pringle

Works as Editor - Individual Titles as Editor

- The Aspen Poetry Handbill (Aspen, Colorado: Aspen School of Contemporary Art, 1965) [portfolio]
• Tesseracts 8: New Canadian Speculative Writing (Edmonton, Alberta: Tesseract Books, 1999) with Candas Jane Dorsey


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Knowing Your Audience: A Personal Appreciation of Malcolm Edwards
Chris Edwards

Here's Malcolm, in response to a recent query about his fannish publications:

Fanzines: I haven't actually published that many. Two issues of an early title, Quicksilver, the third issue of which became my first issue of Vector. Nine issues of Vector. One issue of a little fanzine, Magic Pudding, which has the small distinction of being the first place where the possibility of a British worldcon in 1979 was aired (this was 1972). Then Foundation, if that counts ... Then a small renaissance while I was a freelance in the early 1980s: five issues of Tappen, and a dozen or so of a little humorous scandal sheet I handed out at the London fan meetings at the One Tun for a year. (This had various titles, which nobody ever noticed, alternating between Drunkards Talk, Drunkard's Talk and Drunkards' Talk; and I then switched it to Social Disease for a couple of issues, just so I could go around the pub saying to people "Have I given you a Social Disease yet?" I've always had a mature sense of humour.)

This paragraph, straightforwardly factual on the surface, neatly encapsulates Malcolm's style: an avoidance of self-importance and a self-mocking humour which won't hide from the attentive reader a multitude of things. For example, when he says he hasn't published that many fanzines, it's worth noting that that the nine issues of Vector, the six of Foundation and the five of Tappen were all substantial efforts requiring considerable amounts of editorial input.

About Quicksilver I can tell you nothing because it appeared before I was around and I never saw it. However in the early 1970s, a few years before I migrated from south Wales to London and actually met Malcolm at the One Tun, I was a member of the British Science Fiction Association and an avid reader of its journal, Vector.

This, to a science-fiction fan like myself who had no one else around with whom to share his enthusiasm, was like gold dust. Malcolm was then its editor and I can still remember opening the mailings with keen anticipation.

I don't ever recall being disappointed by what was
inside. Contributing to the magazine were people I had actually heard of and whose science-fiction stories I’d enjoyed - Brian Aldiss, James Blish, Philip K Dick, Poul Anderson, Bob Shaw. There was a lively letter column that had the likes of Ursula Le Guin and Brian Aldiss not only writing in but having their actual addresses printed so that if celebrity stalking had been a feature of fandom you could gone around to their homes and made a nuisance of yourself.

This wasn't all, though. Here was Joanna Russ in issue 62, writing a terrific essay which presented a cogent argument for her thesis that science fiction "ideas" move through distinct phases in the way in which writers present them in stories. Here in issue 65 was Malcolm interviewing a writer I'd never heard of - Gene Wolfe which sent me scurrying off to purchase The Fifth Head of Cerberus, a revelation to me in terms of what science fiction could do. Each issue under Malcolm's stewardship seemed to me to be fizzing with enquiry and debate about science fiction. Malcolm himself came across as a steady hand with a breezy attitude towards any grumbles. Here's a brief example: "Last issue I innocently poked a little fun at some flying saucer books, thus arousing the ire of Brian Sta-bleford, who thought I was playing into their hands by publicising the books—any publicity is good publicity etc etc—and of Gerg Pickersgill (there's a typo there, but I rather like it) and Peter Roberts who thought I should devote the editorial space to more important topics, such as them. I don't care, though—I'm going to
do it again. But this time it's a rather better book that I have to review...

There's not merely confidence here, but an awareness of one's audience, Malcolm being personally acquainted with the people in question so that the tone is really one of bantering rather than dismissal. Elsewhere there was a strong sense of him pulling the threads of each issue together so that everything felt part of a piece. Only much later did I discover that a lot of the material I found so stimulating hadn't just dropped into his editorial lap: he had actively sourced it.

When Malcolm took over the Science Fiction Foundation's journal from Peter Nicholls's editorship he also maintained the vibrant quality of critical debate there. Among the highlights for me were Thomas Disch querying what we mean by ideas in sf, Michael Moorcock on New Worlds, a memoir from Philip K Dick, and not least the letter column in which Ian Watson might be trading critical blows with John Clute, or Chris Priest flexing his intellectual muscles on what would prove to be a career-long critique of received opinion in sf. The editorials were short and to the point; the editorial introductions to the features inclusive as well as informative, not an easy feat to carry off successfully. An underrated talent is the ability to contextualise effectively, and it's one of many that Malcolm possesses in abundance.

The first conversation I remember having with Malcolm (though we certainly spoke on more than one occasion before this) came when he said some kind words to me about Half-Life, a little cartoon strip that Jim Barker and I were doing for a later incarnation of Vector at the time. It featured a hack sf writer constantly undone by his infated idea of his own worth. It was the first time anyone had directly said anything encouraging about it, even though Jim and I had a notion that people generally liked it. Malcolm doesn't just notice stuff that he finds enjoyable: he'll make a point of saying so to the person or persons concerned. Not enough of that goes on.

The One Tun pub meetings in Farringdon were often lively affairs in those days, drawing in fans not just from the London area but much further afield. Sometimes there might be a whiff of intrigue or scandal. It soon became obvious to me that Malcolm relished a bit of fun, especially when it was scurrilous. Usually it involved young men behaving badly. When there's mischief in the air, a gleeeful expression comes across his face and you can almost imagine him mentally rubbing his hands together at the prospect of transgression. Rob Holdstock, a larger-than-life character both lovable and prone to gaffes, was always good to have around on such occasions since he could be a lightning conductor for farce. There are so many tales that could be told, but for most of them you had to be there. The world is a duller place without Rob, and I'm sure Malcolm misses him as much as I do.

Malcolm has always been first-rate at spotting talent and encouraging it, something which he applied with the same discernment to fannish enterprises like Tappen (the mucus plug that forms in the rectum of a polar bear during hibernation, for those of you not in the know) as to any of his critical or professional work. The five issues of this fanzine are notable for the quality and variety of their writing. There's a sense that all the contributors knew they should be on their mettle because second-best wouldn't do. Even today it feels like a substantial effort, packed with varied entertaining stuff and again with a strong sense of the editor discreetly shaping things. That's Malcolm's way: wear your learning and your talents lightly, but make them tell when it matters.
It came as no surprise to me when Malcolm became increasingly involved in the actual publishing side of science fiction as the years went by. Aside from his expertise and love of the field, he seems personally at ease with himself, is always interested in the other person and has the capacity to zero in on the essentials, especially if there is a creative opportunity to be exploited. These are important qualities when dealing with the skittish egos of writers as well as the ups-and-downs of office politics in what I imagine is a high-pressure business, all of which could easily fray more fragile psyches. Malcolm just keeps on trucking and is not, as far as I'm aware, prone to stress or afflicted by selfdoubt. His keen sense of the absurd and his ability to put people at their ease by a well-chosen comment, whatever their status, means that he doesn't appear to be daunted by occasions that might give most of us the heebie-jeebies. There's a revealing photograph of him sitting on a sofa next to no less than Keith Richards at what is plainly a celebrity function. It looks as if Malcolm has just said something amusing and perhaps a bit naughty to Keef, who is bashfully acknowledging it with a smile.

Now lest all this is starting to seem too hagiographical, I should point out that there is another view of Malcolm which, while recognising his talents, maintains that he is deep waters, his motives sometimes murky, if not downright devious. And there is a Machiaevellian side to him at times, an air of the clever manipulator. He is good at nudging things in a particular direction, and then sitting back, as it were, to see what pans out. Equally, Malcolm can be extremely discreet when the occasion demands it, and there are circumstances when this engenders a Sphinx-like appearance of inscrutability accompanied by minimalist responses which can be quite unnerving because (a) you don't know what he is thinking and (b) the fact that he appears to be thinking a lot but not saying much suggests there must a good reason for him keeping his counsel which you yourself are too dim to appreciate.

I suspect this happens most when people are either whingeing or being tiresomely egotistical, two things which he can never be accused of. He seems to me to be most relaxed around people who share his appreciation for the deflation of pomposity and his enjoyment of a variety of sports. His critical judgements remain absolutely independent of others and of any personal bias. Because of this he's been able to negotiate the tricky waters between sustaining friendships with writers and having to make disinterested editorial decisions about their work.

Despite many years in which he's been at the centre of science-fiction publishing in the UK (I suspect he would dispute this, but I think it's true) he's continued to maintain his connection with his fannish roots, and may pop up on on-line lists during discussions of magazine chronology or the merits of Jack Vance. In that sense he leads an unusual double life in which he might be hobnobbing with household names in his day job while indulging his more personal long-standing fannish enthusiasms in the spaces in between. His explanation
for that is simple: "It's all part of who and what I am". Let's hope he still has many more years of working his particular brand of magic.


• QUICKSILVER - Numbers 1 - 2, December 1970 - April 1971

• VECTOR (edited and produced for the BRITISH SCIENCE FICTION ASSOCIATION) - Numbers 59 - 68, Spring 1972 - Spring 1974

• MAGIC PUDDING - Number 1(single issue) - November 1973

• TAPPEN - Numbers 1 - 5, June 1981 - November 1982

• DRUNKARDS TALK - Number 1 - 12, January 1983 - June 1984

Also:

• Editor of FOUNDATION (for the SCIENCE FICTION FOUNDATION) - Numbers 13 - 19, May 1978 - June 1980. (Note - ME listed as Editor for issue 13, but issue actually compiled by Peter Nicholls, the previous editor.)
• INTERZONE - listed as part of the Editorial Collective for issues 1 - 4 (Spring 1982 - Spring 1983) inclusive.
Malcolm Edwards: The Man Who Made British SF Acceptable to the Mainstream
Jo Fletcher

Okay, it's not a great headline; I grant you that, and if I'd had a bit longer I would have come up with something witty and pithy that said exactly the same thing . . .

. . . but I don't, and so you'll have to make do with a bald statement of the bleedin' obvious. Inviting Malcolm Edwards to be Guest of Honour at LonCon is as obvious and right as gin and tonic or Fletcher Pratt & Sprague de Camp, or Arkady and Boris Strugatsky.

And it might be long overdue, but that he gets to be lauded in his home country makes the timing perfect.

There are a great many writers in our field, and a good many more in publishing* who would not be where they are today had it not been for Malcolm. In some ways that's really all I need to say about the man who is a legend, not just in his own lunchtime, but in many others' as well, but I realised, when I settled down to do this, that I did want to say a great deal more. (Luckily for you, I have a word count to stick to!)

I'm going to condense the boring but vital bits (for those interested in Malcolm's nitty-gritty, it's easy enough to find the full bio in The Encyclopedia of Science Fiction). So: the things that you should know: Malcolm read Anthropology at King's College, Cambridge, where he fell in with a Bad Lot (yes, you! You know who I'm pointing at) who led him off the path of academe and into SF fandom. He published some fanzines himself (including my personal favourite, Drunkard's Talk, which, if I am remembering correctly, contained his Complete Naff Guide to Fandom.

Where was I? Oh yes, so he was administrator of the Science Fiction Foundation (and editor of the Journal for half a dozen issues), and he was one of the Gang of Eight who founded Interzone. He wrote a handful of illustrated SF books with, variously, Robert Holdstock, Maxim Jakubowski and Harry Harrison (and kudos to him and Rob for Tour of the Universe, which was turned into the world's very first fight simulator ride in the basement of the CN Tower in Toronto; that's not something that happens every day in our world . . . our books, maybe, but not in real life). And the only short story of Malcolm's I've ever read, 'After-Images', won a BSFA Award.

But far more importantly, at least as far as genre publishing is concerned, Malcolm Edwards kind of invented SF publishing in this country.

Now before there's a huge outcry from those who treasure the Gollancz yellow jackets from the 1960s, when Malcolm was a mere sprog (well, all right, a teenage sprog) let me assure you I mean no disrespect. But there is no doubt that with a handful of others (who are not this weekend's Guest of Honour and will therefore forgive me - for this moment at least - consigning them to the dustbin of history - Malcolm is the reason that today in Britain there are more than a dozen mainstream SF/F imprints or lists which include a fair number of genre titles on their schedule, and that the mere thought of a science fiction or fantasy novel no longer sends
the upper echelons of the industry shuddering and reaching for some with 'literary gem' in the jacket copy.

Malcolm's name has been synonymous with Victor Gollancz for (pauses to count on fingers, shakes head in disbelief) lots of years, after joining that august independent publishing house in the 1970s (Harrow Library's loss) and working his way quietly and inevitably (as anyone who knows him well will testify, that is his normal method) to becoming Publishing Director. During this period, he not only edited writers who went on to become legends in everyone else's lunchtime - Michael Moorcock, JG Ballard, Brian Aldiss, Robert Silverberg, William Gibson - in fact, the list is so long I'd use up all my space just naming names, so forgive me; I'm not ignoring you all! - but he also took a chance on an unknown writer of comic fantasy . . . and the rest, as they say . . .

And this is the bit where thing actually get really interesting: even with million-sellers like Terry Pratchett and J.G. Ballard, SF and Fantasy still had a bit of a taint about it - you know, it's all very well, but it's not the sort of thing adults read, is it? And that means SF editors tended to be at the bottom of the pile when it came to things like champagne receptions and all the glitz that other bits of publishing are obviously famous for. But Malcolm was headhunted by Grafton, which, as is the way of it, became HarperCollins, and here's when things changed and Malcolm leapt out of the small pond he dominated and into the much bigger pond, where humble SF editors knew their place (at the bottom of the pack). For somewhere along the way, Malcolm looked around at the people running the company, and I thought, 'I can do that.' It turned out he could, and with one bound, he was free, and heading up the ladder of mainstream publishing with alacrity! And what makes Malcolm both special and of vital importance to our world is that instead of shrugging off his past, he has used his new powers for good and
forced science fiction and fantasy to the forefront of every mainstream publisher he's worked for - I wonder if the board of HarperCollins would have been quite so keen to fork over the advance for a wonderful writer who hadn't yet taken off yet if Malcolm hadn't been quietly insistent . . . and the only reason Charlaine stayed at Gollancz before True Blood was, again, thanks to Malcolm's backing. And there are dozens and dozens of other examples, but I've run out of space.

Back to the history lesson, for one last time: when he moved to Orion (where he is now Publisher and deputy CEO), he did two things which - if for no other reason at all - assure him his place in the SF Afterlife:

he started the SF Masterworks list, which was and is a work of genius, and when Orion bought Gollancz, he turned it into the specialist SF/F imprint of the Orion Publishing Group (after a piece of entirely unsurprising market research which showed quite clearly that was what readers associated Gollancz with).

I've run out of words and I've barely begun, but I'm going to end with two words, from readers everywhere, from the science fiction and fantasy community in general and from me in particular.

THANK YOU.

[Image: Malcolm Edwards holding a red white and blue stuffed toy pigeon.]

A short biography

Malcolm Edwards discovered sf at an early age via such classics as E.C. Elliott's Kemlo novels, Donald Sud- daby's The Death of Metal and Paul Capon's Phobos: the Robot Planet, launching a lifetime passion. He discovered Ken Slater's mail order catalogues in 1965, and was aware of fandom from that time, though he didn't get involved until 1969, fearing that everyone would be discussing the 'condensed novels' of J.G. Ballard, which he had difficulty understanding. He attended his first convention in 1970 and discovered the reality was somewhat different. As a fan he edited fanzines including Quicksilver and the Nova Award-winning Tappen, Vector (the critical journal of the British Science Fiction Association), and the Science Fiction Foundation's journal, Foundation; he was also a founding editor of Interzone. He chaired the British Eastercon in 1975, organised the programme for the third British Worldcon, Seacon '79, and was the initial chairman of Conspiracy '87. He has also served as administrator of the SF
Foundation, was a long-time council member of the BSFA, and was President of World SF, leading the delegation to their 1991 Conference in Chengdu, China.

He began his publishing career as a staff copy-editor for Victor Gollancz in 1976, and subsequently worked for Grafton and HarperCollins, where he moved from being an sf specialist into becoming Publishing Director for all Fiction and Deputy Managing Director; he is currently Deputy CEO and Publisher at the Orion Publishing Group. As an editor he has worked closely with many British authors, including Brian Aldiss, J.G. Ballard, Stephen Baxter, Arthur C. Clarke, D.G. Compton, Richard Cowper, Nicola Griffith, M. John Harrison, James Herbert, Phillip Mann, Paul McAuley, Michael Moorcock, Terry Pratchett, Philip Pullman, Keith Roberts, Bob Shaw and Ian Watson, and a range of Americans including Pat Cadigan, Philip K. Dick, William Gibson, Frank Herbert, Ursula Le Guin, George R.R. Martin, Frederik Pohl, Robert Silverberg and Sheri S. Tepper. He launched the SF Masterworks series in 1999 and was the instigator of the SF Gateway for eBooks. He is also a published writer (most frequently in collaboration with Robert Holdstock), and won the BSFA Award with his first - and so far only - published story.
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A personal choice
(Malcolm was asked for a list of the fourteen books which he is most proud of publishing. We then asked some of the writers of their thoughts and memories of Malcolm.)

Gene Wolfe, The Fifth Head of Cerberus, 1973
One of the first books which Gollancz published specifically on my recommendation. I remember reading the galley proofs at lunchtimes in the library where I then worked. I didn't entirely understand it at that point (though I later worked out that you could pinpoint the precise moment in the concluding novella at which the shapeshifting alien takes over), and I hadn't read much Wolfe, but it was clearly extraordinary. I was editing VECTOR at the time, and wrote to Gene suggesting I interview him by letter. I think this was the first interview he ever gave.

It has been my pleasure to meet Malcolm Edwards in person on two occasions. I have enjoyed having him as my UK editor and consider myself to be fortunate. For an editor, he's a good guy.

Gene Wolfe

Philip K. Dick, A Scanner Darkly, 1977
My publishing career has been on one level a story about publishing Phil Dick wherever and whenever I could, and this was the first title where I had significant input into the decision. There were concerns at Gollancz about its 'druggy' nature, and it was published outside the sf list (ostensibly to give it a wider readership). The first time I read a Dick novel in typescript: a particular thrill!
Mike Harrison was, I think, the first of the British New Wave writers I brought to the list. Editing him was challenging, because he had thought about every comma in a way which few writers do, so every change I persuaded him into was a minor triumph. Viriconium was shortlisted for the Guardian Fiction Prize, still an unusual distinction for an sf/f novel. Mike and I went to the prizegiving, where Kazuo Ishiguro was distantly friendly but slightly patronising, and Beryl Bainbridge passed out under a table. Climbers, 1989, was another contender for this list.

It's all about spotting talent, in the end. Looking at a typescript, among the hundreds you get sent, from someone you've never heard of, and thinking, yes, this is one I want to publish. This was an unpromisingly tatty typescript, titled (equally unpromisingly) Thorndyke, but Phil's aliens leapt from the page. I'm disproportionately pleased that his 'comeback' novel, The Disestablishment of Paradise, has been shortlisted for the Clarke Award and the John W. Campbell Memorial Award.

I am delighted to know that Malcolm is one of the guests of honour at the forthcoming World Con in London. It is an acknowledgement richly deserved. I also have a personal debt of gratitude, for it was Malcolm who pulled my first scruffy manuscript from the slush-pile, gave it a proper title, cleaned up my spelling and subsequently guided it through t. Had that not happened I doubt if I would have continued writing. However, his gentle but accurate and lucid criticism and his generosity too, inspired me and taught me a lot about the craft and responsibility of being a writer. He has been an abiding influence on my work, and for that I am eternally grateful. Writing apart, I remember too, the keen pleasure I felt when we discovered a shared a love of cricket and were able to visit the Oval together. Such memories never fade.
I wrote in PR3 about this. Recently I've been in correspondence with his agent, reminiscing about how we sealed the deal sitting on a bed at a room party at Constellation, the 1983 Worldcon in Baltimore, which was also where I met Bill for the first time.

"He's a good 'un, your Malcolm. Young feller, floppy hair, down in Henrietta Street, just below the Market. Has a doorknob Orwell touched (touch 'em all, just to be sure). Has a Telex in the basement that totally inspired Terry Gilliam to make Brazil. Warns against any changes to the manuscript that Americans might suggest. Perfect man for the job, when you think about it."

J.G. Ballard, Empire of the Sun, 1984

Because. If you'd asked me, in the early 1970s, which British authors I'd like to publish, I'm sure I'd have said Aldiss! Ballard! Moorcock!, never expecting I'd have the chance to work with any of them. Ballard was the first, in circumstances I described in Progress Report 3, and by 1987 I'd landed all three of them. I treasure the inscription on my copy - "To Malcolm - my 'co-author"
Brian Aldiss and David Wingrove, Trillion Year Spree, 1986

I literally rescued this from the publisher to whom it was under contract, who had no idea what to do with it. I think at the time I was the only editor in Britain who knew enough about sf to contribute meaningfully to it. I spent an entire holiday working on the index at my parents’ cottage in Somerset while the rest of the family went to the seaside. The first novel of Brian's I published, Forgotten Life, 1988, was also a particular pleasure.

I was in Cambridge. I had spent the evening previously with Kingsley Amis, and in consequence was feeling rather hung-over. On Cambridge rail station I was awaiting the Oxford train (this was before that disgusting man, Beeching, abolished the line) To my horror, I found a young fan approaching me. Ghastly! I would have to pretend to be bright and intelligent. But all was fine! This was young Malcolm Edwards! We got together on the train and amused each other, and became great friends, over the journey, So it has remained over many years. We last met in Dubai.

Is there another publisher in Britain with greater expertise on SF than Malky? I doubt it. Cheers again, Malcolm!

Brian Aldiss

Terry Pratchett, Mort, 1987

The second Pratchett novel which Gollancz published, and the first I edited. Also, I think, the first novel I ever edited on-screen, which in 1987 was pretty cutting-edge stuff, albeit the computer was a Packard Bell model, the word processing program was an early version of Word Perfect, and there were, oh, whole kilobytes of memory.
In those days Terry used to fantasise about enjoying the same degree of commercial success as writers like Niven and Pournelle.

*I remember sending Mort to Malcolm on floppy disc without first having it backed up on my machine. Shortly after my hard drive went west and now the only complete version of the manuscript was languishing in the postal system. I understand Malcolm actually waited by his door the following day, sweating slightly, until the postman Anally arrived. Malcolm is grand. A friend, an old school publisher and a man who really knows his science Action.*

*Terry Pratchett*
Stephen Baxter, Raft, 1991

I’d never heard of Steve when he sent in the first pages of this, but I was won over within a couple of pages. I had already resigned from Gollancz, and was heading off to Grafton, so I had to suggest to him delicately that if he wanted me to read the full typescript he would have to send it to me at my new desk. Steve in those days had some difficulty extending the story to novel length (70,000 words) and I worked quite closely with him to flesh it out: a problem he has since overcome!

Malcolm Edwards has stayed true to his fannish origins while rising to the top of the publishing profession, and as a result has achieved great things in British SF over the last 30 years. A very deserving GoH, Malcolm is the Fan Who Would Be King.

Stephen Baxter

Sheri S. Tepper, Beauty, 1991

I’d become Sheri’s publisher the previous year, with Raising the Stones, taking her over from her previous publisher. This was her next novel, and I was bowled over by its mixture of fantasy, sf, horror, and righteous indignation. Then, when the US proofs came in, I started reading again and was horrified that she had put in a prologue which explained all the mysteries which unfolded over the first hundred or so pages. I wrote to her, somewhat distraught, and discovered that she had been forced to put it in by the US publisher, and my letter made her stiffen her resolve and
take it out again. It's one of a number of books which have been dedicated to me over the years, but for this reason it's the one I'm most proud of.

Over the years a writer (I assume I'm fairly typical) has a lot to do with his or her agent, more or less to do with his or her editor, and virtually nothing to do with his or her publisher. Malcolm was an outstanding exception. He was the first I knew to take up arms against the dictates of editors who objected to this or that on grounds which, to me, seemed obscure, at best. He picked my hammer of "righteous indignation" (his words) out of the book and used it. I've waved it really and symbolically many times since. Blessings on him.

Sheri S. Tepper

Alan Furst, Dark Star, 1991

Over the last twenty years I've first moved away from editing sf and fantasy, and then moved away from editing entirely (hence nothing here from the current millennium). But I've published all Alan's spy novels - set in the years before and around the start of the Second World War - since this one, and he remains the only author with my initials next to his name on the publishing schedule.

Nicola Griffith, Ammonite, 1993

I'd had a huge typescript from Nicola which sat on my shelf at Gollancz for months while I wrestled with what do with it. Eventually I said, rather feebly, that if she could find a way to cut it by a third, or maybe half, I would probably publish it. She raised a couple of figurative fingers in my general direction. Then, while I was at Grafton, I noted a couple of her stories in INTERZONE and wrote to her, asking if she was working on a novel. She replied that of course
she was - which I later discovered was true only insofar as she had decided it on reading my letter - and this was the result.

*Without Malcolm, Ammonite would not exist. Without Ammonite, my career would have followed a different path. Without my career as I know it today, I'd be a different person. It's not an exaggeration to say Malcolm changed my life—and I'm glad of it. Glad, too, to think of him as a friend.*

*Nicola Griffith*

The best idea I ever had as a publisher was, in fact, two ideas which arrived simultaneously - (1) that it would be a good idea to reinvent Victorian serial publishing, but in paperback format, and (2) that Stephen King (who I'd never published) would be the ideal author to make it work, because his command of narrative structure is second to none. Luckily his agent - the late, great Ralph Vicinanza — felt the same, and although - because of stupid political infighting at HarperCollins - it was originally published by Penguin (whose boss tried to claim it as his idea when the serial occupied 6 of the top 10 places on the bestseller list), when he decided it should be published in a single volume, I'd moved to Orion and the book came to me.


In the last year I've discovered that people who used to look at me with slight amusement because of my reputation as a geek have started to ask me, in slightly awestruck tones, whether it was true that I'd acquired this.

It was a knock-down-drag-out auction, which in its final rounds I conducted from a payphone in a restaurant where the HarperCollins sf/f team were enjoying their Christmas lunch. There were fewer than a hundred pages, but they included the scene with Bran and Jaime, which is of course the scene which grabs everyone. I could equally well have included *Dying of the Light*, 1978, George's first novel, which impressed me immensely.
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Blueprints of a Future: The Art of Chris Foss
Imogene Foss

[Image: Under a red sky, an Explorer vehicle slogs through the deep sand, on the big bulbous tires. Overhead in the sleek ship circles]
Chris Foss was born in Guernsey, Channel Islands. Both his parents were schoolteachers who worked on the UK mainland, during term time the Foss family parents, Chris and his younger brother - lived in Devon, returning to the island during the school holidays.

Even before he started school, Chris was absorbing influences from the world around him, recalling "all the gutted houses in Exeter which had been bombed in the War." The Channel Islands had been occupied by German troops from 1940 until 1945, the only part of the British Isles to be invaded. Hitler felt the islands were of strategic importance to the invasion of Britain and ordered the construction of a series of fortifications around the coast of Guernsey and the larger island, Jersey.

Chris was born less than a year after the end of World War II, and these imposing structures made a lasting impression on him. "The German fortifications in Guernsey were almost brand-new when I was exploring them from about the age of seven," he recalls. "I'd be quite scared because there'd be warning signs and barbed wire. They were crudely sealed and not too difficult to get into; there was a real excitement to worming my way into the elaborate bunker complexes and occasionally finding odd bits and pieces the Germans had left behind. It was an eerie experience, as I'd be on my own and no one knew I was in there. There was a curiously depressive atmosphere. In some of the towers the wallpaper and decorations the Germans had put up to make them more homely were still there."

These structures are a recurring theme in Chris' work. "I'm fascinated by the proportions of the towers, and they remind me of huge Easter Island gods looking out to sea, positioned as they are at strategic points around the island. They're like big toothless masks. The towers are very precise, with a scientific taper to the top. The Germans could build an entire tower out of concrete in a forty-eight hour period. To this day I'm fascinated by concrete - the sheer mass of concrete contained in these towers I find very impressive."

He was also intrigued by the bunkers on the island. "They recalled for me the huge boulders in the comic book westerns I loved as a child."
Chris still remembers seeing the wider aftermath of Word War II, aged just six, during an early family holiday to Europe in the Foss' 1936 Daimler. "The war had only been over a few years," he says. "Seeing bomb-damaged, strafed derelict buildings made a huge impression." The family even stayed in Nuremberg stadium, which had been turned into a campsite.

A year later Chris started at a preparatory boarding school in Dorset. His art master at the school encouraged him to train for an art scholarship, offering invaluable support. "He had a natural enthusiasm," Chris recalls fondly. "We went out sketching regularly on river banks in the area. He taught me all my perspective and representational knowledge.

Chris' career ambitions were formed at an early age. "I always loved to draw, and by ten or eleven I knew I wanted to be an artist." Alongside his love of art, Chris' other interests were typical for a boy growing up in early 1950s Britain - he loved cowboy annuals and a radio series called Journey into Space (1953-1958). "I'd listen to our radio in front of a blazing fire and I'd be absolutely transfixed," he says. In fact, perhaps surprisingly considering his later career path, Chris was more interested in westerns than sf. "The imagery of the westerns I found mesmerising. I avidly collected cowboy annuals such as Maverick and Bronco Lane."

Growing up, the only sf film which made a lasting impression on Chris was Creature from the Black Lagoon (1954). "The modern and the sleek never appealed to me," Chris explains. "Even as a child the sf films seemed like a complete joke; they looked like they were made out of tin foil — and generally they were." However as an adult, later sf films which employed a different, more sophisticated visual approach led him to a new appreciation of the genre, Dark Star (1974) and Brazil (1985) being particular favourites.

The first western film Chris saw was The Lone Ranger (1956). "It opened with this marvellous shot of the cowboys riding through this terrific western landscape. So when I finally got to California to work on Alien (1979), that's what I really wanted to see, the ranches where they shot all the cowboy films."

The landscapes and the atmosphere were what really excited Chris. "I loved seeing the cowboys coming down the trail from a distant horizon with all the dust and the thunder of the horses' hooves. "There's always been something about distance and wide-open space that excites me. A lot of my science fiction landscapes are actually western landscapes transported into a space setting. Open vistas are a big influence in my work. A painting has to have an atmosphere; that's one of the main things I strive to achieve."
Chris' grandfather gave him piles of National Geographic magazine from World War II which he read avidly, pouring over imagery of military hardware and far-away landscapes. He never forgot those early images, and was particularly gratified when the magazine contacted him in 1980. "One of my favourite jobs was for National Geographic. I was commissioned to illustrate scenes that happened in space that couldn't be photographed, for example an asteroid collision, or a crater being created on Mercury by an impacting asteroid."

He was also a big admirer of war photography, in particular "anything which documented the big machinery of war. My initial passion when I started painting at around twelve was battleships. At school I bought The Wonder Book of the Navy, which has a fantastic illustration in it of the Battle of the River Plate, with the tower of the Admiral Graf Spee burning and collapsing into the sea. To this day that illustration fascinates me."

Another early and lasting passion, the influence of which can be seen in his later work, are steam trains.

"My dad loved trains and he'd take my brother and me on rides on little railway lines in North Devon, which we adored," Chris recalls. From the age of eight Chris would cycle miles on his own from his boarding school to the nearest station to watch and ride on the locomotives. "It was a big station in the middle of nowhere, on a little line which I used to regard as my own personal railway. I'd invariably be the only person on the train. I loved the engine, the steam, all the rattling and banging along the track, leaning out of the window getting bits of hot soot in my eyes as it went through the most beautiful countryside. Sometimes the driver would even let me ride in the cab."

At thirteen Chris won an art scholarship to attend a public school, also in Dorset. He became fascinated by the surrounding wide rolling landscape. The art master gave him the keys to the art room so he could work any time he wanted. "I used to sleep all day and paint at night or bunk off and explore abandoned quarries and disused railway lines," he says. "It was a very liberated environment."

Art became a refuge during the holidays spent on Guernsey, as without his boarding school friends he felt relatively isolated. During those times he "became totally absorbed in the painting and drawing." Although his parents didn't encourage his art, feeling his time could be better spent on household chores or studying, his mother's interests indirectly fuelled Chris' own. "She had
great architectural and design abilities and she was always coming up with very innovative ideas. She had a lot of art books, and was always buying odd bits of art," Chris recalls. "When I was about eight, she bought one of Picasso's major etchings, which was huge, dark and broodingly sad. The picture fascinated me." Chris admires the fact that Picasso had "the skill of a master draughtsman who later chose to turn to abstract
Other masters Chris remembers coming across as a child in his mother's many art magazines were William Turner and Graham Sutherland. He found Sutherland's early abstract landscapes and paintings from the war particularly haunting, "especially as I was fascinated with the bombsites around Exeter."

A different element attracted Chris to Turner's work: "The mist, the swirls, the light, the way the paint was applied - I find it very evocative." A particular favourite is The Fighting Temeraire, which depicts "the modern steam tug towing the redundant old war ship to the breakers yard. In Turner Spaceship [1979] I have tried to recreate the light and the swirls and the sense of space with a very solid object in it. "I have a similar preoccupation with light to Turner. Guernsey light has a dramatic feel; intense blue skies which give a very sharp definition. The intensity of the light throws everything into relief and you can't really see what's in the shadows. The shadows just become uniformly dark. You've either got light or dark and very little in between, which of course is a theme of 2001. I think that's why the ship in the film 2001 got me so excited - the way it's lit, it's just the way it would have looked if it was in the Guernsey sky."

Home life was bohemian but austere. World War II had recently ended and Chris remembers his mother shopping for groceries at the village shop with a ration book. "There was money for the basics of life and we lived a very frugal existence." Although his father was remote, he shared his passion and knowledge of geography. It gave Chris a good understanding of the formation of landscapes and an intrinsic fascination with geology, which can be seen in his rendering of terrestrial planets. Chris' fascination with monolithic structures can also be traced back to his father, a teacher and later a headmaster, who on family expeditions managed to gain them access to power stations, harbours, dams and other areas normally off-limits to the general public. Chris and his younger brother and father would visit Guernsey harbour to watch the cranes unload the cargo from the ships. "The cranes conducted a sort of a ballet," Chris recalls, "as they worked in synchronisation to avoid colliding. "As a child I was obsessed with my model railway layout, and also Meccano. I was building and making things from a very early age - I built huge cranes. The machinery of the Victorian era was what I grew up with; the modern world didn't really exist for me in rural Devon and Guernsey in the 1950s."

At four years old, Chris remembers visiting the patriarch of the family, Great Uncle Jack, in his huge, dark Victorian house on Jersey. His uncle had owned a building firm, and there was a huge granite workshop behind his house with a steam engine in a shed at the side which powered the tools. "One of my first memories of drawing was of my uncle and I sketching steam locomotives together in the workshop. The workshops were quite run down by then, and he'd start up this big old steam engine which drove all the machinery via drive belts in this three-floored workshop. I remember the smell of the wood and the terrific excitement of the whole thing springing to life — seeing the machinery in action; all the belts, the saws. And he made me a boat out of wood. Seeing this rusting machinery of the Victorian age made a huge impression on me."

At age fourteen Chris appropriated the "old German hut" in the garden of the Guernsey family home and turned it into his studio. His mother was supportive of this, his father less so. "I used to go and hide in the shed and paint," he explains. "Dad was always trying to get me out to do odd jobs around the property, so I always felt like I was bunking off if I was in the shed painting."
[image: a green and red train is almost on top of us. There are white clouds in the blue sky above, the fields are green, and it trail of smoke trails from the train into the distance. There are dark shapes in the distance that may be mountains or a city]

Atomic Train © Chris Foss
By the following year, he had come to the realisation that art could be a good way to make a living. He approached local businesses offering his services creating adverts. He also produced a weekly strip cartoon for The Guernsey Press lampooning a property development at the site of Guernsey's huge Napoleonic Fort George - "they were turning it into a millionaires' housing project". Around this time Chris also started privately selling his oil paintings of land- and seascapes.

At eighteen, he went to Cambridge to study architecture. "I would have preferred to have gone to art school, but parental pressure dictated that I went to Cambridge." In his first year he created a comic strip for the Cambridge Evening News. "I regularly submitted various strip cartoon proposals to newspapers, because at that stage I was very keen to become a cartoonist, based on the heavy influence of Fluke and cowboy comic books. One of those speculative submissions was to the fledgling Penthouse magazine. "[Penthouse magazine founder] Bob Guccione summoned me to London for an interview which resulted in me being offered a six-page commission, based on a surrealist interpretation of the Guernsey environment called The Pawn: A Black Parable by Christopher Foss [Penthouse: Volume 1, no. 11]. It was very much along the theme of A Harlot's Progress."

A year later he went to see Guccione at his home with a whole new portfolio of work consisting of visualisations for a Barbarella-style comic strip called Justine, which Guccione commissioned, but unfortunately didn't get published. It was the Editor of Penthouse's book division who prompted Chris to get an agent, which led him to his first agency, Artist Partners. Joining the agency allowed Chris to meet many of his commercial artist contemporaries, some of whom became life-long friends. "I met a fantastic artist call Michael Johnson and I've been a great fan of his work ever since. He's a past master at putting a figure in a landscape and his cloudscape are awesome. He's also an expert aircraft artist. His visualisations, based on a sound technical knowledge, are stunning, especially the cloud effects. We've been friends for over forty years."

Coming from Cambridge in 1966 to the exotic environment of 60s London and particularly Penthouse was very exciting to a twenty year-old Cambridge student. In addition, Guccione paid the fledgling artist a one-year retainer. "I was so happy to get my first proper commission." The publisher was very supportive and Chris would visit him at his house once a week to discuss new artwork for the book. Guccione was living in some style in a South Kensington mews. "I'd visit him in the afternoon and he used to come down to let me in wearing a robe and patent leather shoes with socks and sock suspenders," Chris recalls. "The phone would be going every three minutes, but I didn't mind because the floor was covered with transparencies of naked women. You'd never seen anything like that in 1966 England; you would only see naked women in Health and Efficiency magazine back then!"

Guccione insisted that Chris saw 2001: A Space Odyssey (1968). "The directness and sharpness of the light, the pure white sphere of the ship against a pure black background particularly made an impression on me. London in the 1960s was such a grey and dowdy place, so Kubrick's visualisation was in real contrast to the drabness of post-war London. Coincidentally,
one of Chris’ first big artwork projects was illustrating an article by Kubrick on extra-sensory perception for The Sunday Times. It featured a spaceship with a row of heads in the foreground. "Years later, in the early 1990s, Kubrick asked me to do design work on AI," he adds, "so the wheel came full circle."

In his early twenties Chris started working for William George Mitchell, the designer and sculptor. "We worked on various projects, including the Mayfair Curzon and Haymarket Cinema. George did a lot of work then with poured concrete, and this began my obsession with working with the material. I used to carve the moulds in foam or fibreglass. It was a relatively quick way to finish a large area and was very popular with civilian contractors." Chris was thrilled when Mitchell allowed him to sculpt the backs of the big sliding doors for the new Liverpool Cathedral.

Around the same time, Chris got his first sf commission. "One of the agents at Artist Partners said, 'You can draw anything that exists — you'll be able to do these science fiction jobs.'" It was a
[image two page spread: a triangular airplane flies above a cloudy planet. There is a plume ahead of the plane. The plane is painted white and orange part of it is in checkerboard]

Caption: Moon-beast copyright Chris Foss
[2 page spread image: under a yellowish brown sky with a pale sun there is a golden tower flying above the tower is a large ship with crane and black smoke streaming out behind it. In the bottom of the frame a plaque in yellow ship has just emerged from a cloud of white smoke in small pieces are falling off it.]

Caption: Noman Conquest© Chris Foss
recommendation that marked a significant turning point. From then on, the large number of war book cover commissions that Chris had been receiving was superseded by the sf work, which slowly took over.

When Chris started his book-illustrating career, publishing was very sociable. Most of the publishing houses in London were based in and around the West End, and he developed the habit of delivering a job on a Friday afternoon around four o'clock when the sales team, editors, art directors and so on were getting ready to leave the office for the weekend. "We all used to go to a pub on Poland Street and have quite a few drinks. An art director would be in the pub and say, 'I've got another cover for you.'" As each publisher had their own authors, an artist would often get to be the cover artist for a particular author. "I'd wake up the next morning and find in my pockets all these notes scribbled on the back of cigarette packets, which would be my next commissions." It was a fun and creative scene - and they would come up with a lot of ideas in the pub. "The modern publishing world seems so boring and grey now everything is done via email."

At that time Chris was often painting three book covers a week, and he became notorious for not reading the books he was producing the cover art for. "One of my art directors used to phone me up with a job and say, 'Chris, we need another Asimov,' so I'd ask, 'What do you need?' He'd say, 'The last one was blue, so give me a green one.'" An art director once told Chris "with a wry smile" that, at their weekly meeting, the senior editor had thrown the book he had illustrated across the room, saying, "Bloody Chris, he's not read the book again." The same art director also recounted how an author had complained about Chris' work: "He said the artwork had nothing to do with the book. I said, 'Oh, what was the problem? I thought it was a really nice painting.' He said, 'Yes, we liked it. We put it on the cover anyway, and we told the author to sod off.'"

That incident was the exception, not the rule. Throughout Chris' career it has been rare for an author to give their opinion on a cover. "I don't think the authors thought it was that important how the book was packaged." However, in 1980, while he was in America working for National Geographic, he spent the day sightseeing with fantasy and sf author Philip K. Dick, who he had met at the Metz science fiction festival. "We had a lovely day and he took me around New York, so I expect he must have liked the pictures I did for his covers. Back at my hotel, Philip got me to paint spaceships in the sky on some quite nice but twee landscapes he'd bought. He thought it'd be funny to have spaceships floating in the sky."

Chris is happy to hear that a book was bought simply because of his cover. When asked about his style being influential on other sf artists at the time, Chris reflects, "When I was a working illustrator I was annoyed because these guys who imitated me cost me work. Art directors would encourage artists to copy my style. The agents didn't tell publishers I'd left, they would just say I was too busy to take the commission but they had other artists who did similar work. One art director explained to me that these other artists were very good at producing my style of artwork 'at half the price of you, Chris, and twice as fast.'"

Chris remains annoyed by what he feels is a general tendency in the art world for the copyist and not the innovators to get the recognition. "Roy Lichtenstein, way back in the 1960s, took one frame of a cartoon and blew it up and got all the credit," he points out. "Well, what about recognition for the skill of the original artist?" Of the perceived divide between 'fine' and 'commercial' art, Chris says, "The real talent is in commercial art. Fine art is just hot air. If you
notice, at a fine art gallery opening they're not looking at the pictures, they're just drinking wine and looking at each other. In fine art people are told, 'This art is good,' and how much it’s expected to increase in value."

He had never intended to change the look of sf.

"For years I regarded myself as a jobbing illustrator, so I was really puzzled when some sort of a cult grew up," he explains. His main preoccupation had simply been keeping enough money coming in, as by the age of twenty-two he was married with a baby. "I put pigment on paper. I often just saw the artwork as a job. In the early days, if an art director’s assistant said they liked an artwork, I'd give them the original painting. I was quite surprised later when people actually wanted to buy them. It never occurred to me that the paintings had any intrinsic value." It was all about completing the commission and getting paid and then moving quickly on to the next one. It was also a way of working that suited Chris' sensibilities. "I'd lose interest. I find it irritating having a picture hanging around; it drags you back, it drags you down. You start to see all the flaws and what's wrong with it. "I am mildly proud that I appear to have innovated a realistic method of rendering an sf painting and that it can be treated on different levels, as a commercial painting and as a serious painting," he adds, "and I feel pleased that I can say that I can draw and paint realistically."

Alongside the book covers, Chris also received advertising commissions. "In the beginning there were lots of really crass, awful advertising jobs where I didn't even bother to go back and collect the picture," he recalls. "But they paid really well so I did the work. If they wanted me to paint a matchbox in the sky, I

![image: dirt flies up in a perfect circle around an impact crater]

**caption: Mercury Impact © Chris Foss**
painted a matchbox in the sky. So when the Asimov jobs came along, you'd say 'Whoopee!', as these were the nice easy jobs in comparison. I could pretty much paint what I wanted. As a freelancer I'd feel very precarious, never knowing when the next job was coming in."

Occasionally, though, there were some wonderful advertising jobs: designing the Malibu spaceships, which involved creating a massive model, and illustrations for Rolls Royce. During the 1980s Chris began to receive advertising commissions from France, one of which was a large campaign for the privatisation of the government-owned electricity sector. The French advertising house supplied Chris with studios in Leon and Paris to create a series of adverts. "This introduced me to the French high life - Michelin-starred restaurants and limousine travel."

The Joy of Sex: A Gourmet Guide was a groundbreaking publication - the first serious illustrated sex manual to be widely distributed in the English-speaking world, and particularly in America. "When we did The Joy of Sex the publisher had to write a contract to agree to pay my and Charles Raymonds' [fellow Joy of Sex artist] court charges if we were taken to court. No one had ever done willies before in a book. It was considered a very serious thing, and this was only six months after the infamous Oz [magazine] obscenity trial. "When Alex Comfort had the idea for The Joy of Sex, [publishers] Mitchell Beazley were very keen to do it — they were a young and very entrepreneurial company then. I got the job because I showed them the erotic drawings I'd done for Penthouse," Chris recalls. "I created the drawings [for The Joy of Sex] from reference pictures I photographed of Charles and his missus. It was during the winter of 1970. Electricity was rationed due to strikes at the time and whole sections of London would lose power for hours on end. So when I was doing the reference pictures, not only were we trying to get the scene and the positions right, but we had the deadline hanging over us of the power being turned off... That was fairly hilarious, in retrospect - attempting to rush through this list of 200 positions in three or four sessions.

To read more:

Visit: ChrisFossArt.com/biography Purchase:

Hardware: The Definitive SF Works of Chris Foss

[book cover image: there is a snubnosed ship, with yellow stripes on its nose, and white stripes on its side. It has enormous on the underside pipes on the underside.]

RIAN HUGHES IMOGENE FOSS

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Robin Hobb / Megan Lindholm
Caroline Mullan

Robin Hobb and Megan Lindholm are the pen names of novelist Margaret Astrid Lindholm Ogden.

Margaret Astrid Lindholm was born in California in 1952, but grew up in Fairbanks, Alaska, where she graduated from Austin E. Lathrop High School. She studied at Denver University for a year and then, at eighteen, married Fred Ogden. They settled in his home town, Kodiak, an island in south-central Alaska.

Margaret developed her early career writing as Megan Lindholm for children's magazines such as "Humpty Dumpty" and "Highlights for Children", and also composed educational material, short works of fiction created to a very specific vocabulary list. In 1980, she was awarded an Alaska State Council of the Arts prize for her short story, The Poaching, about a family poaching a moose.

*Space and Time Magazine published a number of her early stories, including her first science fiction story, "Superior Graphics", in 1983. However, it was in the fantasy story "Bones for Dulath", published in the Amazons!*

...anthology edited by Jessica Amanda Salmon-son in 1979, that she introduced her characters Ki and Vandien. These two then appeared in another short story, "The Small One", in 1980, and Lindholm launched her career as a novelist with their further adventures in Harpy's Flight (1983), The Windsingers (1984), and The Limbreth Gate (1984), followed later by Luck of the Wheels (1989).

In 1985 the urban fantasy Wizard of the Pigeons, featuring a veteran of the Vietnam war living on the streets in Seattle, drew critical acclaim. In French translation, under the title Le dernier magicien, translated by Sylvie Denis, this won the Imaginales prize for the best fantasy novel of the year in June 2004. Her novella A Touch of Lavender was published in Asimov's Science Fiction Magazine in November 1989 and short-listed for both Nebula and Hugo awards. The only science fiction novel, Alien Earth, was published in 1992, and is mostly set on a generation starship aeons after Homo sapiens destroyed the Earth. She collaborated with Steven Brust on The Gypsy (1992), and alone and together they contributed to the Liavek series of shared-world anthologies edited by Will Shetterley and Emma Bull.

In 1995, she began to use the pseudonym Robin Hobb for works of epic traditional fantasy. Most of the novels by Robin Hobb comprise parts of the long-running and ambitious Realms of the Elder-lings series. These deal with the history of the Six Duchies and surrounding lands, their peoples, and fantastic beasts; and comprise five trilogies: The Farseers, Liveship Traders, Tawny Man, *Rain Wilds, and Fitz and Fool*. The last of these is the work in progress, with its initial volume, The Fool's Assassin, published in August 2014 in both the US and the UK. The Soldier Son trilogy (published 2003-2008) is set in a different fantasy world, and follows the career of a reluctant soldier dealing with his inheritance and oppressed Plainsmen in a post-colonial world. Her recent collection of short stories, *The Inheritance*, comprises short fiction by both Robin Hobb and Megan Lindholm.
She currently publishes under both names, and lives in Tacoma, Washington, where alongside writing and promoting her work she tends a garden.

On-line Resources:


Megan Lindholm at the Internet Speculative Fiction Database
http://www.isfdb.org/cgi-bin/e.cgi?Megan_Lindholm Robin Hobb at the Internet Book List
http://www.iblist.com/author431.htm

Megan Lindholm at the Internet Book List http://www.iblist.com/author1477.htm

Robin Hobb at Fantasy Literature http://www.fantasy-literature.com/fantasy-author/hobbrobin/

[Image: Megan Lindholm]
Bibliography

This bibliography lists fiction published to August 2014 under both pseudonyms: Megan Lindholm and Robin Hobb. She has a substantial on-line presence, and her work and career is widely documented, including in the SF Encyclopedia (www.sf-encyclopedia.com), Wikipedia (en.wikipedia.org), and reference databases relating to sf and fantasy. Some URLs for direct reference are provided below.

As Megan Lindholm

- Harpy's Flight (1983), novel
- The Windsingers (1984), novel
- The Limbreth Gate (1984), novel
- Luck of the Wheels (1989), novel

_Tillu and Kerlew_

- _The Reindeer People_ (1988), novel
- Wolf's Brother (1988), novel

_Other Books_

- Wizard of the Pigeons (1986), novel
- Cloven Hooves (1991), novel
- Alien Earth (1992), novel
- The Gypsy (1992), novel, with Steven Brust

_Liavek_


_As Robin Hobb_

_The Realm of the Elderlings_

The Farseer Trilogy
The Farseer Trilogy follows the life of FitzChivalry Farseer (Fitz), a trained assassin, in a kingdom called The Six Duchies. His uncle, Prince Verity, attempts to wage war on the Red-Ship Raiders from The OutIslands who are attacking the shores of the kingdom by turning the people of the Six Duchies into Forged ones; still alive, but without any emotion or soul. Meanwhile Prince Regal's jealousy and the indulgence of his own selfish whims threatens to destroy The Six Duchies.

- Assassin's Apprentice (1995), novel
- Royal Assassin (1996), novel
- Assassin's Quest (1997), novel

Liveship Traders Trilogy

The Liveship Traders Trilogy mainly takes place southwest of The Six Duchies in Bingtown (a colony of Jamaillia) and focuses on Liveships (sentient ships). While this trilogy does not follow FitzChivalry Farseer's life, it is linked to both the Farseer and Tawny Man trilogies.

- Ship of Magic (1998), novel
- The Mad Ship (1999), novel
- Ship of Destiny (2000), novel

The Tawny Man Trilogy

The Tawny Man Trilogy continues the life of FitzChivalry Farseer from The Farseer Trilogy. It commences 15 years after the events in Assassin's Quest, a period covered in part by The Liveship Traders Trilogy. It focuses on The Fool's attempts to guide others to fulfill his prophecies.

- Fool's Errand (2001), novel
- The Golden Fool (2002), novel
- Fool's Fate (2003), novel

The Rain Wilds Chronicles

Takes place in the years after the Liveship Traders trilogy, and runs concurrently with and following the events of the Tawny Man Trilogy.

- Dragon Keeper (2009), novel
- Dragon Haven (2010), novel
- City of Dragons (September 2011 (NL)/Feb 2012 (USA)/April 2012 (GB)), novel
- Blood of Dragons (December 2011 (NL)/Apr 2013 (US)/March 2013 (GB)), novel

The Fitz and the Fool Trilogy

- The Fool's Assassin (August 2014 (UK & US)), novel

Other Elderlings Fiction

Homecoming, (2003), short story, in Legends II, ed. Robert Silverberg; and also in The Inheritance and Other Stories.


The Willful Princess and the Piebald Prince (Farseer Trilogy's prequel) (2013)

Soldier Son Trilogy

Set in a world unrelated to the realm of the Elder-lings, the Soldier Son Trilogy follows the life and career of Nevare Burvelle, the second son of a newly elevated Lord of the Kingdom of Gernia.

• Shaman's Crossing (2005), novel
• Forest Mage (2006), novel
• Renegade's Magic (2007), novel
**Collections**

The Inheritance & Other Stories (2011), contains seven stories written as Megan Lindholm (A Touch of Lavender, Silver Lady and the Fortyish Man, Cut, The Fifth Squashed Cat, Strays, Finis, Drum Machine) and three stories written as Robin Hobb (all set in the Realm of the Elderlings: Homecoming, The Inheritance, Cat’s Meat).

**Other Short Stories (as by Megan Lindholm and/or Robin Hobb)**


- Mother of Fey (2004), in The Finnish Tolkien Society's magazine Legolas #31, in translation by Marianna Leikomaa with the title Keijujen iti.


- Alone (2010), ?? (this title and date appears on www.theplenty.net, but not found elsewhere)

- Cat's Meat, (2011), in The Inheritance & Other Stories

- Finis (2011), in The Inheritance & Other Stories

- Drum Machine (2011) in The Inheritance &

Other Stories

- Old Paint (July 2012), in Isaac Asimov's Science Fiction Magazine, ed. Sheila Williams.

- Neighbors (December 2013), in Dangerous Women anthology, ed. Gardner Dozois and George R. R. Martin
Children's Stories

• Koko's Day Out (March 1977), in Humpty Dumpty's Magazine for Little Children, ed. Karen Craig • Katie's Snapdragons (1979), ?? (this title and date appears on www.theplenty.net, but not found elsewhere)

On-line Resources


Megan Lindholm at the Internet Speculative Fiction Database

http://www.isfdb.org/cgi-bin/eacgi?Megan_Lindholm Robin Hobb at the Internet Book List


[image book cover: the cover of the inheritance has two son. Megan Lindholm's name appears on the back and Robin Hobb’s name appears on the front.]
This Afternoon, I am Thinking About Megan  
Jessica Amanda Salmon son

Years ago, circa 1978, when I anthologized Megan Lindholm's first published fantasy story "Bones for Dulath," we conducted a correspondence in which I perceived a curmudgeon not unlike myself. Me being the sort who regarded curmudgeonlyness a charming trait, the correspondence became lengthy and ongoing.

Megan was at that time living in End of the World, Alaska with a few hundred empty miles out her back door, but she was telling me the landscape was too crowded with too many people. I was living an urban life but hadn't always, and the idea of my next door neighbor living miles and miles away had definite appeal. Her letters were as good as her short stories in conveying place and event and meaning. Now me, if I had a moose in the back yard, I'd try to get a picture of it before it left. But Megan would shoot it, dress it out, and it'd feed the family for quite some while. Obviously we were not much alike in ALL the specifics, and yet I related to her, she seemed kindred.

From our letters exchanged, I formed an impression that turned out to be only one aspect of a complicated and extremely friendly not-that-curmudgeonly young woman. She would some while later move to my state, and I'd get to know her "in person self," warm and pleasant in every aspect, who valued things worth valuing, deplored what was not. And through these handful of years, she'd steadily been growing from a good writer hardly anyone knew to an extraordinarily refined fantasy novelist of true art, known to almost everyone who loved such stories.
Megan would come to Seattle to research her novel in progress, and to attend meetings of The Nameless Ones, and I'd get to hang out with her. I'd be standing with her in a used book store's maze of shelves and books, or sitting across a table in a coffeehouse, and it was a little like hanging out with Hera or the Morrigu, and I was perhaps Artemis or Nemain.

I can't help but say a word about her husband Fred. He could hold me rapt with tales of a fisherman on the deadly sea, or a story about working with a vicious dog that was gripping something it its mighty jaws. Fred is a storyteller in his own right, of the oral rather than written sort.

This was the 1980s, and at mid-decade Megan would publish one of the great urban fantasies, setting it in my birth-town of Seattle. Wizard of the Pigeons was an awesome work that retold bits of Arthurian legend in the context of street people. This must have been exactly when a decent genre writer became someone who had greatness in her art. Or so I believed then, and believe now. She was able to capture very real elements of my specific neighborhood, and that really spoke to me.

I was working on my own novel Anthony Shriek, set in the same neighborhoods, among punk rockers and the homeless. So Megan's novel intersected my tastes so closely that some might argue that I'm unable to assess it correctly. But I really feel Wizard of the Pigeons will prove, in the long picture, one of the few lasting fantasy novels of our generation, for a largely ephemeral genre.

Megan continued along her road, growing and evolving into who she is today, someone years removed from the young woman I knew in those letters from Alaska. And now you have decided to invite her to London, and make her a Worldcon Guest of Honour. Good choice!

Of course memories tend to fade and smooth out. But this curmudgeon remembers a formidable woman with an amazing presence and kindness and intelligence, who seemed to understand me more than not, and not everyone can do that. How could such a friend not be highly valued? I hope in these brief impressions of a Megan of the past, you will find, in meeting her in the here and now, touchstones for who she has become.
Robin Hobb: A Fannish Appreciation
Tom Becker

Megan Lindholm's first published story, "Bones for Dulath" was in the World Fantasy Award winning anthology Amazons!, edited by Jessica Amanda Salmonson.

It is an assured, mature story that shows mastery of the fantasy genre. It is quite an adventure: Ki's partner Vandien is bitten by a venomous monster, and her only hope of saving him is to find the monster and kill it. But it is not an ordinary fantasy adventure, or an ordinary monster for that matter. In Lindholm's fantasy worlds, every creature, no matter how strange, has its own life and is part of an ecosystem.

And the local villagers are not happy at all that someone might want to rid them of the local peril. Things get a bit dysfunctional. Because that's how real people would behave if they were in that situation.

Amazons! is a feminist anthology and "Bones for Dulath" is a feminist story. It's not just feminist in the sense that Ki is a female hero. It's also in her happy relationship with Vandien as equals who care for each other. Feminism is sometimes defined as "the radical idea that women are people." In Lindholm's writing all of her characters are people. Whether you call that feminist or humanist or just plain good writing, that's what she does.

The Windsingers series, starting with Harpy's Flight, tells Ki's story from the beginning. I am particularly fond of a scene in the third book, The Limbreth Gate, where our fantasy heroine enters a wizard's realm that is very confusing — because it is a non-Euclidean geometric space! Lindholm does high calibre hard-SF world-building, and she will put in things just for fun that other writers would never thing of.

Others have much to say about the deservedly popular Wizard of the Pigeons, so let me say a few things about Lindholm's other books. The Reindeer People and Wolf's Brother are wonderful pre-historical novels.
I think they are among the very best of that sub-genre. The people and the arctic landscape felt very real. Cloven Hooves was marketed as fantasy but I think it is best understood as science fiction asking what if a creature out of Greek myth was not magical but real. The first half is an extremely tense family drama, and then it turns into an extraordinary odyssey of the heart. This is my personal favorite of all of Megan Lindholm's works. Alien Earth was marketed as science fiction, since it has spaceships, but I remember thinking at the time that it was better understood as a fantasy that just happened to be set in space. But don't let that stop you from reading it. It's a Megan Lindholm book, so you know there is not going to be anything else like it.

When Megan Lindholm rebooted her career as Robin Hobb, all the good things we saw in her very first story were still there, but now at a much larger scale. I recently reread Hobb's first three trilogies: the Farseer trilogy, the Liveship Traders, and the Tawny Man. There is a story arc that goes across all nine books. It is an amazing, grand, sweeping concept. In an ordinary fantasy, the characters would be gathered together in a council where they are alerted to the extraordinary peril and told of the plot tokens they must gather. This doesn't happen in a Robin Hobb fantasy. She creates the world, puts real people in it, and figures out what they would really do. In the Farseer trilogy, the characters are so busy trying to survive, they have no idea there's a story arc. It doesn't matter. It's one of the best fantasy trilogies ever. And then, as you read further and put more of the pieces together, it gets even better.

Thirty five years ago we could see that Megan Lindholm was already an excellent writer. As Robin Hobb she is a master fantasist who creates worlds of extraordinary diversity and characters you will never forget.
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[end advertisement]
I have discovered a new favorite author who writes suspiciously like my friend Megan Lindholm. The name, Robin Hobb, is different, and the subject matter(s) is somewhat different—sort of Game of Thrones for a younger generation but with much more heart—but the marks of Megan are still there.

Fitz, the youngster who is the viewpoint character is a wonderfully drawn human being, not some adult's idea of what a child should be like. I attribute this to the fact that Megan, who has committed "mom" multiple times, understands and empathizes with children. One of my favorite stories of hers was "Road Kill," about a little girl who honored squashed cats by outlining them with paint on the pavement, and how the cats repaid her kindness. The scenes with Nosy the pup demonstrate that Hobb has the same love of animals, tempered with a farmer's practicality, that Megan has. One of my favorite memories of times at her old house in Roy, Washington, was of her crawling into the pen with a new litter of piglets she was attempting to feed, despite their efforts to "friend" her in piglet fashion.

"Get away and stop trying to snuggle me," she growled. "I'm going to eat you!"

Another quality I admire about her stories is her subtle touch with magic. Quite early in the Hobb book I'm reading, I learned that Fitz was a bit unusual, though he never says, "I found out I had this cool magic talent that let me bond with animals and push people around mentally." In a brilliant example of showing and not telling, through Fitz's feelings and the reactions of his early babysitter, Burrich, Robin Hobb lets readers know that although Fitz doesn't realize it, he is quite different from your usual bastard prince. In Megan Lindholm's amazing book, Wizard of the Pigeons, about the
disastrous effects of PTSD on a Vietnam veteran, the reader learns gradually, along with the homeless hero, about the skills he hides within, even from himself.

Hobb does a masterful job with Burrich making him sympathetic when he does something uncharacteristically cruel. She understands that when someone takes responsibility for another person, there may be times they make hard choices to ensure the survival of that person.

It's been years since I read the more adult Ki and Vandien books but in the Assassin's Apprentice I'm encountering more of the rich sensual detail I recall from those earlier works. Without fancy words or complicated sentences, both Lindholm and Hobb evoke the feeling of a place that puts the reader directly inside the character, inside the place, time, mood, and action.

In both personas, the author is very good at shape-shifting, seeming easily to become her characters. This doesn't surprise me when I think of times when I've noticed her at cons, sitting in a corner or a quiet room with one other person. She usually isn't saying much, but listening quite intently. No wonder she knows what other people feel like!

Her current work, as Robin Hobb, is identified as children's literature but there is nothing childish about it. In the beauty and poetry of her story-telling, she reminds me a little of Jane Yolen, but even more of Megan Lindholm.

As a mutual friend expressed it, "until recently I've shied away from reading Robin Hobb out of some sort of twisted loyalty to Megan Lindholm." Now I am reassured that they are indeed the same remarkable writer and storyteller, whose work reflects a kind, practical, and often funny friend. And the best part is that there are so many more books left to enjoy.
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The motherboard of the James Tiptree Award and the secret feminist Cabal congratulate Jeanne Gomoll and thank her for years of passionate dedication to SF fandom.
Image: this announcement is surrounded by pen and ink illustrations that include pages from books, cityscapes, planets and moons, and airplanes.

[end advertisement]
Jeanne Gomoll: Anything Maker
With contributions from Suzy Charnas, Karen Joy Fowler, Julie Gomoll, Jane Hawkins, Gwyneth Jones, Kim Nash, Willie Siros, Spike, Dan Steffan, Takayuki Tatsumi, and Pam Wells

Karen Joy Fowler:

Like so many others, I met Jeanne Gomoll at my first WisCon. I was one guest of honour and the other was Melinda Snodgrass, who could have been there as a feminist but was instead representing the Star Trekkers. WisCon was different that year - a compromise between the feminist community and a segment in Madison who wanted a more traditional con; it was two cons in one, the feminist panels folded in between the masquerade and the media.

And all through the weekend and clearly for months and months beforehand, Jeanne was doing what Jeanne does: helping out in every possible way.

This was my first impression of Jeanne and, unlike many first impressions, it's been confirmed in subsequent sightings. Jeanne is the person who makes things happen.

Jeanne is the person who says, "I'll do it," and then does it, or finds the person who does it, or helps the person who's doing it get it done.

On many occasions now, I've heard Jeanne talk about what it was like to be sitting in the audience when Pat Murphy announced the formation of the James Tiptree Jr Award. Pat and I have always understood clearly that our real stroke of genius, our only stroke of genius, was to announce the award at WisCon. And, more specifically, to announce the award to Jeanne.

Since then she has added us to her WisCon duties, serving on the Tiptree jury and also the motherboard. She gave me the best advice on fundraising I've ever gotten: it all needs to be fun, she told me, and we have tried to stick to that principle and so far it has served us well.

Jeanne is the secret weapon, the beating heart of WisCon, of the Tiptree award, and of feminist science fiction. She's been involved in these matters for longer than I, so I depend on her for that important perspective you cannot know where you are if you don't know where you've come from.

And nothing seems to throw her. It helps that she is computer savvy and artistic. It helps that she is (or at least convincingly presents as) supernaturally cheerful.

It helps that she is gifted at dealing with people, empathetic, generous, and perspicacious. Where would we be without Jeanne? Nowhere, that's where.
Here's something you can add to that Jeanne Gomoll timeline you are putting together:

"1966 - Jeanne begins corrupting younger siblings by reading SF to them."

I'm not just talking about the Heinlein juveniles, which of course Jeanne had and we all read. One of my earliest and favourite memories was the time Jeanne dutifully took four-year-old me to the family room and read to me. She pulled out a fat science fiction anthology, which was not the sort of reading approved of by our mother. This time the story was "The Father-Thing" by Philip K Dick. I was terrified, but riveted in place as Jeanne read this story about a little boy who realises his father is not his father any more, but an alien inside his father's body, until... our mother came in. She saw what was being read, scolded us, and sent Jeanne off to do chores or something. In the middle of the story! Later I crept up to Jeanne and begged her to finish reading the story to me. She retrieved the book and met me outside, next to the garbage cans beside the house. That's where we were, Jeanne reading PKD to me, when our mother found us again. This time there was a lot of yelling and that SF anthology was chucked into the garbage can. (I'm pretty sure the book didn't stay there.)

Yes, I credit Jeanne for helping to make me the thrill-seeker that I am today.

A few years later, she gave me a copy of Our Bodies, Ourselves. That didn't go down very well at our house either!

Another thing Jeanne did for me - and I can't find the words to express how important this is and how grateful I am - is that she taught me how to ask questions, to examine ideas and think for myself. As a kid, I would sometimes sneak out of going to church. Our mother went to early morning mass and allowed me to sleep in and go to a later service. Sometimes that meant I went to the park and read a book. Later I realised that Jeanne also did this, and so this became time we spent together. She was a thoughtful person, older by eleven years, always interested in what I had to say. Sometimes, instead of giving my opinion, I would repeat the things I'd heard our mother or other adults
say. Jeanne would patiently ask why this or that was true or the right answer, and carefully point to other ideas, if not to flaws in the parroted ones. But she always supported the ideas that were my own.

I also have Jeanne to thank for my fannish life. She brought me with her to WisCon 1, where I discovered fandom and continued in that social milieu for ten years or so. I grew up and moved to Madison and was on the WisCon committee several times, in charge of the hospitality suite. When I decided I needed to move on, friends driving to Austin for the NASFiC (LoneStarCon 1)

[image: cover of Wisconsin program]

helped me with transportation. I found a job and settled in Austin. I later found out that Jeanne had been worried but, as usual, I could rely on my sister to support my decision.

I wouldn't be where I am today if not for fandom; but, of course, that too is all down to Jeanne.

Kim Nash:

As I recall, I first met Jeanne in 1973 or '74. The University of Wisconsin had created a science fiction course in the comparative literature department, taught by Professor Fannie LeMoine. For lifelong fans this class felt like a vindication: science fiction was finally being taken seriously. The reading list for the class was around 70 titles; we fans, who had already read most of the books, started suggesting more and more books to add. The non-fans who thought this class would be an easy A were appalled by the 70 book list, and totally aghast when Jeanne and I and a few others wanted to add 30 or 50 more. Many of them were never seen again (they dropped the class; we didn't kill them).

I remember many discussions that went well beyond class time and were taken down to the student union to be argued over beers well into the early evening. There weren't any cons in Madison at the time and not that many nearby; there might have been one a year in Chicago and Minneapolis, and I know we talked about going to them, but it never happened.

The class ended and we went our separate ways - although since we were in Science Hall for classes, Jeanne in Geography and me in Cartography, we saw each other
occasionally. After graduation I went into the Peace Corps; when I came back I discovered that there was now a science fiction convention in Madison, as well as a fanzine called Aurora. You'll never guess who was instrumental in the founding of both of them.

Takayuki Tatsumi:

Long before I first attended WisCon, in 2007, I had already become very familiar with the name of Jeanne Gomoll. It's difficult to pinpoint when and where I first encountered her name; but it must be that I happened upon her work sometime during the cyberpunk movement in the 1980s.

Since 1987 I served as one of the contributing editors of the cyberpunk journal Science Fiction Eye, edited by Stephen P Brown. Steve - who was preparing for the inauguration of this new journal - taught me everything about science fiction journalism and provided me with whatever he found intriguing and necessary in this field.

I therefore think that I first came upon Jeanne's writing in the materials Steve sent me: probably in the monumental symposium she organised on "Women in Science Fiction", which featured in Khatru #3 & 4, or perhaps in her "Open Letter to Joanna Russ" critique of cyberpunk, published in Aurora 10.1.

Therefore, when I first talked with Jeanne at WisCon in May 2007, it was as if I could finally conjure up a mythic genie incarnated on earth. Although WisCon's weekend always conflicts with other conferences in Japan, I attended it primarily because in that year I had served as one of the jurors of the James Tiptree Jr Award, which Jeanne helped to establish with Pat Murphy and Karen Joy Fowler back in the early 1990s. After the Tiptree Award ceremony, I realised that without Jeanne's genius we could not have attended WisCon, enjoying each year’s gender-bending masterpieces and cultivating the academic frontier of feminist / post-feminist criticism. As is clear in a couple of the WisCon special issues of Extrapolation - one of the most rigorous academic journals of science fiction - Jeanne succeeded in building a beautiful bridge between science fiction fan activities and science fiction's academia.

Thank you, Jeanne. Without your ingenuity and generosity we could not have fully recognised the potential of science fiction.

Jane Hawkins:

Jeanne Gomoll changed SF fandom. She didn't do it alone: Susan Wood, Jan Bogstad, and easily a dozen other women played vital roles. But Jeanne's energy, intelligence, compassion and charisma were in the critical mass that deeply rearranged the structure of fandom. Before, fandom was a place I visited but could not call my own. Now, fandom is my home.

I met Jeanne at the 1977 Vancouver Westercon. She glowed, she laughed, she talked with cheerful and serious enthusiasm.

She moved through fandom like she belonged. SF fandom wasn't hostile to women, but before Jeanne (and Susan and others), women were accepted as guests or mascots or "honorary men", not as full members.
When I met Jeanne, I knew this woman wasn't visiting. She said, in words and actions, "I belong here." If she had doubts about acceptance they didn't show. She was a vibrant force striding the halls of Gage Towers. Her
laughter drew people, but impassioned and kind arguments made them think. She and Jan put out a zine that exemplified the best of fandom: Janus was beautiful and lovingly produced, full of serious and silly articles, with an intense, well-edited letter column. She earned and got both respect and affection.

Over 35 years ago, on a sunny July day in Vancouver,

I fell in love with Jeanne Gomoll and SF fandom. I remain in love with both.

**Spike:**

If I were only allowed to tell you one thing about Jeanne Gomoll, a trait she embodies that I truly appreciate, I would tell you this: she is a gifted raconteur. When she tells a story, in print or in person, you just want to listen to her. I remember her telling me the story of her experiences at ArmadilloCon 1, which was her first time out as a Guest of Honour. Willie Siros will tell you here what happened; but for full value, ask Jeanne to tell you that story. Tropical storms, mouthwatering pecan pie, a disco to die for, and trading stories with Howard Waldrop until dawn. And I'm sure it's all true!

People who got to know Jeanne because of the Tiptree Award in the early 1990s might be unaware of Jeanne's entertaining, brilliant work as fan editor and fan writer in the 15 years before she started designing cookbooks and quilts and writing about feminist SF history.

I agree with what Patrick Nielsen Haden wrote about her in Frontier Crossings, the souvenir book for Conspiracy '87:

"It isn't just that she's personally good-natured and fun to talk to, it's also that she knows how to make points with reference to authentic individual experience - usually her own. Which is what fan writing is for. [Missing line here, covered by image]"
writes is almost all couched in the form of stories, leading the reader to connect from specific event to general principle. Which is to say that even Jeanne's most 'political' writing runs straight down the middle of the best traditions of fanzine prose: the individual perspective, honestly presented, free of pretension and without a false note."

Jeanne has continued to put her pen (or her mouse’) to writing. She contributes to Chunga from time to time, for example.

And of course she's written a few speeches and introductions to anthologies!

And just to explain the context of the PNH quote - that was Jeanne's first visit to a Worldcon in Britain. Jeanne was the TAFF delegate from North America to Europe in 1987; thanks to her years of great fan writing and "pubbing her ish", lots of fans voted for her and were pleased to finally meet her. I couldn't be happier that a whole new generation of Worldcon attendees has that opportunity again.

**Pam Wells:**

My memory is not what it was. Jeanne showed me a good time on the second leg of my TAFF trip in 1991 and introduced me to Madison fandom, which involved beer and German sausages and dodgy singing and Spike's wedding and pies, but not necessarily in that order.

Did Jeanne win TAFF in 1987 and attend the British Worldcon in Brighton? Was I on the fan room committee, and did I take on too much work and worry to fully enjoy her company? Can I remember anything very much about it from this distance? Sadly, I can't. But I do know that Brighton in 1987 was lucky to get her, and London in 2014 is lucky to get her again.

**Willie Siros:**

It's funny the things that stick in long-term memory. One of the two things Jeanne remembers most about ArmadilloCon 1 is the pile carpeting that covered the room dividers, such that art could occur, and the other is the joke contest.

At IguanaCon II, the 1978 Worldcon, I asked John Varley if he would be Guest of Honour at ArmadilloCon; Chris (Pasanen) wanted as Fan Guest someone participating in the women's APA she was in, and asked Jeanne. We had already asked Howard Waldrop to be Toastmaster and Chad Oliver to be the Eminence Gris.

There are always surprises about starting a convention in a new town. ArmadilloCon 1 occurred in May 1979 during finals for the University of Texas, the Annual Texas Relays (a huge track and field meet that brings college and high school teams from all over), the last week of a session of the Texas Legislature, the first appearance in Texas of the Moscow Circus, and a tropical storm arriving along the Texas coast. Thus
[image: pulp Brighton a woman (Jeanne) in glasses and a lab coat, with a TAFF badge is surrounded by a variety of aliens. The aliens are saying I think you brit fans are wonderful.”]
ultimately the hotel allowed us a block of five rooms, which did not include a con suite. Sadly we imposed upon Jeanne, our Fan Guest, to let us use her hotel room for what passed for a con suite. This led to two nights that resound through area fannish lore.

One night included the landmark joke one-upmanship event that included Howard Waldrop telling "The Pope Joke" (Ben Bova's iteration), and Robert Taylor telling "The Adventure of the Real Live Lion", with Varley, Gomoll and others joining in.

The other night included "The Charades Nightmare". Really! Charades was suggested and so Varley and Gomoll were volunteered to be captains of the two teams. In a case of classic irony, the teams ended up with Jeanne Gomoll, Anet Mconel, Chris Pasanen, and Melissa Mia Hall against John Varley, Willie Siros, Scott Cupp, and Robert Taylor. After warm-up rounds of obscure movies and TV shows we moved on to old novels. The boys inflicted a round of Cordwainer Smith and Henry Kuttner short story titles, which put the girls behind. The girls responded with round after round of James Tiptree, Raccoona Sheldon, and Kate Wilhelm short story titles to come from behind and decisively win.

Do not play charades with Jeanne Gomoll unless you are very, very familiar with James Tiptree Jr.

Dan Steffan:

After living in Virginia for three years, I found myself at a crossroads. I was out of work and soon to be out of my apartment. My survival skills had proven so wanting that I had become - much like Blanche DuBois - dependent on the kindness of strangers for my day-to-day well being. Despite their generosity, I knew it was time to make some changes in my life.

Fortunately for me, Lesleigh and Hank Luttrell had come to DC for the annual Disclave; once they heard about my impending departure, they graciously invited me to hitch a ride with them back to Madison, Wisconsin, after the con was over.

Madison seemed like an interesting place to be - just starting to get noticed by fandom at large. The local fans had successfully hosted the first WisCon a few months earlier and were publishing a forward-thinking clubzine, Janus, that was getting lots of attention for applying a serious feminist worldview to science fiction as literature.

Lesleigh had hoped that Jeanne and I would have things in common beyond our artistic endeavours and she was right. Jeanne stood out above the crowd, literally. She was tall and athletic and, like many in Madison, intimidatingly intelligent; but she was also shy, quiet, and overflowing with good will and best intentions. She was funny and curious and proud and had a smile like a searchlight.

Meeting Jeanne Gomoll at that moment in my life's struggles was one of the best things that ever happened to me. She was a very present person who, unlike myself, didn't seem to waste her time worrying about the past. She could look me straight in the eyes and tell me that perhaps things weren't quite as melodramatic as I thought they were. She taught me about humility and about appreciating the tiny gifts that life hands me. She had been through real adversity in her life and had not let it stop
her from moving forward with her career and her ambitions and her convictions, and I would have been a fool not to have learned from her example.

Jeanne's angelic empathy helped put me back on my feet. And how did I go about repaying that debt for bringing me back to life? I got her in hot water with some of her contemporaries, that's how. It was really quite innocent. I had been in Madison for almost a month, and

one quiet night she asked me if I would draw something for the next issue of Janus. I was pleased to help out, but I'm afraid that perhaps Jeanne had done too good a job of revitalising me and I let the impish rascal side of my personality out to play.

I knew when I'd finished the drawing that I was tweaking the nose of Madison's politically correct sisterhood, but I thought that they could take it. Jeanne's face blushed red when she looked at it; followed by a big grin. She squeaked out a giggle and wagged her finger at me simultaneously. The drawing showed two aliens waiting at a bus stop. The first one says, "Gee, Winslow! Why did they call this fanzine Janus?" to which the other alien replies, "Because, you nerd, Jasshole would have been a little rude!" Like I said, innocent.

I'm told that the drawing was not popular with the fanzine's editorial staff. But Jeanne went ahead and printed it anyway. She could have given it up and I would have understood completely, but Jeanne realised something that her peers had missed. Self-deprecating humour is a powerful form of satire. Publishing such a cynical cartoon on their back cover took a lot of the wind out of their critics' belief that they lacked humour and self-awareness.

It was a contentious decision that is apparently still up for debate, but that just means that - along with all of her other attributes - you can add bravery to Jeanne Gomoll's long list of accomplishments. She's my hero.

So if you're lucky enough to find yourself standing next to Jeanne in an elevator or you happen to see her at a panel, be sure to say hello to her. She might not change your life like she did mine, but you will walk away a better person for having met her and shaken her hand. But remember,
she's basically a shy person - so don't ask her why they called the fanzine Janus, unless you want to see her blush.

Suzy Charnas:

At WisCon in 1991, I was lucky enough to be in the room when Pat Murphy suggested in her Guest of Honour
speech the creation of an SF/F award named (for the first time in the genre) for an outstanding female writer: the James Tiptree Jr Literary Award. Pat's words set off a surge of excitement that has burned brightly ever since, in large part because Jeanne Gomoll stepped up to help channel that energy, put it to work, and aim it at the realisation of a damned good idea.

Jeanne has helped to set the tone of the one and only feminist SF convention in the world: Jeanne of the warm, friendly voice; the eager, indrawn breath before the next sentence; the cordial, welcoming presence keeping WisCon organised, keeping it edgy, intellectual, funny, and bright - meanwhile helping to steer the Tiptree process as well from strength to strength.

In my mind's eye I can see her at the podium announcing that Tiptree bake sales (bake sales! Seriously?) had sprung up at cons everywhere, and had brought in a startling amount of money to support an actual cash award (cheers, whoops, laughter); or that there was to be a Tiptree quilt, designed by Jeanne - and eventually held up by her, and other contributors to the quilt project (there were many), as a beautiful finished piece; or that a Tiptree anthology, the first of several, was in the works.

Jeanne helps to make good news, and then she brings it with her to share with the rest of us, like the herald of a remarkable instance of serendipity that just keeps on unfolding. I wish I could join you all, but I'll be cheering her (and the Loncon 3 committee, for their excellent choice of Jeanne as Guest of Honour) from this side of the water.

Gwyneth Jones:

I read science fiction by accident when I was young. My mother was keen, the books and magazines were about, so I read them. I never took SF personally; I could tell it was for other people - namely men, and the kind of beautiful tomboy girl (probably the chief scientist's daughter) who can't wait to fall into the hero's arms, glasses gently removed and hair loosened, in the final reel. Then one day I started finding some amazing books: a new SF, a new use for fiction about the future that I'd never imagined - and instantly it felt right. I am not now, nor have I ever been, an SF fan (in the special sense of the term); I had no idea where the revolution was coming from. It wasn't until I was summoned to a cold and foggy Madison, Wisconsin, in March 1992, to receive a mysterious award called a "Tiptree", that I met the engine room crew and understood that feminist science fiction had been born, not made: born in the minds and hearts of a courageous, thoughtful, and forthright band of female fans.

That's where I first met Jeanne Gomoll. Our paths crossed several times after that, but courageous, thoughtful, and forthright still seem like the best words to describe her. Qualities that blaze out in her legendary "Open Letter To Joanna Russ", a real favourite of mine: in which Jeanne demolishes an attempt by the hard-boiled '80s cyberpunks to wipe the dazzling, humane and inclusive feminist '70s off science fiction's timeline. Courageous, thoughtful, forthright, eloquent: oh, and kind, friendly, and all round all right. And very reliable. She makes no false claims. If Jeanne says she's going to do it, it's done; remember that, and watch out.

Today, although there's some dispute about what kind of space it is and where its limits lie, nobody can deny that women have a space in science fiction. This didn't happen all by itself. The women have always been there. They didn't spring
into existence in 1975; they were made visible. Without the feminist fans of North America who had the nerve to come out and fight as feminists, way back in the 1970s, for a space for women in SF: even the most beloved, most acclaimed of writers - even Ursula Le Guin, even Lois McMaster Bujold, even Joanna Russ - would have been lost. They'd have remained anomalies, however charming; exceptions, however accomplished. She wrote it, but she's the one and only. She won all those Hugos, but it isn't proper science fiction. She wrote it, but she shouldn't have.

Jeanne Gomoll is one of the people who made change happen. So be nice to her. Make sure she has a really good time. She deserves it.
Jeanne Gomoll: A Short Biography, and a Bibliography

Jeanne Gomoll attended the University of Wisconsin-Madison. After graduation in 1974, she was actively involved in a feminist reading group in Madison. The discussions and politics were satisfying, but the group resisted her suggestion to include SF works in the mix. Looking back, this resistance created a gap, and it inevitably was filled. Gomoll answered an ad in the student-run Badger Herald newspaper in 1974 and joined the local SF group, then calling itself "Madstf." Soon she volunteered to "help" produce the first issue of a feminist SF fanzine, Janus, as designer and artist. Gomoll joined Janice Bogstad as co-editor from issue two onwards, and continued to contribute art, reviews and articles for all 18 issues of Janus. The zine was published from 1975-80, and was on the Hugo ballot in the Best Fanzine category three times (1978, 1979, 1980). Gomoll was on the Hugo ballot in the "fan artist" category twice, in 1978 and 1980. In 1981, a title change reflected a reorganization of the zine's editorial team. It became Aurora. Gomoll was a contributor to all eight issues of Aurora. It was here that "An Open Letter to Joanna Russ" was first published, in 1987.

Inspired by a panel on women and SF organized by Susan Wood at the 1976 Worldcon in Kansas City, Gomoll and other Madison fans networked, talked, and then went home and founded WisCon, the world's leading feminist science fiction convention. Gomoll has been a member of every WisCon planning committee, from 1977 to today.

She chaired WisCon 20, and co-chaired (with Scott Custis) WisCon 30. Keep an eye out for WisCon 40, coming in 2016.

In addition to Janus/Aurora, Gomoll has been editor and primary contributor to several fanzines, including (but not limited to) Obsessions (for A Women's APA), Whims(e)y, and Cube (SF3 clubzine 1982-85).

In 1987 Gomoll threw her hat in the ring and was elected TAFF (Trans-Atlantic Fan Fund) delegate. She attended Conspiracy, the 1987 Worldcon in Brighton. She has been invited to several science fiction conventions as Guest of Honour, starting in 1979 at ArmadilloCon 1 in Austin, Texas. She was GoH at WisCon 24, and most recently was GoH at Apollocon in Houston in 2011.

Minutes after Pat Murphy announced the launch of the James Tiptree Jr. Award at WisCon in 1991, Gomoll had volunteered with many others to help raise funds and further the award. She and Diane Martin coordinated a cookbook project that generated revenue, and then Gomoll organized a second cookbook. Look for The Bakery Men Don't See and Her Smoke Rose Up from Supper in the Loncon 3 Dealers Space.

Other volunteers decided that a collective effort to produce a quilt could generate revenue, and that many hands could share the work. Not really a needlework enthusiast, Gomoll volunteered to create the design on the quilt, and Elspeth Krisor did the initial organization of volunteers, all over North America, who sewed squares and sent them back to Madison. Gomoll's design was inspired by James Tiptree Jr.'s "Brightness Falls from the Air." It took years to complete the Quilt Project, and meanwhile a unique individual named Ellen Klages wandered into the frame and took fund-raising in a new direction — she started the juggernaut that is the Tiptree Auction. You can see the Quilt this week. After Loncon 3 it will find a home in a museum in Oregon, USA.
After chairing a Tiptree jury in 1993-94, Gomoll joined the Tiptree Motherboard, where she has continued to contribute art ("Space Babe" is her design), design ads and develop other marketing and educational brochures. She is currently working on a publication that will tell the story of the Tiptree Quilt. Although she usually refuses to take the stage, Gomoll has coordinated many auctions.

Partially through the experience she gained doing design and artwork for Janus and other fanzines, in 1979 Gomoll landed her dream job as a graphic designer for the Wisconsin Department of Natural Resources. She taught herself how to make art and design on one of the early Macs, and she took point in converting the WDNR's graphic design group into a computer-based design shop.

In 2003 she and all the graphics artists were laid off by the WDNR. Jeanne started her own graphic design company, Union Street Design, and continues serving state agency clients and others, happily doing the work she did for 23 years at the WDNR.

Gomoll contributes regularly to the Turbo-Charged Party Animal APA. She writes articles for professional publications and contributes articles and art to fanzines such as Chunga.

Jeanne Gomoll is a feminist, a science fiction fan and conrunner, an artist, a writer, an editor, a raconteur ...and a catalyst. Loncon 3 is pleased to invite her to London and honour her at this year's World Science Fiction Convention.

WRITING & EDITING

1975 - 1980: Janus #1-18 (editor, designer, writer, layout, illustrations)
1976 - 1983: Obsessions #1-29, in A Women's APA
1978 - 1981: Shoreline #1-11, in Cascade Regional Apa
1979: What Spare Time?! #1-2
1982 - 1985: Cube #1-13, (editor) SF3 newszine 1982: Alcheringa #1, in Anzapa
1983 - 1988 Whims(e)y #1-7
1986 - 1988; Allargando #1-16, in Turbo-Charged Party Animal Apa
1987: "An Open letter to Joanna Russ," Aurora 25
1987 - 1988: Taffiles #1-4, TAFF newsletter
1987: Six-Shooter, with Linda Pickersgill and Pam Wells 1988: JGTaff, TAFF auction catalog
1989 - present: Union Street #1 - date, with Scott Custis, in Turbo-Charged Party Animal Apa
1991: The Bakery Men Don't See (JG and Diane Martin, co-editors; design & cover art by Gomoll) SF3.
1991: "Baking Up a Storm," in The Bakery Men Don't See

1991: Sisters, with Pam Wells and Lucy Huntzinger


1996 - present: Grayscale #1-date, in Intercourse apa


ART & DESIGN


1982: Best of Susan Wood. (cover by JG)

1984: The Silver Horse by Elizabeth A. Lynn (interior illustrations by JG). Blue Jay Press


1992: "Brightness Falls from the Air," the Tiptree Quilt design

1994: Women En Large: Images of Fat Nudes by Laurie Toby Edison and Debbie Notkin. (book design by JG). Books in Focus

1998: Flying Cups and Saucers: Gender Explorations in Science Fiction and Fantasy edited by Debbie Notkin and the Secret Feminist Cabal. (designed by JG and John Berry)

2010: Tomb of the Fathers by Eleanor Arnason (cover art by JG) Aqueduct Press

2013: Ada: A Journal of Gender, New Media and Technology (cover art by JG)

2014: Loncon 3 Pocket Programme (cover art)

RECOGNITIONS & HONORS

1978: Hugo nomination for Best Fanzine

1978: Hugo nomination for Best Fan Artist

1979: Hugo nomination for Best Fanzine

1979: Armadillocon 1 Guest of Honor (Austin, TX)

1979: Autoclave Guest of Honor

1979: Fan Activity Achievement Award for Best Fan Editor (with Bogstad)

1980: Hugo nomination for Best Fan Artist

1980: Hugo nomination for Best Fanzine

1980: Fan Activity Achievement Award for Best Fan Editor (with Bogstad)

1981: Aquacon 3 GoH (Anaheim, CA)

1987: TAFF (Trans-Atlantic Fan Fund) delegate, Conspiracy ’87

1989: Toastmaster, Corflu 6 (Minneapolis, MN)
1992: ReinCONation 2 Guest of Honor
1993: Hugo nomination for The Bakery Men Don’t See, Best Related Work
1993-94: Coordinating juror for the James Tiptree Jr Award
2000: WisCon 24 GoH
2011: ApolloCon 2011 GoH (Houston, TX)

2011: Science Fiction Research Association present the Thomas D. Clareson Award for Distinguished Service to the Tiptree Motherboard (including Gomoll)

2014: Loncon 3 Worldcon GoH (London)

GOOD WORKS

Jeanne Gomoll is the creator of countless illustrations, t-shirt designs, posters, logos, dessert tickets, maps, program schedule grids, nametags, brochures, postcards, souvenir books and pocket program books for WisCon, SF3 and the James Tiptree Jr Award.

1976-present: WisCon 1-39 planning Committee member
1976-present: SF3 Board member
1992-93: Corflu 10 planning Committee (publications)
1995-present: Tiptree Motherboard member
1995-2010: Tiptree auction coordinator
1996: Chair, WisCon 20
2006: Co-Chair (with Scott Custis) WisCon 30

[Image: Jeanne smiling]
[image figures in the desert are in the shadow of a huge rock]

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[and advertisement]
In 2007, Interaction (the 2005 Worldcon, held in Glasgow), kindly donated £2,500 to the League of Fan Funds to help support fannish good causes over the longer term.

In one of those million-to-one coincidences, paying for this advert will use up the last of that donation, so we’d like to take this opportunity to say a heartfelt ‘Thank You’ to Interaction, its committee and its members for enabling us to distribute this money.

We gave most of the cash to Transatlantic Fan Fund (TAFF) and the Going Under Fan Fund (GUFF), but some of it also went to the UK Filk Fund, to help to establish the Footloose Filkers programme that brings young filkers from Europe to cons in the UK.

The TAFF and GUFF delegates helped by the donation were Chris Garcia, Sue Ann Barber and Trevor Clark, Steve Green, Brian Gray and Anne K G Murphy, James Shields, John Coxon, Jacq Monahan, Kylie Ding, Jim Mowatt, Mihaela Marija Perkovic, Curt Phillips and Gillian Polack.

The League of Fan Funds is administered by Claire Brialey, Ang Rosin, Alison Scott and Flick. It is an umbrella organisation that was set up to co-ordinate the raising of money for the different fan funds, and to hold funds. These days, the TAFF and GUFF administrators are doing a sterling job of sorting it all out for themselves, so we’ve taken a back seat and left them to it. Long may they continue to do so!
[image: cartoon Aardvark with an accordion]
she'll do with a face reading “UMOR” with a sword breeding intolerance. The shield has been cut, and the sword has been shattered.
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[image: A pug in a green collar with a baby yarn wig he is licking its nose]

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[and advertisement]
And then there's Bryan Talbot
Chaz Brenchley

I don't actually read comics.

In context, I know, that's some confession. And it can only be exacerbated by an elaboration of the context, to point out that for some years from the late '70s into the early '80s I made my living by writing comics. While Bryan Talbot was creating Luther Arkwright, I was churning out romances for Jackie and fantasy adventures for Bunty and war stories for Commando and more. For me it was just makework, it was a way to be a writer until other better opportunities came along; comics were a bridge that would lead me into real books, as they had been fifteen years before when I was a kid learning to read. Mea culpa: I told you this was a confession. I was in Newcastle, barely in fandom, paying no attention to 2000AD, let alone the underground comics movement (apart from buying my ritual copy of Viz in the pub, of course). I really had no idea that something great and glorious was happening just across the Pennines, where Bryan was already building a reputation as one of Britain's first and foremost graphic novelists.

It needed the intervention of friends, as so often it does, to yank the scales from my eyes. Sometime in the early '90s, Stephen Gallagher invited me over to speak to the Preston SF Group. "It'll be a fun night," he said, "Ramsey and Jenny Campbell will come down from Liverpool, you can meet Bryan Talbot..."

I should like posterity to note, I did not say Bryan who? I'm far too well-trained for that. But - yeah, truly. Still that ignorant, me. I draw comfort from the notion that Bryan will have glanced at that evening's programme and murmured "Chaz who...?"

Anyway: I took a train across the spine of the country, Steve picked me up at the station, we went back to his place to dump my overnight bag, then down into town. The SF group met in a pub, but a bunch of them would get together for dinner beforehand in a Thai restaurant - and a bunch of those always foregathered at Bryan's house for drinks before the dinner. As promised, there was Jenny, there was Ramsey; there of course were Bryan and Mary - and there was the house.

Everything's contextual. Bryan's work inhabits its context directly and specifically, and we will speak more about that later; and any work of art is an act of autobiography. But houses too are a context, and making a home is a job of work, and sometimes the result is a work of art. They ride that contradiction between artifice and occurrence, between manufacture and happenstance. Bryan and Mary have the gift of making a house that can surprise and delight and reassure, like an autobiography of their marriage.

Preston was twenty years ago, and I don't remember much; I remember light and space and welcome, books and art and happy coincidences, that artist's eye that sets unlikely objects together to make something more in the leaping spark between. I remember thinking that these were people I'd like to know as well as my friends knew them, and regretting that they lived the wrong side of the country.
Mostly what I remember, though, was - of course! - Bryan's art. Bryan's a sharer, always glad to show people what he's working on; and what I saw that day, what he was making... Well.

I am tolerably convinced that Bryan has a private lumbar-tap into my inner mythologies. It's not coincidence, it's the Chazgeist, and he owns it.

Thing is, at the time Bryan was working on The Tale of One Bad Rat: which is infused with the spirit of Beatrix Potter, and the Lake District, and of course a rat. Now I'd passed one summer working a theatre tour around the Lakes, I'd spent holidays there, I'd read at festivals and day-tripped and chased Wordsworth's ghost from Grasmere to Ambleside, I'd hunted Coleridge in Keswick; it was familiar territory to me, if not quite the intimate acquaintance that Bryan can claim. And I grew up with Beatrix Potter all about me: not only the inevitable books, but mugs and tea-towels and more. And The Tales of Beatrix Potter in the cinema, and the live ballet on stage, and and and. The Potterverse (original usage) was totally my stamping-ground.

And more than that, I knew about Beatrix Potter's early life, pre-Peter Rabbit et al. I'd chaired a discussion at the Centre for Life between a competition-is-king strict Darwinist and a gentler soul who pointed out that for many organisms, symbiosis and cooperation were a better way forward - and Beatrix Potter had been a pioneer in the field. Rejected by Kew because she was a woman, required to have her uncle present her papers to serious scientific bodies because ditto ditto, but widely respected nevertheless. An authority on the symbiosis of lichens.

Besides which, I too had kept pet rats.

I had this stuff at my fingertips; I felt embedded, sure of myself.

Then Bryan said, "It's about child abuse," and there went all my certainties.

He can do that to you. To me, at least.

To be fair, I think he'd expected that no more than I had; but sometimes a story is absolute about where it means to go, what themes, what shores, what hidden places it needs to explore.

So there's this dark hopeful story playing off against the gentle pastels of the art and the mannered Potterisms and the landscapes, and the rat. I thought it was a masterpiece. When the first issue was published and Bryan came to Newcastle for a signing, I was right there in line, revising my personal credo: "I don't actually read comics - but then there's Bryan Talbot."
[image: Queen Elizabeth the first in all her finery flanked by Valkyries and being showered with pink rose petals]
Next time I saw Bryan was in a small antiquities museum attached to Newcastle University. (No, he wasn't an exhibit. Behave. His is a fine nose, but it's no more Roman than my own.) There will have been an exhibition of some sort; at this distance, I don't remember anything about it, except my suddenly finding Bryan behind a table, manning a stall. I've no idea what circumstances had set him there, but it was lovely to find him so unexpectedly; and he either faked it excellently or else he really did remember who I was, which was lovely also; and the very best of the day was learning that he and Mary had recently moved, from Preston to Sunderland.

[Image girl in a blue coat with a sign homeless hungry please help]

Do I need to tell you about Sunderland? I am hoping not. If I did, it would be from a Newcastle perspective, which is no recommendation; you know what local rivalries are like. I had lived in the north-east for a dozen years or more before I ever made that fifteen-mile trip down the coast from Tyneside to Wearside. When I did go, I went for a job and spent a year working out of a portakabin on a riverside sculpture project, trying to keep the area's sense of history, its sense of itself from being entirely erased by a massive redevelopment project.

My time on the project was done before Bryan and Mary moved there, where she had a readership at Sunderland University (cue actual conversation at a party, where I'd been bragging up my friendship with a serious academic: "Oh, I could do that! I can read!" "Um, being a reader is kind of like being a professor without a chair..." "I could do that! I can read standing up!"). Nevertheless, Bryan was singularly keen to get a guided tour of the sculpture walk, preferably with both the sculptor Colin Wilbourn and myself.

No worries: Colin's always willing, and even now - twenty years on, good lord! - I still enjoy taking friends around, showing them my words set in concrete and carved in stone and etched in steel, in and among a striking set of sculptures. So we had a good day with Bryan; he's an artist, he probably gets more out of Colin's visual work than I do. It almost seemed odd, then, that he wanted to talk more about the local history that had inspired the pieces than he did about the pieces themselves. And that he wanted to take as many photographs of Colin and me as he did of the sculptures.
When I asked why, he started talking about Lewis Carroll and Alice Liddell.

Which again, this is where he taps directly into my lumbar-self. I'm an Oxford native, me. Born and bred. The Oxford mythos more than informs my own, the one inhabits the other, inextricably. These are the stories I grew up with, the bones my own narrative has been built on - and Alice's Adventures in Wonderland is inherently a part of that narrative. It's ours, it's embedded: I've been to her house and of course her favourite sweetshop, I've rowed on the Isis from Folly Bridge to Godstow, I've practically spotted the very rabbit-hole into which the wretched girl tumbled. Her story and his are Oxford stories both: where they met, how they interacted, where his inspirations came from. Oxford, Oxford all the way.

And then there's Bryan Talbot. Gently and persuasively telling me how they both had family connections that brought them to Sunderland, year after year; how Jabberwocky was written there, how the famous stuffed walrus was on display in the local museum; how the more you looked, the more Alice became a Wearside narrative as much as an Oxford one. (Even now, I'm not prepared to contemplate an "or more" at the end of that sentence - though I do think Bryan might want to add one.)

And that was only one aspect of Bryan's project.

He wanted to tell the whole history of Sunderland, in the form of a graphic novel; and in the doing of it he'd explore ideas about the making of history and the making of myth, about narrative and survival and the potency of symbols.

Which was, more or less, what we'd been doing with the sculpture project, or we thought so, or we hoped so; it was what we'd been talking about all day.

Which was why, Bryan said with an infinity of patience, we had to be in his book.

I may not read comics, but I guess I do when I'm in them. The evidence tends that way.

At first it was just a shooting script of our own pages, which Bryan asked Colin and me to read and comment on. Not much later, though, I had an early draft of the whole book in my hands. Bryan somewhat bashfully asked if I'd run my eye over it; I rather tentatively said that I was nobody's critiquer of choice, but that I had the soul
and focus of a copy-editor and the red ink of a true pedant in my veins, so if he wanted a nitpicking proofread I was totally up for that.

Turned out that was exactly what he wanted, so I got to watch the book progress through its every stage thereafter. It's a matter of record that when we first saw the artwork for our own section, both Colin and I independently said, "Well, you've caught him to a T, but, y'know, I don't really look anything like that..."

Mostly, though, I was just hammered by a progressive kind of awe, watching this tour de force
being assembled page by page before me. Everything's contextual. The Tale of One Bad Rat works by pitching theme against context; Alice in Sunderland does the other thing, building layer upon layer as a city does, drawing more and more intimacies of art from the history and legends of the area, weaving connections back and forth until it serves as its own context, a papier-mâché rabbit-hole deep enough to swallow Alice and all her works.

Any act of art is an act of autobiography; Bryan himself is everywhere in Alice, playing the master of ceremonies, playing the narrator, playing himself. Sometimes he wears a mask. We could talk about masks - the Talbots' house in Sunderland is full of masks

- but nah, let's talk about Veronique Tanaka.

The thing about Veronique is that I bumped into her

- all too literally - in Cambridge, in a small museum of scientific instruments, where I had gone to look at the very orrery that she was sketching. And we got talking, the way you do when you've blundered heedlessly into someone hard at work; and I recorded the event in my blog, the way you do when you just have to tell the world how clumsily you deal when you're abroad in it:

Bryan Talbot?" (this being pretty much the sum of my knowledge of graphic novels, that Bryan is Best) and

- small world! - she does indeed know Bryan, and he's been helping her find a publisher. Huzzah!

...Or no: all of that was a complete fiction, an artefact of conspiracy. Veronique Tanaka does not exist; Bryan invented her. Her book, Metronome, is all his own work, an existential experiment in form, a silent movie in 4/4 time laid out in pages like a storyboard. Veronique herself is equally an experiment, equally existential. Bryan enrolled his friends to seed the record of their lives with glimpses of her, mentions of her life-story, over a period of months before the book appeared; he sold it under her name, and only came out later to the publisher. To the world, he came out later yet, some years after the book appeared.

Even so, Veronique is no more a mask than she is a pseudonym. She's an aspect, perhaps, that Bryan took on for a single project. That she never bothered physically to exist in no way interferes with her actuality. She's one of those people you've bumped into, be it in a Cambridge museum or a book catalogue or the pages of someone else's journal: an evanescent memory, the touch of another mind, another way to see the world, the beat of a silent drum.
A new secret project by Bryan Talbot

Bryan is one of those exponents who can talk fluently about their own craft. I've seen him open up a single page of comic art, discussing it frame by frame; I might have learned more about the techniques of visual narrative in that hour than in my entire lifetime hitherto. It's not just contemporary comics that engage him, though; he can be just as fascinating about the history of his art. And, of course, he can tap into it to extend his own work.

His interest in French anthropomorphic caricature is not solely responsible for the Grandville sequence, four books now and counting - a fondness for multilingual puns and cross-cultural jokes must also bear some responsibility, as must Tintin and Sherlock Holmes and Quentin Tarantino and a great deal more besides - but essentially this steampunk Belle Époque that links a dominant France to a submissive Britain via a cross-Channel railway bridge depends on the anthropomorphic nature of its citizenry for its most striking images and its most telling points. These books treat with issues of political violence, terrorism and assassination, WMDs and revolution; the sharpness of their commentary is not at all blunted by the characters’ being largely badgers and foxes and frogs. There's an established tradition in English literature, of course, and The Wind in the Willows is not ignored here - and neither is Beatrix Potter - but visually the books look back primarily to Jean Gerard (who published as J J Grandville). Moi, je ne lit pas les bandes dessinees, mais il y a toujours Bryan Talbot.

...And then there's Mary, who has been shamefully slighted in this narrative thus far. Dr Mary M Talbot: academic, linguist, feminist, authority on critical discourse analysis. Inspirational
gardener. Many of us wondered what Mary would do, apart from spending more time in the garden, when she took early retirement from her university career. Something had to happen - and something duly did. She wrote a graphic novel of her own. And of course Bryan illustrated it, and it opened a whole new chapter in his own career as well as hers, because Dotter of Her Father’s Eyes attracted mainstream attention and a mainstream literary prize, the Costa Biography award for 2012.

Any act of art is an act of autobiography, but some are more deliberate than others. Dotter... parallels Mary’s own childhood as the daughter of a Joycean scholar with that of Lucia Joyce, daughter of James. It’s an extraordinary achievement, born of an extraordinary marriage of freshness and experience, of academic rigour and artistic insight. Or I could just say “born of an extraordinary marriage” and leave it at that.

I don't actually read comics, but then there are the Talbots...
Mayhap you are right. Do we report immediately to investigate the chapel?

No preparation is essential.

We'll let Harry eat before talking strategy with him and well.

They'll also need to be neurally imprinted with a defence against trancing the moment their thoughts turn to Saint George's.

Then we'll find a quiet room where I can instruct you in the control of your psi abilities.

Ah, the grub. Over here, lad.

Hey Fairfax! Give us your party piece.

What, part God save the queen?

No 'arry, les feux d'artifice! Your fireworks!

Heh heh heh! Yer on, Jackies! Some bugger light up a lucifer!

Ready? Wind yer, attend me call.

Wait for it... wait for it...

SSSSSS...

Now!

Hellfire and brimstone!

Heh heh heh! Ah! Now let's eat. Anybody want a bit?

I'll cut the cheese.
The Rats' Castle Writers' Guild

This page is from a scene in my graphic novel Heart of Empire.

I don't know what possessed me to come up with the notion of populating the tavern with SF and Fantasy writers. It just seemed like a fun idea at the time. The majority of the writers I know pretty well and posed for me specific Wally for this scene. Bob Shaw and John Brunner had both died the previous year (John only the next day after leaving my house, where he stayed to break his journey on his way up to the SF Worldcon in Glasgow, where he had a stroke). Sadly, we've since lost Diana Wynne Jones, Octavia Butler, who appears in another panel in the same scene, and, of course, Iain.

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

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

Gwyneth, Iain and Ramsey also appear in the first panel in the scene, below.
Bryan Talbot was born in Wigan in 1952 and went to art school there before moving onto Harris Art College in Preston. His early published work was on the fantasy side of genre illustrating the magazine of the British Tolkien Society, Mallorn, in 1969, and then providing the cover for the first issue of the British Fantasy Society's magazine, Dark Horizons, in 1971. He ventured into comics with a weekly strip for his college newspaper where he was studying Graphic Design, finding that "comics were considered the bottom of the creative barrel, only having marginally more artistic merit than patterned toilet-roll paper."

After college he worked for Alchemy Press and in 1978 started The Adventures of Luther Arkwright which was a spin-off from a short strip in one of his Brainstorm Comix for Alchemy and continued on and off for a decade.

His work on the British SF comic 2000AD began in the early 1980s with his first Eagle Award arriving in 1985 for his work on Nemesis the Warlock, he went on to draw Slaine and Judge Dredd for the comic. The 1988 Eagle awards saw Bryan pick up four for The Adventures of Luther Arkwright which had started to be published by Valkyrie Press and was picked up in the States by Dark Horse Comics.

In the 1990s Talbot produced work for DC Comics, including The Sandman with Neil Gaiman, and Batman: Dark Legends. He also turned his attention to pushing the boundaries of the graphic novel with The Tale of One Bad Rat, the Beatrix Potter inspired story of an abused runaway girl which won an Eisner Award and a Tiptree nomination. Heart of Empire, a Luther Arkwright sequel starring his daughter Victoria was published in 1999.
By now Talbot was living in Sunderland, and he took inspiration from his new location to produce Alice in Sunderland an exploration of storytelling told around Lewis Carroll, Alice Liddell (the "original" Alice) and their links to the north east of England. It grew out of Talbot wanting to prove that the first walrus that Carroll saw was the one donated to the Sunderland Museum by a colleague of his uncle.

Talbot's current series Grandville is a steampunk thriller set in a world where France won the Napoleonic Wars with anthropomorphic badger as a Detective Inspector working at Scotland Yard. Three volumes of the expected six have been published so far, with the fourth, Grandville: Noel, due out later this year. The covers of Loncon 3's PRs have been from this series.

**Dotter of Her Father's Eyes,** was a joint work with his wife Mary an academic who had read in Language and Culture at the University of Sunderland. The book follows the parallel stories of the experiences of Joyce's daughter Lucia and Mary's as the daughter of the Joyce scholar James S Atherton. It won the 2012 Costa Prize for biography.

In 2009 Talbot received an Honorary Doctorate of Arts from the University of Sunderland in recognition of his outstanding contribution to the arts as a writer and graphic artist. Five years later the Comics Unmasked exhibition at the British Library began its complementary events with the premiere of a documentary about Bryan's work, Graphic Novel Man, which comprehensively showed that it is definitely a cut above patterned toilet-roll paper.

![book cover Arkwright integral]
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The Destruction of the Future
John Clute

Very soon we're going to talk about book covers depicting London, most of them being images of what most readers seem to love to see happen to the Smoke: which is destruction. But first a word about New York, which began to be destroyed even earlier than its sister city.

There was never much question about New York. Nineteenth century American writers of pre-genre SF hated the great city as soon as it began to dominate the Eastern Seaboard, and began to destroy it as soon as they were able to work out how. The first destruction of New York in fiction, by food, seems to have been Nicodemus Havens's Wonderful Vision (1812), in which a tidal wave first inundates Manhattan, and then the world as a whole. New York as a focal point for the agrarian hatred of Cities in general, a hatred which persisted in sf for many years, and which has persisted in America into the twenty-first century, may have been dramatized for the first time in Mark Drinkwater's The United Worlds (1834), a tale set mostly in a benign civilization inside the Hollow Earth, whose capital, Golden City, is constructed directly beneath the iniquitous metropolis, which is to say that in this topsy-turvy universe New York is Hell.

And now for a second detour. The United Worlds was published before books in general had illustrated covers or dust jackets, and as far as can be known at the moment no version of the original book had an illustrated cover, not did it boast a dust jacket. I say "in general" because only in recent decades have researchers begun to pay attention to (and to make images available of) illustrated book covers, which were surprisingly common in the later nineteenth century. They have also been pushing way back their estimates as to when the dust jackets, whether or not illustrated, first began to appear on books. Illustrated covers of course tend to survive (even though many libraries routinely rebound them in plain boards); but in the case of dust jackets there remain huge gaps in the record, most of these gaps now probably unredeemable. The important thing for lovers of literature (and SF in particular) to remember is that -- despite the denials of "literary" bibliographers and librarians in particular -- dust jackets were in fact in existence, and probably common, long before the beginning of the twentieth century. Our ignorance until recently in the English-speaking world about dust jackets has two main source. The first is obvious: dust jackets are relatively fragile, and tend to disintegrate. The second reason is less obvious, but more important (and scandalous to boot). it now looks as though

[1]

[book cover The Last American]
the British Library, and the statutory depositories that followed its disreputable example, began to strip dust jackets from the books they accessioned as early as the 1850s or so; and what was stripped was destroyed. Some cold essentialism guff about covers being extrinsic to physical books may have given the Library some (entirely insufficient) excuse to destroy millions of works of art; but I don't think we hear that excuse being offered these days.

In any case, though we're able to make informed guesses about the history of cover illustration in the nineteenth century -- mainly because examples from civilized private libraries keep cropping up -- the British Library and its Cohorts in America and Elsewhere have successfully rendered nearly impossible anything like comprehensive research into the art destroyed, and therefore into what that art may have meant to potential readers who encountered it in the shop. Any Picture Gallery of SF cover and dust jacket illustrations of first (or early) editions from the nineteenth century is therefore going to be hugely imbalanced and incomplete (the situation with interior illustrations is of course different, but we're not dealing with them here; and in any case their function was significantly different). We have certainly missed some earlier examples, and we are constantly infilling with new scans, but as far as New York is concerned, the earliest cover illustration of New York in the Encyclopedia of Science Fiction Picture Gallery -- it is almost certainly the first SF image of the Statue of Liberty, and it maybe also be the first cover to show the city in a state of destruction -- is for John Ames Mitchell's The Last American from 1889. Our scan is of the illustrated boards; if there is an actual dust jacket, we have not yet seen it, but suspect it would reproduce the image given here.[1]

We're going to cruise through some cover images of London now, beginning with some of the very few first edition covers surviving from the nineteenth century, then sampling very briefly some examples from later years. BUT FIRST: something about first editions, certainly as they apply to our selection of cover images for the SFE Picture Gallery. The importance of a first edition for us lies in the fact that it represents first thoughts: it represents what its author, its editor,
its house designer, its publisher and the retailers who influenced publishing decisions may have thought about a tale at the moment it entered the world. What kind of story was it? What kind of story did its publisher and retailer think it was? What did they think were selling? To whom? Was it going to appeal to a pre-existing genre market; was it designed for working-class readers, or middle-class readers who bought books, or middle-class readers who borrowed books from the immensely influential rental libraries?

A quick note on the last. Most English nineteenth-century first editions that have survived were initially published in book form for rental libraries like Mudies, who laid down strict and prudish requirements as to content (which meant a bias against SF in general), and who usually insisted that the pre-vetted novels they approved of be released as double- or triple-deckers, to increase their revenue from any one title.

My own knowledge is limited, but I don't know of any novel published in this pre-censored multi-volume format to boast illustrated boards; and believe that dust jackets were almost certainly felt unnecessary, if for no other reason than that the book would have been essentially pre-sold. So an sf novel like Edward Bulwer Lytton's The Coming Age (1871), a shortish tale published in one volume (but expensively formatted with the rental library market in mind), is unillustrated, except for a small "device" which may be a grail holding Bovril, but is almost certainly not. [2]

The Coming Age, by the way is set somewhere underground, maybe not far from London, which will be destroyed when the VRML-BA eventually emerge.

All these questions -- who, when, why, where, how -- make it obvious that we should focus on first editions (or identical reprints) when we think about the book/reader experience. So the selection of book covers here -- whether of illustrated boards or of actual dust jackets, the latter being preferable because they often contain precious and otherwise irrecoverable information -- is of first editions alone. (Later editions are fascinating in themselves, and a source like the International Science Fiction Data Base, the ISFDB for short, provides lots of raw material for reader reception studies, not the kind of work academics have proven very adept at in the past, but there's always hope.)

[2]

As with New York, so with London: destruction comes first. Of the more than 60 covers featuring London we've found so far and put into the Gallery, about half show the city either
under threat, or being destroyed, or showing the aftermath of destruction. The earliest sf cover we have at the moment in the Gallery is of a fragile paperback original, William Delisle Hay's *The Doom of the Great City; Being the Narrative of a Survivor, Written AD 1942 (1880)* [3]. As the image depicts

[3]

[cover the doom of the great city]

panic and death in the streets of London due to a dense killer fog, it is not at first glance very clear: but a bit of apocalyptic vagueness can be tolerated, as this may be the first cover illustration to depict the destruction of London in something like a narrative present tense. The Doom of the Great City may in fact be the first sf novel to focus directly on scenes of the destruction of London as they are happening (the "survivor" of the subtitle tells his story vividly, as though he were a reporter on the scene). An earlier novel like Mary Shelley's *The Last Man* (1826) (no cover illustration exists of course) focuses on aftermath scenes of London as a panorama of ruins to be contemplated (in the SFE we treat this repeated pattern, in which ruins are contemplated, as an essential part of the engine of early sf; the central entry to deal with this is Ruins and Futurity). Sadly, the two most famous nineteenth century novels to treat of London destroyed or being destroyed — Richard Jeffries's *After London; Or, Wild England* (1885) [4] and H G Wells's *The War of the Worlds* (1898) [5] — seem to have been first published without illustrated dust jackets (though as I said a moment ago, BL vandalism means final evidence is lacking; but no such copies are listed at the moment).

Between the publication of George T Chesney's *The Battle of Dorking* in 1871 until the actual outbreak of World War One more than 40 years later, a huge number of Dreadful Warning Near Future Invasion tales appeared in England, almost all of them — like Chesney's original — released in fragile pamphlet form. The Battle of Dorking boasts an illustrated cover [6], in which valiant soldiers are engaging the enemy, probably in Dorking (then a town in its own right, and still in 2014 safely outside the vast London-enclosing ring of the M25 -- Excel might seem a long haul from Heathrow, but both are safely inside the ring). We figure that most of these pamphlets with illustrated covers, like Chesney's, feature scenes outside of the Metropolis, but many of them have disappeared, and there are others we haven't seen at all; but I guess there are a few around somewhere showing the nefarious French, or the even more nefarious Germans, bombing St Paul's.

[4]
After London or Why Old England

The War of the Worlds

Cover the Battle of Dorking
We have to hand only two usable pre-WW1 examples of future warfare affecting London itself (though we expect to discover more in due course). In E Douglas Fawcett's Hartmann the Anarchist; Or, the Doom of the Great City (1893) [7], anarchists bomb the Smoke to smithereens before coming to their senses. (I have no idea, incidentally, if Fawcett "borrowed" William Delisle Hay's title for his own subtitle, or if this was a coincidence.) And in Walter Wood's The Enemy in our Midst: The Story of a Raid on Britain (1906) [8], Germany naval forces invest London. But by the beginning of the twentieth century, the invasion of London was becoming an increasingly sensitive issue.

[7]

As our research continues, we expect to find several pre-WW1 images of London under threat from various, but suitably remote kinds of disaster. In W Holt-White's The Earthquake (1906) [9], the Thames Embankment can be seen in a state of collapse; and in John Mas- tin's The Stolen Planet (1906 [10]), which may be my one single favourite image of London, a planet (or enormous planetoid) can be seen hovering over the city.

In 1906, Japonisme was at its height, and illustrations executed under Japanese influence were common; this is one of the best, with its characteristic low horizon line, chiaroscuro, figures outlined in black. The cover is uncredited, but I wouldn't be surprised if someone like J R Monsell or William Nicholson were responsible. Pre- WW1 images of London under no threat at all seem scarce on the ground; our only example is G K Chesterton's The Napoleon of Notting Hill (1904) [11], with the old Notting Hill water tower seeming to promise security for ever (it was demolished in the 1960s).
And then World War One begins, and the slate goes blank for half a decade. No surprise here, really: Dreadful Warnings may be tolerated, as they are almost invariably calls to preparedness; but no government actually at war is likely to permit book covers showing its capitol city in ruins.

A typical image, therefore, will be something like that which adorns William Le Queux's The Zeppelin Destroyer: Being Some Chapters of Secret History (1916), where we gain a view of an intact London, while above it a German Zeppelin is being destroyed. And even that cuts close to the bone, because a Zeppelin destroyed over London is a Zeppelin that has already managed to reach London, in an act of war.

In the aftermath of War, silence continues for a while, or we've been unable to find 1920s scans showing London threatened: nor as far as the next decade goes, we've not for instance yet traced a UK first edition dust jacket for Dennis Wheatley's Black August (1934), which we suspect shows a ramsacked London, nor of Philip George Chadwick's The Death Guard (1939),
which might be memorably horrific. But covers do certainly exist (probably many of them, time will tell). Olaf Stapledon's Last Men in London (1932) [12] is suitably austere.

[12]

Alan Hyder's Vampires Overhead (1935) [13] is SF, despite its title, and shows London at dire risk; the second edition of R C Sherriff's The Hopkins Manuscript (1939), retitled The Cataclysm in 1958 [14], is pictorial, though in the style of the 1950s.

[13]

[14]
As World War Two begins to loom, images of armed combat begin to reappear, with London once again at risk, in books like Barbara Wootton's London's Burning: A Novel for the Decline and Fall of the Liberal Age (1936), [15] or S Fowler Wright's Four Days War (1936) [16], which shows London ablaze, a vision which would become politically impossible only four years later. World War Two is again visually blank, and for the same reason. The Hitler-Wins novels published before the end of the war all feature, to the best of my (current) knowledge, non-pictorial covers. And novel covers, now common, in which St Paul's is shown at risk in the Blitz, invariably come much later. They are preceded by some covers for nonfiction titles, the closest to SF of these being a predictive study of how London might be rebuilt, C B Purdom's How Should We Rebuild London? (1945) [17].

[15]

![cover of London's burning]

[16]

![book cover for days war]

[17]

![book cover how should we rebuild London]
After World War Two comes the Deluge. London itself becomes more and more a variable feast, and covers showing it as a lived-in backdrop for fantasy or Alternate History as well as SF. Tales about World War Two, involving the use of premises out of fantastika, become common. Some old visions recur, as in William Dexter's Children of the Void (1955) [18], or Colin McLaren's Rattus Rex (1978) [19], or John Russell Fearn's posthumous Tales of Wonder (1983) [20], but we begin to find an increasing number of less expected takes on the World and the City: in Michael Moorcock's Mother London (1988) [21] several interconnected visions of London Today exfoliate from a radical take on the Blitz; and Thomas Pynchon's Gravity's Rainbow (1973) [22] uses a later point of grave intensity, just as the War was seeming to begin to end, when the V2 rockets once again subject the capitol to visions of apocalypse.

[18]

[book cover children of the void]

[19]

[book cover rattus Rex]

[20]

[book cover tales of wonder]

[21]
Some images are even almost peaceful, like that depicting the luminous world of Joan Aiken's Dido and Pa (1986) or Robert Llewellyn's News from Gardenia (2012), a rare modern utopia. Dystopias are common, and Steampunk visions of denial, and Urban Fantasies: any bookshop will be displaying one, or two, or a dozen.
[book cover news from Gardenia]
We close with two fine and deeply contrasting images of London from two Guests of Honour at this year’s LonCon. Chris Foss’s cover for Ian Weekley’s The Moving Snow (1974) [25] is a haunting vision of London covered deeper than plummet sounds by snow. There is a gravity in this work of art rarely found in images of the great city. And Bryan Talbot’s cover for Progress Report 1 (2014) [26] for LonCon, an image derived from his superb Grandville graphic novels, also depicts a London at peace. So we end with two visions we might dream of living in. It has been a long haul from The Doom of the Great City. But here we are at last.
Long Tom Paris progress report cover: a Bryan Talbot illustration mice and elephants in Victorian clothing are walking around London. One a young elephant is dressed in a sailor suit. Big band is in the background.
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TAFF & GUFF
Science fiction's own variation on the Bermuda Triangle

TAFF, the Trans-Atlantic Fan Fund, was created in 1953 for the purpose of providing funds to bring well-known and popular [science fiction] fans familiar to those on both sides of the ocean across the Atlantic. Since that time TAFF has regularly brought North American fans to European conventions and European fans to North American conventions. TAFF exists solely through the support of fandom. The candidates are voted on by interested fans all over the world, and each vote is accompanied by a donation. In addition to donations, fans hold auctions at science fiction conventions to raise money for TAFF. Frequently art, books, t-shirts and other collector's items of fandom are auctioned off for this purpose.

Although the winner is expected to attend Worldcon or a specific national convention, TAFF delegates generally also tour the country before or after the convention in order to meet a variety of fans and clubs.

Winning TAFF candidates are expected to write a trip report, which customarily takes the form of a fanzine or a series of fanzine articles. These fanzines are sometimes sold to raise funds towards trip of future TAFF winners. In addition, winners take over the administration for their region (Europe or North America) until the next regional TAFF delegate is selected (usually a period of two years, unless the next race is delayed). At any given time, there are at least two administrators, one for each region.

These votes, and the continued generosity of fandom, are what make TAFF possible. The success has also inspired other regular fan funds to allow fans to go between North America and Australia, Europe and Australia and even Eastern en Western Canada.

GUFF was created as The Get Up-and-over Fan Fund in 1978, to complete the triangle whose existing sides were TAFF (the TransAtlantic Fan Fund, which sends sf fans between Europe and North America) and DUFF (Down Under Fan Fund, running between North America and Australia). Of necessity, the name changes to Going Under Fan Fund for southbound trips. The Get Up-and-over Fan Fund or Going Under Fan Fund (its title depends on your point of view) was modelled on DUFF and TAFF.

Formed by Leigh Edmonds and Dave Langford, on an idea by Chris Priest. Edmonds (1979), Langford (1979), and Rob Jackson (1981), have acted as administrator without ever winning the Fund, while Joseph Nicholas (1995-99) has acted as administrator in addition to the time called upon as a winner. Fan Funds exist as a means to provide closer links between various national science fiction fandoms. They achieve this aim by providing the funds for a well-known fan from one country to attend a major science fiction convention in another country. The Funds exist solely through the financial support and generosity of fandom.

So if you see this year's TAFF winner -- Curt Phillips, or GUFF winner -- Gillian Polack -- be sure to shake their hand, share a drink and enjoy this Fannish tradition.
TAFF winners since 1952

1952 Walt Willis
1954 Vince Clarke
1955 Ken Bulmer
1956 Lee Hoffman
1957 Robert A. Madle
1958 Ron Bennett
1959 Don Ford
1960 Eric Bentcliffe
1961 Ron Ellik
1962 Ethel Lindsay
1963 Wally Weber
1964 Arthur Thomson (Atom)
1965 Terry Carr
1966 Thomas Schluck
1967 Steve Stiles
1969 Eddie Jones
1970 Elliot K. Shorter
1971 Mario Bosnyak
1973 Len & June Moffatt
1974 Peter Weston
1976 Roy Tackett, Bill Bowers (tie)
1977 Peter Roberts
1979 Terry Hughes
1980 Dave Langford
1981 Stu Shiffman
1982 Kevin Smith
1983 Avedon Carol
1984 Rob Hansen
1985 Patrick & Teresa Nielsen Hayden
1986  Greg Pickersgill
1987  Jeanne Gomoll
1988  Lilian Edwards & Christina Lake
1989  Robert Lichtman
1991  Pam Wells
1992  Jeanne Bowman
1993  Abigail Frost
1995  Dan Steffan
1996  Martin Tudor
1998  Ulrika O'Brien
1998  Maureen Kincaid Speller
1999  Velma "Vijay" Bowen
2000  Sue Mason
2001  Victor Gonzalez
2002  Tobes Valois
2003  Randy Byers
2004  James Bacon
2005  Suzanne (Suzle) Tompkins
2006  Bridget Bradshaw
2008  Chris Garcia
2009  Steve Green
2010  Brian Gray & Anne KG Murphy
2011  John Coxon
2012  Jacqueline Monaham
2013  Jim Mowatt
2014  Curt Phillips

**GUFF winners since 1979**
1979 Winner: John Foyster
1981 Winner: Joseph Nicholas
1984 Winner: Justin Ackroyd
1985 Winner: Eve Harvey Attended
1987 Winner: Irwin Hirsh
1989 Winner: Roelof Goudriaan
1992 Winner: Eva Hauser
1999 Winner: Paul Kincaid
2001 Winner: Eric Lindsay & Jean Weber
2005 Winner: Damien Warman & Juliette Woods
2007 Winner: Ang Rosin
2008 Winner: Sue Ann Barber & Trevor Clark
2010 Winner: James Shields
2013 Winner: Mihaela-Marija Perkovic
2014 Winner: Gillian Polack

**DUFF winners since 1972**

1972 Lesleigh Luttrell
1974 Leigh Edmonds
1975 Rusty Hevelin
1976 Christine McGowans.
1977 Bill Rotsler
1978 Paul Stevens
1979 Ken Fletcher & Linda Lounsbury
1980 Keith Curtis
1981 Joyce Scrivner
1982 Peter Toluzzi
1983 Jerry Kaufman
1984 Jack Herman
1985 Marty & Robbie Cantor
1986 Nick Stathopoulos, Lewis Morley, Marilyn Pride
1987 Lucy Huntzinger
1988 Terry Dowling
1989 John D Berry
1990 Greg Turkich
1991 Art Widner
1992 Roger Weddall
1993 Dick & Leah (Zeldes) Smith
1994 Alan Stewart
1995 Pat & Roger Sims
1996 Perry Middlemiss
1997 Janice Murray
1998 Terry Frost
1999 Janice Gelb
2000 Cathy Cupitt
2001 Naomi Fisher & Patrick Molloy
2002 Julian Warner
2003 Guy & Rosy Lillian
2004 Norman Cates
2005 Joe Siclari
2008 Steve and Sue Francis
2009 Emma Hawkes
2010 John Hertz
2011 David Cake
2012 Hold Over Funds
2013 Bill Wright
2014 Juanita Coulson
Virginia born and bred, Curt Phillips found himself hooked on science fiction at age eleven when his school librarian placed a Robert Heinlein novel in his hands, and has stayed on the hook to this day. He attended his first convention in 1977 with the intention of buying as many SF books as he could afford, and discovered that SF fans were interesting people to talk to and hang out with, which led to him becoming hooked on fandom as well.

Since that time, Curt has been a fixture at conventions in Virginia, and as many elsewhere as he can afford, dealing in paperbacks, pulps and other written SF paraphernalia. If you ever need to know what issue of what magazine saw Nelson S. Bond's first story published, or who painted the cover for the April 1943 Astounding Science Fiction, you could go online and search... or you could ask Curt Phillips. The internet will give you the answer, sure; but Curt is more fun to talk to, and will probably give you half a dozen associated anecdotes to boot.

When not wheeling and dealing in books he also enjoys Civil War re-enactment (and has appeared at conventions dressed in his Confederate uniform, well before cosplay was given that name); acts as Official Editor of FAPA, SF fandom's oldest amateur press association; and serves as a volunteer firefighter. In his daytime job, he's a surgical nurse. You may be noticing a thread here; in almost everything he does, Curt does good work for those around him. He's truly one of the nicest guys in fandom, and what's more, he's a spiffy writer too, having appeared in many fanzines both paper and online. For all these reasons, he's been elected the 2014 delegate from North America for the Trans-Atlantic Fan Fund, and many are the European fans who are looking forward to finally meet Curt in the flesh... whether or not he's dressed as Johnny Reb. He'll be pleased to meet you, too. So if you bump into him at the worldcon, say hello.
Gillian Polack is a polymath. Get her talking on almost any subject and you'll find yourself graced with an astonishingly erudite, carefully contextually positioned, confidently articulated opinion. These opinions sometimes ruffe feathers and challenge the status quo. Gillian doesn't relish this, but she's a person of integrity and feels a responsibility to speak the truth as she sees it. She would far rather be tickling fancies than ruffling feathers, for she has a gentle mischievous streak and takes pleasure in others' amusement.

Within the science fiction and fantasy world, Gillian is equally at ease in any of a wide range of different social circles and sub-groups. Or, should I say, equally ill-at-ease. One of the perils of being multi-skilled and having a variety of interests is always being aware of an alternative, outsider perspective, even when inhabiting niches that would otherwise be a comfortable fit. But this outsider perspective can be valuable: it means that Gillian's take on things always adds fresh insight.

As a fan, Gillian has helped run conventions in her home of Canberra. As part of this, she designed lavish historical banquets as the centrepiece Saturday evening event for a number of Confluxes (the Canberra SF convention, usually held every year). Gillian regularly contributes food to Australian conventions in another way too: audiences attending programme events featuring Gillian as a panellist are liable to be pelted with chocolates. In fact, Gillian will typically shower you with chocolates whenever you bump into her at a con.

Gillian is also a fan-writer, blogging regularly as gill-polack on Livejournal. Here, in the established fan-writing tradition, she combines posts about personal life events with insightful commentary on topics relevant to the SF and fantasy community - as well as anything else that happens to catch her interest. Which could be anything, as Gillian has one of those minds that is full of curiosity and can find something intriguing in pretty much any topic. As an Australian Jewish woman, Gillian's personal posts often touch on cultural and political matters that affect her, which are topics that also extend into her SF and fantasy related posts.

Gillian often works through ideas for critical and creative writing on her Livejournal, and links to reviews or criticism that she's had published elsewhere. For as well as being a fan, Gillian is
also a published science fiction author, editor, critic, and academic. She has published several novels, edited short story collections and recipe books, and has a PhD in creative writing (because just one PhD, the first one in medieval history, was not enough).

On top of this, Gillian is also a teacher. She's taught a great many different subjects, including history, but is especially passionate about teaching creative writing, including writing and critiquing science fiction and fantasy. It is this passion that is at the heart of all Gillian's accomplishments. And it's that passion that makes her a true fan.

just by talking to her that Gillian loves science fiction and fantasy. Her love for fiction, for reading, writing, and genre visibly underpins her relationship to fandom, her reviewing and criticism, her own creative writing, and her chosen profession. Her research ideas are as fascinating as her love for the subjects she teaches is sincere. As both an Australian and European fan myself, I'm very excited at the prospect of getting to introduce Gillian to European fandom and I hope, if you get the opportunity, that you'll enjoy getting to know her.
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[end advertisement]
The Retro Hugo Award for 1939

The Retro-Hugos are Hugo-like awards given retroactively to works and people eligible 50 years prior to a current World WS Convention. They've been awarded only three times to date, in 1996, in 2001, and in 2004. Loncon 3 will present the 1939 Retro Hugo Awards at a special ceremony at the opening of the convention.

The Nominees are:

BEST NOVEL

• Carson of Venus, by Edgar Rice Burroughs (Argosy, February 1938)
• Galactic Patrol, by E.E. Smith (Astounding Stories, February 1938)
• The Legion of Time, by Jack Williamson (Astounding Science-Fiction, July 1938)
• Out of the Silent Planet, by C.S. Lewis (The Bodley Head)
• The Sword in the Stone, by T.H. White (Collins)

BEST NOVELLA

• "Anthem" by Ayn Rand (Cassell)
• "A Matter of Form" by H.L. Gold, (Astounding Science-Fiction, December 1938)
• "Sleepers of Mars" by John Beynon [John Wyndham] (Tales of Wonder, March 1938)
• "The Time Trap" by Henry Kuttner (Marvel Science Stories, November 1938)
• "Who Goes There?" by Don A. Stuart [John W. Campbell (Astounding Science-Fiction, August 1938)

BEST NOVELETTE

• "Dead Knowledge" by John A. Stuart [John W. Campbell] (Astounding Stories, January 1938)
• "Hollywood on the Moon" by Henry Kuttner (Thrilling Wonder Stories, April 1938)
• "Pidgeons From Hell" by Robert E. Howard (Weird Tales, May 1938)
• "Rule 18" by Clifford D. Simak (Astounding Science-Fiction, July 1938)
• "Werewolf" by C.L. Moore (Leaves #2, Winter 1938)

BEST SHORT STORY

• "The Faithful" by Lester del Rey (Astounding Science-Fiction, April 1938)
• "Helen O'Loy" by Lester del Rey (Astounding Science-Fiction, December 1938)
• "Hollerbochen's Dilemma" by Ray Bradbury (Imagination!, January 1938)
• " How We Went to Mars" by Arthur C. Clarke, Amateur Science Stories, March 1938)
• "Hyperpilosity" by L. Sprague de Camp *Astounding Science-Fiction, April 1938*

BEST DRAMATIC PRESENTATION (short form)

• Around the World in Eighty Days, by Jules Verne. Written & directed by Orson Welles (The Mercury Theater on the Air, CBS)

• A Christmas Carol, by Charles Dickens. Written & directed by Orson Welles (The Campbell Playhouse, CBS)

• Dracula, by Bram Stoker. Written by Orson Welles and John Houseman, directed by Orson Welles (The Mercury Theater on the Air, CBS)

• R.U.R., by Karel Capek. Produced by Jan Bussell (BBC)

• The War of the Worlds, by H.G. Wells. Written by Howard Koch & Anne Froelick, directed by Orson Welles (The Mercury Theater on the Air, CBS)

BEST EDITOR - SHORT FORM

• John W. Campbell

• Walter H. Gillings

• Raymond A. Palmer

• Mort Weisinger

• Farmsworth Wright

BEST PROFESSIONAL ARTIST

• Margaret Brundage

• Virgil Finlay

• Frank R. Paul

• Alex Schomburg

• H.W. Wesso

BEST FANZINE (42 ballots)

• Fantascience Digest, edited by Robert A. Madle

• Fantasy News, edited by James V. Taurasi

• Imagination! , edited by Forest J Ackerman, Morojo, and T. Bruce Yerke

• Novae Terrae, edited by Maurice K. Hanson

• Tomorrow, edited by Douglas W.C. Mayer

BEST FAN WRITER (5 ballots)

• Forest J Ackerman

• Ray Bradbury
• Arthur Wilson "Bob" Tucker
• Harry Warner, Jr.
• Donald A. Waldheim
The Hugo Award 1946-2013

In 1953 the World Science Fiction Convention created the Hugo Awards, named for Hugo Gernsback, honoring the best work in the genre. After a year's hiatus, the awards became an annual tradition, whose presentation is a highlight of every Worldcon. On three occasions Worldcons have presented Retro-Hugo Awards, filling in some of the blank spaces in SF's honors.

The Hugos are unique among genre awards in that they are decided by vote of the Worldcon membership—fans. The categories vary from time to time, and each convention committee chooses its own distinctive trophy base, but two things are a constant: the rocket is fundamentally the original design by Ben Jason and Jack McKnight, and refined by Peter Weston. The honor is considered the height of science fictional achievement.


novel The Mule by Isaac Asimov (Astounding Nov,Dec 1945) novella "Animal Farm" by George Orwell (Secker & Warburg, 1946)

novelette "First Contact" by Murray Leinster (Astounding May 1945)

short story "Uncommon Sense" by Hal Clement (Astounding Sep 1945)

dramatic presentation The Picture of Dorian Gray (1945) (MGM) Written and directed by Albert Lewin; based on the

novel by Oscar Wilde

professional editor John W. Campbell, Jr. (Astounding Science Fiction)

professional artist Virgil Finlay

fanzine Voice of the Imagi-Nation ed. by Forrest J Ackerman

fan writer Forrest J Ackerman

fan artist William Rotsler

RETRO HUGO AWARDS, 1951 PRESENTED AT THE MILLENNIUM PHILCON (PHILADELPHIA), AUGUST 30-SEPTEMBER 3, 2001


novella "The Man Who Sold the Moon" by Robert A. Heinlein (The Man Who Sold the Moon, Shasta Press, 1950)

novelette "The Little Black Bag" by C. M. Kornbluth (Astounding Jul 1950)

short story "To Serve Man" by Damon Knight (Galaxy Nov 1950)
dramatic presentation Destination Moon (1950) (George Pal Productions) Screenplay by Alford Van Ronkel and Robert A. Heinlein and James O'Hanlon; Directed by Irving Pichel; based on the novel Rocketship Galileo by Robert A. Heinlein professional editor John W. Campbell, Jr. (Astounding Science Fiction)

professional artist Frank Kelly Freas

fanzine Science Fiction Newsletter ed. by Bob Tucker (aka: Wilson Tucker)

fan writer Robert Silverberg

fan artist Jack Vaughan

HUGO AWARDS, 1953 11TH WORLDCON (PHILADELPHIA, PENNSYLVANIA) SEPTEMBER 5-7, 1953

novel The Demolished Man by Alfred Bester (Galaxy Jan,Feb, Mar 1952; Shasta, 1951)

professional magazine (tie) Astounding Science Fiction ed. by John W. Campbell, Jr.; Galaxy ed. by H. L. Gold

cover artist (tie) Hannes Bok; Ed Emshwiller

interior illustrator Virgil Finlay

excellence in fact articles Willy Ley

new sf author or artist Philip Jose Farmer

No.1 fan personality Forrest J Ackerman

RETRO HUGO AWARDS, 1954 (PRESENTED IN 2004 AT NOREASCON 4 (BOSTON, MASSACHUSETTS; SEPTEMBER 2-6, 2004)

novel Fahrenheit 451 (alt: The Fireman) by Ray Bradbury (Ballantine, 1953)

novella "A Case of Conscience" by James Blish (If Sep 1953)

novelette "Earthman, Come Home" by James Blish ( Astounding Nov 1953)

short story "The Nine Billion Names of God" by Arthur C. Clarke (Star Science Fiction Stories #1 ed. by Frederik Pohl (Ballantine), 1953)


dramatic presentation (short form) The War of the Worlds (1953) (Paramount) Screenplay by Barre Lyndon; Directed by Byron Haskin; based on the novel by H. G. Wells

professional editor John W. Campbell, Jr.

professional artist Chesley Bonestell

fanzine Slant ed. by Walter Willis and art editor James White

fan writer Bob Tucker (aka: Wilson Tucker)
HUGO AWARDS, 1955 CLEVENTION (CLEVELAND, OHIO) SEPTEMBER 2-5, 1955

novel They'd Rather Be Right by Mark Clifton and Frank Riley (Astounding Aug,Sep,Oct,Nov 1954)

novelette "The Darfsteller" by Walter M. Miller, Jr. (Astounding Jan 1955)

short story "Allamagoosa" by Eric Frank Russell (Astounding May 1955; Sci Fiction, scifi.com 2004-09-15)

professional magazine Astounding Science Fiction ed. by John W. Campbell, Jr.

professional artist Frank Kelly Freas

fanzine Fantasy Times ed. by James V. Taurasi, Sr. and Ray Van Houten

HUGO AWARDS, 1956 NYCON II (NEW YORK, NEW YORK; AUGUST 31-SEPTEMBER 3, 1956

novel Double Star by Robert A. Heinlein (Astounding Feb,Mar,Apr 1956)

novelette "Exploration Team" (alt: "Combat Team") by Murray Leinster (Astounding Mar 1956)

short story "The Star" by Arthur C. Clarke (Infinity Nov 1955)

professional magazine Astounding Science Fiction ed. by John W. Campbell, Jr.

professional artist Frank Kelly Freas

fanzine Inside and Science Fiction Advertiser ed. by Ron Smith

feature writer Willy Ley book reviewer Damon Knight

promising new author Robert Silverberg

HUGO AWARDS, 1957 LONCON I (LONDON, ENGLAND) SEPTEMBER 6-9, 1957

Hugos were given only to Periodicals this year

american professional magazine Astounding Science Fiction ed. by John W. Campbell, Jr.

british professional magazine New Worlds ed. by John Carnell

fanzine Science Fiction Times ed. by James V. Taurasi, Sr., Ray Van Houten and Frank R. Prieto, Jr.

HUGO AWARDS, 1958 (SOLACON (SOUTH GATE, CALIFORNIA) AUGUST 29-SEPTEMBER 1, 1958

novel or novelette The Big Time by Fritz Leiber (Galaxy Mar,Apr 1958)

short story "Or All the Seas with Oysters" by Avram Davidson (Galaxy May 1958)

outstanding movie The Incredible Shrinking Man (1957) (Universal) Screenplay by Richard Matheson, based on his novel; Directed by Jack Arnold
outstanding artist Frank Kelly Freas

outstanding actifan Walt Willis

**HUGO AWARDS, 1959 DETENTION (DETROIT, MICHIGAN) SEPTEMBER 4-7, 1959**

novel A Case of Conscience by James Blish (Ballantine, 1958)

novelette "The Big Front Yard" by Clifford D. Simak (Astounding Oct 1958)

short story "That Hell-Bound Train" by Robert Bloch (F&SF Sep 1958)

sf or fantasy movie No Award

professional magazine The Magazine of Fantasy & Science Fiction ed. by Anthony Boucher and Robert P. Mills

professional artist Frank Kelly Freas

fanzine Fanac ed. by Terry Carr and Ron Ellik

best new author of 1958 No Award

**HUGO AWARDS, 1960 PITTCON (PITTSBURGH, PENNSYLVANIA) SEPTEMBER 3-5, 1960**

novel Starship Troopers (alt: Starship Soldier) by Robert A. Heinlein (F&SF Oct, Nov 1959; Putnam, 1959)

short fiction "Flowers for Algernon" by Daniel Keyes (F&SF Apr 1959)

dramatic presentation The Twilight Zone (TV series) (CBS) by Rod Serling

professional magazine The Magazine of Fantasy & Science Fiction ed. by Robert P. Mills

professional artist Ed Emshwiller

fanzine Cry of the Nameless ed. by F. M. Busby, Elinor Busby, Burnett Toskey and Wally Weber

**HUGO AWARDS, 1961 SEACON (SEATTLE, WASHINGTON) SEPTEMBER 2-4, 1961**

novel A Canticle for Leibowitz by Walter M. Miller, Jr. (J. B. Lippincott, 1959)

short fiction "The Longest Voyage" by Poul Anderson (Analog Dec 1960)

dramatic presentation The Twilight Zone (TV series) (CBS) by Rod Serling

professional magazine Astounding/Analog ed. by John W. Campbell, Jr.

professional artist Ed Emshwiller

fanzine Who Killed Science Fiction? (one-shot) ed. by Earl Kemp

**HUGO AWARDS, 1962 CHICON III CHICAGO, ILLINOIS) AUGUST 31-SEPTEMBER 3, 1962**

novel Stranger in a Strange Land by Robert A. Heinlein (Putnam, 1961)
short fiction The "Hothouse" series (alt: The Long Afternoon of Earth) by Brian W. Aldiss (F&SF Feb,Apr,Jul,Sep,Dec 1961)

dramatic presentation The Twilight Zone (TV series) (CBS) by Rod Serling

professional magazine Analog Science Fiction and Fact ed. by John W. Campbell, Jr.

professional artist Ed Emshwiller

fanzine Warhoon ed. by Richard Bergeron

HUGO AWARDS, 1963 DISCON I WASHINGTON, DC) AUGUST 31-SEPTEMBER 2, 1963

novel The Man in the High Castle by Philip K. Dick (Putnam, 1962)

short fiction "The Dragon Masters" by Jack Vance (Galaxy Aug 1962)

dramatic presentation No Award

professional magazine The Magazine of Fantasy & Science Fiction ed. by Robert P. Mills and Avram Davidson

professional artist Roy G. Krenkel

fanzine Xero ed. by Richard A. Lupoff and Pat Lupoff

HUGO AWARDS, 1964 PACIFICON II (OAKLAND, CALIFORNIA) SEPTEMBER 4-7, 1964

novel Here Gather the Stars (alt: Way Station) by Clifford D. Simak (Galaxy Jun,Aug 1963)

short fiction "No Truce with Kings" by Poul Anderson (F&SF Jun 1963)

professional magazine Analog Science Fiction and Fact ed. by John W. Campbell, Jr.

professional artist Ed Emshwiller

fanzine Amra ed. by George H. Scithers

sf book publisher Ace

HUGO AWARDS, 1965 LONCON II (LONDON, ENGLAND) AUGUST 27-30, 1965

novel The Wanderer by Fritz Leiber (Ballantine, 1964)

short fiction "Soldier, Ask Not" by Gordon R. Dickson (Galaxy Oct 1964)

dramatic presentation Dr. Strangelove (1964) (Hawk Films/ Columbia) Screenplay by Stanley Kubrick and Terry Southern and Peter George; Directed by Stanley Kubrick; based on the novel Red Alert by Peter George

professional magazine Analog Science Fiction and Fact ed. by John W. Campbell, Jr.

professional artist John Schoenherr

fanzine Yandro ed. by Robert Coulson and Juanita Coulson
**Hugo Awards, 1966 Tricon (Cleveland, Ohio) September 1-5, 1966**

novel (tie) *Dune* by Frank Herbert (Chilton, 1965); ...And Call Me Conrad (alt: This Immortal) by Roger Zelazny (F&SF Oct,Nov 1965; Ace, 1965)

short fiction "Repent, Harlequin! Said the Ticktockman" by Harlan Ellison (Galaxy Dec 1965)

professional magazine *If* ed. by Frederik Pohl

professional artist Frank Frazetta

fanzine ERB-dom ed. by Camille Cazedessus, Jr.

all-time series "Foundation" series by Isaac Asimov


novel *The Moon is a Harsh Mistress* by Robert A. Heinlein (If, Dec 1965, Jan, Feb, Mar, Apr 1966; Putnam, 1966)

novelette "The Last Castle" by Jack Vance (Galaxy Apr 1966)

short story "Neutron Star" by Larry Niven (If Oct 1966)

dramatic presentation *Star Trek*—"The Menagerie" (1966) (Desilu) Written by Gene Roddenberry; Directed by Marc Daniels

professional magazine *If* ed. by Frederik Pohl

professional artist Jack Gaughan

fanzine *Niekas* ed. by Edmund R. Meskys and Felice Rolfe

fan writer Alexei Panshin

fan artist Jack Gaughan

special award CBS Television - for 21st Century

**Hugo Awards, 1968 (Baycon (Oakland, California; August 29-September 2, 1968)**

novel *Lord of Light* by Roger Zelazny (Doubleday, 1967)

novella (tie) "Riders of the Purple Wage" by Philip Jose Farmer (Dangerous Visions, 1967) and "Weyr Search" by Anne McCaffrey (Analog Oct 1967) (tied)

novelette "Gonna Roll the Bones" by Fritz Leiber (Dangerous Visions, 1967)

short story "I Have No Mouth, and I Must Scream" by Harlan Ellison (If Mar 1967)

dramatic presentation *Star Trek*—"The City on the Edge of Forever" (1967) (Desilu) Written by Harlan Ellison; Directed by Joseph Pevney

professional magazine *If* ed. by Frederik Pohl
professional artist Jack Gaughan

fanzine Amra ed. by George H. Scithers

fan writer Ted White

fan artist George Barr

HUGO AWARDS, 1969 ST. LOUISCON (ST. LOUIS, MISSOURI) AUGUST 28-SEPTEMBER 1, 1969

novel Stand on Zanzibar by John Brunner (Doubleday, 1968)

novella "Nightwings" by Robert Silverberg (Galaxy Sep 1968)

novelette "The Sharing of Flesh" by Poul Anderson (Galaxy Dec 1968)

short story "The Beast That Shouted Love at the Heart of the World" by Harlan Ellison (Galaxy Jun 1968)

dramatic presentation 2001: A Space Odyssey (1968) (Paramount) Screenplay by Arthur C. Clarke and Stanley Kubrick; Directed by Stanley Kubrick; based on the story "The Sentinel" by Arthur C. Clarke

professional magazine The Magazine of Fantasy & Science Fiction ed. by Edward L. Ferman
professional artist Jack Gaughan
fanzine Science Fiction Review ed. by Richard E. Geis
fan writer Harry Warner, Jr.
fan artist Vaughn Bode

**HUGO AWARDS, 1970 HEICON '70 (HEIDELBERG, GERMANY) AUGUST 20-24, 1970**
novel *The Left Hand of Darkness* by Ursula K. Le Guin (Ace, 1969)

novella "Ship of Shadows" by Fritz Leiber (F&SF Jul 1969)

short story "Time Considered as a Helix of Semi-Precious Stones" by Samuel R. Delany (New Worlds Dec 1968)

dramatic presentation TV Coverage of Apollo XI

professional magazine The Magazine of Fantasy & Science Fiction ed. by Edward L. Ferman

professional artist Frank Kelly Freas
fanzine Science Fiction Review ed. by Richard E. Geis
fan writer Wilson Tucker
fan artist Tim Kirk

**HUGO AWARDS, 1971 NOREASCON I (BOSTON, MASSACHUSETTS) SEPTEMBER 2-6, 1971**
novel *Ringworld* by Larry Niven (Ballantine, 1970)

novella "Ill Met in Lankhmar" by Fritz Leiber (F&SF Apr 1970)

short story "Slow Sculpture" by Theodore Sturgeon (Galaxy Feb 1970)

dramatic presentation No Award

professional magazine The Magazine of Fantasy & Science Fiction ed. by Edward L. Ferman

professional artist Leo Dillon and Diane Dillon
fanzine Locus ed. by Charles N. Brown and Dena Brown
fan writer Kit hard E. Geis
fan artist Alicia Austin

**HUGO AWARDS, 1972 L.A.CON I (LOS ANGELES, CALIFORNIA) SEPTEMBER 1-4, 1972**
novel *To Your Scattered Bodies Go* by Philip Jose Farmer (Putnam, 1971)
novella "The Queen of Air and Darkness" by Poul Anderson (F&SF Apr 1971)
short story "Inconstant Moon" by Larry Niven (All the Myriad Ways, 1971)
dramatic presentation A Clockwork Orange (1971) (Hawk Films/Polaris/Warner Brothers) Screenplay by Stanley Kubrick; Directed by Stanley Kubrick; based on the novel by Anthony Burgess
professional magazine The Magazine of Fantasy & Science Fiction ed. by Edward L. Ferman
professional artist Frank Kelly Freas
fanzine Locus ed. by Charles N. Brown and Dena Brown
fan writer Harry Warner, Jr.
fan artist Tim Kirk

HUGO AWARDS, 1973 TORCON II (TORONTO, CANADA) AUGUST 31-SEPTEMBER 3, 1973

novel The Gods Themselves by Isaac Asimov (Galaxy Mar/Apr,May/Jun 1972; If Mar/Apr 1972)

novella "The Word for World is Forest" by Ursula K. Le Guin (Again, Dangerous Visions, 1972)

novelette "Goat Song" by Poul Anderson (F&SF Feb 1972)

short story (tie) "Eurema's Dam" by R. A. Lafferty (New Dimensions #2, 1972); "The Meeting" by Frederik Pohl and C. M. Kornbluth (F&SF Nov 1972)

dramatic presentation Slaughterhouse-Five (1972) (Universal) Screenplay by Stephen Geller; Directed by George Roy Hill; based on the novel by Kurt Vonnegut, Jr.

professional editor Ben Bova
professional artist Frank Kelly Freas
fanzine Energumen ed. by Michael Glicksohn and Susan Wood Glicksonn
fan writer Terry Carr
fan artist Tim Kirk

HUGO AWARDS, 1974 DISCON II (WASHINGTON, DC) AUGUST 29-SEPTEMBER 2, 1974


novella "The Girl Who Was Plugged In" by James Tiptree, Jr. (New Dimensions #3, 1973)
novelette "The Deathbird" by Harlan Ellison (F&SF Mar 1973)
short story "The Ones Who Walk Away from Omelas" by Ursula K. Le Guin (New Dimensions #3, 1973)

dramatic presentation Sleeper (1973) (Rollins-Joffe/MGM/UA) Written by Woody Allen and Marshall Brickman; Directed by Woody Allen

professional editor Ben Bova

professional artist Frank Kelly Freas

fanzine (tie) The Alien Critic ed. by Richard E. Geis; Algol ed. by Andrew I. Porter

fan writer Susan Wood

fan artist Tim Kirk

*HUGO AWARDS, 1975 AUSSIECON ONE (MELBOURNE, AUSTRALIA) AUGUST 14-17, 1975*

novel The Dispossessed by Ursula K. Le Guin (Harper & Row, 1974)

novella "A Song for Lya" by George R. R. Martin (Analog Jun 1974)

novelette "Adrift Just Off the Islets of Langerhans" by Harlan Ellison (F&SF Oct 1974)

short story "The Hole Man" by Larry Niven (Analog Jan 1974)

dramatic presentation Young Frankenstein (1974) (20th Century Fox) Screenplay by Gene Wilder and Mel Brooks; Screen Story by Gene Wilder and Mel Brooks; Directed by Mel Brooks; based on the characters in the novel Frankenstein by Mary Wollstonecraft Shelley

professional editor Ben Bova

professional artist Frank Kelly Freas

fanzine The Alien Critic ed. by Richard E. Geis

fan writer Richard E. Geis

fan artist William Rotsler

*HUGO AWARDS, 1976 MIDAMERICON (KANSAS CITY, MISSOURI) SEPTEMBER 2-6, 1976*

novel The Forever War by Joe Haldeman (St. Martin's Press, 1974)

novella "Home Is the Hangman" by Roger Zelazny (Analog Nov 1975)

novelette "The Borderland of Sol" by Larry Niven (Analog Jan 1975)

short story "Catch That Zeppelin!" by Fritz Leiber (F&SF Mar 1975)

dramatic presentation A Boy and His Dog (1975) (LQ/JAF) Screenplay by L. Q. Jones and Wayne Crusten; Story by Harlan Ellison; Directed by L. Q. Jones

professional editor Ben Bova

professional artist Frank Kelly Freas
fanzine Locus ed. by Charles N. Brown and Dena Brown
fan writer Richard E. Geis
fan artist Tim Kirk

HUGO AWARDS, 1977 SUNCON (MIAMI BEACH, FLORIDA) SEPTEMBER 2-5, 1977

novel Where Late the Sweet Birds Sang by Kate Wilhelm (Harper & Row, 1976)

novella (tie) "By Any Other Name" by Spider Robinson (Analog Nov 1976); "Houston, Houston, Do You Read?" by James Tiptree, Jr. (Aurora: Beyond Equality (Fawcett), 1976)

novelette "The Bicentennial Man" by Isaac Asimov (Stellar 2 ed. by Judy-Lynn del Rey (Ballantine), 1976)

short story "Tricentennial" by Joe Haldeman (Analog Jul 1976)

dramatic presentation No Award

professional editor Ben Bova

professional artist Rick Sternbach

fanzine Science Fiction Review ed. by Richard E. Geis
fan writer (tie) Richard E. Geis; Susan Wood
fan artist Phil Foglio
HUGO AWARDS, 1978 IGUANACON II (PHOENIX, ARIZONA) AUGUST 30-SEPTEMBER 4, 1978

novel Gateway by Frederik Pohl (Galaxy Nov, Dec 1976, Mar 1977; St. Martin's Press, 1977)
novella "Stardance" by Spider Robinson and Jeanne Robinson (Analog Mar 1977)
novelette "Eyes of Amber" by Joan D. Vinge (Analog Jun 1977)
short story "Jeffty Is Five" by Harlan Ellison (F&SF Jul 1977)
dramatic presentation Star Wars (1977) (Lucasfilm) Written and directed by George Lucas
professional editor George H. Scithers
professional artist Rick Sternbach
fanzine Locus ed. by Charles N. Brown and Dena Brown
fan writer Richard E. Geis
fan artist Phil Foglio

HUGO AWARDS, 1979 SEACON '79 (BRIGHTON, ENGLAND) AUGUST 23-26, 1979

novel Dreamsnake by Vonda N. McIntyre (Houghton Mifflin, 1978)
novella "The Persistence of Vision" by John Varley (F&SF Mar 1978)
novelette "Hunter's Moon" by Poul Anderson (Analog Nov 1978)
short story "Cassandra" by C. J. Cherryh (F&SF Oct 1978)
dramatic presentation Superman (1978) (Alexander Salkind) Screenplay by Mario Puzo and David Newman and Leslie Newman & Robert Benton; Story by Mario Puzo; Directed by Richard Donner; based on the character created by Jerry Siegel & Joe Shuster
professional editor Ben Bova
professional artist Vincent Di Fate
fanzine Science Fiction Review ed. by Richard E. Geis
fan writer Bob Shaw
fan artist William Rotsler

HUGO AWARDS, 1980 NOREASCON TWO (BOSTON, MASSACHUSETTS AUGUST 29-SEPTEMBER 1, 1980

novelette "Sandkings" by George R. R. Martin (Omni Aug 1979)
short story "The Way of Cross and Dragon" by George R. R. Martin (Omni Jun 1979)
non-fiction book The Science Fiction Encyclopedia by Peter Nicholls (Doubleday, 1979)

dramatic presentation Alien (1979) (20th Century Fox) Screenplay by Dan O'Bannon; Story by Dan O'Bannon and Ronald Shusett; Directed by Ridley Scott

professional editor George H. Scithers

professional artist Michael Whelan

fanzine Locus ed. by Charles N. Brown

fan writer Bob Shaw

fan artist Alexis Gilliland

	novel The Snow Queen by Joan D. Vinge (Dial Press, 1980) novella "Lost Dorsai" by Gordon R. Dickson (Destinies v2 #1 Feb/Mar 1980)

novelette "The Cloak and the Staff" by Gordon R. Dickson (Analog Aug 1980)

short story "Grotto of the Dancing Deer" by Clifford D. Simak (Analog Apr 1980)


dramatic presentation The Empire Strikes Back (1980) (Lucasfilm) Screenplay by Leigh Bracket and Lawrence Kasdan; Story by George Lucas; Directed by Irvin Kershner

professional editor Edward L. Ferman

professional artist Michael Whelan

fanzine Locus ed. by Charles N. Brown

fan writer Susan Wood

fan artist Victoria Poyser

Hugo Awards, 1982 Chicon IV (Chicago, Illinois) September 2-6, 1982

novel Downbelow Station by C. J. Cherryh (DAW, 1981)

novella "The Saturn Game" by Poul Anderson (Analog Feb 1981)

novelette "Unicorn Variation" by Roger Zelazny (Asimov's Apr 1981)

short story "The Pusher" by John Varley (F&SF Oct 1981)


dramatic presentation Raiders of the Lost Ark (1981) (Lucasfilm) Screenplay by Lawrence Kasdan; Story by George Lucas and Philip Kaufman; Directed by Steven Spielberg

professional editor Edward L. Ferman

professional artist Michael Whelan
fanzine Locus ed. by Charles N. Brown
fan writer Richard E. Geis
fan artist Victoria Poyser

HUGO AWARDS, 1983 CONSTELLATION (BALTIMORE, MARYLAND) SEPTEMBER 1-5, 1983

novel Foundation's Edge by Isaac Asimov (Doubleday, 1982)
novella "Souls" by Joanna Russ (F&SF Jan 1982)
novelette "Fire Watch" by Connie Willis (Asimov's Feb 1982)
short story "Melancholy Elephants" by Spider Robinson (Analog Jun 1982)


dramatic presentation Blade Runner (1982) (Blade Runner Partnership) Screenplay by Hampton Fancher and David Peoples; Directed by Ridley Scott; based on the novel Do Androids Dream of Electric Sheep? by Philip K. Dick

professional editor Edward L. Ferman
professional artist Michael Whelan

fanzine Locus ed. by Charles N. Brown
fan writer Richard E. Geis
fan artist Alexis Gilliland

HUGO AWARDS, 1984 L.A.CON II (ANAHEIM, CALIFORNIA: AUGUST 30-SEPTEMBER 3, 1984

novel Startide Rising by David Brin (Bantam, 1983)
novella "Cascade Point" by Timothy Zahn (Analog Dec 1983)
novelette "Blood Music" by Greg Bear (Analog Jun 1983)
short story "Speech Sounds" by Octavia E. Butler (Asimov's mid-Dec 1983)


dramatic presentation Return of the Jedi (1983) (Lucasfilm) Written by Lawrence Kasdan and George Lucas; Story by George Lucas; Directed by Richard Marquand

professional editor Shawna McCarthy
professional artist Michael Whelan

semiprozine Locus ed. by Charles N. Brown
fanzine File 770 ed. by Mike Glyer
fan writer Mike Glyer
fan artist Alexis Gilliland

**HUGO AWARDS, 1985 AUSSIECON TWO (MELBOURNE, AUSTRALIA) AUGUST 22-26, 1985**

novel Neuromancer by William Gibson (Ace, 1984)

novella "Press Enter (■)" by John Varley (Asimov's May 1984)

novelette "Bloodchild" by Octavia E. Butler (Asimov's Jun 1984)

short story "The Crystal Spheres" by David Brin (Analog Jan 1984)


dramatic presentation 2010: Odyssey Two (1984) (MGM) Screenplay by Peter Hyams; Directed by Peter Hyams; based on the novel by Arthur C. Clarke

professional editor Terry Carr

professional artist Michael Whelan

semiprozine Locus ed. by Charles N. Brown

fanzine File 770 ed. by Mike Glyer

fan writer Dave Langford

fan artist Alexis Gilliland
HUGO AWARDS, 1986 CONFEDERATION (ATLANTA, GEORGIA) AUGUST 28-SEPTEMBER 1, 1986

novel Ender's Game by Orson Scott Card (Tor, 1985)

novella "24 Views of Mt. Fuji, by Hokusai" by Roger Zelazny (Asimov's Jul 1985)

novelette "Paladin of the Lost Hour" by Harlan Ellison (Universe 15, 1985; Twilight Zone Dec 1985)

short story "Fermi and Frost" by Frederik Pohl (Asimov's Jan 1985)

non-fiction book Science Made Stupid by Tom Weller (Houghton Mifflin, 1985)

dramatic presentation Back to the Future (1985) (Amblin/Universal) Written by Robert Zemeckis and Bob Gale; Directed by Robert Zemeckis

professional editor Judy-Lynn del Rey (refused by Lester del Rey)

professional artist Michael Whelan

semiprozine Locus ed. by Charles N. Brown

fanzine Lan's Lantern ed. by George "Lan" Laskowski

fan writer Mike Glyer

fan artist Joan Hanke-Woods

HUGO AWARDS, 1987 CONSPIRACY '87 BRIGHTON, ENGLAND) AUGUST 27-SEPTEMBER 1, 1987

novel Speaker for the Dead by Orson Scott Card (Tor, 1986)

novella "Gilgamesh in the Outback" by Robert Silverberg (Asimov's Jul 1986; Rebels in Hell, 1986)

novelette "Permafrost" by Roger Zelazny (Omni Apr 1986)

short story "Tangents" by Greg Bear (Omni Jan 1986)

non-fiction book Trillion Year Spree by Brian W. Aldiss and David Wingrove (Gollancz, 1986; Atheneum, 1986) dramatic presentation Aliens (1986) (20th Century Fox) Screenplay by James Cameron; Story by James Cameron and David Giler & Walter Hill; Directed by James Cameron; based on characters created by Dan O'Bannon and Ronald Shusett

professional editor Terry Carr

professional artist Jim Burns

semiprozine Locus ed. by Charles N. Brown

fanzine Ansible ed. by Dave Langford

fan writer Ira S Langford
fan artist Brad W. Foster

**HUGO AWARDS, 1988 NOLACON II (NEW ORLEANS, LOUISIANA) SEPTEMBER 1-5, 1988,**

novel The Uplift War by David Brin (Phantasia, 1987; Bantam Spectra, 1987)

novella "Eye for Eye" by Orson Scott Card (Asimov's Mar 1987)

novelette "Buffalo Gals, Won't You Come Out Tonight" by Ursula K. Le Guin (F&SF Nov 1987; Buffalo Gals and Other Animal Presences, 1987)

short story "Why I Left Harry's All-Night Hamburgers" by Lawrence Watt-Evans (Asimov's Jul 1987)


other forms Watchmen by Alan Moore and Dave Gibbons (DC/Warner, 1987)

dramatic presentation The Princess Bride (1987) (Act III/20th Century Fox) Screenplay by William Goldman, based on his novel; Directed by Rob Reiner

professional editor Gardner Dozois

professional artist Michael Whelan

semiprozine Locus ed. by Charles N. Brown

fanzine Texas SF Enquirer ed. by Pat Mueller

fan writer Mike Glyer

fan artist Brad W. Foster

**HUGO AWARDS, 1989 NOREASCON 3 (BOSTON, MASSACHUSETTS) AUGUST 31-SEPTEMBER 4, 1989**

novel Cyteen by C. J. Cherryh (Warner, 1988)

novella "The Last of the Winnebagos" by Connie Willis (Asimov's Jul 1988)

novelette "Schrodinger's Kitten" by George Alec Effinger (Omni Sep 1988)

short story "Kirinyaga" by Mike Resnick (F&SF Nov 1988)


professional editor Gardner Dozois

professional artist Michael Whelan

novel Hyperion by Dan Simmons (Doubleday Foundation, 1989)
novella "The Mountains of Mourning" by Lois McMaster Bujold (Analog May 1989)
novelette "Enter a Soldier. Later: Enter Another" by Robert Silverberg (Asimov's Jun 1989; Time Gate, 1989)
short story "Boobs" by Suzy McKee Charnas (Asimov's Jul 1989)
dramatic presentation Indiana Jones and the Last Crusade (1989) (Lucasfilm/Paramount)
Screenplay by Jeffrey Boam; Story by George Lucas and Menno Meyjes; Directed by Steven Spielberg; based on characters created by George Lucas and Philip Kaufman

HUGO AWARDS, 1991 CHICON V (CHICAGO, ILLINOIS) AUGUST 29-SEPTEMBER 2, 1999

novel The Vor Game by Lois McMaster Bujold (Baen, 1990)
novella "The Hemingway Hoax" by Joe Haldeman (Asimov's Apr 1990)
novelette "The Manamouki" by Mike Resnick (Asimov's Jul 1990)
short story "Bears Discover Fire" by Terry Bisson (Asimov's Aug 1990)
non-fiction book How to Write Science Fiction and Fantasy by Orson Scott Card (Writer's Digest, 1990)
dramatic presentation Edward Scissorhands (1990) (20th Century Fox) Screenplay by Caroline Thompson; Story by Tim Burton and Caroline Thompson; Directed by Tim Burton

professional editor Gardner Dozois

professional artist Michael Whelan

semiprozine Locus ed. by Charles N. Brown

fanzine Lan's Lantern ed. by George "Lan" Laskowski

fan writer Dave Langford

fan artist Teddy Harvia

HUGO AWARDS, 1992 MAGICON (ORLANDO, FLORIDA) SEPTEMBER 3-7, 1992


novella "Beggars in Spain" by Nancy Kress (Asimov's Apr 1991; Axolotl, 1991)


non-fiction book The World of Charles Addams by Charles Addams (Knopf, 1991)


professional editor Gardner Dozois

professional artist Michael Whelan

original art work Cover (The Summer Queen) by Joan D. Vinge) by Michael Whelan

semiprozine Locus ed. by Charles N. Brown

fanzine Mimosa ed. by Dick Lynch and Nicki Lynch fan writer Dave Langford

fan artist Brad W. Foster
Hugo Awards, 1993 ConFrancisco (San Francisco, California) September 2-6, 1993

Novel (tie) A Fire Upon the Deep by Vernor Vinge (Tor, 1992); Doomsday Book by Connie Willis (Bantam Spectra, 1992)

Novella "Barnacle Bill the Spacer" by Lucius Shepard (Asimov's Jul 1992)

Novelette "The Nutcracker Coup" by Janet Kagan (Asimov's Dec 1992)

Short story "Even the Queen" by Connie Willis (Asimov's Apr 1992)

Non-fiction Book A Wealth of Fable by Harry Warner, Jr. (SCIFI Press, 1992)

Dramatic Presentation Star Trek: The Next Generation—"The Inner Light" (1992) (Paramount) Teleplay by Morgan Gendel and Peter Allan Fields; Story by Morgan Gendel; Directed by Peter Lauritson

Professional Editor Gardner Dozois

Professional Artist Don Maitz

Original Art Work Dinotopia by James Gurney (Turner, 1992)

Semiprozine Science Fiction Chronicle ed. by Andrew I. Porter

Fanzine Mimosa ed. by Dick Lynch and Nicki Lynch

Fan Writer Dave Langford

Fan Artist Peggy Ranson

Hugo Awards, 1994 ConAdian (Winnipeg, Canada) September 1-5, 1994


Novella "Down in the Bottomlands" by Harry Turtledove (Analog Jan 1993)

Novelette "Georgia on My Mind" by Charles Sheffield (Analog Jan 1993)

Short story "Death on the Nile" by Connie Willis (Asimov's Mar 1993)

Non-fiction Book The Encyclopedia of Science Fiction by John Clute and Peter Nicholls (Orbit, 1993; St. Martin's Press, 1993)

Dramatic Presentation Jurassic Park (1993) (Universal/Amblin) Screenplay by Michael Crichton and David Koepp; Directed by Steven Spielberg; based on the novel by Michael Crichton

Professional Editor Kristine Kathryn Rusch

Professional Artist Bob Eggleton
original art work Space Fantasy Commemorative Stamp Booklet by Stephen Hickman (US Postal Service, 1993) semiprozine Science Fiction Chronicle ed. by Andrew I. Porter

fanzine Mimosa ed. by Dick Lynch and Nicki Lynch

fan writer Dave Langford

fan artist Brad W. Foster

HUGO AWARDS, 1995 INTERSECTION (GLASGOW, SCOTLAND) AUGUST 24-28, 1995

novel Mirror Dance by Lois McMaster Bujold (Baen, 1994)
novella "Seven Views of Olduvai Gorge" by Mike Resnick (F&SF Oct/Nov 1994)
novelette "The Martian Child" by David Gerrold (F&SF Sep 1994)
short story "None So Blind" by Joe Haldeman (Asimov's Nov 1994)

professional editor Gardner Dozois

professional artist Jim Burns

original art work Lady Cottington's Pressed Fairy Book by Brian Froud and Terry Jones (Pavilion, 1994; Turner, 1994) semiprozine Interzone ed. by David Pringle

fanzine Ansible ed. by Dave Langford

fan writer Dave Langford

fan artist Teddy Harvia


novel The Diamond Age by Neal Stephenson (Bantam Spectra, 1995)
novella "The Death of Captain Future" by Allen Steele (Asimov's Oct 1995)
novelette "Think Like a Dinosaur" by James Patrick Kelly (Asimov's Jun 1995)
short story "The Lincoln Train" by Maureen F. McHugh (F&SF Apr 1995)
non-fiction book Science Fiction: The Illustrated Encyclopedia by John Clute (Dorling Kindersley, 1995)
dramatic presentation Babylon 5-"The Coming of Shadows" (1995) (Babylonian Productions) Written by J. Michael Straczynski; Directed by Janet Greek

professional editor Gardner Dozois

professional artist Bob Eggleton
original art work Dinotopia: The World Beneath by James Gurney (Turner, 1995)

semiprozine Locus ed. by Charles N. Brown

fanzine Ansible ed. by Dave Langford

fan writer Dave Langford

fan artist William Rotsler

HUGO AWARDS, 1997 LONESTARCON 2 (SAN ANTONIO, TEXAS) AUGUST 28-SEPTEMBER 1, 1997


novella "Blood of the Dragon" by George R. R. Martin (Asimov's Jul 1996)

novelette "Bicycle Repairman" by Bruce Sterling (Intersections (Tor), 1996; Asimov's Oct/Nov 1996)

short story "The Soul Selects Her Own Society" by Connie Willis (Asimov's Apr 1996)

non-fiction book Time & Chance by L. Sprague de Camp (Donald M. Grant, 1996)

dramatic presentation Babylon 5—"Severed Dreams" (1996) (Babylonian Productions)
Written by J. Michael Straczynski; Directed by David Eagle

professional editor Gardner Dozois

professional artist Bob Eggleton

semiprozine Locus ed. by Charles N. Brown

fanzine Mimosa ed. by Dick Lynch and Nicki Lynch

fan writer Dave Langford

fan artist William Rotsler

HUGO AWARDS, 1998 BUCCONEER (BALTIMORE, MARYLAND) AUGUST 5-9, 1998

novel Forever Peace by Joe Haldeman (Ace, 1997)

novella "...Where Angels Fear to Tread" by Allen Steele (Asimov's Oct/Nov 1997)

novelette "We Will Drink a Fish Together..." by Bill Johnson (Asimov's May 1997)

short story "The 43 Antarean Dynasties" by Mike Resnick (Asimov's Dec 1997)

non-fiction book The Encyclopedia of Fantasy by John Clute and John Grant (Orbit, 1997; St. Martin's Press, 1997) dramatic presentation Contact (1997) (SouthSide Amusement/Warner Brothers) Screenplay by James V. Hart and Michael Goldenberg;
Directed by Robert Zemeckis; based on the story by Carl Sagan and Ann Druyan; based on the novel by Carl Sagan

professional editor Gardner Dozois (Asimov's)
professional artist Bob Eggleton

semiprozine Locus ed. by Charles N. Brown

fanzine Mimosa ed. by Nicki Lynch and Richard Lynch

fan writer Dave Langford

fan artist Joe Mayhew

HUGO AWARDS, 1999 AUSSIECON THREE (MELBOURNE, AUSTRALIA) SEPTEMBER 2-6, 1999

novel To Say Nothing of the Dog by Connie Willis (Bantam Spectra, 1998)

novella "Oceanic" by Greg Egan (Asimov's Aug 1998)

novelette "Taklamakan" by Bruce Sterling (Asimov's Oct/Nov 1998)


dramatic presentation The Truman Show (1998) (Paramount) Written by Andrew Niccol; Directed by Peter Weir professional editor Gardner Dozois
professional artist Bob Eggleton

semiprozine Locus ed. by Charles N. Brown

fanzine Ansible ed. by Dave Langford

fan writer Dave Langford

fan artist Ian Gunn

HUGO AWARDS, 2000 CHICON 2000 (CHICAGO, ILLINOIS) AUGUST 31-SEPTEMBER 4, 2000

novel A Deepness in the Sky by Vernor Vinge (Tor, 1999)

novella "The Winds of Marble Arch" by Connie Willis (Asimov's Oct/Nov 1999)

novelette "10 to 16 to 1" by James Patrick Kelly (Asimov's Jun 1999)

short story "Scherzo with Tyrrannosaur" by Michael Swanwick (Asimov's Jul 1999)

related book Science Fiction of the 20th Century by Frank M. Robinson (Collector's Press, 1999)

dramatic presentation Galaxy Quest (1999) (DreamWorks SKG) Screenplay by David Howard and Robert Gordon; Story by David Howard; Directed by Dean Parisot

professional editor Gardner Dozois

professional artist Michael Whelan

semiprozine Locus ed. by Charles N. Brown

fanzine File 770 ed. by Mike Glyer

fan writer Dave Langford

fan artist Joe Mayhew

HUGO AWARDS, 2001 THE MILLENNIUM PHILCON (PHILADELPHIA, PENNSYLVANIA) AUGUST 30-SEPTEMBER 3, 2001

novel Harry Potter and the Goblet of Fire by J. K. Rowling (Bloomsbury, 2000; Scholastic, 2000)

novella "The Ultimate Earth" by Jack Williamson (Analog Dec 2000)

novelette "Millennium Babies" by Kristine Kathryn Rusch (Asimov's Jan 2000)

short story "Different Kinds of Darkness" by David Langford (F&SF Jan 2000)

dramatic presentation Crouching Tiger, Hidden Dragon (2000) (China Film) Screenplay by Wang Hui-Ling and James Schamus and Tsai Kuo Jung; Directed by Ang Lee; based on the book by Wang Du Lu

professional editor Gardner Dozois

professional artist Bob Eggleton

semiprozine Locus ed. by Charles N. Brown

fanzine File 770 ed. by Mike Glyer

fan writer Dave Langford

FAN ARTIST Teddy Harvia

HUGO AWARDS, 2002 CON/POSE (SAN JOSE, CALIFORNIA) AUGUST 29-SEPTEMBER 2, 2002


novella "Fast Times at Fairmont High" by Vernor Vinge (The Collected Stories of Vernor Vinge (Tor), 2001)

novelette "Hell Is the Absence of God" by Ted Chiang (Starlight #3 (Tor), 2001)


related book The Art of Chesley Bonestell by Ron Miller and Frederick C. Durant III with Melvin H. Schuetz (Paper Tiger, 2001)

dramatic presentation The Lord of the Rings: The Fellowship of the Ring (2001) (New Line Cinema/The Saul Zaentz Company/WingNut Films) Screenplay by Fran Walsh & Philippa Boyens & Peter Jackson; Directed by Peter Jackson; based on the book The Fellowship of the Ring by J. R. R. Tolkien; Peter Jackson, Barrie M. Osborne and Tim Sanders, Producers; Bob Weinstein and Harvey Weinstein, Executive Producers

professional editor Ellen Datlow

professional artist Michael Whelan

semiprozine Locus ed. by Charles N. Brown

fanzine Ansible ed. by Dave Langford

fan writer Dave Langford

fan artist Teddy Harvia

web site Locus Online (www.locusmag.com) by Mark R. Kelly

HUGO AWARDS, 2003 TORCON 3 (TORONTO, CANADA)

novel by Robert J. Sawyer (Analog Jan,Feb,Mar,Apr 2002; Tor, 2002)
	novelette "Slow Life" by Michael Swanwick (Analog Dec 2002)

short story "Falling onto Mars" by Geoffrey A. Landis (Analog Jul/Aug 2002)

related book Better to Have Loved: The Life of Judith Merril by Judith Merril and Emily Pohl-Weary (Between the Lines, 2002)


Dramatic presentation, short form Buffy the Vampire Slayer—"Conversations with Dead People" (2002) (20th Century Fox Television/Mutant Enemy Inc.) Teleplay by Jane Espenson & Drew Goddard; Directed by Nick Marck

Professional editor Gardner Dozois

Professional artist Bob Eggleton

Semiprozine Locus ed. by Charles N. Brown, Jennifer A. Hall and Kirsten Gong-Wong

Fanzine Mimosa ed. by Rich Lynch and Nicki Lynch

Fan writer Dave Langford

Fan artist Sue Mason

Hugo Awards, 2004 NoRenascon 4 (Boston, Massachusetts) September 2-6, 2004

Novel Paladin of Souls by Lois McMaster Bujold (Eos, 2003)


Novelette "Legions in Time" by Michael Swanwick (Asimov's Apr 2003)

Short story "A Study in Emerald" by Neil Gaiman (Shadows Over Baker Street ed. by Michael Reaves & John Pelan (Del Rey), 2003)


Dramatic presentation, long form The Lord of the Rings: The Return of the King (2003) (New Line Cinema) Screenplay by Fran Walsh & Philippa Boyens & Peter Jackson; Directed by Peter Jackson; based on the book The Return of the King by J. R. R. Tolkien


Professional editor Gardner Dozois
professional artist Bob Eggleton
semiprozine Locus ed. by Charles N. Brown, Jennifer A. Hall and Kirsten Gong-Wong
fanzine Emerald City ed. by Cheryl Morgan
fan writer Dave Langford
fan artist Frank Wu

HUGO AWARDS, 2005 INTERACTION (GLASGOW, SCOTLAND) AUGUST 4-8, 2005

novel Jonathan Strange & Mr. Norrell by Susanna Clarke (Bloomsbury, 2004)

novella "The Concrete Jungle" by Charles Stross (The Atrocity Archives (Golden Gryphon), 2004)

novelette "The Faery Handbag" by Kelly Link (The Faery Reel: Tales from the Twilight Realm (Viking), 2004)

short story "Travels with My Cats" by Mike Resnick (Asimov's Feb 2004)


dramatic presentation, long form The Incredibles (2004) (Pixar Animation/Disney) Written and directed by Brad Bird


professional editor Ellen Datlow
professional artist Jim Burns

semiprozine Ansible ed. by Dave Langford
fanzine Plokta ed. by Alison Scott, Steve Davies and Mike Scott
fan writer David Langford
fan artist Sue Mason
web site Sci Fiction (www.scifi.com/scifiction) by Ellen Datlow


novel Spin by Robert Charles Wilson (Tor, 2005)

novella "Inside Job" by Connie Willis (Asimov's Jan 2005)

novelette "Two Hearts" by Peter S. Beagle (F&SF Oct/Nov 2005)

short story "Tk'tk'tk" by David D. Levine (Asimov's Mar 2005)

dramatic presentation, long form Serenity (2005) (Universal Pictures/Mutant Enemy, Inc.) Written and directed by Joss Whedon

related book Storyteller: Writing Lessons and More from 27 Years of the Clarion Writers' Workshop by Kate Wilhelm (Small Beer Press, 2005)

professional editor David G. Hartwell (Tor Books; Year's Best SF)

professional artist Donato Giancola

semiprozine Locus ed. by Charles N. Brown, Kirsten Gong-Wong and Liza Groen Trombi

fanzine Plokta ed. by Alison Scott, Steve Davies and Mike Scott

fan writer Dave Langford fan artist Frank Wu

HUGO AWARDS, 2007 NIPPON 2007 (YOKOHAMA, JAPAN); AUGUST 30-SEPTEMBER 3, 2007

novel Rainbows End by Vernor Vinge (Tor, 2006)

novella "A Billion Eves" by Robert Reed (Asimov's Oct/Nov 2006)

novelette "The Djinn's Wife" by Ian McDonald (Asimov's Jul 2006)

short story "Impossible Dreams" by Tim Pratt (Asimov's Jul 2006)


dramatic presentation, long form Pan's Labyrinth (2006) (Picturehouse) Screenplay by Guillermo del Toro; Directed by Guillermo del Toro


related book Storyteller: Writing Lessons and More from 27 Years of the Clarion Writers' Workshop by Kate Wilhelm (Small Beer Press, 2005)

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semiprozine Locus ed. by Charles N. Brown, Kirsten Gong-Wong and Liza Groen Trombi

fanzine Plokta ed. by Alison Scott, Steve Davies and Mike Scott

fan writer Dave Langford fan artist Frank Wu

HUGO AWARDS, 2007 NIPPON 2007 (YOKOHAMA, JAPAN); AUGUST 30-SEPTEMBER 3, 2007

novel Rainbows End by Vernor Vinge (Tor, 2006)

novella "A Billion Eves" by Robert Reed (Asimov's Oct/Nov 2006)

novelette "The Djinn's Wife" by Ian McDonald (Asimov's Jul 2006)

short story "Impossible Dreams" by Tim Pratt (Asimov's Jul 2006)


dramatic presentation, long form Pan's Labyrinth (2006) (Picturehouse) Screenplay by Guillermo del Toro; Directed by Guillermo del Toro
editor (long form) Patrick Nielsen Hayden (Tor Books)
editor (short form) Gordon Van Gelder (The Magazine of Fantasy and Science Fiction)
professional artist Donato Giancola
semiprozine Locus ed. by Charles N. Brown, Kirsten Gong-Wong and Liza Groen Trombi
fanzine Science-Fiction Five-Yearly ed. by Lee Hoffman, Geri Sullivan and Randy Byers
fan writer Dave Langford
fan artist Frank Wu

HUGO AWARDS, 2008 DENVENTION 3 (DENVER, COLORADO; AUGUST 6-10, 2008
novella "All Seated on the Ground" by Connie Willis (Asimov's Dec 2007; Subterranean Press, 2007)
novelette "The Merchant and the Alchemist's Gate" by Ted Chiang (F&SF Sep 2007; Subterranean Press, 2007)
short story "Tideline" by Elizabeth Bear (Asimov's Jun 2007)
dramatic presentation, short form Doctor Who—"Blink" (2007) (BBC) Written by Steven Moffat; Directed by Hettie Macdonald

editor (long form) David G. Hartwell (Tor Books/Forge)
editor (short form) Gordon Van Gelder (The Magazine of Fantasy and Science Fiction)
professional artist Stephan Martiniere
semiprozine Locus ed. by Charles N. Brown, Kirsten Gong-Wong and Liza Groen Trombi
fanzine File 770 ed. by Mike Glyer
fan writer John Scalzi
fan artist Brad Foster

HUGO AWARDS, 2009 ANTICIPATION (MONTREAL, CANADA) AUGUST 6-10, 2009
novella "The Erdmann Nexus" by Nancy Kress (Asimov's Oct/Nov 2008)
novelette "Shoggoths in Bloom" by Elizabeth Bear (Asimov's Mar 2008)
short story "Exhalation" by Ted Chiang (Eclipse Two ed. by Jonathan Strahan (Night Shade), 2008)


graphic story Girl Genius, Volume 8: Agatha Heterodyne and the Chapel of Bones (Airship Entertainment, 2008) Written by Kaja & Phil Foglio; Art by Phil Foglio; Colors by Cheyenne Wright

dramatic presentation, long form WALL-E (2008) (Pixar/ Walt Disney) Screenplay by Andrew Stanton & Jim Reardon; Story by Andrew Stanton & Pete Docter; Directed by Andrew Stanton


editor (long form) David G. Hartwell

editor (short form) Ellen Datlow

professional artist Donato Giancola

semiprozine Weird Tales ed. by Ann VanderMeer and Stephen H. Segal

fanzine Electric Velocipede ed. by John Klima

fan writer Cheryl Morgan

fan artist Frank Wu

HUGO AWARDS, 2010 AUSSIECON FOUR (MELBOURNE, AUSTRALIA) SEPTEMBER 2-6, 2010

novel (tie) The Windup Girl by Paolo Bacigalupi (Night Shade, 2009) and The City & The City by China Mieville (Del Rey, 2009; Macmillan UK, 2009)

novella "Palimpsest" by Charles Stross (Wireless, 2009; Ace, 2009; Orbit, 2009)

novelette "The Island" by Peter Watts (The New Space Opera 2 ed. by Gardner Dozois & Jonathan Strahan (Eos), 2009) short story "Bridesicle" by Will McIntosh (Asimov's Jan 2009)

related work This Is Me, Jack Vance! (Or, More Properly, This Is "I") by Jack Vance (Subterranean, 2009)

graphic story Girl Genius, Volume 9: Agatha Heterodyne and the Heirs of the Storm (Airship Entertainment, 2009) Written by Kaja & Phil Foglio; Art by Phil Foglio; Colors by Cheyenne Wright

dramatic presentation, long form Moon (2009) (Liberty Films) Screenplay by Nathan Parker; Story by Duncan Jones; Directed by Duncan Jones
dramatic presentation, short form Doctor Who—"The Waters of Mars" (2009) (BBC Wales) Written by Russell T Davies & Phil Ford; Directed by Graeme Harper

editor (long form) Patrick Nielsen Hayden

editor (short form) Ellen Datlow

professional artist Shaun Tan

semiprozine Clarkesworld ed. by Neil Clarke, Sean Wallace and Cheryl Morgan

fanzine StarShipSofa ed. by Tony C. Smith

fan writer Frederik Pohl

fan artist Brad W. Foster

HUGO AWARDS, 2011 RENOVATION (RENO, NEVADA) AUGUST 17-21, 2011

novel Blackout/All Clear by Connie Willis (Ballantine Spectra, 2010)

novella The Lifecycle of Software Objects by Ted Chiang
novelette "The Emperor of Mars" by Allen M. Steele (Asimov's Jun 2010)
short story "For Want of a Nail" by Mary Robinette Kowal (Asimov's Sep 2010)
related work Chicks Dig Time Lords: A Celebration of Doctor Who by the Women Who Love It ed. by Lynne M. Thomas and Tara O'Shea (Mad Norwegian, 2010)
graphic story Girl Genius, Volume 10: Agatha Heterodyne and the Guardian Muse (Airship Entertainment, 2010) Written by Kaja & Phil Foglio; Art by Phil Foglio; Colors by Cheyenne Wright
dramatic presentation, long form Inception (2010) (Warner) Written and directed by Christopher Nolan
dramatic presentation, short form Doctor Who—"The Pandorica Opens/The Big Bang" (2010) (BBC Wales) Written by Steven Moffat; Directed by Toby Haynes
editor (long form) Lou Anders
editor (short form) Sheila Williams
professional artist Shaun Tan
semiprozine Clarkesworld ed. by Neil Clarke, Cheryl Morgan and Sean Wallace; Podcast directed by Kate Baker fanzine The Drink Tank ed. by Christopher J Garcia and James Bacon
fan writer Claire Brialey
fan artist Brad W. Foster

HUGO AWARDS, 2012 CHICON 7 (CHICAGO, ILLINOIS) AUGUST 30-SEPTEMBER 3, 2012

novel Among Others by Jo Walton (Tor, 2011)

novella "The Man who Bridged the Mist" by Kij Johnson (Asimov's Oct.-Nov. 2011)

novelette "Six Months, Three Days" by Charlie Jane Anders (Tor.com June 8, 2011)


related work

The Encyclopedia of Science Fiction, Third Edition edited by John Clute, David Langford, Peter Nicholls and Graham Sleight (Gollancz, 2011)

graphic story Digger by Ursula Vernon (Sofawolf Press, 2011)

dramatic presentation (long form) Game of Thrones (Season 1, 2011) created by David Benioff and D. B. Weiss; written by David Benioff, D. B. Weiss, Bryan Cogman, Jane Espenson, and George R. R. Martin; directed by Brian Kirk, Daniel Minahan, Tim van Patten, and Alan Taylor (HBO)
dramatic presentation (short form) "The Doctor's Wife" (Doctor Who) written by Neil Gaiman; directed by Richard Clark (BBC Wales, 2011)

editor (short form) Sheila Williams
editor (long form) Betsy Wollheim

professional artist John Picacio

semiprozine Locus edited by Lisa Green Trombi, Kirsten Gong-Wong, et. al.
fanzine SF Signal, edited by John DeNardo

fan writer Jim C. Hines
fan artist Maurine Starkey
fancast SF Squeecast Lynne M. Thomas, Seanan McGuire, Paul Cornell, Elizabeth Bear, and Catherynne M. Valente

HUGO AWARDS 2013 LONESTARCON 3 (SAN ANTONIO, TEXAS) AUGUST 29-SEPTEMBER 2, 2013

novel Redshirts: A Novel with Three Codas, John Scalzi Tor, 2012; Gollancz, 2012)
novella The Emperor's Soul, Brandon Sanderson (Tachyon, 2012))
novelette "The Girl-Thing Who Went Out for Sushi", Pat Cadigan (Edge of Infinity, Solaris 2012)
short story "Mono no Aware", Ken Liu (The Future is Japanese, VIZ Media LLC, 2012)
related work Writing Excuses, Season Seven, Brandon Sanderson, Dan Wells, Mary Robinette Kowal, Howard Tayler and Jordan Sanderson, podcast series, 2012)

graphic story Saga, Volume One, written by Brian K. Vaughan, illustrated by Fiona Staples (Image Comics, 2012)

dramatic presentation (long form) The Avengers, Screenplay & Directed by Joss Whedon (Marvel Studios, Disney, Paramount, 2012)

editor (short form) Stanley Schmidt
editor (long form) Patrick Nielsen Hayden

professional artist John Picacio

semiprozine Clarkesworld, edited by Neil Clarke, Jason Heller, Sean Wallace and Kate Baker

fanzine SF Signal, edited by John DeNardo
fan writer ansy Rayner Roberts
fan artist Galen Dara
fancast vSF Squeecast Lynne M. Thomas, Seanan McGuire, Paul Cornell, Elizabeth Bear, and Catherynne M. Valente

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1987 Karen Joy Fowler
1988 Judith Moffett
1989 Michaela Roessner
1990 Kristine Kathryn Rusch
1991 Julia Ecklar
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2013 Mur Lafferty

Special Worldcon Committee Awards

These awards are not Hugo Awards, although they were typically announced at the same time as the Hugos. Instead, they were honors given by the various Worldcons in recognition of special achievement or contributions to the field of science fiction and fantasy, typically in areas that would not be awarded Hugos.

1955 - Clevention
• Sam Moskowitz as "Mystery Guest" and for his work on past conventions

1960 - Pittcon
• Hugo Gernsback as "The Father of Magazine Science Fiction" 1962 - Chicon III
• Cele Goldsmith for editing Amazing and Fantastic
• Donald H. Tuck for The Handbook of Science Fiction and Fantasy
• Fritz Leiber and the Hoffman Electronic Corp. for the use of science fiction in advertisements

1963 - Discon I
• P. Schuyler Miller for book reviews in Analog
• Isaac Asimov for adding science to science fiction by his F&SF articles

1967 - NyCon 3
• CBS Television for 21st Century

1968 - Baycon
• Harlan Ellison for Dangerous Visions
• Gene Roddenberry for Star Trek

1969 - St. Louiscon
• Neil Armstrong, Edwin Aldrin, and Michael Collins for "The Best Moon Landing Ever"

1972 - L.A.Con
• Harlan Ellison for excellence in anthologizing Again, Dangerous Visions
• Club du Livre d'Anticioation (France) for excellence in book production
• Nueva Dimension (Spain) for excellence in magazine production

1973 - Torcon II
• Pierre Versins for L'Encyclope- die de l'Utopie et de la Science Fiction

1974 - Discon II
• Chesley Bonestell for his beautiful and scientifically accurate illustrations

1975 - Aussiecon One
• Donald A. Wollheim, as "the fan who has done everything"
• Walt Lee, for his Reference Guide to Fantastic Films

1976 - MidAmeriCon
• James E. Gunn for Alternate Worlds, The Illustrated History of Science Fiction

1977 - SunCon
• George Lucas for bringing back a sense of wonder with Star Wars

1982 - Chicon IV
• Mike Glyer for "keeping the 'fan' in 'fan'zine publishing"

1984 - L.A.con II
• Larry T. Shaw for a lifetime of service
• Robert Bloch for 50 years of excellence

1988 - Nolacon II
• The Science Fiction Oral History Association

1989 - Noreascon 3
• SF-Lovers Digest (Saul Jaffe, mod.), Alex Schomberg

1991 — Chicon V
• Andrew I. Porter - excellence in editing Science Fiction Chronicle
• Elst Weinstein - Best Hoax (The Hogus); for keeping humor alive in fandom
1993 - ConFrancisco

• Takumi Shibano - For building bridges between cultures and nations to advance science fiction and fantasy,
2004 - Noreascon 4

• Erwin S. "Filthy Pierre" Strauss
2005 - Interaction

• David Pringle for Interzone
2006 - L.A. Con IV

• Betty Ballantine, Harlan Ellison and Fred Patten
2008 - Denvention 3

NASA and NESFA Press

2012 - Chicon 7

Bob Weinberg
The Hugo Award Shortlist for 2014

Seeking to join the list of science fiction's honoured works and workers are the nominees for the 2014 Hugo Awards. "No Award" is also listed in each category.

best novel

• Ancillary Justice by Ann Leckie (Orbit US / Orbit UK)
• Neptune's Brood by Charles Stross (Ace / Orbit UK)
• Parasite by Mira Grant (Orbit US / Orbit UK)
• Warbound, Book III of the Grimnoir Chronicles by Larry Correia (Baen Books)
• The Wheel of Time by Robert Jordan and Brandon Sanderson (Tor Books / Orbit UK)

best novella

• The Butcher of Khardov by Dan Wells (Privateer Press)
• The Chaplain's Legacy by Brad Torgersen (Analog, Jul-Aug 2013)
• Equoid by Charles Stross (Tor.com, 09-2013)
• Six-Gun Snow White by Catherynne M. Valente, (Subterranean Press)
• Wakulla Springs by Andy Duncan and Ellen Klages (Tor.com, 10-2013)

best novelette

• "The Exchange Officers" by Brad Torgersen (Analog, Jan-Feb 2013)
• "The Lady Astronaut of Mars" by Mary Robinette Kowal (maryrobinettekowal.com / Tor.com, 092013)
• "Opera Vita Aeterna" by Vox Day (The Last Witchking, Marcher Lord Hinterlands)
• "The Truth of Fact, the Truth of Feeling" by Ted Chiang (Subterranean, Fall 2013)
• "The Waiting Stars" by Aliette de Bodard (The Other Half of the Sky, Candlemark & Gleam)

best short story

• "If You Were a Dinosaur, My Love" by Rachel Swirsky (Apex Magazine, Mar-2013)
• "The Ink Readers of Doi Saket" by Thomas Olde Heuvelt (Tor.com, 04-2013)
• "Selkie Stories Are for Losers" by Sofa Samatar (Strange Horizons, Jan-2013)
• "The Water That Falls on You from Nowhere" by John Chu (Tor.com, 02-2013)

Note: category has 4 nominees due to a 5% requirement under Section 3.8.5 of the WSFS constitution.

best related work
• Queers Dig Time Lords: A Celebration of Doctor Who by the LGBTQ Fans Who Love It, edited by Sigrid Ellis & Michael Damian Thomas (Mad Norwegian Press)

• Speculative Fiction 2012: The Best Online Reviews, Essays and Commentary by Justin Landon & Jared Shurin (Jurassic London)

• "We Have Always Fought: Challenging the Women, Cattle and Slaves Narrative" by Kameron Hurley (A Dribble of Ink)

• Wonderbook: The Illustrated Guide to Creating Imaginative Fiction by Jeff VanderMeer, with Jeremy Zerfoss (Abrams Image)

• Writing Excuses Season 8 by Brandon Sanderson, Dan Wells, Mary Robinette Kowal, Howard Tayler, and Jordan Sanderson

best graphic story

• Girl Genius, Volume 13: Agatha Heterodyne & The Sleeping City written by Phil and Kaja Foglio; art by Phil Foglio; colors by Cheyenne Wright (Airship Entertainment)

• "The Girl Who Loved Doctor Who" written by Paul Cornell, illustrated by Jimmy Broxton (Doctor Who Special 2013, IDW)

• The Meathouse Man adapted from the story by George R.R. Martin and illustrated by Raya Golden (Jet City Comics)

• Saga, Volume 2 written by Brian K. Vaughan, illustrated by Fiona Staples (Image Comics)

• "Time" by Randall Munroe (XKCD)

best dramatic presentation (long form)

• Frozen screenplay by Jennifer Lee, directed by Chris Buck & Jennifer Lee (Walt Disney Studios)

• Gravity written by Alfonso Cuaron & Jonas Cuaron, directed by Alfonso Cuaron (Esperanto Filmoj; Heyday Films; Warner Bros.)

• The Hunger Games: Catching Fire, screenplay by Simon Beaufoy & Michael Arndt, directed by Francis Lawrence (Color Force; Lionsgate)

• Iron Man 3 screenplay by Drew Pearce & Shane Black, directed by Shane Black (Marvel Studios; DMG Entertainment; Paramount Pictures)

• Pacific Rim screenplay by Travis Beacham & Guillermo del Toro, directed by Guillermo del Toro (Legendary Pictures, Warner Bros., Disney Double Dare You)

best dramatic presentation (short form)

• An Adventure in Space and Time written by Mark Gatiss, directed by Terry McDonough (BBC Television)

• Doctor Who: "The Day of the Doctor" written by Steven Moffat, directed by Nick Hurran (BBC Television)
• Doctor Who: "The Name of the Doctor" written by Steven Moffat, directed by Saul Metzstein (BBC Television)
• The Five(ish) Doctors Reboot written & directed by Peter Davison (BBC Television)
• Game of Thrones: "The Rains of Castamere" written by David Benioff & D.B. Weiss, directed
by David Nutter (HBO Entertainment in association with Bighead, Littlehead; Television 360; Startling Television and Generator Productions)

- **Orphan Black: "Variations under Domestication"**
  written by Will Pascoe, directed by John Fawcett (Temple Street Productions; Space / BBC America)

*Note: category has 6 nominees due to a tie for 5th place.*

**best editor (short form)**
- John Joseph Adams
- Neil Clarke
- Ellen Datlow
- Jonathan Strahan
- Sheila Williams

**best editor (long form)**
- Ginjer Buchanan
- Sheila Gilbert
- Liz Gorinsky
- Lee Harris
- Tony Weisskopf

**best professional artist**
- Galen Dara
- Julie Dillon
- Daniel Dos Santos
- John Harris
- John Picacio
- Fiona Staples

*Note: category has 6 nominees due to a tie for 5th place.*

**best semiprozine**
- Apex Magazine edited by Lynne M. Thomas, Jason Sizemore, and Michael Damian Thomas
- Beneath Ceaseless Skies edited by Scott H. Andrews
• Interzone edited by Andy Cox
• Lightspeed Magazine edited by John Joseph Adams, Rich Horton, and Stefan Rudnicki
• Strange Horizons edited by Niall Harrison, Brit Mandelo, An Owomoyela, Julia Rios, Sonya Taaffe, Abigail Nussbaum, Rebecca Cross, Anaea Lay, and Shane Gavin

besl fanzine
• The Book Smugglers edited by Ana Grilo and Thea James
• A Dribble of Ink edited by Aidan Moher
• Elitist Book Reviews edited by Steven Diamond
• Journey Planet edited by James Bacon, Christopher J. Garcia, Lynda E. Rucker, Pete Young, Colin Harris, and Helen J. Montgomery
• Pornokitsch edited by Anne C. Perry and Jared Shurin

best fan writer
• Liz Bourke
• Kameron Hurley
• Foz Meadows
• Abigail Nussbaum
• Mark Oshiro

best fan artist
• Brad W. Foster
• Mandie Manzano
• Spring Schoenhuth
• Steve Stiles
• Sarah Webb

best fancast
• The Coode Street Podcast Jonathan Strahan and Gary K. Wolfe
• Galactic Suburbia Podcast Alisa Krasnostein, Alexandra Pierce, Tansy Rayner Roberts (Presenters) and Andrew Finch (Producer)
• SF Signal Podcast Patrick Hester
• The Skiffy and Fanty Show Shaun Duke, Jen Zink, Julia Rios, Paul Weimer, David Annan-dale, Mike Underwood, and Stina Leicht
• Tea and Jeopardy Emma Newman and Peter Newman
• Verity! Deborah Stanish, Erika Ensign, Katrina Griffiths, L.M. Myles, Lynne M. Thomas, and Tansy Rayner Roberts

• The Writer and the Critic Kirstyn McDermott and Ian Mond

Note: category has 7 nominees due to a tie for 5th place.

John W. Campbell Award for best new writer

(Sponsored by Dell Magazines and administered on their behalf by WSFS (Not a Hugo Award)

• Wesley Chum
• Max Gladstone *
• Ramez Naam *
• Sofia Samatar *
• Benjanun Sriduangkaew

*Finalists in their 2nd year of eligibility.

[image: a sleek gleaming golden rocket, the physical Hugo award]
congratulations to tor.com 2014 Hugo award nominees!

For best novella Equoid Charles Stross
for best novella Wakulla Springs Andy Dincan and Ellen Klages

for best novel lacked the lady astronaut of Mars Mary Robinette Kowal

for best short story The Ink Readers of Doi Sakat

for best short story the water that falls on you from nowhere John Chu

all works are available for free on the Web at tor.com

end advertisement
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<th>CITY</th>
<th>SITE</th>
<th>GUEST(S)</th>
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<td>1</td>
<td>Nycon I</td>
<td>2-4 July 1939</td>
<td>New York</td>
<td>Caravan Hall</td>
<td>Frank R. Paul</td>
<td>Sam Moskowitz</td>
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<td>2</td>
<td>Chicon I</td>
<td>1-2 Sep 1940</td>
<td>Chicago</td>
<td>Hotel Chicagoan</td>
<td>E. E. Doc Smith</td>
<td>Mark Reinsberg</td>
<td>128</td>
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<td>3</td>
<td>Denvention I</td>
<td>4-6 Jul 1941</td>
<td>Denver</td>
<td>Shirley-Savoy Hotel</td>
<td>Robert A. Heinlein</td>
<td>Olon F. Wiggins</td>
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<td>1942-1945</td>
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<td>(Worldcons were not held due to World War II)</td>
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<td>4</td>
<td>Pacificon I</td>
<td>30 Aug-1 Sep 1946</td>
<td>Los Angeles</td>
<td>Park View Manor</td>
<td>A. E. Van Vogt E. Mayne Hull</td>
<td>Walter J. Daugherty</td>
<td>130</td>
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<td>5</td>
<td>Philcon I</td>
<td>30 Aug-1 Sep 1947</td>
<td>Philadelphia</td>
<td>Penn-Sheraton Hotel</td>
<td>John W. Campbell, Jr.</td>
<td>Milton Rothman</td>
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<td>6</td>
<td>Torcon I</td>
<td>3-5 Jul 1948v</td>
<td>Toronto</td>
<td>RAI Purdy Studios</td>
<td>Robert Bloch (pro) Bob Tucker (fan)</td>
<td>Ned McKeown</td>
<td>200</td>
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<td>7</td>
<td>Cinvention</td>
<td>3-5 Sep 1949</td>
<td>Cincinnati</td>
<td>Hotel Metropole</td>
<td>Lloyd A. Eshbach (pro) Tea Carnell (fan)</td>
<td>Don Ford</td>
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<td>8</td>
<td>NorWesCon</td>
<td>1-4 Sep 1950</td>
<td>Portland</td>
<td>Multnomah Hotel</td>
<td>Anthony Boucher</td>
<td>Donald B. Day</td>
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<td>9</td>
<td>Nolacon I</td>
<td>1-3 Sep 1951</td>
<td>New Orleans</td>
<td>St. Charles Hotel</td>
<td>Fritz Leiber</td>
<td>Harry B. Moore</td>
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<td>10</td>
<td>TASFiC</td>
<td>30 Aug - 1 Sep 1952</td>
<td>Chicago</td>
<td>Hotel Morrison</td>
<td>Hugo Gernsback</td>
<td>Julian C. May</td>
<td>870 / 1175</td>
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<td>11</td>
<td>11th Worldcon</td>
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<td>Philadelphia</td>
<td>Bellevue-Stratford Hotel</td>
<td>Willy Ley</td>
<td>Milton Rothman</td>
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<td>5</td>
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<td>5-7 Sep 1953</td>
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<td>12</td>
<td>SFCon</td>
<td>3-6 Sep 1954</td>
<td>San Francisco</td>
<td>Sir Francis Drake Hotel</td>
<td>John W. Campbell, Jr.</td>
<td>Lester Cole Gary Nelson</td>
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<td>13</td>
<td>Cleventon</td>
<td>2-5 Sep 1955</td>
<td>Cleveland</td>
<td>Manger Hotel</td>
<td>Isaac Asimov (pro)</td>
<td>Nick Falasca Noreen Falasca (Shaw)</td>
<td>380</td>
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<td>14</td>
<td>(NyCon II)</td>
<td>31 Aug-3 Sep 1956</td>
<td>New York</td>
<td>Biltmore Hotel</td>
<td>Arthur C. Clarke</td>
<td>David A. Kyle</td>
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<td>15</td>
<td>Loncon I</td>
<td>6-9 Sep 1957</td>
<td>London</td>
<td>King's Court Hotel</td>
<td>John W. Campbell, Jr.</td>
<td>Ted Carnell</td>
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<td>16</td>
<td>Solocon</td>
<td>29 Aug-1 Sep 1958</td>
<td>South Gate, CA</td>
<td>Alexandria Hotel</td>
<td>Richard Matheson</td>
<td>Anna S. Moffatt</td>
<td>322</td>
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<td>17</td>
<td>Detention</td>
<td>4-7 Sep 1959</td>
<td>Detroit</td>
<td>Pick-Fort Shelby Hotel</td>
<td>Poul Anderson (pro)</td>
<td>Roger Sims Fred Prophet</td>
<td>371</td>
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<td>18</td>
<td>Pittcon</td>
<td>3-5 Sept 1960</td>
<td>Pittsburgh</td>
<td>Penn-Sheraton Hotel</td>
<td>James Blish</td>
<td>Dirce Archer</td>
<td>568</td>
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<td>19</td>
<td>Seacon</td>
<td>2-4 Sep 1961</td>
<td>Seattle</td>
<td>Hyatt House</td>
<td>Robert A. Heinlein</td>
<td>Wally Weber</td>
<td>300</td>
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<td>20</td>
<td>Chicon III</td>
<td>31 Aug-3 Sep 1962</td>
<td>Chicago</td>
<td>Pick-Congress Hotel</td>
<td>Theodore Sturgeon</td>
<td>Earl Kemp</td>
<td>730 / 830</td>
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<td>21</td>
<td>Discon I</td>
<td>31 Aug-2 Sep 1963</td>
<td>Washington, DC</td>
<td>Statler-Hilton Hotel</td>
<td>Murray Leinster</td>
<td>George Scithers</td>
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<td>22</td>
<td>Pacificon II</td>
<td>4-7 Sep 196423</td>
<td>Oakland</td>
<td>Leamington Hotel</td>
<td>Leigh Brackett (pro)</td>
<td>J. Ben Stark AlhaLevy</td>
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<td>Tricon</td>
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<td>Cleveland</td>
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<td>25 - Nycon 3</td>
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<td>New York</td>
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<td>31 Aug-4 Sep</td>
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<td>Lester del Rey (pro)</td>
<td>Ted White Dave Van Arnam</td>
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<td>1967</td>
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<td>Bob Tucker (fan)</td>
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<td>26</td>
<td>Baycon</td>
<td>Oakland</td>
<td>Hotel Claremont</td>
<td>Philip Jose Farmer (pro)</td>
<td>Bill Donahoe</td>
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<td>Walter J. Daugherty (fan)</td>
<td>Alva Rogers J. Ben Stark</td>
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<td>St. Louiscon</td>
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<td>Chase-Park Plaza</td>
<td>Jack Gaughan (pro)</td>
<td>Ray Fisher</td>
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<td>Eddie Jones (fan)</td>
<td>Joyce Fisher (Katz)</td>
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<td>28</td>
<td>Aug-1 Sep</td>
<td>Oakland</td>
<td>Hotel Claremont</td>
<td>Philip Jose Farmer (pro)</td>
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<td>Alva Rogers J. Ben Stark</td>
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<td>Heicon '70</td>
<td>Heidelberg</td>
<td>Heidelberg Stadthalle</td>
<td>E. C. Tubb (UK), Robert Silverberg (US)</td>
<td>Manfred Kage</td>
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<td>20-24 Aug</td>
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<td>Herbert W. Franke (Germany) Elliot K. Shorter (fan)</td>
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<td>29</td>
<td>Noreascon I</td>
<td>Boston</td>
<td>Sheraton-Boston Hotel</td>
<td>Clifford D. Simak (pro)</td>
<td>Tony Lewis</td>
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<td>Harry Warner, Jr. (fan)</td>
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<td>L.A.Con I</td>
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<td>Frederik Pohl (pro)</td>
<td>Charles Crayne Bruce</td>
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<td>1-4 Sep 1972</td>
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<td>Buck &amp; Juanita Coulson (fan)</td>
<td>Pelz</td>
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<td>31</td>
<td>Torcon II</td>
<td>Toronto</td>
<td>Royal York Hotel</td>
<td>Robert Bloch (pro)</td>
<td>John Millard</td>
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<td></td>
<td>William Rotsler (fan)</td>
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<td>32</td>
<td>Discon II</td>
<td>Washington DC</td>
<td>Sheraton Park Hotel</td>
<td>Roger Zelazny (pro) Jay Kay Klein (fan)</td>
<td>Jay Haldeman Ron Bounds</td>
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<td>33</td>
<td>Aussiecon One 14-17 Aug</td>
<td>Melbourne</td>
<td>Southern Cross Hotel</td>
<td>Ursula K. Le Guin (pro) Susan Wood (fan)</td>
<td>Robin Johnson</td>
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<td>34</td>
<td>MidAmeriCon</td>
<td>Kansas City, MO</td>
<td>Radisson Muehlebach</td>
<td>Robert A. Heinlein (pro)</td>
<td>Ken Keller</td>
<td>3,014 / 4,200</td>
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<td>2-6 Sep 1976</td>
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<td>Phillips House</td>
<td>George Barr (fan)</td>
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<td>SunCon</td>
<td>2-5 Sep 1977</td>
<td>Miami Beach</td>
<td>Fontainebleau</td>
<td>Jack Williamson Robert A. Madle (fan)</td>
<td>3,240</td>
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<td>36</td>
<td>IguanaCon II</td>
<td>30 Aug-4 Sep 1978</td>
<td>Phoenix</td>
<td>Hyatt Regency, Adams House Phoenix Convention Center &amp; Symphony Hall</td>
<td>Harlan Ellison (pro) Bill Bowers (fan)</td>
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<td>37</td>
<td>Seacon ’79</td>
<td>23-26 Aug 1979</td>
<td>Brighton</td>
<td>Metropole Hotel</td>
<td>Brian Aldiss (UK) Fritz Leiber (US) Harry Bell (fan)</td>
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<td>38</td>
<td>Noreasoncon Two</td>
<td>29 Aug-1 Sep 1980</td>
<td>Boston</td>
<td>Sheraton-Boston Hotel Hynes Civic Auditorium</td>
<td>Damon Knight (pro) Kate Wilhelm (pro) Bruce Pelz (fan)</td>
<td>5,850</td>
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<td>39</td>
<td>Denvention Two</td>
<td>3-7 Sep 1981</td>
<td>Denver</td>
<td>Denver Hilton Hotel Currigan Convention Center Exhibition Hall and Arena</td>
<td>Clifford D. Simak (pro) C. L. Moore (pro) Rusty Hevelin (fan)</td>
<td>3,792</td>
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<td>40</td>
<td>Chicon IV</td>
<td>2-6 Sep 1982</td>
<td>Chicago</td>
<td>Hyatt Regency Chicago</td>
<td>A. Bertram Chandler (pro) Frank Kelly Freas (pro) Lee Hoffman (fan)</td>
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<td>41</td>
<td>ConStellation</td>
<td>1-5 Sep 1983</td>
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<td>Baltimore Convention Centre</td>
<td>John Brunner (pro) David A. Kyle (fan) Michael Walsh</td>
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<td>Aussiecon Two</td>
<td>22-26 Aug 1985</td>
<td>Melbourne</td>
<td>Southern Cross, Victoria and Sheraton Hotels</td>
<td>Gene Wolfe (pro) Ted White (fan) David Grigg</td>
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<td>Atlanta</td>
<td>Marriott Marquis Atlanta Hilton</td>
<td>Ray Bradbury Terry Penny Frierson Ron</td>
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<td>ConFederation</td>
<td>Hyatt Regency Atlanta</td>
<td>Carr (fan)</td>
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<td>28 Aug-1 Sep 1986</td>
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<td>Doris Lessing (UK)</td>
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<td>Alfred Bester (US)</td>
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<td>Arkady Strugatsky (USSR)</td>
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<td>Boris Strugatsky (USSR)</td>
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<td>Jim Burns (artist)</td>
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<td>Ray Harryhausen (film)</td>
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<td>Joyce &amp; Ken Slater (fan)</td>
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<td>David Langford (special fan)</td>
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<td>Zukowski</td>
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| 45 - Conspiracy '87 | Brighton Metropole Hotel Brighton Conference Centre | Paul Oldroyd
<p>| 27 Aug-1 Sep 1987 |                                | 4,009 / 5,425                                                               |</p>
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<tr>
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<th>GUEST(S)</th>
<th>CHAIRPERS</th>
<th>ATTE ND.</th>
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<tr>
<td>46</td>
<td>Nolacon II</td>
<td>New Orleans</td>
<td>Marriott, Sheraton, and International Hotels, New Orleans Municipal Auditorium</td>
<td>Donald A. Wollheim, Roger Sims (fan)</td>
<td>John H. Guidry</td>
<td>5,300</td>
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<td>47</td>
<td>Noreascon 3</td>
<td>Boston</td>
<td>Hynes Convention Center, Sheraton-Boston Hotel, Hilton Hotel, Park Plaza Hotel</td>
<td>Andre Norton (pro), Ian &amp; Betty Ballantine (pro) The Stranger Club (fan)</td>
<td>Mark L. Olson</td>
<td>6,837 / 7,795</td>
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<td>31</td>
<td>Aug-4 Sep 1989</td>
<td>The Hague</td>
<td>Netherlands Congress Centre</td>
<td>Harry Harrison, Wolfgang Jeschke, Joe Haldeman, Andrew Porter (fan)</td>
<td>Kees van Toorn</td>
<td>3,580</td>
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<td>48</td>
<td>ConFiction</td>
<td>Chicago</td>
<td>Hyatt Regency Hotel, Chicago</td>
<td>Martin H. Greenberg (pro), Richard Powers (pro), Jon &amp; Joni Stopa (fan)</td>
<td>Kathleen Meyer</td>
<td>5,661</td>
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<td>49</td>
<td>Chicon V</td>
<td>Chicago</td>
<td>Orange County Convention and Civic Center, The Peabody Hotel, The Clarion Hotel</td>
<td>Jack Vance (pro), Vincent Di Fate (artist), Walter A. Willis (fan)</td>
<td>Joe Siclari</td>
<td>5,319 / 6,368</td>
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<td>MagiCon</td>
<td>Orlando</td>
<td>Moscone Convention Center, ANA Hotel, Parc Fifty Five, Nikko Hotel</td>
<td>Larry Niven, Alicia Austin, Tom Digby, Jan Howard Finder, Mark Twain (Dead GoH)</td>
<td>David W. Clark</td>
<td>6,602 / 7,725</td>
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<td>ConFrancisco</td>
<td>San Francisco</td>
<td>Moscone Convention Center, ANA Hotel, Parc Fifty Five, Nikko Hotel</td>
<td>Larry Niven, Alicia Austin, Tom Digby, Jan Howard Finder, Mark Twain (Dead GoH)</td>
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<td>1-5 Sep 1994</td>
<td>Plaza, Place, Louis Riel, and Sheraton</td>
<td>Robert Runte (fan)</td>
<td>Vincent Clarke (fan)</td>
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<td>24-28 Aug 1995</td>
<td>Intersection</td>
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<td>55 - LoneStarCon</td>
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<td>28 Aug-1 Sep 1997</td>
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<td>5-9 Aug 1998</td>
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<td>57 - Aussiecon Three</td>
<td>Melbourne</td>
<td>World Congress Center Centra Hotel</td>
<td>George Turner (pro) Greg Benford (pro) Bruce Gillespie (fan) J. Michael Straczynski (special)</td>
<td>Perry Middlemiss</td>
<td>1,548 / 2,872</td>
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<td>2-6 Sep 1999</td>
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<td>58 - Chicon 2000</td>
<td>Chicago</td>
<td>Hyatt Regency Chicago Fairmont Hotel Swissotel</td>
<td>Ben Bova (author) Bob Eggleton (artist) Jim Baen (editor)</td>
<td>Tom Veal</td>
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<td>Year</td>
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<td>2002</td>
<td>60 - ConJose</td>
<td>San Jose</td>
<td>Vernor Vinge (author)</td>
<td>McEnery Convention Center, San Jose Civic Auditorium, Fairmont Hotel, Hilton Hotel, Crowne Plaza Hotel</td>
<td>David Cherry (artist) Bjo &amp; John Trimble (fan) Ferdinand Feghoot (imaginary) Tom Whitmore Kevin Standlee</td>
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<td>61</td>
<td>Torcon 3 28 Aug-1 Sep 2003</td>
<td>Toronto</td>
<td>Metro Toronto Convention Centre Royal York Hotel</td>
<td>George R. R. Martin (author) Frank Kelly Freas (artist) Mike Glyer (fan) Robert Bloch (GoHst of Honor)</td>
<td>Peter Jarvis</td>
<td>3,834 / 4,986</td>
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<td>62</td>
<td>Noreascon 4 2-6 Sep 2004</td>
<td>Boston</td>
<td>Hynes Convention Center, Sheraton Boston Hotel, Boston Marriott, Copley Place</td>
<td>Terry Pratchett (pro) William Tenn (pro) Jack Speer (fan) Peter Weston (fan)</td>
<td>Deb Geisler</td>
<td>6,008 / 7,485</td>
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<td>Interaction 4 4-8 Aug 2005</td>
<td>Glasgow</td>
<td>Scottish Exhibition and Conference Centre (SECC) Glasgow Moat House Hotel, Hilton Glasgow</td>
<td>Greg Pickersgill Christopher Priest Robert Sheckley Lars-Olov Strandberg Jane Yolen</td>
<td>Vincent Docherty Colin Harris</td>
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<td>67</td>
<td>Anticipation</td>
<td>Montreal</td>
<td>Palais des congres de Montreal</td>
<td>Heinlein (ghost)</td>
<td>Rene Walling</td>
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<td>Robbie Bourget</td>
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<td>(pro) Taral Wayne</td>
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<td>David Hartwell</td>
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<td>Tom Doherty</td>
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<td>Renovation</td>
<td>Reno, NV</td>
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<td>Ellen Asher Tim</td>
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<td>Ellen Datlow James</td>
<td>Randal Shepherd</td>
<td>4,832 / 6,130</td>
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<td>Gunn Willy Siros</td>
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<td>Darrell K. Sweet</td>
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<td>LoneStarCon 3</td>
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<td>Jeanne Gomoll</td>
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<td>Robin Hobb</td>
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<td>Bryan Talbot</td>
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<td>72</td>
<td>Loncon 3</td>
<td>London</td>
<td>ExCel London</td>
<td>David Gerold Vonda N.</td>
<td>Sally Woherle</td>
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<td>MacIntyre Brad Foster</td>
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<td>Tom Smith Leslie</td>
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Produced by the WSFS Long List Committee.

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congratulate Ginjer Buchanan and Sheila Gilbert

2014 Hugo Award finalists for Best Editor, Long Form

Courtesy of the editor

DAW Books proudly salutes founder Donald A. Wollheim, the Retro Hugo Award finalist for Best Fan Writer of 1938

And we welcome our accomplished and talented authors to the con!

[Facebook] AceRocBooks and DestinationElsewhere

[Twitter] @AceRocBooks

[facebook] DAWBooks

[Twitter] DAWBooks

Distributed by Penguin Group (USA)
Notes on the Long List of Worldcons

These notes have been carefully researched by the WSFS Long List Committee. If you choose to publish them, please do not edit them in any way.

GENERAL NOTES

Number - Year - Name

We have normally listed a convention by the least confusing version of its name. Most of the time this is the name preferred by the convention (variants are noted) but we also follow fannish tradition in retro-actively numbering the first Worldcon in a series 1 (or I or One). (I.e., Noreascon 1 was known at the time only as "Noreascon."). All known naming oddities are noted.

Guests

Custom in designating Guests of Honor has varied greatly, with some conventions giving specific titles (Fan, Pro, Australia, US, Artist, etc.) and some simply call them all Guests of Honor. We have used specific labels where they existed. In general we do not note spelling issues like Honor/Honour.

The Toastmaster is not a Guest of Honor, though some conventions gave the Toastmaster equal billing with the Guests. To confuse matters further, in at least one case a Guest was also designated as Toastmaster. In a few instances the Toastmaster was given a title other than "Toastermaster" such as "Master of Ceremonies." All toastmasters and MCs we are aware of are listed in the notes. We have tried to note all cases where a guest did not attend.

Site

Under Site we have listed:

• All facilities which hosted non-trivial convention functions

• The main sleeping room hotel

• Any other hotel which accounted for 25% or more of the sleeping rooms.

Chairman

Who chaired a particular Worldcon is sometimes less clear than one might expect. Our policy in constructing this list is to be as accurate as possible without being misleading. We have attempted to follow the convention's official record (where it exists) supplemented by other contemporary records. In all cases where we are aware of ambiguity, we have included notes. When multiple people with Chairman-like titles exist (including Co-Chairman, Deputy Chairman, Associate Chairman, Vice-Chairman, and Deputy Assistant Co-Vice Chairman) we list only the actual top manager at the time of the convention in the main list, and all other people who were in line management positions with titles including the word fragment "chair" in the notes (i.e., all line managers with titles matching "chair").

When the title is co-Chairman and it appears that both were functional top managers, both are included in the Long List. People in support positions (non-line management positions) with Chair-like titles (e.g., "Chairman's Staff" or "Assistant to the Chairman") are not listed. This list
does not include bid leadership - only leadership after the bid was won. Where we found ambiguity, we have documented it.

Additionally, we have attempted to document cases where there was a disconnect between the person holding the title of Chairman and the person(s) who were the actual top managers) of the convention.

Attendance

Where available, this column records two numbers: how many paying members actually attended the Worldcon and how many total members there were.

Attendance includes all paid admissions including one- days. (One-day admissions are usually not technically members of WSFS, but we do count them for the purpose of computing total attendance. A one-day admission counts as one attendee.) It excludes freebies who did not participate in the convention (e.g., contractors), unpaid children, paid attending members who did not attend, and all supporting members, but it does include free memberships given to people who did participate in the convention (e.g. guests of honor).

Total members includes everyone who paid for a membership or admission whether full attending, one-day, child, or supporting, plus the Guests of Honor and other free memberships given to people participating in the convention. It does not include freebies who did not participate in the convention.

The available data is very incomplete and imprecise and many of these numbers are probably substantially in error. We have noted cases where we know the numbers to be doubtful. About 99% of the numbers ending in 00 are estimates. The numbers are of the form aaaa/mmmm, where the first number is the attendance and the second the membership. When only one is known, the other is left blank (e.g., /2345 means an unknown attendance and 2345 total members). When only a single number is presented, we don't know if it is attendance or total members.

**CONVENTION NOTES**

1939 - NyconI

The 1939 Worldcon did not have a name, but simply called itself "World Science Fiction Convention." It has subsequently been called "Nycon I" and "The 1939 Worldcon."

The convention was controlled by a so-called 'Ruling Triumvirate' whose other members were William S. Sykora and James V. Taurasi.

1940 - Chicon I

Chicon I was run by a triumvirate. Mark Reinsberg held the title of chairman, with Erle Korshak (secretary) and Bob Tucker (treasurer) as equal partners. Korshak presided over the opening day of the con, when Reinsberg fell ill.

1947 - Philcon I

W. Jerome Stanton was Toastmaster.

1949 - Cinvention
Don Ford carried out the duties of Chairman, but was officially Secretary-Treasurer; Charles R. Tanner had the honorary title of Chairman. Ted Carnell, the Fan Guest of Honor, was also toastmaster with the title "Entertainment Master of Ceremonies." He was brought to North America by the Big Pond Fund.

1950 - NorWesCon

Donald Day replaced Jack de Courcy as Chairman after the latter's resignation.

Theodore Sturgeon was the toastmaster and had the title "Entertainment Master of Ceremonies."

1952 - TASFiC

"TASFiC" stood for "Tenth Anniversary Science Fiction Convention"; it was popularly known as Chicon II, and subsequent Chicons counted it as such.

1953 - 11th Worldcon

Officially known as "The 11th Worldcon," it was popularly known as Philcon II. Milton A. Rothman replaced James A. Williams as Chairman upon Williams' death. Tom Clareson,
PhD was Vice-Chairman. Isaac Asimov was Toastmaster.

1954 - SFCon

Though SFCon and Westercon shared the hotel and con chairs, Westercon was held on Friday, September 3rd, with Jack Williamson as GoH, while Worldcon was held Saturday-Monday September 4-6, with John W. Campbell, Jr., as GoH.

Robert Bloch was Toastmaster.

1955 - Clevention

The identity of the Special Mystery Guest was not revealed (even to the honoree) until the first night of the convention. The Program book noted that "Mr. Boucher [the Toastmaster] will make the presentation of the Achievement Awards and identify the Mystery Guest."

Anthony Boucher was Toastmaster.

1956 - NYCon II

Officially known as "NEWYORCON" but - in the words of a report at the time "The fans wouldn't have it" - and it has been NYCon II since.

Robert Bloch was Toastmaster.

1957 - Loncon I

Loncon's program book does not use the name "Loncon" but refers to the convention as the "15th World Science Fiction Convention."

1958 - Solacon

Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen. Solacon was physically in Los Angeles, but (by mayoral proclamation) technically in South Gate, California, to fulfill their bid slogan of "South Gate in 58."

Anthony Boucher was Toastmaster.

1959 - Detention

John Berry, the Fan GoH, was brought to North America by a special fan fund.

Isaac Asimov had been listed as the Toastmaster in all promotional material prior to the convention. At the convention the program book added "...with the assistance of Robert Bloch" who acted as Asimov's foil at the banquet.

1960 - Pitcon

Ray Smith was Vice Chairman. The Program Book lists a "non-con program" day on Friday, 2 Sept.

Isaac Asimov was Toastmaster.

1961 - Seacon

Harlan Ellison was Toastmaster.
1962 - Chicon III
Wilson Tucker was Toastmaster.

1963 - Discon I
Isaac Asimov was Toastmaster.

1964 - Pacificon II
Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen. Pacificon II was held in Oakland, CA, which was not the same city (LA, 1946) where Pacificon I was held.
Anthony Boucher was Toastmaster.

1965 - Loncon II
Tom Boardman was Toastmaster.

1966 - Tricon
Officially jointly hosted by Cleveland, Detroit, and Cincinnati (hence "Tricon"). The question of who chaired the convention is complicated. The Tricon program book lists Cleveland's Ben Jason as Chairman and Detroit's Howard DeVore and Cincinnati's Lou Tabakow as Associate Chairmen, but included all three in the Long List as did NyCon 3 the following year. People involved with the convention confirm that it was run by the three of them working jointly, so they are being treated as co-Chairmen here.
Isaac Asimov was Toastmaster.

1967 - NyCon 3
The convention's name was written as "NyCon 3" at the convention, but - somehow - subsequently got changed to Nycon III in versions of the Long List, perhaps echoing NYCon II.
Harlan Ellison was Toastmaster.

1968 - Baycon
Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen.
Robert Silverberg was Toastmaster.

1969 - St. Louiscon
Eddie Jones, the TAFF (Trans Atlantic Fan Fund) winner, replaced Ted White, who withdrew as Fan Guest to dramatize the TAFF winner.
Harlan Ellison was Toastmaster.

1970 - Heicon
Heicon had decided prior to the convention to select the TAFF winner as its Fan Guest. The subsequent winner of the 1970 TAFF election was Elliot Shorter.
Heicon also called itself "Heicon '70 International."

John Brunner was Toastmaster.

1971 - Noreascon I

Robert Silverberg was Toastmaster.

1972 - L.A.Con I

Robert Bloch was Toastmaster.

1973 - Torcon II

Lester del Rey was Toastmaster.

1974 - Discon II

Jay and Alice Haldeman were co-chairmen until the spring of 1974 when circumstances forced them to move out of Washington. Ron Bounds took over as de facto Chairman until Jay returned for the convention. At the convention, Jay and Ron functioned as co-chairmen.

The Discon II program book continued to list Jay and Alice as co-Chairmen, and included a welcome from

Jay (co-Chairman) and Ron (vice-Chairman).

Andrew J. Offutt was Toastmaster.

1975 - Aussiecon One

Fan Guest of Honor Donald Tuck did not attend the convention. (Fans had to go to his home in Tasmania to meet him.)

John Bangsund was Toastmaster.

1976 - MidAmeriCon

The membership totals are from chairman Ken Keller who reports that the numbers announced during the convention were grossly wrong because one of the C&VB's loaned registrars did not turn in her records until afterwards. The previous Long List number of 2,800 was an estimate made by a later compiler from the faulty at-con numbers.

Wilson Tucker was Toastmaster.
1977 - SunCon

SunCon was bid by "7 in '77," a group of well-known con-runners who promised that if they won they would then select an ideal site. They selected a hotel in Orlando, Florida, which subsequently went bankrupt, upon which SunCon moved to facilities in Miami Beach.

According to Chairman Don Lundry, his wife Grace Lundry functioned as his co-Chairman; however, convention publications listed Don solely.

In 2003 Don Lundry provided a revised attendance figure of 3,240, replacing the number of 2,500 reported in publications at the time and subsequently in previous versions of this list. It is possible that this is a total membership and not attendance.

Robert Silverberg was Toastmaster.

1978 - IguanaCon II

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

Greg Brown was the initial Chairman but was later replaced by Tim Kyger. After the convention, Gary Farber was recognized as having fulfilled the function of Vice-Chair.

Josef Nesvadba was announced as the European GoH for IguanaCon. He could not get travel papers and did not attend. He was not listed as a guest in PR 3. In the program book he was listed on the main GoH page, but was not listed in IguanaCon's own entry in the Long List. Finally, he was not listed in IguanaCon's PR 5, which came out in 1980 and provided a detailed history of what went on, who resigned and who replaced who.

F. M. Busby was Toastmaster.

1979 - Seacon 79

Seacon 79 was held in Brighton, England, which was not the same city (Seattle, 1961) where Seacon I was held.

Bob Shaw was Toastmaster.

1980 - Noreascon Two

Robert Silverberg was Toastmaster.

1981 - Denvention Two

Ed Bryant was Toastmaster.

1982 - Chicon IV

Larry Smith and Bob Hillis were vice-chairmen of Chicon IV.

Marta Randall was Toastmaster.

1983 - Constellation
Jack L. Chalker was Toastmaster.

1984 - LAcon II

Like South Gate, Anaheim is part of the greater Los Angeles area. The Toastmaster and MC positions were essentially equivalent, with Robert Bloch (Toastmaster) officiating at the Hugo Ceremony and Jerry Pournelle (Master of Ceremonies) at the Guest of Honor Speeches and Other Awards Ceremony.

This was the largest Worldcon to date.

1985 - Aussiecon II

David Grigg replaced John Foyster, who resigned for family reasons, as Chairman.

1986 - ConFederation

Bob Shaw was Toastmaster.

1987 - Conspiracy

Alfred Bester did not attend the convention due to poor health.

Malcolm Edwards was Chairman until about nine months before the convention when he resigned from the committee for personal reasons. To minimize possible bad publicity from this, he agreed to remain as titular Chairman and presided at some at-con ceremonies. Paul Oldroyd took over all of his duties, but under the title of "Coordinator." Both Malcolm and Paul agree that that Paul was the de facto Chairman at the time of the convention.

  Brian W. Aldiss was Toastmaster.

1988 - Nolacon II

Mike Resnick was Toastmaster.

1989 - Noreascon 3

The Stranger Club was the first SF club in Boston and sponsor of the pre-War series of Boskones and the club was the Fan Guest of Honor of Noreascon 3. All of its known surviving members were invited to the convention as guests to represent the club and seven were located and attended:

Art Widner, Chan Davis, Harry Stubbs (Hal Clement), Louis Russell Chauvenet, Timothy Orrok, Norman Stanley, and Robert D. Swisher.

The convention's name was officially agnostic: "Noreascon 3," "Noreascon Three" and "Noreascon III" were all declared correct forms of the name.

1990 - ConFiction

Chelsea Quinn Yarbro was Toastmaster.

1991 - Chicon V
Marta Randall was Toastmaster.

1992  - MagiCon

Becky Thomson was Co-Chairman for the first two years after the site was selected, then vice-chairman thereafter and at the convention.

Spider Robinson was Toastmaster, but Mike Resnick acted as Toastmaster for the Meet-the-Pros party.

1993  - ConFrancisco

David Clark replaced Terry Biffel as Chairman upon Biffel's death. Besides the Chairman, there were Vice Chairs: Peggy Rae Pavlat and Ruth L. Sachter; and Deputy Vice Chairs: Jeff Canfield and Judy Kindell.

The Guests of Honor were designated as "Honored Guests" and the Toastmaster, Guy Gavriel Kay, was called the "Master of Ceremonies." Mark Twain was "channeled" by Jon deCles.

1994  - ConAdian

The Canadian National Science Fiction Convention (Convention) was held 'in conjunction' with ConAdian - separate membership and mostly separate facilities.

Christine Barnson and Kevin Standlee were Deputy Chairs.

Barry B. Longyear was Toastmaster.

1995  - Intersection

Intersection was also the 1995 Eurocon.

When Intersection won, Tim Illingworth and Vincent Docherty were Co-Chairmen. Docherty moved to Oman, resigned and was replaced by Martin Easterbrook. Illingworth subsequently resigned and was replaced by Docherty. Easterbrook and Docherty were Co-Chairmen during the last 18 months of planning and at the convention.

T.R. Smith was Vice-Chairman. Margaret Austin and Oliver Gruter-Andrew were Deputy Chairs.

Diane Duane and Peter Morwood were Toastmasters.

1996  - LACon III

Special Guest Elsie Wollheim died before the convention.

Connie Willis was Toastmaster.

1997  - LoneStarCon II

a.k.a. "The Second Occasional LoneStarCon Science Fiction Convention & Chili Cook-off"; the first LoneStarCon, held in Austin, was the 1985 NASFiC.

Neal Barrett, Jr. was Toastmaster.
1998 - Bucconeer

Special Guest J. Michael Straczynski did not attend.

Peggy Rae Pavlat has since changed her name to Peggy Rae Sapienza.

Charles Sheffield was Toastmaster.

1999 - Aussiecon Three

GoH George Turner died prior to the convention. Special Guest J. Michael Straczynski attended

2000 - Chicon 2000

Mike Jencevice and Becky Thomson were associate chairmen of Chicon 2000.

Harry Turtledove was Toastmaster.

2001 - The Millennium Philcon

Laura Syms and Gary Feldbaum were Co-Vice-Chairmen.

Esther Friesner was Toastmaster.

2002 - ConJose

After the bid won, Tom Whitmore was appointed Chairman with Ruth Sachter as Vice-Chairman. Sachter resigned and subsequently Craig Howlett and Cindy Scott were appointed Co-Vice-Chairmen. Finally, Kevin Standlee was appointed Co-Chairman with Whitmore.

Tad Williams was Toastmaster.

2003 - Torcon 3

Combined with the Canadian National Science Fiction Convention (Canvention).

Artist GoH Frank Kelly Freas did not attend.

Spider Robinson was Toastmaster.

2005 - Interaction

The Guests of Honour were listed with no designation as to type.

Interaction was also the 2005 Eurocon.

Initially Vince Docherty was Chairman with Colin Harris and Paul Treadaway as co-Vice Chairmen. Subsequently, Harris moved to Co-Chairman, and Treadaway moved to Deputy Chairman.

KIM Campbell was Board convenor of Interaction until her death in Nov 2003. (The Board had designated the convenor position as a Convention Co-Chair.)

GoH Robert Sheckley was unable to attend the convention.

2006 - L.A.con IV
Bobbi Armbruster and Craig Miller were Vice-Chairmen.

Fan GoH Howard DeVore and Special Guest Frankie Thomas both died before the convention.

2008 - Denvention 3

Wil McCarthy was Toastmaster.

2011 - Renovation

The Guests of Honor were listed with no designation as to type.

GoH Charles N. Brown died before the convention.

Renovation also has Special Guests Tricky Pixie (musicians) and Bill Willingham (a comics writer).

2012 - Chicon 7

Bobbi Armbruster, Helen Montgomery, and Steven H Silver were Vice-Chairmen.

John Scalzi was Toastmaster.

2013 -- LoneStarCon III

The Guests of Honor were listed with no designation as to type.

Leslie Fish and Joe R. Lansdale were special guests.

Initially Laura Domitz and Bill Parker were Co-Chairmen. Randall Shepherd later was appointed Vice-Chairman. In March, 2013, Shepherd swapped jobs with Domitz and Parker.

Guest of Honor Darrell Sweet died before the convention.

Paul Cornell was Toastmaster.

2014 -- Loncon 3

GoH Iain M. Banks died before the convention.

2015 -- Sasquan

The Guests of Honor were listed with no designation as to type.

Initially, Sally Woherle and Bobbie DuFault were co-chairmen, but DuFault died a two weeks after the bid was won.

The vice-chairmen are Glenn Glazer, Pierre Pettinger and Mike Willmoth.

Produced by the WSFS Long List Committee.

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CONSTITUTION of the World Science Fiction Society, as of September 1, 2013

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: Electronic distribution of publications, if offered, shall be opt-in.
1.5.4: 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.
1.5.5: Members of WSFS who cast a site-selection ballot with the required fee shall be supporting members of the selected Worldcon.
1.5.6: 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 four (4) times the site-selection fee and must not exceed the difference between the site-selection fee and the fee for new attending members.

1.5.7: 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.

1.5.8: 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.

Article 2 - Powers and Duties of Worldcon Committees

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.

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", "Hugo Award", the Hugo Award logo, and the distinctive design of the Hugo Award Trophy Rocket are service marks of the World Science Fiction Society, an unincorporated literary society.

Official Representative. Each future selected Worldcon Committee shall designate an official representative to the Business Meeting to answer questions about their Worldcon.

Distribution of Rules. The current Worldcon Committee shall publish the WSFS Constitution and Standing Rules, together with an explanation of proposed changes approved but not yet ratified. 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 on paper to all WSFS members in attendance at the Worldcon upon registration.

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.

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.

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.

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.

Financial Reports.
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.

Each Worldcon or NASFiC Committee shall submit a report on its cumulative surplus/loss at the next Business Meeting after its convention.

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.

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 shall not be eligible if in a prior year it received sufficient nominations to appear on the final award ballot.

Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date.

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.

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.

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.

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.

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.

A Professional Publication is one which meets at least one of the following two criteria:

(1) it provided at least a quarter the income of any one person or,
was owned or published by any entity which provided at least a quarter of the income of any of its staff and/or owner.

3.2.10: 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 (7,500) 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 Work. Any work related to the field of science fiction, fantasy, or fandom, appearing for the first time during the previous calendar year or which has been substantially modified during the previous calendar year, and which is either non-fiction or, if fictional, is noteworthy primarily for aspects other than the fictional text, and which is not eligible in any other category.

3.3.6. Best Graphic Story. Any science fiction or fantasy story told in graphic form appearing for the first time in the previous calendar year.

3.3.7: 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.

3.3.8: 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.

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

3.3.10: 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 3.3.9.

3.3.11: 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.

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

(1) paid its contributors and/or staff in other than copies of the publication,

(2) was generally available only for paid purchase,

3.3.13: Best Fanzine. Any generally available non-professional periodical publication devoted to science fiction, fantasy, or related subjects that by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which
appeared in the previous calendar year, that does not qualify as a semiprozine or a fancast, and that in the previous calendar year met neither of the following criteria:

(1) paid its contributors or staff monetarily in other than copies of the publication,

(2) was generally available only for paid purchase.

3.3.14: Best Fancast. Any generally available non-professional audio or video periodical devoted to science fiction, fantasy, or related subjects that by the close of the previous calendar year has released four (4) or more episodes, at least one (1) of which appeared in the previous calendar year, and that does not qualify as a dramatic presentation.

Provided that unless this amendment is re-ratified by the 2016 Business Meeting, Section 3.3.14 shall be repealed, and Provided that the question of re-ratification shall automatically be placed on the agenda of the 2016 Business Meeting with any constitutional amendments awaiting ratification.

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

3.3.16: 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.

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

Section 3.4: Extended Eligibility.

3.4.1: 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.

3.4.2: The Business Meeting may by a three fourths (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.

3.4.3: 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 as refined by Peter Weston. 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 the administering Worldcon, the immediately preceding Worldcon, or the immediately following 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.

3.9.1 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.

3.9.2 In the Best Professional Artist category, the acceptance should include citations of at least three (3) works first published in the eligible year.

3.9.3 Each nominee in the categories of Best Fanzine and Best Semiprozine shall be required to provide information confirming that they meet the qualifications of their category.

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 member-ship-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 6.4. "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 for the purposes of Section 6.5.

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, but not including any candidate receiving fewer than five votes.

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 6.4.

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 for the purposes of Section 6.5.

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 6.4.

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: Electronic Voting. Nothing in this Constitution shall be interpreted to prohibit conducting Hugo Awards nominating and voting and Site Selection voting by electronic means, except that conducting Site Selection by electronic means shall require the unanimous agreement of the current Worldcon committee and all bidding committees who have filed before the ballot deadline. Valid paper ballots delivered by any means shall always be acceptable. This section shall not be interpreted to require that such elections be conducted electronically, nor shall it be interpreted to allow remote participation or proxy voting at the Business Meeting.

Section 6.4: 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 6.5: 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 6.6: 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 6.7: 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:

Donald E. Eastlake III, Presiding Officer
Linda Deneroff, Secretary

2013 WSFS Business Meeting
Standing Rules for the Governance of the World Science Fiction Society Business Meeting

Group 1: Meetings

Rule 1.1: Meeting and Session. The Annual Meeting of the World Science Fiction Society shall consist of one or more Preliminary Business Meetings and one or more Main Business Meetings. The first meeting shall be designated as a Preliminary Business Meeting. All meetings at a Worldcon (preliminary, main, or otherwise) shall be considered a single "session" as defined in the Parliamentary Authority (see section 5.1 of the WSFS Constitution), regardless of whether such gatherings are called "meetings" or "sessions."

Rule 1.2: Preliminary Business Meeting(s). The Preliminary Business Meeting may not directly reject, pass, or ratify amendments to the Constitution; however, all motions adhering to a Constitutional amendment are in order if otherwise allowed. The Preliminary Business Meeting may not refer a Constitutional amendment to a committee unless the committee's instructions are to report to the Main Business Meeting. The Preliminary Business Meeting may not postpone consideration of a Constitutional amendment beyond the last Preliminary Business Meeting. The Preliminary Business Meeting may not amend a Constitutional amendment pending ratification. The Preliminary Business Meeting may consider any business not expressly forbidden to it by the Standing Rules or expressly reserved to the Main Business Meeting.

Rule 1.3: Main Business Meeting(s). The Main Business Meeting may reject, pass, or ratify amendments to the Constitution.

One Main Meeting shall be also be designated as the Site-Selection Meeting, where Site-Selection business shall be the special order of business.

Rule 1.4: Scheduling of Meetings. The first Main Meeting shall be scheduled no less than eighteen (18) hours after the conclusion of the last Preliminary Meeting. No meeting shall be scheduled to begin before 10:00 or after 13:00 local time.

Rule 1.5: Smoking. If smoking is allowed in the place where the Business Meeting is held, the Presiding Officer shall divide the room into smoking and non-smoking sections at the beginning of each meeting.

Rule 1.6: Recording of Sessions. The Presiding Officer may arrange for the recording of meetings in any medium and for the distribution of such recordings. Individual members may also record meetings at their own discretion, subject to the will of the assembly as authorized by rule 5.9.

Group 2: New Business

Rule 2.1: Deadline for Submission of New Business. The deadline for submission of non-privileged new business to the Business Meeting shall be fourteen (14) days before the first Preliminary Meeting. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda.
Rule 2.2: Requirements for Submission of New Business. Two hundred (200) identical, legible copies of all proposals for non-privileged new business shall be submitted to the Presiding Officer before the deadline in Rule 2.1 unless such proposals are distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals must be legibly signed by a maker and at least one seconder.

Rule 2.3: Interpretation of Motions. The Presiding Officer shall reject as out of order any proposal or motion that is obviously illegal or hopelessly incoherent. In the absence of the maker of a motion or instructions to the contrary, the Presiding Officer shall be free to interpret the meaning of any motion.

Rule 2.4: Short Title. Any item of new business considered by the Business Meeting shall contain a short title.

Group 3: Debate Time Limits

Rule 3.1: Main Motions. The Presiding Officer shall designate the default debate time for main motions. The Business Meeting may, by majority vote, set the initial debate time limit for any motion to any positive whole number of minutes.

Rule 3.2: Allotment of Time. If a question is divided, the time limits applicable to the question before it was divided shall apply to each portion of the divided question. Debate time shall be allotted equally to each side of a question. Time spent on points of order or other neutral matters arising from a motion shall be divided equally and charged to each side.

Rule 3.3: Amendments. Debate on all amendments to main motions shall be limited to five (5) minutes, allotted equally to each side. Time spent on debate of an amendment shall be charged against the time for the main motion.

Rule 3.4: Motions Allowed After Expiration. Motions that adhere to the main motion shall not be out of order because of the expiration of debate time, but shall be undebatable.

Rule 3.5: Minimum Substantive Debate. If the debate time expires before either or both sides of the question have had an opportunity for substantive debate, any side that has not had such an opportunity shall have two (2) minutes to be used solely for the purpose of substantive debate.

Group 4: Official Papers

Rule 4.1: Indicating Revisions. The Business Meeting staff shall clearly indicate all changes (including deletions) from the previous year's version when they provide the Constitution and Standing Rules for publication prior to the following Worldcon. However, the failure to indicate such changes shall not affect the validity of the documents.

Rule 4.2: Corrections. Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary of the Business Meeting in question and of the next available Business Meeting as soon as they are discovered.

Rule 4.3: Numbers, Titles, References, and Technical Corrections. Numbers and titles of the various parts of the Constitution and Standing Rules are for the sake of easy reference only.
They do not form a substantive part of these documents nor of any motion to amend these documents. The Business Meeting Secretary shall incorporate into these documents appropriate changes as required by newly adopted amendments. When making any such adjustments required by this section, the Business Meeting Secretary shall change article and section numbers, titles, and internal cross-references as necessary to maintain a consistent, parallel structure, which shall not be altered unless the Business Meeting explicitly so directs. The Business Meeting Secretary may change punctuation, capitalization, grammar, and other wording in the Constitution and Standing Rules only insofar as such changes clarify meaning and enhance consistency, and only insofar as such changes do not modify the substantive meaning of the documents.

Rule 4.4: Submission Deadlines; Reports. All WSFS Committee Reports and all Worldcon Annual Financial Reports (see
Constitution Section 2.9.1) shall be submitted to the Business Meeting by no later than fourteen (14) days before the first Preliminary Business Meeting.

Rule 4.5: Availability of BM Materials. All WSFS Committee Reports, Worldcon Annual Financial Reports, and New Business submitted to the Business Meeting before the 14-day deadline (see Rules 2.1 and 4.4) shall be made generally available to WSFS members (e.g. via publication on the host Worldcon's web site) by no later than ten (10) days before the first Preliminary Business Meeting.

Group 5: Variations of Rules

Rule 5.1: Nonstandard Parliamentary Authority. If a Worldcon Committee adopts for the governance of the Business Meeting a parliamentary authority other than that specified in the Constitution, the Committee must in timely fashion publish information about how to obtain copies of the authority in question.

Rule 5.2: Constitutional and Standing Rule Amendments. Motions to Amend the Constitution, to Ratify a Constitutional Amendment, and to Amend the Standing Rules shall be considered ordinary main motions, except as otherwise provided in the Standing Rules or Constitution. An object to consideration shall not be in order against ratification of a constitutional amendment.

Rule 5.3: Postpone Indefinitely. The motion to Postpone Indefinitely shall not be allowed.

Rule 5.4: Amend; Secondary Amendments. Secondary amendments (amendments to amendments) are not allowed except when the primary amendment is to substitute.

Rule 5.5: Previous Question. A person speaking to a motion may not immediately offer a motion to close debate. The motion for the Previous Question (also known as the motion "close debate," "call the question," and "vote now") shall not be in order when there is less than one minute of debate time remaining, nor when either or both sides of the debate have yet to speak to a question. Before voting on the motion for the Previous Question, the Presiding Officer shall, without debate, ask for a show of hands of those persons who still wish to speak to the matter under consideration.

Rule 5.6: Lay on the Table. The motion to Lay on the Table shall require a two-thirds (2/3) vote for adoption.

Rule 5.7: Adjournment. The incidental main motion to adjourn sine die shall not be in order until all Special and General Orders have been discharged.

Rule 5.8: Suspension of Rules. Rules protecting the rights of absentees, including this rule, may not be suspended.

Rule 5.9: Start/Stop Recording. If the meeting is being recorded, a motion to Stop Recording or to Start Recording is a privileged motion and shall be handled in the same way as a motion to Enter or Leave Executive Session.

Group 6: Mark Protection Committee Elections
Rule 6.1: Nominations. Nominations for election to the Mark Protection Committee shall be allowed from the floor at each Preliminary Business Meeting. To be listed on the ballot, each nominee must submit to the Secretary of the Business Meeting the nominee's consent to nomination and the nominee's current region of residence. A nominee shall be ineligible if the nominee could not be elected due to the regional residence restrictions. The deadline for submitting such consent to nomination shall be set by the Secretary.

Rule 6.2: Elections. Elections to the Mark Protection Committee shall be a special order of business at a designated Main Business Meeting. Voting shall be by written preferential ballot with write-in votes allowed. Votes for write-in candidates who do not submit written consent to nomination and region of residence to the Presiding Officer before the close of balloting shall be ignored. The ballot shall list each nominee's name and region of residence. The first seat filled shall be by normal preferential ballot procedures as defined in Section 6.4 of the WSFS Constitution. There shall be no run-off candidate. After a seat is filled, votes for the elected member and for any nominee who is now ineligible due to regional residence restrictions shall be eliminated before conducting the next ballot. This procedure shall continue until all seats are filled. In the event of a first-place tie for any seat, the tie shall be broken unless all tied candidates can be elected simultaneously. Should there be any partial-term vacancies on the committee, the partial-term seat(s) shall be filled after the full-term seats have been filled.

Group 7: Miscellaneous

Rule 7.1: Question Time. During the Site-Selection Meeting, fifteen (15) minutes of program time shall be allocated to each future seated Worldcon committee. During the first five (5) minutes, each committee may make such presentations as they wish. The remaining time shall be allocated for questions to be asked about that committee's Worldcon. Questions may be submitted in writing at any previous meeting. Questions submitted in writing shall have priority over other questions if the person who submitted the question is present and still wishes to ask the question. No person may ask a second question as long as any person wishes to ask a first question. Questions are limited to fifteen (15) seconds and responses to two (2) minutes. If time permits at the Site-Selection Meeting, committees bidding for the right to host any Worldcon whose selection will take place in the next calendar year shall be allocated five (5) minutes of program time to make such presentations as they wish. The time limits in this rule may be modified by majority vote.

Rule 7.2: Dilatory Actions; Misuse of Inquiries. The sole purpose of a "point of information" or "parliamentary inquiry" is to ask the Presiding Officer for an opinion of the effect of a motion or for guidance as to the correct procedure to follow. The Presiding Officer shall treat as dilatory any attempts to circumvent the rules of debate under the guise of points of information, parliamentary inquiries, or other queries and requests.

Rule 7.3: Counted Vote. The Presiding Officer shall take a counted vote upon the request of ten percent (10%) of those members attending the meeting.

Rule 7.4: Carrying Business Forward. Motions other than Constitutional amendments awaiting ratification may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.
Rule 7.5: Continuing Resolutions. Resolutions of continuing effect ("continuing resolutions") may be repealed or amended by majority vote of subsequent Business Meetings without notice, and shall be automatically repealed or amended by applicable amendments to the Constitution or Standing Rules or by conflicting resolutions passed by subsequent Business Meetings.

Rule 7.6: Committees. All committees are authorized to organize themselves in any lawful manner and to adopt rules for the conduct of their business, which may include conducting balloting by mail and limiting debate, subject to any contrary provisions of the Constitution, the Standing Rules, or instructions given to the committee by the Business Meeting.

Rule 7.7: Nitpicking and Flyspecking Committee. The Business Meeting shall appoint a Nitpicking and Flyspecking Committee. The Committee shall: (1) Maintain the list of Rulings and Resolutions of Continuing Effect, and (2) Codify the Customs and Usages of WSFS and of the Business Meeting.


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Business Passed On from Lonestarcon 3

The following Constitutional Amendments were approved at LoneStarCon 3 and passed on to Loncon 3 for ratification. If ratified, they will become part of the Constitution at the conclusion of Loncon 3.

1.1 Short Title: Two-Thirds Is Good Enough, Part 1

Moved: to amend Section 3.4.2 of the Constitution by replacing "three fourths (3/4)" with "two thirds (2/3)".

1.2 Short title: Two-Thirds Is Good Enough, Part 2

Moved: to amend Section 3.4.3 of the Constitution by replacing "(3/4)" with "two thirds (2/3)".

1.3 Short Title: A Matter of Trust

Moved, to strike out Article 1, Subsection 1.5.3:

1.5.3: — Electronic distribution of publications, if offered, shall be opt-in.

1.4 Short Title: WSFS Accountability Act of 2013

Moved, to amend the WSFS Constitution for the purpose of adding a requirement that all financial reports submitted include information about the organization that sponsored the original event by adding words as follows:

2.9.5: All financial reports shall include the convention's name, mailing address and other contact information, including the name of the person certifying and submitting the report and, if applicable, the name of the convention's parent organization, its tax-exempt status, the location of incorporation, its address, website, email and other contact information, and the names and titles of its current officers.

1.5 Short Title: Best Fan Artist

Moved, to amend Best Fan Artist as follows:

3.3.16: Best Fan Artist.

An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public, non-professional, display (including at a convention or conventions) during the previous calendar year.

1.6 Short Title: In the Zone

Moved, to remove zone restrictions on memberships to the Mark Protection Committee ("MPC") by deleting Sections 1.8.2 and 1.8.5 from the Constitution, as shown:

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.
1.8.5: To ensure equitable distribution of representation, North America is divided into three
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.


1.7 Short Title: We Don't Need Another HEROW

Moved, to amend the WSFS Constitution for the purpose of making permanent the Hugo Award Rest of World Eligibility Extension, by striking out and adding words as follows:

1. Amend Section 3.2:

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 previous calendar 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.
Shakespeare on acid

. Satire on contemporary society; comic-poetic meditation on life, death, morality. Amnesiac seer Nadith seeks his brother Zenir through the satellite towns of Urbis. Is he True Thomas the Rhymer reincarnated or seeing visions from the device welded to his chest? A first person rhythmic stream of lyricism, his story reads like Shakespeare on acid.

“simply stupendous” — Rhys Hughes “a master craftsman” — Rachel Kendall

on Sunday: a drink, a reading, a little magic

A world of real magic

For his 14th birthday Alex Roebuck receives the perfect gift: magic lessons. As they begin, the teacher reveals magic far beyond anything Alex could imagine. In the real world of illusion, Alex
uncovers these closely guarded arts, and the greatest mystery of all: Who is his teacher and why is he helping Alex? The adventure is just beginning...

“Caspian is spell-binding as a magician ... and now an author too”

Throughout Loncon, find us in the Dealers’ Zone (block L)

Award-winning titles from bestselling authors and the hottest new voices in SF&F

Check out our titles online at elsewhen.co.uk
In memoriam
Bill Adler, Editor
Aaron Allston, Author
Stuart Andrews (a.k.a. Viking Stu), Fan
Patricia Anthony, Author
Gary Arlington, Bookstore owner
Jeffrey Babbit, Fan
Neal Barrett, Jr., Author
Stewart H. Benedict, Author
Jon Bing, Author
Pamela Boal, Fan
Bob Booth, Fan
Fred Brammer, Fan
Gary Brandner, Author
Anthony J. Bryant, Editor
Michael Burgess (a.k.a. Robert Reginald), Author, Publisher
Jeff Canfield, Fan
Leslie Carmichael, Author
Malcolm Scott Carpenter, Astronaut
Stepan Chapman, Author
John Clagett, Author
Tom Clancy, Author
Kathleen Conat, Fan
Cal Cotton (a.k.a. "The Moor Tarik" The Black King), Fan
Neil Craig, Fan, Bookstore owner
A. C. Crispin, Author
Ellen Denissen, Fan
Cynthia Susan Dickinson, Fan
Frank Dietz, Fan, Editor
Gary Dockter, Fan
Andrea Dubnick, Fan, Editor
Bobbie Dufault, Fan
Louis Fallert (a.k.a. Blue Petal), Fan
T. R. Fehrenbach, Author
Al Feldstein, Editor
Michael M. Fitzsimmons, Fan
Paris Flammonde, Author
Janrae Frank, Author
Richard T. Gallen, Book Packager
Gabriel Garcia Marquez, Author
Horst Gehrmann (a.k.a. H.G. Ewers), Author, Fan
H.R. Giger, Artist, Art Designer
Martin Greenberg, Publisher
William Harrison, Author
Judy Harrow, Fan
C.J. Henderson, Author
Mike Jelenski, Fan
Erica Johnson, Fan
Carol Kabakjian, Fan
David Wayne Keller, Fan
Nancy Kemp, Fan
David L. Kuzminski, Editor
Joel Lane, Author
Joseph J. Lazzaro, Author
Doris Lessing, Author, 1987 Worldcon GoH
Dot Lumley (a.k.a. Dorothy Houghton), Agent
Pip Maddern, Author
Donald Malcolm, Author
Alexander Malec, Author
Greg Mate (a.k.a. Clash), Fan
Dan McCarthy, Fan
Hugh Nissenson, Author
Morgan Nightbear, semi-pro Photographer, Fan
Philip Nutman, Author
Wubbo Ockels, Astronaut, Fan
Don O'Shea, Fan
MyrnaSue Parmentier (a.k.a. The Dragon Lady), Fan
William H. Patterson, Jr., Author
Al Plastino, Artist
William Pogue, Author, Astronaut
Frederik Pohl, Author, Hugo Winner, 1972
Worldcon GoH
John Rankine (a.k.a. Douglas R. Mason), Author
Mary-Lynn Reed, Author
Andy Robertson, Editor
Frank M. Robinson, author, Hugo Winner
Nick Robinson, Publisher
Mary Robison (a.k.a. Mary Trompke), Fan
Alan Rodgers, Author
Mark E. Rogers, Author, Artist
Jun Sadogawa (a.k.a. Mutsumi Kawahito), Author
Leland Sapiro, Fan, Editor
Hilbert Schenck, Author
Michael Shea, Fan
Lucius Shepard, Author, Hugo Winner
Elliot K. Shorter, Fan, 1970 Worldcon GoH
Michael Sinclair, Fan
Ruth Speer, Fan
Bhob Stewart, Fan
Graham Stone, Fan
Herbert Thiery, Fan
William Tienken, Fan
Dave Trampier, Artist
Larry Tucker, Fan
Richard Vine, Fan
Ned Vizzini, Author
Author George C. Willick, Author
Colin Wilson, Author
Rosemary Wolfe
delphyne woods (a.k.a Joan Hanke-Woods), Fan, Hugo Winnerv

A thousand days are just a single night
in which a cavity within my mind
is dressed in darkness
illuminated with a candle
Soft light, a little circle of remembrance
Jon Ziegler

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From one 3 to another...

A Texas-sized thanks to all the Loncon 3 staff who worked making last year's Worldcon a huge success.

Hope y’all and the attendees of Loncon 3 have a great convention.

Best Wishes

[icon Lonestarcon, star in cowboy boots with a cowboy hat and vest swinging a lasso]
Loncon 3 Committee and Staff

Joint Chairs
Steve Cooper, Alice Lawson

Chairs' Office
Adviser Vincent Docherty
Chairs' Staff Deb Geisler, Mark Plummer
Chairs P.A. Eve Harvey
Chairs Assistant Flick
Death of Emails Flick
Hugo Losers Party Henry Balen, Renee Sieber

Chairs' Departments
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John Clute Judith Hanna, Joseph Nicholas
Malcolm Edwards Catherine Pickersgill
Chris Foss Yvonne Rowse
Jeanne Gomoll Spike
Robin Hobb Caroline Mullan
Bryan Talbot Spike
Membership Steve Lawson
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Deputy Treasurer Paul van Oven
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Web Site Design Geri Sullivan
Web Site Support Colin Harris, Paul Taylor
Server Support Andrew O'Rorke
Web Content Deb Geisler, Dave Kirby, Mark Plummer
Web Graphics John Livingstone
WSFS Ben Yalow
Dep Division Head Linda Deneroff
<table>
<thead>
<tr>
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<th>Name</th>
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<tr>
<td>Business Meeting</td>
<td>Donald Eastlake III</td>
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<tr>
<td>Secretary</td>
<td>Linda Deneroff</td>
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<tr>
<td>Timekeeper</td>
<td>Jill Eastlake</td>
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<td>Hugo Awards</td>
<td>Dave McCarty</td>
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<tr>
<td>Staff</td>
<td>Vincent Docherty, Dave Gallaher</td>
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<tr>
<td>Hugo software</td>
<td>Ron Oakes</td>
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<td>Voter Packet</td>
<td>Will Frank, Beth Welsh</td>
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<td>MPC Representative</td>
<td>Paul Dormer</td>
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<td>Site Selection</td>
<td>Robert Macintosh</td>
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<td><strong>Events Division</strong></td>
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<td>Events Division</td>
<td>Helen Montgomery</td>
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<tr>
<td>Dep. Division Head</td>
<td>Kent Bloom</td>
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<tr>
<td>Backstage Crew Chief</td>
<td>Christine O'Halloran</td>
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<td>Backstage Crew</td>
<td>Nancy Brennan, Lisa Macklem, Terhi Nurmikko-Fuller</td>
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<td>Dances</td>
<td>Pablo Vazquez</td>
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<td>Front of House Managers</td>
<td>Ariel Franklin-Hudson, Elizabeth Jones, Kelly Roche</td>
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<tr>
<td>Ushers</td>
<td>David Allan, Leo Breebaart, Nancy Brennan, Monica Kohli, Terhi Nurmikko-Fuller</td>
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<td>Hugo Awards Ceremony</td>
<td>John Brown</td>
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<td>Hugo Awards Reception</td>
<td>Sondra de Jong, Sandra Levy, Ron Ontell, Val Ontell, Leane Verhulst</td>
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<td>Masquerade</td>
<td>Giulia De Cesare</td>
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<td>Staff</td>
<td>Christine Doyle, Vanessa May, Christina O'Halloran, Sharon Sbarsky, Kathy Westhead</td>
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<tr>
<td>Backstage</td>
<td>Debi Chowdhury, Elliott Cowley, Gillian Dickson, John O'Halloran, Juan Sanmiguel, Karen Westhead, Dale Williamson</td>
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<td>MCs</td>
<td>Sue Mason, Chris O'Shea</td>
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<td>Judges</td>
<td>Jill Eastlake, Jaine Fenn, Jeanne Gomoll, Helen McCarthy, Teddy</td>
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<tr>
<td>Official Masquerade</td>
<td>Giles Golding</td>
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<tr>
<td>Photographer</td>
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<tr>
<td>Fan Photo Call Manager</td>
<td>Chad Dixon</td>
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<td>Event</td>
<td>Person</td>
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<td>Official Hugo Awards</td>
<td>John O'Halloran</td>
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<td>Photographer</td>
<td>John O'Halloran</td>
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<td>Opening Ceremony</td>
<td>Ian Sorensen</td>
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<tr>
<td>Orchestra Concert</td>
<td>Vincent Docherty</td>
</tr>
<tr>
<td>Retro Hugo Awards Ceremony</td>
<td>John Brown</td>
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<tr>
<td>Tech Director</td>
<td>Keith Smith</td>
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</tbody>
</table>
Deputy
Sarah Stock

Tech Advisory Board
Rick Kovalcik, Paul Craus, Syd Weinstein, Carl Zwanzig

Staff
Bodo, Boggis, Norman Cates, Elliott Cowley, Deborah Crook, Daisee, Scott Dorsey, Em F, Martin Hoare, David Jessop, Manuella Jessop,
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Mark Randall, Eva Scholz, Patrick Scholz, Fiona Shum, Smudge,
John Stewart, Edward Strickson, Andrew Suffield, Callie Voorhis, Simon Waldman, Syd Weinstein, Ian Worrall, Carl Zwanzig

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Official Theatre Photographer
Chad Dixon

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Leane Verhulst

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Adviser
Colin Harris

Artist Showcase
Sara Felix, Colin Harris

Art Show Layout
Dave Tompkins

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Carolyn Cooper, Rachel Cummins-Olsen, Julian Heathcock, Christopher Hwang, Barbara Jane, Tim Kirk, Kerry Kuhn, Carol Naylor, No-Jay,
Jamie Scott, Smurf

Dealers  
Farah Mendlesohn

At-Con Liaison  
Noel Collyer

Dealers' At-con Minion  
Diane Young

Pre-Con Admin  
Ian Jackson

Dealers banner design  
Kelly Smith

Displays  
Farah Mendlesohn, Shana Worthen

Displays Coordinator  
Clare Boothby

Academic Poster Session  
Nicholas Jackson

Catalogue  
Jude Roberts

Costume Exhibit  
Miki Dennis

Cosplayer Advisor  
Emily Bastian

Chaos Costuming  
Teddy, Barbara Stewart

Photography Competition  
David Findlay, Teresa Hehir, Peter Young

Guest of Honour Displays  
Tiffani Angus, Serena Culfeather, Jamie Davidson, Verity Glass, David Haddock, Kirsty J Harris, Will Hill and his students from Anglia Ruskin University, Edward James, Ash Mathoora, Meg MacDonald, Farah Mendlesohn, Adam Roberts, Jude Roberts

Other Displays Staff  
Kate Ardem, Jessica Guggenheim, Siobhan McVeigh, Karen Dawn Plaskon, Smurf, Liz Sourbut, Alys Sterling

The Clute Garders at Satellite 4  
Kate, Renta, Margaret, Sandra, Kathryn, Isla, Kathryn-Ashira, Kari, Nic Clarke, Niall Harrison, Ken MacLeod, Grouting and others

Other helpers  
Cuddles, Bill Fawcett, Liz Henry, Michael J Lowrey, Jess Nash, Debbie Notkin, Laura Quilter, Vicki Rosenzweig, John Howe (the artwork for the Robin Hobb jigsaws)

Facilities Division  
Mike Scott

Dep. Division Head  
Theresa (TR) Renner

Hotels  
Mark Herrup, Patty Wells

ExCel  
Steve Davies

Health and Safety  
Andy Croft, Dave Hicks
<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tbody>
<tr>
<td>Catering</td>
<td>Megan Frank</td>
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<tr>
<td>Hospitality Division</td>
<td>Eemeli Aro</td>
</tr>
<tr>
<td>Deputy Division Head</td>
<td>Alison Scott</td>
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<tr>
<td>Parties: pre-con</td>
<td>Johannah Playford</td>
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<tr>
<td>Assistant</td>
<td>Felicity Edwards</td>
</tr>
<tr>
<td>Catering Liaison</td>
<td>Megan Frank</td>
</tr>
<tr>
<td>Parties: at con</td>
<td>Claire Rousseau</td>
</tr>
<tr>
<td>Party mavens</td>
<td>Michael Abbot, Dave Axler, Steven Cain, Julia Daly, Meg Frank, Phil</td>
</tr>
</tbody>
</table>
Art and decor  Lowles, Melanie, Robin Stevenson

Richard Wood, Julia Daly, Felicity Edwards, Michael Geoghegan,

Bandstand  Raya Golden, Robin Stevenson, Mitch Wood Robin Stevenson, Johannah Playford

Beer  Misha Sumra, Lia Osborg, Greg Tingey

Fan Tables  Charlotte Laihonen

Teen Lounge  Joss Konrad-Lee, Marianne Cain

General Staff  Noel Collyer, Steven Cain

Logistics Division  Nigel Furlong

Deputy Division Head  Mark Meenan

Timeline manager  Bobbi Armbruster

IT Services  Naveed Khan

Staff  Eamon Patton, Patrick Scholz, Doug Spencer, Stuart Jenkins

MIMO and SWAT *

Dock Master  Eddie Cochrane

Staff  Alex Klesen, Alex McLintock, Alison Henderson, Alqua Klak,

Andy Croft, Bob 'NoJay' Sneddon, Carolyn Cooper, Clare Boothby,

Dave Tompkins, David Allan, Eddie Cochrane, Edward Strickson,

* (Move In Move Out) (Specialists, Workers, And Techies)  Elizabeth J, Em Fleming, Heather Urbanski, Ian Murphy, Jeff Fuller,

Kathy Westhead, Koon To, Kristin Page, Lars Backstrom, Laurie

Art Show MIMO  Mann, Lia Olsborg, Liz Sourbut, Marcin Klak, Marguerite Smith,

Marya H, Maura Taylor, Meg MacDonald, Monica Kohli, Noel Collyer, Patrick Scholz, Rami Katz, Richard Crawshaw, Rick Kovalcik, Robbie Bourget, Roger Robinson, Sam Miah, Sarah Groenwegen, Sini Neuvonen, So Klesen, Steve Clark, Stuart Jenkins, Tim Kirk, Valerie Ullin Vanessa Harbour, Warren Buff,

Gary Robe, Corlis Robe, Nick Robe, Isaac Robe Noel Collyer

Art Show Logistics and Transport  Dave Thompkins, John Harold

Operations  Pat McMurry

Deputy  Sian Bradshaw, David "DC" Carlile

Duty Shift Managers  Christine Davidson, Sabine Furlong, Steve Lopata, Phil Plumbly,
Staff
Procurement
Judith Lewis

Procurement Staff
Nicole Chen, Marya H, Monica Kohli, Marguerite Smith

Shipping and storage
Mark Meenan

US Art Shipping to
UK
Jannie Shea

US to UK Shipping
Jamie Scott, Bob (NoJay) Sneddon

UK Transport
Jamie Scott, Bob (NoJay) Sneddon

Signage and Print
Alison Henderson, Tibs

Shop

Programme Division
James Bacon

Deputy Division Heads
Liz Batty, Ian Stockdale

Programme Manager
Emma England

Programme Areas

Academic
Emma England

Advisors
Farah Mendlesohn, Edward James, Paul March-Russell

Ops coordinator
Helen McCarthy, Ian Nichols, Ernesto Priego

Art
Sarah Felix

Staff
Colin Harris, Lisa Konrad, Julie McMurray

Comics
Maura McHugh

Costume, Cosplay and Style
Kevin Roche, Andrew Trembley

Staff
Aurora Celeste
Exhibits programme (displays) Jessica Guggenheim
Fan Activity Tent  Deborah Fishburn, Ron Gemmell
Fan Space Coordinator  Megan Waples
Filk  Anna Raftery
Staff  Lissa Allcock, Deborah Crook
Film  Louis Savy
Gaming  Esther MacCallum-Stewart
Literary  Nic Clarke, Justin Landon
Media  Niall Harrison
Music  Vincent Docherty
Advisor  Gerry Lloyd
Staff  Sara Weinstein
Science  John Bray, Dave Clements
Television  Mark Slater
Traditional Fan Activities  Carrie Mowatt, Jim Mowatt
Transformational Fan Activities  Emma England
Advisors  Erin Horakova, Anne Kustritz
Workshops co-ordinator  Martin Owton
Young Adult  Peadar O Guilin
Staff  Iain Cupples, Erin Underwood
Awesome Admin Team  Naama Friedman, Sanna Lehtonen, Klara Lammers, Esther MacCallum-Stewart, Dawn Plaskon, Gillian Polack
Green Room  Sue Edwards
Staff  Michael Abbott, Square Bear, Gwen Funnell, Anushia Kandasivam,
Kari, Tim Kirk, Klara Lammers, Samantha Joseph, Ila Khan, Phil Nanson, Gillian Polack, Heidi van der Vloet, Peter Wareham, Mike Westhead, Anne Wilson
Kaffeeklatsches  Erin Underwood
Programme Ops  Jim Mann, Heather Petty
Staff  Linda Deneroff, Gay Ellen Dennett, Terry, Fong, Janice Gelb,
<table>
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<tr>
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<tbody>
<tr>
<td>Programme Database</td>
<td>Mary Kay Kare, Mike Nelson, Priscilla Olson, Beth Zipser, Mike Zipser</td>
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<tr>
<td>Programme Software &amp; Interface Mgr</td>
<td>Henry Balen</td>
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<tr>
<td>Prog. Software Team</td>
<td>Martin Easterbrook, Terry Fong, Janice Gelb, Ruth Leibig, Cathy Mullican</td>
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<td>Programme Staff</td>
<td>Meredith Branstad, Michael Lee, Sanna Lehtonen, Mike Nelson</td>
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<td>Publishers Liaison</td>
<td>Lucija Dajcić, Alex Ingram</td>
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<td>Readings</td>
<td>Terry Fong</td>
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<td>Sarah Goodman</td>
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<td>Promotions Division</td>
<td>Nicholas Whyte</td>
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<tr>
<td>Dep. Division Head</td>
<td>Paul Taylor</td>
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<tr>
<td>P.A Division Head</td>
<td>Colette Reap</td>
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<td>North American Agent</td>
<td>Kathryn Duval</td>
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<td>European Agents</td>
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<td>Bulgarian Agent</td>
<td>Angelina Illieva</td>
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<tr>
<td>Croatian Agent</td>
<td>Mihaela Marija Perković</td>
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<tr>
<td>Danish Agent</td>
<td>Flemming Rasch</td>
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<tr>
<td>Dutch Agent</td>
<td>Paul van Oven</td>
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<tr>
<td>Finnish Agent</td>
<td>Hanna Hakkarainen</td>
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<td>German Agent</td>
<td>Ralf Boldt</td>
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<td>Portuguese Agent</td>
<td>Rogerio Ribeiro</td>
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<td>Russian Agent</td>
<td>Irina Lipka</td>
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<td>Bojan Ekselenski</td>
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<td>Swedish Agent</td>
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<td>Ukrainian Agent</td>
<td>Borys Sydiuk</td>
</tr>
<tr>
<td>Role</td>
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<td>Rest of the World Agents</td>
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<tr>
<td>Israeli Agent</td>
<td>Guy Kovel</td>
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<td>Japanese Agent</td>
<td>Jonathan Holmes</td>
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<td>Singaporean Agent</td>
<td>Christopher Hwang</td>
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<td>General Promotions</td>
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<tr>
<td>Advertising Coordinator</td>
<td>Karen (Hypatia)</td>
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<tr>
<td>Video Production</td>
<td>Mark Slater</td>
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Press Office  Alison Freebairn
Social Media  Megan Frank
Staff  Will Frank, Keri O'Brien
Steampunk Liaison  Claire Rousseau
Publications Division  Kees van Toorn
Dep. Division Head  Jan van 't Ent
Advertising Sales  Kees van Toorn
US Advertising Sales  Steven H Silver
Publications PR -1/PR3  John Coxon
Proofing Team  Claire Brialey, Linda Deneroff, Deb Geisler, Janice Gelb, Dave Haddock, Lynda Manning-Schwartz, Paul Taylor, Flick
Newsletter  Flick
Staff  Zara Baxter, Ang Rosin, Jan van 't Ent, Sara Weinstein
Fan Village Reporter  Marianne Cain
Party Reporter  Douglas Spencer
Restaurant Guide  Shana Worthen
Chief Compiler  Kake
Staff  Billy Abbott, Lizzy Allen, Edward James, Martin Petto
Souvenir book  Johan-Martijn Flaton, Kees van Toorn
Pocket Guide  Kees van Toorn, Johan-Martijn Flaton
General Staff  Brad W Foster, Dave Haddock, Lynda Manning-Schwartz
Services Division  Carolina Gomez Lagerlof
Accessibility Services  Lenore Jean Jones
Staff  Edward James, Vanessa May, Sandy Olsen, Bernard Peek, Bill Thomasson
Child Care  Cat Coast
Harassment Support Unit  Britt-Louise Viklund
Listeners  Ryan Alexander, Robbie Bourget, Catherine Crockett, Daniel Franklin, Heidi Lyshol, Nick Wood
<table>
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<tr>
<th>Position</th>
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<tbody>
<tr>
<td>Information Desk</td>
<td>Misha Sumra</td>
</tr>
<tr>
<td>Pre-Con Information</td>
<td>Zoe Sumra</td>
</tr>
<tr>
<td>Quartermaster/Office</td>
<td>Sarah Brider</td>
</tr>
<tr>
<td>Registration</td>
<td>Steve Lawson</td>
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<tr>
<td>Deputy Area Head</td>
<td>Kirsti van Wessel</td>
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<tr>
<td>Registration assistant</td>
<td>Eve Harvey</td>
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<tr>
<td>Staff</td>
<td>Gary P Agin, Robert Klein, Peter de Weerdt</td>
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<tr>
<td>Volunteers</td>
<td>Petra Bulic</td>
</tr>
</tbody>
</table>

left photo: Programme Team;

right photo: Chairs Alice Lawson & Steve Cooper
off world designs Inc.

the best T-shirts in fandom

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End advertisement
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(1214 total members) Andorra 1 Austria 13 Belarus 1 Bulgaria 2 Belgium 43 Croatia 11 Czech Republic 8 Denmark 30 Estonia 2 Finland 103 France 107 Germany 226 Georgia 1 Greece 2 Hungary 1 Iceland 11 Ireland 85 Italy 48 Latvia 3 Lithuania 3 Luxembourg 5 Malta 1 Netherlands 143 Norway 72 Poland 60 Portugal 4 Romania 4 Russian Federation 16 Slovenia 6 Slovakia 1 Spain 47 Sweden 126 Switzerland 18 Ukraine 9 Vatican City 1 United Kingdom (2637 total members) Channel Islands 3 England 2618 Northern Ireland 14 Scotland 193 Wales 83 (London) 648

North America

(4250 total members) Canada 334 USA 3916

Rest of World

(510 total members) Australia 273 Bermuda 2 Brazil 7 China 12 Costa Rica 1 Ecuador 2 India 2 Israel 71 Japan 51 Korea 2 Malaysia 8 Mexico 4 New Zealand 36 Pakistan 1 Philippines 2 Qatar 3 Saudi Arabia 4 Singapore 12 South Africa 2 Taiwan 2 Trinidad And Tabago 1 Turkey 2 Thailand 6 United Arab Emirates 3 Venezuela 1

Stats

Adult attending 4,877
Young Adult attending 374
Children & Infants 238
Supporters 2,798

The rest of this list has been omitted, but is available on request from selkiechick@yahoo.com
EXPLORE "WHAT IF?"

SCIENCE FICTION, PART I
From Modern Beginnings through the Golden Age

Join award-winning scholar Dr. Amy H. Sturgis as she explores the ways in which the literature of science fiction has asked the question: “What if?” Students will consider the development of the genre from “proto-SF” writings through the Golden Age via live, interactive class sessions with SF fans from around the world. Works from authors including Mary Shelley, H.P. Lovecraft, Arthur C. Clarke, Ray Bradbury, Frank Herbert, Judith Merril & many more will be covered in depth.

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science fiction part one
from modern beginnings through the golden age
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