

WORLD



PROGRESS REPORT #3



Find us at:

Rustycon
 ConFusion
 Capricon
 Boskone
 RadCon
 Lunacon
 Norwescon
 Eastercon
and more...

a bid for the 73rd
 World Science Fiction Convention
 Spokane, Washington
 August 19-23, 2015

<http://spokanein2015.org> • info@spokanein2015.org

The Spokane in 2015 Worldcon Bid is organized under the auspices of the Seattle Westercon Organizing Committee ("SWOC").



*The wheel within the wheels
 The time of all timelines
 The end of all beginnings
 Dawn follows the end of days*

WESTERCON 65

"CONCLUSION"

Seattle • July 5-8, 2012

author guest: Robin Hobb
 artist guests: Frank & Brianna Wu
 science guest: Art Bozlee
 fan guest: Chaz Boston Baden
 filk guests: Vixy & Tony

<http://westercon65.org>
info@westercon65.org

Westercon 65 "ConConclusion" is a Seattle Westercon Organizing Committee ("SWOC") event.

The 70th World Science Fiction Convention

CHICON 7

August 30 - September 3, 2012

Chicago, Illinois

Author Guest of Honor

MIKE RESNICK

Fan Guest of Honor

PEGGY RAE SAPIENZA

Artist Guest of Honor

ROWENA MORRILL

Agent Guest of Honor

JANE FRANK

Astronaut Guest of Honor

STORY MUSGRAVE

Toastmaster

JOHN SCALZI

PROGRESS REPORT 3

www.chicon.org

© 2011 "Chicago Worldcon Bid," D/B/A Chicon 7.

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

**Chicon Special!
No elevator waiting!!**

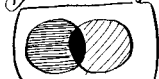


Chicon à son goût

Ingenious scheme to conquer capitalist convention!

1. Fans use my Super-Express Elevator
2. They drop straight down shaft – no waiting!
3. Fans spend Chicon screaming in pit under hotel!
4. Nefarious outcome – I get all the chocolate in Consuite!

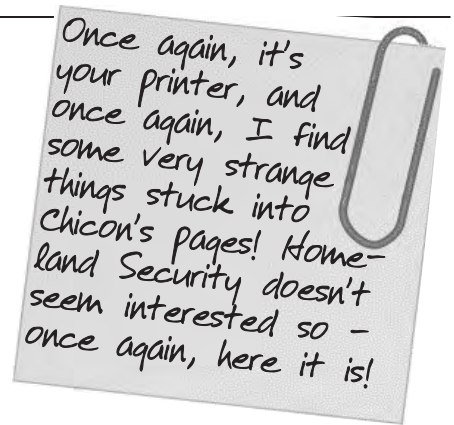
Only 500 Kopecks



WE ACCEPT KARLMARX CARD

FOR EYES ONLY OF FEARLESS LEADER

Third report from Isaac Yudevich
on plans for the launch of the Chicon 7 mission



Dear Comrade!

I roughed up informers to get this information, but I now learned the location of Chicon 7 launch facility.

Near where the Chicago River should flow into Lake Michigan, but flows away because Chicagoans meddle with everything, there are two towers connected by walkway.

From outside, these towers look like regular office block or hotel, but I got inside (see, please, attached receipts for reloadable poisoned umbrella) and discovered that these structures are not what they seem.

Western tower is 36 storeys big and filled with rooms housing busy rocket scientists hunched over abaci working on trajectories. Although to casual observer it looks like they are working to launch the crew of Chicon 7 into space, it is clear this is pretext for launching missile attack on mother land.

Eastern tower is 34 storeys big and houses massive missile silo, ostensibly for Chicon 7 manned rocket, but as clearly to be used in imminent attack, which we must assume will take place between August 30 and September 3, 2012, the announced dates for Chicon 7 mission. Placement of this tower is clever. It overlooks Lake Michigan and if something goes wrong (see, please, attached receipts for sabotage equipment, and don't question HDTV, is really necessary) rocket would either crash into lake or possibly destroy Benton Harbor, Michigan, neither would cause much distress.

Towers are only the start, for there is veritable warren of underground tunnels to hide in which would appear at first glance to be impervious to retaliatory strike. These tunnels are filled with large congregating spaces for staff as well as commissaries, shops, and other useful places allowing members of Chicon support team to survive without contact with outside world for substantial period of time. There are rumors of a tribe of kobalds making their home in these tunnels, but nothing has yet been proven.

--Your obedient **Isaac**

FROM THE CHICON CHAIRMAN

Dave McCarty

Well now, welcome to 2012. If you're John Cusack or a Mayan, it's a very scary time. For our staff, it's an exciting one. OK, a bit daunting as well because you're always a bit nervous when planning your ultimate party. Will folks be there? Will they have fun? Am I wearing the right shoes? OK, that last one is completely not me, but I see it in a few folks' faces and I know the thought is there.

The folks that are old hands at this will surely know this, but for the folks that are infrequent or even new to Worldcon, there's some sharing I want to do. These progress reports are full of *what* we are planning to do, and yes, we have plans of all kinds ranging from "fun" to "insanely cool." What's sometimes not so clear to newer folks is why...or at least the "why" for a lot of us. Yes, there's a shared love of science fiction that runs through the event, however, something that's at least as important is the sense of community and friendship. You want to know the *really* cool part? We have hundreds of authors and artists and all manner of professionals in the field as well and *they* are also part of the community and our friends. The pros at Worldcon are not only on panels or behind tables where you wait in a line to get a minute with them to sign something or talk to for a second. They're out and about with us, in the audience as well as on the panels, at the bar, in the parties. It's an eye-opening moment when it finally sinks in that these people that you have your fan-crush on (and we all have our own lists for that) are themselves fans just like you. Each year at Worldcon, our community reconnects with its parts from all over the globe while we meet up with old friends and make a few new ones.

Purely through my connection to the Worldcon community, I have made friends in hundreds of cities around the globe and that's true for many of us. This is why you'll see such a premium placed not only on places to hold panels and presentations and other things really cool...but also places to sit and chat and be social. Worldcons are not just something to attend and see; this is a participatory experience. By the end of the convention, when you look back at it, you will likely find that you had at least as much fun in things you found or created yourself as anything the convention planned and set up in advance. I don't think is a failing on our part, it's actually our goal. If we do our job right, what you'll find is an excellent place filled with lots of things you'll be interested in seeing and doing. There will also be hundreds of other people interested in seeing and doing the same things. As you meet those folks, you'll find the brothers and sisters you didn't know you had and those connections you build will open up whole new avenues of fun that there's no way to plan for.

We'll do our part, we'll set up wonderful space for folks to have fun in with hundreds of choices for things to join in on. All that's required of you to take your experience from "fun" to "magical" is a little bravery and willingness to say hello and introduce yourself to the people you meet. Everyone at Worldcon was new there once. We all know what it can be like to be the new fresh face, even me.

Dave McCarty, Chairman, 70th World Science Fiction Convention

SPECIAL ANNOUNCEMENT

One randomly selected member of Chicon 7 will receive an invitation for themselves and a guest to attend the Hugo Award Nominee Reception, the Hugo Losers' Party, and receive premier seating for the Hugo Awards ceremony. To be eligible for the drawing, you must have a Chicon 7 Membership (Attending or Supporting) and nominate for the Hugo Awards. All members who nominate will be entered in the drawing, with the winner announced in PR4. This contest is being sponsored by Chicon 7 and LoneStarCon 3.

CREDITS

Chicon 7 Progress Report #3 has been edited by Guy and Rose-Marie Lillian. GHLIII Press Publication #1115. Cover by Alan White. Spy cartoon by Kurt Erichsen. Jane Frank portrait by Charles Williams. Spot illo by William Rotsler. Proofing by Steven Silver, Jim Murray, Teresa Jensen, and Janice Gelb, to whom many thanks.

This may actually be the first time in history a Guest of Honor for a Worldcon has been made as an *artists' agent*. This is a good thing. Artists, generally speaking, are not so good with business affairs. We do some stunning images and make great guests at SF cons (*we bring the pretty things!*) but in business, many (and this is some, not all, and for the record, not me) are not so good at it. Jane is the business end of things for a number of artists. She's very good at it. She even teaches business, and claimed (to me) she has shown up in a class to teach in leather and with a whip. But that's another story, and I'll only say "Lucky class!" ...but I digress...

I've known Jane for...well, since 1988...almost half my life. In fact, I have come to know Jane and Howard Frank so well, for so long and so personally, I call them with affectionate reverence, My Weird Aunt and Uncle. They have or have had some of the finest SF and Fantasy art adorn the walls of their Virginia home, as they are serious collectors of SF and Fantasy art as well as ardent supporters of artists. Among others, they had a "Bonestell Room" which also functioned as a small gym. Yes, Chesley Bonestell masterpieces in view as you "work those abs." I can think of worse things to look at. You name the artist and that person's work has been on their walls: vintage as well as contemporary. A walk through their spacious home will have jaws dropping in stunned and admiring amazement. They have incredibly good taste. Jane's own admission about her mundanely upscale neighbors is that "We don't really fit in." Ah, but isn't that what being a true fan is all about??? I remember going to a costume party at their home and Jane surprised/scared the hell out of me...dressed as a clown. She hates clowns. You had to be there.

Jane is a major defender of the SF/Fantasy art scene. When a critic (as art critics do) vilified a major D.C. area art show of genre works from many artists and several collections, it was Jane who wrote a lacerating letter of response to this critic. A true nurturer of talent, Jane is protective of those she likes, whether it be paintings or artists. She's also an amazing debater. Don't try it unless you know your facts, and, are prepared to be outgunned. She's a good speaker...that voice...those eyes. You will be rapt. I will say, however, I have had the rare, gleeful experience on occasion to leave her completely flummoxed. In return, we send chocolate...

Jane is the author of several books about SF art or artists. Six I can think of offhand are: a comprehensive bibliography of living and deceased SF and Fantasy artists, *Science Fiction and Fantasy Artists of the Twentieth Century: A Biographical Dictionary*, *The Frank Collection: Vols. 1 and 2*, *The Art of John Berkey*, and *The Art of Richard Powers* (with Richard Gid Powers) for the now-defunct Paper Tiger Books. The book on Powers (who was Chicon V's AGoH 20 years ago), was especially overdue considering this artist's great—and a tad overlooked—contribution to SF and Fantasy art for decades. In fact it was nominated for a Hugo for Best Related Book.

She also authored/edited *Paint or Pixel: the Digital Divide*, a Nonstop Press book with essays from various artists addressing the fact that there are very few "real" paint media cover paintings done anymore, which is a

(Continued on page 8)



BEING FRANK ABOUT JANE: AGENT GUEST OF HONOR

JANE FRANK

BY BOB EGGLETON

(Continued from page 7)

passionate subject of conversation with Jane. Trust me. Anyone willing to argue with her on the preference of actual paintings versus digital paintings had better know what they are talking about.

But what makes everything cool is that Jane is a fan from way back. Jane and Howard remember fondly the '70s SF cons they attended. Mixing with fans, artists, and other budding art collectors and partying to the wee small hours, sharing ideas and opinions with all. There are a wealth of memories and shared history there. And they have collected their varied and amazing art, a good many times, from Worldcon art shows of yore.

As I write this, I realize that to some it may be making Jane seem like a bit of a hard case. She is not. She's a mother and a grandmother. She has been sort of a guru or "shoulder to cry on" for *many* artists. She's put her-

self out for people and been generous in ways that are too many in example to describe. She understands both the artist and the art patron/buyer. More than that, Jane understands the art and the creative process, the vision and the ideas. If you are an artist in need of a lift, to see things in a different, albeit positive, perspective, or even just to spend time talking about art or brushstrokes, or everything in between, Jane's your girl, guru, or exotic knowledgeable aunt.

But be prepared for honesty as well as a sense of fun. Jane loves to laugh, but she takes her art and business very seriously. You'll like Jane. You'll see a lot of her as she cruises around the convention. She likes to socialize and have drinks, meals, and generally hang out with cool people.

VACATION IN CHICAGO

There are many interesting things to do in Chicago, from museums and festivals and fairs to shows and parks and tours. A lot of people like to combine their vacations with a trip to Worldcon and we here at Chicon are putting

together some group outings to things both before and after the convention.

A few examples of outings that we are thinking about are a bus trip to the Bristol Renaissance Faire, a group trip to the Museum of Science & Industry, and outings to see the Chicago Cubs or Chicago White Sox.

Please remember that these group outings are separate from Chicon and so all expenses are your own responsibility. If you are interested in getting more details about these outings, send an email to vacation@chicon.org.

WRITERS' WORKSHOP

Yes, there will be a Worldcon Writers' Workshop in Chicago!

We welcome both short stories and novel excerpts. We're looking for participants with the right stuff to submit their best work to be critiqued. The workshop organizers are Oz Drummond, Richard Chwedyk, and Traci Castleberry.

Look for the Writers Workshop Page on the Chicon 7 website for full details.

CHICON = FILKING

Jan DeMasi

Every Chicon has had wonderful filk and Chicon 7 will be no different. I am happy that I was asked to organize the filk program again. There will be concerts, daily sing-a-longs, music programming, badge ribbons, and more. Contact me with your ideas at filk@chicon.org.





THE 71ST ANNUAL
WORLD SCIENCE FICTION CONVENTION
 SAN ANTONIO, TEXAS, USA
 HENRY B. GONZALEZ CONVENTION CENTER

LONESTARCON 3

Aug 29 - Sept 2
 2013



GUESTS OF HONOR

- ★ ELLEN DATLOW ★ DARRELL K. SWEET
- ★ JAMES GUNN ★ WILLIE SIROS
- ★ NORMAN SPINRAD

TOASTMASTER

- ★ PAUL CORNELL

SPECIAL GUESTS

- ★ LESLIE FISH
- ★ JOE R. LANSDALE

ALAMO is a Texas-based, non-profit organization. "Worldcon" is a service mark of the World Science Fiction Society, an unincorporated literary society.

Logo by Brad Foster.

MEMBERSHIPS: \$160 FULL. \$60 SUPPORTING
 UNTIL JAN. 1, 2012. ADDITIONAL RATES ON WEBSITE.



FOR MORE INFORMATION AND MEMBERSHIPS,
 VISIT US AT WWW.LONESTARCON3.ORG.

P.O. BOX 27277 ★ AUSTIN, TX 78755
 INFO@LONESTARCON3.ORG



THE RESNICK WRITING CONTEST

Chicon 7 is pleased to offer the first 3,000 words of a short story by our Author Guest of Honor, Mike Resnick. However, Mike is easily distracted and realized that he could afford to go out to a very nice dinner if he worked on a novel he has under contract instead of writing the story, so we only have the first half of the story.

Your task, should you choose to accept it, is to write a conclusion to Mike's story, no more than an additional 4,500 words, and send your ending to our crack team of judges at resnickcontest@chicon.org no later than May 15. Our judges, Catherine Asaro, Linda J. Dunn, and Rich Horton, will read through the entries and pass their five favorites along to Mike who will select the winner. The winning entry will be published (along with Mike's fragment) in the Chicon 7 Souvenir Book, provided to all members of Chicon 7, and receive a collection of Mike Resnick books from Pyr SF/Fantasy.

Chicon 7 Contest Story (start)

by Mike Resnick and ?

They say religion is making a comeback. Not on Demosthenes, it isn't.

I don't know that we're any less moral than any other world. We do our share of sinning, sure, but no more than they do on Earth or New Leningrad or Oceana VI, Maybe it's that Man thought he'd find God out here among the stars, and God turned out to be just as elusive as ever. Maybe it's because most of the people on Demosthenes are in transit to somewhere else. Maybe it's the heat, or the humidity, or the gravity.

Or maybe it's me.

I'm the only minister of the only church on the planet. You want to learn to live with loneliness? Don't be an explorer. Don't be a mountain climber. Don't be a deep-sea diver. Run a church on Demosthenes.

I'd never planned to be the minister of a church, not on Demosthenes, not anywhere. I like women, I like to drink, and when someone hits me I don't turn the other cheek. Then I got shot up pretty badly in the Omega War, and as I was bleeding to death in the mud I offered God a bargain: if He would just keep me alive, I would dedicate the rest of my life to serving Him. (Truth to tell, it wasn't much of a deal for Him; I hadn't accomplished a hell of a lot with my life up to that point.)

But God heard me, and a year later I was walking again, even if one of my legs had been purchased from a

factory that created it. They cloned my spleen and left lung, forced their growth in a nutrient solution, and kept me alive until they could replace the damaged organs with the new ones.

I figured God kept His end of the bargain, and it was up to me to keep mine. I went back to school, even though I was in my early thirties, and got ordained in two more years. I know I've got a lot of rough edges—I've been a soldier a lot longer than I've been a minister -- and I guess my superiors felt the safest thing to do with me was ship me off to Demosthenes, where there were less people to be offended by my rough edges. I think the last census was 800,000 Demos—that's the native, mildly humanoid, life form—and 5,000 Men.

The church wasn't doing much business when I got there, and it was doing even less a year later. I don't know why they even kept the place open. A good Sunday morning might find thirty people in the congregation, half of them snoring off Saturday night's binge. The poorbox was usually empty. As a matter of fact, so was the church.

For the longest time I had a feeling that the problem was me. Maybe it was my sermons, which varied between dull and salty. Maybe it was just my attitude. I'm no dummy; I know I don't have the dignity the parishioners expect of their minister. I had hoped my sincerity would make up for it. I don't know; maybe they didn't think I was sincere, either.

I told my superiors that they should probably replace me, but they told me that God was in my corner, and that Jesus wouldn't have quit, and by the time one of them started comparing me to Job I realized that I was on the very bottom rung of the ladder, that if I couldn't

make it on Demosthenes there was no place left to send me—you simply couldn't get demoted from Demosthenes.

Things got so bad they even laid off Harvey Wilkens, who'd been our only maintenance man since the church was built nine years ago. I figured the next step was for them to tell me that my duties now included mopping the floors and mowing the stuff that passes for grass out here.

I don't know what I'd have answered if they'd ordered me to take over Harvey's chores, but as it turns out I didn't have to. About a week after he left I walked the half mile from my cottage—it's all titanium and glass and strange angles, but I don't know what else to call it—and I saw that some two robots mowing the lawn. When I entered the church another was scrubbing the floor.

Great, I thought. Harvey may not have been the brightest guy in the galaxy, but at least when he was here I had someone to talk to.

I don't like robots much. Any time you see a robot working, you know there's a man somewhere who should have had that job. But robots don't complain, they don't unionize, they don't ask for raises, and they don't take breaks.

I'd served six years in the Omega War. I'd seen a lot of brave young men and women die right in front of me. I never saw a robot take a laser or a pulse blast for a man, or storm an enemy position so a human wouldn't have to. I made up my mind to tolerate their presence—it was better than *my* mowing the lawn or scrubbing the floors—but not to say a word to them.

That lasted about three days, but when you've gone 72 hours without saying a word to another human being, you can go a little stir-crazy if you don't talk to somebody—or *something*.

Of course, they didn't know squat about religion, and I found it especially comforting that they didn't know anything about warfare, either local or intergalactic. Truth to tell, what they mostly knew was yard care and interior maintenance, but before long I got them interested in the murderball scores—well, maybe *interested* is an overstatement, but at least I got them to where we could discuss the game, the players, and the league standings.

And when that palled, I taught them poker, but since they had nothing to bet it lacked a certain excitement, and I settled for teaching them bridge. It could be frustrating, because of course they could compute the odds for any card showing up, or for anything that might still be in your hand after five or six tricks, while I was confined to educated guesswork. They'd come to me without names, and I didn't want to call them 1 through 4, so I finally dubbed them Club, Diamond, Heart and Spade. I

suppose if a fifth had shown up I'd have called it No Trump.

I was afraid my parishioners might be a little resentful of them—Harvey was a sweet guy and everyone had liked him—but they seemed to understand that we weren't pulling enough people to pay for him. Or me. And I know robots are cheap, but I never figured out how we were able to pay for them. Probably donated by some church that was doing turnaway business on some other world.

I even went to a couple of nearby worlds, listened to the sermons, studied the congregations, examined the placement of the churches in the communities. Didn't help. Most of them were doing turnaway business, while mine couldn't draw flies at a watermelon party.

You know when I got my first inkling of what was happening?

It was when Heart walked up to me one afternoon to ask why we had all the crosses planted in the ground behind the church. Well, actually, he didn't ask *why* they were there, because he wasn't programmed for curiosity; he asked if he should clean them. Seems he'd assumed they were some kind of leafless plant until we buried old Jessica Montrose, he saw me planting the cross, and felt compelled to ask if his duties included keeping it clean.

I told him that it would be a good idea, then added, even though I knew he had no sense of humor, that it seemed unlikely that Jessica would give a damn. He asked why not, and I explained that she was dead, and in fact that the cross marked her grave, that all the men and woman who died on Demosthenes had their graves marked with a cross, except for Billy Kaplan, who was planted under a Star of David but who we buried in the cemetery anyway since there weren't any temples on the planet.

"Contradiction," said Heart, who one would never call loquacious. .

"About Billy?" I asked, frowning.

"About crosses."

"What the hell are you talking about?" I said.

"They are not buried under crosses in the Demos' cemetery," said Heart.

"Of course not," I answered. "Only Demos are buried there."

"Contradiction," he said.

I stared at him for a minute. "Explain," I said at last.

"Seven Men have died since I was shipped to Demosthenes. Only Jessica Montrose is buried under a cross."

"You think we just left the other six out to rot in the sun?"

"They are buried in the Demos' cemetery."

(Continued on page 12)

(Continued from page 11)

I saw it coming half a dozen sentences before we got there, but it was still a shock, as well as a revelation.

The Demos had a religion. That figured. Damned near every sentient race has to believe in *something* greater than itself.

But the operative word wasn't "believe", but "alien".

They had life expectancies of a century and a half. They were covered with an orange fur, and didn't wear clothes. They could see into the infra-red. They were tone-deaf. They had evolved from a race of browsers, not predators. They had almost no technology, and had never developed spaceflight. They gave birth to litters. They had wars that were more brutal than anything I saw on Omega or Banitor IV. They weren't inimical to our colonists, but for the most part they paid them no notice whatsoever.

And my parishioners were visiting *their* church, worshipping *their* God, being buried in *their* graveyard. It took me quite a while to wrap my mind around the thought. It wasn't just one crazed man or woman. I was drawing less than one percent of a small population, and their cemetery—and, I assumed, their church—was filling up with human beings.

I went to my office, poured myself a stiff drink—yeah, ministers don't do that, except when we do—and tried to puzzle it out. Did the Demos worship the same God that I did? Did Jesus die for *their* sins as well as ours? Or were our beliefs a demonstrable myth, so much so that once exposed to theirs most of my parishioners deserted a human religion for an alien one. We merely spoke of miracles; did they perform them?

And why had not a single fallen-away member of my church ever approached me to say *why* he had left, what the Demos' religion offered that ours lacked? I couldn't make myself walk up to one of the men or women who no longer came to church on Sundays. I didn't want to sound like I was accusing them of something, not if they had found a religion that brought them the comfort ours clearly didn't... and if they hadn't left my church for the Demos, then I already knew the answer: my sermons bored them to tears.

Finally I decided to send Club to the Demos church with a friendly note from me, stating that I was offering him to them for a week's time as a gesture of goodwill, from one neighbor to another. I half-thought they'd send him right back, but it stayed away for seven days, and when he came back the first thing I asked him was how many Men were attending the Demos' church.

"183," he answered.

"*Why?*" I demanded in exasperation.

But of course he didn't understand the question, and merely stared at me.

That night, just before I went to bed, I went into the chapel and dropped to one knee.

"God," I said, "I know You're there. You saved me back on Omega, and I've never doubted Your existence. But if the Demos have found a better way to communicate with You, maybe I'd better learn what it is and spread the word to not just my flock but my superiors. And if they haven't, if it's some kind of scam and the souls of the Men who believe in it are at risk, I'd better learn that too."

I walked slowly back to my quarters, my mind filled with questions.

Was Jesus just a man?

Was there a heaven and a hell?

And the most troubling question of all: was it the Demos and not Men who were created in God's image? Somehow I knew I was going to have to learn the answer.

OK, take it from here.—Mike

SPOT THE SPACESHIP

Once again, Chicon has hidden a spaceship—this one!—somewhere in this progress report! Our first two contests were greatly successful, as we hope our winners will attest!



PR#1 (spaceship hidden by "2012" at the bottom of page 10): **Flick, Mike Kennedy, Marian Kravitz, Gail LeBlanc, and Matt Wilner.**

PR#2 (spaceship hidden in the portrait of Peggy Rae Sapienza as part of her necklace): **Lettie Prell, Lorna Keith, and M.R. Phifer.**

Our prize this time is preferred seating at either Chicon 7's Hugo Awards ceremony or Masquerade, your choice! When—and if—you find the spaceship, let us know at publications@chicon.org. Deadline is March 10th! Winners will be selected by drawing from the correct entries.

Happy hunting!

MASQUERADE

Chicon 7 Masquerade Information

*Hyatt Regency Chicago
Saturday, September 1, 2012*

Chicon 7 encourages its members to show their costumes on stage and compete for awards from our judges. Registration is required to appear on stage in the Masquerade. ***The following information is very important. Please read it carefully.*** This is an abbreviated version, for full info, please go to the masquerade page of the Chicon 7 website: www.chicon7.org/masquerade.php.

Venue

We will hold the masquerade in the Hyatt's Grand Ballroom, which seats about 2,000 people.

Stage. Provisionally, the stage is likely to be about 24 feet deep by 38 feet wide by 32 inches high. Available height should be about 14 feet. There will be stairs permitting entry or exit from either stage right or stage left. We expect the podium for the MC to be at the front of the stage, far to one side.

Green Room. We plan to use Columbus Hall as the masquerade green room.

Ruling Dimensions of the Hall. The ruling dimensions for the Grand ballroom are the doors: 7 feet wide and 7.5 feet high. Entrants with something larger should contact the Masquerade Director.

Entrants' Registration

Please use the registration form on the Chicon 7 Web site and attach the form to an E-mail to masquerade@chiconmail.chicon.org. You will be able to update or change information until the on-site masquerade registration desk closes. You may also register on-site. Everyone must check in at the masquerade registration desk and must sign a masquerade release form.

Presentation

Green Room. Come to the masquerade Green Room when it opens officially. Check in with the person at the check-in table. We plan to provide light refreshments and to have a manned repair table should a costume need repairs.

On Stage. Back stage, there will be stage "ninjas" at the wings to help you up and down the stairs, etc. We need to know how much assistance you need, preferably in advance.

Constraints on Presentations

PG-13. The masquerade is PG-13; there are likely to be children in the audience. Flagrant nudity is not permitted; remember, "No costume is no costume."

Safety and Weapons. Safety is our paramount concern. There will be absolutely no flame, fires, sparks, or other flaming on stage. Other special effects must be clearly described to the Masquerade Director and to the stage manager and tech crew at the tech rehearsal in order for us to determine that they are (1) legal and (2) safe.

If your entry includes displaying a weapon, the Masquerade Director must clear it, and your routine, ahead of time. No sharp edges or points will be permitted. Weapons that shoot or eject projectiles will not be permitted. Weapons must be carried into and from the green room in secure wrappings and be peace bonded. Finally, entrants may not throw anything at the audience.

Presentation Time Limit. Each entry is limited to one minute (60 seconds) on stage. Entries with three or more participants are asked to discuss their presentation plans with the Masquerade Director in advance.

Recorded Material. Music and/or narration or dialog as part of your presentation must be pre-recorded (except for a script to be read by the MC). Provide your recordings on CD or CD-R (not CD-RW), or as a file on a USB drive. We cannot accept tape cassettes. Two copies must be handed in at the masquerade registration desk. The copies should

(Continued on page 14)

(Continued from page 13)

contain only the music and/or speech you want played *and nothing else*. We do not plan to return them after the show, so please do not turn in anything of value.

No Live Microphone. There will be no microphones available to entrants. Please provide your script for the MC in black double-spaced type on white paper using at least 18-point letters in a plain and easy-to-read font. Put the title of your entry and your name at the top of the script.

Other Constraints. Entrants may not use substances that could be smeared on or stain other costumes. All parts of your costumes must leave with you. We discourage the use of radio controlled or other wireless devices as part of an entry. Each person may appear in only one entry. If you have more than one entry, you must find other Chicon 7 members to present the other one(s).

Never Surprise the Crew. Entrants should surprise the audience. Never surprise the crew! No exceptions to the “never surprise the crew” rule will be permitted and entrants who attempt to do so will be disqualified.

No Constraint on Hall Costumes. There is no prohibition against presenting on stage costumes worn in the halls before the show. If you have won an award at another international-level competition, we ask that you use your best judgement about whether to enter in or out of competition. If you’re not sure, ask. Entries that have won Best in Show or Best in Division in an international-level competition, or any purchased or rented costumes, must appear “not in competition.”

Masquerade Orientation and Tech Rehearsal

We expect there to be a mandatory Masquerade orientation for entrants. In addition, all entrants *will* take part in a technical rehearsal on stage before the Masquerade. Entrants who do not participate in the tech rehearsal will not be permitted to participate in the masquerade.

Categories and Skill Divisions

The masquerade will use two categories, Original Design and Re-creation, and the four skill divisions recommended by the International Costumers’ Guild: Young Fan, Novice, Journeyman, and Master.

Entry Categories

Original Design costumes are costumes whose design is the creation of the contestant, even though it may be inspired by an SF, fantasy, mythological, or other source.

Re-creation costumes are duplicates or adaptations of the published work of someone other than the contestant. Their design is copied from a film, illustration, comic, or other medium showing at least *one* good view of the work. Re-creation entries require documentation of the source in the form of at least one image of the work, which must be turned in at masquerade registration. Please do not submit original images, books, DVDs, USB flash drives, or any valuable items.

Skill Divisions

Skill divisions are intended to ensure that both novice and experienced costumers have a reasonably equal chance to win an award. Chicon 7’s skill divisions are as follows:

Master: Any entrant may compete in the Master division.

Journeyman: Some restrictions apply in the the Journeyman division of the Masquerade. Professional costumers may not compete there, nor may you enter as a Journeyman if (1) you have won an award in the Master division, (2) won “Best in Show,” “Best Journeyman,” or more than three major awards as a Journeyman in international competition, or (3) won an award in the Craftsman division at a large regional convention. Anyone else may compete in the Journeyman division.

Novice: Professional costumers may not compete in the Novice division. If you have won in any division other than Novice, or won “Best in Show” or “Best Novice” at an international competition, you may not enter the Masquerade in the Novice division. Anyone who has won major awards in the Novice division at international competitions is encouraged to enter in the Journeyman division.

Young Fan: An entrant who is under 13 years of age (i.e., born *after* September 1, 1999) and who is not part of an adult entry may enter the Young Fan division. This division is for costumes designed and/or made by the young fan, either in their entirety or with assistance from adults (such as parents).

Group entries should compete at the level of the group's most experienced member(s). If in doubt about which division to enter, consult the Masquerade Director.

Judging

The judges will consider both entry categories and skill divisions in making their awards. The Chicon 7 masquerade's philosophy is "excellence deserves award."

"Presentation" Judging. Some judges will be at the front of the audience watching the entries as they present their costumes. Judging by them is mandatory for all entries except for costumes entered "not in competition."

Workmanship Judging. Other judges will be in the green room to evaluate the workmanship on all or parts of costumes. This judging is voluntary. Please provide documentation to help them. They will have a limited amount of time, so keep the documentation brief. If in doubt, let the workmanship judges evaluate your work.

Awards. Awards will be announced by skill division and will include both awards for stage appearance and for workmanship.

Photography

Official Photography. The official Masquerade photographer, Richard Man, will photograph your costume(s) before the show starts. This is not optional.

Fan Photography. Fan photography may take place from the audience during the show, using available light. In addition, there probably will be some form of official "fan photography." Use of flash photography from the audience during the show is strictly prohibited.

Masquerade Staff

The Wombat (jan howard finder) is our MC. We'll announce additional appointments as we make them.

Further Information

For further information, send e-mail to masquerade@chiconmail.chicon.org.

THIRTY-FIVE YEARS OF THE JACK WILLIAMSON LECTURESHIP

When Dr. Jack Williamson retired from his position as Professor of English at Eastern New Mexico University in 1977, the university launched a lectureship series in his honor focused on the sciences and humanities. The first guests were Frederik Pohl and James E. Gunn.

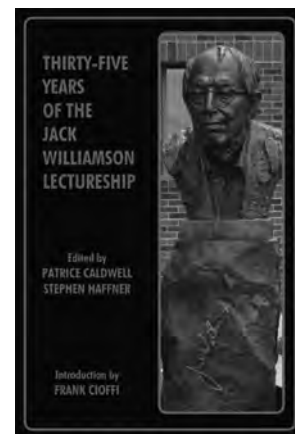
From academics and scientists to grandmasters and modern writers, **THIRTY-FIVE YEARS OF THE JACK WILLIAMSON LECTURESHIP** collects presentations from the past 35 years, including coverage from *Locus* by Charles N. Brown, with a chronology by Williamson's biographer Richard A. Hauptmann. Closing the book is a gallery of promotional artwork from the last 15 years and a 1000-word story by Jack Williamson from 2004, "Dream of Earth."

Contributors

Charles N. Brown
Patrice Caldwell
Michael Cassutt
C.J. Cherryh
Frank Cioffi
Stephen R. Donaldson
William Eamon
Scott Edelman
June Goodfield

James E. Gunn
Joe Haldeman
Ihab Hassan
Richard A. Hauptmann
Nalo Hopkinson
John Newport
Frederik Pohl
Tim Powers
Mike Resnick

Sean Shepherd
Robert Silverberg
Melinda Snodgrass
Ian Tregillis
Walter Jon Williams
Betty Williamson
Jack Williamson
Connie Willis
Eleanor Wood



Edited by
PATRICE CALDWELL
& STEPHEN HAFFNER
ISBN: 9781893887558
Trade Paperback 374 pages

\$19.00

FREE SHIPPING IN USA
(INTERNATIONAL ORDERS CONTACT FOR RATES)

- Proceeds from the sale of this book benefit the Williamson Lectureship Fund •

Order online at: <http://haffnerpress.com/jw35.html>

For more information on the Williamson Lectureship:
<http://www.enmu.edu/academics/williamson/lectureship.shtml>



HAFFNER PRESS
5005 CROOKS ROAD SUITE 35
ROYAL OAK, MI 48073

CHICON 7: A WORLDCON UNDER ONE ROOF HYATT REGENCY CHICAGO

Chicon 7 is using the Hyatt Regency Chicago for all of our hotel rooms and function space. We have a block of 1,800 rooms available to members as well as all 228,000 square feet of function space. This includes the Regency, Crystal, and Plaza Ballrooms and the Riverside Exhibition Center. Overall, there are 63 meeting rooms. Note that the Committee has arranged for free internet access in the Exhibit Hall and meeting rooms.

The sleeping rooms have recently been renovated and upgraded, including 37" plasma TVs. Room rates are \$145 plus tax (currently 15.4%) for single through quad occupancy. These rates are good for the official convention dates and 3 days before and after based on availability. Reduced rates are available for suites (see below, Suites and Parties), which will need to be reserved through the committee. The hotel has 119 suites. All room reservations to members will be through the hotel and will open on January 16, 2012. See reservations link through the Convention web site below.

A few general points on rooms:

- Rollaway beds have a one-time charge of \$20, based on availability.
- Check-in time is 3:00 p.m., check-out is noon.
- Late checkout available on request to 3 p.m. Monday September 3, 2:00 p.m. other days (availability will vary, depending on their cleaning requirements to suit incoming guests).
- The hotel has 103 handicapped accessible rooms, based on availability; request at time of reservation.
- You will be asked whether you want a room in the party area or non-party area. Convention staff are encouraged to book their rooms in the party area to help reduce potential noise complaints. We encourage those who just plain like to go to parties, those who want to help out your fellow fen, and those who are affiliated with a party group, to request rooms on a party floor. Limitations on the number of party suites people can request typically come from a shortage of people willing

to be on party floors. So if you want more parties at Chicon, please help by taking a room on a party floor.

- Hotel rooms are in two towers (East and West). Party floors are in the East Tower in some upper floors.
- Function space is below the East and West Towers.
- Reservations cutoff is August 10, 2012 (convention rate will apply after that date as well, but rooms will be released to general sale).
- Only "service animals" (okay, or humans) are allowed to stay with hotel guests—please note request for "service animal" at time of reservation. Other pets are not allowed on hotel property.
- We've arranged for a 50% discount from prevailing parking rates for convention member hotel guests. Rates to be in effect for the convention dates will be confirmed in the next Progress Report.

There are 959 king bed rooms and 896 double/double sleeping rooms. Many rooms interconnect with one another in various combinations depending on floor and tower.

Hotel restaurants include the Bistro at 151, located in the East Tower Atrium Lobby, and six other bars and restaurants (including the award-winning Stetson's A Chop House and Bar). We're working on extended hours and special breakfast buffet pricing. Connected to the hotel is Illinois Center with 30+ fast food and sit-down restaurants (limited hours on some days of holiday weekend).

Less than a block from the Hyatt is a grocery store with party supplies. Corkage is waived for suites and hotel rooms, as well as the con's own hospitality functions. We will have low-cost ice available to purchase on site as well. Do note for standard hotel rooms that occupancy is necessarily limited due to size, so be sure to arrange for appropriately sized suites if you plan to host a party.

The Hyatt Regency is ADA compliant, except for a restroom in the third floor West Tower function area as well as the Buckingham room (just over 1,000 sq ft).

For smoking, as of January 1, 2008, all indoor workplaces and public places (including bars/taverns,

restaurants, private clubs, and casinos) are smoke-free in Chicago. Due to this law, the Hyatt Regency Chicago has only specially designated smoking rooms available. Do be aware that the hotel will charge a \$250 cleaning fee if you smoke in the room in spite of the restrictions.

The hotel is next to Chicago’s Magnificent Mile. It’s a short walk to the Chicago Loop, shopping, entertainment, museums, and parks. Within 3 blocks away is Anish Kapoor’s *Cloud Gate* sculpture [“the Bean”].

Hotel Address: 151 Wacker Drive, Chicago, IL 60601 USA
 Web link for reservations (reservations open January 16, 2012):

www.chicon.org/hotel-booking.php
 Hyatt Regency Chicago Web Site:
www.chicagoregency.hyatt.com/hyatt/hotels/index.jsp

Chicon 7’s hotel website:

www.chicon.org/hotel.php

Hyatt Regency Chicago Reservations: 1-888-421-1442 (Group Name is Chicon 7)

Suites and Parties

Chicon 7’s Suite and Party Maven is Lea Farr. She can be reached at parties@chicon.org for general questions about parties. Lea and her staff will also handle arrangements for reserving any suites (party or non-party) at the convention. *All suites have to be reserved through the convention.* Please e-mail suites@chicon.org and let us know the use of the suite and what suite type (see list of sizes and prices below) you would like. Party suites will be in the East Tower. We will assign suites as of March 31, 2012 from requests received through that date and will confirm back your arrangements by April 30, 2012. You don’t have to reserve for all nights of the convention, so let us

know what dates you want to reserve.

A few general rules and info on parties:

- Ice will be available through the hotel at \$5 per 20-pound bag at an “Ice Table” that the hotel will run. The convention will make available bathtub liners if you plan to use the tub for cooling drinks.
- Signs and banners cannot be affixed per Hotel policy to doors, walls, and hotel furniture. The convention will have areas for posting party signs throughout convention and hotel space.
- The Committee has arranged for corkage to be waived in suites and rooms (note that if you order items such as glasses from the hotel, you have to use hotel provided supplies with those items).
- Beds cannot be moved or taken down.
- Suites for non-party block areas also have to be reserved through suites@chicon.org.
- You can have parties out of non-suite rooms if you wish, but we still ask that you contact the Suite and Party Maven in advance to let us know that you plan on holding a party.

Contact the Suite and Party maven for an Info Sheet on parties and suites, including layouts.

The other function of the Suite and Party Maven is allocating suites to groups inside and outside of the assigned party floors. Contact her at suites@chicon.org for suite reservation requests.

Suite Rates

Suite rates quoted below include one bedroom beyond the parlor (except for the Junior Suites, which have a bed in the parlor). Additional bedrooms connecting to the suite, if any are available, are \$145 per night plus tax (current 15.4%). All rates below are excluding tax:

Type	Number	Size	Cost per Night
Junior Regency	39	510 sq ft	\$200
Junior Avenue (East Tower)	30	420 sq ft	\$200
(Junior Suites are one room with a king bed and sitting area)			
Avenue (East Tower)	16	420 sq ft	\$300
Regency (West Tower)	10	510 sq ft	\$300
Director (East Tower)	2	600 sq ft	\$400
Plaza (West Tower)	3	500-700 sq ft	\$500
State	11	722 sq ft	\$400
Park (East Tower)	2	930 sq ft	\$500
Astor (East Tower)	2	815 sq ft	\$600
Presidential (West Tower)	2	1,045 sq ft	\$750
Monarch (East Tower)	2	1,800 sq ft	\$850

FACILITIES

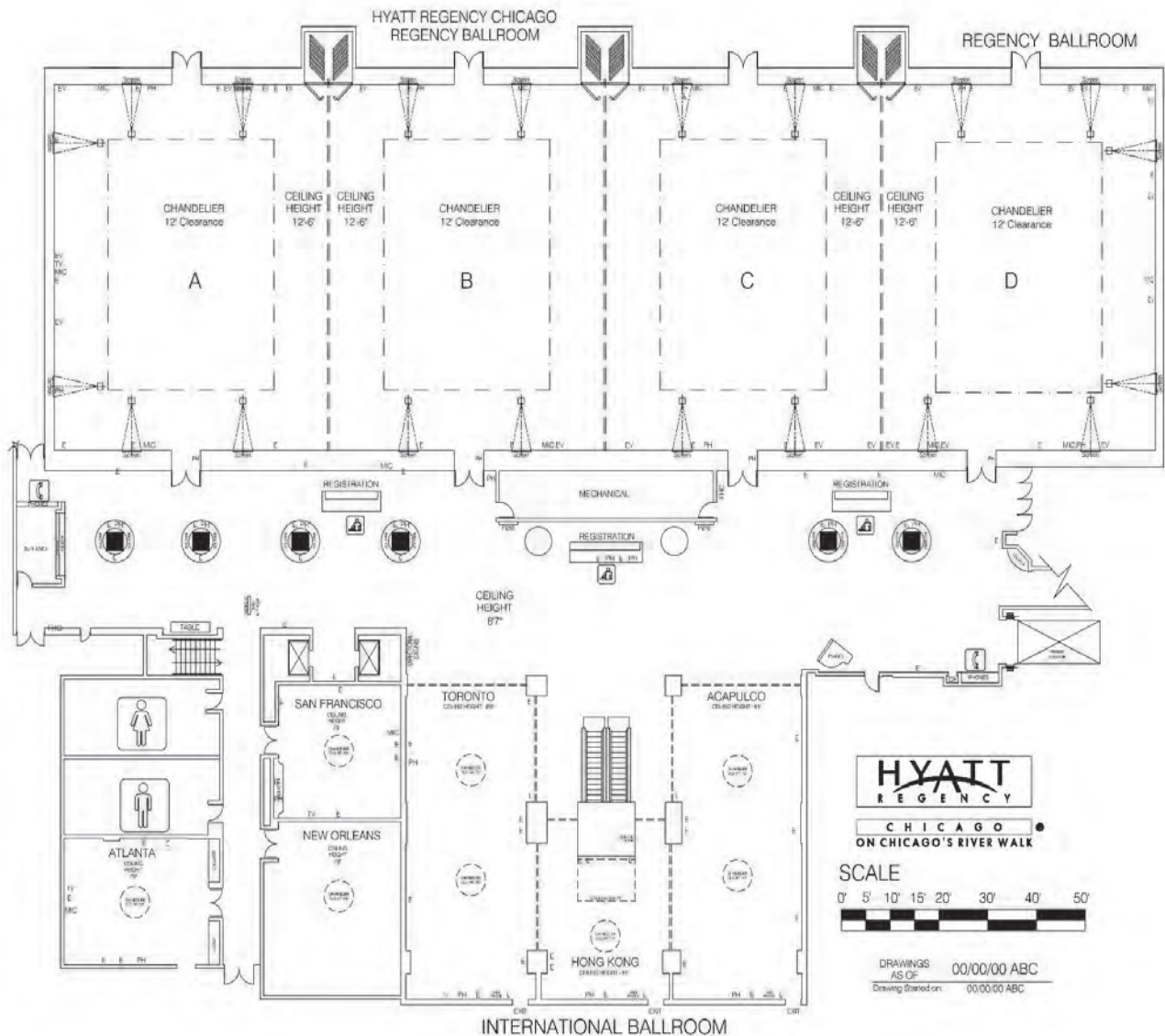
... DEALERS ROOM



The Hyatt's Riverside Center played host in 2000 (and 1991 and 1982) to the Dealers' Room (the larger part) and the Art Show (the smaller part). In 2012, we're going to use the larger section for the Dealers Room and the smaller part for Standing Exhibits—Fan Tables, a Fan Lounge, and other exhibits that are normally part of every Worldcon.

... AND ART SHOW

The Chicon 7 Art Show is moving to the Regency Ballrooms, where Programming was in 2000, to better display the art.



STUDENT SCIENCE FICTION AND FANTASY CONTEST

Sponsored by Chicon 7, the 70th World Science Fiction Convention.

Science fiction and fantasy expand horizons and open new worlds for their readers. The stories they tell can take us to the farthest reaches of the universe, explore new facets of the world around us, or take us to a magical realm. Science fiction is grounded in science fact. The science of today, whether it is exploring the possibility of life on Mars or mapping the human genetic structure, can serve as the basis for science fiction stories.

Chicon 7, the 70th World Science Fiction Convention, a section 501(c)(3) charitable organization, is sponsoring a contest for the best short story with a science fiction or fantasy theme, the best science fiction or fantasy artwork, and the best science essay. This contest is open to all students in elementary school (5th grade and below), middle school (6th through 8th grade) and high school (9th through 12th grade). **Each entry must include a completed entry form.** Each student may enter/win in any or all of the story, art or essay categories, but may only enter once in each of the categories. **Please do not include the student's name on the front of any entry.**

The **short story** must be an original story with a science fiction or fantasy theme. It must be in English, typewritten using a standard business font and double-spaced. It must be at least 5 pages long for students in elementary school, 10 pages long for students in middle school, and 15 pages long for students in high school, and should be no more than 50 pages. Entries will be judged on their originality and creativity, grammar and spelling, structure, character development, plot development, and the use of science fiction and fantasy elements.

The **science essay** must be a factual work including a list of references used. It must be in English, typewritten using a standard business font and double-spaced. It must be at least 3 pages long for elementary school students, 6 pages for middle school students, and 9 pages for high school students, and should be no more than 35 pages. Entries will be judged on content, grammar and spelling, structure, and use of references.

Entries should be mailed to Student Science Fiction and Fantasy Contest, PO Box 13, Skokie, IL 60076, USA. Entries must be postmarked by **March 31, 2012**. Winners will be announced at a special ceremony honoring the contestants at Chicon 7 on Saturday, September 1, 2012.

Entries may be displayed at science fiction conventions and may be (non-exclusively) published by Chicago Worldcon Bid, Inc. Entries will not be returned.

All contestants will receive a certificate for participating. Semi-finalists will be invited to attend Chicon 7 for Saturday, Sept. 1, 2012. Finalists will also receive a commemorative T-shirt and a \$10 gift certificate from a major book store. The winners will be invited to attend all five days of Chicon 7 and will receive a commemorative T-shirt and a \$50 gift certificate from a major book store.

Student Science Fiction and Fantasy Contest Entry Form

Student Name _____

Address _____

City, State _____

Postal Code _____ Country _____ Phone _____

Email _____

Age _____ Grade _____ T-Shirt Size _____

Teacher _____

School _____

School Address _____

Parent or Legal Guardian _____

Story _____ Science Essay _____

Title _____

Entries may be displayed at science fiction conventions and may be (non-exclusively) published by Chicago Worldcon Bid, Inc. Entries will not be returned.

I hereby give _____ permission to participate in the Student Science Fiction Contest.

Signature of parent or legal guardian

"

LOCUS, THE INSIDER'S GUIDE TO SF



**WHAT WILL YOU READ NEXT?
TO FIND OUT, SUBSCRIBE NOW!**

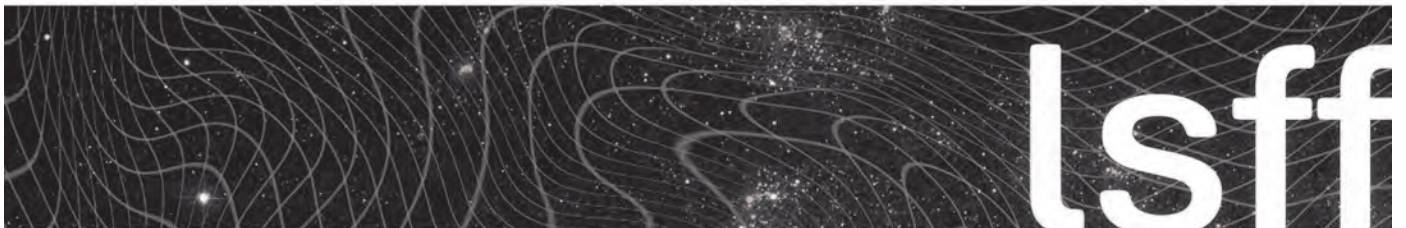
Locus is the science fiction, fantasy, and horror field's premier trade journal. Subscribe now to read interviews with the field's most exciting authors, book reviews, reports on publishing trends, information about new and forthcoming books, awards news, convention reports, and much, much more. Now available in print and e-editions (including PDF, epub, and .mobi formats). For more information about e-editions visit <<http://www.locusmag.com/Magazine/Digital.html>>.

- | | | | |
|---|---|---|---|
| USA PERIODICAL | USA FIRST CLASS | CANADA/MEXICO | INTERNATIONAL |
| <input type="checkbox"/> \$34.00 for 6 issues | <input type="checkbox"/> \$42.00 for 6 issues | <input type="checkbox"/> \$43.00 for 6 issues | <input type="checkbox"/> \$50.00 for 6 issues |
| <input type="checkbox"/> \$60.00 for 12 issues | <input type="checkbox"/> \$72.00 for 12 issues | <input type="checkbox"/> \$73.00 for 12 issues | <input type="checkbox"/> \$95.00 for 12 issues |
| <input type="checkbox"/> \$108.00 for 24 issues | <input type="checkbox"/> \$130.00 for 24 issues | <input type="checkbox"/> \$134.00 for 24 issues | <input type="checkbox"/> \$160.00 for 24 issues |

NEW DIGITAL EDITION PRICING!

- | | | | |
|---|---|---|--|
| USA PERIODICAL + DIGITAL | USA FIRST CLASS+ DIGITAL | CANADA/MEXICO + DIGITAL | DIGITAL ONLY |
| <input type="checkbox"/> \$40.00 for 6 issues | <input type="checkbox"/> \$48.00 for 6 issues | <input type="checkbox"/> \$49.00 for 6 issues | <input type="checkbox"/> \$5.50 for 1 issue |
| <input type="checkbox"/> \$72.00 for 12 issues | <input type="checkbox"/> \$84.00 for 12 issues | <input type="checkbox"/> \$85.00 for 12 issues | <input type="checkbox"/> \$27.00 for 6 issues |
| <input type="checkbox"/> \$132.00 for 24 issues | <input type="checkbox"/> \$154.00 for 24 issues | <input type="checkbox"/> \$158.00 for 24 issues | <input type="checkbox"/> \$48.00 for 12 issues |

International-rate subscribers receive 2012 digital editions as a bonus.
Make checks payable to: Locus Publications, PO Box 13305, Oakland, CA 94661,
call (510) 339-9196 9 a.m.-5 p.m. PST, email <locus@locusmag.com>;
or visit our website at <<https://secure.locusmag.com/Magazine/Subscribe.html>> to pay via Paypal.



please consider donating to the new

locus sf foundation

a 501(c)3 nonprofit

working to promote and preserve
science fiction, fantasy, and horror

visit lsff.net to learn more

donations are tax deductible to the full extent allowable by law



CHICON 7
 THE 70TH WORLD SCIENCE
 FICTION CONVENTION
 AUGUST 30-SEPTEMBER 3, 2012



HUGO AWARD™

**Nominating Ballot for the 2011
 Hugo Awards and
 John W. Campbell Award**

This ballot must be RECEIVED by Sunday, March 11, 2012, 11:59 p.m. PDT
 (Monday, March 12, 2012, 2:59 a.m. EDT; 6:59 a.m. UTC/GMT; 5:59 p.m. AEDT)

Place
 Postage
 Here

Hugo Nominations
 c/o Jeff Orth
 8813 Virginia Lane
 Kansas City, MO 64114

2011 Hugo Awards and John W. Campbell Award for Best New Writer Eligibility to Nominate

Name _____
 Address _____
 City _____ State/Province _____
 Postal Code _____ Country _____
 E-Mail _____
 Telephone _____

- I am a member of Chicon 7. My membership number (if known) is _____.
- I am a member of LoneStarCon 3. My membership number (if known) is _____.
- I was a member of Renovation. My membership number (if known) is _____.
- I want to purchase a membership in Chicon 7.

→ **Signature** _____
(Ballot is invalid without a signature and will not be counted).

If you are (or were) *not* a member of Chicon 7, Renovation, or LoneStarCon 3 and want to cast a Hugo nominating ballot, you must purchase an Attending or Supporting Membership in Chicon 7 by *January 31, 2011 11:59 p.m. PST.*

Please provide the appropriate information if you would like to purchase a membership:

- Attending US \$195
- Supporting US \$50
- My check/money-order/traveller's check is enclosed.
- Charge my credit card [Visa/MasterCard]

Name (as it appears on the card): _____ Card Number: _____

Exp. Date (MM/YYYY): _____ Credit card charges will be made in U.S. dollars.

Please make checks payable to Chicon 7. Above rates are valid until March 31, 2012, please check www.chicon.org for details.

Please Read These Instructions Carefully Before Casting Your Ballot

Eligibility to Nominate

You may nominate for the 2011 Hugo Awards and John W. Campbell Award for Best New Writer if, on or before January 31, 2012 11:59 p.m. PST:

- you are an Attending or Supporting Member of Chicon 7 (the 2012 World Science Fiction Convention); or
- you were an Attending or Supporting Member of Renovation (the 2011 World Science Fiction Convention); or
- you are an Attending or Supporting Member of LoneStarCon 3 (the 2013 World Science Fiction Convention).

Deadline

All ballots must be *received* prior to **March 11, 2012 11:59 p.m. PDT**. Please mail as early as possible to ensure that your ballot will be counted.

Paper ballots should be mailed to **Hugo Nominations, c/o Jeff Orth, 8813 Virginia Lane, Kansas City, MO 64114**. Taping the ballot shut is permissible in U.S. domestic mail; however, we recommend mailing your ballot in an envelope. Ballots mailed outside the U.S. or with payments enclosed must be in an envelope.

How to Nominate by Mail or Online

Please fill in the eligibility section on the previous page. *Do not forget to sign the ballot—we will not count unsigned ballots.*

- You may nominate up to five persons or works in each category. However, you are permitted (and even encouraged) to make fewer nominations or none at all if you are not familiar with the works that fall into that category. The nominations are equally weighted; the order in which you list them has no effect on the outcome.
- “No Award” will appear automatically in every category on the final ballot—there is no need to include that choice on the nomination form.
- If your nominee is not well known, please provide a source where his or her 2011 work in that category may be found. This information makes identifying the work you intend to nominate easier for us.
- Please type or print clearly. We can not count illegible ballots.
- Please note that items may be relocated to a different category by the Hugo Awards Administrator if they are within 20% of the category boundary (such as in the case of Novel/Novella, Novella/Novelette, Novelette/Short Story, and Dramatic Presentation, Long Form/Dramatic Presentation, Short Form).
- Online nominations will be available via the Chicon 7 website: www.chicon.org. You will need your PIN, which is printed on your mailing label, to nominate via the web. You may e-mail hugopin@chicon.org to request a PIN.

The final Hugo Ballot containing the nominees in each category that received the most nominations will be distributed by Chicon 7 in April/May 2012. **Only members of Chicon 7 (including those who join after January 31, 2012) will be eligible to vote on the final ballot.**

If you have any questions, feel free to pass them on to us at hugoadmin@chicon.org.

Eligibility

Works published in 2011 for the first time anywhere or for the first time in English are eligible for the Hugo Awards being awarded in 2012.

Books are considered to have been published on the publication date, which usually appears with the copyright information on the back of the title page. If there is no stated publication date, the copyright date will be used instead. A dated periodical is considered to have been published on the cover date, regardless of when it was placed on sale or copyrighted. Serialized stories or dramatic presentations are eligible in the year in which the last installment appears.

Extended eligibility for non-US published works: The 2011 WSFS Business Meeting, as authorized by section 3.2.3 of the WSFS Constitution, passed a resolution providing that works originally published outside the United States prior to 2011 but first published in the United States of America in 2011 shall be eligible for the 2011 Hugo Awards unless they have already appeared on a final Hugo Award ballot.

Other eligibility rules are included with the specific categories. The full rules for the Hugo Awards are contained in the WSFS Constitution, available at www.chicon.org/constitution.php.

Exclusions

The Chicon 7 Committee has irrevocably delegated all Hugo Administration authority to a subcommittee. Therefore, only Diane Lacey, Jeff Orth, Dave Gallaher, John Platt, and Helen Montgomery are ineligible for the 2011 Hugo Awards.

Reproduction

Reproduction and distribution of this ballot is permitted and encouraged, provided that it is reproduced verbatim (including voting instructions), with no additional material other than the name of the person or publication responsible for the reproduction.

This ballot must be received by Sunday, March 11, 2012, 11:59 p.m. PDT

“World Science Fiction Society,” “WSFS,” “World Science Fiction Convention,” “Worldcon,” “NASFIC,” “Hugo Award,” and the distinctive design of the Hugo Award Rocket are service marks of the World Science Fiction Society, an unincorporated literary society.

2011 Hugo Awards and John W. Campbell Award Nominating Ballot

Best Novel A science fiction or fantasy story of 40,000 words or more that appeared for the first time in 2011.

Author & Title _____	Publisher _____
Author & Title _____	Publisher _____
Author & Title _____	Publisher _____
Author & Title _____	Publisher _____
Author & Title _____	Publisher _____

Best Novella A science fiction or fantasy story between 17,500 and 40,000 words that appeared for the first time in 2011.

Author & Title _____	Publisher _____
Author & Title _____	Publisher _____
Author & Title _____	Publisher _____
Author & Title _____	Publisher _____
Author & Title _____	Publisher _____

Best Novelette A science fiction or fantasy story between 7,500 and 17,500 words that appeared for the first time in 2011.

Author & Title _____	Publisher _____
Author & Title _____	Publisher _____
Author & Title _____	Publisher _____
Author & Title _____	Publisher _____
Author & Title _____	Publisher _____

Best Short Story A science fiction or fantasy story of fewer than 7,500 words that appeared for the first time in 2011.

Author & Title _____	Publisher _____
Author & Title _____	Publisher _____
Author & Title _____	Publisher _____
Author & Title _____	Publisher _____
Author & Title _____	Publisher _____

PLEASE BE SURE TO SIGN YOUR BALLOT

Best Related Work Any work related to the field of science fiction, fantasy, or fandom appearing for the first time during 2011 or which has been substantially modified during 2011, 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.

Author & Title _____ Publisher _____

Author & Title _____ Publisher _____

Author & Title _____ Publisher _____

Author & Title _____ Publisher _____

Author & Title _____ Publisher _____

Best Graphic Story Any science fiction or fantasy story told in graphic form appearing for the first time in 2011.

Author & Title _____ Publisher _____

Author & Title _____ Publisher _____

Author & Title _____ Publisher _____

Author & Title _____ Publisher _____

Author & Title _____ Publisher _____

Best Dramatic Presentation, Long Form Any theatrical feature or other production 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 2011 and which has a complete running time of more than 90 minutes.

Title _____ Studio/Series _____

Title _____ Studio/Series _____

Title _____ Studio/Series _____

Title _____ Studio/Series _____

Title _____ Studio/Series _____

Best Dramatic Presentation, Short Form Any television program or other production 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 2011 and which has a complete running time of 90 minutes or less.

Title _____ Studio/Series _____

Title _____ Studio/Series _____

Title _____ Studio/Series _____

Title _____ Studio/Series _____

Title _____ Studio/Series _____

PLEASE BE SURE TO SIGN YOUR BALLOT

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 2011.

Editor _____
Editor _____
Editor _____
Editor _____
Editor _____

Best Editor, Long Form The editor of at least four (4) novel-length works primarily devoted to science fiction and/or fantasy that were published in 2011 and do not qualify as works under Best Editor, Short Form.

Editor _____
Editor _____
Editor _____
Editor _____
Editor _____

Best Professional Artist An illustrator whose work has appeared in a professional publication in the field of science fiction or fantasy during 2011. If possible, please cite an example of the nominee's work. Failure to provide such references will not invalidate a nomination.

Name _____	Example _____
Name _____	Example _____
Name _____	Example _____
Name _____	Example _____
Name _____	Example _____

Best Fan Artist An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through any other public display during 2011.

Name _____	Example _____
Name _____	Example _____
Name _____	Example _____
Name _____	Example _____
Name _____	Example _____

Best Semiprozine Any generally available non-professional publication devoted to science fiction or fantasy which by the close of 2011 has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in 2011, and which in 2011 met at least two (2) of the following criteria:

- 1. Had an average press run of at least 1,000 copies per issue, 2. Paid its contributors and/or staff in other than copies of the publication, 3. Provided at least half the income of any one person, 4. Had at least 15% of its total space occupied by advertising, 5. Announced itself to be a semiprozine.

Title _____
Title _____
Title _____
Title _____
Title _____

Best Fanzine Any generally available non-professional publication devoted to science fiction, fantasy, or related subjects which by the close of 2011 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, and which does not qualify as a semiprozine.

Title _____

Title _____

Title _____

Title _____

Title _____

Best Fancast Any non-professional audio- or video-casting with at least four (4) episodes that had at least one (1) episode released in 2011. *Chicon 7 has exercised its right under section 3.3.15 of the WSFS Constitution to create a single, extra, one-time, Hugo category.*

Title _____

Title _____

Title _____

Title _____

Title _____

Best Fan Writer Any person whose writing has appeared in semiprozines or fanzines or in generally available electronic media during 2011.

Name _____ Example _____

Name _____ Example _____

Name _____ Example _____

Name _____ Example _____

Name _____ Example _____

John W. Campbell Award for Best New Writer An award for the best new science fiction writer, sponsored by Dell Magazines (not a Hugo Award). A new writer is one whose first work of science fiction or fantasy appeared during 2010 or 2011 in a professional publication. For Campbell Award purposes, a professional publication is one for which more than a nominal amount was paid, any publication that had an average press run of at least 10,000 copies, or any other that the Award sponsors may designate.

Name _____ Example _____

Name _____ Example _____

Name _____ Example _____

Name _____ Example _____

Name _____ Example _____

PLEASE BE SURE TO SIGN YOUR BALLOT

CONSTITUTION

of the World Science Fiction Society,

August 21, 2011

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.

1.5.43: 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.

1.5.54: Members of WSFS who cast a site-selection ballot with the required fee shall be supporting members of the selected Worldcon.

1.5.65: Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its committee. This fee must not exceed two (2) 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.

(Continued on page 30)

(Continued from page 29)

1.5.76: 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.

1.5.87: 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 (3) elected members may represent any single North American region, as defined in Section 1.8.5. Each elected member shall represent the region (if any) in which the member resided at the time they were elected.

1.8.3: Newly elected members take their seats, and the term of office ends for elected and appointed members whose terms expire that year, at the end of the Business Meeting.

1.8.4: If vacancies occur in elected memberships in the Committee, the remainder of the position's term may be filled by the Business Meeting, and until then temporarily filled by the Committee.

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

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

(2) Central: Central America, the islands of the Caribbean, Mexico (except as above), and all states, provinces, and territories between the Western and Eastern regions.

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

Article 2 - Powers and Duties of Worldcon Committees

Section 2.1: Duties. Each Worldcon Committee shall, in accordance with this Constitution, provide for

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

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

"World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", and "Hugo Award", 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.

Section 2.3: Official Representative. Each future selected Worldcon Committee shall designate an official representative to the Business Meeting to answer questions about their Worldcon.

Section 2.4: Distribution of Rules. The current Worldcon Committee shall ~~print copies of~~ publish the WSFS Constitution and Standing Rules, together with an explanation of proposed changes approved but not yet ratified, ~~and copies of the Standing Rules~~. The Committee shall distribute these documents to all WSFS members at a point between nine (9) and three (3) months prior to the Worldcon, and shall also distribute them on paper to all WSFS members in attendance at the Worldcon upon registration.

Section 2.5: Bid Presentations. Each Worldcon Committee shall provide a reasonable opportunity for *bona fide* bidding committees for the Worldcon to be selected the following year to make presentations.

Section 2.6: Incapacity of Committees. With sites being selected two (2) years in advance, there are at least two selected current or future Worldcon Committees at all times. If one of these should be unable to perform its duties, the other selected current or future Worldcon Committee shall determine what action to take, by consulting the Business Meeting or by mail poll of WSFS if there is sufficient time, or by decision of the Committee if there is not sufficient time. Where a site and Committee are chosen by a Business Meeting or Worldcon Committee pursuant to this section, they are not restricted by exclusion zone or other qualifications.

Section 2.7: Membership Pass-along. Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by local law, forward its best information as to the names and postal addresses of all of its Worldcon members to the Committee of the next Worldcon.

Section 2.8: Financial Openness. Any member of WSFS shall have the right, under reasonable conditions, to examine the financial records and books of account of the current Worldcon or NASFiC Committee, all future selected Worldcon or NASFiC Committees, the two immediately preceding Worldcon Committees, and the Committees of any NASFiCs held in the previous two years.

Section 2.9: Financial Reports.

2.9.1: Each future selected Worldcon or NASFiC Committee shall submit an annual financial report, including a statement of income and expenses, to each WSFS Business Meeting after the Committee's selection.

2.9.2: Each Worldcon or NASFiC Committee shall submit a report on its cumulative surplus/loss at the next Business Meeting after its convention.

2.9.3: Each Worldcon or NASFiC Committee should dispose of surplus funds remaining after accounts are settled for its convention for the benefit of WSFS as a whole.

2.9.4: In the event of a surplus, the Worldcon or NASFiC Committee, or any alternative organizational entity established to oversee and disburse that surplus, shall file annual financial reports regarding the disbursement of that surplus at each year's Business Meeting, until the surplus is totally expended or an amount equal to the original surplus has been disbursed.

(Continued on page 32)

Article 3 - Hugo Awards

Section 3.1: Introduction. Selection of the Hugo Awards shall be made as provided in this Article.

Section 3.2: General.

3.2.1: Unless otherwise specified, Hugo Awards are given for work in the field of science fiction or fantasy appearing for the first time during the previous calendar year.

3.2.2: A work originally appearing in a language other than English shall also be eligible for the year in which it is first issued in English translation.

3.2.3: The Business Meeting may by a three fourths vote provide that works originally published outside the United States of America and first published in the United States of America in the current year shall also be eligible for Hugo Awards given in the following year.

3.2.4: A work shall not be eligible if in a prior year it received sufficient nominations to appear on the final award ballot.

3.2.5: Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date.

3.2.6: Works appearing in a series are eligible as individual works, but the series as a whole is not eligible. However, a work appearing in a number of parts shall be eligible for the year of the final part.

3.2.7: In the written fiction categories, an author may withdraw a version of a work from consideration if the author feels that the version is not representative of what that author wrote.

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

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

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

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

Section 3.3: Categories.

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

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

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

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

3.3.5: Best Related 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.

Provided that this category shall be automatically repealed unless ratified by the 2012 Business Meeting.

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 publication devoted to science fiction or fantasy 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, and which in the previous calendar year met at least two (2) of the following criteria:

- (1) had an average press run of at least one thousand (1,000) copies per issue,
- (2) paid its contributors and/or staff in other than copies of the publication,
- (3) provided at least half the income of any one person,
- (4) had at least fifteen percent (15%) of its total space occupied by advertising,
- (5) announced itself to be a semiprozine.

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

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

3.3.15: 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.

3.3.16: 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. 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.

(Continued on page 34)

(Continued from page 33)

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 *either* the administering [Worldcon](#), *or* 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 (5) 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 (3) eligible nominees, including any ties, shall always be listed.

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

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

Section 3.9: Notification and Acceptance. Worldcon Committees shall use reasonable efforts to notify the nominees, or in the case of deceased or incapacitated persons, their heirs, assigns, or legal guardians, in each category prior to the release of such information. Each nominee shall be asked at that time to either accept or decline the nomination. If the nominee declines nomination, that nominee shall not appear on the final ballot. In addition, in the Best Professional Artist category, the acceptance should include citations of at least three (3) works first published in the eligible year.

Section 3.10: Voting.

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

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

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

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

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

Section 3.11: Tallying of Votes.

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

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

3.11.3: "No Award" shall be the run-off candidate [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 (15) 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 (5) 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 6.3.

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

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

Section 4.2: Voter Eligibility.

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

(Continued on page 36)

(Continued from page 35)

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 6.3.

4.5.5: If "None of the Above" wins, or if two (2) 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 one hundred and eighty (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

(Continued on page 38)

(Continued from page 37)

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

Section 6.5.4: Run-off. After a tentative winner is determined, then unless the run-off candidate shall be the sole winner, the following additional test shall be made. If the number of ballots preferring the run-off candidate to the tentative winner is greater than the number of ballots preferring the tentative winner to the run-off candidate, then the run-off candidate shall be declared the winner of the election.

Section 6.6.5: Amendment. The WSFS Constitution may be amended by a motion passed by a simple majority at any Business Meeting but only to the extent that such motion is ratified by a simple majority at the Business Meeting of the subsequent Worldcon.

Section 6.7.6: Commencement. Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.

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

Kent Bloom, Presiding Officer
Linda Deneroff, Secretary
2011 WSFS Business Meeting

WSFS — STANDING RULES

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.

(Continued on page 40)

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 6.3 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.

Rule 7.8: Worldcon Runners Guide Editorial Committee. The Business Meeting shall appoint a Worldcon Runners Guide Editorial Committee. The Committee shall maintain the Worldcon Runners Guide, which shall contain a compilation of the best practices in use among those who run Worldcons.

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

Donald E. Eastlake III and Kent Bloom, Presiding Officers*
Linda Deneroff, Secretary
2011 WSFS Business Meeting

** Donald E. Eastlake III presided at the Preliminary and first main meetings and Kent Bloom presided at the second main meeting.*

BUSINESS PASSED ON FROM RENOVATION

1. The following Constitutional Amendments were approved at Renovation and passed on to Chicon 7 for ratification. If ratified, they will become part of the Constitution at the conclusion of Chicon 7.

1.1

Short Title: Best Fancast

Insert a new section after existing Section 3.1.13 to create a new category:

3.3.X: 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.X shall be repealed, and

Provided that the question of re-ratification shall be automatically be placed on the agenda of the 2016 Business Meeting with any constitutional amendments awaiting ratification.

1.2

Short Title: Semiprozine

Moved, to amend the WSFS Constitution:

Add a new section: 3.Y.Z: 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,
- (2) was owned or published by any entity which provided at least a quarter the income of any of its staff and/or owner.

Amend the sections 3.3.12 and 3.3.13, by replacing them with:

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, 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 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, and which does not qualify as a semiprozine or a fancast and which 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.

Add to the end of Section 3.9 (Notification and Acceptance): “Additionally, each nominee in the categories of Best Fanzine and Best Semi-Prozine shall be required to confirm that they meet the qualifications of their category.”



AMAZING ADVENTURES

CAPRICON XXXII

CHOOSE YOUR ADVENTURE

ALTERNATE
HISTORY

SCI-FI

FANTASY

FEBRUARY
9th - 12th, 2012
[WWW.CAPRICON.ORG](http://www.capricon.org)

FIND
OUT WHERE
IT WILL
TAKE YOU

WEST IN CHICAGO
NORTH SHORE
WHEELING, IL

AUTHOR GOH: CORY DOCTOROW
ARTIST GOH: LES McCLAIN
FAN GOH: STEVEN H SILVER
SPECIAL GUEST:
JAVIER GRILLO-MARXUACH

NEW MEMBERS

If you have purchased a membership in Chicon 7 between August 26, 2011 and November 18, 2011 and your name is not shown on this list, it is because the membership is set to not be shown on publicly available lists. If you would like to change that, please e-mail registration@chicon.org and notify our registration staff.

A2099	Steve Abner	A2176	Daniel Brotherton	S2481	Catherine Deisher
A2327	Adina Adler	A2583	Karol Brown	A2653	Clare Deming
A0462	Ann Albrecht	S2480	Rosen Brown	A2013	Yun Deng
A0461	Bruce Albrecht	A2638	Jennifer Brozek	A2502	John Devenny
A2108	Todd Allison	A2043	Craig Bruce Buchanan	A2513	Patricia Diggs
A2454	Tarin Almstedt	A2650	George Budge	A2252	Marion Dilbeck
S2004	Sara Amis	A0494	Warren Buff	A0526	Ira Donewitz
A1472	Sunnie Andreu	A2117	Gavin Potterveld	Y1966	Holland C. Dougherty
A2580	Audra Apke	A2622	Jeff Calhoun	A2192	Fran Dowd
A2579	Birute Apke	A2302	Diane Capewell	A2191	John Dowd
A2581	Edward Apke	A2301	Stuart Capewell	A2238	Ed Dravecky
A1949	Valoise Armstrong	A2549	Robert Carl	A2328	Richard Duffy
A2215	Andra St. Arnauld	A2670	Gordon Carleton	S2556	Asher S. Dunn
A2261	Alia Atlas	A2144	Allen Carlson	A2223	Cynthia H. Dye
A2615	Billie Aul	C2146	Erik Carlson	A1990	Ernesta Dyke
A2351	William H. Bacharach	C2145	Kirstyn Carlson	A1980	Jonathan Dyke
A2156	Michele-Lee Barasso	A2264	Amy Carpenter	A1985	Sue Dyke
A2527	Jennifer Barber	A2161	Cindy Carroll	A1986	David Dyke
A2000	Mike Barker	A2251	Barbra Carter	S2482	Lydia Ebeling
A0216	Luiza Battung	A2661	Norman Cates	A2630	Laurie Toby Edison
C2529	Joel Battung Jr.	A2199	Rich Cates	A2518	Benjamin Elgin
A2528	Joel Battung Sr.	A1924	Don Chan	S1898	Matthew Esget
A0218	Covert Beach	A2669	Lori Chapek-Carleton	A2590	David R Ewell
A2602	Kenneth A. Beach III	A1939	Qiufan Chen	A2486	Tom Fagedes
A2315	Christopher Becker	A2443	David Chernow	S2457	Andrea Fairbrother
S2332	Megan Beckett	A2184	Nico Nico Cinocco	A0539	Thomas Feller
S2331	Melissa Beckett	A2216	Frederic Civish	A2647	Bayla Fine
S2330	Pat Beckett	A2217	Maria Civish	A2632	Leah Fisher
A1906	Kenneth Adrian Bedford	S2112	Laine Clancy	A2340	George Flentke
A1905	Michelle Jane Bedford	A2148	Joseph A. Clark	A2174	Carole Fleres
A2084	Earline M. Beebe	S2334	David Clink	A2068	Michael Forer
A2074	Jeff Beeler	S2333	Kevin Clink	A2257	Jack Foy
S2370	Chris Bell	A2153	Andrew Clough	A2258	Llyne Foy
A2147	Rod Bennecke	A2657	Vincent Clowney	A2360	Leah Freedman
A2060	Rachel Berthold	A2025	Debbie Cluney	A2354	David R. Freeland Jr.
A2275	Ruth M. Bettenhausen	A1983	Carolyn A. Cocklin	A2154	Graham Freeman
A2312	Ruth Bitz	A2624	Darlene P. Coltrain	A2241	Janet Freeman
A1943	Loraine R. Black	A2620	Paul Cook	A2477	Peta Freestone
A2310	Peter Boutin	A2374	Amy Corbin	A1945	Sarah Frost
A2120	David Bowne	A1993	Sophie Cormack	A2531	Mary Frost-Pierson
A2121	Stephanie Bowne	A2597	Gerald Corrigan	S2233	James Fulkerson
A2253	William Boyde	A2517	Conni Covington	A2143	Mary Fullam
S0488	Charles K. Bradley	S1883	Jedediah Coy	A2672	Kathy Fulton
A2512	Michael Braithwaite	A1968	Althea Cripps	A0550	Dean Gahlon
A2324	Richard Brandshaft	Y1973	Gregory Cripps	A2321	Patrick Gallaher
C2667	Bianca Brezinsky	A2633	Ctein	A2281	Joseph Gauthier
A2664	D Keith Brezinsky	A1208	Barbara Darrow	A2282	Shiao-Ling Gauthier
C2666	Katrina Brezinsky	C1972	Corwin Davidson	A2222	Margaret Gentile
A2665	Shari Cyd Brezinsky	A1970	Howard Davidson	S2663	John K Gibbons
S2417	Mike Brind	A2627	Carol Davis	A2635	Sheila Gilbert
A2584	John Brooksbank	A2668	Christopher Davis	A2276	Margaret Glassner
A2179	Chad Brotherton	A2626	Merle Decker	A1895	Bill Glover

A1896	Jerri Glover	A2065	Rachel Karp	A1969	Laura Majerus
A2555	Thomas Goodey	A2129	Julie L. Kastan	A1877	Violette Malan
A2631	Shayin Gottlieb	C2130	Stephanie Kastan	A2212	Keith Malgren
S2165	Bari Greenberg	A2127	Thomas Kastan	A2040	Brit Bush
A2195	Lee Greenberg	A2069	Randy Mac Kay	A1994	Steven Manfred
A2559	Rosalind Greenberg	A1962	Joshua Kehe	A2355	Guest of George RR Martin #1
S2305	Richard Grigg	A1950	Matt Keller	A2356	Guest of George RR Martin #2
A1937	Tony Haber	A2505	Joy Kennedy	A2271	George Martindale
Y2577	Rachel Hadley	S0595	Michael David Kennedy	A2272	Lee Martindale
A2244	Paul Hahn	S2299	Robert S. Kennedy Jr.	A1913	Mary Mascari
A2242	Rosemary Hahn	S2362	Geoffrey Kieser	A2183	Debbie Matsuura
A2114	Barry Haldiman	A2303	Judith Kindell	A2201	Howard Mayberry
A2553	Larry Hallock	Y2545	Casey Kizior	C2204	Ion Mayberry
A2662	D Larry Hancock	A2544	Char Kizior	C2206	Noel Mayberry
A2163	Sarah Hans	A2543	Roger Kizior	A2203	Teresa Mayberry
A2150	Christi Hansen	A2296	Louise M. Kleba	A2538	Barbara McCall
A2547	Elie A Harriet	A1982	Michael Konczewski	A2539	Paul McCall
A2546	Janet L Harriet	A2193	Nancy Kress	S2322	Cheryl A. McCombs
A0566	David Harvey	A2131	Daniel Kromke	A2582	Patricia Sayre McCoy
A2511	Nancy Harvey	A2132	Diane Kromke	A2057	Tod McCoy
A2284	Christine Hasty	A2475	Rebecca Krupp	A2574	Glenn McDavid
A2283	Rocky Hasty	A2155	Jonathan Laden	A2576	James McDavid
A2015	Charlene Regina Healy	A1951	Alicia Lamunion	A2575	Mia McDavid
A2293	Kevin Heard	A2254	Peggy Hults Larreau	S1912	Anastasia McPherson
A2442	Gabe Helou	A1926	Barbara Larsen	A2554	Kathy Meade-Hallock
A2270	Allison Hershey	A1925	David Larsen	Y2380	Amos Meeks
A0575	Melanie Herz	A2353	Nancy Lavalley	A2379	Caroline Meeks
A2467	Sandy Hickerson	A2269	Judy Lazar	A2378	W. Scott Meeks
A2103	Bill Higgins	A2278	Thuy Le	Y1875	Bill Meltsner
A2104	Kelley Higgins	A2619	Layne Lebahn	S2441	Karen Merrell
A2515	P. C. Hodgell	A2178	Nicole Leboeuf-Little	A2348	Harry R. Meyer
A2273	James A Hoffman	A1892	William Leborgne	A2347	Stephanie Meyer
A1757	Tore Audun Hoie	A2214	Fragano Ledgister	A2035	Adam Michaud
A2279	David Horst	A2629	Ivan B. Lee	A2489	Marcus Miles
A2280	Debby Horst	S2479	Susan Lents	A2020	Elizabeth Miller
A1914	David Hoshko	A2029	Deanna Lepsch	A2018	Stevens Miller
A2536	Matt Hughes	A2088	Edward M. Lerner	A2326	Celia Modell
A1942	Melinda Hutson	A2051	Fred Lerner	A2325	Howard Modell
A2311	Richard W Hutter	A2052	Sheryl Lerner	A0657	G. Patrick Molloy
A2042	Christopher Hwang	A2028	Jacob Lesgold	A0359	Mary Ellen Moore
S2537	Joe Izenman	A2066	Kathryn Leventhal Arnold	A2071	Brian Morgan
S2428	Jonathan D. Jackson	A2067	Zeke Leventhal-Arnold	S2167	Matthew Morrese
A2185	Christy Johnson	A2289	Allen Lewis	S2166	Sandra Morrese
A2219	Christina Johnson	A2329	Brian Lewis	S2098	Janice Murphy
C2218	Grant L. Johnson	A2495	Page E. Lewis	A2644	Marguerite Murray
A2309	Jean Johnson	A1977	Hua Liang	A1878	Paul Musselman
A2024	Ryan K. Johnson	A2658	Andre Lieven	S2306	Sanna Mykkanen
A2623	Steven Vincent Johnson	A2659	Debra Lieven	A2607	Karen Neder
A2637	Marsha Jones	A2516	Hershey Lima	A2247	Jesus Negrete
A2591	Vincent L Jones	A2645	Jesi Lipp	Y2248	Joaquin Negrete-Rousseau
A2375	Andrew Jordan	C2205	Florin Mayberry	Y2246	Lucas Negrete-Rousseau
A2376	Kimberly Jordan	A2140	Phillip Lowles	S2188	Tom Negrino
A2560	Eric Jorgenson	A2514	Catherine Lundoff	A2316	Dawn O'Bryan-Lamb
A1999	Mike Kacner	A2014	David Lyman	A2297	Gail O'Connor
A0772	Alex Kaempfen	A2016	Deanna Lyman	A2465	Peadar O'Guilin
A0773	Mary Kaempfen	A0339	Ron Maas	A2213	Gail Ofterdinger-Ledgister
A2335	Larry Kalb	A2344	Drew MacDonald	A2070	Marisa Ong
A2336	Maribeth Kalb	A2345	Yvonne MacDonald		
A1927	Philip Edward Kaldon	A1908	David Mackie		
A2083	Richard Kaminsky	A2660	June Madeley		

(Continued on page 46)

(Continued from page 45)

A1921	Nadia Ouw	A2606	Matthew Scouten	A1932	Doug Ullrich
A1862	Patrick Palmer	A1958	Bill Sears	A2136	Ita Vandenbroek
A2133	Eleanor Parmenter-Fleming	A2578	R Sedivec	A1884	David J. Vandeußen
A1919	Andrea Parry	A1931	Mark Sedore	A2520	Emily Vazquez-Coulson
A2654	Gisele Peterson	A2034	Heather Shaw	A2618	Lauren Vega
A2149	Beth Phillips	A2266	Don Shears	S2604	Pedro Roman Vela
A2211	Daryl Phillips	A2267	Lisa Shears	A0442	Alex von Thorn
A2152	Joel Phillips	A2225	Atlanta Lea Sheridan	A2444	Jon Wagner
A1355	Phoenix	A2224	James W. Sheridan	A0777	Julie Wall
A1922	Mark Pitman	A2317	James Shields	S2384	Margaret Bramble
A1923	Shirley Babine Pitman	A2671	Stan Sieler	A2102	Donna Waltz
A2048	Stephen G. Politowicz	A2533	Elaine Silver	S2438	Andi Ward
A2239	Michael Ponte	A2194	Jack Skillingstead	A2196	Rachel Warner
A0698	Andrew I. Porter	A2100	Dale Ivan Smith	A2319	Robert E. Waters
A2119	Curtis Potterveld	S2440	Dori Smith	A2142	Linda Webb
A2585	Richard Price	A2101	Leann Smith	A2617	Deborah Weber
A2586	Sharon Price	A2255	Marguerite Smith	A0981	Michele Weinstein
S1964	Tom Proven	A1947	Perri Smith	A2249	Matt Weiser
A2274	Michael Rafferty	A2339	Susan Smith	A0783	Lois Wellinghurst
A2599	Patrick J. Ralph	A2614	Timothy L. Smith	A1960	Laura Wellington
A2058	Gregory Randolph	A1981	Paul E. Snook	A1957	John Wenger
A2076	Lois Ray	S2298	Robert Snyder	A1959	Torrey Wenger
C2589	Jade Reile	A2343	Barbara Soden	A2593	Ross E. Wenzloff
Y2587	Joslyn Reile	A2342	Richard Soden	S2202	Ruth L. West
A2601	J. Elaine Richards	S2371	Bob Bramble	A2170	Gary Westfahl
A2031	Andrew Rivenbark	S2471	Elizabeth Smith	A2171	Lynne Westfahl
A1934	Corlis Robe	S2472	Charlotte Ungerbeuhler	A2605	Richard Wilber
A1933	Gary Robe	A2313	Yasusuke Sonoyama	A2350	Jeff Wildman
A1955	Emma Roberts	A2168	Grace Spengler	A2349	Kris Wildman
S2022	June Robertson	A0749	Freda Stearns	A2484	Chris Willrich
S2439	June Drexler Robertson	A1888	David M. Stein	A1871	Anders Wilson
S2308	Hal Rodriguez	A1889	Diana Harlan Stein	A2469	Clea Wilson
A2519	Julian Rodriguez	A2368	LaVonne Stein	A2648	Edward Buchan Wilson
A1917	Patrick Rothfuss	A2369	Robert Stein	A2468	Gregory A. Wilson
A2072	Matthew S. Rotundo	Y1890	Sabrina Stein	A2649	Karen M. Wilson
A2073	Tracy Rotundo	A2541	Eric James Stone	A1870	Rolf Wilson
A2523	Mary Rubasky	A2300	Edwin L. Strickland	Y1872	Torsten Wilson
A2524	Tom Rubasky	S2447	Shane A. Stringer	A2235	Robyn Winans
A2268	Peter Rubinstein	A1938	Peggy Stubblefield	A2636	Betsy Wollheim
A2259	Yolande Rufiange	A2634	Joseph Supple	A2646	Malcolm Wood
Y2250	Hong Ruiwei	A2643	Gary L. Swaty	A2044	John B. Woodford
A2082	Jeffrey Runokivi	A2449	Peggy Sweeney	A1487	Delphyne Woods
A2611	Annamarie Safer	A2187	Shanna Swendson	A2139	Yan Wu
A2610	Thomas Safer	A2628	Leslie Kay Swigart	A2314	Ken Yamaoka
A2600	Steve Salaba	A2507	Cecilia Tan	A2019	Song Yao
A2621	Richard Sandler	A1998	Edward Tash	A1961	Lauren Yarbrough
C2056	Ginny Savage	A1997	Kira Tash	A2092	Jack Yedvobnick
A2054	Hilary Savage	A2045	Mary Ellen Testen	A2260	Brian Youmans
A2055	Marta Savage	A2656	Susan Thau	T2263	Razielle Youmans
A2373	Will Savage	A2038	Ira Thornhill	C2262	William Youmans
A2053	William Savage	A2452	Emilie Thouvenin	A2361	Mary Frances Zambreno
A2277	Eric Sayle	A2294	Charles Timpko	S1940	Anne S. Zanoni
A2111	Pat Scaramuzza	A2295	Denise Timpko	C1979	Muxing Zhao
A2625	Catherine Schaff-Stump	A2141	Kimiye Tipton	A1978	Ruhan Zhao
A2655	Eddie Schneider	A1900	Barbara Toperzer	A2011	Meng Zhong
A2151	Mike Schneider	A0766	Audrey Trend	A1975	Ren Ziyu
A2286	Larry Schroeder	A0767	Gregg T. Trend	A2338	Kim Zrubek
A2285	Sue Schroeder	A2318	Gregory Trocchia	A2337	Scott Zrubek
		A2540	Liza Trombi	A1952	Pauline Zvejnieks



Chicon 7

Country/State Breakdown - As of 11/18/11

Country	Total	State	Total
Australia	53		6
Belgium	1	AE	1
Canada	98	AK	3
China	11	AL	12
Croatia	1	AP	1
Denmark	2	AR	6
Finland	2	AZ	28
France	3	CA	286
Germany	7	CO	40
Ireland	5	CT	8
Israel	1	DC	14
Italy	3	DE	4
Japan	13	FL	45
Luxembourg	1	GA	14
Netherlands	4	HI	1
New Zealand	5	IA	24
Norway	3	ID	4
Poland	2	IL	416
Romania	1	IN	32
Russia	1	KS	20
Scotland	1	KY	22
Singapore	1	LA	8
Spain	2	MA	104
Sweden	11	MD	67
Switzerland	1	MI	70
UK	77	MN	74
Venezuela	1	MO	34
Total	311	MS	3
		NC	18
		ND	2
		NE	13
		NH	15
		NJ	33
		NM	18
		NV	21
		NY	80
		OH	79
		OK	5
		OR	21
		PA	43
		RI	3
		SC	2
		SD	6
		TN	21
		TX	48
		UT	10
		VA	48
		VT	2
		WA	60
		WI	70
		WV	2
		Total	1,967



CHICON STAFF

Chair Division

Chair: Dave McCarty

Vice-Chairs/Flying Monkees: Bobbi Armbruster,
Helen Montgomery, Steven H Silver

Budgets: Ben Yalow

Budget Staff: Sydnie Krause

Budget Advisors: Vincent Docherty, Colin Harris

IT Administration: Michael Pins

Proofreaders: Janice Gelb, Teresa Jensen, Kerri-Ellen Kelly,
Laurie Mann

Speaker to Dragon*Con: Warren Buff

Sponsorship: John Pomerantz

Treasurer: Joyce Hooper

Treasury Staff: Tom Veal

Canadian Agent: Marah Searle-Kovacevic

UK / European Agent: Flick

Webmaster: Alex von Thorn

Web Content: Mike McMillan

Wiki Setup: Colin Harris

Wiki Help Desk: Helen Montgomery, Leane Verhulst

First Night Coordinator: Sondra de Jong, Liz Gilio

Masquerade Director: Byron Connell

Assistant Masquerade Director: Tina Connell

Masquerade Staff: Karen Purcell

Masquerade MC: Jan "Wombat" finder

Hugo Ceremony Director: Susan deGuardiola

Licensing Coordinator: Don Glover

Official Events Photographer: Richard Man

Tech Director: Larry Schroeder

Exhibits Division

Division Head: John Donat

Deputy: Mike Jencevice

Art Show Coordinator: Kerry Kuhn

Art Show Staff: Yoel Attiva, Jim Hayter, Samantha
Haney Press, Renee Scheeler, Grace Spengler, Donna
"Daio" Waltz, Scott Zrubek

Art Auctioneers: E. Michael Blake, Rich (RJ) Johnson,
Dr. Bob Passovoy, Charles Piehl, Christian Ready,
Bill Roper

Dealers Room Head: Greg Ketter

Artistic Director

Division Head: Geri Sullivan

Staff: Andrew A. Adams, Alice Lewis

Events Division

Co-Division Heads: Pierre Pettinger, Sandy Pettinger

Facilities Division

Division Head: Bruce Farr

Deputy: Raymond Cyrus

Hyatt Hotel Liaison Staff: Peter Boutin, Bob McIntosh

Convention Hall Liaison Staff: Stacey Helton McConnell,
Louise Kane



Chicon 7

Membership Breakdown - As of 11/18/11

Month	Presupporting	Supporting	Attending	Young Adult	Child	Kid in Tow	Total
8/10	0	0	3	0	0		3
9/10	12	119	550	3	5		690
10/10	0	3	27	0	0		30
11/10	0	0	71	2	0		74
12/10	0	2	100	4	5		111
1/11	0	3	23	0	0		26
2/11	0	7	99	4	3		113
3/11	0	2	96	1	9		109
4/11	0	4	17	1	1		23
5/11	0	5	33	0	2		40
6/11	0	8	29	0	0		37
7/11	0	7	28	0	0		35
8/11	0	43	305	2	9		360
9/11	0	39	374	15	20		449
10/11	0	52	54	4	3		115
11/11	0	4	51	2	5		63
Totals	12	298	1,860	38	62		2,278

Facilities Staff: Diane Blackwood, Glenn Glazer, Elspeth Kovar, George Krause, Dina Krause, Sean McCoy
Party Liaison Head: Lea Farr
Party Liaison Staff: Martha Knowles, Terri Langton
Union Liaison Head: Mike Cyganiewicz
Union Liaison Staff: Mike Jelenski

Hospitality Division

Division Head: Ann Totusek
Deputy: Marah Searle-Kovacevic
ConSuite Head: Joel Phillips
ConSuite Second: Claire Beaumier
ConSuite Staff: Nicki Totusek, Paul Lawniczak
Head of Bar: Andrew Scheeler
Fanzine Lounge Head: Catherine Crockett
Green Room Head: Lizzie Crowe
Green Room Staff: Dan Steinkellner
Hugo Losers' Party (Reno) Hostesses: Marah Searle-Kovacevic, Meg Totusek
Staff Den Head: Crystal Huff
Teen Lounge Head: Jesi Lipp

Marketing Division

Marketing Co-Division Head: James A. Murray, Meg Totusek
Advertising Placement: Debbie Frangedakis
Ambassador Program Head: Liz Gilio
Community Outreach to Ren Faires: Bob Hollister
Community Outreach to SCA: Kerri-Ellen Kelly
Convention Tables Coordinator: Marah Searle-Kovacevic
Flyer Distribution Head: Gary Blog
Press Relations Head: Chris M. Barkley
Press Relations Staff: Juli Hanslip
Press Office Staff: Belma Torres
Social Networking Head: Meg Totusek

Member Services Division

Division Head: Leane Verhulst
Childcare Coordinator: Lisa Garrison-Ragsdale
Disability Services Head: Cori Callicotte
Disability Services Staff: Bill Thomasson
Freebies Coordinator: Robert Ahearn
Information Desk Head: Sandra Levy
Information Desk Staff: John Day, Helen Gbala, Pat Sayre McCoy
Logistics Head: Ken Hunt
Operations Head: Joseph Stockman
Registration Head: Randy Kaempfen
Registration Second: Gary Agin
Sales to Members: Barb VanTilburg
Volunteers Head: Pat Nuccio
Volunteers Staff: Rodger Burns, Kathy Lehman, Jason Robertson

Program Division

Division Head: Bobbie DuFault
Deputy: Judith Herman
Academic Programming: Beverly Friend, Elizabeth Anne Hull

Adult/GLBT: Gene Armstrong
Brain Trust: Art Bozlee, James Stanley Daugherty, Linda Deneroff, Michael Kemnir, Ellen Klowden, Char MacKay, Randy MacKay, Tim Martin, Deirdre Saoirse Moen, Michael Siladi, Alison Stern, Becky Thomson, Mike Willmoth
ChiKids Co-Head: James Bacon, Alissa McKersie
ChiKids Program Staff: Divinia Saylor, James Shields
Database Guru: Jerry Gieseke
Filk Coordinator: Jan DiMasi
Filk Concert Sound: David Ifverson
Filk Tech Coordinator: Angela Karash
Gaming Head: John "Shadowcat" Ickes
Indie Film Festival: Nat Saenz
Media Programming: Daniel M. Kimmel
Program Deputy: Judith Herman
Program Operations: Arlen Walker
Program Operations Staff: Mr. Shirt
Strolling with the Stars: Stu Segal
Teachers Conference: LindaLee Stuckey
Writers Workshop Manager: Oz Drummond
Writers Workshop Assistant: Traci Castleberry
Writers Workshop Advisor: Richard Chwedyk
Young Writers Contest: Marcy Lyn-Waitsman
Guest Liaison for Jane Frank: Ron Ontell
Guest Liaison for John Scalzi: Mary Kay Kare
Guest Liaison for Mike Resnick: Chris Marble
Guest Liaison for Peggy Rae Sapienza: Bill Lawhorn
Guest Liaison for Rowena Morrill: Val Ontell
Guest Liaison for Story Musgrave: Linda Deneroff

Publications Division

Division Head: Terrence Miltner
Administrative Assistant: kT FitzSimmons
Ad Solicitation: Raymond Boudreau
In Memoriam Editor: Steven H Silver
Newsletter Editor: Tom Galloway
Production Head: Terrence Miltner
Progress Reports Editors: Guy and Rose-Marie Lillian
Project Outcault Editor: John Purcell
Restaurant Guide Editor: Patricia Kennedy
Restaurant Guide Staff: Rose Carlson, kT FitzSimmons, Jim Kobrinetz
Souvenir Book Editor: Rose-Marie Lillian

WSFS Division

Division Head: Jeff Orth
Business Meeting: Donald Eastlake III
Hugo Administrator: Diane Lacey
Site Selection Head: Ruth Lichtwardt





Convention Progress Report Ad Specifications

This ad sheet applies for the fourth and final Chicon 7 Progress Report scheduled to be released May 1, 2012. Chicon 7, the 70th World Science Fiction Convention, will be held from August 30 through September 3 in Chicago, Illinois.

Size	Professional Rates*	Semi-Pro Rates*	Fan Rates*
	Progress Reports	Progress Reports	Progress Reports
Full Page (7.5" x 10") B&W	\$600	\$300	\$150
Full Page (7.5" x 10") Color	\$750	\$375	\$200
Half Page (7.5" x 4.75" or 3.5" x 10")	\$400	\$200	\$100
Quarter Page (7.5" x 2.25" or 3.5" x 4.75")	\$250	\$120	\$60
Eighth Page (3.5" x 2.375")	\$150	\$60	\$30

Supported Formats:

- Adobe PDF (Preferred)
High Resolution/Print Reader/Fonts Embedded
- Adobe InDesign CS
- High Resolution JPEG or TIFF
300 dpi at 100% of original artwork size

Non-Accepted Formats:

- Microsoft Word files
- Low resolution image files
JPEG, TIF, GIF, etc.

Ads Do Not Bleed

- Line screen: 150

Media Accepted:

- via e-mail, CD-ROM, DVD, or USB drive
Media will not be returned unless requested.

Address for CD-ROMs, DVDs, and USB Drives

- Chicon 7 Publications
c/o Guy H. Lillian, III
5915 River Road
Shreveport, LA 71105

E-Mail Delivery

- Recommended that files are compressed in zip format
- The total for attached files in an e-mail can be no larger than 7 MB in size
- E-mail to adsales@chicon.org

Deadlines

- The PR 4 ad deadline is March 15, 2012.

Fonts

- Included screen & printer fonts are those used in eps files.
- Always use real typeface (do not use application to apply styles (Bold, Italic, Outline, Shadow, Underline, etc.))
- Include all supporting files that are placed in the file.

Color

- Ads that are in color will need to be process color (CMYK). NO PMS COLORS WILL BE ACCEPTED. All other ads will be black and white (gray scale). Color Ads are only available for full page placement on the inside covers or (potentially) the back cover.

Payment by Check or Money Order

- ATTN: PRINT ADVERTISING
Chicon 7
P.O. Box 13
Skokie, IL 60076

Online Payment

- Available upon request

* Professional rates apply to commercial, for-profit organizations employing a full time staff.

* Semi-Pro rates apply to businesses run part time, small press publishers, charities, and other groups promoting WSFS's interests in literacy and science education.

* Fan rates apply to conventions, clubs, fanzines, and non-profit organizations with no salaried staff.



LONDON IN 2014

www.londonin2014.org

London Docklands, 14-18 August 2014

A bid for the 72nd World Science Fiction Convention

Email: info@londonin2014.org Twitter: @LondonIn2014



WHY LONDON?

We're excited by the opportunity to bring the Worldcon back to London after a gap of forty-nine years. London is the largest and most diverse city in Western Europe, and is home to the UK publishing and media industries. A London Worldcon will be a very special Worldcon, bringing together the best elements of numerous different SF and fannish traditions, and reaching out to new fans from all around the world.

Photo by Maurice as seen at <http://www.flickr.com/photos/mauricedb>

SUPPORT THE BID

You can support us online at our website.

Pre-Supports are £12 / US\$20

Friends are £60 / US\$100

Young Friends are £30 / US\$50

Young Friends must be born on or after 14 August 1988.



ALAN WHITE