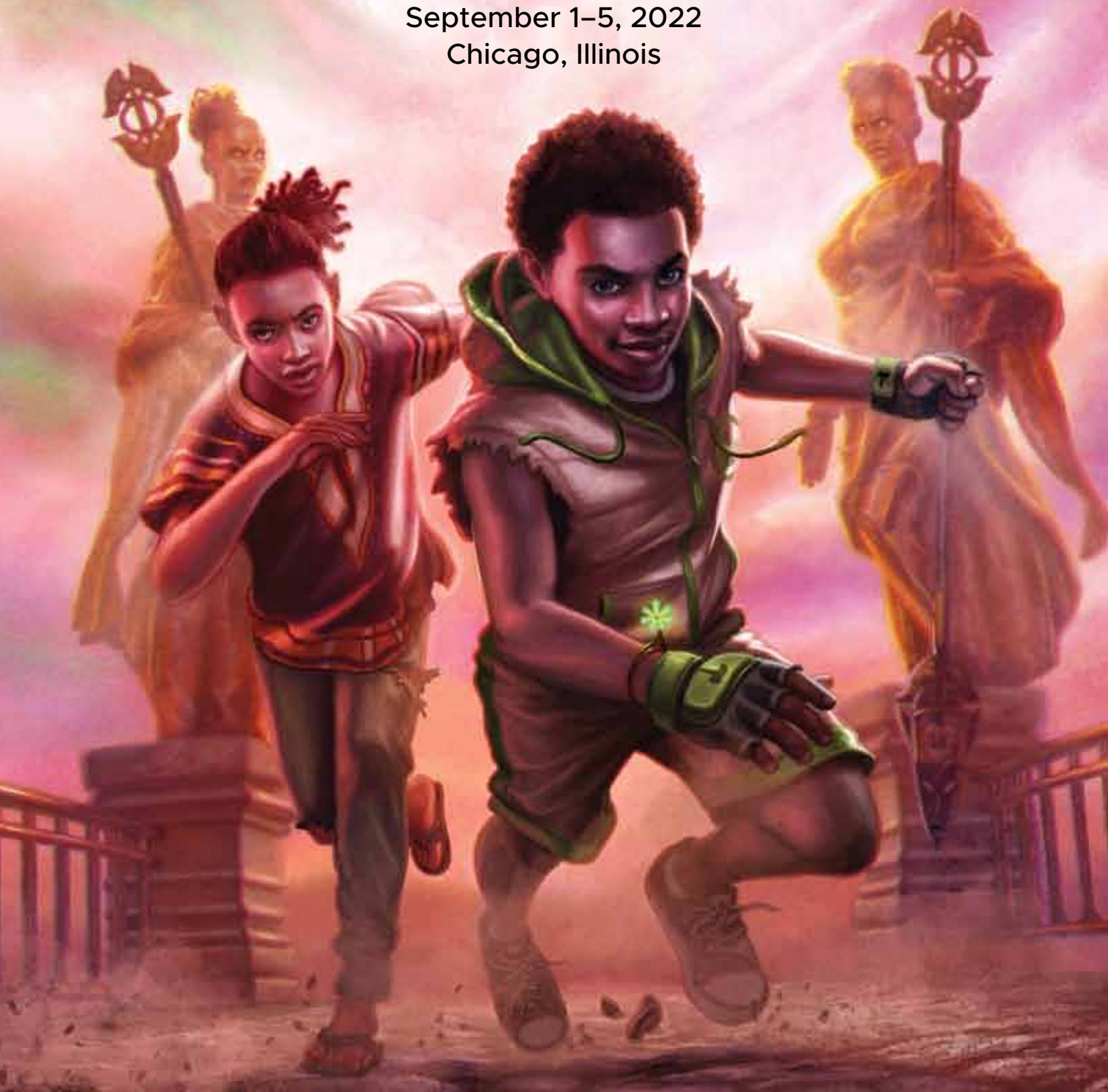


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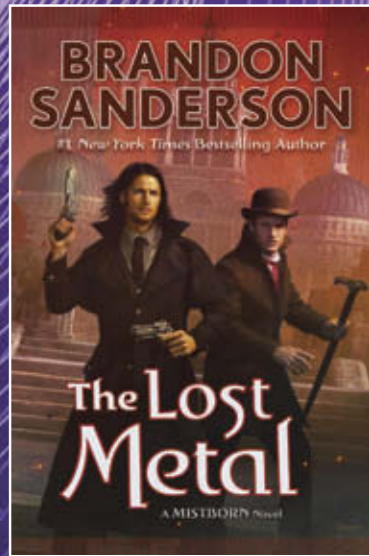
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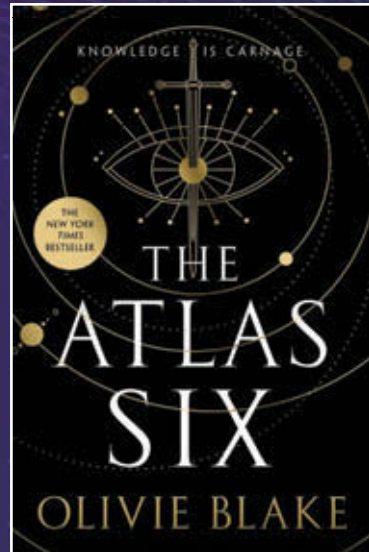
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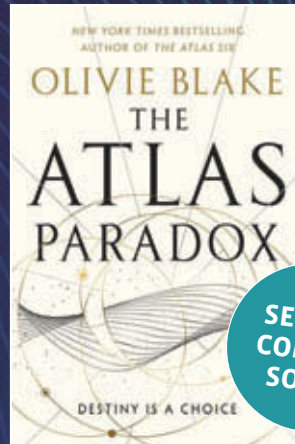
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Guests of Honor

Steven Barnes Tananarive Due
Joe Siclari & Edie Stern
Erle Korshak

Toastmasters

Annalee Newitz & Charlie Jane Anders

Special Guests

Dr. Eve L. Ewing Eric Wilkerson
Gene Ha



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Letter From The Chair

Welcome to Chicon 8!

If you're reading this, we made it!

It's currently July 2022, and as I write this welcome letter for the souvenir book, I can only hope that 4000 copies of it are going to be printed and read by you all. We're all frantically trying to pull the final pieces and details together for what we hope will be an amazing five days in Chicago with you!

It's been a long road for us all as we've come through the challenges of the ongoing pandemic. I am so proud of the Chicon 8 team, I don't even know how to adequately express it in words.

My first request of you, the members of Chicon 8, is to ask that you thank anyone you see walking around with a Staff badge. They have worked so hard, through so much uncertainty and stress, and have done it all as volunteers. Thank them. Please. My second request? Inevitably, we're going to hit a speed bump this weekend. I would ask that we show one another kindness, patience, and respect when things don't go quite right.

I am delighted that we will be able to celebrate with our esteemed Guests of Honor: Steven, Tananarive, Edie, and Joe. I'm devastated that Erle Korshak is not here with us, but so glad that he knew we were honoring him, and we will remember him well this weekend.

I'm excitedly looking forward to seeing our toastmasters, Annalee Newitz and Charlie Jane Anders, on stage and cannot wait to hear from our amazing featured guests, Dr. Eve L. Ewing, Gene Ha, and Eric Wilkerson.

I'm also pleased to welcome our Trans-Atlantic Fan Fund (TAFF) delegate, Fia Karlsson, and our phenomenal line up of program participants, artists, dealers, fan groups, musicians, actors, party hosts, Hugo and Chesley finalists, and everyone else who is giving of their time and energy to help make Chicon 8 a fantastic Worldcon.

We have worked hard to make Chicon 8 a welcoming event, and I'd like to especially welcome those who are here at their first Worldcon and those from many places who have benefitted from the collective support of the Chicago Worldcon Community Fund! We are so

thrilled that you are here, and please let us know if there is anything you need to make this experience awesomer (my teenage stepson swears that is a word) for you.

Thank you all – volunteers, guests, attendees – for being part of Chicon 8. You are the community that makes Worldcon an annual event that I treasure.

Getting involved, well, I can only encourage it! As you enjoy the weekend, take a few hours to volunteer. It is one of the most fun things you can do. You'll meet new people, you'll get the sense of accomplishment of knowing you helped make the event better, and quite possibly find that you enjoy this whole conrunning thing!

Along the way, I was asked "what is the vision for your Worldcon?" and after this weekend is over, I think, I hope, that I'll be able to look back and say "yep – vision accomplished!"

For the volunteers, the staff, the team, here's the vision:

I want everyone volunteering to enjoy themselves and at the end say "Damn, that was *awesome* and I'm proud to have been a part of it!"

I want everyone volunteering at the convention to get to attend at least one of your "must see!" items per day of the convention.

For you, the attendees, this piece of the vision.

I want our theme of "Take to the Stars" to be about exploration – seeking out new (to us) things; meeting new people, creating new friendships, expanding the community; learning new ideas and expanding our culture. I would love it if everyone who attends Chicon 8 walked out having learned one new thing and made one new friend.

The final piece of the vision? I want everyone to look forward to the 9th Chicago Worldcon, whenever that may be.

So there you are. Your quest for this weekend. Go forth and help make our vision a reality!

With love and gratitude,
Helen Montgomery
Chair, Chicon 8



The Big List of Thank Yous from the Chair

This is not going to be a complete list. I know I'm missing people, I know that people will be added to my mental list after this book goes to print. I'm sorry. Know that you are appreciated even if you are not listed here. Chicon 8 is a community effort and would not exist without the work of hundreds of people, so **thank you!!!**

First and foremost, I thank the Chicon 8 team. The Committee, Division Heads, Area Heads, Staff, at-con Volunteers. You have all been amazing. It has been a hard two years of planning. We have faced so many challenges, and so much uncertainty, and you all came through it with passion and determination and joy. To say thank you is quite simply inadequate, but better words do not exist.

An extra bit of thanks to my advisors: Bobbi Armbruster, James Bacon, Colin Harris, and Dave McCarty. I couldn't have done this without you.

Thank you to the Bid Committee members. You all hopped on this train in 2018 when we launched the bid in San Jose, and without you, we would not have made it to the station.

Thank you to our Worldcon cousins for your financial support in this incredibly difficult time: Worldcon 76, Dublin 2019, CoNZeland, DisCon III, and Chengdu 2023.

Thank you to both Crossroads Antiracism Organizing and Training for leading our Division Head level anti-racism training and to Right To Be for leading the Bystander Intervention Trainings for the Chicon 8 staff.

Thank you to everyone who participated in our BIPOC, LGBTQIA+, and Disability Focus Groups. Your time and input help make Chicon 8 a more welcoming space for historically marginalized groups.

Thank you to the Hyatt Regency Chicago, especially Sarah, Matthew, Stephanie, Kurt, Jim, and Joe. To Monika Babik from Choose Chicago – you're awesome and it was so great to work with you again!

Thank you to everyone who donated to the Chicago Worldcon Community Fund. You helped make the dream of attending a Worldcon a reality for so many people.

Thank you to all our sponsors and partners who helped make this possible. BKE Designs, FANAC, Google, our Hugo Discussion Group partners, ISFiC/Windycon, OffWorld Designs, Phandemonium/Capricon, Tamora Pierce, and the Science Fiction Outreach Project.

Thank you to the individuals who helped over the last few years in so many different ways. Some of you are also part of the Chicon team, but here I'm calling you out for extra stuff you did outside of your Chicon 8 job.

The Bananaphone Crew, Tammy Coxen, Sondra de Jong, Sara Felix, Lynelle Howell, Mary Robinette Kowal, Kerry Kuhn, The Ladies Dining Group, Nathan Lucas, Nilah Magruder, Christian McGuire, Dave O'Neill, Ada Palmer, John Pomeranz, Sam Haney Press, Kevin Roche, Isabel Schecter, Marguerite Smith, Randy Smith, Kris 'Nchanter' Snyder, Geri Sullivan, Andy Trembley, Michi Trota, Ray and Barb vanTilburg, Leane Verhulst, and Tom Whitmore.

Finally, to my partner Chris Rose. You've always been there ever since we met at that room party in Spokane. You have been my cheerleader and support through it all: the good, the bad, the ugly, and the absurd. Always, All Ways, my love.



Guest of Honor

Steven Barnes



Steven Barnes is the NY Times bestselling author of over thirty novels of science fiction, horror, and suspense. The Image, Endeavor and Cable-Ace Award winning author also writes for television, including *The Twilight Zone*, *Stargate SG-1*, *Andromeda*, and an Emmy Award winning episode of *The Outer Limits*.

He also has taught at UCLA, Seattle University, and lectured at the Smithsonian Institute in Washington D.C. With his wife, British Fantasy Award winning author Tananarive Due, he has created online courses in Afrofuturism, Black Horror, and Screenwriting. Steven was born in Los Angeles, California, and except for a decade in the Northwest, and three years in Atlanta Georgia, has lived in that area all his life. Steve and Tananarive live with their son Jason. ■

Guest of Honor

Tananarive Due



Photo by and copyright © Andrew Porter

Tananarive Due (tah-nah-nah-REEVE doo) is an award-winning author who teaches Black Horror and Afrofuturism at UCLA. She is an executive producer on Shudder's groundbreaking documentary *Horror Noire: A History of Black Horror*. She and her husband/ collaborator, Steven Barnes, wrote "A Small Town" for Season 2 of Jordan Peele's *The Twilight Zone* on Paramount +, and two segments of Shudder's anthology film *Horror Noire*. They also co-wrote their upcoming Black Horror graphic novel *The Keeper*, illustrated by Marco Finnegan. Due and Barnes co-host a podcast, "Lifewriting: Write for Your Life!"

A leading voice in Black speculative fiction for more than 20 years, Due has won an American Book Award, an NAACP Image Award, and a British Fantasy Award, and her writing has been included in best-of-the-year anthologies. Her books include *Ghost Summer: Stories*, *My Soul to Keep*, and *The Good House*. She and her late mother, civil rights activist Patricia Stephens Due, co-authored *Freedom in the Family: A Mother-Daughter Memoir of the Fight for Civil Rights*. She and her husband live with their son, Jason. ■

The Start of a Beautiful Friendship *By Larry Niven*

Steven tracked me down. He intended to be a writer, and he went looking for a successful one to learn from him. It's his normal style. He found me at the Los Angeles Science Fiction Society.

I was intrigued. Black men are rare in the LASFS. I approached. He said, "Hi! I'm a writer."

I said, "Okay, tell me a story."

I shouldn't do that to people. It stops them dead in their tracks. But he sent me home with some partly finished stories. They read like he could be the next New Wave author.

I couldn't have that...

We got together and spun ideas. I did an easy thing: I offered him a story I'd stalled on. "Can you do anything with this?" He did: It became "The Locusts." I watched him lose his first Hugo Award.

Next step: He brought a dozen ideas to my office. Steven is a bear for work. His mother taught him that. The idea that got me was Dream Park. It was a perfect tool for teaching, and something else that's vital to collaborations: impressing each other, surprising each other. Dream Park became a fantasy wrapped in science fiction wrapped in a detective story. We've written three more.

We've been through fifty years and a dozen novels, and a lifetime of friendship. It's been the

trading of ideas that makes this live. I worked the same way with Dr. Jerry Pournelle: striving to surprise each other.

Jerry had been involved from the beginning. When he and I stalled early in the writing of *The Legacy of Heort* we got Steven involved. Working with two compulsive teachers was harrowing for him, but he stuck with it. In the second book, *Beowulf's Children*, we got Dr. Jack Cohen, the reproductive biologist, involved in shaping our world. Meeting at Jerry's house became a lifestyle.

Decades later, we had generated a trilogy. Steven and I had to finish *Starborn and Godsons* on our own after Jerry passed.

I've been with Steven through two marriages. His daughter Lauren Nicole is my goddaughter. He had to give up a thriving television career, twice, by moving away from Hollywood. He's got it back, and Tananarive Due as his partner. He's a compulsive teacher: he teaches lifestyles, and he can teach most of the martial arts.

I can't believe he's seventy. He still bounces when he walks.

Steven is gregarious. Loves conversing with bright people. Suffers fools gladly too. Give it a shot: talk to him. ■



Tananarive Due

By Nalo Hopkinson

This piece written by Nalo Hopkinson originally appeared as the introduction to **Ghost Summer Stories**, a wonderful collection of tales by Tananarive.

See, I know Tananarive Due. Have known her for years. Have read her fiction, even published some of it. She's a sweet, upright woman. Journalist, fiction writer, strong black woman. Strong woman, period. Loving wife and daughter. Fierce mama, as mamas must be. Strong roots in the civil rights struggle. A good woman.

But maybe I forgot something along the way, because from the first line of the first story in this collection, my arms were prickling with unease. At the end of the story, I found myself gaping at the page and sitting up in bed so I could snug my back right up against the wall for its safe solidity.

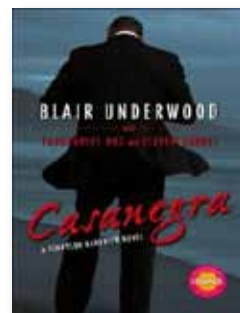
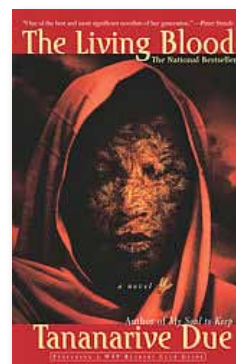
The second story contained an image which, like the mother in the story, I will never be able to unsee. Eerily, a part of me doesn't want to. And the twist ... how can a good child be such an unsettling thing? By the third story, I was reading

between my fingers, captivated by Tananarive's gentle characters and the lush sensoria of her landscapes, completely caught by stories of the most mundane situations tumbling end over end into a darkness all the more eerie because it all feels so normal.

The best horror is simultaneously unflinching and humorous. It gazes calmly at the fragility of life, at how easily good intentions can fray if the face of the Void opens its crazy eyes and looks back at you. Good horror examines all this, and then it giggles. I know Tananarive well enough to see that she's writing about the possibilities that terrify her, that would terrify anyone. Of the inevitability of pain and death. Of having thoughts you know you shouldn't. Of losing what you love the most. Of hurting the ones you love. Of the ones you love hurting you. What I hadn't realized before is how playful her writing is, like juggling with butchers' knives.

So yes, a good woman. A good woman who dares to look at scary things.

And a bloody good writer. ■



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Guest of Honor

Erle Korshak

We were immensely sad when Erle Korshak, one of our Guests of Honor, passed away on August 25, 2021. When we were choosing our Guests of Honor in 2020, our Bid Chairs, Helen Montgomery and Dave McCarty, both felt strongly that Erle should be one of the GoHs. Erle was instrumental in bringing the Worldcon to Chicago for the first time in 1940, and because of that, we are here today for the 8th Chicago Worldcon. We were so happy to be able to call and ask him to join us. Erle was so excited to be our Guest of Honor, and told us so in every conversation we had with him.

Our plans to honor Erle have not changed. We will continue to celebrate his amazing life and his contributions to fandom, from the early days of Worldcon to starting Shasta Publishing, to his career as an attorney and his love of art which he passed on to his children.

Erle lived an incredibly full life, right up to the end. We will miss him greatly, but are so glad that he knew how much he meant to us.

Erle Korshak first stumbled on science fiction when an issue of *Astounding* crossed his path in August 1934. Five years later, he created Moonstruck Press to compile a bibliography of every fantasy book published to that time. He also became one of the driving forces, along with Mark Reinsberg and Bob Tucker, behind the second World Science Fiction Convention, Chicon, held in Chicago from September 1-2,



1940, exactly 82 years before Chicon 8. Erle served as the secretary of the convention and, when Reinsberg fell ill, took the role of acting chairman. By making sure that Worldcon became an annual event, Erle helped create the fannish culture we celebrate every year at Worldcon.

Following World War II, Korshak, his Moonstruck partner Ted Dikty, and Reinsberg formed Shasta:Publishers to release Everett F. Bleiler's *The Checklist of Fantastic Literature*. Over the next ten years, Shasta published collections by L. Sprague de Camp, Murray Leinster, Robert Heinlein, and other early science fiction authors. After Shasta went out of business, Erle dropped out of organized fandom for three decades before starting to attend conventions again in the late 1980s. In 2009, he revived Shasta as Shasta-Phoenix to publish classic SF art. He was inducted into the First Fandom Hall of Fame in 1996. ■

Erle Korshak & The First Worldcon By David Ritter

At age 17, while still in High School, Erle Melvin Korshak was one of the three primary organizers of the 1940 World Science Fiction Convention in Chicago, the second such event ever held. Eighty years later, I had the delight and honor to speak with Erle for hours, tapping his memories of his life in early fandom. Erle viewed his essential role in the 1940 Chicon as a defining event in his life, for which he was rightly proud. He shared vivid reflections and insights of this seminal gathering.

Korshak attended the Albert Grannis Lane Manual Training High School in Chicago. In the 1930s, the student body of this trade preparatory institution had grown to over 9,000 boys. It's not surprising that other science fiction fans were to be found among the ranks. One such was Mark Reinsberg, who became Erle's closest friend and co-conspirator in bringing the next Worldcon to Chicago.

By the time fans gathered for the first World Science Convention in New York in July 1939, Chicago fandom had experienced a changing of the guard. Attending from Chicago were members of the old school – Jack Darrow and William Dellenback. But the contingent from the Windy City representing the next generation had much greater impact. Reinsberg and Korshak would change the course of science fiction history by promoting a radical idea. As Erle recalled:

"I want to give all the credit to Mark [Reinsberg]. While we were in New York, Mark came up with the greatest idea that there ever was, that the WorldCon should move around. At that point, nobody ever thought of anything but having it in New York that year. He said, 'Why don't we move west? Next year, we'll go to Chicago. The year following, Denver. The year following, in Los Angeles – going in increments across the United States.' I think it came to him as a blinding flash when he saw what was going on in New York. He was a brilliant guy. So, he started talking it up."

"It was very important at that point, because the famous 'Exclusion Act' had taken place among

the New York fans. All the people there were immediately hot for the idea to get away from New York and 'get a breath of fresh air' from all the animosity."

"We discussed the idea with Sam [Moskowitz]. He and Jimmy Taurasi and Will Sykora were kind of shell-shocked as a result of the Exclusion Act. They had no idea that everybody would be so angry with them for having even come up with the idea [of excluding some fans]. Fandom was looked upon as sort of a 'super-brotherhood.' That they would disrupt the brotherhood with excluding other fans didn't go down very well."

In the controversial "Exclusion Act," the Sam Moskowitz and other organizers of the New York WorldCon barred six members of a faction of New York fandom – The Futurians – from attending the meeting. On July 4, the Futurians hosted their own "side convention," and were joined by some of the out-of-town fans. The group discussed the proposed Chicago gathering and voted their approval, the first official endorsement of the concept.



During the first Worldcon, fans took the opportunity to visit Coney Island where this foto-op took place: Front: Mark Reinsberg, Jack Agnew, Ross Rocklynne Top: V. Kidwell, Robert A. Madle, Erle Korshak, Ray Bradbury Coney Island, July 4, 1939. – Courtesy of Robert Madle

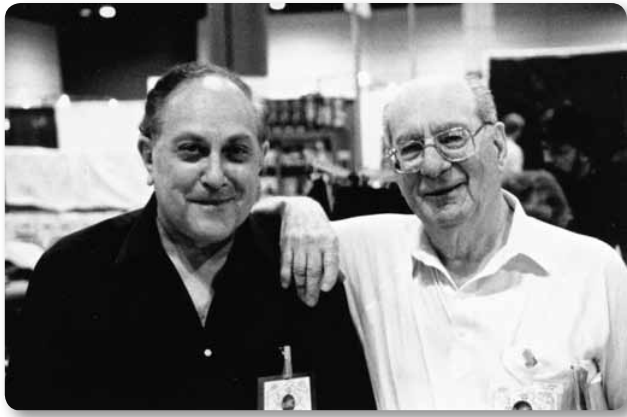


Photo by Andrew I. Porter

Erle Korshak & Julius Schwartz 1994



Photo by Andrew I. Porter

Erle Korshak with his son, Stephen, Confrancisco 1993



Photo by Andrew I. Porter

Erle Korshak with Michael Whelan and Audrey Price, at the opening of the Society of Illustrators

On their return to Chicago from New York, Korshak and Reinsberg set out to lock in support. Their first stop was Bloomington, Illinois, and the home of Arthur Wilson “Bob” Tucker. At age 25 in 1939, Tucker was already a legend in fandom. According to Korshak:

“The way we really wrapped up the convention was we asked Bob Tucker to join us. Bob Tucker was one of the two or three most prominent fans of the time. He was in a class with Forry Ackerman. He was older than we were – he was an adult. The fact that we brought Tucker aboard made everybody stand up and take notice. Bob was very well-liked and well-known. With him as part of our group, everybody thought the convention will come off because Bob was a very reliable and responsible person.”

To further bolster their claim as organizers of the 1940 Chicon, Reinsberg and Korshak pulled off another coup: they secured the commitment of one of science fiction’s preeminent professional authors to serve as Guest of Honor. On Saturday, August 19 1939 the pair hitchhiked 200 miles to Jackson, Michigan to visit Edward Elmer (“Doc”) Smith, whose epic Skylark and Lensman space operas were dominating the pulps. Though unexpected, they were welcomed warmly and stayed through the following Monday morning.

The creation of the convention’s official Chicon Program Booklet was a collaborative effort. Mark Reinsberg coordinated from Chicago while Erle Korshak sold ads to the professional editors in New York. The organizers turned to another high school chum, W. Lawrence Hamling – by then an experienced publisher of a semi-professional fanzine – to print the folio. To cap their remarkable work, the group pursued Dick Calkins, illustrator of the Buck Rogers comic strip, to provide original art for the program masthead.

While the 1939 World Science Fiction Convention had been ground-breaking, the 1940 World Science Fiction Convention in Chicago was foundational. At this gathering, fans experienced the first instances of elements that became standards for conventions through all the years that followed: the “convention suite,” the organized masquerade, the singing of science-fictional songs, only later to be called “filking.”

In the end, 128 intrepid fans made their way to Chicago. The event was a huge success, largely free of the rancor that characterized the 1939 convention. In his account published in 1941, Erle wrote:

“September fifth, Thursday, found Korshak, after a few hours sleep, a tired but supremely happy fellow. The Chicon was over, and so were Korshak, Reinsberg and Tucker... Put on a convention of your own someday. Plan it, arrange it, prepare it, supervise it, enjoy it, conclude it, and then see if you care to repeat the performance in the near future.”

Erle never organized another convention, but he may be unique in his presence at the first fifteen Worldcons, where he acted as auctioneer at all but the 1939 event.

Erle later served in World War II, graduated from of the University of Chicago and made his professional career as a successful lawyer. In 1947, he founded Shasta Publishers, one of the first firms dedicated to science fiction and fantasy. The company issued nineteen titles by John W. Campbell, Jr., L. Ron Hubbard, Robert A. Heinlein and other prominent authors prior to its closure in 1957.

Erle was elected to the First Fandom Hall of Fame in 1996 and served for eight years as First Fandom’s International Vice-President starting in 2014. He traveled extensively to fan events until the last few months of his life.

Erle’s long-time friend and First Fandom President John L. Coker III wrote:

“I met Erle in Orlando at the 50th Worldcon in 1992. He was the same age then as I am now: 68 years old. We’d often see each other several times a year at conventions, reunions, SF parties and special events. We worked together on art projects and on First Fandom.

“Erle telephoned me in mid-August to let me know that he had just come back from another trip (I believe that it was Monaco with some other exotic stops along the way). Erle said that he had the usual backlog of mail to read and telephone calls to return. We set another time later that week to have another conversation.

“And then, he was gone. Like a prized family heirloom grandfather clock that just finally wound-down and stopped, he died in his sleep with family members by his side. He was looking forward to being First Fandom GoH at Chicon 8.”

As a living legacy of the earliest days of fandom – and a warm, open and engaging storyteller – I feel immensely fortunate to have met and collaborated with Erle. ■

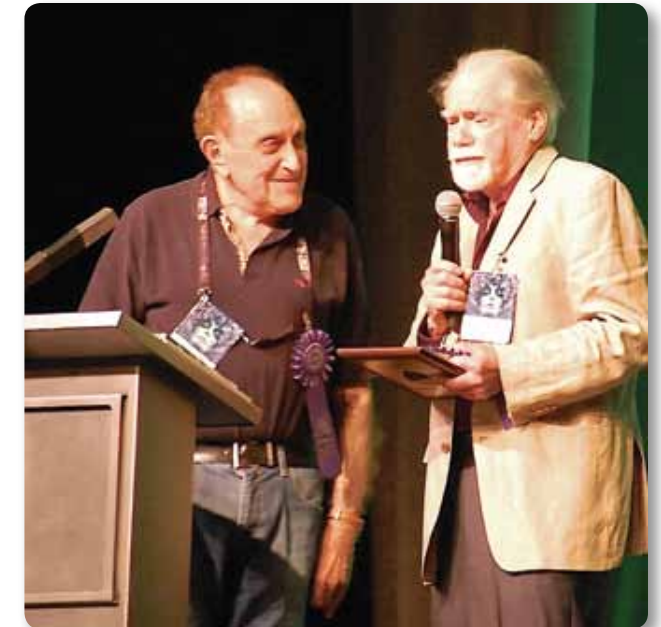


Photo by Andrew I. Porter

Erle Korshak and Robert Silverberg, Sasquan 2015



Photo by Andrew I. Porter

Erle Korshak with First Fandom Hall of Fame Award

Steve stared at the flickering lights, drooping from fatigue. A moment later Don returned, breathless.

"Code reports coming in!" he exclaimed. "We've lost the *Astoria*, the *Brooklyn*, and half a dozen destroyers! And the *Maryland's* pulled out of line, badly damaged! Can't tell yet what we've done to the enemy! All we can do is fire at the flash of their guns!"

Anne nodded, very pale, turned toward the sea once more. Tense, anxious minutes passed. A half-hour, an hour, and still the guns, like distant thunder, roared their deadly chorus. More messages reached the post, telling of ships lost or put out of action. Then, with startling suddenness the red glare on the horizon winked out.

"What is it?" Mr. Ogden muttered.

"Have the Japs won? Have we been —?"

Shouts from the observation post drowned his voice. A man's figure appeared, silhouetted in the doorway.

"We did it!" he cried. "The enemy fleet's been wiped out! Took 'em by surprise in the channel, blew 'em to bits! We've won! Won!"

"Steve!" Anne turned to him, her eyes shining. "This is your victory! You alone made it possible!" She gazed at the harbor far below, its surface unmarred by ice. "You've given the islanders their tropical paradise again!"

Steve grinned, slipped an arm about her shoulders.

"It's always paradise," he whispered, "as long as you're here!"

« SCIENCE FICTION CONVENTION »

RECENTLY, in New York, an unusual event occurred. Science fiction readers held a World Convention. It was unusual enough to warrant the weekly newsmagazine *Time* giving it two columns. But *Time*, according to AMAZING STORIES readers Mark Reinsberg and Erle Korshak, who attended the convention, missed a few important facts. Their story follows:

The 1st World Science Fiction Convention is over but it will live long in the minds of the near two hundred fans, and celebrities who jammed the Convention hall on July 2nd in New York City. Sponsored by New Fandom, an organization of science fiction fans, the plans were two years in the making, and science fiction owes this energetic organization a vote of thanks for the success of their undertaking.

Even before 10:00 A. M. when the doors swung open for the morning session, a large crowd had gathered outside. We had met several fans en route to the Convention and were not alone as we were greeted by Sam Moskowitz and James V. Taurasi, in charge of affairs.

Things got started with a bang. The morning session was to be one of general introductions, in which everyone was to get acquainted. Editors ferreted out their critics, fans met their penpals,

authors got together on stories and plots.

Surprises were forthcoming, people who had existed only as styles of writing stepped out as live characters, friends were made, precious secrets were revealed, choice items of news buzzed along.

In no time at all noon recess arrived and autograph hunters ceased their efforts, to duck out with fans and celebrities for a hurried lunch.

Promptly at 2:00 o'clock the Convention reconvened for its official opening. Everyone was required to register in the "guest book" in the foyer, where official convention books were sold and SF tags given out for handy identification.

Upstairs, special Convention fan magazines adorned a table and were quickly exhausted by enthusiastic buyers. Dozens of original drawings by Paul, Scott, Krupa, Fuqua, Wesso, and others were scattered at strategic points along the walls, eliciting many longing glances from everyone. Quickly the chairs up in front were filled up, and there was a scramble for advantageous positions, for things were beginning to happen.

On the platform sat William S. Sykora, Chairman of the Convention Committee, Sam Moskowitz, and James V. Taurasi, while over to one corner of the room R. Van Houten prepared to take notes of every word uttered—officially.



Mark Reinsberg



Erle Korshak

Sam Moskowitz approached the microphone and gave the official welcome, followed by the reading of the minutes to the First National Science Fiction Convention held the previous year. Then Sykora gave an interesting speech entitled "Science Fiction and New Fandom" which was somewhat abbreviated due to lack of time.

Receiving a tremendous ovation upon his introduction, Frank R. Paul, who modestly declared, "I hadn't expected anything like this," delivered a talk on "Science Fiction, the Spirit of Youth."

A huge drawing by Paul, picturing a composite view of tomorrow, was a feature of the convention. The "grand old artist of Science Fiction" was supremely happy at his enthusiastic reception and proud of the fact that the whole affair, including the Banquet the next day, was in his honor.

The program then turned to one of its high-spots, the motion picture *Metropolis*. One of the true "old-timers" of science-fiction pictures, it had a very weak plot and thin philosophy as science fiction goes, it nevertheless proved very interesting and worthwhile.

After a thirty minute recess the Convention was again called to order. The most interesting part of the Convention, the public introduction of science fiction personalities, began.

John W. Campbell, Jr., was called upon and spoke on *Changing Science Fiction*.

Following him, Mort Weisinger gave a talk entitled *Men of Science Fiction*, relating many amusing and little known facts about SF personalities. Charles D. Hornig also spoke briefly.

Then came a surprise—or at least to us. We had presented our official letter of introduction—one given us by Ziff Davis shortly before we left Chicago, and although representing AMAZING STORIES and *Fantastic Adventures*, we hardly expected to be called upon to say a few words.

From then on, characters came fast and enthusiastically. Celebrities and world-famous characters in science fiction such as: the eminent German rocket authority Willy Ley, L. Sprague de Camp, L. A. Eshbach, Manly Wade Wellman, Harl Vincent, Schneeman, Nelson S. Bond, shy and retiring Otto Binder, "world-saver" Edmond Hamilton, Ross Rocklynne, R. D. Swisher, Malcolm Jameson, John D. Clark, Ph.D., Isaac Asimov, John Victor Peterson, and many others.

But, the center of attraction was held by two of SF's most colorful fans, Forrest J. Ackerman and a vivacious lady-fan also from Los Angeles, whose adopted Esperanto name is Morojó. They came to the Convention dressed in ultra-modernistic clothing as witnessed in the movie "Things to Come" and created no little excitement when they were introduced to the eager crowd.

Ray Cummings, one of science fiction's old timers, put in an unexpected but warmly welcomed

appearance. For the third consecutive convention, Otis Adelbert Kline ducked out before he could be called upon to speak.

Mario Racio, also on the convention committee was presented, and later in the program SF fans met Leo Margulies, who was quoted in the write-up by *Time* as saying: "I am astonished. I didn't realize you boys could be so damn sincere!"

The evening session featured the auction of magazines, original drawings, SF items, fan mags, original manuscripts, etc., all donated by well-wishing editors, authors, artists and fans. Sam Moskowitz, James V. Taurasi, Mario Racio, Jr., and later just about anybody who wanted—auctioned off rare and unique items. Prominent bidders were Ackerman, Korshak, Ruppert, Reinsberg, and others. So concluded the first day of the Convention. Famous last words: Will Sykora to Sam Moskowitz (1:30 A. M. or later), "Sam, we gotta get them out'a here!"

July 3rd there was no morning session. At 2:00 PM a group of about sixty-five fans, plus numerous celebrities were called to order.

Ruroy Sibley, famed lecturer and astronomer was presented and accompanying an excellent movie on the universe, gave a very interesting talk.

After this enjoyable lecture was over, the Convention recessed briefly for more refreshments and then returned to the Hall for a combination science discussions and just plain talk session. The remaining auction items were quickly disposed of at bargain prices. That being the final session held in the Hall itself, the fans were shooed out, the Hall cleaned up and vacated, pending the Science Fiction Dinner to be held at 8:30 PM that same evening. Once more the crowd sub-divided into those who were going to the Dinner, in honor of Frank R. Paul, and those who had planned their evening differently.

We attended the banquet. There were speeches—speeches by Paul, all decked in smiles, by Sykora, master of ceremony, Moskowitz, Ackerman, Hornig, Ley, Taurasi, in fact, by almost everyone there. When Reinsberg was called upon he made a Chicago bid for the next convention in 1940.

But all good things must end, and so did the Science Fiction Dinner, at 1:00 AM.

On July 4th, last day of the Convention, the SF baseball game got under way early in the afternoon out in Flushing, N. Y. It all ended with the team led by Moskowitz beating that led by Sykora 23 to about 13 (no one kept accurate count, to tell the truth!).

We still might remark humbly, that this hasn't, by any means, covered everything—that would require a book-length novel, but we have tried to recount something of the spirit, something of the sincerity and enthusiasm we shared and witnessed at this, the greatest of all Science Fiction Conventions, and in conclusion we'll simply say: "SEE YOU IN CHICAGO—1940!"

Mark Reinsberg & Erle Korshak.

Guest of Honor

Joe Siclari & Edie Stern

By Vincent Di Fate

Did you ever know someone for so long and so well that you couldn't remember how and when you first actually met? I thought I knew the first time I met Joe Siclari, but we had dinner together a few Saturdays ago and Joe corrected me when I referred to a time that we'd been invited to a party at Joe's apartment when he was rooming with Jerry Kaufman. Come to think of it, I can't remember when I met Jerry for the first time, either.

But it turns out that Joe and I met a few times before that visit to the apartment and, due to our mutual love of all things science fictional and of all things film, we got immersed in a conversation. He, like I, was a collector of movies in the 16mm format, which was how movie lovers collected long before the advent of VHS and videodiscs. In any event, I think we hit it off right from the start, whenever and wherever it was. But one thing I do know unequivocally about Joe and his lovely lady Edie Stern, is that they are two of the very best people I've ever known – and I've known quite a few great people in my time. While I really can't put my finger on my first meeting with Edie either, one thing I can say is that I've never walked into a room where Edie was present when she wasn't obviously the smartest person there. So, these are two people whom I think the world of, and they just happen to be among this year's WorldCon Guests of Honor.

First, let's dispense with the biographical stuff so I can tell you about the people beneath all those glowing credentials. I'm going to take it on faith that Chicon will be filled with opportunities to learn more about the celebrated couple – both separately and as the super-fan tag team that they are, so I'll make this as brief as I can. Ladies first:



Edie Stern was a child prodigy, naturally and profoundly gifted with mathematical skills (in which I am woefully deficient) and she holds 207 US patents (for the purposes of comparison, I hold none – zero!). She was recruited by IBM as a teenager fresh out of college and worked there (in New York and Florida) for more than 42 years before retiring as a Distinguished Engineer.

Among her many accolades is the Kate Gleason Award, given to outstanding women for their leadership in the engineering profession by the American Society of Mechanical Engineers. The ASME is the gatekeeper and the bastion of excellence for engineering and allied sciences in the world and they perpetuate the highest standards within those disciplines through a host of educational, publishing and training programs. Even in retirement, it's hard to keep a good genius down, and Edie

continues to freelance as a consultant, in addition to carrying on a staggering amount of fan activity, both individually and with her spouse, for which she (they) received the FAAn Award for the Best Online Archive. Both she and Joe were awarded the Big Heart Award, too, in 2016. No surprise there.

Joe worked at NASA during the Apollo program – that's the one that got us to the moon (and I'm not saying he did it single-handedly, mind you, but I'd like to think they couldn't have done it without him) – later for the Boca Raton Chamber of Commerce, and he also ran the Stellar Bookseller SF Bookstore in Boca in the 1980s, but his greatest concentration of activity has really been in the universe of science fiction fandom. Check the accompanying timeline for the voluminous details. He understands, adores and is utterly enthralled by the uniqueness of the science fiction fan milieu and has been a chronic overachiever in this area for a lifetime

with a vast stream of accolades from his peers and fellow fans, such as: the Gnome Award (from Omnicon in 1984); he was the DUFF (Down Under Fan Fund) recipient in 2005 to Thylacon in Australia; and he received a Hugo Award nomination for the Best Related Book for *Worldcon Guest of Honor Speeches* which he co-edited with the brilliant Mike Resnick. In addition, Joe (and Edie, too) have been Fan Guest(s) at numerous regional conventions, and now the WorldCon. And speaking of Worldcons, Joe chaired the 1992 Worldcon, Magicon, in Orlando and Edie wore so many hats at that convention – as did Joe – that I can't even remember what they all were for. They also allowed me, with the help of Roger Reed and Fred Taraba, to curate a retrospective exhibition of science fiction art that was probably the first – or at least among the first – shows of its kind to appear at a WorldCon.

But now let me tell you about them – Edie and Joe – and why I care for them as I do. In 2014 I lost my dear wife, Roseanne. We'd met at age 13 and dated through high school and college and married in 1968. When she died, I was left deeply sad and empty, wanting only for my life to be over. After all, we had spent an astonishing 55 years together and I couldn't imagine my life without her. But Edie and Joe reached out to me. They included me in a number of fan gatherings at their home and we saw each other socially fairly often. In time their friendship restored my will to live and gave me hope that things might one day be better. That time came and I met someone very special and remarried four years ago. Nothing else in my life changed very much, I was still illustrating and teaching and collecting, and of course reading SF, but the sadness and lack of purpose finally drifted away. I don't think I could have made that reemergence to a more normal life without them.

Over the years I've seen their interest in fantastic art grow and would like to think that our acquaintance might in some small way, have been a factor in making that so. Over the years they've amassed a world-class collection of SF/fantasy art and put together many art shows for various conventions around the country – and most especially for several Boskones – and have helped to cultivate that interest in fantastic art for whole new generations of fans who've come along.

I can remember the first fan convention I attended; it was a Lunacon in the late '60s. Although

I've loved and read science fiction all my life, I'm a hardened introvert, so the idea that someone like myself would go to a fan event to hang out with other introverts seemed utterly absurd to me. But I went to this particular Lunacon because its Guest of Honor was John W. Campbell, Jr., and out of respect for John I went. I'd only just started working for *Analog* at the time. I remember walking into one of the large meeting rooms and there was John, a broad, tall, imposing man in his early 60s, having an animated conversation with a young fan who was probably still in high school. And then it struck me, that fandom – this strange, exotic attraction to the realms of the fantastic – was bigger and more binding than all my fears of mingling with others. It cut across generations, and here were two people a half-century apart in age, who were speaking the same language, exuding the same level of enthusiasm for the subject, and conversing very much like kindred spirits. I'm still very much of an introvert, but when I go to a convention these days, I'm aware that I'm among people very much like myself. I understand that somehow this thing we love so dearly is also tremendously binding.

For most of their adult lives Edie and Joe have been a tremendous part of making all of this wonderful ritual celebration of the fantastic possible. As for me, I'm still struggling with my limited people skills to find my way with others, but I have such great admiration for the two of them, for what they've done for me and for so many others, and for this vast network of like-minded people who truly get what it is to dream of a better world. ■



Photo by and copyright © Andrew Porter
Joe & Edie at LoneStarCon 2, 1997

Joe Doesn't Believe in FIJAGDH*

A Fan Guests of Honor Timeline

Compiled by Geri Sullivan & Mark Olson

1965

Joe starts in fandom, collecting everything he can find (prozines, fanzines, groceries, more)

1966

He sends his sticky quarters to Seth Johnson's Fanzine Clearing House. Joe becomes a fanzine fan

1968

Joe starts the Tallahassee Mad Gang, his first science fiction club, with Rich Small. Seth Johnson convinces Joe to join the NFFF. Edie receives an unsolicited letter from Gene Roddenberry with cast photos (after reading of her fondness for Star Trek in a newspaper interview)

1968-69

Joe gets an SF fan's ideal job: works 6 months a year for NASA at KSC Launch Control on the Apollo program as an engine ering intern

1968-73

Joe active in N3F, edits *Tightbeam*

1969

Edie receives an unsolicited letter from Ray Fisher, Chairman of St. Louiscon, inviting her to attend (because of another newspaper interview). She can't go.

1970

Edie is properly introduced to fandom via the John D. Berry's "Clubhouse" column in *Amazing Stories* (Ted White, editor)

1970-75

Joe publishes his first fanzine, *unterHelios*

1971

Joe goes to his first convention – Dallascon.

1972

Joe publishes *Turkish Delights* (one shot). Edie's goes to her first convention – the Detroit Triple Fan Fair

1973

Joe publishes *JoeD* for SAPS

1974

Joe moves to New York

1974

Joe is a member of NY clubs – Fistfa, Lunarians and Fanoclasts

1975-76

Joe lives in *Cinemansion* with Jerry Kaufman (Manhattan)

1975

Joe starts *Fanhistorica* and publishes 6 issues with co-editors Gary Farber, Karina Siclari, and Edie Stern from 1975–1982 and 1996. fancylopedia.org/Fanhistorica

1975

Joe volunteers to work on a convention for the first time: SunCon. After a dust-up on the committee, he runs 3 divisions until replacements could be found. He had volunteered to be a projectionist and ended up as Program Division Head. He does not learn from this and works 30 more Worldcons, including 7 in senior positions

1976

To lighten a deadly Lunarians meeting, Stu Shiffman starts "Flushing in 80" worldcon bid. Joe helps, and sells committee assignments to raise money. Joe and wife Karina move to Florida

1977

Joe publishes Harry Warner's *A Wealth of Fable*

1977

Joe and Karina found "Coral Springs Science Fiction League, Social Drinking Society, and Traveling Fanvariety Show". The words "in Exile" are tacked on later, when Joe moves out of Coral Springs



Photo by and copyright © Andrew Porter

1978

Edie starts three thirds of Boca Fandom, with Craig Newmark and Tony Parker

1979-81

Joe publishes *Videaddiction*

1979

Joe and Edie get married (after Joe had been divorced)

1980

Dan Siclari born; attends 1st Worldcon at 6 weeks

1981

Joe is FanGoH at ASFiCon 2

1981-97

Joe publishes *Shadow of a Fan* for FAPA

1982-83

Joe publishes *The Complete Quandry*, a compendium of *Lee Hoffman's* legendary fanzine

1982

Joe starts Tropiccon to utilize the many pros attending the academic Conference of the Fantastic at Florida Atlantic University in Boca Raton. Edie runs programming for the first time. Joe goes on to chair or co-chair 8 more Tropiccons

1983

Dan Siclari becomes "the Littlest Rover" working Ops at ConStellation

1984

Joe receives the Gnome Award at Omnicon in Miami, FL

1984

Joe starts SMOFcon along with Ben Yalow & Theresa Renner, each of them representing a 1986 Worldcon bid. Joe goes on to chair several more (and Edie co-chairs at least one)

1985

Joe along with Nancy Atherton founds SFSFS (South Florida Science Fiction Society), based in Fort Lauderdale, FL. Both Edie and Joe hold offices in the club for 15 years

1982-1986

Joe works on Atlanta in '86 Worldcon bid and convention. Joe heads Programming division but cannot attend due to his father's final illness

1986

Through personal connection, Joe secures Andre Norton as GoH for Noreascon 3

1987

Joe becomes one of three co-chairmen of the Orlando in '92 Worldcon bid

1988

Joe organizes a community bailout for a Florida convention that can't pay its bills. Through his efforts the chairman stays out of jail. Joe Green generously donates art for the auctions

1988

Edie chairs Tropiccon 7 and brings Walt & Madelein Willis back to the U.S. for the first time in 25 years. Fans swoon

1988-1991

Joe runs Stellar Bookseller, an SF & Mystery bookstore in Boca Raton

1988-99

Joe and Edie organize the Traveling Fete relaxation, where the GoH does all the program. The first GoH is Joe Green, who provides a guided behind-the-scenes tour of Cape Kennedy. Joe and Edie run several more Fetes in St. Petersburg, Gainesville and Key West.

1989

Joe and Edie publish Walt Willis' *The Enchantment*

1989

Joe publishes *MagiCon Bookmark Anthology*

1989-92

Joe chairs; Edie co-heads Program for MagiCon, 50th World Science Fiction Convention, Orlando Florida

1990

Joe is FanGoH at OASIS 3 in Orlando

1992

Edie has Jane and Scott Dennis make up buttons that read "Friends Don't Let Friends Run



Photo by and copyright © Andrew Porter



Photo by Geri Sullivan

Worldcons” and gives them to SMOFs. It becomes a SMOFish motto

1992
MagiCon, the 50th Worldcon – first major art show retrospective curated by Guest of Honor Vincent Di Fate; first old Pharts party; first and only Hugo award incorporating gantry pieces used in a real launch (Explorer 1 was the first U.S. satellite to orbit the Earth. It discovered the Van Allen radiation belt). Setting the record straight: Siclari’s MOB only meant the MagiCon Operating Board.

1992
Joe edits *SFSFS Bookmark Anthology*

1993-98
Joe and Edie edit some extra large sized issues of *SFSFS Shuttle*

1994
Joe co-chairs first FanHistoricon at Hagerstown, MD, with Peggy Rae Pavlat and Bruce Pelz. Joe goes on to chair #4, 6, 9 and 10

1994
Joe starts Fan History project, sponsored by the Florida Association for Nucleation and Conventions. FANAC.org debuts in 1995

1995-96
Joe publishes *Chronicle of Fandom*

1996
Joe & Edie are FanGoHs at Minicon 31 in Minneapolis, MN and DeepSouthCon 34 (Beachcon) on Jekyll Island, GA

1996
For the James White celebration at L.A.con III, Joe and Edie lead the group that crashes a spaceship through the exhibit hall wall, with 68-year-old Chief Diagnostician and GoH James White chasing a medical gurney through the convention.

1997
Joe named a Fellow of NESFA. Edie’s first patent issues (Edie is an inventor)

1999
Joe is FanGoH at Loscon XXVI in Burbank, CA

1999
Joe and Edie publish *On & Off the Road Again*

2000
Joe and Edie move to New York. Two full semi-trailers, mostly books and fanzines. Joe has continued to collect everything. They discover that the tides followed them from Florida; fannish treasures they’ve never seen emerge in their garage

2000
Joe & Edie receive the Lifetime Member Award, *South Florida Science Fiction Society*

2002
Edie publishes “Happy Birthday, LeeH” festschrift, surprising Lee Hoffman on her 70th birthday. Joe helps

2004
FANAC receives a James White award

2005
Joe wins DUFF;travels to Tasmania, Australia

2007
FANAC acquires Fancyclopedia project from LASFS. Mark Olson realizes fandom in not a 1-person job and recasts it as a crowd-sourced effort. Under Mark’s leadership, Fancy grows to over 29,000 entries by 2022

2007
Joe nominated for *Best Related Book Hugo*: Worldcon GoH Speeches co-edited with Mike Resnick

2008
Joe is *Lunacon 51* Fan GoH

2010-2019
Joe & Edie present a dozen Special Art Exhibits at Boskone and World Fantasy conventions. They also provide art for several other museum and convention exhibits

2011
100th patent issued (Edie is an inventor)

2012
Edie named a Fellow of NESFA

2012
Edie receives Kate Gleason Award from the American Society of Mechanical Engineers (ASME)

2015
Edie is *Balticon 49* Science Guest

2016
Edie starts FANAC Fanhistory YouTube Channel, and takes over as FANAC.org webmaster

2016
Joe & Edie win the Big Heart Award

2018
Edie delivers paper at the Mystic Seaport Sea Music Symposium – “From the Sea to the Stars: Maritime Music and Science Fiction Filk”

2019
FANAC wins the *FAAn Award* for Best Online Archive or Resource for FANAC.org

2019
U.S. Library of Congress begins archiving FANAC.org website

2019
Edie is *Loscon 46* Fan GoH. 200th patent issued

2020
As FANAC.org webmaster, Edie wins 2020 FAAN Award for Best On-line Activity. Wins again in 2021

2020
First grandchild born. Edie starts Fan History Zoom series. Joe helps

2021
FANAC Fan History project receives the Neffy Award for Best Fan Website

2022
Edie helps start Connecticut Sea Music Festival; several sf/sea music fans also help

2022
Second grandchild born. Joe & Edie are *Chicon 8* Fan Guests of Honor

2022
FANAC.org reaches 20,000 digitally-archived publications, 400,000+ pages, with the help of many other fans. Still working on more

* “Fandom Is Just A Goddamn Hobby”
fancyclopedia.org/FIJAGH



Photo by and copyright © Andrew Porter

Special Guest

Dr. Eve L Ewing



Dr. Eve L. Ewing is a sociologist of education and a writer from Chicago. She is the award-winning author of four books: the Afrofuturist poetry collections *Electric Arches* and *1919*, the nonfiction work *Ghosts in the Schoolyard: Racism and School Closings on Chicago's South Side*, and most recently a novel for young readers, *Maya and the Robot*. She is the co-author (with Nate Marshall) of the play *No Blue Memories: The Life of Gwendolyn Brooks*. She has written several projects for Marvel Comics, including the *Ironheart* series as well as *Marvel Team-Up* and *Champions* and contributions to *Fearless* and *Marvel #1000*. Ewing is an assistant professor at the University of Chicago Crown Family School of Social Work, Policy, and Practice. Her work has been published in *The New Yorker*, *The Atlantic*, *The New York Times*, and many other venues. ■

Eve L. Ewing's brilliant run on the Riri Williams *Ironheart* series, saw Riri heading to Wakanda and there is some wonderful interpersonal activity between Shuri and Riri and while cleverly developing the story, we get to see a unique perspective of Wakanda through Riri. Riri forms a team including Shuri, Okoye and Silhouette, and they continue over a number of issues, brining the 12 issue mini series to a fantastic close.

See the Black Panther article on page 42 for more information on the series.



Special Guest

Eric Wilkerson

By Kwame Mbalia



the opportunity. Eric would go on to do all three of my *Tristan Strong* covers, and each surpassed, rivaled, and built upon the previous.

There's a joy in creating from the foundations of our shared culture.

The first time I met Eric in person, we chopped it up about being Black fathers and Black creatives. It was the launch of *Tristan Strong Punches A Hole in the Sky*, and the cover poster was prominently displayed. We took a picture on either side of it, author and artist, both proud of our contribution. I remember shouting when Michael B. Jordan shared it on Instagram, and when Eric won the Chesley Award, I felt immeasurable joy.

I've traveled the country and seen the spark of interest in a child's eyes when they pick up the book and see Tristan and John Henry boldly on the cover.

I've done book events and seen a young boy imitate Tristan's pose, his mother tearing up as she showed me the photo.

I've seen Eric's work inspire, encourage, and imitated by young artists.

I'm proud to know, break bread, and talk about Eric Wilkerson, and here's hoping we work on another project in the future.

The readers of the future deserve it. ■

The first time I saw Eric's work, I fist-pumped. Twice. Not just because Disney was committed to bringing a Black artist to do the cover of my debut novel, and not because his portfolio was incredible, but because I recognized a kindred spirit. Someone whose love of fantasy and sci-fi and whose determination to center Black characters combined into a breathtaking display of art and beauty.

Don't get me wrong—his portfolio was definitely incredible.

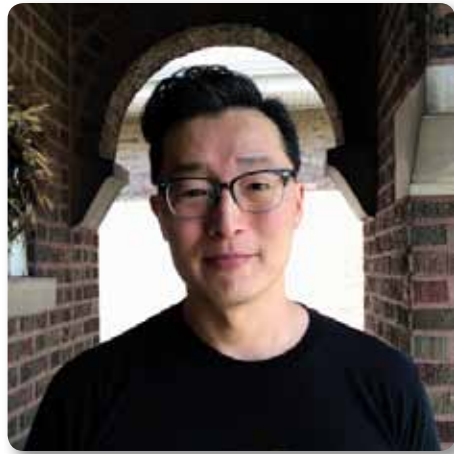
The first time I communicated with Eric, we talked about inspiration, design, and undisguised intentionality in creating the cover. We exchanged concept and reference images, discussed adinkra symbols, and mutually celebrated



Eric Wilkerson with author Kwame Mbalia

Special Guest

Gene Ha



Gene Ha was born on August 19, 1969, in Chicago, one of three sons of well-educated Korean immigrants, and raised two hours away in South Bend, Indiana, a place beloved of John le Carré for describing the typical aging Rust Belt factory town. He says that “being both a geek and a first generation Korean-American made me seek out escapist fantasy, especially comic books.” These days he lives in Berwyn, just outside Chicago, with his wife, Lisa. It was in South Bend that he met his childhood friend and regular collaborator, Lowell Francis, who Ha says introduced him to Alan Moore comics, cyberpunk books, and art movies. “That pretty much defined my professional life.”

In school he read comics like Gene Colan’s *Daredevil*, Mike Grell’s *Green Lantern & Legion of Superheroes*, George Pérez’s and later John Byrne’s *Avengers*, and *Iron Man*. “I wanted to grow up to be an artist just like them,” he says. After leaving high school, he attended Detroit’s Center for Creative Studies in the fall of 1987, studying Graphic Communication, and began working on his first DC comic, *Green Lantern #36*, in 1992, the summer after he graduated. Further work on *Green Lantern* followed, and not long after that, in 1994, he worked for the other half of the Big Two, Marvel Comics, on *X-Men Annual #3*, *The Adventures of Cyclops and Phoenix*. He was awarded the Russ Manning Most Promising Newcomer Award that same year.

Early exposure to Alan Moore’s *Swamp Thing* and *Miracleman* in his teenage years led to a life-

By Padraig Ó Mealoïd

long and abiding love of the writer’s work, leading him to send the writer copies of his work in the hope of working with him. This was when Moore and editor Scott Dunbier at WildStorm were putting together the proposals for what became America’s Best Comics, and Ha was assigned to *Top 10*, a comic about ten superpowered police officers in a science fictional city of superheroes – a sort of *Hill Street Blues* with capes. This was published in twelve issues from September 1999 to October 2001, and won Eisner Awards (sometimes referred to as the comics industry’s equivalent of the Academy Awards), in 2000, 2001, and 2006, that last for the standalone graphic novel, *Top 10: The Forty-Niners*.

He has worked regularly in the comics industry since, mostly for DC and Marvel, but also for more recent comics companies like WildStorm and Dark Horse. Some of the titles he has worked on are *Action Comics*, *Batman: Fortunate Son*, *Justice League of America*, *Starman*, and *Superman/Batman #75*, all for DC; *Fables*, *Fairest in All the Land*, and *House of Mystery*, all for Vertigo, DC’s now-retired Vertigo imprint; *The Authority* and *Global Frequency* for WildStorm, now also an imprint of DC Comics; *Top 10*, *Top 10 Season Two*, and *Top 10: The Forty-Niners* for America’s Best Comics; and *The Adventures of Cyclops and Phoenix* and *Askani’son* for Marvel Comics.

Gene Ha has also produced his own creator-owned comic, *Mae*, the story of sisters Abbie and Mae, who are reunited after Abbie’s disappearance eight years previously into a world of monsters, who follow her back to her world to capture her and bring her back – which he originally launched on Kickstarter in April 1994, and which reached its \$22,000 goal in 36 hours, concluding with a total of \$75,643. This was picked up by Dark Horse Comics, who published a 4-issue *Mae* miniseries in 2016.

His most recent work is *Wonder Woman Historia: The Amazons #2*. The 72-page second volume is a series by Kelly Sue DeConnick telling the history of the Amazons. ■

Toastmasters

Charlie Jane Anders & Annalee Newitz

Charlie Jane Anders

Charlie Jane Anders is the author of *Victories Greater Than Death*, the first book in a young-adult trilogy, along with the forthcoming short story collection *Even Greater Mistakes*. Her other books include *The City in the Middle of the Night* and *All the Birds in the Sky*. Her fiction and journalism have appeared in the *New York Times*, the *Washington Post*, *Slate*, *McSweeney’s*, *Mother Jones*, the *Boston Review*, *Tor.com*, *Tin House*, *Conjunctions*, *Wired Magazine*, and other places. Her TED Talk, “Go Ahead, Dream About the Future” got 700,000 views in its first week. With Annalee Newitz, she co-hosts the podcast *Our Opinions Are Correct*. ■

Annalee Newitz

Annalee Newitz writes science fiction and nonfiction. They are the author of the book *Four Lost Cities: A Secret History of the Urban Age*, and the novels *The Future of Another Timeline*, and *Autonomous*, which won the Lambda Literary Award. As a science journalist, they are a contributing opinion writer for the *New York Times*, and have a monthly column in *New Scientist*. They have published in *The Washington Post*, *Slate*, *Popular Science*, *Ars Technica*, *The New Yorker*, and *The Atlantic*, among others. They are also the co-host of the Hugo Award-winning podcast *Our Opinions Are Correct*. Previously, they were the founder of *io9*, and served as the editor-in-chief of *Gizmodo*. ■



Charlie Jane Anders: An Appreciation

by Cecilia Tan

Charlie Jane Anders is magical. I'm convinced. For one thing, I can't remember clearly when we met. I'm pretty sure that's because the meeting happened in an alternate dimension where instead of food, everyone's brains are fueled by loud guitars, craft cocktails, and MSG. It was there we struck a pact to transport ourselves into the darkest timeline – here – to bring enlightenment and healing through kickass speculative fiction, creatively positive sexuality, and subverting gender norms.

If you look back in time you'll see the evidence of this mission going back decades. Charlie Jane has always been a bridge-builder, a connector, a *node*. She has always been breaking down the walls between categories and liberating the words, people, and ideas therein. Although her fiction career got going with short stories in the nineties, by 2002 she had founded, with partner Annalee Newitz, a genre-agnostic pop culture magazine called *Other*. (A 2004 article in the *San Francisco Chronicle* described *Other* as “upbeat in the face of leftist despair over the global geopolitical situation, vaguely obsessed with sex, gender and bodily functions, technologically savvy and occasionally wonky,” but perhaps they were describing the founders, as well...) Like many small press ventures, *Other* did not last, but another thing Charlie Jane founded around the same time, the raucous post-modern reading series known as Writers with Drinks, is still going to this day. At Writers with Drinks, post-apocalyptic bestsellers rub elbows with post-punk memoirists and everyone, the audience included, revels in the magic of fiction.

But you won't only find this evidence that Charlie Jane is here to rewire the brains of the oppressed denizens of the 21st century in the work she has done promulgating the writing of others (although there's more, much more. Don't even get me started on the Bookstore and Chocolate Crawl, or on the way her enthusiastic, sporadic book reviews on the Gawker geek hub iO9 could crash a publisher's website back in the day). It's on every page of her fiction. NPR enthuses that *All the Birds in the Sky* “overturns sci-fi and fantasy, gently” and “meld[s] the two genres in a way that opens a profound, poetic new perspective on each.” Fiction is one of the best ways to inspire positive change in this world and I challenge you to read that book and not come away with hope beating in your breast.

If the list of awards she has won is any indication, it's working. And what a sparkling list of awards it is, including nearly all the big ones: the Hugo, Nebula, Theodore Sturgeon, and Locus Awards. And how did she manage such an incredible string of accolades? As she said in her acceptance speech for the William L. Crawford Fantasy award a few years back, “I have a confession to make. *I made it all up!*”

She is an otherworldly talent, and we're incredibly honored to have her in our midst. ■

Appreciation of Annalee Newitz

by Nivair H. Gabriel

It has been almost fifteen years since I got to be an intrepid science fiction reporter for Annalee Newitz (and Charlie Jane Anders!) when they ran io9.com, but we've stayed in touch ever since. Thank goodness, for whither Annalee goeth, there will be nerds, queerness, rad tattoos, and passionate musing on every interesting topic, from punk to origami to robot rights. I have always felt very lucky to get pulled into Annalee's orbit. It is a gift to know someone who, like me, has an equal fascination with scientific knowledge of the world as it is ... and sparkling, psychedelic imagination of the many wonders that seem outside of our daily existence.

There is much to admire about Annalee's brain, but what I might look up to the most is their hopefulness. It emanates from them in person as well as on the page, serving as a miraculous counterexample to the depressing forces in life. Annalee published *Scatter, Adapt, and Remember: How Humans Will Survive a Mass Extinction* in 2013, before I had done a lot of thinking about the end of humanity, but now that I ponder it frequently, I'm even more impressed at Annalee's belief in – and respect for – our humble, chaotic species. Their view of humans sounds similar to my view of them: As long as there's still something to learn, they'll keep going. They set a stellar example for how to live a science fictional life.

A science fictional life, of course, cannot be lived alone. Learning isn't easy, and I have learned some horrific things from Annalee – I might just say “duck penises” here and leave it at that – but even the hard facts come with their golden laugh and the warm embrace of community. Conventions like WorldCon, WisCon, and ComicCon are special occasions to me for all the usual reasons, not least of which is catching up with Annalee. We both find home in the company of fabulous weirdos from every far-flung locale. In Annalee's fiction I see the same precious values that connect io9.com, *She's*

Such a Geek, *Our Opinions Are Correct*, and all of their work: the power of a diverse community.

Autonomous feels quintessentially Annalee not just because it masterfully depicts explicit sex between a human and a robot, but because it is primarily concerned with identity and agency, the common attributes of fundamentally different beings. As in their 2018 short story “When Robot and Crow Saved East St. Louis,” in Annalee's worlds, nothing is more powerful than effective interspecies communication.

Intra-temporal communication, too: My favorite Annalee novel, *The Future of Another Timeline*, sees riot grrls collaborating across decades to save their communal lives. I remember Annalee's local reading of this as a sort of mini-con, where afterward our group of new acquaintances melded our visions of the past and future. This novel even comes with a music video, “What I Like to See” by Grape Ape, that presents a catchy take on the same theme: People who look, dress, and feel differently dancing and fighting for each other.

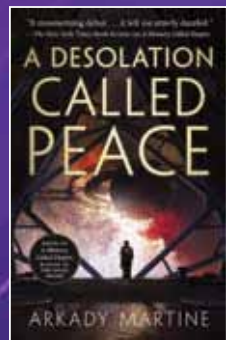
Though history often fails to absorb me, I devoured Annalee's latest nonfiction book, *Four Lost Cities: A Secret History of the Urban Age*. While so much history seems to be about powerful oppressors with whom I hope I have nothing in common, Annalee's urban histories focus on the daily lives of everyday people. What were the many ways all our predecessors survived, expressed themselves, and formed cultures? Here again on display is Annalee's gift for seeing vitality and longevity even in civilizations that are now gone.

More is possible for us, too, than we can understand. I'm grateful that we can touch that possibility every time we gather, every time Annalee shares a little more of their luminous point of view. ■

TOR BOOKS, TOR TEEN, AND TORDOTCOM PUBLISHING

CONGRATULATE HUGO AWARD FINALISTS

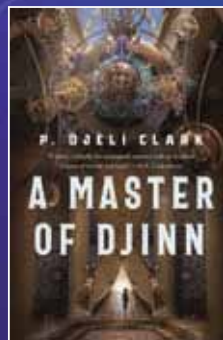
NOVEL



A DESOLATION CALLED PEACE
Arkady Martine



LIGHT FROM UNCOMMON STARS
Ryka Aoki

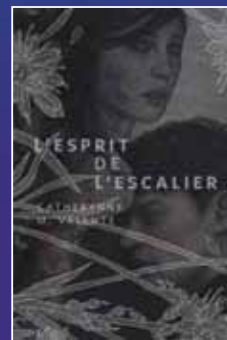


A MASTER OF DJINN
P. Djèlí Clark



SHE WHO BECAME THE SUN
Shelley Parker-Chan

NOVELETTE

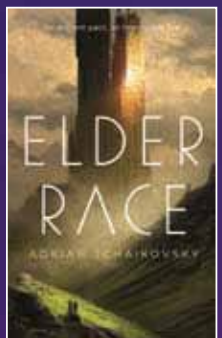


"L'ESPRIT DE L'ESCALIER"
Catherynne M. Valente

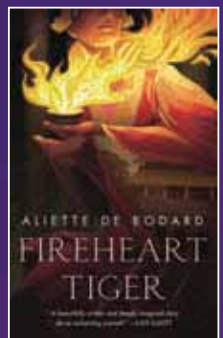
NOVELLA



ACROSS THE GREEN GRASS FIELDS
Seanan McGuire



ELDER RACE
Adrian Tchaikovsky



FIREHEART TIGER
Aliette de Bodard



THE PAST IS RED
Catherynne M. Valente



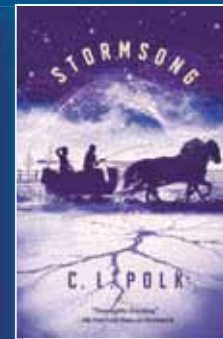
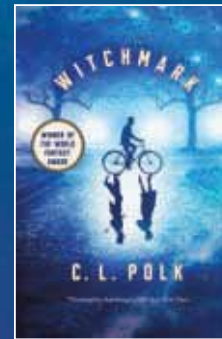
A PSALM FOR THE WILD-BUILT
Becky Chambers



A SPINDLE SPLINTERED
Alix E. Harrow

SERIES

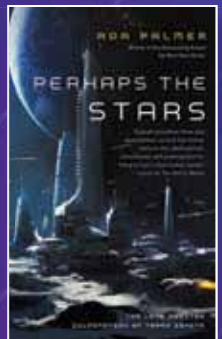
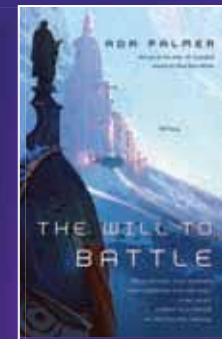
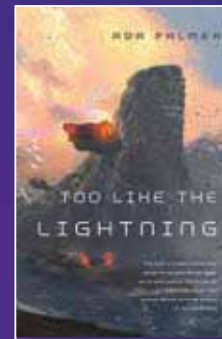
THE KINGSTON CYCLE
C. L. Polk



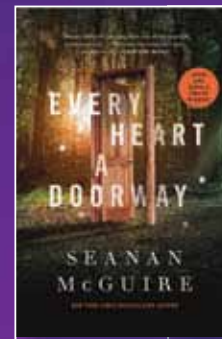
THE MERCHANT PRINCES
Charles Stross



TERRA IGNOTA
Ada Palmer



WAYWARD CHILDREN
Seanan McGuire



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The Fanac Fan History Project

By Joe Siclari, Chairman, Fan History Project

From my earliest days in fandom, I've been interested in Fan History. How did we get where we are? What did the Big Name Fans (BNFs) of the era do to become big name fans? What were they like, those famous fanzines *The Acolyte* and *Hyphen* and *Quandry* that everyone mentioned? What was important to fans? What was just funny and entertaining? I learned about Fan History by reading old fanzines and talking to old fans. When I got into fandom, the first fans were still there for the conversation.

Fast forward 25+ years. In 1992, I chaired the Worldcon – MagiCon (in Orlando). IMO, it was pretty good but that's another article. It was successful. Afterwards, the board voted to do something new with something old – we started a project to preserve fan history. The Fan History Project's goals are to preserve materials that represent the history of science fiction and science fiction fandom, and to make their contents widely accessible. Formally begun in 1995, our two websites have over 410,000 pages of material on line, and our YouTube channel has more than 130 pieces of audio and video. Our earliest material is from the 1930s and our latest material is this week. We are an archive of fandom. Now we're here for the conversation – come see us in the Exhibit area.

FANAC.ORG was our first project. This website is our archive of original fannish materials. We scan photos, fanzines, bibliographies, and fannish ephemera so that everyone can see what has gone before. On this website, you might find copies of well-known old fanzines, pictures of Walt Willis playing Ghoddminton in Ireland, or Harlan Ellison by the pool at the convention that inspired the filk song "Bouncing Potatoes" (and the song lyrics as well). You'll find original fan articles, histories, and references about fandom. There are convention



publications (including from Chicon 1 to 7), material from clubs, fan funds, photos, and just about anything else related to science fiction fandom and its past. With their help, we've archived publications from organizations like the British Science Fiction Association (BSFA), First Fandom, LASFS, NESFA, the NFFF, WSFA, Minn-Stf and others. With the help of hundreds of fans over the years, this massive archive is growing every week. There are over 20,000 publications in the archive! (Hey, you can help too. Send a note to fanac@fanac.org.)

FANCYCLOPEDIA.ORG was our next project. Started in 2007, this is where you can find articles and interpretations about many aspects of SF fandom: people, places, things, events, honors and awards, conventions, slogans, clubs, and most of the etceteras that occur to you. Previous publications by Jack Speer (Fancylopedia 1, 1944), and Dick Eney (Fancylopedia 2, 1959) were primarily the efforts of one person. Fandom is too big for that now, and Fancylopedia 3 is a crowd-sourced collective enterprise. Aply managed by senior editor Mark Olson, Fancylopedia 3 is written by fans who want to contribute. You'll find material on topics as far-ranging as the Cosmic Circle of



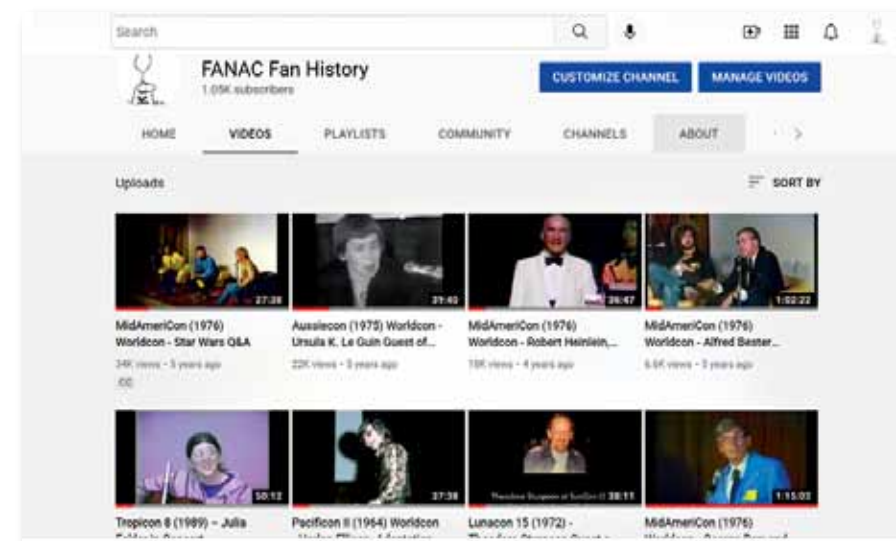
the 1930s to the Sad Puppies of 2014. It is a "Wikipedia for Fandom." Many fans regularly add more facts to Fancylopedia 3.

Youtube.com/c/fanacfanhistory. In 2016 our webmaster, Edie Stern, started the Fanac Fan History YouTube channel to preserve video and audio records of science fiction and fandom. You'll find recordings of pulp writers discussing how it was to work with H.P. Lovecraft and Robert E. Howard, video of Gary Kurtz and Mark Hamill talking about Star Wars before its release, reminiscences about the fan scene of the '70s in Minneapolis and more. There are Guest of Honor speeches, interviews with SF celebrities, fan and pro, and recordings of our Zoom series investigating various topics of fan historical interest. Recently, we were given the physical archives of the Science Fiction Oral History Association and plan to digitize some of those materials for the web.

Why are we doing this? This is our community and we feel it's important to preserve these materials. In addition to providing entertaining reading material, settling fannish arguments, and maintaining a great source of egoscanning and nostalgia, we have also supplied photos for contemporary news articles, video for documentaries, and information and original materials for researchers all over the world. The United States Library of Congress is archiving The Fan History Project for future researchers.

All our efforts are community-based, with information, scans, and original materials having been provided by more than 500 contributors to date. If you are part of the science fiction community, you can (and should!) contribute too.

FANAC has tables in the Exhibit area at Chicon 8. Come by and chat! ■



Special Events

Shasta Publications

When science fiction literature first appeared in the public's consciousness, it was in the form of serialized stories in cheap pulp magazines. But many fans wanted to have some of their favorite stories from those magazines all collected into one first-edition hardcover illustrated book. Starting in 1939 with Arkham House, specialty press publishers of science fiction books began to appear to satisfy the demand for deluxe first editions of those earlier stories. Soon other specialty press publishers like Gnome Press, Fantasy Press, and Shasta Publishers also entered the field.

The original organizers of Shasta publishers were Erle Korshak, Ted Ditky, and Mark Reinsberg (who later left the company). Shasta's first book was *The Checklist of Fantastic Literature* by Everett F. Bleiler, with a preface by (Erle) Melvin Korshak. It came out in 1948. This landmark reference book was not a reprint of earlier serialized science fiction stories but an attempt to be a comprehensive list of all science-fiction and fantasy books ever published up until 1948. It was deliberately published in a small-trim size so that collectors could carry it in their jacket pocket while hunting for missing books from their collection.

The next Shasta book, *Who Goes There*, was a collection of science fiction stories by legendary editor and writer John W. Campbell, Jr. that originally appeared in the pulp magazine *Astounding Science Fiction*. This book was the basis of a 1951 film *The Thing from Another World* and the 1982 movie by John Carpenter, *The Thing*. This was followed up with Shasta's book *Slaves of Sleep*, by L. Ron Hubbard, the founder of the Church of Scientology and author of Dianetics. *Slaves of Sleep* originally appeared in 1939 in the pulp magazine *Unknown*. Other important Shasta books were the future history stories of Robert A. Heinlein, *The Man who Sold the Moon*, *The Green Hills of Earth*, *Revolt in 2100*, and *The Demolished Man* by Alfred Bester, which is considered by some critics as one of the greatest science fiction books of all time.

Important books by A. E. van Vogt, Fredric Brown, L. Sprague de Camp, S. Fowler Wright, and Stanley Mullen were also published.

The motto of Shasta was Books of Lasting Significance. In furtherance of that motto Shasta used an involved four-color printing process that, along with stunning artwork by Hannes Bok and Hubert Rogers, created some of the finest color dust jackets ever done in the early science fiction specialty press field. Additionally, the quality of paper and the book bindings themselves were all of high quality.

Shasta, like many of its fellow specialty press publishers, began to sell paperback reproduction rights to major publishers like Pocket Books and others. These New York publishing companies, along with science fiction book clubs, soon went directly to the science fiction authors themselves and outspent the specialty press publishers in royalty payments based on their large distribution model. In a sense, the specialty press publishers had unwittingly subsidized their own demise by bringing in the major publishing companies to the field. Sensing this changing trend, Shasta attempted to become a general press publisher. It had plans to publish Vilhjalmur Stefansson's *Survival* and a book by A. Reynold Morse on M. P. Shields among others. Before Shasta could publish these books, it first did the *Westmore Beauty Book* in 1956 by the first family of Hollywood makeup artists, Perc, Wally, Bud, Frank and Mont Westmore. The book was published under the Korshak imprint, rather than Shasta publishers which distributed the book. The book described techniques used in Hollywood films to make actresses appear more beautiful. The production costs of this beauty book were enormous, and after Perc Westmore became sick, book sales collapsed and Shasta closed its doors.

In 2009 Shasta was resurrected as Shasta-Phoenix Books of Lasting Significance with its publication of *From the Pen of Paul: The Fantastic Images of Frank R. Paul*. This first color art book on the father of science fiction

illustration art included articles by Stephen D. Korshak, Arthur C. Clarke, Jerry Weist, Roger Hill, and Gerry de la Ree. Additional art books by Shasta/Phoenix were *The Paintings of J. Allen St. John: Grand Master of Fantasy*, and *The Alluring Art of Margaret Brundage: Queen of Pulp Pinup Art*, both in conjunction with Vanguard productions.

In today's science fiction book market there are many new and different ways to publish a book, but many collectors still desire a deluxe first-edition hardcover book. It seems that books of lasting significance are as important in today's market as they were at the time of the original specialty press science fiction publishers. ■

There will be an exhibition at this year's Worldcon honoring Shasta Publishers.

Many of the beautiful dust jacket cover first-edition Shasta books will be on display along with other memorabilia in that exhibition.

The Shasta exhibition will take place in the Exhibit Hall

The Korshak Collection

The Korshak Collection: *Illustrations of Imaginative Literature* spans 135 years of illustration history and includes pioneering European and American artists in the field of fantasy illustration. Many of the paintings from the collection depict iconic scenes and characters from stories such as *Tarzan*, *The War of the Worlds*, *Elric*, *John Carter*, *Alice in Wonderland*, *Alan Quartermain*, *The Lord of the Rings*, *Don Quixote*, *The Story of King Arthur*, *The Little Mermaid*, and *Rip van Winkle*, among others. The collection has been exhibited at 12 museums and universities in the United States, Europe, and Japan.

There are hundreds of illustrators who have worked in the field of imaginative literature. The Korshak Collection is curated to include only the greatest illustrators and artists to influence the genre. It is not a complete set, but a work in progress. The collection is presented as an

educational resource and to inspire a sense of wonder in others.

The Korshak Collection inadvertently began when Erle Korshak placed the J. Allen St. John illustration for *John Carter and the City of the Mummies* in his young son Stephen's childhood bedroom. This illustration instilled in Stephen a sense of wonder that would possess him, and years later, motivate him to convince his father to let him rummage through the warehouse where the remnants of Shasta publishers were stored. In sorting through those materials, Stephen and Erle unearthed several paintings commissioned for Shasta dust jacket covers and hence the collection was born. For the next 30 years, Stephen and Erle collaborated on a treasure hunt to acquire the iconic art that now comprises the Korshak Collection. In Erle's later years, Stephen's wife, Alma, assumed Erle's role. ■

For This 80th Worldcon

the Korshak Collection includes a world premiere of Hannes Bok's famous illustration for H.P. Lovecraft's story *Pickman's Model*. Selections from the Korshak Collection, including *Pickman's Model*, can be viewed during this Worldcon.

The Korshak Collection will be in the San Francisco Room, West Tower, Ballroom (Gold) Level

World Fantasy Convention 2022

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Toastmaster



Ursula Vernon

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Artist Guest of Honor



Iris Compiet



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The First Seven Chicons

A History of Ambition, Tradition, and Entertainment

By Sue Burke

Chicago has hosted eight Worldcons, more than any other city. These are the brief histories of the first seven previous Chicons. Each one explored innovations, sought out new traditions and affirmed old ones, and aimed to be distinctive.

(For more information, a treasure-trove awaits at the Fanac Fan History Project <https://fanac.org/conpubs/Worldcon/> and the Fancyclopedia 3 https://fancyclopedia.org/Fancyclopedia_3)

Chicon I

In October 1939, two teenage boys from Chicago were on a mission. They wanted to make the World Science Fiction Convention an annual event.

The first World Science Fiction Convention had been held in July 1939 in New York City, playfully stealing its name from the New York World's Fair, which was being held at the same time. The first convention concluded without plans for another "world" event, so Mark Reinsberg and Erle Korshak came to the 1939 Philadelphia Conference to propose a second World Science Fiction Convention. During a business meeting, by a vote of raised hands, their proposal was approved. As far as the records show, everyone in fandom thought it was a great idea, and they were glad to let Reinsberg and Korshak do the hard work.

Back home, they formed a sponsoring organization, the Illini Fantasy Fictioneers, with a triumvirate to run the convention: Reinsberg as chairman, Korshak as secretary, and Wilson Bob Tucker as director. At age 25, Tucker was old enough to sign contracts and famous enough as an active fan to serve as "window dressing," as he put it later.

On Sunday and Monday, September 1 to 2, about 128 fans met at the Hotel Chicagoan. Rates at the hotel started at \$2.50 per night, but most fans stayed at a YMCA a mile a way for only 75 cents – with access to showers and typewriters. Worldcon attendance was free, and sales of convention publications paid for the costs. The two days of programming included

speeches, along with several sessions of resolutions and debate to create a "Chicago Platform for Fandom" (which seems to have been lost to time).

"Of course," Tucker said later in a Tau Ceti convention report, "that program failed to follow the time schedule, failed to be presented in the given order, but you know how conventions are." The program booklet printed the names of boosters who paid a dime each to help defray the costs, including Alaska the Gnome, Adolph Hitler, and Joseph Stalin. "Whether or not each of these characters paid a dime is open to question," Tucker wrote.

According to Forrest J. Ackerman, when the convention opened and Reinsberg came to the podium to welcome everyone, he had an attack of stage fright and "the blood drained from his face, he went white, and co-chairman Erle Korshak had to step in and take over."

Events included the premier of the short movie *Monsters on the Moon* and the first-ever Masquerade. Dave Kyle won dressed as Ming the Merciless, a character from the *Flash Gordon* comic strip. Buck Speer, Korshak, and Reinsberg came dressed as Buck Rogers, and the contest ended with a spontaneous comic skit.

A fund-raising art auction on Sunday evening had so much material that finally an armload was thrown at the crowd to take what they wanted for free. Another freebie: Phillip Morris sent a hundred small packages of cigarettes as gifts for attendees.

Despite squabbling and personal feuds, the purpose of the event – to make Worldcons annual – was not forgotten, and on Monday, after heated debate, the 1941 Worldcon was awarded to Denver.

What did a Worldcon mean? The Guest of Honor E. E. "Doc" Smith, the author who invented the space opera, delivered a speech on Sunday afternoon answering that precise question:

"While we will probably never become a very large group – it seems obvious that the necessity of possession of what I may call the

science-fantasy mind does now and probably always will limit our number to a very small fraction of the total population – we will continue to grow as more and more of those who are already with us in spirit will join us in person. We will meet somewhere every year, and every one of us who can possibly do so will attend. For in these personal meetings, in this intimate contact of minds so uniquely qualified, there is a depth of satisfaction, a height of fellowship which no one who has never experienced it can even partially understand.”

And so it began...

Chicon II

Officially, the 1952 Chicon called itself the “Tenth Annual World Science Fiction Convention,” (TASFiC) a name that fandom promptly ignored. It was the biggest Worldcon to date and for several years to come, although the exact number is uncertain: 870 members who paid \$1 each, about 175 “ghosts” attended who did not pay, and 300 non-attending supporting members; by comparison, the previous Worldcon in New Orleans, Nolacon I, had an attendance of about 190.

These fans filled the Hotel Morrison from August 30 to September 1. Julian C. May, the first female to chair a Worldcon, took four months off of her job as an author to oversee the operation – with a budget estimated by Sam Moskowitz in his convention report at \$3,000 to \$4,000. Overall, males outnumbered females ten to one.

The convention had some other firsts. The “WAW With the Crew in '52 Campaign” paid to bring Walter A. Willis from Belfast, Ireland, to the United States for a fannish tour, including Chicon II. This fundraising effort became a tradition, the Trans-Atlantic Fan Fund (TAFF).

Willis addressed the convention during its final day: “I’m sure you’ll all agree that fandom is a force. A force is a thing that moves objects from one place to another, and by ghod it moved me.” (*Ghod* is a fannish spelling of “god.”)

The idea of Science Fiction Achievement Awards were proposed during Chicon II, which were taken up at the next Worldcon and eventually named the Hugo Awards.

Membership cards were issued at registration, and the back contained a deed to a crater on the Moon: “The Chicago Science Fiction Society assigns you exclusive colonization right to the

property on the Moon encompassed by the crater ___, which is located in the ___ Quadrant of said body. Valid in perpetuity.” E. E. “Doc” Smith was the Moon Commissioner.

Guest of Honor Hugo Gernsback, publisher of the world’s first science fiction magazine, *Amazing Stories* in 1926, spoke at the Sunday evening banquet on “The Impact of Science Fiction on World Progress.” Gernsback had copies of his speech printed in advance to distribute. He proposed that science fiction writers be given a 30-year provisional patent on ideas in their stories, and closed by saying, “Let us treat science fiction with seriousness and with the dignity this great endeavor is everlastingly entitled to.” He received a plaque as the “Father of Science Fiction.”

The convention had only one programming track, which included a debate “Flying Saucers – What Are They?” Flying saucers were the theme of the Masquerade, hosted in the party suite at midnight, which reportedly featured more booze than costumes.

A pseudo-science panel explained, reportedly hilariously, “How to Be an Expert Without Actually Knowing Anything.”

Entertainment included Ted Sturgeon singing “Songs of the Spaceways.” A ballet with professional dancers entitled “Asteroid” told the story of a spaceman landing on a small planet and falling in love with the Blue Girl, earning the jealous wrath of the Orange Girl. Their costumes were florescent, and they danced under ultraviolet stage light.

Contemporary fanzine accounts stress the party atmosphere, especially in the hotel penthouse reception and parties that lasted until dawn. Some fans claimed they crashed a wedding reception at the hotel for free champagne and food.

If the 1952 convention was a euphoric success, the coming years were tougher for the field overall. Juanita Coulson, a long-time fan known especially for her filking, reported in a fanzine that by the next year, professional SF magazines were disappearing, and books had always been hard to come by. Communication was largely by snailmail fanzines, and fan culture was “marvelously incestuous” and often torn by “down and dirty politicking.”

Because of the slow pace of those mimeographed fanzines, fights could last for years. Still, Worldcons continued, and after two

failed bids in 1959 and 1960, the Worldcon came back to the Windy City in 1962.

Chicon III

Once again, Chicago hosted a fair-sized convention for the time, with 730 attending and 830 members overall, each paying \$3. The 20th Worldcon met from August 31 to September 3, 1962, at the Pic-Congress Hotel, which had been newly renovated and needed business, offering rooms as low as \$7 per night and parking for 35 cents per day, which may have helped attendance. The attempt to name the event “Trichicon” didn’t catch on.

Chairman Earl Kemp called it a “homecoming,” and the Tenth Anniversary Willis Fund brought Walt and Madeleine Willis back to the convention.

Guest of Honor Theodore Sturgeon said there were actually three conventions, one for professionals, one for fans, and one for readers. They all had to make do with one track of programming, and yet there were complaints: so much was going on that there was no time for mingling.

One of the presentations was “Science Fiction, Mental Illness, and the Law,” which Dave Kyle later said was appropriate considering the level of feuding, cliques, and fratricide in fandom.

A panel titled “Is There Too Much Sex in Science Fiction?” included A. J. Budrys as Chairman of Chicon III’s Committee on Morals, and Martha Beck as moderator; she was described in the program as “doll, den-mother to the CHIAC Ingroup.” Much of book sex”, author Avram Davidson said during the panel, “belongs rather to the realm of fantasy than to that of realism.”

As a working partner with the convention committee, N3F, the National Fantasy Fan Federation, ran a coffee and cookie hospitality room; for many years N3F served as the fraternal bond among fans. The fan art show included a new photo salon and a special exhibit of the art of Richard M. Powers.

For the first time, the Hugo rules were included with the ballots, and the convention created a committee to write a World Science Fiction Society constitution.

The Masquerade, called “The Hell-Fire Club Masquerade Ball,” left some people so



disappointed they called for it to be discontinued: the room was small, and a professional orchestra played so loud it interfered with the competition. Among the awards, Dave Kyle won again for his Ming the Merciless costume.

Wilson “Bob” Tucker was the toastmaster, and at the Sunday evening awards banquet, he warned the members that “you’ve been underfed and overcharged, and now I’m going to bore the hell out of you.” Guest of Honor Theodore Sturgeon, however, seems to have charmed members by saying that science fiction readers were not only “kind, loyal and patient” but unlike mundane readers, they were “genuinely living” because they had the power to alter the future “through awareness and love.”

Attending the banquet was Hugh Hefner, publisher of *Playboy* magazine. At the time, “men’s magazines” often published science fiction, and they paid handsomely. After the dinner, Hefner hosted a private party for pro authors at the Playboy office.

For the novel *In the Halls of the Crimson Kings* by S. M. Stirling, published in 2008, the prologue takes place at the final pro party at the convention (not at the Playboy office). Stirling did not attend, being only 10 years old at the time. But the novel is set in an alternate universe, and party-goers watch a television broadcast of an American space probe landing on Mars – and it’s inhabited by beings that haul away the probe!

Chicon IV

In 1982, Chicon began an unofficial tradition: holding the convention at the Hyatt Regency Chicago, a facility large enough to host a self-contained event. By Worldcon 40, held September 2 to 6, attendance had jumped to 4,275 people, and 247 of the registered members came from outside the US (mostly Canada). They each received one of eight different-colored badges, from black for mere attendees to white for Senior Committee.

Ross Pavlac and Larry Propp chaired the convention. They were also members of the “Columbus Cavalry,” a self-named group of experienced convention-runners known for their love of bureaucracy. Their preparations included

a nine-point corporate policy, “Guidelines for Due Process,” for any attendee accused of “violating a pertinent regulation.” According to an eyewitness, the budget included “a specific line for graft,” scrupulously camouflaged, for funds to make relations with union hotel workers move smoother.

Chicon IV was the last Worldcon to place its list of panels and programs in the Program Book, which couldn’t keep up with last-minute changes in the four tracks of programming and up to 17 simultaneous events. One was a panel “The Four Horsemen: Disease and Disaster in Science Fiction,” with Bernie Jille and Jack Haldeman, who likely failed to anticipate anything like our current pandemic. The convention also featured an extensive film track and an academic track that could earn university graduate credits.

Chicon IV hosted the “First Annual Gernsback Awards Ceremony” with Forrest J. Ackerman as Master of Ceremonies. In addition, a panel from First Fandom nominated the best science fiction from the years 1926, 1936, and 1946, when no Hugo Awards had been presented; the 1926 winning novel was *The Moon Maid* by Edgar Rice Burroughs.

Filking reached a higher level. A new recording label, Off Centaur Publications, brought a microphone to one of the filk rooms to create a “best of” cassette tape, which touched off a furor because at that point, almost no recordings were available.

“Everyone was in that room,” filker Bill Roper later recalled, all of them eager to be recorded, to the point of “no oxygen” in it, so he and Juanita Coulson teamed up to convince a few people to sing (and breathe) elsewhere.

In 1982, snailmail ruled, and in Progress Report 1, staff begged correspondents, who were writing on “the backs of receipts, computer cards, and pieces of scratch paper,” sometimes in crayon, to please include their full address. The convention offered a roommate and ride matching service. At the convention, attendees used special “Voodoo” bulletin boards to meet up with their friends.

Inter-fan communication still centered around mimeographed fanzines, and one of the program items was a workshop on “Advanced Mimeo Techniques” presented by a representative of Gestetner, a leader in stencil-based duplicating machines.

A controversial proposal for the Hugos sought to split fanzines into amateur and semi-professional categories. Nominees for fanzines that year were *File 770* by Mike Glyer, *Locus* by Charles N. Brown, *SF Chronicle* by Andrew Porter, and *SF Review* by Richard E. Geis.

As tended to happen, *Locus* won the 1982 Hugo for Best Fanzine, but a Special Award was presented to Mike Glyer for “keeping the fan in fanzine publishing.” (Glyer also used his mimeograph skills to edit the convention newsletter, *The Daley Planet*.) Glyer’s mimeographed issue 36 of *File 770* reviewed Chicon IV and noted the quality of the Art Show, the beauty of the Masquerade, and concluded that “Chicon accomplished its very ambitious aims as host of science fiction’s annual open house.”

Chicon V

Ever ambitious, Chicago brought the 49th Worldcon back to the Hyatt Regency on August 29 to September 2, 1991, with Kathleen Meyer as chair, who came with plenty of conrunning experience of holding what she called “our party.”

The party included 520 program items: 123 readings, 102 in the science track, 90 literary, 73 art, 29 fan, 18 academic, 14 filk, 13 costuming, 12 late night, 11 media, 8 cities, and 3 trivia. In addition, because at-home technology was mostly limited to videocassette recorders and media SF could be hard to get, there were 85 movies and a television retrospective that claimed to have every episode of every televised science fiction show. According to one report, it didn’t, but it was very close.

By then, filking had daytime concerts, too: six hours of concert time in addition to five evening filk rooms, and a panel for how to make your own filk music tape. Filk popularity still managed to surpass planning, and a late-night band unexpectedly filled a room to overflowing.

For the first time, Off-World Designs provided the artwork for the convention souvenirs and apparel. The program book warned con-goers that Illinois had strict non-smoking laws with only limited places in the hotel permitting smoking. The WSFS Business Meeting had smoking and non-smoking areas.

Special events included evening dances and performances by Moebius Theatre of the play *R.U.R.* (Rossem’s Universal Robots) by Karel

Capek. The Hugos Awards had expanded to 16 categories. Guests of Honor came in four categories: Author (Hal Clement), Editor (Martin Harry Greenberg), Artist (Richard Powers), and Fan, (Jon and Joni Stopa).

Dina Krause, head of Special Events, remembered the Masquerade in an interview for this article. It was held at the Fairmont Hotel, a block away from the Hyatt Regency, and happened to coincide with an Indian wedding with hundreds of guests wearing their traditional finery. They didn’t seem to mind the presence of Klingons, a fanged worm, and Russian fairy tale princesses, among other costumes, but the hotel did not allow the costumed fans to use the escalators to the ballroom, so they had to cram into the freight elevators. She recalls it as “challenging,” “fun,” “unique,” but most of all “very, very strange.”

Beyond that, fan recollections and records seem preternaturally quiet about Chicon V. This suggests massive mind-wipes, a spell of silence cast by a fairy tale princess, or a generally successful con that left members satisfied. Stranger things have happened.

Chicon 2000 (6)

If the name was officially Chicon 2000, fannish wisecracks asked, what happened to the previous 1,994 Chicons? Worldcon 58 was held August 31 to September 4, 2000, as usual at the Hyatt Regency Chicago Hotel.

It started with a splat. At the Opening Ceremony, seven original backers of the convention bid had the privilege of throwing a whipped cream pie at any of the convention’s 20 main staff members. Soon loyal convention volunteers wore tee-shirts asking, “Would you take a pie in the face for your leader?”

With 5,794 attending members plus 780 supporting members, it was big and busy with up to 15 tracks of programming at once. In an attempt to get more depth into items and provide enough time to get from one event to another, programs were 75 minutes each, followed by a 15 minute break. Some events started at 8 a.m. for fans of the morning variety. Steven H Silver, who directed the Program Division, said the goal was to make members feel that at any time “you’re going to be missing something,” possibly the chance to go to lunch.

If that were not enough, fans could also visit exhibits, headed up by Bill Roper. A special Classics of Science Fiction Art displayed 150 book and magazine covers and other illustrations from the 1950s and 1960s, lent by Phyllis and Alex Eisenstein and other collectors. To get a true taste of Chicago fandom, attendees could visit a lounge based on a typical 1980s living room for the long-running Thursday evening get-togethers, with “crummy” couches and bookcases built from boards and bricks. It included fanzine displays, mimeograph equipment, and soft-sculpture replicas of fans Phyllis Eisenstein and Neil Rest.

In an interview for this article, Roper also recalled the Chicon 2000 innovation of using gridwall boards for the art exhibit, as well as discussions with hotel staff over the high price for rental chairs and tables in the dealer’s room that ended when he threatened to buy better, cheaper chairs at Sam’s Club.

Uniquely, Chicon 2000 had promoted its bid with 40 “trading cards” depicting authors and artists, and anyone who collected 20 of the cards and voted in the site selection received a free membership conversion. The US Postal Service produced a special cancellation for Chicon 2000 using the rocket logo.



The Pocket Program, along with the Events, Exhibits & Everything Guide, came ring-bound through an upper-lefthand hole; members could take only some of its 267 total pages on a given day. Students in grade, middle, and high school competed in a contest with their art, fiction, and essays. Tense fans could get a massage from the Chicago School of Massage Therapy. On Friday afternoon, they could participate in a blood drive.

Technology had toddled forward. All members had voice mail in their hotel rooms, but the Voodoo message bulletin boards were still in use.

By now, fans needed an internet lounge. There they could use one of about 10 computers or take advantage of free access to the internet for their own computers via web, telnet, and ethernet. Janice Murphy of Cybling.com, a popular SF chat site, interviewed authors from the Green Room; fans went to the internet lounge to listen. In conjunction with the Conference Cassette Company, recordings of

about 100 Chicon 2000 programs were available for purchase for \$10 per item. This was the last time that sort of recording was offered.

Chicon 7

In 2012, Worldcon 70 filled the Hyatt Regency Chicago from August 30 to September 3. This time the convention called itself Chicon 7, Roman numerals having been abandoned, and 4,743 fans came in person with an additional 1,454 at the sponsoring level.

For the first time, the Guests of Honor included a NASA astronaut, Story Musgrave, and Special Guest Sy Liebergot, a retired NASA Apollo Mission Flight Controller. According to Chair Dave McCarty, both made “excellent” guests because among other reasons “a big part of science fiction is actual science.”

Another first was an Agent Guest of Honor, Jane Frank, known for her work on behalf of artists and her promotion of science fiction art to mainstream audiences.

Behind the scenes, Chicon 7 was a first because Chicago fans from three different groups worked together: ISFIC (Illinois Science Fiction in Chicago), Phandemonium, and Duckcon. Chicon 7 also managed its bid fundraising in a way to use the funds for the First Night reception Thursday at the Adler Planetarium.

Like every Worldcon, it had unique touches. The Opening Ceremony featured a talk show format. Fan Guest of Honor Peggy Rae Sapienza liked the idea of Sunday morning newspaper color comics, so Chicon 7 created *The Sunday Funnies* publication featuring fan artists. As usual, all available space was used for activities from 9 a.m. to 4 a.m. (filkers stay up late) with readings, panels, dances, awards, autographs, theater, art shows, kaffeeklatches, literary bheers, concerts, strolls, children’s activities, films, auctions, interviews, parties, and lots more – and conventioners were also encouraged to visit Chicago’s fine restaurants and museums.

“We’ve done our best to make sure there’s far too much for you to accomplish,” McCarty said in his welcoming letter in the Program Book.



Explanations conflict as to how the convention chair and three vice-chairs came to be called the Flying Monkeys. One account claims that vice-chair Bobbi Armbruster said that rather than be a vice-chair, she had always wanted to be a flying monkey, and the name stuck. However, in an interview for this article, McCarty said that because “the soul of fandom is theft,” he stole the idea of calling chair’s assistants “flying monkeys” from another convention. One account blames Chicon’s IT department for misspelling the title as “flying monkees” but McCarty said it was his fault: “I was typing faster than I could think.”

In any case, “monkees” it was. The Monkees had been a pop rock band created for a television situation comedy in 1966, and Chicon’s four leaders adopted the names of the musical Monkees: McCarty was Davy Jones, Armbruster was Micky Dolenz, Helen Montgomery was Mike Nesmith, and Steven H Silver was Peter Tork. The joke extended to other parts of the convention.

Another Chicon 7 joke generated some tension: the phantom program track. McCarty, in an interview, told how it came to be. The artist Phil Foglio routinely offered unusable ideas for programming for Capricon, a Chicago convention, but one year, because he was working in publications, he was able to slip the fictional room “Phineas Taylor B” into the program and include some of his fictional panels. (Phineas Taylor was the full name of circus showman P.T. Barnum.)

The joke continued at Capricon, with modifications, and the joke was stolen for Chicon 7. Two of the Hyatt’s meeting rooms are named after famous local sports fields, Wrigley and Comiskey, so a fictional Stagg Field room was created.

(The real Stagg Field at the University of Chicago is famous because in 1942, Enrico Fermi located Chicago Pile-1, the world’s first artificial nuclear reactor, under its west stands. Although it had no radiation shielding or cooling system, an accidental runaway chain reaction did not occur and turn Chicago into a radioactive wasteland, making Chicons II through 8 possible.)

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A sign at the site of the fictional room explained the joke, but it was promptly stolen, so some fans were unhappily befuddled. In any case, the closing event in imaginary Stagg Field was the “8th Chicago Worldcon Bid Planning Meeting,” so who’s laughing now?

McCarty says there’s a Phineas Taylor B joke in Chicon 8, but “it’s difficult to find.”

Considerations on Worldcons as a Whole

Worldcons have changed over the years. Some fandoms have calved off to hold their own more specialized conventions, and some of them, like comic conventions and Dragoncon, attract huge crowds. Technology has made films and television less central to programming, and gaming rooms and a children’s track have been added. Fans continue to squabble, now faster than ever, but few arguments go on red-hot for years.

In Progress Report 3 for Chicon 2000, Chair Tom Veal recorded his thoughts about what Worldcons were for:

“Like many institutions, it has grown and has altered vastly in growing, the tree bearing less than an obvious resemblance to the sapling. If anything is nearly certain, it is that none of those who attended (or tried to attend) the first Worldcon foresaw that the convention would become an annual event drawing thousands of fans from around the world and spending hundreds of thousands of dollars to cater to their desires. A few of them are still around, and perhaps they remember what they did foresee. For the rest of us, attempting to look at the future of SF conventions through the eyes of over-literate, under-socialized teenagers of the late 1930s is a fascinating intellectual challenge[...]

“So the Worldcon ‘just grew.’ Speeches by whichever pros happened to be in attendance developed into a twenty-track program. Displays of black-and-white prints, leavened with bargain-priced paintings by artists who needed to pay tomorrow’s rent, transmogrified into the world’s largest science fiction and fantasy art exhibition. A few guys selling back issue fanzines became 200-plus tables of SF book dealers and ancillary hucksters. The ‘masquerade ball’ – fans wearing funny costumes – inspired what is now an independent art form.[...]

“Nowadays only a minuscule proportion of the people who go to Worldcons share the SF zeal of a Sam Moskowitz or a Forrest J. Ackerman, but the great majority do find in science fiction a deeper delight than the mere thrill of turning with the next plot twist or gazing vicariously at cataclysmic special effects and exotic local color. That is why they care about such arcana as fidelity to real or extrapolated science and consistent logic in fantasy, issues that are of minimal importance to the surface reader or viewer. It is also why they want to learn how literary and artistic and media magicians pull off their magic tricks, to appreciate the skills by which an author first pulls a rabbit out of a hat, then reveals that the real point is what is in the hat worn by that rabbit. Finally, it is why they are interested in the materials that science fiction and fantasy quarry for building blocks: science, folklore, religion and the like.[...]

“The fact that the World Science Fiction Convention survives and flourishes demonstrates that the kind of deeply interested and serious (which patently does not mean solemn, pompous, petty or dull) devotee to which it appeals is nowhere near extinction.” ■



Black Panther

Connections Through A Comic Character

By James Bacon with Terry Gant

Black Panther is a significant comic book character, turned into a phenomenal movie hero, so brilliantly portrayed by the late Chadwick Boseman, cherished and hugely popular, it is impossible not to see the connections that thread through the Worldcon community.

Terry Gant of Third Coast Comics, and on the Chicon Program team, shares the impact on his Dad: “When my parents were growing up, there were no Black Superheroes in leading roles. That would be the case until Black Panther was introduced in FF52. According to my dad and his friends, this is the point when every kid in their neighborhood paid attention to comics. A similar thing happened in Music. Jimi Hendrix brought every kid in the neighborhood to rock music. There was a brief but very exciting period, where it seemed like if Black Panther and Jimi Hendrix could exist, then anything was creatively possible.”



Jack Kirby, born Jacob Kurtzberg, created Black Panther, T'Challa, and the first appearance of the character was in July 1966 in Fantastic Four 52. Kirby was motivated by the lack of Black superheroes. The creation of fantastical and powerful Black Panther as well as the technologically advanced, untouched Wakanda was inspired brilliance. In 2005 Reginald Hudlin and artist John Romita Jr. created Shuri, T'Challa's younger sister, who earned the right to be and was a fabulous Black Panther as well as a wise leader.

Black Panther connects many in the Worldcon community, and when we consider our Guests of Honor and Special Guests, it is amazing to see that they have connections to the character.

Author Guest of Honor and Hugo MC Tananarive Due contributed to *Black Panther: Tales of Wakanda*.

Dr. Eve L. Ewing's brilliant run on the Riri Williams Ironheart series, saw Riri heading to Wakanda. There is some wonderful interpersonal activity between Shuri and Riri and while cleverly developing the story, we get to see a unique perspective of Wakanda through Riri. Riri forms a team including Shuri, Okoye and Silhouette, and they continue over a number of issues, bringing the 12 issue mini series to a fantastic close.

Artist Eric Wilkerson has illustrated the covers of *Shuri: A Black Panther Novel* and *Shuri: The Vanished*. Both by Author Nic Stone. These incredible covers really capture the sense of place and entice readers into the pages that lie beyond. Gene Ha did a stunning piece, a commission of Chadwick Boseman as Black Panther that captured the actor and character in great detail.

Beyond our guests, the connections continue.

Hugo Award winning writer Nnedi Okorafor wrote the Shuri mini series, which received a Hugo Nomination, and won the Nommo Award. Nnedi also wrote *Black Panther Long Live the King* and the *Wakanda Forever* series.

Last year's Hugo MC, Sheree Renée Thomas, also contributed to *Black Panther: Tales of Wakanda* and has a forthcoming Black Panther title, *Panthers Rage*, out this autumn. Another previous Worldcon Special Guest, Afua Richardson did the covers for the *Black Panther World of Wakanda* series and issue 2 of *Shuri*. The interweaving of connections is beautiful and one can find so many more.

Terry continues on the importance of Black Panther: “Representation is vitally important. People need to see characters and stories that reflect their worldview. For decades the worldview in these stories has largely been a European one in which people of color have been along for the ride. I grew up collecting comic books on the south side of Chicago in the South Shore neighborhood and it was always easy to find comics featuring white guys in masks or aliens from other worlds or misunderstood monsters but it was not always easy to find comics featuring black heroes, male or female, who possessed agency and existed front and center in the comics in which they appeared.”

“When I was a kid, I could chase down appearances of Green Lantern John Stewart, The Falcon, Black Lightning, Luke Cage, Storm,

Misty Knight, and Cyborg but every kid buying comics in my neighborhood knew that the top of the mountain was King T'Challa, the Black Panther. The Black Panther was not only the first black superhero but he was also created with such resourcefulness, poise, nobility and depth that it was clear that he was not going to be a sidekick or stereotype. He wasn't just heroic but was also regal. As the King of Wakanda, he was sworn to protect his home and its citizens, but he'd also decided that Wakanda could only remain safe if he helped the outer world remain safe too. This is a great source of conflict for him. This is what also makes him relatable. It's the push and pull between power and responsibility. It's us wanting home to be safe but also knowing the lives of our neighbors matter.” ■



Poetic Emotion

Enjoying Dr. Eve L. Ewing's Ironheart

By James Bacon and Terry Gant

Comic readers know when they have found a writer who is exciting. You get the feeling that there is a freshness, the language can be subtle, the story nuanced, there is an honesty and depth about the characters and the art flows with the script as it all develops. Sometimes it is hard to pinpoint, especially with superheroes or science fictional elements, but you know when a writer is telling a story and there is a fabulous moment when you sense they are telling it with their own voice, yet giving the character their own presence and giving readers something new to enjoy.

This was what it was like when Dr. Eve L. Ewing took on *Ironheart*, the story of a Black Chicagoan fifteen-year-old genius, Riri Williams. This fabulous teenager has no shortage of challenges, and despite being a super genius, and adept at so much, Riri grows with the reader, in the twelve issue mini-series with very clean and smooth art by Luciano Vecchio, who especially captured the facial reactions and little moments that allow the reader to share in Riri's thoughts and feelings, we get to share her adventures.

Those of you from Chicago will have a stronger sense of place and location as Riri is from South Chicago, but as a visitor to the city, one that I adore and love, and having gone around many neighbourhoods, mostly visiting the thrift and comic stores, I kept feeling that sense of place, strongly. It may have been that Luciano had a lot of reference material, but it also felt that here was a Chicago local, in the form of Dr. Ewing, sharing her city with readers. There were those visual moments that went real quickly, with the eagerness to read the story, and then the second reading reaffirms the sense of place that is so important to stories.

The language and turn of phrase felt like I was at C2E2 amongst Chicagoans, and as a foreigner who is often very excited to see Irish elements correctly portrayed, I got the chance and pleasure of making mention of Ironheart last December as we gave away thousands of books at the Chicon 8 outreach stand, and I was

delighted to hear the approvals, confirming I wasn't some delusional privileged hopeful, but sharing the passion and appreciation of the character.

There have been many characters recently that for some reason, just make the reader want to care hard for them, see them succeed, see them overcome adversity and challenges, and with Riri it is certainly true that she has many challenges. She has had a tremendous loss, and although this was from her previous incarnation under the pen of Brian Michael Bendis, it is important to recognise the powerfulness of unbelievable loss, it is an element to superhero. With Riri one feels a stronger compassion and understanding, yearning for her, as she tackles what is much more than the Batman trope, losing his parents after watching Zorro.

The interpersonal elements to the story are fascinatingly brought together, as we see Riri struggle with the relationships that others may find easy, so much has contributed to who she is, and her identity is self-scrutinised, we get to see inside her heart, and we are drawn into her story, brilliantly as we feel for this very personable human with self-doubts, anxieties and questions, quirks and moments of wonderful human hilarity, and of course thoughtfulness is a really strong trait of this introvert, and this allows us insight as well as a different approach to super heroics.

As the reader sees her develop, and the story progresses, there are some amazing interactions. At times, the characters who she interacts with are so brilliantly juxtaposed, or aligned, that it just brings out a stronger sense of who Riri is, and why the reader just cares so much. This is a character who can recite poetry and best the greatest badies in comics.

Dr Eve L. Ewing and all involved gave something special to comic readers with *Ironheart* that is awaiting those who have yet to read it.

Terry Gant notes: "Listen, I have to say that in general legacy characters are my thing. I love seeing characters pass the torch and then seeing the new torch bearers running like hell

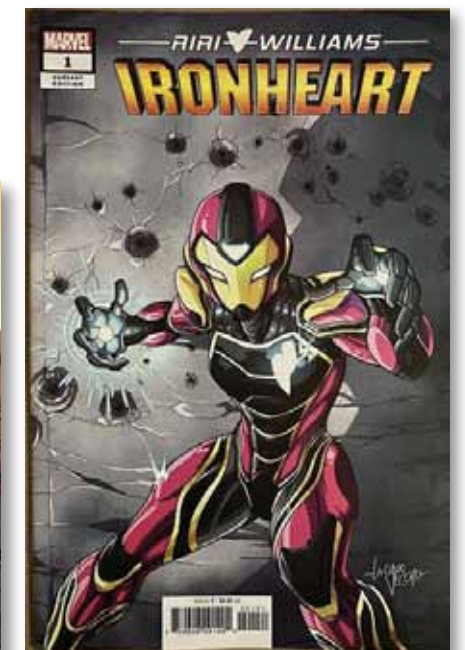
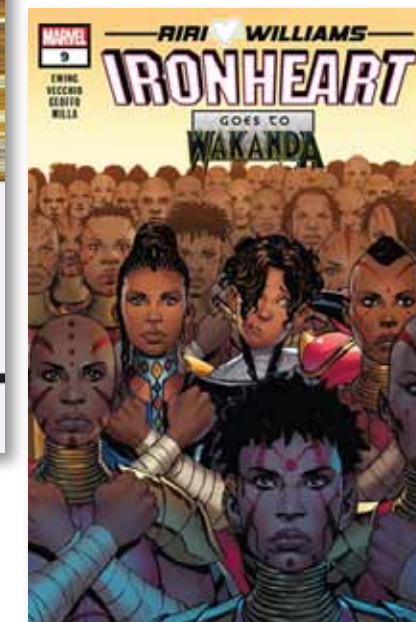
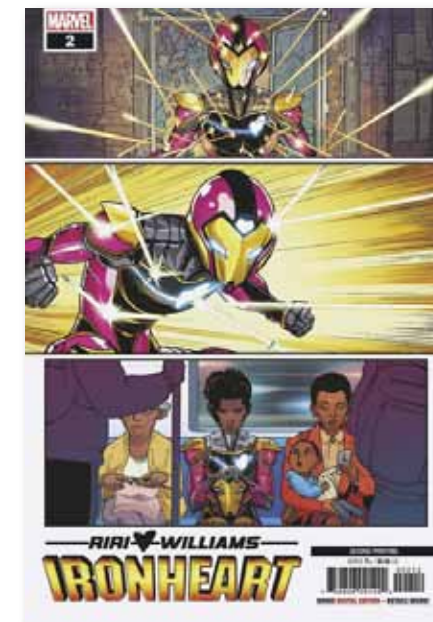
into the future. I came into comics at exactly the age where all of the cool characters at Marvel really made their impact with my parents' generation. Sure, I got plenty of thrills and chill throwing all of my cash at Bronze Age comics but 'Who's next?' was always in the back of my mind. DC Comics had an answer. They were constantly elevating some sidekick or reviving some Golden Age character to give them a Gen X kid like me would dig. Marvel on the other hand was almost embarrassed by the idea.

"If you were reading Marvel Comics, you were reading little bundles of tragedy firmly set in place and most ideas that spoke to a passing of the torch for those characters was usually fairly short-lived. There were exceptions to the rule but the rule felt like a real thing.

"This all changed fairly recently. Now Marvel seems to have leaned heavily into creating characters that were inspired by the Silver & Bronze Age but this time there is a major difference. Now the characters are young, well-rounded, vibrant voices who feel like characters a modern reader would want to read. This brings me to *Ironheart*. Sure, I like the Chicago connection. This is my city and I'm from the South Side. This isn't the most important part to me. What matters the most to me is that after

decades of Tony Stark and his friends sort of orbiting him like little armoured satellites, Eve Ewing immediately gave her escape velocity and set her on her own path. I can read this 21st century teen and follow her adventures and watch her life develop and hear Riri's voice while I do it. It's the voice of my younger cousins and nieces, some of whom, it turns out, can really get into this stuff when they see themselves in it!

"Eve Ewing showed up, opened her laptop, and turned my cousin's 15-year-old daughter into dope, armour wearing, repulsor blasting ass kicker! You see a key component of representation is that you have to recognize that not everyone being represented is you but it doesn't stop there. *Ironheart* gives me a generational view into a life that wasn't really possible to be mine. I wasn't a teenage girl from the South Side of Chicago growing up in an age where every aspect of your life is a data point. The world Riri navigates feels that way to me and I'm thrilled that my young nieces and cousins have characters now that can grow as they grow. If they wanna check out the older stuff, it's out there but if they wanna fly with someone who feels like them, they have that now through Eve Ewing's run on *Ironheart*." ■

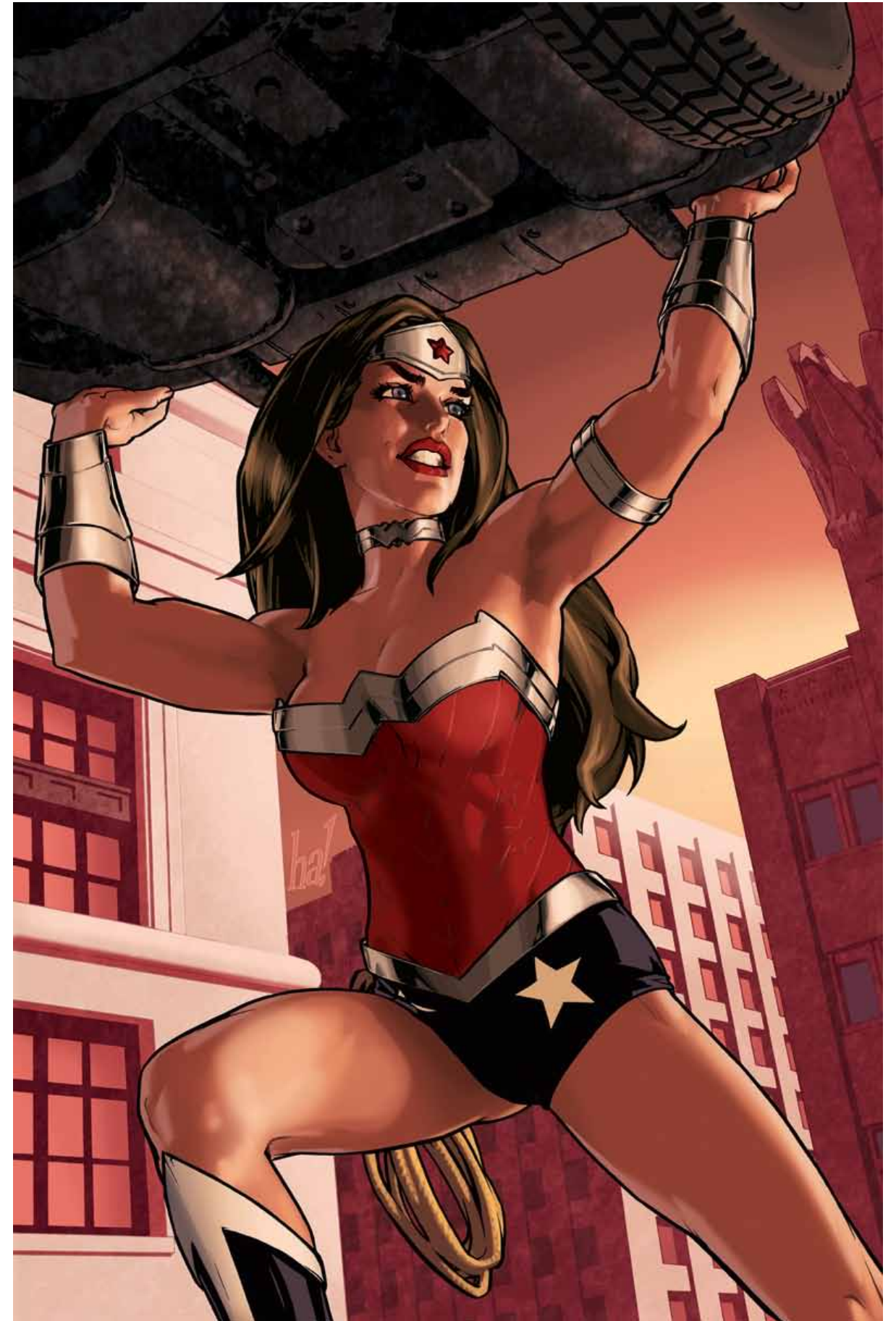


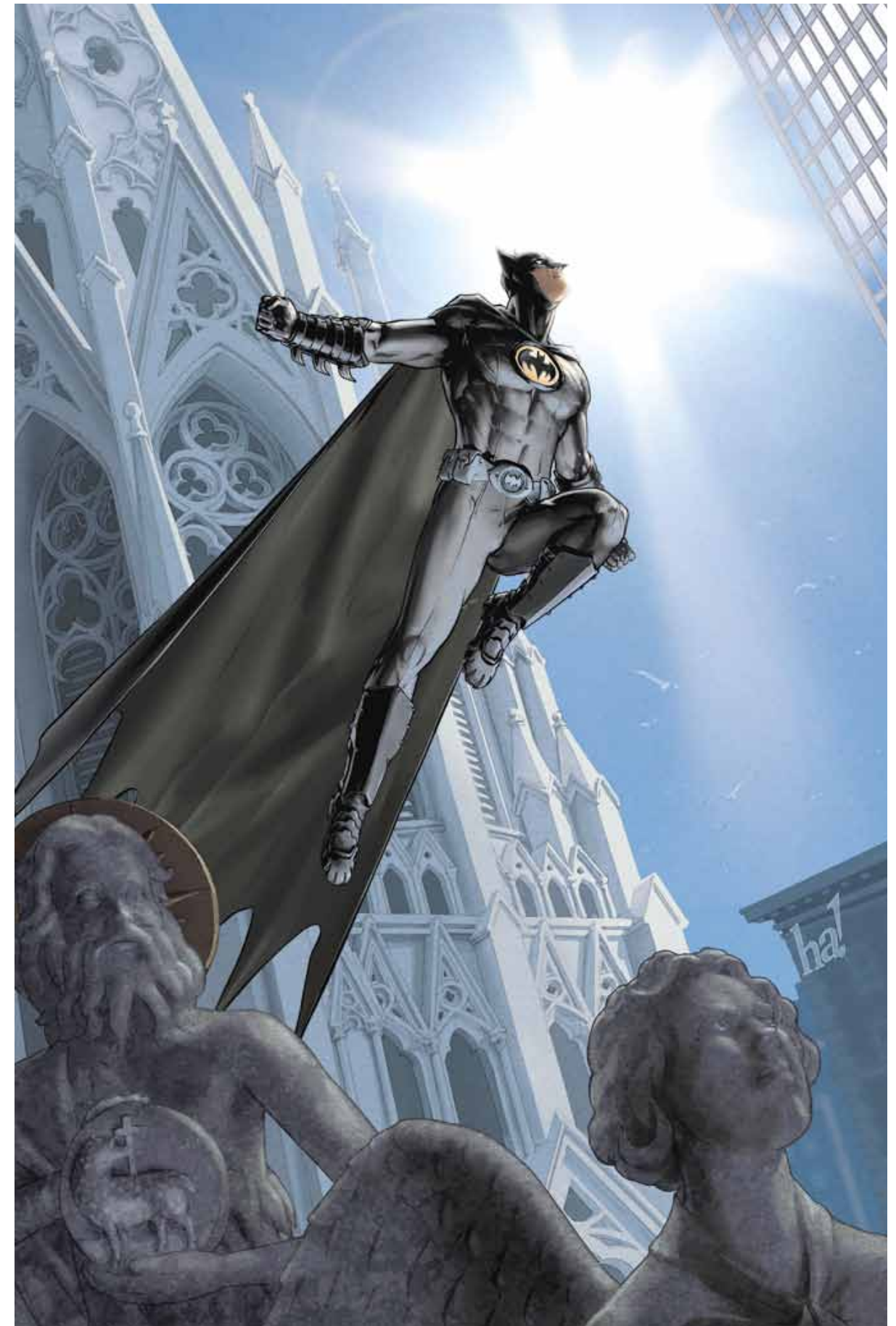
The Art of Eric Wilkerson





The Art of Gene Ha







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When the moon is the last outpost of freedom. When magic is the only defense against technology.

When your power is a magnet. When your light attracts darkness.



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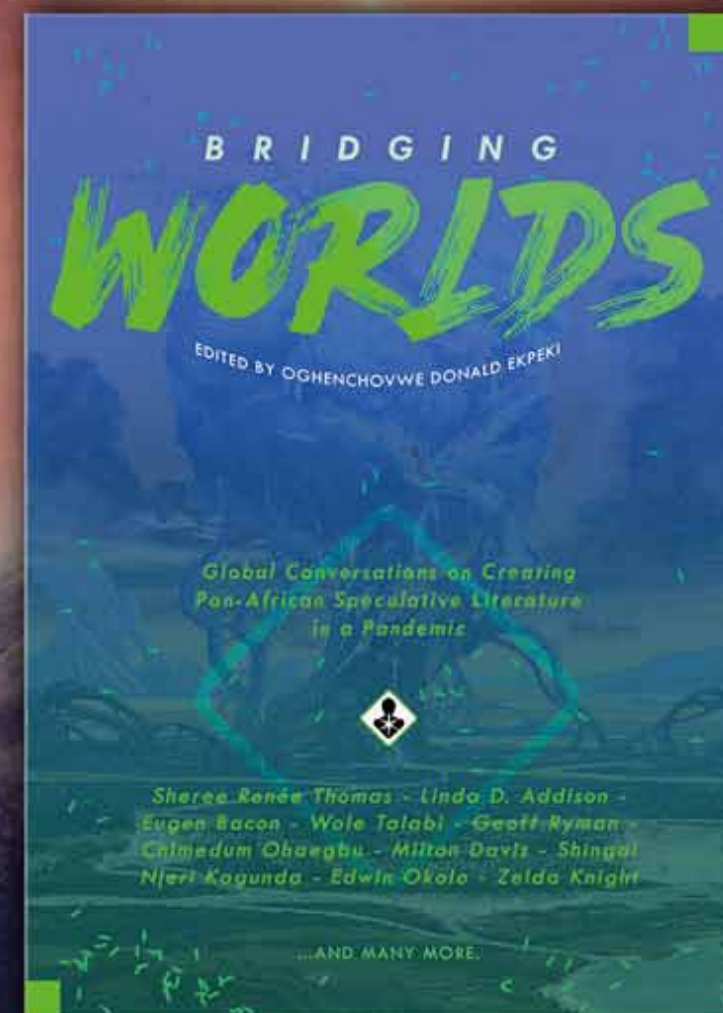
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Arrival Day

By Dr. Eve L. Ewing

*Black revolutionaries do not drop from the moon.
We are created by our conditions.
— Assata Shakur*

it happened under cover of night or early morning depending on who you ask. the hour when the press stops running. when the baker arrives and unlocks the door. the cables came down, silent and charcoal, matte and slithering. they hit the earth and coiled at the foot of a tree, on a bus stop bench, atop a mound of cigarette butts in front of the dialysis center. later when the NASA boys looked for footage of the arrival—surely some security camera in some parking lot, somewhere in America...?— that hour was all blank, everywhere, all blank, like as if each of them had a magnet for a beating heart, their veins murmuring clear it away, clear it away, until the tape was empty.

in the years before, when hateful men warned of the coming, crushing aluminum cans in their hands while their friends threw darts, or in rowboats tying flies, they spoke only of darkness. ‘their eyes will be dirt,’ the men said, ‘and they will cover the windows with tar in the places where we talk to god. they will seize our daughters who will return to us in rags, holding mud babies and asking for a room to sleep.’ the hateful men and their wives wore reading glasses and drank cinnamon tea on the days when they wrote letters to each other about how the coming people would steal, how they loved the sound of grinding teeth in place of real music, how the girl ones were greedy and lustful and felt no pain but made endless noise and how small ones could trick you, looking like children, but their skin was mercury and they could not be shot dead so do not fall for it. they wrote their letters on glass and plastic and metal. they said ‘they are coming and they will paint everything black.’

so they had no words for the moon people when they did come. and the moon people could not be captured. camera lenses looking on them turned to salt and cast white trails across the eyelids of the looker. and the moon people were dressed in every color. they wore saffron yellow and Kool cigarette green and Georgia clay red and they wore violet, they wore violet. and they were loud. as their hands worked, hammering the iron of the jail cell doors into lovely wrought curls and bicycle chains, smashing the fare boxes at the train stations into wind chimes and bowing low to the passengers as they entered—some sashaying through the turnstile, some dropping it low as they went underneath, they sang. the moon people had been listening all this time and they knew all about Sam Cooke and Aretha Franklin and Mahalia Jackson and Marvin Gaye and Missy Elliott, and they sang while they smashed a bottle on the squad cars—a Hennessy bottle or a Coke or a pressed kale juice, whatever was near enough to say ‘this here is christened a new thing.’ and they drove them down my street and your street and your street, the tires painted to look like vinyl 45s and the children tied yarn and ribbons to the windshield wipers and the moon people turned them on high so that as they drove, the colors waved in the sunlight, which was now streaming so clearly

onto the porch where i sat rubbing the rusting chain of the swing and thinking of grass when the boy down the street, who in smaller days I walked to school when his mother worked early, who loved lime popsicles the best, who danced his way from his own porch to the basketball court in the afternoon, who the police had recently declared a man, stopping him mid-two-step to ask questions he could not answer because the query beneath them was ‘why are you alive’ and none of us can say, the boy, he came to me and walked up the steps where the paint is peeling and knelt at my side, and i did not look him in the eye. instead i watched a firefly, the first of the summer, land on his left shoulder, and i thought ‘here are two glowing ones,’ but he did not notice, only held my hand and told me ‘we are free now.’ and i could not believe i had lived to see it-- the promised light, descended to us at last.

Magic Portals Are Real

And I Can Prove It

By Charlie Jane Anders

1. Introduction

I've jumped universes four or five times in my life. This is definitely not the universe that I was born in. I think most of us have stepped through a portal into a new realm once upon a time. Right? A hole opens up in the fabric of reality and you just saunter right through. Sometimes even if you don't walk through a magical portal, you might find yourself slipping into a new universe without even realizing it. I know a lot of people who thought they were living in Mordor but one day they looked up and realized they were living in Elfland instead. This can be challenging!

Magical portals are absolutely real, and frequently amazing. (And spoiler alert: I'm going to end up by talking about why bookstores are actually interdimensional nexuses, collections of thousands of portals to other realms. I never miss a chance to shout my love of bookstores.) But this essay is also about how I was a visibly queer kid with a really severe learning disability who was doomed to never graduate from third grade, until I escaped into fantasy. And now, years later, I'm working to create the fantasies that I hope will help other people get through their own tough times.

But back to magical portals. It starts out with recognizing that our world is made out of stories. We sometimes talk about stories as if they're special miracles, like when I'll say that stories saved my life. (Which is true, and we'll get to that.) But everything is a story. You eat stories for breakfast and then navigate through a series of stories on your way to and from work, where you handle stories for a living, no matter what your job is. You're wearing stories on your feet right now. seriously, where did you get your shoes? Where were your shoes made? Where was that shoe store, and did it used to be a video game store? Is the shoe store a Jamba Juice now? (Everything is a Jamba Juice now. The place you're sitting in will probably be a Jamba Juice by the time you're finished reading this.) You probably know ten things about the history of the brand of shoes you're wearing. Nothing is just what it is, everything is covered with signifiers.

Our pop culture is made of stories, but so is our politics. This is why politicians obsess about "controlling the narrative" and why we're more likely to vote based on a scary anecdote, like, we might choose to vote to outlaw chewing gum because we hear that someone choked to death on gum once, rather than based on statistics or facts. Stories are almost like another sense, on top of sight, hearing, touch and so on They help us make sense of the world.

We often talk as if there's a choice between "playing make-believe" and "accepting reality," and the latter is more responsible and serious, but I increasingly think that both options are just two different flavors of make-believe.

When I was a little kid, my father sat me down and told me something that has stuck with me for my entire life: he said that adults don't exist. Pretty much all grownups are just children, pretending that we've figured stuff out – people never really grow up, they just get better at faking it. This sounds cynical, but actually it felt super liberating and positive when I heard it as a kid. Because I was constantly at sea, and it seemed like everybody else had their act together, and I couldn't imagine growing up to become someone who knew what they were doing. So it was incredibly reassuring to be let in on the big secret of adulthood.

So are you with me so far? Magical portals absolutely exist, but adults are a fairy tale. Great. Let's keep going!

2. My origin story

The first time a portal opened up in front of me, I was like seven years old. I had been dreaming and fantasizing and yearning for a doorway to open and lead me into another world, and then it happened.

As I mentioned earlier, when I was a kid I had a really severe learning disability. My elementary school teachers couldn't deal with me at all. I was reading above my grade level, but I couldn't write to save my life. Like, my letters of the alphabet were illegible and I couldn't put words on a page. I couldn't do basic math, even a little

bit. My parents were both college professors, who had been academic high-achievers as kids, so they didn't really know what to do with a kid who was that learning-challenged.

Surprisingly, being both nerdy and terrible at school was not a great combination, in terms of assuring my social status.

So that's why I spent so much time just dreaming of getting away to another world. Maybe a spaceship would swoop down onto the schoolyard and take me away. Maybe some aliens would tell me that I didn't actually belong on this planet and I was really one of them. (I later poured all of this childhood yearning into my first young adult novel *Victories Greater Than Death*, and I'll talk more about that in a little while.) I wandered around alone on the edge of the schoolyard near the chicken-wire fence, making up stories in my own head. I had an imaginary superhero named Zappo-Man who had the power to zap people, like, that was his whole deal and I spent a lot of time making mental maps of superhero headquarters and magical kingdoms.

Then the luckiest thing happened to me. I was identified as a "special needs" child, and I was sent to a special ed teacher who had just started working at the school. Her name is Lynn Pennington, and the lengths she went to for me still kind of blow my mind.

Right away, Ms. Pennington saw that I was a daydreamer who got lost in my own fantasy worlds, and instead of trying to crush that part of me, she decided to use it to help me learn. I honestly do not know where I would be today if it wasn't for her. We're still friends, we had dinner a while back, and we email pretty often. I'm always telling her what a difference she made in my life.

So instead of drilling me on letters, Ms. Pennington helped me figure it out on my own, like if I could write just one good letter A, she would try to make me recognize why that was correct instead of drawing a hundred letter A's. And instead of just pushing me on math, she took me to a specialist who figured out what was wrong and how to fix it. I remember it as being almost like a blight lifting.

So Ms. Pennington gave me lots of encouragement and gold stars, but she also offered me the best bribe ever: if I mastered all my writing skills and got up to speed on my classwork, then I could write a play. And we would actually get it performed at school. Ms. Pennington met me where I was, and basically opened up the doorway I'd been looking for, and in the process she turned me into a lifelong writer. (Even if she might have regretted it a tiny bit. She told me recently that once she'd helped me to master the letters of the alphabet, I spent all my time in fourth grade writing *Doctor Who* fan-fiction in my school notebooks instead of paying attention.)

3. Transition

So I very much think of my gender transition as another magical gateway that I stepped through. And around the same time I started transitioning from male to female, I also became part of a whole queer performance scene, including a lot of pranksters who could have given *The Bad Cad* a run for their money.

I spent a lot of my twenties being kind of a serious person, trying to adult. I got married, had a high-pressure job in journalism, had a nice house, had sophisticated outings with friends. I wasn't super happy, and not just because I was trying to live as the wrong gender -- I was trying really hard to be a serious grown-up and forgetting the thing my dad had told me when I was a kid. My gender transition came around the same time that I accepted that I was never going to be a terribly serious person. I always say that I'm not a weirdo because I'm trans and I'm not trans because I'm a weirdo. Those are just two unrelated things I happen to be, but I did come out as both things around the same time, and being a weirdo gave me the freedom to experiment with my gender presentation.

To quote G.K. Chesterton misquoting Oscar Wilde, "Life is far too important to be taken seriously."

Another way of thinking about it is that when I transitioned, I was rewriting my own narrative, changing my story as a means of discovering myself.

I was pretty new to writing fiction at the time, and I was very much seeing myself as an "absurdist" writer – I tried to write the most

gonzo stories I could, in order to expose the ridiculousness of all the stuff we take for granted in the real world. A lot of my earliest stories were kind of an exercise in coming up with the most off-the-wall premises I could think of, and then challenging myself, like “can I pull this off?” The answer most of the time was mayyyyyyyyyybe. My characters were very one-dimensional, and mostly served as a weirdness delivery mechanism as they were flung into one nonsensical situation after another.

But I also wrote a lot of queer literary stories for small-press zines and anthologies, and the more I wrote about queer characters in colorful situations, the more I was filling in the outlines of my own world. I suppose that once you have stepped through a portal, then you have to be able to recognize yourself in this new setting. And that’s part of what I love about writing: it doesn’t just transport you, it helps you arrive.

San Francisco at the time was full of queer performance salons and open mics and events where you could watch an Elvis impersonator sing “Love Me Tender” while live chickens ate seeds off of him. A woman named Kim organized a skipping group, where once a month a group of us would get together and just skip down the sidewalk. I helped work behind the scenes at drag shows and queer events, and then I started to organize my own events, because I found that throwing a strange party can also be a way of opening a door.

I also started organizing a spoken word show that I’m still doing today, called Writers With Drinks, which happens at a bar in San Francisco. Writers With Drinks always features as many genres and styles and communities as I can jam into one show: poetry, literary fiction, science fiction, romance, mystery, journalism, stand-up comedy. The other thing about Writers With Drinks is, I make up silly fake bios for all the readers. Making up ridiculous bios for over a hundred authors per year has been great training in mental flexibility and coming up with story twists under pressure. At first, I would just spout off bizarre non-sequiturs, some I made up in advance and some I came up with right on stage. But over time, I started spending more time thinking about each reader, and why I

wanted to feature them, and try to conjure a fanciful version of them that reflected why the real version was so wonderful. And then I would still improvise on stage a bit. I think the bios got better as a result.

Which kind of brings me to another doorway I’ve stepped through in recent years: around the time my author intros got better, I also went from writing stories in which just a lot of random wackiness happens, to actually creating characters with real inner lives and emotions, who hopefully grow and change.

4. Weirdness can be sad!

I mentioned earlier that I used to daydream all the time when I was a kid, but as an adult I was kind of hard on myself about daydreaming.

I was really into the notion of productivity as a writer, as expressed in the number of words I could produce on a given day. The larger the number of new words I had added to my opus, the more successful I felt as a writer, and that was definitely an easy metric to track that made me feel good when I hit my goal. But then I would beat myself up when I would just stare into space instead of producing words in the time that I had.

Even though almost everything good in my life has come from daydreaming, it took me way too long to realize that I had my best ideas and came up with the most interesting scenes after one of those window-gazing moments. I would zone out for a while, and then I would know what was going on in my characters’ heads and how they were going to behave next. The longer I go on as a writer, the surer I am that my best writing comes out of my unconscious as well as my conscious mind, and also that the hardest and best part of the job is getting out of my head and into the heads of these imaginary people I made up.

When I zone out and stop paying attention to anything in particular, I can start drawing connections that I might not find otherwise. In any case, I sort of think of daydreaming as being the opposite of doomscrolling. The world is trying very hard right now to keep us all scared out of our wits, because fear causes us to close

off possibilities and to stop being curious about the world. As Frank Herbert (almost) said, fear is the portal-closer.

Lately when I’m signing books for people and I can’t think of what else to write or draw, I always write the same thing: “Daydreaming is important, serious WORK.” I usually write work in all caps, underlined a few times.

These days I spend more and more time trying to become different characters as I write them. I always say that writing is acting, and I really believe it’s true. I like learning more about my characters as I write them, and I also like figuring out things alongside my characters. Like when my characters have a realization, that’s usually me having that realization as well.

To return to the thing about adults not being real, I think that’s part of why it’s so amazing to get into someone’s inner monologue and show how they’re struggling to keep up the act of adulthood. I love peeling back the layers of a character and getting to see all of the self-deception and prevarication and doubts and qualms.

For so long, I thought of characters as just a vehicle to get the story where I wanted it to go, but when I became more conscious about re-creating myself I feel like that was the first step toward getting interested in characters for their own sake.

Another thing that’s important to me is extreme intentionality. I talk a lot about this in my writing advice book *Never Say You Can’t Survive*. I spend a lot of time just asking myself questions, interrogating what the story means to me and what I want it to be about.

Another lightbulb moment I had as a writer – which I really think applies to other life situations – is that you can use playfulness and a sense of absurdity to deal with utterly heartbreaking, terrifying, upsetting stuff. I always kind of knew this in my head, but it took a long time to figure it out in my bones. I wanna talk about two short stories that are in my recent collection, *Even Greater Mistakes*. My story “Rat Catcher’s Yellows” is about dealing with a loved one’s dementia, which is something that’s affected a lot of people I love, but it’s also a story about Renaissance cats in a game where one of the characters is named Lord Hairballington.

And then there’s a story I wrote back in 2017, called “Don’t Press Charges and I Won’t Sue.” And here’s where things get a bit heavier. Five years ago, I started to get really scared for trans people in this country. I wish I’d been wrong about where things were heading, but now trans people are in the crosshairs more than ever, with a wave of violence and state discrimination fueled by a never-ending drumbeat of moral panic in the media.

So I decided to address these fears in “Don’t Press Charges” by writing a straight-up horror story about the worst that could happen to trans people. I showed that story to a ton of trans folk before I submitted it, and they all said things like “I had to lie down after reading this” because it was so upsetting. But the weird thing is? It’s one of my funniest stories. It’s full of silly jokes and quirky moments, and I feel being fanciful allowed me to get closer to the emotional truth of the experience, rather than just being a distraction.

It’s almost like embracing silliness allowed me to grapple better with the most serious and awful things in my life.

5. I love kids’ stories

I started off talking about how I daydreamed as a kid, until that portal finally opened up for me. I wouldn’t have had the material for all those daydreams if I hadn’t had amazing children’s stories to launch me into fantasy. I loved oddball stories: *The Phantom Tollbooth* and *A Wrinkle in Time* and *Paddington Bear* and everything by Daniel Pinkwater. For a while I lived in a place that had a children’s bookstore and I spent half my time there, when I wasn’t at the library. In middle school, my best friend Jake and I made a huge mural of the Mathemagician from *Phantom Tollbooth*.

One thing I obsess about lately is the fact that almost all of the most popular fictional characters were created for kids and then claimed by adults. Superheroes, fantasy characters, the heroes of Star Wars, and so on. People grew up loving those characters and then when they were grown up, they didn’t want to stop loving them – so they demanded that those characters change and become more “mature” and sophisticated. Soon, those characters aren’t for kids anymore. I don’t think

there's anything wrong with adults wanting their favorite stories to grow up with them. We're all pretending to be adults, so we want our heroes to pretend along with us, right? In fact, I think this is a natural process. I don't think the answer is to demand that Batman only be for kids, because that Bat-boat has sailed. I do think we need to keep creating new characters for kids, so the process can start all over again. I would love to live in a world where every character created in the twentieth century has been gently forgotten, and we have a whole new set of characters – who better reflect the diversity and richness and beauty of our world – to inspire us.

I'm under no illusion that I'm the one who's going to make this happen. But I'm doing my part over here. Around the same time I wrote "Don't Press Charges," I started working on a young adult space fantasy trilogy that's basically my answer to Star Wars and Star Trek, featuring a cast of kids from all over the world who journey into space. The first two books, *Victories Greater Than Death* and *Promises Bigger Than Heartbreak*, are out now.

Most of these heroes are defiantly, beautifully queer, and they support each other and hold each other up as they question their identities while saving all of the worlds. I had so much fun coming up with all of the alien societies and technologies and backstory and sidestory and aroundstory, I made a wiki just crammed with details about everything. But I had even more fun writing characters who question what it means to be a hero, and whether violence is always the best solution to our problems. I decided that in my world, nobody touches anybody else without asking for consent first – except during fight scenes – and the universal translator makes it so you can never use the wrong pronoun for anyone.

The worse things have gotten for trans people around the world, the more comfort I tried to pack into these stories, in which trans and non-binary and gender fluid characters become powerful and embrace their creativity while supporting each other with their whole hearts. I'm not going to give you a whole plot synopsis, but Tina is the second coming of an epic hero who decides to become something way better,

and Rachael is a dreamy artist who saves everybody by reconnecting with her creativity, and Elza is a trans nerd who fights to become a cyber princess.

Marginalized people need our own heroes right now, more than ever. We need to see ourselves overcoming obstacles and lifting each other up. It's a cliché, but I really want trans kids to see themselves in a way that I never did when I was a kid.

I also recently celebrated the debut of a new transgender superhero that I co-created for Marvel Comics. Her name is Escapade, and she's a trickster who uses cool gadgets like gravity dice to steal from the worst people. Her best friend is Morgan Red, who's also trans. He wears amazing sweater-vests and bow ties. And their pet is a flying turtle named Hibbert. They've made their first appearance in Marvel's 2022 pride special issue, and next they're going to be in the *New Mutants* comic.

I wanted to close by talking about community. I've been talking a lot about my individual journey, but what I've found over and over is that communities lift us up. The heroic stories I love are the ones that celebrate chosen family. When I host an event, I think a lot about how to make it as inclusive and welcoming to as many people as I possibly can. I think a fictional world is only as good as the communities it depicts.

When I've talked about keeping an eye open for those portals that can open to let you traverse them, those portals always lead to a community that you could be a part of.

And like I said at the start, a bookstore is basically a single portal that leads to an endless series of other portals. Bookstores create communities in the real world, while also letting you visit as many fictional worlds as you want. It's just magic. I've visited places where all the independent bookstores had gone under, and there's always a pall of sadness over everything. So my final hope is that you'll all find ways to support local bookstores in your area, because we're really going to need all of those portals to survive together. ■

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My Novel Was About Illegal Abortion

But I Didn't Predict The Future

By Annalee Newitz

My 2019 Sci-Fi Novel Was About a U.S. Where Abortion Is Illegal in 2022. But I Didn't Predict the Future.

A few months before COVID shut the world down in 2020, I published a book called *The Future of Another Timeline*. Set in 2022, it's about a group of time travelers who live in an alternate United States where abortion was never legalized. Working in secret, they travel 130 years back to the 19th century to foment protests against the anti-abortion crusader Anthony Comstock. Their goal is to change the course of history. Spoilers: They succeed—sort of. When they return to 2022, abortion is legal in a few states, though it remains illegal in the majority of them.

It is not a good feeling to live through a version of the dark timeline I imagined in my fiction. As I wrote my novel, the Brett Kavanaugh hearings were spawning new memes about the joy of beer and the worthlessness of women's bodily autonomy. And as I write this, the new conservative-majority Supreme Court has turned 2022 into the year when the universal right to an abortion in the United States became a dream as impossible as time travel.

But I am not here to say "I told you so." I did not magically predict this turn of events, nor did I write my novel as a "warning" about what might happen. That's because I was writing about the present as I observed it, where many states, like Ohio, Kentucky, and Louisiana, have only one abortion clinic. In recent years, states like Texas have made it so difficult for people to get abortions that the procedure is effectively out of reach.

This isn't a new situation, either. In the 1980s, the Hyde Amendment made it unlawful to use federal funds for abortions. That means Indigenous people living on reservations, where clinics are federally funded, have not been able to terminate pregnancies lawfully for decades—

unless they drive to the nearest hospital offering abortions, which might be hundreds of miles away from home.

The alternate timeline I imagined in my novel was already unfolding within America's official story of abortion access for everyone. Many people did not have access. Clinic workers were murdered for providing abortions, and many others were systematically harassed. All I had to do was describe what was actually happening around me. In some ways, the only difference between my novel and many Americans' reality is that my activists have access to some really cool time machines.

For me, the interesting question to ask about science fiction that appears to predict the future is not "how did you ever see that coming?" but instead, "why did you decide to describe reality using an unrealistic science fiction trope?" The answer is that sometimes metaphors can help us see the truth more clearly than an investigative report. And the beauty of time machines is that they are the perfect vehicles for telling stories about how precarious and contingent our rights are. In Ray Bradbury's classic story "A Sound of Thunder," for example, a time traveler steps on a butterfly 65 million years ago, and returns to the present to discover a fascist has taken over the United States.

Put in real-life terms: One slight shift in our historical circumstances, and we wake up in a new nation where access to abortion has been lost with a court decision signed by just six people. In a similarly abrupt way, our leaders empowered border patrols to imprison refugees. Our membership in the Paris Climate Agreement evaporated overnight. It's all so surreal it seems like we're in an alternate timeline, but maybe that's simply the way bog-standard historical change always feels.

One of the questions that plagues my time travelers in *The Future of Another Timeline* is whether history is driven by a few powerful

individuals (so-called Great Men), or by collective social action. Believing fiercely in the latter, they team up with 19th-century activists who are challenging the nascent Comstock laws with creative protests, pamphlets about how to terminate a pregnancy, and public lectures about anarchy.

This, too, was my effort to describe our lives in the present. Though today's Supreme Court decision is new, the movement for reproductive freedom is not. Feminists like Ida Craddock and Emma Goldman fought hard to change our free speech laws so that it would be legal for people to publish information about birth control. (Yes, publications about birth control and abortion were once categorized as obscene and therefore except from First Amendment protections.) We may not be able to travel back in time to hear the words of 19th-century activists like Lucy Parsons and Harriet Tubman, but we live in the timeline they built for us. Their hard-won victories eventually gave us the vote, and with it more control over our bodies, our futures, and our nation. We live in the world they made possible.

Every struggle for freedom is a generational struggle, where millions of people contribute. It's true that sometimes a few powerful people like the Supreme Court justices can change our destinies. And once in a while, a political operator like Anthony Comstock can ignite a moral panic that burns for decades. But the real power comes from collective action, the words and deeds of everyone who struggles for justice, over hundreds of years. We are ultimately the ones who give those Great Men their power, and we can take it away.

But we cannot accomplish anything without recognizing our current timeline for what it is. The *Roe v. Wade* decision made abortion technically legal in 1973, but millions of people have been denied abortions since that time. In the *Turnaway Study*, a group of researchers chronicled the lives of 1,000 women "turned

away" from terminating their pregnancies in states with restrictive laws during 2008 and 2010. Forced to remain pregnant against their will, these women reported dramatic changes in their life courses. Compared with women who received abortions, these turnaways dropped out of school more often, made less money, stayed in abusive relationships for longer, and experienced more depressive episodes.

This would all be so much easier to explain if we could hop between timelines. Then I could take your hand and show you how the same person might lead very different lives with and without access to abortion. There's a reason why the multiverse movie *Everything Everywhere All at Once* has become an unexpected hit in 2022. It helps us to understand that the present is a complicated place, with many conflicting narratives that constantly crash into one another.

The alternate timeline metaphor also gives us a way to maintain hope in the face of disaster. It reminds us that we have allies we may never meet, who are so far removed from us that they might as well live in another dimension. These allies are our elders, the activists who fought for our reproductive rights and bodily autonomy for the past 200 years. They are also the distant strangers who are struggling with us toward a common goal, all across the country, in clinics and classrooms, public parks and nightclubs, coffee shops and places of worship. When we resist, when we protest and push back, we can almost feel them through the veils of time and space.

This Supreme Court decision is not a final defeat, nor is it an end to our power. As a 19th-century feminist says to the time travelers in my novel: "We have always been on this path together." We can change the future. But first, we must recognize what's happening in the present, and figure out who is here struggling alongside us. ■

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A bid for the 15th North American Science Fiction Convention
July 20-23, 2023



<https://main.winnipegin2023.ca/>

Trans-Atlantic Fan Fund

The Trans-Atlantic Fan Fund was created in 1953 for the purpose of providing funds to bring well-known and popular fans familiar to those on both sides of the Atlantic. Since that time TAFF has regularly brought North American fans to European conventions and European fans to North American conventions. The success of TAFF has inspired other regular fan funds between North America and Australia, Europe and Australia, and even Eastern and Western Canada.

TAFF exists solely through the support of fandom. The candidates are voted on by interested fans all over the world, and each vote is accompanied by a donation of not less than \$3 or £2. These votes, and the continued generosity of fandom, are what make TAFF possible. In addition to donations, fans hold auctions at science fiction conventions to raise money for TAFF. Frequently art, books, t-shirts,

and other ephemera of fandom are auctioned off for this purpose.

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

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

TAFF Delegates

1954	A. Vincent Clarke (Unable to make trip)	1977	Peter Roberts	2002	Tobes Valois
1955	Ken Bulmer	1979	Terry Hughes	2003	Randy Byers
1956	Lee Hoffman (Declined funds)	1980	Dave Langford	2004	James Bacon
1957	Bob Madle	1981	Stu Shiffman	2005	Suzanne Tompkins ("Suzle")
1958	Ron Bennett	1982	Kevin Smith	2006	Bridget Bradshaw ("Bug")
1959	Don Ford	1983	Avedon Carol	2008	Christopher J Garcia
1960	Eric Bentcliffe	1984	Rob Hansen	2009	Steve Green
1961	Ron Ellik	1985	Patrick and Teresa Nielsen Hayden	2010	Anne KG Murphy & Brian Gray (joint)
1962	Ethel Lindsay	1986	Greg Pickersgill	2011	John Coxon
1963	Wally Weber	1987	Jeanne Gomoll	2012	Jacqueline Monahan
1964	Arthur Thomson (Atom)	1988	Lilian Edwards and Christina Lake	2013	Jim Mowatt
1965	Terry Carr	1989	Robert Lichtman	2014	Curt Phillips
1966	Tom Schluck	1991	Pam Wells	2015	Nina Horvath
1968	Steve Stiles	1992	Jeanne Bowman	2016	Anna Raftery
1969	Eddie Jones	1993	Abigail Frost	2017	John Purcell
1970	Elliot Shorter	1995	Dan Steffan	2018	Johan Anglemark
1971	Mario Bosnyak	1996	Martin Tudor	2019	Geri Sullivan
1973	Len and June Moffatt	1998	Ulrika O'Brien	2020	Michael J. "Orange Mike" Lowrey
1974	Peter Weston	1998	Maureen Kincaid Speller	2022	Sofia "Fia" Karlsson
1976	Roy Tackett; Bill Bowers (Tie; funds insufficient for both; Bowers withdrew)	1999	Velma J Bowen ("Vijay")		
		2000	Sue Mason		
		2001	Victor M. Gonzalez		



Fia Karlsson TAFF Delegate From Malmo Sweden

Seventy years after the first proto-TAFF trip, the Trans-Atlantic Fan Fund is back in Chicago!

This year, Fia Karlsson was elected to be the delegate, proving the wise old saying you can't spell FIAWOL without Fia.

But who's this Fia?

Fia grew up in a sleepy little town in the north of Sweden, which borders on the Arctic Circle, or as Jon Snow would have it: "beyond the wall."

With the great outdoors as her backyard, the northern lights and the midnight sun, she had plenty of inspiration that led her to write poems and fairy tales of magical kingdoms and life among the stars. At home there were always science fiction shows on TV, and she quickly found Star Trek and X-files – and without knowing it, started writing fan fiction.

Growing up, she moved from the top of Sweden to the utmost south, and settled down in Malmö in 2008, where she now lives with her three cats and works as a government administrator.

Moving to a new city, she reached out online in search of local nerds to start a book circle with. This set her on the path of fandom, and things escalated quickly. The book circle was formed in early 2009, and in 2011 Fia went to her first convention – Eurocon in Stockholm. Needless to say, she absolutely loved it, and from then on was completely bitten by the fandom bug.

In 2012 Fia's book circle started a local fandom club called Malmöfandom, and in 2015 Fia chaired her first convention. Swedish fandom liked her so much, they awarded her the prestigious Swedish SF fandom Alvar Award.

By now, her fannish activities started to snowball. She attended Swecons (Swecon is the annual, national convention in Sweden), and then the Nordic cons (Danish and Finnish conventions). Then she joined forces with the Finnish fandom as the Social Media Area Head for Worldcon 75 in Helsinki. It was love at first sight for both Fia and the Finnish fandom, and after Worldcon, they promptly decided to adopt

her. (She has adoption papers and everything!)

Fia has also been the Nordic Fan Fund delegate to Octocon in Dublin in 2017, where she met Irish and British fandom. Her best friends have been known to call her "the people collector" as she loves travelling, meeting new people and bringing them all together.

But if there's one thing that Fia is most famous for, it's for her endearing but weird habit of bringing bags and bags of dill chips to conventions, handing out dill chips to all the new people she meets.

There have been films made about her dill chips, and some might even say that she has formed a kind of dill chips cult. Whatever it is, we like it! If you meet her at Chicon, make sure to have a taste of those lovely dill sparkled nuggets of gold.

If you don't like dill chips, but want to stop and chat, you can always get her going with chats about Connie Willis and Jodi Taylor's time travelling historians, or The Untamed, or talk about just any Chinese or Korean show on Netflix. Or maybe just pull up with a beer and say hi!

Tell me more about TAFF!

Before arriving in Chicago, Fia has made a seven-state itinerary, and if everything has gone well, her trip will have started off with Washington DC, then New York City, then Massachusetts, Michigan, and Minnesota before finally arriving in Illinois.

Fia has always wanted to go to Chicago, not only to see the city, but because it was the home of her great grandfather, who emigrated to America in 1923. So, with much excitement and without further ado, here comes the TAFF!

Fia is looking forward to seeing many of the fans she met in her travels again here at Chicon. If you want to know more about the Trans-Atlantic Fan Fund and how you can support it, visit the fan fund tables located in the Fanzine Lounge in the Exhibit Hall or go to taff.org.uk. ■



DUFF

50 Years Of Reaching Across The Pacific Ocean

Down Under Fan Fund

In the very early 1970s Australian fans were getting serious about their first Worldcon Bid (Australia in 75) and some decided that a fan fund would be a good way to connect with fans on the other side of the Pacific. Thus began the Down Under Fan Fund (DUFF), modelled on TAFF (the Transatlantic Fan Fund). I had 'met' many Australian fans through apas and exchanging fanzines and I first heard about DUFF from Australian friends including Leigh Edmonds who recruited me to run in the first race in 1972. With support from my family (my parents, brothers, husband – all fans) and friends, I won the race and was Guest of Honour

at Syncon 2, the 11th Australian Science Fiction Convention in Sydney in August of 1972.

As the first DUFF winner I had a wonderful trip, travelling alone but never without friendly folks to help along the way. I visited Sydney, Canberra, Melbourne and Adelaide and fans provided company, transportation, places to stay, interesting things to see and do and lots to talk about in each city. You can find the details in my trip report, *Lesleigh's Adventures Down Under*, available digitally. I'm delighted to know that 50 years after that first trip we are still finding ways to meet fans from other countries.

Lesleigh Couch Luttrell

DUFF Delegates

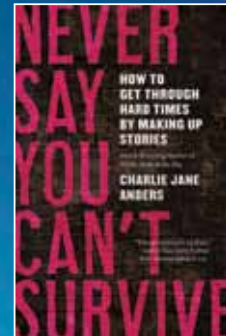
1972	Lesleigh Luttrell	1996	Perry Middlemiss
1974	Leigh Edmonds	1997	Janice Murray
1975	Rusty Hevelin	1998	Terry Frost
1976	Christine McGowan	1999	Janice Gelb
1977	Bill Rotsler	2000	Cathy Cupitt
1978	Paul J. Stevens	2001	Naomi Fisher & Patrick Molloy
1979	Ken Fletcher & Linda Lounsbury	2002	Julian Warner
1980	Keith Curtis	2003	Guy and Rosy Lillian
1981	Joyce Scrivner	2004	Norman Cates
1982	Peter Toluzzi	2005	Joe Siclari
1983	Jerry Kaufman	2008	Steve & Sue Francis
1984	Jack Herman	2009	Emma Hawkes
1985	Marty & Robbie Cantor	2010	John Hertz
1986	Nick Stathopoulos, Lewis Morley, & Marilyn Pride	2011	David Cake
1987	Lucy Huntzinger	2013	Bill Wright
1988	Terry Dowling	2014	Juanita Coulson
1989	John D. Berry	2015	No race held
1990	Greg Turkich	2016	Clare McDonald-Sims
1991	Art Widner	2017	Paul Weimer
1992	Roger Weddall	2018	Marlee Jane Ward
1993	Dick & Leah Zeldes Smith	2019	No race held
1994	Alan Stewart	2020	Erin Underwood
1995	Pat & Roger Sims		



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Charlie Jane Anders

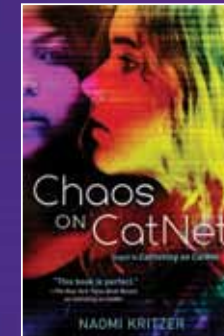
DRAMATIC PRESENTATION

SHORT FORM



The Wheel of Time:
"The Flame of Tar Valon,"
Amazon Studios
(Based on The Wheel of Time by Robert Jordan)

LODESTAR AWARD YOUNG ADULT BOOK



CHAOS ON CATNET
Naomi Kritzer



VICTORIES GREATER THAN DEATH
Charlie Jane Anders

EDITOR

LONG FORM



Ruoxi Chen



Patrick Nielsen Hayden

SHORT FORM



Jonathan Strahan



Alex Brown

FAN WRITER

ASTOUNDING AWARD NEW WRITER



A. K. Larkwood



Everina Maxwell



Shelley Parker-Chan

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awaits...

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Author Guest of Honor

Moshe Yudkowsky
Fan Guest of Honor

Christine Mitzuk
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The Hugo Awards



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

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

Hugo Award Finalists

2022

Best Novel

A Desolation Called Peace, by Arkady Martine (Tor)
The Galaxy, and the Ground Within, by Becky Chambers (Harper Voyager / Hodder & Stoughton)
Light From Uncommon Stars, by Ryka Aoki (Tor)
A Master of Djinn, by P. Djèlí Clark (Tordotcom / Orbit UK)
Project Hail Mary, by Andy Weir (Ballantine / Del Rey)
She Who Became the Sun, by Shelley Parker-Chan (Tor / Mantle)

Best Novella

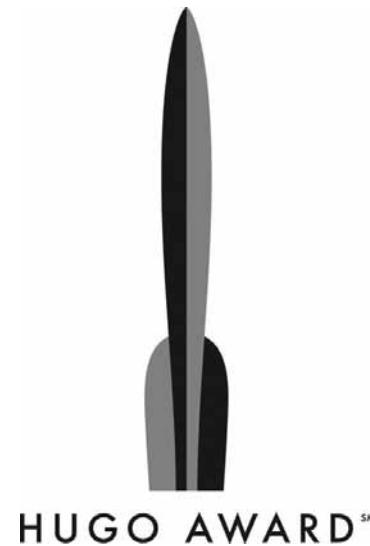
Across the Green Grass Fields, by Seanan McGuire (Tordotcom)
Elder Race, by Adrian Tchaikovsky (Tordotcom)
Fireheart Tiger, by Aliette de Bodard (Tordotcom)
The Past Is Red, by Catherynne M. Valente (Tordotcom)
A Psalm for the Wild-Built, by Becky Chambers (Tordotcom)
A Spindle Splintered, by Alix E. Harrow (Tordotcom)

Best Novelette

“Bots of the Lost Ark”, by Suzanne Palmer (*Clarkesworld*, Jun 2021)
“Colors of the Immortal Palette”, by Caroline M. Yoachim (*Uncanny Magazine*, Mar/Apr 2021)
L'Esprit de L'Escalier, by Catherynne M. Valente (Tordotcom)
“O2 Arena”, by Oghenechovwe Donald Ekpeki (*Galaxy's Edge*, Nov 2021)
“That Story Isn't the Story”, by John Wiswell (*Uncanny Magazine*, Nov/Dec 2021)
“Unseelie Brothers, Ltd.”, by Fran Wilde (*Uncanny Magazine*, May/June 2021)

Best Short Story

“Mr. Death”, by Alix E. Harrow (*Apex Magazine*, Feb 2021)
“Proof by Induction”, by José Pablo Iriarte (*Uncanny Magazine*, May/June 2021)
“The Sin of America”, by Catherynne M. Valente (*Uncanny Magazine*, Mar/Apr 2021)
“Tangles”, by Seanan McGuire (*Magicthegathering.com: Magic Story*, Sep 2021)
“Unknown Number”, by Blue Neustifter (Twitter, Jul 2021)
“Where Oaken Hearts Do Gather”, by Sarah Pinsker (*Uncanny Magazine*, Mar/Apr 2021)



Best Series

The Green Bone Saga, by Fonda Lee (Orbit)
The Kingston Cycle, by C. L. Polk (Tordotcom)
Merchant Princes, by Charles Stross (Tor UK / Tor)
Terra Ignota, by Ada Palmer (Tor Books)
Wayward Children, by Seanan McGuire (Tordotcom)
The World of the White Rat, by T. Kingfisher (Ursula Vernon) (Argyll Productions)

Best Graphic Story or Comic

DIE, vol. 4: Bleed, written by Kieron Gillen, art by Stephanie Hans, lettering by Clayton Cowles (Image)
Far Sector, written by N.K. Jemisin, art by Jamal Campbell (DC)
Lore Olympus, vol. 1, by Rachel Smythe (Del Rey)
Monstress, vol. 6: The Vow, written by Marjorie Liu, art by Sana Takeda (Image)
Once & Future, vol. 3: The Parliament of Magpies, written by Kieron Gillen, illustrated by Dan Mora, colored by Tamra Bonvillain (BOOM!)
Strange Adventures, written by Tom King, art by Mitch Gerads and Evan “Doc” Shaner (DC)

Best Related Work

Being Seen: One Deafblind Woman's Fight to End Ableism, by Elsa Sjunneson (Tiller Press)
The Complete Debarkle: Saga of a Culture War, by Camestros Felapton (Camestros Felapton)
Dangerous Visions and New Worlds: Radical Science Fiction, 1950 to 1985, edited by Andrew Nette and Iain McIntyre (PM Press)
“How Twitter can ruin a life”, by Emily St. James (Vox, Jun 2021)
Never Say You Can't Survive, by Charlie Jane Anders (Tordotcom)
True Believer: The Rise and Fall of Stan Lee, by Abraham Riesman (Crown)

Best Dramatic Presentation, Long Form

Dune, screenplay by Jon Spaihts, Denis Villeneuve, and Eric Roth; directed by Denis Villeneuve; based on the novel *Dune* by Frank Herbert (Warner Bros / Legendary Entertainment)
Encanto, screenplay by Charise Castro Smith and Jared Bush; directed by Jared Bush, Byron Howard, and Charise Castro Smith (Walt Disney Studios Motion Pictures)
The Green Knight, written and directed by David Lowery (BRON Studios/A24)
Shang-Chi and the Legend of the Ten Rings, screenplay by Dave Callaham, Destin Daniel Cretton, Andrew Lanham; directed by Destin Daniel Cretton (Walt Disney Studios Motion Pictures)
Space Sweepers, screenplay by Jo Sung-Hee, Yookang Seo-ae, and Yoon Seung-min; directed by Jo Sung-Hee (Bidangil Pictures)
WandaVision, screenplay by Peter Cameron, Mackenzie Dohr, Laura Donney, Bobak Esfarjani, Megan McDonnell, Jac Schaeffer (created by and head writer), Cameron Squires, Gretchen Enders, Chuck Hayward; directed by Matt Shakman (Disney+)

Best Dramatic Presentation, Short Form

The Wheel of Time: The Flame of Tar Valon, written by Justine Juel Gillmer, directed by Salli Richardson-Whitfield, based on The Wheel of Time series by Robert Jordan (Amazon Studios)

For All Mankind: The Grey, written by Matt Wolpert and Ben Nedivi; directed by Sergio Mimica-Gezzan (Tall Ship Productions/Sony Pictures Television)

Arcane: The Monster You Created, written by Christian Linke and Alex Yee; story by Christian Linke, Alex Yee, Conor Sheehy, and Ash Brannon; directed by Pascal Charrue and Arnaud Delord (Netflix)

The Expanse: Nemesis Games, written by Daniel Abraham, Ty Franck, and Naren Shankar; directed by Breck Eisner (Amazon Studios)

Loki: The Nexus Event, written by Eric Martin, directed by Kate Herron, created for television by Michael Waldron (Disney+)

Star Trek: Lower Decks: wej Duj, written by Kathryn Lyn, directed by Bob Suarez (CBS Eye Animation Productions)

Best Editor, Short Form

Neil Clarke

Oghenechovwe Donald Ekpeki

Mur Lafferty & S.B. Divya

Jonathan Strahan

Sheree Renée Thomas

Sheila Williams

Best Editor, Long Form

Ruoxi Chen

Nivia Evans

Sarah T. Guan

Brit Hvide

Patrick Nielsen Hayden

Navah Wolfe

Best Professional Artist

Tommy Arnold

Rovina Cai

Ashley Mackenzie

Maurizio Manzieri

Will Staehle

Alyssa Winans

Best Semiprozine

Beneath Ceaseless Skies, editor Scott H. Andrews

Escape Pod, editors S.B. Divya, Mur Lafferty, and Valerie Valdes; assistant editors Benjamin C. Kinney and Premea Mohamed; guest editor Brent C. Lambert; hosts Tina Connolly and Alasdair Stuart; audio producers Summer Brooks and Adam Pracht; and the entire Escape Pod team

FIYAH Magazine of Black Speculative Fiction, publisher Troy L Wiggins; executive editor DaVaun Sanders; managing editor Eboni Dunbar; poetry editor B. Sharise Moore; reviews editor and social media manager Brent Lambert; art director L. D. Lewis; web editor Chavonne Brown; non-fiction editor Margeaux Weston; guest editors Summer Farah and Nadia Shammass; acquiring editors Kaleb Russell, Rebecca McGee, Kerine Wint, Joshua Morley, Emmalia Harrington, Genine Tyson, Tonya R. Moore, Danny Lore; technical assistant Nelson Rolon

PodCastle, co-editors Jen R. Albert, C. L. Clark, Shingai Njeri Kagunda, and Eleanor R. Wood; assistant editors Summer Fletcher and Sofia Barker; audio producer Peter Adrian Behravesh; host Matt Dovey; and the entire PodCastle team

Strange Horizons, Vanessa Aguirre, Joseph Aitken, Kwan-Ann Tan, Rachel Ayers, M H Ayinde, Tierney Bailey, Scott Beggs, Drew Matthew Beyer, Gautam Bhatia, Tom Borger, S. K. Campbell, Emma Celi, Zhui Ning Chang, Rita Chen, Tania Chen, Liz Christman, Emma-Grace Clarke, Linda H. Codega, Bruhad Dave, Sarah Davidson, Tahlia Day, Belen Edwards, Rebecca Evans, Ciro Faienza, Courtney Floyd, Lila Garrott, Guanani Gómez-Van Cortright, Colette Grecco, Julia Gunnison, Dan Hartland, Sydney Hilton, Angela Hinck, Amanda Jean, Jamie Johnson, Sean Joyce-Farley, Erika Kanda, Kat Kourbeti, Catherine Krahe, Anna Krepinsky, Clayton Kroh, Natasha Leullier, Dante Luiz, Gui Machiavelli, Cameron Mack, Samantha Manaktola, Marisa Manuel, Jean McConnell, Heather McDougal, Maria Morabe, Amelia Moriarty, Sarah Noakes, Aidan Oatway, AJ Odasso, Joel Oliver-Cormier, Kristina Palmer, Karintha Parker, Anjali Patel, Juliana Pinho, Nicasio Reed, Belicia Rhea, Abbey Schlanz, Elijah Rain Smith, Alyn Spector, Hebe Stanton, Melody Steiner, Romie Stott, Yejin Suh, Sonia Sulaiman, Ben Tyrrell, Renee Van Siclen, Kathryn Weaver, Liza Wemakor, Aigner Loren Wilson, E.M. Wright, Vicki Xu, and The Strange Horizons Editorial Collective

Uncanny Magazine, publishers and editors-in-chief Lynne M. Thomas and Michael Damian Thomas; managing/poetry editor Chimedum Ohaegbu; nonfiction editor Elsa Sjunneson; podcast producers Erika Ensign & Steven Schapansky

Best Fanzine

The Full Lid, by Alasdair Stuart and Marguerite Kenner

Galactic Journey, founder Gideon Marcus; editor Janice L. Newman; associate writers Gwyn Conaway, Jason Sacks, and John Boston

Journey Planet, edited by Erin Underwood, Jean Martin, Sara Felix, Vanessa Applegate, Chuck Serface, Errick Nunnally, Evan Reeves, Steven H Silver, James Bacon and Christopher J Garcia

Quick Sip Reviews, editor Charles Payseur

Small Gods, Lee Moyer (Icon) and Seanan McGuire (Story)

Unofficial Hugo Book Club Blog, editors Amanda Wakaruk and Olav Rokne

Best Fancast

Be The Serpent, presented by Alexandra Rowland, Freya Marske, and Jennifer Mace

The Coode Street Podcast, presented by Jonathan Strahan and Gary K. Wolfe, Jonathan Strahan producer

Hugo, Girl!, hosts Haley Zapal, Amy Salley, and Lori Anderson; producer/editor Kevin Anderson

Octothorpe, by John Coxon, Alison Scott, and Liz Batty

Our Opinions Are Correct, presented by Annalee Newitz and Charlie Jane Anders, produced by Veronica Simonetti

Worldbuilding for Masochists, presented by Cass Morris, Rowenna Miller, and Marshall Ryan Maresca

Best Fan Writer

Chris M. Barkley

Bitter Karella

Alex Brown

Cora Buhlert

Jason Sanford

Paul Weimer

Best Fan Artist

Iain J. Clark

Lorelei Esther

Sara Felix

Ariela Housman

Nilah Maagruder

Lee Moyer

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- 3) Buffalo has the facilities we need



Lodestar Award for Best Young Adult Book

Presented by the World Science Fiction Society • Not a Hugo

Chaos on CatNet, by Naomi Kritzer (Tor Teen)

Iron Widow, by Xiran Jay Zhao (Penguin Teen / Rock the Boat)

The Last Graduate, by Naomi Novik (Del Rey Books)

Redemptor, by Jordan Ifueko (Amulet Books / Hot Key Books)

A Snake Falls to Earth, by Darcie Little Badger (Levine Querido)

Victories Greater Than Death, by Charlie Jane Anders (Tor Teen / Titan)

Astounding Award for Best New Writer

Presented by Dell Magazines • Not a Hugo

Tracy Deonn (2nd year of eligibility)

Micaiah Johnson (2nd year of eligibility)

A.K. Larkwood (2nd year of eligibility)

Everina Maxwell (1st year of eligibility)

Shelley Parker-Chan (1st year of eligibility)

Xiran Jay Zhao (1st year of eligibility)



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Hugo Award Winners

.....Since 1953.....

1953

Presented at 11th Worldcon
Philadelphia, Pennsylvania • September 5-7

NOVEL: *The Demolished Man* by Alfred Bester [*Galaxy* Jan, Feb, Mar 1952; Shasta, 1951]

PROFESSIONAL MAGAZINE: (tie) *Astounding Science Fiction* ed. by John W. Campbell, Jr.; *Galaxy* ed. by H. L. Gold

COVER ARTIST: (tie) Hannes Bok; Ed Emshwiller

INTERIOR ILLUSTRATOR: Virgil Finlay

EXCELLENCE IN FACT ARTICLES: Willy Ley

NEW SF AUTHOR OR ARTIST: Philip Jose Farmer

#1 FAN PERSONALITY: Forrest J Ackerman

1955

Presented at Clevention
Cleveland, Ohio • September 2-5

NOVEL: *They'd Rather Be Right* by Mark Clifton and Frank Riley [*Astounding* Aug, Sep, Oct, Nov 1954]

NOVELETTE: "The Darsteller" by Walter M. Miller, Jr. [*Astounding* Jan 1955]

SHORT STORY: "Allamagoosa" by Eric Frank Russell [*Astounding* May 1955; *Sci Fiction*, scifi.com 2004-09-15]

PROFESSIONAL MAGAZINE: *Astounding Science Fiction* ed. by John W. Campbell, Jr.

PROFESSIONAL ARTIST: Frank Kelly Freas

FANZINE: *Fantasy Times* ed. by James V. Taurasi, Sr. and Ray Van Houten

1956

Presented at NyCon II
New York, New York • August 31–September 3

NOVEL: *Double Star* by Robert A. Heinlein [*Astounding* Feb, Mar, Apr 1956]

NOVELETTE: "Exploration Team" (alt: "Combat Team") by Murray Leinster [*Astounding* Mar 1956]

SHORT STORY: "The Star" by Arthur C. Clarke [*Infinity* Nov 1955]

PROFESSIONAL MAGAZINE: *Astounding Science Fiction* ed. by John W. Campbell, Jr.

PROFESSIONAL ARTIST: Frank Kelly Freas

FANZINE: *Inside and Science Fiction Advertiser* ed. by Ron Smith

FEATURE WRITER: Willy Ley

BOOK REVIEWER: Damon Knight

PROMISING NEW AUTHOR: Robert Silverberg

1957

Presented at Loncon I
London, England • September 6-9
Hugos given only to periodicals this year

AMERICAN PROFESSIONAL MAGAZINE: *Astounding Science Fiction* ed. by John W. Campbell, Jr.

BRITISH PROFESSIONAL MAGAZINE: *New Worlds* ed. by John Carnell
FANZINE: *Science Fiction Times* ed. by James V. Taurasi, Sr., Ray Van Houten and Frank R. Prieto, Jr.

1958

Presented at Solocon
South Gate, California • August 29–September 1

NOVEL OR NOVELETTE: *The Big Time* by Fritz Leiber [*Galaxy* Mar, Apr 1958]

SHORT STORY: "Or All the Seas with Oysters" by Avram Davidson [*Galaxy* May 1958]

OUTSTANDING MOVIE: *The Incredible Shrinking Man* [Universal, 1957] screenplay by Richard Matheson, based on his novel; directed by Jack Arnold

PROFESSIONAL MAGAZINE: *The Magazine of Fantasy & Science Fiction* ed. by Anthony Boucher

OUTSTANDING ARTIST: Frank Kelly Freas

OUTSTANDING ACTIFAN: Walt Willis

1959

Presented at Detention
Detroit, Michigan • September 4-7

NOVEL: *A Case of Conscience* by James Blish [Ballantine, 1958]

NOVELETTE: "The Big Front Yard" by Clifford D. Simak [*Astounding* Oct 1958]

SHORT STORY: "That Hell-Bound Train" by Robert Bloch [*F&SF* Sep 1958]

SF OR FANTASY MOVIE: No Award

PROFESSIONAL MAGAZINE: *The Magazine of Fantasy & Science Fiction* ed. by Anthony Boucher and Robert P. Mills

PROFESSIONAL ARTIST: Frank Kelly Freas

FANZINE: *FANAC* ed. by Terry Carr and Ron Elik

BEST NEW AUTHOR OF 1958: No Award

1960

Presented at Pittcon
Pittsburgh, Pennsylvania • September 3-5

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

SHORT FICTION: "Flowers for Algernon" by Daniel Keyes [*F&SF* Apr 1959]

DRAMATIC PRESENTATION: *The Twilight Zone* (TV series) [CBS] by Rod Serling

PROFESSIONAL MAGAZINE: *The Magazine of Fantasy & Science Fiction* ed. by Robert P. Mills

PROFESSIONAL ARTIST: Ed Emshwiller

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

Hugo Winners (continued)

1961

Presented at Seacon
Seattle, Washington • September 2-4

NOVEL: *A Canticle for Leibowitz* by Walter M. Miller, Jr. [J. B. Lippincott, 1959]

SHORT FICTION: "The Longest Voyage" by Poul Anderson [*Analog* Dec 1960]

DRAMATIC PRESENTATION: *The Twilight Zone* (TV series) [CBS] by Rod Serling

PROFESSIONAL MAGAZINE: *Astounding/Analog* ed. John W. Campbell, Jr.

PROFESSIONAL ARTIST: Ed Emshwiller

FANZINE: *Who Killed Science Fiction?* (one-shot) ed. by Earl Kemp

1962

Presented at Chicon III
Chicago, Illinois • August 31–September 3

NOVEL: *Stranger in a Strange Land* by Robert A. Heinlein [Putnam, 1961]

SHORT FICTION: the "Hothouse" series (alt: *The Long Afternoon of Earth*) by Brian W. Aldiss [*F&SF* Feb, Apr, Jul, Sep, Dec 1961]

DRAMATIC PRESENTATION: *The Twilight Zone* (TV series) [CBS] by Rod Serling

PROFESSIONAL MAGAZINE: *Analog Science Fiction and Fact* ed. by John W. Campbell, Jr.

PROFESSIONAL ARTIST: Ed Emshwiller

FANZINE: *Warhoon* ed. by Richard Bergeron

1963

Presented at DisCon
Washington, DC • August 31–September 2

NOVEL: *The Man in the High Castle* by Philip K. Dick [Putnam, 1962]

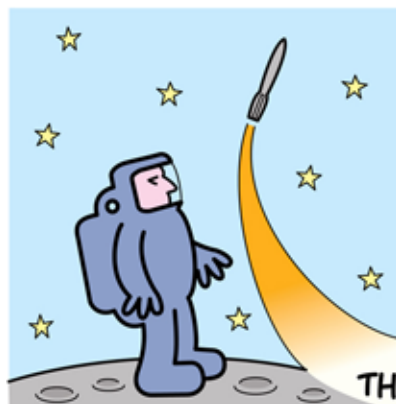
SHORT FICTION: "The Dragon Masters" by Jack Vance [*Galaxy* Aug 1962]

DRAMATIC PRESENTATION: No Award

PROFESSIONAL MAGAZINE: *The Magazine of Fantasy & Science Fiction* ed. by Robert P. Mills and Avram Davidson

PROFESSIONAL ARTIST: Roy G. Krenkel

FANZINE: *Xero* ed. by Richard A. Lupoff and Pat Lupoff



1964

Presented at Pacificon II
Oakland, California • September 4-7

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

SHORT FICTION: "No Truce With Kings" by Poul Anderson [*F&SF* Jun 1963]

PROFESSIONAL MAGAZINE: *Analog Science Fiction and Fact* ed. by John W. Campbell, Jr.

PROFESSIONAL ARTIST: Ed Emshwiller

FANZINE: *Amra* ed. by George H. Scithers

SF BOOK PUBLISHER: Ace

1965

Presented at Loncon II
London, England • August 27-30

NOVEL: *The Wanderer* by Fritz Leiber [Ballantine, 1964]

SHORT STORY: "Soldier, Ask Not" by Gordon R. Dickson [*Galaxy* Oct 1964]

DRAMATIC PRESENTATION: *Dr. Strangelove* (1964) [Hawk Films/Columbia] screenplay by Stanley Kubrick and Terry Southern and Peter George; directed by Stanley Kubrick; based on the novel *Red Alert* by Peter George

PROFESSIONAL MAGAZINE: *Analog Science Fiction and Fact* ed. by John W. Campbell, Jr.

PROFESSIONAL ARTIST: John Schoenherr

FANZINE: *Yandro* ed. by Robert Coulson and Juanita Coulson

SF BOOK PUBLISHER: Ballantine

1966

Presented at Tricon
Cleveland, Ohio • September 1-5

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

SHORT FICTION: "'Repent, Harlequin!' Said the Ticktockman" by Harlan Ellison [*Galaxy* Dec 1965]

PROFESSIONAL MAGAZINE: *If* ed. by Frederik Pohl

PROFESSIONAL ARTIST: Frank Frazetta

FANZINE: *ERB-dom* ed. by Camille Cazedessus, Jr.

ALL-TIME SERIES: "Foundation" series by Isaac Asimov

1967

Presented at Nycon III
New York, New York • August 31–September 4

NOVEL: *The Moon Is a Harsh Mistress* by Robert A. Heinlein [*If* Dec 1965, Jan, Feb, Mar, Apr 1966; Putnam, 1966]

NOVELETTE: "The Last Castle" by Jack Vance [*Galaxy* Apr 1966]

SHORT STORY: "Neutron Star" by Larry Niven [*If* Oct 1966]

DRAMATIC PRESENTATION: *Star Trek* – "The Menagerie" (1966) [Desilu] written by Gene Roddenberry; directed by Marc Daniels

PROFESSIONAL MAGAZINE: *If* ed. by Frederik Pohl

PROFESSIONAL ARTIST: Jack Gaughan

FANZINE: *Niekas* ed. by Edmund R. Meskys and Felice Rolfe

FAN WRITER: Alexei Panshin

FAN ARTIST: Jack Gaughan

1968

Presented at Baycon
Oakland, California • August 29–September 2

NOVEL: *Lord of Light* by Roger Zelazny [Doubleday, 1967]

NOVELLA: (tied) "Riders of the Purple Wage" by Philip Jose Farmer [*Dangerous Visions*, 1967] and "Weyr Search" by Anne McCaffrey [*Analog* Oct 1967]

NOVELETTE: "Gonna Roll the Bones" by Fritz Leiber [*Dangerous Visions*, 1967]

SHORT STORY: "I Have No Mouth, and I Must Scream" by Harlan Ellison [*If* Mar 1967]

DRAMATIC PRESENTATION: *Star Trek* – "City on the Edge of Forever" (1967) [Desilu] written by Harlan Ellison; directed by Joseph Pevney

PROFESSIONAL MAGAZINE: *If* ed. by Frederik Pohl

PROFESSIONAL ARTIST: Jack Gaughan

FANZINE: *Amra* ed. by George H. Scithers

FAN WRITER: Ted White

FAN ARTIST: George Barr

1969

Presented at St. Louiscon
St. Louis, Missouri • August 28–September 1

NOVEL: *Stand on Zanzibar* by John Brunner [Doubleday, 1968]

NOVELLA: "Nightwings" by Robert Silverberg [*Galaxy* Sep 1968]

NOVELETTE: "The Sharing of Flesh" by Poul Anderson [*Galaxy* Dec 1968]

SHORT STORY: "The Beast That Shouted Love at the Heart of the World" by Harlan Ellison [*Galaxy* Jun 1968]

DRAMATIC PRESENTATION: *2001: A Space Odyssey* (1968) [Paramount] screenplay by Arthur C. Clarke and Stanley Kubrick; directed by Stanley Kubrick; based on the story "The Sentinel" by Arthur C. Clarke

PROFESSIONAL MAGAZINE: *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman

PROFESSIONAL ARTIST: Jack Gaughan

FANZINE: *Science Fiction Review* ed. by Richard E. Geis

FAN WRITER: Harry Warner, Jr.

FAN ARTIST: Vaughn Bodē

1970

Presented at Heicon '70
Heidelberg, Germany • August 20-24

NOVEL: *The Left Hand of Darkness* by Ursula K. Le Guin [Ace, 1969]

NOVELLA: "Ship of Shadows" by Fritz Leiber [*F&SF* Jul 1969]

SHORT STORY: "Time Considered as a Helix of Semi-Precious Stones" by Samuel R. Delany [*New Worlds* Dec 1968]

DRAMATIC PRESENTATION: TV Coverage of Apollo XI

PROFESSIONAL MAGAZINE: *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman

PROFESSIONAL ARTIST: Frank Kelly Freas

FANZINE: *Science Fiction Review* ed. by Richard E. Geis

FAN WRITER: Wilson Tucker

FAN ARTIST: Tim Kirk

1971

Presented at Noreascon
Boston, Massachusetts • September 2-6

NOVEL: *Ringworld* by Larry Niven [Ballantine, 1970]

NOVELLA: "Ill Met in Lankhmar" by Fritz Leiber [*F&SF* Apr 1970]

SHORT STORY: "Slow Sculpture" by Theodore Sturgeon [*Galaxy* Feb 1970]

DRAMATIC PRESENTATION: No Award

PROFESSIONAL MAGAZINE: *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman

PROFESSIONAL ARTIST: Leo and Diane Dillon

FANZINE: *Locus* ed. by Charles N. Brown and Dena Brown

FAN WRITER: Richard E. Geis

FAN ARTIST: Alicia Austin

1972

Presented at L.A.Con
Los Angeles, California • September 1-4

NOVEL: *To Your Scattered Bodies Go* by Philip Jose Farmer [Putnam, 1971]

NOVELLA: "The Queen of Air and Darkness" by Poul Anderson [*F&SF* Apr 1971]

SHORT STORY: "Inconstant Moon" by Larry Niven [*All the Myriad Ways*, 1971]

DRAMATIC PRESENTATION: *A Clockwork Orange* (1971) [Hawk Films/Polaris/Warner Brothers] screenplay by Stanley Kubrick; directed by Stanley Kubrick; based on the novel by Anthony Burgess

PROFESSIONAL MAGAZINE: *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman

PROFESSIONAL ARTIST: Frank Kelly Freas

FANZINE: *Locus* ed. by Charles N. Brown and Dena Brown

FAN WRITER: Harry Warner, Jr.

FAN ARTIST: Tim Kirk

1973

Presented at Torcon 2
Toronto, Canada • August 31–September 3

NOVEL: *The Gods Themselves* by Isaac Asimov [*Galaxy* Mar/Apr, May/June 1972; *If* Mar/Apr 1972]

NOVELLA: "The Word for World is Forest" by Ursula K. Le Guin [*Again, Dangerous Visions*, 1972]

NOVELETTE: "Goat Song" by Poul Anderson [*F&SF* Feb 1972]

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

Hugo Winners (continued)

DRAMATIC PRESENTATION: *Slaughterhouse Five* (1972) [Universal] screenplay by Stephen Geller; directed by George Roy Hill; based on the novel by Kurt Vonnegut, Jr.

PROFESSIONAL EDITOR: Ben Bova

PROFESSIONAL ARTIST: Frank Kelly Freas

FANZINE: *Energumen* ed. by Mike Glicksohn and Susan Wood Glicksohn

FAN WRITER: Terry Carr

FAN ARTIST: Tim Kirk

1974

Presented at DisCon II
Washington, DC • August 29–September 2

NOVEL: *Rendezvous With Rama* by Arthur C. Clarke [Galaxy Sep, Oct 1973; Harcourt Brace Jovanovich, 1973]

NOVELLA: "The Girl Who Was Plugged In" by James Tiptree, Jr. [New Dimensions #3, 1973]

NOVELETTE: "The Deathbird" by Harlan Ellison [F&SF Mar 1973]

SHORT STORY: "The Ones Who Walk Away from Omelas" by Ursula K. Le Guin [New Dimensions #3, 1973]

DRAMATIC PRESENTATION: *Sleeper* (1973) [Rollins-Joffe/MGM/UA] written by Woody Allen and Marshall Brickman; directed by Woody Allen

PROFESSIONAL EDITOR: Ben Bova

PROFESSIONAL ARTIST: Frank Kelly Freas

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

FAN WRITER: Susan Wood

FAN ARTIST: Tim Kirk

1975

Presented at Aussiecon
Melbourne, Australia • August 14-17

NOVEL: *The Dispossessed* by Ursula K. Le Guin [Harper & Row, 1974]

NOVELLA: "A Song for Lya" by George R. R. Martin [Analog Jun 1974]

NOVELETTE: "Adrift Just Off the Islets of Langerhans" by Harlan Ellison [F&SF Oct 1974]

SHORT STORY: "The Hole Man" by Larry Niven [Analog Jan 1974]

DRAMATIC PRESENTATION: *Young Frankenstein* (1974) [20th Century Fox] screenplay by Gene Wilder and Mel Brooks; screen story by Gene Wilder and Mel Brooks; directed by Mel Brooks; based on the characters in the novel *Frankenstein* by Mary Wollstonecraft Shelley

PROFESSIONAL EDITOR: Ben Bova

PROFESSIONAL ARTIST: Frank Kelly Freas

FANZINE: *The Alien Critic* ed. by Richard E. Geis

FAN WRITER: Richard E. Geis

FAN ARTIST: William Rotsler

1976

Presented at MidAmeriCon
Kansas City, Missouri • September 2-6

NOVEL: *The Forever War* by Joe Haldeman [St. Martin's Press, 1974]

NOVELLA: "Home is the Hangman" by Roger Zelazny [Analog Nov 1975]

NOVELETTE: "The Borderland of Sol" by Larry Niven [Analog Jan 1975]

SHORT STORY: "Catch That Zeppelin!" by Fritz Leiber [F&SF Mar 1975]

DRAMATIC PRESENTATION: *A Boy and His Dog* (1975) [LQ/JAF] screenplay by L. Q. Jones and Wayne Cruseturner; story by Harlan Ellison; directed by L. Q. Jones

PROFESSIONAL EDITOR: Ben Bova

PROFESSIONAL ARTIST: Frank Kelly Freas

FANZINE: *Locus* ed. by Charles N. Brown and Dena Brown

FAN WRITER: Richard E. Geis

FAN ARTIST: Tim Kirk

1977

Presented at SunCon
Miami Beach, Florida • September 2-5

NOVEL: *Where Late the Sweet Birds Sang* by Kate Wilhelm [Harper & Row, 1976]

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

NOVELETTE: "The Bicentennial Man" by Isaac Asimov [Stellar 2 ed. by Judy-Lynn del Rey, Ballantine, 1976]

SHORT STORY: "Tricentennial" by Joe Haldeman [Analog Jul 1976]

DRAMATIC PRESENTATION: No Award

PROFESSIONAL EDITOR: Ben Bova

PROFESSIONAL ARTIST: Rick Sternbach

FANZINE: *Science Fiction Review* ed. by Richard E. Geis

FAN WRITER: (tie) Richard E. Geis; Susan Wood

FAN ARTIST: Phil Foglio

1978

Presented at IguanaCon II
Phoenix, Arizona • August 30–September 4

NOVEL: *Gateway* by Frederik Pohl [Galaxy Nov, Dec 1976, Mar 1977; St. Martin's Press, 1977]

NOVELLA: "Stardance" by Spider Robinson and Jeanne Robinson [Analog Mar 1977]

NOVELETTE: "Eyes of Amber" by Joan D. Vinge [Analog Jun 1977]

SHORT STORY: "Jeffy Is Five" by Harlan Ellison [F&SF Jul 1977]

DRAMATIC PRESENTATION: *Star Wars* (1977) [Lucasfilm] written and directed by George Lucas

PROFESSIONAL EDITOR: George H. Scithers

PROFESSIONAL ARTIST: Rick Sternbach

FANZINE: *Locus* ed. by Charles N. Brown and Dena Brown

FAN WRITER: Richard E. Geis

FAN ARTIST: Phil Foglio

1979

Presented at Seacon '79
Brighton, England • August 23-26

NOVEL: *Dreamsnake* by Vonda McIntyre [Houghton Mifflin, 1978]

NOVELLA: "The Persistence of Vision" by John Varley [F&SF Mar 1978]

NOVELETTE: "Hunter's Moon" by Poul Anderson [Analog Nov 1978]

SHORT STORY: "Cassandra" by C.J. Cherryh [F&SF Oct 1978]

DRAMATIC PRESENTATION: *Superman* [Alexander Salkind, 1978] screenplay by Mario Puzo, David Newman, Leslie Newman, and Robert Benton; story by Mario Puzo; directed by Richard Donner; based on the character created by Jerry Siegel and Joe Shuster

PROFESSIONAL EDITOR: Ben Bova

PROFESSIONAL ARTIST: Vincent Di Fate

FANZINE: *Science Fiction Review* ed. by Richard E. Geis

FAN WRITER: Bob Shaw

FAN ARTIST: William Rotsler

1980

Presented at Noreascon Two
Boston, Massachusetts • August 29–September 1

NOVEL: *The Fountains of Paradise* by Arthur C. Clarke [Gollancz, 1979; Harcourt Brace Jovanovich, 1979]

NOVELLA: "Enemy Mine" by Barry B. Longyear [Asimov's Sep 1979]

NOVELETTE: "Sandkings" by George R. R. Martin [Omni Aug 1979]

SHORT STORY: "The Way of Cross and Dragon" by George R. R. Martin [Omni Jun 1979]

NON-FICTION BOOK: *The Science Fiction Encyclopedia* by Peter Nicholls [Doubleday, 1979]

DRAMATIC PRESENTATION: *Alien* [20th Century Fox, 1979] screenplay by Dan O'Bannon; story by Dan O'Bannon and Ronald Shusett; directed by Ridley Scott

PROFESSIONAL EDITOR: George H. Scithers

PROFESSIONAL ARTIST: Michael Whelan

FANZINE: *Locus* ed. by Charles N. Brown

FAN WRITER: Bob Shaw

FAN ARTIST: Alexis Gilliland

1981

Presented at Denvention
Denver, Colorado • September 3-7

NOVEL: *The Snow Queen* by Joan Vinge [Dial Press, 1980]

NOVELLA: "Lost Dorsai" by Gordon R. Dickson [Destinies v2 #1 Feb/Mar 1980]

NOVELETTE: "The Cloak and the Staff" by Gordon R. Dickson [Analog Aug 1980]

SHORT STORY: "Grotto of the Dancing Deer" by Clifford D. Simak [Analog Apr 1980]

NON-FICTION BOOK: *Cosmos* by Carl Sagan [Random House, 1980]

DRAMATIC PRESENTATION: *The Empire Strikes Back* (1980) [Lucasfilm] screenplay by Leigh Brackett and Lawrence Kasdan; story by George Lucas; directed by Irvin Kershner

PROFESSIONAL EDITOR: Edward L. Ferman

PROFESSIONAL ARTIST: Michael Whelan

FANZINE: *Locus* ed. by Charles N. Brown

FAN WRITER: Susan Wood

FAN ARTIST: Victoria Poyser

1982

Presented at Chicon IV
Chicago, Illinois • September 2-6

NOVEL: *Downbelow Station* by C. J. Cherryh [DAW, 1981]

NOVELLA: "The Saturn Game" by Poul Anderson [Analog Feb 1981]

NOVELETTE: "Unicorn Variation" by Roger Zelazny [Asimov's Apr 1981]

SHORT STORY: "The Pusher" by John Varley [F&SF Oct 1981]

NON-FICTION BOOK: *Danse Macabre* by Stephen King [Everest, 1981]

DRAMATIC PRESENTATION: *Raiders of the Lost Ark* [Lucasfilm, 1981] screenplay by Lawrence Kasdan; story by George Lucas and Philip Kaufman; directed by Steven Spielberg

PROFESSIONAL EDITOR: Edward L. Ferman

PROFESSIONAL ARTIST: Michael Whelan

FANZINE: *Locus* ed. by Charles N. Brown

FAN WRITER: Richard E. Geis

FAN ARTIST: Victoria Poyser

1983

Presented at ConStellation
Baltimore, Maryland • September 1-5

NOVEL: *Foundation's Edge* by Isaac Asimov [Doubleday, 1982]

NOVELLA: "Souls" by Joanna Russ [F&SF Jan 1982]

NOVELETTE: "Fire Watch" by Connie Willis [Asimov's Feb 1982]

SHORT STORY: "Melancholy Elephants" by Spider Robinson [Analog Jun 1982]



Hugo Winners (continued)

NON-FICTION BOOK: *Isaac Asimov: The Foundations of Science Fiction* by James E. Gunn [Oxford, 1982]

DRAMATIC PRESENTATION: *Blade Runner* (1982) [Blade Runner Partnership] screenplay by Hampton Fancher and David Peoples; directed by Ridley Scott; based on the novel *Do Androids Dream of Electric Sheep?* by Philip K. Dick

PROFESSIONAL EDITOR: Edward L. Ferman

PROFESSIONAL ARTIST: Michael Whelan

FANZINE: *Locus* ed. by Charles N. Brown

FAN WRITER: Richard E. Geis

FAN ARTIST: Alexis Gilliland

1984

Presented at L.A.con II
Anaheim, California • August 30–September 3

NOVEL: *Startide Rising* by David Brin [Bantam, 1983]

NOVELLA: “Cascade Point” by Timothy Zahn [*Analog* Dec 1983]

NOVELETTE: “Blood Music” by Greg Bear [*Analog* Jun 1983]

SHORT STORY: “Speech Sounds” by Octavia Butler [*Asimov’s* mid-Dec 1983]

NON-FICTION BOOK: *The Encyclopedia of Science Fiction and Fantasy through 1968, Vol 3: Miscellaneous* by Donald H. Tuck [Advent, 1983]

DRAMATIC PRESENTATION: *Return of the Jedi* (1983) [Lucasfilm] written by Lawrence Kasdan and George Lucas; story by George Lucas; directed by Richard Marquand

PROFESSIONAL EDITOR: Shawna McCarthy

PROFESSIONAL ARTIST: Michael Whelan

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *File 770* ed. by Mike Glycer

FAN WRITER: Mike Glycer

FAN ARTIST: Alexis Gilliland

1985

Presented at Aussiecon Two
Melbourne, Australia • August 22-26

NOVEL: *Neuromancer* by William Gibson [*Ace*, 1984]

NOVELLA: “Press Enter █” by John Varley [*Asimov’s* May 1984]

NOVELETTE: “Bloodchild” by Octavia Butler [*Asimov’s* Jun 1984]

SHORT STORY: “The Crystal Spheres” by David Brin [*Analog* Jan 1984]

NON-FICTION BOOK: *Wonder’s Child: My Life in Science Fiction* by Jack Williamson [Bluejay, 1984]

PROFESSIONAL ARTIST: Michael Whelan

PROFESSIONAL EDITOR: Terry Carr

DRAMATIC PRESENTATION: *2010: Odyssey Two* (1984) [MGM] screenplay by Peter Hyams; directed by Peter Hyams; based on the novel by Arthur C. Clarke

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *File 770* ed. by Mike Glycer

FAN WRITER: Dave Langford

FAN ARTIST: Alexis Gilliland

1986

Presented at ConFederation
Atlanta, Georgia • August 28–September 1

NOVEL: *Ender’s Game* by Orson Scott Card [Tor, 1985]

NOVELLA: “Twenty-Four Views of Mt. Fuji, by Hokusai” by Roger Zelazny [*Asimov’s* Jul 1985]

NOVELETTE: “Paladin of the Lost Hour” by Harlan Ellison [*Universe* 15, 1985; *Twilight Zone* Dec 1985]

SHORT STORY: “Fermi and Frost” by Frederik Pohl [*Asimov’s* Jan 1985]

NON-FICTION BOOK: *Science Made Stupid* by Tom Weller [Houghton Mifflin, 1985]

DRAMATIC PRESENTATION: *Back to the Future* (1985) [Amblin/Universal] written by Robert Zemeckis and Bob Gale; directed by Robert Zemeckis

PROFESSIONAL EDITOR: Judy-Lynn Del Rey (refused by Lester del Rey)

PROFESSIONAL ARTIST: Michael Whelan

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *Lan’s Lantern* ed. by George “Lan” Laskowski

FAN WRITER: Mike Glycer

FAN ARTIST: joan hanke-woods

1987

Presented at Conspiracy ‘87
Brighton, England • August 27–September 1

NOVEL: *Speaker For the Dead* by Orson Scott Card [Tor, 1986]

NOVELLA: “Gilgamesh In The Outback” by Robert Silverberg [*Asimov’s* Jul 1986; *Rebels in Hell*, 1986]

NOVELETTE: “Permafrost” by Roger Zelazny [*Omni* Apr 1986]

SHORT STORY: “Tangents” by Greg Bear [*Omni* Jan 1986]

NON-FICTION BOOK: *Trillion Year Spree* by Brian Aldiss with David Wingrove [Gollancz, 1986; Atheneum, 1986]

DRAMATIC PRESENTATION: *Aliens* (1986) [20th Century Fox] screenplay by James Cameron; story by James Cameron, David Giler, and Walter Hill; directed by James Cameron; based on characters created by Dan O’Bannon and Ronald Shusett

PROFESSIONAL EDITOR: Terry Carr

PROFESSIONAL ARTIST: Jim Burns

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *Ansible* ed. by Dave Langford

FAN WRITER: Dave Langford

FAN ARTIST: Brad Foster

1988

Presented at Nolacon II
New Orleans, Louisiana • September 1-5

NOVEL: *The Uplift War* by David Brin [Phantasia, 1987; Bantam Spectra, 1987]

NOVELLA: “Eye for Eye” by Orson Scott Card [*Asimov’s* Mar 1987]

NOVELETTE: “Buffalo Gals, Won’t You Come Out Tonight” by Ursula K. Le Guin [*F&SF* Nov 1987; *Buffalo Gals and Other Animal Presences*, 1987]

SHORT STORY: “Why I Left Harry’s All-Night Hamburgers” by Lawrence Watt-Evans [*Asimov’s* Jul 1987]

NON-FICTION BOOK: *Michael Whelan’s Works of Wonder* by Michael Whelan [Ballantine Del Rey, 1987]

OTHER FORMS: *Watchmen* by Alan Moore and Dave Gibbons [DC/Warner, 1987]

DRAMATIC PRESENTATION: *The Princess Bride* (1987) [Act III/20th Century Fox] screenplay by William Goldman, based on his novel; directed by Rob Reiner

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Michael Whelan

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *Texas SF Inquirer* ed. by Pat Mueller

FAN WRITER: Mike Glycer

FAN ARTIST: Brad Foster

1989

Presented at Noreascon Three
Boston, Massachusetts • August 31–September 4

NOVEL: *Cyteen* by C. J. Cherryh [Warner, 1988]

NOVELLA: “The Last of the Winnebagos” by Connie Willis [*Asimov’s* Jul 1988]

NOVELETTE: “Schrödinger’s Kitten” by George Alec Effinger [*Omni* Sep 1988]

SHORT STORY: “Kirinyaga” by Mike Resnick [*F&SF* Nov 1988]

NON-FICTION BOOK: *The Motion of Light in Water: Sex and Science Fiction Writing in the East Village 1957-1965* by Samuel R. Delany [Morrow/Arbor House, 1988]

DRAMATIC PRESENTATION: *Who Framed Roger Rabbit?* (1988) [Amblin/Touchstone] screenplay by Jeffrey Price & Peter S. Seaman; directed by Robert Zemeckis; based on the novel *Who Censored Roger Rabbit?* by Gary K. Wolf

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Michael Whelan

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *File 770* ed. by Mike Glycer

FAN WRITER: Dave Langford

FAN ARTIST: (tie) Brad Foster; Diana Gallagher Wu

1990

Presented at ConFiction
The Hague, The Netherlands • August 23-27

NOVEL: *Hyperion* by Dan Simmons [Doubleday Foundation, 1989]

NOVELLA: “The Mountains of Mourning” by Lois McMaster Bujold [*Analog* May 1989]

NOVELETTE: “Enter a Soldier. Later: Enter Another” by Robert Silverberg [*Asimov’s* Jun 1989; Time Gate, 1989]

SHORT STORY: “Boobs” by Suzy McKee Charnas [*Asimov’s* Jul 1989]

NON-FICTION BOOK: *The World Beyond the Hill* by Alexei Panshin and Cory Panshin [J. P. Tarcher, 1989]

DRAMATIC PRESENTATION: *Indiana Jones and the Last Crusade* (1989) [Lucasfilm/Paramount] screenplay by Jeffrey Boam; story by George Lucas and Menno Meyjes; directed by Steven Spielberg; based on characters created by George Lucas and Philip Kaufman

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Don Maitz

ORIGINAL ARTWORK: Cover (*Rimrunners* by C. J. Cherryh) by Don Maitz [Warner Questar, 1989]

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *The Mad 3 Party* ed. by Leslie Turek

FAN WRITER: Dave Langford

FAN ARTIST: Stu Shiffman

1991

Presented at Chicon V
Chicago, Illinois • August 29–September 2

NOVEL: *The Vor Game* by Lois McMaster Bujold [Baen, 1990]

NOVELLA: “The Hemingway Hoax” by Joe Haldeman [*Asimov’s* Apr 1990]

NOVELETTE: “The Manamouki” by Mike Resnick [*Asimov’s* Jul 1990]

SHORT STORY: “Bears Discover Fire” by Terry Bisson [*Asimov’s* Aug 1990]

NON-FICTION BOOK: *How to Write Science Fiction and Fantasy* by Orson Scott Card [Writer’s Digest, 1990]

DRAMATIC PRESENTATION: *Edward Scissorhands* (1990) [20th Century Fox] screenplay by Caroline Thompson; story by Tim Burton and Caroline Thompson; directed by Tim Burton

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Michael Whelan

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *Lan’s Lantern* ed. by George “Lan” Laskowski

FAN WRITER: David Langford

FAN ARTIST: Teddy Harvia

1992

Presented at MagiCon
Orlando, Florida • September 3-7

NOVEL: *Barrayer* by Lois McMaster Bujold [*Analog* Jul, Aug, Sep, Oct 1991; Baen, 1991]

NOVELLA: “Beggars in Spain” by Nancy Kress [*Asimov’s* Apr 1991; Axolotl, 1991]

NOVELETTE: “Gold” by Isaac Asimov [*Analog* Sep 1991]

SHORT STORY: “A Walk in the Sun” by Geoffrey A. Landis [*Asimov’s* Oct 1991]

NON-FICTION BOOK: *The World of Charles Addams* by Charles Addams [Knopf, 1991]

DRAMATIC PRESENTATION: *Terminator 2: Judgment Day* (1991) [Carolco/Lightstorm/Pacific Western] written by James Cameron and William Wisher, Jr.; directed by James Cameron

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Michael Whelan

Hugo Winners (continued)

ORIGINAL ARTWORK: Cover (*The Summer Queen* by Joan D. Vinge) by Michael Whelan

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *Mimosa* ed. by Dick Lynch and Nicki Lynch

FAN WRITER: David Langford

FAN ARTIST: Brad Foster

1993

Presented at ConFrancisco
San Francisco, California • September 2-6

NOVEL: (tie) *A Fire Upon the Deep* by Vernor Vinge [Tor, 1992]; *Doomsday Book* by Connie Willis [Bantam Spectra, 1992]

NOVELLA: "Barnacle Bill the Spacer" by Lucius Shepard [*Asimov's* Jul 1992]

NOVELETTE: "The Nutcracker Coup" by Janet Kagan [*Asimov's* Dec 1992]

SHORT STORY: "Even the Queen" by Connie Willis [*Asimov's* Apr 1992]

NON-FICTION BOOK: *A Wealth of Fable: An Informal History of Science Fiction Fandom in the 1950s* by Harry Warner, Jr. [SCIFI Press, 1992]

DRAMATIC PRESENTATION: *Star Trek: The Next Generation* – "The Inner Light" (1992) [Paramount] teleplay by Morgan Gendel and Peter Allan Fields; story by Morgan Gendel; directed by Peter Lauritson

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Don Maitz

ORIGINAL ARTWORK: *Dinotopia* by James Gurney [Turner, 1992]

SEMI-PROZINE: *Science Fiction Chronicle* ed. by Andrew I. Porter

FANZINE: *Mimosa* ed. by Dick Lynch and Nicki Lynch

FAN WRITER: Dave Langford

FAN ARTIST: Peggy Ranson

1994

Presented at ConAdian
Winnipeg, Canada • September 1-5

NOVEL: *Green Mars* by Kim Stanley Robinson [HarperCollins UK, 1993; Bantam Spectra, 1993]

NOVELLA: "Down in the Bottomlands" by Harry Turtledove [*Analog* Jan 1993]

NOVELETTE: "Georgia on my Mind" by Charles Sheffield [*Analog* Jan 1993]

SHORT STORY: "Death on the Nile" by Connie Willis [*Asimov's* Mar 1993]

NON-FICTION BOOK: *The Encyclopedia of Science Fiction* by John Clute and Peter Nicholls [Orbit, 1993; St. Martin's Press, 1993]

DRAMATIC PRESENTATION: *Jurassic Park* (1993) [Universal/Amblin] screenplay by Michael Crichton and David Koepp; directed by Steven Spielberg; based on the novel by Michael Crichton

PROFESSIONAL EDITOR: Kristine Kathryn Rusch

PROFESSIONAL ARTIST: Bob Eggleton

ORIGINAL ARTWORK: *Space Fantasy Commemorative Stamp Booklet* by Stephen Hickman [US Postal Service, 1993]

SEMI-PROZINE: *Science Fiction Chronicle* ed. by Andrew I. Porter

FANZINE: *Mimosa* ed. by Dick Lynch and Nicki Lynch

FAN WRITER: Dave Langford

FAN ARTIST: Brad Foster

1995

Presented at Intersection
Glasgow, Scotland • August 24-28

NOVEL: *Mirror Dance* by Lois McMaster Bujold [*Baen*, 1994]

NOVELLA: "Seven Views of Olduvai Gorge" by Mike Resnick [*F&SF* Oct/Nov 1994]

NOVELETTE: "The Martian Child" by David Gerrold [*F&SF* Sep 1994]

SHORT STORY: "None So Blind" by Joe Haldeman [*Asimov's* Nov 1994]

NON-FICTION BOOK: *I. Asimov: A Memoir* by Isaac Asimov [Doubleday, 1994]

DRAMATIC PRESENTATION: *Star Trek: The Next Generation* – "All Good Things..." (1994) [Paramount] written by Ronald D. Moore and Brannon Braga; directed by Winrich Kolbe

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Jim Burns

ORIGINAL ARTWORK: *Lady Cottington's Pressed Fairy Book* by Brian Froud and Terry Jones [Pavilion, 1994; Turner, 1994]

SEMI-PROZINE: *Interzone* ed. by David Pringle

FANZINE: *Ansible* ed. by Dave Langford

FAN WRITER: Dave Langford

FAN ARTIST: Teddy Harvia

1996

Presented at L.A.con III
Anaheim, California • August 29–September 2

NOVEL: *The Diamond Age* by Neal Stephenson [Bantam Spectra, 1995]

NOVELLA: "The Death of Captain Future" by Allen Steele [*Asimov's* Oct 1995]

NOVELETTE: "Think Like a Dinosaur" by James Patrick Kelly [*Asimov's* Jun 1995]

SHORT STORY: "The Lincoln Train" by Maureen F. McHugh [*F&SF* Apr 1995]

NON-FICTION BOOK: *Science Fiction: The Illustrated Encyclopedia* by John Clute [Dorling Kindersley, 1995]

DRAMATIC PRESENTATION: *Babylon 5* – "The Coming of Shadows" (1995) [Babylonian Productions] written by J. Michael Straczynski; directed by Janet Greek

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Bob Eggleton

ORIGINAL ARTWORK: *Dinotopia: The World Beneath* by James Gurney [Turner, 1995]

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *Ansible* ed. by Dave Langford

FAN WRITER: Dave Langford

FAN ARTIST: William Rotsler

1997

LoneStarCon 2
San Antonio, Texas • August 28–September 1

NOVEL: *Blue Mars* by Kim Stanley Robinson [HarperCollins Voyager, 1996; Bantam Spectra, 1996]

NOVELLA: "Blood of the Dragon" by George R. R. Martin [*Asimov's* Jul 1996]

NOVELETTE: "Bicycle Repairman" by Bruce Sterling [*Intersections* (Tor), 1996; *Asimov's* Oct/Nov 1996]

SHORT STORY: "The Soul Selects Her Own Society" by Connie Willis [*Asimov's* Apr 1996]

NON-FICTION BOOK: *Time & Chance* by L. Sprague de Camp [Donald M. Grant, 1996]

DRAMATIC PRESENTATION: *Babylon 5* – "Severed Dreams" (1996) [Babylonian Productions] written by J. Michael Straczynski; directed by David Eagle

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Bob Eggleton

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *Mimosa* ed. by Dick Lynch and Nicki Lynch

FAN WRITER: Dave Langford

FAN ARTIST: William Rotsler

1998

BucConeer
Baltimore, Maryland • August 5-9

NOVEL: *Forever Peace* by Joe Haldeman [Ace, 1997]

NOVELLA: "...Where Angels Fear to Tread" by Allen Steele [*Asimov's* Oct/Nov 1997]

NOVELETTE: "We Will Drink a Fish Together..." by Bill Johnson [*Asimov's* May 1997]

SHORT STORY: "The 43 Antarean Dynasties" by Mike Resnick [*Asimov's* Dec 1997]

NON-FICTION BOOK: *The Encyclopedia of Fantasy* by John Clute and John Grant [Orbit, 1997; St. Martin's Press, 1997]

DRAMATIC PRESENTATION: *Contact* (1997) [SouthSide Amusement/Warner Brothers] screenplay by James V. Hart and Michael Goldenberg; directed by Robert Zemeckis; based on the story by Carl Sagan and Ann Druyan; based on the novel by Carl Sagan

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Bob Eggleton

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *Mimosa* ed. by Nicki Lynch and Richard Lynch

FAN WRITER: Dave Langford

FAN ARTIST: Joe Mayhew

1999

Aussiecon Three
Melbourne, Australia • September 2-6

NOVEL: *To Say Nothing of the Dog* by Connie Willis [Bantam Spectra, 1998]

NOVELLA: "Oceanic" by Greg Egan [*Asimov's* Aug 1998]

NOVELETTE: "Taklamakan" by Bruce Sterling [*Asimov's* Oct/Nov 1998]

SHORT STORY: "The Very Pulse of the Machine" by Michael Swanwick [*Asimov's* Feb 1998]

RELATED BOOK: *The Dreams Our Stuff Is Made of: How Science Fiction Conquered the World* by Thomas M. Disch [Free Press, 1998]

DRAMATIC PRESENTATION: *The Truman Show* (1998) [Paramount] written by Andrew Niccol; directed by Peter Weir

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Bob Eggleton

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *Ansible* ed. by Dave Langford

FAN WRITER: Dave Langford

FAN ARTIST: Ian Gunn

2000

Chicon 2000
Chicago, Illinois • August 31–September 4

NOVEL: *A Deepness in the Sky* by Vernor Vinge [Tor, 1999]

NOVELLA: "The Winds of Marble Arch" by Connie Willis [*Asimov's* Oct/Nov 1999]

NOVELETTE: "10 to 16 to 1" by James Patrick Kelly [*Asimov's* Jun 1999]

SHORT STORY: "Scherzo with Tyrannosaur" by Michael Swanwick [*Asimov's* Jul 1999]

RELATED BOOK: *Science Fiction of the 20th Century* by Frank M. Robinson [Collector's Press, 1999]

DRAMATIC PRESENTATION: *Galaxy Quest* (1999) [DreamWorks SKG] screenplay by David Howard and Robert Gordon; story by David Howard; directed by Dean Parisot

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Michael Whelan

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *File 770* ed. by Mike Glyer

FAN WRITER: Dave Langford

FAN ARTIST: Joe Mayhew

2001

The Millennium Philcon
Philadelphia, Pennsylvania • August 30–September 3

NOVEL: *Harry Potter and the Goblet of Fire* by J. K. Rowling [Bloomsbury, 2000; Scholastic, 2000]

NOVELLA: "The Ultimate Earth" by Jack Williamson [*Analog* Dec 2000]

NOVELETTE: "Millennium Babies" by Kristine Kathryn Rusch [*Asimov's* Jan 2000]

SHORT STORY: "Different Kinds of Darkness" by David Langford [*F&SF* Jan 2000]

RELATED BOOK: *Greetings from Earth: The Art of Bob Eggleton* by Bob Eggleton and Nigel Suckling [Paper Tiger, 2000]

DRAMATIC PRESENTATION: *Crouching Tiger, Hidden Dragon* (2000) [China Film] screenplay by Wang Hui-Ling, James Schamus, and Tsai Kuo Jung; directed by Ang Lee; based on the book by Wang Du Lu

Hugo Winners (continued)

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Bob Eggleton

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *File 770* ed. by Mike Glyer

FAN WRITER: Dave Langford

FAN ARTIST: Teddy Harvia

2002

ConJosé

San Jose, California • August 29-September 2

NOVEL: *American Gods* by Neil Gaiman [Morrow, 2001]

NOVELLA: "Fast Times at Fairmont High" by Vernor Vinge [*The Collected Stories of Vernor Vinge* (Tor), 2001]

NOVELETTE: "Hell Is the Absence of God" by Ted Chiang [*Starlight #3* (Tor), 2001]

SHORT STORY: "The Dog Said Bow-Wow" by Michael Swanwick [*Asimov's* Oct/Nov 2001]

RELATED BOOK: *The Art of Chesley Bonestell* by Ron Miller and Frederick C. Durant III with Melvin H. Schuetz [Paper Tiger, 2001]

DRAMATIC PRESENTATION: *The Lord of the Rings: The Fellowship of the Ring* (2001) [New Line Cinema/The Saul Zaentz Company/WingNut Films] screenplay by Fran Walsh, Philippa Boyens, and Peter Jackson; directed by Peter Jackson; based on the book *The Fellowship of the Ring* by J. R. R. Tolkien

PROFESSIONAL EDITOR: Ellen Datlow

PROFESSIONAL ARTIST: Michael Whelan

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *Ansible* ed. by Dave Langford

FAN WRITER: Dave Langford

FAN ARTIST: Teddy Harvia

WEBSITE: *Locus Online* (www.locusmag.com) by Mark R. Kelly

2003

Torcon 3

Toronto, Canada • August 28-September 1

NOVEL: *Hominids* by Robert J. Sawyer [Analog Jan, Feb, Mar, Apr 2002; Tor, 2002]

NOVELLA: *Coraline* by Neil Gaiman [HarperCollins, 2002]

NOVELETTE: "Slow Life" by Michael Swanwick [*Analog* Dec 2002]

SHORT STORY: "Falling onto Mars" by Geoffrey A. Landis [*Analog* Jul/Aug 2002]

RELATED BOOK: *Better to Have Loved: The Life of Judith Merrill* by Judith Merrill and Emily Pohl-Weary [Between the Lines, 2002]

DRAMATIC PRESENTATION, LONG FORM: *The Lord of the Rings: The Two Towers* (2002) [New Line Cinema] screenplay by Fran Walsh, Philippa Boyens, Stephen Sinclair and Peter Jackson; directed by Peter Jackson; based on the book *The Two Towers* by J. R. R. Tolkien

DRAMATIC PRESENTATION, SHORT FORM: *Buffy the Vampire Slayer – "Conversations with Dead People"* (2002) [20th Century Fox Television/Mutant Enemy Inc.] teleplay by Jane Espenson and Drew Goddard; directed by Nick Marck

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Bob Eggleton

SEMI-PROZINE: *Locus* ed. by Charles N. Brown, Jennifer A. Hall, and Kirsten Gong-Wong

FANZINE: *Mimosa* ed. by Rich Lynch and Nicki Lynch

FAN WRITER: Dave Langford

FAN ARTIST: Sue Mason

2004

Noreascon 4

Boston, Massachusetts • September 2-6

NOVEL: *Paladin of Souls* by Lois McMaster Bujold [Eos, 2003]

NOVELLA: "The Cookie Monster" by Vernor Vinge [*Analog* Oct 2003]

NOVELETTE: "Legions in Time" by Michael Swanwick [*Asimov's* Apr 2003]

SHORT STORY: "A Study in Emerald" by Neil Gaiman [*Shadows Over Baker Street* ed. by Michael Reaves and John Pelan (Del Rey), 2003]

RELATED BOOK: *The Chesley Awards for Science Fiction and Fantasy Art: A Retrospective* by John Grant, Elizabeth L. Humphrey, and Pamela D. Scoville [Artist's and Photographer's Press Ltd., 2003]

DRAMATIC PRESENTATION, LONG FORM: *The Lord of the Rings: The Return of the King* (2003) [New Line Cinema] screenplay by Fran Walsh, Philippa Boyens, and Peter Jackson; directed by Peter Jackson; based on the book *The Return of the King* by J. R. R. Tolkien

DRAMATIC PRESENTATION, SHORT FORM: "Gollum's Acceptance Speech at the 2003 MTV Movie Awards" (2003) [Wingnut Films/New Line] written and directed by Fran Walsh, Philippa Boyens, and Peter Jackson

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Bob Eggleton

SEMI-PROZINE: *Locus* ed. by Charles N. Brown, Jennifer A. Hall, and Kirsten Gong-Wong

FANZINE: *Emerald City* ed. by Cheryl Morgan

FAN WRITER: Dave Langford

FAN ARTIST: Frank Wu

2005

Interaction

Glasgow, Scotland • August 4-8

NOVEL: *Jonathan Strange & Mr. Norrell* by Susanna Clarke [Bloomsbury, 2004]

NOVELLA: "The Concrete Jungle" by Charles Stross [*The Atrocity Archives* (Golden Gryphon), 2004]

NOVELETTE: "The Faery Handbag" by Kelly Link [*The Faery Reel: Tales from the Twilight Realm* (Viking), 2004]

SHORT STORY: "Travels with My Cats" by Mike Resnick [*Asimov's* Feb 2004]

RELATED BOOK: *The Cambridge Companion to Science Fiction* by Edward James and Farah Mendlesohn [Cambridge University Press, 2003]

DRAMATIC PRESENTATION, LONG FORM: *The Incredibles* (2004) [Pixar Animation/Disney] written and directed by Brad Bird

DRAMATIC PRESENTATION, SHORT FORM: *Battlestar Galactica – "33"* (2004) [NBC Universal/Sci Fi Channel] written by Ronald D.

Moore; directed by Michael Rymmer

PROFESSIONAL EDITOR: Ellen Datlow

PROFESSIONAL ARTIST: Jim Burns

SEMI-PROZINE: *Ansible* ed. by Dave Langford

FANZINE: *Plokta* ed. by Alison Scott, Steve Davies, and Mike Scott

FAN WRITER: David Langford

FAN ARTIST: Sue Mason

WEBSITE: *Sci Fiction* (www.scifi.com/scifiction) by Ellen Datlow

2006

L.A.con IV

Los Angeles, California • August 23-27

NOVEL: *Spin* by Robert Charles Wilson [Tor, 2005]

NOVELLA: "Inside Job" by Connie Willis [*Asimov's* Jan 2005]

NOVELETTE: "Two Hearts" by Peter S. Beagle [*F&SF* Oct/Nov 2005]

SHORT STORY: "Tk'tk'tk" by David D. Levine [*Asimov's* Mar 2005]

RELATED BOOK: *Storyteller: Writing Lessons and More from 27 Years of the Clarion Writers' Workshop* by Kate Wilhelm [Small Beer Press, 2005]

DRAMATIC PRESENTATION, LONG FORM: *Serenity* (2005) [Universal Pictures/Mutant Enemy, Inc.] written and directed by Joss Whedon

DRAMATIC PRESENTATION, SHORT FORM: *Doctor Who – "The Empty Child / The Doctor Dances"* (2005) [BBC Wales/BBC1] written by Steven Moffat; directed by James Hawes

PROFESSIONAL EDITOR: David G. Hartwell

PROFESSIONAL ARTIST: Donato Giancola

SEMI-PROZINE: *Locus* ed. by Charles N. Brown, Kirsten Gong-Wong, and Liza Groen Trombi

FANZINE: *Plokta* ed. by Alison Scott, Steve Davies, and Mike Scott

FAN WRITER: Dave Langford

FAN ARTIST: Frank Wu

2007

Nippon 2007

Yokohama, Japan • August 30-September 3

NOVEL: *Rainbows End* by Vernor Vinge [Tor, 2006]

NOVELLA: "A Billion Eves" by Robert Reed [*Asimov's* Oct/Nov 2006]

NOVELETTE: "The Djinn's Wife" by Ian McDonald [*Asimov's* Jul 2006]

SHORT STORY: "Impossible Dreams" by Tim Pratt [*Asimov's* Jul 2006]

RELATED BOOK: *James Tiptree, Jr.: The Double Life of Alice B. Sheldon* by Julie Phillips [St. Martin's Press, 2006];

DRAMATIC PRESENTATION, LONG FORM: *Pan's Labyrinth* (2006) [Picturehouse] screenplay by Guillermo del Toro; directed by Guillermo del Toro

DRAMATIC PRESENTATION, SHORT FORM: *Doctor Who – "Girl in the Fireplace"* (2006) [BBC Wales/BBC1] written by Steven Moffat; directed by Euros Lyn

EDITOR, LONG FORM: Patrick Nielsen Hayden

EDITOR, SHORT FORM: Gordon Van Gelder (*The Magazine of Fantasy and Science Fiction*)

PROFESSIONAL ARTIST: Donato Giancola

SEMI-PROZINE: *Locus* ed. by Charles N. Brown, Kirsten Gong-Wong, and Liza Groen Trombi

FANZINE: *Science-Fiction Five-Yearly* ed. by Lee Hoffman, Geri Sullivan, and Randy Byers

FAN WRITER: Dave Langford

FAN ARTIST: Frank Wu

2008

Denvention 3

Denver, Colorado • August 6-10

NOVEL: *The Yiddish Policemen's Union* by Michael Chabon [HarperCollins, 2007; Fourth Estate, 2007]

NOVELLA: "All Seated on the Ground" by Connie Willis [*Asimov's* Dec 2007; Subterranean Press, 2007]

NOVELETTE: "The Merchant and the Alchemist's Gate" by Ted Chiang [*F&SF* Sep 2007; Subterranean Press, 2007]

SHORT STORY: "Tideline" by Elizabeth Bear [*Asimov's* Jun 2007]

RELATED BOOK: *Brave New Words: The Oxford Dictionary of Science Fiction* by Jeff Prucher [Oxford University Press, 2007]

DRAMATIC PRESENTATION, LONG FORM: *Stardust* (2007) [Paramount Pictures] written by Jane Goldman & Matthew Vaughn; directed by Matthew Vaughn; based on the novel by Neil Gaiman, illustrated by Charles Vess

DRAMATIC PRESENTATION, SHORT FORM: *Doctor Who – "Blink"* (2007) [BBC] written by Steven Moffat; directed by Hettie Macdonald

EDITOR, LONG FORM: David G. Hartwell

EDITOR, SHORT FORM: Gordon Van Gelder (*The Magazine of Fantasy and Science Fiction*)

PROFESSIONAL ARTIST: Stephan Martinière

SEMI-PROZINE: *Locus* ed. by Charles N. Brown, Kirsten Gong-Wong, and Liza Groen Trombi

FANZINE: *File 770* ed. by Mike Glyer

FAN WRITER: John Scalzi

FAN ARTIST: Brad W. Foster



Hugo Winners (continued)

2009

Anticipation
Montreal, Canada • August 6-10

NOVEL: *The Graveyard Book* by Neil Gaiman [HarperCollins, 2008; Bloomsbury UK, 2008]

NOVELLA: "The Erdmann Nexus" by Nancy Kress [*Asimov's Oct/Nov* 2008]

NOVELETTE: "Shoggoths in Bloom" by Elizabeth Bear [*Asimov's Mar* 2008]

SHORT STORY: "Exhalation" by Ted Chiang [*Eclipse Two* ed. by Jonathan Strahan (Night Shade), 2008]

RELATED BOOK: *Your Hate Mail Will Be Graded: A Decade of Whatever, 1998-2008* by John Scalzi [Subterranean Press, 2008]

GRAPHIC STORY: *Girl Genius, Volume 8: Agatha Heterodyne and the Chapel of Bones* [Airship Entertainment, 2008] written by Kaja and Phil Foglio; art by Phil Foglio; colors by Cheyenne Wright

DRAMATIC PRESENTATION, LONG FORM: *WALL-E* (2008) [Pixar/Walt Disney] screenplay by Andrew Stanton & Jim Reardon; story by Andrew Stanton and Pete Docter; directed by Andrew Stanton

DRAMATIC PRESENTATION, SHORT FORM: *Doctor Horrible's Sing-Along Blog* (2008) [Mutant Enemy] written by Joss Whedon, Zack Whedon, Jed Whedon, and Maurissa Tancharoen; directed by Joss Whedon

EDITOR, LONG FORM: David G. Hartwell

EDITOR, SHORT FORM: Ellen Datlow

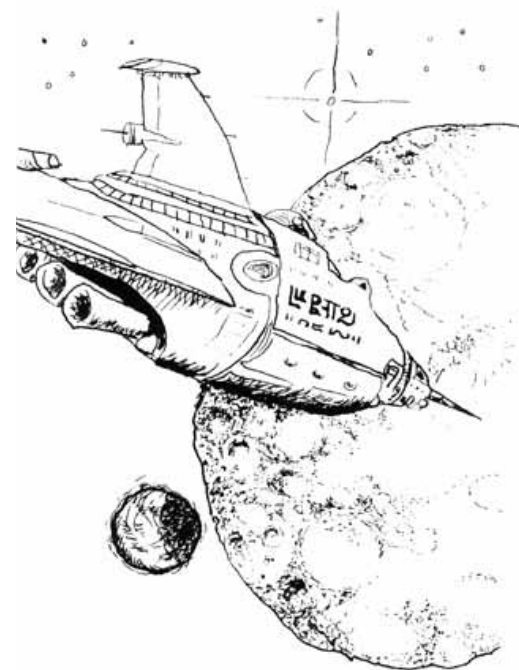
PROFESSIONAL ARTIST: Donato Giancola

SEMI-PROZINE: *Weird Tales* ed. by Ann VanderMeer and Stephen H. Segal

FANZINE: *Electric Velocipede* ed. by John Klima

FAN WRITER: Cheryl Morgan

FAN ARTIST: Frank Wu



2010

Aussiecon 4
Melbourne, Australia • September 2-6

NOVEL: (tie) *The Windup Girl* by Paolo Bacigalupi [Night Shade, 2009] and *The City & The City* by China Mieville [Del Rey, 2009; Macmillan UK, 2009]

NOVELLA: "Palimpsest" by Charles Stross [*Wireless*, 2009; Ace, 2009; Orbit, 2009]

NOVELETTE: "The Island" by Peter Watts [*The New Space Opera 2* ed. by Gardner Dozois and Jonathan Strahan (Eos), 2009]

SHORT STORY: "Bridesicle" by Will McIntosh [*Asimov's Jan* 2009]

RELATED WORK: *This Is Me, Jack Vance! (Or, More Properly, This Is "I")* by Jack Vance [Subterranean, 2009]

GRAPHIC STORY: *Girl Genius, Volume 9: Agatha Heterodyne and the Heirs of the Storm* [Airship Entertainment, 2009] written by Kaja and Phil Foglio; art by Phil Foglio; colors by Cheyenne Wright

DRAMATIC PRESENTATION, LONG FORM: *Moon* (2009) [Liberty Films] Screenplay by Nathan Parker; Story by Duncan Jones; Directed by Duncan Jones

DRAMATIC PRESENTATION, SHORT FORM: *Doctor Who* – "The Waters of Mars" (2009) [BBC Wales] written by Russell T Davies and Phil Ford; directed by Graeme Harper

EDITOR, LONG FORM: Patrick Nielsen Hayden

EDITOR, SHORT FORM: Ellen Datlow

PROFESSIONAL ARTIST: Shaun Tan

SEMI-PROZINE: *Clarkesworld* ed. by Neil Clarke, Sean Wallace, and Cheryl Morgan

FANZINE: *StarShipSofa* ed. by Tony C. Smith

FAN WRITER: Frederik Pohl

FAN ARTIST: Brad W. Foster

2011

Renovation
Reno, Nevada • August 17-21

NOVEL: *Blackout/All Clear* by Connie Willis [Ballantine Spectra, 2010]

NOVELLA: *The Lifecycle of Software Objects* by Ted Chiang [Subterranean, 2010]

NOVELETTE: "The Emperor of Mars" by Allen M. Steele [*Asimov's Jun* 2010]

SHORT STORY: "For Want of a Nail" by Mary Robinette Kowal [*Asimov's Sep* 2010]

RELATED WORK: *Chicks Dig Time Lords: A Celebration of Doctor Who by the Women Who Love It* ed. by Lynne M. Thomas and Tara O'Shea [Mad Norwegian, 2010]

GRAPHIC STORY: *Girl Genius, Volume 10: Agatha Heterodyne and the Guardian Muse* [Airship Entertainment, 2010] written by Kaja and Phil Foglio; art by Phil Foglio; colors by Cheyenne Wright

DRAMATIC PRESENTATION, LONG FORM: *Inception* (2010) [Warner] written and directed by Christopher Nolan

DRAMATIC PRESENTATION, SHORT FORM: *Doctor Who* – "The Pandorica Opens/The Big Bang" (2010) [BBC Wales] written by Steven Moffat; directed by Toby Haynes

EDITOR, LONG FORM: Lou Anders

EDITOR, SHORT FORM: Sheila Williams

PROFESSIONAL ARTIST: Shaun Tan

SEMI-PROZINE: *Clarkesworld* ed. by Neil Clarke, Cheryl Morgan, and Sean Wallace; Podcast directed by Kate Baker

FANZINE: *The Drink Tank* ed. by Christopher J Garcia and James Bacon

FAN WRITER: Claire Brialey

FAN ARTIST: Brad W. Foster

2012

Presented at Chicon 7
Chicago, Illinois • August 30-September 3

NOVEL: *Among Others* by Jo Walton [Tor, 2011]

NOVELLA: "The Man Who Bridged the Mist" by Kij Johnson [*Asimov's Oct/Nov* 2011]

NOVELETTE: "Six Months, Three Days" by Charlie Jane Anders [*Tor.com Jun* 8, 2011]

SHORT STORY: "The Paper Menagerie" by Ken Liu [*F&SF Mar/Apr* 2011]

NON-FICTION BOOK: *The Encyclopedia of Science Fiction, Third Edition* ed. by John Clute, David Langford, Peter Nicholls, and Graham Sleight [Gollancz, 2011]

GRAPHIC STORY: "Digger" [Sofawolf Press, 2011; www.diggercomic.com, 2011] by Ursula Vernon

DRAMATIC PRESENTATION, LONG FORM: *Game of Thrones (Season 1)* (2011) [HBO] written by David Benioff, D. B. Weiss, Bryan Cogman, Jane Espenson, and George R. R. Martin; directed by Brian Kirk, Daniel Minahan, Tim van Patten, and Alan Taylor; created by David Benioff and D. B. Weiss

DRAMATIC PRESENTATION, SHORT FORM: *Doctor Who* – "The Doctor's Wife" (2011) [BBC Wales] written by Neil Gaiman; directed by Richard Clark

EDITOR, LONG FORM: Betsy Wollheim

EDITOR, SHORT FORM: Sheila Williams

PROFESSIONAL ARTIST: John Picacio

SEMI-PROZINE: *Locus* ed. by Liza Groen Trombi, Kirsten Gong-Wong, et al.

FANZINE: *SF Signal* ed. by John DeNardo

FAN WRITER: Jim C. Hines

FAN ARTIST: Maurine Starkey

FANCAST: *SF Squeecast* by Lynne M. Thomas, Seanan McGuire, Paul Cornell, Elizabeth Bear, and Catherynne M. Valente

2013

Presented at LoneStarCon 3
San Antonio, Texas • August 29-September 2

NOVEL: *Red Shirts: A Novel in Three Codas*, by John Scalzi [Tor, 2012; Gollancz, 2012]

NOVELLA: "The Emperor's Soul" by Brandon Sanderson [Tachyon, 2012]

NOVELETTE: "The Girl-Thing Who Went Out for Sushi" by Pat Cadigan [Edge of Infinity, Solaris 2012]

SHORT STORY: "Mono No Aware" by Ken Liu [The Future is Japanese, VIZ Media LLC, 2012]

NON-FICTION BOOK: "Writing Excuses, Season Seven", by Brandon Sanderson, Dan Wells, Mary Robinette Kowal, Howard Taylor

and Jordan Sanderson, [podcast series, 2012]

GRAPHIC STORY: *Saga, Volume One*, written by Brian K. Vaughan, illustrated by Fiona Staples [Image Comics, 2012]

DRAMATIC PRESENTATION, LONG FORM: *The Avengers*, Screenplay written by Josh Whedon; directed by Josh Whedon [Marvel Studios, Disney, Paramount, 2012]

DRAMATIC PRESENTATION, SHORT FORM: *Game of Thrones*, "Black Water" written by George R. R. Martin; directed by Neill Marshall; created by David Benioff and D. B. Weiss [HBO, 2012]

EDITOR, LONG FORM: Patrick Nielsen Hayden

EDITOR, SHORT FORM: Stanley Schmidt

PROFESSIONAL ARTIST: John Picacio

SEMI-PROZINE: *Clarkesworld* ed. by Neil Clark, Jason Heller, Sean Wallace and Kate Baker

FANZINE: *SF Signal* ed. by John DeNardo

FAN WRITER: Tansy Rayner Roberts

FAN ARTIST: Galen Dara

FANCAST: *SF Squeecast* by Lynne M. Thomas, Seanan McGuire, Paul Cornell, Elizabeth Bear, and Catherynne M. Valente

2014

Presented at Loncon 3
London, United Kingdom • August 14-18

NOVEL: *Ancillary Justice* by Ann Leckie [Orbit US/Orbit UK, 2013]

NOVELLA: "Equoid" by Charles Stross [*tor.com Sep*, 2013]

NOVELETTE: "The Lady Astronaut of Mars" by Mary Robinette Kowal [*maryrobinettekowal.com/tor.com Sep*, 2013]

SHORT STORY: "The Water That Falls on You from Nowhere" by John Chu [*tor.com Feb*, 2013]

NON-FICTION BOOK: *We Have Always Fought: Challenging the Women, Cattle and Slaves Narrative* by Kameron Hurley [A Dribble of Ink]

GRAPHIC STORY: "Time" by Randall Munroe [XKCD]

DRAMATIC PRESENTATION, LONG FORM: *Gravity* written by Alfonso Cuarón and Jonás Cuarón; directed by Alfonso Cuarón [Esperanto Filmoj, Heyday Films, Warner Bros.]

DRAMATIC PRESENTATION, SHORT FORM: *Game of Thrones*, "The Rains of Castamere" written by David Benioff and D. B. Weiss; directed by David Nutter [HBOEntertainment in association with Bighead, Littlehead; television 360; Startling Television and Generator Productions]

EDITOR, LONG FORM: Ginjer Buchanan

EDITOR, SHORT FORM: Ellen Datlow

PROFESSIONAL ARTIST: Julie Dillon

SEMI-PROZINE: *Lightspeed Magazine* ed. by John Joseph Adams, Rich Horton and Stefan Rudnicki

FANZINE: *A Dribble of Ink* ed. by Aidan Moher

FAN WRITER: Kameron Hurley

FAN ARTIST: Sarah Webb

FANCAST: *SF Signal Podcast* by Patrick Hester

Hugo Winners (continued)

2015

Presented at Sasquan
Spokane, Washington • August 19-23

NOVEL: *The Three Body Problem* by Cixin Liu, translated by Ken Liu [Tor 2014]

NOVELLA: No Award

NOVELETTE: "The Day the World Turned Upside Down" by Thomas Olde Heuvelt, translated by Lia Belt [*Lightspeed* Apr, 2014]

SHORT STORY: No Award

NON-FICTION BOOK: No Award

GRAPHIC STORY: "Ms. Marvel Volume 1: No Normal" written by G. Willow Wilson, illustrated by Adrian Alphona and Jake Wyatt [Marvel Comics, 2014]

DRAMATIC PRESENTATION, LONG FORM: *Guardians of the Galaxy* written by James Gunn and Nicole Perlman; directed by James Gunn [Marvel Studios, Moving Picture Company]

DRAMATIC PRESENTATION, SHORT FORM: *Orphan Black* "By Means Which Have Never Yet Been Tried" written by Graeme Manson; directed by John Fawcett [Temple Street Productions, Space/BBC America]

EDITOR, LONG FORM: No Award

EDITOR, SHORT FORM: No Award

PROFESSIONAL ARTIST: Julie Dillon

SEMI-PROZINE: *Lightspeed Magazine* ed. by John Joseph Adams, Stefan Rudnicki, Rich Horton, Wendy Wagner and Christie Yant

FANZINE: *Journey Planet* ed. by James Bacon, Christopher J. Garcia, Colin Harris, Alissa McKersie and Helen J. Montgomery

FAN WRITER: Laura J. Mixon

FAN ARTIST: Elizabeth Leggett

FANCAST: *Galactic Suburbia Podcast* by Alisa Kranostein, Alexandra Pierce, Tansy Rayner Roberts

2016

Presented at MidAmeriCon II
Kansas City, Missouri • August 17-21

NOVEL: *The Fifth Season* by N. K. Jemisin [Orbit, 2015]

NOVELLA: "Binti" by Nnedi Okorafor [*tor.com*]

NOVELETTE: "Folding Beijing" by Hao Jingfang, translated by Ken Liu [*Uncanny Magazine* Jan-Feb, 2015]

SHORT STORY: "Cat Pictures Please" by Naomi Kritzer [*Clarkesworld* Jan 2015]

NON-FICTION BOOK: No Award

GRAPHIC STORY: *The Sandman: Overture* written by Neil Gaiman, art by J. H. Williams III [Vertigo]

DRAMATIC PRESENTATION, LONG FORM: *The Martian* (2011) screenplay by Drew Goddard; directed by Ridley Scott [Scott Free Productions; Kinberg Genre; TSG Entertainment; 20th Century Fox]

DRAMATIC PRESENTATION, SHORT FORM: *Jessica Jones* "AKA Smile" written by Scott Reynolds, Melissa Rosenberg and Jamie King; directed by Michael Rymer [Marvel Television, ABC Studios, Tall Girls Productions and Netflix]

EDITOR, LONG FORM: Sheila E. Gilbert

EDITOR, SHORT FORM: Ellen Datlow

PROFESSIONAL ARTIST: Abigail Larson

SEMI-PROZINE: *Uncanny Magazines* ed. by Lynne M. Thomas, Michael Damian Thomas, Michi Trota, Erica Ensign and Steven Schapansky

FANZINE: *File 770* ed. by Mike Glyer

FAN WRITER: Mike Glyer

FAN ARTIST: Steve Stiles

FANCAST: No Award

2017

Presented at Worldcon 75
Helsinki, Finland • August 9-13

NOVEL: *The Obelisk Gate* by N. K. Jemisin [Orbit 2016]

NOVELLA: "Every Heart a Doorway" by Seanan McGuire [*tor.com*]

NOVELETTE: "The Tomato Thief" by Ursula Vernon [*apex Magazine* Jan, 2016]

SHORT STORY: "Seasons of Glass and Iron" by Amal El-Mohtar [*The Starlight Wood: New Fairy Tales*, Saga Press]

NON-FICTION BOOK: *Words Are My Matter: Writings About Life and Books, 2000-2016* by Ursula K. Le Guin [Small Beer]

GRAPHIC STORY: *Monstress*, "Volume 1: Awakening" written by Marjorie Liu, illustrated by Sana Takeda [Image]

DRAMATIC PRESENTATION, LONG FORM: *Arrival* screenplay by Eric Heisserer based on a short story by Ted Chiang; directed by Denis Villeneuve [21 Laps Entertainment/Film Nation Entertainment/Lava Bear Films]

DRAMATIC PRESENTATION, SHORT FORM: *The Expanse*, "Leviathan Wakes" written by Mark Fergus and Hawk Ostby; directed by Terry McDonough [SyFy]

EDITOR, LONG FORM: Liz Gorinsky

EDITOR, SHORT FORM: Ellen Datlow

PROFESSIONAL ARTIST: Julie Dillon

SEMI-PROZINE: *Uncanny Magazines* ed. by Lynne M. Thomas, Michael Damian Thomas, Michi Trota and Julia Rios; podcast produced by Erica Ensign and Steven Schapansky

FANZINE: *Lady Business* ed. by Clare, Ira, Jodie, KJ, Renay and Susan

FAN WRITER: Abigail Nussbaum

FAN ARTIST: Elizabeth Leggett

FANCAST: *Tea and Jeopardy* by Emma Newman and Peter Newman

2018

Presented at Worldcon 76
San Jose, California • August 16-20

NOVEL: *The Stone Sky* by N. K. Jemisin [Orbit]

NOVELLA: "All Systems Red" by Martha Wells [*tor.com* 2017]

NOVELETTE: "The Secret Life of Bots" by Suzanne Palmer [*Clarkesworld* Sep, 2017]

SHORT STORY: "Welcome to Your Authentic Indian Experience" by Rebecca Roanhorse [*Apex* Aug, 2017]

SERIES: *World of the Five Gods* by Lois McMaster Bujold [Harper/Voyager/Spectrum Literary Agency]

NON-FICTION BOOK: *No Time to Spare: Thinking About What Matters* by Ursula K. Le Guin [Houghton Mifflin Harcourt]

GRAPHIC STORY: *Monstress*, "Volume 2: The Blood" written by Marjorie M. Liu, illustrated by Sana Takeda [Image Comics]

DRAMATIC PRESENTATION, LONG FORM: *Wonder Woman* screenplay by Allan Heinberg; story by Zack Snyder, Allan Heinberg and Jason Fuchs; directed by Patty Jenkins [DC Films/Warner Brothers]

DRAMATIC PRESENTATION, SHORT FORM: *The Good Place*, "The Trolley Problem" written by Josh Siegal and Dylan Morgan; directed by Dean Holland [Fremulon/3 Arts Entertainment/Universal Television]

EDITOR, LONG FORM: Sheila Gilbert

EDITOR, SHORT FORM: Lynne M. Thomas and Michael Damian Thomas

PROFESSIONAL ARTIST: Sana Takeda

SEMI-PROZINE: *Uncanny Magazines* ed. by Lynne M. Thomas, Michael Damian Thomas, Michi Trota and Julia Rios; podcast produced by Erica Ensign and Steven Schapansky

FANZINE: *File 770* ed. by Mike Glyer

FAN WRITER: Sarah Gailey

FAN ARTIST: Geneva Benton

FANCAST: *Ditch Diggers* by Mur Lafferty and Matt Wallace

2019

Presented at Worldcon 77
Dublin, Ireland • August 15-19

NOVEL: *The Calculating Stars*, by Mary Robinette Kowal (Tor)

NOVELLA: "Artificial Condition", by Martha Wells (Tor.com publishing)

NOVELETTE: "If at First You Don't Succeed, Try, Try Again," by Zen Cho (B&N Sci-Fi and Fantasy Blog, 29 November 2018)

BEST SHORT STORY: "A Witch's Guide to Escape: A Practical Compendium of Portal Fantasies," by Alix E. Harrow (Apex Magazine, February 2018)

BEST SERIES: *Wayfarers*, by Becky Chambers (Hodder & Stoughton / Harper Voyager)

BEST RELATED WORK: Archive of Our Own, a project of the Organization for Transformative Works

BEST ART BOOK: *The Books of Earthsea: The Complete Illustrated Edition*, illustrated by Charles Vess, written by Ursula K. Le Guin (Saga Press /Gollancz)

BEST GRAPHIC STORY: *Monstress*, Volume 3: Haven, written by Marjorie Liu, art by Sana Takeda (Image Comics)

BEST DRAMATIC PRESENTATION, LONG FORM: *Spider-Man: Into the Spider-Verse*, screenplay by Phil Lord and Rodney Rothman, directed by Bob Persichetti, Peter Ramsey and Rodney Rothman (Sony)

BEST DRAMATIC PRESENTATION, SHORT FORM: *The Good Place*: "Janet(s)," written by Josh Siegal & Dylan Morgan, directed by Morgan Sackett (NBC)

BEST EDITOR, SHORT FORM: Gardner Dozois

BEST EDITOR, LONG FORM: Navah Wolfe

BEST PROFESSIONAL ARTIST: Charles Vess

BEST SEMIPROZINE: *Uncanny Magazine*, publishers/editors-in-chief Lynne M. Thomas and Michael Damian Thomas, managing editor Michi Trota, podcast producers Erika Ensign and Steven Schapansky, Disabled People Destroy Science Fiction Special Issue editors-in-chief Elsa Sjunneson-Henry and Dominik Parisien

BEST FANZINE: *Lady Business*, editors Ira, Jodie, KJ, Renay & Susan

BEST FANCAST: Our Opinions Are Correct, hosted by Annalee Newitz and Charlie Jane Anders

BEST FAN WRITER: Foz Meadows

BEST FAN ARTIST: Likhain (Mia Sereno)

2020

Presented at Worldcon 78
Wellington, New Zealand • July 29 - August 2

BEST NOVEL: *A Memory Called Empire*, by Arkady Martine (Tor; Tor UK)

BEST NOVELLA: "This Is How You Lose the Time War", by Amal El-Mohtar and Max Gladstone (Saga Press; Jo Fletcher Books)

BEST NOVELETTE: *Emergency Skin*, by N.K. Jemisin (Forward Collection (Amazon))

BEST SHORT STORY: "As the Last I May Know", by S.L. Huang (Tor.com, 23 October 2019)

BEST SERIES: *The Expanse*, by James S. A. Corey (Orbit US; Orbit UK)

BEST RELATED WORK: 2019 John W. Campbell Award Acceptance Speech, by Jeannette Ng

BEST GRAPHIC STORY OR COMIC: *LaGuardia*, written by Nnedi Okorafor, art by Tana Ford, colours by James Devlin (Berger Books; Dark Horse)

BEST DRAMATIC PRESENTATION, LONG FORM: *Good Omens*, written by Neil Gaiman, directed by Douglas Mackinnon (Amazon Studios/BBC Studios/Narrativia/The Blank Corporation)

BEST DRAMATIC PRESENTATION, SHORT FORM: *The Good Place*: "The Answer", written by Daniel Schofield, directed by Valeria Migliassi Collins (Fremulon/3 Arts Entertainment/Universal Television)

BEST EDITOR, SHORT FORM: Ellen Datlow

Note: Neil Clarke and Lynne M. Thomas and Michael Damian Thomas tied for fourth place.

BEST EDITOR, LONG FORM: Navah Wolfe

BEST PROFESSIONAL ARTIST: John Picacio

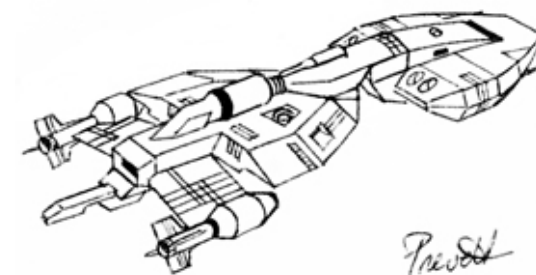
BEST SEMIPROZINE: *Uncanny Magazine*, editors-in-chief Lynne M. Thomas and Michael Damian Thomas, nonfiction/managing editor Michi Trota, managing editor Chimedum Ohaegbu, podcast producers Erika Ensign and Steven Schapansky

BEST FANZINE: *The Book Smugglers*, editors Ana Grilo and Thea James

BEST FANCAST: Our Opinions Are Correct, presented by Annalee Newitz and Charlie Jane Anders

BEST FAN WRITER: Bogi Takács

BEST FAN ARTIST: Elise Matthesen



2021

Presented at Worldcon 79
Washington, DC • December 15-19

- BEST NOVEL:** *Network Effect*, Martha Wells (Tor.com)
BEST NOVELLA: “The Empress of Salt and Fortune”, Nghi Vo (Tor.com)
BEST NOVELLETTE: “Two Truths and a Lie”, Sarah Pinsker (Tor.com)
BEST SHORT STORY: “Metal Like Blood in the Dark”, T. Kingfisher (Uncanny Magazine, September/October 2020)
BEST SERIES: The Murderbot Diaries, Martha Wells (Tor.com)
BEST RELATED WORK: *Beowulf: A New Translation*, Maria Dahvana Headley (FSG)
BEST GRAPHIC STORY OR COMIC: *Parable of the Sower: A Graphic Novel Adaptation*, written by Octavia Butler, adapted by Damian Duffy, illustrated by John Jennings (Harry N. Abrams)
BEST DRAMATIC PRESENTATION, LONG FORM: *The Old Guard*, written by Greg Rucka, directed by Gina Prince-Bythewood (Netflix / Skydance Media)
BEST DRAMATIC PRESENTATION, SHORT FORM: *The Good Place: “Whenever You’re Ready”*, written and directed by Michael Schur (Fremulon / 3 Arts Entertainment / Universal Television, a division of Universal Studio Group)

- BEST EDITOR, SHORT FORM:** Ellen Datlow
BEST EDITOR, LONG FORM: Diana M. Pho
BEST PROFESSIONAL ARTIST: Rovina Cai
BEST SEMIPROZINE: *FIYAH Magazine of Black Speculative Fiction*, publisher Troy L. Wiggins, executive editor DaVaun Sanders, managing editor Eboni Dunbar, poetry editor Brandon O’Brien, reviews and social media Brent Lambert, art director L. D. Lewis, and the FIYAH Team.
BEST FANZINE: *nerds of a feather, flock together*, ed. Adri Joy, Joe Sherry, The G, and Vance Kotrla
BEST FANCAST: The Coode Street Podcast, presented by Jonathan Strahan and Gary K. Wolfe, Jonathan Strahan, producer
BEST FAN WRITER: Elsa Sjunneson
BEST FAN ARTIST: Sara Felix
BEST VIDEO GAME: Hades (Publisher & Developer: Supergiant Games)

Astounding Award

For Best New Writer

Sponsored by Dell Magazine (Not a Hugo)

Known as The John W. Campbell Award for Best New Writer before 2020

1973	Jerry Pournelle	1989	Michaela Roessner	2006	John Scalzi
1974	(tie) Spider Robinson; Lisa Tuttle	1990	Kristine Kathryn Rusch	2007	Naomi Novik
1975	P. J. Plauger	1991	Julia Ecklar	2008	Mary Robinette Kowal
1976	Tom Reamy	1992	Ted Chiang	2009	David Anthony Durham
1977	C. J. Cherryh	1993	Laura Resnick	2010	Seanan McGuire
1978	Orson Scott Card	1994	Amy Thomson	2011	Lev Grossman
1979	Stephen R. Donaldson	1995	Jeff Noon	2012	E. Lily Yu
1980	Barry B. Longyear	1996	David Feintuch	2013	Mur Lafferty
1981	Somtow Sucharitkul	1997	Michael A. Burstein	2014	Sofia Samatar
1982	Alexis Gilliland	1998	Mary Doria Russell	2015	Wesley Chu
1983	Paul O. Williams	1999	Nalo Hopkinson	2016	Andy Weir
1984	R. A. MacAvoy	2000	Cory Doctorow	2017	Ada Palmer
1985	Lucius Shepard	2001	Kristine Smith	2018	Rebecca Roanhorse
1986	Melissa Scott	2002	Jo Walton	2019	Jeanette Ng
1987	Karen Joy Fowler	2003	Wen Spencer	2020	R. F. Kuang
1988	Judith Moffett	2004	Jay Lake	2021	Emilie Tesh
		2005	Elizabeth Bear	2022	Tracy Deonn

Special Worldcon Committee Awards

These awards were not Hugo Awards, although they were typically announced at the same time as the Hugos. Instead, they were honors given by the various Worldcons in recognition of special achievement or contributions to the field of science, science fiction and fantasy, typically in areas that would not be awarded Hugos.

1955 – Clevention

- Sam Moskowitz for his work on past conventions

1960 – Pittcon

- Hugo Gernsback as “The Father of Magazine Science Fiction”

1962 – Chicon III

- Cele Goldsmith for editing *Amazing and Fantastic*
- Fritz Leiber and Hoffman Electronic Corporation for the use of science fiction in advertisements
- Donald H. Tuck for *The Handbook of Science Fiction and Fantasy* (3 vols.)

1963 – Discon I

- Isaac Asimov for adding science to science fiction by his *F&SF* science articles
- P. Schuyler Miller for “The Reference Library” book reviews in *Analog*

1967 – NyCon3

- CBS Television for *21st Century*

1968 – Baycon

- Harlan Ellison for *Dangerous Visions*
- Gene Roddenberry for *Star Trek*

1969 – St. Louiscon

- Neil Armstrong, Edwin E. Aldrin and Michael Collins for “The Best Moon Landing Ever”

1972 – L.A.Con I

- Harlan Ellison for excellence in anthologizing *Again, Dangerous Visions*
- Club du Livre d’Anticipation for excellence in book production [France]
- Nueva Dimension* for excellence in magazine production [Spain]

1973 – Torcon II

- Pierre Versins for *L’Encyclopedie de L’Utopie et de la Science Fiction*

1974 – Discon II

- Chesley Bonestell for his beautiful and scientifically accurate illustrations

1975 – Aussiecon One

- Walt Lee for *Reference Guide to Fantastic Films*
- Donald A. Wollheim as “the fan who has done everything”

1976 – MidAmeriCon

- James E. Gunn for *Alternate Worlds: The Illustrated History of Science Fiction*

1977 – SunCon

- George Lucas for bringing back a sense of wonder with *Star Wars*

1982 – Chicon IV

- Mike Glyer “For Keeping the FAN in Fanzine Publishing”

1984 – L.A.con II

- Robert Bloch for 50 years of excellence
- Larry T. Shaw for a lifetime of service

1988 – Nolacon II

- The Science Fiction Oral History Association

1989 – Noreascon 3

- SF-Lovers Digest* (Saul Jaffe mod.)
- Alex Schomburg

1991 – Chicon V

- Andrew I. Porter for many years of excellence in editing *SF Chronicle*
- Elst Weinstein for starting up and continuing the Hogus

1993 – ConFrancisco

- Takumi Shibano for building bridges between cultures and

nations to advance science fiction and fantasy

1996 – L.A.con III

- Forrest J Ackerman for spearheading the First Los Angeles Worldcon in 1946
- Walter J. Daugherty for spearheading the First Los Angeles Worldcon in 1946
- A. E. van Vogt – for being the GOH at the First Los Angeles Worldcon in 1946

2004 – Noreascon 4

- Erwin S. “Filthy Pierre” Strauss

2005 – Interaction

- David Pringle for *Interzone*

2006 – L.A.con IV

- Betty Ballantine
- Harlan Ellison
- Fred Patten

2008 – Denvention 3

- NASA
- NESFA Press

2012 – Chicon 7

- Bob Weinberg

2013 – LoneStarCon 3

- Stanley Schmidt

2014 – Loncon 3

- Jerry Siegel & Joe Schuster for first published appearance of Superman

2015 – Sasquan

- Jay Lake

2018 – Worldcon 76

- Akata Warrior, Nnedi Okorafor (young adult book)

2019 – Dublin

- George R.R. Martin and Parris McBride Martin

Retro Hugo Awards

For Years When Hugos Were Not Presented

Science fiction has been around a lot longer than the Hugo Awards, so many famous works were never recognized with the award. The World Science Fiction Society constitution gives Worldcons the opportunity to award Hugos for a year 50, 75, or 100 years in the past, provided that year was 1939 or later and that no previous Worldcon has awarded retrospective Hugo Awards for that year.

1939

Presented at Loncon 3
London, UK • August 14-18, 2014

NOVEL: *The Sword in the Stone* by T. H. White (Collins)
NOVELLA: "Who Goes There?" by Don A Stuart [John W. Campbell] (*Astounding Science-Fiction*, August 1938)
NOVELETTE: "Rule 18" by Clifford D. Simak (*Astounding Science-Fiction*, July 1938)
SHORT STORY: "How We Went to Mars" by Arthur C. Clarke (*Amateur Science Stories*, March 1938)
DRAMATIC PRESENTATION, SHORT FORM: *The War of the Worlds* by H.G. Wells. Written by Howard Koch & Anne Froelick, directed by Orson Welles (*The Mercury Theater on the Air*, CBS 1938)
EDITOR, SHORT FORM: John W. Campbell, Jr. (*Astounding Science Fiction*)
PROFESSIONAL ARTIST: Virgil Finlay
FANZINE: *Imagination!* ed. by Forrest J Ackerman, Morajo and T. Bruce Yerke
FAN WRITER: Ray Bradbury

1941

Presented at MidAmeriCon II
Kansas City, Missouri • August 17-21, 2016

NOVEL: *Slan* by A.E. Van Vogt (*Astounding Science-Fiction*, Dec 1940)
NOVELLA: "If This Goes On..." by Robert A. Heinlein (*Astounding Science-Fiction*, Feb 1940)
NOVELETTE: "The Roads Must Roll" by Robert A. Heinlein (*Astounding Science-Fiction*, June 1940)
SHORT STORY: "Strange Playfellow" (a.k.a. "Robbie") by Isaac Asimov (*Super Science Stories*, Sept 1940)
GRAPHIC STORY: *Batman #1* (Detective Comics, Spring 1940)
DRAMATIC PRESENTATION, LONG FORM: *Fantasia* written by Joe Grant and Dick Huemer, directed by Samuel Armstrong et al. (Walt Disney Productions, RKO Radio Pictures)
DRAMATIC PRESENTATION, SHORT FORM: *Pinocchio* written by Ted Sears et al., directed by Ben Sharpsteen and Hamilton Luske (Walt Disney Productions, RKO Radio Pictures)
EDITOR, SHORT FORM: John W. Campbell
PROFESSIONAL ARTIST: Virgil Finlay
FANZINE: *Futura Fantasia* by Ray Bradbury
FAN WRITER: Ray Bradbury

1943

Presented at Worldcon 76
San Jose, California • August 16-20, 2018

NOVEL: *Beyond This Horizon*, by Anson MacDonald [Robert A. Heinlein] (*Astounding Science Fiction*, April & May 1942)
NOVELLA: "Waldo", by Anson MacDonald [Robert A. Heinlein] (*Astounding Science Fiction*, August 1942)
NOVELETTE: "Foundation," by Isaac Asimov (*Astounding Science Fiction*, May 1942)
SHORT STORY: "The Twonky," by C.L. Moore and Henry Kuttner (*Astounding Science Fiction*, September 1942)
DRAMATIC PRESENTATION, SHORT FORM: *Bambi*, written by Perce Pearce, Larry Morey, et al., directed by David D. Hand et al. (Walt Disney Productions)
EDITOR, SHORT FORM: John W. Campbell
PROFESSIONAL ARTIST: Virgil Finlay
FANZINE: *Le Zombie*, edited by Arthur Wilson "Bob" Tucker
FAN WRITER: Forrest J Ackerman

1944

Presented at Dublin 2019: An Irish Worldcon
Dublin, Ireland • August 15, 2019

BEST NOVEL: *Conjure Wife*, by Fritz Leiber, Jr. (Unknown Worlds, April 1943)
BEST NOVELLA: *The Little Prince*, by Antoine de Saint-Exupéry (Reynal & Hitchcock)
BEST NOVELETTE: "Mimsy Were the Borogoves," by Lewis Padgett (C.L. Moore & Henry Kuttner) (*Astounding Science-Fiction*, February 1943)
BEST SHORT STORY: "King of the Gray Spaces" ("R is for Rocket"), by Ray Bradbury (Famous Fantastic Mysteries, December 1943)
BEST GRAPHIC STORY: *Wonder Woman #5: Battle for Womanhood*, written by William Moulton Marsden, art by Harry G. Peter (DC Comics)
BEST DRAMATIC PRESENTATION, LONG FORM: *Heaven Can Wait*, written by Samson Raphaelson, directed by Ernst Lubitsch (20th Century Fox)
BEST DRAMATIC PRESENTATION, SHORT FORM: *Frankenstein Meets the Wolfman*, written by Curt Siodmak, directed by Roy William Neill (Universal Pictures)
BEST EDITOR, SHORT FORM: John W. Campbell
BEST PROFESSIONAL ARTIST: Virgil Finlay
BEST FANZINE: *Le Zombie*, editor Wilson "Bob" Tucker
BEST FAN WRITER: Forrest J. Ackerman

1945

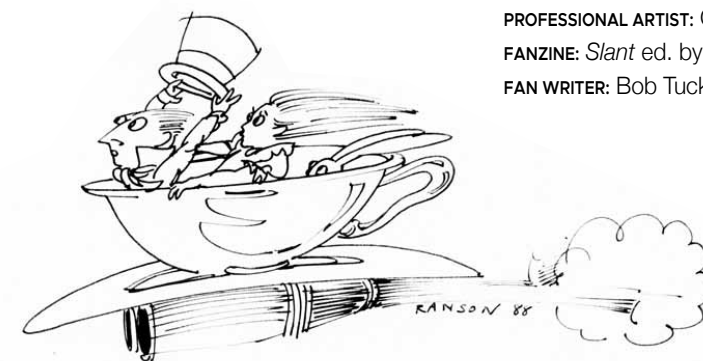
Presented at CoNZland
Wellington, New Zealand • July 29-August 2, 2020

BEST NOVEL: "Shadow Over Mars", Leigh Brackett (*Startling Stories* Fall '44)
BEST NOVELLA: "Killdozer!", Theodore Sturgeon (*Astounding Science Fiction* 11/44)
BEST NOVELETTE: "City", Clifford D. Simak (*Astounding Science Fiction* 5/44)
BEST SHORT STORY: "I, Rocket", Ray Bradbury (*Amazing Stories* 5/44)
BEST SERIES: *Cthulhu Mythos*, H.P. Lovecraft, August Derleth, and others
BEST RELATED WORK: "The Science-Fiction Field", Leigh Brackett (*Writer's Digest* 7/44)
BEST GRAPHIC STORY OR COMIC: SUPERMAN: "The Mysterious Mr. Mxyzptlk", Jerry Siegel, Ira Yarbrough, and Joe Shuster (Detective Comics, Inc.)
BEST DRAMATIC PRESENTATION, SHORT FORM (TIE): *The Canterville Ghost* and *The Curse of the Cat People*
BEST PROFESSIONAL EDITOR, SHORT FORM: John W. Campbell, Jr.
BEST PROFESSIONAL ARTIST: Margaret Brundage
BEST FANZINE: *Voice of the Imagi-Nation*
BEST FAN WRITER: Fritz Leiber, Jr.

1946

Presented at L.A.con III
Anaheim, California • August 29-September 2, 1996

NOVEL: *The Mule* by Isaac Asimov [*Astounding* Nov, Dec 1945]
NOVELLA: *Animal Farm* by George Orwell [Secker & Warburg, 1946]
NOVELETTE: "First Contact" by Murray Leinster [*Astounding* May 1945]
SHORT STORY: "Uncommon Sense" by Hal Clement [*Astounding* Sep 1945]
DRAMATIC PRESENTATION: *The Picture of Dorian Gray* (1945) [MGM] Written and directed by Albert Lewin; based on the novel by Oscar Wilde
PROFESSIONAL EDITOR: John W. Campbell, Jr. (*Astounding Science Fiction*)
PROFESSIONAL ARTIST: Virgil Finlay
FANZINE: *Voice of the Imagi-Nation* ed. by Forrest J Ackerman
FAN WRITER: Forrest J Ackerman



FAN ARTIST: William Rotsler

SPECIAL AWARDS: Forrest J Ackerman, Walter J. Daugherty, and A. E. van Vogt

1951

Presented at The Millennium Philcon
Philadelphia, Pennsylvania August 30-September 3, 2001

NOVEL: *Farmer in the Sky* by Robert A. Heinlein [*Boy's Life* Aug, Sep, Oct, Nov 1950; Scribner's, 1950]
NOVELLA: "The Man Who Sold the Moon" by Robert A. Heinlein [*The Man Who Sold the Moon*, 1950]
NOVELETTE: "The Little Black Bag" by C. M. Kornbluth [*Astounding* Jul 1950]
SHORT STORY: "To Serve Man" by Damon Knight [*Galaxy* Nov 1950]
DRAMATIC PRESENTATION: *Destination Moon* (1950) [George Pal Productions] screenplay by Alford Van Ronkel, Robert A. Heinlein, and James O'Hanlon; directed by Irving Pichel; based on the novel *Rocketship Galileo* by Robert A. Heinlein
PROFESSIONAL EDITOR: John W. Campbell, Jr. (*Astounding Science Fiction*)
PROFESSIONAL ARTIST: Frank Kelly Freas
FANZINE: *Science Fiction Newsletter* ed. by Bob Tucker (aka Wilson Tucker)
FAN WRITER: Robert Silverberg
FAN ARTIST: Jack Gaughan

1954

Presented at Noreascon 4
Boston, Massachusetts • September 2-6, 2004

NOVEL: *Fahrenheit 451* (alt: *The Fireman*) by Ray Bradbury [Ballantine, 1953]
NOVELLA: "A Case of Conscience" by James Blish [*If* Sep 1953]
NOVELETTE: "Earthman, Come Home" by James Blish [*Astounding* Nov 1953]
SHORT STORY: "The Nine Billion Names of God" by Arthur C. Clarke [*Star Science Fiction Stories* #1 ed. by Frederik Pohl (Ballantine), 1953]
RELATED BOOK: *Conquest of the Moon* by Wernher von Braun, Fred L. Whipple, and Willy Ley [Viking Press, 1953]
DRAMATIC PRESENTATION, SHORT FORM: *The War of the Worlds* (1953) [Paramount] screenplay by Barré Lyndon; directed by Byron Haskin; based on the novel by H. G. Wells
PROFESSIONAL EDITOR: John W. Campbell, Jr.
PROFESSIONAL ARTIST: Chesley Bonestell
FANZINE: *Slant* ed. by Walter Willis and art editor James White
FAN WRITER: Bob Tucker (aka Wilson Tucker)

SIX REASONS TO VOTE ORLANDO FOR THE 2023 NASFiC

AUGUST 3-6, 2023 HILTON ORLANDO WWW.ORLANDOIN2023.ORG



Just a few reasons why Orlando and Central Florida are a great fit for the NASFiC!



A Mouse, A Wizard, and More

Disney World, Universal Studios, Kennedy Space Center, Sea World, Orlando Science Center, Zora Neale Hurston National Museum of Fine Arts, Legoland, International Drive, Fun Spot America, Sea Life Aquarium, Orlando Museum of Art, the list goes on!

A Bid Team With Many Decades of Convention Experience

We have people who have run local conventions, Worldcons, and World Fantasy conventions. We know what makes a great convention from learning from past conventions.

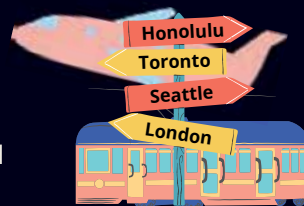


A Location Fit For a (Big or Small) NASFiC

Our chosen location, the Hilton Orlando, has the ability to scale up should fans not have the means to travel to China in 2023.

A Destination City of Easy Travel

Direct flights from 136 different cities. A robust transportation system. The biggest rental car market in the world. Getting to and around Orlando is a breeze.

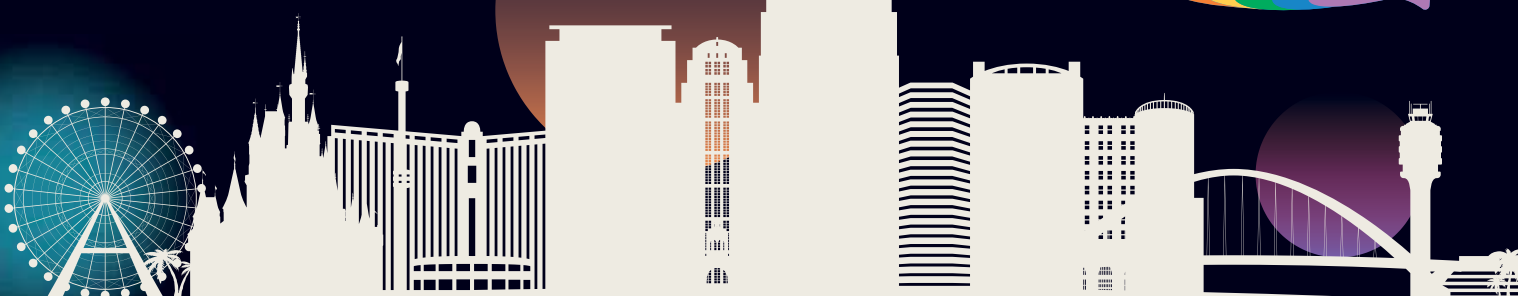


An Indoor Temperature of 72°F

Orlando is warm in August so we've made sure our NASFiC will be all under one air-conditioned roof!

A Safe and Welcoming City

Orlando is one of the most LGBTQ+ friendly cities in America with a diverse and inclusive population.



The Long List of World Science Fiction Conventions (Worldcons)

produced by the WSFS Long List Committee

Number - Name Dates	City	Site	Guest(s)	Chairman	Attendance	Notes
1 Nycon I 2-4 July 1939	New York, NY	Caravan Hall	Frank R. Paul	Sam Moskowitz	200	✓
2 Chicon I 1-2 Sep 1940	Chicago, IL	Hotel Chicagoan	E. E. "Doc" Smith	Mark Reinsberg	128	✓
3 Denvention I 4-6 Jul 1941	Denver, CO	Shirley-Savoy Hotel	Robert A. Heinlein	Olon F. Wiggins	90	
1942-1945 (Worldcon was not held due to World War II)						
4 Pacificon I 4-7 July 1946	Los Angeles, CA	Park View Manor	A. E. Van Vogt E. Mayne Hull	Walter J. Daugherty	130	
5 Philcon I 30 Aug-1 Sep 1947	Philadelphia, PA	Penn-Sheraton Hotel	John W. Campbell, Jr.	Milton Rothman	200	✓
6 Torcon I 3-5 Jul 1948	Toronto, Canada	RAI Purdy Studios	Robert Bloch (pro) Bob Tucker (fan)	Ned McKeown	200	
7 Cinvention 3-5 Sep 1949	Cincinnati, OH	Hotel Metropole	Lloyd A. Eshbach (pro) Ted Carnell (fan)	Don Ford	190	✓
8 NorWesCon 1-4 Sep 1950	Portland, OR	Multnomah Hotel	Anthony Boucher	Donald B. Day	400	✓
9 Nolacon I 1-3 Sep 1951	New Orleans, LA	St. Charles Hotel	Fritz Leiber	Harry B. Moore	190	
10 Chicon II (TASFiC) 30 Aug-1 Sep 1952	Chicago, IL	Hotel Morrison	Hugo Gernsback	Julian C. May	870 / 1,175	✓
11 Philcon II (11th Worldcon) 5-7 Sep 1953	Philadelphia, PA	Bellevue-Strafford Hotel	Willy Ley	Milton Rothman	750	✓
12 SFCon 3-6 Sep 1954	San Francisco, CA	Sir Francis Drake Hotel	John W. Campbell, Jr.	Lester Cole Gary Nelson	700	✓
13 Cleveland 2-5 Sep 1955	Cleveland, OH	Manger Hotel	Isaac Asimov (pro) Sam Moskowitz (mystery GoH)	Nick Falasca Noreen Falasca (Shaw)	380	✓
14 NyCon II (NEWYORCON) 31 Aug-3 Sep 1956	New York, NY	Biltmore Hotel	Arthur C. Clarke	David A. Kyle	850	✓
15 Loncon I 6-9 Sep 1957	London, England	King's Court Hotel	John W. Campbell, Jr.	Ted Carnell	268	✓
16 Solacon 29 Aug-1 Sep 1958	South Gate, CA	Alexandria Hotel	Richard Matheson	Anna S. Moffatt	322 / 601	✓
17 Detention 4-7 Sep 1959	Detroit, MI	Pick-Fort Shelby Hotel	Poul Anderson (pro) John Berry (fan)	Roger Sims Fred Prophet	371	✓
18 Pittcon 3-5 Sept 1960	Pittsburgh, PA	Penn-Sheraton Hotel	James Blish	Dirce Archer	568	✓
19 Seacon 2-4 Sep 1961	Seattle, WA	Hyatt House	Robert A. Heinlein	Wally Weber	300	✓
20 Chicon III 31 Aug-3 Sep 1962	Chicago, IL	Pick-Congress Hotel	Theodore Sturgeon	Earl Kemp	730 / 830	✓
21 Discon I 31 Aug-2 Sep 1963	Washington, DC	Statler-Hilton Hotel	Murray Leinster	George Scithers	600	✓
22 Pacificon II 4-7 Sep 1964	Oakland, CA	Hotel Leamington	Leigh Brackett (pro) Edmond Hamilton (pro) Forrest J. Ackerman (fan)	J. Ben Stark Al haLevy	523	✓

The Long List *(continued)*

Number – Name Dates	City	Site	Guest(s)	Chairman	Attendance	Notes
23 Loncon II 27-30 Aug 1965	London, England	Mount Royal Hotel	Brian W. Aldiss	Ella Parker	350	✓
24 Tricon 1-5 Sep 1966	Cleveland, OH	Sheraton-Cleveland	L. Sprague de Camp	Ben Jason Howard DeVore Lou Tabakow	850	✓
25 Nycon 3 31 Aug-4 Sep 1967	New York, NY	Statler-Hilton Hotel	Lester del Rey (pro) Bob Tucker (fan)	Ted White Dave Van Arnam	1,500	✓
26 Baycon 29 Aug-2 Sep 1968	Oakland, CA	Hotel Claremont	Philip Jose Farmer (pro) Walter J. Daugherty (fan)	Bill Donaho Alva Rogers J. Ben Stark	1,430 / 1,841	✓
27 St. Louiscon 28 Aug-1 Sep 1969	St. Louis, MO	Chase-Park Plaza	Jack Gaughan (pro) Eddie Jones (fan)	Ray Fisher Joyce Fisher (Katz)	1,534	✓
28 Heicon '70 20-24 Aug 1970	Heidelberg, Germany	Heidelberg Stadthalle	E. C. Tubb (UK) Robert Silverberg (US) Herbert W. Franke (Germany) Elliot K. Shorter (fan)	Manfred Kage	620	✓
29 Noreascon I 2-6 Sep 1971	Boston, MA	Sheraton-Boston Hotel	Clifford D. Simak (pro) Harry Warner, Jr. (fan)	Tony Lewis	1,600 / 2,078	✓
30 L.A.Con I 1-4 Sep 1972	Los Angeles, CA	International Hotel	Frederik Pohl (pro) Buck & Juanita Coulson (fan)	Charles Crayne Bruce Pelz	2,007	✓
31 Torcon II 31 Aug-3 Sep 1973	Toronto, Canada	Royal York Hotel	Robert Bloch (pro) William Rotsler (fan)	John Millard	2,900	✓
32 Discon II 29 Aug-2 Sep 1974	Washington, DC	Sheraton Park Hotel	Roger Zelazny (pro) Jay Kay Klein (fan)	Jay Haldeman Ron Bounds	3,587	✓
33 Aussiecon One 14-17 Aug 1975	Melbourne, Australia	Southern Cross Hotel	Ursula K. Le Guin (pro) Susan Wood (fan) Mike Glicksohn (fan) Donald Tuck (Australian)	Robin Johnson	606	✓
34 MidAmeriCon 2-6 Sep 1976	Kansas City, MO	Radisson Muehlebach Hotel Phillips House	Robert A. Heinlein (pro) George Barr (fan)	Ken Keller	3,014 / 4,200	✓
35 SunCon 2-5 Sep 1977	Miami Beach, FL	Hotel Fontainebleau	Jack Williamson Robert A. Madle (fan)	Don Lundry	3,240	✓
36 IguanaCon II 30 Aug-4 Sep 1978	Phoenix, AZ	Hyatt Regency Phoenix Adams House Phoenix Convention Center Phoenix Symphony Hall	Harlan Ellison (pro) Bill Bowers (fan)	Tim Kyger	4,700	✓
37 Seacon '79 23-26 Aug 1979	Brighton, England	Metropole Hotel	Brian Aldiss (UK) Fritz Leiber (US) Harry Bell (fan)	Peter Weston	3,114	✓
38 Noreascon Two 29 Aug-1 Sep 1980	Boston, MA	Sheraton-Boston Hotel Hynes Civic Auditorium	Damon Knight (pro) Kate Wilhelm (pro) Bruce Pelz (fan)	Leslie Turek	5,850	✓
39 Denvention Two 3-7 Sep 1981	Denver, CO	Denver Hilton Hotel Currihan Convention Center Exhibition Hall & Arena	Clifford D. Simak (pro) C. L. Moore (pro) Rusty Hevelin (fan)	Suzanne Carnival Don C. Thompson	3,725 / 4,542	✓
40 Chicon IV 2-6 Sep 1982	Chicago, IL	Hyatt Regency Chicago	A. Bertram Chandler (pro) Frank Kelly Freas (pro) Lee Hoffman (fan)	Ross Pavlac Larry Propp	4,275	✓
41 ConStellation 1-5 Sep 1983	Baltimore, MD	Baltimore Convention Centre	John Brunner (pro) David A. Kyle (fan)	Michael Walsh	6,400	✓

Number – Name Dates	City	Site	Guest(s)	Chairman	Attendance	Notes
42 L.A.con II 30 Aug-3 Sep 1984	Anaheim, CA	Anaheim Hilton Anaheim Convention Center	Gordon R. Dickson (pro) Dick Eney (fan)	Craig Miller Milt Stevens	8,365 / 9,282	✓
43 Aussiecon Two 22-26 Aug 1985	Melbourne, Australia	Southern Cross Hotel Victoria Hotel Sheraton Hotel	Gene Wolfe (pro) Ted White (fan)	David Grigg	1,599	✓
44 ConFederation 28 Aug-1 Sep 1986	Atlanta, GA	Marriott Marquis Atlanta Hilton Hyatt Regency Atlanta	Ray Bradbury Terry Carr (fan)	Penny Frierson Ron Zukowski	5,811	✓
45 Conspiracy '87 27 Aug-1 Sep 1987	Brighton, England	Metropole Hotel Brighton Conference Centre	Doris Lessing (UK) Alfred Bester (US) Arkady Strugatsky (USSR) Boris Strugatsky (USSR) Jim Burns (artist) Ray Harryhausen (film) Joyce & Ken Slater (fan) David Langford (special fan)	Paul Oldroyd	4,009 / 5,425	✓
46 Nolacon II 1-5 Sep 1988	New Orleans, LA	Marriott Hotel Sheraton Hotel International Hotel New Orleans Municipal Auditorium	Donald A. Wollheim Roger Sims (fan)	John H. Guidry	5,300	✓
47 Noreascon 3 31 Aug-4 Sep 1989	Boston, MA	Hynes Convention Center Sheraton-Boston Hotel Hilton Hotel Park Plaza Hotel	Andre Norton (pro) Ian & Betty Ballantine (pro) The Stranger Club (fan)	Mark L. Olson	6,837 / 7,795	✓
48 ConFiction 23-27 Aug 1990	The Hague, Netherlands	Netherlands Congress Centre	Harry Harrison Wolfgang Jeschke Joe Haldeman Andrew Porter (fan)	Kees van Toorn	3,580	✓
49 Chicon V 29 Aug-2 Sep 1991	Chicago, IL	Hyatt Regency Chicago	Hal Clement (pro) Martin H. Greenberg (pro) Richard Powers (pro) Jon & Joni Stopa (fan)	Kathleen Meyer	5,661	✓
50 MagiCon 3-7 Sep 1992	Orlando, FL	Orange County Convention & Civic Center The Peabody Hotel The Clarion Hotel	Jack Vance (pro) Vincent Di Fate (artist) Walter A. Willis (fan)	Joe Siclari	5,319 / 6,368	✓
51 ConFrancisco 2-6 Sep 1993	San Francisco, CA	Moscone Convention Center ANA Hotel Parc Fifty Five Hotel Nikko Hotel	Larry Niven Alicia Austin Tom Digby Jan Howard Finder Mark Twain (Dead GoH)	David W. Clark	6,602 / 7,725	✓
52 ConAdian 1-5 Sep 1994	Winnipeg, Canada	Winnipeg Convention Centre Crowne Plaza Hotel Place Louis Riel Hotel Sheraton Hotel	Anne McCaffrey (pro) George Barr (artist) Robert Runte (fan)	John Mansfield	3,570	✓
53 Intersection 24-28 Aug 1995	Glasgow, Scotland	Scottish Exhibition & Conference Centre Moat House Hotel Crest Hotel Central Hotel	Samuel R. Delany (writer) Gerry Anderson (media) Les Edwards (artist) Vincent Clarke (fan)	Vincent Docherty Martin Easterbrook	4,173 / 6,524	✓
54 L.A.con III 29 Aug-2 Sep 1996	Anaheim, CA	Anaheim Convention Center Anaheim Hilton Hotel Anaheim Marriott Hotel	James White (writer) Roger Corman (media) Elsie Wollheim (special) Takumi & Sachiko Shibano (fan)	Mike Glyer	6,703	✓

The Long List *(continued)*

Number – Name Dates	City	Site	Guest(s)	Chairman	Attendance	Notes
55 LoneStarCon 2 28 Aug-1 Sep 1997	San Antonio, TX	Henry B. Gonzales Convention Center San Antonio Marriott Rivercenter San Antonio Marriott Riverwalk	Algis Budrys (pro) Michael Moorcock (pro) Don Maitz (artist) Roy Tackett (fan)	Karen Meschke	4,634 / 5,614	✓
56 BucConeer 5-9 Aug 1998	Baltimore, MD	Baltimore Convention Center Lord Baltimore / Hilton Towers Marriott Harbor Place The Holiday Inn Omni Inner Harbor	C. J. Cherryh Milton A. Rothman Stanley Schmidt Michael Whelan J. Michael Straczynski (special)	Peggy Rae Pavlat (Sapienza)	6,572	✓
57 Aussiecon Three 2-6 Sep 1999	Melbourne, Australia	World Congress Center Centra Hotel	George Turner (pro) Greg Benford (pro) Bruce Gillespie (fan) J. Michael Straczynski (special)	Perry Middlemiss	1,548 / 2,872	✓
58 Chicon 2000 31 Aug-4 Sep 2000	Chicago, IL	Hyatt Regency Chicago Fairmont Hotel Swissôtel	Ben Bova (author) Bob Eggleton (artist) Jim Baen (editor) Bob & Anne Passovoy (fan)	Tom Veal	5,794 / 6,574	✓
59 The Millennium Philcon 30 Aug-3 Sep 2001	Philadelphia, PA	Pennsylvania Convention Center Philadelphia Marriott Hotel	Greg Bear (author) Stephen Youll (artist) Gardner Dozois (editor) George Scithers (fan)	Todd Dashoff	4,840 / 6,269	✓
60 ConJosé 29 Aug-2 Sep 2002	San Jose, CA	McEnery Convention Center San Jose Civic Auditorium Fairmont Hotel Hilton Hotel Crowne Plaza Hotel	Vernor Vinge (author) David Cherry (artist) Bjo & John Trimble (fan) Ferdinand Feghoot (imaginary)	Tom Whitmore Kevin Standlee	5,162 / 5,916	✓
61 Torcon 3 28 Aug-1 Sep 2003	Toronto, Canada	Metro Toronto Convention Centre Royal York Hotel	George R. R. Martin (author) Frank Kelly Freas (artist) Mike Glyer (fan) Robert Bloch (GoHst of Honor)	Peter Jarvis	3,834 / 4,986	✓
62 Noreascon 4 2-6 Sep 2004	Boston, MA	Hynes Convention Center Sheraton Boston Hotel Boston Marriott Copley Place	Terry Pratchett (pro) William Tenn (pro) Jack Speer (fan) Peter Weston (fan)	Deb Geisler	6,008 / 7,485	
63 Interaction 4-8 Aug 2005	Glasgow, Scotland	Scottish Exhibition & Conference Centre (SECC) Glasgow Moat House Hotel Hilton Glasgow	Greg Pickersgill Christopher Priest Robert Sheckley Lars-Olov Strandberg Jane Yolen	Vincent Docherty Colin Harris	4,115 / 5,202	✓
64 L.A.con IV 23-27 Aug 2006	Anaheim, CA	Anaheim Convention Center Anaheim Hilton Hotel Anaheim Marriott Hotel	Connie Willis (author) James Gurney (artist) Howard DeVore (fan) Frankie Thomas (special)	Christian B. McGuire	5,738 / 6,291	✓
65 Nippon2007 30 Aug-3 Sep 2007	Yokohama, Japan	Pacifico Yokohama	Sakyo Komatsu (author) David Brin (author) Takumi Shibano (fan) Yoshitaka Amano (artist) Michael Whelan (artist)	Hiroaki Inoue	3,348 / 5,149	
66 Denvention 3 6-10 Aug 2008	Denver, CO	Colorado Convention Center Sheraton Hotel	Lois McMaster Bujold (pro) Rick Sternbach (artist) Tom Whitmore (fan) Kathy Mar (special music) Robert A. Heinlein (ghost)	Kent Bloom	3,752 / 4,854	✓

Number – Name Dates	City	Site	Guest(s)	Chairman	Attendance	Notes
67 Anticipation 6-10 Aug 2009	Montreal, Canada	Palais des congrès de Montréal	Neil Gaiman (pro) Elisabeth Vonarburg (pro) Taral Wayne (fan) David Hartwell (editor) Tom Doherty (publisher)	René Walling Robbie Bourget	3,925 / 4,499	✓
68 Aussiecon 4 2-6 Sep 2010	Melbourne, Australia	Melbourne Convention & Entertainment Centre (MCEC)	Kim Stanley Robinson Robin Johnson Shaun Tan	Perry Middlemiss Rose Mitchell	2,101 / 3,462	
69 Renovation 17-21 Aug 2011	Reno, NV	Reno-Sparks Convention Center Atlantis Hotel Peppermill Hotel	Ellen Asher Tim Powers Charles N. Brown Boris Vallejo	Patty Wells	4,112 / 5,526	✓
70 Chicon 7 30 Aug-3 Sep 2012	Chicago, IL	Hyatt Regency Chicago	Mike Resnick (author) Peggy Rae Sapienza (fan) Story Musgrave (astronaut) Jane Frank (agent) Rowena Morrill (artist)	Dave McCarty	4,743 / 6,197	✓
71 LoneStarCon 3 29 Aug-2 Sep 2013	San Antonio, TX	Henry B. Gonzales Convention Center Marriott Rivercenter Marriott Riverwalk	Ellen Datlow James Gunn Willie Siros Norman Spinrad Darrell K. Sweet	Randall Shepherd	4,832 / 6,130	✓
72 Loncon 3 14-18 Aug 2014	London, England	ExCeL London	Iain M Banks John Clute Malcolm Edwards Chris Foss Jeanne Gomoll Robin Hobb Bryan Talbot	Steve Cooper Alice Lawson	6,946 / 10,718	✓
73 Sasquan 19-23 Aug 2015	Spokane, WA	Spokane Convention Center	David Gerrold Vonda N. McIntyre Brad Foster Tom Smith Leslie Turek	Sally Woehrlé	5,077 / 11,742	✓
74 MidAmeriCon II 17-21 Aug 2016	Kansas City, MO	Kansas City Convention Center Kansas City Marriott Downtown	Kinuko Y. Craft Patrick Nielsen Hayden Teresa Nielsen Hayden Tamora Pierce Michael Swanwick	Ruth Lichtwardt	4,719 / 7,740	✓
75 Worldcon 75 9-13 Aug 2017	Helsinki, Finland	Helsinki Expo & Convention Center Holiday Inn Messukeskus	John-Henry Holmberg Nalo Hopkinson Johanna Sinisalo Claire Wendling Walter John Williams	Jukka Halme	7,949 / 9,634	✓
76 Worldcon 76 in San José 16-20 Aug 2018	San Jose, CA	San Jose McEnery Convention Center San Jose Marriott Hotel Hilton San Jose	Edgar Pangborn Sandy & Pierre Pettinger Spider Robinson Bob Wilkins John Picacio Frank Hayes Chelsea Quinn Yarbro	Kevin Roche	4,804 / 8,033	✓
77 Dublin 2019 15-19 Aug 2019	Dublin, Ireland	Convention Centre Dublin Odeon Point Square Gibson Hotel	Jocelyn Bell Burnell Ginjer Buchanan Mary & Bill Burns Diane Duane Steve Jackson Ian McDonald	James Bacon	6,525 / 8,430	

The Long List *(continued)*

Number – Name Dates	City	Site	Guest(s)	Chairman	Attendance	Notes
78 CoNZealand 29 Jul-2 Aug 2020	Wellington, New Zealand	Virtual	Mercedes Lackey & Larry Dixon Greg Broadmore Rose Mitchell	Norman Cates Kelly Buehler	0 (+1,847 virtual) / 4,624	✓
79 DisCon III 15-19 Dec 2021	Washington, DC	Omni Shoreham	Nancy Kress John Harris Ben Yalow	Mary Robinette Kowal	2,359 (+952 virtual) / 8,721	✓
80 Chicon 8 1-5 Sep 2022	Chicago, IL	Hyatt Regency Chicago	Charles de Lint (author) Erle Korshak (First Fandom) Floyd Norman (artist) Edie Stern & Joe Siclari (fan)	Helen Montgomery		✓

Notes on the Long List of Worldcons

GENERAL NOTES

These notes have been carefully researched by the WSFS Long List Committee. If you choose to publish them, please do not edit them in any way.

Number – Year – Name

We have normally listed a convention by the least confusing version of its name. Most of the time this is the name preferred by the convention (variants are noted) but we also follow fannish tradition in retroactively numbering the first Worldcon in a series 1 (or I or One). (For example, Noreascon 1 was known at the time only as “Noreascon”.) All known naming oddities are noted.

Guests

Custom in designating Guests of Honor has varied greatly, with some conventions giving specific titles (Fan, Pro, Australia, US, Artist, etc.) and some simply calling them all Guests of Honor. We have used specific labels where they existed. In general we do not note spelling issues like Honor/Honour.

The Toastmaster is not a Guest of Honor, although some conventions gave the Toastmaster equal billing with the Guests. To confuse matters further, in at least one case a Guest was also designated as Toastmaster. In a few instances the Toastmaster was given a title other than “Toastmaster” such as “Master of Ceremonies”. All toastmasters and MCs we are aware of are listed in the notes.

We have tried to note all cases where a guest did not attend.

Site

Under Site we have listed:

- All facilities which hosted non-trivial convention functions
- The main sleeping room hotel
- Any other hotel which accounted for 25% or more of the sleeping rooms.

Chairman

Who chaired a particular Worldcon is sometimes less clear than one might expect. Our policy in constructing this list is to be as accurate as possible without being misleading. We have attempted to follow the convention’s official record (where it exists) supplemented by other contemporary records. In all cases where we are aware of ambiguity, we have included notes. When multiple people with Chairman-like titles exist (including Co-Chairman, Deputy Chairman, Associate Chairman, Vice-Chairman, and Deputy Assistant Co-Vice Chairman) we list only the actual top manager at the time of the convention in the main list, and all other people who were in line management positions with titles including the word fragment “chair” in the notes (i.e., all line managers with titles matching * [cC]hair*). When the title is co-Chairman and it appears that both were

functional top managers, both are included in the Long List. People in support positions (non-line management positions) with Chair-like titles (e.g., “Chairman’s Staff” or “Assistant to the Chairman”) are not listed. This list does not include bid leadership – only leadership after the bid was won. Where we found ambiguity, we have documented it. Additionally, we have attempted to document cases where there was a disconnect between the person holding the title of Chairman and the person(s) who were the actual top manager(s) of the convention.

Attendance

Where available, this column records two (or in some instances three) numbers: how many paying members actually attended the Worldcon and how many total members there were and, starting in 2020, virtual members.

The Attendance total includes all paid admissions including one-day admissions. (One-day admissions are usually not members of WSFS, and technically not members of the convention, but we do count them for the purpose of computing total attendance. A one-day admission counts as one attendee.) It excludes freebies who did not participate in the convention (e.g., contractors), unpaid children, paid attending members who did not attend, and all supporting members, but it does include free memberships given to people who did participate in the convention (e.g. guests of honor). It also excludes virtual members who are indicated separately.

Total members includes everyone who paid for a membership or admission whether full attending, one-day, child, or supporting, plus the Guests of Honor and other free memberships given to people participating in the convention. It does not include freebies who did not participate in the convention (like contractors).

The available data is very incomplete and imprecise and many of these numbers are probably substantially in error. We have noted cases where we know the numbers to be doubtful. About 99% of the numbers ending in 00 are estimates. The numbers are of the form aaaa/mmmm, where the first number is the attendance and the second the membership. When only one is known, the other is

left blank (e.g., /2345 means an unknown attendance and 2345 total members). When only a single number is presented, we don’t know whether it is attendance or total members, though, historically, it seems most often to be attendance.

Convention Notes

1939 – Nycon I

The 1939 Worldcon did not have a name, but simply called itself “World Science Fiction Convention”. It has subsequently been called “Nycon I” and “The 1939 Worldcon”.

The convention was controlled by a so-called ‘Ruling Triumvirate’ whose other members were William S. Sykora and James V. Taurasi.

1940 – Chicon I

Chicon I was run by a triumvirate. Mark Reinsberg held the title of chairman, with Erle Korshak (secretary) and Bob Tucker (treasurer) as equal partners. Korshak presided over the opening day of the con, when Reinsberg fell ill.

1947 – Philcon I

L. Jerome Stanton was Toastmaster.

1949 – Cinvention

Don Ford carried out the duties of Chairman, but was officially Secretary-Treasurer; Charles R. Tanner had the honorary title of Chairman.

Ted Carnell, the Fan Guest of Honor, was also Toastmaster with the title “Entertainment Master of Ceremonies.” He was brought to North America by the Big Pond Fund.

1950 – NorWesCon

Donald Day replaced Jack de Courcy as Chairman after the latter’s resignation.

Theodore Sturgeon was the toastmaster and had the title “Entertainment Master of Ceremonies.”

1952 – Chicon II (TASFiC)

“TASFiC” stood for “Tenth Anniversary Science Fiction Convention”; it was popularly known as Chicon II, and subsequent Chicons counted it as such.

This was by far the largest Worldcon to date. The membership numbers are confused due to a there being a reported 175 or so “ghosts” (people who

came in without paying). The figure of 870 paid attending members seems to be accurate; with ghosts there would be perhaps 1050 people at the convention. The 300 number for Supporting Members is also probably pretty accurate, as it is based on several fairly contemporary reports.

1953 – Philcon II (11th Worldcon)

Officially known as “The 11th Worldcon,” it was popularly known as Philcon II.

Milton A. Rothman replaced James A. Williams as Chairman upon Williams’ death. Tom Clareson, PhD was Vice-Chairman.

Isaac Asimov was Toastmaster.

Convention publication showed a pre-convention membership count of 839 members, which does not include at-the-door members. There are reports in fanzines that the estimate being bandied about at-con was about 1000 members.

1954 – SFCon

Though SFCon and Westercon shared the hotel and con chairs, Westercon was held on Friday, September 3, with Jack Williamson as GoH, while Worldcon was held Saturday-Monday September 4-6, with John W. Campbell, Jr., as GoH.

Robert Bloch was Toastmaster.

1955 – Clevention

The identity of the Special Mystery Guest was not revealed (even to the honoree) until the first night of the convention. The Program book noted that “Mr. Boucher [the Toastmaster] will make the presentation of the Achievement Awards and identify the Mystery Guest.”

Anthony Boucher was Toastmaster.

1956 – NYCon II (NEWYORCON)

Officially known as “NEWYORCON” but – in the words of a report at the time “The fans wouldn’t have it” – and it has been NYCon II since.

Robert Bloch was Toastmaster.

1957 – Loncon I

The Loncon program book does not use the name “Loncon” but refers to the convention as the “15th World Science Fiction Convention.”

1958 – Solacon

Combined with the West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen. Solacon was physically in Los Angeles, but (by mayoral proclamation) technically in South Gate, California, to fulfill the convention’s bid slogan of “South Gate in 58”.

Anthony Boucher was Toastmaster.

1959 – Detention

John Berry, the Fan GoH, was brought to North America by a special fan fund. Isaac Asimov had been listed as the Toastmaster in all promotional material prior to the convention. At the convention the program book added “...with the assistance of Robert Bloch” who acted as Asimov’s foil at the banquet.

1960 – Pittcon

Ray Smith was Vice Chairman. The Program Book lists a “non-con program” day on Friday, 2 September.

Isaac Asimov was Toastmaster.

1961 – Seacon

Harlan Ellison was Toastmaster.

1962 – Chicon III

Wilson Tucker was Toastmaster.

For a long time the stated attendance figure was 550 members, but this seems to have been the result of a series of ancient typos when setting successive program books. The convention proceedings and other contemporary documentation supports 730 members at the con and 830 members overall.

1963 – Discon I

Isaac Asimov was Toastmaster.

1964 – Pacificon II

Combined with the West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen. Pacificon II was held in Oakland, CA, which was not the same city (LA, 1946) where Pacificon I was held.

Anthony Boucher was Toastmaster.

1965 – Loncon II

Tom Boardman was Toastmaster.

1966 – Tricon

Officially jointly hosted by Cleveland, Detroit, and Cincinnati (hence “Tricon”). The question of who chaired the convention is complicated. The Tricon program book lists Cleveland’s Ben Jason as Chairman and Detroit’s Howard DeVore and Cincinnati’s Lou Tabakow as Associate Chairmen, but included all three in the Long List as did NyCon 3 the following year. People involved with the convention confirm that it was run by the three of them working jointly, so they are being treated as co-Chairmen here.

Isaac Asimov was Toastmaster.

1967 – NyCon3

The convention’s name was written as “NyCon3” at the convention, but – somehow – subsequently got changed to Nycon III in versions of the Long List, perhaps echoing NyCon II.

Harlan Ellison was Toastmaster.

1968 – Baycon

Combined with the West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen.

Robert Silverberg was Toastmaster.

The long-used 1430 attendance figure seems to be a mid-range estimate derived from the Baycon Post-Con Report’s “total registered attendance just short of 1300...with 2-300 non-registered walk-ins at various times.”

1969 – St. Louiscon

Eddie Jones, the TAFF (Trans Atlantic Fan Fund) winner, replaced Ted White, who withdrew as Fan Guest to dramatize the TAFF winner.

Harlan Ellison was Toastmaster.

1970 – Heicon

Heicon had decided prior to the convention to select the TAFF winner as its Fan Guest. The subsequent winner of the 1970 TAFF election was Elliot Shorter.

Heicon also called itself “Heicon ‘70 International”.

John Brunner was Toastmaster.

1971 – Noreascon I

Robert Silverberg was Toastmaster.

1972 – L.A.Con I

Robert Bloch was Toastmaster.

1973 – Torcon II

Lester del Rey was Toastmaster.

1974 – Discon II

Jay and Alice Haldeman were co-Chairmen until the spring of 1974 when circumstances forced them to move out of Washington. Ron Bounds took over as de facto Chairman until Jay returned for the convention. At the convention, Jay and Ron functioned as co-chairmen. The Discon II program book continued to list Jay and Alice as co-Chairmen, and included a welcome from Jay (co-Chairman) and Ron (vice-Chairman).

Andrew J. Offutt was Toastmaster.

1975 – Aussiecon One

Fan Guest of Honor Donald Tuck did not attend the convention. (Fans had to go to his home in Tasmania to meet him.)

John Bangsund was Toastmaster.

1976 – MidAmeriCon

The membership totals are from chairman Ken Keller who reports that the numbers announced during the convention were grossly wrong because one of the C&VB’s loaned registrars did not turn in her records until afterwards. The previous Long List number of 2800 was an estimate made by a later compiler from the faulty at-con numbers.

Wilson Tucker was Toastmaster.

1977 – SunCon

SunCon was bid by “7 in ‘77”, a group of well-known con-runners who announced their bid while still searching for an ideal site. They selected a Sheraton hotel in Orlando, Florida, which went bankrupt a few months after the bid was selected. The hotel forced a renegotiation of the convention’s contract and SunCon wound up moving to the Fontainebleau Hotel in Miami Beach.

According to Chairman Don Lundry, his wife Grace Lundry functioned as his co-Chairman; however,

convention publications listed Don solely.

In 2003 Don Lundry provided a revised attendance figure of 3240, replacing the number of 2500 reported in publications at the time and subsequently in previous versions of this list. It is possible that this is total membership and not attendance.

Robert Silverberg was Toastmaster.

1978 – IguanaCon II

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

Greg Brown was the initial Chairman but was later replaced by Tim Kyger. After the convention, Gary Farber was recognized as having fulfilled the function of Vice-Chairman.

Josef Nesvadba was announced as the European GoH for IguanaCon. He could not get travel papers and did not attend. He was not listed as a guest in PR3. In the program book he was listed on the main GoH page, but was not listed in IguanaCon's own entry in the Long List. Finally, he was not listed in IguanaCon's PR 5, which came out in 1980 and provided a detailed history of what went on, who resigned and who replaced who.

F. M. Busby was Toastmaster.

1979 – Seacon 79

Seacon 79 was held in Brighton, England, which was not the same city (Seattle, 1961) where Seacon I was held.

Bob Shaw was Toastmaster.

1980 – Noreascon Two

Robert Silverberg was Toastmaster.

1981 – Denvention Two

Ed Bryant was Toastmaster.

1982 – Chicon IV

Larry Smith and Bob Hillis were vice-Chairmen.

Marta Randall was Toastmaster.

1983 – Constellation

Jack L. Chalker was Toastmaster.

1984 – LAcon II

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

The Toastmaster and MC positions were essentially equivalent, with Robert Bloch (Toastmaster) officiating at the Hugo Ceremony and Jerry Pournelle (Master of Ceremonies) at the Guest of Honor

Speeches and Other Awards Ceremony.

This was the largest Worldcon to date.

1985 – Aussiecon II

David Grigg replaced John Foyster, who resigned for family reasons, as Chairman.

1986 – ConFederation

Bob Shaw was Toastmaster.

1987 – Conspiracy

Alfred Bester did not attend the convention due to poor health.

Malcolm Edwards was Chairman until about nine months before the convention when he resigned from the committee for personal reasons. To minimize possible bad publicity from this, he agreed to remain as titular Chairman and presided at some at-con ceremonies. Paul Oldroyd took over all of his duties, but under the title of "Coordinator". Both Malcolm and Paul agree that that Paul was the de facto Chairman at the time of the convention.

Brian W. Aldiss was Toastmaster.

1988 – Nolacon II

Mike Resnick was Toastmaster.

1989 – Noreascon 3

The Stranger Club was the first SF club in Boston and sponsor of the pre-War series of Boskones and the club was the Fan Guest of Honor of Noreascon 3. All of its known surviving members were invited to the convention as guests to represent the club and seven were located and attended: Art Widner, Chan Davis, Harry Stubbs (Hal Clement), Louis Russell Chauvenet, Timothy Orrok, Norman Stanley, and Robert D. Swisher.

The convention's name was officially agnostic: "Noreascon 3", "Noreascon Three" and "Noreascon III" were all declared correct forms of the name.

1990 – ConFiction

Chelsea Quinn Yarbro was Toastmaster.

1991 – Chicon V

Marta Randall was Toastmaster.

1992 – MagiCon

Becky Thomson was Co-Chairman for the first two years after the site was selected, then Vice-Chairman thereafter and at the convention.

Spider Robinson was Toastmaster, but Mike Resnick acted as Toastmaster for the Meet-the-Pros party.

1993 – ConFrancisco

David Clark replaced Terry Biffel as Chairman upon Biffel's death. Besides the Chairman, there were Vice Chairs: Peggy Rae Pavlat (Sapienza) and Ruth L. Sachter; and Deputy Vice Chairs: Jeff Canfield and Judy Kindell.

The Guests of Honor were designated as "Honored Guests" and the Toastmaster, Guy Gavriel Kay, was called the "Master of Ceremonies". Mark Twain was "channeled" by Jon deCles.

1994 – ConAdian

The Canadian National Science Fiction Convention (Canvention) was held 'in conjunction' with ConAdian – with separate membership and mostly separate facilities.

Christine Barnson and Kevin Standlee were Deputy Chairs.

Barry B. Longyear was Toastmaster.

1995 – Intersection

Intersection was also the 1995 Eurocon.

When Intersection won, Tim Illingworth and Vincent Docherty were Co-Chairmen. Docherty moved to Oman, resigned and was replaced by Martin Easterbrook. Illingworth subsequently resigned and was replaced by Docherty. Easterbrook and Docherty were Co-Chairmen during the last 18 months of planning and at the convention.

T.R. Smith was Vice-Chairman. Margaret Austin and Oliver Grüter-Andrew were Deputy Chairs.

Diane Duane and Peter Morwood were Toastmasters.

1996 – LACon III

Special Guest Elsie Wollheim died before the convention.

Connie Willis was Toastmaster.

1997 – LoneStarCon II

a.k.a. "The Second Occasional LoneStarCon Science Fiction Convention & Chili Cook-off"; the first LoneStarCon, held in Austin, was the 1985 NASFiC.

Neal Barrett, Jr. was Toastmaster.

1998 – Bucconeer

Special Guest J. Michael Straczynski did not attend.

Charles Sheffield was Toastmaster.

1999 – Aussiecon Three

GoH George Turner died prior to the convention.

Special Guest J. Michael Straczynski attended.

2000 – Chicon 2000

Mike Jencevice and Becky Thomson were associate Chairmen.

Harry Turtledove was Toastmaster.

2001 – The Millennium Philcon

Laura Syms and Gary Feldbaum were Vice-Chairmen.

Esther Friesner was Toastmaster.

2002 – ConJosé

After the bid won, Tom Whitmore was appointed Chairman with Ruth Sachter as Vice-Chairman. Sachter resigned and subsequently Craige Howlett and Cindy Scott were appointed Vice-Chairmen.

Finally, Kevin Standlee was appointed Co-Chairman with Whitmore.

Tad Williams was Toastmaster.

2003 – Torcon 3

Combined with the Canadian National Science Fiction Convention (Canvention).

Artist GoH Frank Kelly Freas did not attend.

Spider Robinson was Toastmaster.

2005 – Interaction

The Guests of Honour were listed with no designation as to type.

The Long List *(continued)*

Interaction was also the 2005 Eurocon.

Initially Vince Docherty was Chairman with Colin Harris and Paul Treadaway as Vice Chairmen. Subsequently, Harris moved to Co-Chairman, and Treadaway moved to Deputy Chairman.

KIM Campbell was Board convenor of Interaction until her death in November 2003. (The Board had designated the convenor position as a Convention Co-Chair.)

GoH Robert Sheckley was unable to attend the convention.

2006 – L.A.con IV

Bobbi Armbruster and Craig Miller were Vice-Chairmen.

Fan GoH Howard DeVore and Special Guest Frankie Thomas both died before the convention.

2008 – Denvention 3

Wil McCarthy was Toastmaster.

2009 – Anticipation

Ralph Bakshi was originally announced as Artist GoH but withdrew for health reasons.

Julie Czerneda was Master of Ceremonies.

2011 – Renovation

The Guests of Honor were listed with no designation as to type.

GoH Charles N. Brown died before the convention.

Renovation also had Special Guests Tricky Pixie (musicians) and Bill Willingham (a comics writer).

2012 – Chicon 7

John Scalzi was Toastmaster.

Artist GoH Rowena Morrill did not attend.

Bobbi Armbruster, Helen Montgomery, and Steven H Silver were Vice-Chairmen

2013 – LoneStarCon 3

The Guests of Honor were listed with no designation as to type.

Paul Cornell was Toastmaster.

Leslie Fish and Joe R. Lansdale were special guests.

Initially Laura Domitz and Bill Parker were Co-Chairmen. Randall Shepherd later was

appointed Vice-Chairman. In March, 2013, Shepherd swapped jobs with Domitz and Parker.

Guest of Honor Darrell Sweet died before the convention.

2014 – Loncon 3

GoH Iain M. Banks died before the convention.

2015 – Sasquan

The Guests of Honor were listed with no designation as to type.

Initially, Sally Woehrle and Bobbie DuFault were Co-Chairmen, but DuFault died a two weeks after the bid was won.

The Vice-Chairmen were Glenn Glazer, Pierre Pettinger and Mike Willmoth.

2016 – MidAmeriCon II

The Guests of Honor were listed with no designation as to type.

Pat Cadigan was Toastmaster

Initially Diane Lacey, Ruth Lichtwardt, and Jeff Orth were Co-Chairmen. In February 2016, Lichtwardt became sole Chairman and Lacey was appointed Vice-Chairman.

2017 – Worldcon 75

Initially Jukka Halme, Saija Aro, and Crystal Huff co-chaired the convention. Aro resigned in May 2016 and Huff resigned in November 2016, leaving Halme as sole chairman.

Attendance and Total Members both include 2346 Attending memberships sold at about half price, the majority of which reflected a discount given to first time Worldcon attendees.

There were 1876 one-day memberships. As is normal, they were counted as attendances.

Karo Leikomaa and Colette H. Fozard were Vice-Chairmen

2018 – Worldcon 76 in San Jose

Bob Wilkins and Edgar Pangborn were dead when selected and were designated “gHost of Honor” and “Ghost of Honor”, respectively.

John Picacio was also Toastmaster.

2020 – CoNZealand

George R. R. Martin was Toastmaster.

CoNZealand was forced by the Covid-19 pandemic to forego holding an in-person convention and ran entirely (with one unimportant exception) online. (The exception was a pro-forma WSFS

Business meeting which was held in Wellington and lasted only long enough to validate 2022 Site Selection and pass all pending business on to DC3.) The physical sites which had been slated to be used were the TSB Arena and Shed 6, the Michael Fowler Center, the West Plaza Hotel, and the Intercontinental Hotel, all in Wellington, NZ.

CNZ used three online platforms with independent registrations for different aspects of the con. The number adopted for CNZ’s attendance is the highest of those three registration numbers. No numbers are available for how many fans actually participated.

2021 – DisCon III

Initially, Colette Fozard and William Lawhorn were co-chairs. Fozard resigned in January 2021.

In June, Lawhorn resigned and at the start of July, Mary Robinette Kowal was appointed to replace him.

DisCon III removed Toni Weiskopf, Publisher of Baen Books, as Guest of Honor in March 2021 following controversy over content posted on the Baen’s Bar Internet forum with which Baen Publications was closely associated.

Initially, the convention facility was the Marriott Wardman Park. The Omni Shoreham was subsequently added. In March 2020 due to Covid-

19, the Wardman Park closed and later declared bankruptcy. In April 2021, the convention announced a shift to new dates of December 15-19, 2021 and a move to the Omni Shoreham as its sole facility.

DisCon III also had Malka Older (did not attend) and Sheree Renée Thomas as special guests.

GoH John Harris did not attend.

Nearly 3000 residents of China paid for a supporting membership in order to vote in Site Selection, though only around 2000 of them did. In spite of them not otherwise participating in the convention, all ~3000 are counted in the membership totals.

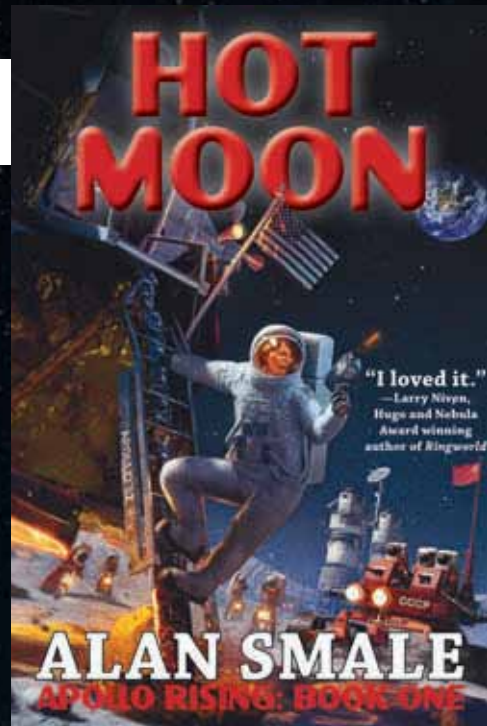
The count of virtual members is how many virtual memberships were sold, not how many actually participated (which was not tracked.)

2022 – Chicon 8

Annalee Newitz and Charlie Jane Anders will be Toastmasters.

Produced by the WSFS Long List Committee
Service Mark Notice: “World Science Fiction Society”, “WSFS”, “World Science Fiction Convention”, “Worldcon”, “NASFiC” and “Hugo Award” are service marks of the World Science Fiction Society, an unincorporated literary society. You can contact the WSFS Mark Protection Committee at mpc@wsfs.org.





“I loved it. Great ‘hard’ science fiction with convincing space battles.”
—Larry Niven, author of *Ringworld*

VISIT
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IN THE DEALERS ROOM

WIN PRIZES (no purchase necessary)

including:

Leather-bound numbered edition of Heinlein book (value \$295)

Lunch with an author

Kindle Reader

and more

“Smale (the *Clash of Eagles* trilogy), a NASA astrophysicist and data archive manager, cleverly uses his insider knowledge of the American space program to craft a nail-biting thriller set in a plausible alternate 1979. The Cold War is heating up in space. The Soviet Union’s desire to beat the U.S. has led to a reckless approach to its cosmonaut program, which has cost Russian lives, but also enabled the Soviets to land the first man on the Moon. For NASA astronaut Vivian Carter, however, there’s been an upside to the competition; because the third Russian cosmonaut on the Moon was female, NASA responded by bolstering the roles of American women within its own program. Now Carter heads the Apollo 32 mission—but her planned lunar landing is jeopardized when the space station she’s docked at comes under attack from a Soviet craft. Carter scrambles to keep herself and her crew safe—but this attack is just the opening salvo to what soon becomes all-out war. Smale makes the most of this conceit, coupling suspenseful plot developments with fully realized characters. Fans of Chris Hadfield’s thematically similar *The Apollo Murders* will be hooked.”—*Publishers Weekly*

“Set in an alternate timeline where Soviet cosmonauts beat the U.S. to the moon, this novel by Sidewise Award winner Smale (*Tales from Alternate Earths* Volume III) picks up at the end of the 1970s with Vivian Carter, the commander of Apollo 32, taking fire in what will become the opening shots in a war for the moon. Smale writes about NASA procedures, space history, lunar geology, and orbital mechanics with stunning detail and familiarity, while sending the reader on a fast-paced, well-plotted adventure aboard claustrophobic lunar modules, inside fragile habitats, and across inhospitable landscapes. Commander Carter becomes a tough-as-nails protagonist who’s impossible not to root for as she navigates political intrigue, space combat, and the realistic, moment-by-moment requirements of surviving in a vacuum. The storytelling is extremely well done, the ideas are thoroughly researched, and both combine in a satisfying work of fiction. VERDICT For astronaut wonks and fans of realistic science fiction, Smale’s latest will delight and enthrall.”
—*Library Journal* ★STARRED REVIEW★

“While the story is straightforward, there are twists and turns that keep it interesting. The battles are realistic, reflecting the realities of the environments on the Moon and in space. Illustrations of the Apollo and Soyuz spacecrafts, and of what Moon bases could have looked like, further flesh the book’s environments out. An appendix discusses the plausibility of the plot from technical, political, and historical perspectives. *Hot Moon* is a provocative science fiction novel set in an alternative but plausible reality. It follows a war in space with original, imaginative flourishes.”—*Foreword Reviews*

www.CaezikSF.com

Alan Smale writes alternate history, historical fantasy, and hard SF. His novella of a Roman invasion of ancient America, “A Clash of Eagles,” won the 2010 Sidewise Award for Alternate History. Born and raised in England, Alan lives in Maryland and works as an astrophysicist and data archive manager at NASA’s Goddard Space Flight Center.



Constitution

of the World Science Fiction Society as of December 18, 2021

Secretary’s Note: Material in red has been deleted from the current Constitution; and material in blue is newly added.

Article 1 –Name, Objectives, Membership, and Organization

Section 1.1: Name.

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

Section 1.2: Objectives.

WSFS is an unincorporated literary society whose functions are:

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

Section 1.3: Restrictions.

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

Section 1.4: Membership.

The Membership of WSFS shall consist of all people who have paid membership dues to the Committee of the current Worldcon.

Section 1.5: Memberships.

1.5.1: Each Worldcon shall offer supporting and attending memberships.

1.5.2: The rights of supporting members of a Worldcon include the right to receive all of its

generally distributed publications.

1.5.3: The rights of attending members of a Worldcon include the rights of supporting members plus the right of general attendance at said Worldcon and at the WSFS Business Meeting held thereat.

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

1.5.5: Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its committee. This fee must not exceed four (4) times the site-selection fee and must not exceed the difference between the site-selection fee and the fee for new attending members.

1.5.6: The Worldcon Committee shall make provision for persons to become supporting members for no more than one hundred and twenty-five percent (125%) of the site-selection fee, or such higher amount as has been approved by the Business Meeting, until a cutoff date no earlier than ninety (90) days before their Worldcon.

1.5.7: Other memberships and fees shall be at the discretion of the Worldcon Committee.

1.5.8: No convention committee shall sell a membership that includes any WSFS voting rights for less than the cost of the Supporting Membership required by *Article 4* in the selection of that convention.

1.5.9: No convention committee shall sell a membership that is available to persons of the age of majority at the time of the convention (as defined by the laws of the country and other jurisdictions where the convention is being held), that allows attendance and full participation for the entire duration of the convention and that does not include all WSFS voting rights. Should no law of the country and other jurisdictions where the convention is being held define an age of majority, the convention shall consider all persons 18 years of age or older as being of age of majority.

1.5.10: No convention shall terminate the sale of supporting memberships prior to the close of site selection.

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: 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.

1.8.3: 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.

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 a notice in each of its publications that clearly acknowledges the service marks of the Society. The

Mark Protection Committee shall supply each Worldcon committee with the correct form of such notice.

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 publish the WSFS Constitution and Standing Rules, together with an explanation of proposed changes approved but not yet ratified. The Committee shall distribute these documents to all WSFS members at a point between nine and three months prior to the Worldcon, and shall also distribute them on paper to all WSFS members in attendance at the Worldcon upon registration.

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.

2.9.5: All financial reports shall include the convention's name, mailing address and other contact information, including the name of the person certifying and submitting the report and, if applicable, the name of the convention's parent organization, its tax-exempt status, the location of incorporation, its address, website, email and other contact information, and the names and titles of its current officers.

Article 3 –Hugo Awards

Section 3.1: Introduction.

Selection of the Hugo Awards shall be made as provided in this Article.

Section 3.2: General.

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

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

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

3.2.4: Works appearing in a series are eligible as individual works, but the series as a whole is not eligible, except under *Section 3.3.5*. However, a work appearing in a number of parts shall be eligible for the year of the final part.

3.2.5: In the story categories (3.3.1-3.3.6~~5~~~~and~~~~3.3.7~~), 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.

3.2.6: The categories of Best Novel, Novella, Novelette, Short Story, and Series shall be open to works in which the text is the primary form of communication, regardless of the publication medium, including but not limited to physical print, audiobook, and ebook.

3.2.7: 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.

3.2.8: 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 twenty percent (20%) of the new category limits.

3.2.9: No work shall appear in more than one category on the final Award ballot.

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: 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.

3.2.12: The Worldcon Committee is responsible for all matters concerning ~~the~~ their 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 Series. A multi-installment science fiction or fantasy story, unified by elements such as plot, characters, setting, and presentation, appearing in at least three (3) installments consisting in total of at least 240,000 words by the close of the previous calendar year, at least one (1) installment of which was published in the previous calendar year, and which has not previously won under 3.3.5.

3.3.5.1: Previous losing finalists in the Best Series category shall be eligible only upon the publication of at least two (2) additional installments consisting in total of at least 240,000 words after they qualified for their last appearance on the final ballot and by the close of the previous calendar year.

3.3.6.7: Best Graphic Story or Comic. Any science fiction or fantasy story told in graphic form appearing

for the first time in the previous calendar year.

3.3.7: 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.

3.3.8: 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.

3.3.9: 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.

3.3.10: 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.

3.3.11: 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 3.3.10.

3.3.12: 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.

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

(1) paid its contributors and/or staff in other than copies of the publication,

(2) was generally available only for paid purchase,

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

fancast, and that in the previous calendar year met neither of the following criteria:

(1) paid its contributors or staff monetarily in other than copies of the publication,

(2) was generally available only for paid purchase.

3.3.15: 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.

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

3.3.17: Best Fan Artist. An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public, non-professional, display (including at a convention or conventions, [posting on the internet, in online or print-on-demand shops, or in another setting not requiring a fee to see the image in full-resolution](#)) during the previous calendar year.

3.3.18: Lodestar Award for Best Young Adult Book. The Lodestar Award for Best Young Adult Book is given for a book published for young adult readers in the field of science fiction or fantasy appearing for the first time during the previous calendar year, with such exceptions as are listed in [Section 3.4](#).

~~Provided that unless this amendment is re-ratified by the 2021 Business Meeting, Section 3.3.18 shall be repealed and the modifications to 3.7.3 and 3.11.2 reversed; and~~

~~Provided further that the question of re-ratification shall automatically be placed on the agenda of the 2021 Business Meeting;~~

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

Section 3.4: Extended Eligibility.

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

3.4.2: Works originally published outside the United States of America and first published in the United States of America in the previous calendar year shall also be eligible for Hugo Awards.

3.4.2.1: ~~For finalists in the Series category that have previously appeared on the ballot for Best Series, any installments published in English in a year prior to that previous appearance, regardless of country of publication, shall be considered to be part of the Series' previous eligibility, and will not count toward the re-eligibility requirements for the current year.~~

3.4.3: In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a two-thirds (2/3) vote of the intervening Business Meeting of WSFS.

Section 3.5: Name and Design.

The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason as refined by Peter Weston. Each Worldcon Committee may select its own choice of base design. The name (Hugo Award) and the design shall not be extended to any other award.

Section 3.6: "No Award".

At the discretion of an individual Worldcon Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be canceled for that year.

Section 3.7: Nominations.

3.7.1: The Worldcon Committee shall conduct a poll to select the finalists for the Award voting. Each member of the administering Worldcon or the immediately preceding Worldcon ~~as of the end of the previous calendar year~~ [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 [Section 3.4](#).

3.7.3: Nominations shall be solicited only for the Hugo Awards, the Astounding Award for Best New Writer, and the Lodestar Award for Best Young Adult Book.

Section 3.8: Tallying of Nominations.

3.8.1: Except as provided below, the final Award ballots shall list in each category the six eligible nominees receiving the most nominations as determined by the process described in [Section 3.9](#).

~~Provided that unless this amendment is re-ratified by the 2022 Business Meeting, the changes to Section 3.8.1 shall be repealed, and~~

~~Provided that the question of re-ratification shall be automatically be placed on the agenda of the 2022 Business Meeting with any constitutional amendments awaiting ratification; and~~

~~Provided further that any business meeting prior to 2022 may move to suspend the changes introduced by 5 and 6 for the following year's Hugo Award~~

~~nominations (only);-~~

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: If any series and a subset series thereof both receive sufficient nominations to appear on the final ballot, only the version which received more nominations shall appear.

~~Provided that unless this amendment is re-ratified by the 2021 Business Meeting, this provision shall be repealed, and~~

~~Provided that the question of re-ratification shall automatically be placed on the agenda of the 2021 Business Meeting, along with any other constitutional amendments awaiting ratification;~~

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

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

3.8.6: If there are more than two works in the same category that are episodes of the same dramatic presentation series or that are written works that have an author for single author works, or two or more authors for co-authored works, in common, only the two works in each category that have the most nominations shall appear on the final ballot. The Worldcon Committee shall make reasonable efforts to notify those who would have been finalists in the absence of this subsection to provide them an opportunity to withdraw. For the purpose of this exclusion, works withdrawn shall be ignored.

3.8.7: The Committee shall move a nomination [on an individual ballot](#) from another category to the work's default category only if the member has made fewer than five (5) nominations in the default category.

3.8.8: If a work is eligible in more than one category, and if the work receives sufficient nominations to appear in more than one category, the Worldcon Committee shall determine in which category the work shall appear, based on the category in which it receives the most nominations.

3.8.9: If a work receives a nomination in its default category, and if the Committee relocates the work under its authority under subsection [3.2.8](#) 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: Finalist Selection Process

3.9.1: For each category, the finalist selection process shall be conducted as elimination rounds consisting of three phases:

(1) Calculation Phase: First, the total number of nominations (the number of ballots on which each

nominee appears) from all eligible ballots shall be tallied for each remaining nominee. Next, a single “point” shall be assigned to each nomination ballot. That point shall be divided equally among all remaining nominees on that ballot. Finally, all points from all nomination ballots shall be totaled for each nominee in that category. These two numbers, point total and number of nominations, shall be used in the Selection and Elimination Phases.

(2) Selection Phase: The two nominees with the lowest point totals shall be selected for comparison in the Elimination Phase. (See [3.9.3](#) for ties.)

(3) Elimination Phase: Nominees chosen in the Selection Phase shall be compared, and the nominee with the fewest number of nominations shall be eliminated and removed from all ballots for the Calculation Phase of all subsequent rounds. (See [3.9.3](#) for ties.)

3.9.2: The phases described in [3.9.1](#) are repeated in order for each category until the number of finalists specified in [3.8.1](#) remain. If elimination would reduce the number of finalists to fewer than the number specified in section [3.8.1](#), then instead no nominees will be eliminated during that round, and all remaining nominees shall appear on the final ballot, extending it if necessary.

3.9.3: Ties shall be handled as described below:

(1) During the Selection Phase, if two or more nominees are tied for the lowest point total, all such nominees shall be selected for the Elimination Phase.

(2) During the Selection Phase, if one nominee has the lowest point total and two or more nominees are tied for the second-lowest point total, then all such nominees shall be selected for the Elimination Phase.

(3) During the Elimination Phase, if two or more nominees are tied for the fewest number of nominations, the nominee with the lowest point total at that round shall be eliminated.

(4) During the Elimination Phase, if two or more nominees are tied for both fewest number of nominations and lowest point total, then all such nominees tied at that round shall be eliminated.

3.9.4: After the initial Award ballot is generated, if any finalist(s) are removed for any reason, they will be replaced by other works in reverse order of elimination.

Provided that unless this amendment is re-ratified by the 2022 Business Meeting, Section 3.9 shall be repealed, and

Provided that the question of re-ratification shall be automatically be placed on the agenda of the 2022 Business Meeting with any constitutional amendments awaiting ratification; and.

Provided further that any Business Meeting prior to 2022 may move to suspend the changes introduced

by E Pluribus Hugo for the following year's Hugo Award nominations (only).

Section 3.10: Notification and Acceptance.

3.10.1 Worldcon Committees shall use reasonable efforts to notify the finalists, 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 person notified shall be asked at that time to either accept or decline the nomination. If the person notified declines the nomination, that finalist(s) shall not appear on the final ballot. The procedure for replacement of such finalist(s) is described in subsection [3.9.4](#).

3.10.2: In the Best Professional Artist category, the acceptance should include citations of at least three (3) works first published in the eligible year.

3.10.3: Each finalist in the categories of Best Fanzine and Best Semiprozine shall be required to provide information confirming that they meet the qualifications of their category.

Section 3.11: Voting.

3.11.1: 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; [however, if the voter does not have their membership number, it may be supplied by the Hugo Administrator or their designated staff member.](#)

3.11.2: Final Award ballots shall list only the Hugo Awards, the John W. Campbell Award for Best New Writer, and the Lodestar Award for Best Young Adult Book.

3.11.3: “No Award” shall be listed in each category of Hugo Award on the final ballot.

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

3.11.5: Voters shall indicate the order of their preference for the finalists in each category.

Section 3.12: Tallying of Votes.

3.12.1: In each category, tallying shall be as described in [Section 6.4](#). “No Award” shall be treated as a finalist. If all remaining finalists are tied, no tie-breaking shall be done and the finalists excluding “No Award” shall be declared joint winners.

3.12.2: “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.

3.12.3: “No Award” shall be the run-off candidate for the purposes of [Section 6.5](#).

3.12.4: 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 results of the last ten rounds of the finalist selection process for each category (or all the rounds if there are fewer than ten) shall also be published.

Section 3.13: 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 3.14: Retrospective Hugo Awards.

3.14.1: A Worldcon held in a year that is an exact multiple of 25 years after a year in which no Hugo Awards were awarded may conduct nominations and elections for retrospective year Hugo Awards for that year with procedures as for the current Hugo Awards, provided that year was 1939 or later and that no previous Worldcon has awarded retrospective year Hugo Awards for that year.

3.14.2: In any listing of Hugo Award winners published by a Worldcon committee or WSFS, retrospective Hugo Awards shall be distinguished and annotated with the year in which such retrospective Hugo Awards were voted.

Article 4 –Future Worldcon Selection

Section 4.1: Voting.

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

4.1.2: Voting shall be by written ballot cast either by mail or at the current Worldcon with tallying as described in [Section 6.4](#).

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

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

Section 4.2: Voter Eligibility.

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

4.2.2: The supporting membership rate shall be set by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the ballot deadline. If agreement is not

reached, the default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.

Section 4.3: Non-Natural Persons.

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

Section 4.4: Ballots.

4.4.1: Site-selection ballots shall include name, signature, address, and membership-number spaces to [.The ballot should be filled in by the voter; however, if the voter does not have their membership number, it may be supplied by the Site Selection Administrator or their designated staff member.](#) 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.

4.4.2: Worldcons may, with the agreement of all active bids, choose to offer any electronic signature means legal in the seated Worldcon’s home jurisdiction.

4.4.3: Worldcons must offer the option to receive a paper site selection ballot regardless of that member’s selection for other publications. Should they choose to include other material (such as an addressed envelope and stamp or International Reply Coupon), they may charge a reasonable fee for such materials.

Section 4.5: Tallying.

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

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

4.5.3: “None of the Above” shall be treated as a bid for tallying, and shall be the run-off candidate for the purposes of [Section 6.5](#).

4.5.4: All ballots shall be initially tallied by their first preferences, even if cast for a bid that the administering Committee has ruled ineligible. If no eligible bid achieves a majority on the first round of tallying, then on the second round all ballots for ineligible bids shall be redistributed to their first eligible choices, and tallying shall proceed according to [Section 6.4](#).

4.5.5: If “None of the Above” wins, or if two or more

bids are tied for first place at the end of tallying, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the Worldcon, the Committee for the following Worldcon shall make the selection without undue delay.

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

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

Section 4.6: Bid Eligibility.

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

(1) an announcement of intent to bid;

(2) adequate evidence of an agreement with its proposed site’s facilities, such as a conditional contract or a letter of agreement;

(3) the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers.

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

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

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

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

Section 4.7: Site Eligibility.

A site shall be ineligible if it is within five hundred (500) miles or eight hundred (800) kilometers 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.

4.8.5: In the case the administering convention is a NASFiC, it shall hold a Business Meeting to receive the results of the site selection voting and to handle any other business pertaining directly, and only, to the selection of the future NASFiC convention. This meeting shall have no other powers or duties.

4.8.5.6: For the purposes of this Constitution, North America is defined as: Canada, the United States of America (including Hawaii, Alaska, and the District of Columbia), Mexico, Central America, the islands of the Caribbean, St. Pierre et Miquelon, Bermuda, and the Bahamas.

Article 5 –Powers of the Business Meeting

Section 5.1: WSFS Business Meetings.

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

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

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

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

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

Section 5.2: Continuation of Committees.

Except as otherwise provided in this Constitution, any committee or other position created by a Business

Meeting shall lapse at the end of the next following Business Meeting that does not vote to continue it.

Section 5.3: Constitutional Pass-along.

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

Article 6 –Constitution

Section 6.1: Conduct.

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

Section 6.2: Natural Persons.

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

Section 6.3: Electronic Voting.

Nothing in this Constitution shall be interpreted to prohibit conducting Hugo Awards nominating and voting and Site Selection voting by electronic means, except that conducting Site Selection by electronic means shall require the unanimous agreement of the current Worldcon committee and all bidding committees who have filed before the ballot deadline. Valid paper ballots delivered by any means shall always be acceptable. This section shall not be interpreted to require that such elections be conducted electronically, nor shall it be interpreted to allow remote participation or proxy voting at the Business Meeting.

Section 6.4: Tallying of Votes.

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

Section 6.5: Run-off.

After a tentative winner is determined, then unless the run-off candidate shall be the sole winner, the following additional test shall be made. If the number

of ballots preferring the run-off candidate to the tentative winner is greater than the number of ballots preferring the tentative winner to the run-off candidate, then the run-off candidate shall be declared the winner of the election.

Section 6.6: Amendment.

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

Section 6.7: Commencement.

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

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

Donald E. Eastlake III, Presiding Officer

Janice Murphy, Secretary

Linda Deneroff, Assistant Secretary

2021 WSFS Business Meeting



Standing Rules

for the Governance of the World Science Fiction Society Business Meeting

Note: There were no changes in 2020 or 2021

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 pending ratification 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. Regardless of whether smoking is allowed in the place where the Business Meeting is held, the Business Meeting shall be a non-smoking environment. The Presiding Officer shall notify participants of the nearest smoking area(s) outside of the location of the Business Meeting 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 5.10.

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 thirty (30) days before the first Preliminary Meeting. Proposed agenda items may be withdrawn by the consent of all proposing members at any time up to two weeks before the published deadline for submitting new business. A list of such withdrawn business must be made available to the membership. 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. If an objection is raised to this default time, the Business Meeting shall vote on it without debate. If that designated time is defeated, the Business Meeting shall, by majority vote, set the initial debate time limit for any motion to any positive even number of minutes up to 30.

Rule 3.2: Allotment of Time. If a question is divided, the time limits applicable to the question before it was divided shall apply to each portion of the divided question. Debate time shall be allotted equally to each side of a question. Time spent on points of order or other neutral matters arising from a motion shall be divided equally and charged to each side.

Rule 3.3: Amendments. Debate on all amendments to main motions shall be limited to five (5) minutes,

allotted equally to each side. Time spent on debate of an amendment shall be charged against the time for the main motion.

Rule 3.4: Motions Allowed After Expiration. Motions that adhere to the main motion shall not be out of order because of the expiration of debate time, but shall be undebatable.

Rule 3.5: Minimum Substantive Debate. If the debate time expires before either or both sides of the question have had an opportunity for substantive debate, any side that has not had such an opportunity shall have two (2) minutes to be used solely for the purpose of substantive debate.

Group 4: Official Papers

Rule 4.1: Indicating Revisions. The Business Meeting staff shall clearly indicate all changes (including deletions) from the previous year’s version when they provide the Constitution and Standing Rules for publication prior to the following Worldcon. However, the failure to indicate such changes shall not affect the validity of the documents.

Rule 4.2: Corrections. Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary of the Business Meeting in question and of the next available Business Meeting as soon as they are discovered.

Rule 4.3: Numbers, Titles, References, and Technical Corrections. Numbers and titles of the various parts of the Constitution and Standing Rules are for the sake of easy reference only. They do not form a substantive part of these documents nor of any motion to amend these documents. The Business Meeting Secretary shall incorporate into these documents appropriate changes as required by newly adopted amendments. When making any such adjustments required by this section, the Business Meeting Secretary shall change article and section numbers, titles, and internal cross-references as necessary to maintain a consistent, parallel structure, which shall not be altered unless the Business Meeting explicitly so directs. The Business Meeting Secretary may change punctuation, capitalization, grammar, and other wording in the Constitution and Standing Rules only insofar as such changes clarify meaning and enhance consistency, and only insofar as such changes do not modify the substantive meaning of the documents.

Rule 4.4: Submission Deadlines: Reports. All WSFS Committee Reports and all Worldcon Annual Financial Reports (see Constitution Section 2.9.1) shall be submitted to the Business Meeting by no later than the deadline established for new business set in Rule 2.1.

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 deadline established in Rule 2.1 shall be made generally available to WSFS members

(e.g. via publication on the host Worldcon’s web site) by no later than seven (7) days after the deadline for new business set in Rule 2.1.

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 at the Main Business Meeting, but shall be allowed at the Preliminary Business Meeting. This motion shall have four (4) minutes of debate time and shall require a two-thirds (2/3) vote for adoption.

Rule 5.4: Amend; Ratification Amendments. Motions to amend a constitutional amendment awaiting ratification must be submitted in advance by the deadline in Rule 2.1. This rule can be suspended by a two-thirds (2/3) vote.

Rule 5.5: Amend; Secondary Amendments. Secondary amendments (amendments to amendments) are not allowed except when the primary amendment is to substitute.

Rule 5.6: 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 5.7: Lay on the Table. The motion to Lay on the Table shall require a two-thirds (2/3) vote for adoption.

Rule 5.8: Adjournment. The incidental main motion to adjourn sine die shall not be in order until all Special and General Orders have been discharged.

Rule 5.9: Suspension of Rules. Rules protecting the rights of absentees, including this rule, may not be suspended.

Rule 5.10: Start/Stop Recording. If the meeting is being recorded, a motion to Stop Recording or to

Business Passed On

World Science Fiction Society Business Passed on to Chicon 8

Start Recording is a privileged motion and shall be handled in the same way as a motion to Enter or Leave Executive Session.

Rule 5.11: Objection to Consideration. An Objection to Consideration shall require a three-fourths (3/4) vote to kill a motion without debate.

Rule 5.12: Committee of the Whole. The Committee of the Whole shall have the right by a two-thirds vote to amend its duration without seeking permission from the Business Meeting by way of a motion to extend debate.

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. 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 to the Presiding Officer before the close of balloting shall be ignored. The ballot shall list each nominee's name. The first seat filled shall be by normal preferential ballot procedures as defined in Section 6.4 of the WSFS Constitution. There shall be no run-off candidate. After a seat is filled, votes for the elected member 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 (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.

A.1 Short Title: 30 Days Hath New Business

5.1.6. Deadline for Submission of New Business. The deadline for submission of non-privileged new business and committee reports to the Business Meeting shall be thirty (30) days before the first Preliminary Meeting. Proposed agenda items may be withdrawn by the consent of all proposing members at any time up to fourteen (14) days before the published deadline for submitting new business. A list of such withdrawn business must be made available to the membership. The Presiding Officer may accept otherwise qualified motions and reports submitted after the deadline, but all such motions shall initially be placed at the end of the agenda.

Proposed by: The Nitpicking & Flyspecking Committee

See the [2021 WSFS Business Meeting Minutes](#) for the makers' commentary and discussion on page 47.

A.2 Short Title: The Statue of Liberty Play

Section 2.7: Membership Pass-along. Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by applicable law, forward to the Committee of the next Worldcon its best information as to the names and contact information ~~of postal addresses~~ of all its Worldcon members who have given permission for that data transfer and only for the purposes for which permission to use that data was given. ~~to the Committee of the next Worldcon.~~

Proposed by: The Nitpicking & Flyspecking Committee

See the [2021 WSFS Business Meeting Minutes](#) for the makers' commentary and discussion on page 49.

A.3 Short Title: A Matter of Days

Section 2.4: Distribution of Rules. The current Worldcon Committee shall publish the WSFS Constitution and Standing Rules, together with an explanation of proposed changes approved but not yet ratified. The Committee shall distribute these documents to all WSFS members at a point between ~~nine and three months~~ two hundred seventy (270) and ninety (90) days prior to the Worldcon, and shall also distribute them on paper to all WSFS members in attendance at the Worldcon upon registration.

Section 5.3: Constitutional Pass-along. Within ~~two (2) months~~ sixty (60) days 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.

Proposed by: The Nitpicking & Flyspecking Committee

See the [2021 WSFS Business Meeting Minutes](#) for the makers' commentary and discussion on page 54.

A.4 Short Title: Non-transferability of Voting Rights

Moved, to amend Article 1 by ~~striking-out~~ and inserting text as follows:

1.5.1: Each Worldcon shall offer supporting WSFS memberships and attending memberships supplements.

1.5.2: The rights of supporting WSFS members of a Worldcon include the right to receive all of its generally distributed publications. WSFS memberships held by natural persons may not be transferred, except that, in case of death of a natural person holding a WSFS membership, it may be transferred to the estate of the decedent.

1.5.3: The rights of attending members WSFS members who have an attending supplement of a Worldcon include the rights of supporting WSFS members plus the right of general attendance at said Worldcon and at the WSFS Business Meeting held thereat.

1.5.5: Voters have the right to convert to attending membership purchase an attending supplement in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its committee. This fee must not exceed four (4) times the site-selection fee and must not exceed the difference between the site-selection fee and the fee price of an attending supplement for new attending members.

Proposed by: The Nontransferability Committee

See the [2021 WSFS Business Meeting Minutes](#) for the makers' commentary and discussion on page 55.

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

Jesi Lipp, Presiding Officer / Linda Deneroff, Secretary 2019 WSFS Business Meeting

Kent Bloom, Presiding Officer / Linda Deneroff, Secretary 2020 WSFS Business Meeting

Donald E. Eastlake, Presiding Officer / Janice Murray, Secretary / Linda Deneroff, Assistant Secretary 2021 WSFS Business Meeting

Committees & Staff

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Advisors

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Corporate Treasurer

Shirley McKinzey

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Andrea Hawkins-Kamper, Kris "Nchanter" Snyder

Outreach

David Hirsch

Outreach Staff

Casella Brookins, Theresa Hahn

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Fred Teifeld

Senior Sponsorship Consultant

Steph Herman

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Sabrina Stein

Signage

Carol Metzger

Signage Design: Julie Lindsey

Signage Distribution Staff: Heidi Cothard

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Deputy Division Head

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Announcer

Tazamisha Alexander

Front of House Manager

Anna O'Connell

Hugo Ceremony

John Brown

Hugo Ceremony Stage

Assistant: Jennifer Skwarski

Masquerade

Susan Finkle, Renata O'Connor

Masquerade Staff: Patrick O'Connor

Opening & Closing Ceremonies
Carol Lynn

Opening & Closing

Ceremonies Staff: Anne Akin, Geronimo "Gerry" Felipe

Stage Manager

Max Sprinkle

Theater

Lisa Macklem (retired)

Theater Talent Coordinator

Dawn Xiana Moon

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Deputy Division Head

SunnyJim Morgan

1946 Retrospective Project

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Deputy Art Show Director:

Jerome Scott

Art Show Staff: Yoel Attiya, Jim Hayter

Dealers

Angela Jones-Parker

Dealers Room Second:

Julie Amundson

Creator's Alley:

Christine Taylor-Butler

Staff: Roger Amundson, Gene Bennett, Mieke Citroen, Carole Parker, Yoana (Annie) Yotova

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Dawn Hebein

Fanzine Lounge

Alison Scott

Freebies

Chanie Beckman

GoH Displays Coordinator

Elvi Dalgaard

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Deputy Division Head

Ben Yalow

Facilities Assistant

John Platt

Convention Center Liaison

Cathy Green

Decorator Liaison

Bruce Farr

Staff: Adam Beaton

Food and Beverage

Coordinator: Gay Ellen Dennett

Hotel Liaison

Steve Cooper

Assistant Hotel Liaison: Bert Boden

Loadmaster

Chris Marble

Technical Director

Alan Bond

Technical Deputy Area

Head: Dave Ifversen

Cabaret Stage Tech: Dawn Shaw, Ian Shaw

Lighting Lead/Designer:

Daniel Johnson-Carter

Program A/V Coordinator:

Keith Jewell

Tech Advisor:

Syd Weinstein

Tech - Stages: Sandy Sutherland

Video Editor:

Logan Liskovec

Video Lead: Joseph Weinstein

Virtual Exhibits Tech:

Michael Net

Virtual Tech Designer:

Matt Arnold

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Deputy Division Head

Linda Deneroff

At Con Treasurer

Joann Lawler

At Con Treasury Staff:

Eric Hildeman

At Con Treasury Logistics

Gary Agin

At Con Treasury Logistics

Staff: Peter De Weerd, David Dyer-Bennet, Nigel Parsons

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Colin Harris

Budget Manager

Colin Harris

Comptroller

Alexia Hebel

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Deanna Sjolander

Fringe Staff: Casella Brookins

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Dee Collins, Louis Galvez III

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Food Den Assistant Area

Head: Jim Young

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Parties Assistant Area Head:

Gabi Morel

Parties Staff:

Joni Brill Dashoff

Teen Lounge Area Head

Finley Roman

Deputy Area Head:

Cassandra Moritz

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Emergency Holographic Division Head

Tammy Coxen

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Access Staff: Douglas Drummond, Helen Gbala, Sasquatch Nelson

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Shana Worthen

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Costume Repair Space

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Marilyn Mauer

Rover:

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Registration Second:

David Guon

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Safer Spaces Staff:

Phaedra Lewis

Visa Letter Liaison

Cassidy

Visa Assistance Consultant:
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Special Program Advisor:
Carol Connolly

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Lead Back End Developer:
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Quality Assurance Staff:
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ConClár Advisor: James Shields

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Liaison for Toastmasters Charlie Jane Anders and Annalee Newitz: Marguerite Smith

Liaison for Special Guest Eric Wilkerson: Kathy Lehman

Liaisons for Steven Barnes & Tananarive Due: Terri M. LeBlanc, Erin K. Channell

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Academic Staff: Kate JohnsTon, Dr. Paul Price, Tracy Townsend

Anime Area Head: Griffin Ess

Art Area Head: Griffin Ess

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Children’s Program Deputy Area Head: Linsey Dowling

Children’s Program Advisor: Dale Meyer-Curley

Children’s Program Staff:
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Costume & Cosplay Area Head: Raven Stern

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Gaming Room Deputy Area Head: Sarah Rice

Gaming Program Area Head:
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Music & Filk Staff: Lizzie Crowe

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Review Team Deputy: Olav Rokne

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Logistics Assistant: J.J. Brutsman

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Ribbons: Sharon Sbarsky

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Timeline: Bobbi Armbruster

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Volunteer Coordinator: Emma Abraham, Tom Barnes, Eleanor Teel, Nasa Wofford, Sienna Wofford

Volunteers Pre-Con Area Head: Alice Lawson

Volunteers Staff: David Misener

Volunteer Rewards Coordinator: Bruce Kaplan

Onboarding: Jason Betts, Marinda Darnell, N. Frances Moritz



WSFS

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Jared Dashoff

Deputy Business Meeting Presiding Officer: Jesi Lipp

Floor Manager: Martin Pyne

Parliamentarian: Donald Eastlake III

Secretary: Linda Deneroff

Timekeeper: Todd Dashoff

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Assistant Videographer: Kevin Standlee

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Kat Jones

Deputy Hugo Administrator: Nicholas Whyte

Hugo Staff: Terry Neill

Hugo Developer: David Matthewman

Hugo Eligibility Research Team: Alissa McKersie

Hugo Finalist Liaison: Cassidy

Deputy Hugo Finalist Liaison: Theresa Hahn

Hugo Help Desk: Terry Neill and Christine Ragan

Hugo Packet Coordinator: Christine Ragan

Hugo Packet Staff: Jed Hartman

Site Selection Area Head: Warren Buff

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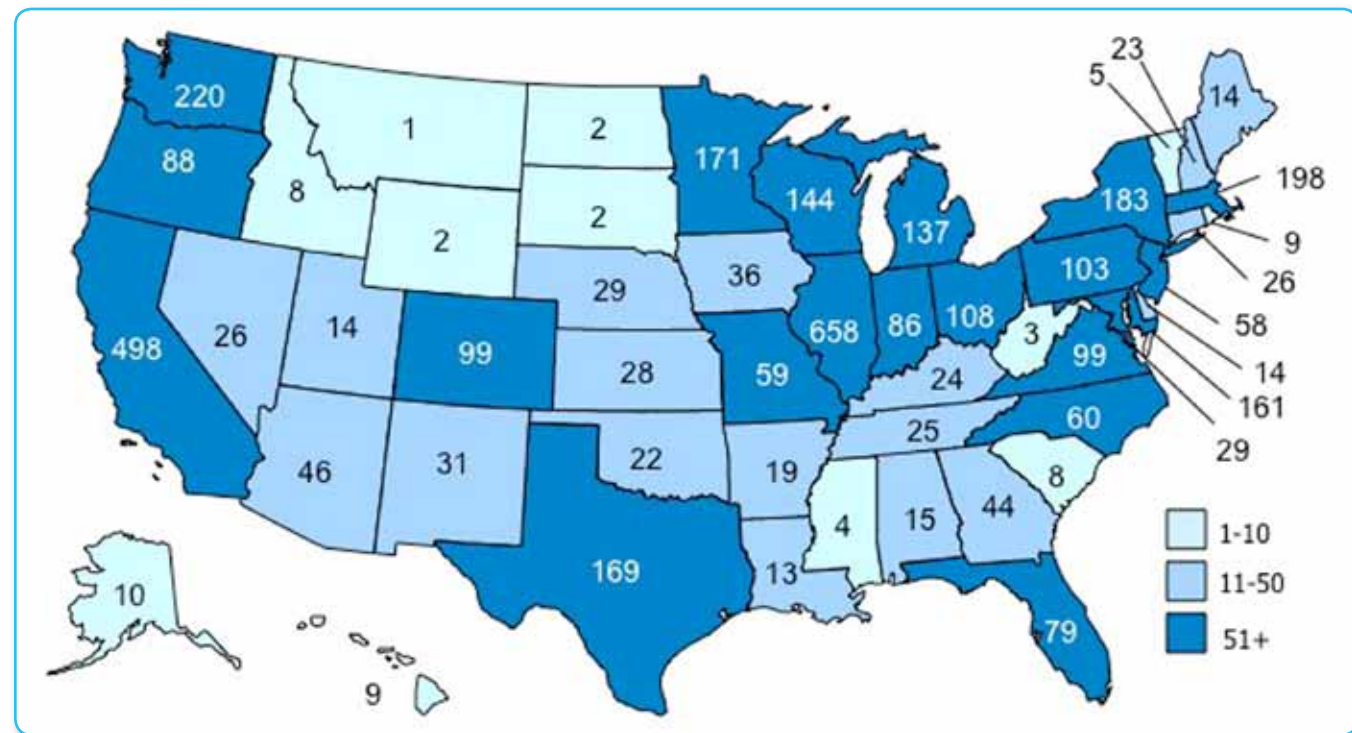
...And another thing, no one is going to believe me: I'm a science fiction writer.

Demographics

Where Are We All From?

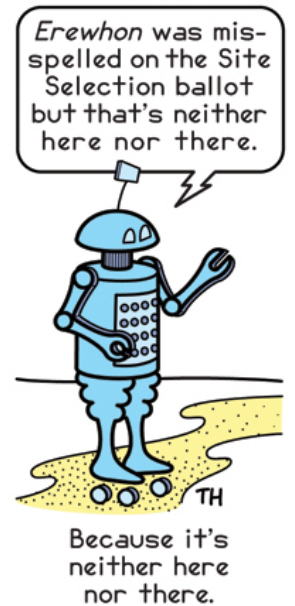
The following table summarises Chicon 8's membership demographics as of July 9, 2022. We're pleased to welcome our first members from The Bahamas, Bulgaria, Costa Rica, Mexico, Nigeria, and Slovenia, meaning that we now have members from no less than 47 countries!

Australia	94	India	1	Slovenia	1
Austria	5	Ireland	28	South Africa	1
Belgium	9	Israel	6	Spain	13
Bahamas	1	Italy	10	Sweden	26
Bermuda	1	Japan	14	Switzerland	10
Brazil	2	Luxembourg	2	Taiwan	1
Bulgaria	1	Malaysia	2	Thailand	1
Canada	228	Mexico	2	The Netherlands	19
China	26	New Zealand	22	Uganda	17
Colombia	1	Nigeria	1	Ukraine	3
Costa Rica	1	Norway	8	United Arab Emirates	1
Denmark	3	Phillipines	1	United Kingdom	221
Finland	36	Poland	6	United States	3959
France	9	Qatar	1		
Germany	64	Russia	1		
Hong Kong	1	Saudi Arabia	14		
Iceland	3	Singapore	1		
				Total	4878



Membership List (as of August 3, 2013)

A		B	
A410 Rachel (Kalanadi)	A9529 Charlie Jane Anders	S10061 Don Ayres	S9562 Mr David Barrett
S818 Johanna A.	A10992 Brian Anderson	A9746 Miguel Azevedo	S2263 Trish Barrett
S9367 Betsy Abbott	S368 Dave Anderson		A1069 Julie Bartel
A10139 Mx Caz Abbott	S1393 David Anderson		A1070 Ken Bartel
A1452 Tracey Abla	S1396 Jayashree Anderson	A2172 Chanie B	A10944 Mr Felix Bartel
A10114 Angie Abler	A5889 Karen Anderson	S1812 Chris B	A1309 Mr. Gregory Bartell
A10281 Daniel Abraham	A2391 Kevin Anderson	S9633 Tom B	S2372 Sarah Bartol
A10282 Elijah Abraham	A2392 Lori Anderson	A9826 Marie Baca Villa	A1262 Phoebe Barton
A908 Emma Abraham	S3132 Maggie Anderson	S509 Lars Backstrom	A280 Jan Bass
A3548 Vivian Abraham	A824 Mr Neil Anderson	S9457 Alex Bacon	A785 Renee Bastien
A789 David Abzug	S1395 Mr Rajen Anderson	A4723 Eugen Bacon	A7807 Sanjay Basu
A10716 Liam Abzug	S7339 Paul Anderson	A281 James Bacon	S8574 Will Bate
A10715 Rowan Abzug	S10280 Ron Andrea	S548 Al Badger	A1985 Allen Batson
S10147 Frances Acheson	A10594 Icarus Andrew	S7519 Roxanne Baechler-Gill	A1986 Ruchell Batson
A496 Alex Acks	S2406 Elise Andrews	A3540 Marah Baer	S4025 Chris Battay
S5940 Kurt Adam	S3509 Scott Andrews	S700 Dennis Bagley	A753 Luiza Battung
A109 Andrew Adams	A10580 Kat Angeli	S705 Patricia Bagley	A755 Joel Battung Jr.
A1634 Pam Adams	A10581 Ron Angeli	A1194 Lisa Bah	A743 Kurt Baty
A10907 Nadia Afifi	A1093 Maureen Anglim	S623 Margene Bahm	S6721 Megan Baxter
S167 Wilson Afonso	A1639 David Angus	S10719 Xiaoyang Bai	S1808 Finley Bayer
A229 Gary Agin	S3410 Rachael Anson	A1954 Alan Bailey	S262 Ralf Bayer
S3602 Mabry Agnew	A10692 Ryka Aoki	A1700 Kathy Bailey	A1098 Kimberly Bea
A1529 Larry Ahearn	S2276 John Appel	A336 Timothy Bailey	A234 Cassy Beach
A10449 Robert Ahearn	S8166 Susan Aranza	A1278 Alexander Bailey-Mathews	A749 Covert Beach
S484 Peter Åkerlund	A3449 David Argentar	A1279 Tracy Bailey-Mathews	A1499 Ken Beach
S3249 George Akin	A219 Bobbi Armbruster	A974 Ali Baker	A10358 Curt Beadell
S2455 Ken Alba	S2475 Beth Armitage	S2182 Debra Baker	A10286 Elizabeth Bear
A2105 Gloria Lucia Albasi	A10506 Eric Armstrong	S1880 Trevor Bakker	A1642 Adam Beaton
S5391 Ingmar Albizu	A351 Valoise Armstrong	S7517 Arne Bakkevoid	A1870 Chris Beck
A1760 Colin Alexander	A9977 Eleanor Arnason	A10198 Matthew Baldwin	A1869 Patricia Beck
A10247 Tazamisha Alexander	A2044 Matthew Arnold	A10409 Andy Ball	A1281 Thomas Beck
A348 David Allan	A2232 Ty Arnold	A10408 Barb Ball	S3595 Holly Becker
S555 Verity Allan	A984 Craig Arnush	S8035 Tarus Balog	A2161 Tom Becker
S6542 Alyssia Allcock	A986 Jacob Arnush	A182 Gerri Balter	A767 Chris Becket
S5051 Remy Alldredge	A987 Miranda Arnush	A182 Sonika Balyan	A1477 Anne Beckmann
S2343 Emma Allen-Goss	A985 René Arnush	S7805 David Bamford	
A285 Todd Allis	S712 Inanna Arthen	S8392 Melissa Banks	
A10328 Mike Allum	A2098 Terri Ash	A9936 David Bannister	
A10727 Fawaz Al-Matrouk	S8659 Cyn Ashton	A9807 Jeff Bantly	
A10668 Nazik Almazova	A2238 Kari Askeland	S2330 Michelle Barbario	
S4045 Christian Altenhofen	S429 Joseph Aspler	S943 Uri Barkai	
S11111 Carol Alves	A956 Mowgli Assor	S3562 Anthony Barkauskas	
S11114 Carol Alves	A1018 Mowgli Assor	A4112 Chris Barkley	
S11112 Carol Alves	A10744 Y.S. Atlas	A1698 Thomas Barlow	
S11113 Carol Alves	A9899 Stella Atrium	A3559 Cliff Barnes	
S11115 Carol Alves	A10537 Derek Attico	A980 Don Barnes	
A1502 Misty-Dawn Amayi	A270 Barbara Attiya	A876 Kevin Barnes	
A11165 Cylia Amendolara	A782 Yoel Attiya	A10984 Steven Barnes	
A3750 Brian Ameringen	A10499 Jason Aukerman	A194 Thomas Barnes	
A9760 Emjay Ameringen	S11173 Cathy Aulick	S9650 Natalia Barnhart	
A9326 Ken Amos	A578 Richard Ault	A10054 Nathan Barnhill	
A10053 Christine Amsden	S2302 Jumana Aumir	A10388 Mr Forrest Barnum	
S6989 Nana Amuah	S2284 Valerie Aurora	A10504 Miss Polina Baron	
	S2398 Juha Autero	S10210 Reuben Baron	
	A215 Dave Axler	A2100 Matthew Barr	
	A9782 Mr Mark Ayers		



Membership List (continued)

S7567 Ren Bedasbad
 A7995 Ed Beecher
 A10415 Andrew Beem
 A10416 Spencer Beem
 A2271 Austin Beeman
 S9321 Daniel Beer
 S2458 Rachael Beeson
 S9546 Cassidy Beeve-Morris
 S2399 Heike Behnke
 A1676 Mike Beirne
 A999 Thaddeus Bejnar
 S3875 Cassandra Bell
 A9742 Ed Bell
 A9743 Virginia Bell
 S849 Mr Alan Bellingham
 A1245 Greg Belt
 A287 Judith Bemis
 A4049 Christine Bender
 A10336 Jan Bender
 A498 Gene Bennett
 A1144 Guest of Gene Bennett
 A10892 Alexandra Benson
 A10242 Donna Benson
 A10241 Edward Benson
 A1773 Alice Bentley
 A1774 Michael Brian Bentley
 A747 Michael Benveniste
 A10765 Jaime Bergan
 A9729 Dan Berger
 A10867 Steven Berger
 A1402 Marianne Berkey
 A1134 Eileen Berman
 A10327 Mr Alex Berman
 S7837 Steven Berman
 S922 Michael Bernardi
 A1217 Mark Bernstein
 A10374 Michael Bernstein
 A1569 John Berry
 S349 Kelly Berry
 S350 Sean Berry
 A2261 Bill Bettes
 A1509 Jason Betts
 S11009 Sanjna Bhartiya
 S2297 Natalie Bhuiyan
 A1465 Brandon Biagioli
 A522 Cath Biagioli
 A1464 Emeryld Biagioli
 A1463 Vincent Biagioli
 S9556 Mr Jackson Bienek
 A2136 Joshua Bilmes
 S502 John Bilton
 S9651 J Binksy
 S2400 Hilary Bisenieks
 A5932 Kay Bishop
 S9738 Sean Bishop

A596 William Bishop
 A982 Garret Bitker
 A10097 Ruth Bitz
 A1479 Karen Bjonback
 A9740 Roger Bjugn
 A2279 Ann Black
 A1236 Gavin Black
 S5540 J. Flora Black
 A377 Kevin Black
 S1551 Bella Blackthorne
 S1550 Matt Blackthorne
 S2272 Laura Blackwell
 A10997 Bridget Blackwood
 A10009 Diane Blackwood
 A9357 Shawn Blagg
 A1312 Bob Blair
 S3678 Matthew Blair
 A2109 Michael Blake
 A2110 Michael Blake
 A2108 Mike Blake
 S10246 Sean Blakey
 S5719 Jay Blanc
 A10030 Harry Blanchard
 S9951 Yelena Blank
 A9962 Caitlin Blasdell
 S2126 Dawn Bliss
 S2125 Todd Bliss
 S3669 Billie Bloebaum
 A467 Gary Blog
 A107 Kent Bloom
 S10699 Sarah Bloom
 S8073 Andrew Bloomgarden
 A1553 Mary-Rita Blute
 S3232 AJ Bobo
 A492 Scott Bobo
 A586 Albert Boden
 A1855 Al Bogdan
 A536 Sheril Bogenrief
 A1442 Danielle Bogolub
 A4319 Danielle Bolden
 A10402 Cameron Bolinger
 A10940 W. L. Bolm
 A11035 Crystal Bolster
 A11037 William Bolster
 A11046 Saga Bolund
 A1699 Dawn Bonanno



S5674 Jean-Marc Bonard
 A869 Alan Bond
 A1110 Evelyn Bond
 A159 Kathy Bond
 A10876 Peggy Booker
 S7014 Natalie Boon
 A11137 Paul Booth
 S175 Clare Boothby
 S9458 John Boreczky
 A10910 Nsimbi John Bosco
 A650 Stephen Boucher
 A10060 Robbie Bourget
 A10946 Jeff Bouthiette
 A7652 Jesse Bowes
 S5387 Morva Bowman
 A4194 Charlotte Boynton
 S9570 Jennifer Bozarth
 A1220 Ken Bradley
 A1068 Wendy Bradley
 S2157 Julie Brady
 A10551 William Bramall
 A1294 Antje Brand
 A1651 Richard Brandshaft
 A10197 Sarah Branson
 S10799 Chris Brant
 S5452 Jay Brantner
 S841 Berni Phillips Bratman
 S7864 Susan Braviak
 A9305 Jonathan Brazee
 A2409 John Bredesen
 S1778 Rocky Breen
 A10507 Darin Brees
 A9872 Seth Breidbart
 S9907 Karen Brenchley
 A764 Doug Brenner
 S260 Gene Breshears
 A879 Dan Breslau
 A1583 Luke Bretscher
 A1521 Debbie Bretschneider
 A1522 Ric Bretschneider
 A10866 Jeremy Brett
 A2084 Philip Brewer
 A7535 Rebecca Brewer
 A2077 Steven Brewer
 S327 Claire Brialey
 A5494 James Bridgeman

S3814 Chris Bridges
 A11129 Dana Bridges
 A11120 Greg Bridges
 S1361 Mari Brighe
 S1602 Mari Brighe
 A1906 Lyndie Bright
 S10157 Rob Brill
 A314 Joni Brill Dashoff
 A1624 Cheryl Brin
 A1623 David Brin
 S1759 Mike Brind
 A2094 Anne Brink
 A2097 Charlotte Brink
 A106 Darin Briskman
 A10989 David Britt
 A10979 Lou Britt
 A2186 Maurice Broaddus
 A10180 Jason V Brock
 A10239 Sunni Brock
 A1706 Christine Brockway
 S2030 Stefan Bromby
 A1626 Laura Brondos
 A1422 Casella Brookins
 S6570 Michael Brooks
 A975 Steve Brooks
 A1898 Ann Broomhead
 S9382 Alex Brown
 A10045 Bill Brown
 A10475 Christina Brown
 A1762 Eric Brown
 S1939 James Brown
 A961 John Brown
 A9699 Johnny Brown
 A2188 Justin Brown
 A580 Kenneth D Brown
 A2240 Michael Brown
 A10905 Michael Brown
 A1911 Ms Phylis Brown
 A1280 Russ Brown
 A10906 Sammie Brown
 S8072 Stacy Brown
 S612 tereza brown
 A1912 Wayne Brown
 A1472 Andrea Brown-Griffin
 S9318 Silvia Brunati
 A11002 Laurie Brunner
 A1644 Wayne Bruns
 A878 J.J. Brutsman
 S8362 Desiree Bua
 S7959 Simon Bubb
 A6873 Bee Bube
 A10458 Kelly Buehler
 A190 Warren Buff
 A10662 Brian Buhl
 A10663 Melissa Buhl
 A1231 Cora Buhkert

A10677 Danielle Bukowski
 A192 Kendall Bullen
 S1513 Jennifer Bulman
 A375 Margaret Bumby
 A10963 Lindsay Burke
 A230 Sue Burke
 A3634 Jean Bürlesk
 A4153 Courtney Y. Bureson
 S3793 Steve Burnett
 A10346 Karen Burnham
 S716 Roger Burns
 A662 TJ Burnside Clapp
 A135 Pamela Burr
 A11174 Primrose Burrows
 S196 Michael Burstein
 S10844 Sue Bursztynski
 A2267 JB Burt
 S1841 Lianne Burwell
 S2324 Cheryl Burzacott
 S2325 Dalton Burzacott
 S2329 Jeffrey Burzacott
 S2326 Mark Burzacott
 A1028 Justin E.A. Busch
 A10961 Mary Bush
 A1226 Mary Aileen Buss
 S5934 Kristina Busse
 A1974 Brian Butler
 S2322 Danielle Butler
 A1975 Jonette Butler
 A7212 Padraig Butler
 A9849 Sam Butler
 A2053 Ted Butler
 A10055 Yrica Butt
 S5292 Heidi Butters-Stabb
 S9399 Yury Bychkov
 A1064 John Thomas
 Bychowski

C

A10386 Chris C
 A2046 Danielle C
 S9585 Laurie C
 S7017 Nataliya C
 S4085 Clarissa C.S.
 A10092 Remi Cabal
 S688 Rogers Cadenhead
 A9891 Pat Cadigan
 A3816 Scot Caermichell
 A10194 Vivian Caethe
 A10431 Mr Steven Cain
 A9492 Erin Cairns
 S7956 Silvia Caldararu
 A1040 Cat Calhoun
 A1039 Paul Calhoun

A10697 Carrie Callahan
 A1302 Matt Calvert
 A2170 Jim Cambias
 S5927 Katy Came
 A3632 Betsy Camp
 A11160 Chris Campbell



A1893 Kate Campbell
 S2331 Louise Campbell
 A1727 Rebecca Campbell
 A1283 Isabel Cañas
 A1338 Susan Cane
 S130 David Cantor
 S3514 Yana Caoránach
 A9354 Bob Cape
 A3657 Bill Capossere
 A1918 Peter Card
 A10460 Josué Cardona
 S200 Elisabeth Carey
 A1462 Steve Carey
 A2163 Robert Carl
 A10229 James Carlin
 A1224 Allen Carlson
 A773 Cathy Carlson
 S3852 Cyrus Carlson
 A10491 Erik Carlson
 A1223 Karen Carlson
 A1225 Kirstyn Carlson
 A10608 Mike Carlson
 A1336 Rose Carlson
 A369 Vivian Carlson
 S2357 Zachariah Carlson
 S549 Amy Carpenter
 A10244 Nan Carpenter
 A10245 Steve Carpenter
 S10960 Katy Carpmann
 A1913 Eloy Carrera Gonzalez
 S654 Jamie Carrieri
 A9701 grant carrington
 A1542 Liz Carroll
 A2075 Christopher Carson
 A2112 Dana Carson
 A6732 Melinda Carson
 A1498 Dr. Jo Carter
 S10648 Jesse Carter

S766 Paul Caruso
 A2444 Jeffrey Carver
 A589 Suzi Casement
 A1490 T. M. Cason
 A6644 Mark Catalfano
 A3282 Ali Çataltepe
 A7114 Norman Cates
 A3704 Robert F Cauley
 S2257 Matt Cavanagh
 A10527 Erica Cawood
 S9431 Gianni Ceccarelli
 A1988 Mandy Chalou
 A1896 Becky Chambers
 S1910 Tim Chamness
 A10034 Alexandria Champagne
 A2415 Carrie Channell
 A1314 Erin Channell
 A931 Galen Charlton
 S5938 Kathleen Charters
 S6196 Lawrence Charters
 S9767 Vaso Chatzi
 A920 Cy Chauvin
 A10598 Hsinju Chen
 S10754 Shi Chen
 A11128 Tania Chen
 A10993 Jim Chenault
 A1506 Lidens Cheng
 S2382 Gregory Cherlin
 A10546 Mr. Clement Cherlin
 S2450 Amanda Cherry
 S516 Elizabeth Cherry
 A144 Frank Chick
 S10793 Bill Child
 S9335 Michael Childers
 A9750 Sandra Childress
 A10363 Seth Chmelik
 A1704 Jess Cho
 A1695 Brian Chojnowski
 A399 John Cholewa
 A648 Debi Chowdhury
 A233 Renny Christopher
 S7683 Richard Christopher
 A10679 Pam Christy
 S5713 John Chu
 A8612 Wesley Chu
 A10161 Richard Chwedyk
 A1204 Nico Cinocco
 A7066 Nino Cipri
 A889 Bob Clark
 A3748 brian clark
 A1876 David Clark
 A10234 Michelle Clark
 A1589 Scott Clark
 S10934 Shannon Clark
 A2468 Neil Clarke

A2396 Brian Classon
 S5190 heather cleary
 S10841 Patrick Cleary
 A1527 Dave Clement
 A1570 Elizabeth Clement
 S10967 Elena Clemente
 S10972 Elena Clemente
 A1665 Karyn Clifford
 A5769 Jeremy Clift
 A1730 Michael Cloud
 A8468 Vincent Clowney
 S4118 Paul Coad
 A6703 Michele Cobb
 S3737 Brenn Cobbs
 S4120 Eddie Cochrane
 A587 Susan Cofield
 S10111 Charles Cogar
 A463 Barbara Cohan
 A378 Larry Cohan
 A1484 Rachel Cohan
 A459 Eli Cohen
 S1531 Lisa Cohen
 A10497 Menachem Cohen
 A1287 Lucy Cohen
 A1229 Sue Cohick
 S5012 GMark Cole
 A1809 Steve Cole
 A1933 Wayne Cole
 A9908 Krista Joy Coleman
 S2085 Alex Coles
 A10809 Caitlin Colgrove
 A2403 Alexei Collier
 A1751 Jenny Collier
 A10861 Amy Collins
 A993 Christina Collins
 A992 Jerry Collins
 A1352 Sean Collins
 S528 Sue Colter
 A142 Steve Coltrin
 S2373 Melusine Colwell
 S9315 Jerri Comeau
 A7709 Community Fund #1
 A535 Darcy Conaty
 S1941 Gwyn Conaway
 A2445 Gary Cone
 A1049 Amy Conlon
 A570 Byron Connell
 A569 Christine Connell
 S249 Carol Connolly
 S6317 Lily Connors
 A10632 david conover
 A710 Brittany Constable
 A1982 Jer Constable
 A10253 AJ Cook
 A8197 Craig Cook

Membership List (continued)

A9456 Maryann Cook
 S173 Norman Cook
 A9455 Zachary Cook
 A10524 Kieran Cooley
 A10435 Mike Cooley
 S9504 Al Cooper
 A3738 Brenda Cooper
 A10492 Carrie Cooper
 A211 Stephen Cooper
 S191 Jeffrey Copeland
 S8370 Tony Coppola
 A9430 Chris Corcoran
 S10466 Ian Cordingley
 A450 Thida Cornes
 A1746 Carole Corns
 A2477 Gerald Corrigan
 S9974 Laurie Costantin
 A9687 Heidi Cothard
 A3405 Annie Cothran
 A1752 Chris Couch
 A10086 James Courtney
 A10617 Katherine Courtney
 A10618 Scott Courtney
 A4783 Brett Cox
 A10276 Jesse Cox
 A9981 Kristy Cox
 A10098 Samuel Cox
 A120 Tammy Coxen
 A452 John Coxon
 S3524 Stephanie Coxon
 A10364 Kathye Coyle
 A9995 Charles Crabbe
 A9994 Jean Crabbe
 A3290 Alison Craggs
 A4562 Elliot Craggs
 A2395 Jack Cranshaw
 A10453 Dani Crawford
 A10298 Paul Cray
 S4275 Dave Creager
 A2203 Travis Creason
 A4563 Elizabeth Crefin
 S6731 Melissa Crew
 A9805 Bruce Crews
 S10193 Val Croft
 A1810 Marie Croke
 A4072 Sherrie Cronin
 A932 Susan Crook
 A1222 Sherrill Cropper
 S10127 Matthew Crosby
 S599 Naomi Crotty
 A269 Vanessa Crouther
 A4494 Mary Crowell
 A4493 Wesley Crowell
 A1192 Mary Cruickshank-Peed
 A10687 Vida Cruz-Borja

A11081 Mr. Hao Cui
 S1873 Monique Cuillerier
 S9466 Kerstin Cullen
 S2150 Howard Cullimore
 A10343 Joshua Culver
 A9860 Susan Culver
 A542 Catelynn Cunningham
 A1517 John Cunningham
 A5504 Jim Curtin
 A10373 Jennifer Curti
 A970 SCurtis
 A10583 L.U. Cymry

D

A2439 Guido DaCanale
 A1654 Andrew Dagg-Murry
 A1655 David Dagg-Murry
 S1819 Mr Paul Dagnelie
 S7893 Sheila D'Agostino
 A122 Janet D'Agostino-Neill
 A10118 Sarah Daley
 A1445 Tad Daley
 A4559 Elvi Dalgaard
 A1020 April Daly



A5020 Loren Damewood
 A934 Dr. Jessamine Dana
 A1972 Karl Dandenell
 S9317 Jack Danger
 A10957 Melinda Dannenfelser
 A1074 Marinda Darnell
 A1072 Barbara Darrow
 S1073 Daniel Darrow
 S7945 Sian Dart
 A318 Todd Dashoff
 A886 Ellen Datlow
 A7031 Nia Davenport
 A1044 Howard Davidson
 A11119 Sonia Davidson
 A1756 Steve Davidson
 A10068 Joe Davies
 A4568 Sun Davies

A1528 Christopher Davis
 A2366 Donna Davis
 A4487 Gregg Davis
 S5959 Keller Davis
 A2032 Kevin A Davis
 A10533 Philip Davis
 S10847 Irene Davy
 A1189 martyrn Dawe
 A2034 Randee Dawn
 A2250 Gillian Dawson
 A10689 J.R. Dawson
 A2251 Terry Dawson
 A543 John Day
 A830 John Day
 S9915 Sarah Day
 S5939 Kari Dayton
 A1600 Ingrid de Beus
 S9610 Sofia de Caprariis
 A155 Susan de Guardioli
 A187 Sondra de Jong
 A9524 Charles de Lint
 S10814 Dhr Marc De Vos
 A1636 Dhr Peter De Vos
 A1126 Leif De Wolf
 S2068 Chris Dean
 A1476 Pamela Dean
 S2383 Miranda Debenham
 A1233 Judy Decker
 S4570 Erika Deckter
 S9644 Christian Decomain
 A1425 Sam del Rosario
 S10066 Jennifer Delaney
 A199 Linda Delaurentis
 A10338 Jennifer DeLeskie
 A2138 Alyx Dellamonica
 A1285 Alex Demboski
 A1326 John Demboski
 A1327 Julie Demboski
 A9626 David Demchuk
 S2237 Mr James Dempsey
 S3790 Siobhan Dempsey
 A644 Joy Denebeim
 A110 Linda Deneroff
 A333 Gay Dennett
 A360 clark denning
 A5484 Jason Denzel
 A1334 Tanya DePass
 A10316 Molly DePriest
 A583 Ellen DeRosa
 A1916 Apurva Desai
 A1017 Gina DeSimone
 A524 Steven Desjardins
 S10925 Wendy Ann Deslauriers
 A1530 Brendan Detzner
 A10467 Kayla Devorak

A10468 Mary Devorak
 A1399 Jeanne DeVore
 A781 John DeVoy
 A5555 Jenny Dewes
 A2133 Peter DeWolf
 A10392 Danielle Dexter
 A915 Joanne Di Fate
 A914 Vincent Di Fate
 A9614 Andy Dibble
 S10640 Mark Dickinson
 A2413 Robert Dickinson
 A2211 Jessica Dickinson
 A906 Sam Dietzmann
 A10550 Elizabeth DiGangi
 A1891 Reece Dike
 A10359 Marion Dilbeck
 A1228 Jeff Dill
 A1744 Jan Dimasi
 S9599 Kylie Ding
 A3570 John DiPalermo
 A10192 MK DiTursi
 A1763 S.B. Divya
 A10345 Bob Dobson
 A11176 Mr Stuart Docherty
 A118 Vincent Docherty
 S7528 Ro Dodemaide
 S8176 Elizabeth Doherty
 S819 rene-marc dolhen
 A9796 Elizabeth Doman
 A1081 Emily Domitz
 A1082 Robert Domitz
 A1079 William Domitz
 A2421 Ira Domnitz
 S4454 John Donahue
 A9436 Mr Dennis Donahue
 A2147 Ms Kielan Donahue
 A1863 Ms MaryAnn Donahue
 A8284 Kai Doore
 A9632 Harel Dor
 S4467 Mathieu D'Ordine
 A10764 Janet Dornhoff
 A2013 Ari Dorsey
 A6057 Kludge Dorsey
 A9940 Jim Doty
 A9941 Karen Doty
 S763 Michelle Doty
 S6575 Holland Dougherty
 A845 Cheri Douglass
 A846 John Douglass
 S5566 Jeroen Doumen
 A10387 William Downs
 S8082 Starla Doyal
 S629 Christine Doyle
 A10771 Emily Driscoll

A2264 Aditya Dubey
 S448 Darien Duck
 S9543 Rick Dudgeon
 S3330 Amelia Dudley
 A1782 Donna Dudley
 A10985 Tananarive Due
 A9764 Al Duester
 A2045 Alice Duff
 A912 John Duff
 A913 Lynn Duff
 A9728 Shaun Duke
 S1738 Andi Dukleth
 S2469 Robin Duncan
 A9829 Carla Dundes
 A9828 Robert Dundes
 S9468 Margaret Dunlap
 A928 Andy Dunn
 A302 Cliff Dunn
 A7845 Sean Dunn
 S8475 Vivienne Dunstan
 S9569 Dave DuPlantis
 A10547 Michelle Dupler
 A9956 Justin Dupras
 S2432 Rob Durand
 A1679 james durante
 S5981 Kerry Dustin
 A1391 Richard Dutcher
 A898 Roger Dutcher
 S9471 Nicole Dutton
 S385 Kathryn Duval
 S2317 Cody Duvette
 S2318 Manny Duvette
 A1926 Allan Dyen-Shapiro
 A541 Andrew Dyer
 A1459 Mr. David Dyer-Bennet
 A10512 Andrew Dykstal
 A703 Christine Dziadosz
 S9646 Carla Dzida

E

A9982 Michael Eagar
 A10501 Nicholas Eames
 A7891 Shayne Easson
 A313 Donald Eastlake
 A309 Jill Eastlake
 A10511 Mr Ronan Eaton
 S312 Theresa Ebenhoe
 A10337 Gary Echternacht
 A10010 Tom Eckels
 A1141 Hampus Eckerman
 S4786 Frossie Economou
 S8267 Shane Ede
 A7829 Scott Edelman
 S7063 Nick Eden
 A1392 Laurie Toby Edison

A2070 Belen Edwards
 A2207 Chris Edwards
 S9352 douglas edwards
 A9806 Laura Edwards
 A2049 Ms Tina Edwards
 A1823 Jim Edwards-Hewitt
 A1822 Terilee Edwards-Hewitt
 A9587 Elias Eells
 S427 Katharina Eggert
 A2414 Gary Ehrlich
 A2410 Sheryl Ehrlich
 A1953 Anthony Eichenlaub
 A10325 Carol Eis
 A10323 Karen Eis
 A892 Janice Eisen
 A9730 Alex Eisenstein
 A364 Thomas Eivins
 A10896 Oghenechovwe Ekpeki
 A7364 Eva Elasisgue
 A1014 Jacqueline Elderkin
 S558 Cat Eldridge
 A10013 Eva Eldridge
 A11127 Rick Eley
 A2155 Al Elia
 A1172 Meg Elison
 S4656 Emily Elkins
 S7781 Sarah Elkins
 S614 Herman Ellingsen
 A10931 Jesse Elliott
 A11105 Luke Elliott
 S557 Robert Elliott
 A7704 Russ Elliott
 A10579 Ryan Elliott
 A403 Douglas Ellis
 S5698 Jo Ellis
 A11175 Ms Vanessa Ellis
 S1771 Rick Ellis
 S7570 Renate Elster
 A1720 Jim Emerson
 S6256 Leslie Emery
 A10952 Kiggundu Emmanuel
 A1094 Udo Emmerich
 A9486 Ruthanna Emrys
 A9645 Sarah Emrys
 A949 Edward Endres
 A10093 Cecilia Eng
 A809 James Enge
 A2226 James Enge
 A5005 Glen Engel-Cox
 A10272 Jill Engel-Cox
 S227 Marie Engfors
 S9541 Josh English
 A9708 Doug Engstrom
 A10747 David Ennis

S2470 Erika Ensign
 S10808 John Ensign
 S10807 Renae Ensign
 S7569 Rachel Epstein
 A10724 Kurt Erichsen
 A10256 Christopher Erickson
 A1140 Elizabeth Erickson
 S10678 Julie Erickson
 A10452 Mr David Erlick
 A10450 Mr Lance Erlick
 A10451 Sue Erlick
 A10077 Timons Esaias
 A1313 Xap Esler
 S11048 Natalie Espino
 S10164 Jason Estrada
 A11164 Jon Evans
 A10267 Kristin Evenson Hirst
 S10631 Michael Everts
 A534 Gadi Evron
 A9696 David Ewell
 A9532 Dr. Eve Ewing

F

S419 Chris Fabinsky
 S1712 Joshua Fagan
 S5996 Karena Fagan
 S2365 Sean Fagan
 A10036 Dr Nick Falkner
 A1143 Mr Nicholas Faller
 S11131 Maurizio Fantini
 A611 Jennie Faries
 A321 David Farmer
 A11069 Bruce Farr
 A11068 Lea Farr
 S2047 Denise Farrell
 S7846 Sean Farrell
 A2165 Cassandra Farrin
 A4488 Jane Farrington
 S10700 Luka Fatuesi
 A9999 Whitney Faulconer
 A1136 d. Faunt
 A499 Doug Faunt
 S2115 Lawson Featherstone
 A506 Moshe Feder
 S9373 Steve Fedyna
 A1886 Louisa Feimster
 S8695 Michael Feinberg
 S527 Gary Feldbaum
 A9917 Steve Feldberg
 A322 Aaron Feldman
 A1275 Cynthia Felice
 A10629 Geronimo Felipe
 A777 Sara Felix
 S207 Thomas Feller
 A1345 Steven Fellows
 A1427 Linda Fer



Membership List (continued)

A11139 Henry Fixemer
 A2183 Stephen Flask
 S3522 Kris Flavier
 A397 Alan Fleming
 A10052 George Flentke
 A10786 Ryann Fletcher
 A1303 Debbie Fligor
 S3689 Avery Flinders
 S10924 Chris Flipse
 S9759 Patricia Flood
 A10470 Jango Flores
 A10469 Richard Flores IV
 A2033 Leadie Jo Flowers
 A1234 Miranda Floyd
 S5703 Joseph Flynn
 A7270 Penelope Flynn
 S9921 Peter Flynn
 A9824 Cliff Flynt
 A1200 Alex Foglio
 A1198 Kaja Foglio
 A1197 Phil Foglio
 A1199 Victor Foglio
 S696 Andrew Follett
 A100 Terry Fong
 S6687 Maurice Forrester
 A9865 Mike Fortner
 A1915 Athena Foster
 A9818 Jerry Foster
 S2462 Marf Foster
 S9479 Ms Sharon Foster
 S7396 Pam Foster
 A530 Paul Foth
 S4337 Deanne Fountaine
 A1108 Mr. Wayne Fowler
 S519 Wilson Fowlie
 S884 Jack Foy
 A104 Charles Fozard
 A102 Colette Fozard
 S2368 Tom Fraher
 A474 Karen Francis
 A10488 Mr Andrew Francis
 A479 Steven Francis
 A1340 Barbara Franjevic
 S1003 Brad Frank
 A2004 Erica Frank
 A2452 Meg Frank
 A7820 Will Frank
 A2090 Valerie Estelle Frankel
 S4518 D Franklin
 A1879 Terry Franklin
 A2001 Shirley Frantz
 A2064 Jessica Frasca
 A2063 Michael Frasca
 A488 Gwen Frazer
 A941 James Frech
 A547 Amy Fredericks

S10853 Robin Fredericksen
 S251 Florrie Frederiksen
 A1927 Avi Freedman
 A1904 Gail Freedman
 A642 Kurt Freiburger
 A2220 Lisa Freitag
 S10833 Eric Frey
 S1768 Erica Friedman
 A10219 Mr Stanley Friesen



A899 Gabrielle Fritz
 A7502 Randolph Fritz
 S9297 Anthony Frost
 S4464 Donna Frost
 A891 Jack Frost
 A1405 Mary Frost-Pierson
 A10585 Stephen Frug
 S3319 Alyssa Fry
 A482 Castor Fu
 S10701 Anika Fuloria
 A404 Deborah Fulton
 A2103 Kathy Fulton
 S9388 gary furrow

G

S3433 Aquila G
 A11073 J G
 A10292 Karen Gaalema
 A10291 Steve Gaalema
 A10639 Jack Gable
 S607 Richard Gadsden
 S3759 Brigid Gaffikin
 A9771 Erin Gaffney
 A126 Dean Gahlon
 A5368 Irwin Gaines
 A283 Janice Galeckas
 S111 David Gallaher
 A1179 Adam Gallardo
 A1178 Melissa Gallardo
 A6239 Lenore Gallegos
 A9886 Michael Gallowglas
 A1413 Steve Galpin
 A9770 Louis Galvez

A1831 John Gamble
 A10290 Emily Gamboa
 A835 Mona Gamboa
 A834 Ruben Gamboa
 A9862 Lara Gambony
 S6000 Kevin Gambrel
 A9819 Malinee Ganahl
 S1816 Lili Gao
 A1374 Jo Ann Garbarini
 A10942 Bob Garcia
 S2408 Chris Garcia
 S9369 Chris Garcia
 S9689 Chuck Garcia
 A11177 Nancy Garcia
 S163 Jeff Gardiner
 A1329 Mike Gardiner
 S10702 Emily Gardner
 A10801 Richard Garfinkle
 A4917 Jaime Garmendia
 S5805 Juliette Garreau
 S4918 Lisa Garrity
 A1242 Brenda Gasahl
 A1244 Jim Gasahl
 A10863 Duane Gaslin
 S9442 Sylvia Gaspari
 A10350 Debbie Gates
 S1779 Tim Gatewood
 A664 Joseph Gauthier
 S10805 Robert Gavin
 S9561 Ian Gazzotti
 A646 Helen Gbala
 A137 Mark Geary
 A277 Deb Geisler
 A460 Janice Gelb
 S10738 James Geluso
 S2362 Nadine Gemeinböck
 A1343 Denise A. Gendron
 A9518 Rich Gentzell
 S10502 Adam Georgandis
 A6749 Marjorie George
 S2447 Nicolas George
 A10031 Jan Gephardt
 A10032 Ty Gephardt
 A10454 Ken Gerber
 S9476 Jacob Gerdes
 A162 Chris Gerrib
 A10779 Kate Gerry
 S10703 Julia Gerson
 A10745 Laura Gersony
 A1380 Linda Gerstein
 A9493 Anne Geyer
 A11003 Sarah Gibbons
 A10351 Keiran Gibbs
 S4065 Scott Gibbs
 A501 Lester Gibo
 A10339 Jason Gibson

A10340 Jonathan Gibson
 A10521 Steve Gibson
 A10011 Jeff Giese
 A186 Thomas Giese
 S9494 Mathis Giesen
 A9969 Ed Gilbert
 A742 Mark Gilbert
 S9597 Sheila Gilbert
 A9967 Sue Gilbert
 A8687 Melissa Gilchrist
 A388 Jerry Gilio
 A1432 Liz Gilio
 A697 Brendan Gillen
 A1086 Natalie Gillespie
 A1114 Herb Gilliland
 A1792 Laura Anne Gilman
 A9595 Richard Gilmore
 A626 Erica Ginter
 S10830 Kristina Giscombe
 A10456 Brandy Glantsman
 A10455 Eduard Glantsman
 A10407 Dr. Tanya Glaser
 A1881 Peter Glaskowsky
 A1687 Jack Glassman
 A323 Craig Glassner
 A326 Marsha Glassner
 A10366 Adele Gleason
 A272 Don Glover
 A10394 Vicki Glover
 S683 Mike Glyer
 A10225 jerry gobler
 A291 Jean Goddin
 A2039 Debora Godfrey
 A10953 Musinguzi Godfrey
 S2411 C. Gold
 A761 Lynn Gold
 A1381 Mary Golden
 S698 Raya Golden-Alexander
 S868 David Goldfarb
 A7308 Philip Goldfarb Styr
 A468 Diane Goldman
 S8509 Chaos Golubitsky
 A1112 Kelly Gombert
 A1111 Rich Gombert
 A1649 Larry Gomez
 S760 Scott Gomez
 S7166 Erik Gonzalez
 A10855 Jose M. Gonzalez
 A2050 Adrea Gonzalez-Karlsson
 A9855 John Good
 A9378 Sheila Goodman
 A1158 Wendy Goodman
 S8261 Trevor Goodrum
 A204 William Goodson

A1385 Wilson Goodson
 A2352 Marilou Goodwin
 A2453 Sheard Goodwin
 A9985 Joan Gordon
 A2190 Liz Gorinsky
 A1087 Jon Gorman
 A1645 Kathy Gorny
 S8913 Miriam Gorra
 S7782 Sarah Goslee
 A1290 Aaron Gosztyla
 A1289 Shell Gosztyla
 A969 Edgar Governo
 S9374 Dorothy Graham
 A7550 reesa graham
 A7610 John Granacki
 A1765 Bret Grandrath
 A9384 Anne Gray
 S674 Kathleen Gray
 A2260 Melissa Gray
 A7074 Russ Gray
 A405 Vickie Gray
 A5582 John Graybill
 A539 Terry Graybill
 A127 Cathy Green
 S4831 Llew Green
 A9823 Lee Greenberg
 A1836 A.T. Greenblatt
 A9515 Alaina Greene
 A9514 Grant Greene
 A10232 Rob Greene
 A11157 Olivia Greenleaf
 S9130 Zachary Greenspan
 A4267 Daryl Gregory
 S3687 Ian Greig
 A5942 Keith Gremban
 A6045 Kelly K. Gremban
 A1702 Sarah Grey
 S7793 Sarah Grey
 S5785 Jennifer Griffin
 A1470 Michael Griffin
 A9676 Tim Griffin
 A1449 Magenta Griffith
 A2057 Stephen Griffith
 S10908 David Grigg
 S9620 Alycia Grohs
 A1958 Sally Groota
 A222 Meryll Gross
 S357 Michael Grossberg
 S409 David Grubbs
 A1564 Josh Grumble
 S774 Diana Grygiencza
 S6280 Lian Guertin
 S10704 Franklin Guevara
 A636 Jessica Guggenheim
 A634 Ryan Guggenheim
 A1135 Jerry Guglielmo

A1914 Urban Gunnarsson
 A672 David Guon
 A2137 Andrea Gurdon
 A10224 Alex Gurevich
 S5090 Beth Gusenius
 A2416 Tom Gustafson
 A2055 Pamela Gutman
 A10981 jo jo gutnik
 A10980 lenny gutnik
 A3940 Carol Gyzander

H

A5344 Matthew H
 S9346 L H
 A9531 Gene Ha
 A1705 Matthew Haag
 A1610 Adam Haar
 A1968 Wally Haasken
 A3508 Auston Habershaw
 A10694 Guerric Haché
 S6456 Linda Hafemeister
 S5759 Jordan Hagan
 A1133 Char Haguewood
 A1830 Theresa Hahn
 S10842 Mitchell Hahn-Branson
 S2308 Griffin Hailman
 S2307 Karl Hailman
 A3203 Andrea Hairston
 A10565 Shane Halbach
 S10081 Mr Thomas Halbe
 A9698 Theresa Halbert
 A9697 Thor Halbert
 A526 Gay Haldeman
 A529 Joe Haldeman
 S9358 Ms Robyn Haley
 A9883 Becky Hall
 A9964 Lindsey Hall
 A2346 Mark Hall
 S2349 Stuart Hall
 A11107 Scott Hallam
 A10681 Andrea Hall-Cuccia
 A1170 Anders Hallin
 A1630 Larry Hallock



S486 Jukka Halme
 A10440 Tom Halpin
 A1173 Steven Halter
 A926 Bec Hamadock
 S10693 Mervi Hamalainen
 S1252 TJ Hämäläinen
 S9370 Doug Hamer
 S3478 Deborah Hamill
 S446 Charles Hamilton
 A440 Will Hamilton
 A669 Elektra Hammond
 A9791 Jenna Hanchey
 S2295 Andrea Hancock
 S5514 Jeanne Hand-Boniakowski
 A1741 Dale Hanes
 A827 Roderick O Hanlon
 A10505 Luke Hannafin
 S9366 Vincent Hannay
 S9598 Michael Hanscom
 A1811 Stephanie Hansen
 S435 Kimberly Hanson
 A9992 geraldine haracz
 S3594 Rebecca Harbison
 S10154 Kat Harding
 S193 Rebecca Hardman
 A11123 Stuart Hardwick
 A10864 Zack Hardy
 A1125 Peter Hargraves
 A1095 Sumana Harihareswara
 A11085 Jason Harley
 S4999 Greg Harm
 A4089 Clay Harmon
 A148 John Harold
 A3765 Brooks Harrelson
 A10078 Bernadette Harris
 A10737 Bradley Harris
 A551 Clay Harris
 A168 Colin Harris
 A552 Hershey Harris
 A10761 Ian Harris
 A1165 Jill Harris
 A3355 Joan Marie Harris
 S10894 Kelsey Harris
 S2255 Lee Harris
 A930 Marlene Harris
 A149 Irene Harrison
 S714 Mark Harrison
 S10675 Niall Harrison
 A9302 Nat Harry
 A591 Eric Hart
 A10204 Julia Hart
 A202 Marcy Hart
 A9664 Robin Hart
 S261 Trish Hart

S9371 Winter Hart
 A10099 Bob Hartlaub
 A10636 Denisen Hartlove
 A10635 Jay Hartlove
 A837 Jed Hartman
 A802 Taia Hartman
 A9682 John Hartsell
 S2298 Javeria Hashmi
 S401 Thomas Hassan
 A8683 Andrew Hatchell
 A9904 Sam Haurie
 S5321 Tobias Hauser
 A511 John Hauwiller
 A1420 Andy Havens
 A877 Tom Havighurst
 S689 Jamie Haxby
 S8660 William Hay
 S609 Shigeru Hayashida
 A7085 Niqui Hayden
 A9336 Kim Hayes
 A113 Lisa Hayes
 S444 Patricia Hayes
 S7911 Sheryl Hayes
 A10656 Michael Haynes
 A305 Jim Hayter
 A6913 Morgan Hazelwood
 S2334 Eleena He
 A10939 li he
 A1354 Kevin Heard
 S7858 Seth Heasley
 S4749 Diane Heaton
 A248 Alexia Hebel
 A796 Bill Hebel
 A9589 Kathy Hedges
 S9727 Dani Hedlund
 A1435 Bill Hedrick
 A1085 John Hedtke
 A1674 TJ Heikkinen
 A10003 Virve Heilimo
 S9323 Michael Heilman
 S2051 Gary Helfrich
 S10079 Bjørn Hell
 A3317 Alyc Helms
 S231 Stacey Helton
 A9837 Gary Henderson
 A10959 Harry Henderson
 A10666 Howard Hendrix
 A1584 Jack Heneghan
 S9488 Allison Henle
 S4856 Fred Henle
 A9343 Veronica Henry
 A2225 Allison Henry-Plotts
 A1791 Karen Herkes
 A9873 Felicia Herman
 A5793 Judith Herman
 A1010 Chuck Hero

Membership List (continued)

A1011 Marcia Hero
 A147 Mark Herrup
 A306 Lisa Hertel
 A903 Mark Hertel
 A278 John Hertz
 S5237 Hilary Hertzoff
 A1611 laura herzing
 A10393 James Heslip
 S5238 Heather Hesse
 A9576 Patrick Hester
 S9783 Chessa Hickox
 A711 Bill Higgins
 A1090 Kelley Higgins
 A7739 Eric Hildeman
 S9421 Kiva Hilgenberg
 A9846 Aleksandra Hill
 A3204 Alex Hill
 A2078 Alison Hill
 S847 Robin Hill
 A10791 Christopher Hillen
 A10788 Mike Hillen
 A10895 Scott Hiller
 S7051 Nathan Hillstrom
 S3909 Carla Hillyard
 A1701 Alicia Hilton
 A1489 C. Kay Hinchliffe
 A1076 Kimberly Hinkle
 A340 Nicholas Hipp
 A339 Scott Hipp
 A786 David Hirsch
 A10268 Amy Hirst
 A10266 Steve Hirst
 A10329 Brian Hirt
 A9393 Lynette Hoag
 S3253 Alan Hoare
 A4594 Emily Hockaday
 S9757 Ron Hockman
 S3235 Andrew Hoddinott
 A1729 Pat Hodgell
 S2478 Antoinette Hodges
 A9500 Art Hodges
 A6938 Heatherly Hodges
 A574 Debbie Hodgkinson
 A1373 Andrea Hoekstra
 S10186 Henning Hoenicke
 S4009 David Hoff
 A1663 Nate Hoffelder
 A10897 Akiva Hoffman
 A9401 JamesA. Hoffman
 A6217 Linda Hoffman
 S6741 Merav Hoffman
 A9359 Ms Joan Hoffman
 A2481 Julie Hoffmann
 A10543 Palle Hoffstein
 A1955 Julie Hofmann
 S3723 Robin Hofmann
 A243 Kevin Hogan
 S2375 Larisa Hohenboken
 A10403 Erica Holcomb
 A1567 Suzanne Holczer
 S2056 Andy Holloway
 S6541 Lyssa Holm
 S6188 Lauren Holmes
 S8632 Mairin Holmes
 A10536 Dirk Holsopple
 A10230 Jennifer Holt
 S5718 John Homes
 A447 David Hook
 S3300 Allison Hooper
 S2025 Akua Lezli Hope
 A568 Priscilla Hopkins
 A1075 Holly Horsman
 S9933 Mary Ann Horton
 A752 Rich Horton
 A631 Melissa House
 A2195 Chip Houser
 A1004 Sol Houser
 A563 Ariela Housman
 A1300 Signe Hovde
 A1419 Dr. Marv Howard
 A9903 Mark Howard
 A1403 Geordie Howe
 A2040 Dave Howell
 A10428 Lynelle Howell
 S8055 Rhys Howell
 A10496 Stan Howell
 S5389 Renee Howes
 A417 Nicole Howlett
 A10261 Bob Hranek
 A4552 Rachelle Hrubetz
 S5334 Shaoyan Hu
 A9721 Melody Hubertus
 A1668 Jennifer Hudak
 A10523 Kat Huddleston
 A254 Jim Hudson
 A10089 Anne Hueser
 S418 Crystal Huff
 S10152 Edward Huff
 A2387 Keith Hufford
 S2256 Jenni Hughes
 A10516 Liz Hughes
 A9975 Rex Hughes
 A10515 Van Aaron Hughes
 S2292 Alyson Hulme
 S2293 Malcolm Hulme
 S2294 Stuart Hulme
 A9816 Austin Hultz
 A9815 Rachel Hultz
 A1658 Deborah Hunt
 S10644 matthew hunt
 A1016 Lisa Hunter
 S8243 Mairi Hunter

A10083 KC Hunting
 S5404 Isabelle Hurbain
 A10051 Amélie Hurkens
 A10037 Bill Hurst
 S765 David Hurst
 A10038 Lisa Hurst
 S341 Tracy Hurt
 S5332 Paul Hurtle
 A10552 Anne Husa
 A10534 William Husa
 A1520 Mark Huston
 A245 Malcolm Hutchison
 A1769 Melinda Hutson
 A9678 Brandon Huynh
 S3753 Brianna Hyndman

I

S8321 Tony Ibbs
 A1099 Lord John Ickes
 A9397 Dexter Idzikowski
 A9396 Nic Idzikowski
 A871 Scott Ikel-Johnson
 A183 David Iversen
 A1577 Brian Iglehart
 A1450 Steve Ignots
 A1019 Steven Ignots



A1306 Takeshi Ikeda
 A10262 Ellie Imbody
 S10126 Sara Ingvarsdóttir
 S9637 Bonnie Innes
 A9710 Elle Ire
 A10046 Gary Ireland
 A9709 Jose Iriarte
 A5645 Joshua Isaacs
 A1036 Elaine Isaak
 S605 Matthew Ishee
 A10914 Kayongo Ismael
 A10858 Eli Itah
 A10365 Roy Iwatake
 S2359 Shrivats Iyer

J

A9739 Donna J. W.
 A919 Albert Jackowiak
 A632 Diane Jackowiak
 A3251 Al Jackson
 A10095 Craig Jackson
 A10029 Jeanne Jackson
 A10096 Karen Jackson

A7482 Robert Jackson
 S5872 Rhys Jacobson
 S237 Saul Jaffe
 S1767 Michal Jakuszcwski
 S5397 Kevin James
 A2378 Naseem Jamnia
 A9351 Phil Janowski
 A256 Phil Jansen
 A1390 Robert Jansen
 A1298 Kiran Jayanthi
 A907 Curtis Jefferson
 A9885 Alan Jeffrey
 S10817 Bill Jennings
 A811 Tina Jens
 A1621 John Jensen
 A1620 Ruth Jensen
 S641 William Jensen
 S116 Carol Jess
 A1703 Debra Jess
 A1118 John Jezl
 S11093 Mrs. Xue Jiang
 A7613 Ryan Johannes
 S5711 Julie Johannessen
 A9880 Jenn Johansson
 A10776 Timothy Johansson
 A745 Michael John
 A590 Mike Johns
 A9489 Rita Johns
 A1162 Carl Johnson
 S1401 Dale Johnson
 S238 Eric Johnson
 A5776 Judy Johnson
 A10016 Lindsey Johnson
 S10228 Michelle Johnson
 S1585 Nicholas Johnson
 A473 RJ Johnson
 A1670 Susan Johnson
 S3432 Tim Johnson
 S5739 Michael Johnston
 A1411 Lucie-Gabrielle Jolicoeur

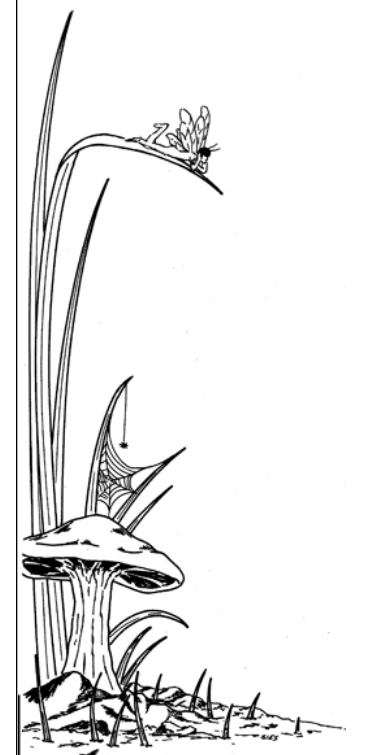
K

A9627 Bonnie Jones
 S7985 Clyde Jones
 A1894 Esther Jones
 A1895 Frog Jones
 A9474 Gretchen Jones
 A794 Heather Jones
 A457 Kat Jones
 A424 Lenore Jones
 S2145 Mike Jones
 A6905 Monica Jones
 A894 Mr Stephen Jones
 S9973 Random Jones
 A2480 Rick Jones
 S7678 Royden Jones
 A10495 Sally Jones
 S10732 Wendell Joost
 A1426 Misti Jordan
 A10028 Mr. Roger Jordan
 A10027 Ms Michaele Jordan
 S9665 Paul Jordan
 A11101 Dr. Jeana Jorgensen
 S561 Earl Josserand
 S553 Adrienne Joy
 A9288 Rex Joyner
 S1360 Geekchat1 JR
 A1163 Janet Julien
 A1691 Caitlin Jung
 S2426 Aspen Junge
 A1883 Joan Juozenas
 A2463 Matt Juren

A1800 Ernst K
 A1029 Jenna K
 S653 Pr K
 A1801 Rebekah K
 A1802 Sarah K
 A594 Randy Kaempfen
 A1436 Randy Kaempfen
 A595 Sandy Kaempfen
 A1437 Sandy Kaempfen
 A6627 Marzie Kaifer
 A1723 Larry Kalb
 A1722 Maribeth Kalb
 S1398 Zeynep Kalender
 A1214 Frank Kalisz
 A1213 Millie Kalisz
 A3578 Brenda Kalt
 S5875 Alex Kamachi
 A10591 Amy Kaminski
 A1332 Ms Tiffany Kampersal
 S9313 Sarah Kanning
 A10058 Raymond Kapera
 A10048 Amy Kaplan
 A10047 Bruce Kaplan
 A11012 David Kaplan
 A9842 Eden Kappler
 S5583 Jeff Kapustka
 A2336 Angela Karash
 S778 Mary Kay Kare
 A1430 Mary Kay Kare
 A10401 Bitter Karella
 Squiriniszu
 A7809 Sofia Karlsson
 A9748 Eva Karpierz
 A240 Joe Karpierz
 A158 Sharon Karpierz
 A9600 Waweru Karuki
 S936 Julie Kasperson
 A9434 Allan Kaster
 A9432 Beth Kaster

A10912 Edward Kateu
 A1428 Keith Kato
 S853 Mark Kattalia
 A1764 David Katzman
 A10380 Kevin Kauffmann
 A1820 Jerry Kaufman
 S5001 Gagan Kaur
 A994 Mr Gareth Kavanagh
 A7126 Timothy Kay
 A11141 Oleg Kazantsev
 A10283 Fi Kazi
 A9744 Colleen Keenan
 S10821 Adam Keener
 S7303 Philip Kehoe
 A1508 Stephen Kehoe
 A10535 Mr. Steven Keiffer
 S851 Kathryn Keisling
 A10919 Grace Kellar-Long
 A1026 Betty Kelley
 A10831 Ms. Alessandra Kelley
 S10243 Ms. Sara Kelley
 A1025 Patrick Kelley
 A10026 Chuck Kelly
 A2156 Diane Kelly
 S8168 Emma Kelly
 A5626 Jim Kelly
 A1443 Kerri-Ellen Kelly
 S7190 Lorelei Kelly
 A10782 Tasha Kelly
 S554 Allen Kemp
 A988 Kathleen Kemp
 S10134 Elizabeth Kennard
 S10977 Lynda Kennard
 S466 Gloria Kennedy
 A11051 Hope Kennedy
 A10040 Jeffe Kennedy
 A11053 Martin Kennedy
 S842 Melita Kennedy
 S1383 Ms Gloria Kennedy
 A1176 Ada Kerman
 A1190 Robert Kerman
 S8420 Tyler Kerr
 A10665 John Kessel
 S2388 Joe Kesselman
 A10113 Brandon Ketchum
 A2221 Greg Ketter
 A10196 Greg Kettler
 A7947 Sid Khalsa
 A10573 Laura Khan
 A10564 Shah Khan
 S5766 Joshua Kidd
 S9450 Tyson Kidd
 A1909 Chris Kiefer
 S2306 Hope Kiefer
 A5700 Joe Kielbowicz

S532 Markus Kiesel
 A678 Douglas Killings
 A668 Judith Kindell
 A6452 LP Kindred
 A282 Dr Emma King
 A9949 Hayley King
 A856 Roxanne King
 A857 Roxanne King
 A1777 Tappan King
 A9440 Dave Kingsley
 A1031 Deb Kinnard
 A1030 Russ Kinnard
 A9821 Sandra Kinnard
 A1128 Chris Kinniburgh
 A1715 Rick Kintigh
 S9971 Andrew Kinzler
 A10913 Ahmed Azzed Kiranda
 S9345 Miss Jasmin Kirkbride
 S4302 David Kirkpatrick
 A9758 Neil Kiser
 A10916 Rayan Kisige
 A10917 Faridah Kisitu
 A9679 John Kissane
 A6870 Michele Anne Kitay
 A10818 Casey Kizior
 A1021 Char Kizior
 A1022 Roger Kizior
 S331 Marcin Klak
 A10433 Christian Klaver
 S10335 Maggie Klein
 S276 Elizabeth Klein-Labbink
 A1780 KC Kleinman
 S5657 Jeff Klenzing
 S9446 John Klima
 S4024 Chricelle Klippert
 S873 Klaus Kluge
 A4738 Ellen Klugman
 A1446 Lisa Kluss
 A9681 Tom Knapik
 A180 Kraig Knapp
 S4652 Emily Knight
 A11121 Shauna Aura Knight
 A493 Virginia Knight
 A1563 Emily Knowles-Grumble
 S2323 Darlene Knox
 A10571 Hildur Knútsdóttir
 A2160 Karl Knutson
 A1921 Beth Kobe
 A10088 Dan Koboldt
 A1369 Jim Kobrinetz
 A991 Sara Kochanny
 A11076 Melissa Kocias
 A9854 Bob J. Koester



A2347 Kim Kofmel
 S2205 Jasmine Kohler
 S3661 Bill Kohn
 S6756 Michael Kohne
 A10391 Mica Kole
 A7310 phil koltko
 A1486 Arin Komins
 A9499 Eleanor Konik
 A10441 Pertti Kontio
 A1183 David C Kopaska-Merkel
 A1184 Sheila Kopaska-Merkel
 A1549 Katie Koppelman
 A4779 April Korbel
 S6027 Kirsten Korevaar
 A4426 Daniel Korn
 A10331 Alma Korshak
 A10330 Stephen Korshak
 S2335 Takira Kosmack
 A386 Ronald Kotkiewicz
 A10652 Phil Kott
 A4265 Kat Kourbeti
 A108 Rick Kovalcik
 A4603 Elspeth Kovar
 A1899 Guy Kovel
 A9334 Cameron Kraklio
 S10293 Alloni Kramer
 S3904 Ellen Kranzer
 S1348 Gérard Kraus
 A9693 Dina Krause

Membership List (continued)

A9695 George Krause
 A178 Brad Krentz
 A358 Laura Krentz
 S3385 Angi Kridler
 A1601 Geana Kristina
 A9930 Naomi Kritzer
 A10655 Andrea Kriz
 A10279 joyce krol
 A164 Chris Krolczyk
 A1977 Joshua Kronengold
 S105 Chris Kuan
 A412 Tommy Kucera
 A6516 Lutz Küch
 A2420 Lisa Kuelitzo
 A1293 Petra Kufner
 A232 Kerry Kuhn
 A1414 Connie Kuilema
 A1481 Cheryl Kujawa
 A1480 Valerie Kujawa
 S4053 Christine Kunkel
 A4428 Derek Kunsken
 A799 Tom Kunsman
 A5760 Jordan Kurella
 A1255 David Kushner
 A1256 Rebecca Kushner
 A10935 Ted Kuster
 A1355 Aimee Kuzenski
 A1356 Laci Kuzenski

L

A826 Max Laboy
 A9793 Watson Ladd
 S1122 Gregory Ladle
 A622 Ruth Ladue
 A6804 Mur Lafferty
 S5663 Janet Lafler
 A228 Carolina Lagerlf
 A10135 Kelly Lagor
 S2210 Dan Laitsch
 S691 Christina Lake
 A11005 Stacey Lam
 A2141 Larry Lambert
 A150 Klara Lammers
 A9519 Christie Lamphier
 A10990 Jon Lamphier
 S9322 Butler Lampson
 S9566 Geralyn Lance
 A1291 Geoffrey Landis
 A449 Jim Landis
 A1848 Kathryn Landis
 A10592 Cheryl Lane
 A10526 Katie Lane
 A680 Ms Jeri Lane
 A9554 Samantha Lane
 A821 Sandi Lang
 A1556 Elizabeth Langan

S4506 David Langford
 S10612 Laura Langford
 S10613 Laura Langford
 S7869 Fred Langridge
 A1925 Ms Devra Langsam
 A1772 A Humphrey Lanham
 S11019 Robert Lanza
 S7336 Pat Larash
 S8301 Thomas Lareau
 S9539 Paula Larkin Hutton
 S953 Knud Larn
 S758 Peggy Larreau
 A1379 Barb Larsen
 A1378 Dave Larsen
 S505 David Larsen
 A1154 Linda Larson
 A10587 Ewa Laska
 S9507 Jon Lasser
 A2002 Bill Laubenheimer
 A10444 Chris Laughlin
 S2288 Kristen LaVeck
 A1608 Matthew LaWall-Shane
 A487 Joann Lawler
 A9425 J.R.H. Lawless
 S5113 Hamish Laws
 S6258 Leslie Lawson
 A1924 Miss Deborah Laymon
 A9329 Susan Leabhart
 A6358 Jane Leavell
 S5388 Glennis LeBlanc
 A1333 Terri M. LeBlanc
 A2285 Nicole LeBoeuf-Little
 S6775 Michael Lebowitz
 A8579 William Ledbetter
 A2385 Mr Mitchell Ledford
 S4537 Debbie Lee
 A8625 PH Lee
 A7660 Sharon Lee
 A11130 Yoon Ha Lee
 S3302 Allie Leeper
 A10649 Tom LeFevre
 A9544 Scott Lefton
 A647 Kathryn Lehman
 A608 Paul Lehman
 A9498 Mr Joshua Lehmann-Scott

A9496 Mrs Stefanie Lehmann-Scott
 S9711 Bob Leigh
 S1981 Andy Leighton
 S675 Karoliina Leikomaa
 S328 Marianna Leikomaa
 A531 James Leinweber
 S4306 David Leiwant
 A2219 Larry Lennhoff
 S690 Adam Lenrow
 S1625 Andreas Lenz
 A1612 Jeremy Leon
 A10485 Christopher Leonard
 A10484 Douglas Leonard
 A567 Fred Lerner
 A8290 Paula Leslie
 A9301 Richard Lettermann
 A5920 Katie Lettie
 S1116 Ralph LeVan
 S9403 Hana Levay
 A10216 Ben Levin
 A10215 Debra Levin
 A572 David Levine
 A10406 Mr Mark Levine
 A10322 Faye Levin-O'Leary
 A10835 Benjamin Levy
 A387 Sandy Levy
 A10651 Hope Levy Kott
 A630 Anthony Lewis
 S9287 Carolyn Lewis
 A2107 Phaedra Lewis
 A645 Suford Lewis
 S3159 Alex Li
 A11071 Mr Zhan Li
 A11072 Mr Zhan Li
 S10755 Xiaolan Liang
 A9331 Terry Lianzi
 A8239 Toni Lichtenstein
 A478 Ruth Lichtwardt
 A1807 Alice Liddell
 A1535 Paula Lieberman
 S5473 Jan Liebezeit
 S9459 Cara Liebowitz
 A1905 Andre Lieven
 A1907 Debra Lieven
 S2328 Hanno Liewes
 S3171 LightYear SF

I went to the dealers' room.



But it came at a price.

A11084 Karen Lin
 A1174 Sandra Lindow
 A6875 Herbert M Lindsay
 S5449 James Lindsay
 A1956 Tamar Lindsay
 S10185 Laura Lindzey
 S9469 Sarah Link
 A114 Mark Linneman
 A10405 Ms Jamie Lipman
 A602 Jesi Lipp
 S10150 Candice Lisle
 A10076 Corey Liss
 A1469 Jeffrey Liss
 S379 Martin Lister
 A1843 Neal Litherland
 S5509 Jessica Litman
 S659 Andrew Litt
 A10685 Dr. Dana Little
 A10619 Kalinda Little
 S1902 Em Liu
 A11063 Mr. Xu Liu
 S2266 Olov Livendahl
 S9308 Pope Lizbet
 S2316 Elaine Lloyd
 A1148 Joyce Lloyd
 A10140 AK Llyr
 A10921 Rachel Locascio
 A10063 Bill Lochen
 A10065 Laura Lochen
 A355 Sherry Lochhaas
 S10923 Tara Logan
 S8241 Ted Logan
 A10739 Robert P Lohman
 A462 Jerry Lohr
 A10780 Dominic Loise
 A176 Brendan Lonehawk
 S11014 Mr Mark Loney
 A10427 Sandra Loohs
 A470 Nancy Loomis
 S10320 Amelia Looper
 A1857 Robert Lopresti
 A598 John Lorentz
 A2235 Rayson Lorrey
 S5858 Kerstin Losem
 A9984 Eddie Louise
 S576 Andrew Love
 S962 Claire Love
 A1456 India Lovekin
 A1457 Kate Lovekin
 A1455 Kris Lovekin
 A1454 Steve Lovekin
 A335 Louise Lowenspets
 S4628 Elizabeth Lower-Basch
 S4144 Goran Lowie
 A1488 Orange Mike Lowrey

S9603 Susan Loyal
 A11156 Linda Loye
 A11149 Mary Loye
 A1195 Sam Lubell
 A344 Stephanie Lucas
 S4596 Eileen Lucey
 S4216 Daria Lucrezia
 S6879 Miguel Lugo
 S4595 Natalie Luhrs
 S5156 Hannes Luhtasela
 A828 Vicki Lukas
 S3563 Sheila Lukesh
 S5463 Janet Lunde
 A1923 Suzanne Lundeen
 A1871 Catherine Lundoff
 A944 Rae Lundquist
 A1119 Betsy Lundsten
 A9871 Michael Lundy
 A264 Robert Luoma
 A10542 Lana Lupescu
 A10541 Liam Lupescu
 A10540 Ms.Valya Lupescu
 A10973 Angela Luper
 A268 Perrienne Lurie
 A5744 Jolund Luther
 A6906 Monica Luther
 A1640 Lesleigh Luttrell
 A2191 Stella Luuk
 A843 Dr. Bradford Lyau
 A172 David Lyman
 A490 Deanna Lyman
 A1328 Keith Lynch
 A1545 Nicki Lynch
 A1448 Rich Lynch
 A7830 Scott Lynch
 A10378 Carol Lynn
 A11040 Leia Lynn
 A11041 Vaughan Lynn
 A259 Barry Lyn-Waitsman
 A258 Marcy Lyn-Waitsman
 A11138 Paul Lyn-Waitsman
 A4645 Elizabeth Lyons-Pence

M

A9675 Suzette M
 A372 Ron Maas
 A1657 Craig Macbride
 A210 Esther MacCallum-Stewart
 S4174 Ceallaigh MacCath-Moran
 S3386 Angus MacDonald
 S9909 Drew MacDonald
 A967 Meg MacDonald
 A10116 Mr Paul Macdonald

A10115 Ms Catherine Macdonald
 S9910 Yvonne MacDonald
 A10252 Jennifer Mace
 A10404 Mr Duncan MacGregor
 A525 Robert MacIntosh
 S2149 Debra Mack
 S803 David Mackie
 A374 Thomas MacLaney
 A2179 Vanessa MacLaren-Wray
 A10075 Anna Madden
 S298 Juha Mäenalusta
 S2333 Bella Maertz
 A10850 SimonPeter Magala
 S8354 Lisa Maggio
 A795 Gloria Magid
 A10015 Scott James Magner
 A2026 John Maizels
 A456 Laura Majerus
 A8343 Tamara Malaney
 A10794 James Malebranche
 A9889 Melody Mammay
 A9888 Michael Mammay
 A2127 Richard Man
 S10705 Alberto Mancarella
 A863 Frank Mango
 A8459 Victor Manibo
 A7340 Patrick Manion
 A11134 Allison Manley
 S2300 Rob Manley
 A284 Jim Mann
 S1138 Ken Mann
 A353 Laurie Mann
 A7329 PJ Manney
 A1877 Sandy Manning
 A1878 Sandy Manning
 A2035 Sandy Manning
 A10438 Darryl Mansel
 A10437 Lesley Mansel
 S7926 Dave Mansfield
 A8129 Maurizio Manzieri
 S4077 Cortney Marabetta
 A1938 Beth Marble
 A469 Chris Marble
 A4901 Gideon Marcus
 A5469 Janice Marcus
 A5755 Jon Marcus
 A6441 Lorelei Marcus
 A9731 Marit Marcus
 A10162 Marshall Ryan Maresca
 S2454 Sean Marien
 S7999 Shawn Marier
 A10023 Andreea Marin

S6052 Klaus Marion
 A6646 - Mark
 S6053 Klein Mark
 S9579 Sean Markey
 A9808 Leigh Markosky
 S8650 William Marnoch
 S4048 Christina Marquis
 A4113 juli Marr
 A10766 Chris Marshall
 A1096 Darlene Marshall
 A10932 Mark Martell
 A10423 Jason Marth
 A619 Cheryl Martin
 A320 Diane Martin
 S9642 Eric Martin
 S1828 Esbe Martin
 S4724 Eugenia Martin
 A702 George Martin
 A10255 Jean Martin
 A1196 Lee Martin
 A3443 Nicole Martin
 A10447 Lisa Martincik
 A3455 Arkady Martine
 A9364 Emilia Martinez



S9906 Mark Martinez
 S1057 Rosario Martinez
 A4819 Stef Maruch
 A3603 BeLinda Mathie
 A923 Trish Matson
 A1350 Debbie Matsuura
 A1588 Scott Matteson
 S6337 Elise Matthesen
 S1719 David Matthewman
 S11108 Ms. Sarah Matthews
 A235 Winton Matthews
 S1592 Gary Mattingly
 S203 Ingvar Mattsson
 A1084 Marilyn Mauer
 S430 Mr Ian Maughan
 A221 Karin May
 A9299 Marlin May
 S613 Vanessa May
 A10299 Gabe Mayland
 A10248 Laurel Mayland
 A10669 Stepan Mazokha
 A805 Dale Mazzola
 A624 Monica McAbee
 A1547 Jim McAdams

A1548 Lynn McAdams
 A807 Kyron McAllister
 A3952 Charlotte McAvoy
 A978 Aric McBay
 S10740 Parris McBride-Martin
 A4082 Claire McCague
 A10760 Rob McCarthy
 S6342 Lisa McCarty
 A1161 Adrienne McClintock
 S684 Keith McClune
 A1525 Keith McClune
 A1524 Sheila McClune
 A3826 Cameron McClure
 A9477 Daniel McColl
 A1100 Lady Heather McConaha
 A1060 Ashley McConnell
 S236 Michael McConnell
 A9724 John McCord
 S7241 Patrick McCormack
 A9734 Scott McCowan
 A838 Tod McCoy
 A5799 Julia McCracken
 S6431 Lola McCrary
 A10748 Mr Luke McCullough
 A10525 Dennis McCunney
 A2355 Ed McCutchan
 A2356 Rita McCutchan
 S5197 Heather McDade
 A1335 Maddy McDaniel
 A639 Glenn McDavid
 A1316 Mia McDavid
 S3780 Bryn McDonald
 S1749 Clare McDonald
 A9852 Kel McDonald
 A10680 Sam McDonald
 S426 Jennifer McGaffey
 S10110 Bill McGeachin
 S7018 Natascha McGilvray
 A2072 John McGing
 S10136 Brett McGlasson
 A737 Christian McGuire
 S9736 Jennifer McGuire
 A1097 Megan McIntire
 A325 John McKana
 A1523 Erin McKee
 S1619 Chris McKinney
 A9858 Shirley McKinzey
 A9859 Steven McKinzey
 S4341 Deborah Ann McKown
 S1743 Jennifer McLarty
 A1123 Daryl McLaurine
 S10634 Mr Andrew McLean
 S4744 Finn McLellan
 S10080 Sarah McLeod

Membership List (continued)

A4817 Joseph McLoughlin
 A1109 john mcmackin
 S4451 Dominique McMahan
 A1012 Patrick McManamon
 S9965 Jonathan McManus
 S8196 Thomas McManus
 A756 Mark McMenamin
 A9789 Bob McMillan
 A9790 Gloria McMillan
 S5207 Helen McMillin
 A1347 Althea McMurrian
 A1193 John McNabb
 A5381 Amy McNally
 S9433 Simon McNeil
 S2299 Philip McNulty
 A6704 Leigha McReynolds
 S9774 Terence McSweeney
 A1776 Beth Meacham
 A225 Sean Mead
 A1631 Kathy Meade Hallock
 A9311 Foz Meadows
 A406 Jeanne Mealy
 S205 Kelly Mears
 A11106 Ms Alice Medenwald
 A10886 Tomaž Medved
 A1538 Lisa Meece
 A10528 Caroline Meeks
 A8718 Scott Meeks
 S362 Declan Meenagh
 S11155 Mark Meenan
 A1928 Wilma Meier
 A9574 Mel Melcer
 A10783 Gregory Mele
 A9420 Richard Meli
 A9703 Michael Mellas
 A1587 Jeff Melton
 A9023 Max Meltser
 A1724 Ken Meltsner
 A301 Joseph Meltzer
 A300 Lori Meltzer
 A9943 Mike Meneses
 A398 Margaret Menzies
 A1781 Cary Meriwether
 A9338 Jesi Merrick
 S10856 Doug Merrill
 S9548 Sarah Merrill
 A514 Karen Meschke
 A1515 Tom Meserole
 A3676 Stanley Meskeys
 S2309 Wendy Metcalfe
 A806 Carol Metzger
 A156 Steve Metzger
 A9881 Greg Meyer
 A10238 Gregory Meyer
 A11059 Robin Michaels
 S8647 Willa Michaelsen

A3332 Adam Michaud
 A1682 Kabunga Micheal
 A9445 John Michels
 A1301 Merle Micklin
 A518 Perry Middlemiss
 A921 Margaret Middleton
 A5528 Jen Midkiff
 A9844 Max Midkiff
 A9843 Phil Midkiff
 S7335 Jeff Mierzejewski
 S5695 Jo Miles
 A5841 Jonathan Miles
 A3197 Alex Miitello
 A1092 Andrew Mill
 A537 Alex Miller
 A937 Daniel Miller
 A1247 Danny Miller
 A10383 Dave Miller
 A10064 Dennis Miller



A1684 Garnet Miller
 A5195 Heath Miller
 A5204 Heidi Miller
 A5205 Jason Miller
 A242 Kathleen Miller
 S679 Laura Miller
 S1693 Marc Miller
 A1837 Ms. Amy Miller
 A10008 Nick Miller
 A1696 Patricia Miller
 A7676 Rowenna Miller
 A10384 Sarah Lynne Miller
 A8057 Steve Miller
 S10721 Ethan Mills
 A2177 Mona Miltner
 A2176 Terrence Miltner
 A6827 Reed Mingault
 A455 Jacob Minne
 A1032 Diane Minnis
 A1033 Roger Minnis
 A1139 David Misener
 S4938 Grace Mishkin
 A617 Elizabeth Mitcham
 S4190 Curtis Mitchell
 S5444 James Mitchell
 A1042 Jill Mitchell
 A189 Keith Mitchell
 A1839 Petrea Mitchell
 S7476 Rosalie Mitchell

A10878 Matt Mitrovich
 S3223 Aimee Miura
 S8165 Suzy Mo
 A546 Rick Moen
 A1533 Mary Anne Mohanraj
 A11000 Daniel Mohr
 A10999 Jules Mohr
 A10615 Mark Molayal
 A10462 Matt Molayal
 A1372 Arthur Molin
 S8116 Steve Mollmann
 A950 Grace Molloy
 A338 Patrick Molloy
 A9894 John Monagin
 A9895 Michelle Monagin
 S3914 Cecilia Möne
 A10171 Jasmin Money maker
 A356 Ian Monroe
 A458 Ann Montague
 A2451 Avery Montavon
 A124 Helen Montgomery
 S9617 Ms.Toni Montgomery
 S9624 Samuel Montgomery-Blinn
 A610 Michelle Montroy
 A1574 Jeff Moon
 S9803 Brayden Moore
 A9405 Fiona Moore
 S510 Ian Moore
 A257 Marian Moore
 A293 Mary Ellen Moore
 A292 Murray Moore
 A9912 Tegan Moore
 A2422 Jodi Moore-Weiss
 A10743 Meredith Mooring
 A10153 Lyda Morehouse
 S400 Cheryl Morgan
 S9481 Gareth Morgan
 A9718 SunnyJim Morgan
 S1662 Terri Morgan
 A859 Cassandra Moritz
 A858 Frances Moritz
 S2265 Mari Morko
 S840 Sheilagh Morlan
 A9667 Nika Morley
 A508 Melissa Morman
 A154 Mem Morman
 A10183 Chip Morningstar
 A10184 Janice Morningstar
 A10947 Amber Morrell
 A10307 Michelle Morrell
 A3878 Cass Morris
 A1368 Donald Morris
 A10956 Orion Morris
 A10250 Paula Morris
 A9607 Kathleen Morrison

S8691 Stephen Morton
 S3694 Beth Moscato
 A4109 Clyde Moseberry
 A2042 Craig Moseley
 S9942 Mia V. Moss
 A831 Rajiv Mote
 A1537 Dave Mott
 A380 Fred Moulton
 S9339 David Moyer
 S556 Ken Moylan
 A1692 Jacob Mueller
 A5100 Sara Mueller
 S2123 Sean Mulhern
 A3861 Caroline Mullan
 A1555 Michael Mullen
 A1740 James Mullen-Kuehl
 A1739 Kim Mullen-Kuehl
 A10647 Emily Murman
 A465 Deirdre Murphy
 A783 Janice Murphy
 S5584 Jennifer Murphy
 S6887 Mark Murphy
 S7038 Nicole Murphy
 S2305 Shaina Murphy
 A757 Siobhan Murphy
 S633 James Murray
 S2440 Mr. Stephen Murray
 S637 Paula Murray
 A10883 Marta Murvosh
 A9350 Cheryl Muszynski
 A9349 Joe Muszynski
 A10852 Charles Reagan Mutyaba
 A10915 Joe Muweesi
 S2332 Danielle Muzyka
 A11102 Francesca Myrman
 A10445 Geordie Myrick

N

S7631 Bob Nadal
 A1978 Valerie Nadal
 A1875 Sam Nagorsky
 A7663 Lex Nakashima
 A10848 Maylie Narotski
 S8032 Ben Nash
 A9792 Ben Nathan
 A1152 Phil Nathanson
 S10975 Joshua Natzke
 S1237 Anne Naugler
 S4096 Cynthia L Naval
 A1708 Kelly Naylor
 A10851 Joanitah Nazziwa
 A10865 Karen Neeber
 A1541 Doug Needham
 S2071 Ginger Neely
 S7032 Matthias Neeracher

A1557 Jason Neerenberg
 A1659 Sue Neil
 A121 Terry Neill
 A2430 Ingrid Neilson
 A1408 Christina Neitz
 A1407 John Neitz
 S2456 Brian Nelson
 A10545 Jim Nelson
 A945 Keith Nelson
 A170 Michael Nelson
 A1961 Sasquatch Nelson
 A1282 Scott Nelson
 A1349 Stephanie Nelson
 S780 Tom Nelson
 A1770 Winkle Nemeth
 A443 Jon Nepsha
 S515 Nathanael Nerode
 S304 NESFA
 A1678 Mr Craig Neumeier
 A1677 Rachel Neumeier
 A3574 Blue Neustifter
 A1847 Alec Nevala-Lee
 A10265 Bill New
 S1067 Laura Newell
 A9528 Annalee Newitz
 S1775 David Newman
 S1261 James Newman
 S9801 Mr John Newman
 A582 Judith Newton
 A10332 Mwani Ngemi
 A1980 Ms Ha Nguyen
 A9660 Ris Nichols
 A9659 Rod Nichols
 S2474 Miss Jane Nicholson
 A2168 Debra Nickelson
 A434 Kevin Nickerson
 A1497 Lydy Nickerson
 S2222 James Nicoll
 A9293 Tom Nieboer
 S1635 Silke Niehusmann
 A10070 Patrick Nielsen Hayden
 A10071 Teresa Nielsen Hayden
 A5842 JW Niezink
 S5167 Emily Nimz
 A1441 John Nine
 A10084 Leah Ning
 A10094 Andrew Nisbet
 A129 Brian Nisbet
 S9968 Garth Nix
 A2091 Mutale Nkonde
 S3143 Aaron Noble
 S9312 Aaron Noble
 A9955 Ransom Noble
 A883 Diana Nock

A885 Diana Nock
 A9892 Liam Nolan
 A1485 Dave Nolte
 S4528 Edaureen Muhamad Nor
 A575 Gerald Nordley
 S5064 Allison Norfolk
 A2173 Thomas Noriega
 A9526 Floyd Norman
 A1735 Sterling Northington,
 S438 Sakthi Norton
 A10062 Justine Norton-Kertson
 A9677 Ashley A. Nour
 S9575 Sue Nowakowski
 S3419 Abigail Nussbaum

O

S2443 kera o
 A1766 Deborah Oakes
 A166 Ron Oakes
 S643 Tara Oakes
 S929 Michelle Oberes-Padre
 A2394 Ben Gonzalez O'Brien
 A10785 Brandon O'Brien
 A1423 Jaime O'Brien
 A9602 Terry O'Brien
 S7145 Tim O'Brien
 S9944 Timothy O'Brien
 A935 Anna O'Connell
 S5483 Jasmine O'Connell
 A1322 Thomas O'Connell
 S9236 Zoe O'Connell
 A1209 Leah O'Connor
 A1210 Patrick O'Connor
 A1246 Bill O'Connor
 A917 Leah O'Connor
 A916 Patrick O'Connor
 A1669 Renata O'Connor
 A10686 AJ Odasso
 A1650 Tom O'Dell
 A373 James O'Donnell
 S2116 Mr Michael O'Donnell
 A9615 Ari Officer
 A1667 Aimee Ogden
 A870 Kyoko Ogushi
 S2381 Ms Chimedum Ohaegbu
 A9712 Chris OHalloran
 A9713 John OHalloran
 A11154 Elaine Oldham
 A584 Miss Mina Oldham
 A9923 Patrick O'Leary
 A10326 Ariel Olejniczak
 A1155 Kathie Oliver

A1156 THomas Oliver
 S7149 Wolfgang Öller
 A1943 Gene Olmsted
 A337 Mark Olson
 A389 Priscilla Olson
 A165 Frank Olynyk
 A10901 Alby O'Neill
 A676 Dave O'Neill
 A10900 Kevin O'Neill
 A2434 Marisa Ong
 A1737 Ron Ontell
 A1736 Val Ontell
 S2442 Mr Lewis Opie
 A8177 Sylvan Oppenheimer
 A1041 Gerrie Ordaz
 A1725 Myles O'Reilly
 A6617 Margaret Organ-Kean
 S7592 Richard Ormson
 S850 Andrea orth
 A11050 Hirotaka Osawa
 S4544 Diana Osborn
 S1307 Richard O'Shea
 A10759 Blue OSP
 A10758 Red OSP
 A4777 Felicia OSullivan
 S685 Fionna O'Sullivan
 S394 Lon Othenin-Girard
 A10790 Mary Otten
 A246 Neil Ottenstein
 A1675 Mrs Mary Otto
 S1728 Zoe Ovans
 A658 Kathi Overton
 S7970 Laura Ownbey
 S2418 Rachel Ownbey

P

A9700 Josey P
 A1999 Reija P
 A1976 Lisa Padol
 A1387 Mark Painter
 A1386 Ms Coleen Painter
 A738 Bridget Paley
 A746 William Paley
 A9444 Joshua Palmatier
 A439 Ada Palmer
 A1965 Doug Palmer
 A11042 Laura Palmer
 A1558 Suzanne Palmer
 S8027 Song Palmese
 S817 Henrick Palsson
 A4155 Chris Panatier
 A1711 Avni Pandya
 S10706 Deven Pandya
 A1622 Patty Panek
 A9673 Kurt Pankau
 A10557 Mrs Tasia Papadatos



Membership List (continued)

S713 John Peacock
 S3569 Sam Pearce
 A311 Eileen Pearlman
 A9491 Laura Pearlman
 A10845 Carl Pearson
 S2252 David Pearson
 A1227 James Peart
 A5809 Julius Alexander Pedersen
 A9848 Linda Pedlow
 A9847 Steven Pedlow
 S9898 Jamie Pehling
 S7267 Thomas Pelger
 A6082 Kris Pelletier
 A9289 Janne Peltola
 A214 Elayne F. Pelz
 S10315 Roseanna Pendlebury
 S1605 Kahlea Pendleton
 A371 Michael Penick
 S9890 Liz Pepe
 S10707 Isabel Peralta
 A3133 Alan Perelgut
 A6929 Mary Perelgut
 A2353 Aleta Pérez
 A6523 Lynn Perkins
 A1826 Marc Perkowitz
 A1827 Sally Perkowitz
 A6244 Leon Perniciaro
 A8096 Stephanie Perniciaro
 A1994 Cally Perry
 S9340 David Perry
 A1005 Edwin Perry
 S9341 Shannon Perry
 A2192 Vivian Perry
 A9939 Patch Adam Perryman
 A2028 Kelly Persons
 S566 Tommy Persson
 A1284 Kara Peruccio
 S7581 Rhett Petcher
 A1504 Jennifer Peters
 S10151 Kit Peters
 A1083 Lincoln Peters
 A1604 Barb Petersen
 A2167 Carolyn Petersen
 A9347 Alayne Peterson
 A1638 Jeriann Peterson
 A11001 Nick Peterson
 A693 Polly Peterson
 A1370 Alan Petrillo
 A366 Pierre Pettinger
 A367 Sandra Pettinger
 A334 Roy Pettis
 S2354 Lauranne Peyron
 S1755 Tam Phan
 A1817 Katy Phelan

A9814 Malcolm Phifer
 S1840 Allan Phillips
 A776 Daryl Phillips
 A1632 Jim Phillips
 S461 Nathan Phillips
 A10624 Cassandra Phoenix
 S1717 Todd Pierce
 A414 Doug Piero Carey
 A415 Mary Piero Carey
 A1317 Dan Pierson
 A947 Harvey Pierson
 S8380 Timo Pietilä
 A10425 Stephen Pimentel
 A1835 Sarah Pinsker
 A852 Mark Pitman
 A855 Shirley Pitman
 S7714 Ruth SPitt
 S9567 Jessica Plante
 A1415 John Platt IV
 A1458 Mr. Jim Plaxco
 A2224 James Plotts
 S416 Nicolai Plum



S347 Mark Plummer
 A10390 Beth Plutchak
 S7243 Patti Poblete
 S7313 Gillian Polack
 A1169 C.L. Polk
 S345 Kent Pollard
 S7681 Roy Pollock
 A955 Melissa Pollotta
 S9580 Sari Polvinen
 A656 John Pomeranz
 S9464 Mr David Pomerico
 A10087 Emma Pomes
 A1410 Samuel Poots
 S2465 JD Popham
 A2419 Andy Popovic
 A10187 Adam Porter
 A329 Andrew Porter
 A11008 Ms Marianne Porter
 A927 Patrick Porter
 A1202 Tom Potter
 S342 Jennifer Povey
 A618 Robin Powell

A1575 Selene Powell
 A11179 Arietty Power
 A11178 Elizabeth Power
 A10987 Gerald Power
 A11180 Rhiannon Power
 S1709 Calvin Powers
 A10305 Michael Precin
 A10213 Jim Prego
 A152 Joe Pregracke
 A768 Lettie Prell
 A11182 Crys Pretzman
 A1451 Aundrea Price
 S9303 Kaiden Price
 A1185 Lillian Price
 A10141 Paul Price
 A1186 Tyler Price
 A2433 Angeli Primlani
 A1534 Mary Prince
 A1216 Donna Prior
 S3312 Adrienne Procaccini
 A1790 Phillip Procyk
 A10514 Tullio Proni
 S2213 Simon Pryor
 S9811 Łukasz Przywóski
 A10446 Crystal Puckett
 A804 Karen Purcell
 S10195 Jozef Purdes
 S1043 Daniele Purrone
 A123 Martin Pyne
 A1358 Frederick Pyter

Q

A1175 Mr Erik Quackenbush
 S4674 enne queue
 A2269 Matthew Quilty
 S2327 Tracey Quinn
 A8010 Jeannette Quirk
 A10463 Judy Quirk
 A6931 Matthew Quirk

R

A1475 Steven Radecki
 A10007 Micah Rademacher
 A9510 Darren Radford
 S10082 Lee Ann Rael
 S2319 Tammy Rafuse
 A250 Christine Ragan
 A11038 Richard Ragan
 A10104 Georgia Ragland
 A4050 Christine Rake
 S707 Adam Rakunas
 A9298 Cat Rambo
 A1992 Laurie Ramey
 S6443 Lori Ramey
 A1993 Tim Ramey
 A11066 Julia Rampone
 A979 Elisa Randall

S7266 Pekka Rantasaari
 A2079 Mike Rapaport
 A2241 Ms Joan Rapkin
 A10659 Esteban Raposo
 A10024 Jenny Rae Rappaport
 S10000 Viresh Ratnakar
 A4654 Emily Ravich
 S3438 Adrienne Raw
 A10341 Courtney Rayle
 A1056 Kyle Raymond
 A10544 Dawna Read
 A1788 Nancy Reagin
 S848 Ms Colette Reap
 S2291 Orion Reardon-Hulme
 S2290 Rhiona Reardon-Hulme

A621 Thomas Recktenwald
 S6345 Lisa Reddig
 A2209 Achyut Reddy
 S2321 Craig Redmond
 A10284 Luke Redwine
 S1006 Charlie Reece
 A9901 Debbie Reed
 A1132 Robin Reed
 A10871 Amanda Reese
 A10275 Danielle Reese
 S6607 Marc Reeve
 S4572 Edgard Refinetti
 S6915 Morgan Regehr
 S6720 Meg Regel
 A6241 Leo Reges
 S9465 Aysha Rehm
 A10357 Mark Reichert
 A1581 Benjamin Reid
 A10991 Jason Reid
 A6937 Mike Reid
 A1579 Mr Robin Reid
 A1580 Ms Ellen Reid
 A10988 Rebecca Reid
 S9778 Mr Joel Rein
 A10962 Andrew Reising
 A10584 Susan Reitz
 S3186 Anna Remennik
 A9920 Eleanor Renee
 A1058 Maerin Renee
 A289 TR Renner
 S10717 Rachel Rensing
 A1201 Lynne Renz
 A517 Neil Rest
 A1468 Jim Reynolds
 A507 Gregory Rheam
 A6064 Kali Rhodes
 S9765 Jennifer Rhorer
 A1232 Bert Ricci
 A2379 Keith Rice
 A2380 Maria Rice

S10112 Dan Rich
 A10418 George Richard
 A1299 Elaine Richards
 S10119 Ken Richards
 A299 Mark W. Richards
 A226 Rafe Richards
 S1797 Brian Richardson
 A10233 Mark Richardson
 A1002 Scott Richardson
 S9655 Nadyne Richmond
 A1732 Joanne Richter
 A1221 kathy Richter
 A814 Paul Riddell
 A1568 Steven Rief
 A10570 Craig Riffle
 A10530 Denise Riffle
 A10553 Paul Riffle
 A9416 Ms Tina Riggs
 S3266 Alex Riina
 A1444 JB Riley
 A1433 Mike Riley
 S9662 Elisabeth Ring
 A9549 Julia Rios
 A2082 Wes Rist
 A9344 Daniel Ritter
 A9333 David Ritter
 S3362 Drew Rizzo
 S7541 Rebecca Roanhorse
 S9438 Barry Robb
 S902 Emma Roberts
 A1330 Valerie Roberts
 A9753 Barbara Robertson
 S10708 Michael Robertson
 A10597 Mathieu Robichaud
 S2405 Mr Marshall Robin
 A134 Linda Robinett
 A9426 Isaac Robinovitz
 A10637 Eden Robins
 A2135 Dr. Seri Robinson
 A10421 Fred Robinson
 A10420 Laura Robinson
 A538 Melissa Robinson
 A2074 Paul Robinson
 A1890 Rachel Robinson
 A10442 Tasha Robinson
 A10309 Jeremy Robkin
 A2121 Kelly Robson
 S10620 Kelly Roche
 A422 Kevin Roche
 A10509 Lisa Rodrigues
 S2361 Alina Rodriguez
 A265 Margaret Rodriguez
 A197 Bob Roehm
 A9691 Diana Rogers
 S2320 Jamie Rogers

S7547 Julie Rogers
 S9560 Kris Rogers
 S317 Leonie Rogers
 A9690 Paul Rogers
 A948 Steve Rogerson
 S2065 Jackie Rogoff
 A875 Roberta Rogow
 A9410 David Rohde
 A9394 Maggi Rohde
 S396 Ben Roimola
 A402 Olav Rokne
 A10751 Mr. Nelson Rolon
 A10752 Sara Rolon
 A2153 Finley Roman
 A2152 Randall Roman
 S6215 Leena Romppainen
 S1164 Gino Roncaglia
 S8058 Stephen Roos
 A9527 Ben Root
 A10778 Anna Rose
 A133 Chris Rose
 A1613 Chris Rose
 A2287 Christopher Rose
 A1929 David Rose
 S4680 Eric Rose
 S3891 Vik-Thor Rose
 S10903 Catharine Roseberry
 A1238 Scott Rosema
 A1239 Suzanne Rosema
 A10616 Shana Rosenberg
 A169 Diane Rosenburg
 A1539 Jack Rosensteiin
 S477 James Rosenzweig
 S8714 Stevonnie Ross
 A174 Linda Ross-Mansfield
 S7618 Laura Rostad
 A4676 Aaron Roth
 A5778 Jeannette Roth
 A6251 Leslie Roth
 A247 Mark Roth
 A735 Robin Rothbard
 A11033 Steph Rothman
 A6962 Matt Rotundo
 A3467 Tracy Rotundo
 A10498 Rita Rousseau
 A1846 Josh Rowe
 A1845 Liz Rowe
 A483 Nigel Rowe
 A9706 Bob Rowland
 S9386 Mx. Alexandra Rowland
 A9902 Tara Roy
 A9779 Anne Rubenstein
 A10188 Josh Rubin
 A10189 Sarah Rubin



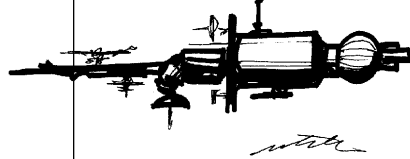
S6450 Marlowe Rucker
 A471 Ann Marie Rudolph
 A1382 Linda Ruggles
 S2194 Bill Ruhsam
 A1308 Orlando Ruiz
 A7524 Bryan Rumble
 A1438 Ellen Rustad
 A1439 Kevin Rustad
 S7722 Clint Ryan
 S8633 Daniel Ryan
 S5080 Gunilla Rydbeck
 A10019 Charles Rydholm
 S6747 Michael Rylance
 S4948 Geoff Ryman
 A839 Beverly Rying
 S9470 John Rynne
 S7124 Mark (the Silverdragon) Roth
 A4204 Robin Rothbard
 A7643 Patrick Rothfuss
 A1176 Stephen Rothman
 A180 Claire Rousseau
 S7308 Julien Rousseau
 A2490 Darren J Rout
 A2677 Frances Rowat
 I3474 Alexandra Rowe
 A1179 Cameron Rowe
 A238 Dan Rowe
 C3473 Malcolm Rowe
 A2309 Tim Rowe
 FW3247 C.N. Rowen
 A4092 Alexandra Rowland
 A80 Marcus Rowland
 A5809 Michael Rowley
 A2158 Sally Rowse
 A260 Yvonne Rowse
 A5183 Lauren Roy
 FW4234 Eden Royce
 S5494 Clifton Royston
 YA1668 Rozek
 A5048 Netta Rubinstein
 A1180 Lynda Rucker
 FW5706 Dave Rudden
 A3173 Tom Ruddle

A274 Ann Marie Rudolph
 S6440 Hope Rudolph
 A1182 Yolande Rufiange
 A1992 Linda Ruggles
 S6932 Bill Ruhsam
 FW3991 Miriam Rune
 S1644 Ville Ruokonen
 A5691 James Ruppert
 A2237 Ed Rush
 A7188 J. Rushing
 A6103 Patricia Russell
 S5507 Shay Russell
 A3466 Simon Russell
 A5024 Edward Rutkowski
 A5025 Marguerite Rutkowski
 FW3927 Tomas Ruud
 A4502 Clarissa C. S. Ryan
 S5943 Lilly Ryan
 FW2693 Martin Ryan
 A2440 Paul Ryan
 FW2692 Sarah Ryan
 A7453 Edwin Rydberg
 A1186 Helen Ryder
 A6957 Helen Ryder
 A6958 Philippa Ryder
 A1187 Philippa Ryder
 FW1189 Edell Ryder-Hanrahan
 FW3022 Gareth Ryder-Hanrahan
 C7131 Kara Rylander
 A7132 Karen Rylander
 A6270 Geoff Ryman
 S2911 Beverly Rying
 A5382 Davey Ryuzaki

S

A890 Kate S.
 A1932 Will S.
 A1421 Mark Sabalauskas
 A635 Ruth Sachter
 A10520 Marcia Sacks
 S1008 Anurag Sahay
 A10500 Jordan Saigaonkar
 S2340 Sanya Saiyed
 A9954 Mitsuyasu Sakai
 A10995 Kenny Salstrom
 A10376 John Carlo Salter
 S10709 Brandon Saltzman
 A2158 James Salwen
 A10494 Rebecca Sandahl
 A10493 Susan Sandahl
 A1652 Ruth Sanderson
 A10684 Christine Sandquist
 A7765 Katherine J Sands
 A7766 Leo E. Sands

Membership List (continued)

A965 Jason Sanford	S7279 Clint Schnekloth	A1353 Andrea Senchy	A294 Renee Sieber	A103 Marguerite Smith	S939 Claudia Spix	A9380 Raven Stern	A1482 Martin Summerton
S453 Juan Sanmiguel	A2016 Lawrence M. Schoen	A825 Chuck Serface	A10777 Jan Siegel	A1586 Nevenah Smith	A11074 Coopi Spoonhead	A7639 Robert Sternberg	S10712 Sree Sundararaman
A9705 Valerie Santore	A5579 Spring Schoenhuth	S6591 Corinne Serfass	A2102 Stan Sieler	A1101 Perri Smith	A9850 Eric Spratt	S9756 Pete Sterpe	S2229 Amy Sundberg
A10954 Masaba Stephen Sanyi	S6963 Michael Scholl	A1594 Cheryl Serr	A911 Ellen Sieraski	A1047 Randy Smith	S8495 William Spratt	A1519 Ananda Stevens	A695 Joseph Supple
A253 John Sapienza	S2216 Susanne Schörner	A1593 Don Serr	A909 Madelyn Sieraski	A1908 Rosemary Claire Smith	S8051 Michael Squires	A1518 Mark Stevens	S316 Malte Susسدorff
A10911 Nabunya Sarah	A2159 Maria Schrater	A1596 Drake Serr	A910 Shaun Sieraski	A9715 Sally Smith	A11015 Priya Sridhar	A11044 Paul Stevens	A790 J.A. Sutherland
A759 Greg Sardo	A1434 Richard Schreiber	A1595 Logan Serr	A139 John Sies	A7798 Sherwood Smith	S252 Jukka Srkijrvi	S10731 Melissa Stevenson	A10483 Sandy Sutherland
A10091 Martin Sarmiento	A1027 Kathy Schrenk	A1598 Mars Serr	A140 Mary Sies	S10789 Suncerae Smith	A10918 Kawooya Sharifu Ssebunya	A10006 Ms. Caroline Stevermer	A1544 Bill Sutton
S7799 Sharon Sasaki	S6656 Martin Schröder	A1597 Reef Serr	A2008 Kirsten Sigrist	A585 Tim Smith	A10849 Anita Sseruwagi	S9653 Bill Stewart	A1546 Brenda Sutton
S2431 Rachel Sasseen	A10434 Jan Schroeder	S2245 Arturo Serrano	A2009 Peter Sigrist	S682 Victoria Smith	S3850 Carlie St. George	A6874 Emily E Stewart	A11007 Michael Swanwick
A1920 Lisa Satterlund	A10117 Karl Schroeder	S9652 Jazz Sexton	A10529 David Silber	A2230 Victoria Smith	A861 Christy Staats	S750 Jim Stewart	A10941 Brian Sweaney
A10156 Gina Saucier	S324 James Schroeter	A10482 Rhonda Seymour	A9545 Rachel Silber	A10556 Orion Smith Anderson	A860 Frederick Staats	A1286 John Stiith	S10209 Ann Sweeney
S2007 Elijah Sauder	S7046 Henry Schubert	A2185 Rob Shade	A10419 Naomi Silseth	S4916 Joshua Smolow	S6091 Kalin Stacey	A1397 Karen Stiith	S9490 Cathy Sweeney
A10129 Cat Saulino	A1066 Bill Schuck	A673 David Shallcross	S5246 Scott Silver	A1320 Andy Snedden	A9813 Jason Stadlander	A603 Ian Stockdale	S2142 Mrs. Brittany Sweet
S7467 Kevin Saunders	A11079 Darlene Schueler	A1271 Vanessa Shane	A363 Steven Silver	A1319 Jackie Snedden	A209 Jesper Stage	A1089 David Stokes	S8169 Christopher Swenson
S7477 Randy Saunders	A865 Eric Schultheis	S1798 Scott Shannon	S8021 Anna Simmons	S9990 Jason Snell	A112 Kevin Standlee	A2162 Keith Stokes	A10249 Wendi Swidler
S2052 Rain Sawtell	A10018 Arnette Schultz	S8062 Scott Shannon	A1211 Mary Ellen Simmons	A1607 Tom Snoblen		A2164 Linda Stokes	A9330 Lucy Synk
A10558 Robert J. Sawyer	S3338 Annie Schumacher	A1609 Judy Shapiro	A1212 Mr. Steve Simmons	S9443 Khamryn Snow		S4992 Virginia Stoll	A770 Tim Szczesuil
A1942 Mary Sayer	S10022 Dr. Kay Schumann	A1318 Donna Shapleigh	A10090 Jess Simms	S3457 Arlen Snyder		S4716 Eric Stone	A6065 Kellan Szpara
A303 Eric Sayle	S411 Ivo Schwarz	A10389 Kerry Share	A4279 David Simon	A132 Kris "Nchanter" Snyder		S2377 Erik Stone	
A472 Greta Sayle	S5175 Harrison Schweiloch	A208 Catherine Sharp	A10103 Mr. Eric Simon	A9777 Barbara Soden		A832 Willard Stone	A9741 Will T
A10474 Pat Sayre McCoy	S9487 Edmund Schweppe	A255 Ariel Shattan	A10548 Pat Sims	A9776 Richard Soden		A9825 Elisa Stone Leahy	A2027 Lorraine Tacouni
A115 Sharon Sbarsky	A2036 Robert Schwier	S9953 Hazel Shaw	A10562 Christa Sinclair	S9737 Jeff Soesbe		A11024 Jenn Storey	S4060 Chuck Taggart
A9834 Ed Scarbrough	A1599 Eve Schwingel	A800 Heather Shaw	S8396 Leigh Sindel	A8137 Su J Sokol		A1168 Hugh Storms	A10857 Joann Taillon
S829 Ina Schaefer	A10661 Fabienne Schwizer	A9316 Mary Ellen Shaw	A481 David Singer	S2350 Joseph Sokola		A1167 Norma Storms	A2171 Mr. Naoya Taki
S2393 Ms. Emily Schaeffer	A4189 Doctor Science	S4624 Liz Shayne	A1616 Naresh Singh	A4620 Ramon Sola		A1182 RADM Jon Stout	A504 Michael Tallan
A273 Karen Schaffer	A9596 Jon Scotese	S1864 Virginia Shea	A11067 Scout Sivar	A11011 Ramon Sola		A10477 Ange Straatmeyer	S9449 Mika Talwar
S2471 Steven Schapansky	A213 Alison Scott	S10943 Robert Sheckler	A1115 Deanna Sjolander	A10503 Emily Skaftun		A1157 Jonathan Strahan	A670 Takayoshi Tamura
A263 Isabel Schechter	A1960 Christopher Scott	A10837 Suzanne Sheets	A10503 Emily Skaftun	A8406 Tim Skirvin		S7687 Rich Strahan	S1088 Cecilia Tan
A2146 Scott Schechter	A4071 Cindy Scott	A224 Michael Sheffield	A241 Sharon Sheffield	A1080 Dorothy Sklarsky-Domitz		A296 Matthew Strait	A9720 Sophia Tao
A10722 Renee Scheeler	S11135 Dr Tristan Scott	A241 Sharon Sheffield	A1001 Ann Shelby	S4712 Erik Skorpen		A11098 L.J. Stanton	A10588 Jack Targonski
S7123 Nicholas Scheltema	A9495 Mr Graham Scott	A1001 Ann Shelby	A1050 Melody Sheldon	A1532 Penelope Skrzynski		A1007 Lisa Stanton	A10432 Barbara G. Tarn
A1576 Linda Schiffer	A1688 Snail Scott	A1050 Melody Sheldon	S6973 Mike Shema	A897 Catalina Soltero		A11099 Mr. Robert Stanton	S1603 Scott Tat
A1573 Mike Schiffer	A4133 Phillip Scroggins	S6973 Mike Shema	S1834 Nina Shepardson	A9413 Peter Sonn		S9325 Michael Starhawk	A1145 Ilene Tatroe
A740 Lauren Schiller	S9884 Anne Searle	S1834 Nina Shepardson	A1962 Lee Shephard	A9411 Tauna Sonne-leMare		A872 Corina Stark	A1147 Kayleigh Tatroe
S7111 Nora Schinnerl	A6605 Marah Searle-Kovacevic	A1962 Lee Shephard	A10352 Peng Shepherd	S671 Ellen Sontag-Miller		S4751 Stephanie StClair	A521 Charles Stross
S9383 Victor Schleich	A428 Teri Sears	A10352 Peng Shepherd	A1984 Randall Shepherd	A797 Julie Soskins		S9520 Cassie Stearns	A10014 Craig Strukoff
A1276 Ms Cynthia Schlie	A2114 Mark Sebring	A1984 Randall Shepherd	A6459 Leafia Sheraden-Cox	S6626 Marie Sotiriou		A10887 Randy Stearns	S7285 Peter Stuart
S9348 Rolf Schloemer	S10122 Catherine Seeligson	A6459 Leafia Sheraden-Cox	S4830 Flash Sheridan	S153 Sylvia Sotomayor		A10368 Anthony Steele	A3718 Bonnie Jo Stufflebeam
S9832 David Schlosser	A862 Laurie Sefton	S4830 Flash Sheridan	A959 Espana Sheriff	S874 Ms Alison Southern		A10367 Sandra Steele	A1061 Rachel Stumblingbear
S433 Edmund Schluessel	A10539 Stephen Segal	A959 Espana Sheriff	S2273 Joe Sherry	A9761 Huguiberto Souza		A1842 Mr. David Steffen	A1478 Achim Sturm
S10846 mark schmalfeld	A330 Stu Segal	S2273 Joe Sherry	S661 James Shields	A9733 David Sovereign		A10757 David Stein	A1815 James Styles
A10041 James Schmeidler	A9467 Effie Seiberg	S661 James Shields	S352 Sundae Shields	A10611 Ariel Sowers		A343 Michael Stein	A5922 Katie Styrt
A9483 Carol Schmidt	A1987 Miranda Seitz-McLeese	S352 Sundae Shields	A798 Annie Shin	S9360 Irradiate Space		A1106 Robert Stein	A9769 Linda Subias
S9946 Christine Schmidt	A7055 Nibedita Sen	A798 Annie Shin	A9327 Linda Shipley	A1889 Tanya Spackman		A1107 Robert Stein	A6964 Mike Substelny
S7469 Greg Schmidt		A9327 Linda Shipley	S9557 Jordan Shiveley	A11022 Charlie Spano		S1919 Sandi Steinberg	A9900 Mathew Sugden
A10508 Taylor Schmidt		S9557 Jordan Shiveley	A1037 Craig Shoemake	A1137 Alicia Sparrow		S1917 Tom Steinberg	S1753 Kathryn Suleski
A10472 Tiffany Schmidt		A1037 Craig Shoemake	A1038 Young Shoemake	A3611 Benjamin Sparrow		A9851 Nick Stella	A223 Geri Sullivan
S3434 Peter Schmitt		A1038 Young Shoemake	A1794 Joey Shoji	A8109 Steve Spaulding		A9970 Adam Stemple	A195 Kathryn Sullivan
S10797 Dylan Schnabel		A1794 Joey Shoji	A1922 Lisa Short	A10430 Daniel Spector		A9749 Elise Stephens	A195 Kathryn Sullivan
S4210 Cynthia Schnautz		A1922 Lisa Short	S10710 Avash Shrestha	A4617 Elijah Spector		A2446 KD Stephens	S2303 Peter Sullivan
A1045 Jim Schneider		S10710 Avash Shrestha	S4513 Danny Sichel	A957 Henry Spencer		A10057 Mark Stephenson	S719 Shawn Sulma
A1091 Marlys Schneider		S4513 Danny Sichel	A220 Joseph Siclari	A10996 allan sperling		S10056 Mr. Mark Stephenson	A11054 McKinley Summ
A10633 Paul Schneider		A220 Joseph Siclari	A10726 Alina Sidorova	S408 Sandi Spires		A218 Edie Stern	A1713 Charles K Summers
A10626 Bruce Schneier		A10726 Alina Sidorova	A9568 Adam Sidwell	A748 Sheldon Spitzer		A1647 Michael Stern	A1714 Marie Summers

T

Membership List (continued)

A9916 Anne Textor
 A9966 Phillip Textor
 A1377 Sherilynn Thagard
 A8154 Susan Thau
 A310 David Thayer
 A308 Diana Thayer
 A972 Amy Theisen
 S9505 R J Theodore
 S1852 Booker Thibeaux
 S9402 Alex Thiebes
 A11118 Anthony Thomas
 A2283 Caitlin Thomas
 A10478 Christine Thomas
 A10602 Joe Thomas
 A2282 Lynne Thomas
 A2281 Michael Damian Thomas
 A2429 Nicholas Thomas
 A10595 Patti Thomas
 S5166 Peter Thomas
 A1015 Richard Thomas
 A10596 Rowan Thomas-Knapp
 A141 W Thomasson
 S1748 Floyd Thompson
 A6246 Leona Thompson
 S9480 Marcy Thompson
 A6752 Mary Thompson
 S887 Mike Thompson
 A1963 Sean Thomson
 S217 Deirdre Thornton
 S7144 Rob Thornton
 S1783 Ryan Thummel
 S1716 Jennifer Thurgate
 A9630 M. Elizabeth Ticknor
 S9304 Robert Tienken
 S9419 Chris Tierney
 S441 Jennifer Tiff
 S2120 Marko Tiihonen
 A271 John Tilden
 S8516 Amanda Tillman
 A239 Donald Timm
 A2180 Charles Timpko
 A2181 Denise Timpko
 S3242 Allen Tipper
 A1460 Kimiye Tipton
 S9578 Elise Tobler
 S2021 Gary Tognetti
 S9621 Jim Tolborg
 A2073 Christine Toleson
 A5933 Rick Tolley
 A560 Samuel Tomaino
 A9516 Patrick Tomlinson
 A2208 Mark Tompkins
 A1821 Suzanne Tompkins
 S9453 Rob Tomshary

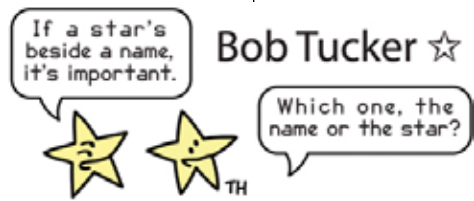
A4949 Geoffrey Toop
 A9993 Kay Topel
 A11097 Zac Topping
 A9643 Kendra Tornheim
 A5746 Jon Torrance
 A10344 Ann Totusek
 S5903 Kate Towner
 A6326 Lindsay Townes
 S3267 Alex Townsend
 A9414 Tracy Townsend
 A2119 Heather Tracy
 S9417 Rachel Tracy
 A2118 William Tracy
 S9897 Sarah Trantum
 A1055 Susan Trautman
 A9353 Rebecca E Treasure
 A9961 Carlos Trejo
 A620 Andrew Trembley
 S2024 Scott Trent
 S7958 Simon Trehwella
 A10443 Nikki Trim
 S485 Nina Trnudd
 A5965 Kelly Trop
 S9648 Michi Trota
 A10563 Hazel Trouble
 S1514 Henry Troup
 A10148 Simeon Tsanev
 S9292 Andrew Tudor
 S5572 Jess Tupper
 A198 Leslie Turek
 A10517 Jocelyn Turner
 S10317 Stacie Turner
 A6659 Mary Turzillo
 S184 R-Lauraine Tutihasi
 S4525 Jennifer Tuttle
 S138 Elizabeth Twitchell
 S4092 Catherine Tylan

U

A2187 Helen Umberger
 A11124 Tom Underberg
 A6969 Michael R Underwood
 S9887 Jess Unrein
 S4068 Erica Usher
 S7603 Riikka Utriainen

V

A3515 Aaron V
 A10756 Laurie Vadeboncoeur



A3376 Andy Vaipan
 A10372 Catherynne Valente
 A128 Jo Van
 S307 Larry Van Der Putte
 A2215 David Van Deusen
 A10201 Vincent Van Dyck
 A1685 Andrew Van Herik
 A601 Mark Van Name
 A431 Paul Van Oven
 A10815 Paul van Oven
 S7670 Ron van Schyndel
 S181 Jan van 't Ent
 S10734 Angélique van Toorn
 S10733 Kees van Toorn
 A10395 Marissa van Uden
 A9986 Fiona Van verth
 A10377 Scott Vander Werf
 A3776 Bryan Vanderhoof
 A1315 Kim VanderLaan
 S2296 Anthony Vandersteen
 S5178 Harri Vanhala
 A9830 Debora VanHeyningen
 A10301 Laurie VanPutten
 S160 Raymond Vantilburg
 A9768 Leslie Varney
 A10593 Irene Vartanoff
 S4273 Dave Vasilevsky
 S9485 Jill Vassilakos
 A10569 Eugene Vassilev
 A1754 Sasha VaughanMiller
 S4234 Dale Vaughn
 A734 Becky Veal
 S244 Tom Veal
 A1892 Jane Venters-Dike
 A9798 Betsy Vera
 A9857 Johnathan Verhulst
 A125 Leane Verhulst
 A10319 Aparna Verma
 A1376 Bjørn Verno
 S8977 Matthew Vernon
 S10361 John Vester
 S7532 Marie Vibbert
 A10522 Ms Marie Vibbert
 A9762 Ms. Barbara Victor
 A9484 Mr Michael Vidrine
 A9719 Vincent Villafranca
 S1789 Mr David Vines
 A9978 Darius Vinesar

S9658 mark vink
 A1492 Dennis Virzi
 A1491 Pat Virzi
 A2270 Ms Amber Vogelgesang
 A9817 Abby Vogler
 A1177 Leah Rachel von Essen
 A968 Alex von Thorn
 A2175 Meagen Voss
 A11162 Pat Voss
 S1998 Kris Vyas-Myall

W

A9853 Kevin Wabaunsee
 A1035 Michele Wade-McRoberts
 A10471 Tim Waggoner
 A10481 Emily Wagner
 S709 Thomas Wagner
 A2037 Thomas Wagner
 A10109 Jillian Wahlquist
 S425 Amanda Wakaruk
 A2174 Charles Walbridge
 S8655 Katherine Walcott
 A179 Jacob Waldman
 S10128 Christopher Walker
 A579 Dale Walker
 S606 Karen Walker
 S7715 Rich Walker
 A11077 Tom Walker
 A275 David Wallace
 A279 Kern Wallace
 A10803 Benjamin Wallin
 A1501 Emmerly Wallis
 A1500 Michael Wallis
 A981 Claudia Wallraf
 A10397 Debbie Walsh
 A694 Michael Walsh
 A10396 Ray Walsh
 A1257 Ken Walters
 A9919 Sharon Waltham
 A1254 Chuck Walther
 A1249 Jo Walton
 S1686 Eric Wampler
 A10762 LaShawn Wanak
 A9735 Andy Wang
 A10937 bo wang
 A10938 bo wang
 S655 Kanyu Wang
 S3000 Lu Wang
 A9702 Xinyi Wang
 A274 Michael Ward
 A500 Janine Wardale
 A497 John Wardale
 S2242 Bonnie Warford

A9822 Rachel Warner
 A1859 Jessiy Warren
 A1487 Rich Warren
 S717 David Warrick
 S8466 Ville Warsta
 A6718 Meg Wasmer
 A812 Richard Waterson
 A1341 Ceal Watson
 A1342 Scott Watson
 S593 Stephen Watson
 S592 Theresa Watson
 A1150 Leah Watts
 A1240 Jennifer Waymon
 S185 Mike Weasner
 A11060 Jess Weaver
 A10877 Bill Weber
 A315 Eric Weber
 A9745 Kate Weber
 S10296 Gregory Webster
 A11103 Sarah Weeks
 A10251 Megan Wegenke
 S445 Peter Weiler
 S2243 Paul Weimer
 A10043 Susan Weiner
 A1856 Terri Weiner
 A1681 Toni Weiner
 A10838 Joseph Weinstein
 S1814 Michael Weinstein
 A382 Michele Weinstein
 A384 Syd Weinstein
 A1799 Gail Weiss
 A1874 Bob Weissinger
 S7716 Rachel Weissman-Hohler
 A9754 Ian Weivoda
 A9755 Kathy Weivoda
 A1467 Randy Weivoda
 A1466 Sarah Weivoda
 S8600 Arun Welch
 A9840 Lois Wellinghurst
 A9841 Richard Wellinghurst
 A2364 Martha Wells
 A9688 Terri Wells
 A9827 Mindi Welton-Mitchell
 A11094 AJ Wentz
 S2218 Beau Wentz
 A11095 Derek Wentz
 A1536 Linda Wenzelburger
 A359 Jim Wesley
 S8766 Wayne West
 S628 Thomas Westerberg
 A4574 Edith Westfall
 A977 David Westover
 A573 Caroline Westra
 A1991 Paul Weymouth
 A1331 Sue Wheeler

A2268 Alexander Whitaker
 A9594 Sidney Whitaker
 S2088 Ann White
 A1078 David White
 S2089 John White
 S2278 Mairi White
 A1931 Lee Whiteside
 A1258 Eva Whitley
 A10787 Tom Whitmore
 S1628 Ardene Whittlesey
 A143 Nicholas Whyte
 A2038 Winona Whyte-Schwier
 S7530 Betty Widerski
 A10725 John Widmer
 A10297 Lisa Wiedemann
 A1952 Robert K. Wiener
 A1951 Kveta Wiener Vojkovska
 A1510 Clark Wierda
 A544 Gayle Wiesner
 A10590 Brooke Wiewel
 A10589 Doug Wiewel
 A10321 Robbert Wijtman
 S2358 Dr Jeffrey Wikstrom
 A2389 Rick Wilber
 A1260 Betsey Wilcox
 S2301 Mark Wild
 A3194 Avani Wildani
 A10073 Fran Wilde
 A10074 Tom Wilde
 A1512 Lee Wilder
 A1689 Jeffrey Wildman
 A1690 Kris Wildman
 A9863 Luke Wildman
 A1507 David Wilford
 A833 John Wilker
 A9530 Eric Wilkerson
 S9668 Mr Darren Wilkin
 S3675 Bridget Wilkinson
 S9657 Marlene Willauer
 A495 Paul Willett
 A1384 Ronnie Willett
 A938 Steven Willett
 A600 Cary Williams
 A11086 Edie Williams
 S4657 Emily Williams
 S4754 Faith Williams
 S10131 Genevieve Williams
 S3871 Graeme Williams
 A2139 Jim Williams
 A762 Kim Williams
 S1218 Laura Williams
 A9707 Rosemary Williams
 A8098 Stephanie Williams
 A905 Susan Williams



S1219 Taniko Williams
 A4520 Walter Jon Williams
 S9635 Heather Williamson
 S9581 Nigel Williamson
 S2407 Susie Williamson
 A5348 Amy Williams-Scott
 A9988 Courtney Willis
 A9856 James Willis
 A9987 Connie Willis
 A290 Mike Willmoth
 A2128 Chris Willrich
 A11087 Michael Wills
 S6118 Kristyn Willson
 S5445 James Wilson
 A8178 Jennifer Wilson
 S5840 Jonathan Wilson
 A10622 Josh Wilson
 S8295 Josiah Wilson
 A1159 Kathe Wilson
 A2059 Mr Edward Wilson
 A2060 Ms Karen Wilson
 A1903 Troyce Wilson
 A3287 Alyssa Winans
 A10927 Lisa Wintler-Cox
 A10926 Rob Wintler-Cox
 A6779 Michael Wiskind
 S9833 April Witch
 A1868 Linda Witte
 A1867 Ted Witte
 A10875 Tina Woelke
 A10285 Nasa Wofford
 A9121 Tammy Wofford
 A10439 Sienna Wofford Wofford
 A10158 Christina Wojdak
 S10575 Daniel Wójtowicz
 A491 Taras Wolansky
 A10222 Kevin Wold
 S699 Joyce Wolf
 S5876 Katherine Wolf
 A7632 Rob Wolf
 A4248 Daniel Wolfe
 A2437 David Wolfe
 A1742 Gary Wolfe
 A1000 Rachel Wolfe
 S3134 Selina Wolfisberg
 A940 Lew Wolkoff
 S9604 Betsy Wollheim

A791 Garrett Wollman
 A9613 Khan Wong
 A1833 Peter Wong
 S8097 Stephanie Wong
 S8556 Tina Wong
 S8679 Robert Wood
 A2129 Zac Wood
 A1850 John Woodford
 A10021 Tom Woodruff
 A1660 G.E. Woods
 A10349 Alisa Wood-Walters
 A1967 Amelia Woolard
 A9577 Jaime Woolcock
 A464 Janet Worley
 S6782 Michael Worrall
 A836 Shana Worthen
 A9722 Steven Wozniak
 A9478 Jim Wright
 S8336 Lesley Wright
 A1404 Linda Wright
 A1503 Paula Wright
 S2348 Steve Wright
 A9893 Liwen Wu
 S2043 Mary Alice Wuerz
 A1590 Becky Wurm Clark
 A9435 Mike Wyant Jr
 S1882 David, or Dave Wyatt
 S2275 Michael Wyatt
 S9590 Karen Wyle
 A10994 James Wynn
 A7531 Michael Wysocki

X

S9571 Elizabeth X.

Y

A1493 Aaron Yakovetz
 A1495 Erica Yakovetz
 A131 Ben Yalow
 S10713 Benjamin Yan
 A4387 Diana Yan
 S11061 Mrs. Fan Yang
 A11070 Mrs. Fan Yang
 A1990 Jane Yannetti
 A1653 Ryan Yarber
 S7796 Sarah Yarbrough
 A4673 Janet Yelle
 S823 Tero Ykspetäjä
 A2277 Caroline Yoachim
 S966 Mara Yolken
 S2169 Mark Yon
 A9671 Sarah Yost
 A2006 Annie Yotova
 A2236 Bill Young
 A9896 cecil young
 S946 Doug Young
 A319 Jim Young

Membership List *(continued)*

A383 Stephanie Young
 A2351 Jason Youngberg
 A1582 Virginia Youngstrom
 A10958 Ms Lisa Yount
 S10714 Sarah Yribarren
 A4540 E. Lily Yu
 S6680 Matthew Yunge

Z

A286 Joel Zakem
 S10577 Justyna Zalewska
 A5130 Haley Zapal
 A11010 Stefan Zastawski
 A9866 Rhonda Zatezalo
 A9867 Steve Zatezalo
 A1235 Pauline Zed
 A2081 Leah Zeldes Smith
 A808 Gary Zelmanovics
 S10257 Ellen Zemlin
 S10909 Mrs. Jing Zeng
 S10742 Xiaojie Zeng
 A413 Julie Zetterberg
 S11088 Mrs. Liyuan Zhou
 S11089 Mrs. Liyuan Zhou
 S11090 Mrs. Liyuan Zhou
 S11091 Mrs. Liyuan Zhou
 S11092 Mrs. Liyuan Zhou
 S4404 Miriam Zibkoff
 A1526 Alan Ziebarth
 S5219 Joshua Zieffle
 A1641 Louise Ziegler
 A1474 Brian Zinnel
 A540 Liz Zitzow, EA
 A10695 Kaitlyn Zivanovich
 A1957 Scott Zrubek
 A881 Beth Zuckerman
 A882 Eric Zuckerman
 A10870 Mx Sarah Zyla

S6527 翔刘
 S1940 Acacia
 A2012 Alexi
 S1648 Anna
 S3456 Arkessian
 S2217 Astrid
 S9447 Becca
 S3592 Beck

A10426 Benedikt
 S9991 Bex
 A1124 Blind Lemming
 Chiffon
 S2020 Bob
 A10561 Bondo
 S3815 Caelin
 S3881 Cat
 A1673 Ceridwynne
 S10105 Christine
 A1160 Claire
 A9412 Claire/Jadie Light/
 Jang
 A1207 Dameon
 S7188 Dana
 A9553 Dave
 S4297 David
 A1363 Debbie
 S9376 Debra
 S665 DF
 S4384 Diana
 A1671 DJ
 A4333 Doug
 S10723 Drew
 A1023 Ed
 A751 Elliott
 S9332 elmyra
 A1761 Elne
 S10862 Els
 A1560 Eric
 A10578 Erin
 A9935 Esa
 A2106 Eyal
 S1208 Federica
 A10203 Feòrag
 A3444 Flint
 S4862 Frank
 S2254 fromankyra
 A10318 Gannon
 A1367 Heather
 A888 Holly
 A10237 Hubie
 A895 Jack
 S9565 Janet
 S11181 Jayme
 A652 JC
 A10227 Jeff

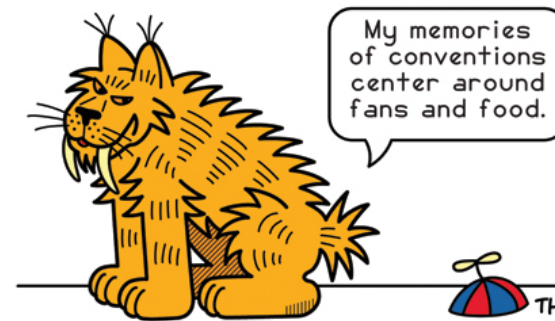
A10560 Jenny
 A1997 John
 A2010 Jojo The Great
 A1365 Kathy
 A1251 Katie
 A10688 Katie
 A10718 Keith
 A297 Kelly
 S2464 Khardan
 S6056 KP
 A1323 Laura
 A10269 Leonard
 A10880 Lewis
 A11036 Logan
 A9980 Madison
 A1268 Malin
 S2466 Mandy
 A6604 Mara
 A9552 Margaret
 A1559 Maria
 A10342 Maria
 A1013 Marty
 A1351 Matthew
 A10922 Maury
 S2231 Meredith
 (a stack of dragons
 in a trenchcoat)
 S10221 Metylda
 S6825 Milka
 A10287 moof
 A1263 Nat
 S9666 Niklas
 A1071 Nora
 S657 Omega
 S1188 Oskar
 A1707 Pam
 A9680 Paul
 A10414 Paul
 A1052 Phil

S7304 Phil
 S8023 Rei
 A10476 Rick
 A1366 Rikka
 A8054 Robert
 S9294 Robyn
 A1866 Ron
 S820 Sabina
 A2154 Sean
 S6901 Seane
 S1844 Sedeer
 A10554 Sheryl
 A1364 Sinead
 S9876 Singularity
 A391 Spike
 S2011 T J
 A10698 Tails
 A9542 Tara
 S2122 Tegan
 A10217 Tianna
 A1362 Tom
 A1747 Tom
 A9752 Vicky
 A2111 Viki
 A10413 Wendy
 A772 Wyn



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The corn-fed fan from Iowa is a delicious memory of my last Chicon.

In Memoriam

2021

Erle Korshak (b.1923) August 25, Fan, Worldcon Acting Chair, Chicon 8 Guest of Honor.

Aahz (b.Dan Bernstein, 1967) October 14, Fan

Joe Moudry (b.1947) October 15, Fan

Jarosław Musiał (b.1962) October 21, Artist

Charlotte Williams (b.1953) October 26, Fan

Carole Nelson Douglas (b.1944) October, Author

Jim Fiscus (b.1944) November 7, Author

Simon Marshall-Jones (b.1963) November 9, Author, Editor

Chuck Divine November, Fan

Bjørn Olav Listog (b.1957) November 11, Fan

Petra Mayer (b.1974) November 13, Journalist

Jyrki Kasvi (b.1964) November 16, Author, Editor, Fan

Miguel Barceló García (b.1948) November 22, Author, Editor

Jeremy G. Byrne (b.1964) November 24, Fan, Editor

Wayne McCloud (b.1945) November 24. Dealer

Diana G. Gallagher (b.1946), December 2, Fan, Artist, Author, Hugo winner (a.k.a Diana Gallagher Wu)

Tim Murphy (b.1957) December, Dealer

Chris Achilleos (b.1947) December 6, Artist

Anne Rice (b.1941) December 11, Author (a.k.a. A.N. Roquelaure, Anne Rampling)

William G. Contento (b.1947) December 13, Bibliographer

Bruce Burn (b.1939) December 17, Fan

Ron Zukowski (b.1949) December 19, Fan, Worldcon chair

Ryan Bodenheim (b.1977) December 20, Artist

Chuck Shimada (b.1960) December 26, Fan

Andrew Vachss (b.1942) December 27, Author

Uschi Gatward (b.1972) December 30, Author

2022

Mirosław Kowalski (b.1954) January 2, Editor

Keith Arseneau (b.1959) January 3, Fan

Frank Dodd (b.1935) January 3, Fan

Frank Denton (b.1930) January 5, Fan

Chris A. Masters (b.Chris Anagnostopoulos, 1961) January 5, Author, Editor

John Jos. Miller (b.1954) January 5, Author

Willie Siros (b.1952) January 5, Fan, Bookseller, NASFiC Chair, Worldcon GoH

Jane Hawkins (b.1951) January 7, Fan, Author

Bill Mills (b.1952) January 9, Fan

Terry Whittier January 11, Fan

Rick Cook (b.1944) January 13, Author

John E. Ferraro (b.1952) January 13, Fan

Ron Goulart (b.1933) January 14, Author

Dave Wolverton (b.John David Wolverton, 1957) January 14, Author (a.k.a. Dave Farland)

Dennis Palmer (b.1952) January 16, Fan

Bill Wright (b.1937) January 16, Fan, DUFF delegate

J. Brian Clarke (b.1928) January 17, Author

Jean-Claude Mézières (b.1938) January 23, Artist

Roger Sims (b.1930) January 23, Fan Worldcon chair, NASFiC Chair Emeritus, Worldcon GoH

Holger M. Pohl (b.1959) January 27, Author

Doug Wilkin (b.1962) January 28, Fan

Mary Alice Wilson January 31, Bookseller

Richard L. Tierney (b.1936) February 1, Author

Angélica Gorodischer (b.1928) February 5, Author

Tom Dupree (b.1949) February 7, Author, Editor (a.k.a. Randall G. Thomas)

Michał Furiath Markowski (b.1978) February 9, Game designer

Don Tumasonis (b.1945) February 12, Author

Melissa Mead (b.1967) February 15, Author

Faren Miller (b.1950) February 15, Author

Michel Henricot (b.1936) February 16, Artist

Kira Soshinskaya (b.1933) February, Translator

Tom Veitch (b.1941) February 18, Comic author

Maureen Whitelaw (b.1940) February 20, Fan

Frank Olynyk (b.1942) February 24, Fan

Rick Albertson February 25, Fan

Shirley Hughes (b.1927) February 25, Artist

Andy Remic (b.1971) February 26, Author

Ruth Odren (b.1932) February 28, Fan

Jeff Smith February 28, Fan

Priscilla Tolkien (b.1929) February 28

Leonid Kourits March, Fan

Les Jenkins (b.1967) March 6, Fan

David Cummer (b.1956) March 8, Fan

Steve Redwood (b.1943) March 10, Author

Helene Marlow Bellin (b.1973) March 11, Fan

David Kummerow March 11, Fan (a.k.a. Slayer)

Bill Johnson (b.1956) March 17, Author, Hugo Winner

Richard Labonté (b.1949) March 20, Fan, Bookseller

Ted Mooney (b.1951) March 22, Author

Joël Houssin (b.1953) March 23, Author

David Lussier (b.1959) March 23, Fan

Rafael Llopis (b.1933) March 24, Author

Christine Ashby (b.Christine McGowan, c.1951) March 29, Fan, DUFF delegate

Alan J. Hruska (b.1933) March 29, Author

Harri Miekka March 29, Fan

Edwin A. Scribner (b.1943) March 30, Fan

Patricia MacLachlan (b.1938) March 31, Author

Robert C. Cornett (b.1952) April 1, Author

Christopher Finch (b.1939) April 1, Artist

David McKee (b.1935) April 6, Author

Valerio Evangelisti (b.1952) April 18, Author

Marshall Arisman (b.1938) April 22, Artist

James Bama (b.1926) April 24, Artist

Jerry Corrick (b.1951) April 27, Game seller

Neal Adams (b.1941) April 28, Artist

John Nikitow (b.1956) April 29, Fan

Pam Chillemi-Yeager (b.1955) May 2, Author

Serhiy Dyachenko (b.1945) May 5, Author, Screenwriter

Alexander Rybalka (b.1966) May 5, Author

Patricia A. McKillip (b.1948) May 6, Author

George Perez (b.1954) May 6, Artist, NASFiC GoH

Atanas P. Slavov (b.1947) May 6, Fan, Author

Dan Deckert (b.1952) May 8, Fan

Anna Lynn Harris (b.1951) May 10, Fan

Karl Lembke (b.1960) May 15, Fan

Mirosław Gołuński (b.1973) May 20, Academic

Greg Jein (b.1945) May 22, Fan

Peter Lamborn Wilson (b.1945) May 22, Author (a.k.a. Hakim Bey)

Maja Lidia Kossakowska (b.1972) May 23, Author

Roger Tener (b.1953) May 28, Fan

Barbara Paul (b.1931) June, Author

Ken Kelly (b.1946) June 3, Artist

George Lamming (b.1927) June 4, Author, Poet

Mike Pruette (b.1971) June 6, Fan, Artist

Serge Minskevich (b.Siarhey Mytsko, 1969) June 8, Author

Pat Silver (b.Pat Brown) June 8, Fan

Marc Durocher (b.c.1949) June 13, Fan

Paul Lidberg (b.1966) June 13, Game designer

Sasa Neuman (b.1952) June 13, Fan

Wayne McCalla (b.1968) June 14, Fan

Shamus Young (b.1971) June 15, Fan

Tim Sale (b.1956) June 16, Artist

Bryan Barrett (b.1957) June 20, Bookseller, Fan

Bill Wolfenbarger (b.1943) June 26, Author

Dorothy Heydt (b.1942) June 28, Fan, Author

Samanda B Jeude (b.1952) July 3, Fan

Robert Lichtman (b.1942) July 6, Fan, TAFF Delegate

Kazuki Takahashi (b.1961) July. Artist

Barbara Delaplace July 7, Author

L.Q. Jones (b.1927) July 9, Actor, Director, Hugo Winner

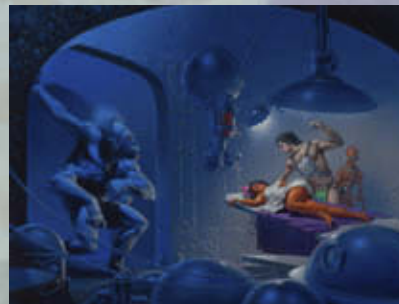
Herbert W. Franke (b.1927) July 16, Author, Worldcon GoH

Eric Flint (b. 1947) July 17, Author, Editor, Publisher, NASFiC GoH

Valjeanne Jeffers July 18, Author, Editor, Poet (a.k.a Valjeanne Jefferes-Thompson)



Autographs & Memories.....

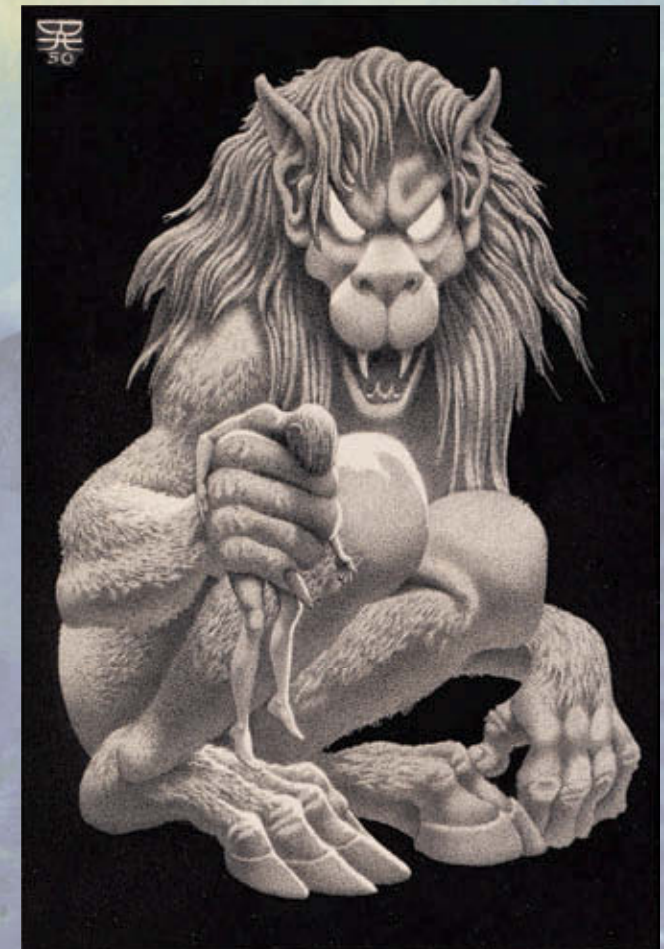


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