

Renovation

The 69th World Science Fiction Convention
Reno, Nevada USA ★ August 17–21, 2011

Reno-Sparks Convention Center
Atlantis, Peppermill, and Courtyard by Marriott

GUESTS OF HONOR

Ellen Asher

Charles N. Brown
(In memoriam 1937–2009)


Tim Powers

Boris Vallejo

SPECIAL GUESTS

Tricky Pixie

Bill Willingham



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Renovation Guest of Honor

Ellen Asher

Ellen Asher has a lot to answer for. Over the course of 34 years (and three months) as the editor of the Science Fiction Book Club, she lured hundreds of thousands of impressionable people to the dark side – young and old, college students and senior citizens, readers of novels and short stories were given a “sensawonda” and love of science fiction and fantasy through her wiles.

Ellen was the one constant in the Science Fiction Book Club from 1973 through 2007. Owners came and went; the corporate parent name changed several times. But Ellen was the face and name of the SFBC – one could not think of one without the other. On first hearing of her retirement, her friend and former colleague Moshe Feder wrote, “Ellen can look back proudly on over 34 years of strong and principled leadership, profitable management, and service to the field during both the Doubleday and Bertelsmann eras. Having exceeded John W. Campbell’s record by seven months, she will likely never be superseded as the longest-serving SF editor in history.”

Because of her long tenure at the helm of the SFBC, Ellen has introduced more new generations of science fiction readers to both contemporary and Golden Age writers than any other individual in the field. Many readers rely on the Science Fiction Book Club for its extensive backlist of classic works and compendia of short fiction at incredibly affordable prices for hardcover books.

Ellen’s work was not only about reprinting other works, no matter how wonderful and important. “I’m also very proud of the original anthologies we

published at the SFBC,” she remarked, “like *The Dragon Quintet*, *Vampire Sextet*, *Fair Folk* (which won the World Fantasy Award for Best Anthology), and *Masterpieces of Terror and the Supernatural*.”

The fans and pros of the SF&F field have recognized the amazingly important contributions that Ellen has made – and what a cool person she is. In 2001, the New England Science Fiction Association presented her with its Skylark Award, given to a person who “has contributed significantly to science fiction, both through work in the field and by exemplifying the personal qualities which made the late [E.E.] ‘Doc’ Smith well-loved by those who knew him.” And, in 2007, the organization also named her a Fellow of NESFA.

In 2007 she received a World Fantasy Award in the category Special Award: Professional for her work with the SFBC. In April 2009, she became a published writer, with a short essay in *Nebula Awards Showcase 2009*, edited by Ellen Datlow. (A slightly modified version of this essay appears on pages 6–7.) In August 2009, Ellen was announced as one of the World Fantasy Lifetime Achievement Award winners for 2009.

Ellen retired from the Science Fiction Book Club in 2007. For her bio in the program guide to Readercon in 2009, she wrote, “Now that she has retired, she amuses herself by sleeping late, meeting friends for lunch, and reading only books she actually enjoys. She also rides horses and takes ballet classes, and does about as well at both as you’d expect of a middle-aged editor who grew up in New York City.”

I didn't have much direct contact with Ellen Asher, then editor-in-chief of the Science Fiction Book Club, but she could have crushed my little career at any time. Despite provocations on my part, she never did. It was a privilege to freelance for her, even indirectly.

~ James Nicoll



*Jay Franco and Ellen Asher at the 2008 Nebula Awards banquet.
Photo by Ellen Datlow.*



*Ellen Asher at the 2011 Nebula Awards banquet.
Photo by Ellen Datlow.*



*David Hartwell and Ellen Asher at the 2007 World Fantasy Awards.
Ellen won the 2007 World Fantasy Special Award: Professional
for work done at SFBC. Photo by Kathryn Cramer.*

*p. 2: Ellen Asher at KGB in New York City, 2007. Photo by
Ellen Datlow.*

The hidden places of Ellen Asher

by *Tanith Lee*

One of my earliest memories of Ellen Asher, back in the 1980s, is of her sitting in a group of about ten or so others (one being me) on a glamorous carpet in an opulent U.S. convention hotel. A slender young woman in pale clothes, with dark strong hair hanging long down her back and unusually clever and perceptive green-brown eyes.

I can't, myself, sit down on floors any more. But Ellen Asher can. Little else has altered with her either. Except her eyes are, if anything, even more acute.

Before we met, of course, I had heard some of the rather illustrious and very intriguing things about her. In 1962, she got her B.A. in English literature from Swarthmore with high honors, and later she joined the Peace Corps and spent two years in Thailand teaching English. Knowing her as now I do, I bet she was brilliant, but Ellen decided teaching wasn't her bag at all. She went instead to graduate school and took three years at Stanford, aiming at a Ph.D. in Tudor-Stuart history. After getting her M.A., however, she was off and out again, being – she says – so bored that she did virtually “no work.” Instead, she rode horses and read the complete works of Georgette Heyer. Unfortunately, Ellen adds, none of her professors chose to examine her on Georgette Heyer. Or *The Horse in History*, one assumes. “Thrown out into the cold, cruel world with no practical skills,” Ellen concludes, “I naturally went into publishing.”

She started at Fawcett Publications, working low down the ladder as a secretary, before traveling on to the New American Library. After two years at NAL, she graduated to editor of their Science Fiction line. This, then, was mostly involved in



reprint, but a notably shining period did ensue when she edited a couple of the books of Poul Anderson. Ellen remarks that his MSs were so well-written and professional that her editing was minimal – which will come as no surprise to aficionados of the marvelous Mr. Anderson. (But, for my money, it takes an honest and generous editor to say

it. And those two qualities are definitely a part of Ellen Asher, both as editor and human being.)

After this era, though, a cost-cutting flurry overtook NAL, and Ellen was laid off. Her new job-hunt finally brought her in through the prestigious doors of the Science Fiction Book Club. Again, the Club was also involved in reprinting, and Ellen's area was to select and acquire Book Club rights. In her later years with SFBC, new material did, of course, come within their scope, with Ellen occasionally editing. Then, starting in 2000, the Club commissioned a line of entirely original, themed novella anthologies, with Ellen as Chief Editor on eight of them. They had “cool jackets by major artists” – a sentiment with which I entirely concur, having had the pleasure of being in four of these volumes.

I'd known Ellen too, by then, quite a while. We had established, and where possible retain, a custom of getting together twice a year – now always in the UK. And we correspond (if erratically). Yet while knowing Ellen well as a valued friend, I know, and *knew* her from the first, as the best kind of reader-editor. Those acute and *listening* eyes miss little. She's among that elite which can spot a genuine error at 9,000 paces – but she knows, always, when to leave well alone. She has grace and integrity, tact and true grit: a rare combination.

Through the years, she has met and worked – or at least mingled – with “hordes” of the gods of SF, Fantasy, and Horror. From Anderson through Zelazny, alphabetically, to name but two star-like examples. So many became her good friends. Once more, not surprising.

Those very first times when I met with Ellen Asher, I’d wondered, given her gleaming record, how approachable she would be. But Ellen is Ellen. Despite her solid, well-tuned judgment and the respect in which, rightly, even back in the ’80s she was/is held, I was swiftly delighted to find her such very good company. You don’t ever get dull moments with Ellen. A debater like a duelist – watch out for that lightning riposte – and with an extremely nice, dry wit – yet having an elusive and sudden sense of the Ridiculous. She is, too, not astonishingly, a fund of knowledge. Aside from being a reference library on her own fields, Ellen is a dedicated theatre buff and *balletomane* who once, at least, managed to see both Fonteyn and Nureyev dance live. (Opera she doesn’t pursue. Ellen says she “deliberately refused to get interested in it, on the grounds that there are only 24 hours in the day”!) Additionally, though, unlike so many of us (er, me) who love The Arts supine, Ellen also extends her adventures into such activities as the horse-riding already mentioned (and she is no mean horse-woman), while she can walk for miles up mountains and through boulder-strewn valleys. Her other preferred physical exercise, unlike the super hero build-up of a gym, is found in the elegant work-outs of ballet routine – and most forms of true dance are among the most demanding and disciplined of exercise outside astronaut training. I know: my parents were dancers.

Other avenues with Ellen include extraordinary places – she introduced me, for one, to Leighton House in London – and animals. Ellen appreciates animals in a deeply involved manner that is quite unrelated to the whimsical, but full, too, of ironic knowledge. This lady really **gets** cats, **reads** horses, is a keen witness to wildlife. Way back, I can remember a most enjoyable evening in some attractive U.S. city where, next door to the conven-

tion, she and I roamed through a magnificent sea-life centre, walking under whales in luminous tunnels mostly of glass, while sharks shadowed us. Later, we fed some very well-disposed crabs by hand. Only last year, we wandered the edges of a Sussex wood, with crows and rabbits springing in all directions. Ellen has met a lot of our cats, too, through the years, She and they staring into each other’s *listening* eyes.

Ellen is a fine editor, and a great companion, an intellectual who is also practical, a pragmatist with a fully-fledged empathy. Warm in friendship; cool of style. For her sterling work inside genre publishing, she has won three of the glittering prizes: the E.E. Smith Memorial Award (the *Skylark*) in 2001, the World Fantasy Award: Special Award: Professional – for her first class contribution at the SFBC (2007), and, in 2009, the World Fantasy Award: Lifetime Achievement.

Many of us adhere to what is, very wrongly, a sometimes under-rated and ill-understood region of world literature: SF and Fantasy. But because of people like Ellen Asher, some of the best of this literature’s talent and expression has been respected, encouraged, brought to light, and promoted to a proper recognition. Ellen is foremost among those who have helped keep burnished and burning the fire of what is best in those genres of speculation and imagination. She’s one of the jewels in the crown.

She likes single malt scotch, chocolate, and really hot weather. And sleeping late. All that seems pretty sensible as well.

– *Sussex Weald, June 2011*



Clubbing

by Ellen Asher

(The following is slightly revised from an essay I wrote for Nebula Awards® Showcase 2009, ed. Ellen Datlow.)

I edited the Science Fiction Book Club for thirty-four years – a figure that surprises even me – and it was, in almost every way, a dream job. In my early years, long before the German publishing giant Bertelsmann arrived in our lives, the SFBC was part of Doubleday – just one sucker on the Book Club arm of the Doubleday octopus. It was a specialty club and therefore more lowly in the corporate mind than the big general interest clubs (The Literary Guild and the Doubleday Book Club, if you care) or even than a club like Mystery Guild that catered to a big, popular special interest. But – and here’s the beauty part – *no one else in the division knew anything about science fiction. Or wanted to.* They simply heaved a sigh of relief that they’d found someone who knew the field and didn’t actually have two heads, and they left me alone. I could buy whatever I wanted, I could feature whichever books I wanted in the catalogue – I could even set the pricing, which is something that the marketers for most of the other clubs held onto like mongooses clinging to cobras. No one ever questioned anything, or, if they did, it was timidly and apologetically.

This idyllic situation couldn’t last indefinitely, of course, but I had a good long run – about fifteen years worth. Then two things happened: the market for SF (and therefore the potential profits) got a lot larger, and the whole book club business became bigger and more complex, especially after Bertelsmann bought Doubleday and spun the clubs off into their own separate corporation.

Computers also made a difference; they made practicable a degree of both organization and oversight that wouldn’t have been worth the cost in time and energy when everything was done more or less manually.

And it *was* done manually for longer than you might think – computerization came slowly to the Doubleday clubs. Back in 1986 when Bertelsmann bought us, we had a computer – a big mainframe that lived in, I think, Indianapolis. It could do a few things. But most of our records were on 6 x 8 cards kept – in ink – by nice ladies of a certain age. Bertelsmann was horrified – why, when their shiny new company had a shiny reasonably new computer, were we still using index cards? So they laid off the nice ladies and discontinued the file cards – and then discovered, to their even greater horror, that they had, in effect, fired the computer. It took about three years to assemble enough new data to know what we were doing. The moral is, I guess, make sure you know *all* the implications before you empty the trash. (In case any writers or agents reading this feel inclined to panic retroactively – the contract and royalty records were kept elsewhere and were quite safe.)

Anyway, marketing and financial departments began to play a bigger and bigger role in the SFBC’s daily life. We were blessed, though, in almost always getting excellent people – people who did their jobs well and didn’t try to do mine (I’m afraid I wasn’t so restrained; I never did manage to get my fingers out of the pricing sandbox, and many lively conversations were the result). In fact, I tended to be rather grateful to them, since they did the highly statistical jobs I didn’t want to do and wouldn’t have

*Ellen in her office at the Science Fiction Book Club.
Photo by Andy Porter.*

been very good at. In the same way, I was grateful to my bosses, who dealt with senior management with a tact I probably couldn't have mustered, at least not when I was really worked up about some piece of corporate stupidity. And since that corporate stupidity was, in fact, sometimes corporate intelligence – I hate to admit it, but I *can* be wrong – it's just as well that there were intermediaries.

And I had lots of other help: the long-suffering editors I worked with who compensated for my blind spots, the copywriters and art directors who created both the catalogues we mailed and the jackets for our exclusive editions, the production people who made sure we had actual books to put in the mail. They were uniformly wonderful, and I thank them from the bottom of my heart.

The trends of more and more oversight and more and more bureaucratic complexity have continued unto the present.* It's unavoidable given the size of the business and the nature of today's commercial world. Even at the end, I could get away with doing things the way I wanted to, even if it wasn't how everyone else did them, simply because I'd been editing the club successfully for so very long and knew it so well. Also, when moved to wrath, I bite. My successor (a talented SF enthusiast named Rome Quezada) lacks those advantages. On the other hand, he has a degree of excitement and enthusiasm which, I have to admit, I was losing. I still loved the job, but 34 years (and 3 months and 24 days) is a long time, and it's probably for the best that the club has new eyes and a new mind to bring it into the future.

**I wrote this in February 2008, but I have no reason to think anything has changed.*



Moshe Feder and Ellen - puzzle complete!

BOSKONE 49
NESFA'S regional science fiction convention

Feb 17–19, 2012
Boston, MA (Westin Waterfront)

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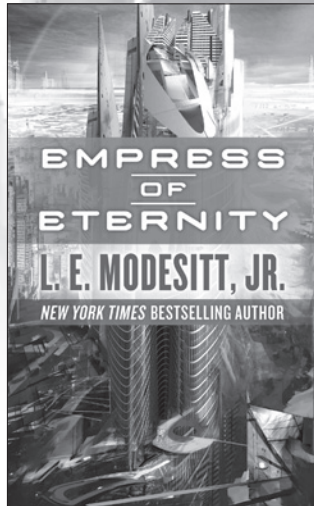
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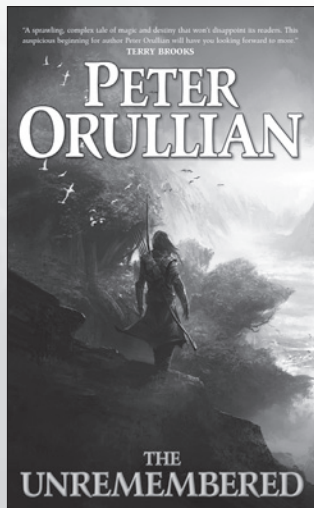
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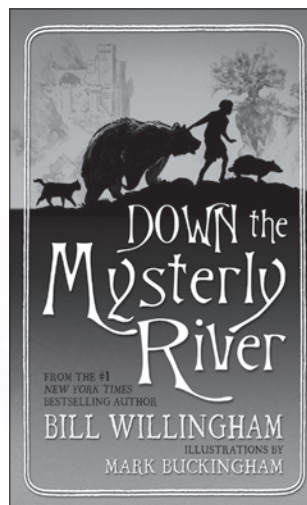
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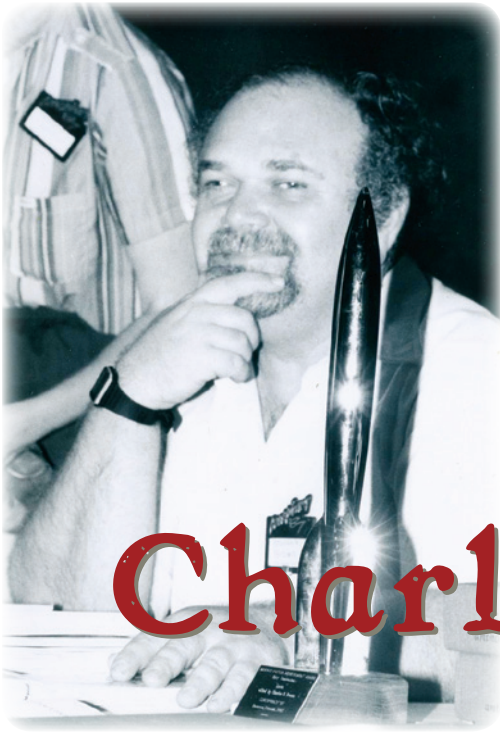
Down the Mysterly River is the children's book debut of Bill Willingham, the creator of the #1 New York Times bestselling graphic novel series *Fables*. Complete with illustrations by *Fables* artist Mark Buckingham, it is a spirited, highly original tale of adventure, suspense, and everlasting friendship.

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Renovation Guest of Honor

Charles N. Brown

For some people, there are no categories

Charles Nikki Brown was born on June 24, 1937 in Brooklyn, New York. He attended City College until 1956, when he joined the military; he served in the United States Navy for three years. Following his discharge from navy service, he finished college on the GI bill while he worked as a junior engineer. He went on to work as a nuclear engineer before becoming a full-time science fiction editor in 1975.

Along with Ed Meskys and Dave Vanderwerf, Brown founded *Locus* in 1968 as a news fanzine to promote a bid to host the 1971 World Science Fiction Convention in Boston. Originally, the 'zine was intended to run only until the site-selection vote was taken at St. Louiscon, the 1969 Worldcon in St. Louis, Missouri. But Brown decided to continue publishing *Locus* as a general science fiction and fantasy newszine, filling a void when *Science Fiction Times* ended its 29-year run in 1970.

Locus gradually evolved into the genre's professional trade journal and remains so today. In 1970 it was first nominated in the category of Hugo Award for Best Fanzine. The following year at the 29th Worldcon, the first Noreascon that *Locus* was founded to promote and support, Brown's newszine won the first of its record 29 Hugos.

During Brown's long and illustrious career he was the first book reviewer for *Asimov's*, wrote the

Best of the Year summary for Terry Carr's annual anthologies (1975-87), wrote for numerous magazines and newspapers, edited several SF anthologies, and was a frequent Guest of Honor, panelist, and speaker at science fiction conventions.

Charles was married twice: to Marsha Elkin (1962-69), who helped him start *Locus*, and to Dena Benatan (1970-77), who co-edited *Locus* for many years while he worked full time.

Brown died peacefully on his way home from Readercon in Massachusetts in 2009 at the age of 72.

~

That's all well and good. But none of this tells you who Charlie Brown (a nickname he detested, by the way) really was.

These few facts do not paint the picture of a man who cared deeply about science fiction and fantasy and fandom. We get no sense of his passions and his peeves from a bare recitation of facts. A short biography cannot show how many hundreds of fans, writers, editors and publishers he touched, mentored, annoyed, amused and amazed.

Most of us remember people in snapshots: *vignettes* and stories and pictures and drolleries. So here are some snapshots (in words and pictures) of the man Renovation honors:

ANTHONY R. LEWIS

There was a Charlie Brown before *Locus*. This is a story Charlie told me soon after we met (ca 1966). When he was in the Navy, he served on a supply ship bringing material to Thule AFB in northwest Greenland. Now, Charlie hated cold weather – one of the reasons he relocated from the Bronx to Oakland. When he had enough service time, he requested a transfer. Where to? he was asked. Someplace South, he replied. Yes, as you might have expected, his next job was on a supply ship to McMurdo Sound. “Far enough south for you, Brown? Or would you prefer the Pole Station?” He said, in retrospect, the experience was a rare one – very few people get to go to either place.

In civilian life, Charlie and his then-wife Marsha Elkins were active in New York fandom, especially in working on Lunacons. They were important in changing that event to a full-weekend convention which has lasted until this day. During the course of Boston’s unsuccessful bid for the 1967 Worldcon, he became friends with a number of the Boston fans and was a strong supporter of the successful new Boston in 1971 bid. To help with the bid he, along with David Vanderwerf and Ed Meskys, started *Locus* as a newszine that would push the bid. Dave and Ed soon went off to other fannish activities. After the vote in 1969, Charlie decided to continue *Locus* as a newszine. For the first few years, *Locus* did take sides in the Worldcon voting, but eventually stopped this as it became more and more the trade journal of the field.

– 2011

CORY DOCTOROW

Charlie Brown’s *Locus* (and the *Locus* that has succeeded him) has the special virtue of being able to discuss science fiction as a business, as a family, and as a social phenomenon. It is all of these things, and that is what has made it vibrant and exciting

p. 10, Charles and his friend the Hugo – this time, at Conspiracy in Brighton, England. (Photo by Rick Hawes, 1987.)

p. 11: Charles, 1970. (*Locus* archives.)



and hard to pin down and frustrating. Charlie understood that from the smallest press to the biggest conglomerate, from the youngest fan to billionaire directors like Spielberg, science fiction was a continuum of passion, commerce, and even a sense of mission. I always loved *Locus*’s no-hold-barred approach to whitespace, the margin-to-margin aesthetic through which Charlie seemed to be saying: all the news that’s fit to print, in as little space as possible.

In person, Charlie was irascible, playful, belligerent, and sharp; his Hawai’ian shirts and wonky eye were disarming, made you think you were talking with someone who didn’t take things very seriously. But once you dug into a subject with him, you found a tough interviewer and a smart, nimble thinker. Charlie’s legacy, *Locus* and the team who run it, are a powerful reminder of what he represented to this field’s history.

– 2011



*Charles in thoughtful repose.
(Photo by Beth Gwinn.)*

CRAIG MILLER

I've known Charlie (knew? It's still hard to think of him as gone) since the early '70s. Of course, the first few years, I was just a name on his mailing list. At first, like everyone, I got to know him through *Locus* and through mutual friends who'd, um, tell stories, but we didn't become personally acquainted for a few more years. In the early years, we were on opposite coasts and even once we came out west, we were still over 400 miles apart and only saw each other occasionally. But we **would** see each other occasionally, and we'd talk on the phone.

Sometimes those calls were him wanting information on one of the films I was working on (or me wanting to get him to run something about another). Sometimes it was me wanting his help on qualifying stories and getting correct spellings of authors' names for the Hugo Awards ballot on some Worldcon or another. Or we'd just chat.

Charlie loved science fiction. He loved the people he met and became friends with. Not to say he didn't also love being a big fish in a small pond, but he **really** loved the world of science fiction, both the professional side and science fiction fandom. And he loved how *Locus* gave him the chance to give up being an engineer and live and work in the

world he loved. I remember fondly one night in 1979 or 1980; I'd been up in the Bay Area on business, and Charlie and I had gotten together for dinner. Afterward, we were sitting around in the living room of his house in Oakland, talking about how fandom had, in a very real sense, given each of us our careers. Charlie, paraphrasing a Saturday Night Live running gag of the time, took a sip of his drink and said "Fandom been bery, bery good to me." We both laughed and knew it was true.

— 2011

PATRICK NIELSEN HAYDEN

There's a very real sense in which the modern science fiction world, professional and fan, can be defined as "the set of people who know what *Locus* is and care about it." (Stipulating, of course, that one of the ways people sometimes care about something is to reject it with great force.) These days, SF and fantasy storytelling is a vast, sprawling city, and creators and readers of prose fiction form what is merely one of that city's older neighborhoods. But *Locus* has been our neighborhood newsletter for as long as most of us have been around. Having Charlie Brown suddenly not there is like losing one of the landmarks that lets you know you're home.

— *Making Light*, 13 July 2009

SCOTT EDELMAN

Charlie was an ambassador of science fiction, traveling internationally to spread his love of science fiction and to foster fandom in those countries where it hadn't yet taken root as strongly it has in the U.S. I was with him on one of those trips, to an SF convention in Cuba, and can picture him now speaking about science fiction to Cubans hungry to suck up his knowledge. His eyes would twinkle as he shared about his favorite books and widen when he spoke of those he didn't particularly care for, but even when talking about those he hated, he was passionate and engaged, eager to show how and why it fit into the mosaic of SF history. As we'd wander the streets, the Havana locals whom we'd pass would often call the stocky, white-haired, bearded Charlie "Papa," as if Hemingway had returned to walk among them.

I particularly remember one warm night at the rooftop bar of the Hotel Ambos Mundos, where Hemingway began writing *For Whom the Bell Tolls*. Drinks in hand, we sat looking out into the harbor, discussing SF, opera and our lives for hours. That's where I learned, after decades of friendship, that we'd attended the same Brooklyn public school, though more than a decade apart. Ever since that 2002 trip, we'd hail each other as classmates whenever we'd meet.

— *Syfy Online Network, July 14, 2009*



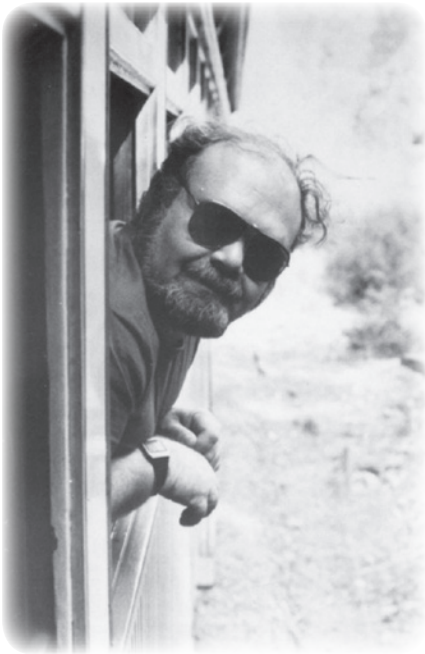
*At Boskone 2, Boston, Massachusetts, 1966.
(Photo by Jay Kay Klein, 1966.)*



top: Traveling with Scott Edelman in Havana, Cuba, 2002.

*middle: Charles visiting with the Posnan science fiction club, Poland.
(Photo by Ricia Mainhardt, 1988.)*

*bottom: Beth Meacham and Charles have a...chat.
(Photo by Beth Gwinn, 1986.)*



TRAVELS WITH CHARLIE BY CONNIE WILLIS

Although I saw Charlie Brown (I never could remember to call him Charles like he wanted) at lots of Worldcons, my happiest memories of him are when we traveled together. We went to Australia, up Mt. Hood, and every year we drove to the Jack Williamson Lectureship in Portales, New Mexico, and had adventures every place we went.

The day we went up Mt. Hood, my brakes went out. “They’ll be fine,” Charlie said when I wanted to turn back. “I’ll put a foot out of the car to stop us if they go out.”

In Australia we faced airsickness, lost luggage, and starvation. The convention we went to in Perth (Swancon) took place over Easter weekend, during which, unbeknownst to us, **everything** shuts down, and there wasn’t a restaurant open anywhere. “It’ll be fine,” Charlie said. “You can always catch a kangaroo and cook it for us.”

On our annual drives to Portales (turn left at Albuquerque, drive until you fall off the edge of the earth, and then go another hour and a half), we had plenty of food, but Charlie was in constant danger of my throwing him out of the car for his smart-aleck remarks and leaving him to be eaten by vultures. I never had to go quite that far, though one night in Portales when I got lost on the way to Jack’s house with five cars of writers and fans following me, I came very close to killing him. I wandered helplessly around at the head of the caravan for 15 minutes and finally gave up, stopped the car, and went back to the cars behind me to ask if anybody had a map. “Why’d you do that?” Charlie asked me. “I know how to get to Jack’s house.”

“Then **why** didn’t you tell me?” I asked him through gritted teeth.

“Because it’s so much fun watching you be lost,” he said.

Only the five cars full of witnesses behind me kept me from throttling him on that occasion, and I came close on several others. Charlie could be maddening, cantankerous, annoying, and curmudgeonly. But he was also a wonderful traveling companion, and on my “Travels with Charlie” we saw Billy the Kid’s grave and the Indian Ocean and the Columbia River Gorge and the Sydney Opera House and had great conversations about Ward Moore and the Futurians and *Locus* back when it was a single mimeographed sheet, and Zenna Henderson and Area 51 and Isaac Asimov and Anasazi pottery and Buffy the Vampire Slayer and Robert A. Heinlein. Charlie knew everybody in science fiction and everything about the history of the field, and I wish he was here to talk to at Renovation. I wish he was here for me to drive up to Carson City to see where Mark Twain got his start (even though I’d probably end up getting lost and/or threatening to throw him in Lake Tahoe.)

I miss you, Charlie, and I know everyone else here misses you, too! Renovation won’t be the same without you!





p14, top: Watching Australia go by from the train. (*Locus* archives, 1985.)

middle: Me and my shadow! (*Locus* archives, 2002.)

bottom: Remembering the psychedelic '60s. (*Locus* archives, 2004.)

p15, top left: Grinning with Connie Willis, Neil Gaiman, and the sartorial splendor of Hawaii. (Photo by Leslie Howle, 2006.)

bottom left: Charles and his namesake (he really hated the nickname). (Photo by Jay Kay Klein, 1968.)

top right: With Ursula Le Guin. (Photo by Beth Gwinn, 2001.)

middle right: David Hartwell and Charles at Readercon in Massachusetts, 2009. (Photo by Kathryn Cramer, 2009.)



Where's Charles? (A cast of thousands at Metrocon, New York City, 1954.)



MIKE GLYER

In the early '70s, soon after Charlie and Dena (to whom he was then married) moved to Oakland from New York, my friend Elst Weinstein and I basically invited ourselves to stay with them while we were in town for a college football game. As the years go by I can't believe our nerve, or the Browns' gracious hospitality. We had been told this kind of fellowship existed between fans – and when we put it to the test, the Browns proved it really did.

That visit also provided an early insight about the thing separating Charlie from many other fans – his perpetual interest in science fiction itself, rather than the self-referential byplay about fandom that many fans (including me) find fascinating. Writing and writers, ideas and their creators, were always of greatest interest to him.

And yet Charlie definitely had a fannish sense of humor. Long before I met Charlie I knew Bruce Pelz, another highly influential fan. Bruce drove a red Ford van with a personalized license plate, SMOF 2. SMOF is an acronym for Secret Master of Fandom. Who was SMOF 1? Charlie Brown. And how had this come about? Charlie and Bruce had sort of divided the fannish world between them. Then at a convention the idea came to them of charging fans a dollar for the privilege of being acknowledged as their fellow Secret masters. Charlie and Bruce naturally assigned themselves the first two registry numbers, then easily found 80 fans eager to buy SMOF numbers of their own.

When Elst heard Charlie tell this story, he took a dollar from his wallet and urged Charlie to sell him a SMOF number. Charlie did not hesitate. It was the perfect ending to the anecdote. And he didn't mind making a dollar, either.

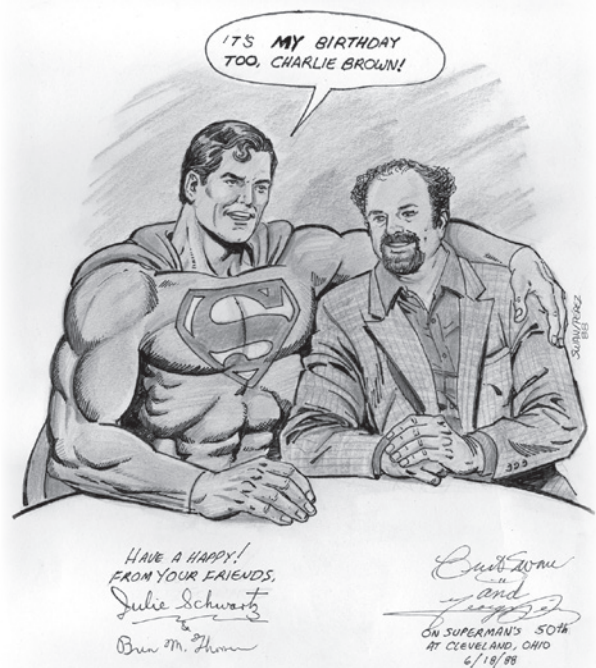
– 2011

Superman and Charles shared a birthday, and they both turned 50 on June 18, 1988. (Locus archives; original art by Burt Swan and George Pérez.)

Left to Right: John Schonherr, Kelly Freas, Charles N. Brown, Gray Morrow, and Ed Emshweiller at Tricon, the 1966 Worldcon in Cleveland, Ohio. Photo: Jay Kay Klein.



Charles Nikki Brown in birthday suit, 1938. (Why do all parents take this same photo?)



GRAHAM SLEIGHT

As a relative newcomer to the *Locus* family (it's not an overstated way to describe it), I first got to know Charles in 2005. He came up to me at the post-Hugo party at the Glasgow Worldcon that year and allowed, in that hangdog way he had, as how some people had been saying nice things about my work: did I want to review a particular book for *Locus*? It wasn't an easy assignment: the book was by a friend, it required a lot of background reading first, and I didn't have many words to work in, but it was a fun challenge. Without saying anything directly, he made clear that he'd chosen the book very deliberately with that in mind. Then, at ICFA the following Spring, he came up to me with the idea of retrospective columns on authors of classic sf: would I be interested? I asked if there were any constraints – word-length, who I could cover, and so on. He seemed remarkably unconcerned about all that: he'd picked me to give a different generation's perspective on the classics and was happy to let me get on with it. (He seemed to have the illusion that I was a young person, which I did nothing to disabuse him of.) And from that point on, I was in the family: allowed scope in my column to talk about pretty much whoever I wanted; edited lightly and with care; hauled off to good restaurants whenever I was in the right place at the right time. I knew perfectly well he disagreed with, for instance, my opinions on Heinlein or van Vogt, but the most I ever got was a gentle push that I might want to look at work X which, he said, would answer some of my objections. He was usually right.

And then, in February of last year, I got to stay at Locus HQ in the Oakland hills for a couple of days; Gary Wolfe was in town as well, and we all sat around talking as sf folk do. My original plan, to see if I could persuade Charles to arrange a trip to the legendary French Laundry restaurant, didn't work out, but along with Amelia Beamer we discovered plenty of good places to eat in Berkeley. I got to peruse the extraordinary *Locus* library, on rolling shelves in a room carved back into the hill. Charles allowed me to ransack his collection of Mahler CDs, tolerating my loudly expressed views on Abbado or Haitink with benign paternal amusement. Charles always said that he liked Mahler for the same reasons he liked sf: that it was in the end teleological, that it said something about where humanity was ultimately going. I said that I liked Mahler for the tunes, the orchestration and the occasional vulgar blazes of sound. Explosions and spaceships aren't everything, he said.

– *Locus Online*, 13 July 2009

top: A young Charles in military dress salutes the camera in this undated World War II-era photo. (Locus archives.)

middle: Again saluting, the older Charles was in the U.S. Navy for 3 years; this photo was taken near the end of his hitch, in 1959. (Locus archives.)

bottom: Eventually, someone let him out of the brig! (Photo by Beth Gwinn, undated.)





p. 18, top: Jennifer Hall, Charles Brown, and Kirsten Gong-Wong with their Hugo trophies, Noreascon 4, Boston, Massachusetts, 2004. (Locus archives.)

bottom: Charles with Locus staff, 2006. (Locus archives.)

p. 19: At conventions, Charles was often thoughtful, contemplative – as he was here, at Readercon in Massachusetts. (Photo by Scott Edelman, 2007.)

LIZA GROEN TROMBI

Charles was many things to many people. To some he was a long-time fan, one who built his own job so he could work in the field he loved. To others he was a colleague, publisher and critic, fierce promoter of the genre. To many he was a mentor and advisor, or simply an old friend, and to all he was the powerhouse and institutional memory driving *Locus* magazine for the 41 years he ran it. He was deadly serious about the field, SF, and *Locus*, but he also had an undying love for humor, a continuous thread running through everything he said and did.

He loved the way that comedy and real life walked into a bar, pointed at each other, and laughed at how much they were the same. He used to tell us about his Vaudevillian aunts walking behind him down the street when he was a child, swearing and



telling loud and raucous jokes to break him in. He in turn played with language constantly and gleefully tortured all of his friends and employees with terrible puns, at one point insisting I tell him a new joke every day. He had a generous sense of humor, loved to gossip and tell salacious tales about conventions past, and tried to insert comedy into every conversation.

Our company culture and language here at *Locus* are full of references to jokes that Charles told over and over again: the cat's on the roof, the cockroach letter, so far so good, etc. We actually have an Excel sheet with numbered punchlines, a list of jokes he had us write up just so he could say, "you told it wrong," after someone said a number.

Charles was a difficult boss and a good friend, and sometimes vice versa. That driven personality of his wasn't the easiest to work for, at once curmudgeonly, moody, and capricious. He was my boss first, but became friend, mentor, and then family as years went by. His loyalty to friends was unmatched; he



was the only person I've ever known who would literally stop the presses and focus all of his attention if someone he cared about had a problem.

He did mellow with age (like a good wine, he would say). We were at a con in Pasadena when his phone fell out of his shirt pocket and into the toilet while he was flushing it. He called me (from the hotel phone) and in a very serious tone of voice asked me if I had noticed his phone looking kind of depressed. See joke #42. I miss you, Charles. We all do.

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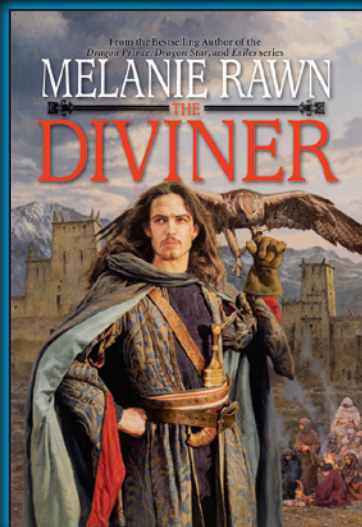
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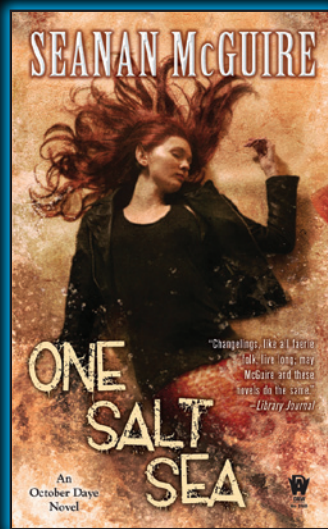
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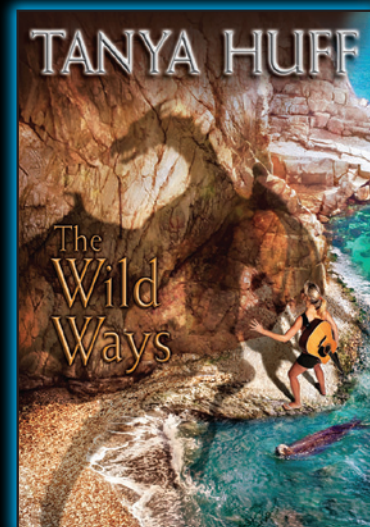
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Renovation Guest of Honor

Tim Powers

An appreciation

by Jim Blaylock

Although Tim Powers was born in Buffalo, New York, in 1952, he grew up in southern California in the suburb of La Mirada. He was educated, at least partly, in Catholic schools, but like most writers, a good deal of his literary education he found for himself at an early age, reading Lovecraft and Leiber and Heinlein as a steady diet. At that time I was living across town in the city of Anaheim, reading Burroughs and Verne and Wells, and when we ran into each other for the first time at CSU Fullerton during the early 1970s, we shared a slightly offbeat understanding of the world, one that destined us for friendship and for a literary life. We were both writing immense plot-less novels in those days, without much purpose beyond spectacle and easy laughs, and by then our writing was informed by what had become wide and eclectic literary tastes tangled up with what we were reading in school. Neither of us has made much effort to disentangle it since.

Tim rode a beat old motorcycle back then, a Honda 350 held together, literally, with pipe cleaners and duct tape. By the time it was stolen, call it ten years later, it was a museum piece, and rumor has it that a mutual friend of ours, concerned that the motorcycle had finally become a threat to Tim's life, *hired* someone to steal it, providing a bolt cutters and a truck. One of my lasting visual memories from some 30 years ago is of Tim's motorcycle throttling down as he rounded the corner from Main Street onto 16th on a rainy Thursday night, lit by streetlamps, the old Trailways bus station as

a backdrop, a half dozen of us already up in his apartment drinking his beer and scotch, and Tim, home from work late, pushing in through the door soaking wet but with a half dozen Canary Island cigars safe under his coat. I can't recall how many years' worth of Thursday evenings we spent hanging out in that apartment in Santa Ana, or quite when we stopped, but I like it that way. It seems like a timeless period in my life – I can picture the snow globe, although without the snow – or like something that occurred outside of time.

In college and in the years right afterward, Tim worked in a couple of different pizza places, finally quitting to live the life of a writer when he sold *The Skies Discrowned* to Laser Books for twelve hundred dollars – big money in those days, you'll say. Well, no. Powers ate a lot of Swanson's pies, as I recall, and the curtains on his windows were roll-down maps that he'd salvaged from a university closet full of old junk. (My favorite was the Paris Metro map.) During a number of those Phil Dick lived down the street, and this being pre-*Bladerunner*, he was eating Swanson's pies, too, figuratively speaking. K.W. Jeter lived about halfway between Tim's place (soon to be Tim and Serena's place) and Viki and I lived a couple of miles away in downtown Orange, and still do.

As for Tim's apartment, in the winter there'd be rain through the perpetually leaking roof, caught in strategically-placed pots and pans and Styro-foam ice chests, and the main heat source would be the oven with the burners turned up and the door

Photo by Serena Powers.

open. In the fall and spring the Santa Ana winds would blow into the apartment through the perpetually open, unscreened windows. Other things came through those windows, too, and it wasn't a rare thing for a possum to appear on the sill, or for a yellow jacket or an enormous fig beetle to come in for a look around. On summer nights we'd sit out on the garage roof and watch rats as big as footballs run past on telephone wires.

Urban renewal hastened decay in the neighborhood, as is so often the case, and by the time Tim and Serena moved out in the late '90s, the area was more ominous than eccentric: gunfire at night, gangs, a more or less continual parade of prostitutes and street lunatics up and down Main Street while businessmen in suits occupied nearby high-rise banks and the crackmobile did a land-office business in the alley. Even in its deteriorated state, though, the neighborhood provided much of the stuff of Tim's novels, and when I reread *Last Call*, I find myself transported to that apartment, and I can't help but picture the wide wooden moldings, the thousands of books that lined the walls, the easy chairs, Jenny Bunn (the literary rabbit) wandering around, stopping now and then to nibble the spines of the books nearest the floor. When he moved out – 14 years ago now?! – I was happy about it, since it had become more likely that the thing crawling in through the window at night was considerably more dangerous than a fig beetle or a possum. But if I had a time machine...

Let me digress just a little here, in order to catch up to myself again. In 1980 Tim married, and his wife Serena turned the Santa Ana apartment into a cheerful clutter of wonderful things, restoring the woodwork, installing ceramic tile, building book cases, turning the yard into a carefully laid out jungle of ginger and moon cactus and herbs and grapevine, setting out hundreds of ceramic salt and pepper shakers and comical heads and pictures of dancing toads. Tim painted a sign of a grinning moon, and they hung it over the garage roof. All of this magical stuff lent the apartment an aura of strange juju, a door-in-the-back-of-the-wardrobe quality in a neighborhood where much of the

existing magic was disappearing. Tim and Serena piloted the apartment through increasingly dangerous shoal water for years, keeping that whole end of Sixteenth Street afloat. The apartment is still there today, painted much the same color of marshmallow orange, but the whole atmosphere of the place is different, as if for twenty years there'd been music audible on the winds that blew through the neighborhood, but now it's simply noisy.

And speaking of that neighborhood, Tim still inhabits it, if that's the word I want, on Tuesday and Wednesday afternoons, when he teaches classes – novel writing and poetry, mainly – at the Orange County High School of the Arts on Main Street, six blocks up from the old apartment. His official title is Master Teacher. Tim and I put the Creative Writing Conservatory together some eleven years ago, and I stayed on to direct the program. As you can imagine, students swarm Tim's classes. Tonight, Tim, Serena, Viki, and I are eating dinner at Felix's Continental Café on the Plaza in Orange and then driving over to the graduation for what is always a sentimental evening. Over the years Tim has taught at a number of schools – Redlands University, Chapman University, U.C. San Bernardino among them – but these days he limits his teaching to the high school, for reasons that would be apparent to you if you saw the place and met some of the students.

What happened with Tim's career is this: after the Laser Books money ran out, he drifted into pizza parlor work again, then found a job as a tobacconist at which he worked steadily until 1985 (and which explains the cigars under his coat). In the mid-80s he gave up jobs, so to speak, for good, aside from teaching. *The Skies Discrowned* and *Epitaph in Rust* were published by Laser in 1976. *The Anubis Gates* was published by Ace in 1983 and was the winner of the Philip K. Dick Memorial Award. *Dinner at Deviant's Palace* was published in 1985, and it too won the Phil Dick award and was a Nebula Award finalist. Shortly thereafter, Tor reissued Tim's first Laser novel under the title *Forsake the Sky*. *On Stranger Tides* appeared in 1987 and *The Stress of Her Regard* in 1989. In 1992 Morrow published

continued >

Declare

Cheers,
Ann Riddle

The author
as
bedouin



Last Call, which won the World Fantasy Award. *Expiration Date*, a sequel to *Last Call*, was published by Tor in 1996, followed by *Earthquake Weather* in 1997. *Declare* followed in 2001, winning the World Fantasy Award, and *Three Days to Never* was published in 2006. All of his novels since *The Drawing of the Dark* have either won or been nominated for so many major awards, both domestic and international, that I've got no space to list them here. You already know about *On Stranger Tides* being purchased by Disney for the 4th *Pirates of the Caribbean* film, so I won't even bother to mention it. Just kidding. As of this moment, his most recent novel is awaiting publication at William Morrow. I wish they'd hurry up.

And just to catch you up on where Tim and Serena went when they drove away from Santa Ana for the last time in their rented U-Haul... They're living in a rural part of the southland now in a town called Muscoy. Muscoy is a strange place, situated at the edge of things. You can still see grizzled Hells Angel's motoring along the Highway through Muscoy and horses and cows grazing beside Chevy Impalas. There aren't many sidewalks, and

backyards are an acre big, with fruit trees and wind-breaks of cottonwood and eucalyptus. Goats and chickens sneak over from next door to eat Serena's flowers and vegetables, and in order to keep the luxurious spring growth from obscuring the house, Tim has had to buy one of those drive-around mowers. I'll admit that when he told me about the purchase I was afraid it was merely the Muscoy equivalent of running with the Joneses, but then I drove out there and saw what the spring rains had done to the vegetation – cosmos as big as a person's head, and lemons and plums so thick on the trees that the afternoon was punctuated by the groan and creak of branches settling under the weight. A few years ago I called Tim on the phone. While we were talking, a prodigious squawking noise started up on his end. "Hold on a second," he said, and he put the phone down. The squawking redoubled in volume and intensity. There was the sound of furniture being pushed aside and books falling and random shouting. Finally Tim picked up the phone again, completely winded. "Neighbor's rooster got in behind the couch," he said. A couple of years after that it happened again, although it was a horse that got in – no kidding – although into the backyard, not behind the couch. I have it on good authority now that the possums and fig beetles and parrots that hung around the apartment in Santa Ana are migrating northeast, Muscoy-bound, navigating toward the source of the Santa Ana winds, which lies in the high ranges of the San Bernardino Mountains, directly above the Powers's backyard.

– June, 2011

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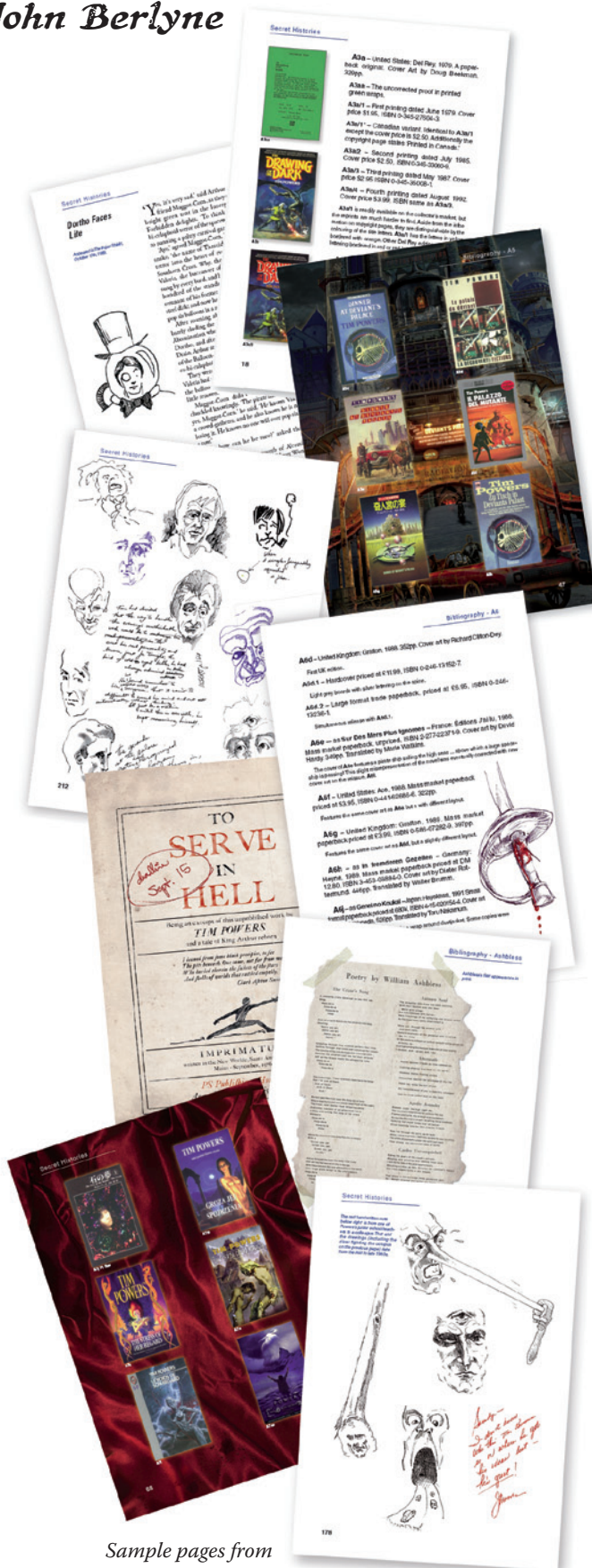
OR =

How you don't have to
be crazy to write a
Tim Powers bibliography
but it sure helps!

In 2009 the British speciality press PS Publishing released POWERS: SECRET HISTORIES, a comprehensive bibliography of the works of Renovation Guest of Honor Tim Powers. The project was compiled and edited by John Berlyne, a process which took a decade from start to finish, and which re-examined what was possible in a bibliography. It was not only an in-depth study of the author's publishing history but also a unique celebration of his creative process. Lavishly produced and printed in full colour throughout, SECRET HISTORIES contains a treasure trove of exclusive material including never-before-seen poetry, drawings, research and plotting notes, novel outlines, early drafts, out-takes and a lengthy excerpt from the author's unpublished 1974 novel TO SERVE IN HELL. SECRET HISTORIES was nominated for both the Locus and World Fantasy Awards. John Berlyne here offers up some highlights as well as a little background to the project...

Secret Histories

John Berlyne



Sample pages from SECRET HISTORIES.

A GOOD IDEA AT THE TIME

The origins of my quixotic adventures with **SECRET HISTORIES** are detailed in the introduction I wrote for the book, but, in short, it seemed like a good idea at the time. To me, at least.

In the very early 1990s, I was putting together a web site dedicated to the works of my favourite author, Tim Powers. Though hitherto I'd had no idea what it meant to be a bibliophile, I discovered in the catalogues of booksellers and libraries a fascinating and strange world of dusty facts, of limited editions, of juvenilia, unpublished ephemera, foreign language editions, variant printings and variant states, first printings, second printings, erroneous printings, proofs, arcs, review copies, galleys... an entire lexicon of exotic terms that describe the tiny differences between one kind of book or another, even ones that look identical.

I should've been put off the idea right there – I mean does any of that stuff matter? A book, is a book, is a book, right?

JUST A BOOK

Well, yes and no – to most of us a book is merely a delivery system, a way of conveying the story from the writer's brain directly into the readers – something British author Jasper Fforde refers to as an *'imagine transference device'*. But for the bibliophile the book is so much more – an artefact, a receptacle, an objet d'art, a tactile and olfactory experience, something to gaze at, something to admire, something to covet and something to own.

A SERIOUS HABIT

Having been exposed to this highly addictive narcotic substance (the street name is 'paper'), I fed my habit by acquiring as many of these rare items as my means would allow and I got it into my head that it would be cool to somehow turn all that web site research into something physical – such as a collectable book about collectable books.

A TAILOR-MADE SUBJECT

That in itself is not a ground-breaking idea, but in Powers I had a particularly good subject for bibliographic study. In a career that first saw him published in the 70s, large parts of his canon have gone on to become genre classics and consequently have been reprinted many times and in many editions, some of which are spectacularly rare and beautiful. His collaborations with James P. Blaylock, particularly those concerning William Ashbless have resulted in some wonderfully eccentric ephemeral items and then, of course there are the original manuscript ts.

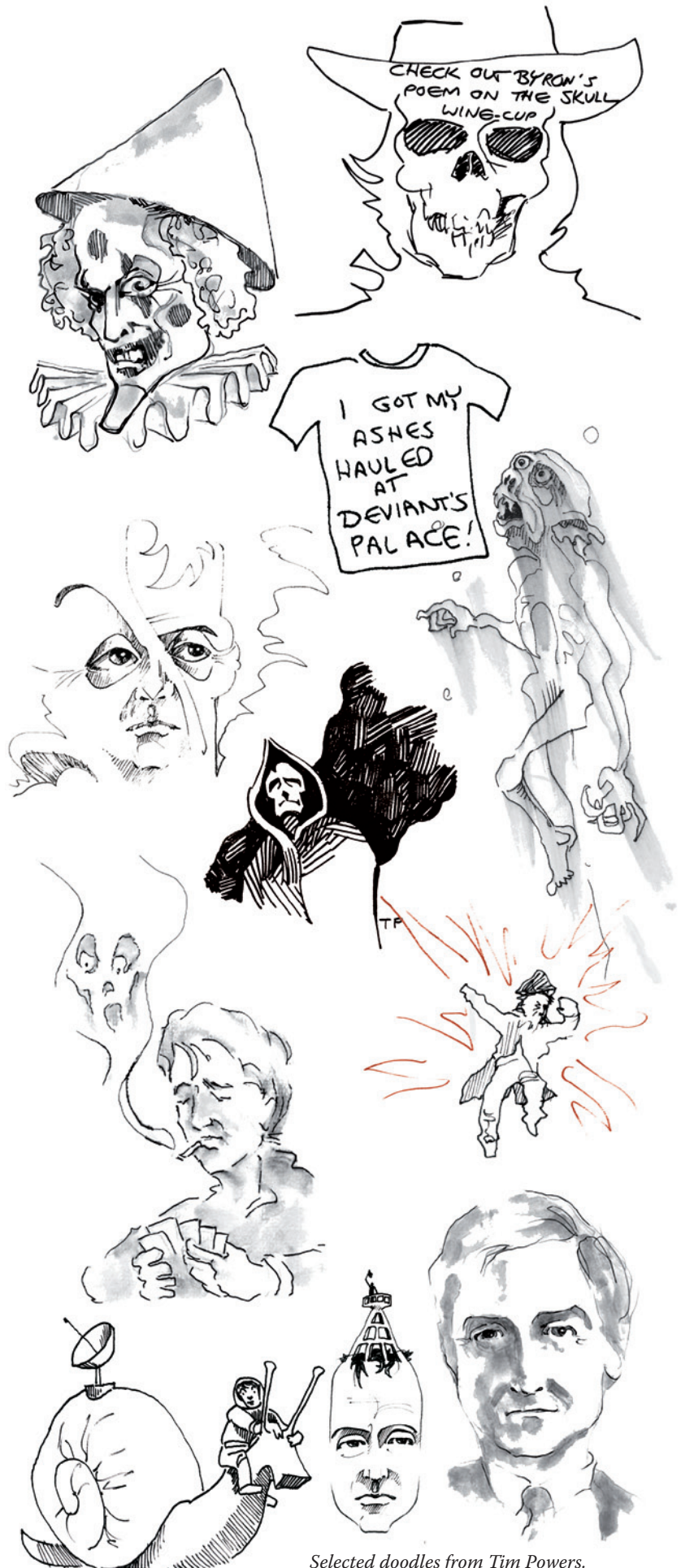
There are still writers out there who use pen and paper, but let's face it, nowadays they're so scarce they can be considered pretty screwball. The invention of the word processor has undoubtedly changed the way writers work. Inline editing is done without a thought and unless the author is vigilant about printing out his whole manuscript on a regular basis, the actual creative process tends to go unrecorded. This development, though on one hand a huge leap forward, on the other robs posterity of something very precious – a physical insight into how some of our greatest minds work and thus into how some of our greatest works are created.

EATEN BY SNAILS

With Powers we're very lucky indeed that much of his handwritten manuscript and research material is lovingly preserved in a private archive. Not one maintained by Powers, incidentally, who confesses to be no collector of his own material – indeed were this stuff still in his possession it would have been long ago 'eaten by snails' as he puts it.

MAGICAL HIEROGLYPHS

Perhaps the most notable thing about this material is that much of it is festooned with drawings and annotations, with crossings out and non-sequiturs, imbued with magical hieroglyphs and codes that serve to add character and depth and *story* to the novels themselves – a *secret history* of these secret



Selected doodles from Tim Powers.

Secret Histories

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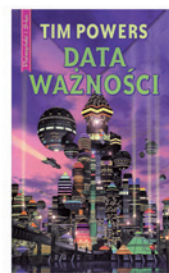
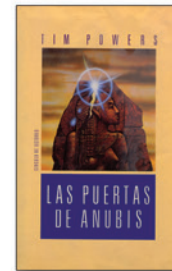
histories. What truly struck me was that most of this stuff lived in storage, forever unseen by the very people who — like myself — might be most fascinated to see it. To be able to present such wonders in a book of their own suddenly seemed far less crazy an idea. So, with the author's blessing, the archivist's generosity and my own bibliographic researches, I set about coming up with a way to present these gorgeous hidden things.

FOUR DESIGNERS BEFORE BREAKFAST

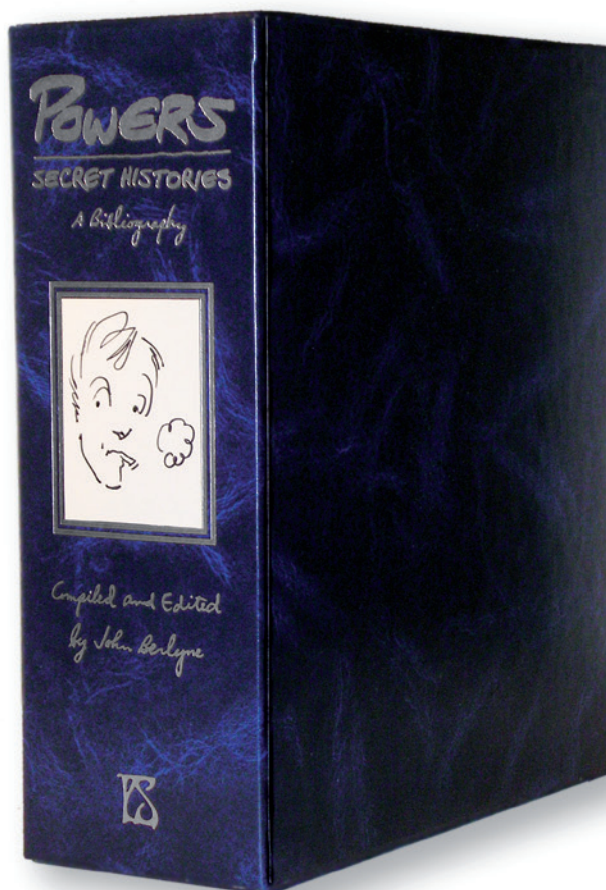
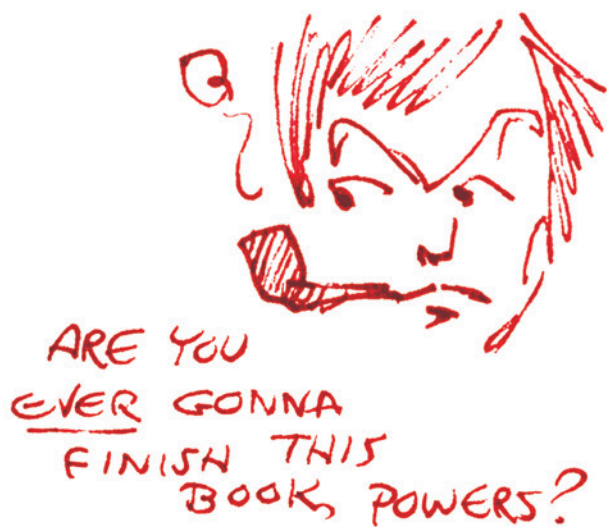
After a false start or two, (in which I learned the hard way that books are not designed in Microsoft Word, nor by sheer enthusiasm) the project found backing from another noted bibliophile, Peter Crowther at PS Publishing. By this time, three designers had been defeated by the demands and complexities of presenting this hot-potch of material. I *kind* of knew what I wanted, but everything I saw fell disappointingly short. After designer number four bowed out (we're six years in by this time) it became clear that part of the problem was my need to retain control over how the material was presented. This wasn't just my obsessive compulsive disorder at work — rather it was the need to treat this material with great and sympathetic care.

HOW TO JUGGLE AN AUTHOR

Essentially my favourite author was allowing me no-holds-barred access to his entire career history, warts and all. This bargain struck, it was implicit that I must avoid ever giving Powers cause to exercise his veto, with regard to either content or presentation. And now that a publisher had become involved, I also had to keep *him* happy too, delivering a product that would see a return on his investment or at the very least not bring shame (or bankruptcy) upon his house! Finding myself thus a slave to these two masters, it was beginning to look impossible that I could ever find a designer who could produce what I was after, especially a designer who wouldn't charge by the hundreds and hundreds of hours such craziness would require.



Some of the foreign language editions detailed in SECRET HISTORIES.



A BOOK A DECADE?

Ever wondered why it takes Powers five years to write a book? Most other authors manage to crank out a book at least every eighteen months, but not Powers. The precision research and painstaking construction work that he employs in his writing is a process that he has evolved over many years. Whereas the research and plotting notes for, say **ON STRANGER TIDES**, might take a up a couple of shoe boxes, by the time he wrote **DECLARE**, Powers was amassing enough background material to fill a container ten times as big. With this meticulous eye for detail Powers fashions his plots in such a way that they fit together seamlessly – each plot element lining up with its neighbor so perfectly that the reader inevitably experiences a moment when they're convinced that they've stumbled upon historical truth rather than historical fiction. A kind of 'undeniable plausibility.' The construction of such a complex puzzle is an artistic process that cannot be rushed – and in **SECRET HISTORIES**, readers are offered a window into this uniquely Powersian approach to novel writing.

IF YOU WANT A JOB DONE WELL...

In the end I had no option but to design **SECRET HISTORIES** myself. It was simply less hassle to learn to use the various softwares than it would have been to do it via a proxy. The process wasn't a smooth one — I recall with burning embarrassment spending three months working on one image (page 317 if you're interested), adjusting it pixel by laborious pixel, only to find out that I could have achieved my intended adjustment in less than five minutes with the wand tool! And I was helped across the finishing line by Dirk Berger, artist, fellow Powers obsessive and project therapist.

It took me a decade to complete **SECRET HISTORIES**, and it might take another decade to recover! But the end result has a solidity and a presence that I think embodies my unstinting admiration for the subject.

Do not drop it on your foot.

Tim Powers: a brief bibliography

FICTION SERIES

- Fault Lines
 - *Last Call* (1992), William Morrow
 - *Expiration Date* (1995), Harper Collins (UK); Tor (US, 1996)
 - *Earthquake Weather* (1997), Legend (UK); Tor (US)

NOVELS

- *The Skies Discrowned* (1976), Laser; also appeared as: *Forsake the Sky* (1986), Tor
- *Epitaph in Rust* (1976), Laser; also appeared as *An Epitaph in Rust* (1989), NESFA
- *The Drawing of the Dark* (1979), Del Rey/Ballantine
- *The Anubis Gates* (1983), Ace
- *Dinner at Deviant's Palace* (1985), Ace
- *On Stranger Tides* (1987), Ace
- *The Stress of Her Regard* (1989), Ace
- *Declare* (2000), William Morrow/Harper Collins
- *Three Days to Never* (2006), William Morrow/Harper Collins
- *The Waters Deep, Deep, Deep (incomplete)* (2009)

COLLECTIONS

- *Night Moves and Other Stories* (2000), Subterranean
- *On Pirates* (2001) with James P. Blaylock [by William Ashbless], Subterranean
- *The Devils in the Details* (2003) with James P. Blaylock, Subterranean
- *Strange Itineraries* (2004), Tacheon

OMNIBUS

- *Fault Lines* (1998), Omnibus, SFBC
- *Powers of Two* (2004), NESFA Press

ANTHOLOGIES

- *The Way Down the Hill / The Pink of Fading Neon* (1986) with James P. Blaylock, Axolotl

CHAPTERBOOKS

- *Night Moves* (1986), Axolotl
- *Where They Are Hid* (1995), Charnel House
- *The Bible Repairman* (2006), Subterranean
- *A Soul in a Bottle* (2006), Subterranean
- *Pilot Light* (2007) with James P. Blaylock [by William Ashbless], Subterranean

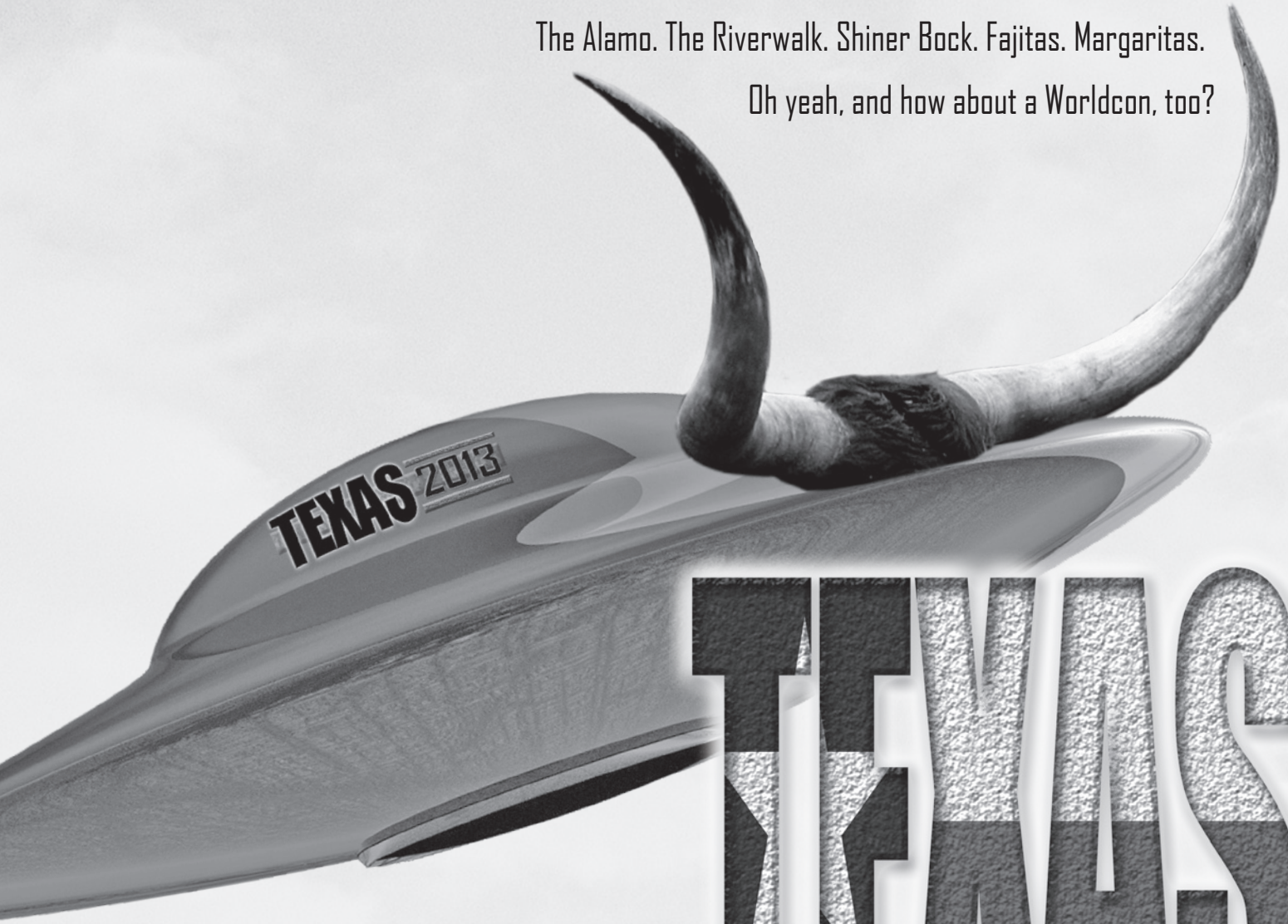
SHORTFICTION

- "The Way Down the Hill" (1982), F&SF
- "Night Moves" (1986), Axolotl
- "The Better Boy" (1991) with James P. Blaylock, Asimov's
- "We Traverse Afar" (1993) with James P. Blaylock, Asimov's
- "Where They Are Hid" (1995), Charnel House
- "Itinerary" (1999), in *999 Stories of Horror & Suspense*, Avon
- "Slouching Toward Mauritius" (2001) with James P. Blaylock [by William Ashbless], in *On Pirates*, Subterranean
- "Through and Through" (2003), in *The Devils in the Details*, Subterranean
- "Fifty Cents" (2003) with James P. Blaylock, in *The Devils in the Details*, Subterranean
- "Pat Moore" (2004), in *Flights: Extreme Visions of Fantasy*, Roc
- "The Bible Repairman" (2006), Subterranean
- "A Soul in a Bottle" (2006), Subterranean
- "Pilot Light" (2007) with James P. Blaylock [by William Ashbless], Subterranean
- "The Hour of Babel" (2008), in *Subterranean: Tales of Dark Fantasy*, Subterranean
- "Parallel Lines" (2010), in *Stories: All-New Tales*, William Morrow

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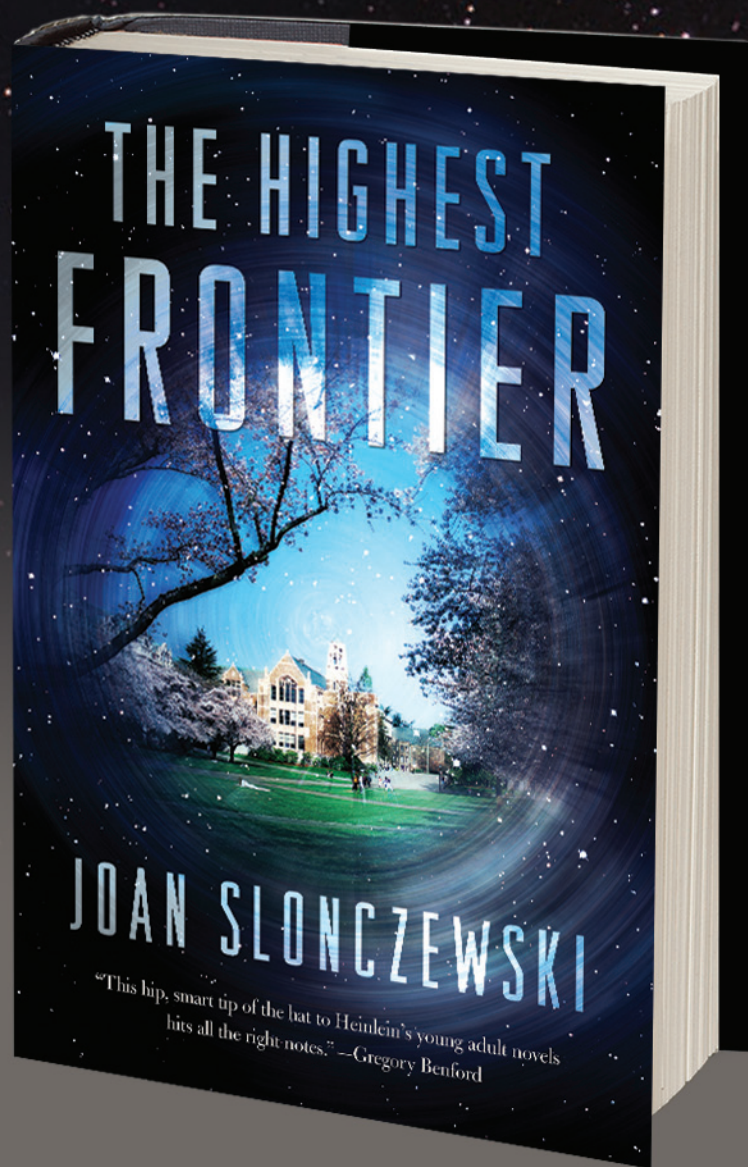
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Renovation Guest of Honor

Boris Vallejo

The light ~ and heavy ~ fantastic!

by Bob Eggleton

Boris Vallejo was born in Lima, Peru in 1941. He immigrated to the United States in 1964. Since then, he carefully honed his work, and he became an icon in the Fantasy and Science Fiction art genre (as well as erotica). His very first US cover commission was for Warren Magazine's *Eerie*, in 1971, an incredible, horrific harpy image that received a lot of reader mail because it was such a rich image.

In the 1970s, I found Boris's work to be inescapable if one had even a vague interest in Science Fiction or Fantasy. His work was on many paperback covers of the time. He came at a time when there were some already outstanding fantasy artists – among them Greg and Tim Hildebrandt, Kelly Freas, Frank Frazetta and Jeff Jones. All had their unique and individual styles. In fact there seemed to be a new "Golden Age" of fantasy and science fiction art. What amazed me about Boris was how the work seemed to be everywhere at once. Growing up in the mid '70s, I remember his covers to Marvel Magazines such as "The Savage Sword of Conan," "Monsters Unleashed," "Tales of the Zombie," and "Epic Illustrated" – and the aforementioned Warren magazine *Eerie*. I still in fact have his Tarzan calendar from 1977 which was a month by month feast for the eyes. How I miss those halcyon days before, it seemed, life got so serious. These magazines were cheap entertainment way before the days of the internet and digital media. He also

did cover art for *Tarzan*, *Conan*, and *Doc Savage* paperbacks of the time.

It seemed to be a total, new look he had with stunningly rendered barbarian men and scantily clad Amazonian women. A sensuous, luscious oil painting style, if ever there was. His wispy and ethereal backgrounds were a delight, an inkling of places one might want to simply walk into the painting and explore, tempting us with unknown delights. What makes Boris such a great artist is his ability to draw. There are many artists who can slap paint around, but it becomes meaningless if the draftsmanship is not there. Boris is so secure in his drawing (at least how I see it) that his pencil work is as wonderful to see as his finished works are.

Boris produced iconic works in the 1970s, and many were instantly recognizable on both fantasy and science fiction books of the time. His style lent itself to such subjects as the sculpted muscles of Robert E. Howard's *Conan* – which he did quite well! Though, not to be limited to just brawn-type work, he did an iconic "hard" SF painting for the first release of Fred Pohl's classic *Gateway* novel. Boris, however, did not limit himself to the often lower paying and visually limiting world of cover art. He did some advertising art for many high-end products and stores, such as the men's '80s clothing chain Chess King, and all kinds of product work, too numerous to name, but his seamless style

Photo by Rick Smith, 2006.



was always the hallmark. He also did a few movie posters such as the one for the 1978 re-release of Jane Fonda's 1968 Dino De Laurentiis film *Barbarella* (The studio, Paramount, dusted that off in the wake of *Star Wars*' success, to give the film another squeeze of the orange).

As I said before...Boris's style is one based upon excellent draftsmanship. His drawings in pencil are rapidly done and meticulous, with incredible anatomy from using well-built models. Often he would even use himself in earlier years, so not only did we know the painting was by Boris style-wise, but it featured him! His painting process is based upon washes of brown umber paint built up in classical fashion on gessoed illustration board. After this he applies the oil colors in rapid succession, and it's not long before he has a finished work. It's easy to see why he is prolific. He also has (both solo and with his wife Julie Bell) authored or been the subject of an amazing 12 art books over the last 32 years, and created a series of extremely well-selling calendars for Workman Press. His work has been featured everywhere – on plates, skateboards, T-shirts, posters, you name it. It was never hard to find Boris Vallejo artwork on something!!

What's always fascinated me is that, despite his tremendous contribution to science fiction and fantasy, like Frank Frazetta, he tended to be overlooked by many fans. That's why I think it's fantastic that he's this year's Worldcon Artist Guest of Honor. In other words, IT'S ABOUT TIME. Boris the person is perhaps one of the most humble (and yet, very self-assured) people you'll meet. He's more than willing to share with you his techniques, as he's a generous guy – the hallmark of someone quite secure with themselves.

He shares his life with fellow artist Julie Bell, an amazing and true voice in her own right in fantastic art. They share the same interests: art, photography, bodybuilding, and more. This, sharing a passion in a creative endeavor, I believe is the success of any such relationship as I know my own wife is herself an accomplished artist and writer. Life partnerships like that are a rare thing indeed, so I know exactly how Boris and Julie must think and feel.

We honor Boris Vallejo on a lifetime of wonderful and amazing imagery as the Artist Guest of Honor of Renovation!!!

Collaboration and partnership

by *Anthony and
David Palumbo*

In 1989, our mom wanted us to meet a man named Boris. We were small-town kids aged seven and nine, and until then, totally unaware of Boris Vallejo and his art. This big man with a strange accent came to our door, and we dutifully stuck out our hands for a polite, manly shake, as our mother made us practice. Boris slapped us five. We were impressed. We'd never met anyone like Boris, and this grown-up who spent all day painting monsters, dragons, and mysterious women, this man with long silver hair who shared his Peruvian street-fighting tactics with us for dealing with school-yard bullies, well...he seemed like a pretty cool guy. Boris was our introduction to fantasy art. Before we knew it, we were family.

Julie had been drawing and painting for years, but had yet to fully develop her abilities as an artist. Boris shared his techniques and knowledge with her, for which she proved to be a shockingly quick study. It wasn't long before Julie was illustrating professionally, pupil keeping pace with the master. They set up a pair of easels next to one another in the family room, and painted side by side all day long, listening to classical music on the stereo and resting their brushes only for meals and daily excursions to the gym. Having suddenly found ourselves with professional fantasy artists for parents was a great thrill. We'd come home from school to discover that Mom was bringing our favorite superheroes to life more vividly than anyone ever had before, or that Boris was painting the artwork for a video-game that hadn't yet been released. Getting the red carpet treatment at science fiction conventions was also a nice treat



for a couple of young, geeky boys. Receiving hordes of free comics, coming face to face with the likes of Darth Vader or The Misfits, watching our parents sign autographs – they were memorable experiences. All the while, they painted and painted. Boris helped Julie hone her skills, and she in turn made an unexpected, dramatic impact on his work. It is their meeting which marks a meaningful turning point for Boris. He found his feminine ideal in Julie, and from then on it was strong women who would be the star subjects of his paintings. They are the female embodiment of power and beauty, a vision to behold.

Today, more than fifteen years later, we find Boris and Julie still painting alongside one another. They are closer every day and have recently begun collaborating on occasional projects: painting the elements separately and combining them digitally, or simply passing the board back and forth between their easels as they take turns with the figures. They go to the gym only three days a week now, and the stereo is as likely to be playing one of Julie's rock CDs as it is a selection from Boris's vast collection of classical music, but the art continues to be as enrapturing as ever. Monsters, dragons, and mysterious women. Power and beauty, a vision to behold.

– June 2006

Art portfolio: selected works



"DISCUS THROWER"
1986



"FREEDOM"
2006





"BIRD WOMAN"
2002



“SAVAGE LAND”
2000



“IN VICTORY”
2000





“THEY CAME FROM THE STARS”

2007







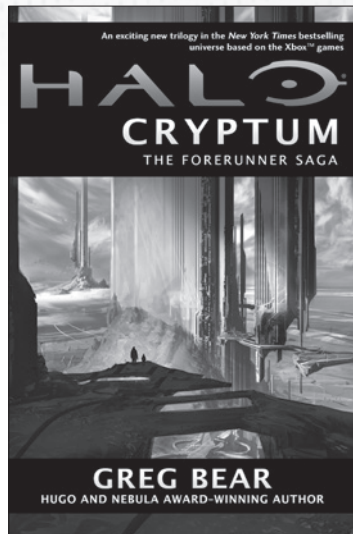
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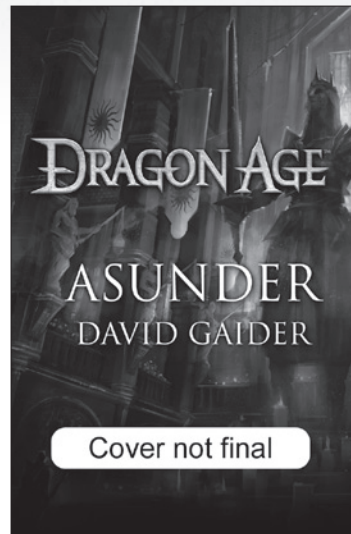
100,000 years before the events of the 26 million copy-selling Halo video game series, the galaxy was populated by a great variety of beings. But one species—eons beyond all others in both technology and knowledge—achieved dominance. They ruled in peace but met opposition with quick and brutal effectiveness. They were the Forerunners. They vanished. This is their story.



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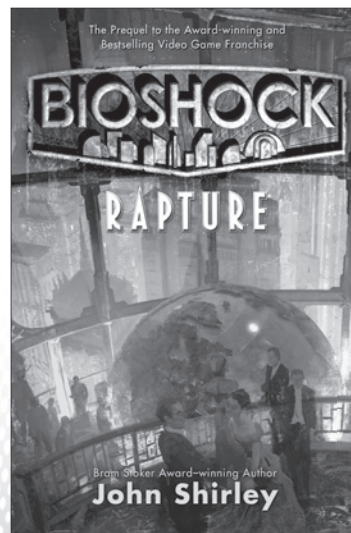
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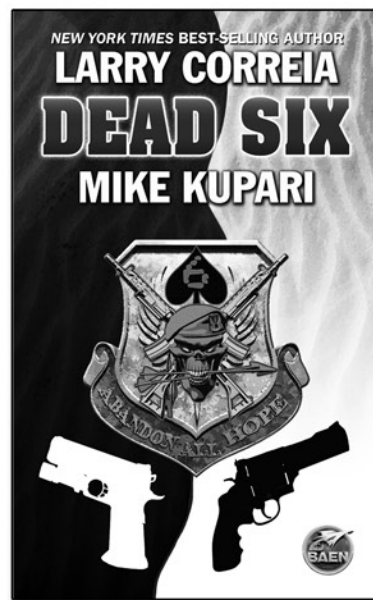
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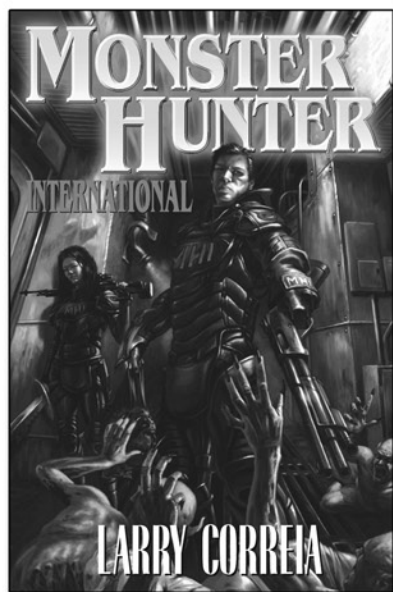
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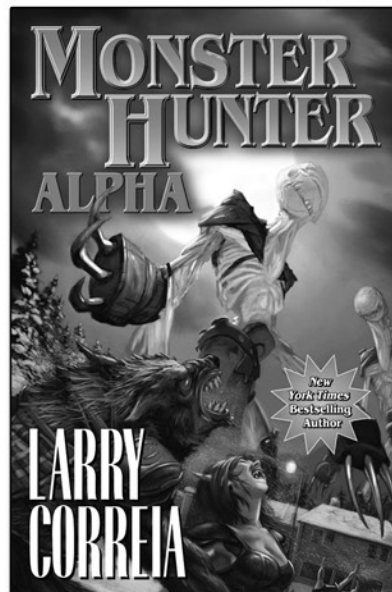
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Tricky Pixie

*Gypsy celtic folk rock for
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Tricky Pixie is a fey fusion of three well-loved, whimsical talents who fearlessly tread the boards and the twilight roads alike, using a wealth of instruments to guide themselves and their listeners along, including all manner of strings, voices, and drums.

This wild, sexy, irreverent, and masterful trio mixes up a delirious blend of tunes for each unforgettable show. In any given performance, they may call forth shipfuls of pirates, dancing satyrs, gypsies in the wood, and all the benefits of a good Beltane fire, rounding out the night with a spicy alligator tango, but you never know quite what you'll get. All three members of Tricky Pixie are prolific songwriters, and together they have a vast musical catalog of original tunes – a collective discography of 14 albums are currently available. Since their first official show in July 2007, they have released one album together, and a performance DVD is on the way.



Renovation Special Guest



Photo by Ryan Nutick

S.J. Tucker, Alexander James Adams, and Betsy Tinney are vibrant and animated entertainers, so a Tricky Pixie performance is as much visual and interactive as instrumental and vocal. Between tunes, SJ and Alec exchange banter, tell stories, and draw the audience into their fantastic world – it's a ride through Celtic rock, haunting and bluesy a cappella numbers, sweetly sung circus lullabies and roaring tribal folk songs. SJ, Alec, and Betsy weave contagious faery magic, and you're bound to be caught in their spell when you attend a Tricky Pixie concert.



Photo by Ryan Nutick



Photo by Ulesegis Photography

Tricky Pixie has been performing to regular sold-out and standing-room only shows in the Pacific Northwest since their inception. Fans of SJ Tucker, AJ Adams, and Betsy Tinney around the country and around the globe have been clamoring for a chance to catch Tricky Pixie show for themselves. Many devotees have driven over a hundred miles just to catch a single performance.



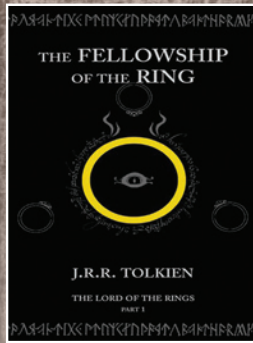
Photo by Pat Kight

You can find more information about the magic of Tricky Pixie at www.trickypixie.com.

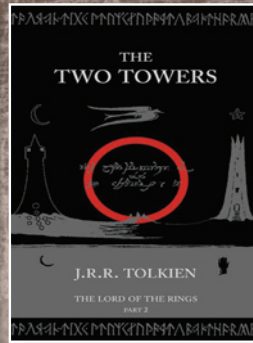
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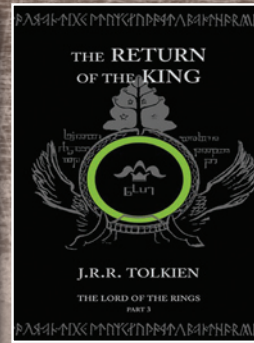
The Hobbit



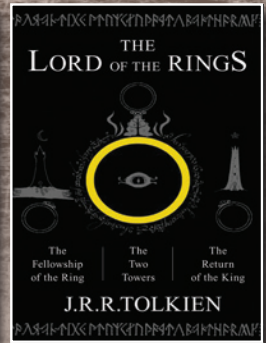
The Fellowship of the Ring



The Two Towers



The Return of the King



The Lord of the Rings

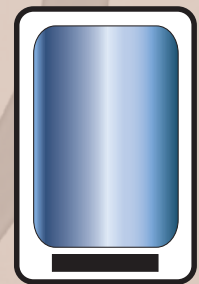
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HARPER ● PERENNIAL

Renovation Special Guest

Bill Willingham

About the iBill

by Mark Buckingham



In this frenetic modern world of smart phones and high-tech gadgets, many are now learning the value of acquiring a “smart-writer.”™

With this in mind I would like to draw your attention to the iBill (Willingham special edition), which can be found in all good books and comics.

The iBill is currently available in the 3G version: Genial, Generous, and Genius.

The Genial iBill is best exhibited in any busy comic convention or literary event, enlivening all with his wonderful stories, or raising a smile with his puns and witty remarks. He always makes time for everyone, be they his friends or the legion of devoted fans for whom he has infinite patience and a genuine affection.

The Generous iBill takes many forms. Fans of *Fables*, the Vertigo Comic that I have had the considerable honour and good fortune to illustrate for the iBill over the last decade, will testify to the generosity of his time devoted to them. On his internet forum, which he shares with his writing collective known as *Clockwork Storybook*, he often responds directly to questions and comments regarding his multiple award-winning series.

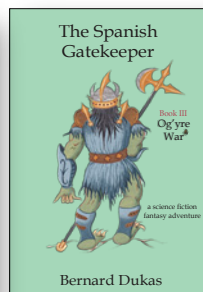
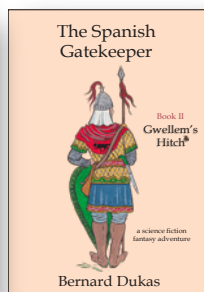
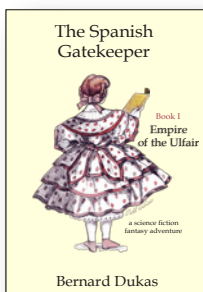
He has also created, with the support of all at DC comics, several exclusive freebies such as special comics strips for those that attend the annual *Fables* panel at San Diego Comic Con.

He is also incredibly generous to all of his friends. As a collaborator he has been incredibly supportive throughout all our years of working together. Always championing my work to others. Always considerate to my plot suggestions and ideas for *Fables*.

The Genius of iBill is easily apparent in everything he has written or drawn. From his influential comic book debut work as both artist and writer of his superhero series *Elementals*, through a huge array of other titles such as *Robin*, *Green Lantern*, *Shadowpact*, *Pantheon*, *Sandman Presents*, *House of Mystery*, *Merv Pumpkinhead*, *Jack of Fables* and many more over a 30+ year career.

In addition, the iBill also excels in prose. *Peter & Max*, the first *Fables* novel, has already met with great critical acclaim. This will be joined imminently by the forthcoming release of the revised and expanded *Down the Mysterly River*, which will hopefully see his exceptional talent for prose reach an even wider audience.

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For those of you concerned with day to day operating systems, it is worth noting that the unique dual text and image functions of the iBill allows for an incredible ease of use. I personally find it hard to imagine any other making it so easy to translate words into images with such elegance and fluidity.

In addition to the iBill's uncanny ability to produce a seemingly limitless supply of imaginative stories, combining the magical and the mundane in an endless array of innovative ways, the iBill can also generate wonderful images in response to inputting the words of others. This I found to my own infinite delight when he allowed me the opportunity to write a short story for *Fables* #100. Each illustration the iBill created was exquisite.

If you plan to introduce the iBill to children, I recommend you place a parental block on the *Ironwood* application, but most other apps should be safe to enjoy for all.

I also recommend you steer clear, if you value your bank balance, of the Poker Player application in the games section. The iBill always wins.

Better, I think, to read Willingham's comic series *Proposition Player*, for a healthy dose of poker inspired action and adventure whilst keeping your wallet safely in your pocket.

So there you have it!

The iBill comes highly recommended.

You should also keep on the look out for the Willingham Advanced edition or iBill 4G, which should arrive imminently, now with the addition of Global domination. Having already won numerous awards and a legion of fans throughout America, Europe and beyond, it is only a matter of time before iBill becomes essential to everyone world wide!

“This book is cool as hell. If I could go back in time and read it earlier, I would.”

—Colson Whitehead

“Douglas Adams and Philip K. Dick are touchstones, but Yu's sense of humor and narrative splashes of color... set him apart.”—*Austin Chronicle*

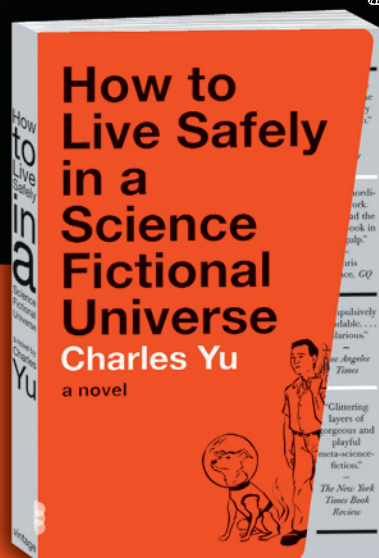
“Like watching an episode of Dr. Who

as written by a very young Philip Roth.”

— i09



Illustration by Peter Quirach



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All about DUFF

by *Janice Gelb (DUFF delegate 2000)*

“Let me get this straight,” said my manager during a meeting in January 1999 to ask about the possibility of unpaid leave. “You’re considering standing for an election where if you win, other people pay for you to go to Australia???” I could understand her astonishment, which is common when people first hear about the fan funds, which are basically fannish cultural exchange programs.

DUFF, the Down Under Fan Fund, was modeled on TAFF (the Trans Atlantic Fan Fund), which was started in 1953 to provide funds to bring fans familiar to those on both sides of the ocean across the Atlantic. DUFF, which does the same across the Pacific, has a somewhat more crass inception. It was started in 1970 by Australian fan John Foyster to increase the face-to-face communication between fans in Australasia and North America and oh, by the way, also happened to coincide with the push within Australian fandom to host the World Science Fiction Convention in Australia in 1975 (Aussiecon).

The funds work the same way: candidates provide nominations (three from their area and two from the target area) and a platform. Anyone who has been active in fandom and who contributes to the fund can vote. Winning candidates are expected to produce a trip report, which is sometimes sold to help raise funds. (I am proud that my trip report featured a cover with the first-ever collaboration between Hugo award-winning fan artists Brad Foster and Teddy Harvia!) Winners administer their regional fund for two years until the next regional delegate is selected.

Delegates are expected to attend Worldcon or a specific national convention, socializing as ambassadors of the country from whence they came and participating in programming. My case was somewhat unusual in that I ran a major division for the Aussiecon 3 Worldcon, which didn’t leave a lot of time for socializing! However, I got to know the local fans (on the committee, at least) far better than if I had just hung out at the con. Delegates also usually travel around the region to meet local fans.

Conventions usually cover con expenses and many local fans are generous with their hospitality and time, housing delegates, throwing parties, and taking delegates to local attractions. (My trip included sights ranging from the Tasmanian Devil Conservation Park to an Australian Rules footy match.)

Winning a fan fund provides an amazing experience. In my case, it proved even more life-changing: to paraphrase the infamous Hair Club for Men commercial, I liked the country so much, I moved there! (Of course, marrying a local fan whom I knew before my trip probably had a little more to do with that than my DUFF trip :->)

If you can take the time to run for a fan fund, I urge you to do so. If you can’t, consider participating by buying things at fan fund auctions at conventions or by hosting or playing tour guide to delegates if they come to your town. Expand your fannish horizons!



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at the Girl Genius Ball Thursday night!



The fez from down under

The 2011 winner of DUFF is Australian fan Dave Cake. Dave attended his first convention – Swancon, Western Australia’s annual convention – in 1988, and loved it so much he hasn’t missed a Swancon since, and is a regular at many other Australian conventions. His contributions to fandom include being one of the editors of small press magazine *Borderlands*, DJing at many convention dances, and serving on many of convention committees (including chairing the Australian National convention in 2001). He has been nominated for a fan writing Ditmar award. He is frequently found chairing business meetings, but don’t hold that against him.

Dave likes to read SF of all kinds, fantasy, comics, fanzines, and a lot of weird occult tomes. Tim Powers is his favourite author.

Besides fandom, he is an online civil rights activist (he is the vice-chair of Electronic Frontiers Australia), studies and teaches about the Internet (ensuring future generations will understand how to caption pictures of cats correctly), is interested in electronic music production, is a DIY electronics hobbyist, was a co-founder of his local hackerspace (the Perth Artifactory), and is one of the Australian Regional Contacts for Burning Man.

Dave is particularly proud that he once participated in a panel discussion about the comic *The Invisibles* while dressed as the transvestite shaman character Lord Fanny. He did once meet an alcoholic beverage he didn’t like; it was a strange Finnish drink at a party at the last Glasgow Worldcon.

He wore a fez before the Doctor said they were cool.

DUFF winners since 1972

- 1972 Lesleigh Luttrell
- 1974 Leigh Edmonds
- 1975 Rusty Hevelin
- 1976 Christine McGowan
- 1977 Bill Rotsler
- 1978 Paul Stevens
- 1979 Ken Fletcher & Linda Lounsbury
- 1980 Keith Curtis
- 1981 Joyce Scrivner
- 1982 Peter Toluzz
- 1983 Jerry Kaufman
- 1984 Jack Herman
- 1985 Marty & Robbie Cantor
- 1986 Nick Stathopoulos, Lewis Morley, Marilyn Pride
- 1987 Lucy Huntzinger
- 1988 Terry Dowling
- 1989 John D Berry
- 1990 Greg Turkich
- 1991 Art Wifner
- 1992 Roger Weddall
- 1993 Dick & Leah (Zeldes) Smith
- 1994 Alan Stewart
- 1995 Pat & Roger Sims
- 1996 Perry Middlemiss
- 1997 Janice Murray
- 1998 Terry Frost
- 1999 Janice Gelb
- 2000 Cathy Cupitt
- 2001 Naomi Fisher & Patrick Molloy
- 2002 Julian Warner
- 2003 Guy & Rosy Lillian
- 2004 Norman Cates (New Zealander)
- 2005 Joe Siclari
- 2008 Steve & Sue Francis
- 2009 Emma Hawkes
- 2010 John Hertz
- 2011 David Cake

Just talkin' about TAFF

by Chris Garcia (TAFF Delegate 2008)

TAFF, TransAtlantic Fan Fund. The first of the Fan Funds, the one that traces its roots to a trip made by Irish legend Walt Willis. It has endured more than half a century, a few scandals, times of low funds, and times of high funds. At least once it has plunged All Fandom into Holy War, while at the same time celebrating some of the greatest fans who have ever lived. It's a tradition that has helped define fandom in good times and bad.

At its core, TAFF is a single idea: European and North American fandoms should be connected. In the old days, it wasn't easy: plane flights were pricey; while you could talk on the phone or send letters and 'zines, it weren't cheap. As time has progressed, flights have become cheaper, letters have become more expensive, and email and the web have made it possible to communicate with fans on the other side so much more easily, but there's still nothing like a TAFF candidate to go across the waters, gather with folks and introduce the other side, bring folks together in celebration of our multi-pronged fandom.

They say that it is not the idea that matters, but what that idea encourages. The first thing that you can say is that the central idea of TAFF has encouraged reporting, both as the trip goes on and afterwards in the form of trip reports. Some have produced amazing reports full of art and writing that capture their trip (I point to *Atom Abroad* from 1964 and *Harrison Country* by Steve Stiles) and others are still forthcoming. There is a long tradition of holding off on TAFF reports, sometimes for a few decades.

I guess second, you could say that it has encouraged a lot of drinking...

TAFF has been known to change lives. I can say first hand that being invited across to the Atlantic, having fans who you've never met open up their homes and their hearts to you, spending two weeks in absolute awe of the great people and how well they treat their guests is a good thing, and one that made me want to be a part of their world even more. My trip led directly to a new 'zine that

straddles the Ocean, my involvement in a British Worldcon bid, and an insatiable desire to return. It's said that once you've been on a TAFF trip, you're hooked on the fandom of the other side, and I can say for certain that is true. My bank account still aches from my return trip two years after and the strain of saving for my third.

TAFF has some fine traditions that you may want to be a part of while here at Renovation. The first that comes to mind is raising money. Auctions are the prime way we do this, and you should come along and bid high and often! Sometime, the TAFF auctioneering can turn into a form of (occasionally drunken) performance art. Leigh Ann Hildebrand famously knit a Dr. Who scarf that was taken around to cons across the county to get photos of folks wearing it, ranging from Wil Wheaton and John Scalzi to Connie Willis and Bob Eggleton (who proudly displayed it like he'd just killed and skinned it). Another way we raise money is by selling trip reports. Steven H Silver went walking around with the Hugo that he'd accepted for WALL*E and got people to give him five bucks to split among the Fan Funds to hold it. Smart man!

What can you do to get involved with TAFF? Well, find John Coxon at the con, shake his hand, hand him money for the Fund, buy him a drink, buy ME a drink so I can toast to TAFF, make a giant statue dedicated to the winner out of mashed potatoes, come to the auction, come up with a new drink and name it the TransAtlantic BAM Fund, walk into every party, and if you see the Delegate (John), bow at his feet and kiss his ring. Any of those would be appropriate.

So, we keep up the tradition, in this case of bringing a well-known fan across the waters to join us at Renovation! I can't wait to take 'im aside, buy 'im a drink and grill him for all he's worth about the current goings-on within European Fandom. I mean, who better than a TAFF Delegate to get all the good gossip from?



Still relevant in an online world

by John Coxon

My name is John Coxon, and as you may have gathered (either from seeing my name around the convention, or from the placement of this

article in this part of the souvenir book), I'm the TAFF delegate from Europe to America this year. I got into fandom through being secretary of ZZ9 before editing a fanzine (*Procrastinations*), which has been running since summer 2007. Incidentally, the first issue was distributed at <Plokta.con> pi, which was the one-day con at which the 2007 TAFF delegate, Bug Bradshaw, was announced! As well as winning the "Best New Fan" FAAn Award, I was the editor of Eastercon LX's newsletter and have helped on numerous newsletter teams.

I am so grateful for the chance to be able to come to my first Worldcon. I'm so excited to be on panels (although I'm also terrified) and this won't just be my first Worldcon but also my first foreign convention (I usually only manage to make Eastercon). I think my TAFF trip's gonna be great, and I want to try to bring an extra level of interactivity to the trip by doing regular videochats on my trip. Hopefully, by the time people read this, I've done a couple of those already (Internets and laptop permitting!).

Something that a lot of people have asked me since I announced I was running to win the fund is whether fan funds are still relevant in today's digital age. I got asked this by Jim Mowatt in an audio interview and also by a couple of more cynical fans who wanted to know why they should vote for me. My answer is that of course fan funds are relevant, and that's not just because I won one!

The fan funds started in an era where we didn't have the Internet and fans got sent across the sea (whichever sea that happened to be) to interact with fans that they almost certainly wouldn't have

been able to meet and talk with otherwise. This was great, since it meant that ties were formed that would not have been formed in a world without these funds.

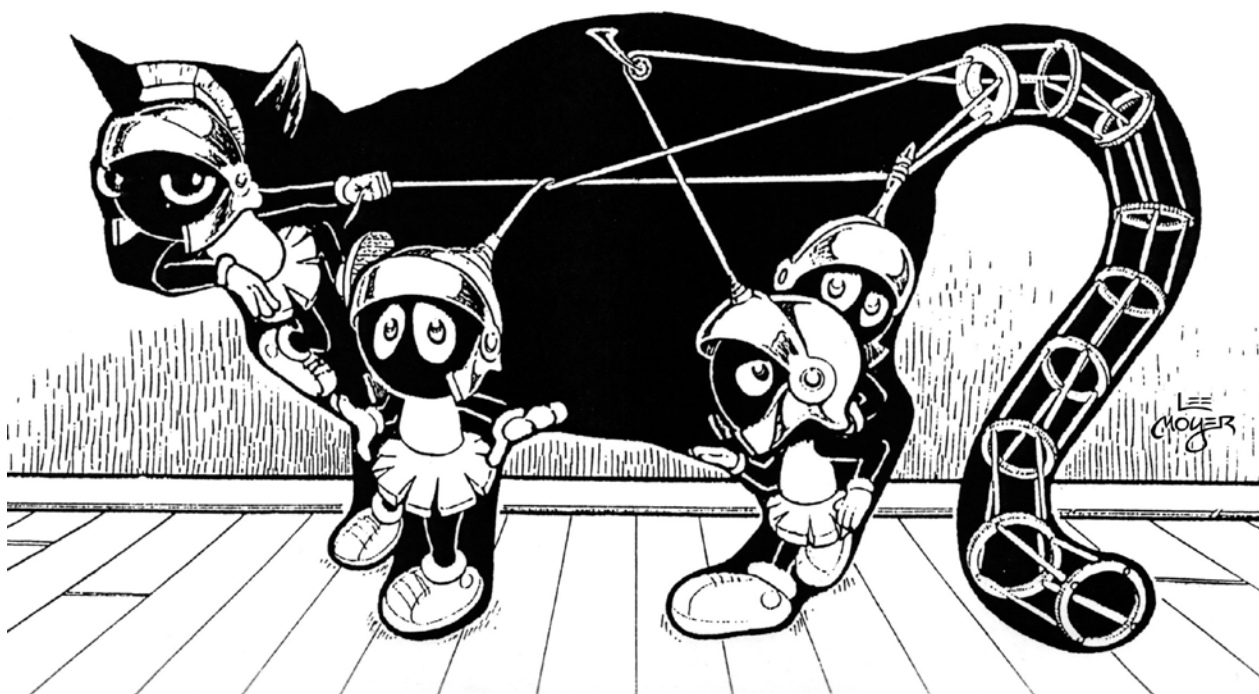
Fast forward fifty-odd years. We have the Internet, which allows us to download fanzines and talk to fans from wherever we are in the world (and, thanks to some enterprising souls, allows us to interact with live streams from certain conventions – pretty awesome!). But it's still true that without the funds that exist today, ties would not be being created, friendships would not be being made.

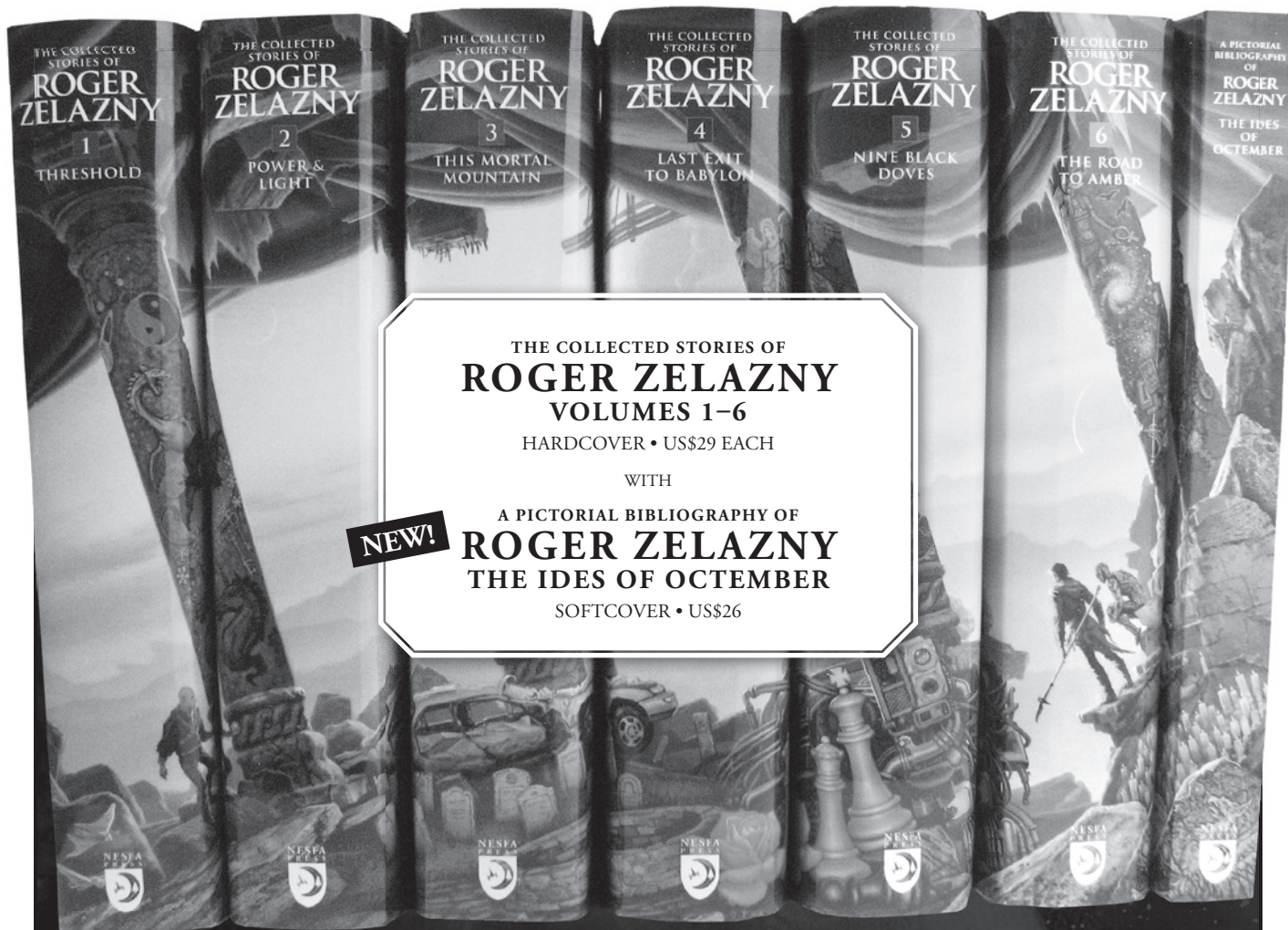
The real issue with fandom on the Internet is that there's not really a convention bar where people can go along and meet people they've never met before (arguably that used to be LiveJournal, but LiveJournal has died a bit of a death since Facebook and Twitter came along). Conventions are still, even now, the place where we come together and meet each other and form friendships (and I don't know about you, dear reader, but those friendships I've formed through fandom are ones that have helped inform who I am today). And it's for that reason that, even in today's interconnected world, the fan funds are still very important to fandom.

Initially, I was going to write this article on what I planned to do on my TAFF trip. The answer to that is easy – I want to go to Reno for Worldcon, I want to go to the Bay Area, I'm hopeful I'll get to go to Vegas, Seattle and Toronto (not quite worked out the logistics yet, exams are tiresome like that) and I'm wanting to bring an extra level of interactivity to TAFF (I have some plans for my administration that I don't want to talk about yet). But really, TAFF is not just about the delegate. It's about the sense of community that the fund can bring. Every delegate from a fan fund I've met has been someone new and awesome to talk to, whether it be on a panel or in the bar. I'm hopeful I can continue that fine tradition.

IAFF winners since 1952

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





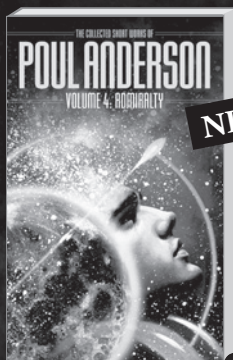
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CLASSIC & NEW SCIENCE FICTION

What I'm going to do on my summer vacation

by *Helen Montgomery*

"So Helen, will you write an article for us about what you're looking forward to about Renovation?"

Easy enough assignment, right? That's what I thought, until I started to sit down and list all the things I am looking forward to about Renovation and visiting the city of Reno. Then I realized that my challenge was going to be eliminating enough items that my article wouldn't take up the entire book (and a year of vacation time)!

I've culled it down to two sections – really cool things about Reno, a brand new city for me, and the special parts about Renovation, the Worldcon. So without further ado, and in no particular order...my top five things to do in and around Reno!

Lake Tahoe – One great thing about Reno is zipping outside of it for a day (or two, or three) at Lake Tahoe. The photos of it are amazing, and the reality is even better. Voted the most popular destination in the United States, a visit here is a must. A stop in Crystal Bay, where you can hop (literally!) the state line from California to Nevada – always a fun party trick! Relaxing on the beaches of Incline Village, splashing in the crystal clear water along the shore. Take a few days to drive all the way around, stop at all the various towns on both the north and south sides of the lake, maybe even dip further south into Yosemite. Explore one or two of the many hiking trails in the Sierras and around Lake Tahoe (and yes, they have easy ones!).

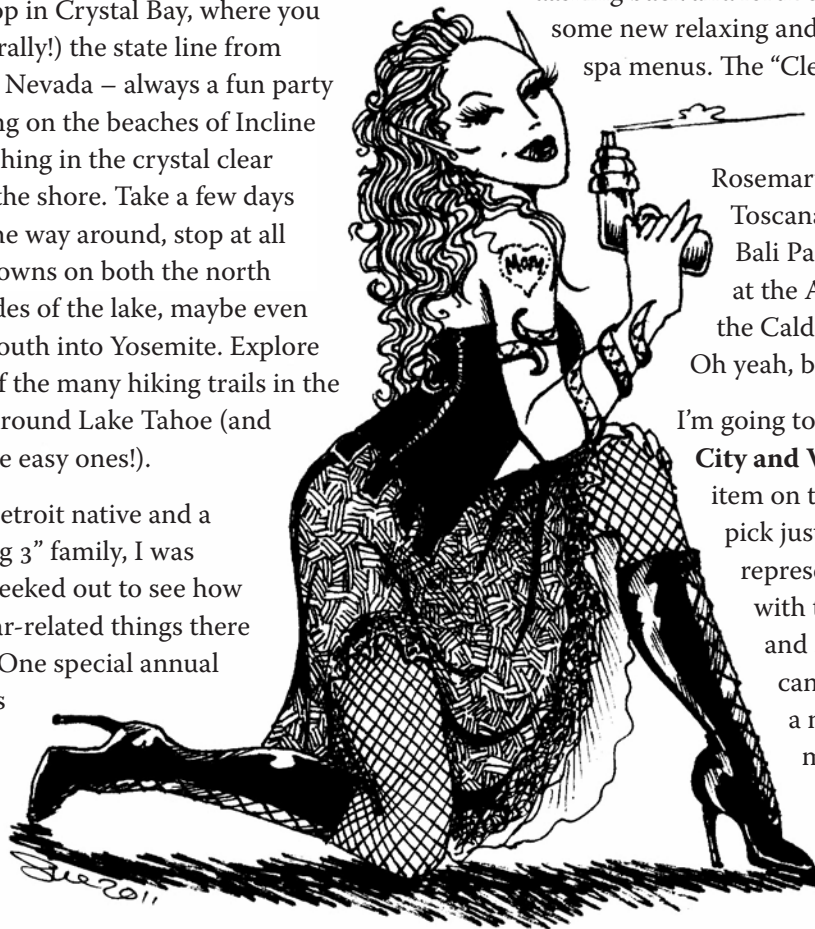
Cars! As a Detroit native and a child of a "Big 3" family, I was completely geeked out to see how many cool car-related things there are in Reno. One special annual celebration is "Hot August Nights," the

Reno classic car festival held in August in Reno-Sparks. If you're a gear-head too, spend some time at the National Automobile Museum in downtown Reno. The cool looking "Quirky Rides" masterpiece exhibit is showing in August 2011, along with the 1907 Thomas Flyer that won the New York to Paris automobile race in 1908, Elvis Presley's 1973 Cadillac El Dorado Custom Coupe, and a list of historic cars in their permanent collection that is jaw-droppingly fabulous! Vroom! Vroom!

The Lake Tahoe Shakespeare Festival – Oh. My. God. Any Shakespeare Festival that has you sitting in a natural amphitheatre on a beach chair or blanket, toes in the sand, a gourmet meal, all with Lake Tahoe as the backdrop for the stage is a total win in this former theater major's heart.

Spa! Both of Renovation's main hotels, the Atlantis and the Peppermill, have world-class spas. I'll be visiting both, no question about it. I envision myself dashing back and forth every other day to try some new relaxing and delicious item on the spa menus. The "Cleopatra Milk and Honey Cocoon" at the Atlantis Spa? The Rosemary Vichy Scrub at the Spa Toscana at the Peppermill? The Bali Paradise Rasul Ceremony at the Atlantis Spa? Relaxing in the Caldarium at Spa Toscana? Oh yeah, baby. I'm so there!

I'm going to count trips to **Carson City and Virginia City** as one item on the list. Because who can pick just one? Two towns that represent "oooh – shiny!" with their histories of gold and silver mining. What girl can resist? Virginia City is a national historic landmark, was once home



to Mark Twain, and has a bluegrass music festival every August. It's a real taste of the Old West, complete with saloons! Carson City has the Kit Carson Trail, and is also home to the Nevada State Railroad Museum (I know some of you are big train fans, so this one's for you!)

All this *plus* Worldcon? Squee! And what a Worldcon it is... obviously all the Usual Suspects are here – some great Guests of Honor, a kickin' consuite, excellent programming, nifty exhibits, *fabulous* parties, and a huge dealers room that sucks all the money from my wallet. We all know those pleasures are standard, so here I'm going to focus on some of the smaller, more innovative things that about Renovation that are exciting additions to Worldcon. Again, in no particular order:

The Art Project. Art is such a huge part of science fiction and fantasy. I don't know about you, but I don't have enough wall space to display all of the SF&F art that I own. Renovation has created a tremendous amount of programming to celebrate the visual arts. As always there is a world class art show and art auction. Some great exhibits, including one featuring our Artist Guest of Honor, Boris Vallejo. The winners of the Chesley Awards are announced and honored at the annual ceremony. What's really, really cool though is Thursday's Art Night, featuring live demonstrations and interactive workshops, opportunities to meet and greet the artists, and so much more!



The Academic Program. True confessions time. If I could, I would be a perpetual student, forever working on degrees in various subjects. I think one of the coolest things about Worldcon is the academic program, offering a venue for students and academics to present professional papers about science fiction and fantasy literature and art and fandom and science, this

year all focused on the overall Renovation theme of "New Frontiers." The academic papers, analysis, and student poster sessions all seriously make my inner nerd jump up and down with glee!

The Film Festival. As part of the Art Project, Renovation has an Independent/Fan Film Festival.

Submissions included more than 40 short films, short feature films, and trailers, all from the science fiction, fantasy, horror, and comics genres. Yes, watching the Hugo nominated films is cool, but having the opportunity to see short films that aren't available elsewhere is amazing! It's a project near and dear to my heart, as we've had similar film fests at my local Chicago convention for several years, and I know how awesome the submissions can be. Be sure to circle the film festival events on your pocket program grid!

The Fan Program. Yes, a Worldcon is about celebrating science fiction and fantasy and related speculative fiction and art and all of that. But really it's an opportunity for our Annual Fannish Family Reunion. Worldcon is all about *us* – the

continued >

What I'm going to do on my summer vacation

continued

fans! We have a rich and varied fannish culture, and the fan program at Renovation aims to explore all the different facets, and perhaps introduce you to an aspect of fannish culture that you had not explored before. We look at how we as fans connect and communicate – from fanzines to social media to conventions. How do those conventions happen, and how can new fans be involved? What awards out there honor the work that fans do in terms of fan writing and fan art? What's a fanzine lounge? What are fans in other countries, or even in other regions of the United States doing? I am unbelievably delighted with this aspect of Renovation, as these topics are all about my favorite parts of being in fandom!

The Hugo Awards. Okay, I know I said I was going to focus on the less known, smaller, more innovative things Renovation is going to be doing. But how can I not mention the Hugo Awards Ceremony? Other than the parties, it

is my absolute favorite thing to go see at the Worldcon. I love looking at the exhibits of past Hugos, and getting to see the current Hugo Award unveiled at the ceremony is always a "Sensawondah" moment for me. I love watching the ceremony and feeling the sense of anticipation as each award is introduced and the nominees are listed, and then seeing how excited and happy the winners are, and how happy everyone watching is for them. Truly, the Hugo Awards are the highlight of any Worldcon for me!

So there you have it. All the things I love about my 2011 Summer Vacation to Renovation, the 69th World Science Fiction Convention in Reno, Nevada, USA.

What are *you* doing on your summer vacation?

[This version edited from the original which was printed in "The Drink Tank," #265, December 2010.]



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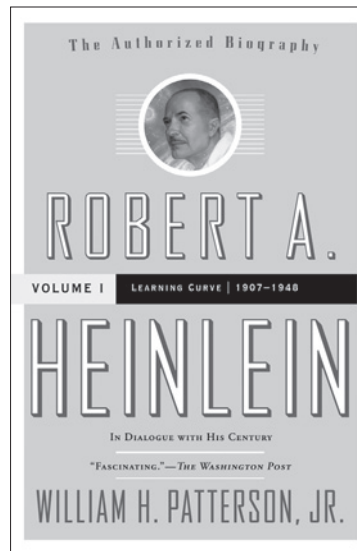


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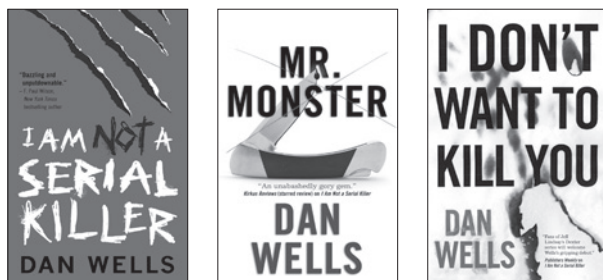
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The Hugo Awards

We fans love to debate which book or film or artist is the “best” – and we’ve been doing that since Worldcon began in 1939. But it wasn’t until the 11th Worldcon in Philadelphia in 1953 when actual awards were given for quality of work. The organizers of the 11th Worldcon thought of the awards as a one-shot occurrence, and no awards were given in 1954 (at SFCon in San Francisco). But the idea caught on, and from Clevention (1955 in Cleveland) until today, the awards have been given annually for exemplary work in the field.

Originally styled the “Science Fiction Achievement Awards,” these prizes were unofficially known as the “Hugo Awards” – after SF pioneering editor Hugo Gernsback – until 1993, when the name was formally adopted by the World Science Fiction Society at ConFrancisco (in San Francisco).

In the mid-1990s, the “Retro” or “Retrospective Hugo Awards” were born. These awards are given by Worldcons held 50, 75, or 100 years after a Worldcon where no Hugos had been awarded, which were the conventions in 1939–41, 1946–52, and 1954, and are given for works that would have

been eligible in that year, by the same process as the regular Hugos. Three Worldcons have opted to give “Retro Hugos”: L.A.con III in 1996, The Millennium Philcon in 2001, and Noreascon Four in 2004.

The physical Hugo Award, a finned rocket on a wooden base, was created by Jack McKnight and Ben Jason in 1953, based on the design of hood ornaments of 1950s cars. Each subsequent award except the 1958 (Solacon, South Gate, California) trophy, has included these basic elements. The current style of rockets was formalized in 1984, and they are made in a UK foundry originally owned by Peter Weston (chairman Seacon ’79, fan GoH Noreascon Four). Since 2004, Worldcons have opted to have an open-to-all-designers contest for the design of the bases. The base design remains a tightly-guarded secret until the unveiling of the trophy at the Hugo Awards ceremony at Worldcon.

In 2009, a sub-committee of the WSFS Mark Protection Committee opened a contest to design the Hugo Award logo. The winning entry, designed by Jeremy Kratz of Arkansas, is the preferred use today for visual references to the awards in general.

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We honor the memory of the late CHARLES N. BROWN,
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Guest of Honor
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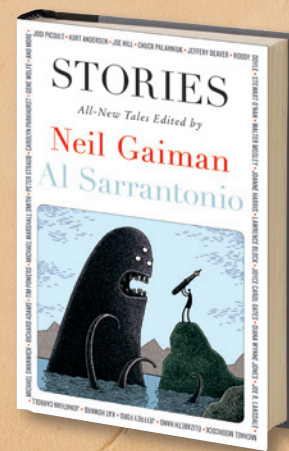
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HARPER



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For her Novella
“The Maiden Flight
of McCauley’s
Bellerophon” from
Stories: All New Tales
edited by Neil Gaiman
and Al Sarrantonio



WILLIAM MORROW

How the Hugo Awards ruined my life

by Jay Lake



HUGO AWARDSM

In April of 2004, I received an email informing me that my novelette “Into the Gardens of Sweet Night” had made the Hugo ballot in the Best Short Story category. After doing a brief Dance of Glorious Excitement, much to the consternation of my co-workers, I then noticed that the story was in the wrong category – it was a *novelette*, sitting on the short story ballot.

Likely some sharp-eyed fan would notice that soon.

Oops.

In extremely short order, I passed through the classic stages of denial, anger, bargaining, depression, and acceptance. Then I wrote an email to the Noreascon 4 Hugo Subcommittee and held my breath.

A few days later, purpling badly from lack of respiration, I got another email mentioning the Campbell Award.

Oops.

More breath-holding.

The ballots hit the streets the weekend I was at Norwescon 27. *Mirabile dictu*, thanks to the good offices of Rick Katze and the Noreascon 4 Hugo Subcommittee, I’d made both ballots in their proper places – Best Novelette and John W. Campbell Award for Best New Writer. Glorious excitement ensues.

That was pretty much all she wrote for my life.

TALLY:

- One broken marriage
- One difficult affaire de coeur
- Lost weekend at WisCon
- Lost weekends in Seattle
- Novel abandoned
- 20 pounds lost to stress diet
- Shift in metabolism

There is a special kind of madness that overtakes a new writer on their way to their first big awards ceremony. And I mean, months before. One year you’re proud because you sold a couple of stories, a couple of years later your name is everywhere you look.

Not really, of course. Not at all. But it starts to feel that way. And those familiar writer demons, the twins Doubt and Disbelief, begin to gnaw at your soul.

“It’s not me.”

“My friends stuffed the nominating ballot.”

“Why *that* story?”

“I’m going to get killed in the voting.”

“There was a mistake.”

“Shit, I’m not going.”

“Whose idea was this, anyway?”

Deep down inside, you’re still proud of yourself. Justly so. But you keep waiting for someone to notice, to fetch that big Vaudeville hook, to pull you off the ballot, off the stage, off the radar.

And you know what?

That’s not what happens.

Somehow I hung on. Though many of my projects screeched to a halt, or at least dropped to a very low gear, between April and September I got twenty-eight stories drafted, totaling 63,900 words in first draft. Not counting rewrites, the odd article, opinion piece, *Story Word*, love letter or whatnot. This is pretty close to my typical pace for short fiction, in terms of first drafts completed, though a little light on word count – there was a lot of flash written.

continued >

How the Hugo Awards ruined my life

continued

Stress does funny things to a writer. I eat less, want to write more, often can't focus. Award stress is the silliest kind, because that special madness is just overwhelming.

Here's the ridiculous thing: the very process of recognition can bog down what is being recognized.

Everyone, and I do mean *everyone*, warned me about award sickness. Even while they did it, they patted me on the back, cheered me on, offered enough sage advice to fill several telephone books.

And so a nascent sense of history and an ongoing train wreck in my personal life pushed me into and through the summer months.

EFFORT:

- At least one competitive friendship aggressively maintained
- Anything resembling an emotional center lost
- Focus on fiction writing
- Focus on any writing
- Focus on day job

Going into Noreascon 4 was like entering free fall. One step out the hatch and Astronaut Joe is done with his part of the effort. Gravity's invisible hand does the rest.

The Hugo Subcommittee people were wonderful. Programming was wonderful. The Awards Ceremony people were wonderful. The con runners did a terrific job of making everything hospitable, helpful and friendly to a quaking newbie pro like me.

I think I was awake and doing something twenty or twenty-one hours a day. I didn't manage upward of one full meal a day. I volunteered in the SFWA suite, did events in the SFF.Net suite, hung out at the Borderlands Books table in the Dealer Room, participated in programming, attended programming, never did make the art show – a typical Worldcon experience for a newbie pro writer, except for the little matter of the Hugo Awards Ceremony.

It finally became real, gut-wrenchingly so, when I went into the hall Saturday afternoon with David Levine and a number of other nominees and actually walked up the steps and across the empty stage.

I didn't expect to win. I'd told my parents not to bother to come, not after looking over the competition on the ballots. But the bare podium under the afternoon's worklights was like Clarke's Sentinel, calling me on. I could feel the weight of science fiction history and generations of Hugo rockets pressing down on me.

I almost threw up.

And then there was the ceremony. Airless. Hot. Stuck inside my head. My friends at my side. Speeches were made. Well-earned honors conferred and awards gratefully given. Jokes, even, at which I laughed in my stress-bound way. I think my body was vibrating in whatever key the Universe is tuned to.

When Dr. Schmidt got up to read the Campbell nominees, my name was still on the list. No last-minute reprieves or executions. David Levine was seated right in front of me, so I reached forward and gripped his shoulder. (We live one zip code apart, that magnificent writer and I, and were the only double Campbell-Hugo nominees this year, so we have a lot in common to separate us.)

When Dr. Schmidt opened the envelope, I was in hard vacuum.

When Dr. Schmidt read my name...it all stopped for me.

RESULT:

- A fine plaque on my wall
- Magnificent friendships forged or strengthened
- A renewed sense of purpose
- A very, very tired writer

The rest, as they say, is history. I received the John W. Campbell Award for Best New Writer. The Hugo for Best Novelette went, most deservedly, to Michael Swanwick. As an added bonus for me,

Frank Wu won the Hugo Best Fan Artist, putting forever a seal of some kind of approval on our joint collection, *Greetings From Lake Wu*. The partying went on for days, the post-Con recovery went on for weeks.

Here's the thing; what I learned from all this madness:

If you're going to write, write. Keep writing. You can't ignore the good things that come any more than you ignore the bad – and sometimes they cannot be distinguished – but you can keep them

from stopping you. Awards are madness, a necessary infection that informs the readership, inspires the fans and recognizes the writers.

Great Ghu grant that I never have such a weekend again.

Great Ghu grant that I *ever* have such a weekend again.

Meanwhile, I write.

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The Hugo Award nominees for 2011

1006 valid nominating ballots were counted, 992 electronic and 14 paper.

BEST NOVEL

Blackout/All Clear by Connie Willis (Ballantine Spectra)

Cryoburn by Lois McMaster Bujold (Baen)

The Dervish House by Ian McDonald (Gollancz; Pyr)

Feed by Mira Grant (Orbit)

The Hundred Thousand Kingdoms by N.K. Jemisin (Orbit)

BEST NOVELLA

“The Lady Who Plucked Red Flowers beneath the Queen’s Window”

by Rachel Swirsky (*Subterranean Magazine*, Summer 2010)

The Lifecycle of Software Objects by Ted Chiang (*Subterranean*)

“The Maiden Flight of McCauley’s *Bellerophon*” by Elizabeth Hand

(*Stories: All New Tales*, William Morrow)

“The Sultan of the Clouds” by Geoffrey A. Landis (*Asimov’s*, September 2010)

“Troika” by Alastair Reynolds (*Godlike Machines*, Science Fiction Book Club)

BEST NOVELETTE

“Eight Miles” by Sean McMullen (*Analog*, September 2010)

“The Emperor of Mars” by Allen M. Steele (*Asimov’s*, June 2010)

“The Jaguar House, in Shadow” by Aliette de Bodard (*Asimov’s*, July 2010)

“Plus or Minus” by James Patrick Kelly (*Asimov’s*, December 2010)

“That Leviathan, Whom Thou Hast Made” by Eric James Stone (*Analog*, September 2010)

BEST SHORT STORY

“Amaryllis” by Carrie Vaughn (*Lightspeed*, June 2010)

“For Want of a Nail” by Mary Robinette Kowal (*Asimov’s*, September 2010)

“Ponies” by Kij Johnson (*Tor.com*, November 17, 2010)

“The Things” by Peter Watts (*Clarkesworld*, January 2010)

Note: category has 4 nominees due to a 5% requirement under 3.8.5 of the WSFS constitution.

BEST RELATED WORK

Bearings: Reviews 1997-2001, by Gary K. Wolfe (Becon)

The Business of Science Fiction: Two Insiders Discuss Writing and Publishing, by Mike Resnick and Barry N. Malzberg (McFarland)

Chicks Dig Time Lords: A Celebration of Doctor Who by the Women Who Love It, edited by Lynne M. Thomas and Tara O’Shea (Mad Norwegian)

Robert A. Heinlein: In Dialogue with His Century, Volume 1: (1907-1948): Learning Curve, by William H. Patterson, Jr. (Tor)

Writing Excuses, Season 4, by Brandon Sanderson, Jordan Sanderson, Howard Tayler, Dan Wells





HUGO AWARDSM

BEST GRAPHIC STORY

Fables: Witches, written by Bill Willingham; illustrated by Mark Buckingham (Vertigo)

Girl Genius, Volume 10: Agatha Heterodyne and the Guardian Muse, written by Phil and Kaja Foglio; art by Phil Foglio; colors by Cheyenne Wright (Airship Entertainment)

Grandville Mon Amour, by Bryan Talbot (Dark Horse)

Schlock Mercenary: Massively Parallel, written and illustrated by Howard Tayler; colors by Howard Tayler and Travis Walton (Hypernode)

The Unwritten, Volume 2: Inside Man, written by Mike Carey; illustrated by Peter Gross (Vertigo)

BEST DRAMATIC PRESENTATION, LONG FORM

Harry Potter and the Deathly Hallows: Part 1, screenplay by Steve Kloves; directed by David Yates (Warner)

How to Train Your Dragon, screenplay by William Davies, Dean DeBlois & Chris Sanders; directed by Dean DeBlois & Chris Sanders (DreamWorks)

Inception, written and directed by Christopher Nolan (Warner)

Scott Pilgrim vs. the World, screenplay by Michael Bacall & Edgar Wright; directed by Edgar Wright (Universal)

Toy Story 3, screenplay by Michael Arndt; story by John Lasseter, Andrew Stanton & Lee Unkrich; directed by Lee Unkrich (Pixar/Disney)

BEST DRAMATIC PRESENTATION, SHORT FORM

Doctor Who: "A Christmas Carol", written by Steven Moffat; directed by Toby Haynes (BBC Wales)

Doctor Who: "The Pandorica Opens/The Big Bang", written by Steven Moffat; directed by Toby Haynes (BBC Wales)

Doctor Who: "Vincent and the Doctor", written by Richard Curtis; directed by Jonny Campbell (BBC Wales)

Fuck Me, Ray Bradbury, written by Rachel Bloom; directed by Paul Briganti

The Lost Thing, written by Shaun Tan; directed by Andrew Ruhemann and Shaun Tan (Passion Pictures)

BEST EDITOR, SHORT FORM

John Joseph Adams

Stanley Schmidt

Jonathan Strahan

Gordon Van Gelder

Sheila Williams

continued >

The Hugo Award nominees for 2011

continued

BEST EDITOR, LONG FORM

Lou Anders
Ginjer Buchanan
Moshe Feder
Liz Gorinsky
Nick Mamatas
Beth Meacham
Juliet Ulman

BEST PROFESSIONAL ARTIST

Daniel Dos Santos
Bob Eggleton
Stephan Martiniere
John Picacio
Shaun Tan

BEST SEMIPROZINE

Clarkesworld, edited by Neil Clarke, Cheryl Morgan, Sean Wallace;
podcast directed by Kate Baker

Interzone, edited by Andy Cox

Lightspeed, edited by John Joseph Adams

Locus, edited by Liza Groen Trombi and Kirsten Gong-Wong

Weird Tales, edited by Ann VanderMeer and Stephen H. Segal

BEST FANZINE

Banana Wings, edited by Claire Brialey and Mark Plummer

Challenger, edited by Guy H. Lillian III

The Drink Tank, edited by Christopher J Garcia and James Bacon

File 770, edited by Mike Glycer

StarShipSofa, edited by Tony C. Smith

BEST FAN WRITER

James Bacon
Claire Brialey
Christopher J Garcia
James Nicoll
Steven H Silver





HUGO AWARDSM

BEST FAN ARTIST

- Brad W. Foster
- Randall Munroe
- Maurine Starkey
- Steve Stiles
- Taral Wayne

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER

Award for the best new professional science fiction or fantasy writer of 2009 or 2010, sponsored by Dell Magazines (not a Hugo Award).

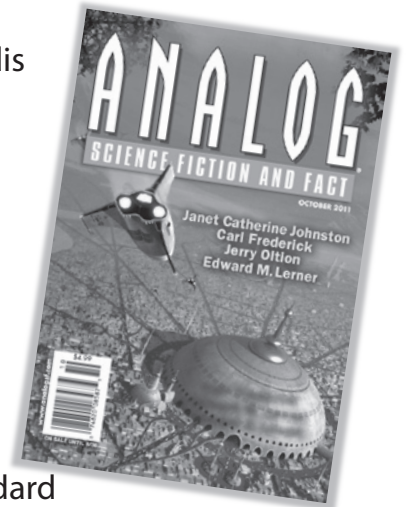
- Saladin Ahmed
- Lauren Beukes
- Larry Correia
- Lev Grossman
- Dan Wells

Note: All Campbell finalists are in their 2nd year of eligibility.



Analog Science Fiction and Fact & Asimov's Science Fiction

Extend a Warm Renovation 2011 Welcome to You and a Salute to Our Hugo Nominees



Best Novella

The Sultan of the Clouds • Geoffrey A. Landis
Asimov's • September 2010

Best Novelette

Eight Miles • Sean McMullen
Analog • September 2010

That Leviathan, Whom
Thou Hast Made • Eric James Stone
Analog • September 2010

The Emperor of Mars • Allen M. Steele
Asimov's • June 2010

The Jaguar House, in Shadow • Alette de Bodard
Asimov's • July 2010

Best Short Story

For Want of a Nail
Mary Robinette Kowal
Asimov's • September 2010

Plus or Minus • James Patrick Kelly
Asimov's • December 2010

Best Editor, Short Form

Stanley Schmidt
Sheila Williams



Westercon 65

“ConClusion”

Seattle

July 5-8, 2012

Doubletree Hotel Seattle Airport

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

Note our new mailing address:
P.O. Box 1091
Woodville, WA 08072-1091



Guests of Honor

Author: Robin Hobb
(aka Megan Lindholm)

Artist: Frank Wu
with Brianna Spacekat Wu

Science: Art Bozlee

Fan: Chaz Boston-Baden

Filk: Vixy and Tony
(sponsored by ConFlikt)

The Seattle Westercon Organizing Committee (SWOC)

is pleased to announce a new

Worldcon bid

for

Spokane in 2015

<http://spokanein2015.org>

info@spokanein2015.org

Party at Renovation on Wednesday night!

ACE BOOKS

CONGRATULATES 2011 HUGO AWARD NOMINEE

Ginjer Buchanan, Best Editor, Long Form



Photo © Liza Groen Trombi

Ace also celebrates authors Allen M. Steele and
Alastair Reynolds on their Hugo Award Nominations

And Welcomes All Authors to Renovation



A Penguin Group (USA) Company

Hugo Award winners since 1953

The Hugo Awards, to give them their full title, are awards for excellence in the field of science fiction and fantasy. They were first awarded in 1953, and have been awarded every year since 1955. The awards are run by and voted on by fans.

The Hugo Awards are awarded each year at the World Science Fiction Convention. Voting for the awards is open to all members of the World Science Fiction Society, and to become a member all you have to do is buy a membership in that year's Worldcon.

The number and nature of the Awards has varied from year to year, as you will see below.

The basic design of the physical Hugo trophy is a chrome rocket ship created by Jack McKnight and Ben Jason. The design of the base on which the ship is mounted is left up to each individual Worldcon, so each year's Hugos look slightly different.

HUGO AWARD WINNERS

1953 - Presented at 11th Worldcon, Philadelphia, September 5-7, 1953

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

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

COVER ARTIST (TIED): Hannes Bok, and Ed Emshwiller

INTERIOR ILLUSTRATOR: Virgil Finlay

EXCELLENCE IN FACT ARTICLES: Willy Ley

NEW SF AUTHOR OR ARTIST: Philip José Farmer

#1 FAN PERSONALITY: Forrest J Ackerman



1955 - Presented at Clevention, Cleveland, September 2-5, 1955

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

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

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

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

PROFESSIONAL ARTIST: Frank Kelly Freas

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



1956 - Presented at NyCon II, New York, August 31 – September 3, 1956

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

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

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

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

PROFESSIONAL ARTIST: Frank Kelly Freas

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

FEATURE WRITER: Willy Ley

BOOK REVIEWER: Damon Knight

MOST PROMISING NEW AUTHOR: Robert Silverberg



1957 - Presented at **Loncon I**,
London, September 6-9, 1957

**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.



1959 - Presented at **Detention**,
Detroit, September 4-7, 1959

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

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

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

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 Ellick



1958 - Presented at
Solacon, South Gate,
California, August 29 –
September 1, 1958

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

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

OUTSTANDING MOVIE: *The Incredible Shrinking Man*
(1957) [Universal] Directed by Jack Arnold; Screen-
play by Richard Matheson; based on his novel

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

OUTSTANDING ARTIST: Frank Kelly Freas

OUTSTANDING ACTIFAN: Walt Willis



1960 - Presented at **Pittcon**,
Pittsburgh, September 3-5, 1960

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

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

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

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



continued >

Hugo Award winners since 1953

continued

1961 - Presented at **Seacon**,
Seattle, September 2-4, 1961

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

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

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

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

PROFESSIONAL ARTIST: Ed Emshwiller

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



1963 - Presented
at **Discon I**,
Washington DC,
August 31 –
September 2, 1963

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

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

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



1962 - Presented at **Chicon III**,
Chicago, August 31 –
September 3, 1962

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

SHORT FICTION: the "Hothouse"
series by Brian W. Aldiss [*F&SF*
Feb, Apr, Jul, Sep, Dec 1961]

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

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

PROFESSIONAL ARTIST: Ed Emshwiller

FANZINE: *Warhoon* ed. by Richard Bergeron



1964 - Presented at **Pacificon II**,
Oakland, September 4-7, 1964

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

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

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

PROFESSIONAL ARTIST:
Ed Emshwiller

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

SF BOOK PUBLISHER: Ace



1965 - Presented at **Loncon II**,
London, August 27-30, 1965

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

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

DRAMATIC PRESENTATION: *Dr.
Strangelove* (1964) [Hawk Films/
Columbia] Directed by Stanley
Kubrick; Screenplay by Stanley
Kubrick and Terry Southern
and Peter George; 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, September 1-5, 1966

NOVEL (TIE): *Dune* by Frank
Herbert [Chilton, 1965], and
...*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 3**,
New York, August 31 –
September 4, 1967

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] Directed by Marc Daniels; Written by
Gene Roddenberry

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, August 29 –
September 2, 1968

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

NOVELLA (TIE): "Riders of the
Purple Wage" by Philip José
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* – "The City on
the Edge of Forever" (1967) [Desilu] Directed by
Joseph Pevney; Written by Harlan Ellison



continued >

Hugo Award winners since 1953

continued

1968 - **Baycon** (continued)

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, August 28 – September 1, 1969**

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

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

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

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

DRAMATIC PRESENTATION: *2001: A Space Odyssey* (1968) [Paramount] Directed by Stanley Kubrick; Screenplay by Arthur C. Clarke and 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 Bodé



1970 - Presented at **Heicon '70, Heidelberg, Germany, August 20-24, 1970**

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

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

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

DRAMATIC PRESENTATION: *TV Coverage of Apollo XI*

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

PROFESSIONAL ARTIST: Frank Kelly Freas

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

FAN WRITER: Wilson Tucker

FAN ARTIST: Tim Kirk



1971 - Presented at **Noreascon I, Boston, September 2-6, 1971**

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

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

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

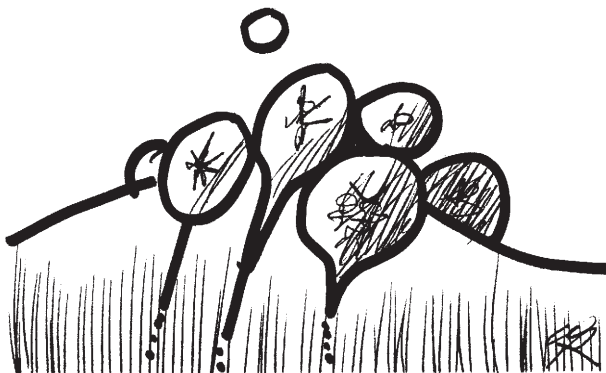
PROFESSIONAL MAGAZINE: *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman

PROFESSIONAL ARTIST: Leo Dillon and Diane Dillon

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

FAN WRITER: Richard E. Geis

FAN ARTIST: Alicia Austin



1972 - Presented at **L.A.Con I**,
Los Angeles, September 1-4, 1972

NOVEL: *To Your Scattered Bodies Go* by Philip José 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]
Directed by Stanley Kubrick; Screenplay 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



PROFESSIONAL EDITOR: Ben Bova

PROFESSIONAL ARTIST: Frank Kelly Freas

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

FAN WRITER: Terry Carr

FAN ARTIST: Tim Kirk

1974 - Presented at **Discon II**,
Washington DC, August 29 –
September 2, 1974

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] Directed by Woody Allen; Written
by Woody Allen and Marshall Brickman

PROFESSIONAL EDITOR: Ben Bova

PROFESSIONAL ARTIST: Frank Kelly Freas

FANZINE (TIE): *The Alien Critic* ed. by Richard E.
Geis, and *Algol* ed. by Andrew I. Porter

FAN WRITER: Susan Wood

FAN ARTIST: Tim Kirk



1973 - Presented at **Torcon II**,
Toronto, August 31 –
September 3, 1973

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],
and "The Meeting" by Frederik Pohl and C. M.
Kornbluth [*F&SF* Nov 1972]

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



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Hugo Award winners since 1953

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1975 - Presented at **Aussiecon One**,
Melbourne, Australia,
August 14-17, 1975

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

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

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

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

DRAMATIC PRESENTATION: *Young Frankenstein*
(1974) [20th Century Fox] Directed by Mel Brooks;
Screenplay by Gene Wilder and Mel Brooks; Screen
Story by Gene Wilder and 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, September 2-6, 1976

NOVEL: *The Forever War* by Joe
Haldeman [St. Martin's, 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] Directed by L. Q. Jones; Screenplay by
L. Q. Jones and Wayne Cruseturner; Story by
Harlan Ellison

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, September 2-5,
1977

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

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

NOVELETTE: "The Bicentennial Man" by Isaac
Asimov [*Stellar* #2, 1976]

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

PROFESSIONAL EDITOR: Ben Bova

PROFESSIONAL ARTIST: Rick Sternbach

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

FAN WRITER (TIE): Richard E. Geis and Susan Wood

FAN ARTIST: Phil Foglio



1978 - Presented at
IguanaCon II,
Phoenix, August 30 –
September 4, 1978

NOVEL: *Gateway* by
Frederik Pohl [*Galaxy*
Nov, Dec 1976, Mar
1977; St. Martin's, 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, 1979

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

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

NOVELETTE: “Hunter’s Moon” by Poul Anderson [Analog Nov 1978]

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

DRAMATIC PRESENTATION: *Superman* (1978) [Alexander Salkind] Directed by Richard Donner; Screenplay by Mario Puzo and David Newman and Leslie Newman & Robert Benton; Story by Mario Puzo; based on the character created by Jerry Siegel & Joe Shuster

PROFESSIONAL EDITOR: Ben Bova

PROFESSIONAL ARTIST: Vincent Di Fate

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

FAN WRITER: Bob Shaw

FAN ARTIST: William Rotsler



1980 - Presented at *Noreascon Two*, Boston, August 29 – September 1, 1980

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]

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

DRAMATIC PRESENTATION: *Alien* (1979) [20th Century Fox] Directed by Ridley Scott; Screenplay by Dan O’Bannon; Story by Dan O’Bannon and Ronald Shusett

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 Two*, Denver, September 3-7, 1981

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

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

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

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



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Hugo Award winners since 1953

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1981 - *Denvention Two* (continued)

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

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

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, September 2-6, 1982

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

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

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

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

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

DRAMATIC PRESENTATION: *Raiders of the Lost Ark* (1981) [Lucasfilm] Directed by Steven Spielberg; Screenplay by Lawrence Kasdan; Story by George Lucas and Philip Kaufman

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, September 1-5, 1983

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

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

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

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

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

DRAMATIC PRESENTATION: *Blade Runner* (1982) [Blade Runner Partnership] Directed by Ridley Scott; Screenplay by Hampton Fancher and David Peoples; 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, 1984

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

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

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

SHORT STORY: "Speech Sounds" by Octavia E. Butler [*Asimov's* mid-Dec 1983]

RELATED 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] Directed by Richard Marquand; Written by Lawrence Kasdan and George Lucas; Story by George Lucas

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, 1985

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

NOVELLA: "Press Enter █" by John Varley [Asimov's May 1984]

NOVELETTE: "Bloodchild" by Octavia E. Butler [Asimov's Jun 1984]

SHORT STORY: "The Crystal Spheres" by David Brin [Analog Jan 1984]

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

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

PROFESSIONAL EDITOR: Terry Carr

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: Alexis Gilliland



1986 - Presented at *ConFederation*, Atlanta, Georgia, August 28 – September 1, 1986

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

NOVELLA: "24 Views of Mt. Fuji, by Hokusai" by Roger Zelazny [Asimov's Jul 1985]

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

SHORT STORY: "Fermi and Frost" by Frederik Pohl [Asimov's Jan 1985]

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

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

PROFESSIONAL EDITOR: Judy-Lynn del Rey (Note: Judy-Lynn del Rey died before the convention; her husband, Lester del Rey, declined accepting the Hugo on her behalf.)

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, 1987

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

NOVELLA: "Gilgamesh in the Outback" by Robert Silverberg [Asimov's Jul 1986; *Rebels in Hell*, 1986]

NOVELETTE: "Permafrost" by Roger Zelazny [Omni Apr 1986]



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Hugo Award winners since 1953

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1987 - *Conspiracy '87* (continued)

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

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

DRAMATIC PRESENTATION: *Aliens* (1986) [20th Century Fox] Directed by James Cameron; Screenplay by James Cameron; Story by James Cameron and David Giler & Walter Hill; 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 W. Foster

1988 - Presented at *Nolacon II*, New Orleans, Louisiana, September 1-5, 1988

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

NOVELLA: "Eye for Eye" by Orson Scott Card [*Asimov's* Mar 1987]

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

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

RELATED 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] Directed by Rob Reiner; Screenplay by William Goldman; based on his novel

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Michael Whelan

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

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

FAN WRITER: Mike Glycer

FAN ARTIST: Brad W. Foster

1989 - Presented at *Noreascon 3*, Boston, Massachusetts, August 31 – September 4, 1989

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

NOVELLA: "The Last of the Winnebagos" by Connie Willis [*Asimov's* Jul 1988]

NOVELETTE: "Schrödinger's Kitten" by George Alec Effinger [*Omni* Sep 1988]

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

RELATED 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] Directed by Robert Zemeckis; Screenplay by Jeffrey Price & Peter S. Seaman; 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 W. Foster, and Diana Gallagher Wu



1990 - Presented at **ConFiction**,
The Hague, The Netherlands,
August 23-27, 1990

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]

RELATED 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] Di-
rected by Steven Spielberg; Screenplay by Jeffrey
Boam; Story by George Lucas and Menno Meyjes;
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**,
August 29 – September 2,
1991

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]

RELATED 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] Directed by Tim Burton;
Screenplay by Caroline Thompson; Story by Tim
Burton and Caroline Thompson

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: Dave Langford

FAN ARTIST: Teddy Harvia

1992 - Presented at
MagiCon, Orlando,
Florida, September 3-7,
1992

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

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

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



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Hugo Award winners since 1953

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1992 - *MagiCon* (continued)

SHORT STORY: "A Walk in the Sun" by Geoffrey A. Landis [*Asimov's* Oct 1991]

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

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

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Michael Whelan

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: Dave Langford

FAN ARTIST: Brad W. Foster

1993 - Presented at *ConFrancisco, San Francisco, California, September 2-6, 1993*

NOVEL (TIE): *A Fire Upon the Deep* by Vernor Vinge [Tor, 1992], and *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]

RELATED NON-FICTION BOOK: *A Wealth of Fable* by Harry Warner, Jr. [SCIFI Press, 1992]



DRAMATIC PRESENTATION: *Star Trek: The Next Generation* – "The Inner Light" (1992) [Paramount] Directed by Peter Lauritsen; Teleplay by Morgan Gendel and Peter Allan Fields; Story by Morgan Gendel

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, 1994*

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]

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

DRAMATIC PRESENTATION: *Jurassic Park* (1993) [Universal/Amblin] Directed by Steven Spielberg; Screenplay by Michael Crichton and David Koepp; 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 W. Foster

1995 - Presented at *Intersection*, Glasgow, Scotland, August 24-28, 1995

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

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

NOVELETTE: "The Martian Child" by David Gerrold [*F&SF* Sep 1994]

SHORT STORY: "None So Blind" by Joe Haldeman [*Asimov's* Nov 1994]

RELATED NON-FICTION BOOK: *I. Asimov: A Memoir* by Isaac Asimov [Doubleday, 1994]

DRAMATIC PRESENTATION: *Star Trek: The Next Generation* – "All Good Things..." (1994) [Paramount] Directed by Winrich Kolbe; Written by Ronald D. Moore & Brannon Braga

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, 1996

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]

RELATED 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] Directed by Janet Greek; Written by J. Michael Straczynski

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



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Hugo Award winners since 1953

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1997 - Presented at **LoneStarCon 2, San Antonio, Texas, August 28 – September 1, 1997**

NOVEL: *Blue Mars* by Kim Stanley Robinson [Harper Collins 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]

RELATED NON-FICTION BOOK: *Time & Chance* by L. Sprague de Camp [Donald M. Grant, 1996]

DRAMATIC PRESENTATION: *Babylon 5 – “Severed Dreams”* (1996) [Babylonian Productions] Directed by David Eagle; Written by J. Michael Straczynski

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 - Presented at **BucConeer, Baltimore, Maryland, August 5-9, 1998**

NOVEL: *Forever Peace* by Joe Haldeman [Ace, 1997]

NOVELLA: “...Where Angels Fear to Tread” by Allen Steele [*Asimov's* Oct/Nov 1997]

NOVELETTE: “We Will Drink a Fish Together...” by Bill Johnson [*Asimov's* May 1997]

SHORT STORY: “The 43 Antarean Dynasties” by Mike Resnick [*Asimov's* Dec 1997]



RELATED NON-FICTION BOOK: *The Encyclopedia of Fantasy* by John Clute and John Grant [Orbit, 1997; St. Martin's, 1997]

DRAMATIC PRESENTATION: *Contact* (1997) [South-Side Amusement/Warner Brothers] Directed by Robert Zemeckis; Screenplay by James V. Hart and Michael Goldenberg; based on the story by Carl Sagan and Ann Druyan; based on the novel by Carl Sagan

PROFESSIONAL EDITOR: Gardner Dozois (*Asimov's*)

PROFESSIONAL ARTIST: Bob Eggleton

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 - Presented at **Aussiecon Three, Melbourne, Australia, September 2-6, 1999**

NOVEL: *To Say Nothing of the Dog* by Connie Willis [Bantam Spectra, 1998]

NOVELLA: “Oceanic” by Greg Egan [*Asimov's* Aug 1998]

NOVELETTE: “Taklamakan” by Bruce Sterling [*Asimov's* Oct/Nov 1998]

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] Directed by Peter Weir; Written by Andrew Niccol

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 - Presented at **Chicon 2000**, Chicago, Illinois, August 31 – September 4, 2000

NOVEL: *A Deepness in the Sky* by Vernor Vinge [Tor, 1999]

NOVELLA: “The Winds of Marble Arch” by Connie Willis [*Asimov’s* Oct/Nov 1999]

NOVELETTE: “10¹⁶ 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] Directed by Dean Parisot; Screenplay by David Howard and Robert Gordon; Story by David Howard

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: Joe Mayhew



2001 - Presented at **The Millennium Philcon**, Philadelphia, Pennsylvania, August 30 – September 3, 2001

NOVEL: *Harry Potter and the Goblet of Fire* by J. K. Rowling [Bloomsbury, 2000; Scholastic, 2000]

NOVELLA: “The Ultimate Earth” by Jack Williamson [*Analog* Dec 2000]

NOVELETTE: “Millennium Babies” by Kristine Kathryn Rusch [*Asimov’s* Jan 2000]

SHORT STORY: “Different Kinds of Darkness” by David Langford [*F&SF* Jan 2000]

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] Directed by Ang Lee; Screenplay by Wang Hui-Ling and James Schamus and Tsai Kuo Jung; based on the book by Wang Du Lu

PROFESSIONAL EDITOR: Gardner Dozois

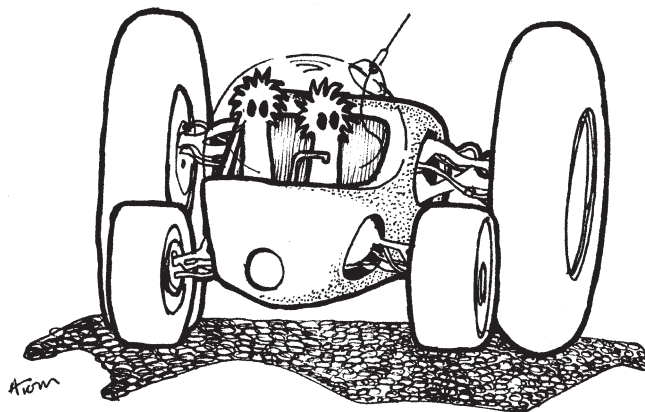
PROFESSIONAL ARTIST: Bob Eggleton

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

FANZINE: *File 770* ed. by Mike Glycer

FAN WRITER: Dave Langford

FAN ARTIST: Teddy Harvia



continued >

Hugo Award winners since 1953

continued

2002 - Presented at **ConJosé**,
San José, California,
August 29 – September 2,
2002

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] Directed by Peter Jackson; Screenplay by
Fran Walsh & Philipa Boyens & Peter Jackson;
based on the book *The Fellowship of the Ring* by
J. R. R. Tolkien; Peter Jackson, Barrie M. Osborne
and Tim Sanders, Producers; Bob Weinstein and
Harvey Weinstein, Executive Producers

PROFESSIONAL EDITOR: Ellen Datlow

PROFESSIONAL ARTIST: Michael Whelan

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

FANZINE: *Ansible* ed. by Dave Langford

FAN WRITER: Dave Langford

FAN ARTIST: Teddy Harvia

BEST WEB SITE: Locus Online (www.locusmag.com)
by Mark R. Kelly



2003 - Presented at
Torcon 3, Toronto,
Canada, August 28 –
September 1, 2003

NOVEL: *Hominids* by
Robert J. Sawyer
[*Analog* Jan, Feb, Mar,
Apr 2002; Tor, 2002]

NOVELLA: *Coraline*
by Neil Gaiman
[*HarperCollins*, Jul 2002]

NOVELETTE: “Slow Life” by Michael Swanwick
[*Analog* Dec 2002]

SHORT STORY: “Falling onto Mars” by Geoffrey A.
Landis [*Analog* Jul/Aug 2002]

RELATED NON-FICTION 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] Directed by Peter Jackson; Screenplay by
Fran Walsh & Philippa Boyens & Stephen Sinclair
& 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.] Directed by Nick Marck; Teleplay by Jane
Espenson & Drew Goddard

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 - Presented at *Noreascon 4*,
Boston, Massachusetts,
September 2-6, 2004**

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
& John Pelan (Del Rey), 2003]

RELATED NON-FICTION 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] Directed by Peter Jackson; Screen-
play by Fran Walsh & Philippa Boyens & 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 & 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 - Presented at
Interaction, Glasgow,
Scotland, August 4-8, 2005**

NOVEL: *Jonathan Strange
& Mr. Norrell* by Susanna
Clarke [Bloomsbury, 2004]

NOVELLA: “The Concrete
Jungle” by Charles Stross
[*The Atrocity Archives*
(Golden Gryphon Press),
2004]

NOVELETTE: “The Faery
Handbag” by Kelly Link [*The Faery Reel* (Viking),
2004]

SHORT STORY: “Travels with My Cats” by
Mike Resnick [*Asimov’s* Feb 2004]

RELATED NON-FICTION 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] Directed by Michael Rymer;
Written by Ronald D. Moore

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

WEB SITE: Sci Fiction (www.scifi.com/scifiction)
by Ellen Datlow



continued >

Hugo Award winners since 1953

continued

2006 - Presented at *L.A. Con IV*,
Anaheim, California,
August 23-27, 2006

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 NON-FICTION 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] Directed by James
Hawes; Written by Steven Moffat

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 - Presented at
Nippon 2007,
Yokohama, Japan,
August 30 –
September 3, 2007

NOVEL: *Rainbows End*
by Vernor Vinge [Tor,
2006]

NOVELLA: "A Billion
Eyes" by Robert Reed
[*Asimov's* Oct/Nov
2006]

NOVELETTE: "The Djinn's Wife" by Ian McDonald
[*Asimov's* July 2006]

SHORT STORY: "Impossible Dreams" by Tim Pratt
[*Asimov's* July 2006]

BEST 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

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 - Presented at
Denvention 3, Denver,
Colorado, August 6-10,
2008

NOVEL: *The Yiddish
Policemen's Union* by
Michael Chabon
[HarperCollins,
Fourth Estate]

NOVELLA: "All Seated on
the Ground" by Connie
Willis [Asimov's Dec. 2007, Subterranean Press]

NOVELETTE: "The Merchant and the Alchemist's
Gate" by Ted Chiang [F&SF Sept. 2007]

SHORT STORY: "Tideline" by Elizabeth Bear
[Asimov's June 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

PROFESSIONAL ARTIST: Stephan Martiniere

SEMI-PROZINE: *Locus* ed. by Charles N. Brown,
Kirsten Gong-Wong, Liza Groen Trombi

FANZINE: *File 770* ed. by Mike Glyer

FAN WRITER: John Scalzi

FAN ARTIST: Brad Foster



2009 - Presented at
Anticipation, Montréal,
Quebec, August 6-10, 2009

NOVEL: *The Graveyard
Book* by Neil Gaiman
[HarperCollins;
Bloomsbury UK]

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. 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* Written by
Kaja & Phil Foglio; Art by Phil Foglio; Colors by
Cheyenne Wright [Airship Entertainment, 2008]

DRAMATIC PRESENTATION (LONG FORM): *WALL-E*
(2008) [Pixar/Walt Disney] Story by Andrew
Stanton & Pete Docter; Screenplay by Andrew
Stanton & Jim Reardon; 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 & 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
& Stephen H. Segal

FANZINE: *Electric Velocipede* ed. by John Klima

FAN WRITER: Cheryl Morgan

FAN ARTIST: Frank Wu



continued >

Hugo Award winners since 1953

continued

2010 - Presented at **Aussiecon 4**, Melbourne, Australia, September 2-6, 2010



NOVEL (TIE): *The City & The City* by China Miéville [Del Rey; Macmillan UK, 2009], and *The Windup Girl*, Paolo Bacigalupi [Night Shade, 2009]

NOVELLA: "Palimpsest" by Charles Stross [*Wireless* by Charles Stross, Ace; Orbit, 2009]

NOVELETTE: "The Island" by Peter Watts [*The New Space Opera 2*, Eos, 2009]

SHORT STORY: "Bridesicle" by Will McIntosh [*Asimov's 1/09*]

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* Written by Kaja and Phil Foglio; Art by Phil Foglio; Colours by Cheyenne Wright [Airship Entertainment, 2009]

DRAMATIC PRESENTATION (LONG FORM): *Moon* (2009) [Liberty Films] Screenplay by Nathan Parker; Story by Duncan Jones; Directed by Duncan Jones

DRAMATIC PRESENTATION (SHORT FORM): *Doctor Who – "The Waters of Mars"* (2009) [BBC Wales] Written by Russell T Davies & Phil Ford; Directed by Graeme Harper

EDITOR, LONG FORM: Patrick Nielsen Hayden

EDITOR, SHORT FORM: Ellen Datlow

PROFESSIONAL ARTIST: Shaun Tan

SEMI-PROZINE: *Clarkesworld* ed. by Neil Clarke, Sean Wallace, & Cheryl Morgan


FANZINE: *StarShipSofa* ed. by Tony C. Smith

FAN WRITER: Frederik Pohl


FAN ARTIST: Brad W. Foster

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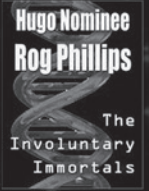
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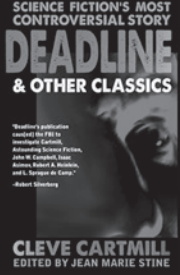
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Retro Hugo Awards

Science Fiction has been going a lot longer than the Hugos, so many famous works never got the chance to win an Award. The WSFS Constitution gives Worldcons the right to award Hugos for a year 50, 75 or 100 years in the past, provided only that there was a Worldcon in that year but no Hugos were awarded. The next time that Retro-Hugos might possibly be presented is 2014 (for 1939).

RETRO HUGO AWARDS

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

The photograph is of the 1996 Hugo Award. The 1946 Retro Hugo Award was identical except for the film reel that acted as the base. The Hugo bases were gold in color. The Retro-Hugo bases were copper colored.



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] Directed by Irving Pichel; Screenplay by Alford Van Ronkel and Robert A. Heinlein and James O'Hanlon; based on the novel *Rocketship Galileo* by Robert A. Heinlein

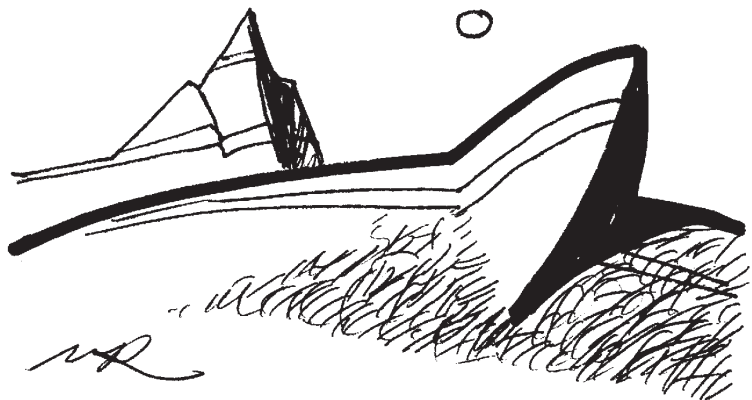
PROFESSIONAL EDITOR: John W. Campbell, Jr. (*Astounding Science Fiction*)

PROFESSIONAL ARTIST: Kelly Freas

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

FAN WRITER: Robert Silverberg

FAN ARTIST: Jack Gaughan



continued >

Retro Hugo Awards

continued

1954 - Presented at **Noreascon Four**, 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* (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] Directed by Byron Haskin; Screenplay by Barré Lyndon; 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)



Julie
BORIS '09

Winners of the John W. Campbell Award for Best New Writer

This award, sponsored by Dell Magazines, is given to best new writer of fantasy or science fiction whose first work of science fiction or fantasy appearing in a professional publication was published in the previous two calendar years. Although the award is not a Hugo Award, it is administered by the World Science Fiction Society and voted on as part of the Hugo Awards ballot.

1973 - Jerry Pournelle	1985 - Lucius Shepard	1998 - Mary Doria Russell
1974 (tie) - Spider Robinson, Lisa Tuttle	1986 - Melissa Scott	1999 - Nalo Hopkinson
1975 - P. J. Plauger	1987 - Karen Joy Fowler	2000 - Cory Doctorow
1976 - Tom Reamy	1988 - Judith Moffett	2001 - Kristine Smith
1977 - C. J. Cherryh	1989 - Michaela Roessner	2002 - Jo Walton
1978 - Orson Scott Card	1990 - Kristine Kathryn Rusch	2003 - Wen Spencer
1979 - Stephen R. Donaldson	1991 - Julia Ecklar	2004 - Jay Lake
1980 - Barry B. Longyear	1992 - Ted Chiang	2005 - Elizabeth Bear
1981 - Somtow Sucharitkul	1993 - Laura Resnick	2006 - John Scalzi
1982 - Alexis A. Gilliland	1994 - Amy Thomson	2007 - Naomi Novik
1983 - Paul O. Williams	1995 - Jeff Noon	2008 - Mary Robinette Kowal
1984 - R. A. MacAvoy	1996 - David Feintuch	2009 - David Anthony Durham
	1997 - Michael A. Burstein	2010 - Seanan McGuire

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Artist Guest of Honor: **Howard Tayler**

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Fan Guests of Honor: **Larry Montgomery & David Hulan**

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Linda Donahue, Bill Fawcett, Les Johnson, Lance Larka
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Stephanie Osborn, The Reinhardt Legacy Fight Team,
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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 fiction and fantasy, typically in areas that would not be awarded Hugos.

1955 - *Clevention*

Sam Moskowitz as "Mystery Guest" and for his work on past conventions

1960 - *Pittcon*

Hugo Gernsback as "The Father of Magazine Science Fiction"

1962 - *Chicon III*

Cele Goldsmith for editing *Amazing* and *Fantastic*

Donald H. Tuck for *The Handbook of Science Fiction and Fantasy*

Fritz Leiber and the Hoffman Electronic Corp. for the use of science fiction in advertisements

1963 - *Discon I*

P. Schuyler Miller for book reviews in *Analog*

Isaac Asimov for adding science to science fiction by his *F&SF* articles

1967 - *NyCon 3*

CBS Television for *21st Century*

1968 - *Baycon*

Harlan Ellison for *Dangerous Visions*

Gene Roddenberry for *Star Trek*

1969 - *St. Louiscon*

Neil Armstrong, Edwin Aldrin, and Michael Collins for "The Best Moon Landing Ever"

1972 - *L.A. Con I*

Harlan Ellison for excellence in anthologizing *Again, Dangerous Visions*

Club du Livre d'Anticipation (France) for excellence in book production

Nueva Dimension (Spain) for excellence in magazine production

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*

Donald A. Wollheim, as "the fan who has done everything"

Walt Lee, for *Reference Guide to Fantastic Films*

1976 - *MidAmeriCon*

James E. Gunn for *Alternate Worlds, The Illustrated History of Science Fiction*

1977 - *SunCon*

George Lucas for bringing back a sense of wonder with *Star Wars*

1982 - *Chicon IV*

Mike Glycer for "keeping the 'fan' in 'fan'zine publishing"

1984 - *L.A. con II*

Larry T. Shaw for a lifetime of service

Robert Bloch for 50 years of excellence

1988 - *Nolacon II*

The Science Fiction Oral History Association

1989 - *Noreascon 3*

SF-Lovers Digest (Saul Jaffe, mod.), Alex Schomberg

1993 - *ConFrancisco*

For building bridges between cultures and nations to advance science fiction and fantasy, Takumi Shibano

2004 - *Noreascon 4*

Erwin S. "Filthy Pierre" Strauss

2005 - *Interaction*

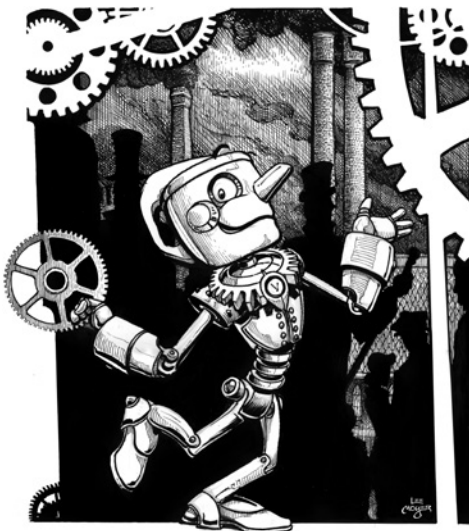
David Pringle for *Interzone*

2006 - *L.A. Con IV*

Betty Ballantine, Harlan Ellison and Fred Patten

2008 - *Denvention 3*

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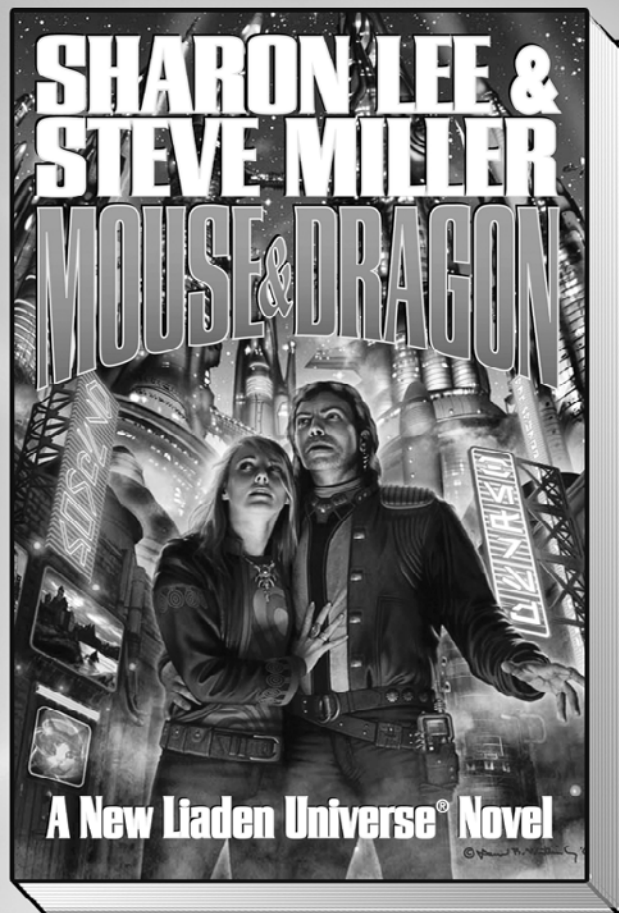
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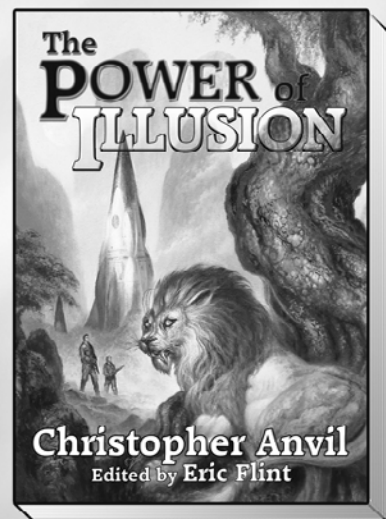
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The Long List

of World Science Fiction Conventions (Worldcons)

NUMBER - NAME YEAR (NOTE)	CITY	SITE (NOTE)	GUEST(S) (NOTE)	CHAIRMAN (NOTE)	ATTEND. (NOTE)	NOTES
1 - Nycon I 2-4 July 1939	New York	Caravan Hall	Frank R. Paul	Sam Moskowitz	200	Note
2 - Chicon I 1-2 Sep 1940	Chicago	Hotel Chicagoan	E. E. "Doc" Smith	Mark Reinsberg	128	Note
3 - Denvention I 4-6 Jul 1941	Denver	Shirley-Savoy Hotel	Robert A. Heinlein	Olon F. Wiggins	90	
1942-1945	(Worldcon was not held due to World War II)					
4 - Pacifcon I 30 Aug-1 Sep 1946	Los Angeles	Park View Manor	A. E. Van Vogt E. Mayne Hull	Walter J. Daugherty	130	
5 - Philcon I 30 Aug-1 Sep 1947	Philadelphia	Penn-Sheraton Hotel	John W. Campbell, Jr.	Milton Rothman	200	Note
6 - Torcon I 3-5 Jul 1948	Toronto	RAI Purdy Studios	Robert Bloch (pro) Bob Tucker (fan)	Ned McKeown	200	
7 - Cinvention 3-5 Sep 1949	Cincinnati	Hotel Metropole	Lloyd A. Eshbach (pro) Ted Carnell (fan)	Don Ford	190	Note
8 - NorWesCon 1-4 Sep 1950	Portland	Multnomah Hotel	Anthony Boucher	Donald B. Day	400	Note
9 - Nolacon I 1-3 Sep 1951	New Orleans	St. Charles Hotel	Fritz Leiber	Harry B. Moore	190	
10 - TASFiC 30 Aug - 1 Sep 1952	Chicago	Hotel Morrison	Hugo Gernsback	Julian C. May	870	Note
11 - 11th Worldcon 5-7 Sep 1953	Philadelphia	Bellevue-Strafford Hotel	Willy Ley	Milton Rothman	750	Note
12 - SFCon 3-6 Sep 1954	San Francisco	Sir Francis Drake Hotel	John W. Campbell, Jr.	Lester Cole Gary Nelson	700	Note
13 - Clevention 2-5 Sep 1955	Cleveland	Manger Hotel	Isaac Asimov (pro) Sam Moskowitz (mystery GoH)	Nick Falasca Noreen Falasca	380	Note
14 - (NyCon II) 31 Aug-3 Sep 1956	New York	Biltmore Hotel	Arthur C. Clarke	David A. Kyle	850	Note
15 - Loncon I 6-9 Sep 1957	London	King's Court Hotel	John W. Campbell, Jr.	Ted Carnell	268	Note
16 - Solacon 29 Aug-1 Sep 1958	South Gate, Calif.	Alexandria Hotel	Richard Matheson	Anna S. Moffatt	322	Note
17 - Detention 4-7 Sep 1959	Detroit	Pick-Fort Shelby Hotel	Poul Anderson (pro) John Berry (fan)	Roger Sims Fred Prophet	371	Note
18 - Pittcon 3-5 Sept 1960	Pittsburgh	Penn-Sheraton Hotel	James Blish	Dirce Archer	568	Note
19 - Seacon 2-4 Sep 1961	Seattle	Hyatt House	Robert A. Heinlein	Wally Weber	300	Note
20 - Chicon III 31 Aug-3 Sep 1962	Chicago	Pick-Congress Hotel	Theodore Sturgeon	Earl Kemp	550	Note
21 - Discon I 31 Aug-2 Sep 1963	Washington, DC	Statler-Hilton Hotel	Murray Leinster	George Scithers	600	Note
22 - Pacifcon II 4-7 Sep 1964	Oakland	Hotel Leamington	Leigh Brackett (pro) Edmond Hamilton (pro) Forrest J Ackerman (fan)	J. Ben Stark Al haLevy	523	Note

(See the **Long List Notes** on page 109 for comments on methodology.)

NUMBER - NAME YEAR (NOTE)	CITY	SITE (NOTE)	GUEST(S) (NOTE)	CHAIRMAN (NOTE)	ATTEND. (NOTE)	NOTES
23 - Loncon II 27-30 Aug 1965	London	Mount Royal Hotel	Brian W. Aldiss	Ella Parker	350	Note
24 - Tricon 1-5 Sep 1966	Cleveland	Sheraton-Cleveland	L. Sprague de Camp	Ben Jason Howard DeVore Lou Tabakow	850	Note
25 - Nycon 3 31 Aug-4 Sep 1967	New York	Statler-Hilton Hotel	Lester del Rey (pro) Bob Tucker (fan)	Ted White Dave Van Arnam	1,500	Note
26 - Baycon 29 Aug-2 Sep 1968	Oakland	Hotel Claremont	Philip Jose Farmer (pro) Walter J. Daugherty (fan)	Bill Donaho Alva Rogers J. Ben Stark	1,430	Note
27 - St. Louiscon 28 Aug-1 Sep 1969	St. Louis	Chase-Park Plaza	Jack Gaughan (pro) Eddie Jones (fan)	Ray Fisher Joyce Fisher	1,534	Note
28 - Heicon '70 20-24 Aug 1970	Heidelberg	Heidelberg Stadthalle	E. C. Tubb (UK) Robert Silverberg (US) Herbert W. Franke (Germany) Elliot K. Shorter (fan)	Manfred Kage	620	Note
29 - Noreascon I 2-6 Sep 1971	Boston	Sheraton-Boston Hotel	Clifford D. Simak (pro) Harry Warner, Jr. (fan)	Tony Lewis	1,600	Note
30 - L.A.Con I 1-4 Sep 1972	Los Angeles	International Hotel	Frederik Pohl (pro) Buck & Juanita Coulson (fan)	Charles Crayne Bruce Pelz	2,007	Note
31 - Torcon II 31 Aug-3 Sep 1973	Toronto	Royal York Hotel	Robert Bloch (pro) William Rotsler (fan)	John Millard	2,900	Note
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	Note
33 - Aussiecon One 14-17 Aug 1975	Melbourne	Southern Cross Hotel	Ursula K. Le Guin (pro) Susan Wood (fan) Mike Glicksohn (fan) Donald Tuck (Australian)	Robin Johnson	606	Note
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	Note
35 - SunCon 2-5 Sep 1977	Miami Beach	Hotel Fontainebleau	Jack Williamson Robert A. Madle (fan)	Don Lundry	3,240	Note
36 - IguanaCon II 30 Aug-4 Sep 1978	Phoenix	Hyatt Regency, Adams House Phoenix Convention Center & Symphony Hall	Harlan Ellison (pro) Bill Bowers (fan)	Tim Kyger	4,700	Note
37 - Seacon '79 23-26 Aug 1979	Brighton	Metropole Hotel	Brian Aldiss (UK) Fritz Leiber (US) Harry Bell (fan)	Peter Weston	3,114	Note
38 - Noreascon Two 29 Aug-1 Sep 1980	Boston	Sheraton-Boston Hotel Hynes Civic Auditorium	Damon Knight (pro) Kate Wilhelm (pro) Bruce Pelz (fan)	Leslie Turek	5,850	Note
39 - Denvention Two 3-7 Sep 1981	Denver	Denver Hilton Hotel Currigan Convention Center Exhibition Hall and Arena	Clifford D. Simak (pro) C. L. Moore (pro) Rusty Hevelin (fan)	Suzanne Carnival Don C. Thompson	3,792	Note

The Long List

continued

NUMBER - NAME YEAR (NOTE)	CITY	SITE (NOTE)	GUEST(S) (NOTE)	CHAIRMAN (NOTE)	ATTEND. (NOTE)	NOTES
40 - Chicon IV 2-6 Sep 1982	Chicago	Hyatt Regency Chicago	A. Bertram Chandler (pro) Frank Kelly Freas (pro) Lee Hoffman (fan)	Ross Pavlac Larry Propp	4,275	Note
41 - ConStellation 1-5 Sep 1983	Baltimore	Baltimore Convention Centre	John Brunner (pro) David A. Kyle (fan)	Michael Walsh	6,400	Note
42 - L.A.con II 30 Aug-3 Sep 1984	Anaheim	Anaheim Hilton Anaheim Convention Center	Gordon R. Dickson (pro) Dick Eney (fan)	Craig Miller Milt Stevens	8,365	Note
43 - Aussiecon Two 22-26 Aug 1985	Melbourne	Southern Cross, Victoria, and Sheraton Hotels	Gene Wolfe (pro) Ted White (fan)	David Grigg	1,599	Note
44 - ConFederation 28 Aug-1 Sep 1986	Atlanta	Marriott Marquis Atlanta Hilton	Ray Bradbury Terry Carr (fan)	Penny Frierson Ron Zukowski	5,811	Note
45 - Conspiracy '87 27 Aug-1 Sep 1987	Brighton	Metropole Hotel Brighton Conference Centre	Doris Lessing (UK) Alfred Bester (US) Arkady Strugatsky (USSR) Boris Strugatsky (USSR) Jim Burns (artist) Ray Harryhausen (film) Joyce & Ken Slater (fan) David Langford (special fan)	Paul Oldroyd	4,009/ 5,425	Note
46 - Nolacon II 1-5 Sep 1988	New Orleans	Marriott, Sheraton, and International Hotels New Orleans Municipal Auditorium	Donald A. Wollheim Roger Sims (fan)	John H. Guidry	5,300	Note
47 - Noreascon 3 31 Aug-4 Sep 1989	Boston	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	Note
48 - ConFiction 23-27 Aug 1990	The Hague	Netherlands Congress Centre	Harry Harrison Wolfgang Jeschke Joe Haldeman Andrew Porter (fan)	Kees van Toorn	3,580	Note
49 - Chicon V 29 Aug-2 Sep 1991	Chicago	Hyatt Regency Chicago	Hal Clement (pro) Martin H. Greenberg (pro) Richard Powers (pro) Jon & Joni Stopa (fan)	Kathleen Meyer	5,661	Note
50 - MagiCon 3-7 Sep 1992	Orlando	Orange County Conven- tion and 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	Note
51 - ConFrancisco 2-6 Sep 1993	San Francisco	Moscone Convention Center ANA Hotel Parc Fifty Five Nikko Hotel	Larry Niven Alicia Austin Tom Digby Jan Howard FINDER Mark Twain (Dead GoH)	David W. Clark	6,602/ 7,725	Note

NUMBER - NAME YEAR (NOTE)	CITY	SITE (NOTE)	GUEST(S) (NOTE)	CHAIRMAN (NOTE)	ATTEND. (NOTE)	NOTES
52 - ConAdian 1-5 Sep 1994	Winnipeg	Winnipeg Convention Centre Crowne Plaza, Place Louis Riel, and Sheraton	Anne McCaffrey (pro) George Barr (artist) Robert Runte (fan)	John Mansfield	3,570	Note
53 - Intersection 24-28 Aug 1995	Glasgow	Scottish Exhibition and Conference Centre Moat House, Crest, and Central Hotels	Samuel R. Delany (writer) Gerry Anderson (media) Les Edwards (artist) Vincent Clarke (fan)	Vincent Docherty Martin Easterbrook	4,173/ 6,524	Note
54 - L.A.con III 29 Aug-2 Sep 1996	Anaheim	Anaheim Convention Center Anaheim Hilton Anaheim Marriott	James White (writer) Roger Corman (media) Elsie Wollheim (special) Takumi & Sachiko Shibano (fan)	Mike Glycer	6,703	Note
55 - LoneStarCon 2 28 Aug-1 Sep 1997	San Antonio	Henry B. Gonzales Convention Center Marriott Rivercenter Marriott Riverwalk	Algis Budrys (pro) Michael Moorcock (pro) Don Maitz (artist) Roy Tackett (fan)	Karen Meschke	4,634/ 5,614	Note
56 - BucConeer 5-9 Aug 1998	Baltimore	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	6,572	Note
57 - Aussiecon Three 2-6 Sep 1999	Melbourne	World Congress Center Centra Hotel	George Turner (pro) Greg Benford (pro) Bruce Gillespie (fan) J. Michael Straczynski (special)	Perry Middlemiss	1,548/ 2,872	Note
58 - Chicon 2000 31 Aug-4 Sep 2000	Chicago	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	Note
59 - The Millennium Philcon 30 Aug-3 Sep 2001	Philadelphia	Pennsylvania Conven- tion Center Philadelphia Marriott Hotel	Greg Bear (author) Stephen Youll (artist) Gardner Dozois (editor) George Scithers (fan)	Todd Dashoff	4,840/ 6,269	Note
60 - ConJosé 29 Aug-2 Sep 2002	San Jose	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	Note
61 - Torcon 3 28 Aug-1 Sep 2003	Toronto	Metro Toronto Convention Centre Royal York Hotel	George R. R. Martin (author) Frank Kelly Freas (artist) Mike Glycer (fan) Robert Bloch (GoHst of Honor)	Peter Jarvis	3,834/ 4,986	Note

The Long List

continued

NUMBER - NAME YEAR (NOTE)	CITY	SITE (NOTE)	GUEST(S) (NOTE)	CHAIRMAN (NOTE)	ATTEND. (NOTE)	NOTES
62 - Noreascon 4 2-6 Sep 2004	Boston	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	Scottish Exhibition and 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	Note
64 - L.A.con IV 23-27 Aug 2006	Anaheim	Anaheim Convention Center Anaheim Hilton Anaheim Marriott	Connie Willis (author) James Gurney (artist) Howard DeVore (fan) Frankie Thomas (special)	Christian B. McGuire	5,738 / 6,291	Note
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	Sheraton Colorado Convention Center	Lois McMaster Bujold (pro) Rick Sternbach (artist) Tom Whitmore (fan) Kathy Mar (special music) Robert A. Heinlein (ghost)	Kent Bloom	3,752 / 4,854	Note
67 - Anticipation 6-10 Aug 2009	Montreal	Palais des congrès de Montréal	Neil Gaiman (pro) Elisabeth Vonarburg (pro) Taral Wayne (fan) David Hartwell (editor) Tom Doherty (publisher) Ralph Bakshi (artist)	René Walling Robbie Bourget	3,925 / 4,499	
68 - Aussiecon 4 2-6 Sep 2010	Melbourne	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		Note
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		Note

Produced by the WSFS Long List Committee.

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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). (I.e., Noreascon 1 was known at the time only as “Noreascon.”) All known naming oddities are noted.

Guests

Custom in designating Guests of Honor has varied greatly, with some conventions giving specific titles (Fan, Pro, Australia, US, Artist, etc.) and some simply call them all Guests of Honor. We have used specific labels where they existed. In general we do not note spelling issues like Honor/Honour.

The Toastmaster is not a Guest of Honor, though some conventions gave the Toastmaster equal billing with the Guests. To confuse matters further, in at least one case a Guest was also designated as Toastmaster. In a few instances the Toastmaster was given a title other than “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 numbers: how many paying members actually attended the Worldcon and how many total members there were.

Attendance includes all paid admissions including one-days. (One-day admissions are usually not technically members of WSFS, but we do count them for the purpose of computing total attendance. A one-day admission counts as one attendee.) It excludes freebies who did not participate in the convention (e.g., contractors), unpaid children, paid attending members who did not attend, and all supporting members, but it does include free memberships given to people who did participate in the convention (e.g. guests of honor).

Total members includes everyone who paid for a membership or admission whether full attending, one-day, child, or supporting, plus the Guests of Honor and other free memberships given to people participating in the convention. It does not include freebies who did not participate in the convention.

The available data is *very* incomplete and imprecise and many of these numbers are probably substantially in error. We have noted cases where we know the numbers to be doubtful. About 99% of the numbers ending in 00 are estimates. The numbers are of the form aaaa/mmmm, where the first number is the attendance and the second the membership. When only one is known, the other is left blank (e.g., /2345 means an unknown attendance and 2345 total members). When only a single number is presented, we don’t know if it is attendance or total members.

continued >

Notes on The Long List

continued

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 – TASFiC

“TASFiC” stood for “Tenth Anniversary Science Fiction Convention”; it was popularly known as Chicon II, and subsequent Chicons counted it as such.

1953 – 11th Worldcon

Officially known as “The 11th Worldcon,” it was popularly known as Philcon II. Milton A. Rothman replaced James A. Williams as Chairman upon Williams’ death. Tom Clareson, PhD was Vice-Chairman.

Isaac Asimov was Toastmaster.

1954 – SFCon

Though SFCon and Westercon shared the hotel and con chairs, Westercon was held on Friday, September 3rd, with Jack Williamson as GoH, while Worldcon was held Saturday-Monday September 4-6, with John W. Campbell, Jr., as GoH.

Robert Bloch was Toastmaster.

1955 – Clevention

The identity of the Special Mystery Guest was not revealed (even to the honoree) until the first night of the convention. The Program book noted that “Mr. Boucher [the Toastmaster] will make the presentation of the Achievement Awards and identify the Mystery Guest.”

Anthony Boucher was Toastmaster.

1956 – NYCon II

Officially known as “NEWYORCON” but – in the words of a report at the time “The fans wouldn’t have it” – and it has been NYCon II since.

Robert Bloch was Toastmaster.

1957 – Loncon I

Loncon’s program book does not use the name “Loncon” but refers to the convention as the “15th World Science Fiction Convention.”

1958 – Solacon

Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen. Solacon was physically in Los Angeles, but (by mayoral proclamation) technically in South Gate, California, to fulfill their bid slogan of “South Gate in 58.”

Anthony Boucher was Toastmaster.

1959 – Detention

John Berry, the Fan GoH, was brought to North America by a special fan fund.

Isaac Asimov had been listed as the Toastmaster in all promotional material prior to the convention. At the convention the program book added “...with the assistance of Robert Bloch” who acted as Asimov’s foil at the banquet.

1960 – Pittcon

Ray Smith was Vice Chairman. The Program Book lists a “non-con program” day on Friday, 2 Sept.

Isaac Asimov was Toastmaster.

1961 – Seacon

Harlan Ellison was Toastmaster.

1962 – Chicon III

Wilson Tucker was Toastmaster.

1963 – Discon I

Isaac Asimov was Toastmaster.

1964 – Pacificon II

Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen. Pacificon II was held in Oakland, CA, which was *not* the same city (LA, 1946) where Pacificon I was held.

Anthony Boucher was Toastmaster.

1965 – Loncon II

Tom Boardman was Toastmaster.

1966 – Tricon

Officially jointly hosted by Cleveland, Detroit, and Cincinnati (hence “Tricon”). The question of who chaired the convention is complicated. The Tricon program book lists Cleveland’s Ben Jason as Chairman and Detroit’s Howard DeVore and Cincinnati’s Lou Tabakow as Associate Chairmen, but included all three in the Long List as did NyCon 3 the following year. People involved with the convention confirm that it was run by the three of them working jointly, so they are being treated as co-Chairmen here.

Isaac Asimov was Toastmaster.

1967 – NyCon 3

The convention’s name was written as “NyCon 3” at the convention, but – somehow – subsequently got changed to Nycon III in versions of the Long List, perhaps echoing NYCon II.

Harlan Ellison was Toastmaster.

1968 – Baycon

Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen.

Robert Silverberg was Toastmaster.

1969 – St. Louiscon

Eddie Jones, the TAFF (Trans Atlantic Fan Fund) winner, replaced Ted White, who withdrew as Fan Guest to dramatize the TAFF winner.

Harlan Ellison was Toastmaster.

1970 – Heicon

Heicon had decided prior to the convention to select the TAFF winner as its Fan Guest. The subsequent winner of the 1970 TAFF election was Elliot Shorter.

Heicon also called itself “Heicon ’70 International.”

John Brunner was Toastmaster.

1971 – Noreascon I

Robert Silverberg was Toastmaster.

1972 – L.A.Con I

Robert Bloch was Toastmaster.

1973 – Torcon II

Lester del Rey was Toastmaster.

1974 – Discon II

Jay and Alice Haldeman were co-chairmen until the spring of 1974 when circumstances forced them to move out of Washington. Ron Bounds took over as de facto Chairman until Jay returned for the convention. At the convention, Jay and Ron functioned as co-chairmen. The Discon II program book continued to list Jay and Alice as co-Chairmen, and included a welcome from Jay (co-Chairman) and Ron (vice-Chairman).

Andrew J. Offutt was Toastmaster.





1975 – Aussiecon One

Fan Guest of Honor Donald Tuck did not attend the convention. (Fans had to go to his home in Tasmania to meet him.)

John Bangsund was Toastmaster.

continued >

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Notes on The Long List

continued

1976 – MidAmeriCon

The membership totals are from chairman Ken Keller who reports that the numbers announced during the convention were grossly wrong because one of the C&VB's loaned registrars did not turn in her records until afterwards. The previous Long List number of 2,800 was an estimate made by a later compiler from the faulty at-con numbers.

Wilson Tucker was Toastmaster.

1977 – SunCon

SunCon was bid by "7 in '77," a group of well-known con-runners who promised that if they won they would then select an ideal site. They selected a hotel in Orlando, Florida, which subsequently went bankrupt, upon which SunCon moved to facilities in Miami Beach.

According to Chairman Don Lundry, his wife Grace Lundry functioned as his co-Chairman; however, convention publications listed Don solely.

In 2003 Don Lundry provided a revised attendance figure of 3,240, replacing the number of 2,500 reported in publications at the time and subsequently in previous versions of this list. It is possible that this is a total membership and not attendance.

Robert Silverberg was Toastmaster.

1978 – IguanaCon II

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

Greg Brown was the initial Chairman but was later replaced by Tim Kyger. After the convention, Gary Farber was recognized as having fulfilled the function of Vice-Chair.

Josef Nesvadba was announced as the European GoH for IguanaCon. He could not get travel papers and did not attend. He was not listed as a guest in PR 3. In the program book he *was* listed on the main GoH page, but was *not* listed in IguanaCon's own entry in the Long List. Finally, he was not listed in IguanaCon's PR 5, which came out in 1980 and provided a detailed history of what went on, who resigned and who replaced who.

F. M. Busby was Toastmaster.

1979 – Seacon 79

Seacon 79 was held in Brighton, England, which was *not* the same city (Seattle, 1961) where Seacon I was held.

Bob Shaw was Toastmaster.

1980 – Noreascon Two

Robert Silverberg was Toastmaster.

1981 – Denvention Two

Ed Bryant was Toastmaster.

1982 – Chicon IV

Larry Smith and Bob Hillis were vice-chairmen of Chicon IV.

Marta Randall was Toastmaster.

1983 – Constellation

Jack L. Chalker was Toastmaster.

1984 – LAcon II

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

The Toastmaster and MC positions were essentially equivalent, with Robert Bloch (Toastmaster) officiating at the Hugo Ceremony and Jerry Pournelle (Master of Ceremonies) at the Guest of Honor Speeches and Other Awards Ceremony.

This was the largest Worldcon to date.

1985 – Aussiecon II

David Grigg replaced John Foyster, who resigned for family reasons, as Chairman.

1986 – ConFederation

Bob Shaw was Toastmaster.

1987 – Conspiracy

Alfred Bester did not attend the convention due to poor health.

Malcolm Edwards was Chairman until about nine months before the convention when he resigned from the committee for personal reasons. To minimize possible bad publicity from this, he agreed to remain as titular Chairman and presided at some at-con ceremonies. Paul Oldroyd took over all of his duties, but under the title of "Coordinator." Both Malcolm and Paul agree that that Paul was the de facto Chairman at the time of the convention.

Brian W. Aldiss was Toastmaster.

1988 – Nolacon II

Mike Resnick was Toastmaster.

1989 – Noreascon 3

The Stranger Club was the first SF club in Boston and sponsor of the pre-War series of Boskones and the *club* was the Fan Guest of Honor of Noreascon 3. All of its known surviving members were invited to the convention as guests to represent the club and seven were located and attended: Art Widner, Chan Davis, Harry Stubbs (Hal Clement), Louis Russell Chauvenet, Timothy Orrok, Norman Stanley, and Robert D. Swisher.

The convention's name was officially agnostic: "Noreascon 3," "Noreascon Three" and "Noreascon III" were all declared correct forms of the name.

1990 – ConFiction

Chelsea Quinn Yarbro was Toastmaster.

1991 – Chicon V

Marta Randall was Toastmaster.

1992 – MagiCon

Becky Thomson was Co-Chairman for the first two years after the site was selected, then vice-chairman thereafter and at the convention.

Spider Robinson was Toastmaster, but Mike Resnick acted as Toastmaster for the Meet-the-Pros party.

1993 – ConFrancisco

David Clark replaced Terry Biffel as Chairman upon Biffel's death. Besides the Chairman, there were Vice Chairs: Peggy Rae Pavlat and Ruth L. Sachter; and Deputy Vice Chairs: Jeff Canfield and Judy Kindell.

The Guests of Honor were designated as "Honored Guests" and the Toastmaster, Guy Gavriel Kay, was called the "Master of Ceremonies." Mark Twain was "channeled" by Jon deCles.

1994 – ConAdian

The Canadian National Science Fiction Convention (Convention) was held 'in conjunction' with ConAdian – separate membership and mostly separate facilities.

Christine Barnson and Kevin Standlee were Deputy Chairs.

Barry B. Longyear was Toastmaster.



1995 – Intersection

Intersection was also the 1995 Eurocon.

When Intersection won, Tim Illingworth and Vincent Docherty were Co-Chairmen. Docherty moved to Oman, resigned and was replaced by Martin Easterbrook. Illingworth subsequently resigned and was replaced by Docherty. Easterbrook and Docherty were Co-Chairmen during the last 18 months of planning and at the convention.

T.R. Smith was Vice-Chairman. Margaret Austin and Oliver 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.

Peggy Rae Pavlat has since changed her name to Peggy Rae Sapienza.

Charles Sheffield was Toastmaster.

1999 – Aussiecon Three

GoH George Turner died prior to the convention. Special Guest J. Michael Straczynski attended

2000 – Chicon 2000

Mike Jencevice and Becky Thomson were associate chairmen of Chicon 2000.

Harry Turtledove was Toastmaster.

2001 – The Millennium Philcon

Laura Syms and Gary Feldbaum were Co-Vice-Chairmen.

Esther Friesner was Toastmaster.

2002 – 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 Co-Vice-Chairmen. Finally, Kevin Standlee was appointed Co-Chairman with Whitmore.

Tad Williams was Toastmaster.

continued >

Notes on The Long List

continued

2003 – Torcon 3

Combined with the Canadian National Science Fiction Convention (Canvention).

Artist GoH Frank Kelly Freas did not attend.

Spider Robinson was Toastmaster.

2005 – Interaction

The Guests of Honour were listed with no designation as to type.

Interaction was also the 2005 Eurocon.

Initially Vince Docherty was Chairman with Colin Harris and Paul Treadaway as co-Vice Chairmen. Subsequently, Harris moved to Co-Chairman, and Treadaway moved to Deputy Chairman.

KIM Campbell was Board convener of Interaction until her death in Nov 2003. (The Board had designated the convener position as a Convention Co-Chair.)

GoH Robert Shekley was unable to attend the convention.

2006 – L.A.con IV

Bobbi Armbruster and Craig Miller were Vice-Chairmen.

Fan GoH Howard DeVore and Special Guest Frankie Thomas both died before the convention.

2008 – Denvention 3

Wil McCarthy was Toastmaster.

2011 – Renovation

The Guests of Honor were listed with no designation as to type.

GoH Charles N. Brown died before the convention.

Renovation also has Special Guests Tricky Pixie (musicians) and Bill Willingham (a comics writer).

2012 – Chicon 7

John Scalzi is Toastmaster.

Produced by the WSFS Long List Committee.

Service Mark Notice: "World Science Fiction Society," "WSFS," "World Science Fiction Convention," "Worldcon," "NASFiC," "Hugo Award" and the distinctive design of the Hugo Award Rocket are service marks of the World Science Fiction Society, an unincorporated literary society. You can contact the WSFS Mark Protection Committee at <mpc@wsfs.org>.





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

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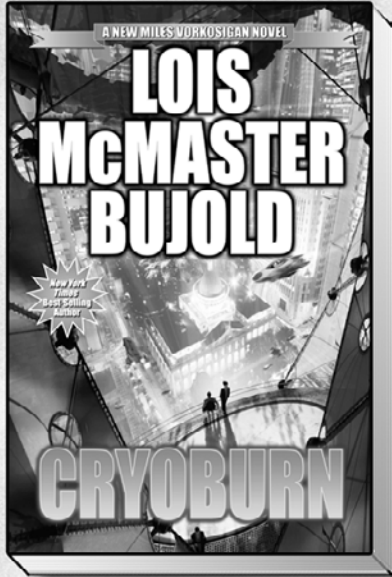
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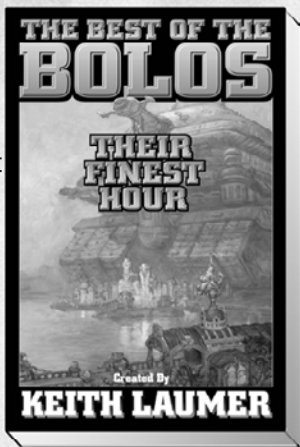
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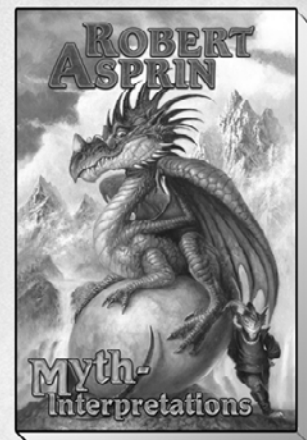
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How others see us

Originally printed in Time magazine, Monday, July 10, 1939

Sold at U. S. newsstands are about a dozen pulp magazines with such titles as Amazing Stories, Astounding Stories, Startling Stories, Strange Stories, Fantastic Adventures, Thrilling Wonder Stories, Unknown, Marvel Science Stories, Weird Tales. In the pulp trade they are known as "pseudo-scientifics" or "scientifiction." This week in Manhattan this amazing group of publications produced an amazing show: a convention of their fans.

Scientifiction, which deals almost exclusively with the world of tomorrow and life on other planets, was inspired by Jules Verne's and H. G. Wells's fantasies. Father of pseudo-scientific magazines was a shrewd, fat old man named Hugo Gernsback, an old-time radio fan, who in 1926 started Amazing Stories. It zoomed like a moonward rocket. Today the magazines in this prosperous publishing group (chiefly controlled by the big pulp firms of Street & Smith, Standard Magazines and Ziff-Davis), average about 150,000 readers apiece (sometimes much more), make a good living for many a shamo-scientific writer.

Among famed writers of scientifiction are Edgar Rice Burroughs, Eric Temple Bell (penname: John Taine), Abraham Merritt, editor of the American Weekly, and onetime Wisconsin State Senator Roger Sherman Hoar (penname: Ralph Milne Farley). Pay is 1¢ to 4¢ a word. Many a well-known author who commands higher rates in slick-paper magazines writes these stories for fun. But writers as well as readers take their predictions seriously. Ray Cummings, a veteran pseudo-fictioneer who once was Thomas Edison's secretary, claims to have originated in his stories the word Newscaster and the phrase The World of Tomorrow. Says he: "It is astonishing how many things come true." Chief themes of scientifiction are rocket trips by earth-dwellers to other planets, invasions of the earth by Martians, Mercurians. Authors may be as fantastic as they like in their inventions but publishers warn them not to do violence to the commoner scientific principles lest readers denounce their errors.

Scientifiction's fans, mostly boys of 16 to 20, are the jitterbugs of the pulp magazine field. Many keep every issue, and a copy of the magazine's first issue often fetches \$25 from collectors. Publishers soon discovered another odd fact about their readers: they are exceptionally articulate. Most of these magazines have letters columns, in which readers appraise stories. Sample: "Gosh! Wow! Boyoh-boy!, and so forth and so on. Yesiree, yesiree, it's the greatest in the land and the best that's on the stand, and I do mean THRILLING WONDER STORIES, and especially that great, magnificent, glorious, most thrilling June issue of the mosta and the besta of science fiction magazines...."

Having formed, through correspondence, an organization called the New Fandom, some 200 fans gathered in a small Manhattan hall this week from California, New Mexico, the metropolitan area for three days of speeches, pseudo-scientific movies and discussion of stories with their authors. Cried Fan Will S. Sykora, from Astoria, L. I.: "Let us all work to see that the things we read in science fiction become realities." Said Leo Margulies, managing editor of Standard Magazines (Thrilling Wonder Stories, Startling Stories and Strange Stories): "I am astonished. I didn't think you boys could be so damn sincere."

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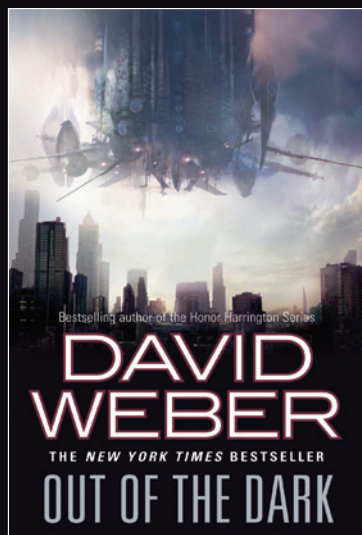
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Constitution

of the World Science Fiction Society, September 6th, 2010

ARTICLE 1 - NAME, OBJECTIVES, MEMBERSHIP, AND ORGANIZATION

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

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

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

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



Section 1.4: Membership. The Membership of WSFS shall consist of all people who have paid membership dues to the Committee of the current Worldcon.

Section 1.5: Memberships.

1.5.1: Each Worldcon shall offer supporting and attending memberships.

1.5.2: The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications.

1.5.3: The rights of attending members of a Worldcon include the rights of supporting members plus the right of general attendance at said Worldcon and at the WSFS Business Meeting held thereat.

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

1.5.5: Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its committee. This fee must not exceed two (2) times the site-selection fee and must not exceed the difference between the site-selection fee and the fee for new attending members.

1.5.6: The Worldcon Committee shall make provision for persons to become supporting members for no more than one hundred and twenty-five percent (125%) of the site-selection fee, or such higher amount as has been approved by the Business Meeting, until a cutoff date no earlier than ninety (90) days before their Worldcon.

1.5.7: Other memberships and fees shall be at the discretion of the Worldcon Committee.

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

Section 1.7: The Mark Protection Committee.

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

Section 1.8: Membership of the Mark Protection Committee.

- 1.8.1: The Mark Protection Committee shall consist of:
 - (1) One (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees
 - (2) One (1) member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and
 - (3) Nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting.
- 1.8.2: No more than three elected members may represent any single North American region, as defined in Section 1.8.5. Each elected member shall represent the region (if any) in which the member resided at the time they were elected.
- 1.8.3: Newly elected members take their seats, and the term of office ends for elected and appointed members whose terms expire that year, at the end of the Business Meeting.
- 1.8.4: If vacancies occur in elected memberships in the Committee, the remainder of the position's term may be filled by the Business Meeting, and until then temporarily filled by the Committee.
- 1.8.5: To ensure equitable distribution of representation, North America is divided into three (3) regions as follows:
 - (1) Western: Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states, provinces, and territories westward including Hawaii, Alaska, the Yukon, and the Northwest Territories.
 - (2) Central: Central America, the islands of the Caribbean, Mexico (except as above), and all states, provinces, and territories between the Western and Eastern regions.
 - (3) Eastern: Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states, provinces, and territories eastward including the District of Columbia, St. Pierre et Miquelon, Bermuda, and the Bahamas.

ARTICLE 2 - POWERS AND DUTIES OF WORLDCON COMMITTEES

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

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

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

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

continued >

Constitution – ARTICLE 2 - POWERS AND DUTIES OF WORLDCON COMMITTEES

continued

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

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

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

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

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

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

Section 2.9: Financial Reports.

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

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

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

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

ARTICLE 3 - HUGO AWARDS

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

Section 3.2: General.

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

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

- 3.2.3: The Business Meeting may by a 3/4 vote provide that works originally published outside the United States of America and first published in the United States of America in the current year shall also be eligible for Hugo Awards given in the following year.
- 3.2.4: A work shall not be eligible if in a prior year it received sufficient nominations to appear on the final award ballot.
- 3.2.5: Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date.
- 3.2.6: Works appearing in a series are eligible as individual works, but the series as a whole is not eligible. However, a work appearing in a number of parts shall be eligible for the year of the final part.
- 3.2.7: In the written fiction categories, an author may withdraw a version of a work from consideration if the author feels that the version is not representative of what that author wrote.
- 3.2.8: The Worldcon Committee shall not consider previews, promotional trailers, commercials, public service announcements, or other extraneous material when determining the length of a work. Running times of dramatic presentations shall be based on their first general release.
- 3.2.9: The Worldcon Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the length of the story is within the lesser of five thousand (5,000) words or twenty percent (20%) of the new category limits.
- 3.2.10: The Worldcon Committee may relocate a dramatic presentation work into a more appropriate category if it feels that it is necessary, provided that the length of the work is within twenty percent (20%) of the new category boundary.
- 3.2.11: The Worldcon Committee is responsible for all matters concerning the Awards.

3.3: Categories.

- 3.3.1: **Best Novel.** A science fiction or fantasy story of forty thousand (40,000) words or more.
- 3.3.2: **Best Novella.** A science fiction or fantasy story of between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.
- 3.3.3: **Best Novelette.** A science fiction or fantasy story of between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.
- 3.3.4: **Best Short Story.** A science fiction or fantasy story of less than seven thousand five hundred (7,500) words.
- 3.3.5: **Best Related Work.** Any work related to the field of science fiction, fantasy, or fandom, appearing for the first time during the previous calendar year or which has been substantially modified during the previous calendar year, and which is either non-fiction or, if fictional, is noteworthy primarily for aspects other than the fictional text, and which is not eligible in any other category.
- 3.3.6: **Best Graphic Story.** Any science fiction or fantasy story told in graphic form appearing for the first time in the previous calendar year.
Provided that this category shall be automatically repealed unless ratified by the 2012 Business Meeting.
- 3.3.7: **Best Dramatic Presentation, Long Form.** Any theatrical feature or other production, with a complete running time of more than 90 minutes, in any medium of dramatized science fiction, fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year.
- 3.3.8: **Best Dramatic Presentation, Short Form.** Any television program or other production, with a complete running time of 90 minutes or less, in any medium of dramatized science fiction, fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year.

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Constitution – ARTICLE 3 - HUGO AWARDS

continued

- 3.3.9: Best Editor Short Form.** The editor of at least four (4) anthologies, collections or magazine issues (or their equivalent in other media) primarily devoted to science fiction and / or fantasy, at least one of which was published in the previous calendar year.
- 3.3.10: Best Editor Long Form.** The editor of at least four (4) novel-length works primarily devoted to science fiction and / or fantasy published in the previous calendar year that do not qualify as works under 3.3.8.
- 3.3.11: Best Professional Artist.** An illustrator whose work has appeared in a professional publication in the field of science fiction or fantasy during the previous calendar year.
- 3.3.12: Best Semiprozine.** Any generally available non-professional publication devoted to science fiction or fantasy which by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, and which in the previous calendar year met at least two (2) of the following criteria:
- (1) had an average press run of at least one thousand (1000) copies per issue,
 - (2) paid its contributors and/or staff in other than copies of the publication,
 - (3) provided at least half the income of any one person,
 - (4) had at least fifteen percent (15%) of its total space occupied by advertising,
 - (5) announced itself to be a semiprozine.
- 3.3.13: Best Fanzine.** Any generally available non-professional publication devoted to science fiction, fantasy, or related subjects which by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, and which does not qualify as a semiprozine.
- 3.3.14: Best Fan Writer.** Any person whose writing has appeared in semiprozines or fanzines or in generally available electronic media during the previous calendar year.
- 3.3.15: Best Fan Artist.** An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public display during the previous calendar year.
- 3.3.16: Additional Category.** Not more than one special category may be created by the current Worldcon Committee with nomination and voting to be the same as for the permanent categories. The Worldcon Committee is not required to create any such category; such action by a Worldcon Committee should be under exceptional circumstances only; and the special category created by one Worldcon Committee shall not be binding on following Committees. Awards created under this paragraph shall be considered to be Hugo Awards.
- Section 3.4: Extended Eligibility.** In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a three fourths (3/4) vote of the intervening Business Meeting of WSFS.
- Section 3.5: Name and Design.** The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason as refined by Peter Weston. Each Worldcon Committee may select its own choice of base design. The name (Hugo Award) and the design shall not be extended to any other award.
- Section 3.6: “No Award”.** At the discretion of an individual Worldcon Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be canceled for that year.

Section 3.7: Nominations.

- 3.7.1:** The Worldcon Committee shall conduct a poll to select the nominees for the final Award voting. Each member of either the administering or the immediately preceding Worldcon as of January 31 of the current calendar year shall be allowed to make up to five (5) equally weighted nominations in every category.
- 3.7.2:** The Committee shall include with each nomination ballot a copy of Article 3 of the WSFS Constitution and any applicable extensions of eligibility under Sections 3.2.3 or 3.4.
- 3.7.3:** Nominations shall be solicited only for the Hugo Awards and the John W. Campbell Award for Best New Writer.

Section 3.8: Tallying of Nominations.

- 3.8.1:** Except as provided below, the final Award ballots shall list in each category the five eligible nominees receiving the most nominations. If there is a tie including fifth place, all the tied eligible nominees shall be listed.
- 3.8.2:** The Worldcon Committee shall determine the eligibility of nominees and assignment to the proper category of works nominated in more than one category.
- 3.8.3:** Any nominations for “No Award” shall be disregarded.
- 3.8.4:** If a nominee appears on a nomination ballot more than once in any one category, only one nomination shall be counted in that category.
- 3.8.5:** No nominee shall appear on the final Award ballot if it received fewer nominations than five percent (5%) of the number of ballots listing one or more nominations in that category, except that the first three eligible nominees, including any ties, shall always be listed.
- 3.8.6:** The Committee shall move a nomination from another category to the work’s default category only if the member has made fewer than five (5) nominations in the default category.
- 3.8.7:** If a work receives a nomination in its default category, and if the Committee relocates the work under its authority under subsection 3.2.9 or 3.2.10, the Committee shall count the nomination even if the member already has made five (5) nominations in the more-appropriate category.

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

Section 3.10: Voting.

- 3.10.1:** Final Award voting shall be by balloting in advance of the Worldcon. Postal mail shall always be acceptable. Only WSFS members may vote. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter.
- 3.10.2:** Final Award ballots shall list only the Hugo Awards and the John W. Campbell Award for Best New Writer.
- 3.10.3:** “No Award” shall be listed in each category of Hugo Award on the final ballot.
- 3.10.4:** The Committee shall, on or with the final ballot, designate, for each nominee in the printed fiction categories, one or more books, anthologies, or magazines in which the nominee appeared (including the book publisher or magazine issue date(s)).
- 3.10.5:** Voters shall indicate the order of their preference for the nominees in each category.

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Constitution – ARTICLE 3 - HUGO AWARDS

continued

Section 3.11: Tallying of Votes.

- 3.11.1:** In each category, tallying shall be as described in Section 6.3. 'No Award' shall be treated as a nominee. If all remaining nominees are tied, no tie-breaking shall be done and the nominees excluding No Award shall be declared joint winners.
- 3.11.2:** No Award shall be given whenever the total number of valid ballots cast for a specific category (excluding those cast for "No Award" in first place) is less than twenty-five percent (25%) of the total number of final Award ballots received.
- 3.11.3:** "No Award" shall be the run-off candidate.
- 3.11.4:** The complete numerical vote totals, including all preliminary tallies for first, second, ... places, shall be made public by the Worldcon Committee within ninety (90) days after the Worldcon. During the same period the nomination voting totals shall also be published, including in each category the vote counts for at least the fifteen highest vote-getters and any other candidate receiving a number of votes equal to at least five percent (5%) of the nomination ballots cast in that category, but not including any candidate receiving fewer than five votes.

Section 3.12: Exclusions. No member of the current Worldcon Committee or any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Worldcon Committee, then this exclusion shall apply to members of the Subcommittee only.

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

ARTICLE 4 - FUTURE WORLDCON SELECTION

Section 4.1: Voting.

- 4.1.1:** WSFS shall choose the location and Committee of the Worldcon to be held two (2) years from the date of the current Worldcon.
- 4.1.2:** Voting shall be by written ballot cast either by mail or at the current Worldcon with tallying as described in Section 6.3.
- 4.1.3:** The current Worldcon Committee shall administer the voting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Worldcon.
- 4.1.4:** The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.

Section 4.2: Voter Eligibility.

- 4.2.1:** Voting shall be limited to WSFS members who have purchased at least a supporting membership in the Worldcon whose site is being selected.
- 4.2.2:** The supporting membership rate shall be set by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the ballot deadline. If agreement is not reached, the default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.

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

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

Section 4.5: Tallying.

- 4.5.1: The name and address information shall be separated from the ballots and the ballots counted only at the Worldcon. Each bidding committee should provide at least two (2) tellers. Each bidding committee may make a record of the name and address of every voter.
- 4.5.2: A ballot voted with first or only choice for “No Preference” shall be ignored for site selection. A ballot voted with lower than first choice for “No Preference” shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying.
- 4.5.3: “None of the Above” shall be treated as a bid for tallying, and shall be the run-off candidate.
- 4.5.4: All ballots shall be initially tallied by their first preferences, even if cast for a bid that the administering Committee has ruled ineligible. If no eligible bid achieves a majority on the first round of tallying, then on the second round all ballots for ineligible bids shall be redistributed to their first eligible choices, and tallying shall proceed according to Section 6.3.
- 4.5.5: If “None of the Above” wins, or if two or more bids are tied for first place at the end of tallying, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the Worldcon, the Committee for the following Worldcon shall make the selection without undue delay.
- 4.5.6: Where a site and Committee are chosen by a Business Meeting or Worldcon Committee following a win by ‘None of the Above,’ they are not restricted by exclusion zone or other qualifications.
- 4.5.7: Where a site and Committee are chosen by a Business Meeting or Worldcon Committee following a tie in tallying, they must select one of the tied bids.

Section 4.6: Bid Eligibility.

- 4.6.1: To be eligible for site selection, a bidding committee must file the following documents with the Committee that will administer the voting:
 - (1) an announcement of intent to bid;
 - (2) adequate evidence of an agreement with its proposed site’s facilities, such as a conditional contract or a letter of agreement;
 - (3) the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers.
- 4.6.2: The bidding committee must supply written copies of these documents to any member of WSFS on request.
- 4.6.3: For a bid to be allowed on the printed ballot, the bidding committee must file the documents specified above no later than 180 days prior to the official opening of the administering convention.
- 4.6.4: To be eligible as a write-in, the bidding committee must file the documents specified above by the close of the voting.
- 4.6.5: If no bids meet these qualifications, the selection shall proceed as though “None of the Above” had won.

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Constitution – ARTICLE 4 - FUTURE WORLDCON SELECTION

continued

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

Section 4.8: NASFiC

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

- 4.8.1:** Voting shall be by written ballot administered by the following year's Worldcon, if there is no NASFiC in that year, or by the following year's NASFiC, if there is one, with ballots cast at the administering convention or by mail, and with only members of the administering convention allowed to vote.
- 4.8.2:** NASFiC Committees shall make all reasonable efforts to avoid conflicts with Worldcon dates.
- 4.8.3:** The proposed NASFiC supporting membership rate can be set by unanimous agreement of the administering Committee and all bidding committees who have filed before the ballot deadline. If agreement is not reached, the default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.
- 4.8.4:** If "None of the Above" wins, or if no eligible bid files by the deadline, then no NASFiC shall be held and any supporting membership payments collected for the NASFiC site selection shall be refunded by the administering convention without undue delay.

ARTICLE 5 - POWERS OF THE BUSINESS MEETING

Section 5.1: WSFS Business Meetings.

- 5.1.1:** Business Meetings of WSFS shall be held at advertised times at each Worldcon.
- 5.1.2:** The current Worldcon Committee shall provide the Presiding Officer and Staff for each Meeting.
- 5.1.3:** Standing Rules for the Governance of the Business Meeting and related activities may be adopted or amended by a majority vote at any Business Meeting. Amendments to Standing Rules shall take effect at the close of the Worldcon where they are adopted; this rule may be suspended by a two-thirds (2/3) vote.
- 5.1.4:** Meetings shall be conducted in accordance with the provisions of (in descending order of precedence) the WSFS Constitution; the Standing Rules; such other rules as may be published in advance by the current Committee (which rules may be suspended by the Business Meeting by the same procedure as a Standing Rule); the customs and usages of WSFS (including the resolutions and rulings of continuing effect); and the current edition of *Robert's Rules of Order, Newly Revised*.
- 5.1.5:** The quorum for the Business Meeting shall be twelve members of the Society physically present.

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

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

ARTICLE 6 - CONSTITUTION

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

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

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

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

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

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

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

Kent Bloom, Presiding Officer
Don A. Timm, Secretary
2010 WSFS Business Meeting



Standing Rules

for the Governance of the World Science Fiction Society Business Meeting

Group 1 - Meetings

Group 2 - New Business

Group 3 - Debate Time Limits

Group 4 - Official Papers

Group 5 - Variations of Rules

Group 6 - Mark Protection Committee Elections

Group 7 - Miscellaneous

GROUP 1: MEETINGS

Rule 1.1: Meeting and Session. The Annual Meeting of the World Science Fiction Society shall consist of one or more Preliminary Business Meetings and one or more Main Business Meetings. The first meeting shall be designated as a Preliminary Business Meeting. All meetings at a Worldcon (preliminary, main, or otherwise) shall be considered a single “session” as defined in the Parliamentary Authority (see section 5.1 of the WSFS Constitution), regardless of whether such gatherings are called “meetings” or “sessions.”

Rule 1.2: Preliminary Business Meeting(s). The Preliminary Business Meeting may not directly reject, pass, or ratify amendments to the Constitution; however, all motions adhering to a Constitutional amendment are in order if otherwise allowed. The Preliminary Business Meeting may not refer a Constitutional amendment to a committee unless the committee’s instructions are to report to the Main Business Meeting. The Preliminary Business Meeting may not postpone consideration of a Constitutional amendment beyond the last Preliminary Business Meeting. The Preliminary Business Meeting may not amend a Constitutional amendment pending ratification. The Preliminary Business Meeting may consider any business not expressly forbidden to it by the Standing Rules or expressly reserved to the Main Business Meeting.

Rule 1.3: Main Business Meeting(s). The Main Business Meeting may reject, pass, or ratify amendments to the Constitution. One Main Meeting shall be also be designated as the Site-Selection Meeting, where Site-Selection business shall be the special order of business.

Rule 1.4: Scheduling of Meetings. The first Main Meeting shall be scheduled no less than eighteen (18) hours after the conclusion of the last Preliminary Meeting. No meeting shall be scheduled to begin before 10:00 or after 13:00 local time.

Rule 1.5: Smoking. If smoking is allowed in the place where the Business Meeting is held, the Presiding Officer shall divide the room into smoking and non-smoking sections at the beginning of each meeting.

Rule 1.6: Recording of Sessions: The Presiding Officer may arrange for the recording of meetings in any medium and for the distribution of such recordings. Individual members may also record meetings at their own discretion, subject to the will of the assembly as authorized by rule 5.9.

GROUP 2: NEW BUSINESS

Rule 2.1: Deadline for Submission of New Business. The deadline for submission of non-privileged new business to the Business Meeting shall be two (2) hours after the official opening of the Worldcon or eighteen (18) hours before the first Preliminary Meeting, whichever is later. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda.

Rule 2.2: Requirements for Submission of New Business. Two hundred (200) identical, legible copies of all proposals for non-privileged new business shall be submitted to the Presiding Officer before the deadline in Rule 2.1 unless such proposals are distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals must be legibly signed by a maker and at least one seconder.

Rule 2.3: Interpretation of Motions. The Presiding Officer shall reject as out of order any proposal or motion that is obviously illegal or hopelessly incoherent. In the absence of the maker of a motion or instructions to the contrary, the Presiding Officer shall be free to interpret the meaning of any motion.

Rule 2.4: Short Title. Any item of new business considered by the Business Meeting shall contain a short title.

GROUP 3: DEBATE TIME LIMITS

Rule 3.1: Main Motions. The Presiding Officer shall designate the default debate time for main motions. The Business Meeting may, by majority vote, set the initial debate time limit for any motion to any positive whole number of minutes.

Rule 3.2: Allotment of Time. If a question is divided, the time limits applicable to the question before it was divided shall apply to each portion of the divided question. Debate time shall be allotted equally to each side of a question. Time spent on points of order or other neutral matters arising from a motion shall be divided equally and charged to each side.

Rule 3.3: Amendments. Debate on all amendments to main motions shall be limited to five (5) minutes, allotted equally to each side. Time spent on debate of an amendment shall be charged against the time for the main motion.

Rule 3.4: Motions Allowed After Expiration. Motions that adhere to the main motion shall not be out of order because of the expiration of debate time, but shall be undebatable.

Rule 3.5: Minimum Substantive Debate. If the debate time expires before either or both sides of the question have had an opportunity for substantive debate, any side that has not had such an opportunity shall have two (2) minutes to be used solely for the purpose of substantive debate.

GROUP 4: OFFICIAL PAPERS

Rule 4.1: Indicating Revisions. The Business Meeting staff shall clearly indicate all changes (including deletions) from the previous year's version when they provide the Constitution and Standing Rules for publication prior to the following Worldcon. However, the failure to indicate such changes shall not affect the validity of the documents.

Rule 4.2: Corrections. Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary of the Business Meeting in question and of the next available Business Meeting as soon as they are discovered.

Rule 4.3: Numbers, Titles, References, and Technical Corrections. Numbers and titles of the various parts of the Constitution and Standing Rules are for the sake of easy reference only. They do not form a substantive part of these documents nor of any motion to amend these documents. The Business Meeting Secretary shall incorporate into these documents appropriate changes as required by newly adopted amendments. When making any such adjustments required by this section, the Business Meeting Secretary shall change article and section numbers, titles, and internal cross-references as necessary to maintain a consistent, parallel structure, which shall not be altered unless the Business Meeting explicitly so directs. The Business Meeting Secretary may change punctuation, capitalization, grammar, and other wording in the Constitution and Standing Rules only insofar as such changes clarify meaning and enhance consistency, and only insofar as such changes do not modify the substantive meaning of the documents.

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Standing Rules

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GROUP 5: VARIATIONS OF RULES

Rule 5.1: Nonstandard Parliamentary Authority. If a Worldcon Committee adopts for the governance of the Business Meeting a parliamentary authority other than that specified in the Constitution, the Committee must in timely fashion publish information about how to obtain copies of the authority in question.

Rule 5.2: Constitutional and Standing Rule Amendments. Motions to Amend the Constitution, to Ratify a Constitutional Amendment, and to Amend the Standing Rules shall be considered ordinary main motions, except as otherwise provided in the Standing Rules or Constitution. An object to consideration shall not be in order against ratification of a constitutional amendment.

Rule 5.3: Postpone Indefinitely. The motion to Postpone Indefinitely shall not be allowed.

Rule 5.4: Amend; Secondary Amendments. Secondary amendments (amendments to amendments) are not allowed except when the primary amendment is to substitute.

Rule 5.5: Previous Question. A person speaking to a motion may not immediately offer a motion to close debate. The motion for the Previous Question (also known as the motion “close debate,” “call the question,” and “vote now”) shall not be in order when there is less than one minute of debate time remaining, nor when either or both sides of the debate have yet to speak to a question. Before voting on the motion for the Previous Question, the Presiding Officer shall, without debate, ask for a show of hands of those persons who still wish to speak to the matter under consideration.

Rule 5.6: Lay on the Table. The motion to Lay on the Table shall require a two-thirds (2/3) vote for adoption.

Rule 5.7: Adjournment. The incidental main motion to adjourn *sine die* shall not be in order until all Special and General Orders have been discharged.

Rule 5.8: Suspension of Rules. Rules protecting the rights of absentees, including this rule, may not be suspended.

Rule 5.9: Start/Stop Recording: If the meeting is being recorded, a motion to Stop Recording or to Start Recording is a privileged motion and shall be handled in the same way as a motion to Enter or Leave Executive Session.

GROUP 6: MARK PROTECTION COMMITTEE ELECTIONS

Rule 6.1: Nominations. Nominations for election to the Mark Protection Committee shall be allowed from the floor at each Preliminary Business Meeting. To be listed on the ballot, each nominee must submit to the Secretary of the Business Meeting the nominee’s consent to nomination and the nominee’s current region of residence. A nominee shall be ineligible if the nominee could not be elected due to the regional residence restrictions. The deadline for submitting such consent to nomination shall be set by the Secretary.

Rule 6.2: Elections. Elections to the Mark Protection Committee shall be a special order of business at a designated Main Business Meeting. Voting shall be by written preferential ballot with write-in votes allowed. Votes for write-in candidates who do not submit written consent to nomination and region of residence to the Presiding Officer before the close of balloting shall be ignored. The ballot shall list each nominee’s name and region of residence. The first seat filled shall be by normal preferential ballot procedures as defined in Section 6.3 of the WSFS Constitution. There shall be no run-off candidate. After a seat is filled, votes for the elected member and for any nominee who is now ineligible due to regional residence restrictions shall be eliminated before conducting the next ballot. This procedure shall continue until all seats are filled. In the event of a first-place tie for any seat, the tie shall be broken unless all tied candidates can be elected simultaneously. Should there be any partial-term vacancies on the committee, the partial-term seat(s) shall be filled after the full-term seats have been filled.

GROUP 7: MISCELLANEOUS

Rule 7.1: Question Time. During the Site-Selection Meeting, fifteen (15) minutes of program time shall be allocated to each future seated Worldcon committee. During the first five (5) minutes, each committee may make such presentations as they wish. The remaining time shall be allocated for questions to be asked about that committee's Worldcon. Questions may be submitted in writing at any previous meeting. Questions submitted in writing shall have priority over other questions if the person who submitted the question is present and still wishes to ask the question. No person may ask a second question as long as any person wishes to ask a first question. Questions are limited to fifteen (15) seconds and responses to two (2) minutes. If time permits at the Site-Selection Meeting, committees bidding for the right to host any Worldcon whose selection will take place in the next calendar year shall be allocated five (5) minutes of program time to make such presentations as they wish. The time limits in this rule may be modified by majority vote.

Rule 7.2: Dilatory Actions; Misuse of Inquiries. The sole purpose of a "point of information" or "parliamentary inquiry" is to ask the Presiding Officer for an opinion of the effect of a motion or for guidance as to the correct procedure to follow. The Presiding Officer shall treat as dilatory any attempts to circumvent the rules of debate under the guise of points of information, parliamentary inquiries, or other queries and requests.

Rule 7.3: Counted Vote. The Presiding Officer shall take a counted vote upon the request of ten percent (10%) of those members attending the meeting.

Rule 7.4: Carrying Business Forward. Motions other than Constitutional amendments awaiting ratification may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.

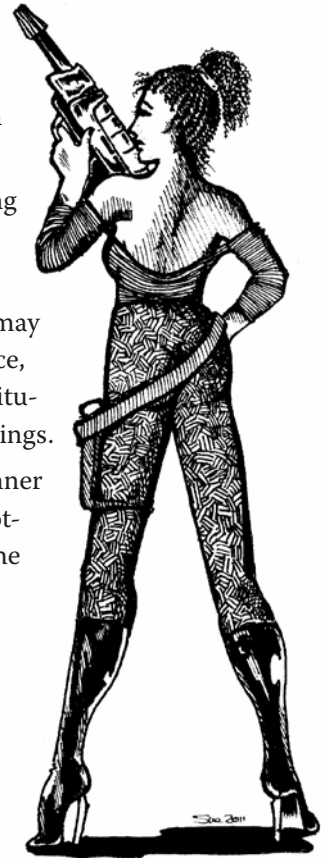
Rule 7.5: Continuing Resolutions. Resolutions of continuing effect ("continuing resolutions") may be repealed or amended by majority vote of subsequent Business Meetings without notice, and shall be automatically repealed or amended by applicable amendments to the Constitution or Standing Rules or by conflicting resolutions passed by subsequent Business Meetings.

Rule 7.6: Committees. All committees are authorized to organize themselves in any lawful manner and to adopt rules for the conduct of their business, which may include conducting balloting by mail and limiting debate, subject to any contrary provisions of the Constitution, the Standing Rules, or instructions given to the committee by the Business Meeting.

Rule 7.7: Nitpicking and Flyspecking Committee. The Business Meeting shall appoint a Nitpicking and Flyspecking Committee. The Committee shall:

- (1) Maintain the list of Rulings and Resolutions of Continuing Effect
- (2) Codify the Customs and Usages of WSFS and of the Business Meeting.

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



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

Kent Bloom, Presiding Officer
Don A. Timm, Secretary
2010 WSFS Business Meeting

Business Passed on to Renovation

from the 2010 Business Meeting of the World Science Fiction Society, Aussiecon 4

RESOLUTIONS

A resolution was passed to extend the eligibility of works published outside the United States of America as follows:

Moved, to extend eligibility for all works that are allowed by a resolution under the following sections of the WSFS Constitution:

3.2.3: The Business Meeting may by a $\frac{3}{4}$ vote provide that works originally published outside the United States of America and first published in the United States of America in the current year shall also be eligible for Hugo Awards given in the following year.

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

CONSTITUTIONAL AMENDMENTS

The following amendments to the Constitution of the World Science Fiction Society were passed at the 68th Worldcon (Aussiecon 4) and must be ratified at the 69th Worldcon to become part of the WSFS Constitution:

1. Change the membership rate limitations

Moved to modify Section 1.5.5 of the WSFS Constitution to replace “two (2) times the site-selection fee” with “four (4) times the site-selection fee”.

Section 1.5.5 would then read:

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

Commentary. The current rules limit the rates that voters can be charged to convert their supporting memberships to attending memberships. This means that the voting fees, and therefore the supporting memberships, are forced higher to keep the initial voter attending rate from being too low. Also the maximum initial voter attending membership rate may be sufficiently below the required average membership rate that it forces conventions to have higher attending rates for members who join later, which discourages people, particularly people who are becoming interested in Worldcons, and who might want to join. Committees want the flexibility to tailor membership rates to accomplish those goals without being constrained by the low initial voter attending membership limitations.

2. Electronic Voting

Moved to amend Article 6 of the WSFS Constitution for the purpose of clarifying the status of electronic voting on the Hugo Awards and Site Selection, by adding a new section after existing Section 6.2 as follows:

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.

Commentary. The phrase “Voting shall be by written ballot cast either by mail or at the current Worldcon” in section 4.1.2 has been held to prohibit conducting any portion of Worldcon site selection electronically, such as through a web site in the same manner as most recent Hugo Award elections. The word “mail” and “written ballot” has been interpreted to only allow paper ballots delivered by postal mail, private delivery, fax machine, or personal delivery by the voter or an authorized representative. This proposal would broaden the existing interpretation to require that “mail” be interpreted to include “e-mail and other electronic means” such as voting through a web site. It does not specify a specific technology for e-voting. It says that the constitution should be interpreted to allow electronic voting for both the Hugo Awards and Site Selection, but it does not require that such elections be held electronically, and it specifically requires that such elections must always have a paper-ballot/by-mail (or other delivery method) option.

Worldcons could unilaterally decide whether to conduct Hugo Award nomination and voting through electronic means. The decision to use e-voting for Site Selection would initially be in the hands of the individual Worldcon committee conducting the particular site selection, but a final decision to actually do so would require the agreement of all bidding committees who filed in time to appear on the Site Selection ballot.

In addition, this proposal explicitly excludes electronic voting, proxy voting, or other forms of remote participation at the Business Meeting. Voting at the Business Meeting shall continue to be in person only, including any votes held there such as constitutional amendments and elections to the WSFS Mark Protection Committee.

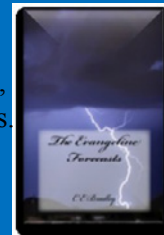
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C E Bradley

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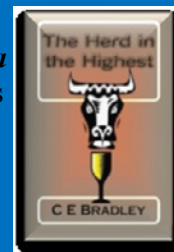
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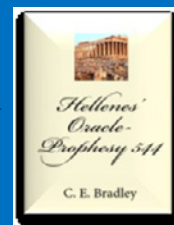
The Herd in the Highest

The first novel in the **Home World Saga** that chronicles the lives of two old souls as they evolve over time. Follow the lives of Stash and Jenny as they meet and fall in love. Experience their adventures as they encounter life-threatening events inflicted on them by alien beings. Meet the various cultures whose spiritualities help them escape these aliens and leave the Earth.



Hellenes' Oracle ~ Prophecy 544

The second novel in the **Home World Saga** which follows the journey of a group of 2000 Earthlings who departed Earth in search of a new home-world. This group is led by Stash and Jenny who must face complete moral, metaphysical, and ethical transformations in order to find their final destination.



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Business Passed on to Renovation

continued

3. Allow Electronic Distribution of Rules

Moved, to amend Section 2.4 and Article 1 of the WSFS Constitution by striking out and adding words as shown, with the intention of requiring Worldcon committees to publish copies of the WSFS rules without requiring that such publication be in the form of printed documents, except for distribution “at con.”

Distribution of Rules. The current Worldcon Committee shall ~~print copies of~~ publish the WSFS Constitution and Standing Rules, together with an explanation of proposed changes approved but not yet ratified, ~~and copies of the Standing Rules~~. The Committee shall distribute these documents to all WSFS members at a point between nine 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.

Amend Article 1 by adding a new section after existing Section 1.5.2 as follows:

1.5.3: Electronic distribution of publications, if offered, shall be opt-in.

Commentary on the changes in Section 2.4: This revision permits Worldcons to distribute copies of the documents on paper or electronically. “Distribute” does not mean merely placing copies of the documents on the convention web site, the convention must notify its members of the availability of these documents.

Commentary on the change to Article 1: This makes it clear that Worldcons may distribute publications electronically, provided that members receive them on paper unless they choose otherwise.

Commentary on both changes: These changes allow for the Constitution and Standing Rules to be distributed electronically ahead of time, and requires them to be distributed on paper at the convention. This does not affect the inclusion of Article 3 and extensions as provided in Section 3.7.2.

4. Expand Hugo Nominations Eligibility

Moved, to amend Section 3.7.1 of the WSFS Constitution as follows:

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

Commentary. Increasing the potential pool of people eligible to make Hugo Award nominations would be a good thing. When Hugo Award nomination forms are distributed at the start of a calendar year, there is actually another standing Worldcon in existence – the following Worldcon.

5. Run-Off References

Moved to amend portions of the WSFS Constitution by inserting text to clarify the relationship of “No Award” and “None of the Above” to the “Run-Off Candidate” rule, as follows:

Amend Section 3.11.3 as follows:

3.11.3: “No Award” shall be the run-off candidate for the purposes of Section 6.4.

Amend Section 4.5.3 as follows:

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 6.4.

Commentary. The 2010 Hugo Award Administrator, Vincent Docherty, approached the Nitpicking & Flyspecking Committee questioning the way in which Section 3.11 is worded. The committee determined that previous constitutional revisions may have made it less than obvious that the wording at Sections 3.11.3 and 4.5.3 refers to the “Run-Off Candidate” rule at Section 6.4. This includes an explicit cross-reference in both cases to make it more obvious that these sections are related to each other.

6. Mark Notice Revision

Moved to amend the standard service mark notice in Section 2.2 of the WSFS Constitution by ~~striking out~~ and inserting words as shown:

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

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

Commentary. Two new service marks have been created for the World Science Fiction Society. This adds those marks to the required notice that every Worldcon is to include with its publications.

The above copy of the Business Passed on to the 69th World Science Fiction Convention (Renovation) from the World Science Fiction Society’s Business Meeting held at the 68th World Science Fiction Convention (Aussiecon 4) is hereby Certified to be True, Correct, and Complete:

Kent Bloom, Presiding Officer
Don A. Timm, Secretary
2010 WSFS Business Meeting

The Mythopoeic Society

a non-profit organization devoted to the study of mythopoeic literature

- ⌘ The annual Mythopoeic Conference—a cross between a literary conference, a science fiction convention, and a family reunion
- ⌘ The Mythopoeic Press publishes books by and about writers of mythopoeic and fantastic literature



- ⌘ Annual awards for fantasy fiction and scholarship
- ⌘ Periodical publications
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- ⌘ **Grace Lin**, author and Mythopoeic Fantasy Award winner for *Where the Mountain Meets the Moon* (2010)

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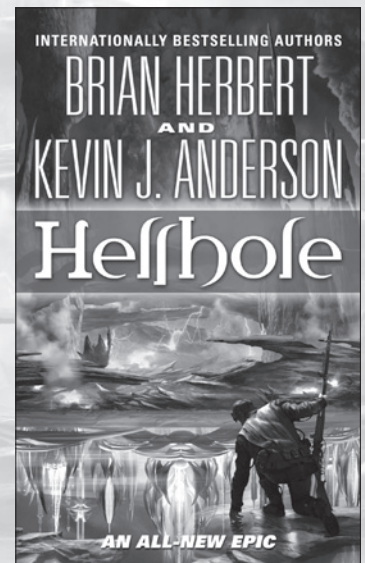
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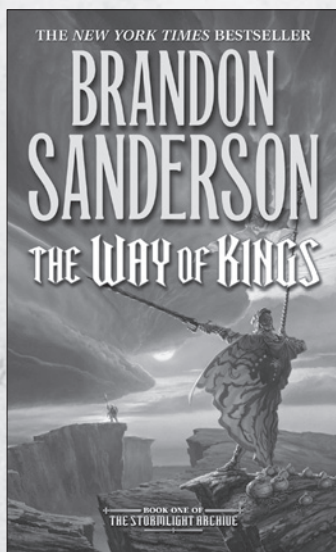
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SPECIAL THANKS

In addition to our standing staff, we are of course indebted to the many volunteers who have helped us out in so many ways.

We also thank those staff members who have held roles over the past two years but have had to step down from the team before the convention: Art Bouton III, Daniel Buehler, Kelly Buehler, Levi Eslinger, Rhonda Eudaly, Craige Howlett, Sarah Lake, Sara Mueller, and Joyce Reynolds-Ward.

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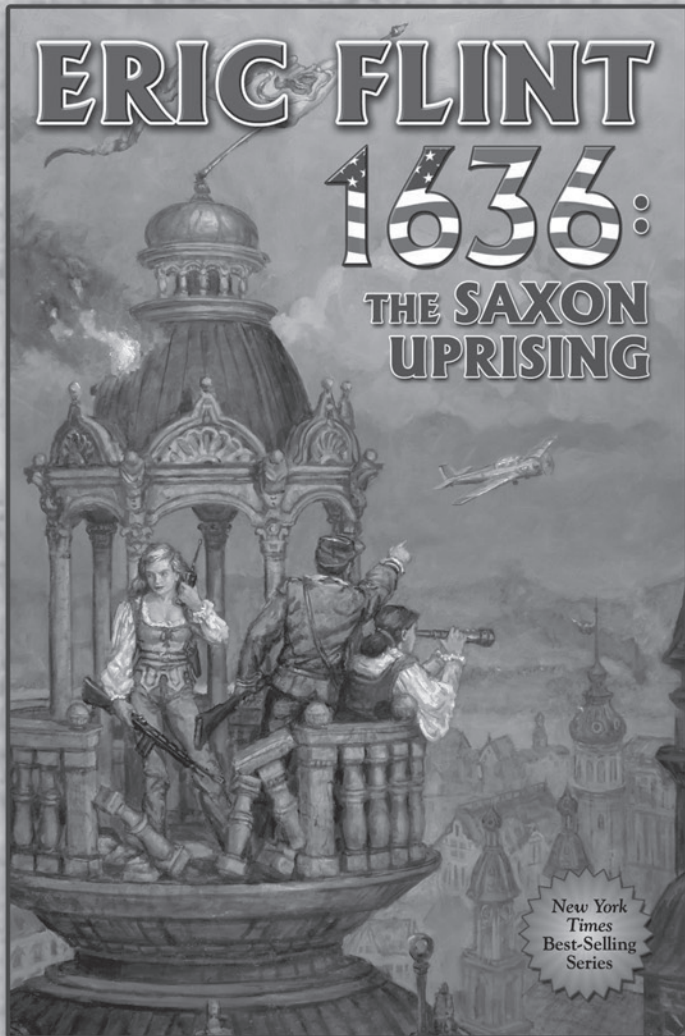
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A 3107	Ken Girard	A 2495	Amanda Lee Green	A 3439	Jamie Hanrahan	A 2652	Mette Hedin	S 3181	Jer Hogan
S 3513	Tom Gittings	A 883	Cathy Green	A 2850	Araina Hansen	A 3025	John Hedtke	S 1542	Kevin Hogan
S 2266	Frances Giuffre	A 4295	Bari Greenberg	G 9	Barry Hansen	A 3026	Marilyn Hedtke	S 1951	Steven Hogarth
S 618	Calin Giurgiu	A 2961	Lee Greenberg	A 1355	Brenda Hansen	A 1656	Patricia C. Hedtke	A 2141	Tore Audun Høie
S 2432	Richard Glanville	S 4003	Jessica Greene	S 4204	CP Hansen	A 1651	Megan H. Hefner	A 2798	Frank M Holcomb
A 1712	Peter Glaskowsky	A 3281	Steve Greenfield	A 2352	Daniel Hansen	A 4241	Bonita Hegel	S 3933	Peter Hollo
S 2421	Keith A. Glass	A 3298	Judy Greenwald	A 2976	David Hansen	A 2012	Kristine Hejna	A 3593	Christopher Hollosi
A 2220	Lance Glasser	A 1989	Chris Greenway	C 1356	David Hansen	A 1079	Gary Helfrich	A 3207	Tim Holman
A 2221	Wendy J. Glasser	A 1988	Kirsty Greenway	A 3049	Joe Hansen	A 1080	Pam Helfrich	A 1753	Charlie Holmberg
S 879	Ethan Glasser-Camp	A 4026	Daryl Gregory	A 3050	Kathleen Hansen	A 4036	Jason Heller	S 3753	Mairin Holmes
A 337	Craig Glassner	S 2324	Ian Greig	K 1357	Kelson Hansen	A 4294	Cavan Helps	A 636	Tanya Holthouse
A 619	Cullen Glassner	A 3160	Caroline Grey	A 345	Marcie Hansen	A 1649	John G. Hemry	A 3895	Terry Honer
A 1297	Greta Glassner	A 3150	Gigi Gridley	A 1354	Terrance Hansen	A 354	Arthur L. Henderson	S 2642	Robin Hood
A 620	Marsha Glassner	A 3259	Aaron Grier	S 3724	Tom A. Hansen	A 1995	Harry Henderson	A 2255	Thomas Hoog
A 1717	MaryAnne Glazar	A 2981	Eric Griffith	A 3387	Julie Marr Hanslip	A 355	Rebecca R Henderson	A 998	Dave Hook
A 338	Glenn Glazer	A 1614	Richard Grigg	A 1783	Carol Hanson	A 2616	Stephen Henderson	A 137	Edward Hooper
A 621	Regina Glei	A 4137	Kristin Grilli	A 1784	David Hanson	A 633	Jack Heneghan	A 136	Joyce Hooper
A 284	Jonathan Gleich	C 2938	Brandon Grimes	S 629	Martha Harbison	A 2154	Nathaniel Henning	A 1110	Bethany Hoover
S 2272	Jacob Glicklich	A 1776	Edward Grimsley	A 1445	Gabrielle Harbowy	A 1971	Cynthia Henry	A 1044	Debbie Hoover
A 45	Don Glover	A 2063	Dan Griswold	A 1446	Matt Harbowy	A 2697	James T Henry III	A 1045	Sam Hoover
A 339	Vicki Glover	A 127	Tish Groller	S 2870	Nancy M. Harcar	A 356	Christopher Hensley	A 831	Priscilla Hopkins
A 1888	Mike Glyer	A 131	Stephen J. Grosko	S 4093	Lawrence G Hardin	A 133	Robert Hepperle	S 3697	Robert Horn
A 1760	Kristine Glylock	A 4167	Harold Gross	S 3276	Edward Hardman	A 134	Judith Herman	A 2987	Thomas Alan Horne
A 1151	Lisa Godare	A 1512	Merryl Gross	A 1970	Ben Hardwidge	A 1126	Amy Hermanson	A 637	David Horst
A 340	Jean Goddin	A 3491	Andy Grossberg	A 3989	John Christian Hardy	Y 1127	Nick Hermanson	A 638	Debbie Horst
A 2280	Andrey Goder	S 2353	Lev Grossman	A 4001	Nye Joell Hardy	Y 4227	Elizabeth Hermens	S 3147	Rich Horton
A 1967	Tracy Godsey	A 3403	Brandy C. Grote	A 2435	Cheri Lynne Harlan	S 3705	Mike Herring	A 2922	Ronald Hosler
A 622	N Cenk Gökçe	A 3402	G. Michael Grote	S 2325	R Michael Harman	A 1350	Rita Herring	A 3089	Melissa House
A 341	Lynn Gold	A 3311	Rachael Grotsky	A 2672	Rebecca Harnois	S 634	David A. Herrington	A 3450	Graham Houser
A 1430	David W. Goldman	A 1734	David G. Grubbs	A 955	John Harold	A 48	Mark Herrup	A 1416	John W. Houser
A 342	Diane Goldman	S 3681	Jeffrey Guevin	S 3472	Steve Harries	A 3087	Guest of Mark Herrup	A 1415	Judy D. Houser
A 2867	Lisa Goldstein	A 2441	Ariana Gugora	A 977	Harold Harrigan	A 357	Allison Hershey	A 1119	Scott Houser
S 2208	Richard Gombert	S 3332	Joe Guillemette	A 976	Lisa Deutsch Harrigan	S 358	Lisa Hertel	A 4061	Bill Housley
A 623	Larry Gomez	A 3220	Alma Gunn	A 978	Harold Harrigan III	A 359	Melanie Herz	A 3060	Tara Housman
A 743	Carolina Gómez	A 3221	Cyrena Cory Gunn	A 937	JJ Harrington	A 1307	Alice Hescox	A 3917	Jim Houston
	Lagerlöf	A 2640	Eileen Gunn	A 938	Ray Harrington	A 1308	David Hescox	Y 2125	Tamaly Hovenga- Wauchope
A 343	Kirsten Gong-Wong	A 3219	George Gunn	A 346	Clay Harris	A 1306	Richard Hescox	A 3046	Bill Howard
Y 4121	Mariah Gonzales	A 46	Urban Gunnarsson	A 47	Colin Harris	A 1804	Elizabeth P. Hess	S 3959	Butch Howard
A 3040	T. Allen Goodell	A 1582	David Guon	A 3250	Lee Harris	S 2285	Alan Heuer	A 1468	D. Geordie Howe
A 1150	Joy Goodin	A 3497	Jens Gustavsen	A 630	Marlene Harris	A 360	Kevin B. Hewett	A 1473	Catherine Howell
A 4153	Bernard Goodman	A 2504	Michael Guyote	S 3241	Narelle Harris	A 3137	Inge Heyer	A 138	Dave Howell
A 3044	Elizabeth S. Q. Goodman			S 3696	Erik Harrison	S 3981	Andrew Hickey	A 2612	Justin E. Hoyer
				A 347	Irene Harrison	A 2294	Leah Hieber	A 1918	Shirley Huang
A 2434	Paul S. Goodman	S 4092	Alan Haas	S 3827	Robin Harrison	A 880	Bill Higgins	A 1156	James Hudson
A 1499	Sarah Goodman	A 2053	Tony Haber	S 3758	Todd Harrison	A 881	Kelley Higgins	S 3805	Andrew Huey
A 624	Sheila Goodman	S 4192	David Hack	A 3817	Marcia Hart	A 3006	Joseph Higginson	A 639	Krystal Huff
A 3122	Colton Goodrich	A 1115	Anita Hades	A 1730	Jed Hartman	A 3007	Melanie Higginson	A 2499	Kathleen Huffine
A 1923	John Goodwin	A 1114	Brian Hades	A 3404	John Hartman	A 1459	Wendy Highby	S 3537	Josh Hughes
S 3310	Mariou Goodwin	S 4145	Peter Haendler	A 2121	Erin M. Hartshorn	S 2623	Leigh Ann Hildebrand	S 3768	Kimberly Hughes
A 4067	Kathleen Ann Goonan	S 4040	Allison Hahn	S 348	David G. Hartwell	S 2626	Genevieve	S 3873	Caleb Huitt
S 4293	Samuel Gordon	A 3100	Paul Hahn	S 1836	John Harvey		Hildebrand-Chupp	A 832	Charles Hulse
A 3427	Amy Gorin	A 3099	Rosemary Hahn	A 1690	David J. Hastie	S 2625	Rowan Hildebrand- Chupp	A 1451	Chris Huning
A 3932	Liz Gorinsky	A 2092	Alexander Haig	A 835	Christine Hasty		David I. Hill	A 1452	Maria Huning
S 2558	Sarah Goslee	A 2723	Scott Halbert	A 834	Rocky Hasty	A 1748	Laurel Anne Hill	S 3792	Marji Hunke
A 1480	Alexandria Gough	A 626	Gay Haldeman	A 1481	Joanne Haswell	A 2788	Penny Hill	C 2988	Aline Hunt
A 1479	Greg Gough	A 627	Joe Haldeman	A 3277	Matt Hatch	A 3414	Tim Hindman	A 1644	Donna Hunt
A 2265	Benjamin Gould	S 3991	David Hall	A 631	Andrew Hatchell	A 1645	Robert Hines	A 1095	Lisa Hunt
A 2196	Daphne Gould	S 4100	Gregor Hall	A 1624	Ross W Hathaway	A 2171	Dennis Hinkson	A 1700	Marjorie Hunt
A 2197	Joel Gould	A 1671	Kevin Hall	A 349	Christopher Hatton	A 361	Colin Hinz	A 1094	Walter H. Hunt
A 3375	Steven Gould	A 628	Mark Hall	A 3407	David Haugen	C 833	Nicholas Hipp	A 1643	William T Hunt
S 3761	Matija Grabnar	S 3837	Robert Hall	A 3406	Terri Haugen	A 362	Scott Hipp	S 1815	Allissa Huntzinger
C 1163	Edwin L. Grace	S 3426	Jukka Halme	A 967	Eric Penner Haury	S 988	John Henry Hirs	K 1816	Elenoa Huntzinger
C 1164	Eleanor C. Grace	S 2385	Steven Halter	A 1191	Michael Hawthorne	S 1908	Bret Hirshman	K 1817	Helo Huntzinger
A 3209	John Grace	A 1846	Glenda Hamburg	A 1192	Pamela Hawthorne	A 971	Jan Hise	A 1060	Lucy Huntzinger
A 1162	Joyce Carroll Grace	A 1845	Robert Hamburg	A 350	Shigeru Hayashida				

S 1814	Robert P. Huntzinger	A 2329	Steven Vincent Johnson	A 1686	Amethyst Kemp	A 376	Arin Komins	A 2914	James Langdell
A 139	David Hurst	A 2562	Valerie Johnson	A 655	Frank Kempe	A 661	Ken Konkol	A 1664	Terri Langdon
A 2760	Christopher Husberg	A 2985	Zachery E. Johnson	A 2445	David Kemper	A 2992	Anthony Kopec	S 3787	Henk Langeveld
A 2835	Alan Husby	A 3987	Tom Jolly	A 2446	Rosamund Kemper	A 2993	Sinmix Kopec	A 1198	David Langley
A 1790	John Husisian	S 3350	Adrian Jones	A 3903	Melita Kennedy	A 1182	David Koren	A 1490	Evan Langlinais
A 1791	Susan Husisian	A 2902	Jeffrey Jones	A 656	Michael D. Kennedy	A 1181	Madona Koren	S 3438	Duncan Langlois
A 3583	Elizabeth Sue Hussey	A 946	Kai Jones	A 4181	Paul Kennedy	C 1183	Sarah Koren	S 964	Devra Langsam
A 4252	James Hutcheson	A 3236	Kathrin Jones	A 1999	Peggie Kennedy	A 378	Daniel Korn	A 4135	Darleen Lapinski
S 4201	Chris Hutchinson	A 646	Lenore Jean Jones	A 1018	Robert Kennedy	C 827	Rebecca Korn	A 4136	Jeff Lapinski
A 1078	Anne Hutchison	A 947	Mark Jones	A 2371	Sabelle Michele Kennedy	A 377	Sandra Korn	A 2791	Lauren Lapinski
S 1242	Alison Hutt	A 2834	Marsha Jones	A 2782	Sheilah Kennedy	C 826	Zachery Korn	A 4134	Robert Lapinski
A 1561	Richard W Hutter	A 2420	Mindy Jones	A 2200	Felicia Kenney	S 2346	Anna Korogodski	A 2020	Michelle LaRock
A 3912	Carl Hylin	A 2701	William E. Jones	A 2201	Joel Kenney	S 2345	Leonid Korogodski	A 2168	Jennifer K. LaRose
• I • I • I •									
A 640	David A. Iannaccone	A 4079	Angela Jones-Parker	A 3323	Francis Kennis	A 3916	Damon Koronakos	A 3476	Matthieu Larque
S 3888	David Ifversen	S 3859	Pekka Jonsson	S 3810	Ted Kenny	A 930	Erle Melvin Korshak	A 1519	Peggy Hults Larreau
A 641	Marcia Illingworth	A 2670	Andrew Jordan	S 367	Allan Kent	A 4131	Stephen D. Korshak	A 1027	Barb Larsen
A 642	Tim Illingworth	S 2671	Kimberly Jordan	A 2982	Kay Kenyon	A 150	Mel Kosick-McCaw	A 1878	Carolyn Larsen
A 141	Masaharu Imaoka	A 2279	Michael Jordan	A 1193	Liz Keough	A 379	Ronald Kotkiewicz	A 156	Conrad Larsen
A 140	Mutumso Imaoka	S 3179	Earl Josserand	A 369	Greg Ketter	A 1948	Dr. Christopher Kovacs	A 1026	Dave Larsen
A 2290	John Innis	A 4166	Carl Juarez	A 368	William Ketter	A 151	Rick Kovalcik	A 157	Jane S. Larsen
A 829	Hiroaki Inoue	A 647	Hubert Julian	S 3570	Christopher Key	A 53	Elspeith Kovar	SI 1828	Pamela Larson
A 830	Tamie Inoue	A 648	Joan G. Juozenas	S 3478	Boris Keylwerth	A 1932	Mary Robinette Kowal	A 1042	Ronald Larson
S 4115	Gokhan Ipek	A 2050	M. Meg Justus	A 1740	Simran Khalsa	S 3986	Richard Kraft	A 1584	Jack LaSalle
A 2244	David Irwin	• K • K • K •							
A 1100	Elaine Isaak	A 4148	Evertjan van de Kaa	A 4272	Audrey Kiehtreiber	A 1583	Connie Kramke	A 1585	Tara LaSalle
S 2323	Wataru Ishigame	A 2151	Vylar Kaftan	A 4273	Perry Kiehtreiber	S 380	Ellen Kranzer	S 4074	Alexander Lash
A 3776	Adam Israel	A 1137	Michele Kahn-Landan	A 1036	Geoffrey Kieser	S 3198	Gérard Kraus	S 1533	Alan David Laska
• J • J • J •									
A 3235	Robert A. Jackson	S 4000	Gary Kaiway	A 918	Mark Kilbreath	A 381	Dina S. Krause	A 158	Bill Laubenheimer
A 2090	Steve Jackson	A 649	Larry Kalb	A 370	Dan Kimmel	A 383	George Krause	S 1051	Rich Laux
S 2570	Gunhild Jacobs	A 650	Maribeth Kalb	A 657	Judith Kindell	A 382	Sydney C. Krause	A 1798	Nancy LaValley
A 2021	Robert Jacobs	A 50	Frank Kalisz	A 2480	Barry King	A 1613	Marian Kravitz	A 1448	William S Lawhorn
A 1916	Augustina Jacobson	A 49	Millie Kalisz	A 2317	Cara King	S 4084	Zoya Krawczenko	S 665	Joann A. Lawler
A 1915	Stuart Jacobson	Y 1594	Forrest Kamperman	A 4096	Carol King	A 1144	Bruce Krawetz	E 3608	Pat Lawrence
A 2383	Geoffrey Jacoby	A 1389	Sheila Kanak	A 371	Deborah A. King	C 4016	Justin Krays	A 2179	Alice Lawson
A 643	Saul Jaffe	A 2436	Nick Kanas	A 2382	Lucy King	S 3494	Jack Krebs	A 2180	Steve Lawson
S 3851	Tikitu de Jager	S 1697	Bill Kane	S 2284	Rebecca King	A 892	Brad Krentz	A 54	Toni Lay
S 1260	Michael Jakuszewski	A 1696	Louise Kane	A 3204	Sandra King	S 662	Laura Krentz	A 55	Alexis Layton
A 3459	Catherine James	A 4019	Bob Kanefsky	A 2895	Sharon D. King	A 885	Nancy Kress	A 387	Judy Lazar
A 1531	Linda K. James	S 3889	Angela Karash	A 2381	Stephen King	A 3373	Susan Krinard	A 2688	Thuy Le
A 142	Melissa James	A 651	Jordin Kare	A 372	Trina King	A 3374	Kristi Smart Coats	A 853	Jane A. Leavell
A 3458	Robert James	A 51	Mary Kay Kare	A 2209	Vicki Mackintosh King	A 152	Joshua Kronengold	A 1824	William LeBorgne
A 1646	Simon James	S 652	Joseph A. Karpierz	S 2591	Michael Kingsley	A 1942	Judy Krupp	S 3316	Michael Lebowitz
S 3337	Norman Janert	A 931	Lorinda Kasten-Lowerre	A 3388	David Barr Kirtley	A 1941	Roy Krupp	E 3609	Debra LeBrun
A 2891	Dolores Janiszewski	A 2257	Christopher Kastensmidt	A 2310	Joseph Kisenwether	A 1941	Beate Kruse	S 3162	Ann Leckie
Y 363	Jessie Jansen	A 869	Keith G. Kato	A 922	Susanna Kisenwether	S 3512	Tommy Kucera	A 1450	Corry L. Lee
A 810	Phil Jansen	A 870	Guest of Keith G. Kato	A 3388	Michele Kitay	A 384	Malcolm J. Kudra	A 1787	Ellen Lee
S 3754	Aaron Jarecki	S 3151	Mark Kattalia	A 2913	Louise Kleba	A 3068	Peter Kuhlmann	A 4261	Roger Lee
A 1093	Josh Jasper	A 653	Rick Katzia	A 4266	Mary Lou Klecha	C 1413	Alex Kuhn	A 666	Sharon Lee
A 143	Laura Jean	A 948	Jerry Kaufman	S 2344	Lesley Klein	A 1905	Bob Kuhn	A 3492	Susie Lee
A 1586	Catharine Jefferson	S 3529	Joe Kavanaugh	A 147	Robert Klein	A 3437	Gordon Kuist	A 1211	Evelyn C. Leeper
A 1587	Joe Jefferson	A 867	Hitoshi Kawamura	A 148	Elizabeth Klein-Lebbink	A 1392	Amanda Kundert	A 1210	Mark R. Leeper
A 2278	Nora Jemisin	A 866	Miika Kawamura	A 373	Paul Kleyhans	A 154	David Kushner	A 1564	Danielle LeFevre
A 3362	Stacey Jenkins	C 868	Takashi Kawamura	S 3790	Kate Klugman	A 153	Lucy Rebecca Kushner	A 4296	Tom Lefevre
A 3528	Ben Jensen	S 3679	Jim Kearney	A 658	John Klima	S 3408	Sharon Kutzschbach	A 701	Kathryn Lehman
A 3514	Truman Jensen	A 365	William Keaton	A 1738	Lincoln W. Kliman	A 663	David A. Kyle	A 667	Paul Lehman
A 3501	Michael Jernberg	S 2229	Bob Keck	A 1335	Keal Klingler	• L • L • L •			
S 364	Jane Jewell	A 3232	Diane Keeney	A 2778	Ellen Klowden	S 3756	Izabella Laba	A 3246	Tom Lehmann
A 1599	Mary Jane Jewell	A 654	Morris Keesan	A 149	Mark Klugman	A 386	Diane Lacey	S 3993	Rowena Leibig
A 2629	Emily Jiang	A 2824	Joshua Kehe	A 1461	Johnna Y. Klukas	S 3714	Colin Lacy	A 56	Ruth Leibig
A 2749	Elizabeth A. Jodry	A 2259	Keffy R. M. Kehrl	A 1707	Kim Knapp	A 664	Ruth Anne Ladue	S 933	Bob Leigh
S 1159	Ryan Johannes	A 145	Gregory Keith	A 374	Kraig Knapp	A 1710	Cynthni LaFever	A 3429	Rena Leith
A 4162	Jennifer Johansson	A 979	Kenneth W. Keith	A 1173	Peter Knapp	A 2508	Mur Lafferty	A 2991	Karl Lembke
S 3322	David John	A 144	Lorna Keith	A 2227	Bill Knight	A 664	Mark Lagamayo	A 1853	Lina Lenberg
S 644	James Johns	A 3480	Shannon Kelleher	A 3412	Bryan Knight	A 1337	Joseph E. Lake, Jr.	A 3066	Alexander Lencicki
A 2973	Mitchell Johnso	A 1323	Patti Keller	A 2026	John Knight	A 1370	Jean Lamb	A 3108	Debra Lentz
A 3952	Cindy Johnson	A 146	Yvette Keller	A 1757	Charlie Knoedler	A 1369	Mike Lamb	A 3109	Tom Lentz
A 2633	Dale Johnson	S 2252	Brent Kellmer	A 1756	Tracy Knoedler	C 2909	Christian Lambert	A 1372	Fred Lerner
S 645	Frank Johnson	A 366	Alexandra Kelly	A 659	Martha Knowles	A 2907	Mark Lambert	A 1373	Sheryl Lerner
A 1843	Jean Johnson	S 4265	Erin Kelly	A 1269	Kevin Knutson	S 3783	Moses Lambert	A 927	Maureen Palanker
A 1332	Judy R. Johnson	A 2739	George Kelly	A 3428	Stanley Knutson	A 2908	Wendy Lambert	A 2856	Leshendok
A 3953	Max Johnson	A 3616	James J. Kelly	A 52	Sally Kobee	S 3736	Kenton Lance	A 2195	Paula Leslie
A 3854	Michael Johnson	A 1750	James Patrick Kelly	S 1687	Tomoki Kodama	A 1136	Stephen Landan	A 1221	Mark Levad
A 2634	Natalie Johnson	A 806	Miriam Winder Kelly	S 375	Lynn E. Cohen Koehler	S 2271	Eric Landes	A 3690	Deborah Levi
A 1455	RJ Johnson	Y 1892	Guest of Miriam Winder Kelly	A 1437	Jennifer Koerber	A 2510	Geoffrey A. Landis	A 388	Ari Levien
A 2679	Rob Johnson	A 1217	Patricia Kelly	A 1463	Bob Koester	A 2312	Kathryn T. Landis	A 388	David D. Levine
A 2777	Shawn Allen Johnson	A 3283	Sarah Kelly	A 660	Kim Kofmel	A 155	James M. Landis Jr	A 3140	Michael LeVine
		S 3803	Johnnie I. Kelso	A 2786	Dani Kollin	A 1796	Barbara Landsman	Y 2997	Thomas Levine
				A 4030	Eytan Kollin	S 3944	Dennis M. Lane	A 893	Benjamin Levy
						Y 2452	Jasmine Lane	S 4260	David Levy
								A 389	Sandra Levy
								A 1508	Allen L. Lewis

continued >

Renovation members

continued

A 390	Anthony Lewis	A 1238	Peter Lowles	A 681	Sharon Mannell	A 3336	Juliana McCorison	A 424	Paul Metz
A 1509	Brenda Lewis	S 2230	Susan H Loyal	A 2989	Sandra Manning	A 1158	Tom McCorkell	A 425	Stephanie Metz
A 1662	Brian Lewis	A 1936	Targe Loyd	S 3372	Dave Mansfield	A 2192	Catherine McCormick	A 693	Harry R. Meyer
A 1510	David Lewis	A 398	Sam Lubell	A 1478	Kathy Mar	A 1320	Grant C. McCormick	A 3551	Adam Meyers
A 3946	Jan Lewis	A 399	Gaye Ludwig	A 406	Beth Marble	A 3969	Chante McCory	A 3840	Adam Michaud
A 2546	Jeff Lewis	S 3839	John Ludwig	A 407	Chris Marble	A 3124	Tod McCoy	A 1262	Chris Middlemass
A 391	Suford Lewis	S 2373	Miguel Lugo	A 2262	Katrina Marier	S 3788	Patrick McCulloch	A 1263	Linda Middlemass
A 2994	Philip G Lewis IV	Y 2875	Angela Lujan	A 2261	Shawn Marier	A 416	Kay E. McCutcheon	A 426	Perry Middlemiss
A 2186	James Liang	A 2918	Doris Lund	A 2455	Sean Markey	A 4256	Ian McDonald	C 1289	William Middlemiss
A 2187	Jennifer Liang	A 2033	Ed Lund	S 3563	Andrew Markle	A 2759	John McDonald	A 1759	Blake E. Middleton
S 4288	Yen-Fan Liao	A 674	Don Lundry	A 1720	Louise Marley	A 2998	Joshua McDonald	S 906	Margaret Middleton
A 1214	Stephen Libbey	A 675	Peggy Lundry	S 3532	Michael Marquardt	A 1176	Steven McDougal	S 905	Morris Middleton
A 2594	Ben Liberman	A 2845	Robert T. Lundy	A 1031	Edward Marrow	A 1177	Yvonne McDougal	A 3897	Anthony M Miles
A 935	Jacqueline Lichtenberg	A 60	Robert Luoma	A 3031	Ted Marshall	S 686	Douglas McEachern	A 3229	Kathleen G Miles
A 936	Salomon Lichtenberg	A 1134	Susan Lupkin	A 2427	Cheryl Martin	A 2273	Joshua McElravy	A 864	Arthur W. Miller
A 668	Ruth Lichtwardt	A 676	Perrienne Lurie	A 1157	Diane Martin	A 2254	Jennifer McGaffey	A 2068	Carol Miller
A 159	Danny Lieberman	A 2801	Carolyn Luttschwager-Parker	A 682	George E. Martin	A 1316	Julie McGalliard	S 3813	Charles Miller
A 392	Paula Lieberman	A 164	Bradford Lyau	A 683	George R.R. Martin	A 2770	William T. McGeachin	A 1291	Claire Miller
A 669	Anton Lien	A 62	Nicki Lynch	A 2058	Jean Martin	S 3527	Patrick McGee	S 427	Craig Miller
A 670	Andre Lieven	A 61	Rich Lynch	A 2583	John Martin	S 3671	Shawn McGee	A 1203	Dennis Miller
A 671	Debby Lieven	A 1199	Jim Lyons	C 3455	Kelby Martin	A 1545	Sammie McGlasson	A 428	Dorothy Miller
A 672	Rose-Marie H. Lillian	A 4087	Betty A. Lyons RN	A 408	Lee Martin	A 687	Duncan McGregor	A 1633	Elizabeth Miller
A 393	Guy H. Lillian III			A 2584	Lori Martin	A 688	Christian B. McGuire	A 1979	Ellie Miller
A 1773	Laura Lillibridge		. M . M . M .	B 3509	Michelle Ann Martin	A 417	LeAnna McGuire	K 852	Iain Miller
A 1772	Mark Lillibridge	A 3852	XiaoQin Ma	S 3961	Sidney Martin	A 2526	Seanan McGuire	A 2883	John Jos. Miller
S 57	Eric Lindsay	A 165	Ron Maas	A 2118	Thomas W. Martin	S 418	Holly McHaffie	A 1292	Kamila Miller
A 4267	Herbert M Lindsay	A 400	Craig Macbride	A 1253	Tim Martin	A 285	Frances McIntosh	A 430	Mary Miller
A 1693	Tamar Lindsay	A 402	Bruce MacDermott	A 1012	George Martindale	A 966	John F. McKana, Jr.	A 986	Paul Thomas Miller
C 394	Alexandria Lindsley	A 401	Dana MacDermott	A 1011	Luana N. Martindale	A 689	Marjorie McKenna	S 3881	Phil Miller
C 395	Amber Lindsley	A 401	Dr. Susan MacDonald	A 2117	Candace Martinez	A 4039	Alicia McKersie	A 1411	Rory Miller
A 160	Rick Lindsley	A 1949	Drew MacDonald	A 917	Joseph P. Martino	A 4038	Joe McKersie	A 1470	Rose Miller
A 161	Tammy Lindsley	A 813	Drew MacDonald	A 3333	Lucinda Marty	A 2133	Mark McMenamin	A 695	Steve Miller
A 162	Mark A. Linneman	A 812	Yvonne MacDonald	A 1295	Stef Maruch	A 1998	William D. McMillan	A 1216	Theodore Miller
S 891	Nigel Linnett	A 3592	Patricia MacEwen	A 3134	Marcus Mashburn	A 2437	Anne McMullen	A 429	Tim Miller
Y 1432	Jesi Lipp	A 2166	Jeff Macfee	A 2160	Breena Mason	A 3352	Sean McMullen	S 3290	W. Peter Miller
A 3456	Kendra Lisum	A 403	Robert MacIntosh	A 2158	Francisca Mason	A 841	Althea McMurrian	S 3556	William Miller
A 3272	Ed Litfin	C 1764	Aydan MacKay	A 2159	Soleil Mason	A 3366	John McNabb	S 3568	Austin Mills
Y 3273	Rachel C. Litfin	A 1762	Charlene MacKay	S 3967	Claudia Mastroianni	A 2560	Amy McNally	A 1482	Carla J Mills
S 2189	Simon Litten	C 1763	Iaine MacKay	A 2844	Albert Mata	A 3037	Michelle McNeill	A 1288	Robyn Mills
A 2653	Bryan Little	A 1761	Randy MacKay	A 1598	Charles K. Matheny	E 2730	Tanna McTee	A 2531	Roxanne Mills
A 3397	Gregory Little	A 1612	Susan Mackey	A 3382	Menkah Mathews	A 1754	Karen McWilliams	A 2530	William Mills
A 2674	Leonard Little	A 2210	Alasdair Mackintosh	A 1309	Patricia Mathews	A 3384	Beth Meacham	A 3243	Philip Minchin
A 2775	Zachary Littlefield	A 1135	Anne Macko	S 3479	Daniel Maticzka	A 3718	Sean Mead	A 2302	Lynn Minneman
Y 1345	Byron Liveoak	A 678	Thomas MacLaney	A 409	Debbie Matsuura	A 1871	Jeff Meaders	A 1240	Diane Wright Minnis
A 1838	Rachael Livermore	S 3104	Andrew MacPherson	A 1903	Pamela Matthews	A 3282	Robyn Meadows	A 1241	Roger A. Minnis
S 3772	Alex Lockey	S 679	James R. "Mad Dog" Madden	A 1904	Guest of Pamela Matthews	A 965	Jeanne Mealy	A 4063	Laura J. Miscon
A 882	Barbara Locklin	A 1498	June M. Madeley	A 3894	Robert Matthews	A 2182	John Medany	A 2869	Chris Miser
A 915	Locus Staff	S 3552	Jay Maechtlén	A 410	Winton E. Matthews	A 2181	Rita Medany	A 66	Elliott Mitchell
A 2762	Locus Staff	A 2638	Gloria Magid	A 956	Gary S. Mattingly	A 862	Amos Meeks	A 696	Petréa Mitchell
A 2763	Locus Staff	S 4138	Timothy Maguire	A 3024	Lynn Maudlin	S 861	Caroline Meeks	A 814	Rose Mitchell
S 4207	Alan Lodge	S 4138	Timothy Maguire	A 3024	Lynn Maudlin	S 860	W. Scott Meeks	A 2173	Sarah Mitchell
A 942	Keith Lofstrom	A 2256	Linda Mahan	S 684	Ian D. Maughan	S 3474	Mark Meenan	A 1780	Michael Mittmann
A 2065	David Lohkamp	A 2772	Norman Mahan	A 1724	Becky Maung	S 1491	Rezwana Meer	A 1779	Susan Mittmann
B 3615	Doug Lombardi	A 3992	Shahid Mahmud	A 1723	Mike Maung	A 4152	Caroline Meier	A 1639	Marilyn Mix
A 673	Brendan Lonehawk	S 3683	Brian Mahoney	A 1968	Karin May	A 3973	Doc Lucky	A 3935	Randall Miyashiro
A 1719	Jeremy Loomis	A 680	Serge Mailloux	S 2593	Alastair Mayer		Meisenheimer	A 3488	Celia Modell
S 396	Nancy Loomis	A 63	John Maizels	A 1793	Drake Maynard	A 3571	Holly Meister	A 3487	Howard Modell
A 59	Frances Lopata	A 1576	Laura Majerus	A 167	Jeffrey D. Maynard	C 3574	Tatiana Meister	A 1778	L. E. Modesitt, Jr.
A 58	Steven Lopata	A 404	Joseph T. Major	S 4006	Edward McAndrew	A 1539	Michelle Melendez	A 742	Deidre Saoirse Moen
A 2147	Jim Lopez	A 405	Lisa Major	A 1848	Edward Mason	A 2447	Dennis Mello	A 431	Rick Moen
A 1266	Zed Lopez	A 1728	Nathan Major		McArdle	A 225	Nova Mellow	A 697	Lil Moir
A 163	John Lorentz	A 3136	Somnath Majumdar	A 3045	Jennifer McBride	A 2861	Erick Melton	S 2662	David Moles
A 811	Jean Lorrach	A 3135	Surya Sarathi	A 411	Parris McBride	C 1096	Joseph Meltzer	A 169	Grace K. E. Molloy
A 3075	Michael S Louden		Majumdar	A 2841	Friend of Parris McBride	A 690	Lori Meltzer	A 170	Patrick Molloy
Y 1364	Kate Lovekin	S 3334	Tamara Malaney		McBride	S 3755	Aaron Melzak	A 1987	Thomas Monaghan
A 1363	Kris Lovekin	A 1007	Elisabeth Malartre	A 2245	T.C. McCarthy	S 1742	Valuable Member	S 2790	Ian Mond
A 2631	Nicholas Lovekin	A 1641	Rosalind Malin	A 412	Dave McCarty	A 1236	Farah Mendlesohn	A 2643	Jacqueline A. Monkiewicz
A 1362	Steve Lovekin	A 166	Marci Malinowycz	A 1557	Elizabeth McCarty	A 691	Margaret Menzies		Ann Monroe
S 3850	David Lovely	A 3165	David Malki	S 3860	Jodee McCaw	A 1511	Meridith Meraz	A 1926	Pippa Montano
A 3795	Richard A. Lovett	S 2354	Joseph Mallozzi	A 168	Ken McCaw	D 3623	Lyle Merithew	C 3957	Ralph Montano
A 397	Danny Low	A 2855	Caryn Malokofsky	S 3727	Peter McClean	A 420	Cary Meriwether	S 4236	Robert Montante
A 3078	Darren Low	A 3470	Nicholas Mamatas	A 414	Keith McClune	A 1454	Elisabeth Meriwether	A 432	Helen Montgomery
A 3079	Sara Card Low	A 1694	Julia S. Mandala	A 413	Sheila McClune	A 3020	Mary Meriwether	S 2337	Samuel Montgomery-Blinn
C 3080	Zevff Low	A 1035	Richard Mandrachio	A 1456	Martin McClure	A 1952	Jason Merrell		Kira Moody
A 1769	Daniel Lowd	A 2568	Christopher Mangum	A 1457	Nancy Wirsig McClure	A 2288	Alan Merriam	A 2710	Greg Moore
K 1770	Elaine Lowd	A 3013	Patrick Manion	S 415	John McCluskey	A 808	Karen Meschke	S 4091	Jay Moore
A 1768	Mary E. Lowd	A 4228	Clayton Mann	A 1570	Cheryl McCombs	A 2034	Michael Meservy	A 916	John Moore
A 2219	Brian K Lowe	A 65	Jim Mann	S 3726	David N McCombs	A 421	Ed Meskys	A 2085	Lance Moore
S 2417	Helen Lowe	A 64	Laurie Mann	A 685	Michael McConnell	A 692	Sandra Meskys		
A 932	Jim Lowerre	A 4076	Mark Manna	A 632	Stacey Helton	C 422	Brendan Metz		
		A 3942	Margaret Mannatt		McConnell	C 423	Morgan Metz		

Renovation members

continued

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A 2706	Bill Rabe	A 1467	Kathy Richardson	A 1118	Mirian Rosenberg	S 3825	Richard Sands	A 1197	Darryl R. Scott
A 2338	Marni Rachmiel	A 3280	Margaret Richardson	A 1117	Robert Rosenberg	S 2492	Jason Sanford	A 480	Eric P. Scott
A 2216	Steven Radecki	A 1807	Kay Richmond	A 823	Howard M. Rosenblatt	A 1827	Scott Sanford	A 1574	Gavin Scott
A 1556	Irene Radford	A 1806	Randall Richmond	A 1534	Rosenblat	A 2854	Sal Sanfratello	A 828	Jerome D. Scott
S 4290	Stefan Raets	A 3102	Jordan Ricks	A 465	Mary Rosenblum	A 205	Juan J. Sanmiguel	A 213	Mike Scott
A 2027	Michael Rafferty	A 2691	Thomas C. Ricks	S 465	Diane Rosenburg	S 3326	Lawrence Santoro	A 1831	Stacy Scott
Y 2705	AJ Ralls	A 3376	Bruce Riedl	A 1034	Robert Rosenfeld	S 3545	Aprotim Sanyal	A 4032	Philip Scroggins
A 2704	Vicki Ralls	A 2745	Elsbeth Riemer	A 1113	Shana Rosenfeld	A 472	John Sapienza	A 4230	James Seals
A 2134	Carie Ralston	A 2746	Thomas Riemer	A 466	Jack Rosenstein	A 471	Peggy Rae Sapienza	A 1860	Marah Searle-Kovacevic
C 1175	Kayleigh Ramey	A 3905	Michael Rightor	A 2466	Alan Rosenthal	A 4243	Gregory Sardo	A 481	Teri N. Sears
A 729	Laurie Ramey	A 1075	Carl Rigney	A 1849	Jerry Ross	A 1208	Lisa Satterlund	A 2649	Jordan Rachel Sears-Zeve
Y 730	Miranda Ramey	A 3158	David B. Rile	S 740	Linda Ross-Mansfield	A 1209	Nels Satterlund	A 1976	Jason Secrest
A 731	Timothy Ramey	S 2384	Gray Rinehart	A 1196	Jean Rossner	A 4081	Scott Sauer	A 3600	Gregory Seeley
A 2465	Gregory Randolph	A 2331	Faye Ringel	S 4171	David Rostker	A 1220	Christian Sauve	S 3770	Paul Segal
Y 2083	Gabrielle Rashad	A 1436	Matthew Ringel	A 2487	Richard Roszko	K 1537	Ginny Savage	A 818	Stephen H. Segal
A 1956	Caroline Ratajski	S 3764	Jon Rissik	A 825	Mark Roth	A 1744	Kate Savage	A 482	Stu Segal
A 2075	Dave Ratti	S 4186	David Ritchie	S 3735	Peter Roth	A 1535	Marta Savage	A 4055	John Seghers
A 2084	Christopher Rauen	A 3248	Christine Skipper	A 1143	Shirley Roth	A 1536	William Savage	A 3358	Dennis Seiffert
A 876	Joe Rauscher	S 2299	Ritchotte	A 1635	Allyn Rothbard	A 2752	Steve Savitzky	A 2405	David Seiler
A 3228	Michael Ray	A 1234	Lonnie Rivenbark	A 3152	Robin Rothbard	A 473	Robert J. Sawyer	A 3451	Diane E. Seiler
A 1919	Richard Ray	A 3597	Lucille Robbins	A 1886	Patrick Rothfuss	A 206	Mary C. Sayer	A 2404	Larry Seiler
A 3227	Rikki Ray	Y 3598	Corlis Robe	A 1887	Matthew S. Rotundo	A 1296	Eric Sayle	A 3452	Thomas Seiler
A 1513	Courtney Rayle	A 3596	Dominic Robe	A 2921	Tracy Rotundo	A 70	Sharon Sbarsky	A 889	Frances Selkirk
S 4217	Caleb Rayerm	Y 3599	Gary Robe	A 4086	D J Rout	A 1317	Pat Scaramuzza	C 890	Kylie Rose Selkirk
A 1825	D. Stephen Raymond	A 1692	Isaac Robe	A 741	Ken Roy	A 207	Ed Scarbrough	A 888	Paul Selkirk
A 2397	Suzanne Raymond	A 1691	Kaye C Roberson	A 2014	Ken Roy	B 3271	Russell Scarola	A 1930	Marilyn Sellers
A 3261	Kimberly Alison Raymoure	A 4017	Kyle Ray Roberson	A 2013	Constance Royston	A 2764	Courtney Schaffer	A 3119	Cynthia Sellinger
A 1596	Mike Raynor	A 734	Brad Roberts	A 4154	Martin Royston	A 474	Karen Schaffer	A 214	Andrea Senchy
A 1597	Wendy Raynor	A 462	Carol A. Roberts	S 2438	Arkady Roytman	A 208	Heidi Schaub	A 215	Bill Seney
A 3368	Dawna Read	A 3183	Jim Roberts	A 467	Jamie Todd Rubin	S 744	Isabel Schechter	S 746	Yoshifumi Senuki
A 1727	Miranda G Read	A 735	John Maddox Roberts	A 1938	Peter Rubinstein	A 926	David Scheets	A 216	Zev Sero
S 3692	Jim Reader	A 2927	John P. Roberts	A 468	Ann Marie Rudolph	A 925	Judy Scheiner	S 747	Michael Sestak
S 3708	Sharon Reashore	S 2576	Paul H Roberts	A 1304	Antonio Ruffini	A 3582	Sam Scheiner	Y 3604	Alisand Severino
A 2789	Jeff Rehbolz	S 2399	Shauna Roberts	A 1851	Yolande Rufiange	A 4199	Katherine Schick	A 3602	Harriett Severino
A 459	Thomas Recktenwald	S 1152	Tedd Roberts	A 1287	Lawrence A. Ruh	A 475	Stuart David Schiff	A 3603	Stephen Severino
A 1302	Marjorie Redding	A 2863	Thomas Roberts	A 2234	Ben Schilling	A 3471	Ben Schilling	A 1412	Rick Sewell
A 1563	Anna Trinity Redhawk	A 3182	Tina Roberts	A 2233	George E. Rule	A 3371	Jon Schindehette	A 3275	Sue Lyssa Shaffer
A 1562	D Jordan Redhawk	A 736	Charles F. Roberts, Jr.	A 2000	Carolyun Runnells	A 2120	Marc R. Schirmeister	A 483	David Shallcross
A 3777	Andrea Grey Redman	A 201	C.A. "Rock" Robertson II	A 4274	James Ruppert	A 477	Mike Schlofner	A 3148	Mark Shallcross
A 3800	Robert Reed	A 903	Linda Robinett	A 3618	Kristine Kathryn Rusch	A 476	David Schlosser	S 3730	Antony Shanks
A 2503	Laura E. Reeve	A 3380	Arlin Robins	S 3176	Jeff Rush	A 478	Random Schlosser	A 2853	Lucy Shanon
A 2082	Luis Edgard de Abreu Sampaio Refinetti	S 737	Madeleine E. Robins	A 1010	Mary Rush	A 1608	Schmeidler	A 217	Ron Shapland
A 3028	Daniel B. Rego, Ph.D.	S 3773	Melissa A. Robinson	A 1009	Sylvia Rushing	A 2142	Bryan Thomas Schmidt	S 3533	James Sharp
C 992	Artemus I Reid	S 738	Richard Robinson	A 2355	Vern Rushing	A 1771	Guest of Bryan Thomas Schmidt	A 72	Ariel Shattan
C 993	Benjamin A Reid	S 3747	Roger Robinson	A 1438	Mike Rutherford	A 2948	Janet Schmidt	Y 484	Arthur Shattan
A 990	Ellen Y Reid	A 1462	Ron Robinson	S 1631	Reginald Rutherford	A 2947	Joyce Schmidt	A 2911	Jenna Shaw
A 991	Robin R Reid	A 1464	Tasha Robinson	S 3682	Hilary Harmon Ryall	S 4194	Stanley Schmidt	A 2795	Joy Lyn Shaw
A 999	Daniel R. Reitman	A 202	Kelly A. Roche	A 4065	Michael Ryall	A 479	Rebecca Schnabel	A 2794	Kirk Shaw
A 1485	Sue Renhard	A 3576	Kevin Roche	A 4066	Beverly Ryng	A 2941	Gene Schneider	A 1472	Jannie Shea
A 68	Theresa Renner	A 1279	Tom Rockwell	A 2944	Tristan Rying	S 4177	Jo Ann Schneider	A 2740	Don Shears
A 3086	Guest of Theresa Renner	A 2298	Joseph Rodgers	A 2945	Victoria Rying	A 2872	Jodi Schneider	A 2741	Lisa Shears
A 198	Mike Rennie	S 3875	Mary Rodgers	Y 2946	Victoria Rying	A 745	Stephanie Schnorbus	A 73	Andi Shechter
A 2283	Paul Resico	A 2475	Juan Rodrigo Gonzalez	• S • S • S •	A 1108	S. Sachsen	Lawrence M. Schoen	S 2360	Crystal Shedrock
A 2287	Carol Resnick	A 3538	Joan Rodrigues	A 203	Ruth Sachter	A 2611	Valerie G. Schoen	A 748	Mike Sheffield
A 2286	Mike Resnick	A 4046	Deanna Taylor Rodriguez	A 4046	Jeffrey Sacks-Wilner	A 209	Spring Schoenhuth	A 749	Sharon K. Sheffield
A 460	Neil Rest	A 3539	Megan Rodriguez	A 1532	Richard Sacks-Wilner	A 2581	Ken Scholes	S 750	Amy Sheldon
A 199	Adam K. Reuter	A 739	Robert A. Roehm	A 1555	Nat Saenz	A 3460	Mary Schoonover	A 485	Gary Shelton
S 3561	Moshe Reuveni	A 3804	Sharon Roest	A 1626	Annamarie Safer	A 2556	John Schroder	A 2074	Lee Shepard
Y 4139	Kyle B. Revers	S 3101	Aidan Rogers	A 1625	Thomas Safer	C 842	Alexander Schroeder	A 1703	Annis Shepherd
C 1684	Ariel Reynante	A 2932	Jeff Rogers	A 204	Stephen Saffel	C 843	Arthur Schroeder	S 4018	Brent Shepherd
C 1683	Corwin Reynante	A 1492	John W Rogers	A 207	Michelle Sagara	A 2696	Darcey Schroeder	A 3034	Patrick M Shepherd
A 1681	Gregg Reynante	A 463	Robert Rogow	A 3979	Natalie Sage	A 211	Larry Schroeder	A 3591	Stu Shepherd
A 1682	Regina Reynante	S 4119	Nelson Roisum	A 2816	Don Sakers	A 2695	Raynette Schroeder	A 1642	Tregoney Shepherd
A 3318	Alastair Reynolds	Y 2253	Jorden Roland	A 1543	Demetri Sampas	A 210	Sue Schroeder	A 989	Tim Sherburn
A 4113	Dana Reynolds	S 1829	Mark Roland	Y 2952	C0r1n Sän Inman	A 1166	David Schroth	A 3115	Atlanta Lea Sheridan
A 2395	Donnie Reynolds	A 4211	Karon Rolling	A 3125	Gonzalo San Martin	A 1167	Susan Schuck	A 3114	James W. Sheridan
A 1435	Sharon Reynolds	A 2887	Edward E. Rom	S 3473	Drew Sanders	A 1336	William Schuck	A 1484	España Sheriff
A 945	Joyce Reynolds-Ward	A 2439	M. David Romney	A 3433	Ken Sanders	A 1123	Brin Schuler	A 3149	Diana Sherman
A 896	Ruth M. Rezos	S 4269	Leena Romppainen	A 3267	Nicholas Sanders	A 1122	James Schulte	A 3002	William A. Sherman III
A 732	Jo Rhett	A 972	Jim Rondeau	A 3715	Brandon Sanderson	A 2657	Paula Schulte	A 2995	Mind Sherwood-Lewis
A 2621	Bert Rhoads, Jr.	A 974	Minion to Jim Rondeau	A 1958	Emily Sanderson	S 3477	Lauren Schulz	A 995	Jim Shibley
A 1025	Robert J Rhodes	A 973	Melody Rondeau	A 3983	Jordan Sanderson	S 2624	Kay H. Schumann	A 3923	Cera Shields
A 1120	Humberto E. Ricci, Jr.	A 3071	Ruth Roper	A 69	Larry Sanderson	S 3239	Leo Schwab	A 2260	James Shields
S 200	Pamela Rice	A 3047	Benjamin H Rose	S 3486	Cathy Sandifer	A 1812	David Schwartz	A 3924	Ken Shields
A 1433	Jeffrey Richards	S 4047	Chris Rose	A 1670	Richard Sandler	A 1875	Richard J Schwartz	A 1428	Rickey D. Shields
S 733	Mark E. Richards	S 4008	Nicholas Rose	S 3523	Emily Sandoval	S 2204	C. Thomas Sciance	A 1429	Ruth M. Shields
A 461	Mark W. Richards	A 3001	Arwen Rosenbaum	S 470	Katherine V. Sands	S 4268	Jon Scotese	A 30	Stu Shiffman
A 2500	James A. Richardson	A 464	Arwen Rosenbaum	S 469	Leo Sands	A 71	Alison Scott	A 751	Chuck Shimada
							Cindy Scott	A 2964	Sharon Shinn

A 4118	Jason Shintaku	A 1898	Samuel A. Smith	A 2990	Joan Stewart	A 2387	Laura Paskman Syms	A 1530	Denise Timpko
A 1385	John Shoberg	A 2236	Susan Smith	A 495	Alan Stewart	A 775	Joseph B.	A 1863	Rebecca Tinkham
A 625	Joey Shoji	S 3081	Thomas A. Smith	A 2241	Barbara Stewart		Szczepaniak III	G 15	Betsy Tinney
A 1116	Janice Shoultis	A 491	Vicki Smith	A 3041	Bill Stewart	A 229	Tim Szczesuil	G 7	Dave Tinney
A 2393	Karen Shuler	A 760	Victoria A. Smith	A 2243	Cathy Stewart		<i>• I • I • I •</i>	Y 16	Jamie Tinney
A 2852	A Nathan Shumate	A 1501	Kenneth Smookler	A 2659	Isaac Stewart			C 17	Katie Tinney
A 2851	A. Michael Shumate	A 3353	Catherine Smyth-McMullen	A 2242	Jim Stewart	A 3927	Arthur C. Taber	S 3566	John Tobias
S 2422	Danny Sichel			A 2660	Kara Stewart	A 3378	Anatoliy Tachkov	A 505	David Tocher
A 752	Joe Siclari	A 2744	Jason Snell	A 3042	Laura Stewart	S 3379	Lyubov Tachkova	S 4229	Timothy J Tolle
A 218	Renée Sieber	Y 3573	Ashleigh Snover	S 3504	Andrea Steyer	A 1884	David Tackett	S 1374	Daniel Tolliver
S 3143	Ellen Siegel	S 761	Davey Snyder	S 4289	Robert Stikmanz	A 836	Lorraine Tacouni	S 4284	Sam Tomaino
A 219	Stan Sieler	A 2146	Kris Snyder	A 769	Elaine Stiles	S 3524	Chuck Taggart	A 1029	Michael D. Toman
A 753	Ellen Sieraski	A 222	Robert Snyder	A 770	Steve Stiles	A 2767	Linda Taglieri	C 3947	Eden Tomich
A 754	Madelyn Sieraski	C 3385	Tristan Snyder	A 1928	Steve Stilson	A 1549	Curtis Taitel	A 780	David Tompkins
A 755	Rachel Silber	S 1375	Wendy Snyder	A 1704	Vesteria Stilson	A 1550	Joni Taitel	A 949	Suzanne Tompkins
A 1895	David Silva	A 4024	Richard Soden	A 2502	Jean Marie Stine	A 845	Miwako Takeda	S 3822	Aldo Toomepuu
A 819	Steven H Silver	A 944	Jeff Soesbe	A 496	Billy Stirling	A 846	Tomonori Takeda	S 781	Juri Toomi
A 756	Karen Haber	S 3519	Matthew A. Sohstrom	A 1541	Janet Stirling	A 776	Michael Tallan	A 504	Geoffrey Toop
	Silverberg			A 1540	Stephen Stirling	A 1593	Lindsay Tallman	A 2711	Brad R. Torgerson
A 757	Robert Silverberg	A 762	Joseph A. Sokola	A 77	Ian E. Stockdale	S 2655	Jeff D Talvi	S 4116	Steve A. Torres-Roman
A 3010	Janna Silverstein	A 1874	DeeAnn Sole	A 2088	Edwin Stokke	C 2106	Attila D Tang	A 1654	Michael T. Townsend
A 1005	Kenneth Carl Simon	A 3390	Rebecca Soley	S 2618	Virginia Stoll	A 3348	Alan Tarant	A 1425	Mark Tozer
A 2931	Dallan Simper	A 3389	William Soley	A 3312	David R. Stone	A 2440	Brandie Tarvin	A 1154	Kay Tracy
A 486	Claire Sims	A 4246	Rodney Somerstein	A 2145	Eric James Stone	A 1388	Edward Tash	A 2971	Patrick M. Tracy
A 2840	Jamie Sims	A 3117	DongWon Song	A 2620	Rosalie E. Stone	A 1387	Kira Tash	A 2578	Ian Tregillis
A 221	Patricia Sims	S 887	Kenora Sorgerfrie	A 1751	Willard Stone	A 2470	Stephen Tata	A 233	Andrew Trembley
A 220	Roger Sims	A 492	Sylvia Sotomayor	S 3542	Tor Storruste	A 2115	Joyce Tatro	A 2805	Audrey E. Trend
A 924	David Singer	S 3320	Kevin Soulsby	S 3826	Phil Stracchino	A 2114	Philip S Tatro	A 2804	Gregg T Trend
S 3763	Esther Singer	S 3555	Stephanie Sourders	A 1325	Star Straf	A 2776	Jason Louis Tau	A 4188	Douglas Triggs
A 487	Jeff Singer	S 3154	Colin South	A 2415	Jonathan Strahan	A 777	Irene Tawzer	A 2412	Jerry Tripp
A 1382	Chuck Siros	A 3003	Bud Sparhawk	A 771	Kelly Strait	A 1881	Howard Tayler	A 2411	Tammy Tripp
A 74	Willie Siros	A 1390	Benjamin Sparrow	A 772	Matthew Strait	A 1882	Sandra Tayler	A 782	Gregory Trocchia
A 2847	Shannon Sisco	A 1062	Ron Spears	C 844	Rebecca Strait	A 838	Alice Taylor	A 1381	Bill Trojan
A 1132	Gary Sissala	A 1732	Daniel Spector	S 3832	Lukie Stras	A 2070	Anita Taylor	A 914	Liza Trombi
A 2513	Amy Sisson	A 223	Richard Spelman	A 3613	Jan M Strasser	A 1711	Bill Taylor	A 3342	Anne Trotter
A 2636	Joel Skaliotis	A 763	Henry Spencer	A 1071	Henry Stratmann	A 1638	David Taylor	A 3343	Justin Trotter
S 4004	Tamara Skaredoff	A 1732	Aaron I. Spielman	A 1621	Paul Stratton	A 3132	Jodi Taylor	A 1160	Ken Trumble
A 1944	Ethan Skarstedt	A 714	Spike	A 497	Erwin S Strauss	A 1810	Krys Taylor	A 1801	Thomas Trumpinski
A 488	Fran Skene	A 1409	Sheldon Spitzer	S 1520	Sheila Strickland	S 3971	Ron Taylor	A 506	Hiroko Tuszawa
A 2507	Jack Skillingstead	C 1401	Dahlia Spizman	A 3022	Edwin L. Strickland III	S 3703	Seth Taylor	C 507	Yukiko Tuszawa
A 3396	Erik Skorpen	A 1400	Martin Spizman	A 3023	John K. Strickland, Jr.	A 230	Suzanna Taylor	G 13	SJ Tucker
A 3820	Neal Skorpen	S 4254	Michael Squires	S 3677	Shane Stringer	A 2486	Wilson Taylor	C 1170	Eloise Tuell
A 2067	John Skotnik	S 1232	Jesper Stage	A 2485	Charles Stross	S 3990	Nicholas Tchan	A 2540	Jason Tuell
A 856	Dale L. Skran	A 4238	Steve Stair	A 3914	Leigh Strother-Vien	Y 4012	Brooke Teegarden	A 2552	Barbara Tull
A 858	Sam Skran	A 2939	Jean Standard	A 3391	Cherise Stryker	A 2333	Alan R. Tegen	A 1224	Gene Tumbow
C 859	Sarah Skran	A 224	Kevin Standlee	A 2687	Christopher Stuber	A 2332	Penny M. Tegen	S 508	Leslie Turek
Y 3431	Amanda Slabaugh	A 1052	Connie Stanley	A 498	Lindalee Stuckey	A 231	Brad Templeton	A 2043	James Turner
S 4206	Nicholas Sledgianowski	A 863	John L. Stanley	A 226	Donna Stump	A 500	Katrina Templeton	A 2378	Leonore R. Turner
		A 2454	Steve Stanton	S 773	Amy H. Sturgis	A 2565	Jim Terman	A 1148	Patricia Turner
A 3118	Nathan Slemmer	S 4010	Alice Stanulis	S 3321	John Styles	A 2637	Terry Terman	S 4070	Stephanie Trinity
A 758	John Sloan	S 4009	Theodore Stanulis	A 2358	Linda Subias	A 1149	Terelle Terry	Turner	
A 759	Kathleen Sloan	A 2069	Hugh Staples	A 2359	Marco S Subias	A 2473	Byron Terrick	A 2044	Tanya Turner
A 1000	Guest of K Sloan	S 2658	Maurine Starkey	A 1805	Matthew Sugden	A 501	Sherilynn Thagard	A 3956	Sonja Turner-Montano
S 3876	William Slofstra	A 1178	Howard Stateman	A 1002	Ray Suliteanu	A 502	Susan Thau		
A 2215	Joan Slonczewski	S 3872	K. Harding Statler	A 227	Geri Sullivan	S 2356	Lynne M. Thomas	A 2315	Harry Turtledove
A 4106	Alan Smale	A 2665	Katy Stauber	A 499	Kathryn Sullivan	A 778	Peter L. Thomas	A 2622	Mary Turzillo
A 2848	Scott Small	A 1189	Douglas Staudt	S 3733	Marianne Sullivan	A 779	Ilony Thomasson	A 509	R-Laurraine Tutihasi
A 1205	Dave Smeds	A 764	Freda E. Stearns	S 994	Peter Sullivan	A 503	W. A. Thomasson	A 2482	Peter Tyers
S 3970	Michael Smik	A 765	Robert E. Stearns, Jr.	S 3828	Pierre Sullivan	A 894	Ann Muir Thomes	A 1616	Brad Tyler
A 1595	Brenda Smith	A 2066	Roger Steckler	S 3253	Heidi Summers	A 2792	Karen C Thompson	A 3189	Gerard Tyra
A 2802	Dale Ivan Smith	A 3223	Allen M. Steele	A 2051	Amy Sundberg	S 2799	Kerry Elizabeth	A 3192	Rhiannon Tyra
A 2449	David Smith	A 3224	Linda Steele	A 228	Joseph Supple		Thompson	A 3190	Sandra Tyra
A 3619	Dean Wesley Smith	A 2725	Scott Steele	S 774	Fumiko Susa	A 2093	Richard Thompson	A 3191	Shawn Tyra
B 3578	Donna Ridley Smith	A 1943	Audrey Steever	A 1813	Ellen Sutton	A 847	Amy Thomson	S 3862	Stephen Tyson
A 1299	Dori Smith	S 3205	Reto Steffen	A 1609	Keith Sutton	A 78	Becky Thomson		
A 489	Hank Smith	A 2632	Sarah Stegall	S 3294	Stephen Svecz	A 2073	Sean Thomson	<i>• U • U • U •</i>	
A 3036	James Smith	A 3966	Eric Steglat	A 2139	Kovil H. Sven	A 1746	John Robert Thorn	A 234	Helen Umberger
A 3910	Joe Smith	A 494	Harold Stein	A 3346	Matthew Swain	A 2537	Eric Thorne	Y 1284	Saxon Umberger
A 1899	Judy Smith	A 766	Michael P. Stein	A 2309	Brandon Swann	S 3319	Selby Thorpe	A 510	John William Upton
A 3245	L. Neil Smith	A 2894	Curt Steindler	A 1097	Michael Swannick	A 232	Richard Threadgill	A 2105	Nora A. Urany
A 75	Larry Smith	A 2304	Ferrett Steinmetz	A 1617	Gary L. Swaty	A 2512	Vernon Tice	A 3257	Tom Urban
A 126	Guest of Larry Smith	A 2598	Torrey Stenmark	Y 2827	Adam Swedin	S 3766	Jessica Tiffin	A 886	Heather Urbanski
A 2803	LeAnn Smith	Y 4111	Dylan Stephens	A 2825	Eric Swedin	Y 2533	Theora Tiffney		
A 3016	Marguerite Smith	A 2091	Monica Stephens	C 2826	Hannah Swedin	Y 3126	David Tilley	<i>• V • V • V •</i>	
A 2127	Monty Smith	A 3506	Julie Stephenson	Y 2828	William Swedin	A 3361	Alexandra Tillson	B 3627	Tricia Vaillancourt
S 3858	Peter Smith	S 4025	Andrew Stern	A 2035	Shanna Swenson	A 3091	Katherine Elizabeth	A 3601	Shannon Valerian
A 76	Ralph Smith	A 767	Edie Stern	A 3307	Patrick Swenson		Timaeus	G 4	Boris Vallejo
A 490	Randy Smith	A 1786	Lucy Stern	A 2717	Leslie Kay Swigart	A 3090	Katherine Gayle	A 3169	Douglas A. Van Belle
A 1061	Rodford E. Smith	A 1785	Mike Stern	A 2742	Rachel Swirsky		Timaeus	A 3170	Wendy Van Belle
A 1602	Roger Smith	A 4165	Renee Stern	A 2743	Rachel Swirsky	Y 3092	William Timaeus	A 1111	Alicia Van De Kop
S 3815	Ross Smith	S 3292	Rick Sternbach	D 3624	Sandy Swirsky	A 1030	Don A. Timm	A 2882	Brian R. Van De Walker
A 3911	Sally Smith	A 768	Milt Stevens	A 2388	John Syms	A 1529	Charles Timpko		

continued >

Renovation members

continued

A 2879 Karen Louise
Van De Walker
Y 2880 Kirk S. Van De Walker
A 2878 Ray G. Van De Walker
C 2881 Roxanne E.
Van De Walker
A 1896 Paula van der Lans
S 783 David J. Van Deusen
A 1603 Gordon Van Gelder
A 3214 Brian Van Houten
A 3268 James Van Lydegraf
A 784 Mark L. Van Name
A 2211 Mike Van Pelt
S 3964 Jerald Van Rhyn
A 3508 Peter Van Sant
A 236 Barbara Van Tilburg
A 235 Raymond Van Tilburg
S 511 Pat Vandenberg
A 1112 Ita Vandenbroek
S 3330 Ann VanderMeer
A 2972 Kimberly Vandervort
A 2703 Jeffrey Varkonyl
A 2721 Kendall Varnell
A 1329 Allen Varney
A 1857 Irene Vartanoff
A 1471 Jason Vasquez
A 2126 Melody Vasquez
A 1341 Donald Vaughan
A 1342 Nanette Vaughan
A 1847 Carrie Vaughn
A 2276 Jo Anne Vaughn
A 2277 Robert L. Vaughn
A 237 Tom Veal
A 2977 Mark Vennemeyer
S 3785 Kimberley Verburg
A 238 Leane Verhulst
C 1855 Katie Vick
A 512 William Vick
A 2450 Guadalupe Vicon
A 513 Britt-Louise Viklund
A 3069 Vincent Villafranca
S 3870 Paul-Michael Vincent
B 3622 Noel Vineyard
B 3621 Richard Vineyard
A 3518 Joan D. Vinge
A 1353 Pat Virzi
S 3296 Jessica Vivien
A 1054 Heidi van der Vloet
S 4185 Perry Volz
S 2587 Karen von Haam
A 2957 Chuck Von Nordheim
A 787 Alex von Thorn
A 3975 Edwin Voskamp
S 2669 Jetse de Vries
A 2904 Juhani Vuorio
S 3691 Ryan Vurlicer

A 2049 Jerad Walters
A 2199 Tim Walters
A 820 James Walton
A 3919 Jo Walton
A 950 Anthony D. Ward
A 514 Mike Ward
A 2207 Samuel Ward
A 1140 Floyd R. Ward, Jr.
A 2144 Janine Wardale
A 515 John Wardale
A 3882 Jimmy Wardrope
S 1911 Julian Warner
S 4052 Liz Warner
S 3549 Monroe Warner
A 2962 Rachel Warner
A 1547 Stephni Warner
Y 2996 Sakae Warnke
A 1921 Beverly Warren
A 1920 Bill Warren
A 516 Ken Warren
A 518 Richard Warren
A 517 Victoria Warren
A 4002 Masumi Washington
A 1447 Tom L. Waters
A 4234 Rebecca L. Watkins
S 4250 Jeffrey Watson
A 1581 Kennita Watson
A 1172 Michael D. Watts
A 1171 Peter G. Watts
A 3121 Bob Wayne
A 519 Mike Weasner
A 2076 Brian Weaver
A 1835 Doug Weaver
A 968 Gary Lee Webb
A 969 Sharon A. Webb
A 1984 Valeria Webb
A 790 Eric Weber
S 80 Jean Weber
A 1125 Tom Weber
A 3110 Brent Weeks
A 3111 Kristi Weeks
A 3606 Peter R. Weiler
S 3594 Peter R. Weiler
A 520 David Weingart
A 241 Ellen Weingart
C 2999 Eric Weingart
Y 3000 Paul Weingart
A 521 Michele Weinstein
Y 523 Sara Weinstein
A 522 Syd Weinstein
A 3588 Jacob Weisman
A 3589 Rina Weisman
A 2958 Richard Weiss
A 1418 Toni Weisskopf
A 791 W.A. Weller
S 3531 Arthur Welling
A 242 Lois Wellinghurst
A 243 Richard Wellinghurst
A 1897 Dan Wells
A 2459 Dawn Wells
A 524 Lillie Wells
A 81 Marc Wells
A 82 Patty Wells
A 2494 Robison Wells
A 525 Sean Wells
A 1107 Terri Wells
A 526 Zoe Wells
A 1271 Linda Wenzelburger
A 244 James Wesley
S 2656 Tehani Wessely
A 527 Amy West
S 3720 Robert D. West
A 3980 Tom West
A 4069 Gary Westfahl
Y 1408 Alyssa Westfield
A 1405 Bill Westfield
C 1407 Gabrielle Westfield
A 1404 Mary Ann Westfield
C 1406 Nathan Westfield
S 3511 Andrew "Wes" Weston
A 1280 Caroline Westra
A 2796 Andrew Wheeler

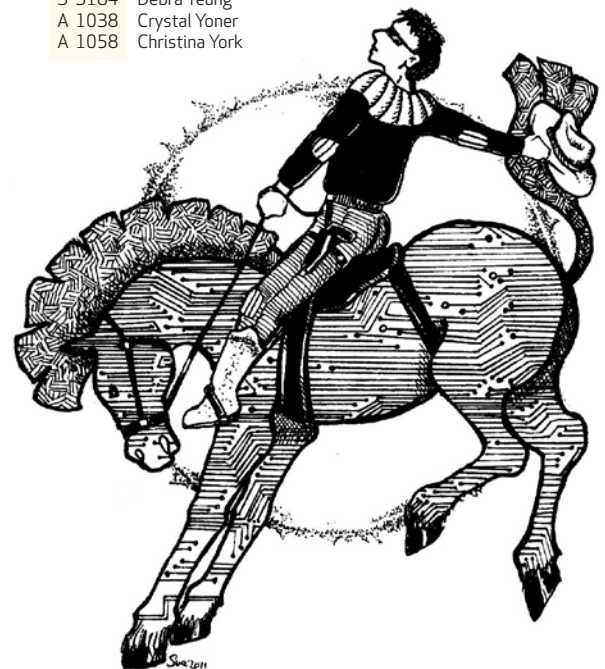
S 3748 Anna Wheeler
A 2950 Brad Wheeler
A 2951 Leah Wheeler
A 2471 Patricia Wheeler
A 529 Susan Wheeler
A 1169 Isabel Whiston
A 4215 Amanda Whitaker
A 4214 Jeff Whitaker
K 4216 Liam Whitaker
S 3760 Gabriel White
A 530 Laurine White
S 4257 Lee Whiteside
S 983 Jennifer Whitford
A 792 Marc Whitman
A 2424 Michael Whitman
S 3997 Michael Whitmer
A 1502 Tom Whitmore
S 1521 Nicholas Whyte
A 2715 Daniel Wick
A 3367 Sandra Wickham
A 2023 Linda Wicklund
A 2022 Thomas Wicklund
A 1523 Lyle Wiedeman
A 1745 Robert K. Wiener
A 245 Clark Wierda
A 246 Gayle Wiesner
A 2451 Richard Wilber
A 1620 Jeff Wildman
A 1619 Kris Wildman
G 5 Kevin Wiley
A 1426 Debora Wilhelm
A 3210 Ann Wilkes
S 4197 Cam Wilkinson
A 2218 Marlene Willauer
A 4035 Lisa Willcott
A 4034 Stephen Willcott
C 2516 Alice Willett
A 2514 Edward Willett
A 2515 Margaret Anne Willett
A 2350 Andrew Williams
A 1394 Brian Williams
S 793 Charlotte Williams
C 3095 Connor Williams
A 3233 Day Williams
A 2032 Gord Williams
S 1628 Graeme Williams
S 3675 James Williams
S 531 James W. Williams
A 1870 Laurie Williams
A 4150 Megan Z. Williams
A 1395 Sarah Williams
A 419 Sheila Williams
A 794 Susan L. Williams
A 3093 Tad Williams
S 3842 Eric Williamson
S 3762 Mark Williamson
G 8 Bill Willingham
A 2111 Connie Willis
A 2963 Cordelia Willis
A 2112 Courtney Willis
A 3030 Dan Willis
A 532 Dorothy A. Willis
A 533 Mike Willmoth
A 958 David Willoughby
A 3202 Chris Willrich
S 4213 Chan Wilson
S 795 Dave Wilson
A 534 Edward Buchan Wilson
A 821 Elaine Wilson
A 2842 Gregory A. Wilson
S 2392 Jeff Wilson
A 2693 Joan Wilson
A 535 Karen M. Wilson
A 1440 Martha Wilson
A 2975 Mike Wilson
A 2886 Dave Winfrey
K 3612 Mirren Winfrey
A 2885 Sarah Winfrey
A 2639 Cliff Winnig
S 4102 Michael Winser

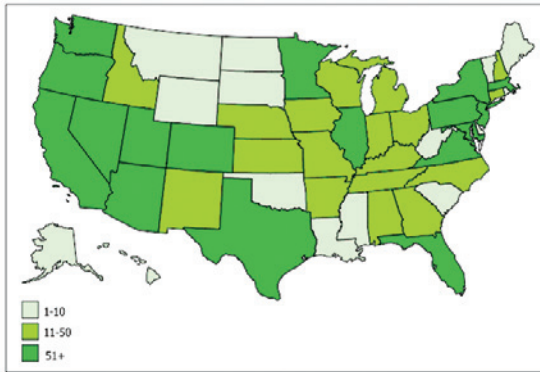
D 3620 Alan Winston
S 3195 Kevin Winter
S 3958 Paul Wirtz
A 796 Jason Wodicka
A 848 Sylvia Wodicka
A 2456 Beth Wodzinski
A 1546 Sally Woehrl
A 536 Taras Wolansky
A 2862 Joyce Wolf
A 2479 Katherine Wolf
A 1380 Jonnalynh Wolfcat
A 2379 Gary K. Wolfe
A 2169 Oeller Wolfgang
A 537 Lew Wolkoff
A 2832 Elizabeth Wollheim
A 3064 Jack Womack
A 797 Andrew Wong
A 849 Kent Wong
A 2183 Amy Wood
A 2928 Eleanor Wood
A 824 Kate Wood
S 538 Malcolm Wood
A 1397 Mike Wood
A 1398 Sarah Wood
S 4007 Zac Wood
A 1237 Delphynne Woods
A 1606 Kyra Woodworth
S 1043 Worldcon Archives
S 3264 Michael Worrall
A 2811 Liana Worsfold
A 3062 Steven Wozniak
S 3750 Chalmer Wren III
A 997 Linda Wright
S 3834 Linda Wright
A 902 Paul M. Wrigley
A 2174 William F. Wu
A 2820 Forrest Wunderlich
A 2821 Michele Wunderlich
C 541 Alexander Wurst
A 539 Karl R. Wurst
C 540 Nicholas K. Wurst
A 4240 Jerry R. Wutzke
S 798 Linda Wyatt
S 822 Dave Wysor

A 1059 Steve York
S 1138 W. Andrew York
S 3984 William York
A 2524 Patty Yost
A 3187 Tom Yost
A 800 Brian Youmans
A 1726 Donna L. Young
A 1072 Doug Young
A 248 Jim Young
A 2692 Jim Young
S 2190 June Young
S 801 Stephanie Young
A 543 Virginia A. Youngstrom
A 1994 Lisa Yount
A 874 Kate Yule

• Z • Z • Z •
A 84 Joel Zakem
A 1427 Sal Zaragoza
A 2007 Willow Zarlow
A 1955 Tony Zbaraschuk
A 1808 Erik Zea
A 1809 Hsin-chieh Zea
A 2214 Marvin Zelkowitz
A 2148 Eric Zeller
A 802 Michelle Zellich
A 544 Rich Zellich
A 249 Gary Zelmanovics
A 2647 France Andrews Zeve
A 2646 Steven Joel Zeve
A 1634 Alan Ziebarth
C 1637 Jonathan Ziebach
S 4090 Jonathan Zimmer
A 3059 Kelly Zimmerman
A 943 Joyce Zimmerschied
A 1917 Alvaro Zinos-Amaro
A 545 Beth Zipser
A 546 Mike Zipser
A 1858 Liz Zitzow
S 803 Michal Ziv
A 2580 Kaylynn ZoBell
A 1129 Scott Zrubek
S 3759 Ron Zucker
A 804 Beth Zuckerman
A 805 Eric Zuckerman
A 2052 Yonatan Zunger
A 2009 Anne Zurmehly
A 2008 Kathryn Zurmehly
A 1569 Carl Zwanzig

• W • W • W •
A 4182 Chris Waddington
A 2519 Juliette Wade
A 2520 Timothy Wade
S 2712 Kyle Douglas Wagner
A 2661 Wendy Wagner
S 3998 Matthew Wakefield
A 1258 Bette Wald
A 1257 R.F. Wald
A 2311 George Waldman
A 788 Jacob Waldman
A 239 David Waldorf
A 702 Al Walker
A 3883 Arlen P. Walker
A 1272 Bob Walker
A 3420 Dale B. Walker
A 3088 Gail Walker
A 2335 Josh Walker
A 3626 Michelle Walker
S 2339 Sean Wallace
S 3063 Bobb Waller
S 789 René Walling
S 3707 Chelsea Walsh
A 79 Michael J. Walsh
S 3175 Christian Walter





State by state breakdown of registration

Alabama	20	New Hampshire	20
Alaska	8	New Jersey	63
Arizona	78	New Mexico	40
Arkansas	14	New York	143
California	1066	North Carolina	37
Colorado	108	North Dakota	4
Connecticut	15	Ohio	55
Delaware	7	Oklahoma	8
Florida	72	Oregon	190
Georgia	34	Pennsylvania	70
Hawaii	3	Rhode Island	4
Idaho	25	South Carolina	10
Illinois	116	South Dakota	7
Indiana	16	Tennessee	17
Iowa	14	Texas	149
Kansas	21	Utah	130
Kentucky	26	Virginia	96
Louisiana	10	Vermont	8
Maine	6	Washington	267
Maryland	106	West Virginia	4
Massachusetts	106	Wisconsin	38
Michigan	49	Wyoming	9
Minnesota	56		
Mississippi	5	<i>Additionally:</i>	
Missouri	45	District of Columbia	12
Montana	2	U.S. Military AE	5
Nebraska	21	U.S. Military AP	1
Nevada	144	U.S. Virgin Islands	2

With deep appreciation

Renovation would like to extend special thanks to the following people:

Alice Hescox
 Richard Hescox
 Bob Eggleton
 John Picacio

Country breakdown of registration

The following countries are represented at Renovation as of 1 July 2011):

Andorra	1	Japan	30
Argentina	1	Luxembourg	1
Australia	85	Mexico	2
Austria	1	Netherlands	16
Belgium	4	New Zealand	21
Brazil	3	Norway	6
Canada	181	Poland	1
Croatia	2	Romania	1
Denmark	2	Russian Federation	4
Finland	7	Slovakia	1
France	11	Slovenia	1
Germany	18	South Africa	6
Hungary	1	Taiwan	1
India	2	United Arab Emirates	1
Ireland	12	United Kingdom	137
Israel	4	United States	3637
Italy	6	Vatican City	1

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Sheila Perry	1953, 1958, 1970, 1971, 1973, 1980, 1995, 1997, 1999, 2002, 2005, 2006, 2007, 2008
Steven H Silver	1982
Nick Stathopoulos	2010

In memoriam

Shirlene Annanayo, fan
Larry Ashmead, editor
Neil Barron, author, bibliographer
Everett Bleiler, editor, bibliographer
George Brickner, fan
Jack L. Brizzi, Jr., fan
Reen Brust, fan
Marty Burke, filker
Ann Cecil, fan
Douglass S. Chaffee, artist
Nicholas Courtney, actor
John D'Agostino, Sr., artist
Bernard "Jack" Daley, author
Steve Davis, fan
Dino De Laurentiis, producer
April Derleth, publisher
Robert Doyle, fan
Dick Ellingsworth, fan, fanzine editor
Mike Esposito, artist
Paul Gamble, fan, agent, bookseller
Susan M. Garrett, author, fanzine editor
Glenn Lewis Gillette, author
Mike Glicksohn, fan, fanzine editor,
Hugo winner, Worldcon GoH
Glen GoodKnight, fan
Martin H. Greenberg, editor, publisher
Bob Guccione, publisher
Melissa Mia Hall, author
Asenath Hammond, fan
Ion Hobana (Aurelian Manta Roşie), author
James P. Hogan, author
Eva Ibbotson (Maria Charlotte Michelle
Wiesner), author

Brian Jacques, author
Terry Jeeves, fan, fanzine editor
Diana Wynne Jones, author
Jeffrey Catherine Jones, artist
Frank K. Kelly, fan, author
Irvin Kershner, director
Elaine Koster, publisher
Ruth Kyle, fan
Alain Le Bussy, author, fan
W.J. Maryson (Wim Stolk), author
Margaret K. McElderry, publisher
Len Moffatt, fan
Rebecca Neason, author
Harvey Pekar, comic author
Jennifer Rardin, author
Joel Rosenberg, author
Theodore Roszak, author
Joanna Russ, author, Hugo winner
Brad Rutter, fan
Alan Ryan, author, editor
Mark Shepherd, author
Elisabeth Sladen, actor
John Steakley, author
Larry Tritten, author
Edwin Charles Tubb, author
Donald H. Tuck, fan, Hugo winner,
Worldcon GoH
Alf van der Pooten, fan
Ralph Vicinanza, agent
Jerry Weist, author
Edward Wellen, author
Lisa Wolfson, author
Jack C. Young, fan

*"When you are sorrowful look again in your heart,
and you shall see that in truth you are weeping for
that which has been your delight."*

~Kahlil Gibran