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# sasquatch

The 73rd World Science Fiction Convention

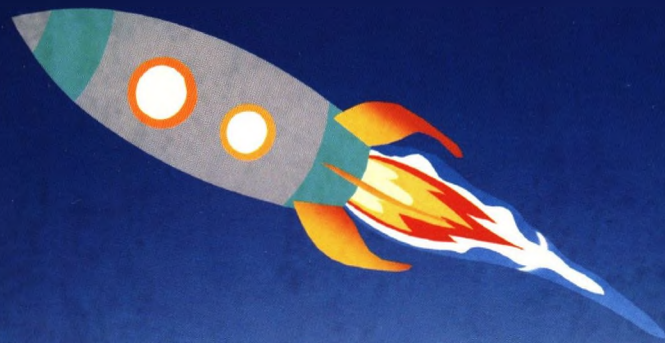


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# a fable for our con...

Far and wide throughout eastern Washington, Hoot the Owl spread the word. *Strange creatures* had been sighted in the Great North Woods.

He told Sack the Squirrel, and Roll the Red Robin. He warned Glimpse the Rabbit, and Dart the Deer. "To your nests! To your burrows! Hide, hide!"

Hoot alerted every forest creature he could find – but he knew there was one being in these woods who would be more difficult to locate than most. He lifted his feathers to their furthest breadth and made for the deepest, highest, loneliest part of the forest. There – after long searching – he found the most rare and elusive denizen the Great North knew: Hugo the Sasquatch.

"Rush to your darkest cave," Hoot commanded the shaggy giant. "For these are things more odd than yourself! Stranger *even than men!*"

Hugo scoffed. "If critters more fearful than men – and odder than me! – have come to our forest, then these I have to see. Lead me to them!" Hoot dared not refuse. Soon Hugo was galumphing down his mountain behind the frightened owl's glistening wings.

For many hours they traveled. Finally the day grew chill and dark, and the lights of a city of man shone below them. "There!" shouted the bird, before flying away in terror. On a hill overlooking the city sat a strange blue craft – with two even stranger green and purple creatures emerging from it. At the sight of the sasquatch they leapt and cheered.

"Hail Bigfoot!" the strange creatures cried. "Hail the sasquatch! Hail Hugo, master of the Northwest!"

"Hail yourself, whatever you are." snorted the sasquatch. "Just what brings you to our woodlands, and what do you want with me? A photograph? I'm notoriously camera-shy. My footprint? I warn you: I charge!"

"We are Erk and Bleep!" they shouted, "ambassadors from the limitless worlds of *Science Fiction*, come to convey you, the grandest mystery of these magical lands, to the greatest celebration of mystery and imagination on Earth – Sasquan, the 2015 World Science Fiction Convention!"

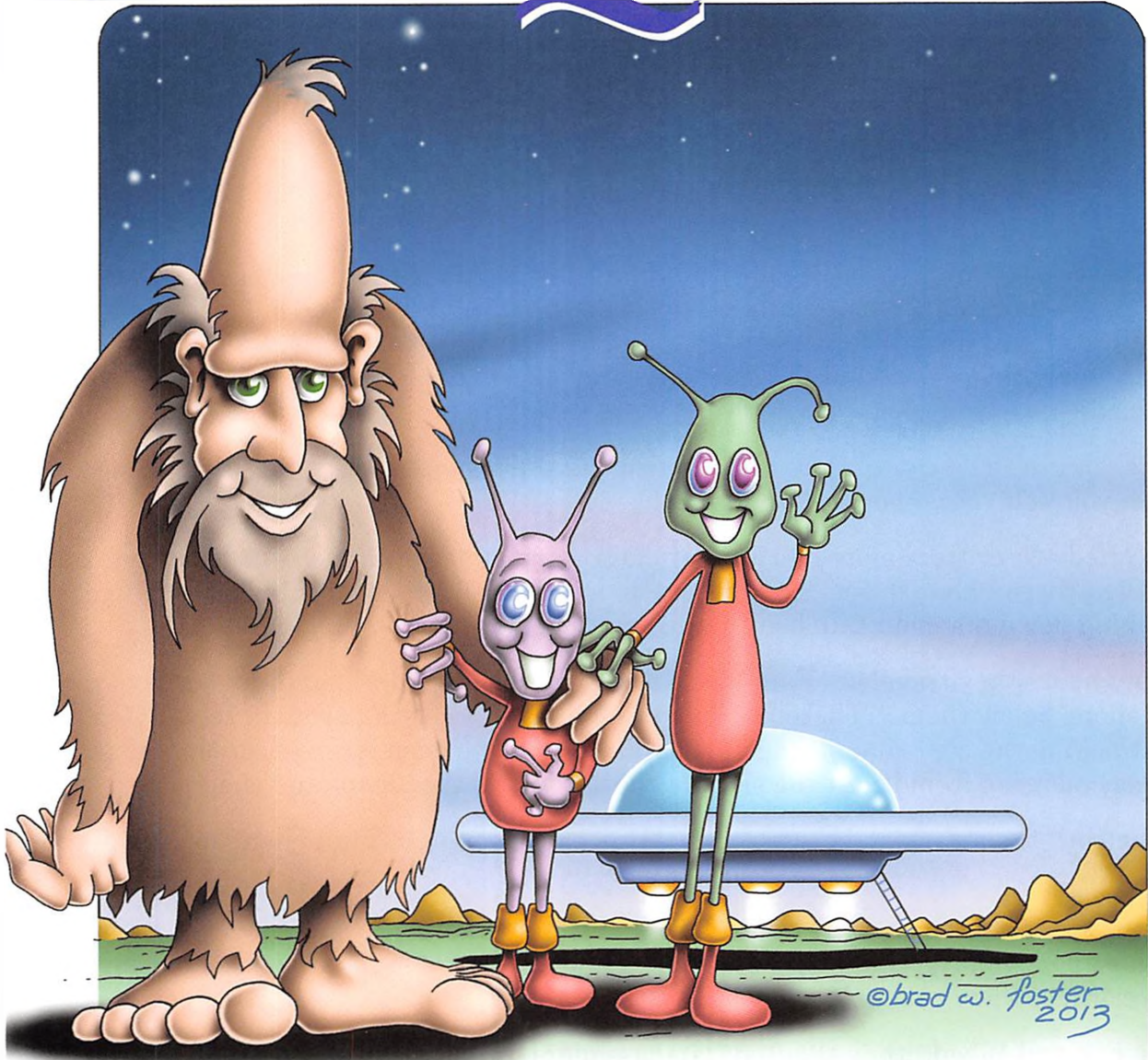
"Science fiction?" Hugo said. "I've heard of those people. They're *weird!*"

"Oh, they aren't so bad!" the spacemen replied. "Science fiction welcomes everyone to its ken with a brave heart, a ready smile and eyes set on the stars! Hop into our saucer, Hugo! We'll fly you to Spokane, Washington – where you'll hear great music, see great artwork, meet great authors and great fans, and hear all about it from a *man in outer space!*"

"Sounds good to me!" said Hugo. He turned to face ... us. "How about *you?*"



Come meet old Friends & new at  
**sasquan**



The 73rd World Science Fiction Convention

**AUGUST 19-23, 2015 \* SPOKANE, WASHINGTON**

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**proudly presents our**

**Honored Guests ...**

**DAVID GERROLD**

**VONDA McINTYRE**

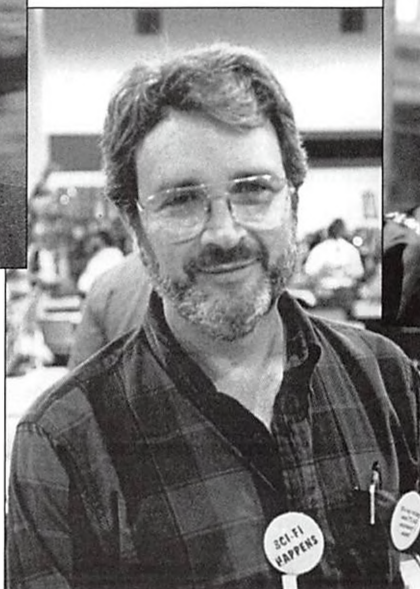
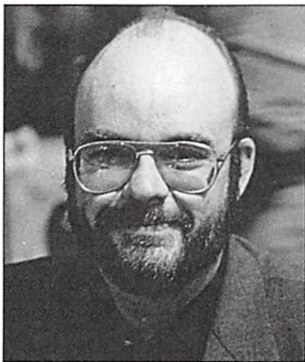
**LESLIE TUREK**

**BRAD FOSTER**

**TOM SMITH**

**and Special Guest**

**DR. KJELL LINDGREN**



Left to right, Brad Foster, David Gerrold, Vonda McIntyre, Tom Smith, Leslie Turek, and Dr. Kjell Lindgren

*All photos except Leslie Turek and Dr. Kjell Lindgren © by ANDREW PORTER. Dr. Lindgren photo © NASA.*



... and bids all

# WELCOME!

Hi everyone!

Welcome to Sasquan, the 73<sup>rd</sup> World Science Fiction Convention.

The last Worldcon that was held in this part of the country was in 1961: Seacon, the 19<sup>th</sup> World Science Fiction Convention. It was attended by about 300 people, with Robert Heinlein as the Guest of Honor. That was 54 years ago.



A group of Seattle area fans got together in 1988 to figure out how we could get a Worldcon to return to this part of the country. We decided that we needed to introduce ourselves to the world of fandom by running a Westercon. So in 1989 we announced a bid for Westercon 46 to be held in 1993. The rest is history; we went on to host three more Westercons and a NASFiC (North American Science Fiction Convention, held when the WorldCon is off the North American continent. Worldcon was held in Glasgow, Scotland that year).

Sometime in 1998, after attending several Worldcons and many other conventions outside of Washington State, we decided that the time had come to bid for a Worldcon. So we announced a bid for 2002. Due to problems with the Washington State Convention Center and downtown Seattle hotels, that bid had to be withdrawn, and San Jose went on to host the 2002 WorldCon. This happened again when we bid for the 2011 convention; Reno was the host that year.

It had become evident that we could not have a Worldcon in Seattle. The search was on for an alternate site. When Spokane was suggested, a site visit was made –and we were treated like royalty. They *wanted* us, and made us feel really welcome. The bid was announced by C.J. Cherryh in Spokane in 2011 and was voted on in 2013 in San Antonio, Texas. So here we are in the heart of Washington's Inland Empire after 24 years of bidding.

We are so happy to have so many of you attending Sasquan, more than we ever expected. The membership has grown beyond our greatest expectations. At the time of this writing, we are the second largest Worldcon ever, going by total paid memberships, and have the dubious distinction of having more supporting than attending members.

The Sasquan committee has worked very hard for two years to bring you an exciting and memorable convention. We have great guests that will entertain and educate you. We have parades, music, dances, great panels on numerous subjects, and many other activities to keep you busy for the five days of Sasquan.

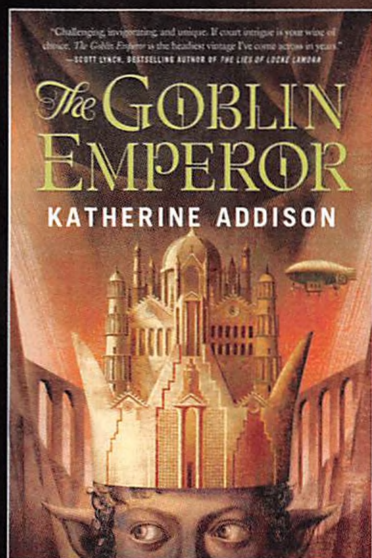
Thank you for coming and *Welcome to Sasquan!*

*Sally Woehrle*  
Sasquan Chair



# CONGRATULATIONS

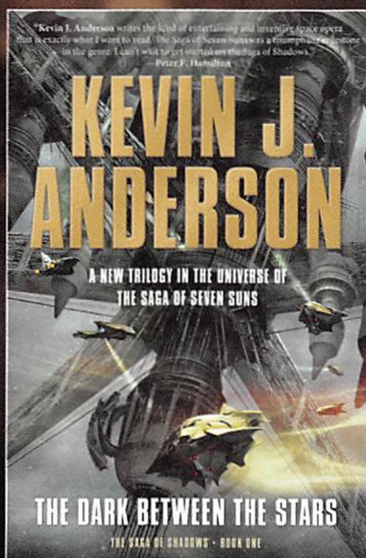
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[A] testament to just how  
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character work are to stories."

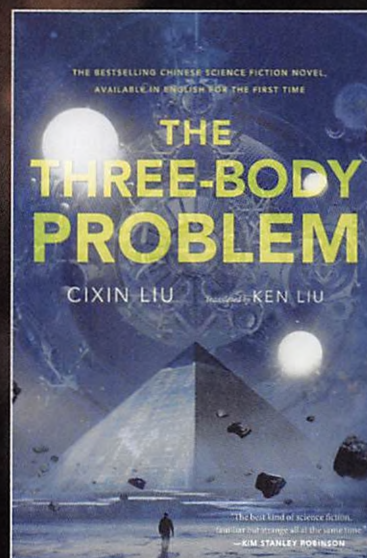
—**io9**



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"Anderson hits it out of the  
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get much more exciting...  
than it does in this sprawling,  
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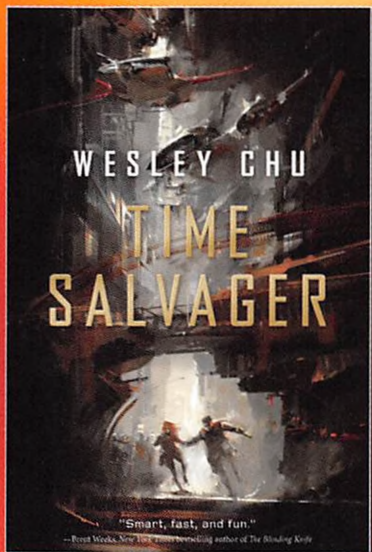
—**BOOKLIST**



Hardcover, eBook, and Macmillan Audio

"*The Three-Body Problem* turns  
a boilerplate, first-contact  
concept into something absolutely  
mind-unfolding...."

—**NPR**



Hardcover and eBook

# CONGRATULATIONS

TO OUR JOHN W. CAMPBELL AWARD NOMINEE  
FOR BEST NEW WRITER

"Time twisting action-adventure as  
only Wesley Chu could imagine it.  
I enjoyed it a lot. Read this book!"

—**ANN LECKIE**,  
award-winning author of

*Ancillary Justice*, on *Time Salvager*



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When Hugo and his alien guides shambled into the magnificent convention hall, the first thing he noticed was a queue of humans – and others – beneath a sign that read **REGISTRATION**. He stepped in. “Wow,” said the girl in front of him. “Nice costume!” “Thanks!” replied Hugo, “I’ve been working on it for a long time! Who are those people laboring so diligently behind those tables up ahead?” “They’re the convention staff,” the girl answered. “They’re the backbone of any Worldcon, volunteer workers who make the whole thing happen!” “Amazing!” said Hugo. “How many people are involved in this convention?” “Read the list and see,” the girl said.

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Processions K'dee Lynce

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One of the first things Hugo learned about Sasquan was that it had five “Guests of Honor” – and a “Special Guest” in *outer space*.

“What’s a ‘Guest of Honor?’” the sasquatch asked Erk and Bleep. “Did the fellow from outer space come in a flying saucer, like you?”

“Dr. Lindgren isn’t *from* outer space,” Bleep told Hugo. “He just *works* there!” “Guests of Honor,” Erk went on, “are people from the science fiction community who are being hailed by the convention for their extraordinary contributions to the field.”

“Sounds serious! Tell me more!”

“We have a writer who has given science fiction its most delightful alien life form – and a trove of other excellent stories. We have an SF author from this very state whose work has been honored by her peers and her fans for many years. We honor a great science fiction fan who has organized events like Sasquan and is beloved by all who know her. We have a troubadour whose parody songs celebrate science fiction and fandom through humor and music. And we boast a masterful artist who has leant his genius to amateur publications throughout fandom for decades – and won more Hugo Awards than any other.”

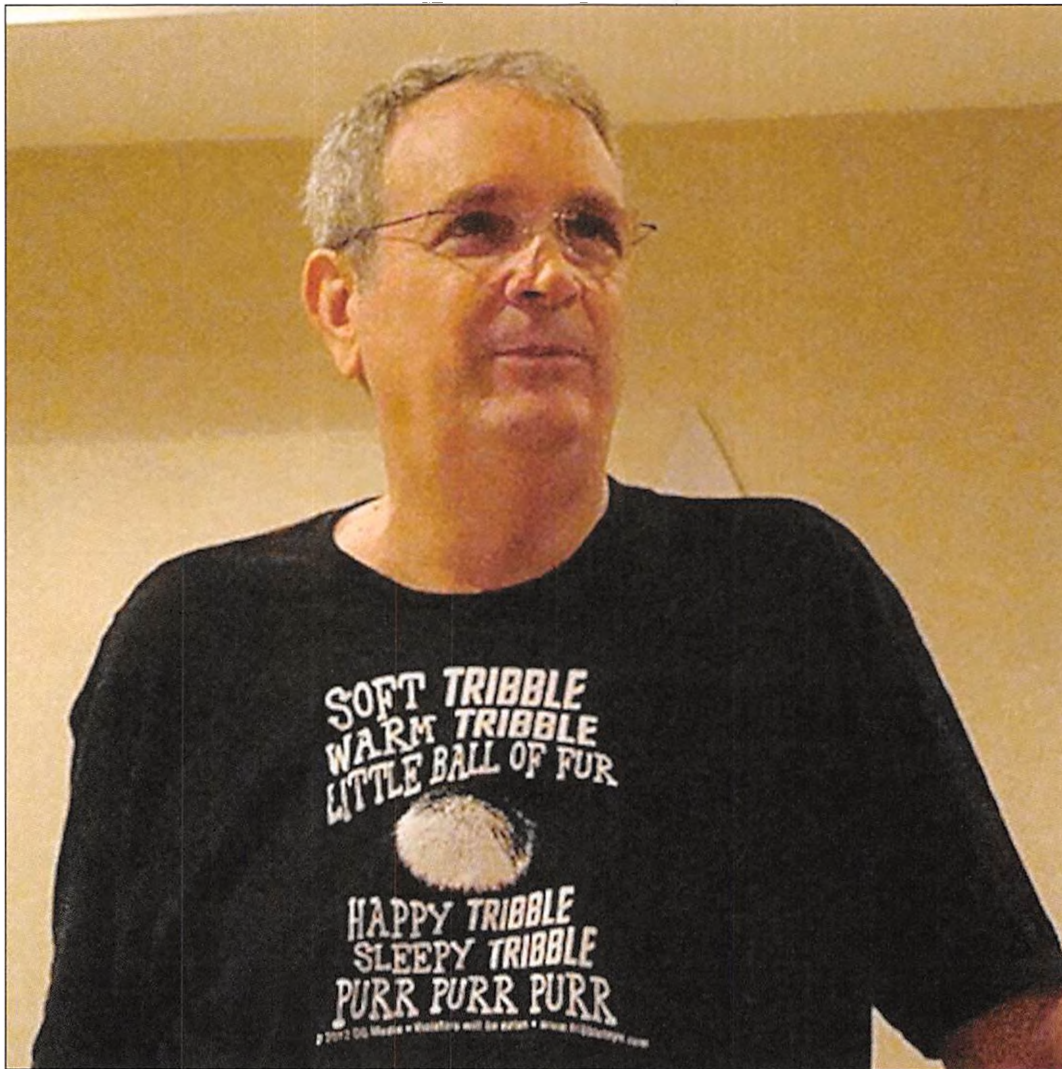
“*Hugo* Awards, you say? I like that! *My* name is Hugo, you know!”

“The fellow they were named for was a *bit* less hairy than yourself!” Erk assured the sasquatch. “You’ll want to meet these great and unique people. Turn the page ... and get started!”





# DAVID GERROLD



## David Gerrold

by Mike Resnick

“Say something nice about David Gerrold,” the e-mail instructed me.

Well, it’ll be a change. David and I have been teasing and insulting each other in public, at conventions, even on television, for 46 years and counting. So maybe it’s time to tell you the truth about him.

And the truth is that it would be hard to imagine a more deserving Guest of Honor for the coming Worldcon.

David poses as a curmudgeon, but the writers and fans he’s helped, young and old alike, are legion. He does a lot of it behind the scenes – gotta keep that grumpy image – but the operative words are “a lot,” not “a curmudgeon.”

He first came to just about everyone’s attention when he wrote *The Trouble With Tribbles*, which remains to this day the most popular *Star Trek* episode of them all (and proves it every time there’s a vote on which was the best). Not bad for a kid in his twenties. I myself am not a *Trek* fan. At this late date I can only remember a small

handful of episodes, but David’s is one of them.

Okay, we all said, so he can write brilliant teleplays. What happens when he enters the literary marketplace, when he has to compete against people named Isaac and Ursula and Arthur?

His first novel was the excellent *The Flying Sorcerers*, but it was a collaboration with Larry Niven (who had just won a Hugo for *Ringworld*), so we all figured, well, of course it’s good; even the kid couldn’t ruin it.

That attitude lasted a year. Then *When HARLIE Was One* hit the bookstores, and we knew we were in the presence



of a new superstar. It was a book about a self-aware computer and all the problems that implies, and from 1972 through 2015, no one – I repeat: no one – has done it better. I figure David still owes me his royalties for about two hundred sales; over the years I've twisted that many arms on the book's behalf.

Okay, said the doubters, so he wrote one brilliant novel. Maybe it was a fluke. Who knows?

Well, one year later, everyone knew, because he followed *HARLIE* with *The Man Who Folded Himself*. It is not only the best time paradox story ever to appear – yes, even surpassing Heinlein's "By His Bootstraps" – but it is the *definitive* paradox story. No time paradox story since it appeared has been anything but derivative.

David decided he needed to make money as well as win plaudits, so he next sat down and wrote the bestselling *The War Against the Chtorr* series. I remember something unique about it, besides the quality and seeing each book make the bestseller list, and that was David chatting with fans at a few conventions and offering to kill them (in the book, not in the flesh) for a small donation. I thought the killing them was a nice idea – I've been killing my friends in print for decades – but I was appalled that he would actually charge them money for the privilege. It seemed so petty – until I found out that the money they paid him went straight to one of David's favorite charities.

(And on that same subject, he remains the only writer I know – as opposed to just about every actor in the business – who charges for autographs. And again, the money goes to charity, not to David.)

Over the years David also got involved in science fiction fandom. I have a photo of him from a 1970s masquerade in which he appears as an alien bimbo with eight breasts. And of course he began writing for fanzines, and doubtless has enough accumulated articles to make a book or three by this point in time.

As I began editing anthologies I started inviting David into almost every one of them – *Alternate Presidents*, *Alternate Kennedys*, all the rest. So many, in fact, that there came a time when he sold a collection entitled *Alternate Gerrolds*, consisting entirely of stories I had commissioned from him, and for which I was honored to write the introduction.

We've even collaborated on a story. Each of us explains, at length, that Mike/David wrote the good parts, and David/Mike wrote the bad ones.

Okay, have I left anything important out?

Nah. Just the Hugo.

That's right. Years, even decades, after those books I mentioned, David was still pushing the envelope, and in



1994 he wrote and sold a novelette titled "The Martian Child". You've all heard of it, of course; it became a big-budget Hollywood movie. (Are there any small-budget Hollywood movies anymore?)

I was at the 1995 Nebula ceremony where David won Best Novelette for that lovely story. I was one of hundreds who congratulated him that night.

A few months later the novelette was up for a Hugo in Scotland, and it won again. I was a little less thrilled to congratulate him this time, since he beat one of my novelettes to win it, but what the hell, it wasn't his fault he wrote a better one.

Okay, I see I've made my word limit and told you nothing but the truth about my friend David. Now, thank goodness, I can spend another 46 years telling you what a pain in the nether regions he can be.





# David Gerrold, the Man and the Shadow

by Adam-Troy Castro

I first made the acquaintance of David Gerrold long before I knew his name, long before we met, long before we broke bread together, the same way everybody else did, embodied in the person of a Canadian actor reeling under an avalanche of fluffy little aliens.



Granted, this moment was only the first and in many ways among the least of David's gifts to our genre. But it was no small thing. It remains no small thing, all these decades later. Not one month ago I saw those little aliens drafted for a Delta Airlines safety video about items shifting in overhead compartments; not five minutes ago I played an online version of the casino slot machine where those very same aliens can either win you a nice jackpot or deprive you of Junior's college fund. (The bonus game is called "Tribbleball.") The cultural shadow left by the brainchild of a young man getting his first gig on the primary SF TV franchise of his day has stretched across the years, and in our increasingly self-referential culture, stretches still.

It is frighteningly possible that our civilization's Ozymandias statue might be a tribble, excavated by some far-future archeologist.

I dunno about you, but I would find that context terrifying. I might not ever write anything again.

David's gotten on with it.

The popular impact of the tribbles eclipses much of what follows, in the zeitgeist at least, but as we all know, the zeitgeist misses a lot, and what we earn from being inside the somewhat smaller bubble is that we know better.

It's never been about what you're best known for doing. It's about what you do next.

In the now perilously close to fifty years since Captain Kirk opened that storage cabinet – (a storage cabinet that, I've long wanted to say, makes no sense. Who with any sense would ever store grain in a container that opens on the bottom, unless the very point was for it to pour out, when released? Who with the alleged physics knowledge of a starship captain would open it and not expect a cascade of *some* kind?) – David has rarely disappointed with what he's done next. He has never compromised, never said that "good enough" was good enough, never worried that his next project was insufficiently like his last one. Over the years he introduced us to the troubled soul of a super-computer named HARLIE and a man who folded himself; later on, he introduced us to some highly unpleasant alien worms and to some kids jumping off the planet. Though details have blurred in my own increasing dotage, I believe it possible I still hadn't met him when he first blew me away with a certain autobiographical novelette, later to become a novel and later yet a highly compromised motion picture, made by others, called *The Martian Child*. I do know that I was present the night he deservedly won a Nebula for that accomplishment, and that I got to see him struggling to talk himself down to Earth, afterward. Walking on air, but uncomfortable with his own deserved pride, he kept saying, reflexively, because whatever grandeur he felt at that moment was not comfortable for him, that it was just an award, that it didn't mean anything, that he shouldn't take it too seriously.

I am deeply proud to have been the guy to lean in and proclaim, "Bullshit."

But I still take David's reaction that night as deeply instructional. His stature in this field has given him a small degree of celebrity, but he is open about not wanting it, not for its own sake. He dislikes the very phenomenon and the way it puts up barriers between creators and those who follow them, more importantly barriers between creators and their ability to write persuasively about the glory and the folly of the species we all share. As a result, he is both in his on-line persona and in his public



appearances, approachable, plain-spoken, unpretentious, and – the other half of the coin – sufficiently engaged with the immediacy of any interaction to hold people responsible for their own behavior.

This is also no small thing, and it goes both ways. I've seen David acknowledge the personal integrity of a man whose philosophy runs counter to much that David holds dear. It could not have been easy. But after enough unpleasantness had passed between them to fill volumes, David found, and trumpeted, their commonality as human beings. Without hesitation.

It is this level of understanding that informs his fiction.

The hero of the Chtorr novels is a disagreeable asshole. Some readers fail to notice. Some find it a feature. Either way, he is *our* disagreeable asshole. The hero of *Yesterday's Children*, which upon expansion became *Starhunt*, was another highly unsympathetic guy, Jon Korie, whose disagreeability kept the others around him from seeing that in this case he happened to be right. The action informs the character; the character informs the action. The drama lies less in what weapon setting kills the monster, but what blemishes prevent us from reaching our fullest potential. That's what David is interested in, and that's what he writes about.

It also informs the kind of man he is. It is impossible to know David, as I do, without admiring his gentle humor, his commitment to the advancement of human rights, his ability to bury know-nothings in tidal waves of fact, his generosity, and his ferocious (I use the word quite precisely), *ferocious* love of his adopted son, Sean.

I congratulate David on this long-overdue place in Worldcon annals and I congratulate those at the convention who are about to make his acquaintance for the very first time. You are in for a treat, all of you.



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## Novels:

- The Misspelled Magician* with Larry Niven.  
Parts 1&2 of 2 (both 1970) also appeared together as  
*The Flying Sorcerers* (1971)  
*Space Skimmer* (1972) also appeared as  
*Space Skimmer: Book One* (2014)  
*When Harlie Was One* (1972) also appeared as  
*When HARLIE Was One (Release 2.0)* (1988, 2014)



## 1973 Hugo and Nebula nominations

*The Man Who Folded Himself* (1973) **1974 Hugo and Nebula nominations**

*Moonstar Odyssey* (1977) **1978 Nebula nomination**

*Deathbeast* (1978)

*Enemy Mine* with Barry B. Longyear (1985)

*Chess with a Dragon* (1987)

*The Martian Child* (2002)

*The Omega Egg* round-robin e-book, Part 2  
“Conversation with a Dragon” by David Gerrold,  
other 16 parts by Jody Lynn Nye, Kristine Kathryn  
Rusch, Laura Resnick, Brian Herbert, Tobias S.  
Buckell, Nancy Kress, Robert Sheckley, Kay Kenyon,  
Dean Wesley Smith, Bill Fawcett, James Patrick  
Kelly, Jane Yolen, Mike Resnick, Pat Cadigan, Michael  
A. Burstein, and Stephen Leigh (2007 - individual  
parts/chapters issued in 2005-6)

## The Dingilliad/Starsiders Series:

1. “Jumping Off the Planet” (2000)
2. “Bouncing Off the Moon” (2001)
3. “Leaping to the Stars” (2002)

Trilogy published as *The Far Side of the Sky* (2002)

## Jobe Series

1. “Moonstar” (2014)



### The Sea of Grass Series

1. *Child of Earth* (2005)
2. *Child of Grass* (2014)

### Star Wolf Series:

1. *[The] Voyage of the Star Wolf* (1990)
  2. *The Middle of Nowhere* (1995)
  3. *Blood and Fire* (2004)
- Yesterday's Children* (1972) also appeared as *Starhunt* (1985)  
*Tales of the Star Wolf* (2004)

### Trackers Series

1. *Under the Eye of God* (1993)
2. *A Covenant of Justice* (1994)



### War Against the Chtorr Series

1. *A Matter for Men* (1983)
  2. *A Day for Damnation* (1984)
- 1&2 published as *Invasion* (1984)
3. *A Rage for Revenge* (1989)
  4. *A Season for Slaughter* (1992)
  5. *A Method for Madness* (projected)
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- "Enterprise Fish" short story (2009)

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*Battle for the Planet of the Apes* (1973)

### Star Trek: The Original Series

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"The Galactic Whirlpool" (1980)

### Star Trek: The Next Generation

"Encounter at Farpoint" TV Episode adaptation (1987) also published as "Mission Farpoint" in *Star Trek: Die neuen Abenteuer des Raumschiffs Enterprise* [German 1994]

### Written for Television:

"The Trouble With Tribbles" *Star Trek* episode

(aired 1967) **1968 Hugo Best Dramatic Presentation Nomination**

### Collections:

*With a Finger in My I* (1972)  
*Alternate Gerroids* (2005)  
*The Involuntary Human* (2007)  
*Digging in Gehenna/Riding Janis* (2012)

### Anthologies:

*Protostars* with Stephen Goldin (1971)  
*Generation* with Stephen Goldin (1972)  
*Science Fiction Emphasis I* (1974)  
*Alternities* with Stephen Goldin (1974)  
*Ascents of Wonder* with Stephen Goldin (1977)

### Chapterbooks:

"The Omega Egg" (Part 2 of 17) (2005)  
"The Kennedy Enterprise" (2011)  
"Ganny Knits A Spaceship" (2011)  
"Nowhere Man" (2011)

### Nonfiction:

*Worlds of Wonder: How to Write Science Fiction & Fantasy* (2001)

### Star Trek

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*The World of Star Trek* (1973, Revised Edition 1984)  
*Boarding the Enterprise: Transporters, Tribbles, and the Vulcan Death Grip in Gene Roddenberry's Star Trek* with Robert J. Sawyer (2006)

### Short Fiction:

"Oracle For a White Rabbit" (1969)  
"Love Story in Three Acts" (1970)  
"The God Machine" (1970)  
"Afternoon with a Dead Bus" (1971)  
"How We Saved the Human Race" (1972)  
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"Trouble with G.O.D." (1972)  
"All of Them Were Empty—" (1972)  
"Battle Hum and the Boje" (1972)  
"In the Deadlands" (1972) **1973 Nebula nominee**  
"The Crystal Castle" (1972)  
"Yarst!" (1972)  
"For G.O.D.'s Sake" (1972)  
"An Infinity of Loving" (1973)  
"Othuun, Chapter Two: Out of the Darkness" (1974)



“Skinflowers” (1974)  
“Death Beast” (1978)  
“Hellhole” (1979)  
“[A] Shaggy Dog Story” (1986, 2007)

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Cadigan, Jayge Carr, Susan Casper, Jack L.  
Chalker, George Alec Effinger, Raymond E. Feist, Janet  
Kagen, Michael P. Kube-McDowell, Mike Resnick, Ralph  
Roberts, Joel Rosenberg, and Walter Jon Williams (1988)

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“A Wish for Smish” (1992)  
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“The Martian Child” (1994) **1995 Hugo and**

#### **Nebula awards**

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“What Goes Around” (1994)  
“The Fan Who Molded Himself” (1995)  
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#### **Nomination**

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“Chester” (2005)  
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“Chess with a Dragon” (2007)  
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Solomon Short” (all 2007)

“It Needs Salt” (2007)  
“Pickled Mongoose” (2007)  
“The Baby Cooper Dollar Bill” (2007)  
“The Strange Death of Orson Welles” (2007)  
“Laser-Mirror-Starweb Outline” (2008)  
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David Gerold [sic] (2009)  
“Enterprise Fish” (*War Against the Chtorr* series)  
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#### **Pope Daniel the First of the Church of the Chocolate Bunny Series**

1. “A Quantum Bit Exists In Two States  
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#### **The Strange Disappearance of David Gerold Series**

1. “The Strange Disappearance of David  
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#### *Poetry:*

“The Satanic Limericks #1” (2007)  
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#### *Essays, Letters, and Introductions:*

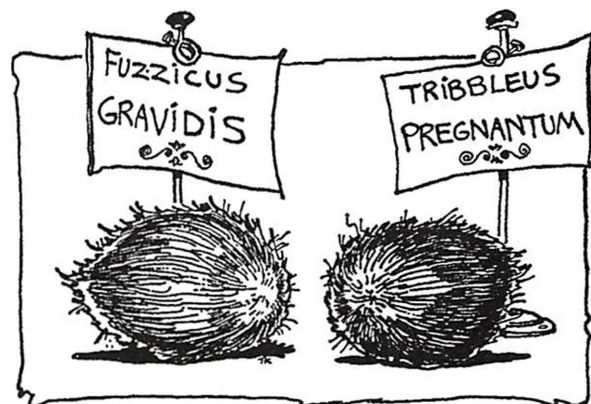
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 Introduction (*Science Fiction Emphasis* 1) (1974)  
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 "Theodore Sturgeon: In Memoriam" (1985)  
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 "Death of Tomorrow" (1990)  
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 "Before the Star Wolf ..." (*Starhunt*) (1995)  
 Afterword (*The City on the Edge of Forever*) (1995)  
 "Corned Beef and Cabbage" (1996)  
 "Death to the Enemies of the Revolution Chili" (1996)  
 "Salmon à la Gerrolde" (1996)  
 "Spaghetti by Sean" (1996)  
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 "Poul Anderson" (2001)  
 Introduction (*Taking the Red Pill*) (2003)  
 Author's Note (*The Man Who Folded Himself*) (2003)  
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 Author's Afterword (*Blood and Fire*) (2004)  
 "StarGate Trek" (2004)  
 "Skip This Part" (2005)  
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Illos by TIM KIRK from David Gerrold's *The Trouble With Tribbles*, courtesy Tim Kirk and BenBella Books. Special thanks to CYNTHIA PAYANT.



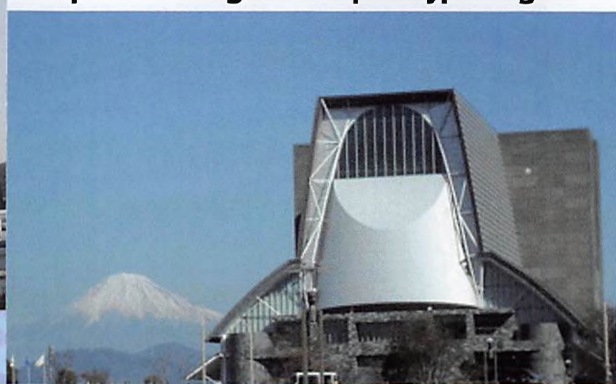
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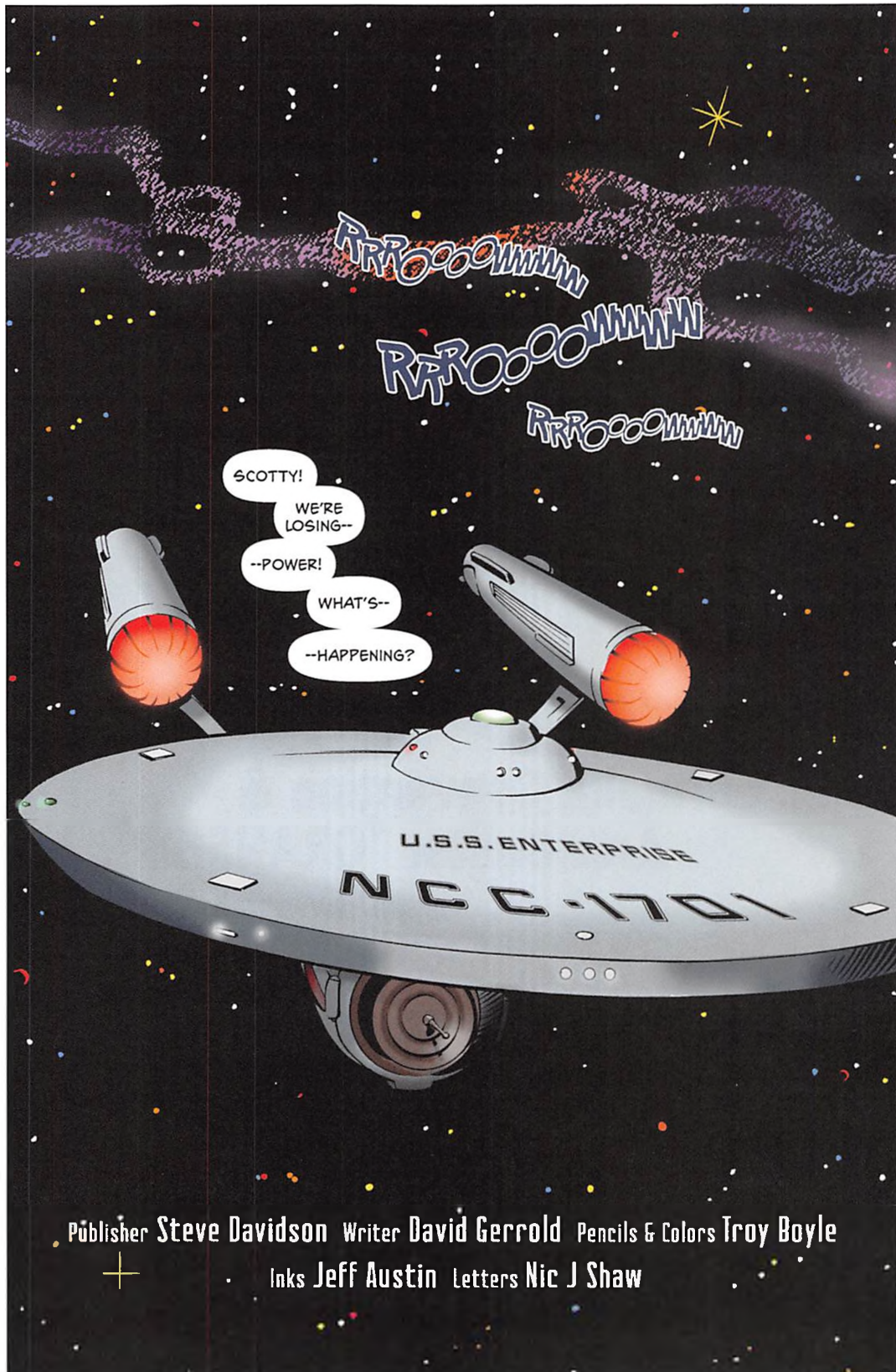
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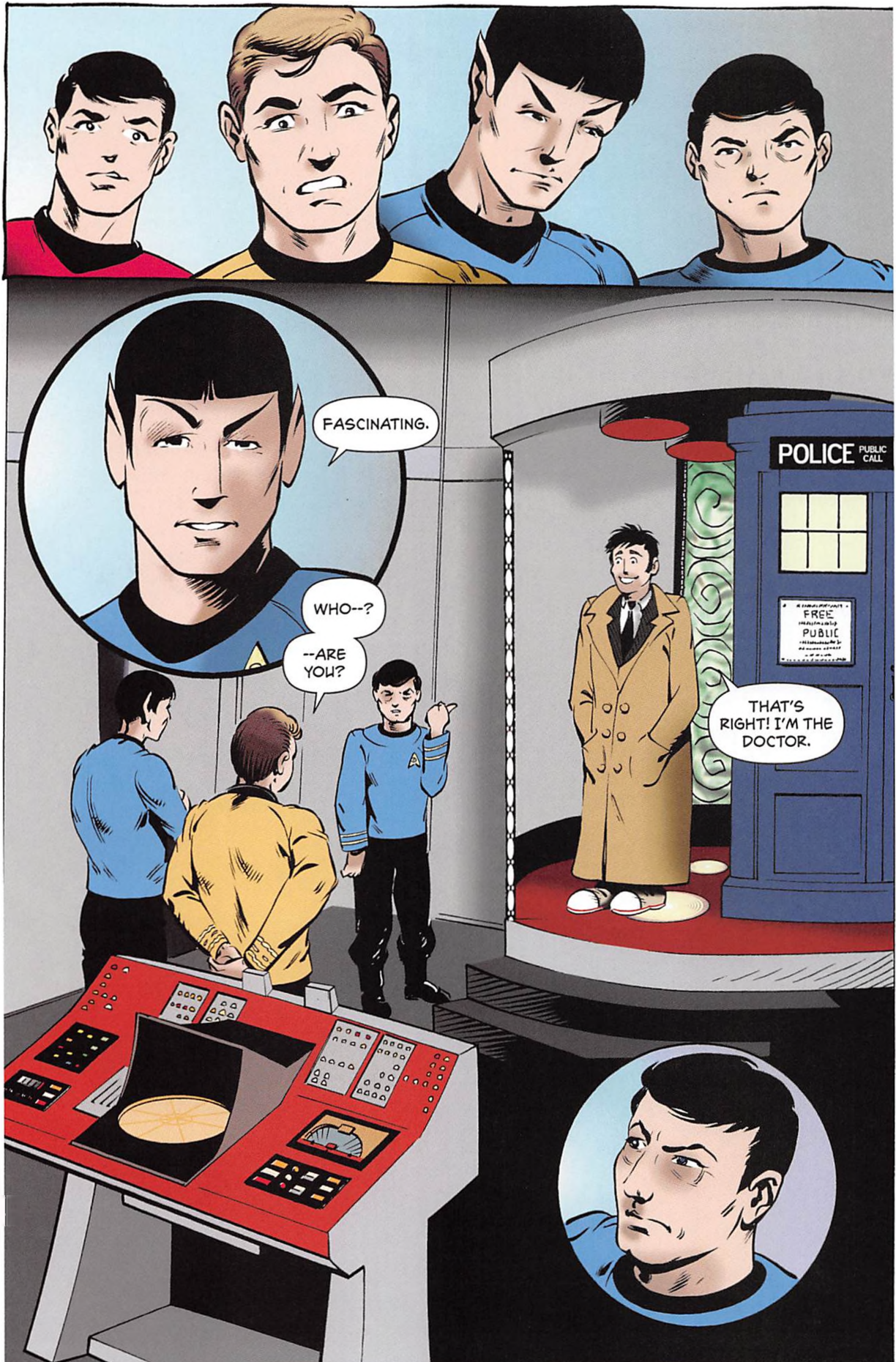
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**Below:** *A Doctor for the Enterprise* is a science fiction parody written by David Gerrold with pencils and color by Troy Boyle, inks by Jeff Austin, and letters by Nic J. Shaw. It was published as a signed and numbered limited edition by *Amazing Stories*, the Experimenter Publishing Company, and Steve Davidson. Signed and numbered copies can be purchased on the *Amazing Stories* website – [www.amazingstoriesmag.com](http://www.amazingstoriesmag.com) – while supplies last.











## A Worldcon for All of Us

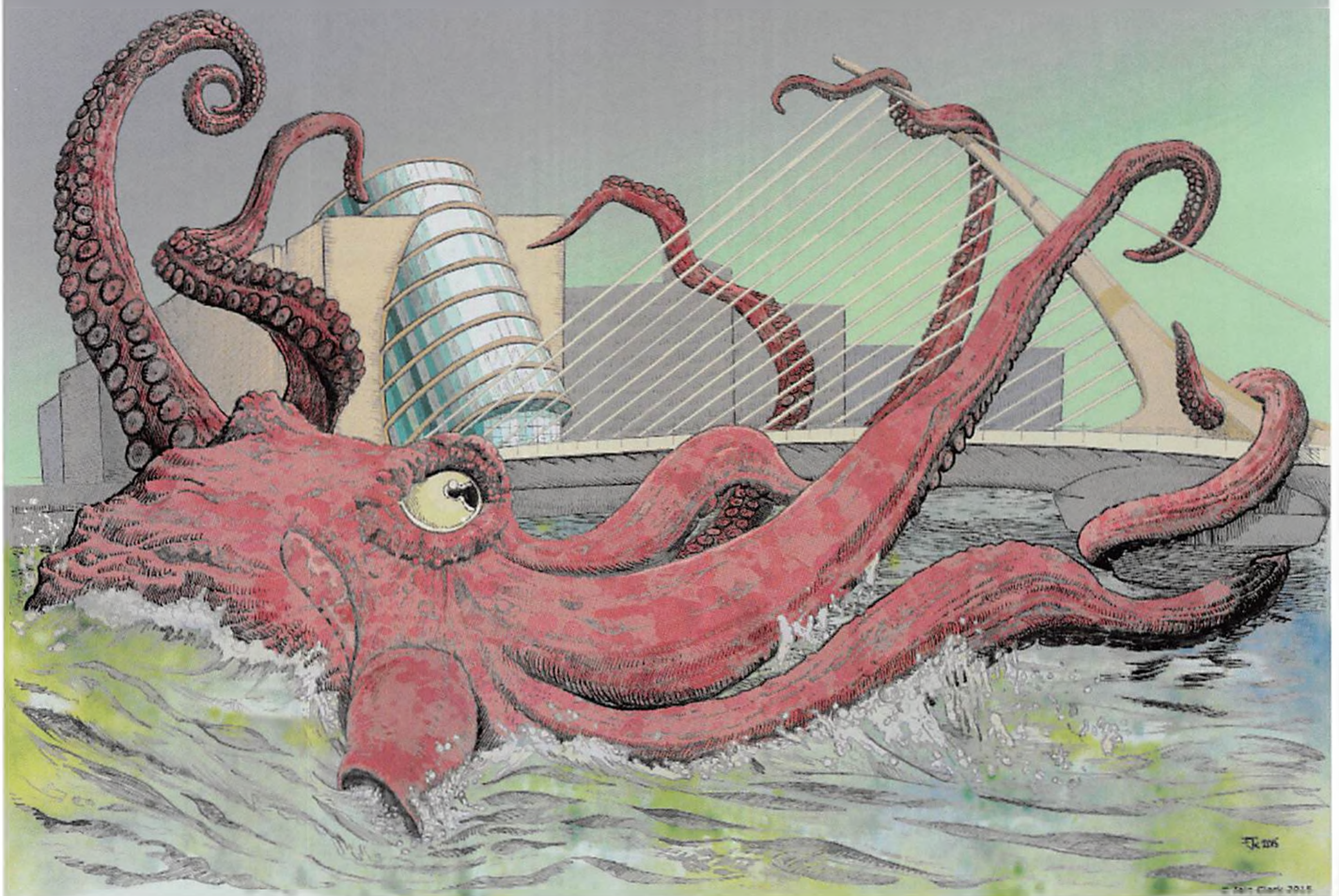
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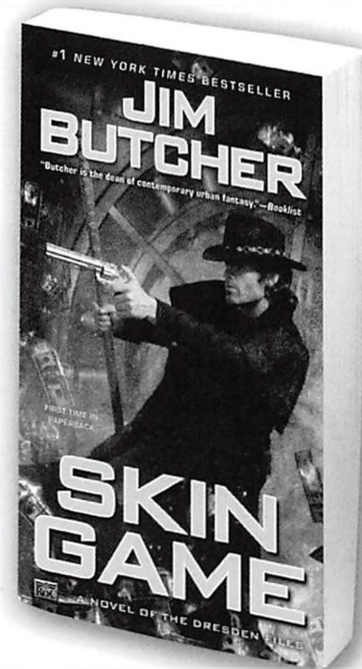
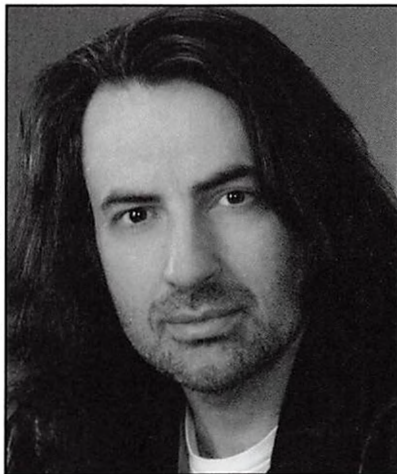




# CONGRATULATIONS TO HUGO AWARD NOMINEES

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# VONDA N. MCINTYRE

Born 1948, Louisville, Kentucky. As a child, lived in several east coast states (USA) and Den Haag (Netherlands). Family settled in the Seattle, Washington, area in the early 1960s and declined corporate offers to be moved around some more.

Education: B.S. (hon), University of Washington, 1970. Clarion Writers Workshop, Clarion, Pennsylvania, 1970.

Graduate school, Genetics, University of Washington, 1970-1971. Learned that as a research scientist she made a very good SF writer.

Writing: Received her first rejection slip at 14, not for prose but for a *Fantastic Four* comic book script. First short story sale: Summer, 1969, age 20. This was the second short story she sent out. Her first story went out 27 times before finding a home, a magazine whose editor emigrated to New Zealand and vanished, along with the magazine.

Joseph Elder, who gently rejected her first story, subsequently bought her first novel, *The Exile Waiting*, for Fawcett Gold Medal (1975). Fawcett also published the anthology she edited with Susan Janice Anderson. *Aurora, Beyond Equality*, was a humanist SF anthology, possibly somewhat ahead of its time. It included "Houston, Houston, Do You Read?" by James Tiptree, Jr., which won the Nebula and Hugo Awards.

Teaching: Organized the first incarnation of Clarion West Writers Workshop (1971-1973), and has taught several times for the current incarnation (1984-present). Evans Chair Scholar at Evergreen State College, Olympia, WA, during Winter Quarter of 2000. Other





workshops: Melbourne, Australia; Auckland, New Zealand; Haystack Summer Arts Program, Cannon Beach, OR, USA; Willamette Writers Conference, Portland, OR, USA, &c.

As a youngster, she showed horses in hunting, jumping, and three-phase events. She still rides occasionally. She earned a first degree black belt in Aikido. She tried white-water rafting and is not inclined to repeat the experience until the sturgeon in the middle fork of the Salmon River returns the sunglasses she lost while spending several decades underwater in the space of ten seconds.

More sedentary occupations include amateur web design, public-access TV production, the promotion of cephalopods in SF, crocheting, handcrafts based on mathematical principles, and the invention, design, and construction of bead creatures.

She is a founding member of Book View Café, an e-book website.

She belongs to the Science Fiction & Fantasy Writers of America and a number of knee-jerk liberal tree-hugging feminist organizations. She is a card-carrying member of the ACLU, where she volunteers.

## Vonda N. McIntyre: The Real Story

by Eileen Gunn

*(Originally published for Lunacon, 1994)*

You people attending Sasquan probably think you know a lot about Vonda N. McIntyre, right? That's why you invited her to be a Guest of Honor, right?

Well, you're wrong. Maybe you know *some* things about her. Maybe you know her books, for instance. Maybe you know her unassailable generosity and strength of spirit. Maybe you even know her middle name. (I will not reveal it here, but it distinguishes her from her mother.)

But do you know her lost novel *Droomslang*, her secret persona Ygor, her clandestine taste for country music?

Do you know that she used to stable her horse where Microsoft sits right now? You don't? Then you do not know everything about Vonda N. McIntyre. Come closer, and I will tell you more things of which others are unaware.

Very few people, for instance, know that Vonda keeps a large personal menagerie of wild snakes, tame wolves, and cloned dinosaurs, plus a huge mole named Philby that sleeps on the hassock in her office, and a wolverine



named Ursula, of which she is inordinately fond. In addition, Vonda has created an urban-wildlife rescue area, with crocuses, on the parking strip in front of her house. It attracts and nurtures native Seattle wildlife, such as raccoons, possums, wombats, slugs, grunge bands, and bald eagles.

She also controls a vast woodland empire, where she's building a stately pleasure-dome out of recycled popsicle sticks. She personally oversaw the planting of thousands of tiny trees on this preserve, which contains a trout-stream with genuine trout in it. She feeds the trout home-made chocolate-chip cookies, which they take from her hand, emitting chirps of pleasure. From time to time, salmon wend their way upstream to spawn. It's extremely bucolic and picturesque, or will be when the trees get bigger.

You are all aware, I am sure, that Vonda is a superb cook, specializing in certain Seattle delicacies: coffee, chocolate decadence with raspberry sauce, and the

occasional geoduck sushi for fiber. But not many of you know that she prepares an excellent hot and sour soup. It's true, and if it were more widely known, she would undoubtedly have gained an unsought three-star rating in the Michelin Guide, and the crocuses on her parking strip would be overrun with BMWs. So we'll let this be our little secret, won't we? And you might keep mum about the chocolate decadence, too, while you're at it – there'll be all the more for those of us in the know.

This weekend you will witness Vonda's ability to make an elegant personal fashion statement: suede boots, silk shirts, the restrained use of gemlike color. I will disclose here the darker side of her fashion sense: the stuffed effigy of a beaver (*Castor canadensis*) named Roscoe that she dressed for Westercon last summer. Roscoe, bedecked with velvet, satin, gold spray paint, brass chains, and iridescent glow-in-the-dark fishing lures, like some sasquatchian Infant of Prague, may foreshadow an in-your-face, go-for-broke rebellion on Vonda's part against her accustomed wardrobe. Or he may not.

Many people writing about Vonda would mention how responsible she is, how loyal to her friends, how helpful to those in need. Such talk makes her seem much older than she is, and gives the impression that she's part sheepdog and part boy-scout, which she isn't. But I would like to add here that Vonda can be a very forgiving person. How do I know this? Well, one lovely June evening, I lured her to a railway siding where the Survival Research Laboratories seated her amongst tall strangers, then assaulted her with noise and drenched her in crickets and rocket fuel. She forgave me for that. She may even, some day, forgive me for this biography.

---

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PHOTO BY SEAN MCNANARA

# Vonda N. McIntyre

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### Novels:

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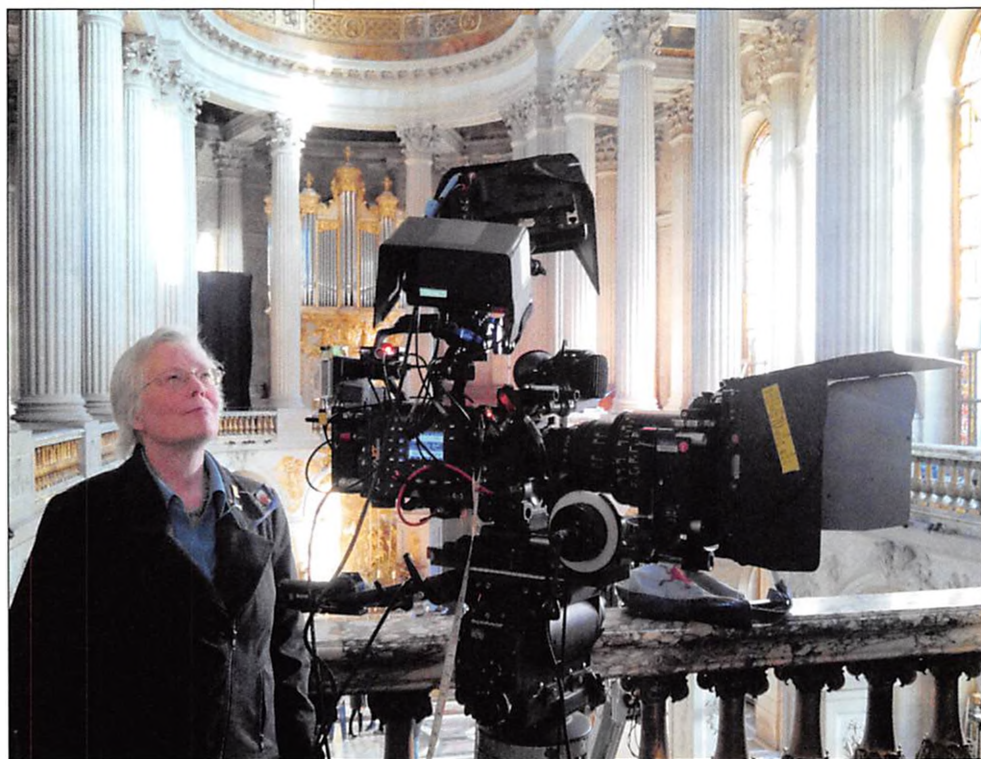
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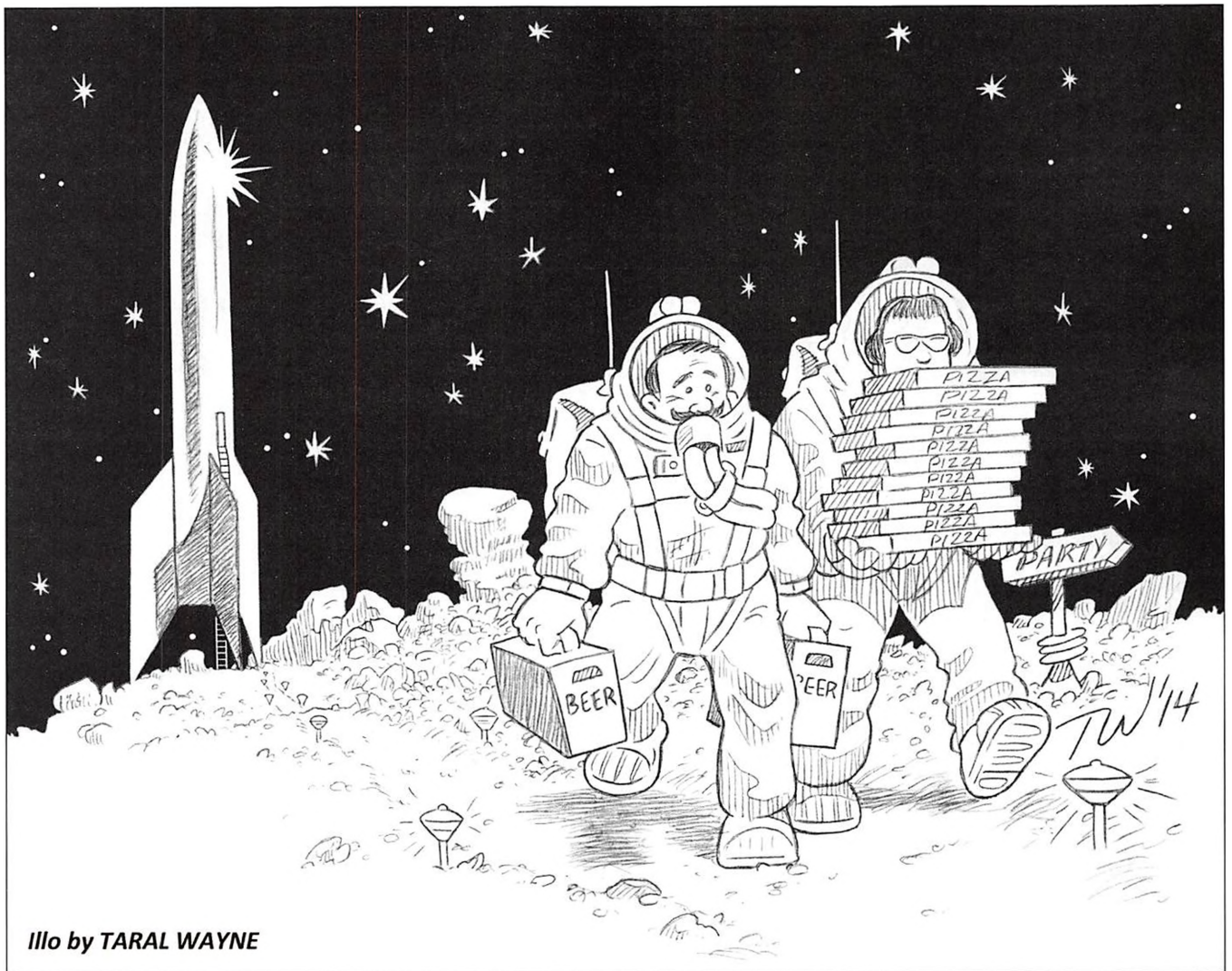
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Illo by TARAL WAYNE

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# LESLIE TUREK



At Sasquan, Leslie Turek will be marking her 50th year in the extended family known as science-fiction fandom. Her story begins in the mid-60's, when she discovered the MIT Science Fiction Society and co-edited their club fanzine, *The Twilight Zine*.

She went on to help found the New England Science Fiction Society and to work on Boskones, chairing Boskone 6 in 1969. She's been involved one way or another with all of the Boston Worldcons: editing the Proceedings for Noreascon I, chairing Noreascon 2,

editing the Hugo-winning *The Mad 3 Party* for Noreascon 3, and running First Night at Noreascon 4. Along the way she's worked on Art Shows and Masquerades, and was lead developer of the role-playing convention game *If I Ran the Zoo ... Con* which premiered at Smofcon in 1987 and introduced the terms "goodwill points" and "people points" to convention-running fandom. Retiring after a long career in high tech, Leslie's current interests include fandom, gaming, gardening, and leading healthy aging workshops for seniors. She lives in a wooded suburb of Boston with her cats Jasmine and Pekoe.

# Leslie ...

by Cory Panshin

It's hard to remember the '60s, not just because we're all getting older, but also because it was a very different time. As that decade slips out of history and into myth, certain events take on a heightened weight and meaning while others vanish into the mist. Looking back at the experiences Leslie and I shared in those years, I can't help thinking it was all the work of the Fates.

It began in the fall of 1963 when we were newly-hatched freshmen at Radcliffe College. A few weeks into the term, the roommates that the college had randomly assigned to each of us decided they'd be much happier with each other than with the likes of us and asked Leslie and me if we'd be willing to switch.

We agreed – because why not? – and soon found that we'd gotten the better of the bargain. The only thing our former roommates had in common was coming from the same snooty upper-class suburb, while Leslie and I turned out to share many interests and attitudes and were soon inciting each other to acts of science fiction and fantasy.

The Fates' second intervention came a little later that fall, when word trickled down about this weird girl on the third floor who hung comic books from strings on her dormitory door for people to read. So we ventured upstairs and were introduced to *Spider-Man*, *The X-Men*, and *The Fantastic Four*. Behind that wondrous door lived Sue Hereford – Suford – who enthralled us with tales of science fiction fandom.

But then President Kennedy was assassinated and reality fell apart for a while, until it seemed like the only sane response was to escape into a better universe. Since hippies hadn't been invented yet – and that wasn't our

style anyway – we found our way to the MIT Science Fiction Society instead.

MITSFS in those days wasn't exactly part of fandom. One of its slogans was, "We're not fans, we just read the stuff." But over the next year or so, the tentacles of fandom began reaching out to envelop it. This is where memory fails me – or else it's like that old cartoon with a long mathematical proof written on a blackboard and in the middle the words, "And then a miracle occurs."

I spent the summer of 1965 at my parents' while Leslie remained in Cambridge. When I got back, I found that a fannish sea change had spread its enchantment over everything. There was an ongoing "Boston in 1967" worldcon bid. The first of a series of Boskones had been held and another was planned for a few months later. Efforts were being made to put MITSFS's erratically-published clubzine on a more regular basis. Leslie was right in the middle of all of that.

Somewhere around the time of that second Boskone, Leslie and I either got drafted or volunteered to take over *The Twilight Zine*. Because my own memory is vague on the matter, I've just cheated and snuck a peek at her website, and I saw that

she said, "I suggested to my ex-roommate and best friend, Cory Seidman, that we take over as a team." So, apparently, she was the one who volunteered and I was drafted.

On the other hand, Leslie was self-doubting enough to insist that I write all the editorials because she was a lowly physics major who couldn't do any of that stuff. That was fairly typical of Leslie in those days. Especially during our freshman year, she often seemed overwhelmed and would even suggest that she'd never have been admitted to Radcliffe if she hadn't applied from far-off, exotic Duluth.





But I think that by then a sea change was coming over her as well. Fandom – along with the realization that she could take charge of stuff that other people weren't doing right and do it better – was working its alchemy, turning her into the capable, effective person she's been ever since.

# If It's Too Cold for Ice Cream...

by Andi Shechter

*An earlier version of this piece appeared in the Tropicon VIII Program Book, 1989*

One thing about writing about Leslie Turek is that it's sure to embarrass her. Well, heck, that's what makes this so much fun. It's not that I like embarrassing people.

It's just that there's something in Leslie that makes her shrug off praise or compliments. And there's a lot to compliment. So knowing that she has to just sit there while I say neat stuff about her makes it that much more fun.

Let's see now, what do I want to tell you about Leslie Turek?

1. Leslie Turek chaired a Worldcon *and lived!* Leslie is one of the main reasons that Noreascon II, the 1980 Worldcon, was a good convention. A lot of people remembered liking N2, and because of that, I think, they trusted Boston to do well at N3 and N4. The fact that Leslie has remained actively involved in fandom, in NESFA, at Boskones, and at Noreascons, is a tribute to her sanity. This explains why you used to see upcoming con chairs trying to drag her into a corner so that they could find out her secret. (“*C'mon, Leslie, how'd you do it? Drugs? Meditation? C'mon!*”)

2. Leslie Turek is one of the most tolerant, forgiving, and reasonable people I know. This does not mean that Leslie is a wimp. She has many strong opinions. It's just that she's far more willing than most opinionated fan-type people to try and see the other side of the story. In fact, in situations where I think she should be angry, upset, or at least annoyed, she ends up giving me good reasons not to be pissed off.

3. Leslie enjoys the outdoors. Unlike many of us who have to be pushed out the door during nice days, Leslie spends as many hours as humanly possible tramping around in the mud, getting cold and dirty. When younger she rode horses; she still goes orienteering now and then (ask her – it's generally the art of getting lost and finding your way out. Fun, huh?), and enjoys spending every waking moment in her garden. She studied landscape design for fun. Leslie is one of those fans with real interests and a multidimensional life. She also can't imagine anyone being interested in it besides her. She's wrong – it's really very interesting.



4. The way Bostonians know it's really cold is if Leslie Turek says it's too cold to eat ice cream. If it's too cold for her, they all go inside, wrap up in every piece of clothing they own and fire up the teapot. Forget going outside – it's absolutely too cold to do anything else. This

is also very helpful when you're trying to determine if it's spring yet.

5. Leslie is invaluable in planning things. For the 3+ years in which we all ran around trying to plan Noreascon 3, any time there was an impasse, or we all felt frazzled or stuck, Leslie would look up from her notes and say “*well, how about if we –*” and come up with the solution. Had she but known what we meant when we said “*Gee, Leslie we could just use your advice on occasion*” and how much she would end up doing for the '89 Worldcon, she would have moved to Paducah.

Leslie is very good company, and delights in good conversation. She has a wide range of interests and is knowledgeable without ever being boring. So go up to her this weekend, and say something like “*Hi, want some chocolate chip ice cream? What’s landscape design? That sounds neat*” and watch her get all embarrassed. It’ll be worth it. You’ll make a good friend.

## Leslie ...

by James  
Hudson

People change when they work on Worldcons. And the decade around Noreascon II (from 1975, when bidding started, to 2005, when we published the memory book) was a time of transformation for Leslie. I could talk about “crucibles of fire” but some of you have worked in similar circumstances; you’ll understand. Before chairing N2, she was nice, quiet, a generally capable person. After, she was still nice, still fairly quiet, still capable, but with a new core of self-confidence that came from working very hard on an intense, all-consuming task and succeeding.

I remember some discussions about “always take the job that terrifies you” (hey, we were in our 20s and early 30’s, it’s a common pattern for that stage of life). She did that with Noreascon II. It was scary, she wasn’t sure she could do it. And she did great.

N2 was the biggest Worldcon to date and a great success. That success really was her doing. We had a great team of strong-willed individuals but Leslie was clearly the leader. She was calm, keeping her cool in even the most challenging circumstances. She was competent, providing all of us with structure and great management. And she believed in constant communications, both within the committee and with the membership. Most important of all, we could all trust her. If there was an issue to be dealt with, she would consider all sides, make a sensible decision, and follow through.

We received some flames, of course; every convention does. But Leslie was great at creating responses that left the writers satisfied – and in a few cases converted them into volunteers. And she encouraged all of us in Boston to volunteer beyond expectations; my “job” was Member Services, but I remember a few weeks sitting in an office in Watertown typing the Pocket Program on a Selectric typewriter. (I was also “working offsite” on a writing project for my job during that period.)



The convention committee meetings she ran were (generally) calm and focused on what needed to be done. She brought out the best in all of us and still does. As far as I know, pretty much everyone on the concom came out of N2 happy about what we’d accomplished, and there weren’t any divorces.

In those pre-internet days, we had our paper mailing list – an internal APA – and our blog – the fanzine *Voice of the Lobster*, edited by George Flynn. We were using every bit of communications technology we had available. Including such new-fangled devices as beepers. It was, after all, 35 years ago.

In the years after N2, Leslie focused on some of the more personal parts of life: a house, gardening, horse-riding. Think of this as her Holmesian retirement – no beekeeping, but a quieter country life. All done with calm, competence, and fun.

## ... & the 1980 Worldcon by Mark Olson

I met Leslie shortly after I moved to Boston in 1979. Boston fandom was then immersed in preparation for Noreascon Two, the 1980 Worldcon, and Leslie was leading the adventure. It rapidly became clear why.



Boston's con-runners had many strong characters who were competent, energetic, and eager, a mixture which could produce greatness or produce chaos. Leslie was one person – perhaps the only person – who could get everyone to work together as a team. She did this with calm patience and by using the clout she'd built up over the years by being a likable, organized person who got things done. People trusted her and followed her and under her leadership they produced a very fine Worldcon.

When Noreascon was over, Leslie announced that she was now promoting herself to gopher. Fast forward a few years and I was elected to chair Noreascon Three. I knew that we needed Leslie to be involved at something more than the gopher level and, happily, she was willing – provided I was willing to let her create a con-running fanzine for the committee. Who could say no to that?

The Hugo-winning *Mad 3 Party* was undoubtedly her greatest contribution to N3, and certainly the most public. It originated in her experience chairing N2 and her goal was to help the convention's many out-of-town committee members not only to understand *what* we were trying to do but *why* we were doing it the way we were.

By involving staff from all over in the details of planning, not only did we get more good ideas early enough to use them, but also, when staff arrived at the con, they understood why we were doing things and were able to participate more fully in running the con.

Beyond *Mad 3 Party*, her contributions were also great: she developed the Smofcon Game (which helped enormously by giving fandom important common concepts like "People points" and "Goodwill points" to go alongside the "Money points" idea which had dominated con-running in the '80s.) She was one of the major creators and designers of N3's ConCourse and, as one of the first two people ever appointed to be Chairman's Staff, played a large part in making the convention run smoothly (and helping me to stay sane).

Another major contribution to N3 was more subtle: due to her leadership during Noreascon Two, Boston fandom developed enough maturity to work together as adults and enough self-confidence to be willing to innovate. To the extent that Noreascon Three surpassed Noreascon Two it was due to the maturing of the seeds she planted, the people she trained, and the culture she built.

# A couple of things about Leslie

by Geri Sullivan

Gamer; Master Gardener. Knitter; hiker. Science fiction fan; volunteer both in and out of fandom. Early adopter; lifelong learner. Friend. Leslie Turek is all of these and more. So much more.

I knew Leslie by name long before I started getting to know her during the run-up to Noreascon 4 (N4). There's a certain, lasting recognition that goes with chairing a Worldcon, as she'd done with Noreascon 2. Plus, I'd just started publishing fanzines when *Mad 3 Party*, the 'zine Leslie edited for Noreascon 3, won the 1990 Best Fanzine Hugo.

As with so many people in fandom, I don't remember when or where we first met. Was it before I started attending Boskone in 1998? Maybe. After I started going to Smofcon a few years later? Could be; she's usually there. The only thing I'm certain of is that I'm the new kid on the block compared to the other appreciations you're reading along with mine. Leslie and I have really only gotten to know each other this past decade or so. Merely yesterday, compared to the timeframes found in most Worldcon Guest of Honor bios. But time enough to notice a couple of things.

First, Leslie makes things better. Process-oriented things, mostly, and here's where being an early adopter comes in. Back before everyone knew about SurveyMonkey, Doodle polls and the like, Leslie brought online polling to the N4 committee, first mentioning and then demonstrating how it simplified gathering certain kinds of information.

I don't know for sure, but N4 might well have been the first Worldcon to have a blog, thanks to Leslie. She set one up and helped blogging neophytes like me post and even put up pictures of the Souvenir Book being printed. One of her superpowers shines brightest in group discussions. She speaks her mind, but even more, she listens. She hears all the different voices, notices when the group gets stuck, and is astonishingly effective at summarizing the key points and suggesting ways forward. Leslie sees

the path that best reflects the will of the group, and helps the rest of us see it too.

Second, Leslie consistently does interesting things and she does each of them with what looks like an easy, competent brilliance.

I'm sure it doesn't feel that way to her, but whether it's creating First Night for N4; coaching seniors in healthy eating programs, helping low income people with tax preparation, explaining Medicare Part D to seniors when it was introduced (and was very confusing!), sharing the wonders of the first iPhone with NESFANS before anyone else in the club had one, maintaining the website for her condo community, gardening and landscape design, orienteering, or writing about her travels to Slovakia; when Leslie is doing it, you can be certain it's being done well.

She's careful about her commitments both in and outside of fandom, so we can't just dump hand everything important that needs doing over to her. But wow, can we enjoy the process and the results of whatever she chooses to take on!

Which is why I'm so very grateful that she accepted Sasquan's invitation to be one of its Guests of Honor. Leslie Turek has made fandom a better, more interesting place since first learning about it from Suford Lewis (then Sue Hereford) as a college freshman over 50 (50!) years ago. She's sure to do the same for this Worldcon. Enjoy!

## Leslie Turek: the Engineer of First Night Noreascon

by **Deb Geisler**

One of the silliest questions I've ever been asked at a party was when a young woman asked me, just before Noreascon 4, "Oh! Are you the first woman ever to chair a Worldcon?" It was mainly silly because she was standing next to Leslie Turek when she asked it. I met Leslie

when I was sucked into ... er ... convinced to work on Noreascon 3 (the first convention I'd ever helped run). My most vivid memories of her then were formed one very long day when she and I pasted up (yes, it was a while ago) every last page of the Noreascon 3 Pocket (for giant values of "pocket") Program. She was so quietly competent that she took my breath away.

So, for the next decade or so, I learned what it was to be part of fandom, and Leslie was there. She always managed to lead us into interesting things, frequently without meaning to at all. She was responsible for a lot of the creative things MCFI came up with during our bidding process to host another Boston Worldcon. She'd just say something absolutely right



Illustration by **ANN K. BENNETT**. Cory Panshin photo by **RALPH SEIDMAN**. Mountain photo provided by **L. TUREK**. Sideview photo by **JAMES K. SAKLAD**. Pink Horse photo by **CRYSTAL HUFF**.



at just the perfect time, and everyone would take that something and run with it. And eventually, there was another Worldcon coming to Boston, and it was at least partly her fault.

We were at a planning meeting for Noreascon 4 in the city on April 20, 2002. (I only know the date because about half of us staying at the hotel were awakened early by an earthquake.) Somewhere during one of our creative sessions, we came up with the idea for a First Night celebration at Worldcon. The first night of the convention is invariably dull, because people are tired and not yet jazzed about being together. What if, we thought, we could do something like the New Years' celebrations in Boston, filled with wonder, like a street fair with music and acts and fun bits and games.

Leslie started getting everyone excited about it. She would say, "We could do X" ... and we'd all go trotting off in another creative direction. "What about" ... and we would be zooming to another planet.

Leslie was jazzed and happy and knew she would have the \*best\* time going to First Night. Because she had pretty much retired from running Worldcons (an attitude I totally understand now), but she still loved them.

Then, one day about a year before the convention, the person who was going to run First Night had a bad dose of "real life." And I knew (absolutely, positively knew) that the one person who could take over the running of First Night and make it amazing was Leslie. I tiptoed around the subject. Looked sad, whenever First Night was mentioned in Leslie's hearing. Broached the subject with her, but then backed off when it looked like she might say no right away. Waited a while longer (without

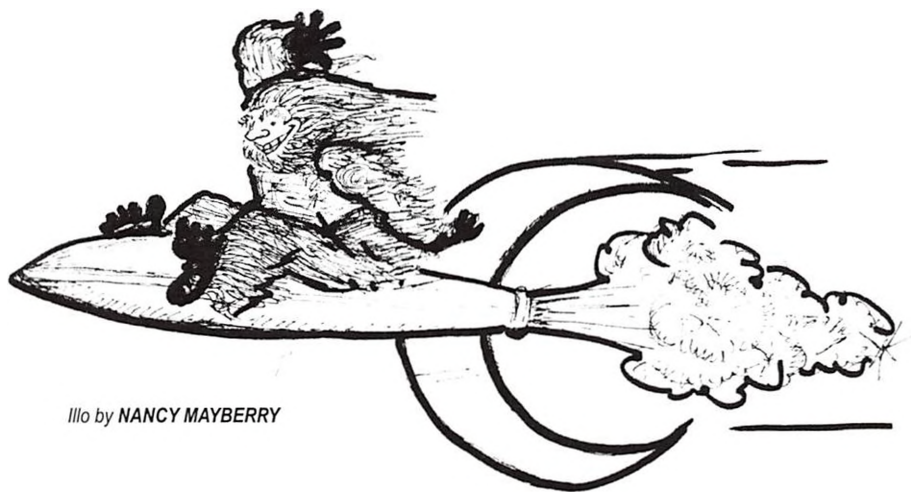
finding someone who could do it amazingly). Finally, I just came out and asked, "Please? Pretty please?" And she said yes. She. Said. Yes!

For the next months, Leslie orchestrated a circus with dozens of bits of wonder happening at the same time. She taught me all over again what it was to be organized. Her documentation was a thing of scary beauty. Every time I turned around, some other group somewhere in the world was getting pulled in. People who had never worked on a Worldcon before were completely psyched to be working for Leslie. The excitement started mounting and became a humming chorus.

How'd it go, you ask?

It was phenomenal. Absolutely, utterly amazing. She got fan groups from around the world to run games and give prizes. There were musical acts in a dozen places. Our Guests of Honor became involved in the whole affair. There were skits and plays and costumes and origami and magicians and dancing and a bouncy castle and face painting (not just for the kids) and so much astounding stuff going on! There was a one-shot fanzine (that ended up being far too long to finish in a single night, because many people contributed). There were things for kids ... and for people who were still kids where it counted. There were buttons and hats and decorations and everyone who came was smiling and astounded. This – **this** – was what a "sense of wonder" was all about.

In all of that, the one thing I thought was, "Someone needs to invent a time machine, so Leslie and I can come back and sneak around and have the times of our lives."



Illo by NANCY MAYBERRY

# An Appreciation of "The Game"

by Glenn Glazer

"If I Ran the Zoo Con", also known more simply as "The Game," was first produced in 1986 for SMOFCon 3 in Lowell, Massachusetts. Now, nearly three decades later, it is being published in a Third Edition to commemorate the appointment of Leslie Turek as a Guest of Honor of Sasquan, the 73rd World Science Fiction Convention.

Looking back over those three decades gives us a fine perspective on what makes "The Game" such a lasting achievement. Some things enter Fandom and, like First Night at Worldcon, are perpetuated through the most sincere form of flattery. To my knowledge, no one has tried to make a copy or a different version of "The Game". A few rare gems, though, enter Fandom and continue of their own accord, working their way into fannish history and legend.

"The Game" is one of the latter and it is difficult to overstate the impact it has had on Fandom and more specifically, convention-running fandom. "The Game" gave names to abstractions – financial points, goodwill points, people points – that did not exist before. Con-runners can still be heard today to say things like, "Well, I'd like to do that, but we just

don't have the people points for it" or "That's a bad idea, we'd lose a lot of goodwill points." Amazingly, this can be noticed in con runners who have never played "The Game" or were not even alive when it was first printed. You can also hear things like, "Oh, no, *not the snake!*" but that's a longer story and I digress. The point is fen would not keep saying these things if they weren't universally useful. They have not merely lasted, but become

ingrained in our culture, in the testimony of time.

"The Game" also introduced many con runners to the notion that choices can have many different outcomes, that chance plays a role and very importantly, that often the choice is not one of right or wrong, but of tradeoffs. That those points described are fungible to some degree and the wise choice is not some One True Way but rather the best one can do under the circumstances. That simple idea revolutionized the thinking of die-hards and continues to do so today.

"The Game" is a learning tool and teaching, *par excellence*. It trains us to think, to project, and to plan. To not just blunder through things and hope for the best. To understand what tools one has and, as importantly, doesn't have to work with. If you are a con runner or want to be one, a proven veteran or working your first con, I strongly recommend you pick up a copy to take home to your local group of convention organizers. You won't regret it, I promise.

## If I Ran the Zoo...Con



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# TOM SMITH

## A Bard of the Tribe

We are all of one Tribe - the Tribe of Humanity.

Some people are determined to divide the Tribe, and to say their particular division is the only *true* Tribe. Nope. All of us, all seven billion of us, one big family. Whether you know it or not, whether you admit it or not. Everybody has the same troubles, the same joys, the same capacity to think and dream and love.

Even you. Even me.

Greetings! My name is Tom Smith, and I would say I'm honored beyond the telling to be Music Guest of Honor at this year's Worldcon, except I'm obviously not, as witnessed by all the text below.

Still, I'm really, really honored, and humbled, and jacked.

Those of you who know me, hang on a sec. Those of you who don't, Hi there! I'm a singer-songwriter – mostly comedy, mostly folk rock. I've been an active filker, making music pretty much exclusively in fandom, for the past thirty years. I've been a gamer since eight years before that. My true introduction to fandom was through members of the Dorsai Irregulars, and I've been to hundreds of conventions from coast to coast and in Canada and England. I'm not trying to toot my own horn so much as look back and say, "Damn, I've been doing this my whole life, haven't I?"

Like so many of you.

We got our start with comic books, and *Star Trek*, and the *Twilight Zone*, and the Science Fiction Book Club and Asimov





and Ellison and Herbert and Tolkien and Doc Savage and Conan and Cthulhu and D&D and Lego/Erector/Girder-and-Panel/Fischertechnik and Major Matt Mason all the way through *Star Wars* and video games and the first *Trek* movie and anime and *Jurassic Park* and the rise of the Terminators to Aang and Korra and *The Hunger Games* and *The Avengers* and beyond.

And I? I sing about all that stuff.

(Actually, making up the list, I realized there are several of those I *haven't* written a song about, but I'm writing this in January, so I should have some new ditties by the time you read this.)

I've grown up in fandom, and watched a whole bunch of my friends do the same – frankly, they were way ahead of me. But we all got here together, and we're all pluggin' along together, because that's what we do.

We are the outcasts, the nerds, the geeks, the uncool ones, who followed our heads and our hearts and our dreams and *actually found them*, to the point where the rest of the world is somewhat nervous around us, not knowing

what we're gonna do or say or think. Because, while we deal with mundane problems just as they do, we're just so much more *aware* of the universe and everything in it and all of the *potential* things in it.

A few of us even have something of the beginnings of a handle on our own place in it.

We are one huge muckin' tribe, the Tribe of Humanity, and it's our job to help show the other people in the Tribe how freaking awesome the universe is.

My specific job is making people laugh, and think, and feel, through music.

And I'm apparently pretty good at it after all this time, which got me a trip to Spokane, so I could do it for you. Which has me honored, and humbled, and jacked.

Please, please come up and say Hi anytime you see me this week. I love meeting new people, I love hugs, and I love to make people laugh. Especially you.

After all, you're part of the Tribe.

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The advertisement features a large, detailed illustration of a human eye with a blue iris, set against a dark, textured background. In the top left corner is a diamond-shaped logo containing a stylized 'S' and 'P'. To the right of the eye, there is a grid of six book covers:

- INCENDIARY** by CAROLE CUMMINGS: A young man with a red dragon-like creature.
- the prince and the program** by aldous mercar: A futuristic robot head.
- BLUE ON BLACK** by CAROLE CUMMINGS: A man in a dark coat and hat.
- My interwode** by CAROLE CUMMINGS: A woman's face with red hair and roses.
- desert world IMMIGRANT** by LYN GALA: A person walking on a vast, orange desert landscape.
- INFECTED Epitaph** by ANDREA SPEED: A man's face with a biohazard symbol and a tiger.



Tom Smith has been making music for thirty years. He has more than twenty albums for sale at [tomsmith.bandcamp.com](http://tomsmith.bandcamp.com). Visit him at [www.tomsmithonline.com](http://www.tomsmithonline.com), [facebook.com/filkertom](https://facebook.com/filkertom), and [youtube.com/filkertom](https://youtube.com/filkertom).

Cartoons by Lar deSouza ([lartist.com](http://lartist.com) and [leasticouldo.com](http://leasticouldo.com).)

## Be Our GOH

Words: © 1992 by Tom Smith,  
after Howard Ashman

Music: "Be Our Guest" by Alan  
Menken

(spoken)

Ah, good evening, monsieur (or  
mademoiselle, or Madame)!

It is with deepest pride and  
greatest pleasure

That we welcome you here this weekend.

And now, we invite you to relax, pull up a chair,  
As the Con Committee presents:

The Big Lie.

Be... our... GOH, be our GOH,  
Howdy! Welcome to our show!  
Won't you tell us how your journey went?  
We'd really like to know.

... Smoking? Coach? Luggage smashed?

Well, at least you didn't crash.

There's no limousines or chauffeurs,

But we'll send one of the gofers.

They're expecting David Brin or Lo Bujold,

But neither one could show – besides, your rates  
were lower

As a GOH –

Feeling low?

Here's a double case of Stroh,

Be our GOH,

Be our GOH,

Be our GOH.

Life is filled with tension

When you're chairing a convention,

They can drive, they can sweat –

Almost half can spell, I bet –

And in Fandom no one ever travels slow,

So every crunch and screech will end up in your  
speech

When you're our GOH,

Thank you so,

Be our GOH.

Here's your room, here's your key,

Here's your schedule: as you see,

We've got twenty different panels here,

## The Fantastic Filk of TOM SMITH

And you're on twenty-three.  
It's okay, don't be scared,  
For this crisis we've prepared,  
We'll divert all of the Trekkies  
To the local burned-out  
Stuckey's.

Here's your chair, here's your  
plaque,  
Here's a gun if you're attacked,  
There's no hole where you can

crawl and drag it shut,

Ah, those good old days when I was rested,  
Gainfully employed, not in this rut.

Ten years now I've sponged off it,  
Never saw one dime of profit,  
Though I sold pre-reg at five times one-day-price,  
Subsisting on beer and beefaroni,  
Made fun of in *Locus* –  
You accept, and hocus-pocus!

It's a GOH, it's a GOH,  
Hay-sus Kristay, Holey Moe!  
It's a real published writer  
Who makes lots and lots of dough.  
Hi there, pal, hey there, friend,  
Are you busy this weekend?  
I'm surprised that you forget me,  
You were plastered when you met me.

Here's a book to critique,  
It should only take a week,  
I'm a genius but I hope you'll tell me so.  
So I'm devoid of talent – still, it is a gallant  
Effort, though...?  
Please say so!

Be our GOH, be our GOH,  
You're our very favorite pro,  
There's so many that we wanted,  
You're the only one we know.  
See the nerds on parade,  
Judge our lousy masquerade;  
Now, exhausted and with blank wit...  
Let's get ready for the banquet!

Plastic pork, tungsten fish,  
Bounce potatoes off the dish,







Don't try asking why or how,  
It's too late to turn back now,  
The blood is pounding to your core,  
There's nothing left, but you're giving me more.

Then you open your eyes and you're still here,  
With a little more wisdom, a lot less fear,  
The night sounds ringin' a bit more clear,  
Your nerves are alive, your skin is sheer.

Your body's cold as an icy sheet,  
But deep inside there's a brand-new heat,  
And every breath is dry and sweet,  
No longer mortal, no longer meat.

The beat of your heart has a different tone,  
You'd never believe the proof if shown,  
Better say goodbye to the life you've known,  
You may be lonely but you're not alone.

The world is bigger than the things you see,  
And riding the edge is the place to be,  
Living your life for the sensory,  
Fearing nothing – 'cept, maybe, me.

Everything you know is real,  
That's the first part of the deal,  
Less than partner, more than pet,  
And if you think you've had some loving – HA!  
Ain't seen nothing yet.

.....  
**Everything Is Dangerous**

*Words and Music © 2007 by Tom Smith*

Your kid can get salmonella from his new pet turtle,  
Buckle your seat belt or through the windshield you  
will hurtle,  
You can choke on anything not bigger than your head,  
Everything is dangerous, so how come you're not dead?

You might poke your eye out with any given toy,  
You might die from allergies to peanuts, wheat, or soy,  
All these deadly circumstances we cannot improve,  
Everything is dangerous, so please try not to move.

Terrorists are everywhere, in every school and mall,  
And it might be better if you don't touch cheese at all.  
All the other drivers are insane and they've got guns,  
Don't pick up hitchhikers, even if they're dressed as  
nuns,  
Your date has GHB, he hopes tomorrow you'll forget  
him,  
Everything is dangerous, so go ahead and wet 'em.

Dihydrogen monoxide will surely spell your doom,  
It might just be easier if you don't leave the room.

Make sure that your sunscreen is at least SPF 30,  
Don't eat food in restaurants, the chef's hands might be  
dirty,  
Gay men want your body and they can't control their  
urges,  
Monks have secret messages they're chanting in their  
dirges.

Magnetic waves from in your cell phone just might fry  
your brain,  
There's a Flying Spaghetti Monster in your beef chow  
mein,  
Paris Hilton might explode, I saw it on Fox News,  
Everything is dangerous, including Starburst chews.

Keep yourself hydrated or you'll pass out from the heat,  
Watch out for a wormhole openin' up beneath your feet,  
Motorcyclists with tattoos just got out of the joint,  
Homeless people have diseases, so don't stare and point.

From the moment that you're born until the day you  
die,  
Everything might kill you, and a lot of things will try,  
So you've got two choices, and they're easy to  
compare,  
Everything is dangerous, or everything's just there.  
Everything is dangerous, so suck it up, *mon frere*.

.....  
**Yeah, Yeah, Transitions**

*Words and Music © 2007 by Tom Smith*

As I drive through the mountains, the sky is so cold  
But the leaves are still green and crimson and gold  
With the sun shining down, it's so cool and bizarre  
That I don't even notice when I wreck my car.

My mom was a singer, a painter as well,  
She lived with frustration, her art didn't sell,  
But then she went west and her fortune was made,  
Though only one millionth of Thomas Kinkade.

And life is change and change is good  
I'm tryin' to write the songs I know I should  
The ones that touch your soul but all I got  
Is stuff that sounds important and is not.

When I was a child, we were so darn poor  
I had to beg for my first Commodore 64  
All my clothing was hand-me-down, never replaced,  
But I got 'em from sister, and she had good taste



I remember the first time I ever had sex,  
It was down at the pound with a collie named Rex  
It was really romantic, except that alarm,  
And it truly prepared me for life on the farm.

And I'm trying hard to be profound  
While everybody yells "Shut up, sit down"  
There are so many songs about what life is,  
I'll never understand the music biz.

You're s'posed to write about things that affected you  
intensely  
The changes in your life that we as humans all can feel  
But every lyric that I write is used as evidence against me  
And I don't mean metaphorically, my lawyer's trying to  
cut a deal.

And so my life's in transition, the cycle renews,  
And I think I know now why I can't write the blues.  
I've gone through so much since the day I was born  
And my soul is reflected in my choice of porn.

And if you're in transition, it can change your life,  
It can kill with a word, it can cut like a knife,  
It's a day at the beach, it's a walk in the park,  
And I think that my metaphor just jumped the shark.

The more things change, the more things change,  
If you've got something else goin', that's mighty  
strange  
But if you want to get on M T V  
Just set some music to your therapy.

There's lots of things that happen every day,  
And everybody thinks they're doin' okay  
They never see it coming till it hits,  
Goin' from high on the hog to bacon bits.

And all the changes that your life goes through  
Are prob'ly gonna impact most on you  
And when I say "impact", it's not a trope  
So cover up your head and rope-a-dope

And if you still are listening to this song,  
Please have your head examined, something's wrong  
I don't have much to say, and I took too long  
But you suspected that part all along.

And if I had a dime for every time  
I wrote another line just 'cause it rhymed  
I'd have a lot more dimes than I guess I should  
But then I understand that change is good.

And every change you make should be done with care

Especially motor oil and underwear.  
Think of transitions as life's golden cup –  
Now my producer says to just shut up.

.....  
**Dervish**

*Words and Music © 2007 by Tom Smith*

I remember her eyes, as dark as the skies  
In the desert an hour before dawn.  
Her throat would hum like the skin of a drum  
With a battle coming on.

She never would speak, she'd be thought of as weak  
if a word of endearment was said.  
And we swore on our lives not to take off our knives  
Even as we made love in her bed.

But she would not dance for me.  
Never for romance, you see.  
She was raised in an ancient land,  
With ancient ways I did not understand.  
Her eyes would glaze with blood at hand...  
But she would not dance for me.

I was entranced when I first saw her dance –  
Such beauty, grace and gore!  
With her curving swords she struck down lords  
Who thought they knew of war.

But I thought of sin and the sheen of her skin  
And the smoulder of her glance,  
And it burned my soul beyond all control  
That she still refused to dance.

But she would not dance for me,  
Even though I begged to see.  
She gave me all else that she had,  
But that one exception drove me mad.  
She danced for scum while armor-clad...-  
But she would not dance for me.

As we cut a swath through an empire,  
As she danced 'cross a continent,  
Each day it grew harder and harder  
To not have her dance in our tent.

To see her whirling in saffron, in desire,  
To see her sink to her knee,  
To see her eyes filled with ardor,  
To see her focus her passion on me.

Then a battle came, left a city in flame  
And separated us two.

And a sweet young maid whose life I'd saved  
Whispered "I shall dance for you".

I was tired and weak, and the rose in her cheek  
And her scent of tamarind  
Set my blood on fire, I forgot my desire  
For a whirling desert wind.

The dawn was fine with figs and wine  
And that harlot by my side.  
She'd begun again to dance for me when  
The tent flap was flung wide.

My desert flower had her scimitar  
And a new glint in her eye.  
She slew the slut with a single cut  
Then turned and whispered, "why?"

You would not dance for me.  
It's consumed me, can't you see?  
And you do not shed a single tear,  
And I don't know why but I feel no fear  
As for one last time, you draw near...  
And at last you dance for me.

She stretched her arms and revealed her charms,  
Robes fell in a silken splash.  
With heavenly grace and death on her face  
Her blades began to flash.

She was sand and dust and heat and lust  
And wind and will and war.  
She was pliant and warm, defiant, a storm,  
She was all men want and more.

She was love and life and the flash of a knife  
And the dance of blood on steel,  
But she'd sought escape in a mortal shape...  
And found me... and begun to feel.

In her burning eyes and the thundering skies,  
I knew what she'd kept from me,  
What she'd tried to prevent, but I would not relent...  
And now she let me see.

And that is all that I can recall,  
I've seen nothing since that night.  
But though I'm blind, she fills my mind  
And I cannot quench the sight.

Everything I was is a long-lost cause,  
Every dream a might-have-been,  
Yet had I one chance for one last glance...  
I'd watch her dance again.

She would not dance for me,  
And I should have let that be.  
There are forces far beyond the ken  
Of foolish, selfish mortal men.  
I can't look past the moment when  
At last she danced for me.



### **Stony Peak**

*Words: © 2006 by Tom Smith*

*Music: "Rocky Top" by Felice and Boudleaux Bryant,  
and "Cripple Creek" (American Trad.)*

Wouldst that I stood 'pon care-worn Stony Peak,  
Below in the vales of Tennessee.  
'Tis no pollution-filled smoke 'pon Stony Peak,  
Nor scrolls from AT&T.

One cannot cultivate maize 'pon Stony Peak,  
The stones cause farming to fail –  
'Tis why the only grain 'pon Stony Peak  
Is found in a tankard of ale.

Stony Peak! I shall e'er regard  
Thee as mine own backyard,  
Noble, ancient Stony Peak,  
Stony Peak of Midgard,  
Stony Peak of Midgard.

Goin' up to Nifelheim, goin' for a stroll,  
Goin' up to Nifelheim, kill a big troll.  
Goin' up to Nifelheim, goin' in a skiff,  
Goin' up to Nifelheim to see my Sif.

In times past, varlets hied yon Stony Peak,  
Seeking the nectar of Odin,  
Ne'er did those varlets descend Stony Peak,  
Speaking of them is verboten.

In my youth, I loved on Stony Peak,  
A witch born of Ursa and Felis,  
As weasel unchecked, as mead honey-flecked,  
And my slumber is yet haunted by this Venus.

Stony Peak! I shall e'er regard  
Thee as mine own backyard,  
Noble, ancient Stony Peak,  
Stony Peak of Midgard,  
Stony Peak of Midgard.



.....  
**Rocket Ride**

*Words and Music © 1994 by Tom Smith*

Nowhere to run, nowhere to hide,  
Nothing worth doing that I haven't tried.  
There ain't no living on planet-side,  
Come on with me, baby, on a rocket ride.

How many cities crumble into dust  
At the first atomic attack?  
How many self-aware, wise, and just  
Computers will we have to hack?  
How many supercars will turn to rust  
'Cause we don't have a spare or a jack?  
Give me technology we can trust,  
And give it fins like a Cadillac.

I want a shining tower of glass and steel,  
A rubber jumpsuit and a freeze-dried meal,  
The will to survive, the need to explore,  
The love of adventure, who could ask for more?

I want you, baby, right by my side,  
Help me get out before my brain is fried.  
The stars are waiting, so big and wide,  
Come on with me, baby, on a rocket ride.  
Come on with me, baby, on a rocket ride.

How many demons out in cyberspace  
Will possess every hacker's will?  
How many members of a master race  
Will come closing in for the kill?  
How many xenomorphs will change their face,  
And then hunt us down for a thrill?  
Give me a villain with style and grace,  
And a little bit of fencing skill.

They used to be angular, sneering and bald,  
If someone got killed even they were appalled  
They tried to marry the heroine, no thought of rape,  
And they sure as hell knew how to wear a cape.

They never tortured, they never lied,  
They'd honor a promise if it meant they died.  
Let's find a villain with professional pride,  
Come on with me, baby, on a rocket ride.  
Come on with me, baby, on a rocket ride.

Terminators, Life Force, Robot Jox, Predators,  
Lots of things that know how to flense,  
Defenestrate 'em out the doors, gimme *Star Wars*,  
Bring back the *Children of the Lens*.  
*Puppet Master*, *Child's Play*, *Fright Night*,

*Judgment Day,*

Jason, Freddy, Michael, and Stripe,  
Let Frankenstein, Ardeeth Bey, and Kong chase them all  
away,  
The Movie Snatchers' pods are overripe.

I want more than action and special effects,  
To think about what might happen next,  
A hero, not a weapons shop with peccs,  
A heroine, not an excuse for sex.

I want a bubble helmet matting down my hair,  
The ground giving way to the open air,  
The joy and wonder as I head out there,  
And I know I can have it, if I only dare.

How many bodybuilding macho jerks  
Will blow everything full of holes?  
How many imitation Captain Kirks  
Will spill beer on the ship's controls?  
How many stupid personality quirks  
Will we see instead of souls?  
Give me my baby and a ship that works,  
And give us the starring roles.

I want to cruise the galaxy at FTL,  
Pursuing Heaven and defying Hell,  
I want to do everything that a man can do,  
And I want to do it all out there with you.

Nowhere to run, nowhere to hide,  
Nothing worth doing that I haven't tried.







We've got the world (we've got the world), the here and now (the here and now),  
Things happen, it's only natural to ask how (ask... how)  
But there's no reason to trust mytho...lo...gy,  
The world right here and now's enough for me.

God made Commandments, God made rules,  
God said "to build a better life, these are the tools",  
He said the first four... are to wor...ship... me,  
If you don't, you will be tortured for eter...ni...ty.

But what if this world is all there is,  
What if, when you die, there ain't no final quiz,  
No hell or heaven? Well, that's all right... with... me...  
We'll make it heaven here on earth, just wait... and... see.

Why punish us forever for an arbitrary rule?  
Why set us up for failure? Does God have to be so cruel?  
Why give us all these instincts for committing mortal sins?  
Why give us all these ways to lose before the game begins?

We've got the world (we've got the world), the here and now (the here and now),  
There may be nothing, al-Akhirah, or the Tao (eternal Tao)  
But I've got present responsibi...li...ty,  
The world right here and now's enough for me.

We've got the world (we've got the world), the here and now (the here and now),  
And you know we're gonna make it somehow (some... how)  
But I ain't countin' on eter...ni...ty,  
The world right here and now's enough for me.

There may be God, and there may not  
The world we're livin' in might just be all we've got  
That ain't no problem, 'cause, whether spawned... or... made,  
The only way to live is not to be... a...fraid.

We've got our minds, we've got our hearts,  
We've got our souls and they're the most important parts,  
We don't need threatenin' to tell what's right... from... wrong  
Just mind your business, clean things up, and get a... long.

The world is filled with wonderment and beauty near

and far,  
And trying to understand it is just being who we are,  
If there's a God, he told us that the world he made was ours,  
We're almost done exploring here, the next stop is the stars.

We've got the world (we've got the world), the here and now (the here and now),  
And we're gonna reach the heavens somehow (some... how)  
It's up to us to fulfill our des...ti...ny,  
The world right here and now's enough for me (enough for me).

We've got the world (we've got the world), the here and now (the here and now),  
And you know we're gonna make it somehow (some... how)  
Find God within you – the rest comes na...tura...lly,  
The world right here and now's enough for me.  
I say, the world right here and now's enough for me.  
That's right, the world right here and now's enough for me.  
Ohhhhh... yeahhhh!

### ***A Message from Tom Smith***



*Art by Lar deSouza - Iartist.com*

*My thanks to Sasquan, and to all of you,  
for the privilege of being your  
Music Guest of Honor.*

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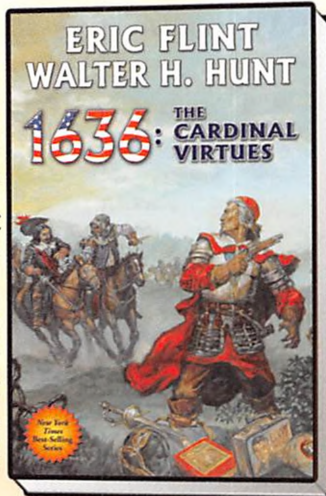
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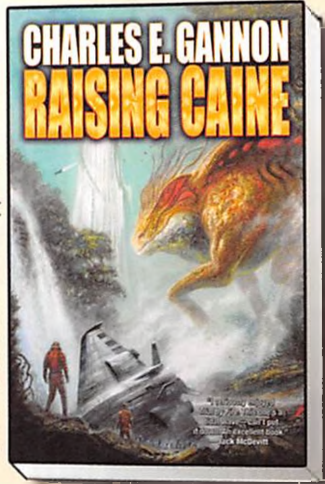
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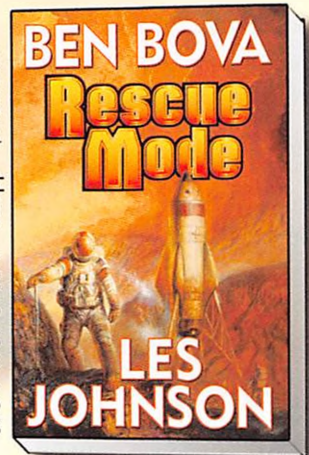
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# BRAD FOSTER

## Brad W. Foster: Compulsive Genius, “Drawer,” ... and Aggie

by Bradley Denton

Any attempt to understand Brad W. Foster and his prolific creativity will come up short without a firm grasp of one fundamental fact:

He is an Aggie.

“Aggie” is a term of ... let’s say “affection” ... for students and graduates of Texas A&M University, which is located in College Station, Texas. And it was about forty years ago, while an undergraduate at A&M, that Brad Foster began his speculative-art career in earnest.

While studying architecture, he also indulged his true passion by drawing posters for the student science-fiction club, Cepheid Variable, as well as a fantastical comic strip, “Gigags,” for the campus newspaper, *The Battalion*. (It’s useful here to know that the Texas A&M battle cry is “Gig ‘em, Aggies!”)

However, aside from those early works, the significance of the fact that Brad is an Aggie might not be apparent to someone who isn’t from Brad’s home state of Texas. (He was born in San Antonio in 1955, by the way, which was so long ago that the Alamo didn’t even have a basement yet.) So, in order to explain, I’ll begin with what Texans refer to as an “Aggie joke”:

*Four college students are in an airplane so low on fuel that three of them must exit or the plane will crash. First the Jayhawk stands up, yells “This is for Kansas!” and leaps to his death. Then the Sooner stands up, cries “This is for Oklahoma!” and also leaps to his death. Finally, the Longhorn stands up, shouts “This is for Texas!” and throws out the Aggie.*

There are hundreds, if not thousands, of Aggie jokes, but I’ll employ just a few of them to help explain Brad

Foster and his long career. That first one, for example, seems to suggest that Aggies are a

source of shame to the Lone Star State, and that they should be chucked out. But it’s really about the envy that other Texans often feel regarding the legendary Aggie work ethic and resultant success. In other words, if we could only get rid of those damn Aggies, the rest of us might look a whole lot better.

In the case of Brad Foster – who has been drawing and selling posters, comic books,

illustrations, book covers, greeting cards, coloring books, and just about anything else that can be drawn,





for just about four decades – I can well imagine that other cartoonists and illustrators are often torn between their admiration for him and their urge to toss him from an airplane. Add in the fact that Brad has been running his own publishing company, Jabberwocky Graphix (JabberwockyGraphix.com), for the same four decades, and even his fellow Aggies might concede that this Foster hombre works a little too hard.

*Did you hear that the A&M Library burned down?*

*Yeah, they lost both books. And one of 'em hadn't even been colored-in yet!*

That's a classic. But the trouble with applying this particular joke here is that if the A&M Library contained nothing but the collected works of Brad W. Foster, there would be a lot more than two books burning. In fact, so many volumes would be set ablaze that the firestorm would turn College Station to ash and scorch the earth halfway to Dallas. That's because, as artist, writer, and/or editor/publisher, Brad has created comic-book series and one-shot titles including *Jabberwocky*, *Mechthings*, *Goodies*, *Eccentrics*, *Fever Pitch*, *The Adventures of Olivia*, *Our Story Thus Far*, *The Perpetual Motion Calendar*, and tons more. And that's not even counting his hundreds of posters and prints, or his copious illustrations for fanzines and magazines as diverse as *Amazing Stories*, *Cavalier*, and *Highlights for Children*.

Which calls for another Aggie joke. But I'll have to modify this one, both for the sake of decorum and so that it better suits our topic:

*How do you drive an Aggie artist crazy?*

*Put him in a round room and tell him to draw in the corner.*

Even with the modification, though, this joke misses the point by a hair or two. For one thing, Brad Foster is already "crazy" in the sense that his work is an absolute compulsion for him. So if you were to put Brad Foster in a round room, he'd just start drawing at any random point on the wall, then continue all the way around until every square centimeter was covered with intricate lines and stipples taking the forms of robots, dragons, barbarian men, beautiful women, fanciful gnomes, mischievous elves, impossible airplanes, ornate spaceships, conglomerations of gears, extraterrestrial critters, human/animal hybrids, mechanized armadillos, and lots and lots of cats. Then, when the wall was full, he'd start on the floor. And when the floor was full, he'd jump up and down for as long as it took to do the same thing to the ceiling. (Or maybe he'd use a ladder, since he isn't totally crazy.)



Then, when the wall was full, he'd start on the floor. And when the floor was full, he'd jump up and down for as long as it took to do the same thing to the ceiling. (Or maybe he'd use a ladder, since he isn't totally crazy.)

This is the secret of Brad Foster's success, and also why he's a Guest of Honor at this year's World Science Fiction Convention. For him, you see, drawing isn't a "job." It isn't even a "calling." It's just *who he is*. It's simply what he *does*. It's his obsession, his compulsion, and his joy.

Perhaps that explains why Brad seems so matter-of-fact

about his work and career. If you approach him at his dealer's table at any convention or arts festival, you'll soon discover that he puts on no airs. He has no "I am engaged in a holy task" attitude. He is only doing what he was meant to do, pure and simple. In fact, he's even been quoted as saying that he prefers the term "drawer" to the "more highfalutin' 'artist'." That's no doubt because drawing is how Brad Foster spends the bulk of his time, every day. After all, if a writer writes ... well, a drawer draws.

But that doesn't mean he's cavalier about it. Quite the contrary. Michelangelo working on the ceiling of the

Sistine Chapel only wished he had the level of pride and commitment to perfect, minuscule detail that's on display in any Brad Foster cartoon, poster, illustration, or comic book.

*A bartender sees three Aggies huddled around a table. Suddenly, the Aggies all jump up yelling "Hooray! 45! 45! 45!" The bartender asks what they're so excited about, and one of them says, "We just finished this jigsaw puzzle. The box says '2 to 3 years'— but we did it in only 45 days!"*

Seriously: Brad is so prolific, and so much of his work is so intricate, that even the rest of us with obsessive-compulsive tendencies might see ourselves as sluggish and lazy in comparison. Just look at one of Brad's most popular posters, "Athaeneum," for an example of what I'm talking about. "Athaeneum" depicts an immense, towering, multi-tiered library with myriad shelves holding what appear to be thousands upon thousands of volumes receding into infinity ... in absolutely astonishing detail. And Brad drew every one of those books and shelves, with no cheating or gimmicks. It would have taken anyone else at least a year to do it, but knowing Foster, he probably knocked it out in an afternoon. Maybe two. But however long it took, it would make Michelangelo weep.

*How do you keep an Aggie busy?*

*Write "Please turn over" on both sides of a piece of paper:*

Now I'm thinking that Brad must be a highly atypical Aggie, because the tactic in this joke wouldn't work on him any better than putting him in the round room. After all, if you gave him that piece of paper, he'd just surround the words on both sides with tiny drawings. Then he'd fold the paper into eighths and staple it to

make a comic book. Then he'd sell it to adoring fans, just as he has with the other amazing mini-comix that he and Jabberwocky have published – *Lots of Dots*, *Giving Due Credit*, *Real Funny Animals*, *Alphabeastiary*, *Camp Skiffy*, *Interstellar Yuks*, *Cats In Ink*, *One Year's Worth*, and *Reindeer Secrets Revealed* ... just for starters. (Okay, *One Year's Worth* was a bit more than 8 pages. 375, actually. But who's counting?)

*Did you hear about the Aggie who won a gold medal at the Olympics?*

*He liked it so much he had it bronzed.*

Well, Brad had better kick that project into high gear. His work has earned him both the Rotsler Award and the Chesley Award (for his monochrome "Mechanical Owl"), and he's won the *Science Fiction Chronicle* "Best



Fan Artist" poll five times. But the things he really needs to get busy bronzing are the rocket ships. You see, through 2014, he has been nominated for the Best Fan Artist Hugo Award 26 times (that's right, 26) and has won eight times. That's more nominations and more wins than any other artist in that

category has ever had.

Even more impressive: That's more Hugo nominations and more Hugos than any other Aggie has ever had, either.

*Why do Aggies like smart women?*

*Opposites attract.*

I've said it before, and I'll say again: Brad W. Foster, in addition to being one of the most prolific and most popular artists (I mean, drawers) in the history of speculative creation, is also one-half of one of the nicest couples in science fiction. The other half is his lovely



spouse Cindy – whose obvious kindness and sanity are a blessing not only to Brad, but to the world in general.

However, I know for a fact that Brad was a relatively nice fellow (for an Aggie) even before he married Cindy. This is because back in 1987, he illustrated one of my earliest published stories (“Sugar Daddy” in *Amazing Stories*) ... and he did a magnificent job that was far better than I deserved.

That story was about an artist (not a “drawer”) who created holographic sculptures by manipulating his own brainwaves, and about how he became addicted to a drug called Spike as a result. And unfortunately for Brad, he couldn’t illustrate any action scenes, because there weren’t any. So what’s a “drawer” to do? Well, in this case, Brad decided to pull the reader-slash-viewer right down into the *eye* of my protagonist, depicting (among other things) a pupil bristling with spikes.

I remember looking at that image with the realization that in a one-page drawing, Brad Foster had perfectly captured a mood that I had struggled to pull off in 7,000 words. It was both a humbling and educational experience to discover that the *illustrator* had done a better job telling the story than I had.

But that’s one of the hallmarks of a Foster drawing. You’ll see things you’ve never seen before, in more intense detail than you would have thought possible. And you’ll see complete stories, too.

So, naturally, once you’ve been exposed to the work of Brad W. Foster, you’ll want to express your appreciation. But how? What’s the best way for an admiring fan to pay proper homage?

Well, in a recent interview with the *Oxford American*, Brad provides the solution:

“The best compliment continues to be when someone actually buys a piece of art. Talk is cheap, people, and I’ve got bills to pay!”

“When I talk to kids about drawing, I always take pains to point out that I was a crappy artist for the longest time. But I loved to draw, and I kept doing it, and trying new things, and drawing, and looking at how others drew, and more drawing, and drawing, and drawing... and now, after some umpty-umpty decades, I think I can actually turn out a good one now and then. So, I keep drawing, keep working at it. And that’s how it works. The good part is, if you enjoy the process, you’ll work through the bad ones, you’ll stay with it. But, you’ve got to put in the work.”

Now, that’s truthful, detailed, and perfect. Just like a Brad Foster drawing.

And just like an Aggie.

*Why did the Aggie stare at the orange juice?*

It said “Concentrate.”

Sounds like Brad W. Foster, all right.

Gig ’em, Brad!

*Bradley Denton is the World Fantasy Award-winning, Campbell Award-nominated, and Sturgeon Award-winning author of, among other wonderful things, the novels **Buddy Holly Is Alive and Well on Ganymede**, **Lunatics**, and **Blackburn**.*

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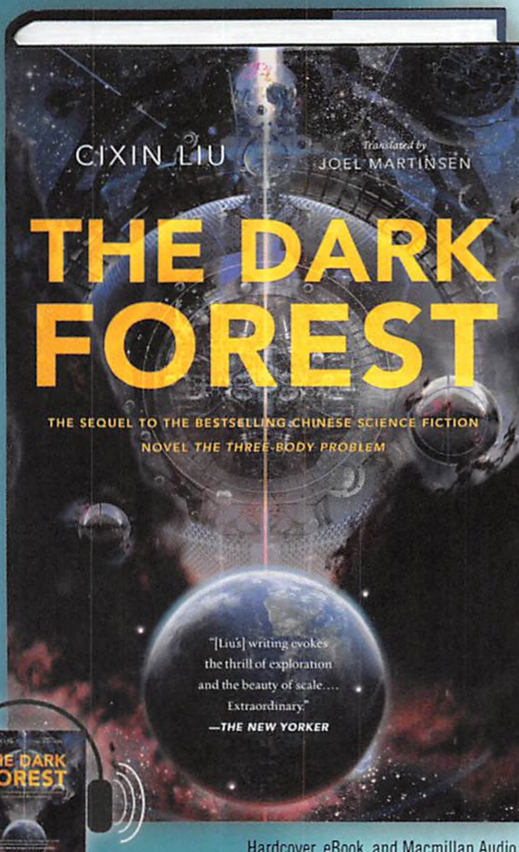


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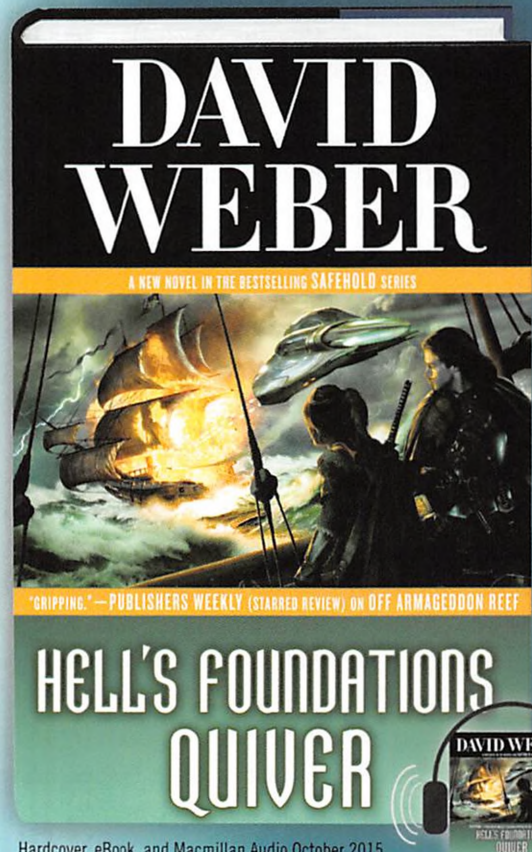
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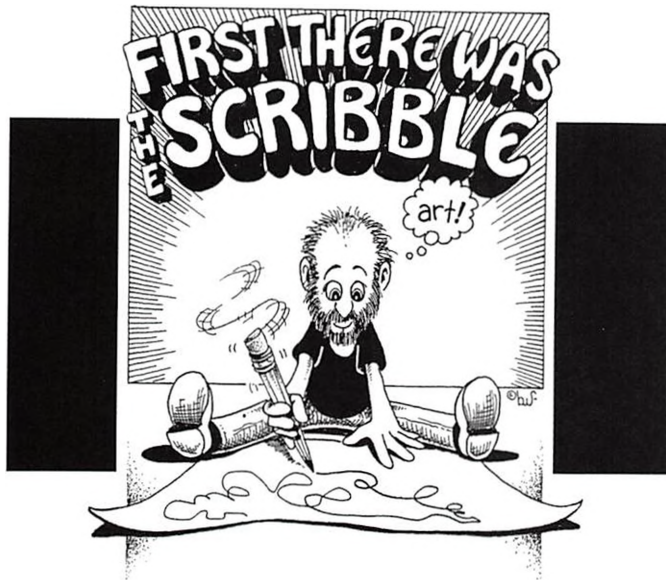
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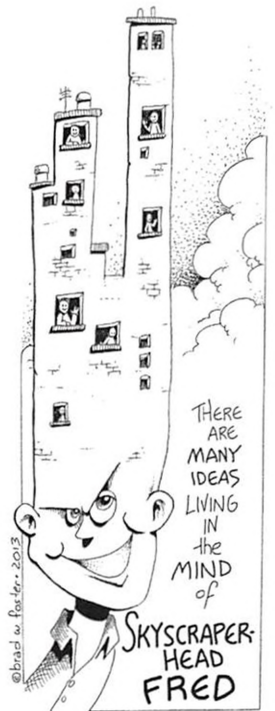
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# THE BRAD W. FOSTER ART PORTFOLIO





These are the kinds of things I am mostly known for in science fiction fandom: weird little cartoons & odd drawings, illustrations used to fill in the blank spaces left over when the layout of text is finished. A small illo to fill a space: a fillo!



©brad w. foster 2013

### ARBOREAL SHARK



### NERVOUS GESTURES ARE UNIVERSAL

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JEROME SPECIALIZES IN ONE-POINT PERSPECTIVE DRAWINGS... HE'S VERY GOOD AT IT!

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I'M NOT SHY, I'M JUST GOOD AT FIGURING OUT WHO'S WORTH TALKING TO.

MOST PEOPLE AREN'T.

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### PETS OF THE FUTURE HOVERDOG

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### RING FACE RICKY TRAVELS IN TIGHT CIRCLES!

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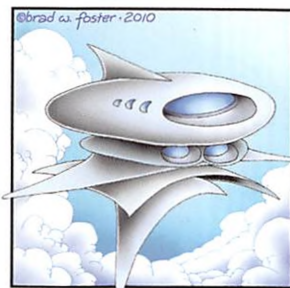


### COOKIE JAR OF CTHULHU

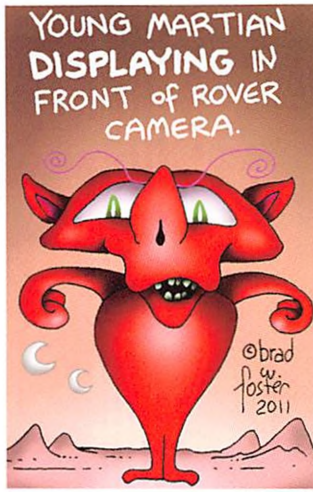
...for COOKIES MADE WITH REAL ICHOR!

AT!

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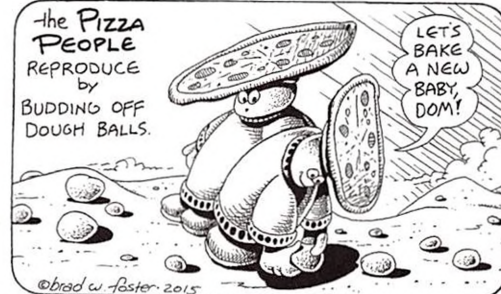


### YOUNG MARTIAN DISPLAYING IN FRONT OF ROVER CAMERA.

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JIM JUST WANTS PEOPLE TO ACKNOWLEDGE HIS EXISTENCE.

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the PIZZA PEOPLE REPRODUCE BY BUDDING OFF DOUGH BALLS.

LET'S BAKE A NEW BABY, DOM!

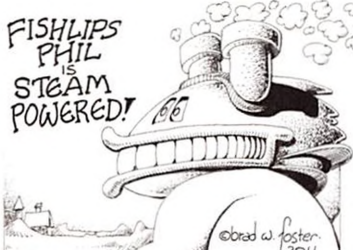
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### IT'S GOOD TO HAVE A LARGE

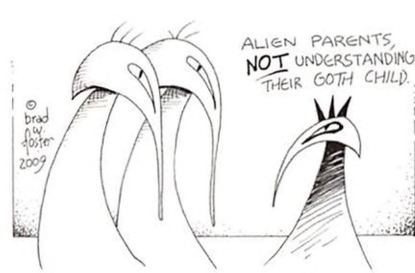
### EYE-Q

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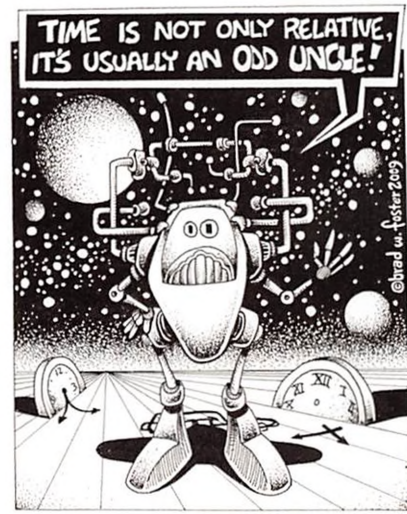


FISHLIPS PHIL IS STEAM POWERED!

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ALIEN PARENTS NOT UNDERSTANDING THEIR GOTH CHILD.



### TIME IS NOT ONLY RELATIVE, IT'S USUALLY AN ODD UNCLE!

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### DUCKENSTEIN GOES ICE SKATING AT NIGHT!

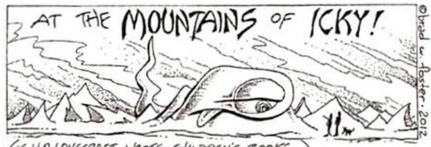
HOW SPOOKY!

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CROTCHETY RAVEN IN A TOP HAT!

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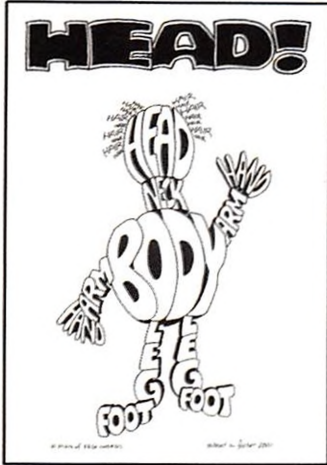
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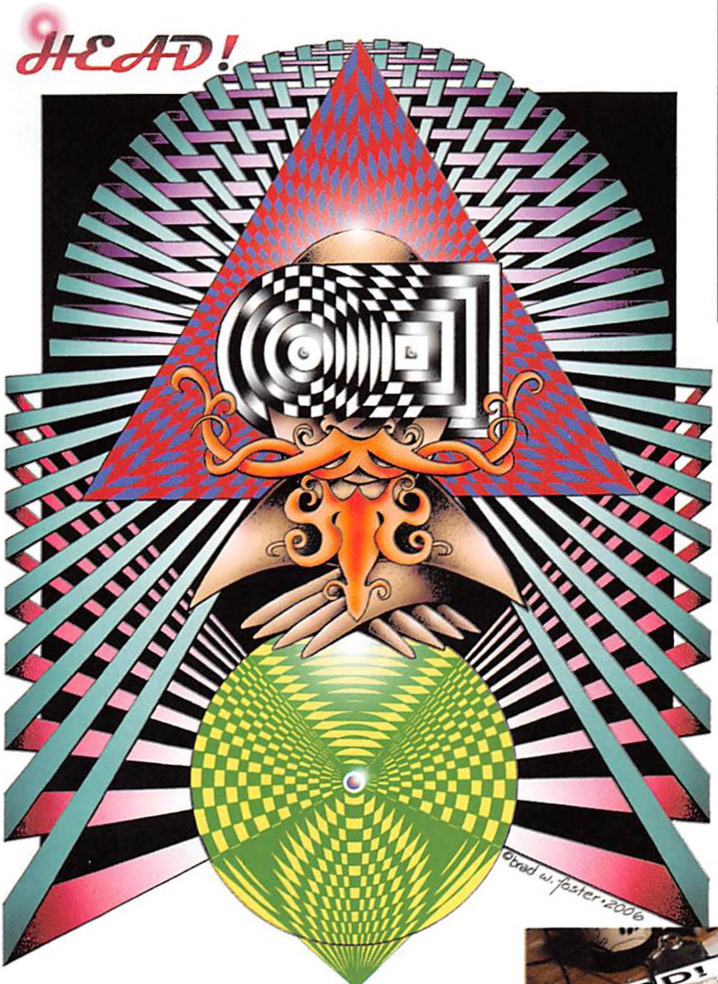
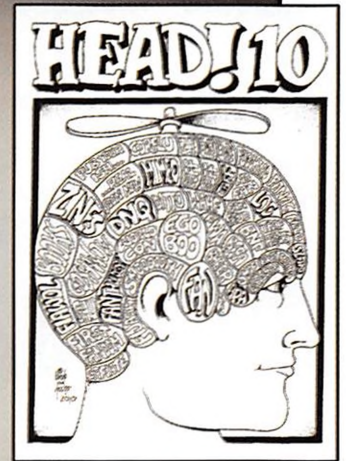
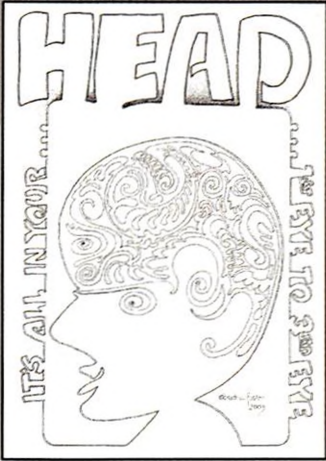
### PICKLE IN SPACE

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**"Variations on a Theme"**



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**BRAIN PYRAMID**

Panel (SIDE) (make 1)

Though not the intelligent, as a might think on the fact that it is, what will only a head, and so surely, surely yours. It might be a good idea to double up on the back receptors and just keep it happy and well fed!

**EARS (make 2)**

Panel (SIDE) (make 1)

Panel (FRONT) (make 1)

Panel (BACK) (make 1)

**MAIN CUBE HEAD UNIT**

Panel (FRONT) (make 1)

Panel (BACK) (make 1)

Panel (SIDE) (make 1)

Panel (SIDE) (make 1)

**EYES (make 2)**

Panel (FRONT) (make 1)

Panel (BACK) (make 1)

**MOUTH**

Panel (FRONT) (make 1)

Panel (BACK) (make 1)

**TONGUE**

Panel (FRONT) (make 1)

**TEETH - 24**

Panel (FRONT) (make 1)

Panel (BACK) (make 1)

**TASTE RECEPTORS**

Panel (FRONT) (make 1)

Panel (BACK) (make 1)

**SMELL RECEPTORS**

Panel (FRONT) (make 1)

Panel (BACK) (make 1)

**HEARING RECEPTORS**

Panel (FRONT) (make 1)

Panel (BACK) (make 1)

**TOUCH RECEPTORS**

Panel (FRONT) (make 1)

Panel (BACK) (make 1)

**TELEVISION BOX**

Panel (FRONT) (make 1)

Panel (BACK) (make 1)

**TELEPHONE BOX**

Panel (FRONT) (make 1)

Panel (BACK) (make 1)

**TELETYPE BOX**

Panel (FRONT) (make 1)

Panel (BACK) (make 1)

**TELEVISION BOX**

Panel (FRONT) (make 1)

Panel (BACK) (make 1)

**TELEPHONE BOX**

Panel (FRONT) (make 1)

Panel (BACK) (make 1)

**TELETYPE BOX**

Panel (FRONT) (make 1)

Panel (BACK) (make 1)



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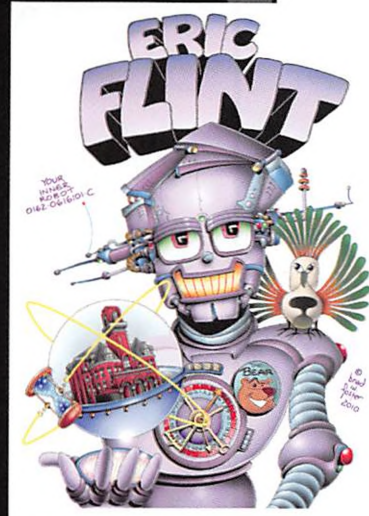
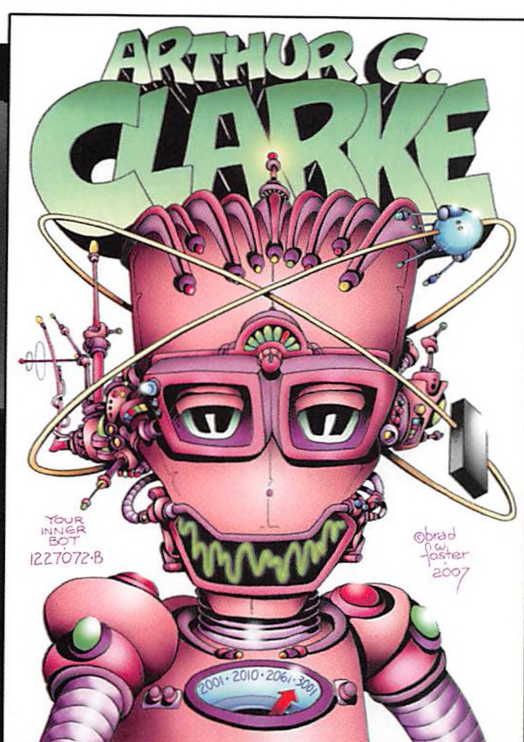
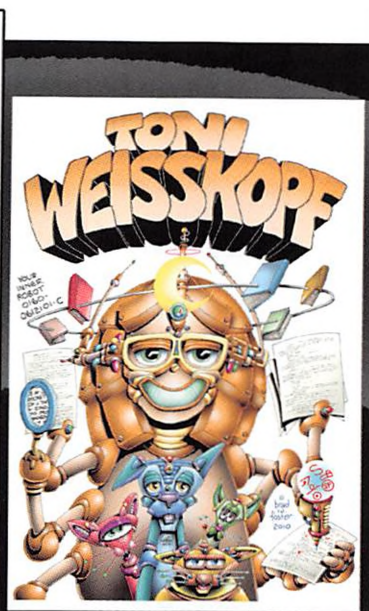
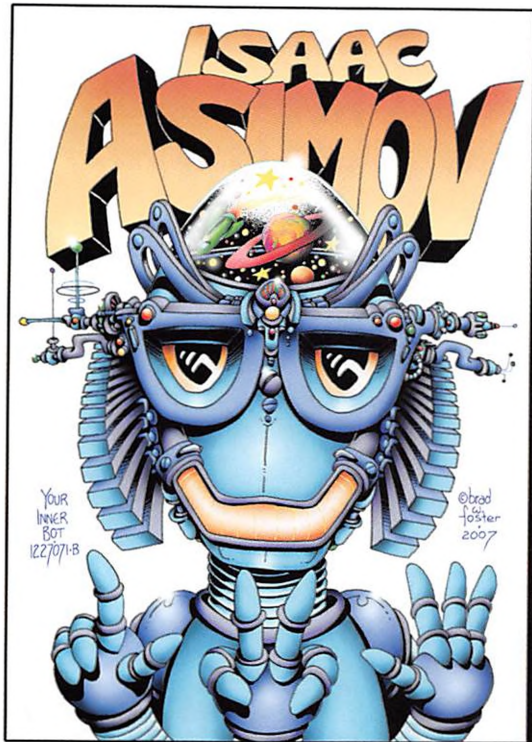
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Your Inner Robots



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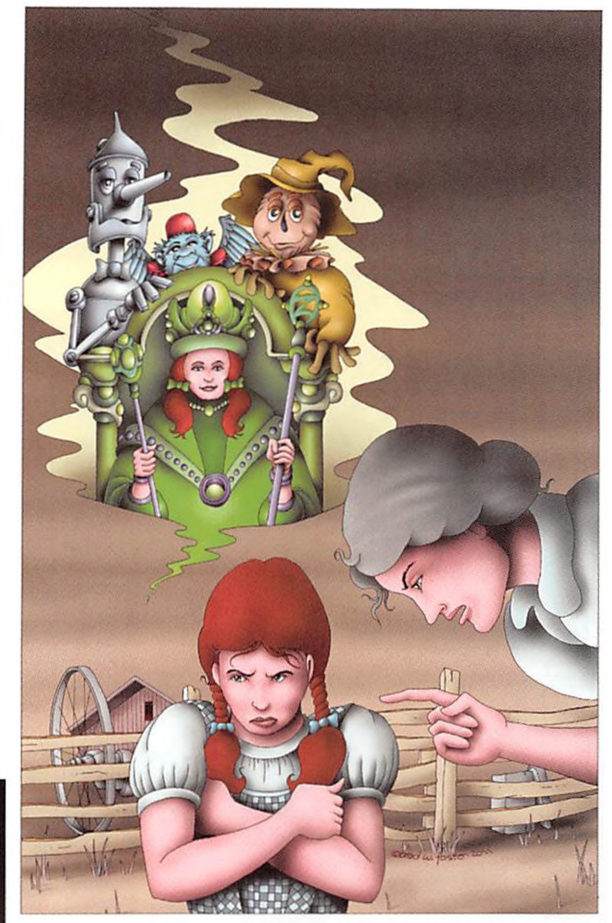
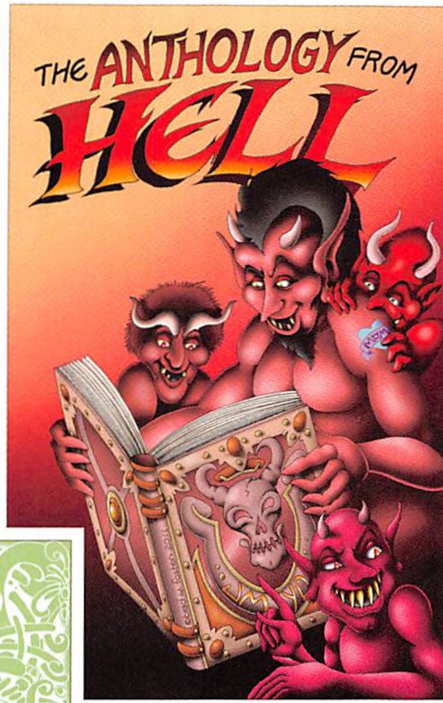




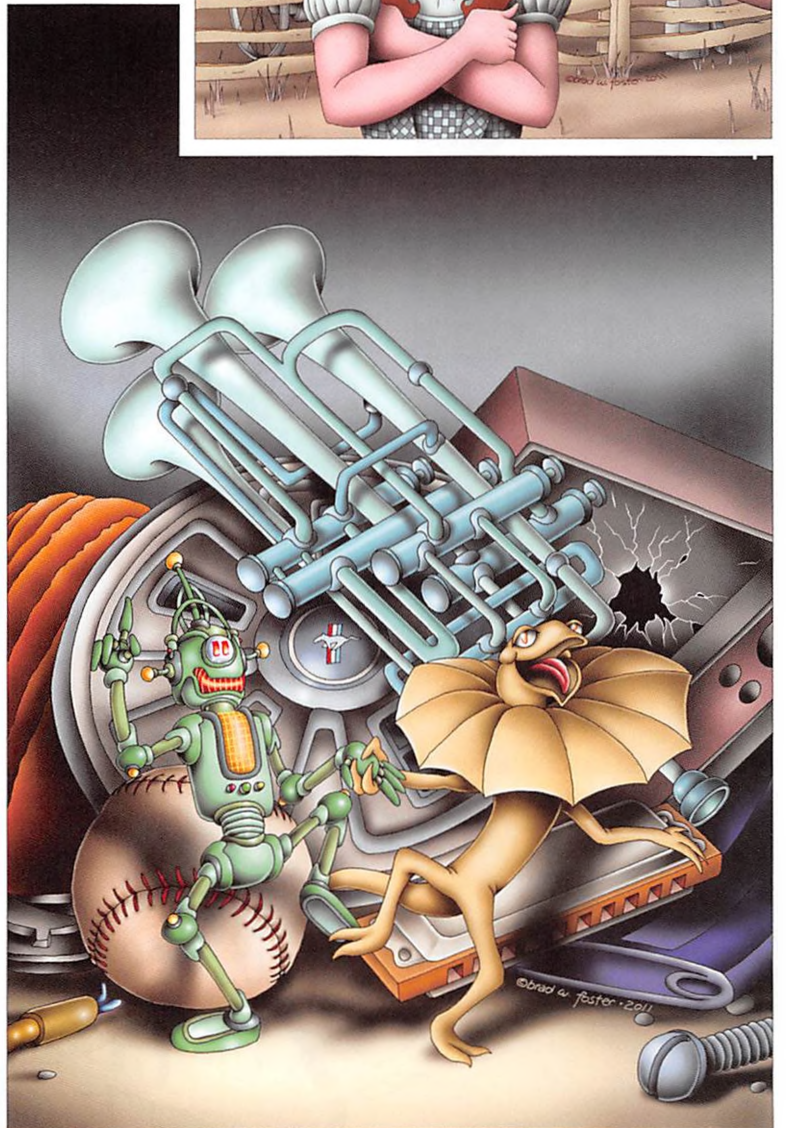
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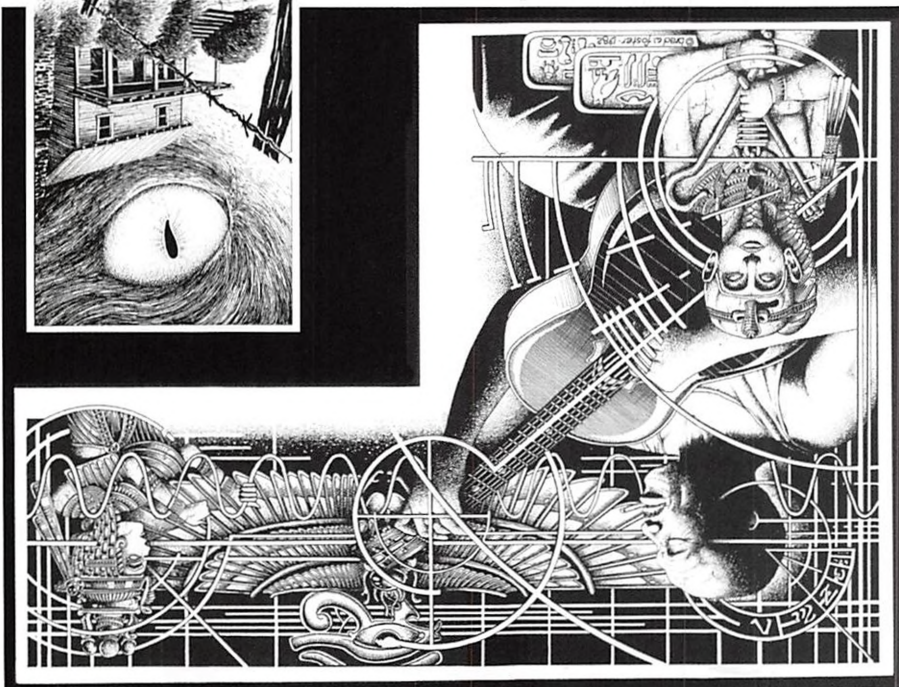
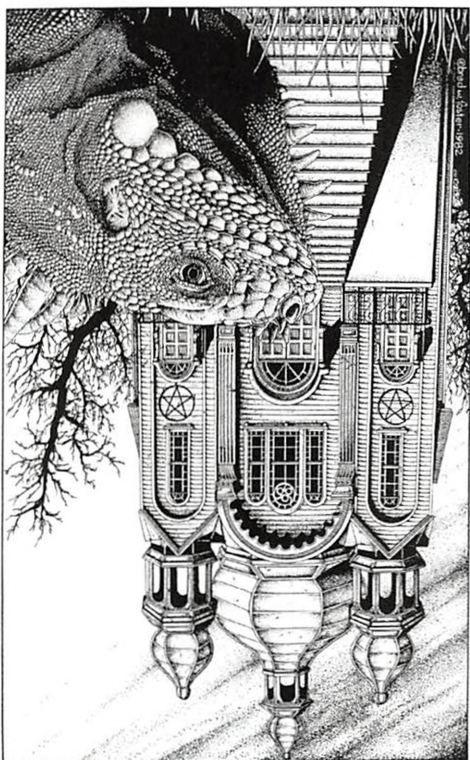
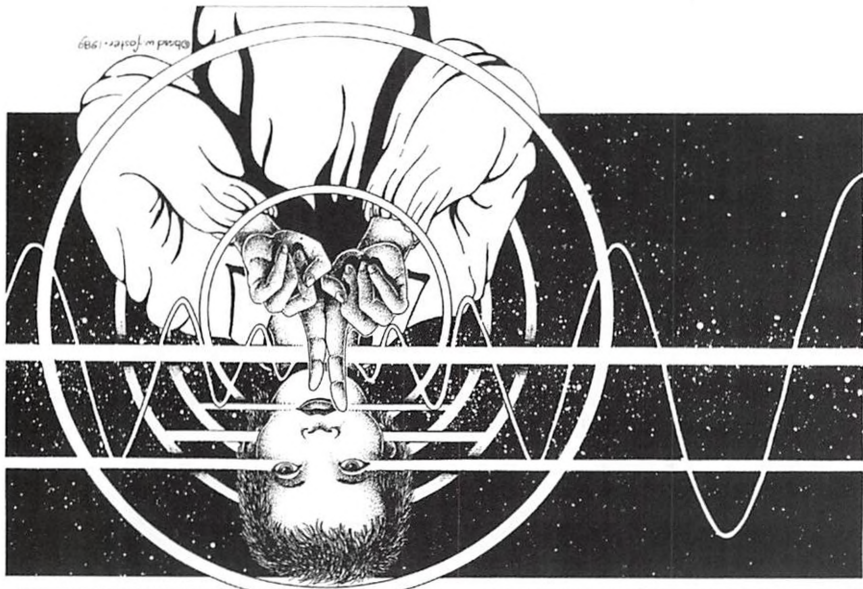




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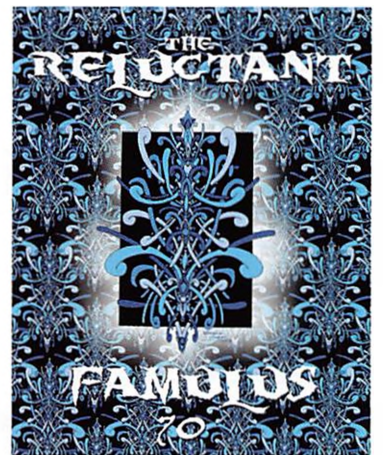
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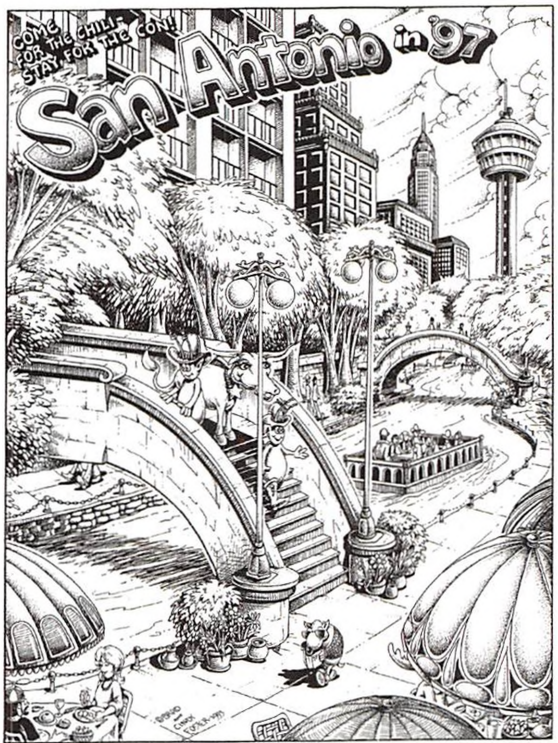
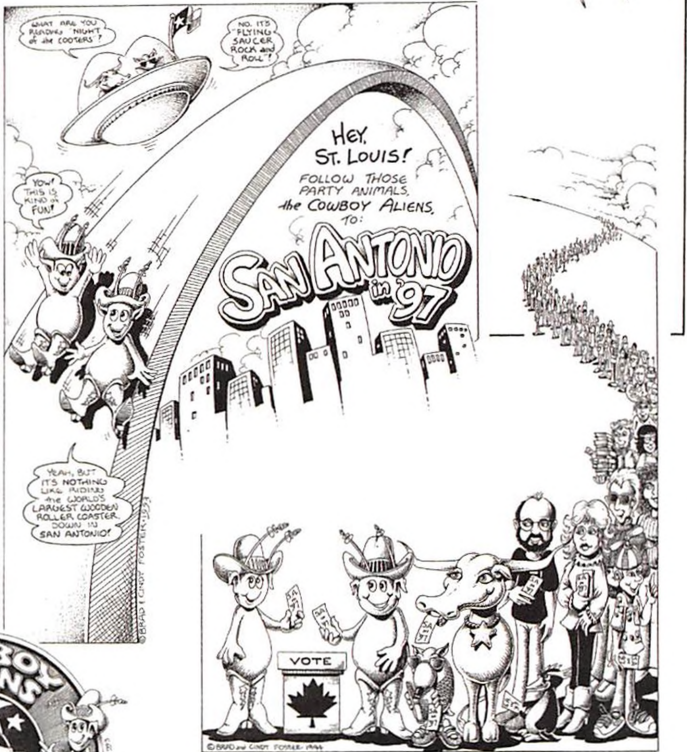
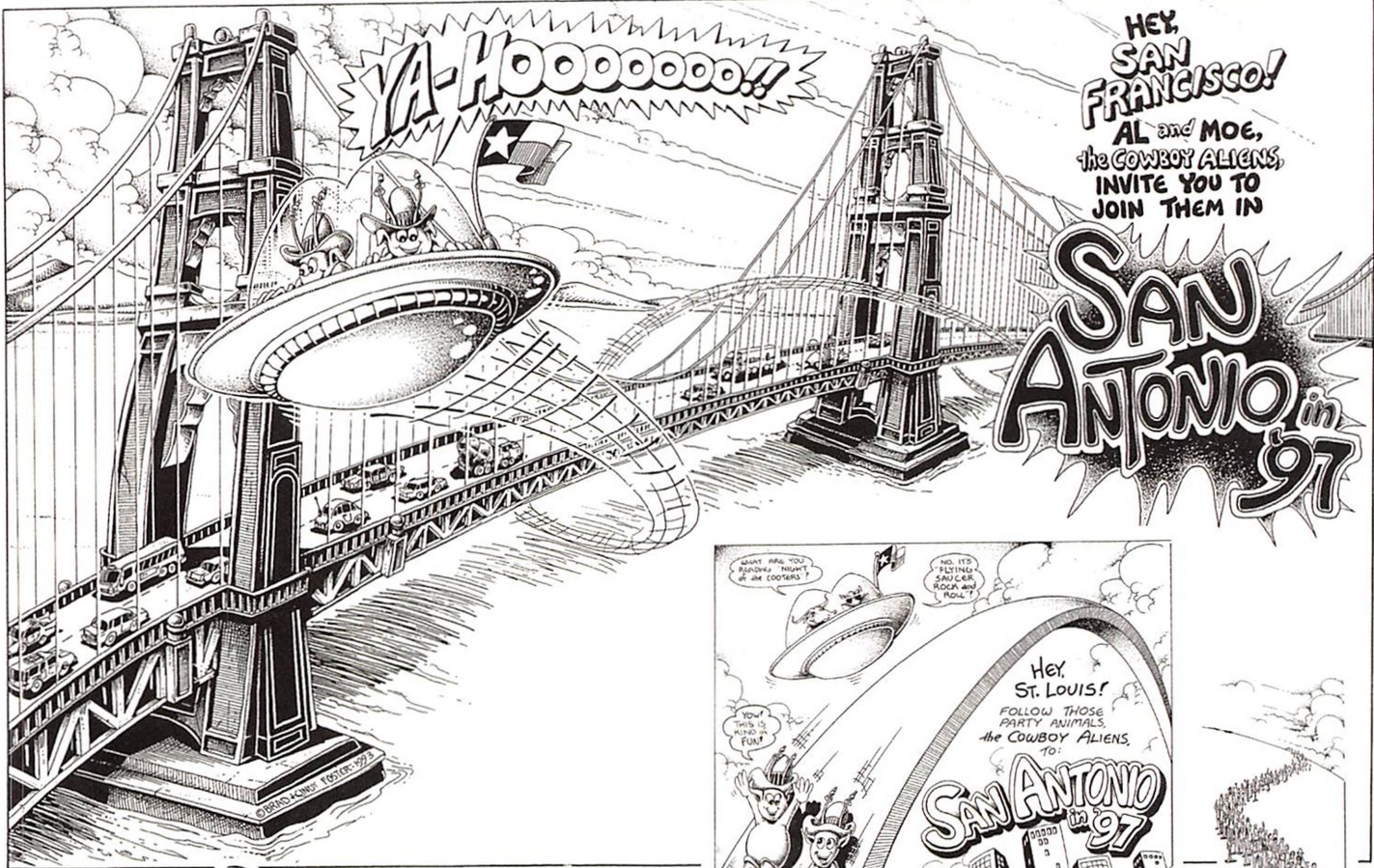
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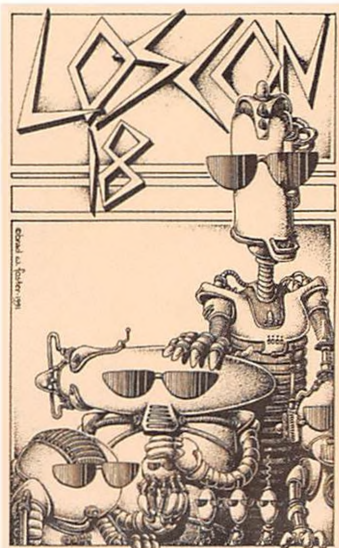
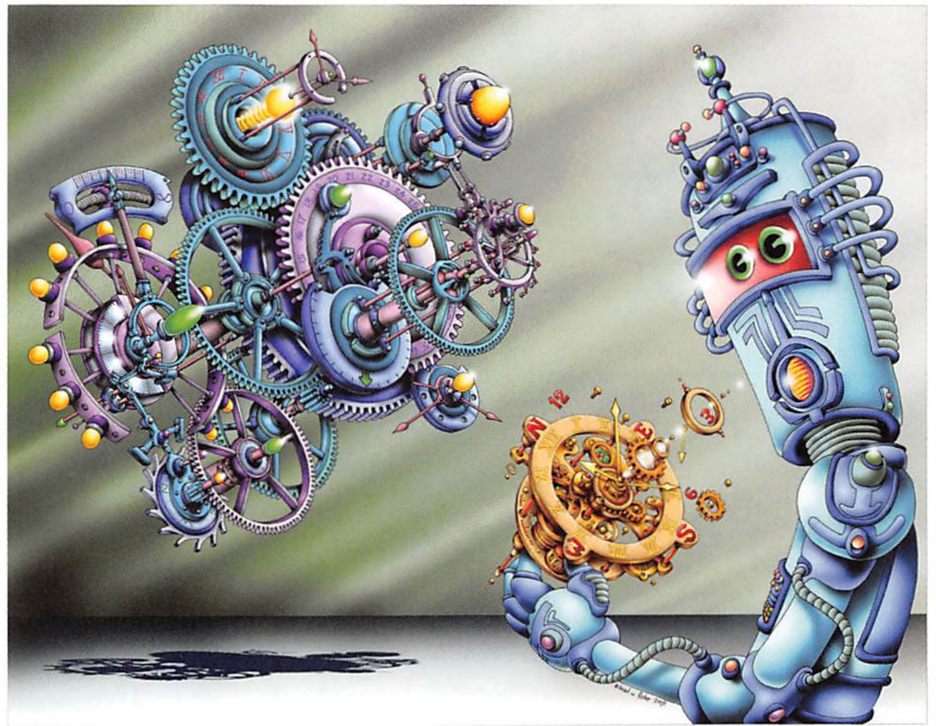
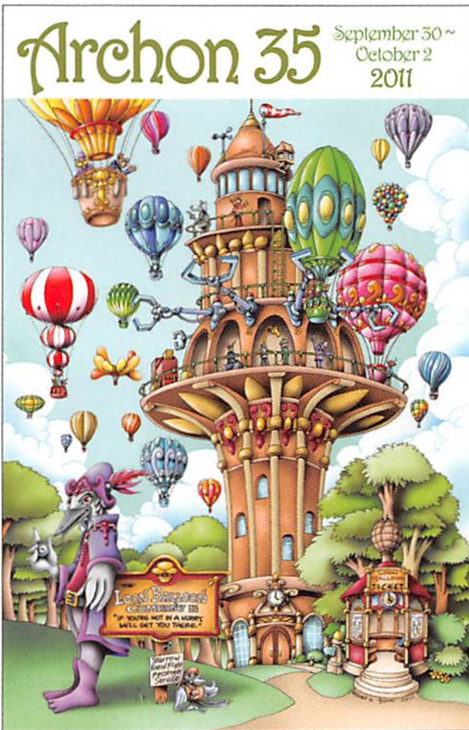
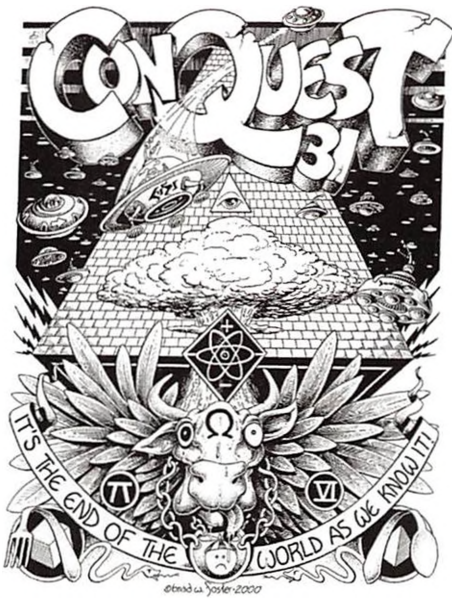
BANANA WINGS





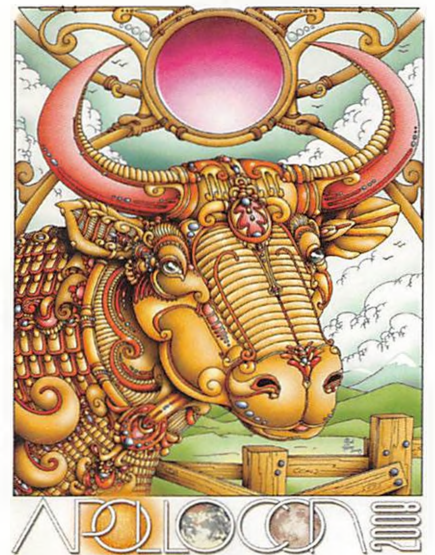






I've always had fun designing the program book covers when I've been invited to be the Artist GoH at conventions. (Not hinting or anything...)

- |               |               |
|---------------|---------------|
| Agglecon XXVI | Agglecon VII  |
| Art Show      | Dealer's Room |
| Agglecon XXVI | Agglecon XXVI |
| Security      | Attendee      |
| Agglecon XXVI | Agglecon XXVI |
| Officer       | Guest         |





# ReConstruction PR-1

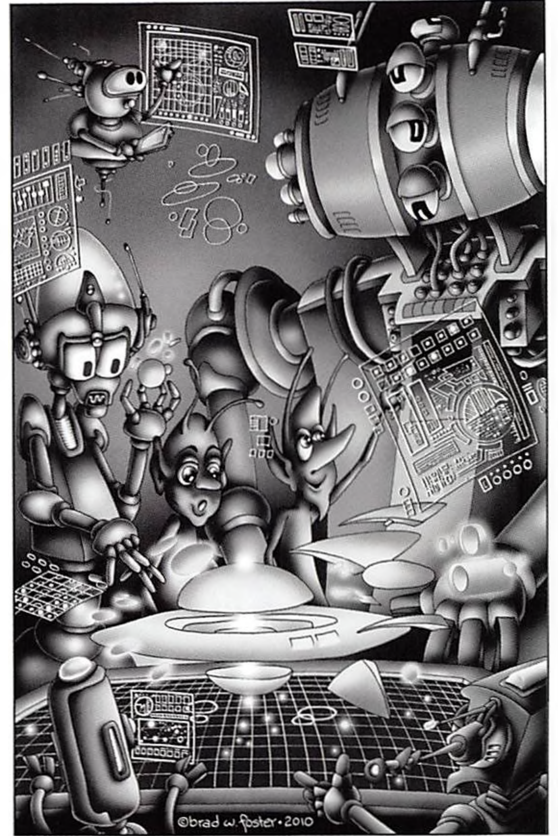


ReConstruction in 2010 was the 10th NASFiC (North American Science Fiction Convention) Going with the con name, I had a couple of hapless aliens crash-land on a planet of robots on the first Progress Report cover. For the second, they and their robot rescuers were coming up with the plans to rebuild their craft. Finally, for the wrap-around Program Book cover, we see all the reconstruction well and truly underway.

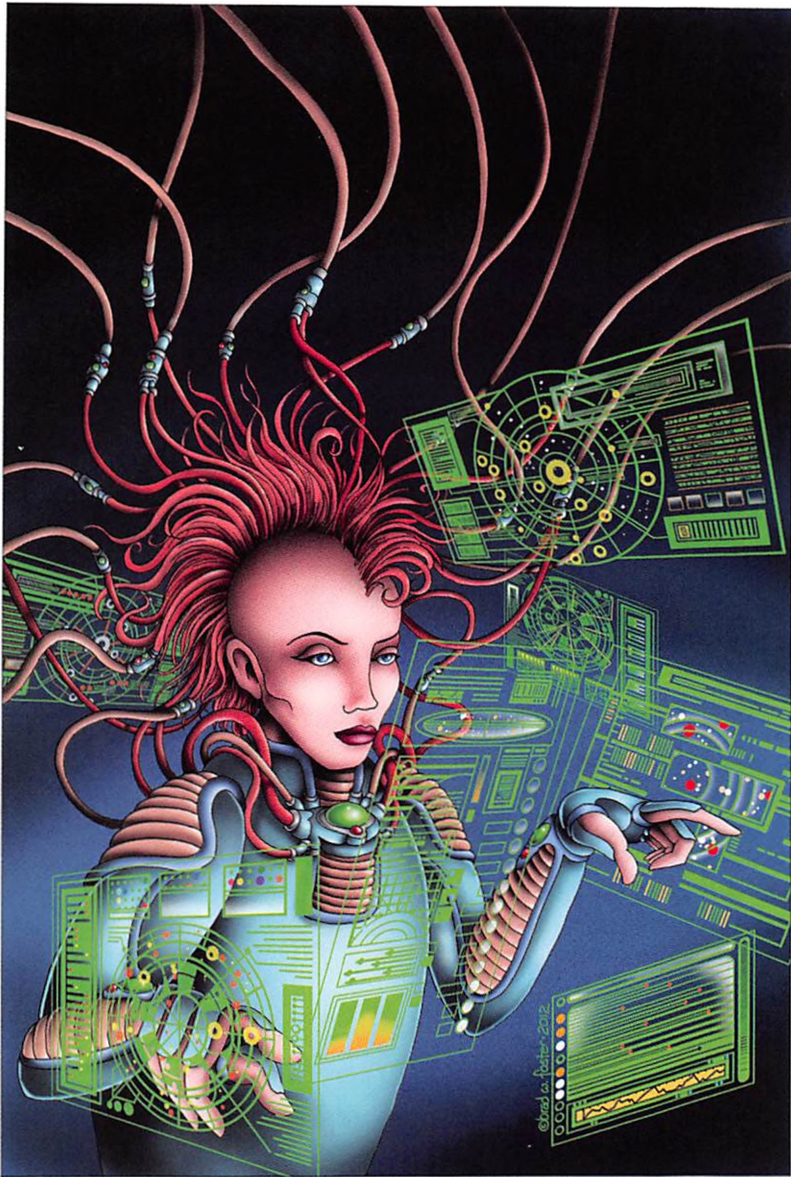
## ReConstruction

(It also gave me the chance to play graphically, going from strict pen & ink line, to grey tonal art, and finally full color!)

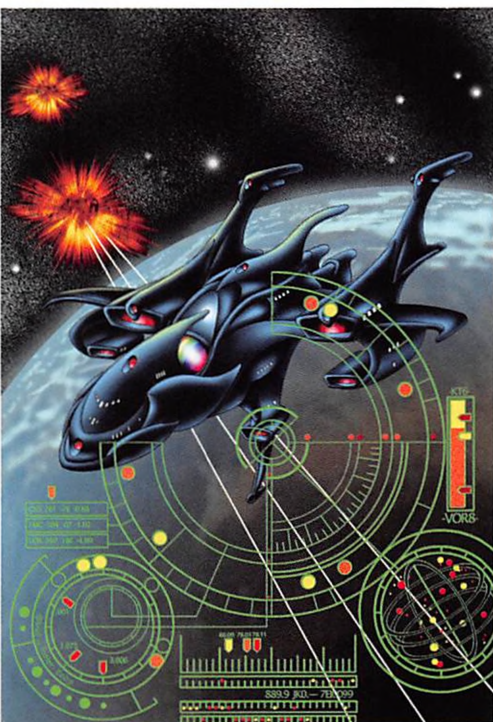
# ReConstruction PR-2



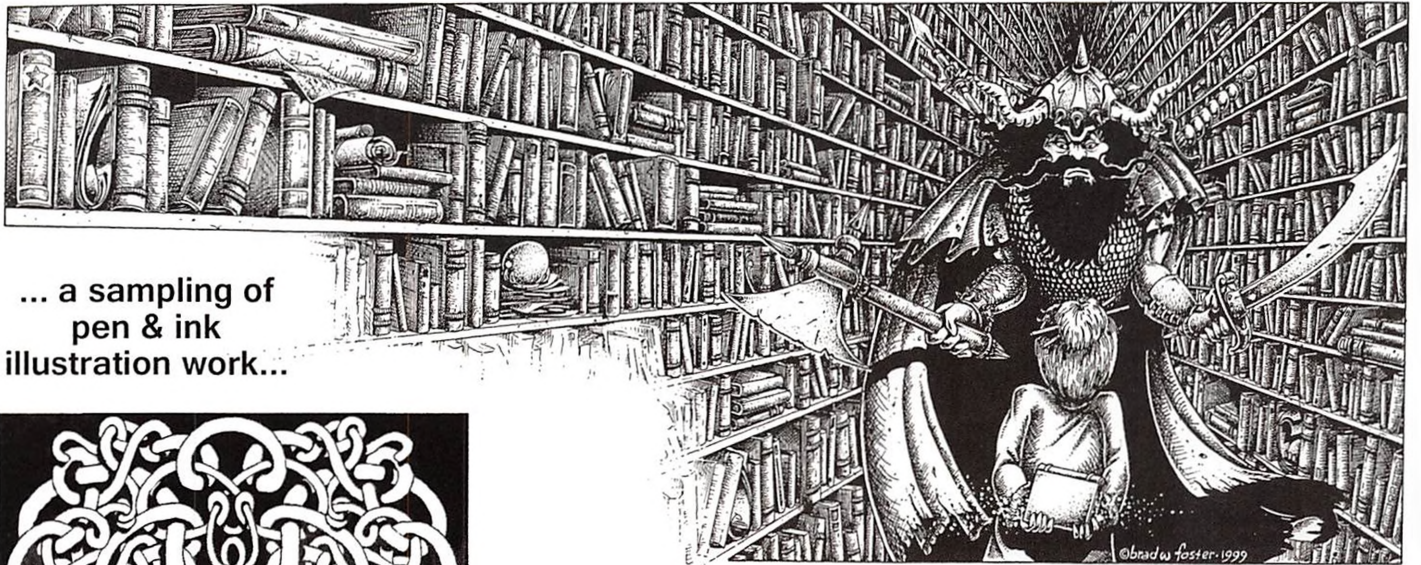
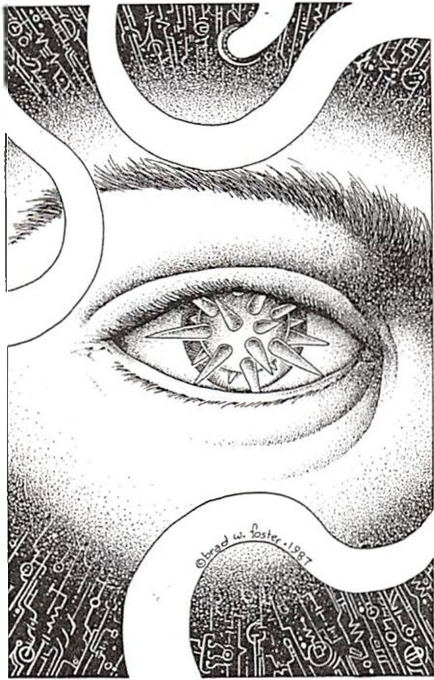




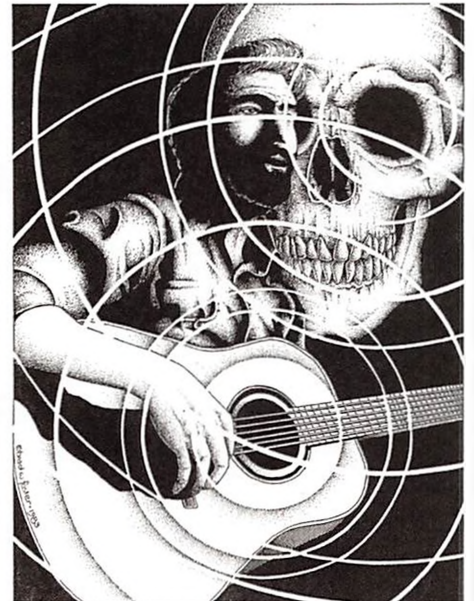
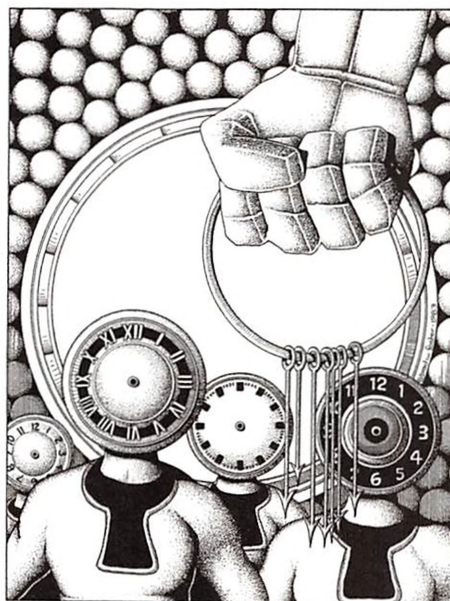
...Some  
Book  
Covers...



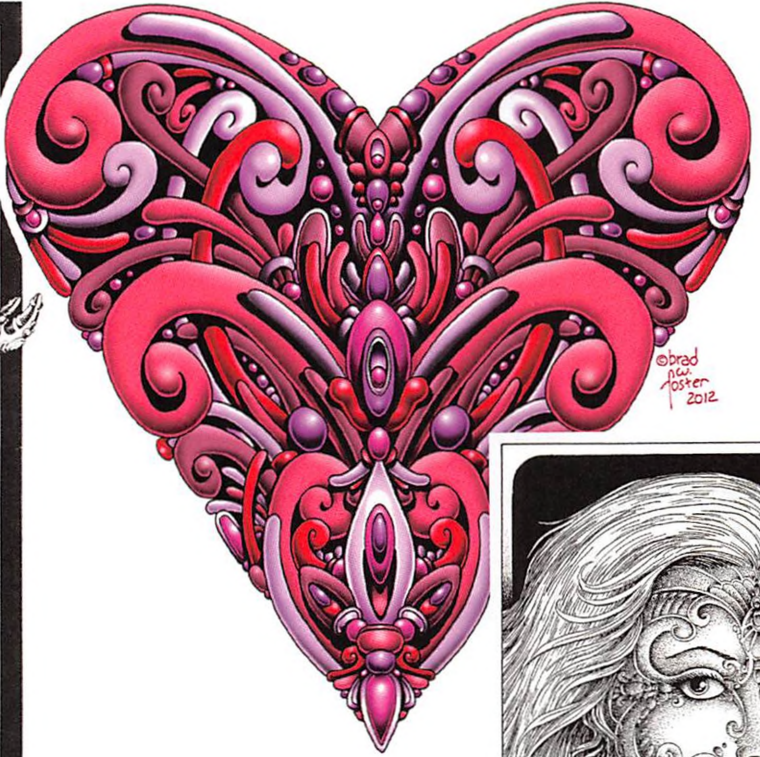




... a sampling of  
pen & ink  
illustration work...





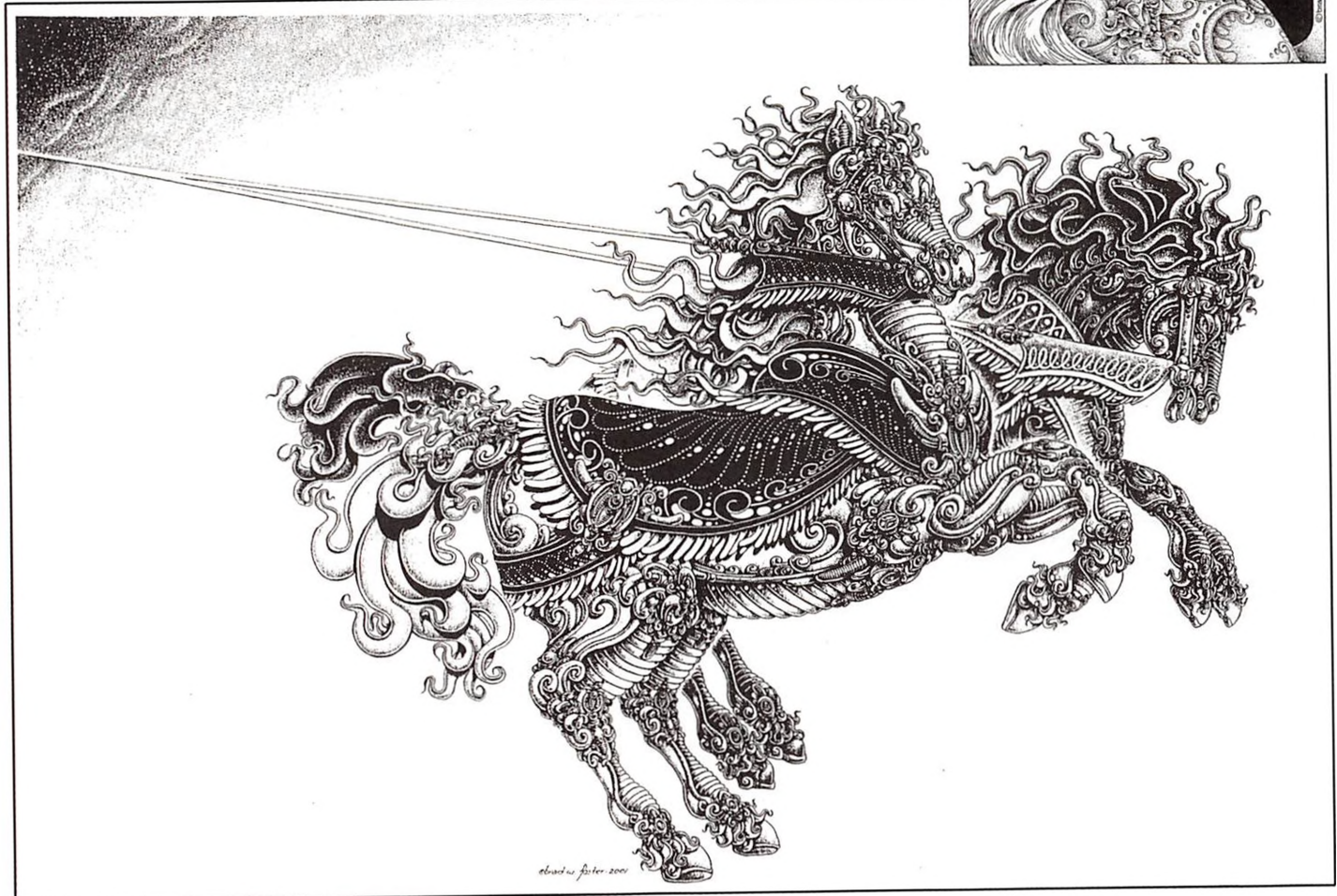


©Brad  
Foster  
2012

My more personal  
work, images from  
"Argent Park".



©Brad F. Foster 2005



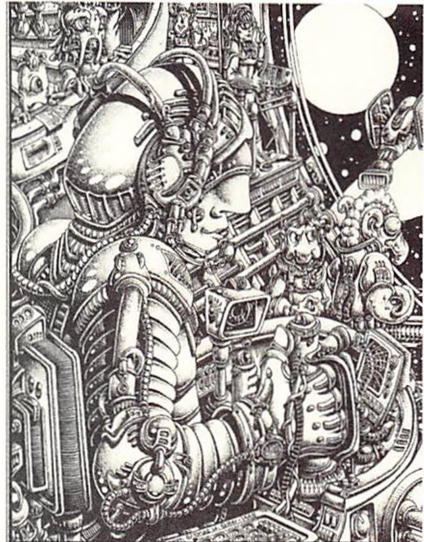
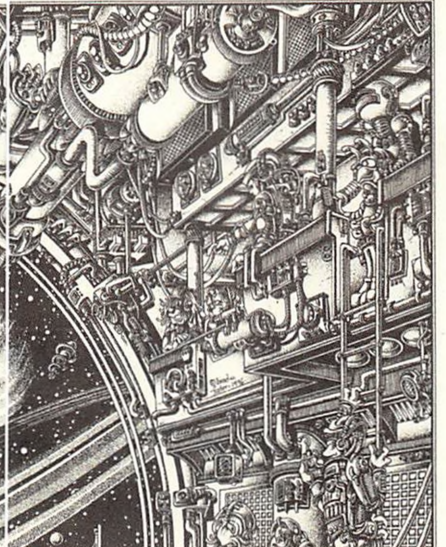
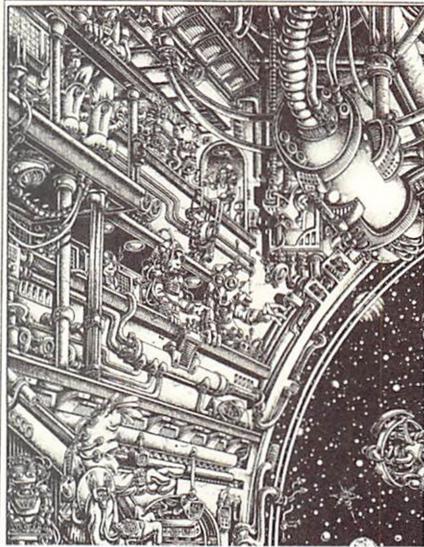
©Brad F. Foster 2000



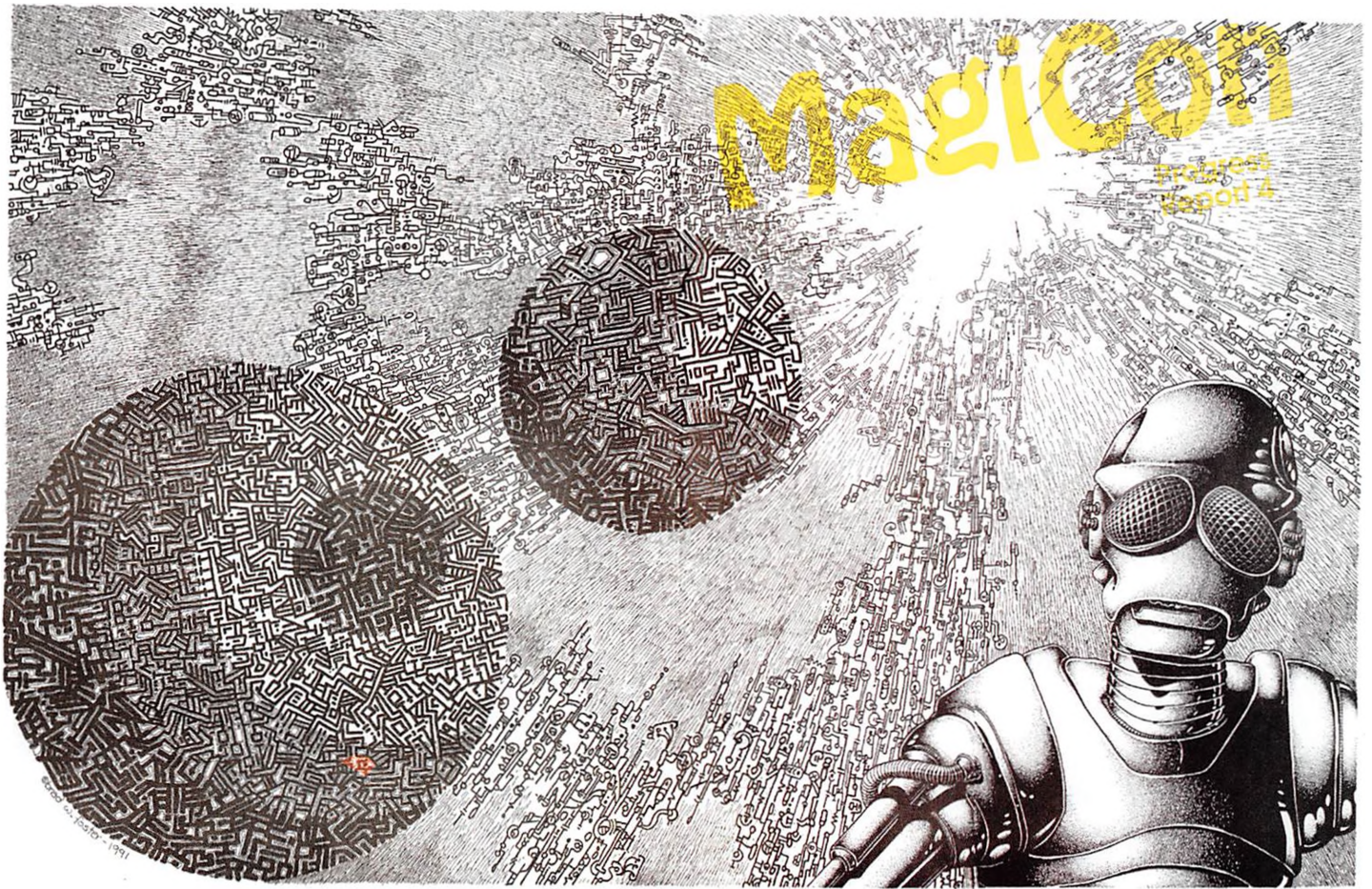
# THE WHOLE FANNISH WORLD IS INVITED TO SAN ANTONIO in '97



It was a blast doing images for the 1997 LoneStarCon2 Worldcon bid. Lots of fun stuff, including images specially designed for different areas of the country. After winning, LSC2 was weird enough to let me play with making all six covers for the Progress Reports into one huge, ever-growing image. Members had to wait for each P.R. to arrive, over *two and a half* years, before seeing how the final image all came together.







Alien worlds and landscapes, in science fiction and fantasy...

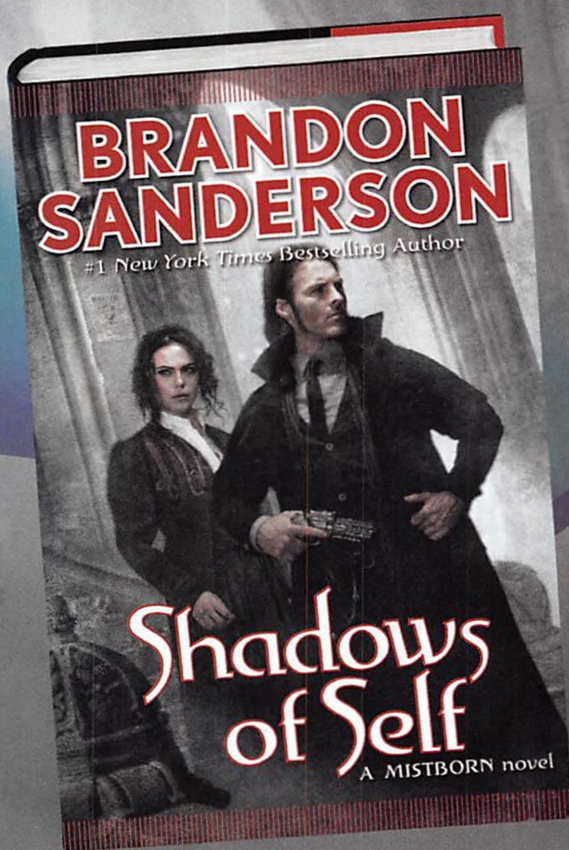




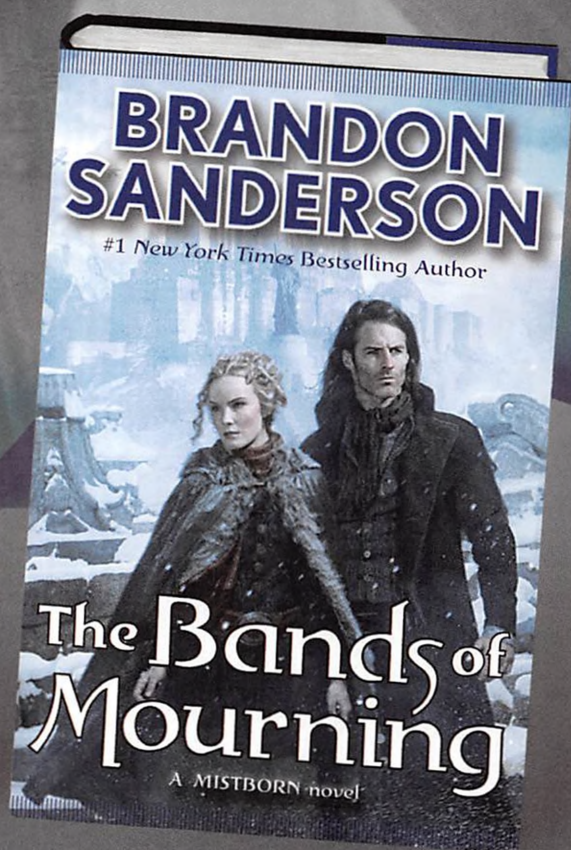
From #1 *New York Times* bestselling author

# BRANDON SANDERSON


The direct sequels to *The Alloy of Law*



October 2015



Winter 2016

Both available in Hardcover, eBook and  macmillan audio

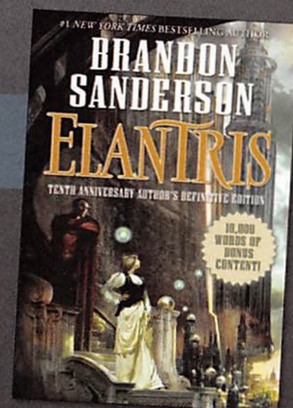
“It’s rare for a fiction writer to have much understanding of how leadership works and how love really takes root in the human heart. Sanderson is astonishingly wise.”

—ORSON SCOTT CARD



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GET UPDATES about Brandon Sanderson when you sign up for Author Updates



# DR. KJELL LINDGREN

## SPECIAL GUEST

Sasquan is proud to have NASA Astronaut Dr. Kjell Lindgren as a Special Guest – from orbit! Even while circling the globe as a Flight Engineer on the International Space Station’s Expeditions 44 and 45, Dr. Lindgren will be participating in Sasquan! Dr. Lindgren sat for an interview with *Alex van Thorn*.

*Can you describe how you became interested in science fiction, and how this interest affects your work and overall perspective on things?*

Reading has been an important part of my life for as long as I can remember. Reading occupies a considerable part of my recreational time and the skill of reading is fundamental to my professional success. I like to say that my path to space has been paved with books. It is the reason I am promoting reading and literacy during my mission – and it is the reason why there is a book at the base of the Expedition 45 patch. It warms my heart to see that same passion in my kids’ lives as well – carrying books around wherever we go.

While I will read anything that is good, my favorite genre by far is science fiction/fantasy. My first favorite books were *Sabre Jet Ace* by Charles Coombs and *The Runaway Robot* by Lester Del Rey. I remember reading those over and over. In junior high, a friend recommended both *Starship Troopers* and *Ender’s Game* (with the Hugo star featured prominently on the cover). I’ve been hooked on the genre ever since. What I love about science fiction is its perspective of what could be – dystopian tales serve as a warning while less dreary adventures thrill us of what might be. And of course, it is not all aliens and blasters – the genre provides a tremendous sandbox for exploring humanity, our motivations, expectations and our relationship with technology.

I’m thrilled by the prospect of learning how to live in that science fiction environment – to learn how to do all of the little things that we do every day, eat, drink, sleep, work, play – in the absence of gravity. My mission will last about six months – it will not be a quick visit – and I will truly get to learn how to live in space. What an incredible opportunity!



*Tell us how you became an astronaut: What preparation did you do before you applied for the program, what steps were involved in the selection, what tests or other evaluation processes did you go through, what was your orientation and initial training with NASA like?*

Well, for as long as I can remember, I have wanted to become an astronaut. What little kid has not entertained that thought, at least for a little while? I grew up on Air Force bases surrounded by pilots and fighter jets during the Cold War. I read science fiction. I saw *Star Wars* (many, many times) and played with *Star Wars* figures. I was in second grade in 1981 and I have very clear memories of watching the first Space Shuttle launch. All of these experiences, taken together influenced my desire to become an astronaut. I think I was 11 when I started forming a plan for achieving this goal. The classic path to space appeared to involve flying and becoming a test pilot before becoming an astronaut. That’s what most Mercury, Gemini, Apollo and early Shuttle astronauts



did, so that's what I planned to do. I sent an application request to the Air Force Academy – I never heard anything back – I guess that 11 or 12 was too young to take seriously. I stayed on that path though, and after high school graduation started at the academy with the class of 1995. But as I grew older, I became more pragmatic and I came to understand that the odds were not in my favor. I followed the advice (the same advice that I give when asked) of a shuttle astronaut who was visiting the Air Force Academy: "Don't pursue a job or education because you think that is what NASA is looking



for – because if it doesn't work out, you are going to be miserable. Instead, do what you love, enjoy the journey and if it works out ... great! And if it doesn't ... great!" I found that I had a passion for biology and service that led nicely to a career in medicine. Emergency medicine was particularly appealing with its high stakes, fast-paced environment, jack-of-all-trades skill set and the opportunity to work with a highly skilled and compassionate team of nurses, techs and specialists on a daily basis. After completing training in emergency medicine, I still felt the "call of space" and decided to explore the possibility of combining space *and* medicine. Wouldn't you know it, there is the small but distinct discipline of Aerospace Medicine, made up mostly by military physicians. But there are few civilian training programs around the country. The one I was interested in focused on Space Medicine and it was located at the University of Texas Medical Branch in Galveston, 45 minutes from Johnson Space Center and co-sponsored by NASA. Presented with this career "conjunction" I went all in, completed the second residency and was subsequently hired as a Flight Surgeon (a fancy title for a general practice physician who takes care of aviators, or in this case, astronauts) at Johnson Space Center. A year later NASA announced a new Astronaut selection. I applied and I'm now living the dream!

*Who have been some of the influences in your life that led you to become an astronaut? Family, teachers, mentors, personal or public or historical figures you've admired and taken inspiration from? What are some of the best advice or words of wisdom they've given you?*

I think this is an incredibly important question. This job is not an individual achievement. Sure I have worked hard to get where I am, but this opportunity really reflects more on all of the people, the mentors, friends, teachers, colleagues and advisors, who invested their time and efforts into me over the years. I am here because of them – I truly believe that, and I'm excited to get to share this spaceflight experience with all of them. I am deeply grateful to my family – to my parents for providing a safe, stable, nurturing environment in which to dream and grow. I remember very clearly

my mother saying that I could become whatever I wanted if I worked hard enough. She was right! And I wouldn't be here today preparing for this mission without the love and support of my wife and kids. The path through graduate school, medical school and residency is not one that I could have walked on my own. I'm deeply grateful for their patience, flexibility, and sense of humor through it all. I'm thankful for my teachers – I think teachers are dramatically underrated. As soon as I got selected, I tried to find as many of my former teachers as possible to thank them. I'm inspired by explorers and by the men and women involved in the early space program. On a personal note, I love Lansing's *Endurance: Shackleton's Incredible Voyage*. My favorite books in the space history genre include: Kraft's *Flight: My Life in Mission Control*, Collins' *Carrying the Fire* and Chaikin's *A Man on the Moon*. The courage and audacity of those early explorers is humbling and inspiring.

*What are some of the most surprising and unexpected things that have happened to you, while with NASA or in your previous experience on the path to becoming an astronaut?*

One experience leaps to mind. I remember the first day I got to wear the EMU (Extra-vehicular Mobility Unit), the white spacewalking suit, into the training pool or NBL (Neutral Buoyancy Laboratory) – sorry, lots of acronyms. This was about six months into Astronaut Candidate training and a milestone for me. In my mind, this was the big time! I remember being lowered into the water, and thinking to myself "I cannot believe how



amazing this is, how lucky I am that I get to do this!” Thirty minutes later, I remember thinking to myself “I can’t believe how exhausted I am – this kind of sucks!”

Working in the EMU, in the pool is one of my absolute favorite activities, but it is physically and mentally demanding. *Spacewalking* is kind of a misnomer, because every movement, every tool use or tether hook activation, getting around the space station, uses the hands. And every time you use your hands in the pressurized suit is like squeezing a hand exerciser. You have to train your hand and forearm muscles (we spend a lot of time in the gym), and learn how to move and work efficiently in the suit because every pool run is six hours long – and if you are exhausted in the first 30 minutes, it is going to be a long day. Working in the suit is challenging, rewarding and a lot of fun.

*What about your non-professional interests? How did they lead you to become an astronaut? What are some of your favorite books or movies, and how have these influenced you? Can you describe some of the most interesting photos you've taken? Could you discuss your interest in astronomy?*

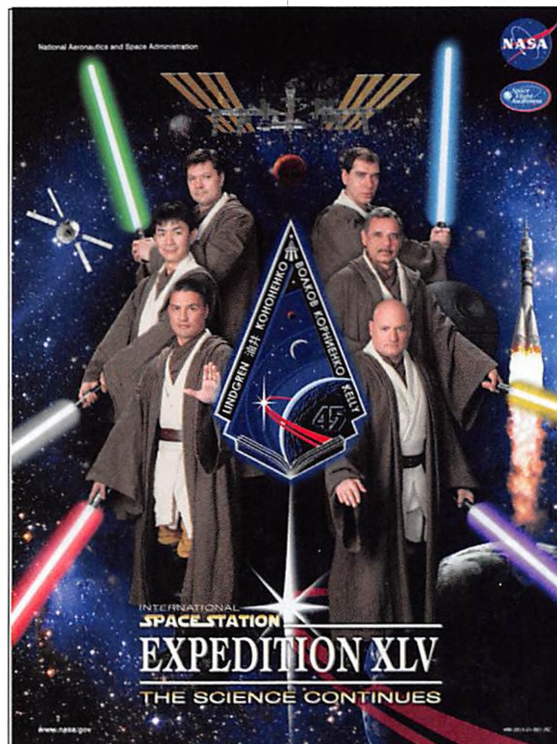
My favorite activity by far is hanging out with my family. My kids are smart, awesome and hilarious and a blast to goof around with – my wife and I feel very blessed. We like to hang out, play board games and video games and watch movies together. We even train in Tae Kwon Do together!

As I’ve already explained, I love to read. My favorite books and movies...hmmmm, that is a long list. Let’s talk favorite authors: Tolkien, C.S. Lewis, T. Clancy, S. King, V. Vinge, P. Rothfuss, E. Cline, R. Heinlein, N. Stephenson, B. Sanderson, J. Haldeman, O.S. Card, G.R.R. Martin, C. Willis, K.S. Robinson, J.K. Rowling, A.C. Clarke, and Bill Watterson. Maybe it would be easier to list who I don’t like. I’m a

big fan of the *Star Wars* movies (IV – VI), the *LOTR* trilogy, *Back to the Future*, *Princess Bride*, *O Brother Where Art Thou*, *GalaxyQuest*, *Looper*, Monty Python, *Serenity*, *The Fifth Element* and anything Pixar. I like Neill Blomkamp’s work and J.J. Abrams’ re-boot of *Star Trek* (I know those may be fighting words for some).

I caught the astronomy bug while I was in grad school. The winter sky is my favorite and I have fond memories of driving out into the Colorado countryside for cold, dark skies. My favorite visual targets are the moon and Saturn. My favorite photo is one I took of Comet Hale-Bopp in ‘97. I remember deliberating for months over buying a telescope. I ended up building my own 8” Dobsonian (no, I didn’t grind my own mirror). I also enjoy working out. Sports were an important part of my life growing up – especially in high school and college. Fitness is a requirement for this job and exercise plays a critical role in health maintenance in space.

*You were born in Taiwan, spent some of your childhood in England, have family across the United States, and now are working with astronauts at Star City in Russia. What have you learned from this international background that was helpful for becoming an astronaut?*



*Return of the Jedi* – Sasquan’s special guest with his five crewmates. Clockwise from Dr. Lindgren: Kimiya Yui, Oleg Kononenko, Sergey Volkov, Mikhail Kornienko and Scott Kelly. All photos courtesy of and © NASA.

While I didn’t fully appreciate it at the time, I am immensely grateful for the opportunity to grow up overseas, especially during the Cold War. I feel like the experience gave me a broader world view and a deeper appreciation for what it means to be an American. Our space program is a national asset and partners with other countries all over the world in the International Space Station program. It feels very natural for me to be working with instructors, colleagues and crew members from other countries. I think this international theme is an important one. In my opinion, this is how future exploration should look, this is how space-flight should be done. No single country can bear the cost of a real trip to Mars or a habitat on the



moon. We should bear those burdens and reap the benefits as partners. I am proud of the US space program, but I am also proud of our commitment to working together with other countries on a common project for a common good. The ISS is a bridge between nations. It forces us to find common ground, to cooperate, to communicate with each other on a daily basis. The operational work that we conduct, the science we perform, the Earth observations are incredibly important, but they are almost secondary to the international nature of this endeavor. I'm delighted to be a part of an international crew. My Soyuz commander, Russian cosmonaut Oleg Kononenko, and my Japanese colleague (and astronaut class of 2009 classmate), Kimiya Yui, are incredible crew mates and great friends.

*What are some of the projects, activities, and experiments you will be working on at the International Space Station this year?*

There will be over 240 active experiments in progress during my expedition. They range from materials science to cell biology, from robotics to combustion technology. I like to think of our research in broad categories: 1. Studies from industry looking for ways to improve on products or production methods in zero-g (crystal growth, pharmaceutical production, improved metal alloys). 2. Research in various disciplines to improve life on Earth (understanding the aging process, research leading to new osteoporosis medication, robotics technology transfer to surgical robots) 3. Research into how to better sustain life in space (understanding the effects of weightlessness, radiation, isolation, operational tempo, etc.). It is all very interesting and it is going to keep us very busy during our six months in space!

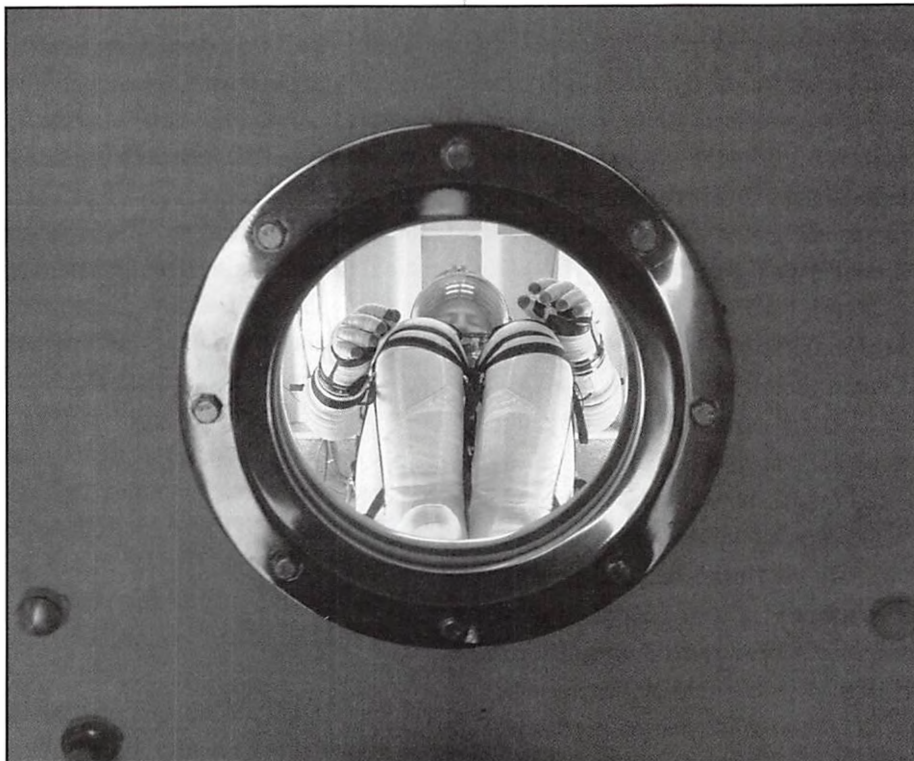
## Biographical Data

### KJELL N. LINDGREN (M.D.) NASA ASTRONAUT

**PERSONAL DATA:** Born in Taipei, Taiwan. Lived in the midwestern U.S., but spent most of his childhood overseas living in England. Married to the former Kristiana Jones. They have three children. His parents, Randal and Anita Lindgren, reside in Burke, Virginia. His sister, Niki Lindgren, lives in Los Angeles, California. Interests include spending time with his family, running, reading, movies, photography, amateur astronomy and church activities.

**EDUCATION:** Completed his freshman year at Lakenheath High School in

the United Kingdom. Participated in Virginia's Governor's School at William and Mary College during the summer of 1990. Graduated from James W. Robinson Secondary School Fairfax, Virginia in 1991. Received a Bachelor of Science degree in Biology (minor in Mandarin Chinese) from the U.S. Air Force Academy in 1995; a Master of Science degree in Cardiovascular Physiology from Colorado State University (CSU) in 1996; and a Doctorate of Medicine from the University of Colorado in 2002. Completed a three-year residency in emergency medicine, including a chief resident year at Hennepin County Medical Center in Minneapolis, Minnesota in 2005. Completed a National Library of Medicine Post-Doctoral Fellowship and Master of Health Informatics at the University of Minnesota in 2006. Completed a two-year residency in aerospace medicine (2008) and a Master of Public Health (2007) at the University of





Texas Medical Branch (UTMB) in Galveston, Texas. Dr. Lindgren is board certified in emergency medicine and aerospace medicine.

**ORGANIZATIONS:** Fellow of the Aerospace Medical Association; Fellow of the American Academy of Emergency Medicine; American Medical Informatics Association; Alpha Omega Alpha Medical Honor Society; Space Medicine Association; Christian Medical and Dental Associations and National Eagle Scout Association.

**SPECIAL HONORS:** UTMB Outstanding Resident Award (2008); Distinguished Graduate, U.S. Air Force Primary Flight Surgeon Course (2007); William K. Douglas Aerospace Medicine Scholarship (2007); Hippocrates Award, University of Colorado School of Medicine (2002); Richard C. Hardin Award, University of Colorado School of Medicine (2001); Alpha Omega Alpha Honor Society (2001); Edgar and Marion Adler Scholar, University of Colorado School of Medicine (2001, 2002); U.S. Air Force Achievement Medal (1998).

**EXPERIENCE:** At the U.S. Air Force Academy, Dr.

Lindgren was a member of the “Wings of Blue” parachute team, where he served as an instructor, a jumpmaster and a member of the academy’s intercollegiate national championship team. As a part of his masters studies at CSU, Dr. Lindgren conducted cardiovascular countermeasure research in the Space Physiology Lab at NASA Ames Research Center in Sunnyvale, California. He conducted high-altitude physiology research during medical school. Dr. Lindgren began working at Johnson Space Center in 2007. As a Wyle-University of Texas Medical Branch flight surgeon, he supported International Space Station (ISS) training and operations in Star City, Russia and water survival training in the Ukraine. At the time of his selection to the astronaut corps, he was serving as the deputy crew surgeon for STS-130 and Expedition 24.

**NASA EXPERIENCE:** Dr. Lindgren was selected in June 2009 as one of 14 members of the 20th NASA astronaut class. Following the completion of two years of training and evaluation, he was assigned technical duties in the Spacecraft Communicator (CAPCOM) branch and Extravehicular Activity (EVA) branch. Dr. Lindgren served as lead CAPCOM for ISS Expedition 30.

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And if that wasn’t enough Young Wizards goodness, the third day features the So You Want To See Manhattan tour, a day trip into New York City that you won’t want to miss.

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June 24-26, 2016 in Newark, New Jersey

Find out more and register at [crossingscon.org](http://crossingscon.org)



# KEVIN ROCHE

## MASQUERADE MC



Kevin Roche has been making costumes since he was 8 (and has the photographic evidence to prove it!). He was honored with the International Costumers Guild Lifetime Achievement Award in 2007. His *Doctor Who*-inspired "Tiki Dalek" costume took the Internet by storm and has been exhibited on two continents. In his secret identity as a research scientist at IBM's Almaden Research Center, he's hard at work wrangling giant robot vacuum chambers and electrons in the growing field of spintronics.

Kevin and his husband Andy Trembley set out in 2002 to bring Costume-Con back to California, and ~900 costumers showed up at CC26 in 2008 to join the fun. More recently, Kevin and Andy threw an olive tasting/

bid hoax party at a Westercon, culminating in their co-chairing Westercon 66 for nearly 800 people in Sacramento over the July 4 weekend last year. Kevin designed and built Thinbot, the gold-medal winner in the robotic bartending event at Robogames, the international robotics competition, in 2012, 2013 and 2015 (there was no 2014 competition). Thinbot is frequently found hard at work serving visitors to Kevin and Andy's parties at conventions.

Kevin is also the editor of *Yipe! The Costume Fanzine of Record* ([www.yipezine.com](http://www.yipezine.com)),

"I'm thrilled to be the Master of Ceremonies for the Sasquan Masquerade. I've been in every other part of the Worldcon Masquerade, including running the Renovation (69th Worldcon in Reno, Nevada, 2011) Masquerade, and I have competed in, judged, directed and emceed other masquerades all around the world, but being the host for the Worldcon Masquerade is something I've dreamed of doing for many years. Thank you, Sasquan, for making that dream come true."



Thinbot, gold-medal winning robot and bartender extraordinaire, designed and built by Kevin Roche.



# TANANARIVE DUE

## HUGO MC

**by Steven Barnes**

In 1997, I met Tananarive Due at the African-American Fantastic Imagination conference hosted by Clark Atlanta University. She was cute and smart and terribly young, and when I heard her explain how she combined social networking, musical skill and raw chutzpah to get a cover blurb from Stephen King, it was pretty much love at first sight. Literally, within three days we were all but engaged, sitting in the airport holding hands, our heads resting together, speaking of building empire... and a life...together.

And in 1998 we were married in her parents' house, by her father, and she moved to Washington State, where I was raising my daughter, Nicki, in a little lumber town called Longview. When Nicki graduated high school, the idea was that we would move down to California and my home town of Los Angeles, and take on Hollywood.

In the mean time, we wrote. T (as I call her, figuring that there was no reason to invest the extra syllables, or even fearing that by the time I got out "Tananarive" I could have said "T...the bus!" and saved her life) was a writer of such clarity, imagination and emotion that Hollywood immediately saw the value of her work, and fought to back dump-trucks filled with money up to our door. We believed that if we could learn to work together, we could graft the best of her approach and mine together, and create something extraordinary, and effective.

Well...anyone who has tried to collaborate with anyone at all has experienced the difficulty of weaving two creative instincts into a single braid. Now add being married. The jostling and arguing that is a natural part of the collaborative process now has to also carry the weight of the natural stresses of living and loving. One answer was to take the relationship itself "off the table." In other words, no matter how passionate the fight, it was never personal. It was just about the work.

To a degree it worked, although our initial attempts to work with movie studios were pretty much still-born.



We just couldn't figure out how to leverage our different approaches.

Then in 2005 we were asked to submit a story to a horror anthology, and wrote the tale "Danger Word," which is also included in this collection. This was our first fictive collaboration, and we bounced ideas back and forth until we came up with the idea of a grandfather trying to protect his immature and traumatized grandson post zombie apocalypse. (By the way, this simple short story led, in time to our "Devil's Wake" young adult zombie series, and the short film we co-produced and wrote, "Danger Word," in which the young boy protagonist of the original story morphed into a slightly older girl. But that's another story.)

What happened during the writing of the short story was fascinating and educational. The process moved from



plot to character to rough draft to polished draft. But it was in the polishing that something remarkable happened. The first time I read Tananarive's work, a passage of her first novel, *The Between*, I recognized that this young woman had phenomenal storytelling skills, but I didn't fully understand what it was I was seeing.

When we worked on "Danger Word" on the other hand, we talked about every sequence, every scene, every paragraph, every sentence, every word. And as we "passionately discussed" all these things, what became clear is that she did not use the same dyadic relationship that had been so valuable in my own career. Yes, she understood plot beautifully. And her characterization was superb – she had a feeling for humanity that simply shone from the page. But there was something else: poetics.

The language itself. And more than that, please remember the saying that "poetry is what happens between the lines" in the same way that "jazz is what happens between the notes."

Tananarive was looking at the invisible world of the almost psychic connection between the writer and the reader, the creative dream-space that the storyteller creates where emotions trump logic, and we are willing to accept the fantastic as real.

Plot, yes. Characters, yes. But the *poetry* of the language, the imagery, the rhythms, the secret meldings of their proportions, the thing that can't quite be quantified but is the instinctive gift of the natural story-teller, that thing that teachers seek to educe from their students, often with despair. It is indeed a gift that keeps on giving, and Tananarive Due, my darling wife, has it in spades.

I fought her for a couple of years, but finally surrendered, and added that third element to my basic structure, which then became: Plot, Character, Language (what I call "poetics"). Each has a relationship with the other two. Each can be viewed individually, or in dyadic relationship with one of the others.

View this as life itself. We have human beings. And we have the world that they inhabit. And the lives they create in reaction with that world.

And then there is the poetry, the world of meaning they seek to create...we seek to create...out of our day-to-day lives. Seeking every day to not merely survive another sunset, but to find pleasure, and beauty, and even that elusive quality called "art," spinning gold from the straw of our existence.

Tananarive's fiction seeks to add or extract meaning

from the chaos of life, to give us the perspective that helps us see that the crying child, the departing lover, the discontented customer, the senile grandparent who used to be so alive and wise, are somehow all part of a world of meaning. We see the people. We experience the events. But it is the poetry we yearn for.

We work, we play, we give, we share...seeking that poetry. Seeking love, and connection with our own hearts. And fiction reduces the infinite universe into a knowable few words and scenes that represent a greater whole, and to the degree that the writer is honest about their own experiences, needs, strengths and weaknesses, their characters live more vibrantly than the actual "real" human beings in our lives. There is something magical about a writer who can do this, give us these insights, extract and convey that meaning.

And Tananarive is a magician. She loves her characters, because she loves people deeply. Her connection to her family, her friends, her readers, her students and even teachers is profound. And as the man fortunate enough to share her life, I have been able to observe her in all moods and times, through triumph and tragedy, and seen the depths of her strength and the very real and tender weaknesses, all of them connected to how very much she loves life, and fears what that life can do to those she loves.

The poetry of life is the invisible connection between people, things and events. Love is the binding emotion between those exact same things. By seeking to orchestrate the emotions and images experienced by the audience when they read her stories, she is saying: *I love these things. These people. This world. I want you to experience that love. To open your heart, despite the fact that there is much to fear. Do not let fear stop you from loving, ever, because it is, in the final analysis, the only thing that blunts the terror of existence.*

Tananarive Due's stories are filled with terrors, extraordinary and mundane. And with beauty. And love. And poetry.

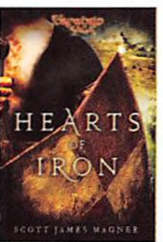
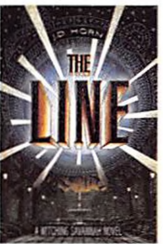
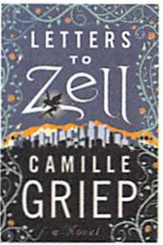
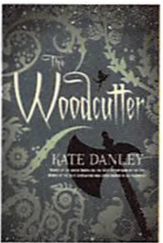
The human heart is just that large, that immense, with that many chambers. If all there was in the world was people and problems...character and plot...it would be a sterile world indeed.

But there is more. There is poetry.

There is love.

She is mine.





# 47N RTH

*invites you to join us for cocktails,  
hors d'oeuvres, and book giveaways*

**Saturday, August 22**

**3:30 – 5:30 PM**

**Davenport Grand Hotel  
Cedar Ballroom**

**(just over the skybridge)**

*Come meet these authors  
and honored guests*

**Kevin J. Anderson**

**Greg Bear**

**Joseph Brassey**

**Kate Danley**

**Camille Griep**

**J.D. Horn**

**Marko Kloos**

**Scott James Magner**

**PJ Manney**

**Neve Maslakovic**

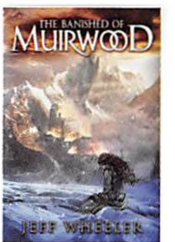
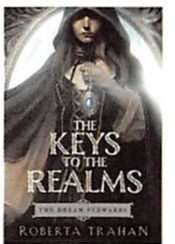
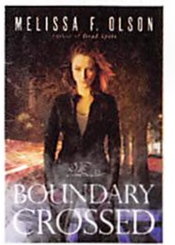
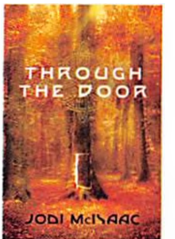
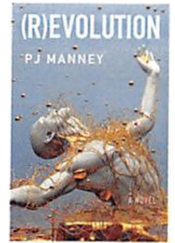
**Jodi Mclsaac**

**Cooper Moo**

**Melissa F. Olson**

**Roberta Trahan**

**Jeff Wheeler**





# NINA HORVATH TAFF DELEGATE



**Nina Horvath**, the 2015 Trans-Atlantic Fan Fund delegate, is a well-known Austrian speculative fiction fan, writer, and editor. A graduate of the University of Vienna, she's also a paleontologist!

Her stories – and credit – have in German language anthologies, magazines, and fanzines.

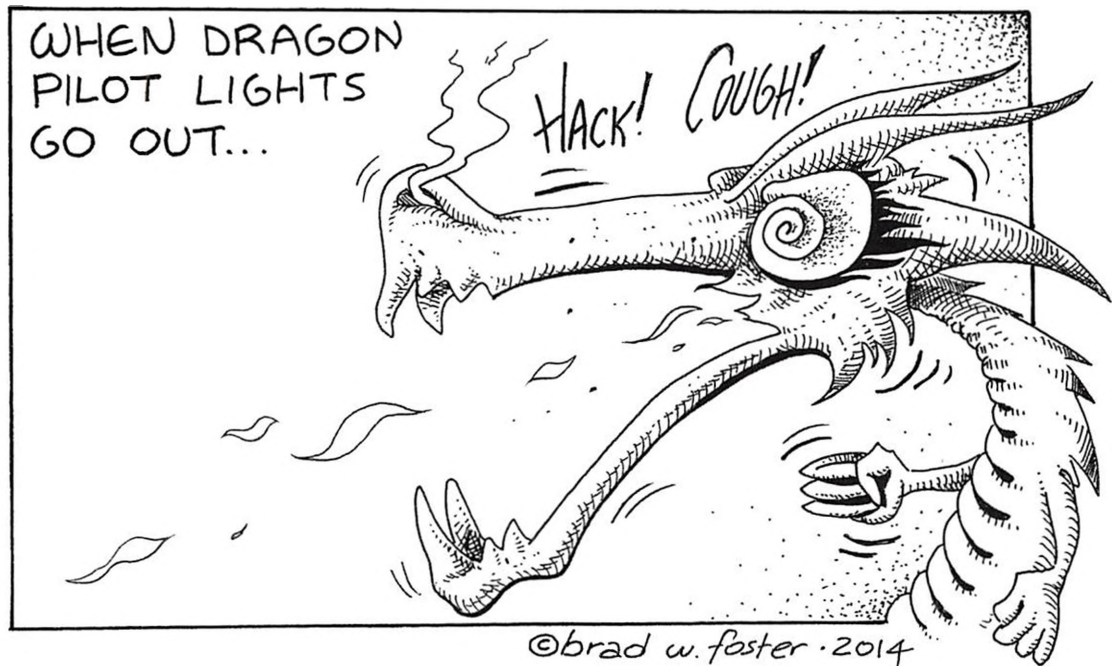
She was awarded the *Deutscher Phantastik Preis*/German Award for Speculative

Fiction in the best short story category for “The Scent Organ” (*Die Duftorgel*) and the Vincent Award (dedicated to German language horror) for editing the anthology *The Shadow Clock* (*Die Schattenuhr*). A complete bibliography of Nina’s publications is on the Sasquan CD.



she has over 30 to her been published

Nina has participated in Eurocons and in several national SF conventions such as the Czech and Slovak yearly events. At Sasquan, Nina looks forward to meeting and discussing science fiction with the world’s most important SF writers, artists, editors, and fans. She promises to “spread the word,” and “communicate her experience in a convincing and relevant manner.” We have no worries on that score!





# About Fan Funds

TAFF and DUFF, their origin, what they're for, how they work and why you should support them

**by Bill Wright**  
**DUFF Delegate**

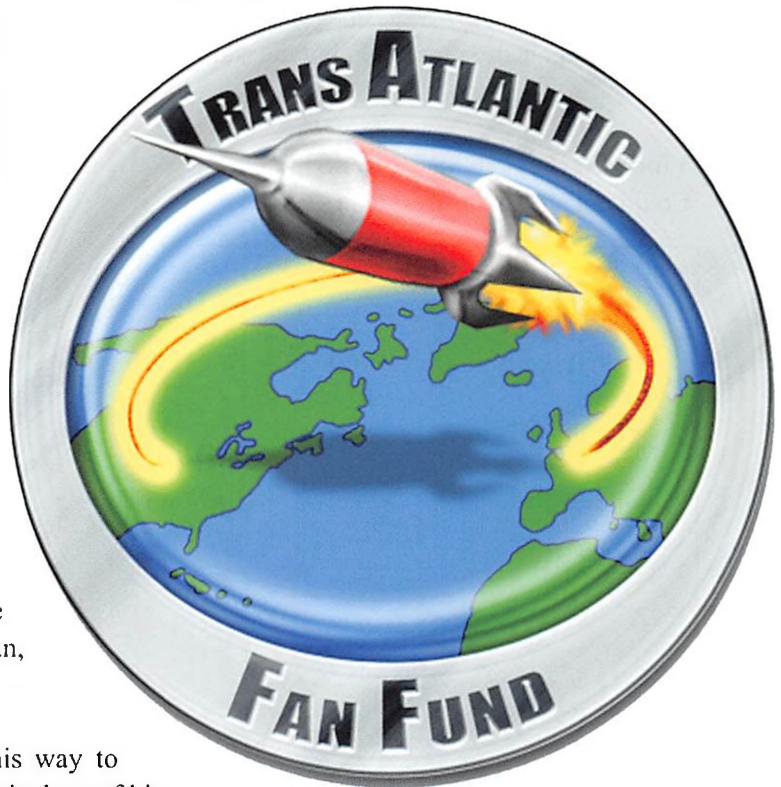
It started in the 1950s, when a group of American fans, spearheaded by fanzine editor Shelby Vick, thought to bring Irish fan Walt Willis (or "WAW") to TASFIC (a.k.a. Chicon 2), the 10th Worldcon in Chicago in 1952, and began collecting contributions. Shelby called the fund-raising The Willis Campaign, with the slogan, "WAW with the crew in '52!"

Walt was very appreciative and went out of his way to help the convention and represent his country to the best of his ability. On his return, he filled several fanzines with reports from the convention. Remember, this was well before the Internet, so fanzines were the only way people got to hear about far-away conventions.

From this small beginning, the Trans Atlantic Fan Fund (TAFF) that sends a European representative to North America, and vice versa in alternate years, was born. The Down Under Fan Fund (DUFF), alternately sending fans between the US and Australia, was the next major fan fund, followed by GUFF, which stands for either Going Under Fan Fund or Get Up-and-over Fan Fund, sending fans between Europe and Australia. The Fan Fund of Australia and New Zealand (FFANZ) sends delegates to each other's National SF Convention.

As well as *international* fan funds there are also *intranational* fan funds. Examples are the Canadian Unity Fan Fund (CUFF) and the National Australia Fan Fund (NAFF) that take fans from one region to a major convention in another region. Still other funds are "one-offs" that raise money to bring a specific fan to a specific convention. For example, the Tucker Bag Fund, which brought the late Bob Tucker from the U.S.A. to the 1975 Aussiecon, and the Bring Bruce Bayside Fund that enabled Australian Bruce Gillespie to attend the Corflu and Potlatch conventions in California in 2005.

Fan Fund laureates represent the best their countries have to offer at the host country's top convention. They enrich fandom globally, and their delegates are good company. That's why you should support them with your donation when the time comes to vote for the candidate of your choice.

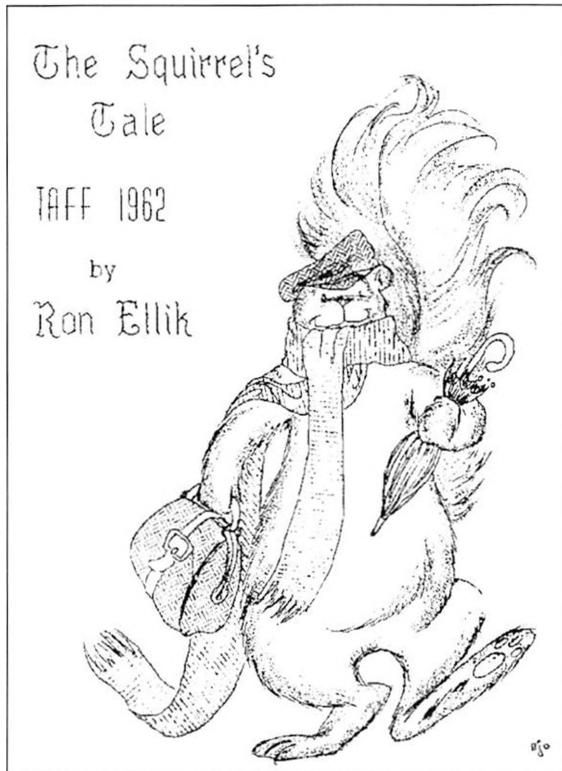




# TAFF DELEGATES

1952 **Walt Willis** EAST to WEST  
 Attended: Chicon II (Chicago IL), Worldcon  
 Trip report: *The Harp Stateside* (1957)  
 Note: "Technically pre-TAFF, but the start of it all."

1954 **Vince Clarke** EAST to WEST  
 Could not attend the Worldcon



Other Contenders: Peter Campbell, Walter Gillings, Derek Pickles, Mike Rosenblum, Tony Thorne, James White

1955 **Ken Bulmer** EAST to WEST  
 Attended: Clevention (Cleveland OH), Worldcon  
 Trip report: *TAFF Tales* (1998)  
 Other Contenders: Eric Bentcliffe, Terry Jeeves, Stuart Mackenzie, Ken Slater, Ted Tubb

1956 **Lee Hoffman** WEST to EAST  
 Declined fund, traveled privately  
 Other Contenders: Forrest J Ackerman, Gertrude M. Carr, Kent Corey, David Kyle, Hal Shapiro, Lou Tabakow, Wally Weber

1957 **Robert A. Madle** WEST to EAST  
 Attended: Loncon I (London U.K.), Worldcon  
 Trip report: *A Fake Fan in London* (1976)  
 Other Contenders: Forrest J Ackerman, Dick Ellington, Richard Eney, Stuart Hoffman, Ed McNulty, Boyd Raeburn, George Nims Raybin

1958 **Ron Bennett** EAST to WEST  
 Attended: Solacon (Los Angeles CA), Worldcon  
 Trip report: *Colonial Excursion* (1961)  
 Other Contenders: John Berry, Dave Newman, Roberta Wild

1959 **Don Ford** WEST to EAST  
 Attended: "London Convention"  
 Trip report: *TAFF Baedeker* (1960 & 1961)  
 Other Contenders: Terry Carr, Bjo Wells (Trimble)

1960 **Eric Bentcliffe** EAST to WEST  
 Attended: Pittcon (Pittsburgh PA), Worldcon  
 Trip report: *Epitaff* (1961)  
 Other Contenders: Mal Ashworth, H. P. ("Sandy") Sanderson

1961 **Ron Ellik** WEST to EAST  
 Attended: The 1962 British National Science Fiction Convention ("Eastercon") (Harrogate, Yorkshire U.K.)  
 Trip report: *The Squirrel's Tale: TAFF 1962* (1969)  
 Other Contender: Richard Eney

1962 **Ethel Lindsay** EAST to WEST  
 Attended: Chicon III (Chicago IL), Worldcon  
 Trip report: *The Lindsay Report* (1963)  
 Other Contender: Eddie Jones

1963 **Wally Weber** WEST to EAST  
 Attended: Repetercon (Peterborough), Eastercon  
 Trip report: *Cry Abroad* (included in *Cry of the Nameless*)  
 Other Contenders: Marion Z. Bradley, Bruce E. Pelz

1964 **Arthur Thomson (Atom)**  
 EAST to WEST



- Attended: Pacificon II, Worldcon  
 Trip report: *Atom Abroad* (1965)  
 Other Contender: Phil Rogers
- 1965 **Terry Carr** WEST to EAST  
 Attended: Loncon II (London U.K.), Worldcon  
 Trip report: "Beyond the Mnemonic Statute of Limitations", *Raffles* 8 (1964)  
 Other Contenders: Bill Donaho, Jack Root
- 1966 **Thomas Schluck** EAST to WEST  
 Attended: Tricon (Cleveland OH), Worldcon  
 Other Contenders: Eric Jones, Bo Stenfors, Peter Weston
- 1968 **Steve Stiles** WEST to EAST  
 Attended: Thirdmancon, Eastercon  
 Trip report: *Harrison Country* (2007), incorporating many previously published chapters  
 Other Contenders: Ed Cox, Ted Johnstone
- 1969 **Eddie Jones** EAST to WEST  
 Attended: St. Louiscon (St. Louis MO), Worldcon  
 Other Contender: Bob Shaw
- 1970 **Elliot K. Shorter** WEST to EAST  
 Attended: Heicon (Heidelberg Germany), Worldcon  
 Trip report: "A Shorter Odyssey", "Heicon Report", *Locus*, "How Fearless Leader Got His Name", *Spanish Inquisition* 7/8  
 Other Contenders: Bill Rotsler, Charlie Brown
- 1971 **Mario Bosnyak** EAST to WEST  
 Attended: Noreascon I (Boston MA), Worldcon  
 Other Contenders: Per Insulander, Terry Jeeves, Peter Weston
- 1973 **Len & June Moffatt** WEST to EAST  
 Attended: OMPAcon (Bristol U.K.), Eastercon  
 Trip report: *The Moffatt House Abroad* (1974)  
 Other Contenders: Howard DeVore, Frank & Ann Dietz
- 1974 **Peter Weston** EAST to WEST  
 Attended: Discon (Washington D.C.), Worldcon  
 Trip report: *Stranger in a Very Strange Land*, *SF Monthly* (1975), see also *With Stars in My*
- Eyes* (NESFA Press, 2004)  
 Other Contender: Peter Roberts
- 1976 **Roy Tackett, Bill Bowers (tie)**  
 WEST to EAST  
 Attended: Mancon 5 (Manchester U.K.), Eastercon  
 Trip report: "Tackett's Travels in TAFFland", *Sticky Quarters* 13  
 Note: Though the contest ended in a tie, funds were inadequate for both contenders to make the journey, so Bowers demurred.
- 1977 **Peter Roberts** EAST to WEST  
 Attended: Suncon (Miami FL), Worldcon  
 Trip report: *New Routes in America* (1999)  
 Other Contenders: Terry Jeeves, Peter Presford
- 1979 **Terry Hughes** WEST to EAST  
 Attended: Seacon '79 (Brighton U.K.), Worldcon  
 Trip report: "Two-Fisted TAFF Tales", *Sticky Quarters* 13,  
 Other Contenders: Fred Haskell, Suzanne Tompkins
- 1980 **Dave Langford** EAST to WEST  
 Attended: Noreascon II (Boston MA), Worldcon  
 Trip report: *The TransAtlantic Hearing Aid* (1985)  
 Other Contender: Jim Barker
- 1981 **Stu Shiffman** WEST to EAST  
 Attended: Yorcon 2 (Leeds, W. Yorkshire U.K.), Eastercon  
 Trip report: "A Raffles Lad Abroad", *Raffles*  
 Other Contender: Gary Farber
- 1982 **Kevin Smith** EAST to WEST  
 Attended: Chicon IV (Chicago IL), Worldcon  
 Other Contender: Rog Payton
- 1983 **Avedon Carol** WEST to EAST  
 Attended: Albacon 2, Eastercon  
 Other Contenders: Grant Canfield, Larry Carmody, Taral Wayne (Canada)
- 1984 **Rob Hansen** EAST to WEST  
 Attended: LACon II (Anaheim CA), Worldcon



Trip report: *On the TAFF Trail* (1994)  
Other Contender: D. West

1985 **Patrick & Teresa Nielsen Hayden** WEST to EAST  
Attended: Yorcon III (Leeds), Eastercon  
Trip report: *TAFFlivia* 1-10  
Other Contenders: Rich Coad, Martha Beck

1986 **Greg Pickersgill** EAST to WEST  
Attended: ConFederation (Atlanta GA),  
Worldcon  
Trip report: articles in *TAFFlivia*, *Scattershot*,  
*The Caprician*  
Other Contenders: Judith Hanna, Simon  
Ounsley

1987 **Jeanne Gomoll** WEST to EAST  
Attended: Conspiracy '87 (Brighton U.K.),  
Worldcon  
Trip report: *Always Coming Home* (published  
in *Whimsey*)  
Other Contenders: Bill Bowers, Brian Earl  
Brown, Mike Glicksohn, Robert Lichtman

1988 **Lilian Edwards & Christina Lake** EAST to WEST  
Attended: Nolacon II (New Orleans LA),  
Worldcon  
Trip report: "Voodoo Jambalaya", *The  
Caprician*; "The Once and Future Seattle", *The  
Wrong Leggings*  
Other Contenders: Martin Tudor, Dave Wood

1989 **Robert Lichtman** WEST to EAST  
Attended: Contrivance (Bailiwick of Jersey,  
Channel Islands), Eastercon  
Trip report: "Doorway", *Trapdoor*  
Other Contenders: Luke McGuff

1991 **Pam Wells** EAST to WEST  
Attended: Chicon V (Chicago IL), Worldcon  
Trip report: "Depression Tango", *Satiromania*,  
"All Gone to Look for America", "Minneapolis  
Memories", *Attitude*  
Other Contenders: Abigail Frost, Bruno  
Ogorolec

1992 **Jeanne Bowman** WEST to EAST  
Attended: Illumination (Blackpool U.K.),

Eastercon  
Trip report: *The Almost Factual Fan*  
Other Contender: Richard Brandt

1993 **Abigail Frost** EAST to WEST  
Attended: ReinCONation (Minneapolis MN);  
Confrancisco (San Francisco CA), Worldcon  
Trip report: fragments in *Ansible*  
Other Contenders: Michael Ashley, Tony Berry,  
Ashley Watkins

1995 **Dan Steffan** WEST to EAST  
Attended: Intersection (Glasgow Scotland),  
Worldcon  
Trip report: "TAFFragments", *Apparatchik*  
Other Contenders: Samanda b Jeude, Joe  
Wesson



1996 **Martin Tudor** EAST to WEST  
Attended: Corflu Vegas (Las Vegas NV);  
LACon III (Anaheim CA), Worldcon  
Trip report: *Have Bag, Will Travel* (1998)  
Other Contender: M.J. "Simo" Simpson

1998 **Ulrika O'Brien** WEST to EAST  
Attended: Corflu UK (Leeds U.K.); Intuition  
(Manchester), Eastercon  
Trip report: articles in *QuasiQuote*, *Chunga*,  
*Widening Gyre*, *Banana Wings*, *Beam*,  
*Littlebrook* and *Idea*  
Other Contenders: Victor Gonzalez, Vicki  
Rosenzweig, Tom Sadler

1998 **Maureen Kincaid Speller** EAST to WEST  
Attended: Buccaneer (Baltimore MD),  
Worldcon  
Trip report: *Snufkin Goes West* 1-4  
Other Contenders: Chris Bell, Bridget  
Hardcastle

1999 **Velma "Vijay" Bowen** WEST to EAST  
Attended: ReConvence (Liverpool U.K.),  
Eastercon  
Other Contender: Sarah Prince

2000 **Sue Mason** EAST to WEST  
Attended: Chicon 2000 (Chicago IL), Worldcon  
Other Contenders: Tommy Ferguson, Tobes  
Valois



- 2001 **Victor Gonzalez** WEST to EAST  
 Attended: Paragon (Hinckley, Leicestershire U.K.), Eastercon  
 Other Contenders: Tom Springer
- 2002 **Tobes Valois** EAST to WEST  
 Attended: ConJose (San Jose CA), Worldcon  
 Trip report: *Tobes Taff Ting* (2005)  
 Other Contender: Chris O'Shea
- 2003 **Randy Byers** WEST to EAST  
 Attended: Seacon03 (Hinckley, Leicestershire U.K.), Eastercon  
 Trip report: *The King of TAFFland's Bent Sprog*  
 Other Contenders: Colin Hinz, Mike Lowrey, Curt Phillips
- 2004 **James Bacon** EAST to WEST  
 Attended: Noreascon 4 (Boston MA), Worldcon  
 Trip report: *WorldconNomicon* (2005)  
 Other Contender: Anders Holmstrom
- 2005 **Suzanne Tompkins (Suzle)**  
 WEST to EAST  
 Attended: Interaction (Glasgow Scotland), Worldcon  
 Trip report: *Jerry's Suzle's 2005 TAFF Trip Report – Travels in the United Kingdom in 2005* (2009)  
 Other Contenders: Chaz Boston Baden, Curt Phillips
- 2006 **Bridget Bradshaw** EAST to WEST  
 Attended: LACon IV (Anaheim CA), Worldcon  
 Other Contenders: Arthur "1/2r" Cruttenden, Mike "Sparks" Rennie
- 2008 **Chris Garcia** WEST to EAST  
 Attended: Orbital (London Heathrow U.K.), Eastercon  
 Trip report: *Rockets Across the Waters* (2008)  
 Other Contenders: Chris Barkley, Linda Deneroff, Christian McGuire
- 2009 **Steve Green** EAST to WEST  
 Attended: Anticipation (Montreal Canada), Worldcon  
 Other Contender: Tom Womack
- 2010 **Brian Gray & Anne KG Murphy**

WEST to EAST  
 Attended: Corflu UK (Winchester U.K.); Odyssey 2010 (London Heathrow, U.K.)  
 Other Contender: Frank Wu

- 2011 **John Coxon** EAST to WEST  
 Attended: Renovation (Reno NV), Worldcon  
 Trip report: articles in many fanzines  
 Other Contenders: Graham Charnock, Liam Proven, Paul Treadaway

- 2012 **Jacq Monahan** WEST to EAST  
 Attended: Olympus 2012 (London Heathrow U.K.)  
 Other Contenders: Warren Buff, Kim Kofmel

- 2013 **Jim Mowatt** EAST to WEST  
 Attended: LoneStarCon (San Antonio TX), Worldcon  
 Trip report: "Time to Depart", *Banana Wings*  
 Other Contender: Theresa Derwin

- 2014 **Curt Phillips** WEST to EAST  
 Attended: Loncon 3 (London U.K.), Worldcon  
 Other Contenders: Brad & Cindy Foster, Randy Smith

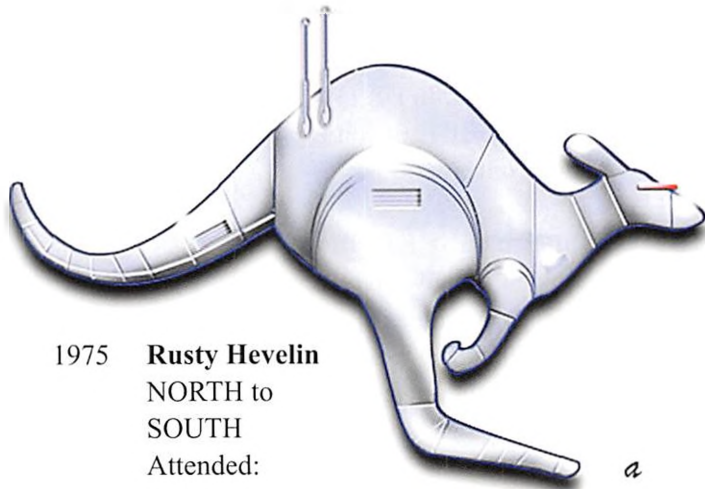
- 2015 **Nina Horvath** EAST TO WEST  
 Will attend: SASQUAN (Spokane WA), Worldcon, and ?  
 Other Contender: Wolf von Wittig

## DUFF DELEGATES

- 1972 **Lesleigh Luttrell** NORTH to SOUTH  
 Attended: Syncon '72 (Sydney Australia), Australian National Convention ("Natcon")  
 Trip report: *Lesleigh's Adventures Down Under* (1974)  
 Other Contender: Andy Porter

- 1974 **Leigh Edmonds** SOUTH to NORTH  
 Attended: Discon 2 (Washington D.C.), Worldcon  
 Trip report: *Emu Tracks Over America* (1975)  
 Other Contenders: John Bangsund, Susan Clarke, Paul Stevens





- 1975 **Rusty Hevelin** NORTH to SOUTH  
 Attended: Aussiecon (Melbourne), Worldcon  
 Other Contenders: John D. Berry, Jan Howard Finder
- 1976 **Christine McGowan** SOUTH to NORTH  
 Attended: MidAmericon (Kansas City MO), Worldcon  
 Trip report: *The Flight of the Kangaroo* (1986)  
 Other Contenders: John Alderson, Shayne McCormack, Paul Stevens
- 1977 **Bill Rotsler** NORTH to SOUTH  
 Attended: A-Con 7 (Adelaide), Natcon  
 Other Contenders: Fred Haskell, Bob Vardeman
- 1978 **Paul Stevens** SOUTH to NORTH  
 Attended: Iguanaccon II (Phoenix AZ), Worldcon  
 Other Contenders: Shayne McCormack, Keith Taylor
- 1979 **Ken Fletcher & Linda Lounsbury** NORTH to SOUTH  
 Attended: Syncon '79 (Sydney), Natcon  
 Other Contenders: Cy Chauvin, Mike Glycer (winner - declined trip)
- 1980 **Keith Curtis** SOUTH to NORTH  
 Attended: Noreascon II (Boston MA), Worldcon  
 Trip report chapter: *FNAC* 1, June 1994, edited by John Foyster  
 Other Contenders: Jack Herman, Bob Ogden
- 1981 **Joyce Scrivner** NORTH to SOUTH

- Attended: Adventon '81 (Adelaide), Natcon  
 Trip report chapters: *Quinapolis* 6, Dec 82 edited by M.K. Digre; *Holier Than Thou* 21, Winter 85 edited by Marty & Robbie Cantor  
 Other Contender: Jon Singer
- 1982 **Peter Toluzzi** SOUTH to NORTH  
 Attended: Chicon IV (Chicago IL), Worldcon  
 Other Contenders: Derrick Ashby, Damian Brennan, Daryl Mannell.
- 1983 **Jerry Kaufman** NORTH to SOUTH  
 Attended: Syncon '83 (Sydney), Natcon  
 Trip report: "Kaufman Coast to Coast" (1988)  
 Other Contenders: Jan Howard Finder, Alexis Gilliland, Charlotte Proctor
- 1984 **Jack Herman** SOUTH to NORTH  
 Attended: LACon 2 (Los Angeles CA), Worldcon  
 Trip report: *Wahfful Tracks Over America* (1985)  
 Other Contender: John Packer
- 1985 **Marty & Robbie Cantor** NORTH to SOUTH  
 Attended: Aussiecon Two (Melbourne), Worldcon  
 Trip report: *Duffbury Tales/Tales of Duffbury* (1987)  
 Other Contenders: Rich Brown, Mike Glicksohn, Joni Stopa
- 1986 **Nick Stathopoulos, Lewis Morley, Marilyn Pride** SOUTH to NORTH  
 Attended: Confederation (Atlanta GA), Worldcon  
 Other Contenders: Sally Beasley, Terry Frost, Mark Loney & Michelle Muysert
- 1987 **Lucy Huntzinger** NORTH to SOUTH  
 Attended: CapCon (Canberra), Natcon  
 Other Contenders: Kathy Sanders, Laurraine Tutihasi, Tom Whitmore
- 1988 **Terry Dowling** SOUTH to NORTH  
 Attended: Nolacon II (New Orleans LA), Worldcon  
 Trip report: *Prints from a Far Land* (1989)



Other Contender: Cathy Kerrigan

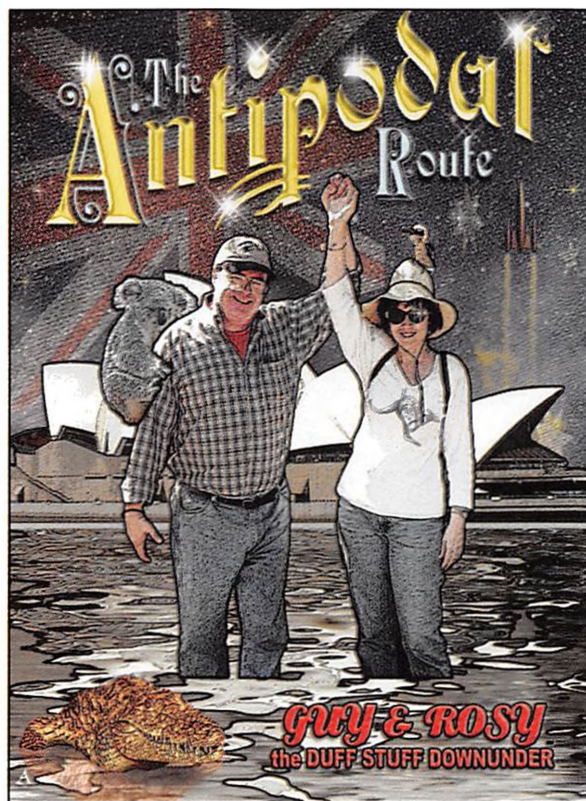
- 1989 **John D Berry** NORTH to SOUTH  
Attended: Swancon 14 (Perth), Natcon  
Trip report chapter: *Gasworks* 1, June 1997,  
edited by John D Berry and Steve Swartz  
Other Contenders: Greg Ketter, Taral Wayne
- 1990 **Greg Turkich** SOUTH to NORTH  
Attended: Condiego, (San Diego), NASFiC  
Other Contender: Roger Weddall.
- 1991 **Art Widner** NORTH to SOUTH  
Attended: Suncon (Brisbane), Natcon  
Other Contender: Janice Murray.
- 1992 **Roger Weddall** SOUTH to NORTH  
Attended: Magicon (Orlando FL), Worldcon  
Other Contender: Greg Hills
- 1993 **Dick & Leah (Zeldes) Smith**  
NORTH to SOUTH  
Attended: Swancon 18 (Perth), Natcon  
Other Contenders: Richard Brandt, Charlotte  
Proctor
- 1994 **Alan Stewart** SOUTH to NORTH  
Attended: Conadian (Winnipeg), Worldcon  
Other Contenders: Ron Clarke, Donna Heenan,  
Lucy Sussex & Julian Warner
- 1995 **Pat & Roger Sims** NORTH to SOUTH  
Attended: Thylacon (Hobart), Natcon  
Other Contenders: Lucy Schmeidler, Nancy  
Tucker
- 1996 **Perry Middlemiss** SOUTH to NORTH  
Attended: LACon 3 (Anaheim CA), Worldcon  
Other Contenders: Stephen Dedman, Danny  
Heap
- 1997 **Janice Murray** NORTH to SOUTH  
Attended: Basicon 2 (Melbourne), Natcon  
Other Contenders: Andy Hooper, Joel Zakem
- 1998 **Terry Frost** SOUTH to NORTH Attended:  
Bucconeer (Baltimore MD, Worldcon  
Other Contender: Susan Clarke
- 1999 **Janice Gelb** NORTH to SOUTH  
Attended: Aussiecon Three (Melbourne),

Worldcon

Trip report: *Janice's Adventures in Down-  
Underland* (2000)

Other Contenders: Lise Eisenberg, Andy  
Hooper

- 2000 **Cathy Cupitt** SOUTH to NORTH  
Attended: Chicon 2000 (Chicago IL), Worldcon  
Trip Report: *DUFF 2001: The Result!*, January  
2001, edited by Janice Gelb  
Other Contender: Susan Batho
- 2001 **Naomi Fisher & Patrick Molloy**  
NORTH to SOUTH  
Attended: Swancon 2001: Masquerade (Perth),  
Natcon  
Other Contender: Steven H Silver
- 2002 **Julian Warner** SOUTH to NORTH  
Attended: ConJose (San Jose CA), Worldcon  
Other Contenders: David Cake & Sarah  
(Locksley) Xu
- 2003 **Guy & Rose-Marie Lillian**  
NORTH to SOUTH  
Attended: Swancon 2003 (Perth), Natcon  
Trip Report: *The Antipodal Route* (2004)  
Other Contenders: Mike & Linda McInerney





- 2004 **Norman Cates** (New Zealand)  
SOUTH to NORTH  
Attended: Noreascon 4 (Boston MA), Worldcon  
Other Contenders: Erica Maria Lacey, Danny Oz
- 2005 **Joe Siclari** NORTH to SOUTH  
Attended: Thylacon IV (Hobart), 44<sup>th</sup> NatCon  
Other Contender: Chris Barkley
- 2008 **Steve & Sue Francis** NORTH to SOUTH  
Attended: Swancon 33 (Perth), 47<sup>th</sup> NatCon  
Other Contender: Murray Moore (Canada)
- 2009 **Emma Hawkes** SOUTH to NORTH  
Attended: Anticipation (Montreal Canada), 67<sup>th</sup> Worldcon  
Other Contenders: Chris Nelson, David Cake & Grant Watson, Alison Barton
- 2010 **John Hertz** NORTH to SOUTH  
Attended: Aussiecon 4 (Melbourne), Worldcon  
Other Contenders: Jeffrey Boman (Canada), Terry Fong (Canada) & Jannie Shea, Melanie Herz, John Purcell

- 2011 **David Cake** SOUTH to NORTH  
Attended: Renovation (Reno NV), Worldcon  
Other Contender: Paula McGrath
- 2013 **Bill Wright** SOUTH to NORTH  
Attended: LoneStarCon 3 (San Antonio TX), Worldcon  
Other Contender: Clare McDonald-Sims
- 2014 **Juanita Coulson** NORTH to SOUTH  
Attended: Continuum X: Carnival of Lost Souls (Melbourne), Natcon  
Other Contender: Aurora Celeste

**Note:** *DUFF* illustrations by Alan White. No *DUFF* delegate was selected for 2015.

*Most of the information in this list comes from David Langford's extensive and invaluable website <http://taff.org.uk/taffhist.html>. Links to the various trip reports are available there. Data was also supplied by Ulrika O'Brien, Robert Lichtman, Patrick Nielsen Hayden, Peter Weston, Rich Lynch, and Bill Burns. Special thanks to Cynthia Payant for her help with this section.*



*Cthulhu*  
by Frank Wu



OPEN ROAD  
INTEGRATED MEDIA

# CELEBRATING OUR HUGO AWARD-WINNING AUTHORS

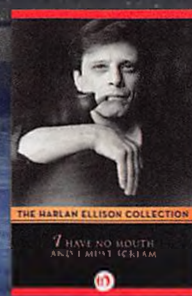
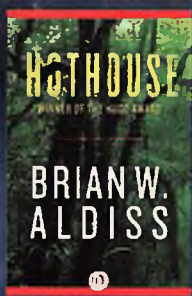
EBOOKS NOW AVAILABLE

Brian W. Aldiss  
Poul Anderson  
Isaac Asimov  
John Barnes  
Greg Bear  
John Brunner  
F.M. Busby  
Octavia E. Butler  
Michael Chabon

Samuel R. Delany  
George Alec Effinger  
Harlan Ellison  
James Gunn  
Joe Haldeman  
Fritz Leiber  
R. A. MacAvoy  
Ian McDonald

Robert Silverberg  
Clifford Simak  
Dan Simmons  
Allen Steele  
Bruce Sterling  
Theodore Sturgeon  
Harry Turtledove  
James Tiptree Jr.  
Timothy Zahn

HUGO AWARD-WINNING EDITOR: Ellen Datlow



[www.openroadmedia.com/specials/hugo](http://www.openroadmedia.com/specials/hugo)





With convention excitement peaking on Saturday night, Hugo grew curious about the award he swore had to be named for him. Sighing, the aliens took the baffled bigfoot to the con's exhibit hall, where they found a collection of gleaming chrome rockets, each on a base of distinctive design. "These are the Hugos," they explained. "The Hugo Award is how science fiction fandom has hailed its best and its favorites for more than sixty years. SF fans and professionals seek this trophy above all other honors! Here, read this!" And they pointed the sasquatch to a sign below the awards display.

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

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

"My last name isn't 'Gernsback'," Hugo admitted. "Well, I *want* one of these Hugos. How do I get one?"

"Simple," the aliens said. "Be the best!"



# THE SCIENCE FICTION ACHIEVEMENT AWARDS

## RETRO HUGO AWARDS, 1939

PRESENTED IN 2014 AT LONCON III (LONDON, U.K.)

AUGUST 14–18, 2014

**novel** *The Sword in the Stone* by T.H. White (Collins)

**novella** “Who Goes There?” by Don A. Stuart [John W. Campbell] (*Astounding Science Fiction* Aug 1938)

**novellette** “Rule 18” by Clifford D. Simak (*Astounding* July 1938)

**short story** “How We Went to Mars” by Arthur C. Clarke (*Amateur Science Stories*, Mar 1938)

**dramatic presentation (short form)** *The War of the Worlds* by H. G. Wells, written by Howard Koch &

Anne Froelick, directed by Orson Welles (*The Mercury Theatre on the Air*, CBS)

**editor (short form)** John W. Campbell, Jr.

**professional artist** Virgil Finlay

**fanzine** *Imagination!* ed. by Forrest J Ackerman, Morojo, and T. Bruce Yerke

**fan writer** Ray Bradbury

**fan writer** Forrest J Ackerman

**fan artist** William Rotsler

## RETRO HUGO AWARDS, 1951

PRESENTED AT THE MILLENNIUM PHILCON (PHILADELPHIA)

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*, Shasta Press, 1950)

**novellette** “The Little Black Bag” by C. M. Kornbluth (*Astounding* Jul 1950)

(*Astounding* Jul 1950)

**short story** “To Serve Man” by Damon Knight (*Galaxy* Nov 1950)

**dramatic presentation**

*Destination Moon* (1950)

(George Pal Productions)

Screenplay by Alford Van Ronkel and Robert A. Heinlein and James O'Hanlon; directed by Irving Pichel; based on the novel

*Rocketship Galileo* by Robert A. Heinlein

**professional editor** John W. Campbell, Jr.

(*Astounding Science Fiction*)

**professional artist** Frank Kelly Freas

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

**fan writer** Robert Silverberg

**fan artist** Jack Gaughan

## HUGO AWARDS, 1953

11TH WORLDCON (PHILADELPHIA, PENNSYLVANIA)

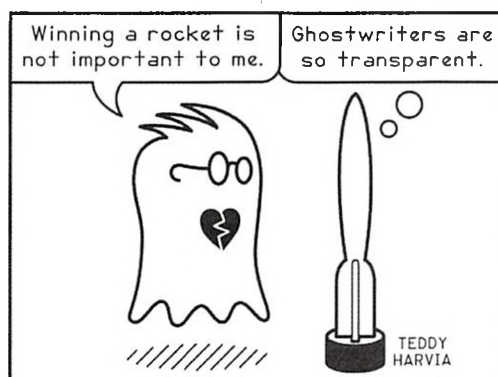
SEPTEMBER 5–7, 1953

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

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

**cover artist** (tie) Hannes Bok; Ed Emshwiller  
Virgil Finlay

**excellence in fact interior illustrator articles** Willy Ley



## RETRO HUGO AWARDS, 1946

PRESENTED IN 1996 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)

**novellette** “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



**new sf author or artist** Philip Jose Farmer  
**No.1 fan personality** Forrest J Ackerman

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

**novel** *Fahrenheit 451* (alt: *The Fireman*) by Ray Bradbury (Ballantine, 1953)  
**novella** "A Case of Conscience" by James Blish (*If* Sep 1953)  
**novelette** "Earthman, Come Home" by James Blish (*Astounding* Nov 1953)  
**short story** "The Nine Billion Names of God" by Arthur C. Clarke (*Star Science Fiction Stories* #1 ed. by Frederik Pohl (Ballantine), 1953)  
**related book** *Conquest of the Moon* by Wernher von Braun, Fred L. Whipple and Willy Ley (Viking Press, 1953)  
**dramatic presentation (short form)** *The War of the Worlds* (1953) (Paramount) Screenplay by Barre Lyndon; directed by Byron Haskin; based on the novel by H. G. Wells  
**professional editor** John W. Campbell, Jr.  
**professional artist** Chesley Bonestell  
**fanzine** *Slant* ed. by Walter Willis and art editor James White  
**fan writer** Bob Tucker (aka: Wilson Tucker)

**HUGO AWARDS, 1955**  
**CLEVENTON (CLEVELAND, OHIO)**  
**SEPTEMBER 2-5, 1955**

**novel** *They'd Rather Be Right* by Mark Clifton and Frank Riley (*Astounding* Aug, Sep, Oct, Nov 1954)  
**novelette** "The Darfsteller" by Walter M. Miller, Jr. (*Astounding* Jan 1955)



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

**professional magazine** *Astounding Science Fiction* ed. by John W. Campbell, Jr.  
**professional artist** Frank Kelly Freas  
**fanzine** *Fantasy Times* ed. by James V. Taurasi, Sr. and Ray Van Houten

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

**novel** *Double Star* by Robert A. Heinlein (*Astounding* Feb, Mar, Apr 1956)  
**novelette** "Exploration Team" (alt: "Combat Team") by Murray Leinster (*Astounding* Mar 1956)  
**short story** "The Star" by Arthur C. Clarke (*Infinity* Nov 1955)  
**professional magazine** *Astounding Science Fiction* ed. by John W. Campbell, Jr.  
**professional artist** Frank Kelly Freas  
**fanzine** *Inside and Science Fiction Advertiser* ed. by Ron Smith  
**feature writer** Willy Ley  
**book reviewer** Damon Knight  
**promising new author** Robert Silverberg

**HUGO AWARDS, 1957**  
**LONCON I (LONDON, ENGLAND)**  
**SEPTEMBER 6-9, 1957**  
**(HUGOS GIVEN ONLY TO PERIODICALS)**

**American professional magazine** *Astounding Science Fiction* ed. by John W. Campbell, Jr.  
**British professional magazine** *New Worlds* ed. by John Carnell  
**fanzine** *Science Fiction Times* ed. by James V. Taurasi, Sr., Ray Van Houten and Frank R. Prieto, Jr.

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

**novel or novelette** *The Big Time* by Fritz Leiber (*Galaxy* Mar, Apr 1958)  
**short story** "Or All the Seas with Oysters" by Avram Davidson (*Galaxy* May 1958)  
**outstanding movie** *The Incredible Shrinking Man* (1957) (Universal) Screenplay by Richard Matheson, based on his novel; directed by Jack Arnold  
**professional magazine** *The Magazine of Fantasy & Science Fiction* ed. by Anthony Boucher



**outstanding artist** Frank Kelly Freas  
**outstanding actifan** Walt Willis

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

**novel** *A Case of Conscience* by James Blish (Ballantine, 1958)  
**novelle** "The Big Front Yard" by Clifford D. Simak (*Astounding* Oct 1958)  
**short story** "That Hell-Bound Train" by Robert Bloch (*F&SF* Sep 1958)  
**sf or fantasy movie** No Award  
**professional magazine** *The Magazine of Fantasy & Science Fiction* ed. by Anthony Boucher and Robert P. Mills  
**professional artist** Frank Kelly Freas  
**fanzine** *Fanac* ed. by Terry Carr and Ron Ellik  
**best new author of 1958** No Award

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

**novel** *Starship Troopers* (alt: *Starship Soldier*) by Robert A. Heinlein (*F&SF* Oct, Nov 1959; Putnam, 1959)  
**short fiction** "Flowers for Algernon" by Daniel Keyes (*F&SF* Apr 1959)  
**dramatic presentation** *The Twilight Zone* (TV series) (CBS) by Rod Serling  
**professional magazine** *The Magazine of Fantasy & Science Fiction* ed. by Robert P. Mills  
**professional artist** Ed Emshwiller  
**fanzine** *Cry of the Nameless* ed. by F. M. Busby, Elinor Busby, Burnett Toskey and Wally Weber

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

**novel** *A Canticle for Leibowitz* by Walter M. Miller, Jr. (J. B. Lippincott, 1959)  
**short fiction** "The Longest Voyage" by Poul Anderson (*Analog* Dec 1960)  
**dramatic presentation** *The Twilight Zone* (TV series) (CBS) by Rod Serling  
**professional magazine** *Astounding/Analog* ed. by John W. Campbell, Jr.  
**professional artist** Ed Emshwiller  
**fanzine** *Who Killed Science Fiction?* (one-shot) ed. by Earl Kemp

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

**novel** *Stranger in a Strange Land* by Robert A. Heinlein (Putnam, 1961)  
**short fiction** The "Hothouse" series (alt: *The Long Afternoon of Earth*) by Brian W. Aldiss (*F&SF* Feb, Apr, Jul, Sep, Dec 1961)  
**dramatic presentation** *The Twilight Zone* (TV series) (CBS) by Rod Serling  
**professional magazine** *Analog Science Fiction and Fact* ed. by John W. Campbell, Jr.  
**professional artist** Ed Emshwiller  
**fanzine** *Warhoon* ed. by Richard Bergeron

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

**novel** *The Man in the High Castle* by Philip K. Dick (Putnam, 1962)  
**short fiction** "The Dragon Masters" by Jack Vance (*Galaxy* Aug 1962)  
**dramatic presentation** No Award  
**professional magazine** *The Magazine of Fantasy & Science Fiction* ed. by Robert P. Mills and Avram Davidson  
**professional artist** Roy G. Krenkel  
**fanzine** *Xero* ed. by Richard A. Lupoff and Pat Lupoff

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

**novel** *Here Gather the Stars* (alt: *Way Station*) by Clifford D. Simak (*Galaxy* Jun, Aug 1963)  
**short fiction** "No Truce with Kings" by Poul Anderson (*F&SF* Jun 1963)  
**professional magazine** *Analog Science Fiction and Fact* ed. by John W. Campbell, Jr.  
**professional artist** Ed Emshwiller  
**fanzine** *Amra* ed. by George H. Scithers  
**sf book publisher** Ace

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

**novel** *The Wanderer* by Fritz Leiber (Ballantine, 1964)  
**short fiction** "Soldier, Ask Not" by Gordon R. Dickson (*Galaxy* Oct 1964)  
**dramatic presentation** *Dr. Strangelove* (1964) (Hawk Films/Columbia) Screenplay by Stanley Kubrick and



Terry Southern and Peter George; directed by Stanley Kubrick; based on the novel *Red Alert* by Peter George  
**professional magazine** *Analog Science Fiction and Fact* ed. by John W. Campbell, Jr.  
**professional artist** John Schoenherr  
**fanzine** *Yandro* ed. by Robert Coulson and Juanita Coulson  
**sf book publisher** Ballantine

**HUGO AWARDS, 1966**  
**TRICON (CLEVELAND, OHIO)**  
**SEPTEMBER 1-5, 1966**

**novel** (tie) *Dune* by Frank Herbert (Chilton, 1965);  
*...And Call Me Conrad* (alt: *This Immortal*) by Roger Zelazny (F&SF Oct,Nov 1965; Ace, 1965)  
**short fiction** “‘Repent, Harlequin!’ Said the Ticktockman” by Harlan Ellison (*Galaxy* Dec 1965)  
**professional magazine** *If* ed. by Frederik Pohl  
**professional artist** Frank Frazetta  
**fanzine** *ERB-dom* ed. by Camille Cazedessus, Jr.  
**all-time series** “Foundation” series by Isaac Asimov

**HUGO AWARDS, 1967**  
**NYCON3 (NEW YORK, 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)  
**novelle** “The Last Castle” by Jack Vance (*Galaxy* Apr 1966)  
**short story** “Neutron Star” by Larry Niven (*If* Oct 1966)  
**dramatic presentation** *Star Trek*—“The Menagerie” (1966) (Desilu) Written by Gene Roddenberry; directed by Marc Daniels  
**professional magazine** *If* ed. by Frederik Pohl  
**professional artist** Jack Gaughan  
**fanzine** *Niekas* ed. by Edmund R. Meskys and Felice Rolfe  
**fan writer** Alexei Panshin  
**fan artist** Jack Gaughan  
**special award** CBS Television - for *21st Century*

**HUGO AWARDS, 1968**  
**BAYCON (OAKLAND, CALIFORNIA)**  
**AUGUST 29-SEPTEMBER 2, 1968**

**novel** *Lord of Light* by Roger Zelazny (Doubleday, 1967)  
**novella** (tie) “Riders of the Purple Wage” by Philip José Farmer (*Dangerous Visions*, 1967) and “Weyr

Search” by Anne McCaffrey (*Analog* Oct 1967)  
**novelle** “Gonna Roll the Bones” by Fritz Leiber (*Dangerous Visions*, 1967)  
**short story** “I Have No Mouth, and I Must Scream” by Harlan Ellison (*If* Mar 1967)  
**dramatic presentation** *Star Trek*—“The City on the Edge of Forever” (1967) (Desilu) Written by Harlan Ellison; directed by Joseph Pevney  
**professional magazine** *If* ed. by Frederik Pohl  
**professional artist** Jack Gaughan  
**fanzine** *Amra* ed. by George H. Scithers  
**fan writer** Ted White  
**fan artist** George Barr

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

**novel** *Stand on Zanzibar* by John Brunner (Doubleday, 1968)  
**novella** “Nightwings” by Robert Silverberg (*Galaxy* Sep 1968)  
**novelle** “The Sharing of Flesh” by Poul Anderson (*Galaxy* Dec 1968)  
**short story** “The Beast That Shouted Love at the Heart of the World” by Harlan Ellison (*Galaxy* Jun 1968)  
**dramatic presentation** *2001: A Space Odyssey* (1968) (Paramount) Screenplay by Arthur C. Clarke and Stanley Kubrick; directed by Stanley Kubrick; based on the story “The Sentinel” by Arthur C. Clarke  
**professional magazine** *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman  
**professional artist** Jack Gaughan  
**fanzine** *Science Fiction Review* ed. by Richard E. Geis  
**fan writer** Harry Warner, Jr.  
**fan artist** Vaughn Bode

**HUGO AWARDS, 1970**  
**HEICON '70 (HEIDELBERG, GERMANY)**  
**AUGUST 20-24, 1970**

**novel** *The Left Hand of Darkness* by Ursula K. Le Guin (Ace, 1969)  
**novella** “Ship of Shadows” by Fritz Leiber (*F&SF* Jul 1969)  
**short story** “Time Considered as a Helix of Semi-Precious Stones” by Samuel R. Delany (*New Worlds* Dec 1968)  
**dramatic presentation** TV Coverage of Apollo XI  
**professional magazine** *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman



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

### HUGO AWARDS, 1971

NOREASCON I (BOSTON, MASSACHUSETTS)

SEPTEMBER 2-6, 1971

**novel** *Ringworld* by Larry Niven (Ballantine, 1970)  
**novella** "Ill Met in Lankmar" by Fritz Leiber (*F&SF* Apr 1970)  
**short story** "Slow Sculpture" by Theodore Sturgeon (*Galaxy* Feb 1970)  
**dramatic presentation** No Award  
**professional magazine** *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman  
**professional artist** Leo Dillon and Diane Dillon  
**fanzine** *Locus* ed. by Charles N. Brown and Dena Brown  
**fan writer** Richard E. Geis  
**fan artist** Alicia Austin

### HUGO AWARDS, 1972

L.A.CON I (LOS ANGELES, CALIFORNIA)

SEPTEMBER 1-4, 1972

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

### HUGO AWARDS, 1973

TORCON II (TORONTO, CANADA)

AUGUST 31-SEPTEMBER 3, 1973

**novel** *The Gods Themselves* by Isaac Asimov (*Galaxy* Mar/Apr, May/June 1972; *If* Mar/Apr 1972)  
**novella** "The Word for World is Forest" by Ursula K. Le Guin (*Again, Dangerous Visions*, 1972)

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

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

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

**professional editor** Ben Bova

**professional artist** Frank Kelly Freas

**fanzine** *Energumen* ed. by Michael Glicksohn and Susan Wood Glicksohn

**fan writer** Terry Carr

**fan artist** Tim Kirk

### HUGO AWARDS, 1974

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)

**novelle** "The Deathbird" by Harlan Ellison (*F&SF* Mar 1973)

**short story** "The Ones Who Walk Away from Omelas" by Ursula K. Le Guin (*New Dimensions* #3, 1973)

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

**professional editor** Ben Bova

**professional artist** Frank Kelly Freas

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

**fan writer** Susan Wood

**fan artist** Tim Kirk

### HUGO AWARDS, 1975

AUSSIECON ONE (MELBOURNE, AUSTRALIA)

AUGUST 14-17, 1975

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

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

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

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

**dramatic presentation** *Young Frankenstein* (1974)



(20th Century Fox) Screenplay by Gene Wilder and Mel Brooks; Screen Story by Gene Wilder and Mel Brooks; directed by Mel Brooks; based on characters in the novel *Frankenstein* by Mary Wollstonecraft Shelley  
**professional editor** Ben Bova  
**professional artist** Frank Kelly Freas  
**fanzine** *The Alien Critic* ed. by Richard E. Geis  
**fan writer** Richard E. Geis  
**fan artist** William Rotsler

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

**novel** *The Forever War* by Joe Haldeman (St. Martin's Press, 1974)  
**novella** "Home Is the Hangman" by Roger Zelazny (*Analog* Nov 1975)  
**novelle** "The Borderland of Sol" by Larry Niven (*Analog* Jan 1975)  
**short story** "Catch That Zeppelin!" by Fritz Leiber (*F&SF* Mar 1975)  
**dramatic presentation** *A Boy and His Dog* (1975) (LQ/JAF) Screenplay by L. Q. Jones and Wayne Cruseturner; based on the story by Harlan Ellison; directed by L. Q. Jones  
**professional editor** Ben Bova  
**professional artist** Frank Kelly Freas  
**fanzine** *Locus* ed. by Charles N. Brown and Dena Brown  
**fan writer** Richard E. Geis  
**fan artist** Tim Kirk

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

**novel** *Where Late the Sweet Birds Sang* by Kate Wilhelm (Harper & Row, 1976)  
**novella** (tie) "By Any Other Name" by Spider Robinson (*Analog* Nov 1976); "Houston, Houston, Do You Read?" by James Tiptree, Jr. (*Aurora: Beyond Equality* (Fawcett), 1976)  
**novelle** "The Bicentennial Man" by Isaac Asimov (*Stellar 2* ed. by Judy-Lynn del Rey (Ballantine), 1976)  
**short story** "Tricentennial" by Joe Haldeman (*Analog* Jul 1976)  
**dramatic presentation** No Award  
**professional editor** Ben Bova  
**professional artist** Rick Sternbach  
**fanzine** *Science Fiction Review* ed. by Richard E. Geis  
**fan writer** (tie) Richard E. Geis; Susan Wood

**fan artist** Phil Foglio

**HUGO AWARDS, 1978**  
**IGUANACON II (PHOENIX, ARIZONA)**  
**AUGUST 30-SEPTEMBER 4, 1978**

**novel** *Gateway* by Frederik Pohl (*Galaxy* Nov, Dec 1976, Mar 1977; St. Martin's Press, 1977)  
**novella** "Stardance" by Spider Robinson and Jeanne Robinson (*Analog* Mar 1977)  
**novelle** "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

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

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

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

**novel** *The Fountains of Paradise* by Arthur C. Clarke (Gollancz, 1979; Harcourt Brace Jovanovich, 1979)  
**novella** "Enemy Mine" by Barry B. Longyear (*Asimov's* Sep 1979)



**novelette** "Sandkings" by George R. R. Martin (*Omni* Aug 1979)

**short story** "The Way of Cross and Dragon" by George R. R. Martin (*Omni* Jun 1979)

**non-fiction book** *The Science Fiction Encyclopedia* by Peter Nicholls (Doubleday, 1979)

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

**professional editor** George H. Scithers

**professional artist** Michael Whelan

**fanzine** *Locus* ed. by Charles N. Brown

**fan writer** Bob Shaw

**fan artist** Alexis Gilliland

### HUGO AWARDS, 1981

DENVENTION TWO (DENVER,  
COLORADO)

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)

**non-fiction book** *Cosmos* by Carl Sagan (Random House, 1980)

**best dramatic presentation** *The Empire Strikes Back* (1980) (Lucasfilm) Screenplay by Leigh Brackett and Lawrence Kasdan; story by George Lucas; directed by Irvin Kershner

**professional editor** Edward L. Ferman

**professional artist** Michael Whelan

**fanzine** *Locus* ed. by Charles N. Brown

**fan writer** Susan Wood

**fan artist** Victoria Poyser

### HUGO AWARDS, 1982

CHICON IV (CHICAGO, ILLINOIS)

SEPTEMBER 2-6, 1982

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

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

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

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

**non-fiction book** *Danse Macabre* by Stephen King (Everest, 1981)

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

**professional editor** Edward L. Ferman

**professional artist** Michael Whelan

**fanzine** *Locus* ed. by Charles N. Brown

**fan writer** Richard E. Geis

**fan artist** Victoria Poyser



### HUGO AWARDS, 1983 CONSTELLATION (BALTIMORE, MARYLAND)

SEPTEMBER 1-5, 1983

**novel** *Foundation's Edge* by Isaac Asimov (Doubleday, 1982)

**novella** "Souls" by Joanna Russ (*F&SF* Jan 1982)

**novelette** "Fire Watch" by Connie Willis (*Asimov's* Feb 1982)

**short story** "Melancholy Elephants" by Spider Robinson (*Analog* Jun 1982)

**non-fiction book** *Isaac Asimov: The Foundations of Science Fiction* by James E. Gunn (Oxford, 1982)

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

**professional editor** Edward L. Ferman

**professional artist** Michael Whelan

**fanzine** *Locus* ed. by Charles N. Brown

**fan writer** Richard E. Geis

**fan artist** Alexis Gilliland

### HUGO AWARDS, 1984

L.A.CON II (ANAHEIM, CALIFORNIA)

AUGUST 30-SEPTEMBER 3, 1984

**novel** *Startide Rising* by David Brin (Bantam, 1983)

**novella** "Cascade Point" by Timothy Zahn (*Analog* Dec 1983)

**novelette** "Blood Music" by Greg Bear (*Analog* Jun 1983)

**short story** "Speech Sounds" by Octavia E. Butler (*Asimov's* mid-Dec 1983)



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**non-fiction book** *The Encyclopedia of Science Fiction and Fantasy through 1968, Vol 3: Miscellaneous* by Donald H. Tuck (Advent, 1983)

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

**professional editor** Shawna McCarthy

**professional artist** Michael Whelan

**semiprozine** *Locus* ed. by Charles N. Brown

**fanzine** *File 770* ed. by Mike Glycer

**fan writer** Mike Glycer

**fan artist** Alexis Gilliland

### HUGO AWARDS, 1985

AUSSIECON TWO (MELBOURNE, AUSTRALIA)

AUGUST 22-26, 1985

**novel** *Neuromancer* by William Gibson (Ace, 1984)

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

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

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

**non-fiction book** *Wonder's Child: My Life in Science Fiction* by Jack Williamson (Bluejay, 1984)

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

**professional editor** Terry Carr

**professional artist** Michael Whelan

**semiprozine** *Locus* ed. by Charles N. Brown

**fanzine** *File 770* ed. by Mike Glycer

**fan writer** Dave Langford

**fan artist** Alexis Gilliland

### HUGO AWARDS, 1986

CONFEDERATION (ATLANTA, GEORGIA)

AUGUST 28-SEPTEMBER 1, 1986

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

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

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

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

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

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

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

**professional artist** Michael Whelan

**semiprozine** *Locus* ed. by Charles N. Brown

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

**fan writer** Mike Glycer

**fan artist** Joan Hanke-Woods

### HUGO AWARDS, 1987

CONSPIRACY '87 (BRIGHTON, ENGLAND)

AUGUST 27-SEPTEMBER 1, 1987

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

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

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

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

**non-fiction book** *Trillion Year Spree* by Brian W. Aldiss and David Wingrove (Gollancz, 1986; Atheneum, 1986)

**dramatic presentation** *Aliens* (1986) (20th Century Fox) Screenplay by James Cameron; story by James Cameron and David Giler & Walter Hill; directed by James Cameron; based on characters created by Dan O'Bannon and Ronald Shusett

**professional editor** Terry Carr

**professional artist** Jim Burns

**semiprozine** *Locus* ed. by Charles N. Brown

**fanzine** *Ansible* ed. by Dave Langford

**fan writer** Dave Langford

**fan artist** Brad W. Foster

### HUGO AWARDS, 1988

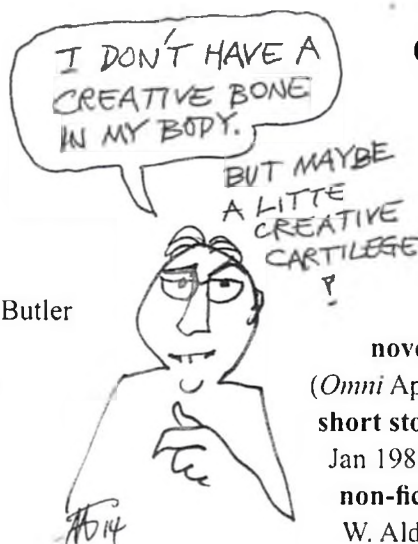
NOLAACON II (NEW ORLEANS, LOUISIANA)

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





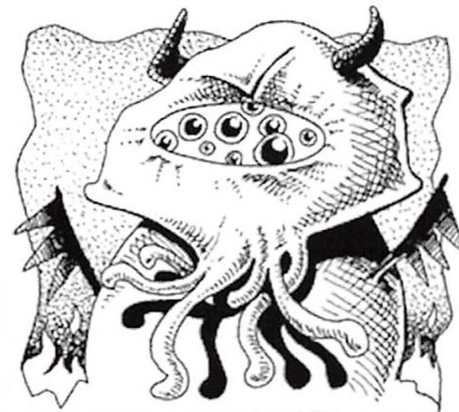
Tonight” by Ursula K. Le Guin (*F&SF* Nov 1987; *Buffalo Gals and Other Animal Presences*, 1987)  
**short story** “Why I Left Harry’s All-Night Hamburgers” by Lawrence Watt-Evans (*Asimov’s* Jul 1987)  
**non-fiction book** *Michael Whelan’s Works of Wonder* by Michael Whelan (Ballantine Del Rey, 1987)  
**other forms** *Watchmen* by Alan Moore and Dave Gibbons (DC/Warner, 1987)  
**dramatic presentation** *The Princess Bride* (1987) (Act III/20th Century Fox) Screenplay by William Goldman, based on his novel; directed by Rob Reiner  
**professional editor** Gardner Dozois  
**professional artist** Michael Whelan  
**semiprozine** *Locus* ed. by Charles N. Brown  
**fanzine** *Texas SF Enquirer* ed. by Pat Mueller  
**fan writer** Mike Glycer  
**fan artist** Brad W. Foster

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

**novel** *Cyteen* by C. J. Cherryh (Warner, 1988)  
**novella** “The Last of the Winnebagos” by Connie Willis (*Asimov’s* Jul 1988)  
**novellette** “Schrödinger’s Kitten” by George Alec Effinger (*Omni* Sep 1988)  
**short story** “Kirinyaga” by Mike Resnick (*F&SF* Nov 1988)  
**non-fiction book** *The Motion of Light in Water: Sex and Science Fiction Writing in the East Village 1957-1965* by Samuel R. Delany (Morrow/Arbor House, 1988)  
**dramatic presentation** *Who Framed Roger Rabbit?* (1988) (Amblin/Touchstone) Screenplay by Jeffrey Price & Peter S. Seaman; directed by Robert Zemeckis; based on the novel *Who Censored Roger Rabbit?* by Gary K. Wolf  
**professional editor** Gardner Dozois  
**professional artist** Michael Whelan  
**semiprozine** *Locus* ed. by Charles N. Brown  
**fanzine** *File 770* ed. by Mike Glycer  
**fan writer** Dave Langford  
**fan artist** (tie) Brad W. Foster; Diana Gallagher Wu

**HUGO AWARDS, 1990**  
**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)



—the ELDER GOD  
**UNPRONOUNCABLE**  
**THE CREEPY**  
 CAN SEE IN **9**  
**DIMENSIONS, BUT ONLY**  
**LOOKS AT 7 OF THEM,**  
**BECAUSE #8 GIVES IT**  
**SUCH A HEADACHE!**

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**novellette** “Enter a Soldier. Later: Enter Another” by Robert Silverberg (*Asimov’s* Jun 1989; Time Gate, 1989)  
**short story** “Boobs” by Suzy McKee Charnas (*Asimov’s* Jul 1989)  
**non-fiction book** *The World Beyond the Hill* by Alexei Panshin and Cory Panshin (J. P. Tarcher, 1989)  
**dramatic presentation** *Indiana Jones and the Last Crusade* (1989) (Lucasfilm/Paramount) Screenplay by Jeffrey Boam; story by George Lucas and Menno Meyjes; directed by Steven Spielberg; based on characters created by George Lucas and Philip Kaufman  
**professional editor** Gardner Dozois  
**professional artist** Don Maitz  
**original art work** Cover (*Rimrunners* by C. J. Cherryh) by Don Maitz (Warner Questar, 1989)  
**semiprozine** *Locus* ed. by Charles N. Brown  
**fanzine** *The Mad 3 Party* ed. by Leslie Turek  
**fan writer** Dave Langford  
**fan artist** Stu Shiffman

**HUGO AWARDS, 1991**  
**CHICON V (CHICAGO, ILLINOIS)**  
**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)



**novelle** "The Manamouki" by Mike Resnick (*Asimov's* Jul 1990)  
**short story** "Bears Discover Fire" by Terry Bisson (*Asimov's* Aug 1990)  
**non-fiction book** *How to Write Science Fiction and Fantasy* by Orson Scott Card (*Writer's Digest*, 1990)  
**dramatic presentation** *Edward Scissorhands* (1990) (20th Century Fox) Screenplay by Caroline Thompson; story by Tim Burton and Caroline Thompson; directed by Tim Burton  
**professional editor** Gardner Dozois  
**professional artist** Michael Whelan  
**semiprozine** *Locus* ed. by Charles N. Brown  
**fanzine** *Lan's Lantern* ed. by George "Lan" Laskowski  
**fan writer** Dave Langford  
**fan artist** Teddy Harvia



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

**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; Axolotl, 1991)  
**novelle** "Gold" by Isaac Asimov (*Analog* Sep 1991)  
**short story** "A Walk in the Sun" by Geoffrey A. Landis (*Asimov's* Oct 1991)  
**non-fiction book** *The World of Charles Addams* by Charles Addams (Knopf, 1991)  
**dramatic presentation** *Terminator 2: Judgment Day* (1991) (Carolco/Lightstorm/Pacific Western) Written by James Cameron and William Wisher, Jr.; directed by James Cameron

**professional editor** Gardner Dozois  
**professional artist** Michael Whelan  
**original art work** Cover (*The Summer Queen* by Joan D. Vinge) by Michael Whelan  
**semiprozine** *Locus* ed. by Charles N. Brown  
**fanzine** *Mimosa* ed. by Dick Lynch and Nicki Lynch  
**fan writer** Dave Langford  
**fan artist** Brad W. Foster

**HUGO AWARDS, 1993**  
**CONFRANCISCO (SAN FRANCISCO, CALIFORNIA)**  
**SEPTEMBER 2-6, 1993**

**novel (tie)** *A Fire Upon the Deep* by Vernor Vinge (Tor, 1992); *Doomsday Book* by Connie Willis (Bantam Spectra, 1992)  
**novella** "Barnacle Bill the Spacer" by Lucius Shepard (*Asimov's* Jul 1992)  
**novelle** "The Nutcracker Coup" by Janet Kagan (*Asimov's* Dec 1992)  
**short story** "Even the Queen" by Connie Willis (*Asimov's* Apr 1992)  
**non-fiction book** *A Wealth of Fable* by Harry Warner, Jr. (SCIFI Press, 1992)  
**dramatic presentation** *Star Trek: The Next Generation*—"The Inner Light" (1992) (Paramount) Teleplay by Morgan Gendel and Peter Allan Fields; story by Morgan Gendel; directed by Peter Lauritson  
**professional editor** Gardner Dozois  
**professional artist** Don Maitz  
**original art work** *Dinotopia* by James Gurney (Turner, 1992)  
**semiprozine** *Science Fiction Chronicle* ed. by Andrew I. Porter  
**fanzine** *Mimosa* ed. by Dick Lynch and Nicki Lynch  
**fan writer** Dave Langford  
**fan artist** Peggy Ranson

**HUGO AWARDS, 1994**  
**CONADIAN (WINNIPEG, CANADA)**  
**SEPTEMBER 1-5, 1994**

**novel** *Green Mars* by Kim Stanley Robinson (HarperCollins UK, 1993; Bantam Spectra, 1993)  
**novella** "Down in the Bottomlands" by Harry Turtledove (*Analog* Jan 1993)  
**novelle** "Georgia on My Mind" by Charles Sheffield (*Analog* Jan 1993)  
**short story** "Death on the Nile" by Connie Willis (*Asimov's* Mar 1993)  
**non-fiction book** *The Encyclopedia of Science Fiction* by John Clute and Peter Nicholls (Orbit, 1993; St.



Martin's Press, 1993)

**dramatic presentation** *Jurassic Park* (1993)  
(Universal/Amblin) Screenplay by Michael Crichton  
and David Koepp; directed by Steven Spielberg; based  
on the novel by Michael Crichton

**professional editor** Kristine Kathryn Rusch

**professional artist** Bob Eggleton

**original art work** Space Fantasy Commemorative  
Stamp Booklet by Stephen Hickman (U.S. Postal  
Service, 1993)

**semiprozine** *Science Fiction Chronicle* ed. by Andrew  
I. Porter

**fanzine** *Mimosa* ed. by Dick Lynch and Nicki Lynch

**fan writer** Dave Langford

**fan artist** Brad W. Foster

### HUGO AWARDS, 1995

INTERSECTION (GLASGOW, SCOTLAND)

AUGUST 24-28, 1995

**novel** *Mirror Dance* by Lois McMaster Bujold (Baen,  
1994)

**novella** "Seven Views of Olduvai Gorge" by Mike  
Resnick (*F&SF* Oct/Nov 1994)

**novellette** "The Martian Child" by David Gerrold  
(*F&SF* Sep 1994)

**short story** "None So Blind" by Joe Haldeman  
(*Asimov's* Nov 1994)

**non-fiction book** *I. Asimov: A Memoir* by Isaac  
Asimov (Doubleday, 1994)

**dramatic presentation** *Star Trek: The Next  
Generation*—"All Good Things..." (1994) (Paramount)  
Written by Ronald D. Moore & Brannon Braga;  
directed by Winrich Kolbe

**professional editor** Gardner Dozois

**professional artist** Jim Burns

**original art work** *Lady Cottington's Pressed Fairy  
Book* by Brian Froud and Terry Jones (Pavilion, 1994;  
Turner, 1994)

**semiprozine** *Interzone* ed. by David Pringle

**fanzine** *Ansible* ed. by Dave Langford

**fan writer** Dave Langford

**fan artist** Teddy Harvia

### HUGO AWARDS, 1996

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)

**novellette** "Think Like a Dinosaur" by James Patrick  
Kelly (*Asimov's* Jun 1995)

**short story** "The Lincoln Train" by Maureen F.  
McHugh (*F&SF* Apr 1995)

**non-fiction book** *Science Fiction: The Illustrated  
Encyclopedia* by John Clute (Dorling Kindersley, 1995)

**dramatic presentation** *Babylon 5*—"The Coming of  
Shadows" (1995) (Babylonian Productions) Written by  
J. Michael Straczynski; directed by Janet Greek

**professional editor** Gardner Dozois

**professional artist** Bob Eggleton

**original art work** *Dinotopia: The World Beneath* by  
James Gurney (Turner, 1995)

**semiprozine** *Locus* ed. by Charles N. Brown

**fanzine** *Ansible* ed. by Dave Langford

**fan writer** Dave Langford

**fan artist** William Rotsler



### HUGO AWARDS, 1997

LONESTARCON 2 (SAN ANTONIO, TEXAS)

AUGUST 28-SEPTEMBER 1, 1997

**novel** *Blue Mars* by Kim Stanley Robinson  
(HarperCollins Voyager, 1996; Bantam Spectra, 1996)

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

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

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

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

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



**professional editor** Gardner Dozois  
**professional artist** Bob Eggleton  
**semiprozine** *Locus* ed. by Charles N. Brown  
**fanzine** *Mimosa* ed. by Dick Lynch and Nicki Lynch  
**fan writer** Dave Langford  
**fan artist** William Rotsler

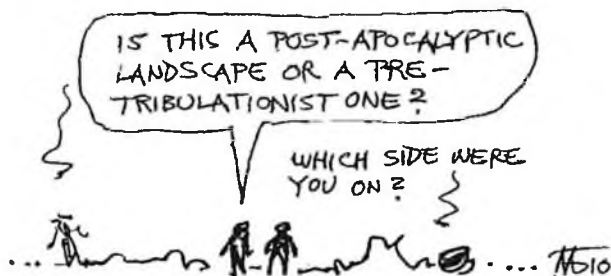
**HUGO AWARDS, 1998**  
**BUCONEER (BALTIMORE, MARYLAND)**  
**AUGUST 5-9, 1998**

**novel** *Forever Peace* by Joe Haldeman (Ace, 1997)  
**novella** "...Where Angels Fear to Tread" by Allen Steele (*Asimov's* Oct/Nov 1997)  
**novelle** "We Will Drink a Fish Together..." by Bill Johnson (*Asimov's* May 1997)  
**short story** "The 43 Antarean Dynasties" by Mike Resnick (*Asimov's* Dec 1997)  
**non-fiction book** *The Encyclopedia of Fantasy* by John Clute and John Grant (Orbit, 1997; St. Martin's Press, 1997)  
**dramatic presentation** *Contact* (1997) (SouthSide Amusement/Warner Brothers) Screenplay by James V. Hart and Michael Goldenberg; directed by Robert Zemeckis; based on the story by Carl Sagan and Ann Druyan; based on the novel by Carl Sagan  
**professional editor** Gardner Dozois  
**professional artist** Bob Eggleton  
**semiprozine** *Locus* ed. by Charles N. Brown  
**fanzine** *Mimosa* ed. by Nicki Lynch and Richard Lynch  
**fan writer** Dave Langford  
**fan artist** Joe Mayhew

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

**novel** *To Say Nothing of the Dog* by Connie Willis (Bantam Spectra, 1998)  
**novella** "Oceanic" by Greg Egan (*Asimov's* Aug 1998)  
**novelle** "Taklamakan" by Bruce Sterling (*Asimov's* Oct/Nov 1998)  
**short story** "The Very Pulse of the Machine" by Michael Swanwick (*Asimov's* Feb 1998)  
**related book** *The Dreams Our Stuff Is Made of: How Science Fiction Conquered the World* by Thomas M. Disch (Free Press, 1998)  
**dramatic presentation** *The Truman Show* (1998) (Paramount) Written by Andrew Niccol; directed by Peter Weir  
**professional editor** Gardner Dozois  
**professional artist** Bob Eggleton

**semiprozine** *Locus* ed. by Charles N. Brown  
**fanzine** *Ansible* ed. by Dave Langford  
**fan writer** Dave Langford  
**fan artist** Ian Gunn



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

**novel** *A Deepness in the Sky* by Vernor Vinge (Tor, 1999)  
**novella** "The Winds of Marble Arch" by Connie Willis (*Asimov's* Oct/Nov 1999)  
**novelle** "10 to 16 to 1" by James Patrick Kelly (*Asimov's* Jun 1999)  
**short story** "Scherzo with Tyrannosaur" by Michael Swanwick (*Asimov's* Jul 1999)  
**related book** *Science Fiction of the 20th Century* by Frank M. Robinson (Collector's Press, 1999)  
**dramatic presentation** *GalaxyQuest* (1999) (DreamWorks SKG) Screenplay by David Howard and Robert Gordon; story by David Howard; directed by Dean Parisot  
**professional editor** Gardner Dozois  
**professional artist** Michael Whelan  
**semiprozine** *Locus* ed. by Charles N. Brown  
**fanzine** *File 770* ed. by Mike Glyer  
**fan writer** Dave Langford  
**fan artist** Joe Mayhew

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

**novel** *Harry Potter and the Goblet of Fire* by J. K. Rowling (Bloomsbury, 2000; Scholastic, 2000)  
**novella** "The Ultimate Earth" by Jack Williamson (*Analog* Dec 2000)  
**novelle** "Millennium Babies" by Kristine Kathryn Rusch (*Asimov's* Jan 2000)  
**short story** "Different Kinds of Darkness" by David Langford (*F&SF* Jan 2000)  
**related book** *Greetings from Earth: The Art of Bob*



*Eggleton* by Bob Eggleton and Nigel Suckling (Paper Tiger, 2000)

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

**professional editor** Gardner Dozois

**professional artist** Bob Eggleton

**semiprozine** *Locus* ed. by Charles N. Brown

**fanzine** *File 770* ed. by Mike Glyer

**fan writer** Dave Langford

**fan artist** Teddy Harvia

### HUGO AWARDS, 2002

CONJOSE (SAN JOSE, 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)

**novellette** “Hell Is the Absence of God” by Ted Chiang (*Starlight* #3 (Tor), 2001)

**short story** “The Dog Said Bow-Wow” by Michael Swanwick (*Asimov's* Oct/Nov 2001)

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

**dramatic presentation** *The Lord of the Rings: The Fellowship of the Ring* (2001) (New Line Cinema/The Saul Zaentz Company/WingNut Films) Screenplay by Fran Walsh & Philippa Boyens & Peter Jackson; directed by Peter Jackson; based on the book *The Fellowship of the Ring* by J. R. R. Tolkien

**professional editor** Ellen Datlow

**professional artist** Michael Whelan

**semiprozine** *Locus* ed. by Charles N. Brown

**fanzine** *Ansible* ed. by Dave Langford

**fan writer** Dave Langford

**fan artist** Teddy Harvia

**website** *Locus Online* (www.locusmag.com) by Mark R. Kelly

### HUGO AWARDS, 2003

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, 2002)

**novellette** “Slow Life” by Michael Swanwick (*Analog* Dec 2002)

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

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

**dramatic presentation, long form** *The Lord of the Rings: The Two Towers* (2002) (New Line Cinema) Screenplay by Fran Walsh & Philippa Boyens & Stephen Sinclair & Peter Jackson; directed by Peter Jackson; based on the book *The Two Towers* by J. R. R. Tolkien

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

**professional editor** Gardner Dozois

**professional artist** Bob Eggleton

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

**fanzine** *Mimosa* ed. by Rich Lynch and Nicki Lynch

**fan writer** Dave Langford

**fan artist** Sue Mason

### HUGO AWARDS, 2004

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)

**novellette** “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 book** *The Chesley Awards for Science Fiction and Fantasy Art: A Retrospective* by John Grant, Elizabeth L. Humphrey and Pamela D. Scoville (Artist's and Photographer's Press Ltd., 2003)

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

**dramatic presentation, short form** “Gollum's Acceptance Speech at the 2003 MTV Movie Awards” (2003) (WingNut Films/New Line) Written and directed by Fran Walsh & Philippa Boyens & Peter Jackson

**professional editor** Gardner Dozois



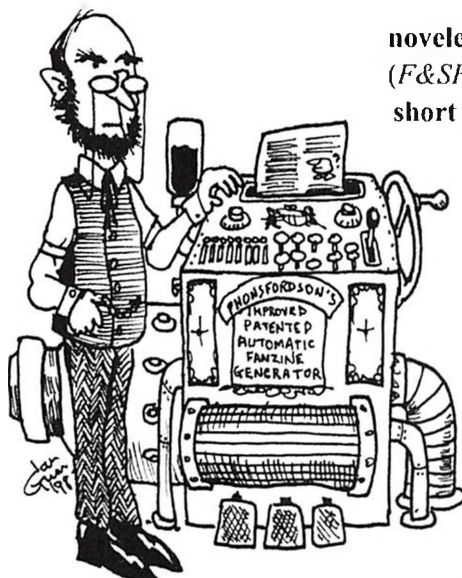
**professional artist** Bob Eggleton  
**semiprozine** *Locus* ed. by Charles N. Brown, Jennifer A. Hall and Kirsten Gong-Wong  
**fanzine** *Emerald City* ed. by Cheryl Morgan  
**fan writer** Dave Langford  
**fan artist** Frank Wu

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

**novel** *Jonathan Strange & Mr. Norrell* by Susanna Clarke (Bloomsbury, 2004)  
**novella** "The Concrete Jungle" by Charles Stross (*The Atrocity Archives* (Golden Gryphon), 2004)  
**novelette** "The Faery Handbag" by Kelly Link (*The Faery Reel: Tales from the Twilight Realm* (Viking), 2004)  
**short story** "Travels with My Cats" by Mike Resnick (*Asimov's* Feb 2004)  
**related book** *The Cambridge Companion to Science Fiction* by Edward James and Farah Mendlesohn (Cambridge University Press, 2003)  
**dramatic presentation, long form** *The Incredibles* (2004) (Pixar Animation/Disney) Written and directed by Brad Bird  
**dramatic presentation, short form** *Battlestar Galactica* "33" (2004) (NBC Universal/Sci Fi Channel) Written by Ronald D. Moore; directed by Michael Rymer  
**professional editor** Ellen Datlow  
**professional artist** Jim Burns  
**semiprozine** *Ansible* ed. by Dave Langford  
**fanzine** *Plokta* ed. by Alison Scott, Steve Davies and Mike Scott  
**fan writer** David Langford  
**fan artist** Sue Mason  
**website** *Sci Fiction* ([www.scifi.com/scifiction](http://www.scifi.com/scifiction)) by Ellen Datlow

**HUGO AWARDS, 2006**  
**L.A.CON IV (LOS ANGELES, 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 book** *Storyteller: Writing Lessons and More from 27 Years of the Clarion Writers' Workshop* by Kate Wilhelm (Small Beer Press, 2005)

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

**dramatic presentation, short form** *Doctor Who* "The Empty Child

/ The Doctor Dances" (2005) (BBC Wales/BBC1)  
 Written by Steven Moffat; directed by James Hawes  
**professional editor** David G. Hartwell (Tor Books; *Year's Best SF*)

**professional artist** Donato Giancola  
**semiprozine** *Locus* ed. by Charles N. Brown, Kirsten Gong-Wong and Liza Groen Trombi  
**fanzine** *Plokta* ed. by Alison Scott, Steve Davies and Mike Scott  
**fan writer** Dave Langford  
**fan artist** Frank Wu

**HUGO AWARDS, 2007**  
**NIPPON 2007 (YOKOHAMA, JAPAN)**  
**AUGUST 30-SEPTEMBER 3, 2007**

**novel** *Rainbows End* by Vernor Vinge (Tor, 2006)  
**novella** "A Billion Eves" by Robert Reed (*Asimov's* Oct/Nov 2006)  
**novelette** "The Djinn's Wife" by Ian McDonald (*Asimov's* Jul 2006)  
**short story** "Impossible Dreams" by Tim Pratt (*Asimov's* Jul 2006)  
**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 (Tor Books)  
**editor (short form)** Gordon Van Gelder (*The*



*Magazine of Fantasy and Science Fiction*)

**professional artist** Donato Giancola

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

**fanzine** *Science-Fiction Five-Yearly* ed. by Lee Hoffman, Geri Sullivan and Randy Byers

**fan writer** Dave Langford

**fan artist** Frank Wu

### HUGO AWARDS, 2008

DENVENTION 3 (DENVER, COLORADO)

AUGUST 6–10, 2008

**novel** *The Yiddish Policemen's Union* by Michael Chabon (HarperCollins, 2007; Fourth Estate, 2007)

**novella** "All Seated on the Ground" by Connie Willis (*Asimov's* Dec 2007; Subterranean Press, 2007)

**novelle** "The Merchant and the Alchemist's Gate" by Ted Chiang (*F&SF* Sep 2007; Subterranean Press, 2007)

**short story** "Tideline" by Elizabeth Bear (*Asimov's* Jun 2007)

**related book** *Brave New Words: The Oxford Dictionary of Science Fiction* by Jeff Prucher (Oxford University Press, 2007)

**dramatic presentation, long form** *Stardust* (2007) (Paramount Pictures) Written by Jane Goldman & Matthew Vaughn; directed by Matthew Vaughn; based on the novel by Neil Gaiman, illustrated by Charles Vess

**dramatic presentation, short form** *Doctor Who* "Blink" (2007) (BBC) Written by Steven Moffat; directed by Hettie Macdonald

**editor (long form)** David G. Hartwell (Tor Books/Forge)

**editor (short form)** Gordon Van Gelder (*The Magazine of Fantasy and Science Fiction*)

**professional artist** Stephan Martiniere

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

**fanzine** *File 770* ed. by Mike Glycer

**fan writer** John Scalzi

**fan artist** Brad Foster

### HUGO AWARDS, 2009

ANTICIPATION (MONTREAL, CANADA)

AUGUST 6–10, 2009

**novel** *The Graveyard Book* by Neil Gaiman (HarperCollins, 2008; Bloomsbury UK, 2008)

**novella** "The Erdmann Nexus" by Nancy Kress (*Asimov's* Oct/Nov 2008)

**novelle** "Shogoths in Bloom" by Elizabeth Bear

(*Asimov's* Mar 2008)

**short story** "Exhalation" by Ted Chiang (*Eclipse Two* ed. by Jonathan Strahan (Night Shade), 2008)

**related book** *Your Hate Mail Will Be Graded: A Decade of Whatever, 1998-2008* by John Scalzi (Subterranean Press, 2008)

**graphic story** *Girl Genius, Volume 8: Agatha Heterodyne and the Chapel of Bones* (Airship Entertainment, 2008) Written by Kaja & Phil Foglio; art by Phil Foglio; colors by Cheyenne Wright

**dramatic presentation, long form** *WALL-E* (2008) (Pixar/Walt Disney) Screenplay by Andrew Stanton & Jim Reardon; story by Andrew Stanton & Pete Docter; directed by Andrew Stanton

**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

**semiprozine** *Weird Tales* ed. by Ann VanderMeer and Stephen H. Segal

**fanzine** *Electric Velocipede* ed. by John Klima

**fan writer** Cheryl Morgan

**fan artist** Frank Wu

### HUGO AWARDS, 2010

AUSSIECON FOUR (MELBOURNE, AUSTRALIA)

SEPTEMBER 2–6, 2010

**novel (tie)** *The Windup Girl* by Paolo Bacigalupi (Night Shade, 2009) and *The City & The City* by China Mieville (Del Rey, 2009; Macmillan UK, 2009)

**novella** "Palimpsest" by Charles Stross (*Wireless*, 2009; Ace, 2009; Orbit, 2009)

**novelle** "The Island" by Peter Watts (*The New Space Opera 2* ed. by Gardner Dozois & Jonathan Strahan (Eos, 2009)

**short story** "Bridesicle" by Will McIntosh (*Asimov's* 2009)

**related work** *This Is Me, Jack Vance! (Or, More Properly, This Is "I")* by Jack Vance (Subterranean, 2009)

**graphic story** *Girl Genius, Volume 9: Agatha Heterodyne and the Heirs of the Storm* (Airship Entertainment, 2009) Written by Kaja & Phil Foglio; art by Phil Foglio; colors by Cheyenne Wright

**dramatic presentation, long form** *Moon* (2009) (Liberty Films) Screenplay by Nathan Parker; story by Duncan Jones; directed by Duncan Jones



**dramatic presentation, short form** *Doctor Who*—  
 “The Waters of Mars” (2009) (BBC Wales) Written  
 by Russell T Davies & Phil Ford; directed by Graeme  
 Harper  
**editor (long form)** Patrick Nielsen Hayden  
**editor (short form)** Ellen Datlow  
**professional artist** Shaun Tan  
**semiprozine** *Clarkesworld* ed. by Neil Clarke, Sean  
 Wallace and Cheryl Morgan  
**fanzine** *StarShipSofa* ed. by Tony C. Smith  
**fan writer** Frederik Pohl  
**fan artist** Brad W. Foster

**HUGO AWARDS, 2011**  
**RENOVATION (RENO, NEVADA)**  
**AUGUST 17–21, 2011**

**novel** *Blackout/All Clear* by Connie Willis (Ballantine  
 Spectra, 2010)  
**novella** *The Lifecycle of Software Objects* by Ted  
 Chiang (Subterranean, 2010)  
**novelle** “The Emperor of Mars” by Allen M. Steele  
*(Asimov’s Jun 2010)*  
**short story** “For Want of a Nail” by Mary Robinette  
 Kowal *(Asimov’s Sep 2010)*  
**related work** *Chicks Dig Time Lords: A Celebration*  
*of Doctor Who by the Women Who Love It* ed. by Lynne  
 M. Thomas and Tara O’Shea (Mad Norwegian, 2010)  
**graphic story** *Girl Genius, Volume 10: Agatha*  
*Heterodyne and the Guardian Muse* (Airship  
 Entertainment, 2010) Written by Kaja & Phil Foglio; art  
 by Phil Foglio; colors by Cheyenne Wright  
**dramatic presentation, long form** *Inception* (2010)  
 (Warner) Written and directed by Christopher Nolan  
**dramatic presentation, short form** *Doctor Who*—  
 “The Pandorica Opens/The Big Bang” (2010) (BBC  
 Wales) Written by Steven Moffat; directed by Toby  
 Haynes  
**editor (long form)** Lou Anders  
**editor (short form)** Sheila Williams  
**professional artist** Shaun Tan  
**semiprozine** *Clarkesworld* ed. by Neil Clarke, Cheryl  
 Morgan and Sean Wallace; Podcast directed by Kate  
 Baker  
**fanzine** *The Drink Tank* ed. by Christopher J. Garcia  
 and James Bacon  
**fan writer** Claire Brialey  
**fan artist** Brad W. Foster

**HUGO AWARDS, 2012**  
**CHICON 7 (CHICAGO, ILLINOIS)**  
**AUGUST 30–SEPTEMBER 3, 2012**

**novel** *Among Others* by Jo Walton (Tor, 2011)  
**novella** “The Man Who Bridged the Mist” by Kij  
 Johnson *(Asimov’s Oct.-Nov. 2011)*  
**novelle** “Six Months, Three Days” by Charlie Jane  
 Anders (Tor.com June 8, 2011)  
**short story** “The Paper Menagerie” by Ken Liu *(The*  
*Magazine of Fantasy and Science Fiction Mar.-Apr.*  
*2011)*  
**related work** *The Encyclopedia of Science Fiction,*  
*Third Edition* edited by John Clute, David Langford,  
 Peter Nicholls and Graham Sleight (Gollancz, 2011)  
**graphic story** *Digger* by Ursula Vernon (Sofawolf  
 Press, 2011)  
**dramatic presentation (long form)** *Game of Thrones*  
 (Season 1, 2011) created by David Benioff and D. B.  
 Weiss; written by David Benioff, D. B. Weiss, Bryan  
 Cogman, Jane Espenson, and George R. R. Martin;  
 directed by Brian Kirk, Daniel Minahan, Tim van  
 Patten, and Alan Taylor (HBO)  
**dramatic presentation (short form)** *Doctor Who*—  
 “The Doctor’s Wife” (2011) Written by Neil Gaiman;  
 directed by Richard Clark (BBC Wales)  
**editor (short form)** Sheila Williams  
**editor (long form)** Betsy Wollheim  
**professional artist** John Picacio  
**semiprozine** *Locus* edited by Lisa Green Trombi,  
 Kirsten Gong-Wong, et. al.  
**fanzine** *SF Signal*, edited by John DeNardo  
**fan writer** Jim C. Hines  
**fan artist** Maurine Starkey  
**fancast** *SF Squeecast* ed. by Lynne M. Thomas,  
 Seanan McGuire, Paul Cornell, Elizabeth Bear, and  
 Catherynne M. Valente

**Hugo Awards 2013**  
**LoneStarCon 3 (San Antonio, Texas)**  
**August 29–September 2, 2013**

**novel** *Redshirts: A Novel with Three Codas* by John  
 Scalzi (Tor, 2012; Gollancz, 2012)  
**novella** *The Emperor’s Soul* by Brandon Sanderson  
 (Tachyon, 2012)  
**novelle** “The Girl-Thing Who Went Out for Sushi”  
 by Pat Cadigan *(Edge of Infinity, Solaris 2012)*  
**short story** “Mono no Aware” by Ken Liu *(The Future*  
*is Japanese, VIZ Media LLC, 2012)*  
**related work** *Writing Excuses, Season Seven* by  
 Brandon Sanderson, Dan Wells, Mary Robinette Kowal,





Howard Tayler and Jordan Sanderson, podcast series, 2012)

**graphic story** *Saga*, Volume One, written by Brian K. Vaughan, illustrated by Fiona Staples (Image Comics, 2012)

**dramatic presentation (long form)** *The Avengers*, Screenplay & directed by Joss Whedon (Marvel Studios, Disney, Paramount, 2012)

**dramatic presentation (short form)** *Game of Thrones*—“Blackwater”, written by George R.R. Martin, directed by Neil Marshall. Created by David Benioff and D.B. Weiss (HBO, 2012)

**editor (short form)** Stanley Schmidt

**editor (long form)** Patrick Nielsen Hayden

**professional artist** John Picacio

**semiprozine** *Clarkesworld*, edited by Neil Clarke, Jason Heller, Sean Wallace and Kate Baker

**fanzine** *SF Signal*, edited by John DeNardo

**fan writer** Tansy Rayner Roberts

**fan artist** Galen Dara

**fancast** *SF Squeecast* ed. by Lynne M. Thomas, Seanan McGuire, Paul Cornell, Elizabeth Bear, and Catherynne M. Valente

#### HUGO AWARDS 2014

LONCON 3 (LONDON, ENGLAND)

AUGUST 15–18, 2014

**novel** *Ancillary Justice* by Ann Leckie (Orbit US, 2013; Orbit UK, 2013)

**novella** “Equoid” by Charles Stross (Tor.com 09-2013)

**novelle** “The Lady Astronaut of Mars” by Mary Robinette Kowal (Tor.com 09-2013)

**short story** “The Water that Falls on You from Nowhere” by John Chu (Tor.com, 02-2013)

**related work** “We Have Always Fought: Challenging the Women, Cattle and Slaves Narrative” by Kameron Hurley, (*A Dribble of Ink*, 2013)

**graphic story** *Time* written and illustrated by Randall Munroe (XKCD, 2013)

**dramatic presentation (long form)** *Gravity*, Screenplay by Alfonso Cuaron & Jonas Cuaron, directed by Alfonso Cuaron (Esperanto Filmoj, Heydey Films, Warner Bros., 2013)

**dramatic presentation (short form)** *Game of Thrones*—“The Rains of Castamere”, written by David Benioff and D.B. Weiss, directed by David Nutter (HBO, 2013)

**editor (short form)** Ellen Datlow

**editor (long form)** Ginger Buchanan

**professional artist** Julie Dillon

**semiprozine** *Lightspeed*, edited by John Joseph Adams, Rich Horton and Stefan Rudnicki

**fanzine** *A Dribble of Ink*, edited by Aidan Moher

**fan writer** Kameron Hurley

**fan artist** Sarah Webb

**fancast** *SF Signal Podcast* by Patrick Hester

## John W. Campbell Award for Best New Writer

Sponsored by Dell, the publisher of Analog Magazine, and administered on their behalf by WSFS (it is not a Hugo Award)

1978 Orson Scott Card  
1979 Stephen R. Donaldson  
1980 Barry B. Longyear  
1981 Somtow Sucharitkul  
1982 Alexis Gilliland  
1983 Paul O. Williams  
1984 R. A. MacAvoy  
1985 Lucius Shepard  
1986 Melissa Scott  
1987 Karen Joy Fowler  
1988 Judith Moffett  
1989 Michaela Roessner  
1990 Kristine Kathryn Rusch  
1991 Julia Ecklar  
1992 Ted Chiang  
1993 Laura Resnick  
1994 Amy Thomson  
1995 Jeff Noon

1996 David Feintuch  
1997 Michael A. Burstein  
1998 Mary Doria Russell  
1999 Nalo Hopkinson  
2000 Cory Doctorow  
2001 Kristine Smith  
2002 Jo Walton  
2003 Wen Spencer  
2004 Jay Lake  
2005 Elizabeth Bear  
2006 John Scalzi  
2007 Naomi Novik  
2008 Mary Robinette Kowal  
2009 David Anthony Durham  
2010 Seanan McGuire  
2011 Lev Grossman  
2012 E. Lily Yu  
2013 Mur Lafferty



## Special Worldcon Committee Awards

These awards are not Hugo Awards, although they are typically announced at the same time as the Hugos. Instead, they are 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 Fiction and Fantasy*
- -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 his book reviews in *Analog*
- -Isaac Asimov for adding science to science fiction by his *F&SF* articles

1967 - NyCon 3

- CBS Television for *21st Century*

1968 - Baycon

- -Harlan Ellison for *Dangerous Visions*
- -Gene Roddenberry for *Star Trek*

1969 - St. Louiscon

- -Neil Armstrong, Edwin Aldrin, and Michael Collins for “The Best Moon Landing Ever”

1972 - L.A.Con

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

- -Club du Livre d'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 his *Reference Guide to Fantastic Films*

1976 - MidAmeriCon

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

1977 - SunCon

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

1982 - Chicon IV

- -Mike 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

1991 — Chicon V

- -Andrew I. Porter - excellence in editing *Science Fiction Chronicle*

- -Elst Weinstein - Best Hoax (The Hogus); for keeping humor alive in fandom

1993 - ConFrancisco

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

2004 - Noreascon 4

- -Erwin S. “Filthy Pierre” Strauss

2005 - Interaction

- David Pringle for *Interzone*

2006 - L.A. Con IV

- -Betty Ballantine, Harlan Ellison and Fred Patten

2008 - Denvention 3

- -NASA and NESFA Press

2012 – Chicon 7

- -Bob Weinberg

Illustrations by **Brad Foster, Teddy Harvia, Randy Cleary, Ian Gunn, Alexis Gilliland, Joe Mayhew, and Nancy Mayberry.**



# 2015 HUGO AWARD NOMINEES

The 2015 Hugos will be presented Saturday, August 22

## Best Novel (1827 nominating ballots)

- *Ancillary Sword* by Ann Leckie (Orbit US; Orbit UK)
- *The Dark Between the Stars* by Kevin J. Anderson (Tor Books)
- *The Goblin Emperor* by Katherine Addison (Sarah Monette) (Tor Books)
- *The Three-Body Problem* by Cixin Liu, translated by Ken Liu (Tor Books)
- *Skin Game* by Jim Butcher (Roc Books)

## Best Novella (1083 nominating ballots)

- *Big Boys Don't Cry* by Tom Kratman (Castalia House)
- "Flow" by Arlan Andrews, Sr. (*Analog*, Nov 2014)
- *One Bright Star to Guide Them* by John C. Wright (Castalia House)
- "Pale Realms of Shade" by John C. Wright (*The Book of Feasts & Seasons*, Castalia House)
- "The Plural of Helen of Troy" by John C. Wright (*City Beyond Time: Tales of the Fall of Metachronopolis*, Castalia House)

## Best Novelette (1031 nominating ballots)

- "Ashes to Ashes, Dust to Dust, Earth to Alluvium" by Gray Rinehart (*Orson Scott Card's InterGalactic Medicine Show*, May 2014)
- "Championship B'tok" by Edward M. Lerner (*Analog*, Sept 2014)
- "The Day the World Turned Upside Down" by Thomas Olde Heuvelt, Lia Belt Translator (*Lightspeed Magazine*, April 2014)
- "The Journeyman: In the Stone House" by Michael F. Flynn (*Analog*, June 2014)
- "The Triple Sun: A Golden Age Tale" by Rajnar Vajra (*Analog*, Jul/Aug 2014)

## Best Short Story (1174 nominating ballots)

- "On A Spiritual Plain" by Lou Antonelli (*Sci Phi Journal* #2, Nov 2014)
- "The Parliament of Beasts and Birds" by John C. Wright (*The Book of Feasts & Seasons*, Castalia House)
- "A Single Samurai" by Steven Diamond (*The Baen Big Book of Monsters*, Baen)

- "Totaled" by Kary English (*Galaxy's Edge Magazine*, July 2014)
- "Turncoat" by Steve Rzasa (*Riding the Red Horse*, Castalia House)

## Best Related Work (1150 nominating ballots)

- "The Hot Equations: Thermodynamics and Military SF" by Ken Burnside (*Riding the Red Horse*, Castalia House)
- *Letters from Gardner* by Lou Antonelli (The Merry Blacksmith Press)
- *Transhuman and Subhuman: Essays on Science Fiction and Awful Truth* by John C. Wright (Castalia House)
- "Why Science is Never Settled" by Tedd Roberts (Baen.com)
- *Wisdom from My Internet* by Michael Z. Williamson (Patriarchy Press)

## Best Graphic Story (785 nominating ballots)

- *Ms. Marvel Volume 1: No Normal* written by G. Willow Wilson, illustrated by Adrian Alphona and Jake Wyatt (Marvel Comics)
- *Rat Queens Volume 1: Sass and Sorcery* written by Kurtis J. Weibe, art by Roc Upchurch (Image Comics)
- *Saga Volume 3* written by Brian K. Vaughan, illustrated by Fiona Staples (Image Comics)
- *Sex Criminals Volume 1: One Weird Trick* written by Matt Fraction, art by Chip Zdarsky (Image Comics)
- *The Zombie Nation Book #2: Reduce Reuse Reanimate* by Carter Reid (The Zombie Nation)

## Dramatic Presentation (Long Form) (1285 nominating ballots)

- *Captain America: The Winter Soldier* screenplay by Christopher Markus & Stephen McFeely, concept and story by Ed Brubaker, directed by Anthony Russo and Joe Russo (Marvel Entertainment, Perception, Sony Pictures Imageworks)
- *Edge of Tomorrow* screenplay by Christopher McQuarrie, Jez Butterworth, and John-Henry Butterworth, directed by Doug Liman (Village



Roadshow Pictures, RatPac-Dune Entertainment, 3 Arts Entertainment; Viz Productions)

- ***Guardians of the Galaxy*** written by James Gunn and Nicole Perlman, directed by James Gunn (Marvel Studios, Moving Picture Company)
- ***Interstellar*** screenplay by Jonathan Nolan and Christopher Nolan, directed by Christopher Nolan (Paramount Pictures, Warner Bros. Pictures, Legendary Pictures, Lynda Obst Productions, Syncopy)
- ***The Lego Movie*** written by Phil Lord & Christopher Miller, story by Dan Hageman, Kevin Hageman, Phil Lord & Christopher Miller, directed by Phil Lord & Christopher Miller (Warner Bros. Pictures, Village Roadshow Pictures, RatPac-Dune Entertainment, LEGO Systems A/S Vertigo Entertainment, Lin Pictures, Warner Bros. Animation [as Warner Animation Group])

**Dramatic Presentation (Short Form)** (938 nominating ballots)

- ***Doctor Who: "Listen"*** written by Steven Moffat, directed by Douglas Mackinnon (BBC Television)
- ***The Flash: "Pilot"*** teleplay by Andrew Kreisberg & Geoff Johns, story by Greg Berlanti, Andrew Kreisberg & Geoff Johns, directed by David Nutter (The CW) (Berlanti Productions, DC Entertainment, Warner Bros. Television)
- ***Game of Thrones: "The Mountain and the Viper"*** written by David Benioff & D.B. Weiss, directed by Alex Graves (HBO Entertainment in association with Bighead, Littlehead; Television 360; Startling Television and Generator Productions)
- ***Grimm: "Once We Were Gods"***, written by Alan DiFiore, directed by Steven DePaul (NBC) (GK Productions, Hazy Mills Productions, Universal TV)
- ***Orphan Black: "By Means Which Have Never Yet Been Tried"*** written by Graham Manson, directed by John Fawcett (Temple Street Productions; Space/BBC America)

**Best Editor (Short Form)** (870 nominating ballots)

- **Jennifer Brozek**
- **Vox Day**
- **Mike Resnick**
- **Edmund R. Schubert**
- **Bryan Thomas Schmidt**

**Best Editor (Long Form)** (712 nominating ballots)

- **Vox Day**
- **Sheila Gilbert**
- **Jim Minz**
- **Anne Sowards**
- **Toni Weiskopf**

**Best Professional Artist** (753 nominating ballots)

- **Julie Dillon**
- **Kirk DouPonce**
- **Nick Greenwood**
- **Alan Pollack**
- **Carter Reid**

**Best Semiprozine** (660 nominating ballots)

- ***Abyss & Apex*** Wendy Delmater editor and publisher
- ***Andromeda Spaceways In-Flight Magazine*** Andromeda Spaceways Publishing Association Incorporated, 2014 editors David Kernot and Sue Bursztynski
- ***Beneath Ceaseless Skies*** edited by Scott H. Andrews
- ***Lightspeed Magazine*** edited by John Joseph Adams, Stefan Rudnicki, Rich Horton, Wendy N. Wagner, and Christie Yant
- ***Strange Horizons*** Niall Harrison Editor-in-Chief

**Best Fanzine** (576 nominating ballots)

- ***Black Gate*** edited by John O'Neill
- ***Elitist Book Reviews*** edited by Steven Diamond
- ***Journey Planet*** edited by James Bacon, Chris Garcia, Alissa McKersie, Colin Harris and Helen Montgomery
- ***The Revenge of Hump Day*** edited by Tim Bolgeo
- ***Tangent Online*** edited by Dave Truesdale

**Best Fancast** (668 nominating ballots)

- ***Adventures in SciFi Publishing*** Brent Bower (Executive Producer), Kristi Charish, Timothy C. Ward, Shaun Ferrell & Moses Siregar III (Co-Hosts, Interviewers and Producers)
- ***Dungeon Crawlers Radio*** Daniel Swenson (Producer/Host), Travis Alexander & Scott Tomlin (Hosts), Dale Newton (Host/Tech), Damien Swenson (Audio/Video Tech)
- ***Galactic Suburbia Podcast*** Alisa Krasnostein, Alexandra Pierce, Tansy Rayner Roberts (Presenters) and Andrew Finch (Producer)
- ***The Sci Phi Show*** Jason Rennie



- **Tea and Jeopardy** Emma Newman and Peter Newman

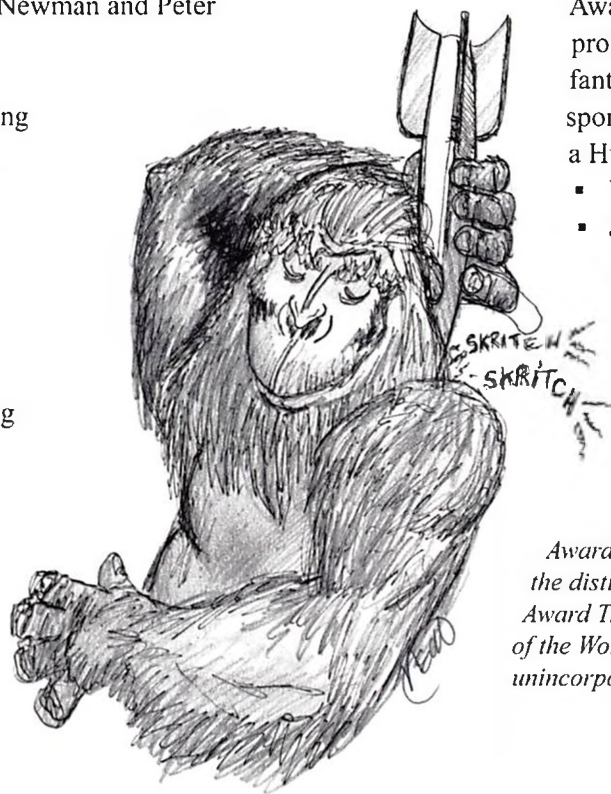
**Best Fan Writer** (777 nominating ballots)

- Dave Freer
- Amanda S. Green
- Jeffro Johnson
- Laura J. Mixon
- Cedar Sanderson

**Best Fan Artist** (296 nominating ballots)

- Ninni Aalto
- Brad W. Foster
- Elizabeth Leggett
- Spring Schoenhuth
- Steve Stiles

**The John W. Campbell Award for Best New Writer** (851 nominating ballots)



Award for the best new professional science fiction or fantasy writer of 2013 or 2014, sponsored by Dell Magazines (not a Hugo Award).

- Wesley Chu\*
- Jason Cordova
  - Kary English\*
  - Rolf Nelson
  - Eric S. Raymond

*\*Finalists in their 2nd year of eligibility.*

*"Worldcon", "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.*

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HUGO AWARD-WINNING AUTHOR

# John Scalzi

RETURNS TO HIS BESTSELLING OLD MAN'S WAR UNIVERSE

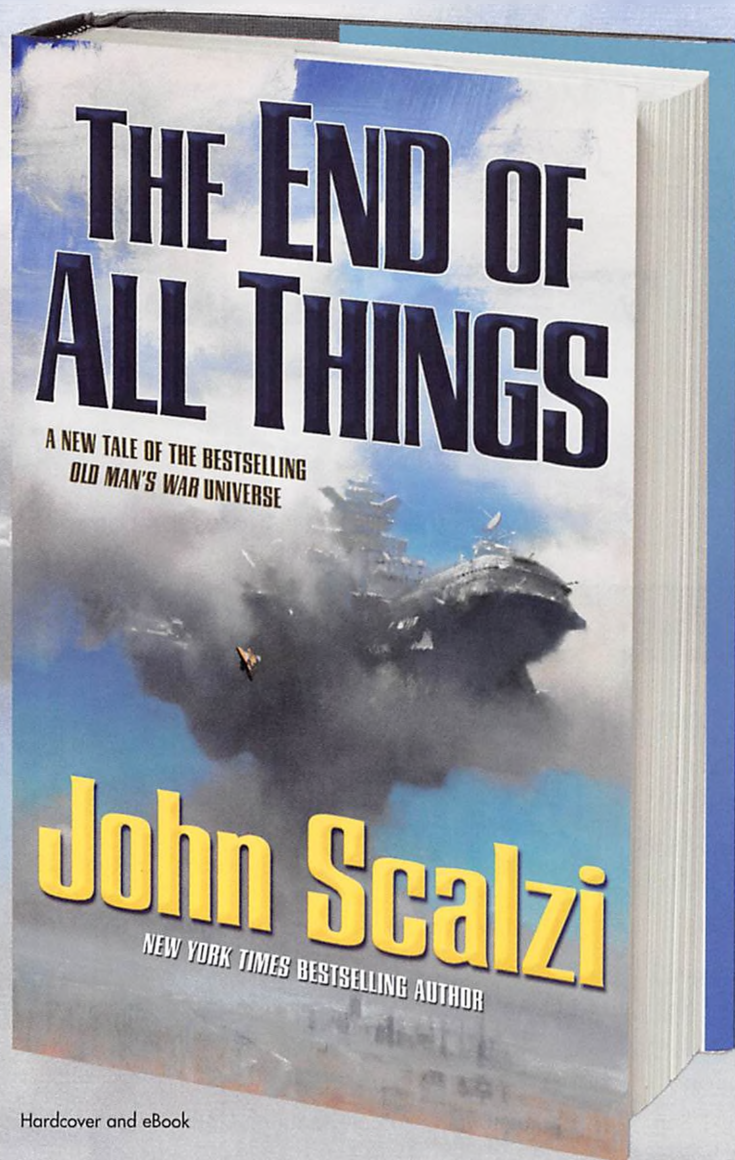
## HUMANS EXPANDED INTO SPACE...

only to find a universe populated with multiple alien species bent on their destruction. The Colonial Union used the Earth and its excess population for colonists and soldiers. It was a good arrangement for the Colonial Union. Then the Earth said: no more.

CDF Lieutenant Harry Wilson and the Colonial Union diplomats he works with race against the clock to discover who is behind attacks on the Union and alien races, to seek peace with a suspicious, angry Earth, and keep humanity's union intact...or else risk oblivion, extinction, and the end of all things.

**"If anyone stands at the core of the American science fiction tradition at the moment, it is Scalzi."**

— *The Encyclopedia of Science Fiction*, Third Edition



Hardcover and eBook



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# The “Long List” of World Science Fiction Conventions (Worldcons)

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

Number - Year Name (Note)	City	Site (Note)	Guest(s) (Note)	Chairman (Note)	Attend. (Note)
1 - Nycon I 2-4 July 1939	New York	Caravan Hall	Frank R. Paul	Sam Moskowitz	200
2 - Chicon I 1-2 Sep 1940	Chicago	Hotel Chicagoan	E. E. “Doc” Smith	Mark Reinsberg and Erle Korshak	128
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
6 - Torcon I 3-5 Jul 1948	Toronto	RAI Purdy Studios	Robert Bloch (pro) Bob Tucker (fan)	Ned McKeown	200



<b>Number - Year Name (Note)</b>	<b>City</b>	<b>Site (Note)</b>	<b>Guest(s) (Note)</b>	<b>Chairman (Note)</b>	<b>Attend. (Note)</b>
7 - C invention 3-5 Sep 1949	Cincinnati	Hotel Metropole	Lloyd A. Eshbach (pro) Ted Carnell (fan)	Don Ford	190
8 - NorWesCon 1-4 Sep 1950	Portland	Multnomah Hotel	Anthony Boucher	Donald B. Day	400
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 / 1175
11 - 11th Worldcon 5-7 Sep 1953	Philadelphia	Bellevue-Strafford Hotel	Willy Ley	Milton Rothman	750
12 - SFCon 3-6 Sep 1954	San Francisco	Sir Francis Drake Hotel	John W. Campbell, Jr.	Lester Cole Gary Nelson	700
13 - Clevention 2-5 Sep 1955	Cleveland	Manger Hotel	Isaac Asimov (pro) Sam Moskowitz (mystery GoH)	Nick Falasca Noreen Falasca (Shaw)	380
14 - (NyCon II) 31 Aug-3 Sep 1956	New York	Biltmore Hotel	Arthur C. Clarke	David A. Kyle	850
15 - Loncon I 6-9 Sep 1957	London	King's Court Hotel	John W. Campbell, Jr.	Ted Carnell	268
16 - Solacon 29 Aug-1 Sep 1958	South Gate, Calif.	Alexandria Hotel	Richard Matheson	Anna S. Moffatt	322/ 601
17 - Detention 4-7 Sep 1959	Detroit	Pick-Fort Shelby Hotel	Poul Anderson (pro) John Berry (fan)	Roger Sims Fred Prophet	371
18 - Pittcon 3-5 Sept 1960	Pittsburgh	Penn-Sheraton Hotel	James Blish	Dirce Archer	568
19 - Seacon 2-4 Sep 1961	Seattle	Hyatt House	Robert A. Heinlein	Wally Weber	300
20 - Chicon III 31 Aug-3 Sep 1962	Chicago	Pick-Congress Hotel	Theodore Sturgeon	Earl Kemp	730 / 830
21 - Discon I 31 Aug-2 Sep 1963	Washington, DC	Statler-Hilton Hotel	Murray Leinster	George Scithers	600
22 - Pacificon II 4-7 Sep 1964	Oakland	Hotel Leamington	Leigh Brackett (pro) Edmond Hamilton (pro) Forrest J Ackerman (fan)	J. Ben Stark Al haLevy	523
23 - Loncon II 27-30 Aug 1965	London	Mount Royal Hotel	Brian W. Aldiss	Ella Parker	350
24 - Tricon 1-5 Sep 1966	Cleveland	Sheraton-Cleveland	L. Sprague de Camp	Ben Jason Howard DeVore Lou Tabakow	850

Number - Year Name (Note)	City	Site (Note)	Guest(s) (Note)	Chairman (Note)	Attend. (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
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
27 - St. Louiscon 28 Aug-1 Sep 1969	St. Louis	Chase-Park Plaza	Jack Gaughan (pro) Eddie Jones (fan)	Ray Fisher Joyce Fisher (Katz)	1,534
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
29 - Noreascon I 2-6 Sep 1971	Boston	Sheraton-Boston Hotel	Clifford D. Simak (pro) Harry Warner, Jr. (fan)	Tony Lewis	1,600
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
31 - Torcon II 31 Aug-3 Sep 1973	Toronto	Royal York Hotel	Robert Bloch (pro) William Rotsler (fan)	John Millard	2,900
32 - Discon II 29 Aug-2 Sep 1974	Washington, DC	Sheraton Park Hotel	Roger Zelazny (pro) Jay Kay Klein (fan)	Jay Haldeman Ron Bounds	3,587
33 - Aussiecon One 14-17 Aug 1975	Melbourne	Southern Cross Hotel	Ursula K. Le Guin (pro) Susan Wood (fan) Mike Glicksohn (fan) Donald Tuck (Australian)	Robin Johnson	606
34 - MidAmeriCon 2-6 Sep 1976	Kansas City, MO	Radisson Muehlebach Hotel Phillips House	Robert A. Heinlein (pro) George Barr (fan)	Ken Keller	3,014 / 4,200
35 - SunCon 2-5 Sep 1977	Miami Beach	Hotel Fontainebleau	Jack Williamson Robert A. Madle (fan)	Don Lundry	3,240
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
37 - Seacon '79 23-26 Aug 1979	Brighton	Metropole Hotel	Brian Aldiss (UK) Fritz Leiber (US) Harry Bell (fan)	Peter Weston	3,114
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



Number - Year Name (Note)	City	Site (Note)	Guest(s) (Note)	Chairman (Note)	Attend. (Note)
39 - Denvention Two 3-7 Sep 1981	Denver	Denver Hilton Hotel Currihan Convention Center Exhibition Hall and Arena	Clifford D. Simak (pro) C. L. Moore (pro) Rusty Hevelin (fan)	Suzanne Carnival Don C. Thompson	3,792
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
41 - ConStellation 1-5 Sep 1983	Baltimore	Baltimore Convention Centre	John Brunner (pro) David A. Kyle (fan)	Michael Walsh	6,400
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 / 9,282
43 - Aussiecon Two 22-26 Aug 1985	Melbourne	Southern Cross, Victoria, and Sheraton Hotels	Gene Wolfe (pro) Ted White (fan)	David Grigg	1,599
44 - ConFederation 28 Aug-1 Sep 1986	Atlanta	Marriott Marquis Atlanta Hilton Hyatt Regency Atlanta	Ray Bradbury Terry Carr (fan)	Penny Frierson Ron Zukowski	5,811
45 - Conspiracy '87 27 Aug-1 Sep 1987	Brighton	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 (sp. fan)	Paul Oldroyd	4,009 / 5,425
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
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
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
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

Number - Year Name (Note)	City	Site (Note)	Guest(s) (Note)	Chairman (Note)	Attend. (Note)
50 - MagiCon 3-7 Sep 1992	Orlando	Orange County Convention 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
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
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
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
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
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
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 (Sapienza)	6,572
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
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
59 - The Millennium Philcon 30 Aug-3 Sep 2001	Philadelphia	Pennsylvania Convention Center Philadelphia Marriott Hotel	Greg Bear (author) Stephen Youll (artist) Gardner Dozois (editor) George Scithers (fan)	Todd Dashoff	4,840 / 6,269

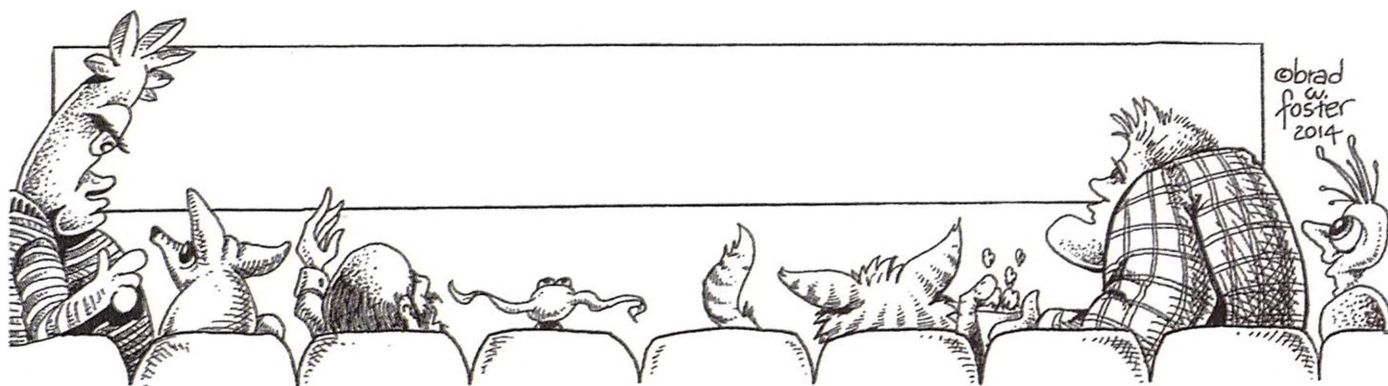


Number - Year Name (Note)	City	Site (Note)	Guest(s) (Note)	Chairman (Note)	Attend. (Note)
60 - ConJosé 29 Aug-2 Sep 2002	San Jose	McEnery Convention Center, San Jose Civic Auditorium, Fairmont Hotel, Hilton Hotel, Crowne Plaza Hotel	Vernor Vinge (author) David Cherry (artist) Bjo & John Trimble (fan) Ferdinand Feghoot (imaginary)	Tom Whitmore Kevin Standlee	5,162 / 5,916
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
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
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
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
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)	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

Number - Year Name (Note)	City	Site (Note)	Guest(s) (Note)	Chairman (Note)	Attend. (Note)
69 - Renovation 17-21 Aug 2011	Reno, NV	Reno-Sparks Convention Center Atlantis Hotel Peppermill Hotel	Ellen Asher Tim Powers Charles N. Brown Boris Vallejo	Patty Wells	4,112 / 5,526
70 - Chicon 7 30 Aug - 3 Sep 2012	Chicago, IL	Hyatt Regency Chicago	Mike Resnick (author) Peggy Rac Sapienza (fan) Story Musgrave (astronaut) Jane Frank (agent) Rowena Morrill (artist)	Dave McCarty	4,743 / 6,197
71 - LoneStarCon 3 29 Aug-2 Sep 2013	San Antonio, TX	Henry B. Gonzales Convention Center Marriott Rivercenter Marriott Riverwalk	Ellen Datlow James Gunn Willie Siros Norman Spinrad Darrell K. Sweet	Randall Shepherd	4,832 / 6130
72 - Loncon 3 14-18 Aug, 2014	London	ExCeL London	Iain M Banks John Clute Malcolm Edwards Chris Foss Jeanne Gomoll Robin Hobb Bryan Talbot	Steve Cooper Alice Lawson	11,125 / 7,310
73 - Sasquan 19-23 Aug 2015	Spokane, WA	Spokane Convention Center	David Gerrold Vonda N. McIntyre Brad Foster Tom Smith Leslie Turek	Sally Woehrle	
74 - MidAmeriCon II 17-21 Aug 2016	Kansas City, MO	Kansas City Convention Center Kansas City Marriott Downtown	Kinuko Y. Craft Patrick Nielsen Hayden Teresa Nielsen Hayden Tamora Pierce Michael Swanwick	Diane Lacey Ruth Lichtwardt Jeff Orth	

Produced by the WSFS Long List Committee

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## 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 “chair”).

When the title is co-Chairman and it appears that both were functional top managers, both are included in the Long List. People in support positions (non-line management positions) with Chair-like titles (e.g., “Chairman’s Staff” or “Assistant to the Chairman”) are not listed. This list does not include bid leadership – only leadership after the bid was won. Where we found ambiguity, we have documented it.

Additionally, we have attempted to document cases where there was a disconnect between the person holding the title of Chairman and the person(s) who were the actual top 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.

## 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.

## ConFrancisco — 1993



**ConFrancisco**  
The 51st World Science Fiction Convention

September 2-6, 1993  
San Francisco, CA USA

**Juan J Sanmiguel**

03821A  
MIAMI FL

### 1949 – C invention

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.

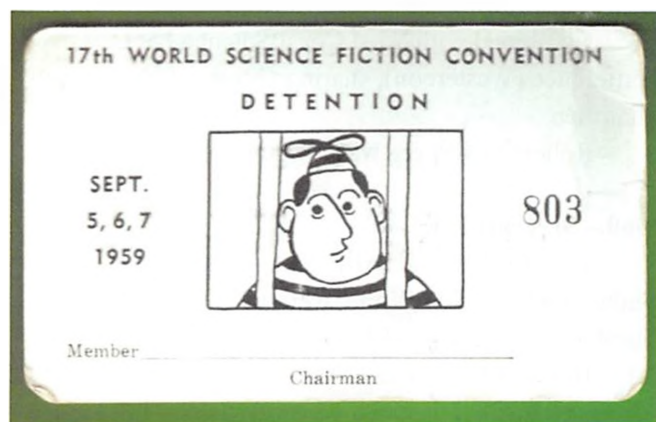
### 1963 – Discon I

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.

#### 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 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; 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.

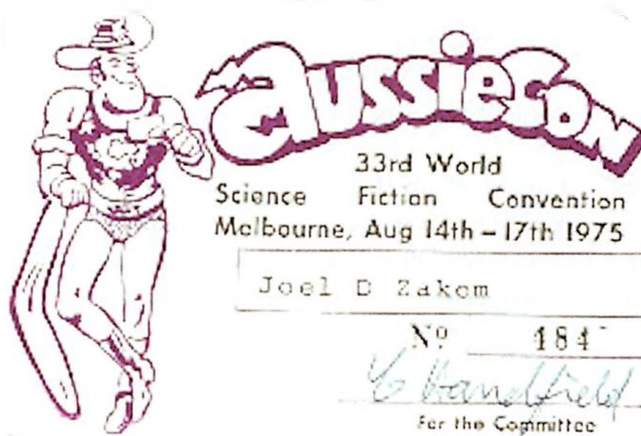
#### 1992 – MagiCon

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.



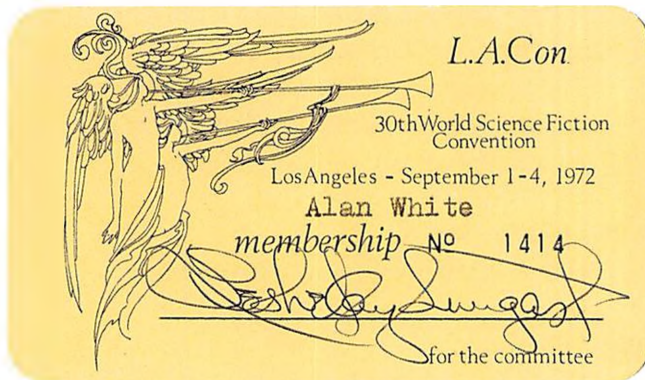
The Guests of Honor were designated as “Honored Guests” and the Toastmaster, Guy Gavriel Kay, was called the “Master of Ceremonies.” Mark Twain was “channeled” by Jon deCles.

#### 1994 – ConAdian

The Canadian National Science Fiction Convention (Canvention) 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 – Buccaneer

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-Vicemen.

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 Craig Howlett and Cindy Scott were appointed Co-Vice-Chairmen. Finally, Kevin Standlee was appointed Co-Chairman with Whitmore.

Tad Williams was Toastmaster.

#### 2003 – Torcon 3

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

Artist GoH Frank Kelly Freas did not attend.

Spider Robinson was Toastmaster.

#### 2005 – Interaction

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

Interaction was also the 2005 Eurocon.

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

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

GoH Robert Sheckley was unable to attend the convention.



### 2006 – L.A.con IV

Bobbi Armbruster and Craig Miller were Vice-Chairmen.

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

### 2008 – Denvention 3

Wil McCarthy was Toastmaster.

### 2011 – Renovation

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

GoH Charles N. Brown died before the convention.

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

### 2012 – Chicon 7

Bobbi Armbruster, Helen Montgomery, and Steven H Silver were Vice-Chairmen.

John Scalzi was Toastmaster.

### 2013 -- LoneStarCon III

The Guests of Honor were listed with no designa-

tion as to type.

Leslie Fish and Joe R. Lansdale were special guests.

Initially Laura Domitz and Bill Parker were Co-Chairmen. Randall Shepherd later was appointed Vice-Chairman. In March, 2013, Shepherd swapped jobs with Domitz and Parker.

Guest of Honor Darrell Sweet died before the convention.

Paul Cornell was Toastmaster.

### 2014 -- Loncon 3

GoH Iain M. Banks died before the convention.

### 2015 -- Sasquan

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

Initially, Sally Woherle and Bobbie DuFault were co-chairmen, but DuFault died two weeks after the bid was won.

The vice-chairmen are Glenn Glazer, Pierre Pettinger and Mike Willmoth.

*Produced by the WSFS Long List Committee.*



The poster features a stylized yellow and orange rocket ship flying over a cityscape at night. The rocket has a large window and is emitting a bright light from its engine. In the background, there are silhouettes of buildings and a fountain. The text is in a bold, sans-serif font.

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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.

# sasq- watch



Text by Guy Lillian  
with thanks to Cherise Kelley

**HUGO THE SASQUATCH** had a marvelous time as he and his friends Erk and Bleep explored Sasquan. Guest of Honor **Brad Foster** captured some of his best moments. For instance, Hugo was delighted to find his visage on the con's twice-daily newsletter!



The splendid art on display in the Sasquan Art Show had Hugo amazed – and befuddled.

“I love the stuff by Freas and Bonestell and Foster and Stiles,” he said, “but this abstract art is really perplexing! Look at this one!”

“Those are the Fire Drill instructions,” Erk assured him.

“Wow!” said Hugo. “I’ll put in a bid!”





Hugo wandered from panel to panel during Sasquan's programming hours, dragging Erk and Bleep along with him, and never failed to sit in the center of the front row at every program item and interrupt every speaker.

"How did you like my questions?" he asked Bleep after one such panel.

"Oh, terrific!" Bleep replied. "Where do you get your ideas? I'm sure Mr. Silverberg never heard *that* one before!"



"I enjoyed that!" Hugo said after the Masquerade. "And I won a prize! What does it mean, 'Beast in Show'?"



PATIENT  
SASQUATCH  
WAITS IN LINE  
for AUTHOR  
AUTOGRAPHS

WRITE  
IN  
MY  
BOOKS.



Hugo and his friends visited the Sasquan Dealers' Room. The sasquatch couldn't believe the huge variety of goodies available there – especially all the books! He bought a slew and headed for the autograph lines.

"I can't wait to get these signed!" he said. "*The Time Machine ... 20,000 Leagues Under the Sea ... Ralph 124c41+ ... The Call of Cuh- ... Tuh- ... Huh- ... Lulu*, and here's one that looks like it was written just for me: *Hominids!*"

"Try that line first!" Erk advised.



Hugo's passage through Sasquan's room parties became a thing of legend.

"Did you try the smoked salmon in the SFWA suite?" he asked Bleep. "I usually have to catch them out of the stream!"

"No, you ate them all," said Bleep. "In fact, you ate *everything*. The 2017 bids have nothing to serve except ice cubes out of the hotel machines."

"Ice cubes!" Hugo exclaimed. "Yummy! Let's go back!"

HUNGRY SASQUATCH  
LOADING UP AT  
ROOM PARTIES.

YUM,  
LITTLE  
TASTY  
THINGS





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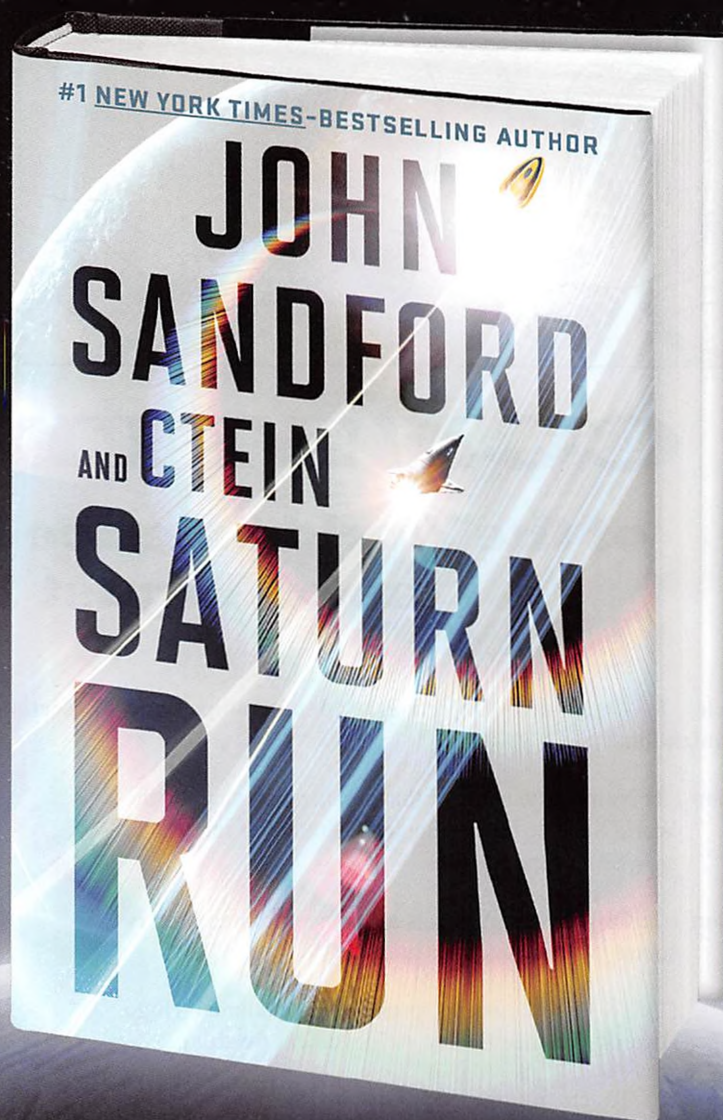
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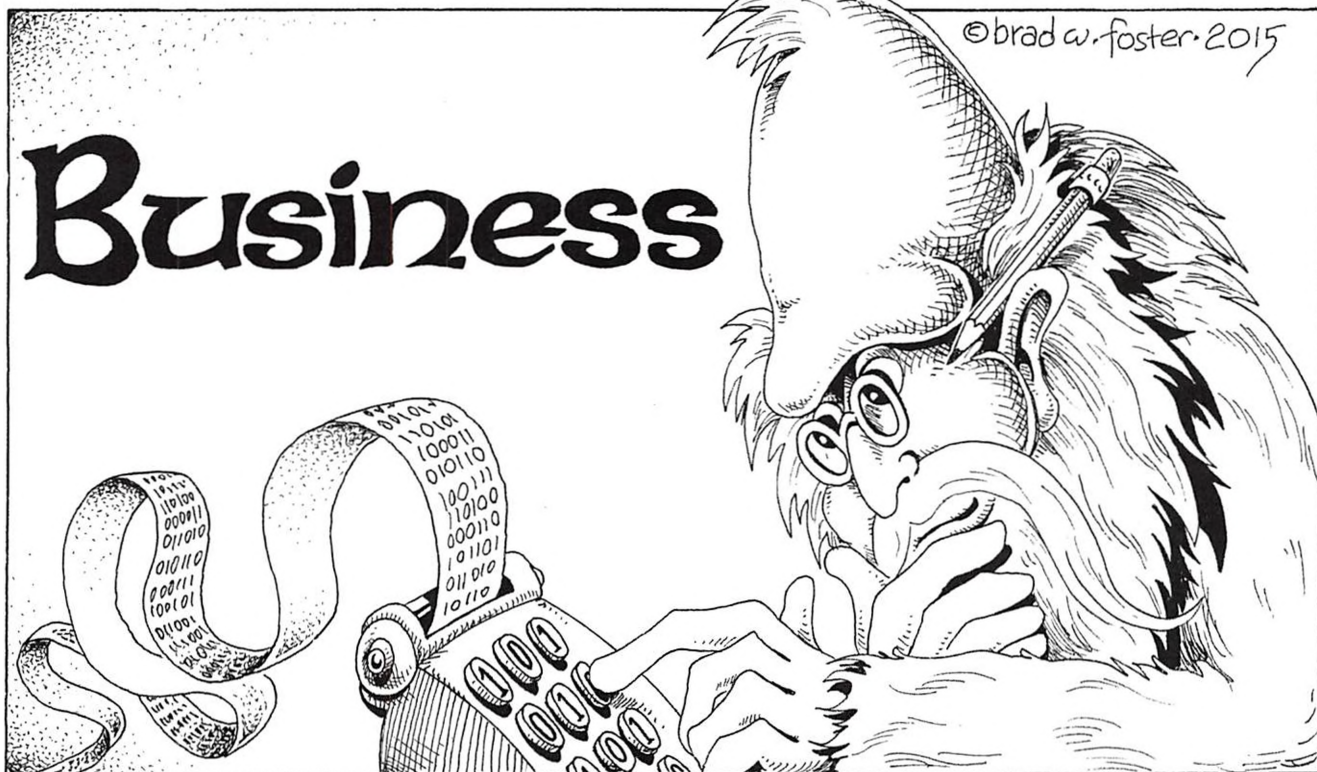


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# CONSTITUTION

## of the World Science Fiction Society as of August 19, 2014

### Article 1 - Name, Objectives, Membership, and Organization

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

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

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

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

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

### Section 1.5: Memberships.

**1.5.1:** Each Worldcon shall offer supporting and attending memberships.

**1.5.2:** The rights of supporting members of a Worldcon include the right to receive all of its



generally distributed publications.

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

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

**1.5.5:** Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its committee. This fee must not exceed four (4) times the site-selection fee and must not exceed the difference between the site-selection fee and the fee for new attending members.

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

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

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

**Section 1.7: The Mark Protection Committee.**

**1.7.1:** There shall be a Mark Protection Committee of WSFS, which shall be responsible for registration and protection of the marks used by or under the authority of WSFS.

**1.7.2:** The Mark Protection Committee shall submit to the Business Meeting at each Worldcon a report of its activities since the previous Worldcon, including a statement of income and expense.

**1.7.3:** The Mark Protection Committee shall hold a meeting at each Worldcon after the end of the Business Meeting, at a time and place announced at the Business Meeting.

**1.7.4:** The Mark Protection Committee shall determine and elect its own officers.

**Section 1.8: Membership of the Mark Protection Committee.**

**1.8.1:** The Mark Protection Committee shall consist of:

(1) One (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees

(2) One (1) member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and

(3) Nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting.

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

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

**Article 2 - Powers and Duties of Worldcon Committees**

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

(1) administering the Hugo Awards,

(2) administering any future Worldcon or NASFiC site selection required, and

(3) holding a WSFS Business Meeting.

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

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

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

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

**Section 2.5: Bid Presentations.** Each Worldcon Committee

shall provide a reasonable opportunity for *bona fide* bidding committees for the Worldcon to be selected the following year to make presentations.

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

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

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

**Section 2.9: Financial Reports.**

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

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

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

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

**2.9.5:** All financial reports shall include the

convention's name, mailing address and other contact information, including the name of the person certifying and submitting the report and, if applicable, the name of the convention's parent organization, its tax-exempt status, the location of incorporation, its address, website, email and other contact information, and the names and titles of its current officers.

**Article 3 - Hugo Awards**

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

**Section 3.2: General.**

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

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

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

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

**3.2.5:** 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.

**3.2.6:** 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.

**3.2.7:** 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.

**3.2.8:** 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.

**3.2.9:** A Professional Publication is one which meets at least one of the following two criteria:



(1) it provided at least a quarter the income of any one person or,

(2) was owned or published by any entity which provided at least a quarter the income of any of its staff and/or owner.

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

### Section 3.3: Categories.

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

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

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

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

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

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

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

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

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

(1) paid its contributors and/or staff in other than copies of the publication,

(2) was generally available only for paid purchase,

**3.3.13: Best Fanzine.** Any generally available non-professional periodical publication devoted to science fiction, fantasy, or related subjects that by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, that does not qualify as a semiprozine or a fancast, and that in the previous calendar year met neither of the following criteria:

(1) paid its contributors or staff monetarily in other than copies of the publication,

(2) was generally available only for paid purchase.

**3.3.14: Best Fancast.** Any generally available non-professional audio or video periodical devoted to science fiction, fantasy, or related subjects that by the close of the previous calendar year has released four (4) or more episodes, at least one (1) of which appeared in the previous calendar year, and that does not qualify as a dramatic presentation.

*Provided that unless this amendment is re-ratified by the 2016 Business Meeting, Section 3.3.14 shall be repealed, and*

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

**3.3.15: Best Fan Writer.** Any person whose writing

has appeared in semiprozines or fanzines or in generally available electronic media during the previous calendar year.

**3.3.16: Best Fan Artist.** An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public, nonprofessional display (including at a convention or conventions), during the previous calendar year.

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

#### **Section 3.4: Extended Eligibility.**

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

**3.4.2:** Works originally published outside the United States of America and first published in the United States of America in the previous calendar year shall also be eligible for Hugo Awards.

**3.4.3:** In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a two-thirds (2/3) vote of the intervening Business Meeting of WSFS.

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

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

#### **Section 3.7: Nominations.**

**3.7.1:** The Worldcon Committee shall conduct a poll to select the nominees for the final Award voting. Each member of the administering Worldcon, the immediately preceding Worldcon, or the immediately

following Worldcon as of January 31 of the current calendar year shall be allowed to make up to five (5) equally weighted nominations in every category.

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

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

#### **Section 3.8: Tallying of Nominations.**

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

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

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

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

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

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

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

#### **Section 3.9: Notification and Acceptance.**

**3.9.1:** Worldcon Committees shall use reasonable efforts to notify the nominees, or in the case of deceased or incapacitated persons, their heirs, assigns, or legal guardians, in each category prior to the release of such information. Each nominee shall be asked at that time to either accept or decline the nomination. If the nominee declines nomination, that



nominee shall not appear on the final ballot.

**3.9.2:** In the Best Professional Artist category, the acceptance should include citations of at least three (3) works first published in the eligible year.

**3.9.3:** Each nominee in the categories of Best Fanzine and Best Semiprozine shall be required to provide information confirming that they meet the qualifications of their category.

#### **Section 3.10: Voting.**

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

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

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

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

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

#### **Section 3.11: Tallying of Votes.**

**3.11.1:** In each category, tallying shall be as described in Section 6.4. "No Award" shall be treated as a nominee. If all remaining nominees are tied, no tie-breaking shall be done and the nominees excluding "No Award" shall be declared joint winners.

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

**3.11.3:** "No Award" shall be the run-off candidate for the purposes of Section 6.5.

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

equal to at least five percent (5%) of the nomination ballots cast in that category, but not including any candidate receiving fewer than five votes.

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

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

### **Article 4 - Future Worldcon Selection**

#### **Section 4.1: Voting.**

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

**4.1.2:** Voting shall be by written ballot cast either by mail or at the current Worldcon with tallying as described in Section 6.4.

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

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

#### **Section 4.2: Voter Eligibility.**

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

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

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

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

**Section 4.5: Tallying.**

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

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

**4.5.3:** “None of the Above” shall be treated as a bid for tallying, and shall be the run-off candidate for the purposes of Section 6.5.

**4.5.4:** All ballots shall be initially tallied by their first preferences, even if cast for a bid that the administering Committee has ruled ineligible. If no eligible bid achieves a majority on the first round of tallying, then on the second round all ballots for ineligible bids shall be redistributed to their first eligible choices, and tallying shall proceed according to Section 6.4.

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

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

**4.5.7:** Where a site and Committee are chosen by a

Business Meeting or Worldcon Committee following a tie in tallying, they must select one of the tied bids.

**Section 4.6: Bid Eligibility.**

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

(1) an announcement of intent to bid;

(2) adequate evidence of an agreement with its proposed site’s facilities, such as a conditional contract or a letter of agreement;

(3) the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers.

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

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

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

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

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

**Section 4.8: NASFiC**

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

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

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

**4.8.3:** The proposed NASFiC supporting membership



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

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

## **Article 5 - Powers of the Business Meeting**

### **Section 5.1: WSFS Business Meetings.**

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

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

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

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

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

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

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

## **Article 6 - Constitution**

**Section 6.1: Conduct.** The conduct of the affairs of WSFS

shall be determined by this Constitution together with all ratified amendments hereto and such Standing Rules as the Business Meeting shall adopt for its own governance.

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

**Section 6.3: Electronic Voting.** Nothing in this Constitution shall be interpreted to prohibit conducting Hugo Awards nominating and voting and Site Selection voting by electronic means, except that conducting Site Selection by electronic means shall require the unanimous agreement of the current Worldcon committee and all bidding committees who have filed before the ballot deadline. Valid paper ballots delivered by any means shall always be acceptable. This section shall not be interpreted to require that such elections be conducted electronically, nor shall it be interpreted to allow remote participation or proxy voting at the Business Meeting.

**Section 6.4: Tallying of Votes.** Votes shall first be tallied by the voter's first choices. If no majority is then obtained, the candidate who places last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority-vote winner is obtained. If two or more candidates are tied for elimination during this process, the candidate that received fewer first-place votes shall be eliminated. If they are still tied, all the tied candidates shall be eliminated together.

**Section 6.5: Run-off.** After a tentative winner is determined, then unless the run-off candidate shall be the sole winner, the following additional test shall be made. If the number of ballots preferring the run-off candidate to the tentative winner is greater than the number of ballots preferring the tentative winner to the run-off candidate, then the run-off candidate shall be declared the winner of the election.

**Section 6.6: Amendment.** The WSFS Constitution may be amended by a motion passed by a simple majority at any Business Meeting but only to the extent that such motion is ratified by a simple majority at the Business Meeting of the subsequent Worldcon.

**Section 6.7: Commencement.** Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon

any Committee already selected at the time when it takes effect.

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

*Donald E. Eastlake III, Presiding Officer  
Linda Deneroff, Secretary  
2014 WSFS Business Meeting*

## **A. BUSINESS PASSED ON FROM LONCON 3**

The following Constitutional Amendments were approved at Loncon 3 and passed on to Sasquan for ratification. If ratified, they will become part of the Constitution at the conclusion of Sasquan.

### **A.1 Short Title: Popular Ratification**

*Moved,* to modify the existing constitutional amendment process so that proposed amendments passed by a WSFS Business Meeting and ratified by the following Business Meeting must be ratified by a vote of the members of the following Worldcon; to provide for special handling of the ratification of this proposal; and to provide for the transition between ratification systems, by ~~striking-out~~ and adding words as follows:

*1. Amend existing Sections 6.6 and 6.7 of the WSFS Constitution by consolidating them and by adding new provisions to modify the amendment process to a form of popular ratification:*

#### **Section 6.6: Amendment.**

6.6.1. 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 initially ratified by a simple majority at the Business Meeting of the subsequent Worldcon and finally ratified by a vote of the members of the Worldcon following the initial ratification.

6.6.2. Any member eligible to cast a Site Selection ballot may vote on the ratification of pending constitutional amendments in the same manner as Section 4.1; however, no fee beyond membership in the administering convention shall be required to vote on the ratification.

6.6.3. Ratification voting at the Worldcon

should be available at least during the same times as Site Selection, and ratification ballots should be distributed at the same time as Site Selection ballots; however, a breach of this clause shall not render an otherwise legal ratification invalid.

6.6.4. The Business Meeting may provide by Standing Rule procedures for including arguments for and against the ratification of any Constitutional amendment.

6.6.5. Any amendment that receives more yes votes than no votes shall be ratified.

6.6.6. The results of the ratification votes shall be announced at the same session of the Business Meeting at which the results of Site Selection are announced, and may also be announced at any time after the votes have been counted at the discretion of the Worldcon administering the ratification vote. Failure to announce the results at the required time shall not affect the validity of the results.

#### **Section 6.7: Commencement:**

6.6.7. ~~Any~~ Unless otherwise provided, any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is finally ratified by vote of the membership. ~~except that no~~

6.6.8. 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.

*2. Amend Section 6.3 of the WSFS Constitution to include references to ratification elections for pending Constitutional Amendments:*

**Section 6.3: Electronic Voting.** Nothing in this Constitution shall be interpreted to prohibit conducting Hugo Awards nominating and voting, ratification elections for pending Constitutional amendments, 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.

3. *Amend Standing Rule 1.3 to administer the provisions of Section 6.6:*

**Rule 1.3: Main Business Meeting(s).**

The Main Business Meeting may reject, pass, or initially ratify amendments to the Constitution. One Main Meeting shall also be designated as the Site-Selection Meeting, where Site-Selection business shall be the special order of business. The results of any votes to ratify pending constitutional amendments shall be announced at the Site Selection Meeting following Site Selection Business.

Provided that,

1. Section 3 of this proposal shall not become a part of the Standing Rules unless the constitutional amendment is ratified.
2. Constitutional amendments that receive first passage at or after the 2016 Worldcon shall be subject to this amendment.
3. This proposal shall be subject to re-ratification by the 2022 Business Meeting, and the re-ratification vote shall be automatically on the 2022 Business Meeting agenda. Should the 2022 Business Meeting fail to re-ratify this proposal, any constitutional amendments initially adopted at the 2021 or later Business Meetings shall not be subject to a popular ratification vote by members of a subsequent Worldcon.

**A.2 Short Title: A Story by Any Other Name**

*Moved*, to amend Article 3 of the WSFS Constitution to clarify that eligibility for the fiction categories should be based on content rather than the format of delivery, by amending as follows:

By inserting a new section after existing 3.2.5:

Section 3.2.6: the categories of Best Novel, Novella, Novelette, and Short Story shall be open to works in which the text is the primary form of communication, regardless of the publication medium, including but not limited to physical print, audiobook, and

ebook.

And amending section 3.2.5:

Section 3.2.5: In the story ~~written-fiction~~ categories (3.3.1 – 3.3.4, and 3.3.6), 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.

**A.3 Short Title: Hugo Finalists**

*Moved*, to amend portions of Article 3 of the WSFS Constitution to change references to those works or people that appear on the final Hugo Award ballot to “finalist” and to change references to “candidate” to “nominee,” as shown:

**Section 3.7: Nominations.**

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

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

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

**Section 3.9: Notification and Acceptance.**

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

**3.9.2:** In the Best Professional Artist category, the acceptance should include citations of at least three (3) works first published in the eligible year.

**3.9.3:** Each **nominee**finalist in the categories of Best Fanzine and Best Semiprozine shall be required to provide information confirming that they meet the qualifications of their category.

### **Section 3.10: 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**finalist in the printed fiction categories, one or more books, anthologies, or magazines in which the **nominee**finalist appeared (including the book publisher or magazine issue date(s)).

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

### **Section 3.11: Tallying of Votes.**

**3.11.1:** In each category, tallying shall be as described in Section 6.4. “No Award” shall be treated as a **nominee**finalist. If all remaining **nominees**finalists are tied, no tie-breaking shall be done and the **nominees**finalists excluding “No Award” shall be declared joint winners.

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

**3.11.3:** “No Award” shall be the run-off candidate for the purposes of Section 6.5.

**3.11.4:** The complete numerical vote totals, including all preliminary tallies for first, second, . . . places, shall be made public by the Worldcon Committee within ninety

(90) days after the Worldcon. During the same period the nomination voting totals shall also be published, including in each category the vote counts for at least the fifteen highest vote-getters and any other nominee receiving a number of votes equal to at least five percent (5%) of the nomination ballots cast in that category, but not including any nominee receiving fewer than five votes.

### **A.4 Short Title: WSFS Membership Types and Rates**

*Moved,* to amend the WSFS Constitution by inserting a new section between sections 1.5.7 and 1.5.8:

**1.5.x:** No convention committee shall sell a membership that includes any WSFS voting rights for less than the cost of the Supporting Membership required by Article 4 in the selection of that convention.

## **WSFS – Standing Rules Standing Rules for the Governance of the World Science Fiction Society Business Meeting**

### **Group 1: Meetings**

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

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



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

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

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

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

## **Group 2: New Business**

**Rule 2.1: Deadline for Submission of New Business.** The deadline for submission of non-privileged new business to the Business Meeting shall be fourteen (14) days before the first Preliminary Meeting. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda.

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

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

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

## **Group 3: Debate Time Limits**

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

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

a motion shall be divided equally and charged to each side.

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

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

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

## **Group 4: Official Papers**

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

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

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

**Rule 4.4: Submission Deadlines: Reports.** All WSFS Committee Reports and all Worldcon Annual Financial Reports (see Constitution Section 2.9.1) shall be submitted to the Business Meeting by no later than fourteen (14) days before the first Preliminary Business Meeting.

**Rule 4.5: Availability of BM Materials.** All WSFS Committee Reports, Worldcon Annual Financial Reports, and New Business submitted to the Business Meeting before the 14-day deadline (see Rules 2.1 and 4.4) shall be made

generally available to WSFS members (e.g. via publication on the host Worldcon's web site) by no later than ten (10) days before the first Preliminary Business Meeting.

#### **Group 5: Variations of Rules**

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

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

**Rule 5.3: Postpone Indefinitely.** The motion to Postpone Indefinitely shall not be allowed at the Main Business Meeting, but shall be allowed at the Preliminary Business Meeting. This motion shall have four (4) minutes of debate time and shall require a two-thirds (2/3) vote for adoption.

**Rule 5.4: Amend; 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.

**Rule 5.10: Objection to Consideration.** An Objection to Consideration shall require a three-fourths (3/4) vote to kill a motion without debate.

#### **Group 6: Mark Protection Committee Elections**

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

**Rule 6.2: Elections.** Elections to the Mark Protection Committee shall be a special order of business at a designated Main Business Meeting. Voting shall be by written preferential ballot with write-in votes allowed. Votes for write-in candidates who do not submit written consent to nomination and region of residence to the Presiding Officer before the close of balloting shall be ignored. The ballot shall list each nominee's name and region of residence. The first seat filled shall be by normal preferential ballot procedures as defined in Section 6.4 of the WSFS Constitution. There shall be no run-off candidate. After a seat is filled, votes for the elected member and for any nominee who is now ineligible due to regional residence restrictions shall be eliminated before conducting the next ballot. This procedure shall continue until all seats are filled. In the event of a first-place tie for any seat, the tie shall be broken unless all tied candidates can be elected simultaneously. Should there be any partial-term vacancies on the committee, the partial-term seat(s) shall be filled after the full-term seats have been filled.

#### **Group 7: Miscellaneous**

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

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



requests.

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

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

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

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

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

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

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

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

Donald E. Eastlake III, Presiding Officer  
Linda Deneroff, Secretary  
2014 WSFS Business Meeting



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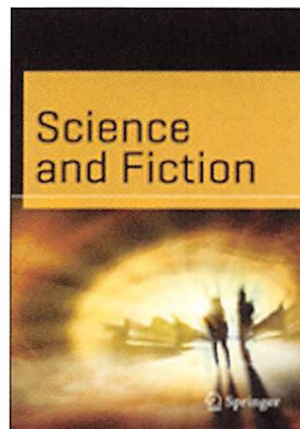
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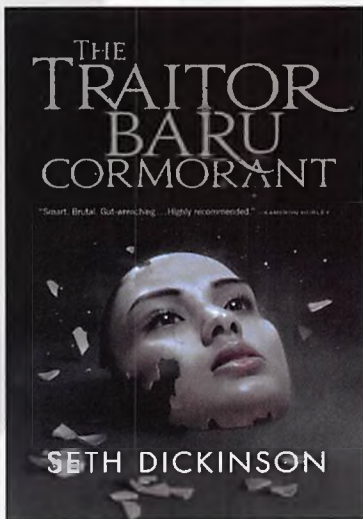


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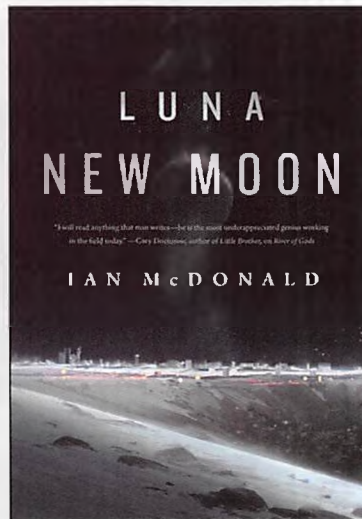


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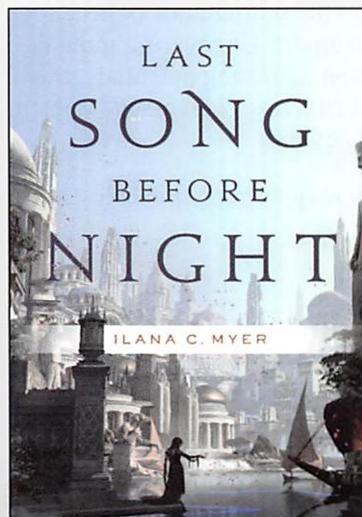
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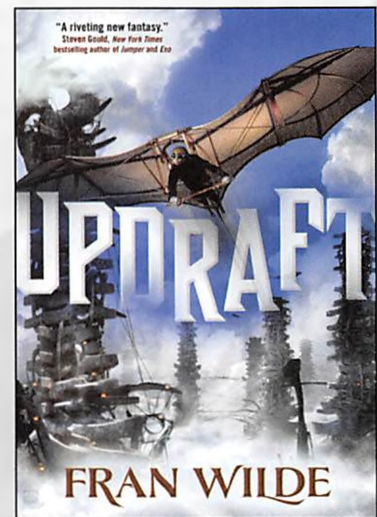
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# MEMBERSHIP



Hugo marveled at the crowds of science fiction fans and pros thronging the Spokane Convention Center. "There sure are a lot of us!" he remarked

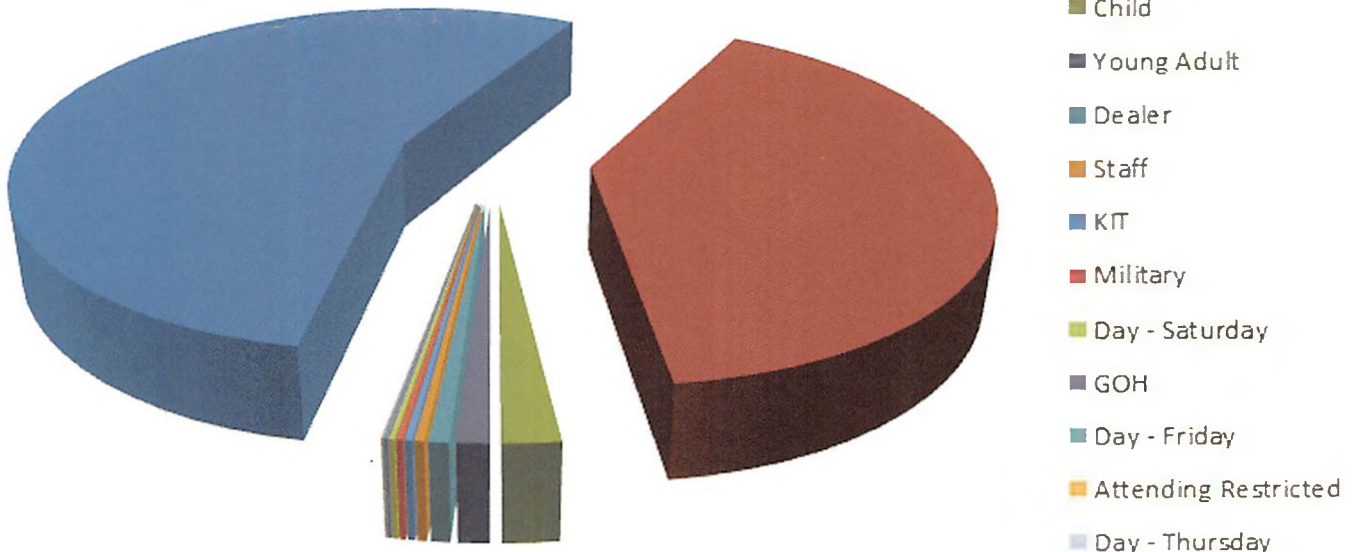
"Over *ten thousand*, attending and supporting," Erk interjected, "You'll find them all listed in the official Sasquan CD! Sasquan members come from all over the Earth. And," he added, poking his alien comrade, "elsewhere. Take a look at the map over here → ... See how far and wide Sasquan's people range?"

"And you say there are more members who *aren't* here?"

"You got it!" Bleep stated. "Memberships in Sasquan come in several sorts – Guests, Children, Young Adult, Attending and Supporting! Take a look at this pie chart ... it'll show you ... Hugo! Stop! It's a *pie chart!* You can't *eat* it!"

## MEMBERSHIP BY TYPE

Chart and map by GLENN GLAZER after ALEX VAN THORN







# **IN** *we have lost so many ...* **MEMORIAM**

Bobbie Dufault, Fan, Worldcon Chair, September 14, 2013

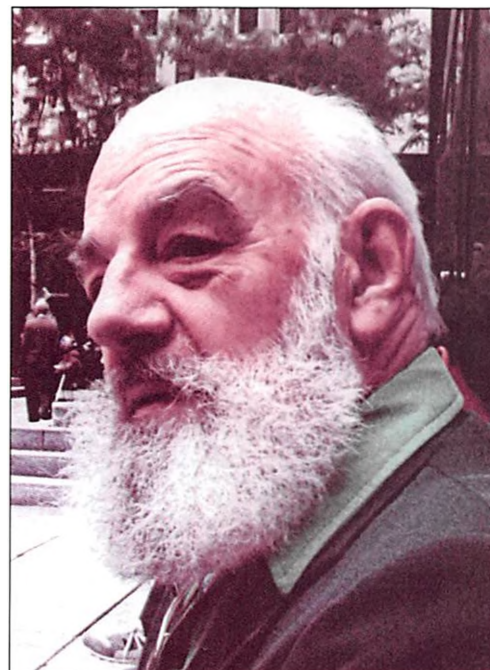


## **2014**

- Rick Brooks, Fan, May 19, 2014  
Ken Brown, Reviewer, May 19, 2014  
Mike Farren, Fan, May 22, 2014  
Jay Lake, Author, June 1, 2014, Campbell Winner, Hugo Nominee  
Susan Kahn, Fan, June 9, 2014  
Dan Jacobson, Author, June 12, 2014  
Herbert Yellin, Publisher, June 13, 2014  
Daniel Keyes, Author, June 15, 2014, Hugo Winner  
Pip Maddern (a.k.a. Philippa Maddern), Author, June 16, 2014  
William C. Martin, Fan, June 22, 2014  
Carolyn Fireside, Editor, June 24, 2014  
Nancy Garden, Author, June 24, 2014  
Kathleen Conat, Fan, June 25, 2014  
Mary Rodgers, Author, Composer, June 26, 2014  
Jory Sherman, Author, June 28, 2014  
Richard Vine, Fan, June 29, 2014  
Frank M. Robinson, Fan, Author, June 30, 2014, Hugo Winner  
Walter Dean Myers, Author, July 1, 2014  
Frederick I. Ordway III, Scientist, July 1, 2014  
C. J. Henderson, Author, July 4, 2014  
Curt Gentry, Author, July 10, 2014  
Christopher Mitchell, Academic, July 10, 2014  
Thomas Berger, Author, July 13, 2014  
Nadine Gordimer, Author, July 13, 2014  
J. T. Edson, Author, July 17, 2014  
Roger K. Clendening II, Fan, July 23, 2014  
Lawrence Santoro, Author, July 25, 2014  
Margot Adler, Author, July 28, 2014  
Dorothy Salisbury, Author, August 3, 2014  
Chapman Pincher, Author, August 5, 2014  
Joe Viskocil, Fan, August 11, 2014  
Robin Williams, Actor, August 11, 2014  
Bari Greenberg, Filker, August 17, 2014  
Preston Saul, Fan, August 23, 2014  
Deodato Borges, Comics Writer, August 25, 2014  
Joe Bethancourt, Musician, August 28, 2014  
Gianfranco Viviani, Publisher, August 29, 2014  
Kirby McCauley, Agent, August 30, 2014  
Graham Joyce, Author, September 9, 2014  
Richard Kiel, Actor, September 10, 2014  
Randy Brunk, Fan, September 23, 2014

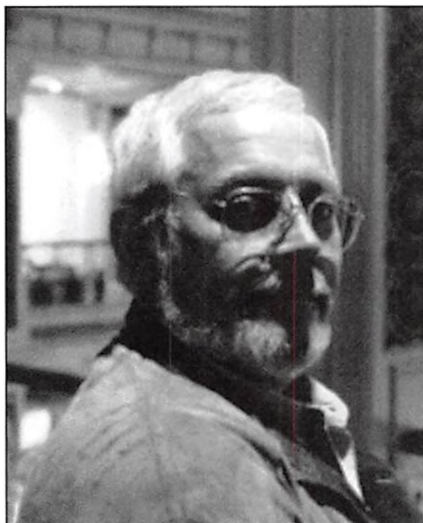
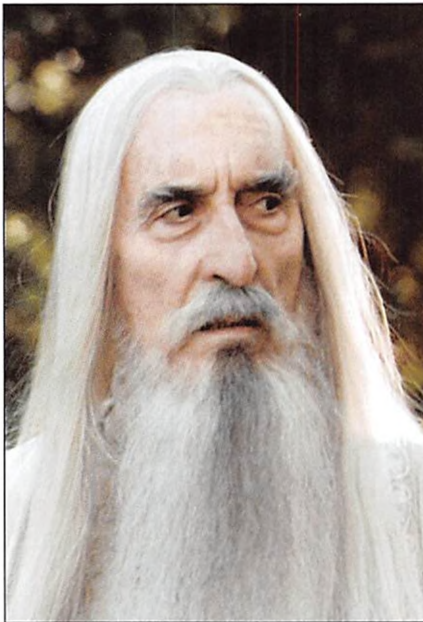


Hugh C. Rae (a.k.a. Jessica Stirling), Author, September 24, 2014  
 Eugie Foster, Author, September 27, 2014, Hugo Nominee  
 Ann Methe, Fan, October 5, 2014  
 Zilpha Keatley Snyder, Author, October 7, 2014  
 Giorgio Rebuffi, Artist, October 15, 2014  
 André Coelho, Artist, mid-October, 2014  
 Vijay deSelby-Bowen (a.k.a. Velma J. Bowen), Fan, October 18, 2014,  
 TAFF Delegate  
 Hayden Howard (a.k.a. John Hayden Howard), October 23, 2014,  
 Hugo Nominee  
 Helen Eling, Fan, October 26, 2014  
 Stefan Ghidoveanu, Editor, October 27, 2014  
 Ian Bambro, Fan, November 1, 2014  
 Michel Parry, Author, November 1, 2014  
 Dave Rike, Fan, November 1, 2014  
 Larry Lathan, Artist, November 2, 2014  
 André Carneiro, Author, November 4, 2014  
 George Slusser, Academic, November 4, 2014  
 Karen Jones, Art Director November 8, 2014  
 R. A. Montgomery, Author, November 9, 2014  
 J. F. Gonzalez, Author, November 10, 2014  
 Alan Lickiss, Author, November 10, 2014  
 Glen A. Larson, Producer, November 15, 2014  
 Russell Aitkin, Bookseller, November 21, 2014  
 Kris Jensen, Author, November 21, 2014  
 Walt Lee, Author, November 23, 2014, Worldcon Special Convention  
 Award Winner  
 Allan Kornblum, Publisher, November 23, 2014  
 John Tomerlin, Author, Screenwriter, November 25, 2014  
 Stu Shiffman, Fan, November 26, 2014, Hugo Winner, TAFF delegate  
 P. D. James, Author, November 27, 2014  
 Rocky Wood, Author, December 1, 2014  
 Terri Luanna Mountainborne Robinson da Silva, Fan, December 5,  
 2014  
 Ralph H. Baer, Video Game Designer, December 6, 2014  
 Lesley Hatch, Fan, December 6, 2014  
 Roy Scarfo, Artist, December 8, 2014  
 Donald Moffitt, Author, December 10, 2014  
 Francisco Porrúa, Editor, December 18, 2014  
 Roberta Leigh (a.k.a. Rita Shulman), Author,  
 December 19, 2014  
 Robert San Souci, Author, December 19, 2014  
 Nick Winks, Fan, December 20, 2014  
 Robert Conroy, Author, December 30, 2014



## 2015

Kate Gilmore, Author, January 2015  
 Alan Levine, Bookseller, January 5, 2015



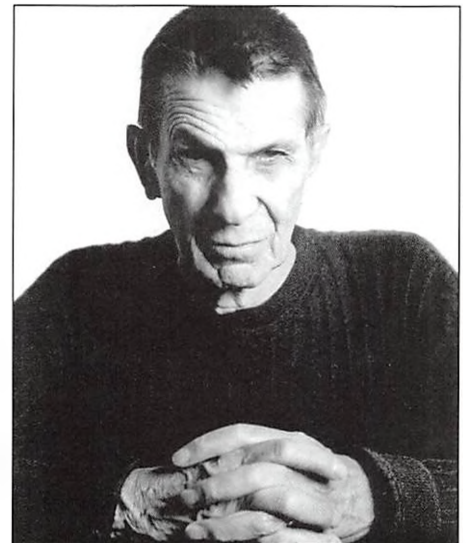
- Rod Taylor, Actor, January 7, 2015  
Michel Jeury, Author, January 9, 2015  
Alice K. Turner, Editor, January 16, 2015  
Eric P. Scott, Fan, mid-January, 2015  
Mary Axford, Fan, Librarian, January 26, 2015  
Suzette Haden Elgin (a.k.a. Patricia Anne Wilkins) Author, Linguist,  
January 27, 2015  
John Jones, Fan, February 3, 2015  
Melanie Tem, Author, February 9, 2015  
Mick O'Connor, Fan, Bookseller, February 16, 2015  
Carol Severance, Author, February 19, 2015  
Leonard Nimoy, Actor, February 27, 2015  
David Hiatt, Fan, March 3, 2015  
Tom Loback, Artist, March 5, 2015  
Lily Burns (a.k.a. Lee Anne Burns), Fan, Costumer, March 11, 2015  
Sir Terry Pratchett, Author, March 12, 2015, Hugo Nominee  
Inge Erikson, Author, March 13, 2015  
Ib Melchior, Author, March 13, 2015, Hugo Nominee  
Ted Ball, Bookseller, March 18, 2015  
Richard Clear, Bookseller, March 21, 2015  
Peggy Rae Sapienza (a.k.a. Peggy Rae McKnight, Peggy Rae Pavlat)  
Fan, March 22, 2015, Worldcon GoH, Worldcon Chair  
Karl Alexander, Screenwriter, March 2015, Hugo Nominee  
Patrick H. Adkins, Author, April 7, 2015  
Dexter Taylor, Artist, April 13, 2015  
Herb Trimpe, Artist, April 13, 2015  
Art Widner, Fan, April 17, 2015, Retro-Hugo Nominee, Worldcon GoH  
Steve M. Cohen, Fan, April 20, 2015  
Juanita Green, Fan, April 22, 2015  
Stan Burns (a.k.a. Marsdon Stanford Burns, Jr.), Fan, April 23, 2015  
Kathy Doran Owen, Fan, April 25, 2015  
Grace Lee Whitney, Actor, May 1, 2015  
Chris Gilmore, Fan, May 6, 2015  
Fred Hemmings, Fan, May 6, 2015  
Jannick Storm (a.k.a. Finn Jannick Storm Jørgensen), Author,  
May 9, 2015  
Glen Orbik, Artist, May 11, 2015  
James R. Powell, Artist, May 13, 2015  
Cecil Rose, Fan, May 14, 2015  
Eric Caidin, Bookseller, May 18, 2015  
Yvonne "Vonnie" Carts-Powell, Fan, May 22, 2015  
Tanith Lee, Author, May 24, 2015  
Chuck Miller, Bookseller, Publisher, May 24, 2015  
Marsha Farmer, Fan, May 25, 2015  
Doris Elaine Sauter, Author, c. May 25, 2015  
Joël Champetier, Author, Editor, May 30, 2015  
Michael Wernig, Fan, June 3, 2015  
Christopher Lee, Actor, June 7, 2015



Wolfgang Jeschke, Fan, Editor, Author, June 10, 2015, Worldcon GoH  
 Sandy Swank (a.k.a. Gregory A. Swank), Fan, June 13, 2015  
 Bruce E. Durocher II, Fan, June 14, 2015  
 Phil Austin, Comedian, June 18, 2015, Hugo Nominee  
 Colin Cameron, Fan Artist, Musician, June 19, 2015  
 Doug Winger, Fan Artist, June 23, 2015  
 Patrick Macnee, Actor, June 25, 2015  
 Claudia Alexander, Author, Scientist, July 11, 2015  
 Tom Piccirilli, Author, July 11, 2015  
 Anne Morrell, Fan, July 17, 2015  
 E.L. Doctorow, Author, July 21, 2015  
 Adrienne Martine Barnes, Author, Costumer, July 23, 2015  
 Renee Alper, Filker, July 27, 2015  
 Margaret Ford Keifer, Fan, July 28, 2015  
 Robert Conquest, Author, August 4, 2015



*This list was compiled by **Steven H Silver** (with editorial input). Portraits, top to bottom: Jay Lake, Tanith Lee, Richard Kiel (by Jim McDermott), Art Widner, Sir Terry Pratchett (by Charles Williams), Rod Taylor, Peggy Rae Sapienza (by Maureen Starkey), Sir Christopher Lee, Wolfgang Jeschke, Daniel Keyes, Stu Shiffman (self-portrait), Leonard Nimoy, Bobbie DuFault.*



The editors of the Sasquan Program/Souvenir Book wish to express their gratitude to those who assisted with its content and production, including Brad Foster, Glenn Glazer, Cherise Kelley, Geri Sullivan, Linda Deneroff, our many proofreaders and everyone who supplied text, artwork, or advice. All credit to them, all fault to us.

**Guy & Rose-Marie Lillian**

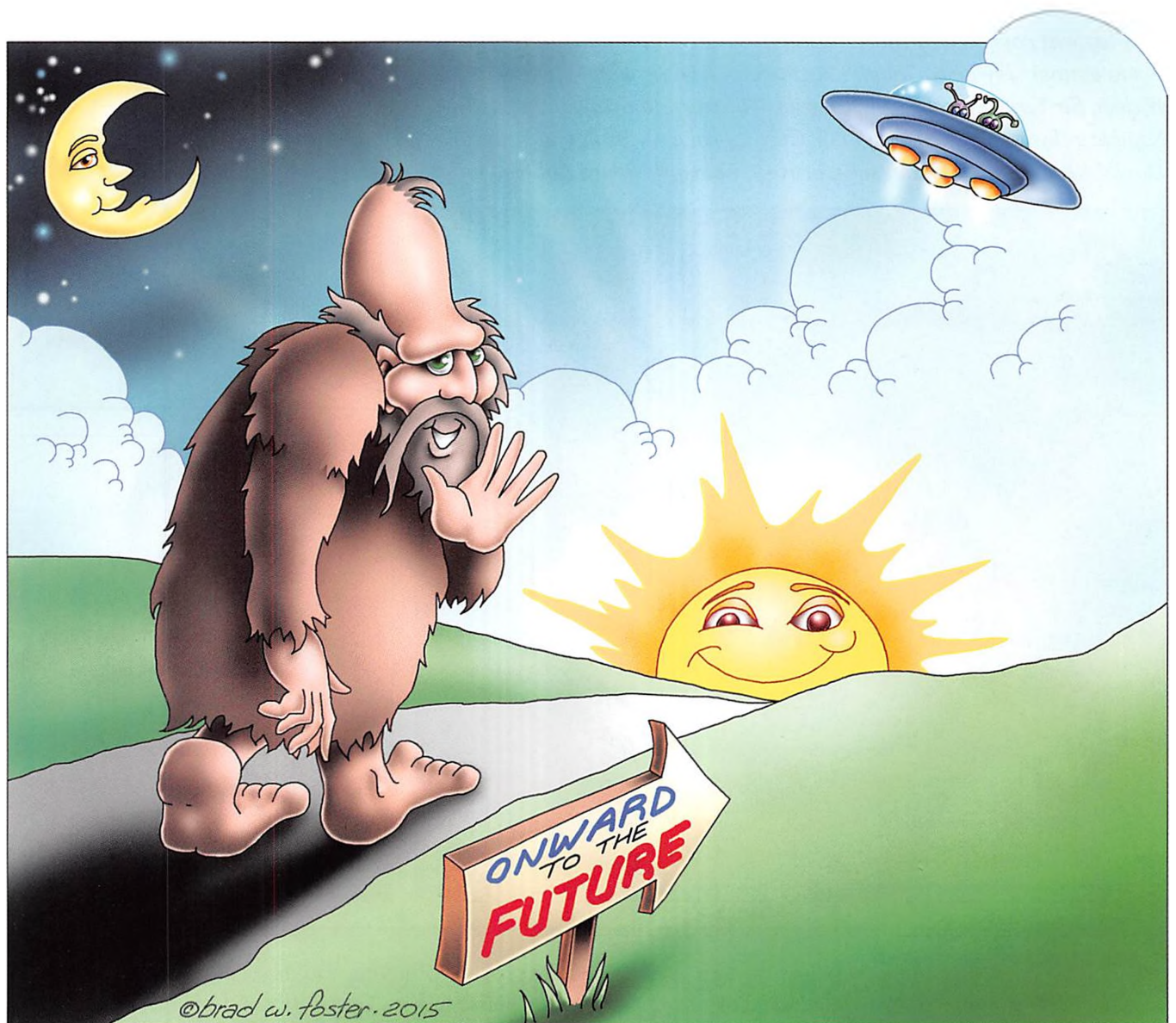


## “Fare thee well!”

“So that was Sasquan,” Hugo said. “What a wonderful time!”

“The con wouldn’t have been the same without you,” said Erk and Bleep. “Next year the Worldcon will be in Kansas City – MidAmeriCon II! Will we see you there?”

“Wouldn’t miss it!” said the sasquatch. “But first, I’ve got to get back to my woods and rest up! These World Science Fiction Conventions – they take a lot out of you, but give much more in return!”





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