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Bryan Talbot

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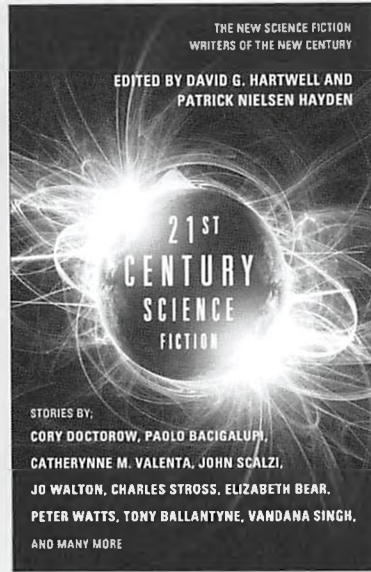
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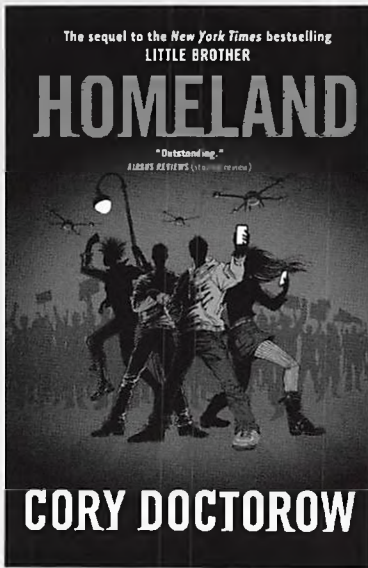


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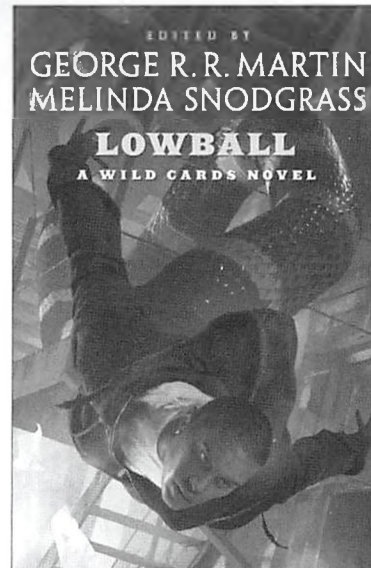
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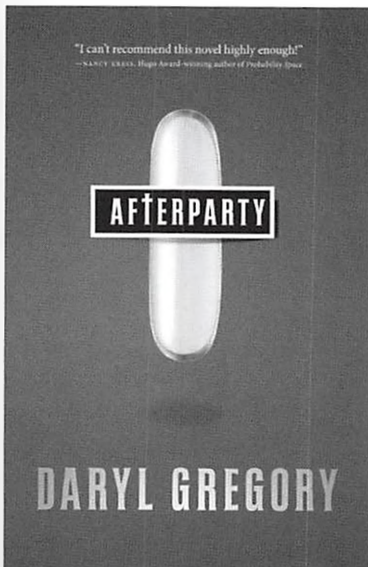
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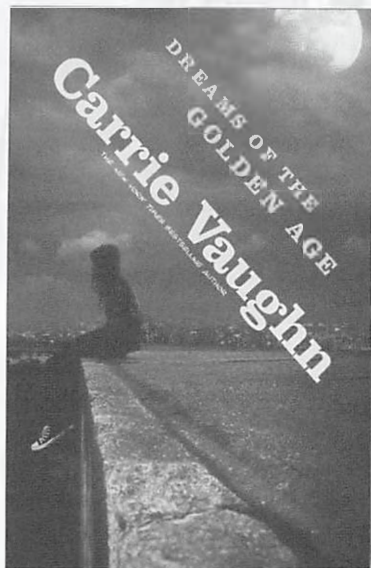
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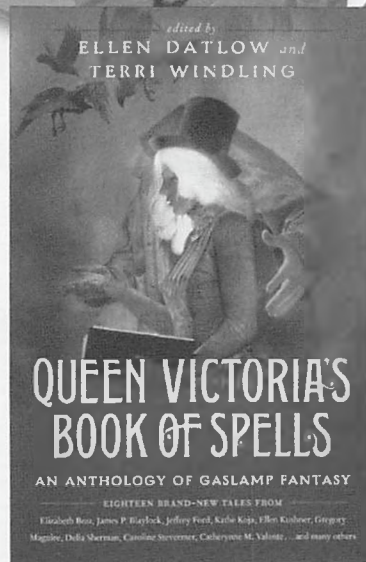
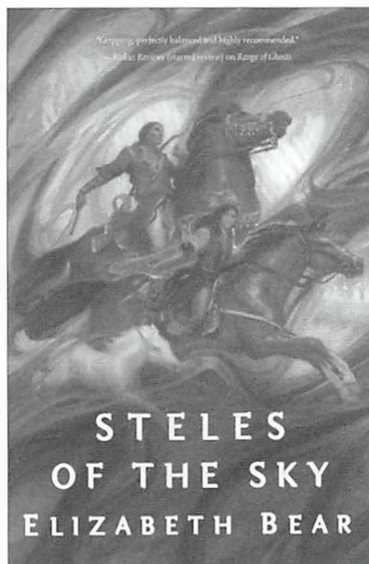
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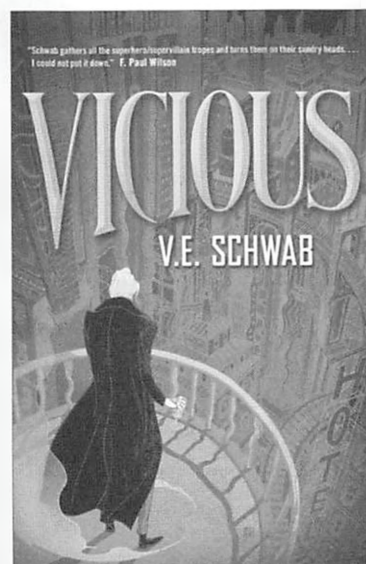
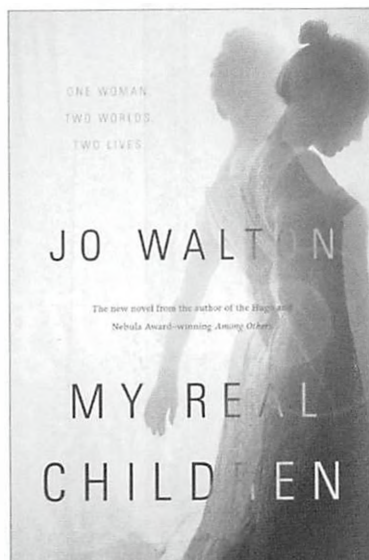
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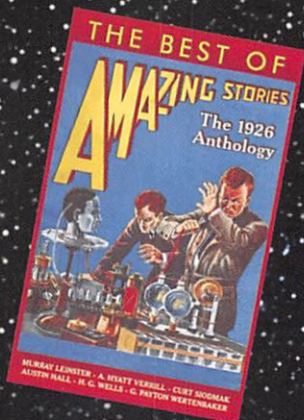
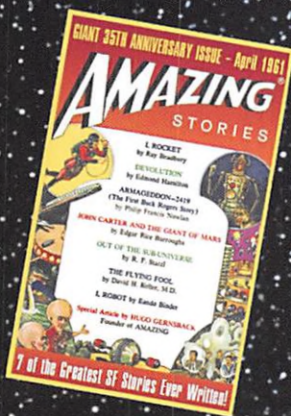


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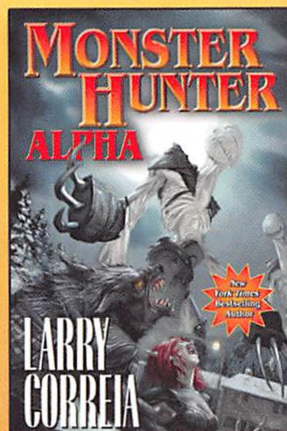
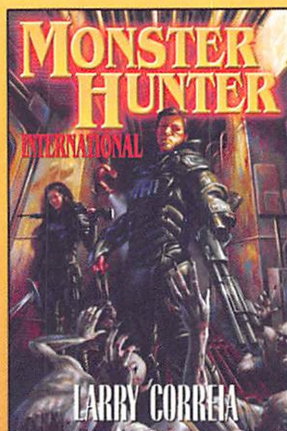
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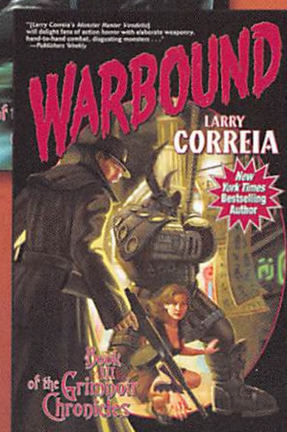
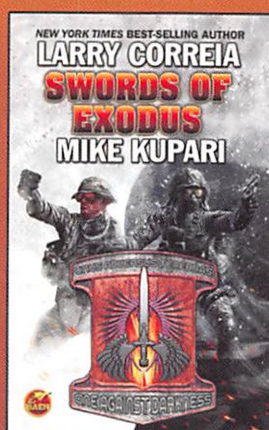
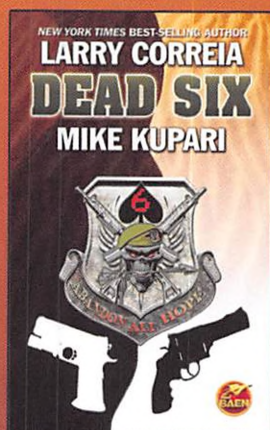
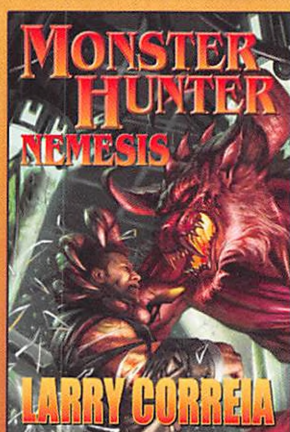
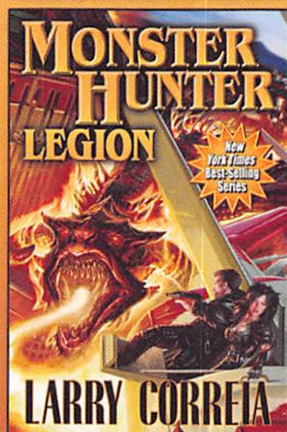
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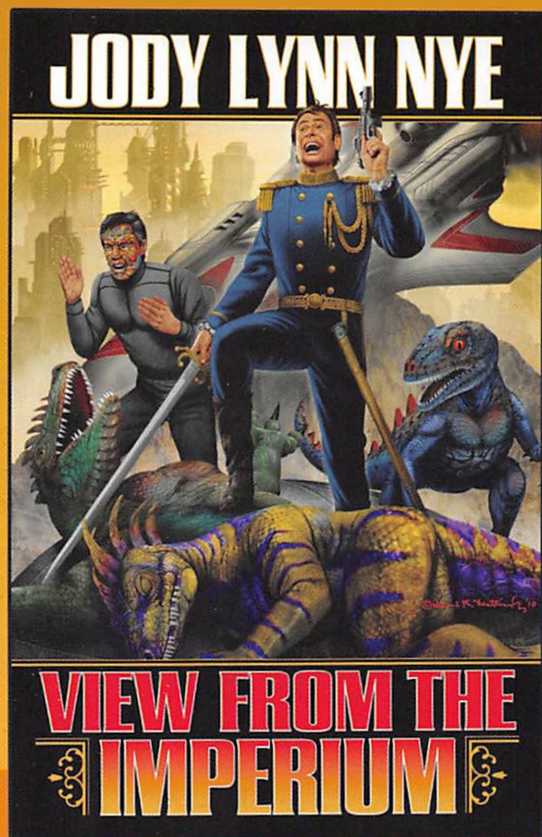
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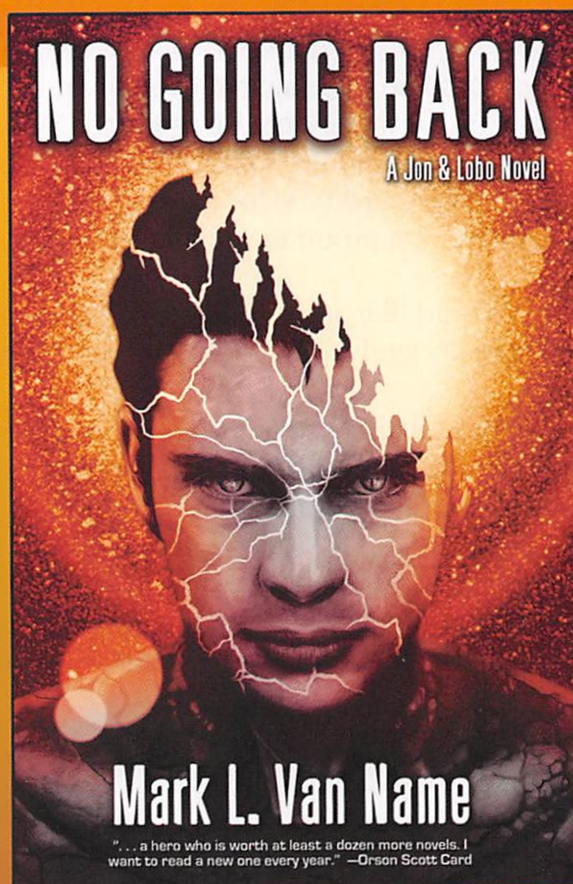
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Welcome to

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

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

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

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

I could lie and say that everything went smoothly with never a cross word. The truth, of course, is that there were disagreements and differences of opinions. There were problems and issues. The loss of Iain Banks, who was not only one of our guests but also a personal friend, was a particularly hard time for all of us but we worked through it, like we worked through everything, as a team. I am proud to say that everyone always put the convention first.

I would like at this point to say a big thank you to our Guests, to our terrific committee, and, just as importantly, to all the staff and volunteers who have worked so hard to get us here.

I should also like to say thank you to my friends and family, who have put up with my missing birthdays, having shorter holidays and doing without the many other things that were put on hold over the last few years.

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

Alice Lawson - Co-Chair
Loncon 3, the 72th Annual World Science Fiction Convention

Loncon 3!

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

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

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

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

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

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

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

All this would not have been possible without the hard work of everyone who has been involved with Loncon 3. It has been a long (yet in some ways too short) and hard journey. However, it is one that I believe has been worth it, and one that will make my 17th Worldcon – one that will live long in my memory – no matter how many more Worldcons I attend or work on.

Steve Cooper - Co-Chair
Loncon 3, the 72nd Annual World Science Fiction Convention

WORLDS WITHIN WORLDS



The **British Science Fiction Association** is committed to putting fans in touch with like-minded people across the country and encouraging new writers of science fiction and speculative fiction.

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

For more information, please visit our website:

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BSFA

The British Science Fiction Association



So, if this is Loncon 3 there must have been a Loncon II and obviously also a Loncon I. We need to go back to 1954 in San Francisco to the 12th World Science Fiction Convention, simply called SFCon. It was here that the 700 members voted for London in 1957. With simple flyers a group of young enthusiastic fan under the inspiring leadership of none other than David A. Kyle were able to convince voters to put the world into the world science fiction convention. Up to then the annual event had only been held in America, except once in 1948 in Toronto. For several years there had been a considerable sentiment in favour of recognising a London Convention as a World Convention. Since 1952 a permanent body had been in process of formation, and in the early fifties it came in action. It was called the World Science Fiction Society; its first board of directors was formed by Forrest J. Ackerman, E.E. Evans, David A. Kyle, James V. Tausaro, Nicholas Falasca and Roger Sims, all Americans. But when David A. Kyle started to promote England and London especially, stating that the bid was put forward on behalf of all of British Fandom, both science fiction and fantasy fans and professionals - combined with great room parties, it set the tone and London got the vote three to one.

W. Campbell, Jr. as the Guest of Honour. Carnell was assisted by none other than the distinguished writer John Wyndham. Once in London, U.S. visitors were able to sample the very warm and almost intimate atmosphere of typical British SF Cons in the fifties. They were amazed by a lounge bar with 24 hour service, great prices for the accommodation (in a report by Dave A. Kyle he writes: was the entire King's Court Hotel in Bayswater, exclusively for con members, thus making it virtually a private club. The accommodation per person was a mere \$2.80 per person, breakfast included, with lunch 65¢ and dinner 95¢. What English hotel service! Hot meals up to 10:30 pm, coffee and sandwiches at any hour, and a round-the-clock bar!

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



So, in 1957 all of Fandom - or at least those who could afford it - came to the King's Court Hotel in Bayswater, London, where chairman Ted Carnell welcomed John

But there was so much more that made Loncon I special - a group of U.S. fans actually chartered an entire KLM

Royal Dutch Airlines DC-4 to fly as a party from the US to England. This chartered flight was dubbed the Fan Flight - though it also filled up with nonfans, which caused some controversy in later years.

Loncon I was small in comparison to US based conventions. There were only 268 members - and some of those who went to Loncon I will be here at Loncon 3. If you see them, try to give them a warm welcome and talk to them, listen to their stories about a time, when Fandom had no mobile phones, when there was no Internet and you had to rely on the Royal Mail to deliver your typed and duplicated fanzines, letters and other stuff.

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

Loncon II, the 1965 World Science Fiction Convention, took place over the 27th/30th August weekend in what SKYRACK editor Ron Bennett described as "the plush and highly priced (£5 for a bottle of gin) surroundings of the Mount Royal Hotel, Marble Arch, London. Some 350 delegates from many different countries attended the gathering, only the second to be held outside the North American continent." The first was of course the 1957 Worldcon which had also been held in London, at a hotel barely a mile away from the hotel that served as the base hotel in 1957. In August 1965, Lyndon Johnson was in the White House, Harold Wilson was in 10 Downing Street,

and the Vietnam War was being fought. While LONCON II was happening, the Gemini II capsule was orbiting the Earth. This was also the weekend the Bob Dylan album 'Highway 61 Revisited' was released, while Sonny & Cher's "I Got You Babe" was topping the singles chart in the US, a position held here in the UK by the Rolling Stones' "I Can't Get No Satisfaction".

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

After Loncon I and Loncon II the World Science Fiction Convention did return to Britain a few times in places like Brighton and Glasgow. Partly due to lack of enough fans to support a certain area or just the almost prohibitive costs of running of convention this size. It is not just finding the right venue but also hotel rooms and so many other things. But now, Loncon 3 has come home and hopefully this will become just as memorable as the two previous Worldcons in London.



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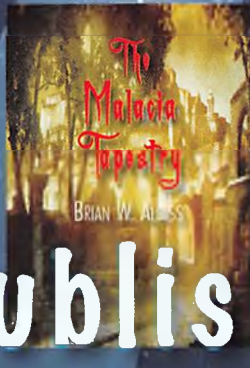
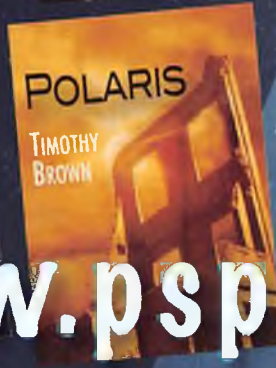
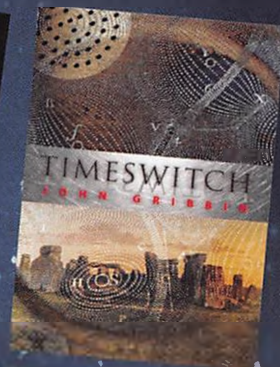
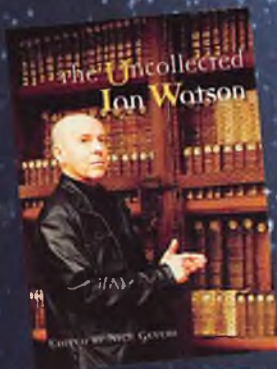
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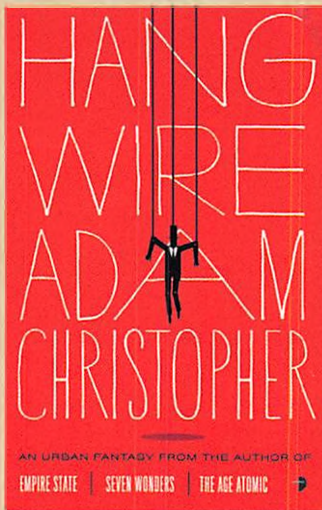


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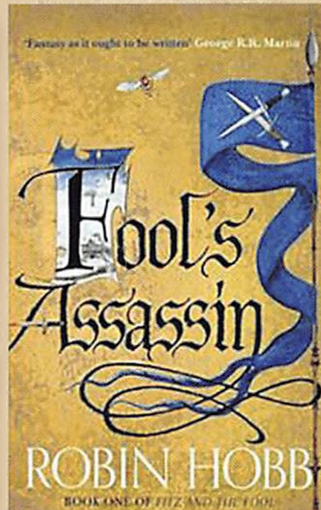
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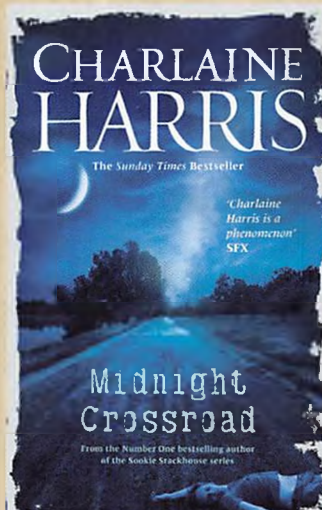
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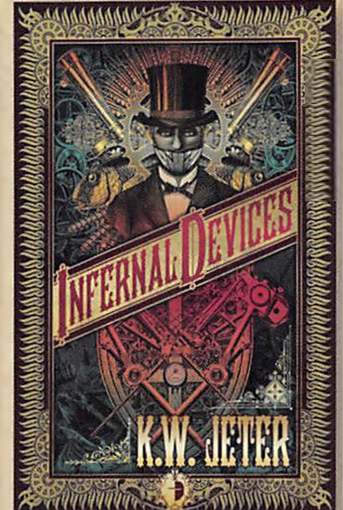
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Iain M Banks: A biography through his books

David Haddock

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

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

Iain's first attempt to write a novel was a spy thriller with a fourteen-year-old, his age at the time, Scottish schoolboy as the hero. The first draft was titled The Top of Poseidon, but when he was finished and he counted Iain discovered it was fewer than 40,000 words long. He developed the same storyline into a novel, The Hungarian Lift-Jet, with the British secret service stealing the new aircraft technology. According to Iain, "it was just an excuse for vast amounts of mayhem. It all ended badly. Everybody died."

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

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

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

After leaving university in 1975 Iain took a variety of jobs that would allow him to write in his spare time and he also travelled round Europe and North Africa. The first draft of Against a Dark Background dates from around 1976 although Iain had worked out the story and told it to Ken MacLeod one afternoon a few years before. The novella The State of the Art was written in 1978 and had Iain playing with the Culture interacting with Earth. Much of the 1977 political background research was carried out in Brunel University library whilst living in a squat that also housed Ken MacLeod who was undertaking a Masters at the institution. A trip to North America where he played the front half of a Loch Ness Monster and then drove from Washington, DC, to Los Angeles was followed by the writing of the first draft of The Player of Games whilst working for IBM in Greenock. Soon after this Iain moved to London in late 1979 as job opportunities were dwindling in Scotland and many of his friends had already made the move. This physical relocation coincided with a change of direction as an author. Although Gollancz had two

readers' reports commissioned on *The Player of Games* and apparently came close to publishing it Iain decided that a non-genre book might be more saleable, or at least be able to be submitted to a larger number of publishers.

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



Mexicon 2, 1982
after meeting her at work.

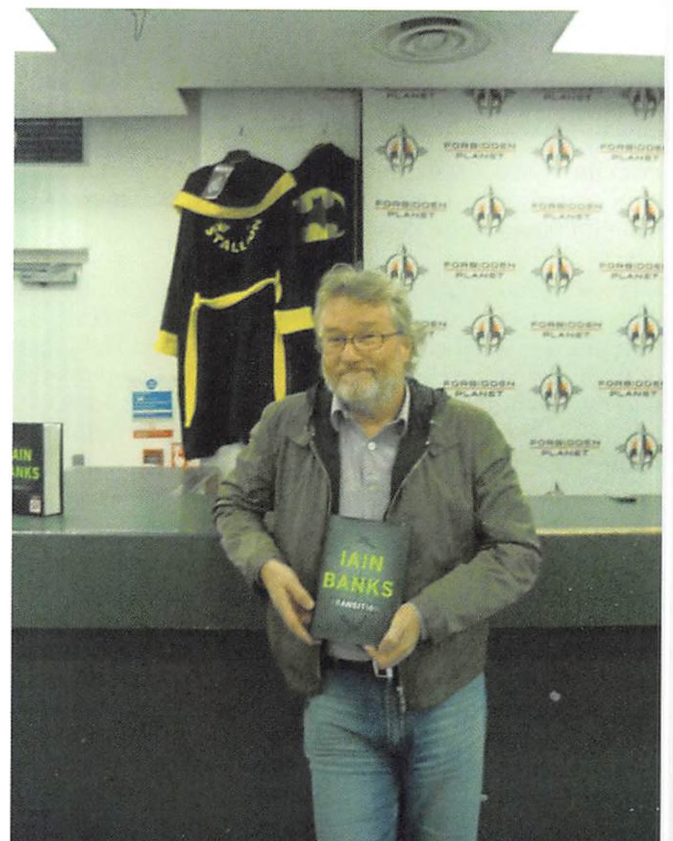
Courtesy "Wag"

The seventh publisher that saw *The Wasp Factory* was Macmillan, after Iain dropped it off at their offices during his lunch break on 15 March 1983. Less than two weeks later a deal had been signed and Iain was going to be a published author. Macmillan put a great deal of marketing effort behind *The Wasp Factory* and its unknown debut author. Foreign rights began to be sold and the UK paperback rights were auctioned off and were purchased by Toby Roxburgh for Futura. He was determined to get them despite, or possibly because of, the book's pre-publication reputation. The publication date was set for early 1984 and Iain asked for it to be February 14, his thirtieth birthday, which was a deadline that he had set for himself. The sale of the paperback rights gave Iain enough money to move out of London to Faversham in Kent, and live for a year, or possibly longer, without working. The reaction to *The Wasp Factory* was somewhat divisive. Proclaimed "a minor masterpiece perhaps" by Stanley Reynolds in *Punch*, Andrew Gimson in *The Times* called it "a joke, meant to fool literary London into respect for rubbish". Although living in London when he wrote *The Wasp Factory*, Iain had set the book in Scotland, particularly basing the island where the protagonist lives on the area around Nigg Bay to the north of Inverness where Iain had worked in 1976 for British Steel as a non-destructive tester. Walking on Glass had two of its three storylines set in and around Islington in London where Iain had initially lived when he moved to the capital. The third is ostensibly in the far future. It was on the strength of the identification of science fictional tropes in Iain's first two books that he was invited to his first science fiction convention, *Mexicon 2*, which took

place in February 1986 with Iain as a Featured Speaker along with William Gibson and Jan Mark. By all accounts Iain had a great time, immediately feeling at home and going to many other conventions. Indeed he was Guest of Honour at *Novacon 17* in 1987, just over six months after having his first science fiction novel published.

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

Having now established himself as an author and been accepted by the world of science fiction, Iain sought to get his genre work published as up to writing *The Wasp Factory* he had considered himself a science fiction author. *Consider Phlebas* was his most polished of the works he had already written and so he returned to it and talked to his publishers about it, fully expecting to have to take it elsewhere as Macmillan were not active in that area. However, James Hale, who was Iain's editor, persuaded his employers to publish it. Iain had submitted his first manuscript with the name Iain M Banks, but James had found it too fussy and potentially reminiscent of P.G. Wodehouse's fictional bad author Rosie M Banks, and so it had been dropped. This had caused some familial grief and so it was put back for *Consider Phlebas* which also had a big red spaceship on the front along with the words "A Science Fiction Novel" just to make sure readers knew what they



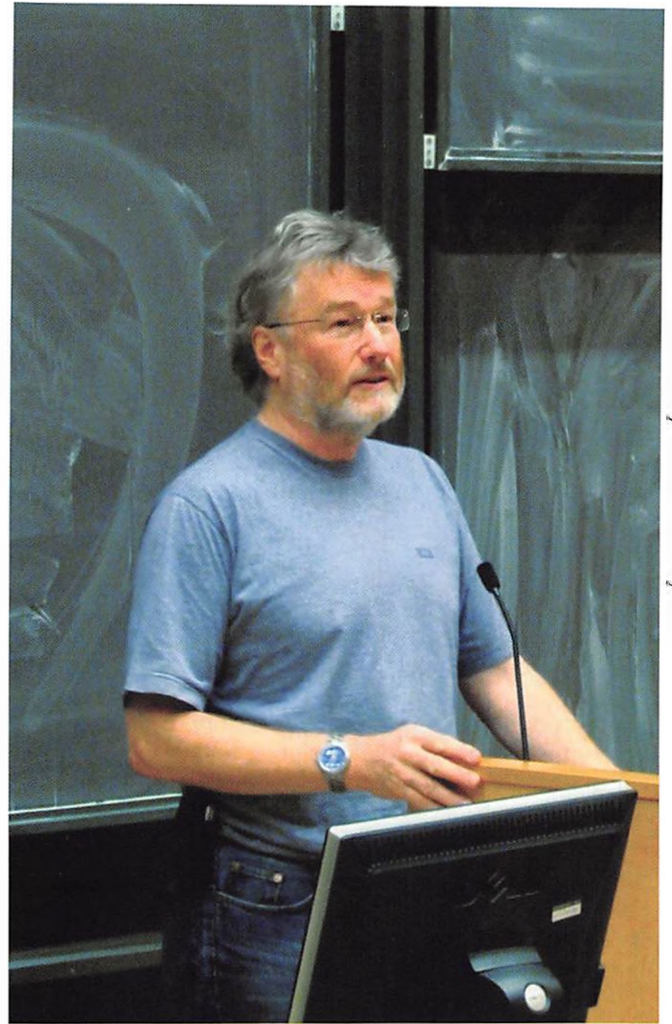
Courtesy Forbidden Planet

were letting themselves in for. Iain would eventually come to regret making this pseudonymic distinction saying that it gave those who looked down on science fiction ammunition to say he was slumming it, and also meant that he had to answer the question of what it stood for many times.

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

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

Iain next returned to *Use of Weapons*, the first-written Culture novel. The original version he once described as being "impossible to comprehend without thinking in six dimensions". It also had the climax in the middle which had the obvious effect of making the rest of the book anti-climactic. The dedication of the published version reads "I blame Ken MacLeod for the whole thing. It was his idea to argue the old warrior out of retirement, and he suggested the fitness programme, too". Ken had read the original when it was hot off the Banks typewriter, and asked to re-read it when he had some free time. The fitness programme was essentially to put the climax at the end of the book, although this requires a complex structure with one storyline running conventionally chronologically with the other going



Oslo SF Festival 2008
Courtesy - Pasi Välikkynen

backwards so they can meet at the end.

Iain's short fiction was all published in the last quarter of the 1980s. He had unsuccessfully sent off stories to magazines in the late 1970s but after becoming a published author, he was commissioned for such work. The seven works that were published were collected under the title of the novella that makes up over half of the book's word count, *The State of the Art*, so the collection was therefore issued under the Iain M Banks name.

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

Against a Dark Background was Iain's first non-Culture science fiction novel to be published, although it was a story he had first worked on two decades before it hit the bookshop shelves. He once summed up the book by saying "It's an SF rendering of a fantasy plot

- getting the gifted team together and going in search of things of power. I wanted to have that sort of scale and that breadth of canvas and to do it from a hard SF point of view. It's all completely relativistic, completely Einsteinian, there's no breaking of the light speed barrier at all". There is one large technological MacGuffin, the Lazy Gun, and it was this concept that drew Iain back to manuscript, "Ideas like that are worth the anguish of writing the whole thing again".

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

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

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

characters in this book that may, or may not, be current, or ex, Culture agents, but are now separately trying to influence the development of a planet with a low technological feudal-like society.

A commercial organisation that has endured for over 2,000 years is the titular subject of *The Business*. Its current objective is to effectively get a seat on the United Nations by taking over a country. There are bluffs, double-bluffs, and romantic intrigues in the story of Kate Telman the Scottish child adopted by an executive of *The Business*, who is now working her own way up in the organisation. While on the trail of a suspected embezzlement plot, she uncovers more than she bargains for.

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

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

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

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

The Steep Approach to Garbadale was a return to a Scottish-based family-saga, although in this case the Wopuld family are successful games designers and manufacturers and an American corporation is looking to take over the family firm. The machinations of the various responses to the offer by the family bring out secrets that have long been hidden drawing comparisons with previous Banks books *The Crow Road* and *The Business*.

The first Culture novel for eight years, *Matter* took readers into a hybrid where a significant portion of the action takes place in a realm on a Shellworld that is like a European late-Medieval society, but where the daughter of the King has gone off some years previously to become a Special Circumstances agent. This dichotomy plays out with other species of equivalent technological advancement as the Culture vies to influence the development of the various societies on the different levels of the Shellworld, which hides a secret from its builders who were even more advanced.

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

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

A fictional Scottish town was the title for *Iain's* book *Stonemouth*. *Iain* wanted to write a story about someone

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

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

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



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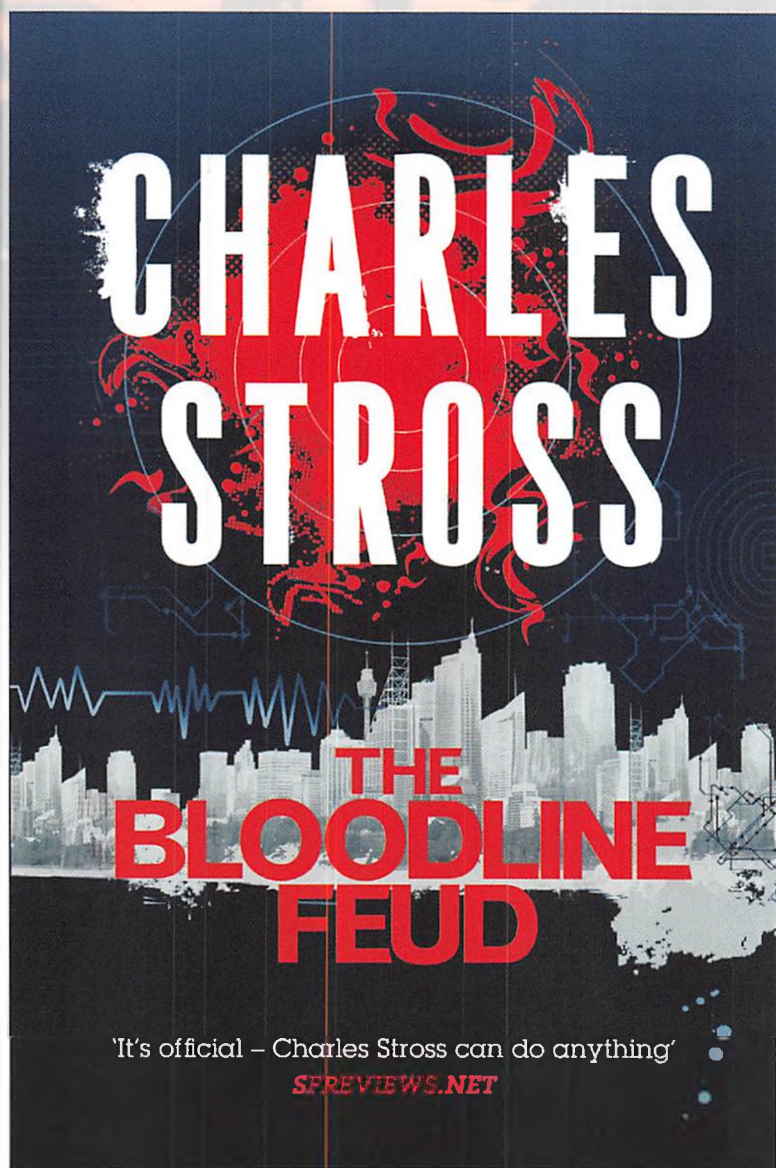
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Iain M Banks Honoured with Asteroid



Iain M Banks at Eastercon 2010 - photo Chad Dixon

*In early April of 2013 we learnt from Iain Banks himself that he was sick, very sick. Cancer that started in the gall bladder spread quickly and precluded any cure, though he still hoped to be around for a while and see his upcoming novel, *The Quarry*, hit store shelves in late June. He never did — Iain Banks died on June 9th.*

I was introduced to Iain M Banks (as he signed his SF novels) in graduate school by a good friend who also enjoyed SF; he couldn't believe I'd never even heard of him and remedied what he saw as a huge lapse in my SF culture by lending me a couple of his novels. After that I read a few more novels of my own volition because Mr Banks truly was a gifted storyteller.

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

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

The official citation for the asteroid reads:

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

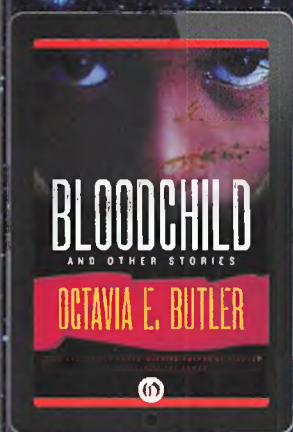
Asteroid *Iainbanks* resides in the main asteroid belt of the Sol system; with a size of 6.1 km (3.8 miles), it takes 3.94 years to complete a revolution around the sun. It is most likely of a stony composition.

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

I'd like to think Mr Banks would have been amused to have his own rock.

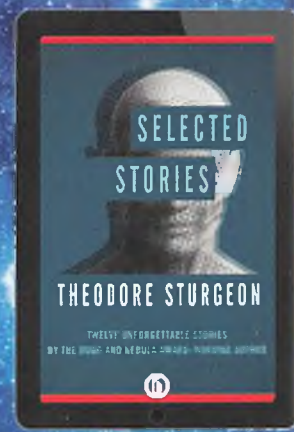
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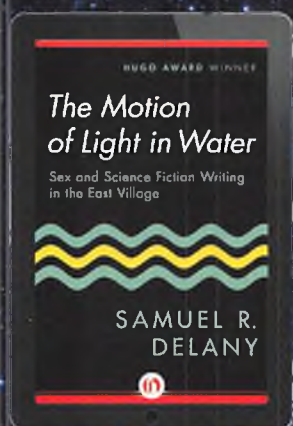


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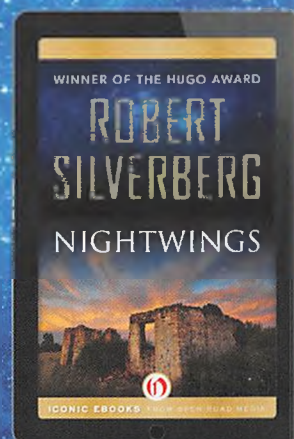


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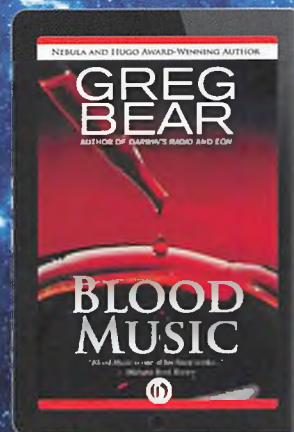
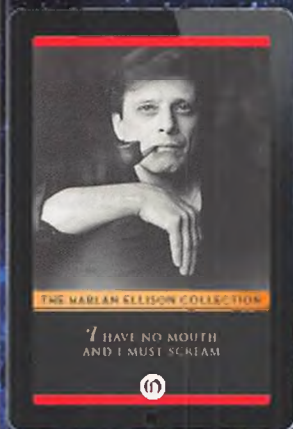


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Iain Banks, Musician?

Gary Lloyd

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

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

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

Secondly I'd place our very close and long collaboration on an album of songs related to 'Espedair Street', which I framed as 'a tribute to a band that never existed' to dodge Iain's bullet of making a stale album with session musicians, giving us a massively liberating format from which to take Iain's often spartan and sometimes near-finished melodic (and lyrical) ideas and set them in wildly different manners of arrangement and production. This project occupied the greatest part of our collaboration. I completely abandoned the first incarnation of the project partly because I felt Iain wasn't involved enough - I was basically directing a team of excellent musicians and delivering results, which whilst wonderfully competent and effective we both felt weren't nearly imaginative enough, and the melodies (and lyrics) needed a lot more work. So we restarted, and had a set of rules, the first of which was that everything, all the production, arrangement, all the instrument playing (the thought of which petrified Iain but he soon got over

that after some successful bass-playing, which opened a flood-gate to confidence), just absolutely everything would be just mine and his effort. The reasons were several - he would develop as a musician, as a composer in effect, by our working closely together, and in doing so any doubts as to his credibility as a musician would be quashed, especially his, but we also did it so we were really working together, properly collaborating with no punches pulled. There were a stack of musical rules too, such as no instrument part leaking the secret of the vocal melody, no harmonic backing vocals, nothing that sounded like a traditional rock band, no guitar-chord strumming etc... all of which were broken. All the rewriting of melodies we undertook together, with the interesting pay-off that Iain began to understand melodic development, and that a first idea is not necessarily the best idea. He even started to understand the relationship between composition and production.

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

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

easily keep going for another couple of hours. Although I'd definitely still forget something.

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

I really like to think I helped Iain find his way in music, I really feel that I did, but I never forget that he was pretty determined to do things himself anyway, and his way, which is what all artists need to start with above all else (and should quickly be, although sadly often is not,

followed by a communal cry of 'Help!') What did Iain do for me in return? Well, to start with I'd need an even longer list to help me, and many severals of thousands more words. And anyway, they'd all add up just to say very simply 'I miss you'.

So. In conclusion. Iain Banks, musician?

Oh yeah.

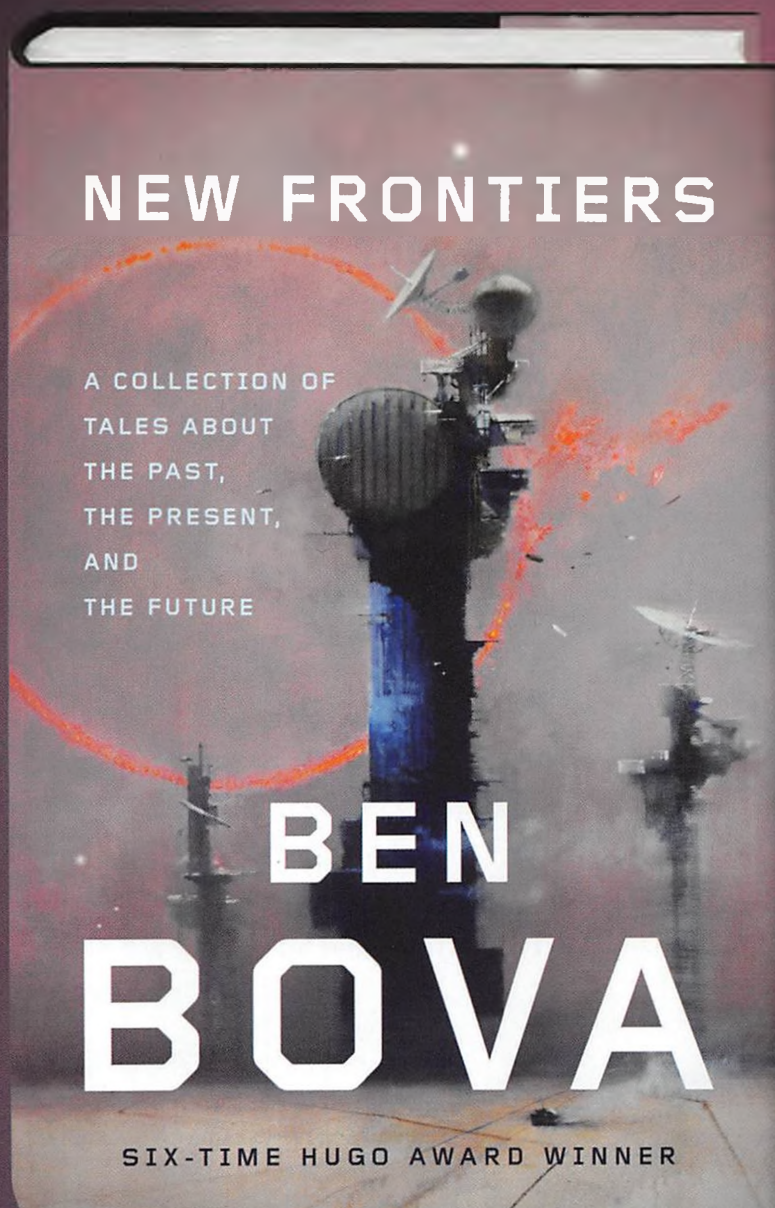


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John Clute: An Appreciation

Paul Kincaid

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

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

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

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

Encyclopedia

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

(While we're on the subject of the SF Encyclopedia, let us not forget *The Encyclopedia of Fantasy*, co-edited by John Clute and John Grant, which came out in 1997. If it didn't quite encompass its subject the way the successive editions of the SF Encyclopedia have done, it is because it is a much broader and inchoate subject. But much of the shape we now have for discussing fantasy can be traced back to Clute's work in that encyclopedia, which is why I believe this work, perhaps even more than the SF Encyclopedia, deserves to be sublimed to the digital sphere.)

Influence

Now take a moment to consider the extent of Clute's influence (and it is always and universally just "Clute" even Thomas M. Disch's introduction to *Strokes* is titled "An Introduction to Clute"). He has shaped the work of some of the most influential writers in the genre; he has shaped the work of the reviewers and critics and essayists and academics who discuss the genre; he has even shaped the way we all access information about the genre. No one else alive, not an author or a publisher or a film maker, has had such a far-reaching and wide-ranging effect on the genre. And he has done this primarily as a reviewer.

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

Fiction

He has written fiction, though to the best of my knowledge he has produced only two novels and a bare handful of short stories. As he has said, he is "not a fiction writer by instinct or compulsive drive". The first novel, *The Disinheriting Party*, originally appeared in *New Worlds Quarterly*, before it was expanded for volume publication in 1977, but don't let that fool you into thinking it was science fiction. It was experimental, in that sort of belated avant garde style that would regularly

crop up in the Moorcockian new wave, a story of disturbed characters losing their grip on reality, but there was nothing necessarily fantastic about it. The second novel, *Appleseed* (2001), is a much more overt, indeed bravura, genre performance, a big, brash, baroque space opera that attracted a great deal of favourable attention. But you have to admit, it comes pretty late in the career.

As for the short fiction; I happened to attend the UK Milford Writers' Workshop in the early 1990s when John Clute showed up with a short story. There were some pretty sharp people attending that Milford, I'm pretty sure it included Neil Gaiman, Mary Gentle, Lisa Tuttle and Garry Kilworth among others, but I remember as



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

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

Host

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

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

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

Arthur C. Clarke Award

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

We should not forget that John Clute was also one of the founders of the Arthur C. Clarke Award. An outfit that seemed shadowy to us then, and remained shadowy for as long as we had any association with it, called the International Science Policy Foundation, had

approached Arthur C. Clarke suggesting that he might fund a science fiction magazine. Exactly why the ISPF, which was primarily a lobbying organisation, might

want to publish an SF magazine was never exactly clear, but Clarke immediately put a stop to it anyway. There was, he said, already *Interzone*, and there seemed no point in producing another. So the idea of an award came up. The ISPF approached the Science Fiction Foundation, the Foundation approached the British Science Fiction Association who already ran the BSFA Awards, and so we met up. Under the chairmanship of John Radford of the East London Polytechnic, which then housed the Foundation, we were myself and Mike Moir representing the BSFA, Maurice Goldsmith and George Hay representing the ISPF (later events suggested that they were the entirety of the ISPF), and Edward James and John Clute representing the Foundation.

My memory of Clute at meetings such as that is that he isn't always the person who speaks the most, but he is usually the person who speaks the most sense. I also remember taking care not to catch his eye when Goldsmith was saying something particularly outré or clueless (which was quite often) because his expression, sober yet somehow pained, would have left me in

helpless fits of giggles. Clute has a very good bullshit detector, and it shows in his face. Anyway, somehow at that meeting we managed to thrash out the shape of the Clarke Award, which remains pretty much unchanged all these years later.

Interzone

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

Editor

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

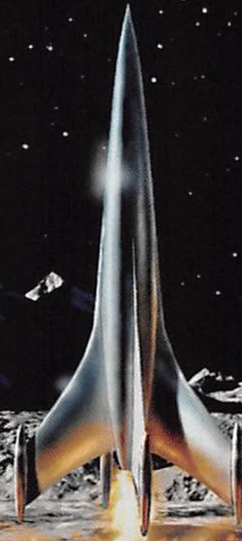
What we have, therefore, is really a whole series of achievements: Clute as one of the founders of *Interzone*; Clute as one of the founders of the Arthur C. Clarke Award; Clute as one of the instigators of, and prolific contributor to, the *Encyclopedia of Science Fiction*; Clute as editor; Clute as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

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

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

Critical

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

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

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

When Clute was a student at the end of the 1950s and into the early 1960s, the cutting edge of literary criticism was found in the work of his fellow Canadian, Northrop Frye. In an interview with Darrell Schweitzer in 2011, Clute described Frye as “trying to create a four-part model of the various forms of prose fiction, a model that encompasses and predicts and shapes everything it touches ... I’m way on the Northrop Frye side.” If there is, therefore, one academic who has shaped, and contin-

ues to shape, Clute’s work, then it is Frye. For instance, we see Frye’s love of tabulating types of literature, which we find all the way through his classic *Anatomy of Criticism* (1957), echoed in Clute’s four-fold division of fantasy, which he essayed in *The Encyclopedia of Fantasy*, and which is in turn replicated in the four-fold division of horror in *The Darkening Garden* (2006).

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

Season	Fantasy	Horror
Autumn	Wrongness	
Winter	Thinning	
Spring	Recognition	Sighting
Summer	Return	Thickening
Autumn		Revel
Winter		Aftermath

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

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

Fantastika

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

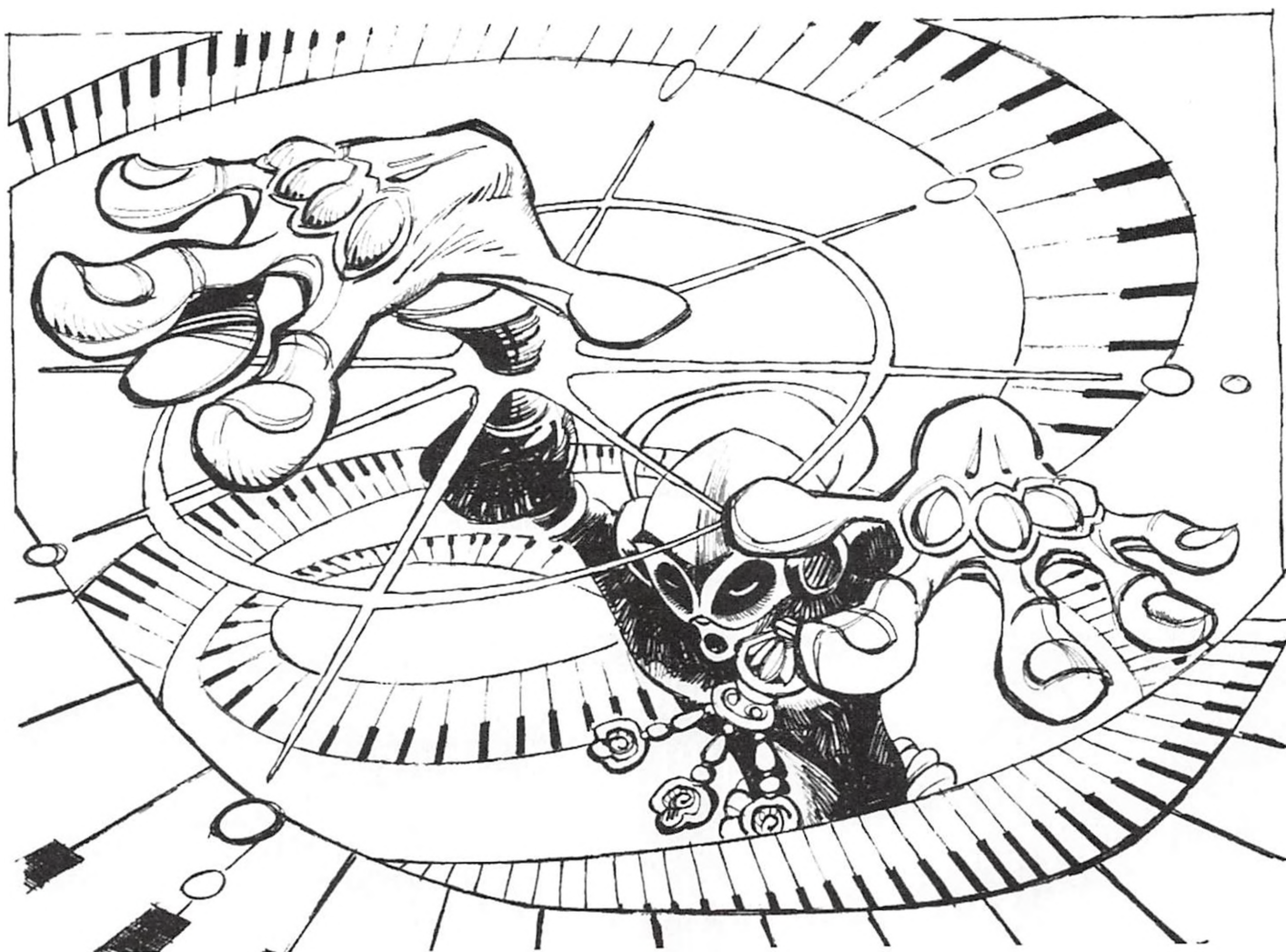
When I first met him in the late 1970s he was already renowned for knowing just about everything there was to know about science fiction. His baroque phraseology may have been laughed at and repeatedly parodied, but what lay behind this linguistic bling was never ridiculed, there was never any disrespect for the man or for his knowledge. He was, when it came down to it, our polymath, our fount of all knowledge, and British fandom was mystified by him and proud of him at the same

time. "No one argues with Clute," I was told, in no uncertain terms, "he's always right." Well, I did argue with him. I have, for instance, never been comfortable with the idea that science fiction is a form of realist literature, and given the appearance of fantastika in recent years, that is one argument I may have won. But in the main, I didn't win. He really does know everything, and he has a tremendous arsenal to call upon in any dispute about the genre. The thing I recall, though, is the light of battle that came into his eyes whenever anyone did disagree with him. He enjoyed the challenge.

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

unrepentantly over the years. His notion that there are three dates associated with any work of science fiction – the date at which it was written, the date at which it is notionally set, and the date that it is actually about – is one I have found particularly useful when writing about Philip K. Dick, for instance. And his ongoing investigation of the storyable, "the particular, intense, magical affinity between a story and the way the human psyche work" as he put it to Darrell Schweitzer, makes for a keen appreciation of the pleasures to be had from well-constructed science fiction.

Over the years, his reviews have appeared in F&SF and New Worlds, the Washington Post and the Times Literary Supplement, Interzone and Strange Horizons, and god knows where else besides. They are always there when we need them. They provide the Greek Chorus of science fiction, the running commentary that helps us make sense of our genre, the one consistent voice that provides the coherent overall shape that makes contemporary science fiction make sense. This is what I mean when I say that he is the air that we breathe. This is what I mean when I say we honour John Clute.





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John Clute: A Biography

Joseph Nicholas

Canadian-born John Clute first landed in London in 1964 in the very docks on which the Excel Centre now stands. He married Judith Clute in 1964, and has been resident in London, in the same Camden Town flat, since 1969. He has visited the USA frequently since 1996 with his partner Elizabeth Hand in Maine.

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

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

He has been publishing articles on and reviews of speculative fiction since the 1960s, in a wide variety

of publications: *New Worlds*, *The Magazine of Fantasy and Science Fiction*, *Foundation*, *The Washington Post*, *Omni*, *Times Literary Supplement*, *New York Times*, *New York Review of Science Fiction*, *Interzone*, *Los Angeles Times*, *Observer*, *Science Fiction Weekly*, *The Independent*, *the Los Angeles Review of Books* and *Strange Horizons*, among others. His criticism and reviews have been assembled in *Strokes: Essays and Reviews 1966-1986*; *Look at the Evidence: Essays and Reviews*; *Scores: Reviews 1993-2003*; *Canary Fever: Reviews*; and *Stay*.

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

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

Fiction

- *The Disinheriting Party* (London: Allison and Busby, 1977) [early version appeared in *New Worlds Quarterly* 5, edited by Michael Moorcock]
- *Appleseed* (London: Orbit, 2001)

Non-fiction

- *Strokes: Essays and Reviews 1966-1986* (Seattle, Washington: Serconia Press, 1988) [introduction by Thomas M Disch]
- *Look at the Evidence: Essays and Reviews* (New York: Serconia Press, 1996) [book is dated 1995]
- *The Book of End Times: Grappling with the Millennium* (New York: HarperPrism, 1999)
- *Scores: Reviews 1993-2003* (Harold Wood, Essex: Becon Publications, 2003)
- *The Darkening Garden: A Short Lexicon of Horror* (Seattle, Washington: Payseur and Schmidt, 2006)
- *Fustian* (Merion Station, Pennsylvania: Magic Pen Studio, 2006) with Jason Van Hollander [chapbook interview]
- *Canary Fever: Reviews* (Harold Wood, Essex: Becon Publications, 2009)
- *Pardon This Intrusion: Fantastika in the World Storm* (Harold Wood, Essex: Becon Publications, 2011)
- *Stay* (Harold Wood, Essex: Becon Publications, 2014)

Works as Editor - Series

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

Works as Editor - Series

- *Interzone: The First Anthology: New Science Fiction and Fantasy Writing* (London: J M Dent and Sons, 1985) with Colin Greenland and David Pringle
- *Interzone: The 2nd Anthology: New Science Fiction and Fantasy Writing* (London: Simon and Schuster, 1987) with Simon Ounsley and David Pringle
- *Interzone: The 3rd Anthology: New Science Fiction and Fantasy Writing* (London: Simon and Schuster, 1988) with Simon Ounsley and David Pringle
- *Interzone: The 4th Anthology: New Science Fiction and Fantasy Writing* (London: Simon and Schuster, 1989) with Simon Ounsley and David Pringle
- *Interzone: The Fifth Anthology: New Science Fiction and Fantasy Writing* (London: New English Library, 1991) with Lee Montgomerie and David Pringle

Works as Editor - Individual Titles as Editor

- *The Aspen Poetry Handbill* (Aspen, Colorado: Aspen School of Contemporary Art, 1965) [portfolio]
- *Tesseract 8: New Canadian Speculative Writing* (Edmonton, Alberta: Tesseract Books, 1999) with Candas Jane Dorsey
- *Heroes in the Wind: From Kull to Conan: The Best of Robert E Howard* (London: Penguin Books, 2009)



CON

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Knowing Your Audience: A Personal Appreciation of Malcolm Edwards

Chris Edwards

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

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

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

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

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

I don't ever recall being disappointed by what was

inside. Contributing to the magazine were people I had actually heard of and whose science-fiction stories I'd enjoyed – Brian Aldiss, James Blish, Philip K Dick, Poul

Anderson, Bob Shaw. There was a lively letter column that had the likes of Ursula Le Guin and Brian Aldiss not only writing in but having their actual addresses printed so that if celebrity stalking had been a feature of fandom you could go around to their homes and made a nuisance of yourself.

This wasn't all, though. Here was Joanna Russ in issue 62, writing a terrific essay which presented a cogent argument for her thesis that science fiction "ideas" move through distinct phases in the way in which writers present them in stories. Here in issue 65 was Malcolm interviewing a writer I'd never heard of – Gene Wolfe – which sent me scurrying off to purchase *The Fifth Head of Cerberus*, a revelation to me in terms of what science fiction could do. Each issue under Malcolm's stewardship seemed to me to be fizzing with enquiry and debate about science fiction. Malcolm himself came across as a steady hand with a breezy attitude towards any grumbles. Here's a brief example:

"Last issue I innocently poked a little fun at some flying saucer books, thus arousing the ire of Brian Stableford, who thought I was playing into their hands by publicising the books—any publicity is good publicity etc etc—and of Gerg Pickersgill (there's a typo

there, but I rather like it) and Peter Roberts who thought I should devote the editorial space to more important topics, such as them. I don't care, though—I'm going to



do it again. But this time it's a rather better book that I have to review ..."

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

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

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

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

Malcolm has always been first-rate at spotting talent and encouraging it, something which he applied with the same discernment to fannish enterprises like *Tappen* (the mucus plug that forms in the rectum of a polar bear during hibernation, for those of you not in the know) as to any of his critical or professional work. The five issues of this fanzine are notable for the quality and variety of their writing. There's a sense that all the contributors knew they should be on their mettle because

second-best wouldn't do. Even today it feels like a substantial effort, packed with varied entertaining stuff and again with a strong sense of the editor discreetly shaping things. That's Malcolm's way: wear your learning and your talents lightly, but make them tell when it matters.

It came as no surprise to me when Malcolm became increasingly involved in the actual publishing side of science fiction as the years went by. Aside from his expertise and love of the field, he seems personally at ease with himself, is always interested in the other person and has the capacity to zero in on the essentials, especially if there is a creative opportunity to be exploited. These are important qualities when dealing with the skittish egos of writers as well as the ups-and-downs of office politics in what I imagine is a high-pressure business, all of which could easily fray more fragile psyches. Malcolm just keeps on trucking and is not, as far as I'm aware, prone to stress or afflicted by self-doubt. His keen sense of the absurd and his ability to put people at their ease by a well-chosen comment, whatever their status, means that he doesn't appear to be daunted by occasions that might give most of us the heebie-jeebies. There's a revealing photograph of him sitting on a sofa next to no less than Keith Richards at what is plainly a celebrity function. It looks as if Malcolm has just said something amusing and perhaps a bit naughty to Keef, who is bashfully acknowledging it with a smile.

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

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

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

for that is simple: "It's all part of who and what I am".
Let's hope he still has many more years of working his
particular brand of magic.



Fanzines edited and produced by Malcolm Edwards, 1970 - 1984

- QUICKSILVER - Numbers 1 - 2, December 1970 - April 1971
- VECTOR (edited and produced for the BRITISH SCIENCE FICTION ASSOCIATION) - Numbers 59 - 68, Spring 1972 - Spring 1974
- MAGIC PUDDING - Number 1 (single issue) - November 1973
- TAPPEN - Numbers 1 - 5, June 1981 - November 1982
- DRUNKARDS TALK - Number 1 - 12, January 1983 - June 1984

Also:

- Editor of FOUNDATION (for the SCIENCE FICTION FOUNDATION) - Numbers 13 - 19, May 1978 - June 1980. (Note - ME listed as Editor for issue 13, but issue actually compiled by Peter Nicholls, the previous editor.)
- INTERZONE - listed as part of the Editorial Collective for issues 1 - 4 (Spring 1982 - Spring 1983) inclusive.

Malcolm Edwards: The Man Who Made British SF Acceptable to the Mainstream

Jo Fletcher

Okay, it's not a great headline; I grant you that, and if I'd had a bit longer I would have come up with something witty and pithy that said exactly the same thing . . . but I don't, and so you'll have to make do with a bald statement of the bleedin' obvious. Inviting Malcolm Edwards to be Guest of Honour at LonCon is as obvious and right as gin and tonic or Fletcher Pratt & Sprague de Camp, or Arkady and Boris Strugatsky.

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

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

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

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

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

Now before there's a huge outcry from those who treasure the Gollancz yellow jackets from the 1960s, when Malcolm was a mere sprog (well, all

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

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

And this is the bit where things actually get really interesting: even with million-sellers like Terry Pratchett and J.G. Ballard, SF and Fantasy still had a bit of a taint about it – you know, it's all very well, but it's not the sort of thing adults read, is it? And that means SF editors tended to be at the bottom of the pile when it came to things like champagne receptions and all the glitz that other bits of publishing are obviously famous for. But Malcolm was headhunted by Grafton, which, as is the way of it, became HarperCollins, and here's when things changed and Malcolm leapt out of the small pond he dominated and into the much bigger pond, where humble SF editors knew their place (at the bottom of the pack). For somewhere along the way, Malcolm looked around at the people running the company, and I thought, 'I can do that.' It turned out he could, and with one bound, he was free, and heading up the ladder of mainstream publishing with alacrity! And what makes Malcolm both special and of vital importance to our world is that instead of shrugging off his past, he has used his new powers for good and

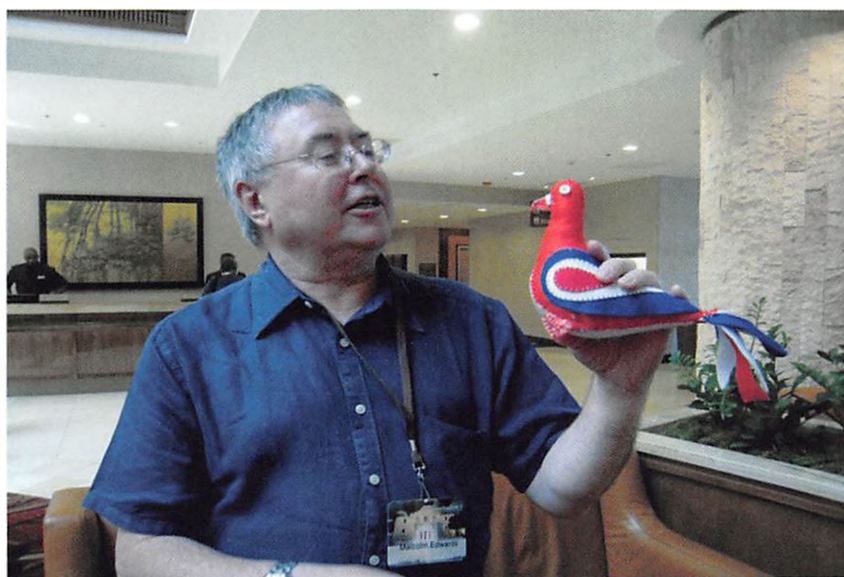
forced science fiction and fantasy to the forefront of every mainstream publisher he's worked for – I wonder if the board of HarperCollins would have been quite so keen to fork over the advance for a wonderful writer who hadn't yet taken off yet if Malcolm hadn't been quietly insistent . . . and the only reason Charlaine stayed at Gollancz before *True Blood* was, again, thanks to Malcolm's backing. And there are dozens and dozens of other examples, but I've run out of space.

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

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

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

THANK YOU.



A short biography

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

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



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A personal choice

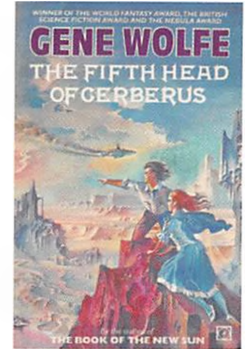
(Malcolm was asked for a list of the fourteen books which he is most proud of publishing. We then asked some of the writers of their thoughts and memories of Malcolm.)

Gene Wolfe, *The Fifth Head of Cerberus*, 1973

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

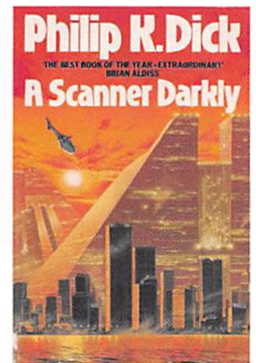
It has been my pleasure to meet Malcolm Edwards in person on two occasions. I have enjoyed having him as my UK editor and consider myself to be fortunate. For an editor, he's a good guy.

Gene Wolfe



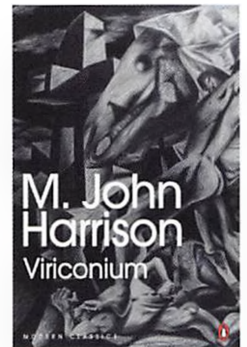
Philip K. Dick, *A Scanner Darkly*, 1977

My publishing career has been on one level a story about publishing Phil Dick wherever and whenever I could, and this was the first title where I had significant input into the decision. There were concerns at Gollancz about its 'druggy' nature, and it was published outside the sf list (ostensibly to give it a wider readership). The first time I read a Dick novel in typescript: a particular thrill!



M. John Harrison, *In Viriconium*, 1982

Mike Harrison was, I think, the first of the British New Wave writers I brought to the list. Editing him was challenging, because he had thought about every comma in a way which few writers do, so every change I persuaded him into was a minor triumph. *Viriconium* was short-listed for the Guardian Fiction Prize, still an unusual distinction for an sf/f novel. Mike and I went to the prizegiving, where Kazuo Ishiguro was distantly friendly but slightly patronising, and Beryl Bainbridge passed out under a table. *Climbers*, 1989, was another contender for this list.



Phillip Mann, *The Eye of the Queen*, 1982

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

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

Phillip Mann



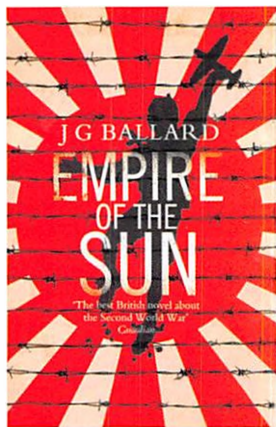


William Gibson, Neuromancer, 1984

I wrote in PR3 about this. Recently I've been in correspondence with his agent, reminiscing about how we sealed the deal sitting on a bed at a room party at Constellation, the 1983 Worldcon in Baltimore, which was also where I met Bill for the first time.

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

William Gibson



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

Because. If you'd asked me, in the early 1970s, which British authors I'd like to publish, I'm sure I'd have said Aldiss! Ballard! Moorcock!, never expecting I'd have the chance to work with any of them. Ballard was the first, in circumstances I

described in Progress Report 3, and by 1987 I'd landed all three of them. I treasure the inscription on my copy – "To Malcolm – my 'co-author'"

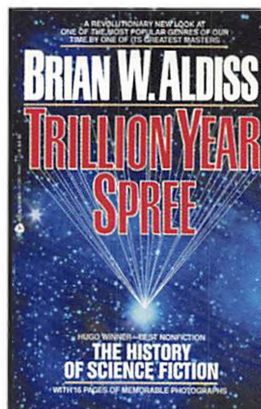
Brian Aldiss and David Wingrove, Trillion Year Spree, 1986

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

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

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

Brian Aldiss



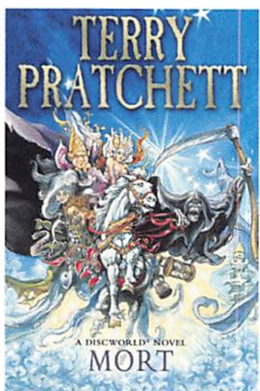
Terry Pratchett, Mort, 1987

The second Pratchett novel which Gollancz published, and the first I edited. Also, I think, the first novel I ever edited on-screen, which in 1987 was pretty cutting-edge stuff, albeit the computer was a Packard Bell model, the word processing program was an early version of Word Perfect, and there were, oh, whole kilobytes of memory.

In those days Terry used to fantasise about enjoying the same degree of commercial success as writers like Niven and Pournelle.

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

Terry Pratchett

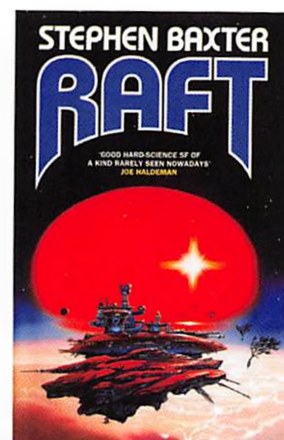


Stephen Baxter, Raft, 1991

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

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

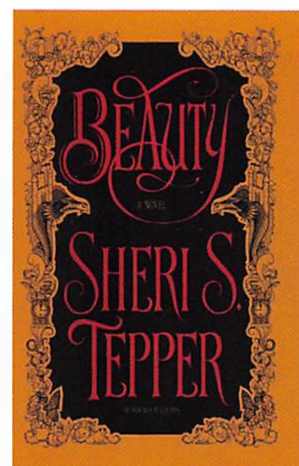
Stephen Baxter

**Sheri S. Tepper, Beauty, 1991**

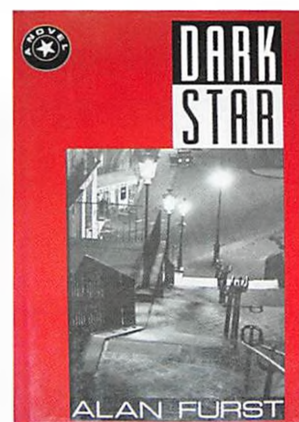
I'd become Sheri's publisher the previous year, with *Raising the Stones*, taking her over from her previous publisher. This was her next novel, and I was bowled over by its mixture of fantasy, sf, horror, and righteous indignation. Then, when the US proofs came in, I started reading again and was horrified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

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

Sheri S. Tepper

**Alan Furst, Dark Star, 1991**

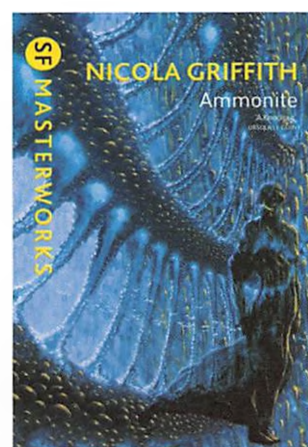
Over the last twenty years I've first moved away from editing sf and fantasy, and then moved away from editing entirely (hence nothing here from the current millennium). But I've published all Alan's spy novels – set in the years before and around the start of the Second World War – since this one, and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

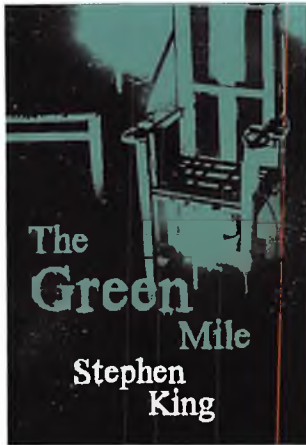
**Nicola Griffith, Ammonite, 1993**

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

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

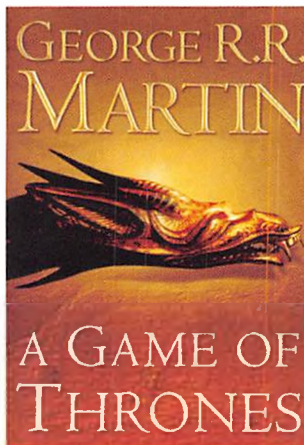
Nicola Griffith





Stephen King, *The Green Mile*, 1996

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



George R.R. Martin, *A Game of Thrones*, 1996

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

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

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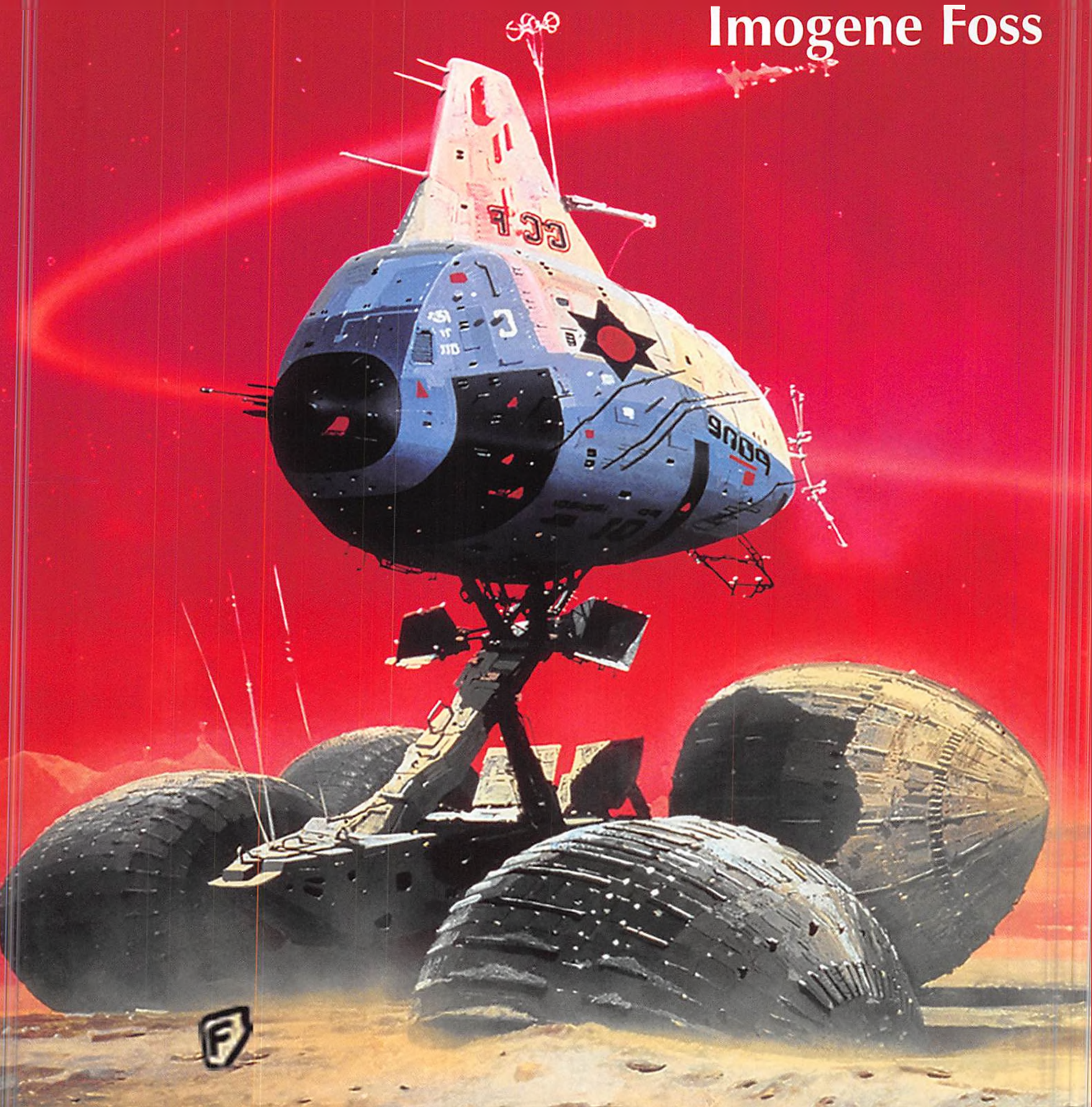
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Blueprints of a The Art of Chris

Imogene Foss



Future: Foss

Chris Foss was born in Guernsey, Channel Islands. Both his parents were schoolteachers who worked on the UK mainland, during term time the Foss family – parents, Chris and his younger brother – lived in Devon, returning to the island during the school holidays.

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

Chris was born less than a year after the end of World War II, and these imposing structures made a lasting impression on him. “The German fortifications in Guernsey were almost brand-new when I was exploring them from about the age of seven,” he recalls. “I’d be quite scared because there’d be warning signs and barbed wire. They were crudely

sealed and not too difficult to get into; there was a real excitement to worming my way into the elaborate bunker complexes and occasionally finding odd bits and pieces the Germans had left behind. It was an eerie experience, as I’d be on my own and no one knew I was in there. There was a curiously depressive atmosphere. In some of the towers the wallpaper and decorations the Germans had put up to make them more homely were still there.”

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

He was also intrigued by the bunkers on the island. “They recalled for me the huge boulders in the comic book westerns I loved as a child.”

Chris still remembers seeing the wider aftermath of World War II, aged just six, during an early family holiday to Europe in the Foss' 1936 Daimler. "The war had only been over a few years," he says. "Seeing bomb-damaged, strafed derelict buildings made a huge impression." The family even stayed in Nuremberg stadium, which had been turned into a campsite.

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

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

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

The first western film Chris saw was *The Lone Ranger* (1956). "It opened with this marvellous shot of the cowboys riding through this terrific western landscape. So when I finally got to California to work on *Alien* (1979), that's what I really wanted to see, the ranches where they shot all the cowboy films." The landscapes and the atmosphere were what really excited Chris. "I loved seeing the cowboys coming down the trail from a distant horizon with all the dust and the thunder of the horses' hooves. "There's always been something about distance and wide-open space that excites me. A lot of my science fiction landscapes are actually western landscapes transported into a space setting. Open vistas are a big influence in my work. A painting has to have an atmosphere; that's one of the main things I strive to achieve."

Chris' grandfather gave him piles of *National Geographic* magazine from World War II which he

read avidly, pouring over imagery of military hardware and far-away landscapes. He never forgot those early images, and was particularly gratified when the magazine contacted him in 1980. "One of my favourite jobs was for *National Geographic*. I was commissioned to illustrate scenes that happened in space that couldn't be photographed, for example an asteroid collision, or a crater being created on Mercury by an impacting asteroid."

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



Another early and lasting passion, the influence of which can be seen in his later work, are steam trains. "My dad loved trains and he'd take my brother and me on rides on little railway lines in North Devon, which we adored," Chris recalls. From the age of eight Chris would cycle miles on his own from his boarding school to the nearest station to watch and ride on the locomotives. "It was a big station in the middle of nowhere, on a little line which I used to regard as my own personal railway. I'd invariably be the only person on the train. I loved the engine, the steam, all the rattling and banging along the track, leaning out of the window getting bits of hot

soot in my eyes as it went through the most beautiful countryside. Sometimes the driver would even let me ride in the cab."

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

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

work.”

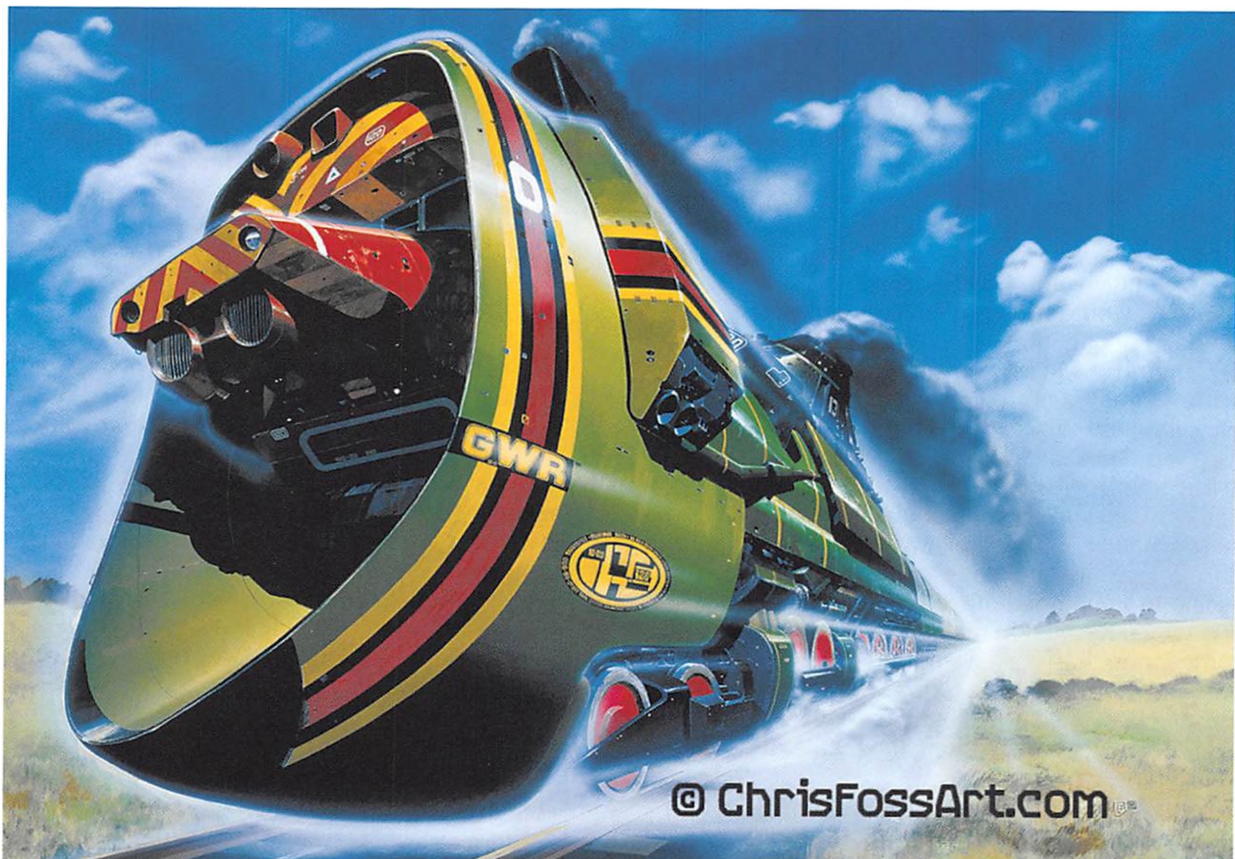
Other masters Chris remembers coming across as a child in his mother's many art magazines were William Turner and Graham Sutherland. He found Sutherland's early abstract landscapes and paintings from the war particularly haunting, “especially as I was fascinated with the bombsites around Exeter.” A different element attracted Chris to Turner's work: “The mist, the swirls, the light, the way the paint was applied – I find it very evocative.” A particular favourite is *The Fighting Temeraire*, which depicts “the modern steam tug towing the redundant old war ship to the breakers yard. In *Turner Spaceship* [1979] I have tried to recreate the light and the swirls and the sense of space with a very solid object in it. “I have a similar preoccupation with light to Turner. Guernsey light has a dramatic feel; intense blue skies which give a very sharp definition. The intensity of the light throws everything into relief and you can't really see what's in the shadows. The shadows just become uniformly dark. You've either got light or dark and very little in between, which of course is a theme of *2001*. I think that's why the ship in the film *2001* got me so excited – the way it's lit, it's just the way it would have looked if it was in the Guernsey sky.”

Home life was bohemian but austere. World War II had recently ended and Chris remembers his mother shopping for groceries at the village shop with a ration book. “There was money for the basics of life and we lived a very frugal existence.” Although his father was remote, he shared his passion and knowledge of geography. It gave Chris a good understanding of the formation of landscapes and an intrinsic fascination with geology, which can be seen in his rendering of terrestrial planets. Chris' fascination with monolithic structures can also

be traced back to his father, a teacher and later a headmaster, who on family expeditions managed to gain them access to power stations, harbours, dams and other areas normally off-limits to the general public. Chris and his younger brother and father would visit Guernsey harbour to watch the cranes unload the cargo from the ships. “The cranes conducted a sort of a ballet,” Chris recalls, “as they worked in synchronisation to avoid colliding. “As a child I was obsessed with my model railway layout, and also Meccano. I was building and making things from a very early age – I built huge cranes. The machinery of the Victorian era was what I grew up with; the modern world didn't really exist for me in rural Devon and Guernsey in the 1950s.”

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

At age fourteen Chris appropriated the “old German hut” in the garden of the Guernsey family home and turned it into his studio. His mother was supportive of this, his father less so. “I used to go and hide in the



Atomic Train © Chris Foss

shed and paint," he explains. "Dad was always trying to get me out to do odd jobs around the property, so I always felt like I was bunking off if I was in the shed painting."

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



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

A year later he went to see Guccione at his home

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

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

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

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

Around the same time, Chris got his first sf commission. "One of the agents at Artist Partners said, 'You can draw anything that exists — you'll be able to do these science fiction jobs.'" It was a





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

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

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

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

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

art director explained to me that these other artists were very good at producing my style of artwork 'at half the price of you, Chris, and twice as fast.'"

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

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

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



Mercury Impact © Chris Foss

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

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

The Joy of Sex: A Gourmet Guide was a groundbreaking publication – the first serious illustrated sex manual to be widely distributed in the English-speaking world, and particularly in America. "When we did The Joy of Sex the publisher had to write a contract to agree to pay my and Charles Raymonds' [fellow Joy of Sex artist] court charges if we were taken to court.

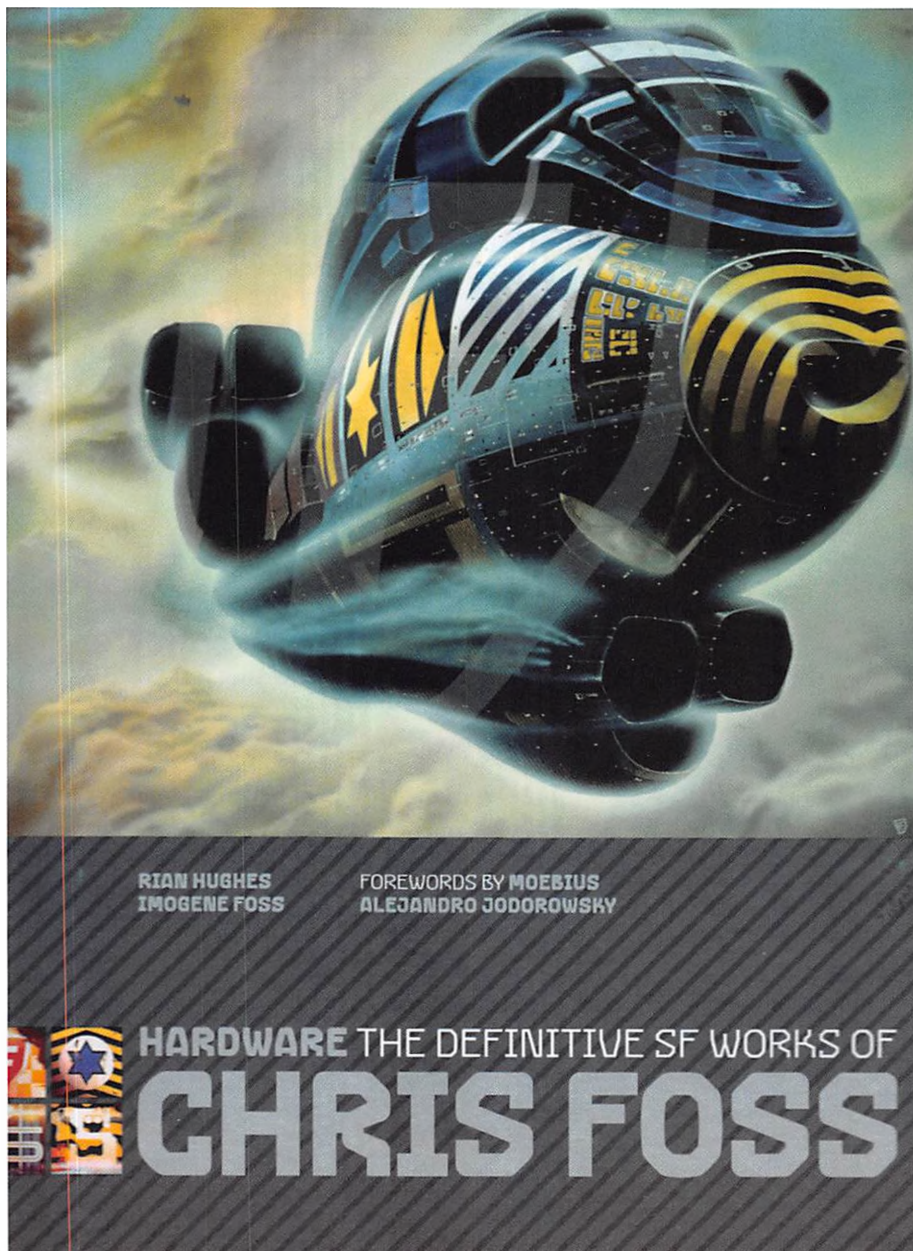
No one had ever done willies before in a book. It was considered a very serious thing, and this was only six months after the infamous Oz [magazine] obscenity trial. "When Alex Comfort had the idea for The Joy of Sex, [publishers] Mitchell Beazley were very keen to do it — they were a young and very entrepreneurial company then. I got the job because I showed them the erotic drawings I'd done for Penthouse," Chris recalls. "I created the drawings [for The Joy of Sex] from reference pictures I photographed of Charles and his missus. It was during the winter of 1970. Electricity was rationed due to strikes at the time and whole sections of London would lose power for hours on end. So when I was doing the reference pictures, not only were we trying to get the scene and the positions right, but we had the deadline hanging over us of the power being turned off... That was fairly hilarious, in retrospect – attempting to rush through this list of 200 positions in three or four sessions.

To read more:

Visit: ChrisFossArt.com/biography

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Robin Hobb / Megan Lindholm

Caroline Mullan

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

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

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

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

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

In 1985 the urban fantasy *Wizard of the Pigeons*, featuring a veteran of the Vietnam war living on the streets in Seattle, drew critical acclaim. In French translation, under the title *Le dernier magicien*, translated by Sylvie Denis, this won the Imaginales prize for the best fantasy novel of the year in June 2004. Her novella *A Touch of Lavender* was published in *Asimov's Science Fiction Magazine* in November 1989 and short-listed for both Nebula and Hugo awards. The only science fiction nov-

el, *Alien Earth*, was published in 1992, and is mostly set on a generation starship aeons after *Homo sapiens* destroyed the Earth. She collaborated with Steven Brust on *The Gypsy* (1992), and alone and together they contributed to the Liavek series of shared-world anthologies edited by Will Shetterley and Emma Bull.

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

She currently publishes under both names, and lives in Tacoma, Washington, where alongside writing and promoting her work she tends a garden.



On-line Resources:

Megan Lindholm's Official Web Site - <http://www.meganlindholm.com/>

Robin Hobb's Official Web Site - <http://www.robinhobb.com/>

Megan Lindholm at the Internet Speculative Fiction Database

http://www.isfdb.org/cgi-bin/ea.cgi?Megan_Lindholm

Robin Hobb at the Internet Book List <http://www.iblist.com/author431.htm>

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

Robin Hobb at Fantasy Literature <http://www.fantasyliterature.com/fantasy-author/hobbrobin/>

Bibliography

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

As Megan Lindholm

- *Bones for Dulath* (1979), short story, in Amazons! ed. Jessica Amanda Salmonson
- *The Small One* (1980), short story, in *Fantastic Stories*, October 1980, ed. Omar Gohagen
- *Harpy's Flight* (1983), novel
- *The Windsingers* (1984), novel
- *The Limbreth Gate* (1984), novel
- *Luck of the Wheels* (1989), novel

Tillu and Kerlew

- *The Reindeer People* (1988), novel
- *Wolf's Brother* (1988), novel

Other Books

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

Liavek

- *A Coincidence of Birth* (1985), short story, in *Liavek*, ed. Emma Bull and Will Shetterley
- *Pot Luck* (1986), short story, in *Liavek: The Players of Luck*, ed. Emma Bull and Will Shetterley
- *An Act of Mercy* (1987), short story, with Steven Brust, in *Liavek: Wizard's Row*, ed. Emma Bull and Will Shetterley
- *An Act of Love* (1988), short story, with Steven Brust and Gregory Frost, in *Liavek: Spells of Binding*, ed. Emma Bull and Will Shetterley

As Robin Hobb

The Realm of the Elderlings

The Farseer Trilogy

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

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

Liveship Traders Trilogy

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

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

The Tawny Man Trilogy

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

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

The Rain Wilds Chronicles

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

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

The Fitz and the Fool Trilogy

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

Other Elderlings Fiction

The Inheritance, (2000) short story, in *Voyager 5: Collector's Edition*, (promotional paperback, not for sale); and also in *The Inheritance & Other Stories*.

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

Words Like Coins, (2009), short story, in *A Fantasy Medley* from Subterranean Press, ed. Yanni Kuznia

Blue Boots, (2010), short story, in *Songs of Love and Death*, ed. George R. R. Martin and Gardner Dozois.

Cat's Meat, (2011) short story, in *The Inheritance and Other Stories*.

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

Soldier Son Trilogy

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

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

Collections

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

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

- *The Poaching* (1981), in *Finding Our Boundaries, Poems and Short Stories by Alaskan Writers*, published by the State of Alaska and the National Endowment for the Arts
- *The Beholder* (January 1981), in *Space and Time* #58, ed. Gordon Linzner
- *Shadow Box* (April 1981), in *Space and Time* #59, ed. Gordon Linzner
- *Fauntdown Cottage* (December 1981), in *Space and Time* #61, ed. Gordon Linzner
- *Superior Graphics* (December 1983), in *Space and Time* #65, ed. Gordon Linzner
- *The Unicorn in the Maze* (September 1988), in *The Unicorn Treasury*, ed. Bruce Coville
- *Silver Lady and the Fortyish Man* (January 1989), in *Isaac Asimov's Science Fiction Magazine*, ed. Gardner Dozois. Nebula Award nomination.
- *A Touch of Lavender* (November 1989), in *Isaac Asimov's Science Fiction Magazine*, ed. Gardner Dozois. Nebula Award and Hugo Award nominations.
- *The Fifth Squashed Cat* (January 1994), in *Xanadu II* anthology, ed. Jane Yolen
- *Strays* (1998), in *Warrior Princesses* anthology, ed. Elizabeth Ann Scarborough and Martin H. Greenberg
- *Cut* (May 2001), in *Isaac Asimov's Science Fiction Magazine*, ed. Gardner Dozois. Nebula Award nomination.
- *Mother of Fey* (2004), in *The Finnish Tolkien Society's magazine Legolas* #31, in translation by Marianna Leikomaa with the title *Keijujen iti*.
- *Grace Notes* (January 2005), in *The Fair Folk* anthology, ed. Marvin Kaye.

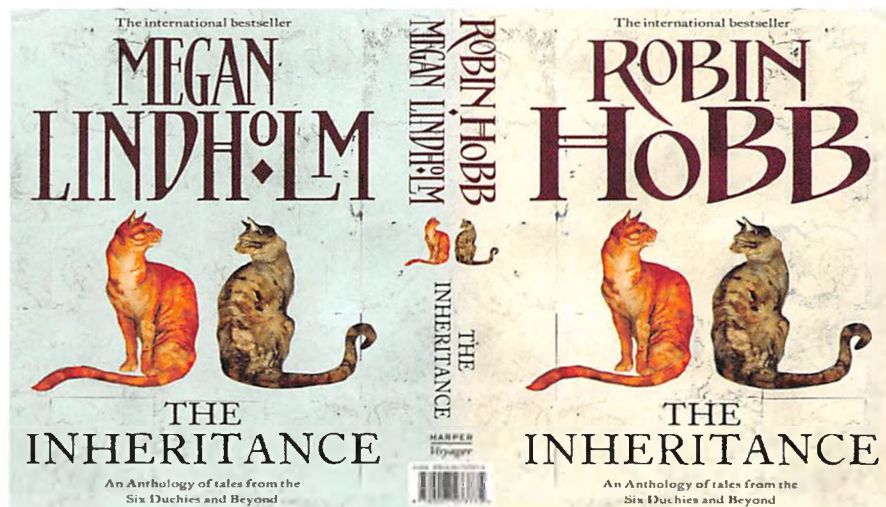
- *The Triumph*, (March 2010), in *The Warriors* anthology, ed. Gardner Dozois and George R. R. Martin
- *Alone* (2010), ?? (this title and date appears on www.theplenty.net, but not found elsewhere)
- *Cat's Meat*, (2011), in *The Inheritance & Other Stories*
- *Finis* (2011), in *The Inheritance & Other Stories*
- *Drum Machine* (2011) in *The Inheritance & Other Stories*
- *Old Paint* (July 2012), in *Isaac Asimov's Science Fiction Magazine*, ed. Sheila Williams.
- *Neighbors* (December 2013), in *Dangerous Women* anthology, ed. Gardner Dozois and George R. R. Martin

Children's Stories

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

On-line Resources

Megan Lindholm's Official Web Site -
<http://www.meganlindholm.com/>
 Robin Hobb's Official Web Site -
<http://www.robinhobb.com/>
 Megan Lindholm at the Internet Speculative Fiction Database
http://www.isfdb.org/cgi-bin/ea.cgi?Megan_Lindholm
 Robin Hobb at the Internet Book List
<http://www.iblist.com/author431.htm>
 Megan Lindholm at the Internet Book List
<http://www.iblist.com/author1477.htm>
 Robin Hobb at Fantasy Literature
<http://www.fantasyliterature.com/fantasy-author/hobbrobin/>



This Afternoon, I am Thinking About Megan

Jessica Amanda Salmonson

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

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

From our letters exchanged, I formed an impression that turned out to be only one aspect of a complicated and extremely friendly not-that-curmudgeonly young woman. She would some while later move to my state, and I'd get to know her "in person self," warm and pleasant in every aspect, who valued things worth valuing, deplored what was not. And through these handful of years, she'd steadily been growing from a good writer hardly anyone knew to an extraordinarily refined fantasy novelist of true art, known to almost everyone who loved such stories.

Megan would come to Seattle to research her novel in progress, and to attend meetings of The Nameless Ones, and I'd get to hang out with her. I'd be standing with her in a used book store's maze of shelves and books, or sitting across a table in a coffeehouse, and it was a little like hanging out with Hera or the Morrigan, and I was perhaps Artemis or Nemain.

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

This was the 1980s, and at mid-decade Megan would publish one of the great urban fantasies, setting it in my birth-town of Seattle. *Wizard of the Pigeons* was an awesome work that retold bits of Arthurian legend in the context of street people. This must have been exactly when a decent genre writer became someone who



had greatness in her art. Or so I believed then, and believe now. She was able to capture very real elements of my specific neighborhood, and that really spoke to me. I was working on my own novel *Anthony Shriek*, set in the same neighborhoods, among punk rockers and the homeless. So Megan's novel intersected my tastes so closely that some might argue that I'm unable to assess it correctly. But I really feel *Wizard of the Pigeons* will prove, in the long picture, one of the few lasting fantasy novels of our generation, for a largely ephemeral genre.

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

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

Robin Hobb: A Fannish Appreciation

Tom Becker

Megan Lindholm's first published story, "Bones for Dulath" was in the World Fantasy Award winning anthology *Amazons!*, edited by Jessica Amanda Salmonson. It is an assured, mature story that shows mastery of the fantasy genre. It is quite an adventure: Ki's partner Vandien is bitten by a venomous monster, and her only hope of saving him is to find the monster and kill it. But it is not an ordinary fantasy adventure, or an ordinary monster for that matter. In Lindholm's fantasy worlds, every creature, no matter how strange, has its own life and is part of an ecosystem. And the local villagers are not happy at all that someone might want to rid them of the local peril. Things get a bit dysfunctional. Because that's how real people would behave if they were in that situation.

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

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

Others have much to say about the deservedly popular *Wizard of the Pigeons*, so let me say a few things about Lindholm's other books. *The Reindeer People* and *Wolf's Brother* are wonderful pre-historical novels. I think they are among the very best of that sub-genre. The people and the arctic landscape felt very real. *Cloven Hooves* was marketed as fantasy but I think it is best understood as science fiction asking what if a creature out of Greek myth was not magical but real. The



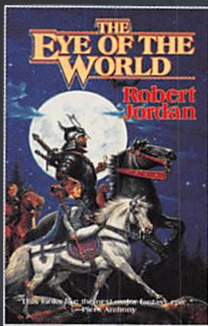
first half is an extremely tense family drama, and then it turns into an extraordinary odyssey of the heart. This is my personal favorite of all of Megan Lindholm's works. *Alien Earth* was marketed as science fiction, since it has spaceships, but I remember thinking at the time that it was better understood as a fantasy that just happened to be set in space. But don't let that stop you from reading it. It's a Megan Lindholm book, so you know there is not going to be anything else like it.

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

Thirty five years ago we could see that Megan Lindholm was already an excellent writer. As Robin Hobb she is a master fantasist who creates worlds of extraordinary diversity and characters you will never forget.

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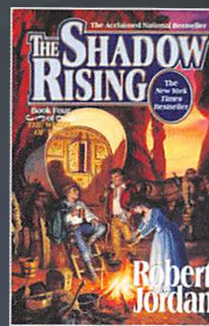
Book One • HC • TPB • MM
The Eye of the World



Book Two • HC • TPB • MM
The Great Hunt



Book Three • HC • TPB • MM
The Dragon Reborn



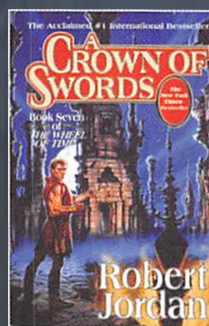
Book Four • HC • TPB • MM
The Shadow Rising



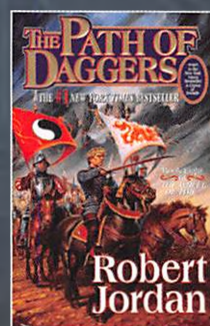
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The Fires of Heaven



Book Six • HC • TPB • MM
Lord of Chaos



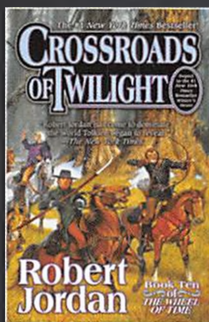
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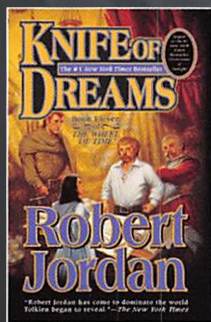
Book Eight • HC • TPB • MM
The Path of Daggers



Book Nine • HC • TPB • MM
Winter's Heart



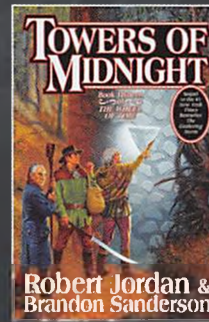
Book Ten • HC • MM • TPB
Crossroads of Twilight



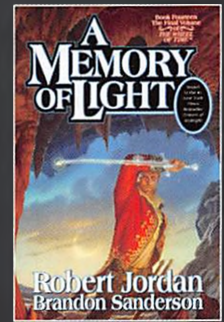
Book Eleven • HC • MM
Knife of Dreams



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Book Fourteen • HC • MM
A Memory of Light

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Megan Lindholm by Any Other Name Still Writes Terrific Stories

Elizabeth Ann Scarborough



I have discovered a new favorite author who writes suspiciously like my friend Megan Lindholm. The name, Robin Hobb, is different, and the subject matter is somewhat different—sort of *Game of Thrones* for a younger generation but with much more heart—but the marks of Megan are still there.

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

Another quality I admire about her stories is her subtle touch with magic. Quite early in the Hobb book I'm reading, I learned that Fitz was a bit unusual, though he never says, "I found out I had this cool magic talent

that let me bond with animals and push people around mentally." In a brilliant example of showing and not telling, through Fitz's feelings and the reactions of his early babysitter, Burrich, Robin Hobb lets readers know that although Fitz doesn't realize it, he is quite different from your usual bastard prince. In Megan Lindholm's amazing book, *Wizard of the Pigeons*, about the disastrous effects of PTSD on a Vietnam veteran, the reader learns gradually, along with the homeless hero, about the skills he hides within, even from himself.

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

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

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

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

As a mutual friend expressed it, "until recently I've shied away from reading Robin Hobb out of some sort of twisted loyalty to Megan Lindholm." Now I am reassured that they are indeed the same remarkable writer and storyteller, whose work reflects a kind, practical, and often funny friend. And the best part is that there are so many more books left to enjoy.

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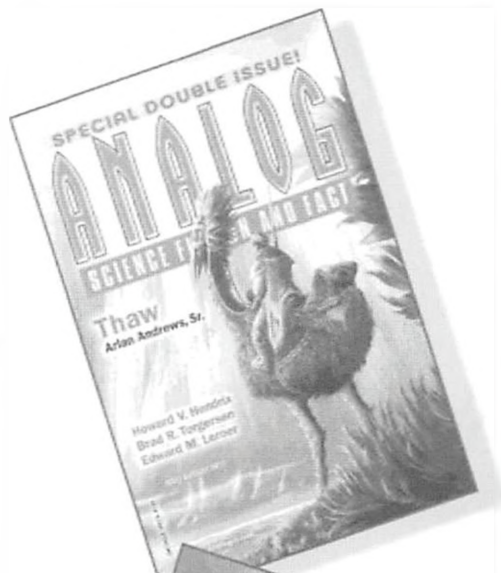
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GOMOLL**

And thank her for years
of passionate
dedication to SF fandom!

Jeanne Gomoll: Anything Maker

With contributions from Suzy Charnas, Karen Joy Fowler, Julie Gomoll, Jane Hawkins, Gwyneth Jones, Kim Nash, Willie Siros, Spike, Dan Steffan, Takayuki Tatsumi, and Pam Wells

Karen Joy Fowler:

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

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

This was my first impression of Jeanne and, unlike many first impressions, it's been confirmed in subsequent sightings. Jeanne is the person who makes things happen. Jeanne is the person who says, "I'll do it," and then does it, or finds the person who does it, or helps the person who's doing it get it done.

On many occasions now, I've heard Jeanne talk about what it was like to be sitting in the audience when Pat Murphy announced the formation of the James Tiptree Jr Award. Pat and I have always understood clearly that our real stroke of genius, our only stroke of genius, was to announce the award at WisCon. And, more specifically, to announce the award to Jeanne. Since then she has added us to her WisCon duties, serving on the Tiptree jury and also the motherboard. She gave me the best advice on fundraising I've ever gotten: it all needs to be fun, she told me, and we have tried to stick to that principle and so far it has served us well.

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

And nothing seems to throw her. It helps that she is computer savvy and artistic. It helps that she is (or at least convincingly presents as) supernaturally cheerful. It helps that she is gifted at dealing with people, empathetic, generous, and perspicacious. Where would

we be without Jeanne? Nowhere, that's where.

Julie Gomoll:

Here's something you can add to that Jeanne Gomoll timeline you are putting together:

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

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

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

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

our house either!

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



say. Jeanne would patiently ask why this or that was true or the right answer, and carefully point to other ideas, if not to flaws in the parroted ones. But she always supported the ideas that were my own.

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



helped me with transportation. I found a job and settled in Austin. I later found out that Jeanne had been worried but, as usual, I could rely on my sister to support my decision. I wouldn't be where I am today if not for fandom; but, of course, that too is all down to Jeanne.

Kim Nash:

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

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

The class ended and we went our separate ways – although since we were in Science Hall for classes, Jeanne in Geography and me in Cartography, we saw each other

occasionally. After graduation I went into the Peace Corps; when I came back I discovered that there was now a science fiction convention in Madison, as well as a fanzine called Aurora. You'll never guess who was instrumental in the founding of both of them....

Takayuki Tatsumi:

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

Since 1987 I served as one of the contributing editors of the cyberpunk journal *Science Fiction Eye*, edited by Stephen P Brown. Steve – who was preparing for the inauguration of this new journal – taught me everything about science fiction journalism and provided me with whatever he found intriguing and necessary in this field. I therefore think that I first came upon Jeanne's writing in the materials Steve sent me: probably in the monumental symposium she organised on "Women in Science Fiction", which featured in *Khatru* #3 & 4, or perhaps in her "Open Letter to Joanna Russ" critique of cyberpunk, published in *Aurora* 10.1.

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

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

Jane Hawkins:

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

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

She moved through fandom like she belonged. SF fandom wasn't hostile to women, but before Jeanne (and Susan and others), women were accepted as guests or mascots or "honorary men", not as full members.

When I met Jeanne, I knew this woman wasn't visiting. She said, in words and actions, "I belong here." If she had doubts about acceptance they didn't show. She was a vibrant force striding the halls of Gage Towers. Her

laughter drew people, but impassioned and kind arguments made them think. She and Jan put out a zine that exemplified the best of fandom: Janus was beautiful and lovingly produced, full of serious and silly articles, with an intense, well-edited letter column. She earned and got both respect and affection.

Over 35 years ago, on a sunny July day in Vancouver, I fell in love with Jeanne Gomoll and SF fandom. I remain in love with both.

Spike:

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

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

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

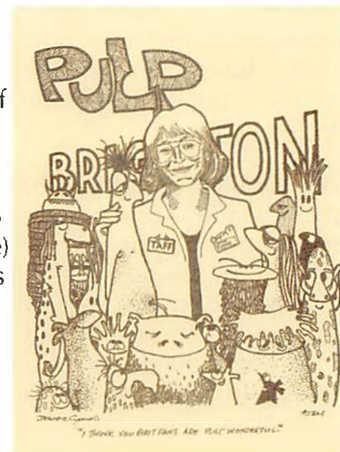
"It isn't just that she's personally good-natured and fun to talk to, it's also that she knows how to make points with reference to authentic individual experience – usually her own. Which is what fan writing is for."

Vol. 2, No. 2 -- June, 1976 -- Madison, Wisc.



writes is almost all couched in the form of stories, leading the reader to connect from specific event to general principle. Which is to say that even Jeanne's most 'political' writing runs straight down the middle of the best traditions of fanzine prose: the individual perspective, honestly presented, free of pretension and without a false note."

Jeanne has continued to put her pen (or her mouse) to writing. She contributes to *Chunga* from time to time, for example. And of course she's written a few speeches and introductions to anthologies!



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

Pam Wells:

My memory is not what it was. Jeanne showed me a good time on the second leg of my TAFF trip in 1991 and introduced me to Madison fandom, which involved beer and German sausages and dodgy singing and Spike's wedding and pies, but not necessarily in that order. Did Jeanne win TAFF in 1987 and attend the British Worldcon in Brighton? Was I on the fan room committee, and did I take on too much work and worry to fully enjoy her company? Can I remember anything very much about it from this distance? Sadly, I can't. But I do know that Brighton in 1987 was lucky to get her, and London in 2014 is lucky to get her again.

Willie Siros:

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

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

There are always surprises about starting a convention in a new town. ArmadilloCon 1 occurred in May 1979 during finals for the University of Texas, the Annual Texas Relays (a huge track and field meet that brings college and high school teams from all over), the last week of a session of the Texas Legislature, the first appearance in Texas of the Moscow Circus, and a tropical storm arriving along the Texas coast. Thus

ultimately the hotel allowed us a block of five rooms, which did not include a con suite. Sadly we imposed upon Jeanne, our Fan Guest, to let us use her hotel room for what passed for a con suite. This led to two nights that resound through area fannish lore.

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

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

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

Dan Steffan:

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

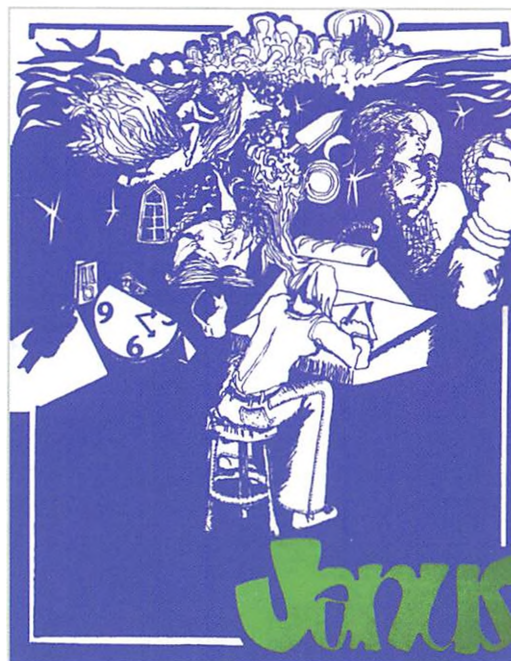
Fortunately for me, Lesleigh and Hank Luttrell had come to DC for the annual Disclave; once they heard about my impending departure, they graciously invited me to hitch a ride with them back to Madison, Wisconsin, after the con was over.

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

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

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

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



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

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

I'm told that the drawing was not popular with the fanzine's editorial staff. But Jeanne went ahead and printed it anyway. She could have given it up and I would have understood completely, but Jeanne realised something that her peers had missed. Self-deprecating humour is a powerful form of satire. Publishing such a cynical cartoon on their back cover took a lot of the wind out of their critics' belief that they lacked humour and self-awareness. It was a contentious decision that is apparently still up for debate, but that just means that – along with all of her other attributes – you can add bravery to Jeanne Gomoll's long list of accomplishments. She's my hero.

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

Suzy Charnas:

At WisCon in 1991, I was lucky enough to be in the room when Pat Murphy suggested in her Guest of Honour

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

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

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

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

Gwyneth Jones:

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

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

Today, although there's some dispute about what

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

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



Jeanne Gomoll: A Short Biography, and a Bibliography

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

Inspired by a panel on women and SF organized by Susan Wood at the 1976 Worldcon in Kansas City, Gomoll and other Madison fans networked, talked, and then went home and founded WisCon, the world's leading feminist science fiction convention. Gomoll has been a member of every WisCon planning committee, from 1977 to today. She chaired WisCon 20, and co-chaired (with Scott Custis) WisCon 30. Keep an eye out for WisCon 40, coming in 2016.

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

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

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

Other volunteers decided that a collective effort to produce a quilt could generate revenue, and that many hands could share the work. Not really a needlework enthusiast, Gomoll volunteered to create the design on the quilt, and Elspeth Krisor did the initial organization of volunteers, all over North America, who sewed squares and sent them back to Madison. Gomoll's design was inspired by James Tiptree Jr.'s "Brightness Falls from the Air." It took years to complete the Quilt Project, and meanwhile a unique individual named Ellen Klages wandered into the frame and took fund-raising in a new direction — she started the juggernaut that is the Tiptree Auction. You can see the Quilt this week. After Loncon 3 it will find a home in a museum in Oregon, USA.

After chairing a Tiptree jury in 1993-94, Gomoll joined the Tiptree Motherboard, where she has continued to contribute art ("Space Babe" is her design), design ads and develop other marketing and educational brochures. She is currently working on a publication that will tell the story of the Tiptree Quilt. Although she usually refuses to take the stage, Gomoll has coordinated many auctions.

Partially through the experience she gained doing design and artwork for *Janus* and other fanzines, in 1979 Gomoll landed her dream job as a graphic designer for the Wisconsin Department of Natural Resources. She taught herself how to make art and design on one of the early Macs, and she took point in converting the WDNR's graphic design group into a computer-based design shop. In 2003 she and all the graphics artists were laid off by the WDNR. Jeanne started her own graphic design company, Union Street Design, and continues serving state agency clients and others, happily doing the work she did for 23 years at the WDNR.

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

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

WRITING & EDITING

1975 - 1980: *Janus* #1-18 (editor, designer, writer, layout, illustrations)

1976 - 1983: *Obsessions* #1-29, in A Women's APA

1977: "And Failing That, Invent," *Janus* 7

1978 - 1981: *Shoreline* #1-11, in Cascade Regional Apa

1979: *What Spare Time?!* #1-2

1981-1990: *Aurora* #19-26 (formerly *Janus*), (editorial team, contributor) SF3.

1982 - 1985: *Cube* #1-13, (editor) SF3 newszine

1982: *Alcheringa* #1, in Anzapa

1983 - 1988 *Whims(e)y* #1-7

1986 - 1988; *Allargando* #1-16, in Turbo-Charged Party Animal Apa

1987: "An Open letter to Joanna Russ," *Aurora* 25

1987 - 1988: *Taffiles* #1-4, TAFF newsletter

1987: *Six-Shooter*, with Linda Pickersgill and Pam Wells

1988: *JGTaff*, TAFF auction catalog

1989 - present: *Union Street* #1 - date, with Scott Custis, in Turbo-Charged Party Animal Apa

1989: "A Tangle of Fandom," *Corflu* 6 Toastmaster speech

1991: *The Bakery Men Don't See* (JG and Diane Martin, co-editors; design & cover art by Gomoll) SF3.

1991: "Baking Up a Storm," in *The Bakery Men Don't See*

1991: *Sisters*, with Pam Wells and Lucy Huntzinger

1993: *Her Smoke Rose Up from Supper* (editor and designer). SF3.

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

1999: "Visualizing the Future," in *Women of Other Worlds: Excursions through SF & Feminism* edited by Helen Merrick and Tess Williams. University of Western Australia Press

2000: "Anything Maker," WisCon 24 GoH speech

2014: Tiptree Quilt Project Story, display for Loncon 3. (Forthcoming print publication, 2015)

ART & DESIGN

1982: *The Cacher of the Rye* by Carl Brandon. Introduction by Terry Carr (design, cover art by JG). Obsessive Press

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

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

1988: *Arabesques, More Tales of the Arabian Nights* (illustration by JG). Avon

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

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

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

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

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

2014: Loncon 3 Pocket Programme (cover art)

RECOGNITIONS & HONORS

1978: Hugo nomination for Best Fanzine

1978: Hugo nomination for Best Fan Artist

1979: Hugo nomination for Best Fanzine

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

1979: Autoclave Guest of Honor

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

1980: Hugo nomination for Best Fan Artist

1980: Hugo nomination for Best Fanzine

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

1981: Aquacon 3 GoH (Anaheim, CA)

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

1989: Toastmaster, Corflu 6 (Minneapolis, MN)

1992: ReinCONation 2 Guest of Honor

1993: Hugo nomination for The Bakery Men Don't See, Best Related Work

1993-94: Coordinating juror for the James Tiptree Jr Award

2000: WisCon 24 GoH

2011: ApolloCon 2011 GoH (Houston, TX)

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

2014: Loncon 3 Worldcon GoH (London)

GOOD WORKS

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

1976-present: WisCon 1-39 planning Committee member

1976-present: SF3 Board member

1992-93: Corflu 10 planning Committee (publications)

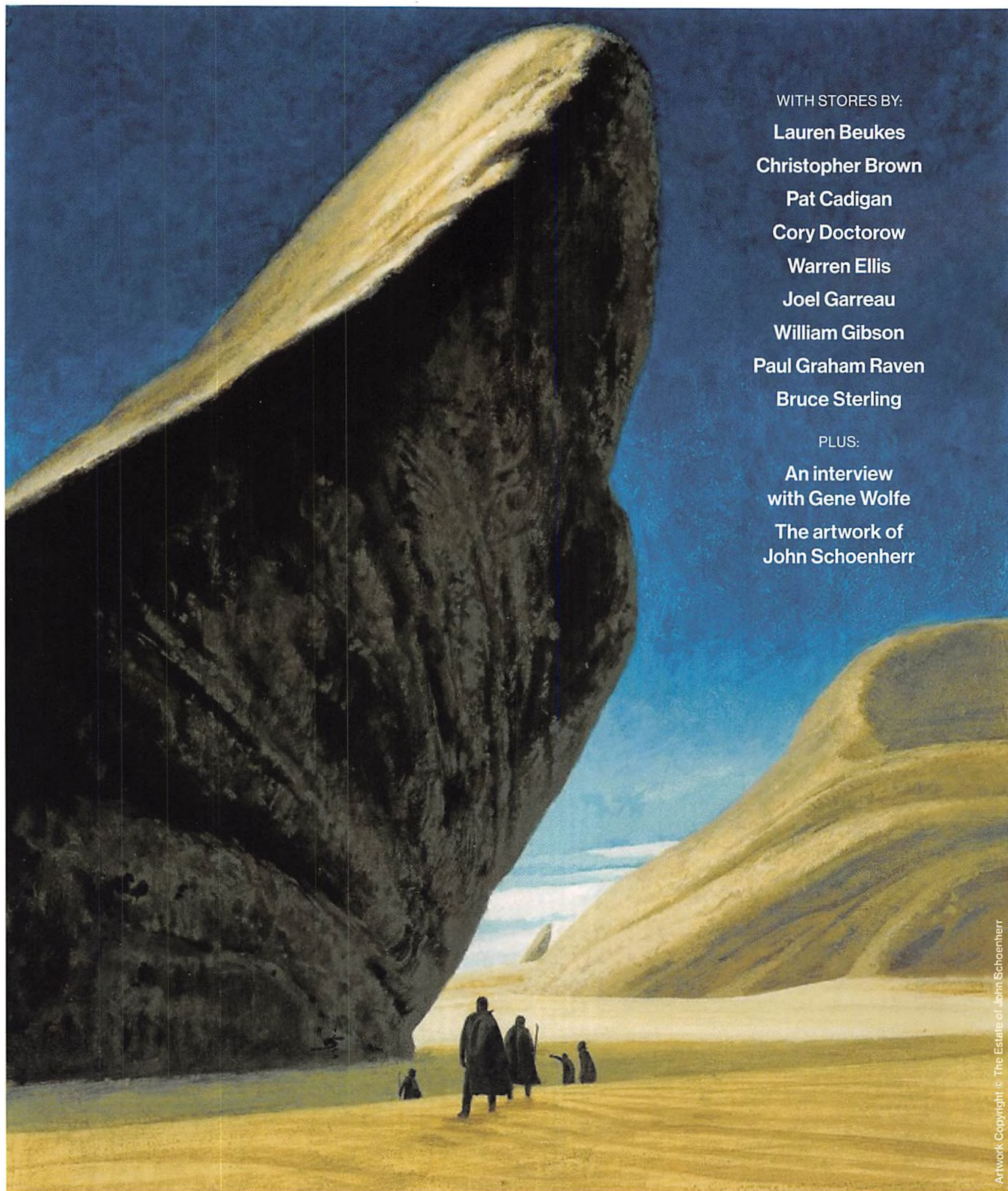
1995-present: Tiptree Motherboard member

1995-2010: Tiptree auction coordinator

1996: Chair, WisCon 20

2006: Co-Chair (with Scott Custis) WisCon 30





WITH STORES BY:

Lauren Beukes
Christopher Brown
Pat Cadigan
Cory Doctorow
Warren Ellis
Joel Garreau
William Gibson
Paul Graham Raven
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PLUS:

An interview
with Gene Wolfe
The artwork of
John Schoenherr

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LEAGUE OF FAN FUNDS



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

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

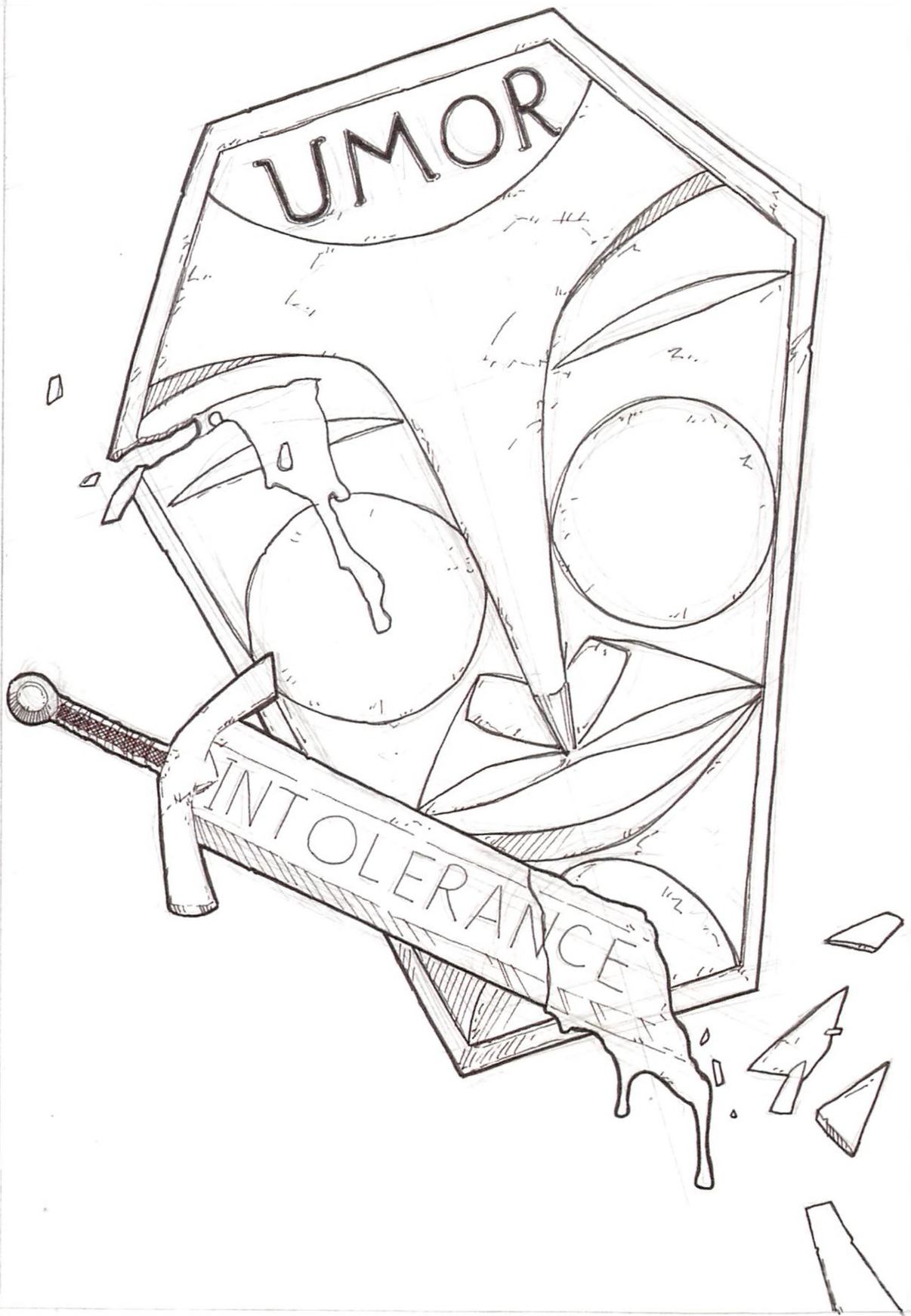
We gave most of the cash to Transatlantic Fan Fund (TAFF) and the Going Under Fan Fund (GUFF), but some of it also went to the UK Filk Fund, to help to establish the Footloose Filkers programme that brings young filkers from Europe to cons in the UK.

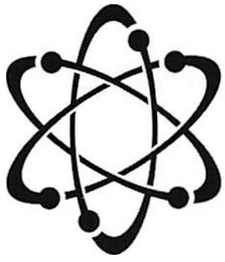
The TAFF and GUFF delegates helped by the donation were Chris Garcia, Sue Ann Barber and Trevor Clark, Steve Green, Brian Gray and Anne K G Murphy, James Shields, John Coxon, Jacq Monahan, Kylie Ding, Jim Mowatt, Mihaela Marija Perkovic, Curt Phillips and Gillian Polack.

The League of Fan Funds is administered by Claire Brialey, Ang Rosin, Alison Scott and Flick. It is an umbrella organisation that was set up to co-ordinate the raising of money for the different fan funds, and to hold funds. These days, the TAFF and GUFF administrators are doing a sterling job of sorting it all out for themselves, so we've taken a back seat and left them to it. Long may they continue to do so!



THANK YOU!





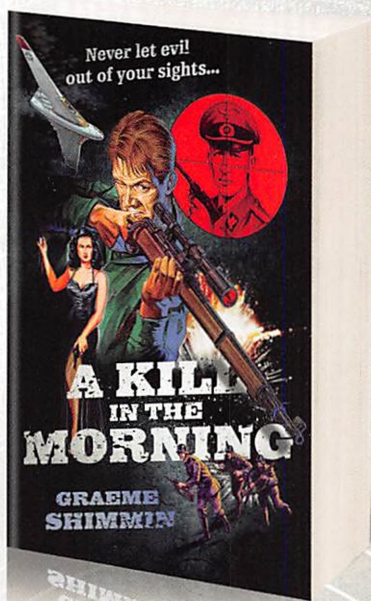
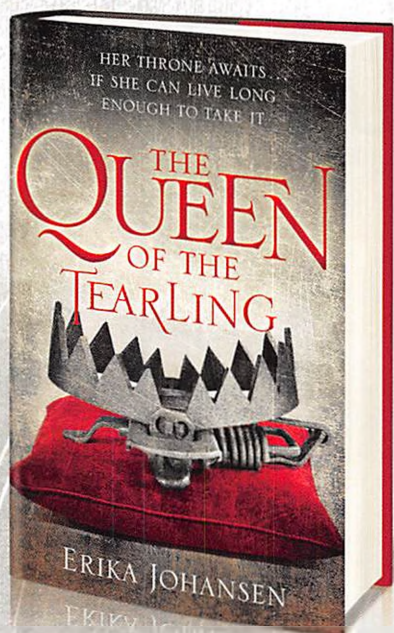
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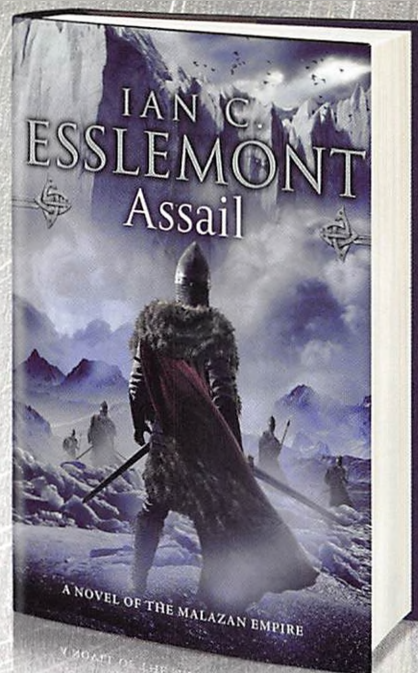
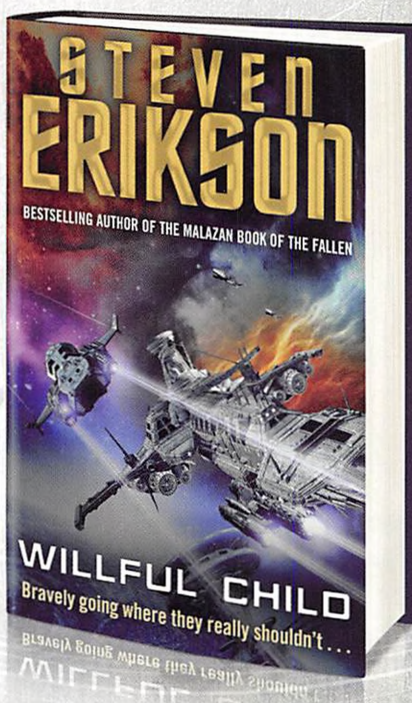
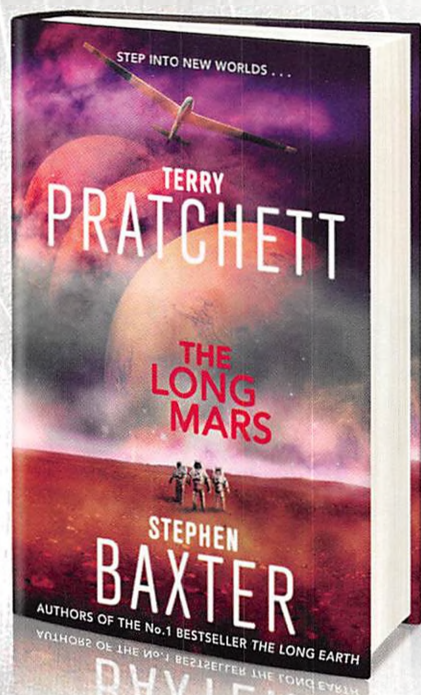


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and then there's Bryan Talbot...



And then there's Bryan Talbot

Chaz Brenchley

I don't actually read comics.

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

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

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

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

Everything's contextual. Bryan's work inhabits its context directly and specifically, and we will speak more about that later; and any work of art is an act of autobiography. But houses too are a context, and making a home is a job of work, and sometimes the result is a work of art. They ride that contradiction between artifice and occurrence, between manufacture and happenstance. Bryan and Mary have the gift of making a house that can surprise and delight and reassure, like an autobiography of their marriage. Preston was twenty years ago, and I don't remember much; I remember light and space and welcome, books and art and happy coincidences, that artist's eye that sets unlikely objects together to make something more

in the leaping spark between. I remember thinking that these were people I'd like to know as well as my friends knew them, and regretting that they lived the wrong side of the country.

Mostly what I remember, though, was - of course! - Bryan's art. Bryan's a sharer, always glad to show people what he's working on; and what I saw that day, what he was making... Well.

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

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

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

Besides which, I too had kept pet rats.

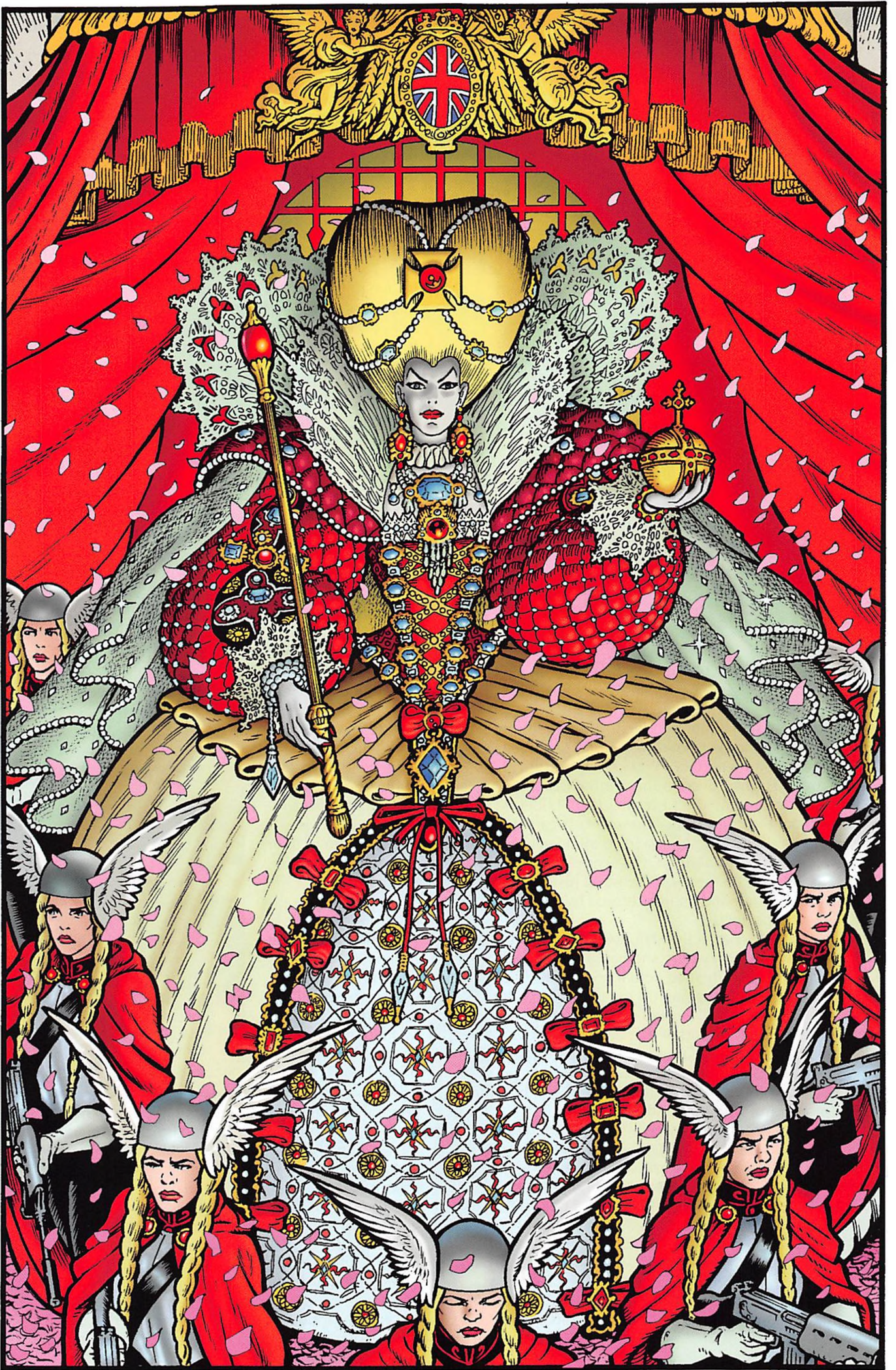
I had this stuff at my fingertips; I felt embedded, sure of myself.

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

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

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

So there's this dark hopeful story playing off against the gentle pastels of the art and the mannered Potterisms and the landscapes, and the rat. I thought it was a masterpiece. When the first issue was published and Bryan came to Newcastle for a signing, I was right there in line, revising my personal credo: "I don't actually read comics - but then there's Bryan Talbot."



Next time I saw Bryan was in a small antiques museum attached to Newcastle University. (No, he wasn't an exhibit. Behave. His is a fine nose, but it's no more Roman than my own.) There will have been an exhibition of some sort; at this distance, I don't remember anything about it, except my suddenly finding Bryan behind a table, manning a stall. I've no idea what circumstances had set him there, but it was lovely to find him so unexpectedly; and he either faked it excellently or else he really did remember who I was, which was lovely also; and the very best of the day was learning that he and Mary had recently moved, from Preston to Sunderland.



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

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

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

When I asked why, he started talking about Lewis Carroll and Alice Liddell.

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

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

And that was only one aspect of Bryan's project. He wanted to tell the whole history of Sunderland, in the form of a graphic novel; and in the doing of it he'd explore ideas about the making of history and the making of myth, about narrative and survival and the potency of symbols.

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

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

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

At first it was just a shooting script of our own pages, which Bryan asked Colin and me to read and comment on. Not much later, though, I had an early draft of the whole book in my hands. Bryan somewhat bashfully

asked if I'd run my eye over it; I rather tentatively said that I was nobody's critiquer of choice, but that I had the soul and focus of a copy-editor and the red ink of a true pedant in my veins, so if he wanted a nitpicking proofread I was totally up for that.

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

Mostly, though, I was just hammered by a progressive kind of awe, watching this tour de force



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

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

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

Bryan Talbot?" (this being pretty much the sum of my knowledge of graphic novels, that Bryan is Best) and - small world! - she does indeed know Bryan, and he's been helping her find a publisher. Huzzah!

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

Even so, Véronique is no more a mask than she is a pseudonym. She's an aspect, perhaps, that Bryan took on for a single project. That she never bothered physically to exist in no way interferes with her actuality. She's one of those people you've bumped into, be it in a Cambridge museum or a book catalogue or the pages of someone else's journal: an evanescent



memory, the touch of another mind, another way to see the world, the beat of a silent drum.

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

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

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

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

I don't actually read comics, but then there are the Talbots...

Dotter of her Father's Eyes



Mary M Talbot
Bryan Talbot

MAYHAP YOU ARE RIGHT. DO WE DEPART IMMEDIATELY TO INVESTIGATE THE CHAPEL?

NO. PREPARATION IS ESSENTIAL.

WE'LL LET HARRY EAT BEFORE TALKING STRATEGY WITH HIM AND NELL.

THEY'LL ALSO NEED TO BE NEURALLY IMPRINTED WITH A DEFENCE AGAINST TRANCING THE MOMENT THEIR THOUGHTS TURN TO SAINT GEORGE'S.

THEN WE'LL FIND A QUIET ROOM WHERE I CAN INSTRUCT YOU IN THE CONTROL OF YOUR PSI ABILITIES.

AH, THE GRUB. OVER HERE, LAD.

HEY, FAIRFAX! GIVE US YOUR PARTY PIECE!

WHAT, FART GOD SAVE THE QUEEN?

NO 'ARRY. LES FEUX D'ARTIFICE! YOUR FIREWORKS!

HEH HEH HEH! YER ON, JACQUES! SOME BUGGER LIGHT UP A LUCIFER!

READY? MIND YER, ATTEND ME CALL.

WAIT FOR IT... WAIT FOR IT...

SSSSSS...

... NOW!

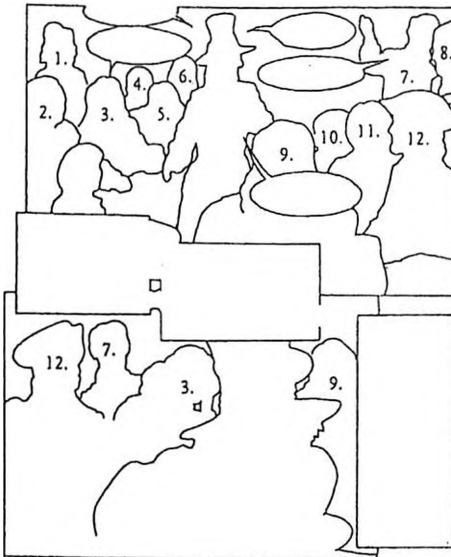
HELLFIRE AND BRIMSTONE!

HEH HEH HEH! AH! NOW LET'S EAT. ANYBODY WANT A BIT?

I'LL CUT THE CHEESE.

THE RATS' CASTLER WRITERS' GUILD

(Page 202)



- | | |
|----------------------|---------------------|
| 1. Molly Brown | 7. Iain Banks |
| 2. Brian Aldiss | 8. John Brunner |
| 3. Diana Wynne Jones | 9. Ramsey Campbell |
| 4. Bob Shaw | 10. Dave Langford |
| 5. Gwyneth Jones | 11. Susanna Clarke |
| 6. Michael Moorcock | 12. Colin Greenland |

The Rats' Castle Writers' Guild

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

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

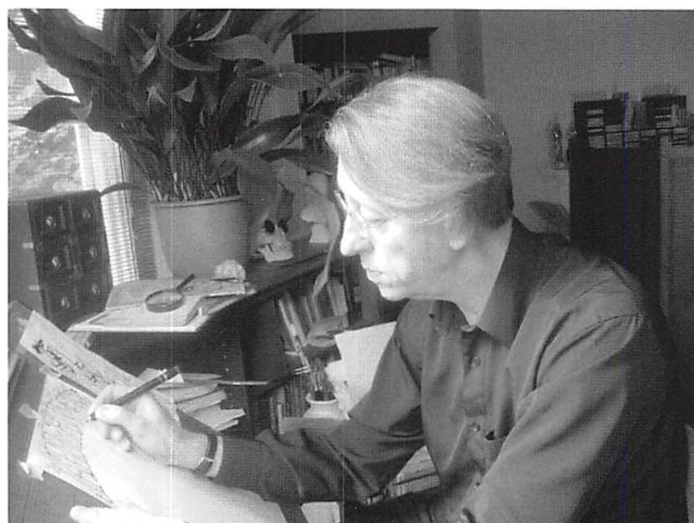
The scene took about twice as long to draw as a regular one. One of the problems was that this was supposed to be a really rough pub. It was only after sorting through the reference photos I'd taken that I realised that every single one of them wore glasses! This would have looked really silly and out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

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

Gwyneth, Iain and Ramsey also appear in the first panel in the scene, below.



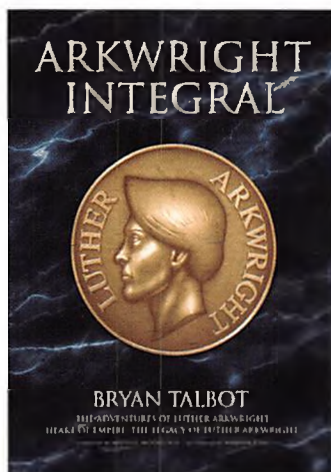
Bryan Talbot



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

After college he worked for Alchemy Press and in 1978 started *The Adventures of Luther Arkwright* which was a spin-off from a short strip in one of his Brainstorm Comix for Alchemy and continued on and off for a decade. His work on the British SF comic 2000AD began in the early 1980s with his first Eagle Award arriving in 1985 for his work on *Nemesis the Warlock*, he went on to draw *Sláine* and *Judge Dredd* for the comic. The 1988 Eagle awards saw Bryan pick up four for *The Adventures of Luther Arkwright* which had started to be published by Valkyrie Press and was picked up in the States by Dark Horse Comics.

In the 1990s Talbot produced work for DC Comics, including *The Sandman* with Neil Gaiman, and *Batman: Dark Legends*. He also turned his attention to pushing the boundaries of the graphic novel with *The Tale of One Bad Rat*, the Beatrix Potter inspired story of an abused runaway girl which won an Eisner Award and a Tiptree nomination. *Heart of Empire*, a Luther



David Haddock



Arkwright sequel starring his daughter Victoria was published in 1999.

By now Talbot was living in Sunderland, and he took inspiration from his new location to produce *Alice in Sunderland* an exploration of storytelling told around Lewis Carroll, Alice Liddell (the "original" Alice) and their links to the north east of England. It grew out of Talbot wanting to prove that the first walrus that Carroll saw was the one donated to the Sunderland Museum by a colleague of his uncle.

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

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

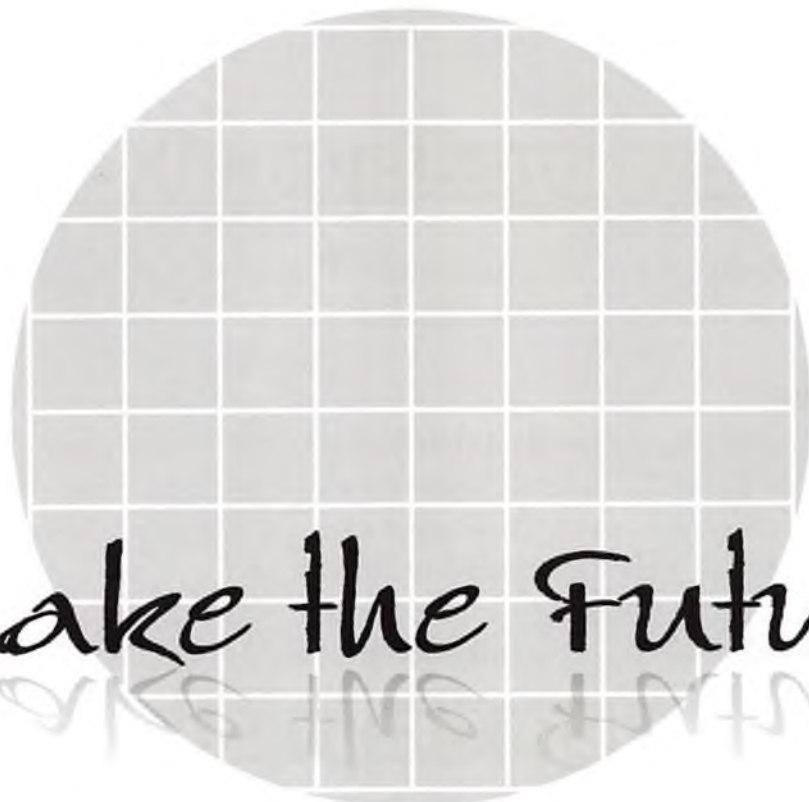
In 2009 Talbot received an Honorary Doctorate of Arts from the University of Sunderland in recognition of his outstanding contribution to the arts as a writer and graphic artist. Five years later the Comics Unmasked exhibition at the British Library began its complementary events with the premiere of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

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The Destruction of the Future

John Clute

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

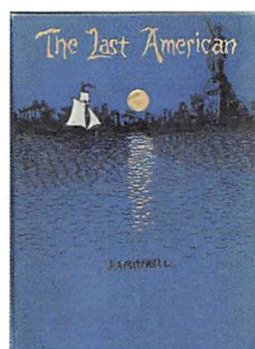
There was never much question about New York. Nineteenth century American writers of pre-genre SF hated the great city as soon as it began to dominate the Eastern Seaboard, and began to destroy it as soon as they were able to work out how. The first destruction of New York in fiction, by flood, seems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

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

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

In any case, though we're able to make informed guesses about the history of cover illustration in the nineteenth century -- mainly because examples from civilized private libraries keep cropping up -- the British Library and its Cohorts in America and Elsewhere have successfully rendered nearly impossible anything like comprehensive research into the art destroyed, and therefore into what that art may have meant to potential readers who encountered it in the shop. Any

Picture Gallery of SF cover and dust jacket illustrations of first (or early) editions from the nineteenth century is therefore going to be hugely imbalanced and incomplete (the situation with interior illustrations is of course different, but we're not dealing with them here; and in any case their function was significantly different). We have certainly missed some earlier examples, and we are constantly infilling with new scans,



[1]

but as far as New York is concerned, the earliest cover illustration of New York in the *Encyclopedia of Science Fiction Picture Gallery* -- it is almost certainly the first SF image of the Statue of Liberty, and it maybe also be the first cover to show the city in a state of destruction -- is for John Ames Mitchell's *The Last American* from 1889. Our scan is of the illustrated boards; if there is an actual dust jacket, we have not yet seen it, but suspect it would reproduce the image given here.[1]

We're going to cruise through some cover images of London now, beginning with some of the very few first edition covers surviving from the nineteenth century, then sampling very briefly some examples from later years. BUT FIRST: something about first editions,

certainly as they apply to our selection of cover images for the SFE Picture Gallery. The importance of a first edition for us lies in the fact that it represents first thoughts: it represents what its author, its editor,

its house designer, its publisher and the retailers who influenced publishing decisions may have thought about a tale at the moment it entered the world. What kind of story was it? What kind of story did its publisher and retailer think it was? What did they think were selling? To whom? Was it going to appeal to a pre-existing genre market; was it designed for working-class readers, or middle-class readers who bought books, or middle-class readers who borrowed books from the immensely influential rental libraries?

A quick note on the last. Most English nineteenth-century first editions that have survived were initially published in book form for rental libraries like Mudies, who laid down strict and prudish requirements as to content (which meant a bias against SF in general), and who usually insisted that the pre-vetted novels they approved

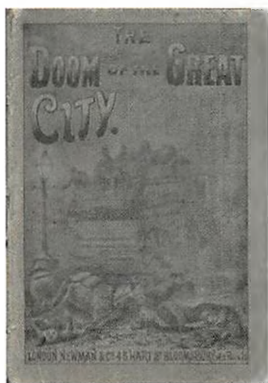
of be released as double- or triple-deckers, to increase their revenue from any one title. My own knowledge is limited, but I don't know of any novel published in this pre-censored multi-volume format to boast illustrated boards; and believe that dust jackets were almost certainly felt unnecessary, if for no other reason than that the book would have been essentially pre-sold. So an sf novel like Edward Bulwer Lytton's *The Coming Age* (1871), a



[2]

shortish tale published in one volume (but expensively formatted with the rental library market in mind), is unillustrated, except for a small "device" which may be a grail holding Bovril, but is almost certainly not. [2] *The Coming Age*, by the way is set somewhere underground, maybe not far from London, which will be destroyed when the Vrilya eventually emerge.

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

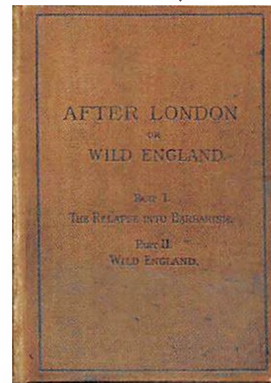


[3]

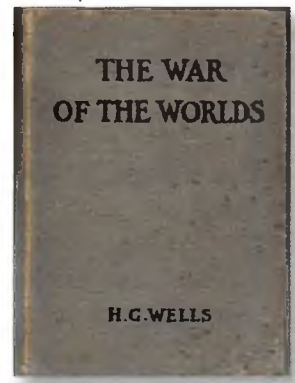
of the Great City; Being the Narrative of a Survivor, Written AD 1942 (1880) [3]. As the image depicts

As with New York, so with London: destruction comes first. Of the more than 60 covers featuring London we've found so far and put into the Gallery, about half show the city either under threat, or being destroyed, or showing the aftermath of destruction. The earliest sf cover we have at the moment in the Gallery is of a fragile paperback original, William Delisle Hay's *The Doom*

panic and death in the streets of London due to a dense killer fog, it is not at first glance very clear: but a bit of apocalyptic vagueness can be tolerated, as this may be the first cover illustration to depict the destruction of London in something like a narrative present tense. *The Doom of the Great City* may in fact be the first sf novel to focus directly on scenes of the destruction of London as they are happening (the "survivor" of the subtitle tells his story vividly, as though he were a reporter on the scene). An earlier novel like Mary Shelley's *The Last Man* (1826) (no cover illustration exists of course) focuses on aftermath scenes of London as a panorama of ruins to be contemplated (in the SFE we treat this repeated pattern, in which ruins are contemplated, as an essential part of the engine of early sf; the central entry to deal with this is Ruins and Futurity). Sadly, the two most famous nineteenth century novels to treat of London destroyed or being destroyed -- Richard Jef-



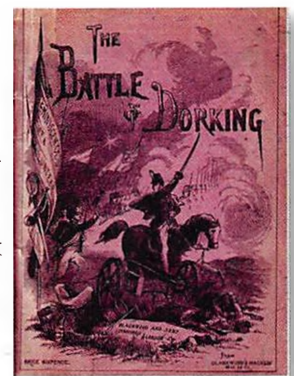
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[5]

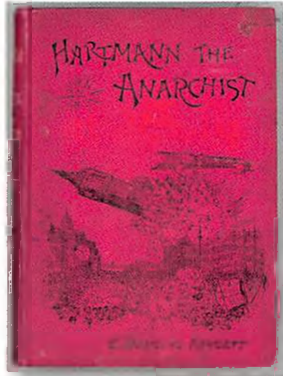
feries's *After London; Or, Wild England* (1885) [4] and H G Wells's *The War of the Worlds* (1898) [5] -- seem to have been first published without illustrated dust jackets (though as I said a moment ago, BL vandalism means final evidence is lacking; but no such copies are listed at the moment).

Between the publication of George T Chesney's *The Battle of Dorking* in 1871 until the actual outbreak of World War One more than 40 years later, a huge number of Dreadful Warning Near Future Invasion tales appeared in England, almost all of them -- like Chesney's original -- released in fragile pamphlet form. *The Battle of Dorking* boasts an illustrated cover [6], in which valiant soldiers



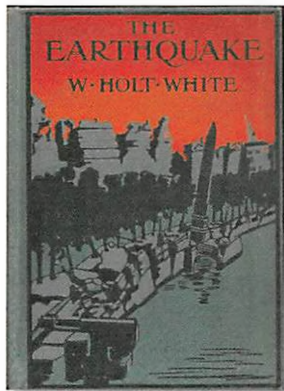
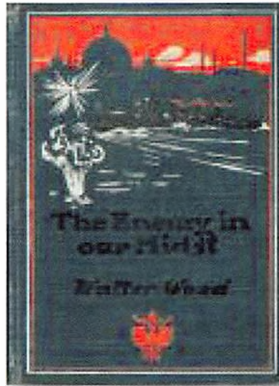
[6]

are engaging the enemy, probably in Dorking (then a town in its own right, and still in 2014 safely outside the vast London-enclosing ring of the M25 -- Excel might seem a long haul from Heathrow, but both are safely inside the ring). We figure that most of these pamphlets with illustrated covers, like Chesney's, feature scenes outside of the Metropolis, but many of them have disappeared, and there are others we haven't seen at all; but I guess there are a few around somewhere showing the nefarious French, or the even more nefarious Germans, bombing St Paul's.

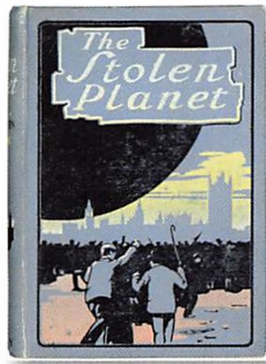


[7]

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

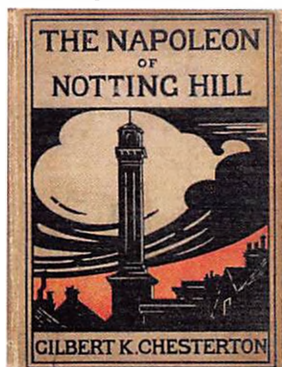


[9]



[10]

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



[11]

enormous planetoid) can be seen hovering over the city. In 1906, Japonisme was at its height, and illustrations executed under Japanese influence were common; this is one of the best, with its characteristic low horizon line, chiaroscuro, figures outlined in black. The cover is uncredited, but I wouldn't be surprised if someone like J R Monsell or William Nicholson were responsible. Pre-WW1 images of London under

no threat at all seem scarce on the ground; our only example is G K Chesterton's *The Napoleon of Notting*

Hill (1904) [11], with the old Notting Hill water tower seeming to promise security for ever (it was demolished in the 1960s).

And then World War One begins, and the slate goes blank for half a decade. No surprise here, really: Dreadful Warnings may be tolerated, as they are almost invariably calls to preparedness; but no government actually at war is likely to permit book covers showing its capitol city in ruins.

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

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

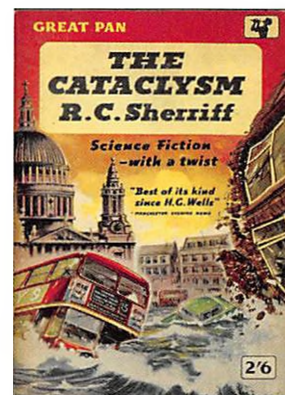


[12]



[13]

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

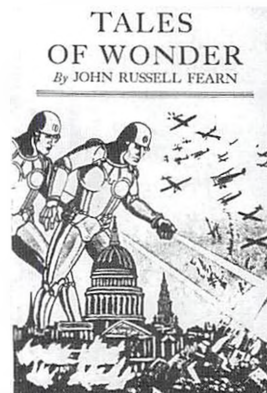


[14]



[15]

As World War Two begins to loom, images of armed combat begin to re-appear, with London once again at risk, in books like Barbara Wootton's *London's Burning: A Novel for the Decline and Fall of the Liberal Age* (1936) [15] or S Fowler Wright's *Four Days War* (1936) [16], which shows London ablaze, a vision which would become



[20]



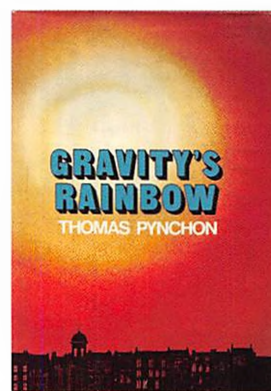
[21]

politically impossible only four years later. World War Two is again visually blank, and for the same reason. The Hitler-Wins novels published before the end of the war all feature, to the best of my (current) knowledge, non-pictorial covers. And novel covers, now common, in which St Paul's is shown at risk in the Blitz, invariably come much later. They are preceded by some covers for nonfiction titles, the closest to SF of these being a predictive study of how London might be rebuilt, C B Purdom's *How Should We Rebuild London?* (1945) [17].



[16]

grave intensity, just as the War was seeming to begin to end, when the V2 rockets once again subject the capitol to visions of apocalypse.

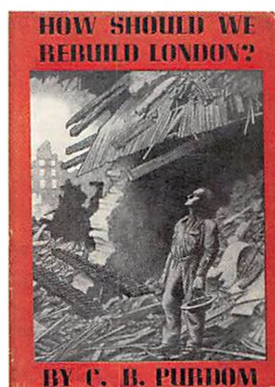
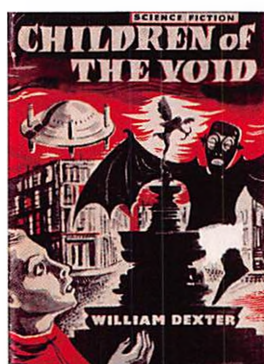


[22]



[23]

[18]

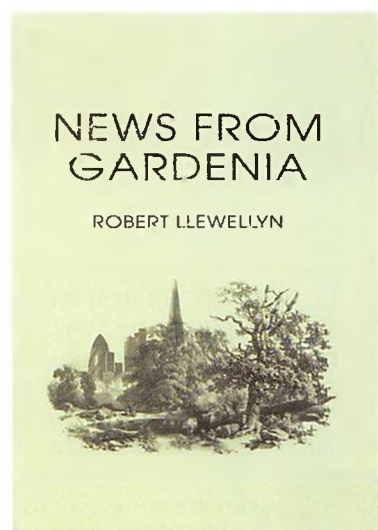


[17]

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



[19]

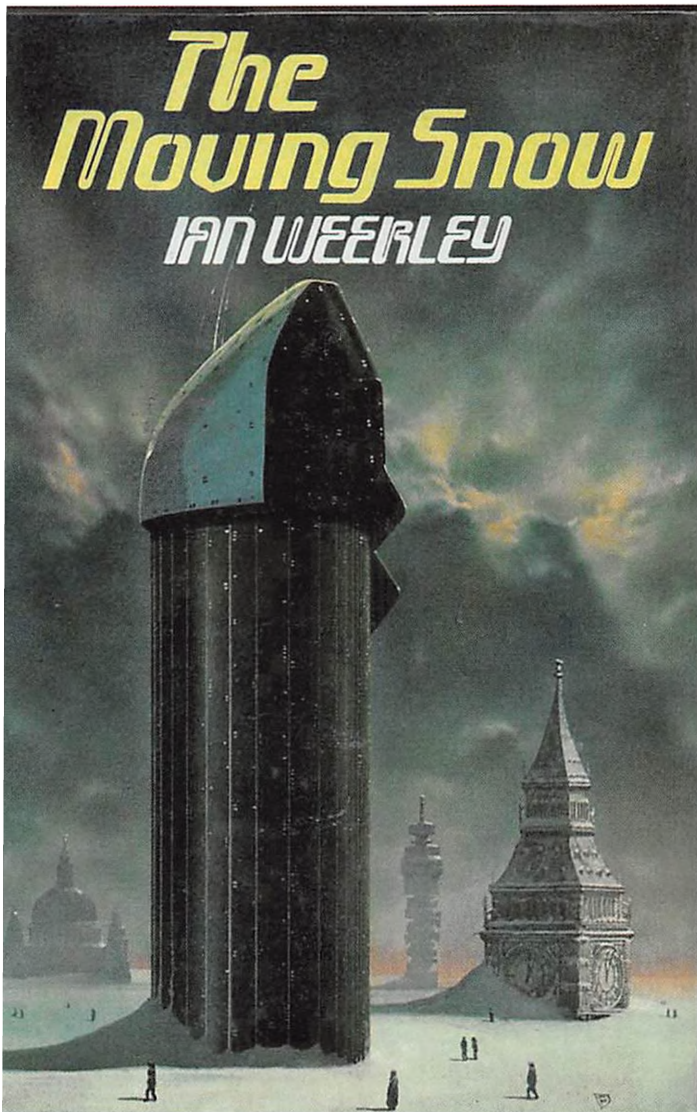


[24]

Some images are even almost peaceful, like that depicting the luminous world of Joan Aiken's *Dido and Pa* (1986) [23] or Robert Llewellyn's *News from Gardenia* (2012) [24], a rare modern utopia. Dystopias are common, and Steampunk visions of denial, and Urban Fantasies: any bookshop will be displaying one, or two, or a dozen.

We close with two fine and deeply contrasting images of London from two Guests of Honour at this year's LonCon. Chris Foss's cover for Ian Weekley's *The Moving Snow* (1974) [25] is a haunting vision of London covered deeper than plummet sounds by snow. There is a gravity in this work of art rarely found in images of the great city. And Bryan Talbot's cover for *Progress Report*

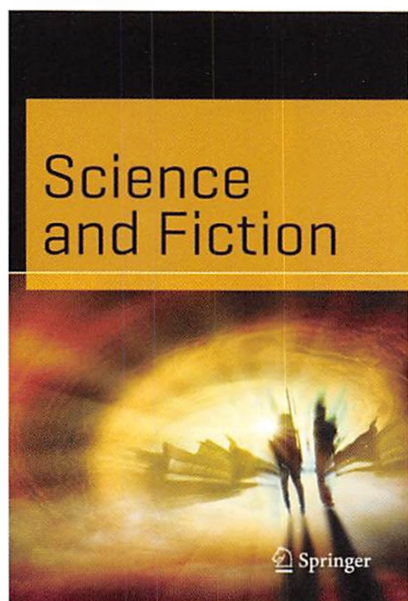
1 (2014) [26] for LonCon, an image derived from his superb Grandville graphic novels, also depicts a London at peace. So we end with two visions we might dream of living in. It has been a long haul from *The Doom of the Great City*. But here we are at last.



[25]



[26]

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NEW
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TAFF & GUFF

Science fiction's own variation on the Bermuda Triangle



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

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

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

These votes, and the continued generosity of fandom, are what make TAFF possible. The success has also inspired other regular fan funds to allow fans to

go between North America and Australia, Europe and Australia and even Eastern and Western Canada.

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

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

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

TAFF winners since 1952

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

GUFF winners since 1979

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

DUFF winners since 1972

1972 Lesleigh Luttrell
 1974 Leigh Edmonds
 1975 Rusty Hevelin
 1976 Christine McGowans.
 1977 Bill Rotsler
 1978 Paul Stevens
 1979 Ken Fletcher & Linda Lounsbury
 1980 Keith Curtis
 1981 Joyce Scrivner
 1982 Peter Toluzzi
 1983 Jerry Kaufman
 1984 Jack Herman
 1985 Marty & Robbie Cantor
 1986 Nick Stathopoulos, Lewis Morley, Marilyn Pride
 1987 Lucy Huntzinger
 1988 Terry Dowling
 1989 John D Berry
 1990 Greg Turkich
 1991 Art Widner
 1992 Roger Weddall
 1993 Dick & Leah (Zeldes) Smith
 1994 Alan Stewart
 1995 Pat & Roger Sims
 1996 Perry Middlemiss
 1997 Janice Murray
 1998 Terry Frost
 1999 Janice Gelb
 2000 Cathy Cupitt
 2001 Naomi Fisher & Patrick Molloy
 2002 Julian Warner
 2003 Guy & Rosy Lillian
 2004 Norman Cates
 2005 Joe Siclari
 2008 Steve and Sue Francis
 2009 Emma Hawkes
 2010 John Hertz
 2011 David Cake
 2012 Hold Over Funds
 2013 Bill Wright
 2014 Juanita Coulson

TAFF 2014: Curt Philips

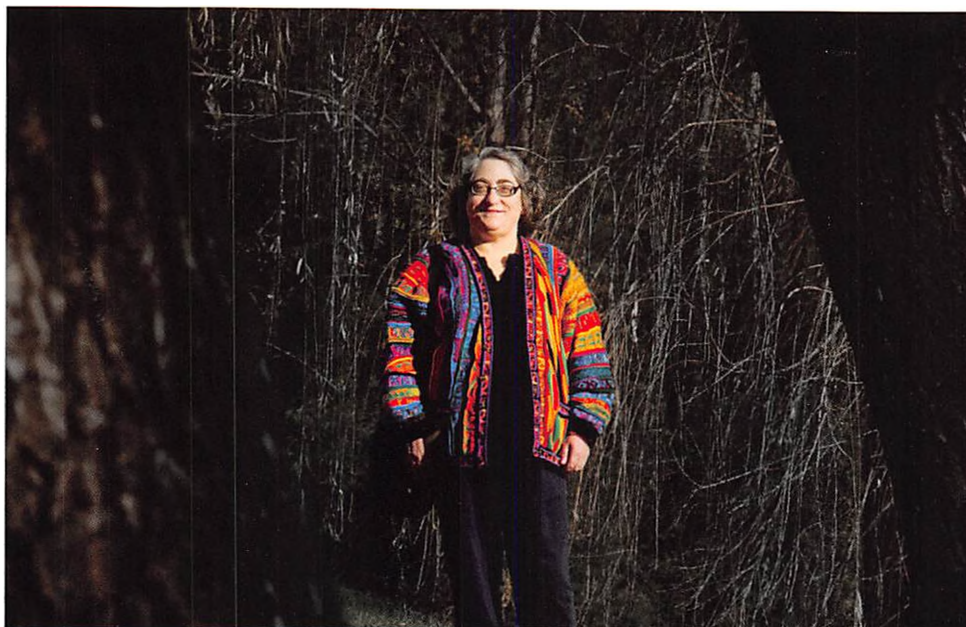


Virginia born and bred, Curt Phillips found himself hooked on science fiction at age eleven when his school librarian placed a Robert Heinlein novel in his hands, and has stayed on the hook to this day. He attended his first convention in 1977 with the intention of buying as many SF books as he could afford, and discovered that SF fans were interesting people to talk to and hang out with, which led to him becoming hooked on fandom as well.

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

When not wheeling and dealing in books he also enjoys Civil War re-enactment (and has appeared at conventions dressed in his Confederate uniform, well before cosplay was given that name); acts as Official Editor of FAPA, SF fandom's oldest amateur press association; and serves as a volunteer firefighter. In his daytime job, he's a surgical nurse. You may be noticing a thread here; in almost everything he does, Curt does good work for those around him. He's truly one of the nicest guys in fandom, and what's more, he's a spiffy writer too, having appeared in many fanzines both paper and online. For all these reasons, he's been elected the 2014 delegate from North America for the Trans-Atlantic Fan Fund, and many are the European fans who are looking forward to finally meet Curt in the flesh... whether or not he's dressed as Johnny Reb. He'll be pleased to meet you, too. So if you bump into him at the worldcon, say hello.

GUFF 2014: Gillian Polack



Courtesy Stuart Hay, ANU

Gillian Polack is a polymath. Get her talking on almost any subject and you'll find yourself graced with an astonishingly erudite, carefully contextually positioned, confidently articulated opinion. These opinions sometimes ruffle feathers and challenge the status quo. Gillian doesn't relish this, but she's a person of integrity and feels a responsibility to speak the truth as she sees it. She would far rather be tickling fancies than ruffling feathers, for she has a gentle mischievous streak and takes pleasure in others' amusement.

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

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

Gillian is also a fan-writer, blogging regularly as *gill-polack* on Livejournal. Here, in the established fan-writing tradition, she combines posts about personal life events with insightful commentary on topics relevant to the SF and fantasy community – as well as anything

else that happens to catch her interest. Which could be anything, as Gillian has one of those minds that is full of curiosity and can find something intriguing in pretty much any topic. As an Australian Jewish woman, Gillian's personal posts often touch on cultural and political matters that affect her, which are topics that also extend into her SF and fantasy related posts.

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

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

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



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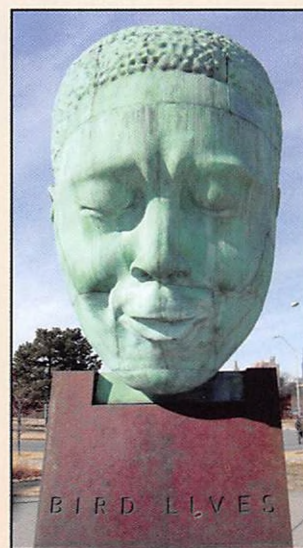


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The Retro Hugo Award for 1939

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

The Nominees are:

BEST NOVEL

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

BEST NOVELLA

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

BEST NOVELETTE

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

BEST SHORT STORY

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

BEST DRAMATIC PRESENTATION (short form)

- Around the World in Eighty Days, by Jules Verne. Written & directed by Orson Welles (The Mercury Theater on the Air, CBS)
- A Christmas Carol, by Charles Dickens. Written & directed by Orson Welles (The Campbell Playhouse, CBS)
- Dracula, by Bram Stoker. Written by Orson Welles and John Houseman, directed by Orson Welles (The Mercury Theater on the Air, CBS)
- R.U.R., by Karel Capek. Produced by Jan Bussell (BBC)
- The War of the Worlds, by H.G. Wells. Written by Howard Koch & Anne Froelick, directed by Orson Welles (The Mercury Theater on the Air, CBS)

BEST EDITOR - SHORT FORM

- John W. Campbell
- Walter H. Gillings
- Raymond A. Palmer
- Mort Weisinger
- Farmsworth Wright

BEST PROFESSIONAL ARTIST

- Margaret Brundage
- Virgil Finlay
- Frank R. Paul
- Alex Schomburg
- H.W. Wesso

BEST FANZINE (42 ballots)

- Fantascience Digest, edited by Robert A. Madle
- Fantasy News, edited by James V. Taurasi
- Imagination!, edited by Forest J Ackerman, Morojo, and T. Bruce Yerke
- Novae Terrae, edited by Maurice K. Hanson
- Tomorrow, edited by Douglas W.F. Mayer

BEST FAN WRITER (5- ballots)

- Forest J Ackerman
- Ray Bradbury
- Arthur Wilson "Bob" Tucker
- Harry Warner, Jr.
- Donald A. Wolheim

The Hugo Award 1946-2013

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

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

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
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)
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
interior illustrator Virgil Finlay
excellence in fact articles Willy Ley
new sf author or artist Philip Jose Farmer
No.1 fan personality Forrest J Ackerman

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

novel *Fahrenheit 451* (alt: *The Fireman*) by Ray Bradbury (Ballantine, 1953)
novella "A Case of Conscience" by James Blish (If Sep 1953)
novellette "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

CLEVENTION (CLEVELAND, OHIO) SEPTEMBER 2-5, 1955

novel *They'd Rather Be Right* by Mark Clifton and Frank Riley (Astounding Aug, Sep, Oct, Nov 1954)
novellette "The Daristeller" 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)
novellette "Exploration Team" (alt: "Combat Team") by Murray Leinster (Astounding Mar 1956)
short story "The Star" by Arthur C. Clarke (Infinity Nov 1955)
professional magazine *Astounding Science Fiction* ed. by John W. Campbell, Jr.
professional artist Frank Kelly Freas
fanzine *Inside and Science Fiction Advertiser* ed. by Ron Smith
feature writer Willy Ley
book reviewer Damon Knight
promising new author Robert Silverberg

HUGO AWARDS, 1957

LONCON I (LONDON, ENGLAND) SEPTEMBER 6-9, 1957
Hugos were given only to Periodicals this year
american professional magazine *Astounding Science Fiction* ed. by John W. Campbell, Jr.
british professional magazine *New Worlds* ed. by John Carnell
fanzine *Science Fiction Times* ed. by James V. Taurasi, Sr., Ray Van Houten and Frank R. Prieto, Jr.

HUGO AWARDS, 1958

(SOLACON (SOUTH GATE, CALIFORNIA)
AUGUST 29–SEPTEMBER 1, 1958)

novel or novellette *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 Jose Farmer (Dangerous Visions, 1967) and "Weyr Search" by Anne McCaffrey (Analog Oct 1967) (tied)

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 the characters in the novel *Frankenstein* by Mary Wollstonecraft Shelley
professional editor Ben Bova
professional artist Frank Kelly Freas
fanzine *The Alien Critic* ed. by Richard E. Geis
fan writer Richard E. Geis
fan artist William Rotsler

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

novel *The Forever War* by Joe Haldeman (St. Martin's Press, 1974)
novella "Home Is the Hangman" by Roger Zelazny (Analog Nov 1975)
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/IAF) Screenplay by L. Q. Jones and Wayne Cruseturner; Story by Harlan Ellison; Directed by L. Q. Jones
professional editor Ben Bova
professional artist Frank Kelly Freas
fanzine Locus ed. by Charles N. Brown and Dena Brown
fan writer Richard E. Geis
fan artist Tim Kirk

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)
novelle "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)
novelle "The Cloak and the Staff" by Gordon R. Dickson (Analog Aug 1980)
short story "Grotto of the Dancing Deer" by Clifford D. Simak (Analog Apr 1980)
non-fiction book *Cosmos* by Carl Sagan (Random House, 1980)
dramatic presentation *The Empire Strikes Back* (1980) (Lucasfilm) Screenplay by Leigh Brackett and Lawrence Kasdan; Story by George Lucas; Directed by Irvin Kershner
professional editor **Edward L. Ferman**
professional artist **Michael Whelan**
fanzine *Locus* ed. by Charles N. Brown
fan writer **Susan Wood**
fan artist **Victoria Poyser**

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)
novelle "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)
novelle "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)
novelle "Blood Music" by Greg Bear (Analog Jun 1983)
short story "Speech Sounds" by Octavia E. Butler (Asimov's mid-Dec 1983)
non-fiction book *The Encyclopedia of Science Fiction and Fantasy through 1968, Vol 3: Miscellaneous* by Donald H. Tuck (Advent, 1983)
dramatic presentation *Return of the Jedi* (1983) (Lucasfilm) Written by Lawrence Kasdan and George Lucas; Story by George Lucas; Directed by Richard Marquand
professional editor **Shawna McCarthy**
professional artist **Michael Whelan**
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)
novelle "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)
novelle "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)
novelle "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**NOLACON II (NEW ORLEANS, LOUISIANA)****SEPTEMBER 1-5, 1988**

- novel** *The Uplift War* by David Brin (Phantasia, 1987; Bantam Spectra, 1987)
novella "Eye for Eye" by Orson Scott Card (Asimov's Mar 1987)
novelle "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)
novelle "Schrodinger'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)
novelle "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** *Barrayer* by Lois McMaster Bujold (Analog Jul, Aug, Sep, Oct 1991; Baen, 1991)
novella "Beggars in Spain" by Nancy Kress (Asimov's Apr 1991; Axolotl, 1991)
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**CONFANCISSCO (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 Lauritsen
- 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 (US Postal Service, 1993)
- semiprozine** *Science Fiction Chronicle* ed. by Andrew I. Porter
- fanzine** *Mimosa* ed. by Dick Lynch and Nicki Lynch
- fan writer** Dave Langford
- fan artist** Brad W. Foster

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

- novel** *Mirror Dance* by Lois McMaster Bujold (Baen, 1994)
- novella** "Seven Views of Olduvai Gorge" by Mike Resnick (F&SF Oct/Nov 1994)
- novelle** "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)
- novelle** "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)
- novelle** "Bicycle Repairman" by Bruce Sterling (Intersections (Tor), 1996; Asimov's Oct/Nov 1996)
- short story** "The Soul Selects Her Own Society" by Connie Willis (Asimov's Apr 1996)
- non-fiction book** *Time & Chance* by L. Sprague de Camp (Donald M. Grant, 1996)
- dramatic presentation** *Babylon 5—"Severed Dreams"* (1996) (Babylonian Productions) Written by J. Michael Straczynski; Directed by David Eagle
- professional editor** Gardner Dozois
- professional artist** Bob Eggleton
- semiprozine** *Locus* ed. by Charles N. Brown
- fanzine** *Mimosa* ed. by Dick Lynch and Nicki Lynch
- fan writer** Dave Langford
- fan artist** William Rotsler

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

- novel** *Forever Peace* by Joe Haldeman (Ace, 1997)
- novella** "...Where Angels Fear to Tread" by Allen Steele (Asimov's Oct/Nov 1997)
- 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 (Asimov's)
- professional artist** Bob Eggleton
- semiprozine** *Locus* ed. by Charles N. Brown
- fanzine** *Mimosa* ed. by Nicki Lynch and Richard Lynch
- fan writer** Dave Langford
- fan artist** Joe Mayhew

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

- novel** *To Say Nothing of the Dog* by Connie Willis (Bantam Spectra, 1998)
- novella** "Oceanic" by Greg Egan (Asimov's Aug 1998)
- 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 *Galaxy Quest* (1999) (DreamWorks SKG) Screenplay by David Howard and Robert Gordon; Story by David Howard; Directed by Dean Parisot
professional editor Gardner Dozois
professional artist Michael Whelan
semiprozine *Locus* ed. by Charles N. Brown
fanzine *File 770* ed. by Mike Glycer
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 Glycer
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)
novelle "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; Peter Jackson, Barrie M. Osborne and Tim Sanders, Producers; Bob Weinstein and Harvey Weinstein, Executive Producers
professional editor Ellen Datlow
professional artist Michael Whelan
semiprozine *Locus* ed. by Charles N. Brown
fanzine *Ansible* ed. by Dave Langford
fan writer Dave Langford
fan artist Teddy Harvia
web site *Locus Online* (www.locusmag.com) by Mark R. Kelly

HUGO AWARDS, 2003

TORCON 3 (TORONTO, CANADA)

novel by Robert J. Sawyer (Analog Jan, Feb, Mar, Apr 2002; Tor, 2002)
novella *Coraline* by Neil Gaiman (HarperCollins, 2002)
novelle "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)
novelle "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)
novelle "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
web site Sci Fiction (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)
novelle "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)
novelle "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) A****UGUST 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 "Shoggoths in Bloom" by Elizabeth Bear (Asimov's Mar 2008)
short story "Exhalation" by Ted Chiang (Eclipse Two ed. by Jonathan Strahan (Night Shade), 2008)
related book *Your Hate Mail Will Be Graded: A Decade of Whatever, 1998-2008* by John Scalzi (Subterranean Press, 2008)
graphic story *Girl Genius, Volume 8: Agatha Heterodyne and the Chapel of Bones* (Airship Entertainment, 2008) Written by Kaja & 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 Jan 2009)
related work *This Is Me, Jack Vance!* (Or, More Properly, This Is "I") by Jack Vance (Subterranean, 2009)
graphic story *Girl Genius, Volume 9: Agatha Heterodyne and the Heirs of the Storm* (Airship Entertainment, 2009) Written by Kaja & Phil Foglio; Art by Phil Foglio; Colors by Cheyenne Wright
dramatic presentation, long form *Moon* (2009) (Liberty Films) Screenplay by Nathan Parker; Story by Duncan Jones; Directed by Duncan Jones
dramatic presentation, short form *Doctor Who—"The Waters of Mars"* (2009) (BBC Wales) Written by Russell T Davies & Phil Ford; Directed by Graeme Harper
editor (long form) Patrick Nielsen Hayden
editor (short form) Ellen Datlow
professional artist Shaun Tan
semiprozine *Clarkesworld* ed. by Neil Clarke, Sean Wallace and Cheryl Morgan
fanzine *StarShipSofa* ed. by Tony C. Smith
fan writer Frederik Pohl
fan artist Brad W. Foster

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

novel *Blackout/All Clear* by Connie Willis (Ballantine Spectra, 2010)
novella *The Lifecycle of Software Objects* by Ted Chiang

(Subterranean, 2010)

novellette "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)

novellette

"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 Mina-

han, Tim van Patten, and Alan Taylor (HBO)

dramatic presentation (short form) "The Doctor's Wife" (Doctor Who) written by Neil Gaiman; directed by Richard Clark (BBC Wales, (2011))

editor (short form) Sheila Williams

editor (long form) Betsy Wollheim

professional artist John Picacio

semiprozine **Locus** edited by Lisa Green Trombi, Kirsten Gong-Wong, et. al.

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

fan writer Jim C. Hines

fan artist Maurine Starkey

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

HUGO AWARDS 2013

LONESTARCON 3 (SAN ANTONIO, TEXAS)

AUGUST 29-SEPTEMBER 2, 2013

novel **Redshirts: A Novel with Three Codas**, John Scalzi (Tor, 2012; Gollancz, 2012)

novella **The Emperor's Soul**, Brandon Sanderson (Tachyon, 2012))

novellette "The Girl-Thing Who Went Out for Sushi", Pat Cadigan (Edge of Infinity, Solaris 2012)

short story "Mono no Aware", Ken Liu (The Future is Japanese, VIZ Media LLC, 2012)

related work **Writing Excuses, Season Seven**, Brandon Sanderson, Dan Wells, Mary Robinette Kowal, Howard Taylor and Jordan Sanderson, podcast series, (2012)

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

dramatic presentation (long form) **The Avengers**, Screenplay & 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

ansy Rayner Roberts

fan artist Galen Dara

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

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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
 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 were typically announced at the same time as the Hugos. Instead, they were honors given by the various Worldcons in recognition of special achievement or contributions to the field of science fiction and fantasy, typically in areas that would not be awarded Hugos.

1955 - Clevention

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

1960 - Pittcon

- Hugo Gernsback as "The Father of Magazine Science Fiction"
1962 - Chicon III
- Cele Goldsmith for editing Amazing and Fantastic
- Donald H. Tuck for The Handbook of Science Fiction and Fantasy
- Fritz Leiber and the Hoffman Electronic Corp. for the use of science fiction in advertisements

1963 - Discon I

- P. Schuyler Miller for book reviews in Analog
- Isaac Asimov for adding science to science fiction by his F&SF articles

1967 - NyCon 3

- CBS Television for 21st Century

1968 - Baycon

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

1969 - St. Louiscon

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

1972 - L.A.Con

- Harlan Ellison for excellence in anthologizing Again, Dangerous Visions
- Club du Livre d'Antioction (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 Hokus); for keeping humor alive in fandom

1993 - ConFrancisco

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

2004 - Noreascon 4

- Erwin S. "Filthy Pierre" Strauss

2005 - Interaction

- David Pringle for Interzone

2006 - L.A. Con IV

- Betty Ballantine, Harlan Ellison and Fred Patten

2008 - Denvention 3

- NASA and NESFA Press

2012 - Chicon 7

- Bob Weinberg

The Hugo Award Shortlist for 2014

Seeking to join the list of science fiction's honoured works and workers are the nominees for the 2014 Hugo Awards. "No Award" is also listed in each category.

best novel

- **Ancillary Justice** by Ann Leckie (Orbit US / Orbit UK)
- **Neptune's Brood** by Charles Stross (Ace / Orbit UK)
- **Parasite** by Mira Grant (Orbit US / Orbit UK)
- **Warbound, Book III of the Grimnoir Chronicles** by Larry Correia (Baen Books)
- **The Wheel of Time** by Robert Jordan and Brandon Sanderson (Tor Books / Orbit UK)

best novella

- **The Butcher of Khardov** by Dan Wells (Privateer Press)
- **The Chaplain's Legacy** by Brad Torgersen (Analog, Jul-Aug 2013)
- **Equoid** by Charles Stross (Tor.com, 09-2013)
- **Six-Gun Snow White** by Catherynne M. Valente, (Subterranean Press)
- **Wakulla Springs** by Andy Duncan and Ellen Klages (Tor.com, 10-2013)

best novelette

- **"The Exchange Officers"** by Brad Torgersen (Analog, Jan-Feb 2013)
- **"The Lady Astronaut of Mars"** by Mary Robinette Kowal (maryrobinettekowal.com / Tor.com, 09-2013)
- **"Opera Vita Aeterna"** by Vox Day (The Last Witchking, Marcher Lord Hinterlands)
- **"The Truth of Fact, the Truth of Feeling"** by Ted Chiang (Subterranean, Fall 2013)
- **"The Waiting Stars"** by Aliette de Bodard (The Other Half of the Sky, Candlemark & Gleam)

best short story

- **"If You Were a Dinosaur, My Love"** by Rachel Swirsky (Apex Magazine, Mar-2013)
 - **"The Ink Readers of Doi Saket"** by Thomas Olde Heuvelt (Tor.com, 04-2013)
 - **"Selkie Stories Are for Losers"** by Sofia Samatar (Strange Horizons, Jan-2013)
 - **"The Water That Falls on You from Nowhere"** by John Chu (Tor.com, 02-2013)
- Note: category has 4 nominees due to a 5% requirement under Section 3.8.5 of the WSFS constitution.*

best related work

- **Queers Dig Time Lords: A Celebration of Doctor Who by the LGBTQ Fans Who Love It**, edited by Sigrid Ellis & Michael Damian Thomas (Mad Norwegian Press)
- **Speculative Fiction 2012: The Best Online Reviews, Essays and Commentary** by Justin Landon & Jared Shurin (Jurassic London)

- **"We Have Always Fought: Challenging the Women, Cattle and Slaves Narrative"** by Kameron Hurley (A Dribble of Ink)
- **Wonderbook: The Illustrated Guide to Creating Imaginative Fiction** by Jeff VanderMeer, with Jeremy Zerfoss (Abrams Image)
- **Writing Excuses Season 8** by Brandon Sanderson, Dan Wells, Mary Robinette Kowal, Howard Tayler, and Jordan Sanderson

best graphic story

- **Girl Genius, Volume 13: Agatha Heterodyne & The Sleeping City** written by Phil and Kaja Foglio; art by Phil Foglio; colors by Cheyenne Wright (Airship Entertainment)
- **"The Girl Who Loved Doctor Who"** written by Paul Cornell, illustrated by Jimmy Broxton (Doctor Who Special 2013, IDW)
- **The Meathouse Man** adapted from the story by George R.R. Martin and illustrated by Raya Golden (Jet City Comics)
- **Saga, Volume 2** written by Brian K. Vaughan, illustrated by Fiona Staples (Image Comics)
- **"Time"** by Randall Munroe (XKCD)

best dramatic presentation (long form)

- **Frozen screenplay** by Jennifer Lee, directed by Chris Buck & Jennifer Lee (Walt Disney Studios)
- **Gravity** written by Alfonso Cuarón & Jonás Cuarón, directed by Alfonso Cuarón (Esperanto Filmoj; Heyday Films; Warner Bros.)
- **The Hunger Games: Catching Fire**, screenplay by Simon Beaufoy & Michael Arndt, directed by Francis Lawrence (Color Force; Lionsgate)
- **Iron Man 3** screenplay by Drew Pearce & Shane Black, directed by Shane Black (Marvel Studios; DMG Entertainment; Paramount Pictures)
- **Pacific Rim** screenplay by Travis Beacham & Guillermo del Toro, directed by Guillermo del Toro (Legendary Pictures, Warner Bros., Disney Double Dare You)

best dramatic presentation (short form)

- **An Adventure in Space and Time** written by Mark Gatiss, directed by Terry McDonough (BBC Television)
- **Doctor Who: "The Day of the Doctor"** written by Steven Moffat, directed by Nick Hurran (BBC Television)
- **Doctor Who: "The Name of the Doctor"** written by Steven Moffat, directed by Saul Metzstein (BBC Television)
- **The Five(ish) Doctors Reboot** written & directed by Peter Davison (BBC Television)
- **Game of Thrones: "The Rains of Castamere"** written by David Benioff & D.B. Weiss, directed

by David Nutter (HBO Entertainment in association with Bighead, Littlehead; Television 360; Startling Television and Generator Productions)

- **Orphan Black: "Variations under Domestication"** written by Will Pascoe, directed by John Fawcett (Temple Street Productions; Space / BBC America)

Note: category has 6 nominees due to a tie for 5th place.

best editor (short form)

- John Joseph Adams
- Neil Clarke
- Ellen Datlow
- Jonathan Strahan
- Sheila Williams

best editor (long form)

- Ginjer Buchanan
- Sheila Gilbert
- Liz Gorinsky
- Lee Harris
- Tony Weiskopf

best professional artist

- Galen Dara
- Julie Dillon
- Daniel Dos Santos
- John Harris
- John Picacio
- Fiona Staples

Note: category has 6 nominees due to a tie for 5th place.

best semiprozine

- **Apex Magazine** edited by Lynne M. Thomas, Jason Sizemore, and Michael Damian Thomas
- **Beneath Ceaseless Skies** edited by Scott H. Andrews
- **Interzone** edited by Andy Cox
- **Lightspeed Magazine** edited by John Joseph Adams, Rich Horton, and Stefan Rudnicki
- **Strange Horizons** edited by Niall Harrison, Brit Mandelo, An Owomoyela, Julia Rios, Sonya Taaffe, Abigail Nussbaum, Rebecca Cross, Anaea Lay, and Shane Gavin

best fanzine

- **The Book Smugglers** edited by Ana Grilo and Thea James
- **A Dribble of Ink** edited by Aidan Moher
- **Elitist Book Reviews** edited by Steven Diamond
- **Journey Planet** edited by James Bacon, Christopher J. Garcia, Lynda E. Rucker, Pete Young, Colin Harris, and Helen J. Montgomery
- **Pornokitsch** edited by Anne C. Perry and Jared Shurin

best fan writer

- Liz Bourke
- Kameron Hurley
- Foz Meadows
- Abigail Nussbaum
- Mark Oshiro

best fan artist

- Brad W. Foster
- Mandie Manzano
- Spring Schoenhuth

- Steve Stiles
- Sarah Webb

best fancast

- **The Coode Street Podcast** Jonathan Strahan and Gary K. Wolfe
- **Galactic Suburbia** Podcast Alisa Krasnostein, Alexandra Pierce, Tansy Rayner Roberts (Presenters) and Andrew Finch (Producer)
- **SF Signal** Podcast Patrick Hester
- **The Skiffy and Fanty Show** Shaun Duke, Jen Zink, Julia Rios, Paul Weimer, David Annandale, Mike Underwood, and Stina Leicht
- **Tea and Jeopardy** Emma Newman and Peter Newman
- **Verity!** Deborah Stanish, Erika Ensign, Katrina Griffiths, L.M. Myles, Lynne M. Thomas, and Tansy Rayner Roberts

- **The Writer and the Critic** Kirstyn McDermott and Ian Mond
- Note: category has 7 nominees due to a tie for 5th place.*

John W. Campbell Award for best new writer

(Sponsored by Dell Magazines and administered on their behalf by WSFS (Not a Hugo Award))

- Wesley Chum
- Max Gladstone *
- Ramez Naam *
- Sofia Samatar *
- Benjanun Sriduangkaew

**Finalists in their 2nd year of eligibility.*

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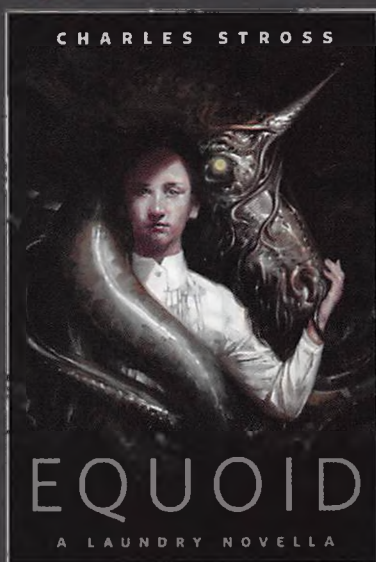


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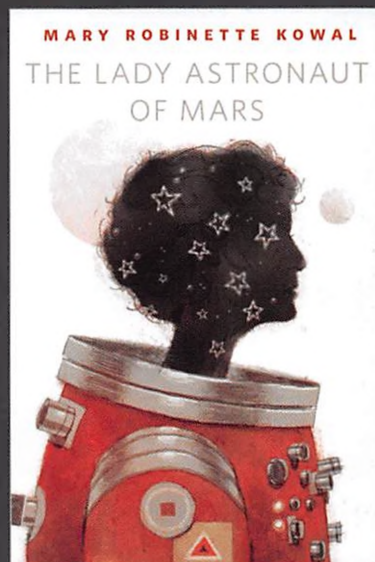
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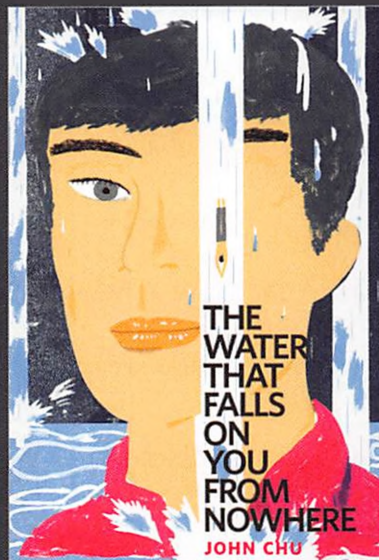
for BEST NOVELETTE



for BEST SHORT STORY



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The Long List of World Science Fiction Conventions

NO - NAME - YEAR	CITY	SITE	GUEST(S)	CHAIRPERSON	ATTEND.
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	128
3 - Denvention I 4-6 Jul 1941	Denver	Shirley-Savoy Hotel	Robert A. Heinlein	Olon F. Wiggins	90
1942-1945 (Worldcons were not held due to World War II)					
4 - Pacificon 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 1948v	Toronto	RAI Purdy Studios	Robert Bloch (pro) Bob Tucker (fan)	Ned McKeown	200
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, CA	Alexandria Hotel	Richard Matheson	Anna S. Moffatt	322
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 196423 -	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
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

NO - NAME - YEAR	CITY	SITE	GUEST(S)	CHAIRPERSON	ATTEND.
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 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
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, Ana- heim Convention Center	Gordon R. Dickson (pro) Dick Eney (fan)	Craig Miller Milt Stevens	8,365
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 Bright- on Conference Centre	Doris Lessing (UK) Alfred Bester (US) Arkady Strugatsky (USSR) Boris Strugatsky (USSR) Jim Burns (artist) Ray Harryhausen (film) Joyce & Ken Slater (fan) David Langford (special fan)	Paul Oldroyd	4,009 / 5,425

NO - NAME - YEAR	CITY	SITE	GUEST(S)	CHAIRPERSON	ATTEND.
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
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 UK	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	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
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

NO - NAME - YEAR	CITY	SITE	GUEST(S)	CHAIRPERSON	ATTEND*
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	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
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	Hyatt Regency Chicago	Mike Resnick (author) Peggy Rae Sapienza (fan) Story Musgrave (astronaut) Jane Frank (agent) Rowena Morrill (artist)	Dave McCarty	4,743 / 6,197
71- LoneStarCon 3 29 Aug-2 Sep 2013	San Antonio,	Henry B. Gonzales Convention Center Mariott Rivercenter Mariott Riverwalk	Ellen Datlow James Gunn Willy Siros Norman Spinrad Darrell K. Sweet	Randal Shepherd	4832 / 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	
73 - Sasquan 19-23 Aug 2015	Spokane	Spokane Convention Center	David Gerold Vonda N. MacIntyre Brad Foster Tom Smith Leslie Turek	Sally Woherle Bobby DeFault	

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Notes on the Long List of Worldcons

These notes have been carefully researched by the WSFS Long List Committee. If you choose to publish them, please do not edit them in any way.

GENERAL NOTES

Number - Year - Name

We have normally listed a convention by the least confusing version of its name. Most of the time this is the name preferred by the convention (variants are noted) but we also follow fannish tradition in retro-actively numbering the first Worldcon in a series 1 (or I or One). (I.e., Noreascon 1 was known at the time only as "Noreascon.") All known naming oddities are noted.

Guests

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

The Toastmaster is not a Guest of Honor, though some conventions gave the Toastmaster equal billing with the Guests. To confuse matters further, in at least one case a Guest was also designated as Toastmaster. In a few instances the Toastmaster was given a title other than "Toastmaster" such as "Master of Ceremonies." All toast-masters 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-day. (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.

1949 – Cinvention

Don Ford carried out the duties of Chairman, but was officially Secretary-Treasurer; Charles R. Tanner had the honorary title of Chairman. Ted Carnell, the Fan Guest of Honor, was also toastmaster with the title "Entertainment Master of Ceremonies." He was brought to North America by the Big Pond Fund.

1950 – NorWesCon

Donald Day replaced Jack de Courcy as Chairman after the latter's resignation.

Theodore Sturgeon was the toastmaster and had the title "Entertainment Master of Ceremonies."

1952 – TASFiC

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

1953 – 11th Worldcon

Officially known as "The 11th Worldcon," it was popularly known as Philcon II. Milton A. Rothman replaced James A. Williams as Chairman upon Williams' death. Tom Claerson,

PhD was Vice-Chairman. Isaac Asimov was Toastmaster.

1954 – SFCon

Though SFCon and Westercon shared the hotel and 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 Cin-

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

Isaac Asimov was Toastmaster.

1967 – NyCon 3

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

Harlan Ellison was Toastmaster.

1968 – Baycon

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

Robert Silverberg was Toastmaster.

1969 – St. Louiscon

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

Harlan Ellison was Toastmaster.

1970 – Heicon

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

Heicon also called itself "Heicon '70 International."

John Brunner was Toastmaster.

1971 – Noreascon I

Robert Silverberg was Toastmaster.

1972 – L.A.Con I

Robert Bloch was Toastmaster.

1973 – Torcon II

Lester del Rey was Toastmaster.

1974 – Discon II

Jay and Alice Haldeman were co-chairmen until the spring of 1974 when circumstances forced them to move out of Washington. Ron Bounds took over as de facto Chairman until Jay returned for the convention. At the convention, Jay and Ron functioned as co-chairmen.

The Discon II program book continued to list Jay and Alice as co-Chairmen, and included a welcome from Jay (co-Chairman) and Ron (vice-Chairman).

Andrew J. Offutt was Toastmaster.

1975 – Aussiecon One

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

John Bangsund was Toastmaster.

1976 – MidAmeriCon

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

Wilson Tucker was Toastmaster.

1977 – SunCon

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

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

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

Robert Silverberg was Toastmaster.

1978 – IguanaCon II

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

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

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

F. M. Busby was Toastmaster.

1979 – Seacon 79

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

Bob Shaw was Toastmaster.

1980 – Noreascon Two

Robert Silverberg was Toastmaster.

1981 – Denvention Two

Ed Bryant was Toastmaster.

1982 – Chicon IV

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

Marta Randall was Toastmaster.

1983 – Constellation

Jack L. Chalker was Toastmaster.

1984 – LAcon II

Like South Gate, Anaheim is part of the greater Los Angeles area. The Toastmaster and MC positions were essentially equivalent, with Robert Bloch (Toastmaster) officiating at the Hugo Ceremony and Jerry Pournelle (Master of Ceremonies) at the Guest of Honor Speeches and Other Awards Ceremony.

This was the largest Worldcon to date.

1985 – Aussiecon II

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

1986 – ConFederation

Bob Shaw was Toastmaster.

1987 – Conspiracy

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

Malcolm Edwards was Chairman until about nine months before the convention when he resigned from the committee

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

Brian W. Aldiss was Toastmaster.

1988 – Nolacon II

Mike Resnick was Toastmaster.

1989 – Noreascon 3

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

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

1990 – ConFiction

Chelsea Quinn Yarbro was Toastmaster.

1991 – Chicon V

Marta Randall was Toastmaster.

1992 – MagiCon

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

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

1993 – ConFrancisco

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

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

1994 – ConAdian

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

Christine Barnson and Kevin Standlee were Deputy Chairs.

Barry B. Longyear was Toastmaster.

1995 – Intersection

Intersection was also the 1995 Eurocon.

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

T.R. Smith was Vice-Chairman. Margaret Austin and Oliver Grüter-Andrew were Deputy Chairs.

Diane Duane and Peter Morwood were Toastmasters.

1996 – LACon III

Special Guest Elsie Wollheim died before the convention.

Connie Willis was Toastmaster.

1997 – LoneStarCon II

a.k.a. "The Second Occasional LoneStarCon Science Fiction Convention & Chili Cook-off"; the first LoneStarCon, held in Austin, was the 1985 NASFiC.

Neal Barrett, Jr. was Toastmaster.

1998 – Bucconeer

Special Guest J. Michael Straczynski did not attend.
Peggy Rae Pavlat has since changed her name to Peggy Rae Sapienza.

Charles Sheffield was Toastmaster.

1999 – Aussiecon Three

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

2000 – Chicon 2000

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

Harry Turtledove was Toastmaster.

2001 – The Millennium Philcon

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

Esther Friesner was Toastmaster.

2002 – ConJosé

After the bid won, Tom Whitmore was appointed Chairman with Ruth Sachter as Vice-Chairman. Sachter resigned and subsequently Craige Howlett and Cindy Scott were appointed Co-Vice-Chairmen. Finally, Kevin Standlee was appointed Co-Chairman with Whitmore.

Tad Williams was Toastmaster.

2003 – Torcon 3

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

Artist GoH Frank Kelly Freas did not attend.

Spider Robinson was Toastmaster.

2005 – Interaction

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

Interaction was also the 2005 Eurocon.

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

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

GoH Robert Sheckley was unable to attend the convention.

2006 – L.A.con IV

Bobbi Armbruster and Craig Miller were Vice-Chairmen.
Fan GoH Howard DeVore and Special Guest Frankie Thomas both died before the convention.

2008 – Denvention 3

Wil McCarthy was Toastmaster.

2011 – Renovation

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

GoH Charles N. Brown died before the convention.

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

2012 – Chicon 7

Bobbi Armbruster, Helen Montgomery, and Steven H Silver were Vice-Chairmen.

John Scalzi was Toastmaster.

2013 -- LoneStarCon III

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

Leslie Fish and Joe R. Lansdale were special guests.
Initially Laura Domitz and Bill Parker were Co-Chairmen. Randall Shepherd later was appointed Vice-Chairman. In March, 2013, Shepherd swapped jobs with Domitz and Parker.

Guest of Honor Darrell Sweet died before the convention.

Paul Cornell was Toastmaster.

2014 -- Loncon 3

GoH Iain M. Banks died before the convention.

2015 -- Sasquan

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

Initially, Sally Woherle and Bobbie DuFault were co-chairmen, but DuFault died a two weeks after the bid was won.

The vice-chairmen are Glenn Glazer, Pierre Pettinger and Mike Willmoth.

Produced by the WSFS Long List Committee.

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CONSTITUTION

of the World Science Fiction Society, as of September 1, 2013

Article 1 - Name, Objectives, Membership, and Organization

- Section 1.1:** **Name.** The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS or the Society.
- Section 1.2:** **Objectives.** WSFS is an unincorporated literary society whose functions are:
- (1) To choose the recipients of the annual Hugo Awards (Science Fiction Achievement Awards).
 - (2) To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons).
 - (3) To attend those Worldcons.
 - (4) To choose the locations and Committees for the occasional North American Science Fiction Conventions (hereinafter referred to as NASFiCs).
 - (5) To perform such other activities as may be necessary or incidental to the above purposes.
- Section 1.3:** **Restrictions.** No part of the Society's net earnings shall be paid to its members, officers, or other private persons except in furtherance of the Society's purposes. The Society shall not attempt to influence legislation or any political campaign for public office. Should the Society dissolve, its assets shall be distributed by the current Worldcon Committee or the appropriate court having jurisdiction, exclusively for charitable purposes. In this section, references to the Society include the Mark Protection Committee and all other agencies of the Society but not convention bidding or operating committees.
- Section 1.4:** **Membership.** The Membership of WSFS shall consist of all people who have paid membership dues to the Committee of the current Worldcon.
- Section 1.5:** **Memberships.**
- 1.5.1: Each Worldcon shall offer supporting and attending memberships.
 - 1.5.2: The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications.
 - 1.5.3: Electronic distribution of publications, if offered, shall be opt-in.
 - 1.5.4: The rights of attending members of a Worldcon include the rights of supporting members plus the right of general attendance at said Worldcon and at the WSFS Business Meeting held thereat.
 - 1.5.5: Members of WSFS who cast a site-selection ballot with the required fee shall be supporting members of the selected Worldcon.
 - 1.5.6: Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its committee. This fee must not exceed four (4) times the site-selection fee and must not exceed the difference between the site-selection fee and the fee for new attending members.
 - 1.5.7: The Worldcon Committee shall make provision for persons to become supporting members for no more than one hundred and twenty-five percent (125%) of the site-selection fee, or such higher amount as has been approved by the Business Meeting, until a cutoff date no earlier than ninety (90) days before their Worldcon.
 - 1.5.8: Other memberships and fees shall be at the discretion of the Worldcon Committee.
- Section 1.6:** **Authority.** Authority and responsibility for all matters concerning the Worldcon, except those reserved herein to WSFS, shall rest with the Worldcon Committee, which shall act in its own name and not in that of WSFS.
- Section 1.7:** **The Mark Protection Committee.**
- 1.7.1: There shall be a Mark Protection Committee of WSFS, which shall be responsible for registration and protection of the marks used by or under the authority of WSFS.
 - 1.7.2: The Mark Protection Committee shall submit to the Business Meeting at each Worldcon a report of its activities since the previous Worldcon, including a statement of income and expense.
 - 1.7.3: The Mark Protection Committee shall hold a meeting at each Worldcon after the end of the Business Meeting, at a time and place announced at the Business Meeting.
 - 1.7.4: The Mark Protection Committee shall determine and elect its own officers.
- Section 1.8:** **Membership of the Mark Protection Committee.**
- 1.8.1: The Mark Protection Committee shall consist of:
 - (1) One (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees
 - (2) One (1) member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and
 - (3) Nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting.
 - 1.8.2: No more than three elected members may represent any single North American region, as defined in Section 1.8.5. Each elected member shall represent the region (if any) in which the member resided at the time they were elected.
 - 1.8.3: Newly elected members take their seats, and the term of office ends for elected and appointed members whose terms expire that year, at the end of the Business Meeting.
 - 1.8.4: If vacancies occur in elected memberships in the Committee, the remainder of the position's term may be filled by the Business Meeting, and until then temporarily filled by the Committee.
 - 1.8.5: To ensure equitable distribution of representation, North America is divided into three (3) regions as follows:
 - (1) Western: Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states, provinces, and territories westward including Hawaii, Alaska, the Yukon, and the Northwest Territories.
 - (2) Central: Central America, the islands of the Caribbean, Mexico (except as above), and all states, provinces, and territories between the Western and Eastern regions.
 - (3) Eastern: Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states, provinces, and territories eastward including the District of Columbia, St. Pierre et Miquelon, Bermuda, and the Bahamas.

Article 2 - Powers and Duties of Worldcon Committees

- Section 2.1: Duties.** Each Worldcon Committee shall, in accordance with this Constitution, provide for
- (1) administering the Hugo Awards,
 - (2) administering any future Worldcon or NASFiC site selection required, and
 - (3) holding a WSFS Business Meeting.
- Section 2.2: Marks.** Every Worldcon and NASFiC Committee shall include the following notice in each of its publications: "World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", "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.

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 of the income of any of its staff and/or owner.
 - 3.2.10: The Worldcon Committee is responsible for all matters concerning the Awards.
- Section 3.3: Categories.**
- 3.3.1: **Best Novel.** A science fiction or fantasy story of forty thousand (40,000) words or more.
 - 3.3.2: **Best Novella.** A science fiction or fantasy story of between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.
 - 3.3.3: **Best Novelette.** A science fiction or fantasy story of between seven thousand five hundred (7,500) and seventeen

thousand five hundred (1 7,500) words.

- 3.3.4: Best Short Story.** A science fiction or fantasy story of less than seven thousand five hundred (7,500) words.
- 3.3.5: Best Related Work.** Any work related to the field of science fiction, fantasy, or fandom, appearing for the first time during the previous calendar year or which has been substantially modified during the previous calendar year, and which is either non-fiction or, if fictional, is noteworthy primarily for aspects other than the fictional text, and which is not eligible in any other category.
- 3.3.6: Best Graphic Story.** Any science fiction or fantasy story told in graphic form appearing for the first time in the previous calendar year.
- 3.3.7: Best Dramatic Presentation, Long Form.** Any theatrical feature or other production, with a complete running time of more than 90 minutes, in any medium of dramatized science fiction, fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year.
- 3.3.8: Best Dramatic Presentation, Short Form.** Any television program or other production, with a complete running time of 90 minutes or less, in any medium of dramatized science fiction, fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year.
- 3.3.9: Best Editor Short Form.** The editor of at least four (4) anthologies, collections or magazine issues (or their equivalent in other media) primarily devoted to science fiction and/or fantasy, at least one of which was published in the previous calendar year.
- 3.3.10: Best Editor Long Form.** The editor of at least four (4) novel-length works primarily devoted to science fiction and/or fantasy published in the previous calendar year that do not qualify as works under 3.3.9.
- 3.3.11: Best Professional Artist.** An illustrator whose work has appeared in a professional publication in the field of science fiction or fantasy during the previous calendar year.
- 3.3.12: Best Semiprozine.** Any generally available non-professional periodical publication devoted to science fiction or fantasy, or related subjects which by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, which does not qualify as a fancast, and which in the previous calendar year met at least one (1) of the following criteria:
(1) paid its contributors and/or staff in other than copies of the publication,
(2) was generally available only for paid purchase,
- 3.3.13: Best Fanzine.** Any generally available non-professional periodical publication devoted to science fiction, fantasy, or related subjects that by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, that does not qualify as a semiprozine or a fancast, and that in the previous calendar year met neither of the following criteria:
(1) paid its contributors or staff monetarily in other than copies of the publication,
(2) was generally available only for paid purchase.
- 3.3.14: Best Fancast.** Any generally available non-professional audio or video periodical devoted to science fiction, fantasy, or related subjects that by the close of the previous calendar year has released four (4) or more episodes, at least one (1) of which appeared in the previous calendar year, and that does not qualify as a dramatic presentation.
Provided that unless this amendment is re-ratified by the 2016 Business Meeting, Section 3.3.14 shall be repealed, and Provided that the question of re-ratification shall automatically be placed on the agenda of the 2016 Business Meeting with any constitutional amendments awaiting ratification.
- 3.3.15: Best Fan Writer.** Any person whose writing has appeared in semiprozines or fanzines or in generally available electronic media during the previous calendar year.
- 3.3.16: Best Fan Artist.** An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public display during the previous calendar year.
- 3.3.17: Additional Category.** Not more than one special category may be created by the current Worldcon Committee with nomination and voting to be the same as for the permanent categories. The Worldcon Committee is not required to create any such category; such action by a Worldcon Committee should be under exceptional circumstances only; and the special category created by one Worldcon Committee shall not be binding on following Committees. Awards created under this paragraph shall be considered to be Hugo Awards.

- Section 3.4: Extended Eligibility.**
- 3.4.1:** A work originally appearing in a language other than English shall also be eligible for the year in which it is first issued in English translation.
- 3.4.2:** The Business Meeting may by a three fourths (3/4) vote provide that works originally published outside the United States of America and first published in the United States of America in the current year shall also be eligible for Hugo Awards given in the following year.
- 3.4.3:** In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a three fourths (3/4) vote of the intervening Business Meeting of WSFS.
- Section 3.5: Name and Design.** The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason as refined by Peter Weston. Each Worldcon Committee may select its own choice of base design. The name (Hugo Award) and the design shall not be extended to any other award.
- Section 3.6: "No Award".** At the discretion of an individual Worldcon Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be canceled for that year.
- Section 3.7: Nominations.**
- 3.7.1:** The Worldcon Committee shall conduct a poll to select the nominees for the final Award voting. Each member of the administering Worldcon, the immediately preceding Worldcon, or the immediately following Worldcon as of January 31 of the current calendar year shall be allowed to make up to five (5) equally weighted nominations in every category.
- 3.7.2:** The Committee shall include with each nomination ballot a copy of Article 3 of the WSFS Constitution and any applicable extensions of eligibility under Sections 3.2.3 or 3.4.
- 3.7.3:** Nominations shall be solicited only for the Hugo Awards and the John W. Campbell Award for Best New Writer.
- Section 3.8: Tallying of Nominations.**
- 3.8.1:** Except as provided below, the final Award ballots shall list in each category the five eligible nominees receiving the most nominations. If there is a tie including fifth place, all the tied eligible nominees shall be listed.
- 3.8.2:** The Worldcon Committee shall determine the eligibility of nominees and assignment to the proper category of works nominated in more than one category.

- 3.8.3: Any nominations for “No Award” shall be disregarded.
- 3.8.4: If a nominee appears on a nomination ballot more than once in any one category, only one nomination shall be counted in that category.
- 3.8.5: No nominee shall appear on the final Award ballot if it received fewer nominations than five percent (5%) of the number of ballots listing one or more nominations in that category, except that the first three eligible nominees, including any ties, shall always be listed.
- 3.8.6: The Committee shall move a nomination from another category to the work’s default category only if the member has made fewer than five (5) nominations in the default category.
- 3.8.7: If a work receives a nomination in its default category, and if the Committee relocates the work under its authority under subsection 3.2.9 or 3.2.10, the Committee shall count the nomination even if the member already has made five (5) nominations in the more appropriate category.
- Section 3.9: Notification and Acceptance.**
- 3.9.1 Worldcon Committees shall use reasonable efforts to notify the nominees, or in the case of deceased or incapacitated persons, their heirs, assigns, or legal guardians, in each category prior to the release of such information. Each nominee shall be asked at that time to either accept or decline the nomination. If the nominee declines nomination, that nominee shall not appear on the final ballot.
- 3.9.2 In the Best Professional Artist category, the acceptance should include citations of at least three (3) works first published in the eligible year.
- 3.9.3 Each nominee in the categories of Best Fanzine and Best Semiprozine shall be required to provide information confirming that they meet the qualifications of their category.
- Section 3.10: Voting.**
- 3.10.1: Final Award voting shall be by balloting in advance of the Worldcon. Postal mail shall always be acceptable. Only WSFS members may vote. Final Award ballots shall include name, signature, address, and 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*

2013 WSFS Business Meeting

Standing Rules for the Governance of the World Science Fiction Society Business Meeting

Group 1: Meetings

- Rule 1.1: Meeting and Session.** The Annual Meeting of the World Science Fiction Society shall consist of one or more Preliminary Business Meetings and one or more Main Business Meetings. The first meeting shall be designated as a Preliminary Business Meeting. All meetings at a Worldcon (preliminary, main, or otherwise) shall be considered a single "session" as defined in the Parliamentary Authority (see section 5.1 of the WSFS Constitution), regardless of whether such gatherings are called "meetings" or "sessions."
- Rule 1.2: Preliminary Business Meeting(s).** The Preliminary Business Meeting may not directly reject, pass, or ratify amendments to the Constitution; however, all motions adhering to a Constitutional amendment are in order if otherwise allowed. The Preliminary Business Meeting may not refer a Constitutional amendment to a committee unless the committee's instructions are to report to the Main Business Meeting. The Preliminary Business Meeting may not postpone consideration of a Constitutional amendment beyond the last Preliminary Business Meeting. The Preliminary Business Meeting may not amend a Constitutional amendment pending ratification. The Preliminary Business Meeting may consider any business not expressly forbidden to it by the Standing Rules or expressly reserved to the Main Business Meeting.
- Rule 1.3: Main Business Meeting(s).** The Main Business Meeting may reject, pass, or ratify amendments to the Constitution. One Main Meeting shall be also be designated as the Site-Selection Meeting, where Site-Selection business shall be the special order of business.
- Rule 1.4: Scheduling of Meetings.** The first Main Meeting shall be scheduled no less than eighteen (18) hours after the conclusion of the last Preliminary Meeting. No meeting shall be scheduled to begin before 10:00 or after 13:00 local time.
- Rule 1.5: Smoking.** If smoking is allowed in the place where the Business Meeting is held, the Presiding Officer shall divide the room into smoking and non-smoking sections at the beginning of each meeting.
- Rule 1.6: Recording of Sessions.** The Presiding Officer may arrange for the recording of meetings in any medium and for the distribution of such recordings. Individual members may also record meetings at their own discretion, subject to the will of the assembly as authorized by rule 5.9.

Group 2: New Business

- Rule 2.1: Deadline for Submission of New Business.** The deadline for submission of non-privileged new business to the Business Meeting shall be fourteen (14) days before the first Preliminary Meeting. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda.
- Rule 2.2: Requirements for Submission of New Business.** Two hundred (200) identical, legible copies of all proposals for non-privileged new business shall be submitted to the Presiding Officer before the deadline in Rule 2.1 unless such proposals are distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals must be legibly signed by a maker and at least one seconder.
- Rule 2.3: Interpretation of Motions.** The Presiding Officer shall reject as out of order any proposal or motion that is obviously illegal or hopelessly incoherent. In the absence of the maker of a motion or instructions to the contrary, the Presiding Officer shall be free to interpret the meaning of any motion.
- Rule 2.4: Short Title.** Any item of new business considered by the Business Meeting shall contain a short title.

Group 3: Debate Time Limits

- Rule 3.1: Main Motions.** The Presiding Officer shall designate the default debate time for main motions. The Business Meeting may, by majority vote, set the initial debate time limit for any motion to any positive whole number of minutes.
- Rule 3.2: Allotment of Time.** If a question is divided, the time limits applicable to the question before it was divided shall apply to each portion of the divided question. Debate time shall be allotted equally to each side of a question. Time spent on points of order or other neutral matters arising from a motion shall be divided equally and charged to each side.
- Rule 3.3: Amendments.** Debate on all amendments to main motions shall be limited to five (5) minutes, allotted equally to each side. Time spent on debate of an amendment shall be charged against the time for the main motion.
- Rule 3.4: Motions Allowed After Expiration.** Motions that adhere to the main motion shall not be out of order because of the expiration of debate time, but shall be undebatable.
- Rule 3.5: Minimum Substantive Debate.** If the debate time expires before either or both sides of the question have had an opportunity for substantive debate, any side that has not had such an opportunity shall have two (2) minutes to be used solely for the purpose of substantive debate.

Group 4: Official Papers

- Rule 4.1: Indicating Revisions.** The Business Meeting staff shall clearly indicate all changes (including deletions) from the previous year's version when they provide the Constitution and Standing Rules for publication prior to the following Worldcon. However, the failure to indicate such changes shall not affect the validity of the documents.
- Rule 4.2: Corrections.** Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary of the Business Meeting in question and of the next available Business Meeting as soon as they are discovered.
- Rule 4.3: Numbers, Titles, References, and Technical Corrections.** Numbers and titles of the various parts of the Constitution and Standing Rules are for the sake of easy reference only. They do not form a substantive part of these documents nor of any motion to amend these documents. The Business Meeting Secretary shall incorporate into these documents appropriate changes as required by newly adopted amendments. When making any such adjustments required by this section, the Business Meeting Secretary shall change article and section numbers, titles, and internal cross-references as necessary to maintain a consistent, parallel structure, which shall not be altered unless the Business Meeting explicitly so directs. The Business Meeting Secretary may change punctuation, capitalization, grammar, and other wording in the Constitution and Standing Rules only insofar as such changes clarify meaning and enhance consistency, and only insofar as such changes do not modify the substantive meaning of the documents.
- Rule 4.4: Submission Deadlines; Reports.** All WSFS Committee Reports and all Worldcon Annual Financial Reports (see

Constitution Section 2.9.1) shall be submitted to the Business Meeting by no later than fourteen (14) days before the first Preliminary Business Meeting.

- Rule 4.5:** **Availability of BM Materials.** All WSFS Committee Reports, Worldcon Annual Financial Reports, and New Business submitted to the Business Meeting before the 14-day deadline (see Rules 2.1 and 4.4) shall be made generally available to WSFS members (e.g. via publication on the host Worldcon's web site) by no later than ten (10) days before the first Preliminary Business Meeting.

Group 5: Variations of Rules

- Rule 5.1:** **Nonstandard Parliamentary Authority.** If a Worldcon Committee adopts for the governance of the Business Meeting a parliamentary authority other than that specified in the Constitution, the Committee must in timely fashion publish information about how to obtain copies of the authority in question.
- Rule 5.2:** **Constitutional and Standing Rule Amendments. Motions to Amend the Constitution, to Ratify a Constitutional Amendment, and to Amend the Standing Rules** shall be considered ordinary main motions, except as otherwise provided in the Standing Rules or Constitution. An object to consideration shall not be in order against ratification of a constitutional amendment.
- Rule 5.3:** **Postpone Indefinitely.** The motion to Postpone Indefinitely shall not be allowed.
- Rule 5.4:** **Amend; Secondary Amendments.** Secondary amendments (amendments to amendments) are not allowed except when the primary amendment is to substitute.
- Rule 5.5:** **Previous Question.** A person speaking to a motion may not immediately offer a motion to close debate. The motion for the Previous Question (also known as the motion "close debate," "call the question," and "vote now") shall not be in order when there is less than one minute of debate time remaining, nor when either or both sides of the debate have yet to speak to a question. Before voting on the motion for the Previous Question, the Presiding Officer shall, without debate, ask for a show of hands of those persons who still wish to speak to the matter under consideration.
- Rule 5.6:** **Lay on the Table.** The motion to Lay on the Table shall require a two-thirds (2/3) vote for adoption.
- Rule 5.7:** **Adjournment.** The incidental main motion to adjourn sine die shall not be in order until all Special and General Orders have been discharged.
- Rule 5.8:** **Suspension of Rules.** Rules protecting the rights of absentees, including this rule, may not be suspended.
- Rule 5.9:** **Start/Stop Recording.** If the meeting is being recorded, a motion to Stop Recording or to Start Recording is a privileged motion and shall be handled in the same way as a motion to Enter or Leave Executive Session.

Group 6: Mark Protection Committee Elections

- Rule 6.1:** **Nominations.** Nominations for election to the Mark Protection Committee shall be allowed from the floor at each Preliminary Business Meeting. To be listed on the ballot, each nominee must submit to the Secretary of the Business Meeting the nominee's consent to nomination and the nominee's current region of residence. A nominee shall be ineligible if the nominee could not be elected due to the regional residence restrictions. The deadline for submitting such consent to nomination shall be set by the Secretary.
- Rule 6.2:** **Elections.** Elections to the Mark Protection Committee shall be a special order of business at a designated Main Business Meeting. Voting shall be by written preferential ballot with write-in votes allowed. Votes for write-in candidates who do not submit written consent to nomination and region of residence to the Presiding Officer before the close of balloting shall be ignored. The ballot shall list each nominee's name and region of residence. The first seat filled shall be by normal preferential ballot procedures as defined in Section 6.4 of the WSFS Constitution. There shall be no run-off candidate. After a seat is filled, votes for the elected member and for any nominee who is now ineligible due to regional residence restrictions shall be eliminated before conducting the next ballot. This procedure shall continue until all seats are filled. In the event of a first-place tie for any seat, the tie shall be broken unless all tied candidates can be elected simultaneously. Should there be any partial-term vacancies on the committee, the partial-term seat(s) shall be filled after the full-term seats have been filled.

Group 7: Miscellaneous

- Rule 7.1:** **Question Time.** During the Site-Selection Meeting, fifteen (15) minutes of program time shall be allocated to each future seated Worldcon committee. During the first five (5) minutes, each committee may make such presentations as they wish. The remaining time shall be allocated for questions to be asked about that committee's Worldcon. Questions may be submitted in writing at any previous meeting. Questions submitted in writing shall have priority over other questions if the person who submitted the question is present and still wishes to ask the question. No person may ask a second question as long as any person wishes to ask a first question. Questions are limited to fifteen (15) seconds and responses to two (2) minutes. If time permits at the Site-Selection Meeting, committees bidding for the right to host any Worldcon whose selection will take place in the next calendar year shall be allocated five (5) minutes of program time to make such presentations as they wish. The time limits in this rule may be modified by majority vote.
- Rule 7.2:** **Dilatory Actions; Misuse of Inquiries.** The sole purpose of a "point of information" or "parliamentary inquiry" is to ask the Presiding Officer for an opinion of the effect of a motion or for guidance as to the correct procedure to follow. The Presiding Officer shall treat as dilatory any attempts to circumvent the rules of debate under the guise of points of information, parliamentary inquiries, or other queries and requests.
- Rule 7.3:** **Counted Vote.** The Presiding Officer shall take a counted vote upon the request of ten percent (10%) of those members attending the meeting.
- Rule 7.4:** **Carrying Business Forward.** Motions other than Constitutional amendments awaiting ratification may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.
- Rule 7.5:** **Continuing Resolutions.** Resolutions of continuing effect ("continuing resolutions") may be repealed or amended by majority vote of subsequent Business Meetings without notice, and shall be automatically repealed or amended by applicable amendments to the Constitution or Standing Rules or by conflicting resolutions passed by subsequent Business Meetings.
- Rule 7.6:** **Committees.** All committees are authorized to organize themselves in any lawful manner and to adopt rules for the conduct of their business, which may include conducting balloting by mail and limiting debate, subject to any contrary provisions of the Constitution, the Standing Rules, or instructions given to the committee by the Business Meeting.
- Rule 7.7:** **Nitpicking and Flyspecking Committee.** The Business Meeting shall appoint a Nitpicking and Flyspecking Committee. The Committee shall: (1) Maintain the list of Rulings and Resolutions of Continuing Effect, and (2) Codify the Customs and Usages of WSFS and of the Business Meeting.
- 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.

Business Passed On from Lonestarcon 3

The following Constitutional Amendments were approved at LoneStarCon 3 and passed on to Loncon 3 for ratification. If ratified, they will become part of the Constitution at the conclusion of Loncon 3.

1.1 Short Title: Two-Thirds Is Good Enough, Part 1

Moved: to amend Section 3.4.2 of the Constitution by replacing “three fourths (3/4)” with “two thirds (2/3)”.

1.2 Short title: Two-Thirds Is Good Enough, Part 2

Moved: to amend Section 3.4.3 of the Constitution by replacing “(3/4)” with “two thirds (2/3)”.

1.3 Short Title: A Matter of Trust

Moved, to strike out Article 1, Subsection 1.5.3:

~~1.5.3: Electronic distribution of publications, if offered, shall be opt-in.~~

1.4 Short Title: WSFS Accountability Act of 2013

Moved, to amend the WSFS Constitution for the purpose of adding a requirement that all financial reports submitted include information about the organization that sponsored the original event by adding words as follows:

2.9.5: All financial reports shall include the convention's name, mailing address and other contact information, including the name of the person certifying and submitting the report and, if applicable, the name of the convention's parent organization, its tax-exempt status, the location of incorporation, its address, website, email and other contact information, and the names and titles of its current officers.

1.5 Short Title: Best Fan Artist

Moved, to amend Best Fan Artist as follows:

3.3.16: Best Fan Artist.

An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public, non-professional, display (including at a convention or conventions) during the previous calendar year.

1.6 Short Title: In the Zone

Moved, to remove zone restrictions on memberships to the Mark Protection Committee (“MPC”) by deleting Sections 1.8.2 and 1.8.5 from the Constitution, as shown:

~~1.8.2 No more than three elected members may represent any single North American region, as defined in Section 1.8.5. Each elected member shall represent the region (if any) in which the member resided at the time they were elected.~~

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

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

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

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

1.7 Short Title: We Don't Need Another HEROW

Moved, to amend the WSFS Constitution for the purpose of making permanent the Hugo Award Rest of World Eligibility Extension, by ~~striking out~~ and adding words as follows:

1. Amend Section 3.2:

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

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

3.2.3: ~~The Business Meeting may by a 3/4 vote provide that Works originally published outside the United States of America and first published in the United States of America in the current previous calendar year shall also be eligible for Hugo Awards given in the following year.~~

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



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Join us at our Loncon book launches

on Saturday:

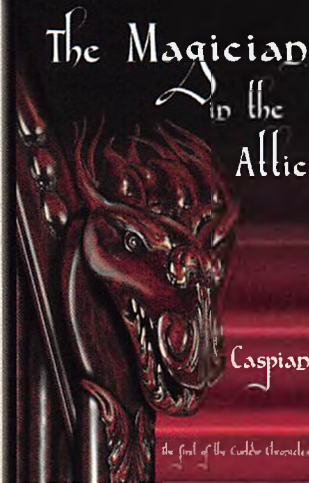
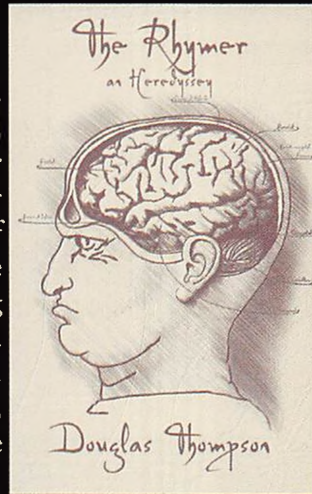
a drink, a reading, a laugh

on Sunday:

a drink, a reading, a little magic

Shakespeare on acid

Satire on contemporary society; comic-poetic meditation on life, death, morality. Amnesiac seer Nadith seeks his brother Zenir through the satellite towns of Urbis. Is he True Thomas the Rhymer reincarnated or seeing visions from the device welded to his chest? A first person rhythmic stream of lyricism, his story reads like Shakespeare on acid.



A world of real magic

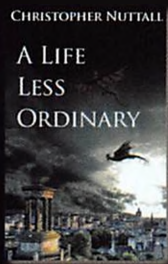
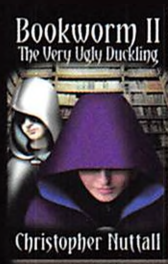
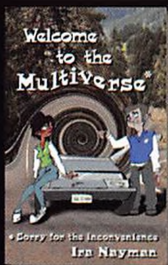
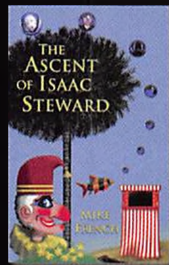
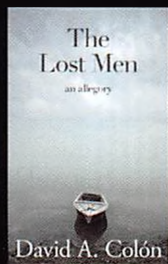
For his 14th birthday Alex Roebuck receives the perfect gift: magic lessons. As they begin, the teacher reveals magic far beyond anything Alex could imagine. In the real world of illusion, Alex uncovers these closely guarded arts, and the greatest mystery of all: Who is his teacher and why is he helping Alex? The adventure is just beginning...

"simply stupendous" – Rhys Hughes
"a master craftsman" – Rachel Kendall

"Caspian is spell-binding as a magician ... and now an author too"

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Check out our titles online at elsewhen.co.uk

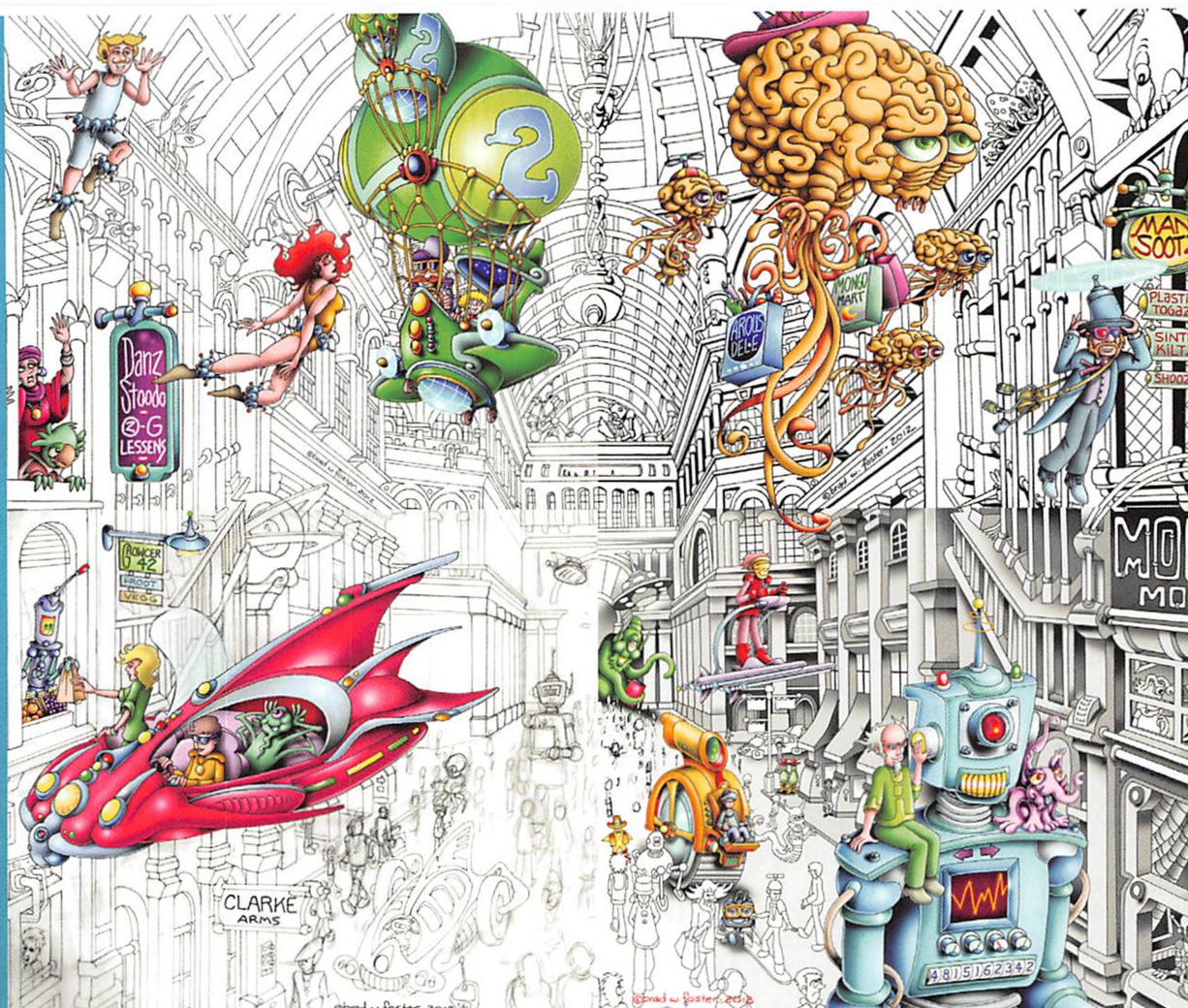
In memoriam

Bill Adler, Editor
 Aaron Allston, Author
 Stuart Andrews (a.k.a. Viking Stu), Fan
 Patricia Anthony, Author
 Gary Arlington, Bookstore owner
 Jeffrey Babbit, Fan
 Neal Barrett, Jr., Author
 Stewart H. Benedict, Author
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 Carol Kabakjian, Fan
 David Wayne Keller, Fan
 Nancy Kemp, Fan
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 Donald Malcolm, Author
 Alexander Malec, Author
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 Dan McCarthy, Fan
 Hugh Nissenson, Author
 Morgan Nightbear, semi-pro Photographer, Fan
 Philip Nutman, Author
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 Don O'Shea, Fan
 MyrnaSue Parmentier (a.k.a. The Dragon Lady), Fan
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 Al Plastino, Artist
 William Pogue, Author, Astronaut
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 Worldcon GoH
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 Andy Robertson, Editor
 Frank M. Robinson, author, Hugo Winner
 Nick Robinson, Publisher
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 Mark E. Rogers, Author, Artist
 Jun Sadogawa (a.k.a. Mutsumi Kawahito), Author
 Leland Sapiro, Fan, Editor
 Hilbert Schenck, Author
 Michael Shea, Fan
 Lucius Shepard, Author, Hugo Winner
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 Ruth Speer, Fan
 Bhob Stewart, Fan
 Graham Stone, Fan
 Herbert Thiery, Fan
 William Tienken, Fan
 Dave Trampier, Artist
 Larry Tucker, Fan
 Richard Vine, Fan
 Ned Vizzini, Author
 Author George C. Willick, Author
 Colin Wilson, Author
 Rosemary Wolfe
 delphyne woods (a.k.a. Joan Hanke-Woods), Fan,
 Hugo Winnerv

*A thousand days are just a single night
 in which a cavity within my mind
 is dressed in darkness
 illuminated with a candle
 Soft light, a little circle of remembrance*

Jon Ziegler

From one 3 to another...



A Texas-sized thanks to all the Loncon 3 staff who worked making last year's Worldcon a huge success.

Hope y'all and the attendees of Loncon 3 have a great convention.

Best Wishes



Loncon 3 Committee and Staff

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Steve Cooper, Alice Lawson

Chairs' Office

Adviser

Vincent Docherty

Chairs' Staff

Deb Geisler, Mark Plummer

Chairs P.A.

Eve Harvey

Chairs Assistant

Flick

Death of Emails

Flick

Hugo Losers Party

Henry Balen, Renee Sieber

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Malcolm Edwards

Catherine Pickersgill

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Web Site Design

Geri Sullivan

Web Site Support

Colin Harris, Paul Taylor

Server Support

Andrew O'Rorke

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Deb Geisler, Dave Kirby, Mark Plummer

Web Graphics

John Livingstone

WSFS

Ben Yalow

Dep Division Head

Linda Deneroff

Business Meeting

Donald Eastlake III

Secretary

Linda Deneroff

Timekeeper

Jill Eastlake

Hugo Awards

Dave McCarty

Staff

Vincent Docherty, Dave Gallaher

Hugo software

Ron Oakes

Voter Packet

Will Frank, Beth Welsh

MPC Representative

Paul Dormer

Site Selection

Robert Macintosh

Events Division

Dep. Division Head

Helen Montgomery

Backstage Crew Chief

Kent Bloom

Backstage Crew

Christine O'Halloran

Dances

Nancy Brennan, Lisa Macklem, Terhi Nurmikko-Fuller

Front of House Managers

Pablo Vazquez

Ushers

Ariel Franklin-Hudson, Elizabeth Jones, Kelly Roche

David Allan, Leo Breebaart, Nancy Brennan, Monica Kohli, Terhi Nurmikko-Fuller

Hugo Awards Ceremony

John Brown

Hugo Awards Reception

Sondra de Jong, Sandra Levy, Ron Ontell, Val Ontell, Leane Verhulst

Masquerade

Giulia De Cesare

Staff

Christine Doyle, Vanessa May, Christina O'Halloran, Sharon Sbarsky, Kathy Westhead

Backstage

Debi Chowdhury, Elliott Cowley, Gillian Dickson, John O'Halloran, Juan Sanmiguel, Karen Westhead, Dale Williamson

MCs

Sue Mason, Chris O'Shea

Judges

Jill Eastlake, Jaine Fenn, Jeanne Gomoll, Helen McCarthy, Teddy

Official Masquerade Photographer

Giles Golding

Fan Photo Call Manager

Chad Dixon

Official Hugo Awards Photographer

John O'Halloran

Opening Ceremony

Ian Sorensen

Orchestra Concert

Vincent Docherty

Retro Hugo Awards Ceremony

John Brown

Tech Director

Keith Smith

**Deputy
Tech Advisory Board
Staff**

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Lisa Macklem
Chad Dixon
Claire Rousseau
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Official Theatre Photographer
Props Wrangler
Hugo Pin Assistance**

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**Dep. Division Head
Project Manager
Budget Manager
Hall Manager
At-con Hall Layout
Exhibits Hall Desk
Grants Officer
Art Show
Adviser
Artist Showcase
Art Show Layout
Art Show Staff**

Shana Worthen
Laurie Mann
Farah Mendlesohn
Stu Segal
Joe Raftery
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Colin Harris
Sara Felix, Colin Harris
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Hwang, Barbara Jane, Tim Kirk, Kerry Kuhn, Carol Naylor, No-Jay,
Jamie Scott, Smurf
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Emily Bastian
Teddy, Barbara Stewart
David Findlay, Teresa Hehir, Peter Young
Tiffani Angus, Serena Culfeather, Jamie Davidson, Verity Glass, David
Haddock, Kirsty J Harris, Will Hill and his students from Anglia Ruskin
University, Edward James, Ash Mathoora, Meg MacDonald,
Farah Mendlesohn, Adam Roberts, Jude Roberts

Displays

**Displays Coordinator
Academic Poster Session
Catalogue
Costume Exhibit
Cosplayer Advisor
Chaos Costuming
Photography Competition
Guest of Honour Displays**

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Smurf, Liz Sourbut, Alys Sterling
Kate, Renta, Margaret, Sandra, Kathryn, Isla, Kathryn-Ashira, Kari, Nic
Clarke, Niall Harrison, Ken MacLeod, Grouting and others
Cuddles, Bill Fawcett, Liz Henry, Michael J Lowrey, Jess Nash, Debbie
Notkin, Laura Quilter, Vicki Rosenzweig, John Howe (the artwork
for the Robin Hobb jigsaws)

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The Clute Gardens at Satellite 4

Other helpers

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Michael Abbot, Dave Axler, Steven Cain, Julia Daly, Meg Frank, Phil

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Gaming	Esther MacCallum-Stewart
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Music	Vincent Docherty
Advisor	Gerry Lloyd
Staff	Sara Weinstein
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Czech Republic 8	Netherlands 143	Northern Ireland 14	India 2	Thailand 6
Denmark 30	Norway 72	Scotland 193	Israel 71	United Arab Emirates 3
Estonia 2	Poland 60	Wales 83	Japan 51	Venezuela 1
Finland 103	Portugal 4	(London) 648	Korea 2	Stats
France 107	Romania 4	North America (4250 total members)	Malaysia 8	Adult attending 4,877
Germany 226	Russian Federation 16	Canada 334	Mexico 4	Young Adult attending 374
Georgia 1	Slovenia 6	USA 3916	New Zealand 36	Children & Infants 238
Greece 2	Slovakia 1		Pakistan 1	Supporters 2,798
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4587 Y 1V@NO	5306 S Adrienne	9198 S Alexander the Drake	1340 S AmyCat	5815 A Annie
7899 A @agyo	6324 A AF Ruaud	7397 S Alfred J Decker	6932 S Stefan Ancuta	2658 A Annie
(Andreas Gyo)	2893 A Affordable Graham	7360 S Abdulrahman Alhussain	1010 A Andrew A Anda	5383 A Annie Yotova
8667 A @andrhia	1921 A Paul Agapow	1958 A Alienor	6550 S Lou Anders	8579 S Rachael Anson
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8947 A @gamergrll	525 A Gary P Agin	659 A Robert Alivojvodic	7379 S Alan Anderson	2943 C Antonia
(Ashley ML Brown)	7507 S agingcov2345 (Daniel Scott Palter)	7644 A Malin Alkestrand	6096 S Charles Eugene Anderson	6386 Y Antonica
6645 A @LizCable	7167 S Karen Ahle	3653 A David Allan	1595 A Claire Anderson	9298 A Linda Antonsson
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5990 S A.J. Bobo	8704 S Aidan Fritz	6068 A Robert Allan	3018 A Elizabeth Anderson	1679 A APF
8924 A Danny	6323 A Mari Aidemark	6990 S Russ Allbery	9164 A Jesper Anderson	2173 A Audra Apke
Aalbersberg	8159 S John Aiello	1826 C Alex Allcock	7441 S Justin Anderson	2172 A Birute J Apke
4260 A Harald Aanderaa	2987 A Christian Aigner	141 A Lissa Allcock	3017 A Kevin Anderson	5109 S John Appel
3932 A Aardvark of Fnord	8524 Y Robyn Airlie	1825 A Phillip Allcock	8183 A Nancy Anderson	6095 A Johanna Appelberg
3561 Y Aaron C. Grehan	1052 A John Aitken	5427 S Charlotte Allen	7954 S Thomas Anderson	7100 S Matthew Appleton
6136 A Ibraheem Abbas	2584 C AJ	5042 A Duncan Allen	7518 A Trey Anderson	8565 S April (April Reeve)
3745 A Brooke Abbey	4050 A AJDYNON (Andrew Dynon)	2499 A Gerry M Allen	1171 A Martin Andersson	7912 A Aquarion
5546 S Alana Abbott	1764 Y Akil	2129 A James Allen	7989 S Tor Andersson	8632 S Aquila
1913 A Billy Abbott	5252 S George Akin	8808 S Kelsey Allen	3576 S Jennifer B Anderton	5251 S Leslie Arai
297 A Michael Abbott	2464 A AI	9016 A Robyn Allen	5507 A Andi	5638 S aramina
5672 A Paul Abell	7294 A Noura Al Noman	1491 A Charlie Allery	7122 S Andrea	3818 A David Argentar
3213 A Joe Abercrombie	1298 S Alan P	6826 S Jason Alley	6660 S Andrea	7624 S Anthony Argyriou
3441 A Lou Abercrombie	1360 A Alasdair Mackintosh	8940 S Alligator Descartes	4063 A Andreas	2255 A Bobbi Armbruster
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6793 S Tracey Abla	5521 S Jennifer Albert	3323 A Katrina Allis	2929 A Ellen T Andresen	1041 A Celyn Armstrong
3507 A Aboulc	1935 A Ann Albrecht	483 A Todd Allis	4644 A Andrew Turner, Jo Fletcher Books	640 S Greg D Armstrong
9178 A Ian Abrahams	1934 A Bruce Albrecht	3668 A Mike Allum	7581 S Andrew Zimmerman Jones	5085 A Heather Armstrong
7852 S Glen Abramson	6643 S John Albrecht	5875 A Allysen Carver	4808 A Agnes Andrews	409 A Helen Armstrong
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7136 S Michael Achilleos	6105 A Jessica Aldis	7081 S Charlotte Alms	4807 A Graham Andrews	8746 S Nadine Armstrong
3172 A Yael Achmon	8127 A Brian Aldiss	1098 A Alon (Alon Ziv)	3692 A Nancy Andrews	4892 A Sabrina Armstrong
642 A Brad Ackerman	3536 A James Aldred	4782 I Alpha d'Rahien	5265 A Andy	2568 A Valoise Armstrong
3251 A Sandra Ackley	3430 A Manfred Alex	4861 S Hugo Alroe	1822 A Andy Duncan	1903 A Anouk Arnal
628 A Justin Ackroyd	6139 A Alex	5888 A Don Alsafi	3878 A Andy Shoemaker	8300 S Jason Arneaud
2072 A Rachael Acks	3119 A Alex Bardy-@mangozoid	7148 S Hannah Alsgaard	8172 A andypugh	8255 S Alice Arneson
4926 A Adam Christopher	7654 S Alex C. Pierce	1944 A Joseph Altairac	6383 A Angela	6549 A Cassandra Arnold
3565 S Adam Edwards/Guy de Dinan	2065 C Alex Gark	533 A Carol Ann Alves	1959 A Tina Anghelatos	4329 S J Laura Arnold
494 A Andrew Adams	3164 Y Alex Jam	534 A James Alves	124 A Johan Anglemark	4330 S Paul S Arnold
1804 A Jae Leslie Adams	3969 A Alex Li (Zhaoxin Li)	4119 A Alys Sterling	125 A Linnéa Anglemark	5632 S Memory Arnould
7660 S John Joseph Adams	1649 C Alex Wurst	5260 S Alysia	3370 A Tiffani Angus	1697 A Craig Arnush
3044 Y Leo Adams	7669 A Iain Alexander	2988 A Alytha	7161 S James Anjewierden	1765 Y Jacob Arnush
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6977 S Ryan Adams	4669 S Nicholas Alexander	5013 Y Amelia Pond	7241 S Michael Ankers	1698 A Rene Arnush
2135 A Tomoko Adams	2631 A Raya E Alexander	6388 S Cylia Amendolara	8620 Y Anna	1552 A Eemeli Aro
7277 S William Addington	3882 A Rebecca Alexander	103 A Brian Ameringen	3158 A Riia Annala	1553 A Saija Aro
3192 A Aden Alastair	2466 Y Amos	6519 A Chris Amies	6852 S David Annandale	3744 A Paolo Arosio
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8519 A Adi Go	3227 A Ryan Alexander	1512 A Thomas Amoroso		
1511 A Lars Adler	4051 A Ross Alexander	2466 Y Amos		
4647 A Steven Adler	3227 A Ryan Alexander	4284 A Ken Amos		
2253 A Warren Adler	4004 A Wanda June Alexander	3321 A Simon Amos		
2820 A Adrian Stone		7992 S AMRAY		
		2940 A Annabelle Amsler		

3262	A Susana Arroyo	7854	S Mary Bailey	5075	S Michael Bates	7550	S Conor Bendle
6480	A Alice Arslanagic	2062	S Timothy Bailey	4429	A Graeme Batho	1916	A Elizabeth Benford
191	A Erik Arthur	8444	S Jeremy Baisden	4430	A Susan Batho	2088	A Gregory Benford
9270	Y ASH (ASHLEE JACOBSON)	5221	A Warren Bakay	3475	A Lynne Batik	5999	A Garfield Benjamin
3069	A Sarah Ash	5421	A Ali Baker	2023	A Allen Batson	4113	A Gabriela Bennemann
6719	A Richard Ashcroft	4444	A Amanda Baker	1932	A Christopher Battey	6861	S Josh Bennett
943	A Ellen Asher	1754	A Chris Baker	1933	A Sora Battey	495	A Kristen Bennett
6553	A Eleanor Ashfield	7079	S Karla Baker	423	A Sandra Battye	5417	S Richard Bennett
8611	S Charlotte Ashley	2730	A Kathryn Baker	7881	A Jadranko Baturic	5234	A Robert Bennett
5579	S Randall Ashley	7048	S Wes Baker	600	A Kurt Baty	1799	S Sherri Benoun
5143	A Michelle Ashton	3450	A Gunnar Bakke	6733	A Brigitte Baudinet	3423	S Thomas Benson
8915	S Gary Ashwill	4259	A Arne Bakkevold	1788	A Allen Baum	2263	S Alice Bentley
8070	S Chad Askew	2849	A Mike Bakula	4625	A Patrick Bauwens	3893	A Karl Bentley
3537	A Lucy Assad	5739	S Dominic Balasuriya	3881	A Russell Bave	1763	A Tracy Benton
3538	A Matthew Assad	7249	S Jeffrey Balboni	8281	S Naomi Baxter	170	A Mike Benveniste
2216	A Jean Asselin	2837	A Bo Balder	2559	A Stephen Baxter	8048	S Beolach
2731	A Asti Spumante	3946	A Cherith Baldry	485	S Zara Baxter	4902	A Berath
1533	A aSyd Foster	7181	S Brent Baldwin	4777	Y Fiona Bayer	3620	A Simon Beresford
7787	S Denny Atkin	3904	A Karen Baldwin	4776	A Ralf Bayer	5962	A Tracy Berg
6978	S Steve Atkins	1403	A Henry Balen	4546	A Heather Bayly	4621	Y Claudia Berger
4239	A Atreic (Sally Vernon)	5776	A Elizabeth Ball	5832	S Juanjo Bazan	7368	S F.J. Bergmann
8680	A Michele Atty	3120	A Tony Ballantyne	5848	A BE Warne	7749	S Dirk Bergstrom
8679	A Tim Atty	5540	A Paul Ballard	3853	S Claudia Beach	7831	S Linda Bergstrom
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939	S Ted Atwood	470	A Gerri Balter	8911	A Clifford Beal	4989	A John Berlyne
6332	A Francois Aubert	938	A Brian Bambrough	5214	S Jonathan Beall	2264	S Steven Berman
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1701	A Audrey	3556	A Gili Bar-Hillel	647	A Sally Beasley	138	A Michael Bernardi
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9022	S Zoe Aukim	8335	A Michele-Lee Barasso	2463	A Alan Beattie	4007	S Mark Bernstein
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6248	A Avner	7096	S Charlene Barina	4583	A Frank Beckmann	6320	A Beth Tanner
6723	A Stathis Avramis	8932	S Steve Barish	4433	A Markus Beckmann	942	A Beth Zipser
6716	A Thanasis Avramis	7626	S Brigid Barjaktarevic	8236	A Jeanne Beckwith	1652	A Beth Zuckerman
246	A David M Axler	8665	A John Bark	7171	S Di Bedard	5769	S Beth00
8298	S Ayende (Robert O'Leary)	538	A Uri Barkai	7832	S Ren Bedell	9293	A Laura Bethard
6693	A John Ayliff	4928	S Anthony Barkauskas	6725	S Adrian Bedford	2660	A Peter Beton
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3948	A Donna Aylsworth	3090	Y Michael Barker	4009	S Jeff Beeler	2095	A Sherri A Beyke
8694	S Darryl Aylward	3091	Y Piers Barker	2773	A Beerlady	1071	A BFG
7292	S Jeanne Ayotte	7211	S Steven Barker	2895	A Beermat (Greg Elkin)	6890	S Federico Bianco
3332	A Chris Ayres	3089	A Trevor Barker	5865	S Peter Behraves	5661	S John Biddix
7707	S azizhp - http://haibane.info	2258	A Chris M Barkley	3034	A Arno Behrend	6368	A Brian Biddle
540	A Akemi Azumatei	6121	A Cliff Barnes	3035	A Gabriele Behrend	6370	Y Catherine Biddle
9229	A Magdalena Zmudzinska - Nowak	5517	A Linda Barnes	9185	S Daniel Behrens	6418	C John Biddle
345	A 1/2r	2134	A Thomas Barnes	7566	S Matthew Behrens	6371	C Phoebe Biddle
1880	A Peadar Ó Guilín	4120	A Trevor Barnes	4574	A Chris Behrsin	6692	A Robert Bigler
4072	A Hans Åkerman	931	A Randy Barnhart	6093	A Bettina Beinhoff	7618	S Robert Bigelow
4073	A Per Åkerman	9220	A Julia Barnsley	5431	S Alex Beinke	4802	A Geoffrey Bilder
9292	A Markus Ålind	6349	Y Eric Baron	5430	S Scott Beinke	6058	A Natalia Biletska
3861	S Morten Nygaard Åsnes	5733	S Matthew Barr	6486	A Emmanuel Beiramar	9177	A Bill (William Vlcek)
5413	I B	5943	C Alejandro Barranco	8275	S Nathan Beittenmiller	6697	A Bill Carlin (William Carlin)
7593	S B.A. Strunk	5942	Y Antonio Barranco	7231	S Matt Beland	1261	A Bill Humphries
7108	S Jasmin Babaie	5940	A Aurelio Barranco	6941	S Scott Belisle	2347	A Bill Keaton
6455	S Ben Babcock	5941	A Caroline Barranco	5366	S Aaron Bell	2015	A Bill McGeachin
2256	A Karen Babcock	5950	C Isabela Barranco	393	A Doug Bell	2572	A Bill Piper
2221	A Tyler Babcock	5207	A Edmond Barret	1952	A Graham Bell	5018	S Bill Schafer
1548	A Babylonlurker Jan	4931	S Brick Barrientos	542	A Jack William Bell	6712	A Bill Speares
1567	A Isabel Nunez de Backstrom	7348	S Ian Barrs	8218	S Matthew Bell	1848	S Bill Zielke
1566	A Lars Backstrom	7957	S Michael Barry	9051	S Nick Bell	6702	S Gabriel Billiet
21	A James Bacon	5902	A Barry Barta	4977	A Bella Pagan, Tor Books	7007	S Lee Billings
6711	A Pam Baddeley	5903	A Carolyn Barta	3964	A Ugo Bellagamba	2265	A Joshua Bilmes
7897	S Socrate Badeau	2513	A John Bartelt	3424	S Belle Benson	4849	A Mark Bilsborough
6013	S Chaz Boston Baden	155	A Susan Bartholomeusz	2547	A Ralf Belling	1911	A John Bilton
1515	A bag it	3902	C Erin May Bartlett	119	A Alan Bellingham	8523	Y Sarah Binney
477	A Jonas Bagge	9233	S Lucia Bartolome	2822	A Bodo Bellut	2906	A Bionic & Proud
9103	A baggio (Robert Högberg)	7921	S Jennifer Bartolowits	8942	A Imants Belogrivs	8515	S Nathaniel Bird
3324	A Galia Bahat	1053	A Andrew Barton	3181	Y Nastya Belozertseva	8065	S Sofie Bird
3151	A Yael Bahat	4756	A Andrew Barton	5377	A Rosemary Belton	2266	S Sheryl Birkhead
3150	A Yul Bahat	1054	A Kate Soley Barton	3402	A Todd Belton	2267	S James Bishop
1230	A Margene S Bahm	6294	A Jennifer Barts	338	A Juclith Bemis	8939	S Kay Bishop
2993	A Andrew Bailey	7429	S Ferran Bassols	2977	A Ben Beck	6535	A Matt Bishop
6267	A Catherine Bailey	6483	A Cesar Bastos	6849	S Ben Engelsberg	2268	S William Bishop
2532	A Mark Bailey	4723	A Blazej Dominik Baszkiewicz	8730	A Ben North	5184	A Ann Bissell
		8693	S Nick Bate	7889	A Lydia Ben Ytzhak	8518	C Elena Bjarnadottir
		1886	A Graham Bates	6684	A Diana ben-Aaron	8517	Y Ragnar Thor Christian Bjarnason
		2616	A Kenn Bates	2261	A Jan Bender		
				2262	A Ria Bender		

7754	S Bruce Black	3492	A Anette Lauen Borg
3157	A Carolyn Black	6808	S Matthew Borgard
1703	A Crispin Black	7578	S Johannes Borgstroem
1811	A Jessica Black	924	A Georges Bormand
2269	A Loraine Black	2990	A Krzysztof Bortel
3132	A Jenny Blackford	2555	A Simon Bostock
3133	A Russell Blackford	4109	A Bothersome Words (Abigail)
2533	A Martin Blacklock	891	A Claudio Bottaccini
2544	A Philip Blacklock	4230	A Caroline Bottoms
6804	S Adelaide Blair	241	A Stephen Boucher
5803	S Eliza Blair	763	A Raymond Boudreau
8497	S John Blair	3167	A Steve Bough
3726	A Paul Blair	4649	A Sharon Boullion
5629	S M. David Blake	4648	A Thomas Boullion
2700	S Polenth Blake	9200	A Jason Bourget
8945	S Dawn Blalack	878	A Robbie Bourget
6209	A Blanche (Dominika)	4860	A Liz Bourke
3865	A Estelle Blanquet	2003	A Amy Bouska
8054	S Eric Blau	796	A Peter Boutin
6867	S Paul Blazejewski	5072	A Ben Bova
2726	A Sebastian Bleasdale	6333	A Keith Bowden
2500	A Graham Bleathman	6969	S Dave Bowers
449	A Katie Bleathman	8528	S Jeremy Bowers
2270	S Joan Bledig	5407	S Kristen Bowersox
7126	S Ari Blenkhorn	5880	A Adam Bowie
2469	A Blindpew	2271	A Jacquelyn Bowin
5136	S Connor Bliss	7334	S Brandon Bowlby
4401	A Dawn Bliss	5927	A Anna Bowles
4400	A Todd Bliss	5462	A Helena Bowles
1525	A Dietmar Bloech	8955	A Jack Bowman
3795	C Henning Bloech	5393	S Matthew Bowman
1526	A Karin Bloech	3046	A Morva Bowman
3794	C Marisa Bloech	7785	S Marc Bowser
196	A Gary S Blog	8062	S Diane Boyce
1369	S Simba Blood	6379	Y Steven Boyd-Thompson
279	A Kent Bloom	4350	A William Boyde
7820	S Andrew Bloomgarden	6005	Y Lars Boye
9019	A Bluesqueak Pip	5233	S Andrew Boyer
1749	A Blufive	4256	A Nicolas Boyer
6904	A Michael Blumlein	1657	S Walt Boyes
6825	S Anna Blumstein	8588	A Charlotte Boynton
1521	A Mary-Rita Blute	5230	S Jonathan Boynton
4674	A Steve Boal	6085	Y Andreas Braatz
2636	A Bob Ahern	6083	A Thomas Braatz
9056	A Bob Dundes	6084	A Uta Braatz
4006	A Bob G	5312	A Andrew Bradbrook
2550	S Bob Leigh	5313	A Lin Bradbrook
2406	A Bob Roehm	8903	Y Sam Bradbury
351	A Bobby	4423	A Richard Bradford
6499	A Bobby G (Robert Young)	820	S Charles Bradley
691	A Scott Bobo	1059	A Kelly Bradley
1900	Y Bobshkie	3288	S Lee Bradley
3845	A Rebecca Bock	3147	A Wendy Bradley
1175	A Bill Bodden	4844	Y Alex Bradshaw
7162	S Rodney Bodden	4535	A Bridget Bradshaw
1247	A Bert Boden	6559	A Emma Bradshaw
1055	A Jaap Boekestein	1607	A Siân Bradshaw
1733	A Hans-Ulrich Boetcher	1606	A Simon Bradshaw
7977	A Robert Boffard	4437	Y William Bradshaw
8072	A David Bofinger	4335	A Greg Bradt
129	A Boggis	4336	A Joan Bradt
5206	S Anton Bogomazov	3083	A Abigail Brady
6641	S Lisette Boily	2057	A Ken Brady
4477	Y Yuval Sol Boker	7219	S Zoe Brain
5773	S Brooke Bolander	2183	A Michael Braithwaite
1964	A Ralf Boldt	5541	A Lucie Bramley
9137	A Vesna Bolfek	2152	A Antje Brand
1255	A Tim Bolgeo	1183	A Richard Brandshaft
3619	A David Bolger	2218	A Richard Brandt
1673	A Simon Bolland	2764	S Patrick Brannigan
7908	C Saga Bolund	1345	A Matt Branstad
5116	S Marissa Bomgardner	4917	S Meredith Branstad
8599	S Katharine Bond	4599	Y Brasrafter Manisu
3609	A Neil K Bond	Abotnot	
3322	A Sandra Bond	1144	A Egil Geir Brautaset
4744	S Martin Bonham	458	A John Bray
2919	S Cynsa Bonorris	2527	A Leo Breebaart
4662	A Karin Bonten	234	A Seth Breidbart
6255	A Dirk Bontes	3495	A Florian Breitsameter
4274	A Stephen Boot	7152	S Jacob Brennan
4510	A Duncan Booth	8717	A Kerri Brennan
4511	A Judy Booth	1869	A Nancy Brennan
1725	A Susan Booth	8758	A Sarah Brennan
7088	S Zachary Booth	1784	A Debbie Bretschneider
22	A Clare Boothby	2586	A Peter V Brett
7364	S Phil Bordelon	4207	A Michael Brett-Surman
3098	A Edward Boreham	8781	Y Keith Brey
3099	A Marian Boreham		

EXPLORE "WHAT IF?"



SCIENCE FICTION, PART I

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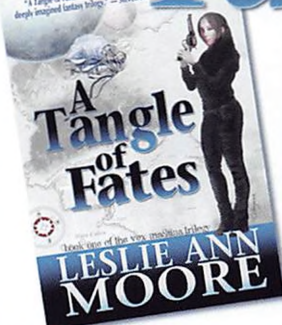

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21 August @ 8pm (GMT & EDT): bit.ly/1g6Mjbc

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1218	A dKeith Brezinsky	660	A Ginjer Buchanan	2808	A Iain Cairns	7806	S Steve Carroll
1215	C Katrina Brezinsky	8112	A John Buchanan	4941	C Rory Cairns	2279	S Johnny Carruthers
1217	A Shari Cyd Brezinsky	3870	S Kelly Buchanan	6219	A Myra Cakan	1348	Y Caroline Carson
23	A Claire Brialey	8111	A Magnus Buchanan	1750	A Cal	4334	S Christopher Carson
2704	A Brian Martinez Oldham	5762	S Molly Buchanan	3858	A Richard Calder	1347	A David M Carson
5287	C Samantha Briant	1281	S Theodora Buchanan	7664	A Sophie Calder	1349	A Katharine J Carson
7911	S Simone Brick	4508	A Tamir Buchstav	5678	S Christopher Caldwell	644	A Rick Carson
2891	A David Brider	3841	A Alison Buck	4950	A Larry Caldwell	7572	S Steven Carstensen
5305	A Amanda Bridgeman	7320	S Buddha Buck	4596	A Liz Caldwell	8563	S Stanley Carswell
7826	S James Bridgeman	2274	S Keith Buckler	4597	A Peter Caldwell	2909	C Angel Carter
5845	S Benjamin Bridges	8374	A Dennis Buckley	7045	S Todd Caldwell	7499	S Cat Carter
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7417	S Jonathan Briggs	1493	A Nicola Budd	3032	A Simon Callan	2908	A Ed Carter
4581	Y Jordan Briggs	1061	A George Budge	6366	Y Cindy Callens	1361	A Edward Carter
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5345	S Mary Brito	4046	A Bungle	2212	A Dan Campbell	5871	A Cat
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5397	S L Broadfield	5603	S Alexander Burg	3316	A Neil Campbell	3906	A Sheila Anne Cataroche
3279	A Marcus Brodeur	7776	S Adrian Burgess	2635	A Rob Campbell	631	A Catelynn Cunningham
3278	A Rebecca Brodeur	3477	A Ian Burgess	6128	A Valerie Campbell	7064	S John Cater
5674	S Eneas Brodzki	5139	A James Burgmann	5855	A Jordi Alfonso Camus	5358	A Armel Cates
6125	A Sylvia Broening	3632	A Michael Burianyk	8798	A Susan Cane	637	A Norman Cates
5303	A Brook	9128	A Cheresse Burke	3947	C Canis Lupus Homo Sapien (Simon Beal)	3630	A Catherine Hill
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7588	S William Brooks	2577	A Sue Burke	4147	S Eric Cannon	3087	A Cathryn
1259	A Ann A Broomhead	7574	S Ann Burlingham	6238	Y Ashley Cano	2875	Y Catriona
5929	A Abi Brown	5741	S Steve Burnett	7028	S David Cantrell	857	A John Cauffman
4874	C Alex Brown	4498	A Karen Burnham	8286	S Leilani Cantu	4059	A Kara Cauter
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4636	C Corinthia Brown	2526	A Laura Burns	454	A Captain Lucy	6701	A CB Harvey
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1503	A Garth Brown	8139	S Michael A. Burstein	1517	S Mary Piero Carey	1739	A Ceri
1948	A Gary L Brown	8140	S Nomi S. Burstein	8502	A Jessica Cargill	5070	S Antonio Cervellino
7476	S Jarrett Brown	4243	A Madeline Sebastian Burtenshaw	4290	A Robert Carl	8430	S Joseph Ceterski
7549	S Jeff Brown			4504	A Kenneth Carl Simon	5218	A Herman Ceulemans
1060	A John Brown	5476	S Meghan Burton	5079	S Carl V. Anderson	6263	A Sebastien Cevey
1504	A Joni Brown	7044	S Bururian (Scott Laney)	24	A David Carlile	6546	A Pascale Chabrilat
4635	A Justin Brown	6879	S Scott Burwinkel	6698	A Anne Carlin	7414	S Tina Chaddick
7026	S Kevin Brown	4612	A Elinor Busby	2203	A Renato Carlotti	2517	A Jon Chaisson
573	A Lawrie Brown	9255	S William Busch	5071	S Bruce Carlson	5992	A Sarah Chalcraft
6548	A Lloyd Brown	5670	S Melissa Bush	8326	S Christopher Nickolas Carlson	4001	Y Steven Chalker
4358	A Mark Brown	7142	S Gregory Butera			4691	A Debbie Challis
999	A Nigel Brown	7690	S William Butod	2278	S Lorna Carlson	5458	A Martin Chamberlain
1555	A Pat Brown	3383	A Andrew M Butler	8321	S Russel Carlson	8533	A Becky Chambers
2272	A Phylis Brown	2476	A Catherine Butler	7614	S Stephanie Carlson	8692	S Christine Champeaux
3284	C Sam Brown	3514	A Chris Butler	3286	A Susan Carlson	3547	A Don Chan
2273	S Susan Brown	6367	A Robert Butler	527	A Vivian Carlson	7237	S Minna Chan
8284	S Tricia Brown	4276	A Amy Butt	5435	S Zachariah Carlson	6896	S Sweth Chandramouli
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6738	A Matt Bruce	457	A Randy Byers	9225	A Carolina Valdez Miller (Carolina Valdez Miller)	2998	A Chantal
1265	A Bruce Stanley Burdick	2276	A Diana Bynum			8922	A Yasmina Chaoui
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9297	A Nadine BRUN	8501	A C. Robert Cargill	6520	A Christian Caron	7309	S Heather Chappelle
4397	A Bonnie Brunish	5587	S C. W. Franks	8499	S Lee Carpenter	6647	A Charles E. Gannon
4111	A Para Bruno	1202	A C.(Chris) John Arthur	4572	A Scot Carpenter	5693	A Charlie Jane Anders
8443	A Brian Brunswick	3832	A Cindi Cabal	4031	A Paul M Carpenter	5092	A Charlotte Bremen
1214	A Bryan	6646	Y Catherine Cable	7993	S Luigi Carraro	4251	A Ash Charlton
2581	A Angela Bryant	8697	S Rogers Cadenhead	4161	A Loic Carre	3582	A Galen Charlton
7999	S Crystal Bryant	2629	A Pat Cadigan	2727	A Carrie	4671	A Anne Charnock
3417	A Forrest A Bryant	875	A Chuck Cady	296	A Carrie	4982	A Nora C Chavez
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3224 A Tudor Ciocartie
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6392 S circeramone
(Kerry Jacobson)
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3572 Y Einat Citron
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626 A David Clark
8202 S Graham Clark
6579 A Iain Clark
4766 A James Clark
6580 A Janet Clark
2904 A Simon Clark
505 A Trevor Clark
5914 A Alison Clarke
2468 A Anne Clarke
5985 A Christine Clarke
8157 S Donald Clarke
5915 A James Clarke
7817 S Karen Clarke
6749 A Neil Clarke
2008 A Nicola Clarke
3806 A Roz Clarke
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6612 A Don Clary
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6973 S Steven Cowles
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268 Y John Coxon
6050 S Jason Coyle
7067 S coyoteblue
7059 S Daniel Craft
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7418 S Shay Cranmer
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5933	Y James Crompton	6316	A Vasa Curcin	2480	A Dan (Targh)	9018	A Lionel Davoust
6277	A Margareta Cronholm	6317	I Vladan Curcin	4254	A Dan Erickson	7836	S John Davy
1138	A Tomas Cronholm	3886	A Kim Curran	6303	A Dan Milburn	3095	A Martyn Dawe
1062	Y Abi Crook	8526	S Curt Mahoney	7318	S Dana	3064	C Alan Dawson
1063	Y Alistair Crook		(Curtis Mahoney)	5722	S Jeffrey Daniel	6843	S Doug Dawson
258	A Deborah Crook	5481	S Mark Curtin	5723	S Kiley Daniel	5183	A Elizabeth Dawson
2518	A Jon Crook	4272	A Ian Curtis	4154	A Daniel Spector (@danjite)	3062	A Guy Dawson
1064	Y Rachel Crook	721	S S L Curtis	9118	A Daniela Pereira	3063	A Sue Dawson
8662	A Stuart Crook	6345	A Sheryl Curtis	8225	Y Katie Daniels	556	A John Day
2562	A Su Crook	2223	A Charles Curtis-Stanley	7708	S Scott Danielson	5105	S John Day
5179	A Phil Crooks	7541	S Alex Curylo	4027	A Danimediacy	4603	A Pauline Day
1470	S Don Crossman	56	G Scott Custis	3235	A dani_the_girl	3163	A Robert Day
3695	A Jerry Crosson	4064	S Chris Cutler	1483	A Michael B Dann	877	S Genny Dazzo
8919	S Adam Crouse	3041	A Trevor Cutler	9134	A Doina Daraban	4857	S Roberto C De Antunano
5387	S Crow Bolt	2649	S Tara Cuvelier	5479	S Dark Suit Inc.	1685	A Aliette de Bodard
6399	S Jonathan Crowe	4234	A Cyberdreams	7599	S Darkeye	6710	A Gabrielle de Cuir
8438	C Simon Crowell		(Atchara Wittek)	566	A Darlene Marshall	428	A Susan de Guardiola
8436	A Wesley Crowell	4233	A Cyberdreams		(Eve Ackerman)	3896	A Liz de Jager
7224	S James Crowley		(Louis Wittek)	7634	S Brian Darr	3897	A Mark de Jager
5746	A Nita Crownover	4100	A Cymarel - Spacegirl	1827	A Jared Dashoff	849	A Sondra de Jong
5745	A Richard Crownover		(Alison Ward)	1817	A Joni Dashoff	274	A Jim de Liscard
3092	A Peter Crowther	2869	A Adrian Czajkowski	1818	A Todd Dashoff	6876	S Guy Anthony De Marco
6887	S Jim Crumley	3835	A Anne-Marie Czajkowski	6758	S DJ Dates	4506	A Giovanni De Matteo
3129	A Peter Crump	7365	S Julie Czerneda	2932	A Ellen Datlow	6246	A De Mouse
1520	A Jerry Crutcher	1585	A Janet D'Agostino-Neill	1113	A James Stanley Daugherty		(David Thorne)
7779	S csdaley	3376	A Don D'Amassa	5133	S Jay Dauro	3952	A Katrina de Vos
	(Christopher Daley)	3377	A Sheila D'Amassa	1838	A Dave	3951	A Kearin de Vos
944	A Ctein	8319	S David D'Antonio	4204	A Dave (David Kurtycz)	2186	A Cassandra de Voto
2842	A Cuddles	4755	A Dominick D'Aunno	4267	A Dave (David Lampen)	390	A Jette de Vries
7264	S Ignacio Cudeiro	6334	A Charlotte D'Sa	7196	S Dave	6271	A Frans de Waard
				3671	A Dave B	1145	A Peter De Weerd
				3982	A Dave Bell	4751	Y Nicolas de Wergifosse
				8470	A Dave Bradley	995	A Deacon Drew
				5039	A Dave Corby BSG Press	4601	A Deborah J Dean
					& Publicity (Dave Corby)	4600	A Lawrence Dean
				1417	S Dave Larsen	3734	A Steven Dean
				1251	A Dave O'Neill	5939	A Adrian Deasley
				2481	A Dave the Planetbuilder	8731	A Deb Couch
				5667	S Dave Wilson		(Deborah Couch)
				1995	A Dave'el	8938	S Dwayne DeBardelaben
				8604	S Dave.IIRC	4710	A Debbie Lynn Smith
				2717	A Anne Davenport	4761	A Debby Moir
				2805	A Francis Davey	8466	S Erik DeBill
				5156	S David A. Young	4406	Y Debo-chan
				6527	A David M Henley	4079	A Deborah Jay
				2593	S David McDonald	8367	A David DeBord
				822	A Jo Davidsmeyer	340	A Giulia DeCesare
				5245	A Alex Davidson	5974	S David Decker
				330	A Christine Davidson	7125	S Mary Decker
				4979	C Corwin Davidson	2815	A Sasha Decker
				6777	S Gary Davidson	6682	A Stacia Decker
				2290	A Howard Davidson	5565	S Christian Decomain
				329	A Michael Davidson	4819	S Nadine Degner
				7782	S Nicholas Davidson	6678	S Tamara DeGray
				5499	A Rjurik Davidson	8252	S Michael deHilster
				2036	S Aaron Davies	6574	A Assaf Dekel
				3617	A Ewan Davies	6573	A Ayelet Dekel
				6278	A Huw Davies	6575	I Evyatar Arthur Dekel
				2737	A John I Davies	3302	A Priscilla Del Cima
				3618	A Karen Davies	6800	S Robert Del Favero
				5826	A Kathleen Davies	6906	S Paul Delahunty
				4453	Y Lucy Davies	6407	S Andrew Delaney
				1713	A Malcolm Davies	1972	A Jennifer Delaney
				6842	S Davies	9135	Y Maria Delany
				341	A Steve Davies	825	A Linda DeLaurentis
				7579	S Abigail Davis	5804	S Libero Della Piana
				7035	S Aguido Davis	9061	A Austin DeMarco
				5586	S Chris Davis	8464	S Rebecca Demarest
				2096	A Christopher Davis	8435	S Clare Deming
				7065	S Crystal Davis	4301	A Steve Dempsey
				8181	A Grania Davis	6239	A Dena Bain Taylor
				6956	S James Davis	7252	S Ned Denby
				6649	S Jane Davis	1378	A Jay Denebeim

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8574	Y Derek	7090	S Mike Donnelly	814	A John Duff	3	GoH Malcolm Edwards
8327	S David Deren	4765	S Regis Donovan	2300	A Lynn Duff	3628	Y Max Edwards
2612	S Julie Dereu	8246	S Aleix Dorca	2301	S Sarah Alice Duff	218	A Sue Edwards
5860	A Derfel/David	3999	S Doreen Osterholm	6769	S Dana Duffield	53	G Tim Edwards
3311	A Ellen M DeRosa	7681	S Ben Dorman	1393	A Bridget E Duffy-Thorn	6744	A Val Edwards
5243	S Sonja Derwanz	335	A Paul Dormer	6043	A Shaun Duke	2188	A Jim Edwards-Hewitt
3810	S Theresa Derwin	4593	A Mike Dorn	6268	A Ann Dulhanty	2187	A Terilee Edwards-Hewitt
2292	S Apurva Desai	6736	A Robert Dorn	8156	A Daniel Dumberch	3304	A Guido Eekhaut
8981	S raj desai	2528	A Leo Doroshenko	1939	A Georges Dumberch	3658	A Andrey Efremov
2293	A Steven desJardins	5609	S Joseph Dorsett	3214	A Judith Dumont	3659	I Maxim Efremov
6478	A Claire Deslandes	8440	A Kevin Dorsett	3216	C Rhea Dumont	3657	A Olga Efremova
6325	A John Desmarais	8441	A Kristin Dorsett	6939	S Paul Duncan	620	A John Gunnar Egeland
6326	A Rachel Desmarais	6132	Y Iris Dosen	1823	A Sydney Duncan	8333	S David Eggli
2665	A Ben Dessau	3234	A Karen Doty	9057	A Carla Dundes	1508	A Eggwhite
3088	A Zoe Deterding	2596	A Doug McEachern	4558	A Warren Dunham	4355	A Gary Ehrlich
6951	S Logan Dethrow	4077	A Dougal	7474	S Margaret Dunlap	4356	A Sheryl Ehrlich
2084	A James Detry	4075	A Carolyn Dougherty	632	A Margaret Dunlop	4289	A Jay Eichelburger
2045	A Nathaniel M Deutsch	3887	S Holland Dougherty	5295	S Eric Dunn	4016	A Madeleine Eid
4364	S Lisa Deutzch Harrigan	604	S Kerrie Dougherty	8513	A Jenny Dunn	6873	S David Eilers
2294	A John Devenny	4687	C Lana Dougherty	4694	A Owen Dunn	2675	A Eira
8279	A Devin Madson	1426	A John R Douglas	6983	S Rebecca Dunn	4954	A Stefan Eischet
7346	S Devin Singer	6000	A Nina Douglas	7189	S Nathan Dunning	7890	S Susan Eisenhour
967	A Bob Devney	3432	A Shona Douglas	2885	A Martin Dunstan	7602	A Anke Eissmann
903	A Michael Devney	7646	S Stuart Douglas	2884	A Vivienne Dunstan	2652	A Thomas Eivins
850	A John Devoy	2298	A Cheri Douglass	5162	A Jean-Claude Dunyach	4028	A El (Eleanor Moore)
6606	S Nicole Deyerl	4353	A John Douglass	3702	A Lorna Dupre	5954	A Amal El-Mohtar
7089	S Bruce Diamond	358	A DougS (Douglas Spencer)	4543	A Robert Durand	2969	A Hadas Elber-Aviram
4459	A Anderson Dias Carvalho	7208	S Dougtron 3030 (Doug Bissell)	3799	A David Abeijón Durán	6686	A Helen Elder
5031	A Ana Diaz Eiriz	26	A Fran Dowd	7492	S Brian Durham	1405	A Jacqueline Taero Elderkin
1899	Y Dominic Tenzing Dichen	27	A John Dowd	9105	A Dee Durkan	6341	A Danny Elderton
8278	S Simon Dick	4969	A Bob Dowling	6009	A Emily Durrant	3621	A Alison Eldred
5872	Y Bryn Dickinson	7958	C Hermione Dowling	3287	A Bryant Durrell	8476	Y Eleanor
5728	S Seth Dickinson	2816	A Emily Down	5628	S Dustin	5822	A Electric Hedgehog (Chris Dollin)
287	A Gillian Dickson	2817	A Thomas Down	7726	S Dusty Tyre	5959	A Mariam Elgammal
3241	Y James Dickson	3372	A Phil Downes	512	A Chris Duval	3360	A Jessica Elgenstierna
3240	A Martin Dickson	2758	S Rodney Downey	4623	S Girish Duvvuri	4162	A Tony Elgenstierna
4340	A Didi Chanoch	8452	S Starla Doyal	1634	A Ellen Dwyer	5283	A Elias F. Combarro
3843	A Dean Dierschow	6806	S Alison Doyle	3793	A Susan Dye	6463	S Sally Eliot
1614	A Silke Diesenhoff	2905	A Barbara Doyle	1365	A Andrew Dyer	5202	S Elisabeth B
5057	A Luigi Difilippo	1941	A Christine Doyle	5279	A Danny Dyer	9064	Y Nataly Eliyahu
2488	A Elisabeth Dijkstra	2913	S Frances M Doyle	4799	A Louise Dynes	4775	A Elizabeth Bear
7974	S John Dilick	2299	S Daniela Doyne	4800	A William Dynes	7636	S Brad EllEdge
2076	A Jeff Dill	554	A Holly Doyne	6410	A Andy Dyson	5040	A Sarah Ellender
6245	A Mario Dimech	7842	A DPPAULSON	1524	A Phil Dyson	2508	A Janet Ellicott
6794	S Zachary Dimmack	206	A Dr Bob	5429	Y Grzegorz Dytrych	1783	A Ellie Winpenny
558	A Kylie Ding	1319	A Dr Karen	1499	A Christine Dziadosz	15	A Herman Ellingsen
5801	S Lorena Dinger	7573	S Dr. Adam D. Bradley	5508	A E. J. Swift	6289	Y Heather Ellington
3724	A Jos Dingjan	3296	A Dr. Caroline Cox	966	A E. L. Mellor	6290	A Jolene Ellington
8439	C Dingo Dingo	3295	A Dr. Eric Schulman	8787	S E.L. Brincks	2928	A Lee Elliott
3379	A David Dingwall	6357	A Dr. Martin Schneider	8818	A Samantha Eades	3920	A Christopher Ellis
293	A Paul Dion	8437	A Dr. Mary Crowell	5161	A Amanda Earlam	7880	S Dale Ellis
5538	S Alan Dionne	9280	Y Dr. Newton Geiszler (Anna Gryaznova)	1186	S Gerard Earley	5606	A Elizabeth Ellis
5232	S Geri Diorio	6231	A Dr. Weir (Cristina Margheri)	5646	S Nadine Earnshaw	8402	S James Ellis
7054	S Christina Disch	2538	Y Drachii	255	A Roger Earnshaw	7209	S Jason Ellis
2295	A Jody Dix	7978	Y Drag-On (Bryn Jones)	4891	A Christian Eason	7740	S Joseph Ellis
2803	S Djibril al-Ayad	5775	S Daniela Draghici	14	A Martin Easterbrook	6836	S Rick Ellis
6785	S DL Thurston	2765	S Jacqueline Dragt	1586	A Donald Eastlake	8549	S Sigrid Ellis
3986	A Susan Dobell	1069	A Katharina Draisbach	1587	A Jill Eastlake	5582	S Simon Ellis
976	A Dermot Dobson	7190	S Jennifer Drake	4316	S Phillipa M Eastlake	8266	S Simon Ellison
3314	A #Emmeline Pui Ling Dobson	3562	A Terry Draper	964	A Tom Easton	8522	S Jennifer Ellsworth
1068	A Neil Dobson	4608	C Connal Drayton-Harrold	6685	A Nathan Eastwood	7628	S Scott Ellsworth
2785	S Lynne Docherty	4609	C Xanthe Drayton-Harrold	6044	Aebeck (Eskild Beck)	6307	A Will Ellwood
13	A Vincent Docherty	4610	C Xavier Drayton-Harrold	2302	S Theresa Ebenhoe	8634	S Elra Dahl
7577	S Doctor Science	5742	S Frank Dreier	2599	A Turlough Eccles	2570	A Elrica Pew
1210	A Cory Doctorow	6863	S David Drew	2303	A Gary Echternacht	3840	A Elsewen Press
8748	A Mike Dodds	372	A Michelle Drew	378	A Ecki (Eckhard Marwitz)	3060	A Bjorn Tore Elvedal
5331	A Tom Dodds	5520	Y Filip Drnovsek Zorko	1981	A Ed	3059	A Charlotte Elvedal
2296	S Sam Dodsworth	317	A Katy Droege-Macdonald	1852	A Ed Rutkowski	3061	C Ferdinand Elvedal
6244	A Edward Doernberg	3436	A Jakob Drud	257	A Eddie Cochrane	8617	C Em Willcox
7745	A Eylul Dogruel	6601	A Shiri Drugan-Lubzens	4087	A Eddie Schneider	9161	A Emar
8409	S Tom Doherty	817	A Douglas E Drummond	8601	A Eddy (Phil Edwards)	422	A Adrian Emery
897	A René-Marc Dolhen	418	A Ian Drury	2304	A Shawna Eddykissell	8104	S Paul Emigh
3672	A Chris Dolley	1565	A David Kennedy Drysdale	1430	A Scott Edelman	5947	A Emilie Brenne (Emilie Hernandez)
6482	A Olivier Dombret			7879	S David Edelstein	6774	S Emily @ Oh Magic Hour (Emily Johnston)
5328	A Benoit Domis			4458	A Edgard Refinetti		
				2564	A T D Edge		

2111	A EMJAY	4740	A Martin Feeney	1924	A Ian Flockhart	2310	S Julia Freedman
1572	C Emjay	7657	A Michael Fehrenschild	1926	C Olivia Flockhart	2311	A Graham Freeman
1209	Y Emma	5512	S Caroline Feigert	4318	S Amy M Flores	2312	S Janet Freeman
228	A Emma Jane Davies	7198	S Michael Feinberg	4317	S Richard Flores IV	7810	S Joy Freeman
2705	A Udo Emmerich	809	A Gary Keith Feldbaum	6086	A Leadie Jo Flowers	7735	A Julian Freeman
8941	S Lisa Emmert	7046	S Ralph Feldhake	6134	Y Ailsa Floyd	8125	A Keith Freeman
6135	A Eng. Yasser Bahjatt (Yasser Bahjatt)	2022	A Allison Feldhusen	7326	S Anthony Floyd	7003	S Spencer Freeman
3378	A Marion Engelke	2021	A Michael Feldhusen	5729	Y Daniel Floyd	7380	S Markus Freericks
1172	A Marie Engiors	3842	A Aaron Feldman	4047	A Fluffy Mark	8285	S Jon Freestone
356	A Andrew England	7092	S Steve Feldon	5241	S Flyer037	4034	A Peta Freestone
1532	A Emma England	8103	S Felicia Fredlund	7752	S Alison Flynn	715	A Kurt Freitag
5694	A Carl Engle-Laird	8801	A Felicity Shagwell	5838	S Brianna Flynn	482	A Lisa Freitag
6292	A Erika Engler	369	A Feline	9073	A Danny Flynn	7315	A Pawel Frelik
4736	I Cordelia Engtovs	2950	C Felix	332	A Katherine Flyte	8042	S Helen French
5108	S Erika Ensign	2642	S Sarah Felix	5592	S Daniele Foa	7078	S David Freund
4803	Y Entourage	2308	S Thomas Feller	1985	Y Alexandra Foglio	6913	S Katie Frey
8613	S Peter Enyeart	7295	S James Felling	1983	A Kaja Foglio	6980	S Tabetha Frey
269	Y Eowyn of Galifrey	7283	S Tom Feltes	1982	A Phil Foglio	1980	A Johan Frick
5895	A Eric (Tsai Yu-Hung)	8081	A Huawei Feng	1984	Y Victor Foglio	9065	S Isabella Friedlein
2491	S Eric C. Johnson	1892	A Jaine Fenn	6258	A Fona (Fiona Kelly)	4557	A Debbie Friedman
8961	A Erich	4622	A Anne Fenwick	1545	A Terry Fong	2313	A Evan Friedman
2618	A Kurt Erichsen	4845	S Stephen Feren	4561	A Stacy Fontenot	3574	Y Naama Friedman
6505	Y Rachel Erickson	8130	A Andrew Ferguson	5135	S Ernie E Fontes	115	A Anders Frihagen
4253	A Yvonne Erickson	4840	A Fabio Fernandes	4240	A Aymeline Fonvieille	3836	A Wolfgang Frisch
2492	A Erin	4834	A Charo Fernandez	3411	A Iain Forbes	7737	A Candida Frith- Macdonald
2619	A Lance Erlick	4189	A Laura Fernandez-Kayne	6903	S Scott Forbes	7739	Y Myles Frith-Macdonald
2648	A Susan Erlick	7975	S David Ferrington	5106	S D A Ford	7738	Y Oscar Frith-Macdonald
8207	S Dan Eshleman	1223	A Cody Ferris	8705	S Laura Ford	7736	A Richard Frith-Macdonald
1676	A Esmerelda	6888	S Micheal Ferris	3516	A Mike Ford	7050	S frogmonkeys (Amber Wilder)
3697	A Estara Swanberg	8356	S Michelle Ferry	266	Y Ford	5881	A Alan Frost
4222	Y Ethan (Ethan Dodd)	407	S Anna Feruglio Dal Dan	1170	A Erik Fornander	6936	S Donna Frost
6232	A Jeroen Ettema	7230	S fg16	2309	S Eric Forste	722	A Jack Frost
3335	A Kleomenis Evangelopoulos	4492	A Fia (@fceejay) (Sofia Karlsson)	866	A Kristina Forsyth	5182	A Jaime Frost
9077	A Alaina Evans	4888	A Susan Fichtelberg	7965	A Ed Fortune	2314	S Sarah Frost
1891	A Andi Evans	3175	A FiFi	4	GoH Chris Foss	3622	A Darren Fry
9191	A Chris Evans	346	A Mike Figg	466	A Adrienne Foster	7656	A Corinna Fuchs
8263	S J.T. Evans	5684	S George Filipovic	6853	S David Foster	9158	A Monica Fuchs
4678	A Laure Eve	7845	Y Filo293 (Daryl Verbosiclad)	2720	A Jean Foster	7655	A Werner Fuchs
9307	A Thomas Everchild	3523	A Emma Filtness	1761	A Helen Foster-Turner	6603	A Kazumi Fukushima
557	A Lynne Everett	4920	A Andrew Finch	2227	A Paul Foth	2315	A James Fulkerson
6369	A Dawn Everett-Biddle	3447	C Charles Finch	9106	I Oran Foulger	5060	S Jeremy Fuller
7769	S Everlily (Lynn Everling)	3448	I Nicholas Finch	9104	A Stephen Foulger	5894	A Susa Fumiko
7174	S Evil	2554	A Sheila Finch	29	A SF Foundation	1047	A Gwen Funnell
3481	A Ewa SR	3446	A Tony Finch	5847	S Alain Fournier	9174	Y Mladena Funtek
1702	A Allison Ewing	2214	A Bayla Fine	6054	C Jonathan Fowler	3127	C Karen Furlong
1767	Y Calum Ewing-Hepburn	2185	A Katherine Finegan	6053	A Rebecca Fowler	217	A Nigel Furlong
1768	Y Sarah Ewing-Hepburn	6104	A Joel Finkle	5931	A Therese Anne Fowler	216	A Sabine Furlong
2451	A Exceedingly Weller	6103	A Susan Finkle	7552	S Timothy Fox	3128	C Simon Furlong
2702	A Phil Exon	4972	A Jerome Finn	9179	A Andrew Foxx	5023	A Malcolm Furnass
8448	A Simon Exton	8455	S Bob Finnen	1329	A Jack Foy	7653	A Liza Furr
6690	Y Daphne Ezer	906	A Edward F Finneran	1408	A Llyne Foy	7950	S Yoshimichi Furusawa
8235	A F. Brett Cox	9114	S Christopher Fiore	4344	A Charles S Fozard	7072	A Silvia G.
6940	S Catherine Faber	264	C Fire	2459	A Colette H Fozard	1112	A G. David Nordley
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5505	S Sean Fagan	9001	Y Tanja Fischer	5652	A Frances Silversmith	8637	A Kimberley Gaal
8489	S Jennifer Fah	3480	A Deborah Fishburn	3899	A Francesca	6114	A Erik Gaalema
2307	S Kathy Fahey	3219	A Mike Fisher	5906	S Phillip Francesco	4323	A Karen Gaalema
4470	A Nuala Fahey	2228	A Naomi Fisher	2632	A Regina Franchi	4321	A Steve Gaalema
3431	A Jón Fairbairn	2228	A Naomi Fisher	2640	A Rudy Franchi	1341	A Gabby Bate
4103	A Simon Fairbourn	881	S Don Fitch	1578	A John Francini	6098	A Gabrielle
2215	A B Dan Fairchild	3767	A Dennis Fithen	5635	S Bart Francis	8078	S Anna Gabutero
1967	A Nick Falkner	5549	S Michael Fitz	798	A Steve Francis	7063	S Avani Gadani
509	A Nicholas Faller	4056	S John Fitzgerald	799	A Sue Francis	4499	I Gadget
9129	A Marcel Fanara	3271	A Sharon Fitzgerald	4088	A Tamlyn Francis	3097	A Richard Gadsden
3266	C Diarmuid Fanning	6927	S Thomas Fitzgerald	7846	A Brad Frank	2316	S David Gaeddert
3267	C Emily Fanning	3179	A Ilan Fix	3768	A Karin L Frank	1999	A Dean Gahlon
3265	A Pat Fanning	2651	S Terry Flander	5210	A Kirsten Frank	4049	A Gail Carriger
5350	Y Emma Faragher	8944	A Brian Flatt	1615	A Will Frank	7698	S Leslie Gailey
1444	A Jennie Faries	7743	S Elisabeth Flaum	1065	A Frank Roger	6111	S Irwin Gaines
6348	A Richard Farkas	3229	A Marcus Flavin	3484	Y Nogah Frankel	8309	S John Gairing
6931	S Jay Farley	727	A Fledgist	6522	A Marieke Frankema	6281	S Gerald Gaiser
7867	S Shannon Farley	515	A Dimitra Fleissner	143	A Frankie Mouse	2317	S Janice Galeckas
112	A David C Farmer	516	A Peter Fleissner	1509	Y Daniel Franklin	6748	A Galen Dara
6613	A David Farnell	4309	A David Fleming	2470	A Ariel Franklin-Hudson	7862	A Elaine Gallagher
2205	A Bruce Farr	2069	A Emily Fleming	4934	A Laura Frankos	5409	S Karl Gallagher
2206	A Lea Farr	8258	S Greg Fleming	2509	A Jean-Luc Fransen	7980	A Norma Gallagher
4258	A Timothy Farr	5191	S Stephen Fleming	4757	A Shirley Frantz	1323	A David Gallaher
6340	A Gary Farrant	399	A Jo Fletcher	8058	A Bradley Franzella	4314	A Gilbert Gallerne
3521	A Adrian Faulkner	704	A Lyndon Fletcher	8351	S Robert Fraser	5626	A Irene Gallo
245	A Doug Faunt	703	A Melanie Fletcher	8654	S D. Douglas Fratz	1289	A Tom Galloway
4742	A Bill Fawcett	1355	S Michael Fletcher	7790	S Gwen Frazer	3008	A Angela Galusha
2742	A Faye Wilbur	7994	A Tom Fletcher	6500	S James Frech	3009	A Ben Galusha
4098	A FC Stoffel	28	A Flick	7416	S Fred Best	8057	A Fred Gambino
236	A Feorag NicBhríde	7268	S Chris Flipse	4988	S Amy Fredericks	5732	S GameQuoter (Michael Frank)
4288	A Moshe Feder	7947	A Flis (Felicia Olson)	5522	S Andrew Freeberg	5556	A Peter Gantner
5434	S Steve Fedyna	1923	A Dina Flockhart	2166	A Avi Freedman		
		1925	C Eleah Flockhart	2165	A Gail Freedman		

7452	S Liang Gao	8996	A Gill Othen	139	A Robert Gorman	8712	S Jonathan Greenberg
5687	S Hannah Garbacz	926	S Brendan Gillen	4528	A Denise Gorse	6256	A Lee Greenberg
5688	S Scott Garbacz	2995	A Gillian Redfearn, Gollancz	5423	S Sarah Goslee	8260	S Devon Greene
5029	S Mary Garber	3228	A Claire Gilligan	1050	A Julia Gosling	9294	A Jack Greene
9299	A Elio García	6391	A Greer Gilman	2106	A Aaron Gosztyla	8171	A Lauren Greene
6119	A Christopher Garcia	3171	A Angela Gilroy	6260	A Robert Gott	1280	A Jaq Greenspon
6504	S Steve Garcia	5197	S Robert Gilson	688	A Stephen Goudge	1986	A Yale Greenspoon
2318	S Jeff Gardiner	1433	A Gina	1030	A Roelof Goudriaan	6419	S Charles Greenwald
2319	S Michael Gardiner	4139	A Gingerwolverine	2323	A Daphne Gould	4441	A Chris Greenway
8511	A Stewart Gardiner	4798	A Ginny Ickle	2324	A Joel Gould	4428	S Giles Greenway
3614	A David Gardner	3739	A Marcus Gipps	605	A Inez Gowsell	4440	A Kirsty Greenway
8461	A John Gardner	4174	A Gipsy	8493	S Corey Grable	4092	A Ana Gregg
6837	S Tony Garnock-Jones	6280	S Tom Gittings	7611	S Matija Grabnar	4093	A Ralph Gregg
4349	A Linda Garrison	3038	A Lydia Gittins	6064	A Dominick Grace	8793	A Nigel Gregoire
4348	A Maxwell Garrison	5452	S Ira Gladkova	3900	Y Grace	5830	A Daryl Gregory
1965	A Terie Garrison	5690	A Max Gladstone	4841	S Peter Grace	898	A Ian Greig
5033	A Garry	9256	S Bryce Glasgow	6041	A Monika Graefling	2521	A Julie Greig
7941	A Ted Garside	7809	S Peter Glaskowsky	5433	S Dorothy Graham	7366	S Liz Gresham
2498	A Gary Dockter	8738	A Ian Glass	657	S Gin Graham	9136	A Grgo
900	A Gary S Wilkinson	5920	S Keith A Glass	3634	A Nancy Graham	4381	A John Gribbin
5389	A Marc Gascoigne	3543	A Martin Glassborow	7762	S Stephen Graham	7279	S Ellen Griffin
8817	A Stephen Gaskell	7539	S Melissa Glasser	893	A Grahn	4812	C Griffin
4966	A Liz Gately	3856	S Sara Glassman	3540	A Thomas Gramstad	7711	S Stephanie Griffin
1457	S Joseph Gauthier	1116	A Craig Glassner	5032	A Alberto Gacia Granda	2653	A Tim Griffin
1456	S Shiao-Ling Gauthier	4885	Y Cullen Glassner	3879	A David Grandin	3028	A Jackson Griffiths
4805	A Erez Gavish	720	A Marsha Glassner	2944	A Michael Grant	6781	S Stephen Grigson
4035	A Gavran	6795	S MaryAnne Glazar	4083	S Reilly Grant	4327	C Brandon Grimes
1179	A Anna Gómez-Lagerlöf	873	A Glenn Glazer	8273	S Jon Grantham	4328	C Conner Grimes
130	A Carolina Gómez-Lagerlöf	2321	S Adele Gleason	3730	A Rebecca Gravener	4326	A Jennifer Grimes
818	A Helen Gbala	2085	A Regina Gleis	6856	S Sam Grawe	4325	A Paul Grimes
4371	A Tayonon Gbala	2220	A Glenna	135	A Angella Gray	3185	Y Ella Grindey
342	A Mark Geary	8484	S Jeremy Glick	2118	A Aprilynn C Gray	7324	S Daniel Grisinger
4367	A Henry Gee	6799	S Katie Glick	131	A Michelle Gray	6576	A Anne Groell
4368	Y Phoebe Gee	4505	A Denman Glover	370	A Roy Gray	6531	S Kevin Grocock
8813	S Jacob Geers	3247	A Manfred Gloderer	6545	S Russell Gray	7370	S Pierce Groover
169	A Deb Geisler	7075	S Andy Glover	3131	A Gray Woodland	7094	S Susan Groppi
242	A Janice Gelb	4541	Y Cara Glover	2002	A Terry Sisk Graybill	4884	A Michael Grosberg
6757	Y Andre Geleynse	682	A Don Glover	5853	A Grayson Bray Morris	2628	A Meryll Gross
6661	S Penny Gembarosky	5682	S Steve Glover	1814	A Marina Grškovič	8148	S Michael Grossberg
6097	Y Josh Gemmell	683	A Vicki Glover	761	A Cathy Green	3380	A John B Grout
1035	A Ron Gemmell	4389	A Maura Glynn-Thami	5154	A Chris Green	2697	I Grouting
3161	A Genia Kozlov	5180	A Pascal Godbillon	7658	S David Green	1601	A David G Grubbs
1376	A Cynthia Geno	3343	A Sarah Goddard	3539	A Rebecca Green	7869	S Jason Gruber
3331	S Jennifer Gentzel	4306	A Victoria Goddard	5090	A Simon Green	4670	A Rita Grunbein
2600	A Michael Geoghegan	2109	A Jean Goddin	6006	S Rosalind M Green- Holmes	1554	A Arwen Grune
4351	Y Lock George	1282	A Rasa Godelyte			4002	A Diana Grygicenza
7819	A Marjorie George	7586	S Kriti Godey				
159	A Elzbieta Gepfert	9010	A Rebecca Godfrey				
3258	A Melissa J Gerber	8145	S James Goetsch				
4825	S John Gerhart	4725	A Richard Goguel				
6564	A Cesar Germana	475	A Neyir Cenk Gokce				
5971	A Shaun Gerrans	5657	S C. Gold				
991	A Chris Gerrib	1449	A Lynn Gold				
9121	A Janna Gerrits	6412	A Jerry Goldberg				
2716	A Mark Gerrits	7714	S Yair Goldberg				
2784	A Gail Gerstner-Miller	4984	A Barry Goldblatt				
5372	A Gary Gertley	3940	A Marian Goldeen				
5373	A Jennifer Gertley	4133	A Rachel Goldeen				
7960	S Benoit Gervais- Laurendeau	3941	A Goldeen Ogawa				
3007	A Peter Geusens	8468	S David Golden				
4065	A Ghoti (Kirsten Watson)	4033	S David Goldfarb				
5503	S Claire Gibbison	3571	A Inbal Goldfracht				
3309	A Joe Gibbons	1070	A Giles Golding				
702	A John K Gibbons	462	A Diane Goldman				
1438	A Lester Gibo	5576	S Emily Goldman				
3459	I Alexander Gibson	4205	A Susanne Goldmann				
3667	A G D Gibson	8416	S Chaos Golubitsky				
3679	A Gary Gibson	2322	A Larry Gomez				
1678	A Mike Gibson	2043	A Scott A Gomez				
8777	S Stephanie Gibson	5	GoH Jeanne Gomoll				
3637	A Gideon	6514	A Julie Gomoll				
3005	Y Gideon King	1436	A Cynthia Gonsalves				
6339	A Diane Gies	2892	A Clare Goodall				
2320	A Tom Giese	4201	A Laura E Goodin				
1117	A Jerry Gieseke	1107	A Sarah Goodman				
2158	A Aaron Vander Giessen	4533	A Carol Goodwin				
4683	A Sheila E Gilbert	5980	A Nigel Goodwin				
7685	S Zvi Gilbert	6137	A Barbara Gordon				
5382	A David Gilham	6080	A Chuck Ian Gordon				
5325	A Adam Gilinsky	6040	A Louise Gordon				
5326	Y Aric Gilinsky	2219	A Marc Gordon				
1666	A Jerry Gilio	4427	A Meg Gordon				
1667	A Liz Gilio	1604	A Niall Gordon				
6490	Y Alyson Gill	8918	S Seth Gordon				
8432	S Douglas Gill	5131	Y Will Gordon				
5385	S Steven Gill	8805	A Liz Gorinsky				
7843	A Gill Norman	5531	S David Gorman				

ARISIA 2015

N. K. Jemisin Lee Moyer Colette Fozard
Author GoH Artist GoH Fan GoH

January 16-19

Westin Boston Waterfront Hotel



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2482	A Gryphon	2864	Y Hal Parkinson	6784	S Wendy Hammer	3935	A Juliette Harrisson
3869	A Krzysztof Grzesik	757	A Gay Haldeman	7555	S Christina Hammermeister	5991	A Arthur Harrod
3868	A Magdalena Grzesik	2325	A Joe Haldeman			2801	S Harry
5439	S Liz Grzyb	2326	A Barry Haldiman	6829	S Kenneth Hammill	8616	C Harry Willcox
1658	S Rebecca D Guerra	4779	A Michael Hale	7967	S Elektra Hammond	6014	S Eric Hart
4690	A Simon Guerrier	3624	Y Robert Hales	9308	A Philippa Hammond	3751	A Trish Hart
5536	S Alessio Guerrieri	2733	A Andrew Haley	267	A Tony Hammond	4304	A Gillian Harte-Smith
5188	A Jessica Guggenheim	2553	A A J Hall	8607	A Hanbury Hampden-Turner	2131	A Jed Hartman
3564	A Stefania Guglielma	7744	S David Hall			3977	C Amita Hartney
4480	A Sarah Gulde	599	A Gary Hall	8606	A Rachael Hampden-Turner	3978	C Anisha Hartney
3648	A David Gullen	6473	A Helen Hall			3975	A Michael Hartney
4619	A Chris Gunby	6602	S John Hall	5502	S Robert Hampson	2493	S Erin M Hartshorn
1153	A Kjetill Gunnarson	2802	Y Jonathan Hall	1267	A D Larry Hancock	7112	S Kimberly Hartvisgen
116	A Urban Gunnarsson	8727	A Lesley Hall	51	G Elizabeth Hand	1256	A David G Hartwell
4322	S David Guon	1412	S Mark Hall	641	A Carey Handfield	3989	C Elizabeth Hartwell
6617	A Gurinder Gurm	598	A Melinda Hall	2192	A Stacie Hanes	3988	Y Peter Hartwell
5426	A Caren Gussoff	8784	Y Rebecca Hall	7716	S Jordan Hanie	7197	S Kara Hartz
2799	A Jaana Gustafsson	6994	S Robert Hall	2133	A Tom Hanlon	2329	S Jeanne Hartzog
7952	S David Gustin	6870	S Sean Hall	2739	A Judith Hanna	1026	A David A Harvey
3371	A Sue Guttridge	5194	S Warren Hall	1489	A Gwyneth Hannaford	498	A Eve Harvey
5932	A Guy T Martland	1971	A Gideon Hallett	7488	S Ian Hannan	3184	A Fiona Harvey
2712	A Gwenzilla	5717	S Lee Hallison	8041	S Michael Hannemann	6502	A James Harvey
5494	S Gwinnie the Pooh (Don Gwinn)	3789	A Leah Halloran	6653	S Kathleen Hanrahan	497	A John Harvey
		459	A Jukka Halme	7444	S Hans (Hans Schantz)	3919	A Katrina Harvey
6631	S Kristine Gylock	3113	A Christine Halse	3873	S Michael Hanscom	708	A Teddy Harvia
7898	A Michelle Gyo	9296	Y Lillian Halstead	4727	A Brigitte Hansen	1580	A Lykke Hashøj
2770	S Mike Haanstra	3915	A Steven Halter	8368	A Elaine Hansen	5858	A Hasna
1854	A Karin Haberlin	7172	S John Halunen	7270	S George Hansen	1450	A Rocky Hastly
1077	A Glenn Hackney	8814	A Akira Hamada	8457	S Kellen Hansen	6609	S Matt Hatch
334	A David Haddock	8816	C Kotori Hamada	510	A Marcie Hansen	792	A Andrew Hatchell
8689	Y Sammi Hadert	8815	A Naoko Hamada	2330	S Marcie Hansen	3918	A Jackie Hatton
4633	A Rachel Hadfield	3729	A Bec Hamadock	8589	S Peter Hansen	2543	A Paul Hattori
7562	S Craig Hagan	8185	S Douglas Hamer	1690	A Rob Hansen	6414	S Douglas Hattrem
4592	A Marianne Hageman	7440	S Juan Hamers	7926	S Tom Hansen	2962	A Hervé Hauck
3758	I Michael Hagerman	9303	A Deborah Hamill	2327	A Juli Hanslip	316	A Lars Haugseth
5026	A Vince Haig	7503	S John Hamill	5596	Y Camilla Hanto	3006	A Hauke
1342	S Delight Hailman	6315	A Stephane Hamille	2625	A Martha Harbison	1942	A John Hauwiler
2145	Y Forrest Hailman	8339	S David Hamilton	5631	S Rebecca Harbison	7856	S Paul Havlak
2144	S Karl Hailman	2951	A Kate Hamilton	2813	A Ole Petter Harbitz	3508	A Annie Haward
6880	S Mark Haines	8071	S Oliver Hamilton	8294	S Ja Harbour	4013	A Stephanie Hawkes
8767	S Rob Haines	1037	A Peter F Hamilton	6830	S Gabrielle Harbowy	6458	A Ronald Hawkins
7347	S Alex Haist	6754	A Francis Hamit	3249	A Steve Harbron	8234	S Andrea Hawksley
5486	A Hanna Hakkarainen	7330	S Jessica Hammer	4164	A Kristina Hard	1594	S Sacha Haworth
				7724	S Vicki Harden	3846	A William Hay
				1603	A Mark Harding	4291	A Melonique Hayden
				8451	A Sally Harding	3959	A Tajinder Hayer
				2981	A Frances Hardinge	7282	A Erica Hayes
				7232	S Sharla Hardy	1455	A Lisa Hayes
				4266	A Daniella Harel	8449	A Louise Hayes
				4265	A Henry Harel	6900	S Pat Hayes
				4058	A Peter Hargraves	908	A Reilly-Rose Hayes
				949	A Pat Hario	8450	A Teresa Hayes
				9020	Y Beth Harkness	2331	S James Hayter
				9021	A John Harkness	383	A Hazel
				8044	S Melissa Harkness	410	A Julian Headlong
				7168	S Chad Harland	2854	A Penny Heal
				5725	S Hannah Harleman	3665	A Andrew Fenryng Healy
				4413	A Fabrizio Harley	3664	A Charlene Regina Healy
				2587	S Bruce Harlick	7630	A Trevor Hearnden
				5209	A Timothy Harline	3154	A Kate Heartfield
				3895	A Roy Harling	9109	Y Frederic Heath-Renn
				1963	A Martin Harlow	1751	A Julian Heathcock
				7412	S Paul Harmon	6116	S Heather Eccles
				6354	A Toby Harness	5873	A Heathrown (Scott Barkla)
				7590	S Elliotte Harold	5353	S Dustin Heaton
				879	A John Harold	2699	A David Hebblethwaite
				7400	S Carol Harper	7607	S Matthew Hebert
				2804	A James G Harper	3927	S Niall Hedderley
				5086	S Mel Harper	2332	A Alice Hedenlund
				2328	A Sheril Harper	2333	A Anders Hedenlund
				3458	A Lizzy Harrall	1126	A Mette Hedin
				9304	A Brooks Harrelson	7262	S Anna Hedlund
				9305	Y Robert Harrelson	3903	S Lisa Heermann
				6855	S Larisa Harriger	635	A Shyamalika Heffernan
				4641	A Barbara Harris	3329	A Olaf Heggdal
				861	A Clay Harris	1206	A Heidi
				30	A Colin Harris	4212	A Tero Heikkinen
				4642	A Craig Harris	3449	A Virve Heilimo
				6696	S George Harris	8538	S Chris Heilman
				4605	A John Harris	5168	S Hunter Hein
				2947	C Jonathan Harris	7153	S John Heiple
				3145	A Marlene Harris	2334	A Kristine Hejna
				5117	S Philip Harris	4422	A Helen
				3782	A Tom Harris	3544	A Helen
				797	A Irene Harrison	226	A Helenex
				4681	A Moira Harrison	7113	S Joe Helfrich
				2007	A Niall Harrison	4697	A Karen Hellekson
				3177	A Pam Harrison	2556	A Simone Heller

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1938	A Hellissa	643	A Margaret Hilliard	3211	A Elloise Hopkins	5076	S Otto Hylli
7458	S Doug Hellmann	4550	A Matt Hilliard	4585	A Karen Hopkins	7225	S Saul Hymes
8180	S Alyc Helms	7436	S Kaylynn Hills	2630	A Priscilla Hopkins	5719	A Jennifer Hyndman
7963	S Amanda Helms	8366	S Rowland Hills	8552	Y Harry Hopkinson	6700	A N J Hynes
4929	A Martin Helsdon	4665	A Elaine Hillson	5247	S Kathleen Hopper	2522	A hypatia
2374	A Stacey A Helton McConnell	5185	A Nathan Hillstrom	2000	A Andreas Hoppler	3809	Y Jess Hyslop
2858	A Zandy Hemsley	9071	S Kristina Hiner	6261	A Erin Horáková	2114	A Janis Ian
681	A Alison Henderson	5566	S Megan Hines	6915	S Eoin Horgan	7251	S Ian Gazzotti
2335	S Arthur Henderson	2162	A Larry Hinken	3019	A Joffre Horlor	4679	A Ian R MacLeod
680	S Friend of Alison Henderson	8905	S Lauren Hinkle	851	A Katherine Horning	1409	A David A Iannaccone
7425	S Jeff Henderson	2120	S Nicholas Hipp	1362	S David Horst	6234	A Giulia Iannuzzi
2336	S Rebecca Henderson	581	A Scott Hipp	2222	S Debby Horst	2846	Y Michael Ibbs
6949	S Charli Hendrickson	2027	A Hirohide Hirai	5551	S Aaron Hoskins	7216	S Yosef Ibrahimi
2752	S Jan Hendriks	9187	A Hireen Patel	2937	A Andrea Hosth	2594	S David Iversen
2753	S Ans Hendriks-Verhees	6240	A David Hirsch	4868	A Nancy Hough	6622	A Igoe
5186	A Jack Heneghan	6241	Y Jonah Hirsch	5213	S Stephanie Hough	1516	A Ilana Galadriel
2576	A Henke	7542	A Matthew Hirsch	5909	A Lucy Hounsom	9265	S Tim Illingworth
7649	S Dennis Henley	2968	A Samantha Hirst	2839	S Melissa House	1208	Y Ilse
8701	A Kevlin Henney	8426	A Hitch	5292	S Nathan Housley	381	A Ilthaniel
8702	C Stefan Henney	5650	S Jeff Hitchcock	862	A Signe Hovde	583	A Masaharu Imaoka
5574	S Benjamin Henry	5851	S Kenneth Hite	5160	A Paul Howard	584	A Mutsumi Imaoka
1468	A Cynthia Henry	3135	A Isabella Hitter	1464	A D Geordie Howe	4693	A Mathilda Imlah
5199	S Liz Henry	1591	A Jan Hlinovsky	1373	A howeird	8482	A Charles Immordino
2054	A Chris Hensley	1592	A Satu Hlinovsky	8795	S Catherine Howell	5125	Y Hazel Impey
5537	A Kevin Henwood	1593	C Taika Hlinovsky	4529	S Jennifer Howell	8564	A Impy
3427	A Linda Hepden	3905	A Hmpf (Christina Hansen)	6780	S Mark Hower	1726	A Inamac
7357	S Eric Hepner	9080	A Huong Hoang	476	S Rolf Eirik Hoysater	3814	A Ido Inbal
6015	A Anna Hepworth	331	A Martin Hoare	5633	S Judy Hsia	1581	A Incognito
5465	A Caitlin Herington	6	GoH Robin Hobb	4853	A Shaoyan Hu	1937	A Inczu
514	A Judith Herman	2800	S Carol J Hobson	4544	A Shirley Huang	5802	S Lara Indick
5104	S Theodore Herman	2814	A Rosamund Hodge	5159	S Eric Hubbard	2561	A indylead
1858	A Frank Hermanns	3515	Y Andrew J Hodges	6293	A Earl Hubbell	2505	A Inge Glass
1885	A Joachim Hermanns	7271	S Kathryn Hodghead	201	A Nick Hubble	9142	S Juan Ingles
1859	A Magdlen Hermanns	2859	A Judi Hodgkin	6484	A Celine Hubert	244	A Alex Ingram
8344	A Pantaleon Hernandez	2860	I Genevieve Hodgkin Hemsley	6131	Y Victoria Hucic	7878	S Ingrid
4513	A Ville Hernesniemi	4333	A James Hoffman	3049	A David Hudson	2812	A Simon Ings
8580	S Morgan Herrell	1257	A Joan Hoffman	1597	A Jim Hudson	6420	Y Sarah Inkpen
2337	S Gregory Herring	2208	A Merav Hoffman	1753	A Warren Hudson	6073	A Innocent Bystander
4280	S David A Herrington	2237	A Anthony Hoffmann	6987	S Anne Hueser	7968	A Insane Artificial Intelligence Node (Iain Bell)
4566	A Reinhold Herrmann	2238	A Linda Hoffmann	7323	S Andrew Huey		
539	A Mark Herrup	4481	A Julie Hofmann	504	A Crystal Huff	6269	A Katherine Inskip
2249	A Allison Hershey	1898	A Rainer Hofmeister	3694	A Patricia A Huff	6406	Y Ion P
137	A Assaf Hershko	3050	S Kevin Hogan	1647	A Steve Huff	3857	A Ira Nayman, Proprietor, Alternate Reality News Service
136	A Tamar Hershko	4069	A Liam Hogan	4011	A Tanya Huff		
954	S Lisa Hertel	4813	S Steven Hogarth	5236	S Luke Huggins	5145	S Tricia Irish
7486	S William Hertling	2771	S Wendy Hogendoorn	6060	A Philip Huggins	4071	A Alastair Irvine
1220	A Melanie Herz	1072	A Andrew Hogg	4297	A HUGH (Hugh Maxwell)	4168	C Alice Irving
4906	A Ellen Herzfeld	3693	A Geoffrey Hogg	4126	A Louise Hughes	4167	A Peter Irving
7419	S Sean Hettenbach	4743	A Tore Audun Hoie	5702	S Van Aaron Hughes	4815	A Phillip Irving
4099	S Alan Heuer	5174	S Tory Hoke	7466	S Caleb Huit	909	A Elaine Isaak
2338	S Raymond Heuer	1889	A Alex Holden	5357	A Teemu Hukkanen	4160	S Helen Isabelle
2767	S Francine Olde Heuvelt	3714	A Neil Holford	9110	S Elizabeth Anne Hull	4925	A Isabelsedai
529	A Kevin B Hewett	7833	A Liz Holliday	2589	A Charles Hulse	4138	A Isis
491	A Rebecca Tinkham Hewett	6705	Y Eleanor Hollindrake	4914	A Robert Hummerstone	2064	A Issy Stark
7971	A Yvonne Hewett	5319	A Dean Hollis	9012	S Megan Hungerford	9176	I Viktor Ignjat Ivezic
3760	A Anny Heydemann	1839	S John AR Hollis	4564	A Dennis Hunt	2340	S Roy Iwatake
3759	A Becky Heydemann	7794	S Peter Hollo	787	A Laura Hunt	5456	A Katherine Iwinski
7608	S Andrew Hickey	3880	A Catherine Holloway	5655	S Matthew Hunt	2092	A Christina Iyama-Kurtycz
8199	S Jason Hickey	1801	A Rachel Holmen	4563	A Robin Hunt	2093	A Daniel Iyama-Kurtycz
5097	S Brandon Hicks	5262	A Vivianne Holmen	3568	A Stephen Hunt	7221	S Kaushik Iyer
1704	A Dave Hicks	7860	S Caroline Holmes	786	A Walter H Hunt	7437	S Ize19 (Isaac Valenzuela)
3443	A John Hicks	6525	S Mairin Holmes	9066	S Kristen Hunter	4932	A J
3444	A Pam Hicks	5574	S Ryan Holmes	6756	S Mairi Hunter	7565	S J Buller
3600	C Penny Hicks	7705	S Elizabeth Holmok	5949	A Stephanie Hunter	7490	S J Cisneros
8480	S David Hidding	8110	S Eva Holmquist	5038	A Tom Hunter	2999	A J R Lautner
9267	A Andrew Hide	4630	Y Matthew Holmstrom	2890	A Hunting Osprey	5809	S J. D. Mion
6358	A Bill Higgins	3415	A Anders Holmström	1184	A Lucy Huntzinger	5102	A J. Kathleen Cheney
6359	A Kelley Higgins	2897	A Cathy Holroyd	6577	S Kameron Hurley	8115	A J.A. Clement
6072	A Peter Higgins	2898	A Paul Holroyd	501	A David Hurst	4672	A J.J. Sikma
6249	C Hila Hila	2339	A Tanya Holthouse	7332	S Paul Hurtle	3233	A J.L. Doly
4634	A Hilarita	4553	A Robert Holzbach	6030	A Jon Hurwitz	2772	S J.Sharpe
2780	S Hilary Hertzoff (hhertzo)	8660	S Aaron Homer	7917	S Miska Husgafvel	5344	A J.W. Alden
3685	A Anthony Hilbert	3718	A Cliff Homewood	5639	S Bette Hutchens	4586	Y J@DE
3686	A Lee Hilbert	5764	A Jeremy Honer	4738	A Ben Hutchings	3152	A Alison Jack
2210	A Leigh Ann Hildebrand	5824	S Laura Honeycutt	9228	A Bogna Hutchinson	3153	A Ian Jack
8168	A Brian Hill	5707	A Nick Honeywell	2996	A Eleanor Hutchinson	4086	A Jack Campbell (John Henry)
8328	A Chris Hill	3586	A Ju Honisch	3647	Y Alethea Hutchinson	1618	A Jack Page
7387	S Elizabeth Hill	7893	A Martha Hood	2958	A Diana Hutchison	8241	S Jack Rizutko
6981	S Erin Hill	7894	Y Michelle Hood	344	A Malcolm J Hutchison	8729	A Jack V (Jack Vickieridge)
2510	A Jenni Hill	7648	S Nicholas Hood	3646	Y Miranda Hutchison	3669	S Denis Jackman
7422	S Jennifer Hill	5006	A Robert Hood	3645	A Peter Hutchison	195	A Glyn Jackson
8329	A Penny Hill	3257	S David E Hook	823	A Melinda Hutson	1073	A Ian Jackson
420	A Robin Hill	5816	S Jennifer Hook	1550	A Lewis Hutton	194	A Judith Jackson
2681	A Hillary S	2873	A Andy Hooper	3623	A MC Huybrechts	2622	A Lee Jackson
6216	A Hilldigger	890	S Edward Hooper	561	A Christopher Hwang	1571	A Matt Jackson
		3308	A Caroline Hooton	5686	S Ralph Hyatt		
		6947	S Stephen Hope	1252	A Carl Hylin		

1720	A Nicholas Jackson	6755	A Jennie Goloboy/ Nora Fleischer (Jennie Goloboy)	6465	A Derek Johnston	9058	A Rasmus Kaj
4560	A Robert Jackson			1547	A Janet C Johnston	2345	A Larry Kalb
444	A Robert Jackson			8763	A Leslie Johnston	2346	A Maribeth Kalb
4589	A Steve Jackson	1194	S Jennifer	8682	S Margaret Johnston	3944	A Cyril Kalbach
3654	A Huw Jacob	6985	S Bill Jennings	8119	S Phillip Johnston	3943	A Phyllis Kalbach
5516	S Yitz Jacob	7584	S Kelly Jennings	710	A Eileen Johnstone	5329	A kaleissin
4970	A John Jacobs	7766	S Azizi Jennis	2776	A Rory Johnstone	9068	S Devin Kalish
7349	S Marc Jacobs	6427	Y Jenny Felstead (Jennifer Felstead)	709	A Theo Johnstone	743	A Frank Kalisz
2573	A Wilma Jacobs			3876	A Mark Jolliff	742	A Millie Kalisz
6788	S Geoffrey Jacoby	6532	S Karen Jensen	7177	S Kathy Jolowicz	8520	S Jackie Kamlot
1755	A Jacqui	5082	S Tabitha Jensen	5680	S Jon	6404	A Georgina Kamsika
2506	Y Jade Morris	6845	S Jenthulhu (Jennifer Foehner-Wells)	6350	A Jon Ardill	3026	A Andrew Kanaber
9291	A Jaenara Belaerys			5153	A Jon Knight / @syntheticbrain	5176	A Carolyn Kanas
2341	S Saul Jaffe	1576	A Toni Jerman			5175	A Nick Kanas
5886	A Christopher Jaggard	7459	S Jerry (Gerald Lohr)	2225	A Jon Lennox	4380	A Anushia Kandasivam
1687	A Jahanara	6816	S Jan Jerry	5753	S Jon Turner	8194	Y Kane (Otto Granath)
2548	A Rasmus Durban Jahr	1791	A Jerry Kaufman	8657	A Ingrid Jonach	7022	S Patrick Kane
2540	A Michal Jakuszewski	3780	A Jesus Cañadas	292	A Jonathan	3805	A Katrin Kania
6489	A Hania Jalkh	1161	A Jesper Rugård	4999	A Jonathan L. Howard	5683	A Kari Kanto
371	A Edward James	5752	S Jess Turner	7858	S Adrian Jones	7987	Y Jonas Kapfer
9003	Y Emma Anne James	3291	A David Jessop	2169	A Bonnie Jones	7928	S Jeff Kapustka
3757	A Kelly James	3292	A Manuella Jessop	2708	S Dai Jones	5356	S Christopher W. Karabats
1474	S Linda K James	3293	C Rowan Jessop	4680	A Elizabeth Jones	2461	S Takayuki Karahashi
3070	A Rhodri James	5025	A Jessie Price	8809	S Heather Rose Jones	9139	A Mirko Karas
446	A Simon David James	8602	Y Jet21x (Eleanor Edwards)	6789	A Helen Jones	2582	S Angela Karash
31	A Wilf James	8475	S Calvin Jetton	6533	S Ivan Jones	589	A Jordn Kare
6426	Y James 'Eagle' Davies (James Davies)	7847	S Jeff Jewell	6714	S Jo Jones	357	A Mary Kay Kare
		1191	A Samantha Jewell	5172	S Katharyn Jones	4447	A Jan Karell
8315	S James Enge	7659	S John Jezl	5307	S Kathleen Jones	7082	S Karen M. Medina
5681	A James Long (Orbit)	6851	S Jhim (James Midgett)	3217	C Kira Jones	219	A Kari Sperring
8535	A James Maxwell	4768	A Shaoting Ji	478	A Lenore Jean Jones	6252	A Karin - Achilles Art (Karin Laumann)
928	A James	6656	A Emily Jiang	2624	A Marsha E Jones		
7071	S Jamie Aldis	3183	A Jim	6997	S Meghan Jones	1650	A Karl Wurst
181	A Jan Soderberg	1695	A Jim	8529	A Philip Jones	8568	Y Filip Karlberg
5820	A Jan Vaněk jr.	3766	A Jim B	396	A Stephen Jones	7865	A Lena Karlin
8211	A Jurgen Janes	7266	S Jim Henry III	3824	A Stephen Graham Jones	9116	A Magnus Karlsson
5120	S Sally Janin	863	A Jim Landis	530	A Sue Jones	8638	A Stefan Karlsson
5297	S Janine A. Southard	1620	A Jim Reynolds	3428	A Tony Jones	4108	A Pebbles Karlsson Ambrose
3670	A Janine B	9053	A Jim Samuel	142	A Jonjo		
2558	A Stephan Janka	8951	A Jimmy (David Barrance)	4903	A Jonny5	4886	A Naomi Karmi
2107	A Jasper Janssen	2850	A Jo	3303	A Jono Price	2244	A Terry Karney
2878	A Ove Jansson	1957	A Joanna Cyd Petruczenko	2710	A JonpoT	1005	Y Eric Karpierz
3100	A Andrew January	134	A Joanne	3838	A Michael Jordan	1003	Y Gwen Karpierz
1771	Y Emily January	2711	A Joe Filceolaire	3839	A Roger Jordan	1004	A Joe Karpierz
6926	S Matt Jarchow	3114	Y Joe Halse	4821	Y Josh	1002	A Sharon Murphy Karpierz
5087	A Lewis Jardine	2419	A Joey Shoji	8224	C Joshuaemq (Joshua M. Jo - Nes)0	4615	A Kas
6028	A Alain Jardy	4188	A Joeyeah_right (Joe Fernandez)	3791	A Eleanor Joslin	6925	S Frank Kasten
309	A John Jarrold			2344	S Earl Jossierand	4824	A Christopher Kastensmidt
8995	A Robert Jarvis	8212	S Julie Johannessen	7774	S Nicholas Jost	9289	A Jeffrey Kasunic
9201	A Andrzej Jarzabek	3698	A Frank Tore Johansen	7218	S Laura Journey	6264	S Bill Kaszubski
4867	A Jason M. Hough	8299	A MaryAnn Johanson	2627	A Melany Jovic	8322	S Kat
7868	S Jason Sanford	713	A Anders Johansson	6919	S joxn (John Costello)	4443	A Kat
1510	A Katherine Jay	3149	A Jenn R Johansson	1295	A Kate Joy	2920	A Kat Oppermann
3584	A Jay Blanc	8191	A Jon Geir Johansson	6860	A JP	1868	A Kat Richardson
6124	A Jay Caselberg	6741	C Tilde Johansson	1994	A Juan C Aguilar (AVCFF.org)	2936	A Kat W
4514	A Reetta Järvenpää	5012	A John			3394	S Kate
1883	A Hanna Järvinen	5294	S John C Danielson	7154	S Colin Judd	1357	A Kate
252	A Johan Jönsson	2783	A john jos. miller	1693	A Dick Jude	8478	S Kate
7922	S Asbjørn Langkjær Jørgensen	2418	A John Lars Shoberg	3462	Y Jude	3048	A Kate Elliott
		6627	A John Norman (John Lange)	5876	Y Julia D. Carver	5748	S Kately Springle Lempka
1159	A Per C Jørgensen	145	A John the bookman	315	A Julia Jones	3676	A Paola Kathuria
237	A Jbadger	3471	A johnfromnorwich	2723	A Julie Evans	3108	A Kathy Boulton
6282	A JC	9076	S JohnG	9224	A Julien Wacquez	4720	S Kathy Schick
5768	S JC Arkham	8615	A Johnny Willcox	5868	A Juls	4186	Y Katie Dutta
4091	S JDLatham (Julie Dominican)	5084	S Andrea Johnson	6375	A Mari-Pilvi Junikka	2602	A Guest of Keith G Kato
		7583	S Clint Johnson	1950	A Tomi Junnila	2614	A Keith G Kato
2342	A Laura Jean	2343	A Denys Johnson	1385	S Joan Juozenas	7396	A Donald M Kattalia
7413	S Jeandiata	2245	A Donna Johnson	7861	A Cristina Jurado	5242	S Alain Kattning
6279	A Jeaniefoz	754	A Frank Johnson	3170	S Alden Jurling	5846	A Katya Pendill
433	A Jeapes	2606	A Ingrid Johnson	3169	S Jennifer Jurling	4145	A Leya Katz
4224	A Kerstin Jeapes	3215	A Jane Johnson	8536	S Niklas Juslin	436	A Katze
6664	A Jeff VanderMeer	6551	A Jane Johnson	5695	S Justin William Vahrenkamp	5455	A Amie Kaufman
4396	Y Antigone Jeffcock	2197	A Jean Johnson			844	A Gareth Kavanagh
4395	Y Corin Jeffcock	7298	S Jerol Johnson	3976	A Jyoti Hartney	7446	S Joe Kavanagh
4393	A Mark Jeffcock	5360	A Joanne Johnson	7398	S K LeBourveau	3204	A Roz J Kaveney
4399	Y Piran Jelfcock	8192	A Margy Johnson	2523	A K. A. Laity	2200	A Hideaki Kawai
4394	A Sylvia Jeffcock	6528	A Nick Johnson	4754	A K. V. Johansen	4362	A Hitoshi Kawamura
3359	A Adam Jefferiss	3681	A Oliver Johnson	4820	A K.J. Bishop	4361	A Mika Aoi Kawamura
2794	S Curtis Jefferson	6521	A Oliver Johnson	5958	A Jade Ka	4363	C Takashi Kawamura
5874	A Jeffrey A. Carver	3165	A Paul Johnson	6029	Y kabereit (Alex Brett)	1203	A Lutz Küch
6081	A Jeffrey Scott Jones	4749	A Richard Johnson	5988	A Diane Kaczor	4613	A Maeghan Kearney
7191	S N.K. Jemisin	174	A Robin Johnson	3910	A Richard Kadrey	4664	A Dawn Keeling
7051	S Jen McDuffee (Jennifer McDuffee)	5487	S Scott Johnson	981	A Randy Kaempfen	3889	A Quentin Keeling
		3884	Y Zoe Johnson	982	A Sandy Kaempfen	1610	A Kate Keen
7792	S Steve Jenkins	5514	S Aaron Johnston	1828	A Vylar Kaftan	1609	A Tony Keen
5523	A Jenn Graham	8959	A Daniel Johnston	2089	A Kai Wodicka	9167	A David Keener
6288	A Jenna Rhodes (Rhondi Salsitz)	5151	S David R Johnston	9059	A Katarina Kaj	1231	A Morris Keesan
						6767	S Kimberly Kefalas

4132	A Keffy R. M. Kehrl	6844	S Hannah Kim	5282	A Stefan Koenig	7517	S Aimee Kuzenski
2877	A Philip Kehoe	5608	S Lee Ann Kim	1411	A Kim Kofmel	1962	A Kwisatz
2348	A Greg Keith	5663	S Susan Kim	9181	A Alice Kohler	2810	A Kya Steinhorst
2349	A Lorna Keith	7278	S Kim G.	8785	A M Kohli	1777	A Saija Kyllönen
5203	S Chris Keller	4208	A Kim Moeller	2497	A Gail E Kohn	3595	A Ganna Kytiaieva
5112	S Jim Keller	7786	S Kimani R	6614	A Tanja Koikkalainen	3800	A L J Adlington
3599	C Nicole Keller	4105	Y Corwin Kimberley	5557	S Heather Kolb	8525	S L. Palmer (Laura Palmer)
1387	A Patti Keller	4102	A Talis Kimberley	3231	A Dmitriy Kolodan	320	A La Femme Chocolat
4054	S Hillary Kelley	7777	S Jaime Kimbrel	3232	A Natalia Kolodan	7355	S K. Laage
7312	S Piera Kelley	937	S Daniel M. Kimmel	4724	A Zuzanna Kolomecka	8232	A Anna Labrador
1245	Y Alexandra A Kelly	3435	A Paul Kincaid	521	S Noriko Komatsu	8233	A Mike Labrador
4786	A Belinda Kelly	2352	A Judith Kindell	7694	S Komavary (Balazs Oroszlany)	767	A Diane Lacey
5309	A David Kelly	5660	S Barry King	8175	S Jameson Komen	8719	S Ruth Lacon
5401	A Donna Kelly	1221	S Deborah A King	1277	A Arin Komins	8312	S Thilo Lacoste
3483	A Eamonn Kelly	291	A Emma J. King	1165	A Maryna Komissarenko	8334	A Jonathan Laden
7184	S Emma Kelly	7907	S Harvey King	6276	A Jacek Komuda	8337	C Kye Laden
535	A Graham Kelly	6233	A Lucy King	6536	S Andy Konecny	8336	C Wylde Laden
2607	A James Patrick Kelly	1370	A Stephen King	2355	S Kenneth Konkol	2775	A John Ladwig
4155	A Kelly Buehler (@kxaybee)	1803	A Dave Kingsley	606	A Lisa Konrad	5970	A Lady Mari Vonwyr (A-M) (Mari Fletcher)
5148	S James Kemp	8074	A John Kingston	8121	S Mikhail Konstorum	2762	A Ladylark
6598	A Juliet Kemp	4780	A Sandra Kinnard	3013	A Inkeri Kontro	1973	A Veikko Laeslehto
3419	A Kathleen Kemp	7959	S Allison Kinsell	7730	S Bryan Kopska	5098	A Mur Lafferty
887	A Frank Kempe	5692	S Michael Kinsella	3761	A Ann Kopchik	5364	A Marjolaine Lafreniere
6037	A Bernhard Kempen	7322	S Matt Kipp	5021	A Otto Kopra	4847	A Stellan Lagerstrom
4228	A Ken (Charles Burruss)	4567	A Kira	8626	A Konstantin Koptev	7333	S Kelly Lagor
7287	S Ken	8567	A Robert Kirby	1304	A David Koren	6254	A Angela Lahee
3310	A Ken Brown - W2KB	3613	A Steve Kirby	1306	Y Sarah Koren	4490	A Charlotte Laihonon
2835	A Ken Smookler	5708	A Kirilaw (Beth Armitage)	2236	S Dara Korra'ti	4491	A Petri Laihonen
3983	A Ken Thomas (Kenneth Thomas)	247	A Tim Kirk	7041	S Tanith Korravai	3337	A Alan Laird
6066	A Zachary Kendal	6776	S David Kirkpatrick	5852	S Kendra Korte	3783	S Daniel Laitsch
5648	S Chris Kendall	5885	Y Magnus Kiro	6680	S Stephan Kosinski	394	A Christina Lake
7203	S Stephen Kendall	5147	A Kirsteena (Vivien Little)	6507	A Radoslaw Kot	3116	A Nicholas Lakin
6616	Y Kendra Leigh Speedling	3656	A Rosemary Kirstein	3996	A Ronald Kotkiewicz	7884	A Del Lakin-Smith
6734	S David Kendrick	4060	A Sabine Kirstein	973	A Christopher Kovacs	7883	A Kim Lakin-Smith
1928	A Kevon Kenna	6314	A Kirsty J Harris	7354	S Nathalie Kovacs	5457	A Alison Lally
5432	S Lynda Kennard	8804	A Mike Kiss	793	A Rick Kovalcik	123	A Dave Lally
1074	A Richard Kennaway	7592	S Keith Kissel	828	A Elspeth Kovar	4981	A Laura Lam
1039	A Leigh Kennedy	3203	A Stephen Kitchener	3393	A Silke Kovar	7468	S Jean Lamb
8210	S Melita Kennedy	6820	S Wendy Kitchens	3223	A Guy Kovel	7731	S Mark Lambert
780	S Michael Kennedy	3226	A Kithran	4698	A Mary Robinette Kowal	6623	A Miss Claire Lambert
1480	A Peggie Kennedy	2224	A Kitsap River	6508	A Kinga Kowalewska	8043	S Stuart Lambie
2350	S Robert Kennedy	9062	S Carl Kittay	6423	A Kraken (Derek Christensen)	8698	A Nicolle Lamerichs
3140	S S M Kennedy	6063	A Kitty	8280	S Keith Kramer	5555	A Klara Lammers
7537	S Darla Kennerud	2903	A Kitty Grimalkin	910	A Ellen Kranzer	6222	A Mikko Lammi
9232	A Sally Kennett	6365	A Tomi Kivela	3771	A Alisa Krasnostein	1659	A Alicia LaMunion
3138	A Patricia Kennon	8188	A Dagbjort Kjartansdottir	3315	A Gérard Kraus	4877	A Mathew Lancaster
7543	S Erin Kenny	4962	A Alexander Kjäll	803	A Dina S. Krause	294	A Stef Lancaster
6993	S Ted Kenny	7511	S M. Kjeldgaard	805	A George E Krause	4614	A Lance
3305	S Graham Kent	3728	A Andreas Kjeldsen	804	A Sydney Krause	2356	S Michele Landan
5114	S William Kenworthy	1484	A Ellen Klages	4343	A Marian Kravitz	2357	S Stephen Landan
4894	A Kay Kenyon	2841	A Floris M. Kleijne	6101	S Zoya Krawczenko	2248	A Geoffrey Landis
5483	A Laszlo Kenzler	7456	S Julie Klein	2724	A Stanislaw Krawczyk	5286	A Bridget Landry
8652	A Rozenn Keribin	7186	S Mark Klein	3786	Y Michael Krawec	1805	A Lynna Landstreet
7247	S William Kerney	541	A Robert Klein	544	A Brad Krentz	8092	A Andrew Lane
1862	S Amy Kerr	1128	A Elizabeth Klein-Lebbink	2123	A Laura Krentz	1559	A Anne Lane
3330	S John C Kerr	2226	S Gordon Klein-Lebbink	4486	A Christopher Kreuzer	2490	Y Emma Lane
157	A Morag Kerr	7982	A Alex Klevitsky	2938	S kript	6984	S Ryan Lane
5422	S Jeff Kershner	8590	S John Klima	1619	A Kris At Tiac	6813	S Sheila Lane
6859	S Rick Kersten	7929	A Dominika Klimczak	4965	A Silje Kristensen	5399	S David Lang
2685	A Keshlam	3708	A Jannett Klinke	8640	S Don Krone	1198	A Eva Lang
5930	A John Kessel	3762	A Marshall Klotz	5934	S Wayne Krone	7118	S Kevin Lang
288	Y Kethry-Ashira	2957	A Klaus Kluge	1249	A Joshua Kronengold	800	S Terri Langdon
480	A Greg Ketter	3991	A Mark Klugman	7551	S Richard Krueger	6628	A Bernice Lange
481	Y William Ketter	6909	S Tom Knapik	16	A Grant Kruger	4663	A Henk Langeveld
3290	A Hardy Kettlitz	7544	S Joseph Knapka	4324	A Tom Kruijsen	443	A David Langford
5564	S Kevin J. Maroney	2617	A Kraig Knapp	8102	A Nikola Krunic	8371	A Laura Langford
1716	Y Ila Khan	7408	S Matthew Knecht	2100	A Stefan Krzywicki	1225	A David Langley
1715	A Naveed Khan	4715	A Betty Knight	2171	A KT Fitzsimmons	3680	A Sharon Langridge
6291	Y Sana Khan	2495	A Francis Knight	3909	Y Kuba (Jakub Walkosz)	3496	A John Lappin
5961	A Sarah Khan	3533	Y Katharine Knight	4183	A Martin Kuball	413	A Paul Lappin
8492	S Eric Kidd	3531	A Keith Knight	4896	A Kamila Kudla	5623	A Lapswood
3781	S Geoffrey Kidd	3534	Y Sam Knight	4896	A Kamila Kudla	5623	A Leticia Lara
5811	S Joshua Kidd	3663	A Donna Knight-Olds	3530	S Brett Kuehner	6782	S Thomas Lareau
6648	S Di Kidman	3491	A Tanya Knight-Olds	7411	S Ellen Kuehnle	6657	A Jan-Peter Laribij
2143	S Hope Kiefer	2713	Y Gavin Knighton	4114	A Lisa Kuelto	1947	A Knud Larn
5887	S Fred Kiesche	5121	A Jonathan Knowles	2151	A Petra Kufner	4194	A Matthieu Larque
4169	S Geoffrey Kieser	2353	A Martha Knowles	5246	S Alan Kuhn	2196	A Peggy Hulst Larreau
178	A Peter Kievits	5697	S Timothy Knuck	987	A Kerry Kuhn	7258	S Charissa Larsen
7713	S Erika Kilborn	8277	S Pat Knuth	8558	S William Kuhn	3684	A Jeppe Larsen
8521	A Matthew Kilburn	7464	S Troy Knutson	4661	A Eya Kuismanen	8262	S John Larsen
3715	A Lloyd James Peter Kilford	3837	A Mika Kobayashi	9120	A Youetta Kunneman	211	A Larsen
2351	A Douglas Killings	2590	S Colleen Kobe	6555	Y Genki Kurita	2484	A Deborah Larson
6570	C Liam Killings-Murphy	2354	S Raymond Kobe	5967	A Ellen Kushner	4320	A Fred Larson
6571	C Martin Killings-Murphy	5146	S Gerd Kochem	6865	S John Kusters	490	A Ronald A Larson
6569	A Megan Killings-Murphy	8227	A Tomoki Kodama	3828	A Aleksi Kuutio	8190	A Sveinn Olafur Larusson
7259	S Sean Kilpatrick	4294	A Arnaud Koebel	3829	I Ukko Kuutio	9007	S Alan David Laska
		8618	A Jens Koegler	3830	I Veli Kuutio	7625	S Jon Lasser
		5113	S Martin Koenig				

4479	S Pamela Latham	629	A Sandra Levy	1589	S Liz LaValley	5052	A Luigi Petruzzelli-Edizioni Della Vigna
2961	A Phoebe Lau	8163	S Tim Lewandowski	4629	S Liz Loikkanen	892	A Vicki Lukas
8122	S Charles Laubach	2164	A Allen Lewis	2598	A Liz Magid	2060	A Regina J Lukes
1129	A William Laubenheimer	488	A Anthony Lewis	6027	S Liz Shayne	3892	A Anna Lukschal
5020	A Lauren M. Roy	3201	A Bernadette Lewis	3280	A Liz Sourbut	5069	Y Lulu (Sara Kadhim)
5897	A Lauretha (Magdalena Jurczuk)	2922	A Brenda Lewis	1528	A Liz Trenholm	4987	A Lum
1590	S Bridget LaValley	738	A Brian Lewis	8369	S Lizball	8107	S William R. Lund
7594	S Ivy LaVelle	5924	S Carolyn Lewis	3488	A Lizzie	3239	A Fredrik Lundh
2925	A Duncan Lawie	6937	S Christopher Lewis	3429	A Lizzie Barrett	2362	A Donald Lundry
2001	A Joann Lawler	7910	S Claire Lewis	121	A Lizzit	2363	A Peggy Lundry
2722	A Lawrence Watt-Evans	8691	A David Lewis	8068	S Daniel Ljungberg	8690	A Mattias Lundstrom
8477	S Hamish Laws	8914	S Gareth Lewis	4910	A Mike Llewellyn	v5351	Y Emily Lunn
12	A Alice Lawson	2923	C Georgia Lewis	5227	S Joyce Lloyd	2848	A Tracy Lunquist
2945	S Brian Lawson	350	A Judith Lewis	3299	A Llyn Roberts	496	A Perriane Lurie
3160	A David Lawson	1819	A Martin Lewis	4675	A Sherry Lochhaas	5181	A Francis Lustman
6374	A Kristoffer Lawson	1956	A Mike Lewis	4836	A Andrew Locke	5447	A Birgit Luther
1076	A Steve Lawson	3985	S Page E Lewis	4685	G George Locke	6629	A Lyndsey Luther
1234	A Toni Lay	3616	S Rachel Lewis	4835	A Rita Locke	5446	A Marcus Luther
594	A Alexis Layton	489	A Suiford Lewis	2361	A Barbara Locklin	3255	A Dennis Lutz
4264	A Ilan Lazarovici	685	A Wilma J. Lewis	5217	S Alan Lodge	8230	S Geoff Lutz
2941	A Sébastien L�	1224	A Lex	3747	A Loe Ormes	3256	A Helen Lutz
5758	S LC	2910	A Leysa	1684	A Rochita Loenen-Ruiz	8100	Y Eliza Lutze
7973	A Sabine Le Bourgeois	8485	Y Cheng Li	4485	A Camille Lofiers	6023	A Fabrizio Luzzatti
4106	Y Benoit Le Forban	2529	A Li Gardner	4278	A Elaine Logan	3801	A Lyanna Stark
3769	S Susan Leabhart	1022	A Li Howe	5437	S Ted Logan	1212	A Bradford Lyau
7923	S Peter Lead	5599	S James Liang	6378	A Logan Bruce	5412	A Erica Lydell
2496	Y Francis Leadbeater	5600	S Jennifer Liang	5264	S Paul Logue	5411	A Jeff Lydell
1894	Y Sally Leadbeater	992	A Ben Liberman	6791	Y Lokifan	3933	A Anitra H. Lykke
5336	A Leah-Nani (nanila)	1287	A Ruth Lichtwardt	4409	Y Lolek (Mariola Prokop)	2709	A Anne Lyle
8106	S Thomas Leavitt	1275	A Paula Lieberman	2749	S Tim Lommerse	2149	A David Lyman
2217	A Elizabeth Leavy	3925	Y LiekkeeValve	4759	A Ann-Marie London	2150	A Deanna Lyman
9006	S Glennis LeBlanc	5641	S Henry Lien	8223	A London's CYBER Artist (Vincent C. L. Jo - Nes)	8744	A Gary Lynch
4947	A Bill LeBorgne	2358	A Andre Lieven	989	S Brendan Lonehawk	760	S Nicki Lynch
4737	S Michael Lebowitz	2359	A Debra Lieven	1774	C Alex Long	759	S Rich Lynch
6737	A Ann Leckie	8347	S Paul Lievers	5129	S Chloe Long	4774	A Scott Lynch
2926	A William Ledbetter	7462	S Joseph Light	8301	A Kelvin Long	2019	A Lynda Williams ORU
6721	A Laura Lederman	8174	S Julian Lighton	3264	A Ruth Long	4573	Y Christian Lyne
5327	A Andrew Lee	7788	S Christopher Liguori	3549	A Ann-Cathrine Loo	578	A Peter Lyons
8047	S Darren Lee	8077	S Jennifer Liles	3148	A Ann Looker	1154	A Heidi Lyschol
3143	A David Lee	6457	Y Andreas Liljefors	714	A Nancy Loomis	1155	Y Magne Rolf Lyschol Gunnarson
3351	A Ivan B Lee	2360	S Guy Lillian	1320	A Frances Lopata	4435	A M Harold Page
4922	Y Jack Lee	8410	A Lily Valley (Joanna Rivers)	1321	A Steven Lopata	6385	A M. Amelia
4531	A Kate Lee	3527	A Hershey Lima	8512	Y Krystyna Lopez	4219	A M. Darusha Wehm
1395	A Michael Lee	262	Y Lime Green	4158	Y Melissa Lopez	4030	A M. Huw Evans
8407	A Patrick Lee	7801	A Iinamishima (Michelle D'Israeli)	6396	A Mika Loponen	3802	A M. J. Starling
8718	A Sabrina Lee	4268	A Linda (Linda Lampen)	4961	A Sanna Lopperi	782	A Ron Maas
7339	S Soon Lee	4332	A Linda (Linda Hoffman)	5308	A Lor	8540	S Shayla Maas
32	A Sue Lee	4332	A Linda (Linda Hoffman)	7629	S Emma Lord	9138	A Zlatko Mašek
3374	A Ted Lee	860	A Linda	2524	A Lord Ashram	5994	A Peter Mabbott
2567	A Tony Lee	4024	S Julia Lind�n	9290	A Lord Varys	192	A Peter Mabey
6213	A Lee Collins	1181	A Kjartan Lind�e	8560	S John Lorentz	8510	S Mac Lindsay
4974	A Lee Harris - Angry Robot (Lee Harris)	5583	S Mark Lindberg	1467	A Jean Lorrain	7725	S Jonathan Macalpine
1640	A Scott Lefton	8076	A Patrik Lindberg	3052	A J�r�mie Loscos	8708	A Tom MacArthur
546	A Malcolm Leggett	5896	A Per Lindberg	2018	A David Lott	3524	A Allan MacBain
852	A Kathryn LM Lehman	2832	A Martijn Lindeboom	4967	A Chris Lotts	2364	A Craig Macbride
853	A Paul Lehman	5111	S Brian Linden	7853	S Brian Loughery	6019	A Esther MacCallum- Stewart
6242	A Tom Lehmann	3575	A Torbjorn Lindgren	6718	A Louise Buckley, Tor UK	8150	S Catherine Macdonald
1809	A Ruth Leibig	1718	A Ben Lindsay	7086	S Louise Rubin	7508	S Duncan Macdonald
2818	S Guus Leideritz	1469	A Tamar Lindsay	6403	A Andrew Lount	5535	A Meg MacDonald
8051	S Benedict Leigh	6961	S Greg Lindsey	4482	A Christophe Louvet	4110	A Sarah MacDonald
5727	S Meccque Leigh	6224	A Heather Lindsley	7463	A Andrew Love	318	A Steve Macdonald
8586	S Stephen Leigh	4436	A Kirsty Lingstadt	4404	Y India Lovekin	972	A Susan Macdonald
1534	A Andy Leighton	983	A Mark A. Linneman	4405	Y Kate Lovekin	2809	A Alex Dally MacFarlane
1178	A Marianna Leikoma	2512	A Jim Linwood	4403	A Kris Lovekin	34	A Duncan MacGregor
3808	A Onerva Leisti	2531	A Marion Linwood	3137	A Gary Loveridge	3333	A Dr. Sibylle Machat
3807	A Teemu Leisti	5716	S Lisa Nohealani Morton	6506	S Michael Loverude	1677	A Cristina Macia
7053	S Joseph LeMay	3921	A Lisa Pope (Elizabeth Pope)	5089	A Steven Lovett	493	A Robert MacIntosh
5747	A Kathryn Lemmer	2157	A Lise Eisenberg	5862	A Louise Lowenspets	4521	A Catriona Mackay
5396	Y Kiersty Lemon	9169	A Vladivoj Lisica	3338	A Phillip Lowles	4520	A Robert Mackay
3859	S Lemon Marmalade	4218	A Corey Liss	4806	S Susan H Loyal	3673	A Lucy Mackay-Sim
7038	S Lena Coakley	3040	A Martin Lister	719	A Samuel Lubell	2997	A David Mackie
5662	A John Lennard	8806	A Paul Lister	6600	A Opher Lubzens	3602	A Gary Mackie
4135	S Larry Lennhoff	1130	A Bryan Little	9100	A Rayner Lucas	6308	A Angela Mackinnon
4995	A Debbie Lentz	7399	S Charles Little	6715	S Stephanie Lucas	8061	S Dwayne MacKinnon
4994	A Tom Lentz	6706	Y Jasia Little	648	A Dave Luckett	5163	S Ian MacKinnon
8509	A Rosaria Leonardi	5598	S Rachel Little	2623	A Lucy Cohen Schmeidler	7612	A Lucy Mackintosh
847	S Leonia	4017	A Suzanne Little	1829	S Lucy Niehaus	6057	A Lisa Macklem
3252	A Fred Lerner	9295	I Little dude	582	A Gaye Ludwig	2365	A Thomas MacLaney
3253	A Sheryl Lerner	7012	S David Liu	4193	A Silke Luehr-Jacobsen	3965	A Helen Maclean
7461	S Matthew Leronowich	7753	S Olov Livendahl	8769	Y Tomi Luetic	3966	A Paul Maclean
6872	S Joseph Letourneau	8345	S Don Livermore	7747	S Lughaid (Michael Horgan)	8641	S Andrew MacLennan
3186	A Rebecca Levene	33	A Rachael Livermore	8779	S Miguel Lugo	306	A Carol MacLeod
2592	A David D Levine	955	A Jeffrey Livings	4192	A Christoph Luhr	3493	A Derek MacLeod
1273	A Benjamin Levy	956	A Kathleen Livings	5754	S Natalie Luhrs	9004	S Andrew MacPherson
5534	A Debbie Levy	8622	S Etay Livne			3707	A Clare Macrae
5000	A Michael Levy	202	A Liz Batty				

261	A Mad Elf	1388	A Mari KOTANI
2068	A Madamrobot	5043	A Mari Ness
2366	S James R Madden	5380	A Marian Womack
3689	A Patricia Madden	1722	A Marianne
2367	A June Madeley	4676	A Marieke Nijkamp
5268	A Madeline Ashby	3502	A Marilisa
7175	S MadMike (Michael Davies)	7163	S Marilyn J. Evans
7760	S Echo Mae	7986	Y Ingrid Marion
1103	A James Maenpaa	4628	A Klaus Marion
3452	A Michele Maenpaa	7985	A Marita Marion
8714	S Linda Maepa	6034	S Mark
7091	S Richard Magahiz	6408	A Mark Charan Newton
5062	A Magali (Magali Couzigou)	8664	A Mark Does Stuff (Mark Oshiro)
5735	S Lalit Maganti	4090	A Mark J McGarry
8372	S Magenta Griffith	2537	A Mette Sejr Markert
5332	A Maggie Stoner	6065	S Joseph Markey
5500	S Laochailan Maghouin	2778	A Andrew Markham
2204	A Gloria Magid	2779	A Caroline Markham
177	A Timothy Maguire	8796	S Brian Markland
1705	S Magus 42	162	A Marta Markowska
2137	A mahlerIAN (Ian Taft)	5473	S Brian Marks
3409	A Patrick Mahon	2942	I Eloise Rosalind Marks
7627	S Brian Mahoney	153	A Markus
221	A Jeremy Maiden	6328	A Alan Marques
3755	S Maiden Ink	6329	A Linclia Marques
4770	A Gary Main	7495	S Damien Marquess
1288	A Joyce Mains	1919	A Yvonne Marron de Martin
4626	Y Alex Mair	4292	S Edward Marrow
1568	A Ann Mair	6477	A Stephane Marsan
673	S John Maizels	35	A Hayley Marsden
4978	A Laura Majerus	8343	S Marsha B.
5137	S Majestic Moose (Seamus Curran)	5318	A Cass Marshall
8912	S majkia (Jean Hontz)	4985	A Helen Marshall
2368	S Lisa Major	5436	A Rosalyn Marshall
6120	A Christine Mak	8267	S Todd Marshall
1541	A Derwin Mak	7953	S Tony Marsico
2882	A Robert S. Malan	4379	A Keith Marsland
3198	A Tamara Malaney	4905	A Dominique Martel
4842	A Malcolm Cross	1951	A Hanne Martelius
3725	A Olga Malecula	7793	S Martha Wells
2917	S Ryan Mallady	1616	A B. Diane Martin
2575	A Annika Malmö-Braaten	1893	A Cheryl Martin
2477	A Chris Malme	2371	A Diane Martin
4577	A Lisa Malone	8099	S Erika Martin
5879	A Chris Maloney	8771	S Eugenia Martin
3593	A Andrey Malyshkin	2372	S George Martin
2501	A Hartmut Malzahn	638	A George R R Martin
1466	S Nick Mamatas	4897	A John Martin
7242	A Sascha Mamczak	3563	A Karen Martin
5799	A Gregory Manchess	5849	A Keith Martin
5526	S Mandala	750	A Lee Martin
6235	A Luca G. Manenti	9060	Y Martin
6920	S Leon Manfredi	7098	S Matt Martin
5558	S Jason Manheim	5408	S Susan Martin
7570	S Mani Annamalai	278	A Terry Martin
3815	A Maniac	9072	A Isabelle Martinez
3998	A Patrick Manion	5624	A Pablo Luján Martinez
3629	A David Mann	5220	A Ramon Pena Martinez
3275	A Elise Mann	8803	A Yolanda Martinez
451	A Jim Mann	7746	S Roine Martinson
3274	A Kenneth Mann	4156	A Marty Jackson (Martin Jackson)
452	A Laurie Mann	6052	A Mary
5015	A Wendy Mann	1613	A Jürgen G. Marzi
2369	S Sharon K Mannell	4852	S Eric Masdeo
3506	A Noah Mannheim	4831	S Aaron Mason
1866	A Lynda Manning-Schwartz	4425	A Andrew Mason
4595	A Deiedre J Mansfield	6967	S David Mason
1991	A John Mansfield	6779	S Joe Mason
2525	A Kevin Mantle	5443	Y Mel Mason
8116	Y Nathan Manville	9258	A Paul Mason
2536	A Maurizio Manzieri	6493	A Sue Mason
2370	A Jon C Manzo	7489	S Victoria Massey
3844	A Kathy Mar	2761	S Bianca Mastenbroek
7904	S Ken Marable	8205	S Lia Matera
1478	A Beth Marble	7795	S Theresa Mather
1479	A Chris Marble	4616	A Kye Matheson
6854	S Marc F	5765	S Michael Matheson
2486	A Dr Paul March-Russell	8545	I Matilda Aelfgífu
5607	S Nathan Marchand	8182	A Trevin Matlock
1876	A Marcin 'Alqua' Klak	3416	S Debbie Matsuura
6363	Y Marcin 'MaWro' Wronski (Marcin Wronski)	4442	A Matt
7900	A Michael Marcous	6498	A Matt (Matthew Simons)
2195	A Marcy Hart	8672	S Matt
1853	A Marguerite	5904	S Matt
		1551	A Matt Dillon



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4865	A Matt Evans	4116	A Vron McIntyre	1232	A Lori Meltzer	5575	S Danny Miller
8543	A Matt Hills	2048	A John McKana	8685	Y Melusin (Inigo Purcell)	8554	S David Miller
8791	A Matt Jacobson	5142	A Neil McKellar	4198	A Melusina	6822	S David Miller
	(Matthew Jacobson)	6717	A Claire McKenna	39	A Farah Mendlesohn	2040	A Dennis Miller
4311	A Matt Tope	3512	Y Ian McKenna	8575	S Daniel Menet	7824	S Eric Miller
	(Matthew Tope)	3511	A Juliet E McKenna	565	A Margaret Menzies	777	C Iain Miller
4899	A Elise Matthesen	4134	A Karen McKenna	7998	S Brenda Mercer	8467	S Joshua Miller
5656	A Matthew (Matthew Hall)	790	S Marjorie McKenna	5767	S Jenn Mercer	3727	A Judith Miller
377	A Matthew	6966	S Eric McKenney	7361	S Nathan Mercer	3364	A Karen Miller
6728	A Matthew Farrer	7585	S Andrew McKenzie	6635	S Niraj Merchant	7870	S Laura Miller
6630	A Matthew Hughes	7350	S Robert McKenzie	8296	A Minna Meritahti	7487	S Lydia Miller
3176	A David Matthewman	6140	A Kari McKern	6746	S Lyle Merithew	6524	S Marc Miller
5450	S Megan Matthews	1460	A Alissa McKersie	2588	A Cary Meriwether	3051	A Mark Miller
957	A Winton E. Matthews Jr.	1461	A Joe McKersie	8059	A Ulrike Merkel	776	A Mary Miller
5027	A MatthiasU	5976	A Jane McKie	2376	S Christine Merrill	775	A Tim Miller
7902	S Elanor Matton-Johnson	5823	A Sean McLachlan	2377	S Jim Merrill	8953	S David Milloway
3773	A Ingvar Mattsson	7720	S Eric McLaughlin	8740	S Merseine (Carol Townsend)	5955	A Bernice Mills
6113	A Herta Matulionyte- Burbiene	6380	A Meg McLaughlin			5150	A Caroline Mills
		8943	A Peter McLaughlin	2474	A Caroline Mersey	3548	A David Mills
325	A Robert Maughan	5642	S Reece McLean	1815	A Iva Mesari	7559	S Faye-Marie Mills
2912	A Becky Maung	4241	A Mhairi McLellan	960	A Karen Meschke	4346	S Louis R Mills
2916	A Mike Maung	2153	Y Alexandria McLeod	9026	S Nancy Meservier	1049	S Nick Mills
3655	A Massimo Mauro	3209	A Suzanne McLeod	970	A Edmund A Meskys	6311	Y Sarah Mills
1696	A Max	7821	S Breccan McLeod-Lundy	969	A Sandra Meskys	6422	A Roger Milne
3237	A Carmen Laura Maxim	3104	A Alex McLintock	5016	A Wendy Metcalfe	5138	A Andrew Milner
4246	A Andrew May	9005	A Mercia McMahan	5258	A Ann Methe	8415	S Mill Stevens (Milton Stevens)
2121	A Karin May	1317	A Angie McManus	5453	S meyamashi	7453	S Min Nemoy
911	A Sally Mayer	1316	A Martin McManus	4829	A Harry R Meyer	1835	A Min Onouchi
8359	S Gabriel Mayland	2055	A Mark McMenamin	7325	S Paul Meyer	2180	A Minami Ishigami
8209	A Angus McAllister	1507	A Mike McMillan	4828	A Stephanie Meyer	8308	S mincus
3874	S Rich McAllister	6100	A Sean McMullen	8265	S David Meyers	8544	I Minerva Fortuna
387	A Paul McAuley	7245	S Elizabeth McMurray	9166	A Ronald Meyers	2886	A Ming (Kin-Ming Looi)
1648	A Alan McAvinney	353	A Julie McMurray	1543	A Yves Meynard	2379	S Lynn Minneman
689	A Julia McBride	352	A Pat McMurray	2985	S Nicole Mezzasalma	5478	S Jean Minnick
639	A Parris McBride	2579	A Althea McMurrin	5300	S Mhor	2380	S Diane Minnis
3464	Y Daniel McCallion	3721	A Andrew McMurry	4225	A Michael 'Talash' Perelmutter	2175	A Roger A Minnis
4855	C Fiona McCallion	3722	A Meggy McMurry	8582	S Michael J. Smith	3056	A Minnow
3465	A Martin McCallion	6538	S John McNabb	586	A Michael John	6557	Y Mir (Aleksandra Juszcakiewicz)
1563	A Helen McCallum	7888	S Ewan McNay	5611	S Michael Kingswood	6626	S Hope Mirendil
6565	A Meredith McCardle	8216	S Shannon McNeerney	4475	A Michael Little Egret Dolbear	4890	Y Miriam
8146	S Allison McCarn	5711	S Scott McNulty	5673	A Michael Rowley - Del Rey UK	2478	A Chris Miser
2855	A Helen McCarthy	7467	S Tammy McPherson	2190	A Lowell Michaels	3199	A Missing Opossum
4652	S Michele McCarthy	4549	A Maire McQueeney	4955	S Adam Michaud	6025	A Betsy Mitchell
6287	A Rebecca McCarthy	4180	Y Alexander McRoberts	4956	S Mara Michaud	7120	S Elizabeth Mitchell
9264	A Terry McCarthy	4179	Y Nicholas McRoberts	6259	A Michele Ellington Falcon Fantasyworks (Michele Ellington)	468	A Elliott Mitchell
411	A Dave McCarty	4178	A Thomas McRoberts	6012	A Steve Michelle	3456	A Jackie Mitchell
1660	A Elizabeth McCarty	6309	A Jamie McSorley	4792	A Maria Angeles Michiels Vega	2881	A James Mitchell
2966	A Glenn McCauley	3851	C Ciara McSweeney	3505	A Mickey Lehtman	4940	A Kate Mitchell
8749	S Steven McClain	3852	C Fiona McSweeney	864	A Merle Micklin	5244	S Larry Mitchell
8765	S Steven McClary	3849	A Hugh McSweeney	2211	A Christine Middlemass	3957	A Olwyn Mitchell
5721	S Brian McClellan	3850	C Tara McSweeney	4939	A April Middleton	952	A Robert Mitchell
6938	S Shannon L. McColley	4911	S Kevin McVeigh	3577	S Blake E Middleton	623	A Rose Mitchell
2460	S Michael McConnell	1291	A Sean Mead	4938	A Jon Middleton	2643	S Sarah Mitchell
9222	S Charley McCue	9182	Y Hazel Meades	6049	A Katja Mielonen	7236	S Sharon Mitchell
9223	S Linda McCue	9183	C Leo Meades	3866	A Wlodek Mier- Jedrzejowicz	8226	S Steven Mix
532	A Devon McCullough	9180	A Rob Meades	2378	S Michael Migalski	8635	A Yoshihiko Miyazaki
3955	A Lisa McCurrach	7009	S Chris Meadows	5330	S Mikayla	7834	S Pedro Mizukami
8711	S Julia McDermott	3770	A Foz Meadows	3967	A Mike	3078	A Mjke Wood
5068	A Ian McDonald	324	S John Meaney	5841	S Mike Brogley	1908	A Andrzej Mlynarz
5749	S John McDonald	8807	S Kelly Mears	8532	Y Mike Card	1907	A Natalia Mlynarz
1906	S Sandra McDonald	36	A John Medany	8268	S Mike G.	4516	A Mo Sneachd (Ianto Jocks)
7300	S Scott McDonald	37	A Rita Medany	1888	S Mike Glycer	3678	S Jolanta Moczala
453	A Clare McDonald-Sims	4908	A Medge (Martin Edge)	5152	S Mike Johns	2381	S Celia Modell
8200	A Joe McDonnell	3024	A Liz Medhurst	4762	A Mike Moir	2382	S Howard Modell
7066	A Harriet McDougal	3025	A Paul Medhurst	3094	A Mike Smith	172	A Deirdre Saoirse Moen
8220	A William McDougal	5777	S Sandra Medlock	2539	A Mike Stone	171	A Rick Moen
4746	A Jonathan McDowell	6327	A Aileen Meek	5951	A Mike Vasse	7147	S Rob Moffett
5698	S Cathy McFadden	2569	A W. Scott Meeks	41	A MikeO	1182	A Klaus .E. Mogensen
5601	S Darrell McFarland	3081	C Kathryn Meenan	2729	A Mikhail Nazarenko	8715	A Nadine Mogford
4446	A Joan McGalliard	3082	Y Kieran Meenan	1879	A Mikki	8716	A Moggy (Phillip Mogford)
2213	A Julie McGalliard	38	A Mark Meenan	6762	S Eric Mikols	7851	A Mary Anne Mohanraj
3798	A Oisín McGann	5908	S Rezwana Meer	8169	A Mila	5819	A Libuše Mohelská
4927	A Sandra McGechan	308	A Karina Meerman	6033	A Milan Z.	5285	A Aidan Moher
8338	S Patrick McGee	8373	S Meg	4252	A Norman Milburn	592	A Jon Mohning
6959	S Curtis McGill	8633	S Megan	5923	A David Miles	591	A Tammy Mohning
4791	C Rory McGinness	8445	S Megan Walker	1655	Y Miles	2383	S Lil Moir
4790	A Stephen McGinness	8197	A Alexandre Mege	8458	S Scott Miles	3039	A Michael Molcher
5842	A Michael McGinnis	8196	A Clemence Mege	1308	A Arthur W Miller	4382	A Carole Ann Moleti
6400	A Danny McGrath	5965	Y Meghan	7449	S Chris Miller	785	A G. Patrick Molloy
313	A Martin McGrath	1929	A Paulus Meijs	7484	S Clayton Miller	1843	Y Grace Molloy
6401	Y Nigel McGrath	144	A Meike	876	S Craig Miller	8219	S Ian Mond
597	A Paula McGrath	2375	S Michelle Melendez			6353	A Monidipa Mondal
3011	S David McGroarty	2696	S Ieva Melgalve			4944	A Tina Monk
8406	S Aaron McGruder	8095	Y Ryan Mellor			3352	A Harriet Monkhouse
7316	S Christian McGuire	7433	S Stephen Mellor			3888	A Ian Monroe
2252	A Seanan McGuire	2866	A Steve Melnikoff			8753	A Deirdre Montanaro
2053	A Holly McHaffie	6541	A Erick Melton				
146	A Maura McHugh	1233	C Joseph Meltzer				

3785	S Kavi Montanaro	3552	A Nicky Moxey
821	A Helen Montgomery	3553	A Simon Moxey
8341	S Patrik Montgomery	2747	S Nathalie Moyaert
7473	S Ronald Montgomery	114	A Mr Gazpacho
5195	A Joe Monti	106	A Mr Peter Harrow (Peter Harrow)
1867	S Elizabeth Moon	4187	I Mr. Miles (Miles Young)
2793	A David Moor	6683	S mr.rique (Rique Santiestevan)
3578	A Allan Moore	7102	S Maia Mrkvicka
5772	S April Moore	2373	A MrShirt
4388	A Chris Moore	5256	S Jesús Valenzuela Muñoz
5700	S Coral Moore	2489	S Elisabeth Mueller
3037	A David Moore	8167	S Neil Muggleton
4424	A Ian Moore	3633	A Kevin Mukhar
5644	S James Moore	4295	A Matthew Mulhall
8573	S Jay Moore	4296	A Thomas Mulhall
7997	S Jeremy Moore	4410	S Sean Mulhern
3579	A Karen Moore	927	A Caroline Mullan
7798	S Lance Moore	4818	A Samantha Mullaney
4832	S Leslie Ann Moore	854	S John W. Mullen
6974	S Lisa Moore	2384	S Cathy Mullican
8138	S Marian D. Moore	7813	S Jeff Mullins
588	A Mary Ellen Moore	3212	A Sara Mulryan
587	A Murray Moore	2861	A Munchkin
6916	S Rudy Moore	8675	S David Mundy
3072	A John Moran	912	A Bradley Munn
3073	A Sara Moran	3939	S Daniel Munson
8624	A Kim Moravec	4044	A Mahvesh Murad
3439	A Simon Morden	5625	S Greg Murdoch
7393	S Pol Mordreth	6122	Y Daniel Murgatroyd
3723	A Patrick Moreau	6123	Y Jacob Murgatroyd
8630	S Mark Morehead	7951	S Nathan Murin
5441	A Mike Morelli	3635	A Roger Murmann
8948	S Aimee Morgan	5870	Y Carly Murphy
7176	S Alan Morgan	3373	A CE Murphy
2471	A Brian Morgan	646	A Deirdre M. Murphy
434	A Cheryl Myfanwy Morgan	6221	A Pat Murphy
1583	A Chris Morgan	8603	A Robin Murphy
2980	A Howard Morgan	6568	A Siobhan Murphy
712	A Lorretta Morgan	6109	A Sonia Murphy
9284	Y Nick Morgan	337	A Murphy's Lawyer
1582	A Pauline Morgan	7857	A Shaun Murrant
711	A Tim Morgan	7149	S Helga Murray
253	A Mork	1914	A James J. Murray
1773	C Roland Mork	1915	A Paula Helm Murray
6211	A Lewis Morley	7447	S R David Murray
1266	A Brian Morman	4352	A Musichick
280	A Mary Morman	8737	S Lisa Musil
492	A Mellissa Morman	3950	A Mervi Mustonen
5314	A Chip Morningstar	4752	S Jason Mutschler
5315	A Janice Morningstar	5274	S Cathleen Myers
4438	A Maria Morri	5273	S James Myers
6468	S Christina Morris	5893	S Jennifer Myers
5736	S Elizabeth Morris	7616	S Karen Myers
2104	A Henry Morris	2385	A Trudy Myers
8206	S Jay E Morris	5996	A Ryan Myint
2757	A Jennifer Morris	1294	A Sanna Mykkänen
8075	S John Morris	3075	A L. M. Myles
1574	A Kendall F. Morris	4526	A naath
8555	S Linda Morris	4237	A Nacho Agullo
8794	S Michael Morris	6965	A Tadashi Nagasawa
8313	A Neil Morris	1024	A Tony Naggs
8231	S Philip Morris	4850	A Lex Nakashima
3974	C Rhianon Morris	5944	A Arkadiusz Nakoniecznik
4386	C Sean Morris	5945	Y Maciej Nakoniecznik
1400	A Skip Morris	8913	A Miwako Namba
3972	A Steve Morris	4571	A Nan Carpenter
4712	A Tee Morris	2774	A Nancy J
6558	S Timothy Morris	531	A Nancy Kathleen
3973	C Tyrone Morris	220	A Phil Nanson
1904	A Catherine Morrison	1079	A Tom Nanson
6944	A Mary Irene Morrison	7936	S Ben Nash
9268	A Peter Morrison	7293	S Daniel Nash
5720	S Richard Morrison	3740	A Darren Nash
4814	A Samantha Morrison	5818	A Helena Nash
1535	A Lynne Ann Morse	5083	S S Kay Nash
6699	A Oliver Morton	4456	Y Nat (Nathaniel Southworth-Barlow)
2049	A Mike Shepherd Moscoe	5304	A Natalie (karaddin)
7937	A Marshall Moseley	8954	A Natalie Sage
7327	S Jeffrey Moss	1979	A Carol Naylor
7651	S Jon Moss	6775	S Kelly Naylor
40	A Miriam Moss	4872	A Neal
3121	A Cathy Mossman	8688	Y Laura Neale
479	A Fred Moulton	4494	A Pete Neale
8561	S Thomas Mournighan	6534	S Alice Needham
2229	S Beth Moursund	5205	A Robert Neely
1185	A Jim Mowatt		
3490	A Steve Mowbray		
3555	Y Fi Moxey		




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5204	A Sally Neely	8786	A Einar Nielsen	360	A Padraig O'Mealoid	7310	S Christopher Ostler
5691	A Stephanie Neely	5921	A John Nielsen Hall	6730	A Mallory O'Meara	8760	A James Oswald
7407	S Joshua Neff-Miller	6751	A Patrick Nielsen Hayden	5737	S Peter O'Meara	2395	S Neil Ottenstein
4789	A Joerg Neidig	6752	A Teresa Nielsen Hayden	8810	A Shauna O'Meara	5827	A Gareth Otton
3898	A Neil	8291	S Kristine Nielson	1301	A Myles F O'Reilly	4450	A Soledad Ottone
3631	A Neil A	6283	A Tobias Niemitz	276	A Ruth O'Reilly	4895	A Tom Overcast
1584	A Terry Neill	8473	A Harald Niesche	3913	A Andrew O'Rorke	1425	A Kathi Overton
3084	A Bob Neilson	6127	A Robert Nieuwenhuijs	6110	A Paul O'Shea	7619	A Roy C. Ovrebo
7052	S Robert Nekić	6046	A JW Niezink	3860	A Mick O'Sullivan	4170	A Gareth Owens
6642	S NelC (Nelson Cunnington)	1028	A Nighttime/Daytime! (Roger Octon)	1734	S Michael O'Toole	1081	A Martin Owton
3230	A Olivia Nelis	3250	A Jennifer Nightingale	7070	S Mike O'Toole	6022	A Sarah Oxford
8282	S Blake Nelson	6840	S Nightsky	2207	A Deborah Oakes	2687	A P. C. Hodgell
7138	S Dave Nelson	855	A Shelagh Nikkel	882	A Ronald Oakes	1496	A P.G. Dudda
3703	A Edward Nelson	855	A Nilsu (Sami Nikander)	883	A Tara Oakes	1878	A Susanna Paarma
543	A Michael Nelson	4503	A Nile	6509	A Victor Fernando R. Ocampo	5550	S H. Justin Pace
7859	S Richard Nelson	1530	A Gunnar Nilsson	2967	A Wolfgang Oeller	5738	S Anthony Pacheco
3953	S Sarah Nelson	6226	S Jonny Nilsson	5651	A Pat Ogden	5651	S Michael Pack
2386	A Stephen Nelson	8256	A nimdil (Pawel Matysiak)	1901	A David Oghia	1901	A Jilly Paddock
2782	S Winkle W. Nemeth	6118	A Nimue	1250	S Ogre	1250	A Lisa Padol
7331	S Scott Nemmers	7962	S Nin Harris	3130	661 A Kyoku Ogushi	7139	S Ed Page
4986	A Nene (Maria Blackmore)	4731	440 A Brian Nisbet	7336	6059 A Daniel Oi	7336	S Robin Page
5730	S Neologist	3979	A Nina Niskanen	7981	6076 A Mirkka Ojala	7981	S Karen Paik
1501	A Kate Nepveu	8184	A Larry Niven	8677	8734 A Anna Ojalahti	8677	A Chris Pak
3425	A Helge Nesoën	3277	S Shane Nixon	564	2871 A Susan May Oke	564	A Mapu Palamo
4837	S Nessa (Gaudio Vanessa Giovanna)	376	A Charles E. Noad	6475	6409 A Moira O'Keefe	6475	A Leslie Palant
7229	S Yashar Nesvaderani	3384	S Caitlin Noble	7728	1688 A Ol:	7728	S Sarah Palframan
4883	Y Codrin Netea	6312	Y Ryker Noble	3124	4575 A Ola (Aleksandra Jagielska)	3124	A Pallando
4880	A Mihai Netea	8527	A Emilie Nogaro	4085	7759 S Karen Oland	4085	A Joshua B Palmatier
4882	Y Stejara Netea	1812	A Nojaj	7721	2391 A Frank Olbris	7721	A Doug Palmer
4881	A Romana Netea-Maier	7424	S Nojh	8136	2566 A Thomas Olde Heuvelt	8136	S Karen Palmer
4460	A Gabi Neumayer	5284	S Nokoe	5968	1706 A Paul Oldroyd	5968	Y Kristina Palmer
6476	A Alain Nevant	9163	S Paul Nolan	3732	5525 S Olek	3732	A Suzanne Palmer
7827	S Diana Nevins	3312	A Tim Nolan	3733	6740 A Vladimir Olenin	3733	Y Tarian Palmer
4632	A Jacob Nevins	4904	A Val Nolan	2103	6739 A Daria Olenina	2103	A Cathy Palmer-Lister
7212	S Jim Newberry	3401	A nonelvis	3642	4788 Y Ana Isabel Sousa Teles Oliveira	3642	A Josephine A. Paltin
5907	A Annalee Newitz	6991	S Christopher Noon	1778	108 A Dom Oliver	1778	A Sergij Paltun
8357	S Alex Newman	624	A Glenyce Noramly	2080	3513 Y Dominic Oliver	2080	A Pam Adams
3437	A Emma Newman	5562	C Hulda Norén	8079	816 S Jana Oliver	8079	A Haitian Pan
104	A Kim Newman	5560	A Karl-Johan Norén	3334	3036 A Jonathan Oliver	3334	A Georgios Panaretos
4345	S Melia Newman	6948	A Therese Norén	3031	7683 S Jude Oliver	3031	A Charlie Panayiotou
3438	A Peter Newman	431	S Jami Nord	2974	2091 A Karen Oliver	2974	A Paul Paolini
8128	A Lee Newsom	3854	A Ola Gunnar Nordhus	4057	7617 S Olivia Waite	4057	A Tasia Papadatos
2029	A Barry Newton	1166	Y Amy Norman	5529	736 A Gene Olmsted	5529	S Jason Parfenoff
9054	S Dave Newton	7844	A Eva Norman	132	1602 A Lia Olsborg	132	A Michael Pargman
5524	S Dean Newton	3522	A Ian Norman	2170	6130 A David Olsen	2170	A Sam Paris
2028	A Judith Newton	3709	A Joseph Norman	6298	3716 A Karl Olsen	6298	A Alan Parker
6765	S Karen Wester Newton	7771	A Jean-Pierre Normand	737	4347 A Rondinella Olsen	737	A Bill Parker
2184	S Meridel Newton	6061	S David Northover	1131	251 S Erik V. Olson	1131	A Carole Parker
4250	A Roger Newton	5839	S Mike Northrup	4369	168 A Mark Olson	4369	S Cindy Parker
5750	S Sean Newton	7554	S Colin Norton	8045	8723 S Matthew Olson	8045	S Joshua Parker
5359	S David Neylon	8123	S Michael Norton	4493	167 A Priscilla Olson	4493	A Lucy Parker
5805	S Anthony Nguyen	8124	A Hugh Norwood	4607	8158 Y Jonathan Olsson	4607	A Owen Parker
3597	A Ha Nguyen	5937	Y Matthew Norwood	5480	8542 A Magnus Olsson	5480	S Richard Parker
6894	S Niall	5263	S Rick Norwood	3325	1157 A Thomas Olsson	3325	A Susan Parker
7031	S Peter Niblett	1263	A Jesper Notander	339	8993 A Boguslaw Olszak	339	A Tony E Parker
8811	S Cameron Nichol	7906	A Nova	9112	465 A Frank Olynyk	9112	A Walter Parker
2387	A Bev Nicholas	4209	S John Novak	7575	323 A Omega	7575	S Jason Parker-Burlingham
2738	A Joseph Nicholas	4112	Y Julie Novakova	4308	2787 S Connor Omond	4308	A Eleanor Parmenter- Fleming
4936	A Anne Nicholls	2071	A Phil Noyes	5155	2786 S Linda Omond	5155	S Elizabeth Parmeter
3368	A Jack Nicholls	9101	A Abigail Nussbaum	7145	2392 A Marisa Ong	7145	S Kendall Parmley
3244	A Peter Nicholls	4741	A Tommy Nyberg	186	524 A Ron Ontell	186	A Arwel Parry
4935	A Stan Nicholls	6724	A Jody Lynn Nye	2094	523 A Val Ontell	2094	A Dennis Parslow
5293	A Ian Nichols	5348	A Maria Nygard	2714	8666 A Yen Ooi	2714	A Dennis Parsons
6838	S Tor Nichols	5310	A Nyles33	8591	3390 A Tom Oppermann	8591	S David Pascoe
183	A Jane Nicholson	4722	A Emmet O'Brien	2541	5898 A Josep M Oriol	2541	A Pat French
1711	A Nick	6707	A Hal O'Brien	4719	4200 A Chris Orman	4719	S Pat MacEwen
6425	A Nick D'Aussie	4721	G Keri O'Brien	3984	2177 A Cyndi Orman	3984	A Pat Smet (Patrick Smet)
8600	A Nick E (Nick Edwards)	2389	A Ulrika O'Brien	2113	2178 A Fran Orman	2113	A Pat Snyder
2063	A Nick Gibbins	327	S Dawn O'Bryan-Lamb	7548	2176 A Sheryl Orman	7548	S Melissa Patch
1651	Y Nick Wurst	3696	A Clarrie O'Callaghan	6864	3746 A Nene Ormes	6864	A Michelle Patchett
2388	S Debra Nickelson	4131	A Ann Marie O'Connell	5034	7214 S Keri Orstad	5034	A Bakul Patel
3386	A Kevin Nickerson	4131	S Simon O'Connell	6411	856 S Vicki M. Ortega	6411	A Mitul Patel
7431	S Lydia Nickerson	3412	S Christie O'Connor	3118	2393 A Jeff Orth	3118	Y Pravesh Patel
5459	A David Nickle	1228	A Mary O'Connor	3117	655 S Cath Ortleib	3117	A Raju Patel
1821	A NickPheas	5568	S William O'Connor	3827	1502 A Chad Orzel	3827	A Sunil Patel
3093	A Nicky Crowther	2390	A Tom O'Dell	374	1968 A Roman Orzsanki	374	A Joan Paterson
4213	A Nico (Nicola Grzeschik)	5216	A Irene O'Dowd	6510	2954 S Diana Osborn	6510	A Patricia Muller
4417	C Anna Nicodemus	6636	Y SORCHA O'Dowd	2014	2955 S Robert Osborn	2014	A Andrew Patterson
4416	A Gwen Nicodemus	4497	A Colin O'Hagan	179	7159 S Ruby Osborn	179	A Andrew Patton
4415	A Leon Nicodemus	2039	A Christina O'Halloran	4012	5864 A Stephanie Osborn	4012	A Fiona Patton
4418	C Quinn Nicodemus	2038	A John O'Halloran	2683	3085 A Adam Osborne	2683	A Crystal Paul
122	A Nicolai	3071	A Kate O'Hanlon	3342	2394 A Helene Osborne	3342	A Paul
7454	S Nicole J. LeBoeuf	113	A Roderick O'Hanlon	735	150 A Oscar	735	A Sara Paul
8587	S Leah Nicolich-Henkin	7477	S Sean O'Hara	4709	8133 S Scott Osmond	4709	A Paul Daughetee
2826	S Remco Nieboer	5406	S Thomas O'Hara	8316	6889 S Amy Osterholm	8316	S Paul E Coad
7097	S Carl Nielsen	5759	S Megan O'Keefe	2542		2542	A Paul Evanby
		7605	S Peter O'Malley				

4015	A Paul K. (Paul Andrew)	5055	C Alessandro Petruzzelli
2911	A Paul M. Cray	5054	C Francesco Petruzzelli
6972	S Nancy Paulette	5053	A Marina Petruzzelli
4261	A Maree Pavletich	2400	S Pierre Pettinger
4262	A Matthew Pavletich	1314	S Sandy Pettinger
1920	S Gola Pawel	2401	A Roy Pettis
6390	A Pawel "Ausir" Dembowski (Pawel Dembowski)	2402	S Douglas Pettit
3864	A Eric C Pawtowski	6773	S Christophe Pettus
3863	A Yvonne B Pawtowski	1922	A Heather Petty
1977	Y Hal Payne	3375	A Phil Petty
2604	A Heather Payne	6487	A Pierre Pevel
1978	C Jodie Payne	5118	A PH
1775	A Irina Pchelintseva	8257	S Aubree Pham
4095	A David Peak	4408	Y Phantasm (Lukasz Chalonski)
321	A Susan Peak	5324	S Matt Phelps
2396	A Joe Pearce	7532	S Phil Severson
3405	A Lisa Pearce Collins	6381	A Phil Wain
1992	A Dina Pearlman	4391	A Philippe Ward
526	A Eileen D Pearlman	8134	A Curt Phillips
6688	Y Alison Pearson	4163	S Daryl Phillips
6687	A Kevin Pearson	3525	A Jeremy Phillips
110	A James Peart	1661	A Joel D Phillips
5275	S Garrett Pease	4431	Y Jory Phillips
1681	A Pebble	4469	A John Philpott
5064	S Kevin Pebley	3788	A Tony Pi
5614	S Mason Peck	9202	A Monika Piasecka- Jarzabek
9196	S Wesley Peck		
5926	A Ellen Miriam Pedersen	1845	A John Picacio
4537	A Lars Ahn Pedersen	448	A Eric Picholle
5936	S Sidsel Pedersen	4569	A Jason Pickering
5271	A Benjamin Peek	1084	A Catherine Pickersgill
4501	A Bernard Peek	1824	A Greg Pickersgill
3501	A David Peek	2403	A P.M. Picucci
4502	A Mary Peek	6016	S Alexandra Pierce
2819	S Robin Peeters	6811	S John Pierce
3912	A Stuart Pegg	232	A Sharon Pierce
8186	S Jamie Pehling	6801	S Tina Pierce
4125	A Pekka L.J. Jalkanen	934	A Dan Pierson
1680	A Pellegrina Stoa	2574	A Raija Pietilä
783	A Michael Penick	6352	A Timo Pietilä
8553	A Colin Penn	1864	C Pikachu
6051	A Samuel Penn	7823	A Martina Pilcerova
7569	S Dan Penney	2246	A Michael Pilletere
3701	Y Helen Pennington	4215	A Michel Pilon
3126	S penwing	7568	S Kristin Pilote
8109	A Chris Penycate	6659	A Sarah Pinborough
4540	A Perliia	749	A Max Pinkerton
2397	A Alan Perelgut	551	S Michael Pins
2398	A Mary Perelgut	4713	A Pip Ballantine
8572	S Jeffrey Perkins	7529	A Simon Pipe
9175	A Dalibor Perkovi	3440	A Eleanor Piper
1779	A Mihaela Marija Perković	4876	A Pippa DaCosta
4488	A Mollie Perrot	1406	A Anetta Pirinen
4489	A Steven Perrot	1407	A Pekka P Pirinen
3433	A Anne C Perry	8726	S Zachary Pirtle
5296	A Diane Perry	3328	S Marion Pitman
1375	A Vivian Perry	2082	A Mark Pitman
1290	Y Jesi Pershing	2644	A Shirley Pitman
4711	A John Pershing	311	A Pixie
2059	A Lawrence Person	6126	A Gian Filippo Pizzo
961	A Kelly Persons	6129	A Oliver Plaschka
2399	A Tommy Persson	1993	A Karen Dawn Plaskon
6982	S Rhett Petcher	2168	A John J Platt IV
5533	S Pete Roth	1421	A Johannah Playford
5219	Y Peter	7265	S JJ Plecs
6491	A Peter Lean	400	A Kirill Pleshkov
1229	A Peter Tyers	3962	A Phil Plumbly
4582	A Ann Peters	994	A Gary L Plumlee
3958	A Ian Peters	42	A Mark Plummer
4701	S John Peters	7946	S Noirin Plunkett
3764	A Lincoln Peters	8431	S Beth Plutchak
7110	S Robin Peters	5317	A Mitchell Pockrandt
502	S Barbara Petersen	222	A Pogodragon (Traci Whitehead)
6665	A Glenn Petersen		
7165	S Jeremy Petersen	4568	A Pol
8118	S Peter Petersen	2956	A Gillian Polack
6666	A Ylva Petersen	5532	S Steve Poling
5696	S Amy Peterson	679	A Michal Politowski
8592	S Andrew Peterson	3326	A Ashley Pollard
979	A David Peterson	3047	A Alan Pollard
3938	A Gisele Peterson	3931	S Kent Pollard
7410	S Jim Peterson	8534	S James Polley
978	A Judy Peterson	8237	A Jen Pollock
2251	A Polly Peterson	2847	A Tom Pollock
7715	S Brian Peterson-Delacueva	1912	A Sari Polvinen
9251	A Nelly Petrov	1424	A John Pomeranz
1776	S Jane Petrova	8789	A David Pomerico



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Future

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1066	A Pompino The Kegoyne	5919	A Lissa Price	4146	A Roberto Quaglia	4043	Y Rebecca/Liz (Rebecca Davenport)
2948	A Pooks	3408	A Marcus Price	918	A Quantar the Unbelievable	1253	S Jeff Rebholz
2124	A Mark Poor	4096	A Nigel Price	3055	A Quantum Mechanic	7931	A Ben Recktenwald
9274	A Sydney Poore	7828	Y Thomas Price	9126	A Thomas Quartermaine	7930	A Ruth Recktenwald
6393	A Craig Pope	1831	A Shannon Prickett	6300	A Laurent Queyssi	17	A Thomas Recktenwald
4115	A Andrija Popovic	6210	A Marilyn Pride	585	A Peter Quigley	227	A Red
3010	A Porsupah Ree	8063	S Darren Pries	7750	S Thomas Quigley	6503	S redcountess (Elizabeth Heckenberg)
571	A Andrew Porter	1038	A Chris Priest	7460	S Robert Quimbey	7029	S Lisa Reddig
2915	A Marianne Porter	5354	S Kevin Prigge	2621	A Laura Quin	402	A Peter Redfarn
8684	S Matthew Porter	8703	S Heather Prince	3191	A Mike Quin	6338	C Jessie Reed
484	A Pat Porter	1830	A Mary Prince	4875	A Susi Quinn	6337	A Leslie Reed
9194	S Daniel Posey	7966	A Princejvstin (Paul Weimer)	7238	S Stephanie Quintela	6336	A Robert Reed
6871	S Shawn Posthumus	5100	C Princess Scientist	9172	A Irena Rašeta	2637	A Robin Reed
2760	A Anja-Sylvie Postma	552	A PRK	6805	S RacDev	8160	S Ian Rees
7784	S Postma (Erik Jelle)	3365	A Becky Probert	8132	S Rachael	4197	S John Campbell Rees
4525	A Curtis Potterveld	5254	A Frank Probst	2546	Y Rachel	4471	A Shauna Reeves
3404	Y James Potts	1736	A Judith Proctor	705	S Rachel Caine	2087	A Regle Mystique des Balles et du Drap
3403	A Martin Potts	8504	S Mark Proctor	8676	S Bill Racicot	7434	S Steven Rehn
6986	S Aaron Pound	1244	Y Patrick Prodey	7106	S Conrad Rader	9252	A kim reichart
7557	S Christopher Pound	9283	A Caitlyn Promnitz	4718	S Charles F. Radley	8270	A Kris Reichart-Anderson
7673	S Bill Powe	3178	A Daniel Proost	6218	A Radruf (Radomir Molenda)	7643	S Birte Reichenbach
3012	A Gareth L. Powell	6929	S ProvokedPluto (Alex London)	3105	A Raelin	6212	S Mark Reichert
7996	S Mark Powell	1034	A Psionic Dreams	7351	S Ed Rafferty	6286	S James Reid
184	A David Power	9219	A Psy Barnsley (Simon Barnsley)	4271	A Martha Rafferty	1085	A Karen Reid
2472	A Calvin Powers	1909	A Malgorzata Pudlik	2404	S Michael Rafferty	7679	S Mercy Reiger
8673	S Dave Poynter	3466	Y Antonia Pugliese	284	A Anna Raftery	7680	S Michael Reiger
611	A Alex Pragnell	5376	A Brith Walstad Pulido	5059	A Christine Ragan	2830	S Reiko Ryuu
6285	A Dale Pratt	4627	S Jacob Pullen	8610	A Fredrik Ragnar	7661	A Frank Reilly
7385	S George Pratt	5584	S Kevin Pulliam	4387	A Ragnell (Samantha Joseph)	6547	A Graham Reilly
3924	A Marcus Pratt	5445	A Pum (Paul Holman)	6070	A Sabina Rahman	7188	S Luke Reilly
3923	A Ruth Pratt	5892	A PuNa	5978	C Genevieve Raines	5559	S Delight Reimers
4021	S Dennis Pregracke	6273	A Puszon (Michal Stachyra)	5977	A Phil Raines	5665	S Kat Reisdorf
815	A Joseph Pregracke	5414	I Q	5979	C Theo Raines	8447	S Hugh Reiter
5442	A Lettie Prell	5630	Y Noor Qarabash	301	S Tarja Rainio	9162	S Joseph Remesar
5810	S James Preston	5964	S QED (Michael Kohne)	214	A Raj	5856	S Mina Remole
1523	A Virginia Preston	8627	A Cecilia Qin	8700	A Hannu Rajaniemi	8203	S Remy (Jeremy Alldredge)
4097	A Catherine Price	7891	A Erik Quackenbush	1910	A Rajka	9125	A Emma Rendle
2160	A Caycee Price			3243	A Christine Rake	9124	A Peter Rendle
7892	S Erin Price			5402	A Adam Rakunas	5740	S Scott Renner
6743	C Etienne Price			1201	S Ralf A. Zimmermann	43	A Theresa Renner
				7558	A Gita Ralleigh	4912	A Alistair Rennie
				205	A Cat Rambo	4729	S rentawitch
				769	S Kayleigh Ramey	2735	S Carol Resnick
				768	A Laurie Ramey	2734	S Mike Resnick
				770	S Miranda Ramey	867	A Neil Rest
				771	A Tim Ramey	2504	A Rethwellan
				5627	S David Ramirez	3855	A Rosalyn Reuben
				2880	A Jo Ramsay	148	A Anders Reutersward
				2193	A Malcolm Ramsay	3381	A Juliana Rew
				2879	A Robert Ramsay	3473	A Keely Rew
				4862	A Ran	3382	A Russell K. Rew
				441	A Mark Randall	7732	A Alastair Reynolds
				6608	S Pete Randall	6543	S Liz Reynolds
				7164	S Charles Randles	298	A Pat Reynolds
				4036	S Randy Lott	263	A Trevor Reynolds
				405	A Donna Rankin	4476	A Evgeny Reznikov
				3833	A Nora E. Rankin	2420	A Rhea
				406	A Paul Rankin	4302	A Gregory Rheam
				5668	A Julian Ransom	2030	A Jo Rhett
				5669	S Peter Ransom	6722	A Rhiannon Rasmussen
				9113	S Ravi Rao	5311	A Rhionnach
				1147	A Flemming Rasch	4854	A Michelle Rhoades
				5073	A Rashida Loya-Bova	1785	A Ric
				6416	A Tina Rath	4426	A Ric Cooper
				5343	S Nalin Ratnayake	9226	A Ronan Rice
				7693	S Scott Raun	2964	A Stephen Rice
				3683	Y Raven	7286	S Daniel Rich
				4990	A Paul Raven	4010	A Rich Camp
				8608	S Jure Ravnik	2633	S Rich Horton
				4576	A Sharon Rawlins	4151	A Rich Sheridan
				3914	A Douglas Raxworthy	2132	A George Richard
				7317	S Cathe Ray	3945	A Richard
				2078	A Debra Ray	4527	A Richard
				6031	A Ray	6819	S Richard Fife
				1343	A Ray	3054	A Alison Richards
				4545	A Richard Ray	2467	A Anita Richards
				6310	A Dan Rayner	6069	S Ken Richards
				7635	S Aaron Raynor	7253	S Maeryn Richards
				6330	A Barbara Read	630	A Mark Richards
				1279	A Allen Ream	7509	S Marsh Richards
				2511	A Jerri Ream	3053	A Mike Richards
				8101	A Christopher Reason	8653	A Sean Richardson
				7723	S James Reasoner	3581	A Rick Hewett
				4226	A Rebecca J Payne	3363	A Rick Wilber
						7390	S Chris Rickard

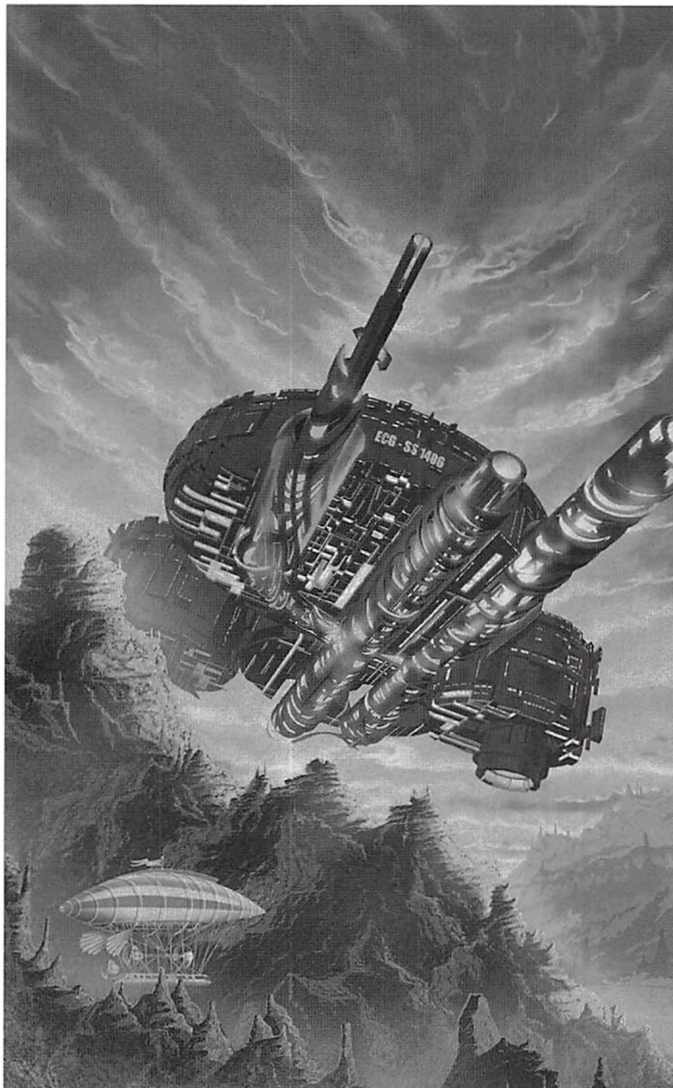


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7307	S Nancy Riggs	4196	A Elisabeth Rogne	7226	S Rusty	2154	A Eric Sayle
4137	S Carl Rigney	3197	A May Synnove Rogne	4900	A Rusty Pork-Eye	2155	A Margaret Sayle
1961	A Bente Riis	1260	S Roberta Rogow	5334	S Eric Rutan	2034	A Sharon Sbarsky
1960	A Carsten Riis	5621	S Rohan Thava	2807	A Ruth EJ Booth	6038	A Keith Scaife
2763	A Rik Raven	1519	A Ingo Rohlf	2691	A Kathleen Ryan	5342	A John Scalzi
6750	S Peter Riley	1877	A Ben Roimola	9074	S Ralph Ryan	7580	S James R Scarborough
9067	A Peter Riley	7267	S Matt Rolak	4827	A Gunilla Rydbeck	697	A Ed Scarbrough
8678	A Andrew Rilstone	6331	A Gemma Romain	6496	A Edwin Rydberg	102	A Fiona Scarlett
3968	A Mike Rimar	5808	A Pedro Roman	5498	A Laura Ryder	2025	A Jason Schachat
9052	A Tom Rimington-Hall	5798	S Aja Romano	7808	S Scot Ryder	4696	A Brad Schaefer
2971	A Gray Rinehart	550	A Per Romanowski	388	A Geoff Ryman	1832	A Kate Schaefer
7591	S Caroline Ring	5689	S Thiago Romariz	6731	A Beverly Ryng	4695	A Martha Schaefer
744	A Julia Rios	8425	S Helena Romelsjö	3367	A S'Tsung	7835	S Joseph Schaeffer
5511	S Alex Ristea	6818	S David Romerstein	2930	A S. J. Groenewegen	7457	S Martin Schafer
2142	S Richard Ristow	8261	S Erick Rommel	3014	A Mikko Saarinen	1118	A Karen Schaffer
6815	S David Ritchie	3260	A Leena Romppainen	896	A Sabina	5530	S Jason Schanuel
7674	A Daryl Ritchot	6886	S Ron Garrison	7991	S William Sabol	3222	A P. Scharloo
1189	A Claudia Ritter	1506	A Ron Shapland	5591	Y Sabrina	4975	A Daniela Scheele
1188	A Hermann Ritter	5074	A Ronnie Beck	7534	S Joseph Sachitano	997	S Oberon Scheeler
4449	A Mireille Rivalland	3246	A Roo	993	S Ruth Sachter	996	A Renée Scheeler
3981	S Lonnie Rivenbark	8155	S Stephen Roos	8325	A Per Eystein Saeboe	998	S Tatiana Scheeler
2024	A David Rivers	2872	A Carrie Root	1358	A Yuki Saeki	2769	S Joyce Scheeren
5004	A Rivkaesque (Rebecca Watkins)	1027	A Ros Day	5001	A Michelle Sagara	5518	A Gerald Scheffler
3541	Y Jan Rożewski	3020	A Rosanne Rabinowitz	3573	A Ori Sagi	5144	A Klaus Scheffler
2549	S Rob Collier	6862	S Newell Rose	3784	S Arielle Saiber	2409	A Judy Scheiner
6964	S Rob Fabian	3867	A Phillip Rose	7010	S Roberto Saieh	469	A Sam Scheiner
5298	S Rob Holland	4101	A Rose Tremlett - Orbit	7943	A Roger Saint	5166	S Paul Schell
4122	A Corlis Robe	5302	S Brendan Rose-Silverberg	7944	A Lucy Saint-Smith	4801	A Penelope Schenk
4123	Y Dominic Robe	4242	A Stephanie Rosenbaum	6810	S Sainctonge235 (Stephen St. Onge)	6026	A Esther Scherpenisse
4121	A Gary Robe	2605	A Howard Rosenblatt	4971	S Saira Ali	3263	A Silvia Schettin
4124	Y Isaac Robe	333	A June Rosenblum	6217	A Sakuya	4951	A Susan Scheufele
4953	A Robert	958	A Diane Rosenberg	7479	S SaladOfDoom	6831	S Nicholas Schiano
382	A Robert	1473	A Robert Rosenfeld	5528	S Joseph Salcido	4726	S Linda Schiffer
5636	S Robert D. Matthews	1346	A Jack Rosenstein	8732	A Michael Saler	802	A Ben Schilling
5952	A Robert Hunter	8751	S Nathan Rosewarne	2924	A Ian Sales	7670	A Peter Schimkat
3307	A Adam Roberts	2674	A Rosie Oliver	2831	S Harri K Salminen	2026	A Carol Schipanik
8999	A Alan Roberts	185	A Angela Rosin	1675	A Ron Salomon	3640	A Govert Schipper
1452	A Carol A Roberts	6567	A Whitney Ross	7369	S Salt	432	A Patric Schirrmann
271	A Dave Roberts	2081	A Linda Ross-Mansfield	3790	A Sam	1169	A Schlemmi
808	A David Roberts	7983	S Eric Rossing	2852	A Sam	7939	A Edmund Schluessel
2102	A Emma Roberts	7301	S Michael Rossow	4455	YSam (Samuel Southworth- Barlow)	4211	A Shiloh Schlung
270	A Estelle Roberts	8295	Y Nathalia Rotelli	2811	Y Sammy	7359	S Matthias Schmiddunser
951	A Jim Roberts	1254	A Mark Roth	2865	A Mich Sampson	2485	A Dieter Schmidt
1453	A John P Roberts	1016	S Martin Roth	5394	S Samrobb (Sam Robb)	6035	S Gary Schmidt
3282	A Jude Roberts	5709	A Patrick Rothfuss	2865	A Mich Sampson	7703	S Greg Schmidt
6975	S Robert Roberts	229	A Stephen Rothman	5122	S Maria Pilar San Roman	4778	A Hans-Guenther Schmidt
3270	A Sean Roberts	5981	A Matthew Rotundo	3917	Y Luke Sanby	7002	S Rebecca Schmidt
5173	S Shauna Roberts	5982	A Tracy Rotundo	7150	S Judy Sanders	6318	S Melissa Schmiesing
2405	S Steve Roberts	6488	A Antoine Rouaud	5395	S Cedar Sanderson	3341	A Michael Schneiberg
2868	A Tim Roberts	5198	A Ann Roubik	176	A Larry Sanderson	6539	S Jodi Schneider
1371	A Tina Roberts	2583	A Ann Roubik	4378	A Richard Sandler	5238	S Kurt Schneider
4172	Y Emlyn Roberts-Harry	4638	S David Rouen	7546	S Emily Sandoval	774	A Lawrence M. Schoen
6223	A Al Robertson	3911	A Claire Rousseau	4976	A Kevin Sands	1324	A Spring Schoenhuth
7356	S Graham Robertson	8413	S Julien Rousseau	3612	A Marie Sandvig	7261	S Christa Schoenmann
5577	S James Robertson	349	A David Row	4598	Y Sanguis	8161	S Rachel Schofield
5347	S Michael Robertson	8736	Y Abby Rowan	2020	A Juan Sanmiguel	6998	S Wayne Scholtes
5231	A Robin	977	A Bill Rowe	7663	A Helen Sansum	5471	A Christina Scholz
437	A Robin	6262	A Lauren Rowe	678	A Widya Santoso	1197	A Patrick Scholz
243	A Linda Robinett	1918	A Nigel Rowe	429	A Guest of John and Peggy Rae Sapienza	7133	S Schondy
1413	A Madeleine Robins	140	A Marcus Rowland	430	A Guest of John and Peggy Rae Sapienza	2766	S Tom Schoonbaert
4377	C Calvin Robinson	7689	A Tim Rowledge	1860	A John Sapienza	7432	S Casey Schreiber
4376	Y Heather Robinson	198	Y Sally Rowse	1861	A Peggy Rae Sapienza	1285	S John Schroder
1100	A Melissa Robinson	197	A Yvonne Rowse	1738	A Sara	2620	A Larry Schroeder
4375	A Nick Robinson	4968	A Greg Roy	5861	A Sarah	3391	A Robert Schroeder
154	A Roger Robinson	2407	A Ken Roy	7185	S Sarah	3398	A Robert Schroeder
4374	A Sarita Robinson	5706	S Mark Roy	1738	A Sara	2646	A Sue Schroeder
5634	S Seth Robinson	6607	A Royina	5861	A Sarah	2410	A David Schroth
282	A T R Robinson	3812	A Netta Rubinstein	7185	S Sarah	6542	S Henry Schubert
6247	A Theodore D. Robinson	1222	A Peter Rubinstein	1683	A Sarah Haddock	1075	A Christian Schuetz
2112	A Tiffany Robinson	4484	A Lynda Rucker	3890	A Sarah K	3297	Y Emily Schulman
5482	A Justina Robson	3142	A Caz Rudd	7158	S Sarah N.	5339	S Jan Schulz
6556	S Adam Rocco	3141	A Mark Rudd	4331	A Jukka Sarkijarvi	2031	A Patti Schulz
6485	A Yolande Rochat de la Vallee	9015	A Stefan Rudnicki	6633	A Sharon Sasaki	7791	S Katharina Schuschke
2615	A Kelly Roche	1248	A Ann Marie Rudolph	6632	S Sasquatch	6055	Y Andrej Schutz
1419	A Kevin Roche	1102	A Yolande Rufiang	4542	A Rachel Sasseen	8755	C Colin Schwarting
2516	A John Rochester	8773	S William Ruhsam	5170	A Liga Saulite	1865	A Charles Schwartz
5960	A Evangeline Rodgers	6362	A Juan Jiménez Ruiz de Salazar	3583	A Stephanie Saulter	5338	S Richard Schwartz
3144	A Mary Rodgers	7687	S James Rule	7402	S Kevin Saunders	3195	C Anja Schwarz
6783	S Frank Rodolf	7504	S Oliver Rupp	8570	S Randy Saunders	304	A Ivo Schwarz
5239	A Miguel Rodriguez	4023	A Russ	5384	A Vicki Saunders	3885	A Liesel Schwarz
5703	A Guy Rogers	6099	A Russ Moore	7595	S Jonathan Savage	3194	C Lisa Schwarz
4930	A Patricia Rogers	7376	A Alasdair Russell	936	A Kate Savage	3193	A Marion Schwarz
1040	A Tony Rogers	7202	S Kit Russell	4448	A Denis Savine	3196	C Paula Schwarz
3936	A Adrian Rogerson	4392	S Patricia Russell	1500	A Andy Sawyer	3029	A Rupert Schwarz
3937	A Helen Rogerson	7645	S Robert Lowell Russell	6133	A Gregory Sawyer	4020	S Edmund Schweppe
2781	A Steve Rogerson	1717	A Simon Russell	4149	A Jennifer Sawyer	840	A Rob Allen Schwier
		5440	S Russell B. Farr	4148	A John Sawyer	839	A Winona Whyte Schwier
				4407	A Saxey	2411	S New England Science

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7391	S Jonathan Scotese	7160	S Jim Sfekas	5995	Y Sian "Theda" Powell	2952	A Dale L. Skran
45	A Alison Scott	2862	A Sha		(Sian Powell)	3643	Y Samuel Skran
3608	A Donna Scott	6413	S Elizabeth Shack	4952	A Sibyl	3644	Y Sarah Skran
1106	A Eric P Scott	6713	A Mike Shackle	5321	S Danny Sichel	2421	S Marian Skupski
7127	S Georgina Scott	7201	S Carolyn Shade	575	A Joe Siclari	3385	A Jennifer Skwarski
2503	A Iain Scott	8487	S Adam Shaeffer	3139	A Kurt Siclaway	8465	S Skwid (Evan Langlinais)
362	A Jamie Scott	7523	S Marilyn Shafer	1402	A Renée Sieber	8790	A Sky Schneider
1133	A Jerome Scott	4342	A Rohan Shah	3001	C Jan Siekierzynski	8214	A JerkyBlue (Ann Copeland)
3719	S Jessica P. Scott	3569	A Avner Shahar-Kashtan	1476	A Ellen Sieraski	395	A Mandy Slater
1674	A Lesley Scott	3570	A Liat Shahar-Kashtan	1475	A Madelyn Sieraski	107	A Mark Slater
7797	S Mary Scott	9195	A Amir Shalem	8149	S Rachel Sierk	336	A Graham Sleight
3720	S Michael Scott	560	A David Shallcross	7056	S Daniel Sigal	4771	A Slick Mongoose (Christian Brown)
44	A Mike Scott	9132	Y Niamh Shanahan	4519	A signaturefish		
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1477	A Scratch	5368	A Thomas Shaner	4810	A Peter Sigrist	2423	A Kathleen Sloan
1833	S Joyce Scrivner	5355	S Shannon Shaneyfelt	1884	A Nikodemus Siivola	2119	A Matt Sluis
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8551	S Jill Seal	9027	S Ravi Shankar	9070	Y Raphael Sikorski	3400	A SM Jenkin
7885	S Sean	2953	A Robin Shantz	230	A Silas	1997	A Martin Smart
895	A Sean Chatterton	4703	S Sharon Joss (Sharon Roest)	1643	A Rachel Silber	8358	S Amy Smift
2139	A Seanara Coyote			6142	A Danette Sills	2821	A Alan Smith
6540	A Darren Searle	2686	A Sharon Kae Reamer	6143	A Peter Sills	6082	S Carrie Smith
764	A Marah Searle-Kovacevic	4496	A Catherine Sharp	1917	A Anne Silver	6644	S Chris Smith
739	A Teri N. Sears	1782	A Anna Shatalova	7526	S Scott Silver	3535	Y Connor Smith
2235	S Jo Ellen Seaver	1621	A David G. Shaw	8053	S Steven Silver	2788	A Dennis Smith
3649	A Gaie Sebold	3159	A Vincent Shaw-Morton	1931	A Karen Haber Silverberg	7246	S Doug Smith
3997	S Kate Secor	5010	A Shay Telfer	1930	A Robert Silverberg	5972	A Gavin Smith
4673	A Richard Secular	859	A Jannie Shea	4706	A Silvio Sosio S*	7478	S Greg Smith
7087	S Rachel See	1381	A Don Shears	1152	A Sarianna Silvonen	8514	S Jacqui Smith
7060	S Laurie Sefton	1382	A Lisa Shears	3476	A Dr. Allan J Sim	6108	S Jason Smith
6729	A Einat Segal	2414	A Michael Sheffield	675	A Kim Simes	8721	S Jason Smith
2412	S Stephen Segal	2415	A Sharon Sheffield	1672	S Emily Simmons	6494	S Joshua Smith
1498	A Stu Segal	2416	S Amy Sheldon	9131	S Matthew Simon	4851	A Judith Smith
4055	S Jose Alberto Segura	7129	S Andrew Sheldon	1078	A Simon	5812	A Katrina Smith
6962	S Nadine Sehnert	2105	A Shell Gosztyla	7905	S Simon	4339	S Keith Smith
6301	A Seji (Marcin Segit)	4414	A Shelly Rae Clift	1207	Y Simon	7372	S Leah Smith
5998	A Selkiechick	801	A Gary Shelton	6704	A Simon Zack	4699	Y Luke Smith
6517	Y Filip Sellden	1086	A Sarah Shemilt	7068	A Maria Simons	1392	A Marguerite Smith
6650	S Daniel Sellers	5615	A Grant Sheperd	2989	A Mark Simpkins	3451	A Martin Smith
7119	S James Sellers	8349	S Scotty Sheperd	8775	S Bryan Sims	1998	A Melica Smith
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3557	A Haim Semo	9107	S Dearbhla Sheridan	3942	A Peter Sims	1135	S Randy Smith
3558	C Roi Semo	2608	S James W Sheridan	1990	A Roger Sims	2759	S Richard D. Smith
3559	C Tali Semo	4150	A Wendy Sheridan	4472	A Cyril Simsa	6572	A Ritchie Smith
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5107	S Ryan Senese	5666	S Nicole Sherman	6474	A Sinead Rowe	5984	S Shawn Smith
1969	A Senja Hirsjärvi	6634	A David Sherrington	464	A David Singer	9193	A SHERYL SMITH
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2719	A Ivan Sennikov	7058	S Sheryl R. Hayes	463	Y Jeff Singer	9310	Y Suri Smith
7816	Y Guillaume Sentenac	3077	A Mike Shevdon	1434	A Jon Singer	1844	A Tara Smith
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2136	A Chuck Serface	522	A Shigery	1608	A Harpal Singh	2116	A Tina Smith
2413	A Zev Sero	3162	A Yiftach Shilo	1863	A Sini	2424	A Tyler Smith
4206	S Sesquipedality	6243	A Joanne Shimada	621	A Peter Sioen	2115	A Tyler Smith
5371	A Seth Patrick	6305	A Shimo Suntilla	4439	A Sion Arrowsmith	1310	A Vicki Smith
2870	A Jane Setter	3463	A Frances Shipsey	1151	A Vesa Sisättö	832	A Victoria Smith
5605	A Elisabet Setterborg	5807	S Jason Shirah	5671	A Amy Sisson	6228	A Vincent Smith
5604	A Gabriel Setterborg	5250	S Shmaylor	5699	S Jason Sizemore	2128	A Michele Smith-Moore
917	A Harriet Severino	5883	A Ivaylo Shmilev	5009	S Peter Sjogren	3065	A Dan Smithers
8433	A Diane Severson Mori	6141	A Julie Short	5620	S Deanna Sjolander	1758	A Jane Smithers
5454	S Margarita Sevier	3101	S Clive Shortell	1305	A Madona Skaff	6284	A Jasper Smithers
8289	S Jazz Sexton	8683	S Melissa Shumake	3389	A Martin Sketchley	3068	C Jonathan Smithers
7956	C Leon Rene Seyfarth	3426	A Jared Shurin	6992	S Tim Skirvin	1087	A Lucy Smithers
6356	A Sabine Seyfarth	3289	A Shuval	8537	S Erik Skorpen	3067	C Matthew Smithers


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5367	S Smockitus	1398	A Phillip Spencer	4236	A Steve Metzger	2011	A Achim Sturm
2798	A Smudge	2428	S Kari Sperring		(Stephen Metzger)	3963	A Jens Sturup
2896	A Smurf	5664	S Matthew Spey	6999	A Steve Saffel	762	A Jessica Styons
2676	A Smuzz	718	A Spike	6319	A Steve Tanner	7734	A Rodrick Su
8982	S Alicia Smyth	6394	A Michael Spiller	3916	A Steven T. L. Garcia	5178	A Linda Subias
2994	A Ann Smyth	5547	S Spindizzy	8442	S Christopher Stevens	5177	A Marco Subias
8668	Y Kathryn Smyth	8142	S Jennifer Spirko	3651	C Eleanor Stevens	4269	A Aishwarya Subramanian
6924	S Lauren Smyth	6253	A Ian Spittlehouse	3650	A Jason Stevens	7193	S Danielle Sucher
2806	A Helen Snape	1943	A Suzan Spitzberg	5420	A Paul Stevens	5235	S Kevin Sudder
7875	S SnappingTurtle17 (Trinity Turner)	6885	S Kelly Spitzer	3652	C Thomas Stevens	1752	A Anne Sudworth
		3641	A Claudia Spix	4747	A Jennifer Stevenson	2050	A Sue
7571	A Jonathan Sneed	3174	A Spocky	4468	A Ruth Stevenson	3107	A Sue Boulton
319	A Sneerpout	4783	A Thomas Spony	676	A Alan Stewart	2075	A Sue Cohick
1088	A Ian Snell	8792	A Johan Sporre	5763	A Andrea Stewart	3847	A Andrew Suffield
6526	S Jason Snell	7873	S Dylan Sprague	1045	A Barbara Stewart	3821	A Philip Suggars
7033	S Raymond Snijders	425	A Spriggana	5571	S Bill Stewart	4677	A Laurence Suhner
1588	A Melinda Snodgrass	8946	S Jan Spring	1575	A Colin Stewart	8066	S Andrew Sullivan
2756	A Jürgen Snoeren	2791	A Frank Springall	2159	A Emily Stewart	4464	A Colin Sullivan
2972	A Paul Snook	343	A Square Bear	8643	S Isaac Stewart	240	A Geri Sullivan
3674	A Mike Snowden	2857	A Michael Squires	1044	A John Stewart	474	A Kathryn Sullivan
1089	A Adrian Snowdon	7955	S Christopher Stafford	8644	S Kara Stewart	4014	A Paula Sullivan
3662	C Alex Snyder	5497	S Donald Stafford	3125	A Martin Stewart	442	A Peter Sullivan
3661	A Christine Snyder	133	A Jesper Stage	6074	A Nicolette Stewart	7105	S Pierre Sullivan
2425	S K.G. Snyder	5388	S Bryan Stahl	4185	A Risa Stewart	3971	A Tricia Sullivan
1286	A Robert Snyder	322	A Stainless Steel Fox	4184	A Sandy Stewart	733	A Neil Summerfield
4620	A Tristan Snyder	6265	A Steve Stair	8909	A William Stewart	101	A Misha Sumra
6928	S Soan B	3710	A Jasmine Stairs	2844	A Roger Stickler	1710	A Zoe Sumra
8217	A Keith Soares	5461	A Richard Standage	5756	S Lisa Susan Stillwagon	4901	Y Karen Sun
4983	Y Amelie Sobczak	5463	Y Danesh Standage-Bowles	1689	A Billy Stirling	1302	A Amy Sundberg
7522	S Arieh Sochaczewski	5464	Y Magdalen Standage-Bowles	8093	A Helen Stirling-Lane	5058	S Katarina Sundqvist
2494	A Felix Socher			8094	C Robbie Stirling-Lane	2563	A Sunila aka DragonladyCH
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5470	A Kevin Sonney	2645	S Stefan Voksalaba	8215	A Stony (Tony Arviola)	4688	A Suzanne van Rooyen
7597	S SontaranPR	3182	A Anna Stefankova	7603	S Alex Storer	1246	A Suzi
2557	A Sophia Ahmed	8189	A Elisabet Stefansdottir	827	A Star Straf	4918	A Mårten Svantesson
2949	C Sophie	6495	S David Steffen	5289	A Jonathan Strahan	9234	S Stephen Svecz
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4957	A Sophy ZS Adani	3479	A Steffi	7866	A Robert Strain	3442	A Sveinn Sandvik Svendsen
1036	A Ian Sorensen	734	A Harold Stein	868	A Kelly Strait	8651	A Cecilia Svensson
5164	S Lars Brorholt Sorensen	7631	S Mara Stein	869	A Matthew Strait	4996	A Hanna Svensson
5037	S sorghaqtani	1338	A Michael Stein	3103	A Lars Strandberg	2921	A Rebecca Swaine
5771	A Christopher Soria	6062	S Jessica Steiner	8772	S Luke Stras	1540	A Michael Swanwick
7405	S John Soroka	2986	A Bärbel Steinger	385	A Gary Stratmann	7394	S Sara Swärd
4708	I Enrico Sosio Vernier	7195	S Sam Steinmann	386	A Linda Stratmann	3776	C Alexa Swears
2613	A Julie Soskins	4611	A J.A. Stelnicki	5291	S George Stratton	3774	A Bill Swears
472	A Sylvia Sotomayor	8292	S Eric Stenehjem	4856	A Jay Stratton	3777	C Mikey Swears
5405	S Stephanie Souders	6768	S Brandon Stenger	730	A Erwin S. Strauss	3775	A Teri Swears
4039	S Sourcequench (Douglas Henke)	1167	A Leif Stensson	4483	S Scott Street	4202	A Cathy Sweeney
		4522	A Gernot Stenz	1091	A Marcus Streets	4463	A Daniel Sweeney
3042	A Albert Sousa	4523	A Petra Stenz	46	A Martin Stricker	6554	A David Sweeney
3043	A Sheena Morrison Sousa	5877	A Stephanie de Geus Fantasyboeken.org (Stephanie de Geus)	7215	S Thomas Stricker	6039	S Mandy Sweeney
3355	Y Alexia Southern			2597	A Edwin L Str Strickland	8550	A Caitlin Sweet
3353	A Alison Southern			2610	A John K St Strickland	8910	S SweetLilFlower
3357	C Andrea Southern	6726	S Stephanie Gunn	2431	S Sheila Strickland	5843	A Paul Swendsen
3354	A John Southern	4668	S Stephen E Andrews	9023	Y Edward Strickson	8221	S Christopher Swenson
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5900	S Daniel Southwick	4590	A Monica Stephens	7073	S Shane Stringer	3349	A Thomas Swingler
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3803	S Tanya Spackman	149	A Richard Stephenson	3804	A Margit Stroebel	7799	S Rachel Swirsky
6501	A Ylva Spangberg	1090	A Susan Stepney	4750	A Rebecca Strong	6747	S Sandy Swirsky
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5831	A Simon Spanton	574	A Edie Stern	235	A Charles Stross	3594	C Andrii Sydiuk
5913	A Bud Sparhawk	111	A Steve	6753	A Leigh Strother-Vien	1164	A Borys Sydiuk
5005	A Catriona Sparks	2560	A Steve	9000	A Allen Stroud	4826	A Lars Sydolf
2427	S Benjamin Sparrow	2682	A Steve Brinich	1747	A Stuart	6766	S Amy Sykes
6523	A SPB	5003	A Steve Cameron	7757	S Stuart D Hall (Stuart Hall)	4022	Y Sylphe (Alizé Gabaude)
3434	A Maureen Kincaid Speller	4570	A Steve Carpenter			4390	A Sylvie Miller
1011	A Henry Spencer	4843	A Steve Ellis (Stephen Ellis)	1529	A Katharine Stubbs	5477	A Caroline Symcox
4921	Y Holly Spencer	5189	A Steve Feldberg	5513	S Scott Stubbs	2695	A David Symes
3205	A John Spencer	7140	S Steve Higginbotham	728	A Lindalee Stuckey	2694	A Fay Symes

5196	S Maria Szabo Gilson	1458	A Alice Taylor	Jackman)	2074	A Charles Timpko	
9203	Y Alicja Szankin	5751	S Andrew Taylor	2565	A Terry Lianzi	2073	A Denise Timpko
2434	S Joseph Szczepaniak	5553	A Anne Taylor	2901	A Terry Wilson	8086	S Andrew Timson
1258	A Tim Szczesuil	2437	A Arthur Taylor	7665	S Tess Stewart	8812	A Tina (Tinatin Jokhadze)
6275	A Radoslaw Szeja	3220	A Audrey Taylor	4232	A Jana Tetzlaif	1432	A Tina Connell
3908	Y Agata Szrek	1497	A Bill Taylor	6709	A Tex Thompson	2692	A Greg Tingey
2006	A Steven Szymanski	3003	A Catherine Taylor	(Arianne Thompson)	1627	A Tinman	
5705	A T. Alan Horne	368	Y Charlotte Taylor	3848	A tg33	4279	S Larry Tipperreiter
5410	A T. G. Shepherd (Lisa Gemini)	8671	S Don Taylor	1857	A Iain Thacker	2070	A Kimiye Tipton
4141	A T. L. Morganfield	7933	S Donald Taylor	1856	A Petra Thacker	6703	S Sara Tirabassi
1905	S Mary Tabasko	7018	S Emily Taylor	2439	S Sherilynn Thagard	7039	S Danielle Tisinger
2843	A Gloria Tacorda	8584	S Erin Taylor	1095	A Sten Thaning	486	A TJ Hamalainen
674	S Lorraine Tacouni	366	A Ian Taylor	5253	A Robert Thau	1976	A Tlanti
7531	S Benjamin Taggart	367	A Kathy Taylor	1447	A Susan Thau	467	A Tobes (Tobes Valois)
6625	S Chuck Taggart	2863	A Laura Taylor	707	A Diana Thayer	4454	Y Toby (Tobias Southworth Barlow)
5590	S Linda Taglieri	3002	A Martyn Taylor	5257	A The Book Smugglers	7223	S Billy Todd
649	A Nahomi Tago	3797	Y Maura Taylor	3200	A The Emperor Penguin	7217	S Randall Todd
2655	A Tomonori Takeda	7761	S Meg Taylor	1029	A The Fossil (Heather Turnbull)	4846	A Todd
5956	A Kat Takenaka	3004	Y Melissa Taylor	8486	S The Iniinite Reach (John Popham)	6957	S Damin Toell
4478	A Naoya Taki	4655	A Mick Taylor	1051	A The Magician (Chris O'Shea)	7850	S Gary Tognetti
59	G Alwyn Talbot	687	A Mike Taylor	1617	S The Mighty O	1820	S Anders Tollmark
7	GoH Bryan Talbot	930	A Neville Taylor	9119	A The SciFi Library (Maeyke Kok)	4530	S Tom
57	G Mary Talbot	1146	A Paul Taylor	7918	S Raja Thiagarajan	1083	A Tom 'palfrey' Parker
58	G Robyn Talbot	1190	A Richard Taylor	8710	S Jenani Thilagalingam	5563	A Tom Merritt
2435	A Michael Tallan	2189	A Suzanna Taylor	1274	A Ann Muir Thomas	3268	A Tom Trumpinski
1573	A Tama Ann Morris	8778	S Todd Taylor	3319	A Bill Thomas	1561	C Tom Waggott
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