

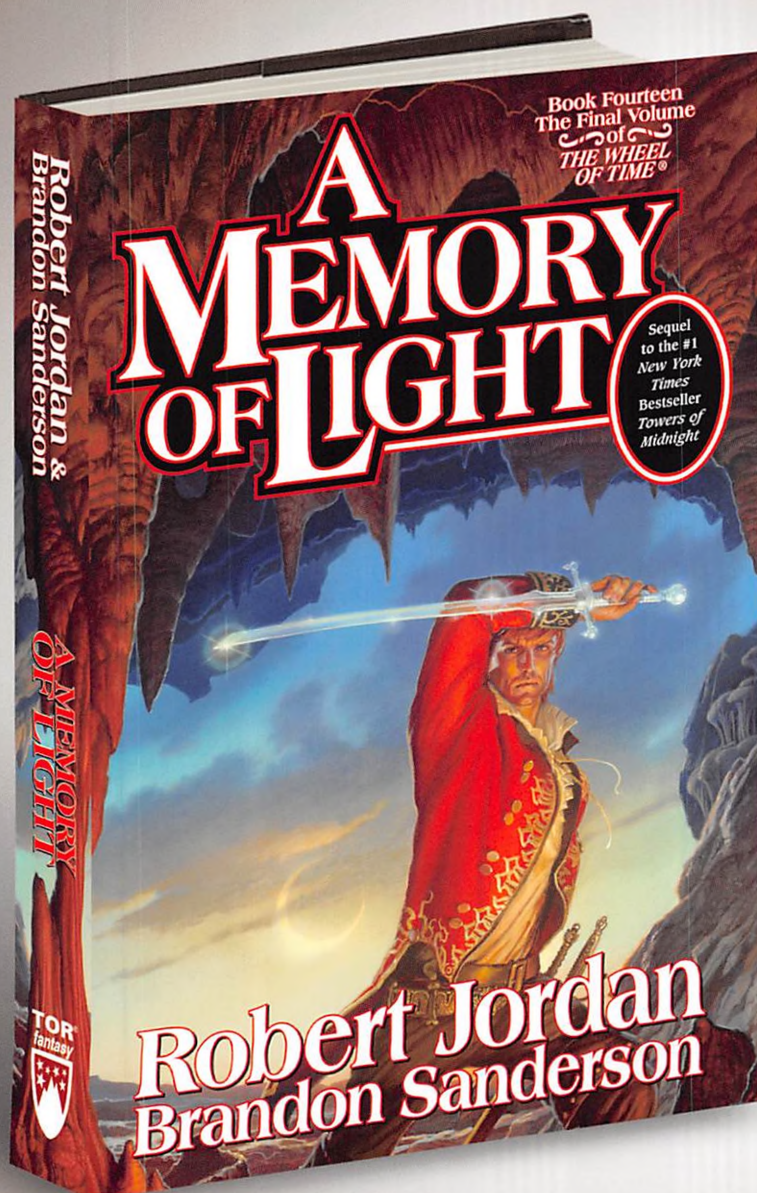


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Chicago, Illinois

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Artist Guest of Honor

ROWENA MORRILL

Agent Guest of Honor

JANE FRANK

Astronaut Guest of Honor

STORY MUSGRAVE

Toastmaster

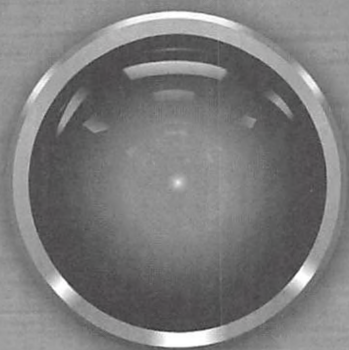
JOHN SCALZI

Special Guest

SY LIEBERGOT

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CONTENTS



MISSION CONTROL

Welcome to the Launch! by Dave McCarty	5
Chicon 7 Code of Conduct	6
What It Takes to Be a Worldcon Guest of Honor by Mike Resnick	12

FLIGHT CREW

Author Guest of Honor Mike Resnick

The Old Man by Laura Resnick	15
Mike's Writer Children by Lezli Robyn	16
A Class Act by Kristine Kathryn Rusch	19
In the Squared Circle by Barry Malzberg	20
Resnick the Fan by Guy Lillian III	21

Fan Guest of Honor Peggy Rae Sapienza

A Life in Fandom by Michael Swanwick	23
Peggy Rae...and the Tale of the Lawnmower	24

Artist Guest of Honor Rowena Morrill

Rowena: An Appreciation by Kim DeMulder	27
Rowena Morrill Gallery: Selected Works	28

Agent Guest of Honor Jane Frank

Jane Frank: Wow! by Michael Whelan	39
------------------------------------	----

Astronaut Guest of Honor Story Musgrave

Story by Holly Musgrave	43
Diversity and Accomplishment Visits Wylie, Texas by Dr. Jerry P. Galloway	46

Toastmaster John Scalzi

The Essential John Scalzi by Mary Robinette Kowal	51
---	----

Special Guest Sy Liebergot

Man on a Mission	57
------------------	----

CREW SPECIALIST LOG

The Resnick Writing Contest	61
Mike Resnick Bibliography	70
Mike Resnick's Awards and Nominations	83

CREW HONORS

Hugo Awards

The Complete List of Hugo Award Winners	88
2012 Hugo Award Nominees	101

VETERAN CORPS

Former Chicon Guests of Honor	105
-------------------------------	-----

MISSION OBJECTIVES

World Science Fiction Society

The Long List of World Science Fiction Conventions	111
Notes on the Long List of Worldcons	116
Constitution of the World Science Fiction Society	122
Standing Rules	131
Business Passed on from Renovation	134

FLIGHT MANIFEST

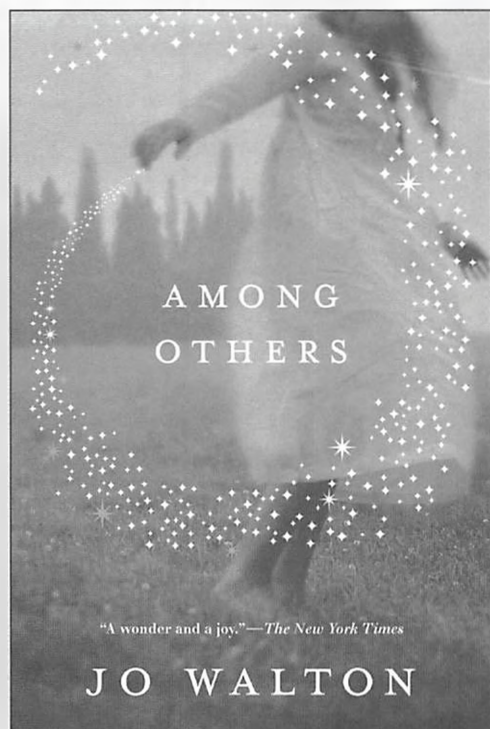
Heroes of the Bid by Dave McCarty	137
Program Participants	139
Chicon 7 Committee and Staff List	142
Chicon 7 Members List	145
Advertiser Index	158
Artist Index	158
Acknowledgments	158

TAPS

The Golden Apples of the Sun by Guy H. Lillian III	159
In Memoriam	160

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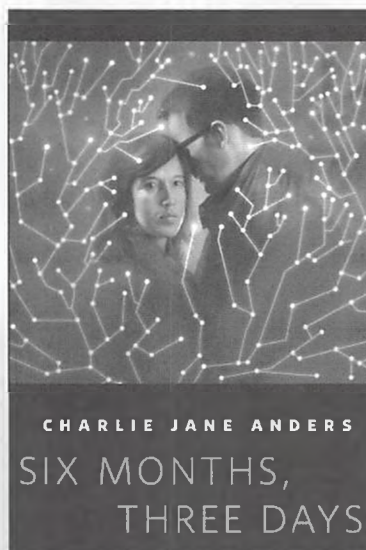
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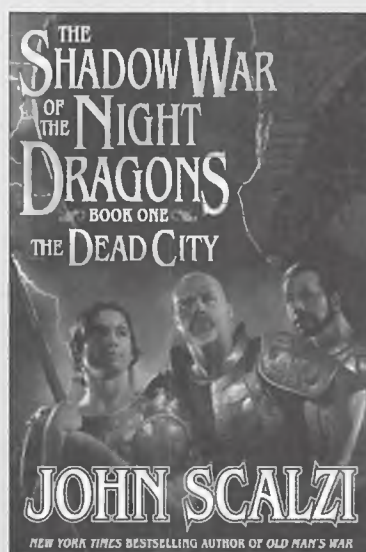


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Doug and Judy have both had a secret power all their lives. Judy can see every possible future, branching out from each moment like infinite trees. Doug can also see the future, but for him, it’s a single, locked-in, inexorable sequence of foreordained events. They can’t both be right, but over and over again, they are.

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Welcome to the Launch!

The staff has worked very hard, years of preparation and planning are now over, it's time for fun!

Welcome to the launch of Chicon 7. It is immensely pleasurable to be able to say that after most of a decade of getting ready. We look forward to hosting you in this town we love so much. Take in the convention, take in the city, take in the sports, take in the museums, and take in the food. We've done our best to make sure there's far too much for you to accomplish. Enjoy your time here at Chicon 7 and help us celebrate another year of tremendous science fiction and fantasy literature and media. We have 5 days packed to the gills...go out and explore!

While you're exploring everything we've arranged for you, make sure to meet the people around you. There are great and powerful things that connect this community and you'd be amazed at how many interests you will share with fans from places you've never heard of before. We have fans here from all over the globe, even China, attending this year's Worldcon. I, for one, am looking forward to meeting lots of new folks and finding more brothers and sisters I wasn't aware I had before.

I'm not going to keep you any longer...like you, I can't wait to get out there and do things.

Be safe, be respectful, and have fun!

Dave McCarty

Dave McCarty - Chairman

Chicon 7, the 70th Annual World Science Fiction Convention

[HTTP://CHICON.ORG](http://chicon.org)

PO Box 13

SKOKIE, IL 60076

CHICON 7 CODE OF CONDUCT

Chicon 7 exists for the enjoyment and enrichment of the fannish community. This Code of Conduct seeks to ensure that the behavior of any one small group does not disturb the membership as a whole or detract from the relaxed and comfortable atmosphere of our events.

It is important that you read and understand this Code. Anyone who attends a Chicon 7 event is expected to follow this Code for the entire duration of the event, including any informal pre- or post-event activities.

Chicon 7 reserves the right to amend these rules at any time without prior or posted notice and reserves the sole right of interpretation. Please keep in mind that these rules involve, of course, "worst-case" scenarios and are put in place to ensure the safety and comfort of our members. They are not all-inclusive; in all cases, the singular rule that supersedes all others is, "Any action or behavior that is illegal or causes significant interference with event operations, excessive discomfort to other attendees, or adversely affects Chicon 7's relationship with its guests, its venue, or the public is strictly forbidden and may result in revocation of membership privileges."

Although we believe our members and attendees as a whole are rational and responsible adults, Chicon 7 is prepared to deal with any issues related to the Code in as rapid and efficient a manner as possible should they occur. We thank our members and attendees for their assistance in making Chicon 7 events enjoyable experiences for everyone. Have fun - just please remember to be courteous of those around you while doing so!

Respect for Others

All Chicon 7 events should be a space where everyone feels welcomed and comfortable.

Discrimination (based on, but not limited to, gender, race, ethnicity, religion, age, sexual orientation, gender identity, or physical / mental disability) is not tolerated. Harassment of any kind is not tolerated. If someone tells you "no" or asks you to leave them alone, your business with them is done.

If you feel that you are being discriminated against or harassed, or if you notice someone behaving inappropriately (such as violating hotel or convention policies), we respectfully suggest the following:

1. If you feel comfortable doing so, point out the inappropriate behavior to the person(s) involved. Often this will solve the problem immediately.
2. If you do not feel comfortable talking with the person(s) involved or if talking to them does not resolve the issue, please report the situation immediately to any Chicon 7 event coordinator (i.e., Board Members, Convention Committee Members, or Operations Staff). Try to provide a name, badge name / number and / or physical description of the person(s) involved. Note that we need to know about any incidents *during* the event in order to take action.

Privacy, Photographs, and Recording Electronic Information

Photography and video and/or audio recordings are frequently made by Chicon 7 during events. The likenesses of event attendees and members may appear in those recordings. Attendees and members agree to assign without compensation the use of their likeness in promotional material.

Personal Photography / Recordings:

Please be polite and ask before taking photographs or recordings of attendees and members whenever possible. Video and audio recording and photography for personal archival use only is generally acceptable unless individuals make it clear that they do not wish to be photographed or recorded. In that case, any photography or recording of them is expressly forbidden.

Media Relations:

Chicon 7 welcomes members of the press at its events. All journalists, media photographers, and any other members of the press are required to display an official Chicon 7 Press Badge or be accompanied by a Chicon 7 staff member at all times while at Chicon 7 events. Members of the press who have not been issued a Press Badge may not conduct interviews or take photographs or audio or video footage without an escort.

Financial Transactions

Checks that are presented against insufficient funds will be charged a fee of \$30 per check.

Anyone who owes an outstanding balance to Chicon 7 must settle that balance before being permitted to attend Chicon 7.

Revocation of Membership

Chicon 7 reserves the right to revoke membership from and eject anyone at any time from a Chicon 7 event without a refund.

Failure to adhere to any of the above policies may result in possible consequences that include but are not limited to:

- Talking with all parties involved and attempting to mediate a solution
- Issuing verbal warnings
- Revoking memberships and requesting that the person(s) leave the event
- Involving hotel or facility staff or security
- Contacting local law enforcement
- Banning of attendance and membership to future Chicon 7 events, including any post-Chicon 7 events

Badges

Chicon 7 is a membership-only event. All members must wear their membership badges at all times. A badge is valid only for the person to whom it was issued; badges may not be shared under any circumstances. Children aged 7 or older must have a purchased membership for the convention, while children aged 6 and under must either be registered as a Kid-in-Tow or have a purchased membership.

General Rating of the Convention

All convention areas are open to members of all ages, with the exception of events or exhibits that are specifically noted to be inappropriate for minors and access to which is controlled.

Hotel

Please follow any and all rules set by the convention hotels. Chicon 7 asks that you pay special attention to the following:

Damages:

Any act of vandalism, deliberate or excessive damage to hotel property, or interference with hotel staff in the performance of their duties will have negative consequences for individuals and the convention. Consequences for individuals could range from being billed for damages, evicted from the hotels and/or convention, and criminal charges. These types of incidents can also harm the relationship Chicon 7 has with the hotels, resulting in monetary losses or cancellation of our contract.

The person in whose name a sleeping room is rented is *solely responsible for the conduct of all individuals in the room* as well as for the condition of the room. Excessive trash, soiling or other damage to hotel property, or any circumstance that may present a hazard to hotel housekeeping staff will also result in negative consequences as noted above.

Smoking:

Illinois has an indoor clean air ordinance; this is beyond the control of Chicon 7 and the hotels. Smoking is not allowed in any public buildings, including restaurants and bars, nor within 15 feet of building entrances. Designated smoking locations can be found outside the entrances to the hotels. The hotels do not allow smoking in sleeping rooms.

NOTE: Members who smoke in sleeping rooms are subject to cleaning charges.

Pets:

The Hyatt does not allow pets. The Sheraton allows only small dogs and cats. Service animals are permitted in either hotel in accordance with the Americans with Disabilities Act.

Signs:

Signs may be posted only in designated areas. Any signs posted in designated areas must be affixed using removable "blue tape" ONLY. Do not affix anything to the walls of the hotel, to the elevators, or to ANY item that is hotel property, or to Chicon 7 signage. Any signs found posted inappropriately will be removed and destroyed.

Non-Convention Guests/General Public

Be respectful of the hotel's non-fan guests and use common sense, especially in the public areas of the hotels.

Weapons

No actual weapon or any item that can be mistaken for one may be carried either openly or concealed at any time on properties being used for Chicon 7, regardless of any government permits which you may possess, unless it has been peace-bonded by Operations. If you want to carry such a weapon or are unsure whether your weapon might be considered realistic, you must present it to Operations, which is the final arbiter of which weapons require peace-bonding. In some instances, particular weapons may be prohibited.

1. Any actual weapon or any item purchased in the Dealers' Room that can be mistaken for one must be wrapped and immediately transported to your room or vehicle. If you want to use the item at the convention, please refer to point 1.

2. If an actual weapon or any item that can be mistaken for one is part of your Masquerade costume, you must transport it to and from the Masquerade Green Room wrapped securely unless the item is peace-bonded. The Masquerade director must approve your use of any weapons during the masquerade.
3. Live steel is prohibited. Operations is the final arbiter of what constitutes live steel.
4. Any weapon, whether actual, realistic, or toy/prop, that is used in a threatening or harmful manner may result in confiscation of the item and/or removal of your membership without refund.
5. Failure to adhere to any of the above policies is grounds for the removal of your membership without refund.

Common Sense Footnote

Party floors are crowded; we encourage you to leave your weapons/props in your room or vehicle.

Parties

Only certain convention hotel rooms are available for hospitality events, and all hospitality events (parties) must be coordinated with the Chicon 7 Party Liaison. Any food or drinks served at these events must remain on floors designated for hospitality events.

Alcohol

The legal drinking age in Illinois is 21. Hosts of registered hospitality events are required to card anyone who wants to drink at their event. Alcohol served by the hotel is allowed in convention function space. Please follow the hotel policies on alcohol consumption / transportation in hotel public spaces, such as the lobby.

Privacy, Photographs, and Recording Electronic Information

The usage of photographic or recording devices is prohibited within certain areas of the convention, including the Film Festival Room, Anime Room, Art Show, and Art Auction. Where allowed, we suggest that photographs be taken before or after a program event to avoid distracting panelists and audience members.

Sales of Merchandise

The offering for sale of any merchandise at the convention may be undertaken only in designated spaces with permission from the convention.

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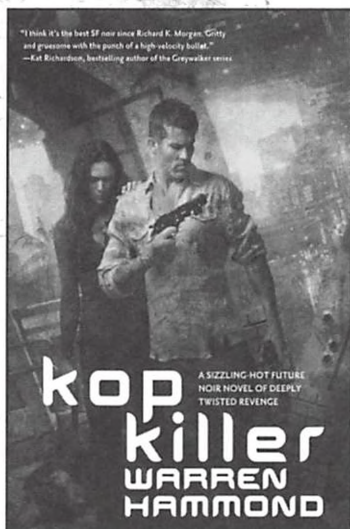
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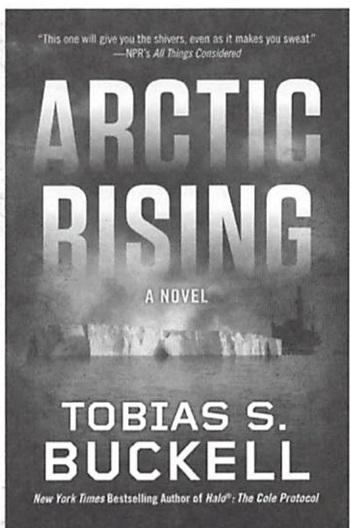


Hardcover and eBook

"Hammond's writing is workman-like with occasional terse highlights, offering rewards to fans of both crime novels and science fiction."

—*Publishers Weekly*

When Juno's wife died, his life went downhill. And then his first partner, the corrupt chief of the Koba Office of Police, was murdered. The man responsible, Emil Mota, is using the KOP for his personal gain. Juno has been laying low, but now he's ready to do whatever it takes to take down the bastard—from outside the system.

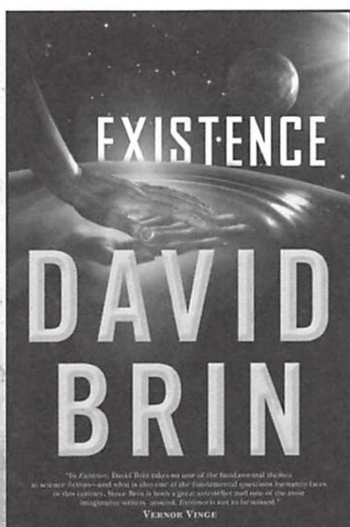


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"Tobias Buckell is stretching the horizons of science fiction and giving readers a hell of a lot of swashbuckling fun in the bargain."

—John Scalzi

Anika Duncan is a pilot for the underfunded United Nations Polar Guard Circle. She's intent on capturing a smuggled nuclear weapon that has made it into the region. En route, she finds herself caught up in a plot by a cabal of military agencies and corporations who want Gaia Corporation stopped. But when Gaia Corp loses control of their superweapon, it will be Anika who has to decide the future of the world.



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★ **"Brin's thoughtful, multilayered story explores a first contact scenario where every twist reveals greater peril. Those not familiar with his work will find it an impressive introduction to one of SF's major talents."**

—*Publishers Weekly*, starred review

Into the maelstrom of worldwide shared experience drops a game-changer. An alien artifact is plucked from Earth's orbit; an artifact that wants to communicate. News leaks out fast, and the world reacts as it always does: with fear and hope and selfishness and love and violence.

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Double Agent

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at least two salaries!

Notorious spy Isaac Yudevich has sold Worldcon out to the ...

Enemy Convention

Veggie Tales Hockey Fandom!



Banquet features 101
cabbage recipes

Consuite serves
broccoli-flavored
shaved ice -- great
with Tullamore Dew!

Mike Resnick reads
Veggie Tales: Kirinyaga

KZ
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Chicon à son goût

FOR EYES ONLY OF

FEARLESS LEADER

**Final report from agent
Yevgeny Ivanovich on Chicon 7**



Hi! Your printer
again! I thought
we were rid of
these strange
notes stuck in
your masters
-- but here's
another!

Most Supreme Fearless Leader:

Since it has been so long since Isaac Yudevitch has filed a report on his findings about the mission of Chicon 7, in your infinite wisdom you have sent me to discover what has happened to Isaac Yudevitch and determine if the Chiconeers have captured or killed him. I regret to report neither is the case.

Isaac Yudevitch has turned coat and joined the Chicon project. He will never see his family in Petrovichi again.

I have not yet been able to find the traitor, but I have ransacked his flat and discovered a series of "Progress Reports" issues by the Chicon team outlining the wide variety of activities in which they are engages, ranging from contests for Young Writers to an extravaganza in which all and sundry appear in disguises.

The Chicon mission has also had another change. In addition to the originally announced crew, the Chicon team has added Sy Liebergot, who was so instrumental in the Amerikanski lunar program.

I will also note that Chicon is very self-congratulatory, opting to present awards of all kinds to themselves in the middle of their mission. The main award, the Hugo, appears to be named in honor of an asteroid to which they intend to shoot off a rocket. It should be noted that these awards are shaped like mortar shells, further indicative of the warlike nature of these people. There are other awards they will be giving out as well, things called the Golden Ducks, the Prometheus, the Chesleys, and the Sidewise, the latter of which seems to be named after their way of thinking.

They also bring democracy to everything. Not only are their Hugo Awards voted on by the people, but they also allow their people the right to select mission critical information for future projects. The members of Chicon will be deciding whether or not to stage a future mission of London. We can use this to our advantage since we can attempt to sabotage their vote with write ins to promote a victory of Blagoveshchensk, which has nothing to do with the criminal governor Blagojevich.

I've also been able to uncover the hint of a conspiracy between Chicon Mission Control and a facility on the Chicago lakefront, although the specifics are still sketchy. It seems that at the start of the mission, they intend to have some sort of off-site festival that provides all those participating in the Chicon mission private access to some amazing treasures. Given the organization's general lack of secrecy, I'm sure they will trumpet this conspiracy on their website for all to see.

Yevgeny Ivanovich

WHAT IT TAKES TO BE A WORLDCON GUEST OF HONOR

by Mike Resnick

Mike Resnick originally wrote this article for the first progress report of Noreascon 4, held in 2004. When asked if we could reprint it here he was hesitant because it could appear to be a tad, shall we say, self-serving? Since Chicon 7 was less than a glimmer on the horizon then he had no idea the thoughts below might be destined to new life in these pages. Mike's blushes notwithstanding, we believe this engaging reflection on Worldcon guests is worthy of a second airing. And we would be remiss if we did not also note that he himself is party to more than one of the categories he denotes.

I've been asked to write a little something about the general topic of Worldcon Guests of Honor, probably because, never having been one, I can be completely impartial.

Bad assumption. How can anyone be impartial to the recognition of a lifetime's accomplishments in a field we've devoted our lives to? Like every other pro and fan, I think that the Guest of Honorship at a Worldcon is the highest accolade to which any member of our community can aspire—and, furthermore, I think it almost invariably goes to totally deserving men and women.

Let's take the Pro Guest of Honorship. Since it's a lifetime award, what are some likely criteria? Well, first of all, it should go to a writer of seminal works. And it has:

Isaac Asimov—the Foundation and Robot stories
Joe Haldeman—*The Forever War*
Ursula K. Le Guin—*The Left Hand of Darkness* and *The Dispossessed*
Philip Jose Farmer—*The Lovers* and the Riverworld novels
James Blish—*A Case of Conscience* and the Okie stories
Clifford D. Simak—City and Way Station
Alfred Bester—*The Demolished Man* and *The Stars My Destination*
Larry Niven—*Ringworld*
Gordon R. Dickson—the Dorsai stories
Arthur C. Clarke—too many to mention
Frederik Pohl—ditto
Robert A. Heinlein—more than Clarke and Pohl combined

He (or she) should have spent considerable time on the bestseller list:

Anne McCaffrey
Ray Bradbury

He should have pushed the envelope and explored new facets and corners of our field in new ways:

Robert Silverberg
Gene Wolfe
Samuel R. Delany
Roger Zelazny
Theodore Sturgeon

He should not be a flash in the pan, but should show that he can adapt to whatever directions the field chooses to go:

Jack Williamson
Murray Leinster
Damon Knight

He should understand that fandom is intricately linked with prodrom, and must never ignore his fannish roots:

Robert Bloch
James White
E. E. "Doc" Smith

He should produce a body of work that shows excellence in science fiction, fantasy, and even horror:

Fritz Leiber
Harlan Ellison

If he's an editor, he must be acknowledged as one of the most influential in the field (and preferably in the history of the field):

John W. Campbell
Michael Moorcock
Ben Bova
Gardner Dozois

If he's an artist, he must be acknowledged as one of the best and most influential of his generation:

Frank R. Paul
Jack Gaughan
Michael Whelan
Bob Eggleton
Kelly Freas
Vincent Di Fate

And if he's a publisher, he must fill a specific niche and publish major works:

Lloyd Arthur Eshbach
Donald A. Wollheim

Okay, I haven't named them all—I've got a word limit—but you get the idea. Many of them fall into two, three, or even four categories. Ain't no losers on that list, and this year's Pro Guests of Honor aren't going to be the first. Terry Pratchett created the Discworld, living on the bestseller list for well over a decade. Phil Klass (William Tenn) broke into print more than half a century ago, and I suspect that his failed stories can be counted on the fingers of one badly-mangled hand.

Now let's take a look at the Fan Guest of Honor criteria—and let's not forget that while the Pro has some degree of fame beyond the walls of the Worldcon and the Fan frequently doesn't, Worldcons are put on by fans, for fans: the Guests of Honor are chosen by fannish committees; the Hugos are voted on by fans; and in those and all other ways, the one place a Fan is truly of equal stature to a Pro is at the Worldcon.

Fandom used to be all-encompassing. These days it's splintered and gone off in dozens of directions. Excellence in any of them is a legitimate qualification for a Fan Guest of Honorship—for instance, publishing a top fanzine:

Buck and Juanita Coulson—Yandro

Bill Bowers—Outworlds and Double: Bill

Andy Porter—Science Fiction Chronicle and Algol

Walt Willis—Hyphen

George Scithers — Amra

Dick Eney—Fancyclopedia and A Sense of FAPA

Or being a tireless letterhack:

Harry Warner, Jr.

Or being a convention worker, publisher, and actifan:

Wilson "Bob" Tucker

Bruce Pelz

Mike Clicksohn

Or constantly crossing the barrier between Pro and Fan:

Terry Carr

Or hosting Worldcon's most famous party in Room 770 and founding Second Fandom:

Roger Sims

Or being a dealer's room huckster and con worker:

Rusty Hevelin

Bob Madle

Or being science fiction's photographic biographer:

Jay Kay Klein

Or for a high level of fanac over a long period of time:

Jon and Joni Stopa

Bob and Anne Passavoy

Or for being a pioneer of international fandom:

Takumi and Sachiko Shibano

Bruce Gillespie

Or being a two-time Worldcon chairman:

Milton A. Rothman

Or being a fanzine Hugo winner and a Worldcon chairman:

Mike Glyer

Or for all-round longevity:

Forrest J Ackerman

David A. Kyle

Once again, I didn't name them all—but there are no undeserving names on that list. This year's winners* are hardly undeserving, either. Peter Weston chaired the 1979 Worldcon, and he's still around and still active. As for Jack Speer, he attended the very first Worldcon back in 1939, wrote a history of fandom, and has been fanning ever since.

Noreascon 3 and now Noreascon 4, unlike almost all other Worldcons, chose not to have a Toastmaster—but of course they will have someone as yet unnamed to preside over the Hugo ceremony, which is where most of us grade our Toastmasters anyway. Basically, the Toastmaster's only requirement is that he or she be entertaining, be able to kick the ceremony off with a 10-to-15-minute humorous routine, and be able to interject witty remarks throughout the proceedings. Probably the two greatest were Isaac Asimov and Robert Bloch, who were given the honor time and again.

One of the problems is that many of our wittiest speakers (Connie Willis and Gardner Dozois come to mind) are up for Hugos so often that they're rarely asked, since it's considered a faux pas to have the Toastmaster give himself a Hugo or announce that he just lost one. Still, it's quite an honor, because it means a Worldcon committee thought you were one of the wittiest speakers around.

(In fact, the few flops we've had have been Toastmasters, not Guests of Honor, since Toastmasters are chosen on hope and instinct and Guests of Honor on life-time accomplishments.)

Anyway, that's my take on the "above the title" names that you'll encounter at any Worldcon. View them with enormous respect and affection; every one of them has earned it.

**[Editor's note: This reference is to Noreascon 4, in 2004. Chicon 7 Guests of Honor are noted in the following pages.]*



MIKE RESNICK



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w.
foster
2012

YOUR
INNER
ROBOT
0168-06121201-C

MIKE RESNICK

THE OLD MAN

by Laura Resnick

Whenever I hear someone say that her father is her hero, I always assume that she's lying for the sake of form, or else that life in her home was very different than growing up in the Resnick household.

Don't get me wrong. My dad is a good man, as well as a talented one. (I'm guessing the latter is why he's been invited here.)

But my definition of hero, even when I was a very small child, didn't include someone who asks helplessly in his own home, "Do we have milk?"—as if ours was the only household in late-twentieth-century North America where the potential location of a gallon of milk was so opaquely mysterious that a search party of brilliant domestic minds (i.e., wife and daughter) must be organized to hunt it down and bag it in its ingeniously hidden lair.

I know that many of you enjoy your illusions about the old man, so I seldom talk about this sort of thing. But the Chicon committee has asked me to, so here goes.

When people suggest that it must have been daunting for me to go into writing (I've been a full-time self-supporting writer for over 20 years), since my father is such a towering figure in science fiction, I usually resist the urge to reply, "You're speaking of a man who is monumentally challenged by the task of spreading peanut butter on a slice of bread. Do you find that daunting?"

Also, nobody is born towering. The old man may be a giant in the field to you, but I was there for all the years when he was obscure and unknown, as well as the years when he was just another struggling midlist writer. I've been around when the chips were down and when he experienced setbacks. It took my dad many years of persistence and hard work to achieve the recognition he enjoys today. So I tend to be focused on persistence and hard work, rather than on dauntingness or toweringness.

People often assume that I ask my dad for input on my writing. Are you kidding? I have seen my father destroy a Cream of Wheat box, so great was his frustration

at being unable to understand the directions written there. Is that really someone whose feedback I want? (Did I mention it was instant Cream of Wheat?)

When I was barely five years old, Pop decided to take me to see *The Greatest Story Ever Told*, a 3.5 hour movie based on the Bible; I am still recovering. We had a lot (a lot) of dogs when I was growing up; my dad's two favorites were Gremlin, the only dog I've ever known who was a narcissist, and Elf, a collie who was certifiably insane (ask anyone who knew her). He has refused to eat vegetables for the past seventy years, and he maintains that no good pop music has been recorded since the Andrews Sisters retired.

Are we daunted yet?

It's good that others admire my dad's work and respect his talent, since he definitely can't count on his daughter for that. I mostly focus on things like his perpetual inability to open the door of my 1997 Toyota, whose complex mechanism (you pull the handle) defeats him every time.

Of course, being my dad's daughter has had its advantages. When I was little, for example, he used to make up bedtime stories in which I rescued John Carter, Batman, and Superman from their misadventures. Can't beat that. And my whole life, he has introduced me to people who are a lot cooler than most fathers' friends are.

Nonetheless, when people wonder with gushing awe what it was like to grow up in the old man's household, I'm always very tempted to explain that it mostly consisted of cleaning up after his many (many) dogs, occasionally reminding him not to touch the stove or any other appliance with which he could accidentally kill us all, and steadfastly refusing—no matter how often, insistently, or loudly he nagged, cajoled, and bribed—to read the science fiction novels he kept trying to force on me (starting when I was four years old and did not yet know how to read).

Predictably, to this day, I do not read science fiction.

ILLUSTRATION BY BRAD FOSTER, 2012 BEST FAN ARTIST HUGO NOMINEE

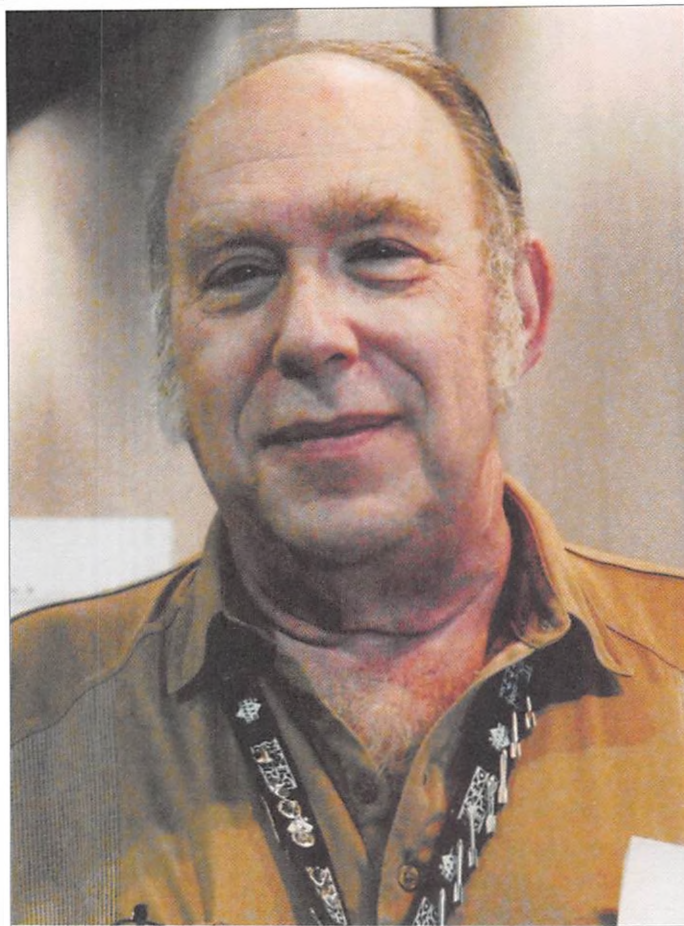
MIKE'S WRITER CHILDREN

by Lezli Robyn

Mike Resnick is a multi-award-winning writer and entertaining public speaker who has a love for racehorses and collies, and is known for his keen business sense about all things related to editing and publishing. However, his talent as a mentor for fledgling writers also deserves appreciation.

I had never written a word of fiction before I met Mike, and I also had never met someone so naturally suited to being a teacher. After receiving thirty-six Hugo nominations, five Hugo wins, and more international awards than he can poke a stick at, it would be easy to assume that Mike would be too busy writing full time to help others with their own writing - that couldn't be further from the truth. Even when his writing schedule is bursting at the seams I have seen him make time to guide new writers to discovering the right answer or information they need to make their story the best it can be, rather than quickly telling them outright what he thinks the best way should be.

As my frequent writing collaborator Mike has shown me how to enhance the emotional journey in a story through the careful choice of (usually minimalist) words, and opened my mind to recognise story ideas in seemingly innocuous day-to-day happenings. As my editor he has shown me the tools to sculpt (or even cull) paragraphs in order to fine-tune my story into the best version of itself. And as my advisor he has shared invaluable knowledge of the publishing field to show me how to create my own unique voice as a writer, and then given me the business knowhow to help me navigate the treacherous path finding editors and publishers that would be the best to showcase my work and advance my career. In every case, he has been the mentor until I learnt the ropes myself, and then stepped back into the role of



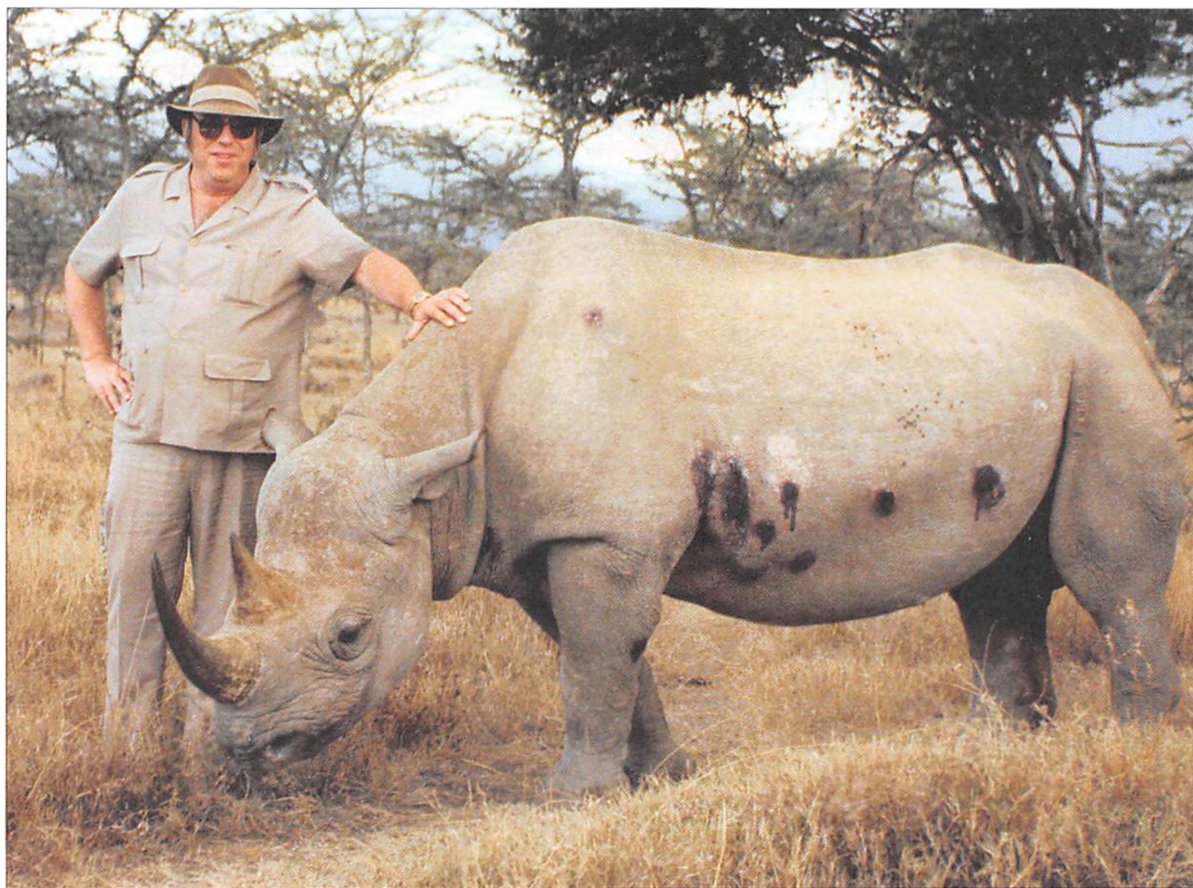
advisor, for if or when I need one.

You see, Mike is a big believer in "paying it forward." He can't personally thank a lot of the people who helped him at the start of his career, so he uses his experience in the field to help unpublished writers who are now trying to break into the industry. Whether it's simply replying to e-mails soliciting advice, answering questions sent to his (now discontinued) "Ask Bwana" columns, or offering to collaborate with fledgling writers in order to help get them that first professional sale or give them guidance on structuring a story, Mike has always been willing to help newcomers find their feet on a new literary landscape - if they are willing to put in the hard yards, and have enough fire in the belly to fulfil the potential he sees in them.

Those lucky enough to make the grade become part of a select group Maureen McHugh has dubbed "Mike's Writer Children." I have met several of my other Writing Siblings, and although we have different writing techniques, story styles, and even personalities, we are unanimous in one regard: we all believe Mike is a guardian angel of the publishing world, and in writing this appreciation for the Chicon 7 program book I realise that I could never thank Mike enough for all the help he has given me and all his other Writing Children, but I will definitely give it a good go. Our meeting four years ago quite literally changed my life - for the better - and I think it's time for me to start "paying it forward." I've got a lot of catching up to do.



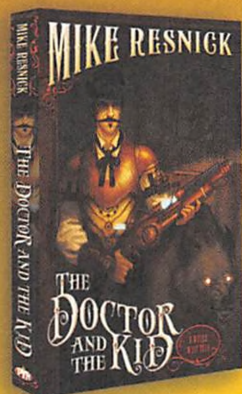
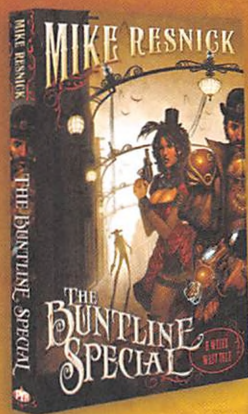
LEFT ABOVE, MIKE WITH CHAMPIONS SILVERLOCK AND THE GRAY LENSMAN, AFTER WINNING BEST BRACE IN SHOW AT THE 1975 CHICAGO COLLIE CLUB, HELD THE NIGHT BEFORE THE INTERNATIONAL DOG SHOW AT THE INTERNATIONAL AMPITHEATRE. RIGHT ABOVE, CAROL AND MIKE RESNICK IN 1991, AT CHICON 5. MIKE IS HOLDING HIS JUST-WON HUGO FOR BEST NOVELETTE, "THE MANAMOUKI." BELOW, MIKE PETTING A RHINO ON THE SLOPES OF KIRINYAGA DURING HIS FIFTH AFRICAN SAFARI IN 1992.



All photos of Mike Resnick, unless otherwise credited, are from his personal collection

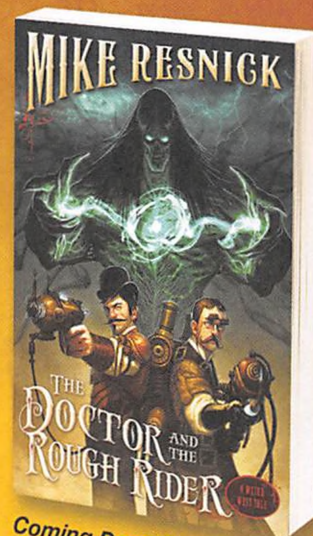


congratulates author guest of honor **MIKE RESNICK**
on his wonderful body of work!

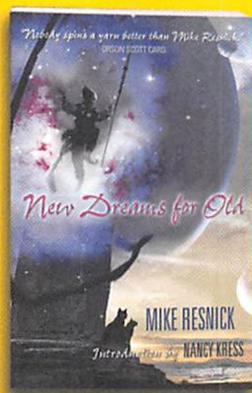
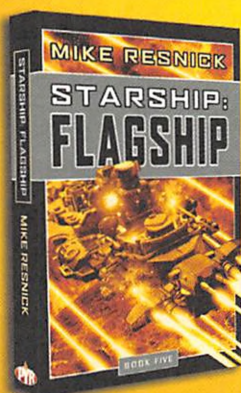
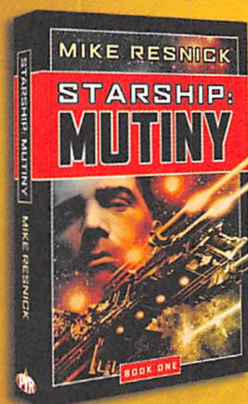


"A mad mixture of steam-punk and magic set in an alternate Wild West, this [series] is hugely entertaining and should please fans of SF and westerns."

— **Booklist**
starred review



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A CLASS ACT

by Kristine Kathryn Rusch

Picture this: You're standing on the stage at the Hugo ceremony, presenting the award for Best Editor. You've done your job: you've read the list. Then you tear open the envelope someone has given you, read the name, and watch in stunned surprise as the guy who *lost* walks up to the podium. You might show him the envelope. You might mumble that the award went to someone else.

Instead, you step aside and let him speak. Because in his hand, he holds the acceptance speech for the classless person who won the award. That classless person would be me.

In 1994, I couldn't make it to Worldcon, so I asked my buddy Mike Resnick if he would pick up any Hugos I might win. Gardner Dozois had a lock on the Best Editor Hugo, so I figured I wouldn't get that award. In fact, when I asked Mike if he would pick up the award in an e-mail, he wrote back and said something along the lines of *No problem. We all know that Dozois will win anyway.*

Well, we knew wrong. And Mike, classy guy that he is, accepted my Hugo with grace, even though he was in the same category—and he really deserved that award.

You see, Mike had been editing a series of anthologies with Tekno Books. Most people, when they edit anthologies, pick a few friends, make sure the friends get paid, and let the publisher do the rest.

Not Mike. Mike would assign something to his writers, then make sure they turned in their very best work. He coaxed stories out of reluctant writers. He found some of the best new writers in our field. And he edited brilliant anthologies.

Oh, and he never saw an anthology word limit he

couldn't break. Tekno had these anthologies carefully budgeted—a tiny amount for Tekno, a somewhat larger pool for the authors, a tiny amount for the editor. If the editor deviated as much as a thousand words, the money came out of someone else's pocket.

Usually when an editor learns this, he becomes slave to the word count. Excellent stories get trimmed, novellas get bounced, requested pieces get "forgotten."

Again, not with Mike. Mike's probably the only editor I know (who didn't own his own publishing house) who pulled money from his own pocket to pay for a brilliant story. Or five brilliant stories. Or ten.

In the years that Mike Resnick edited anthologies, stories from those anthologies appeared on all the award ballots, over and over again.

He spent thousands, maybe tens of thousands, of dollars he would never get back, in service of the story, the book, the anthology, and the great writers he found, encouraged, and nagged.

Who should have walked up on that stage to accept the Best Editor Hugo? Mike Resnick, of course. Who did? Mike Resnick. But it should have been his Best Editor Hugo, not mine.

I've told him that for years, and he's shrugged or changed the subject. I never got a chance to tell that story in the place it mattered, to the Worldcon attendees who also happen to be Hugo voters.

Now I can.

Mike Resnick deserves a Best Editor Hugo. Make him edit a few more anthologies (give him more money to do so than Tekno did), and then hand him his award.

It's long overdue.



MIKE, WITH HIS FIVE HUGOS, NEBULA AND MANY OTHER DOMESTIC AND INTERNATIONAL AWARDS

Photo by © Lezli Robyn

IN THE SQUARED CIRCLE

by Barry Malzberg



Photo by © Andrew Porter

Love, not squalor in Mike Resnick's short story catalogue. Some of his works *deal* with squalor, of course, notably "Mwalimlu in the Squared Circle", the best account of Idi Amin in any medium and probably the most disturbing. Resnick's hapless scholar-intellectual faces the madman in the squared circle of the wrestling ring and the outcome is devastating. (My longer meditation on this story may be found in *Win Some, Lose Some*, the compilation of Resnick's award-winning fiction published in conjunction with this convention). And Lucifer Jones, that reprobate is so fond of squalor that he makes it glow, often in three quarter time. The range of Resnick's work is grand, often astonishing, but he loves his craft, his characters and their milieu too much to de-educify them. The glow in which they suspire undercuts their own cynicism, their frequent despair in every line.

These tributes have been compartmentalized by staff, judges and overseers: A group of us have been asked to write on various elements of the Resnick process and canon and we cross over at our peril. There are essays on Resnick the collaborator, Resnick the fan, Resnick the novelist, Resnick the Saviour of Modern Science Fiction, all the little or mid-sized Stations of the writer's travail are to be logged in these essays and I would discuss the novelist or the fan at some peril. We have been commanded, like the exhibits in the Galactic Midway, to stay within our assigned confines. So I cannot discuss the greatest rootin'-tootin' gunfighter in the known galaxy, I am prohibited from analysis of the masks of Santiago, I cannot tell you how the Resnick chronicle of the unending poker game at Cincinnati's Worldcon in 1949 (it proceeded serenely through a hotel fire) became part of continuing lore. Nor can I refer to Resnick, Master of the Collies, who in collaboration with Carol won more major dog

shows than anyone in any category, nor Resnick, Master of the Epee, who was probably the best in the nation in his collegiate class before he decided to disagree with the University of Chicago *sine die*. I must run in place.

Which means to stay with the short stories. There are hundreds (I've collaborated with him on a couple) and they run from good to great. If he has published a bad short story I have yet to be formally introduced. (One of our collaborations grazes the bottom but his bottom is pretty good). The Kirinyaga stories may represent his peak — the series contributed two of his Hugos and all were finalists — but his aching narratives of geriatric robots, loves lost in the stars and a museum of a lost race (which won another Hugo) are no less affecting.

Maybe the best short story writer to have emerged from our category in the last thirty years. I am partial to many of us and could reel their names but although there are some post-1980 emergents who are as good as he (Kress, Kessel at their remarkable peak) none I think are better. The traditional well-shaped and carefully articulated short story, the plotted short story which is more than an experiment in voice, in some bulk survives in more than incidental specimens only in science fiction and almost nowhere else and of its practitioners he may be the best.

In 1981 I read in manuscript his first science fiction novel, *The Soul Eater* shortly to be published by New American Library and told him, "If you go on like this you will be recognized by the end of this decade as the best writer to have emerged over those ten years. And that could be just the start." I think that was a pretty good call.

The Man in the Squared Circle.

Tell me how right I was.

RESNICK THE FAN

by Guy H. Lillian III

Mike Resnick is a science fiction *fan*.

Well, of course, you scoff. Mike Resnick is a very well known science fiction *writer* and *editor*. On shelves of beautiful blonde wood in his beautiful Cincinnati home sit innumerable science fiction novels, collections, and SF anthologies bearing the Resnick name. (That's in addition to the non-fiction, how-to books, mysteries, and books about Africa.) In a display case downstairs five Hugo Awards for short fiction stand like sentinels over a wild menagerie of other trophies—a Nebula from the Science Fiction Writers of America, a *Seiun* Award from Japan's SF community, an *Ignotus* from Spain's, a *Prix Tour Eiffel*, two Polish honors called *Sfinks*, and many, many more. On his name tag at a recent World Science Fiction Convention he sported so many of the miniature rocket pins given Hugo contenders that his name was obscured. He's been Guest of Honor at more than 30 North American SF conventions, ranging coast to coast, not to mention events which have hailed him in France and Slovakia. He's served as toastmaster at multiple conventions, including the Worldcon in 1988. That's quite a resume. Of course Mike Resnick is a science fiction *pro*.

To which I reply, maybe. Honors, awards, and notoriety mark success in one's profession—that's obvious. But fandom—being an SF *fan*—requires something more. It requires *love*.

Love means, in this instance, commitment and involvement, for SF is not merely an accumulation of books or baubles on a shelf. SF is a long-lived, on-going community of like-minded souls, bound together by a love for the art and literature of the fantastic and the future. No other literary genre supports such an active, enthused and creative readership. Hundreds of conventions gather within any year to celebrate SF's tenets and creators, ranging in size from a few to many thousands. To be a science fiction *fan*, a real one, you don't just sell to these multitudes ... you're one of them. One of *us*.

Mike is, indeed, one of us. He began his career as a reader of grand SF and fantasy, and his collection of SF works is both enormous and impressive: a complete set of Edgar Rice Burroughs, about half of which are first editions, a first edition of Sam Moskowitz's epic *The Immortal Storm*, and an autographed copy of C.L. Moore's *Scarlet Dream* (the only book, he says, that he went out of his way to have signed). In 1960, during his student stint at the University of Chicago, he met his wife Carol, and in 1963 they attended their first convention, the World SF Con in Washington, D.C. Carol is a supremely talented costume designer, and she and Mike made quite a career in Worldcon Masquerade competitions. Five times they took the stage in costumes Carol designed, and on four of those occasions they were acclaimed winners. (For the encyclopedically-minded, those years were 1973, '74, '77



SCIENCE FICTION GRANDMASTER JACK WILLIAMSON, LEFT, WITH MIKE AT THE JAPANESE PARTY AT BUCCONEER, THE 1998 WORLDCON

and '79. They won an Honorable Mention in 1976.) No one creates convention costumes for money. They're done for the sheer joy of doing them. Surely that stands as a definition for *fan*.

More to the point, though, is what happens off the stage. At conventions, SF fans commingle, talk, exchange views, share experiences—and have a good time. At these activities, Mike Resnick excels. You should see him at parties, ever ready to entertain or enlighten with a pointed anecdote or a persuasive argument. You should attend one of *his* parties, surely the liveliest thrown. At the last Philadelphia Worldcon, Mike's female fan club, Babes for Bwana, was joined by the brilliant singer-songwriter Janis Ian, Mike's 28th collaborator on a work of fiction. Student writers read their work. Beauteous belly-dancers plied their avocation. It was fun. It was epic. It was pure Resnick.

Mike hosts not only lively live parties, but hosts an Internet listserv that is as vibrant as any physical get-together. Celebrants join in conversations and arguments on topics divers and outré—basketball, horse racing (a Resnick obsession), dog-breeding (Mike and Carol once owned an award-winning kennel) and of course, science fiction. All voices are welcomed—SF fans are like that.

There is one other aspect to fanac—as SFers abbreviate “fan activity”—that bears mention. Since the early '30s fans have shared their love for the genre through the writing, editing, illustration and publication of our own amateur magazines: *fanzines*. Mike has contributed articles and anecdotes of tireless wit to dozens of our publications, squibs done for no other motive than love of the genre and the urge to help a fellow fan find favor for his fanzine. I was proud when Mike asked me to write the introduction to *Once a Fan...*, a collection of his fannish writing, but even more so that he included a sampling of his contributions to my fanzine, *Challenger*. Makes a simple fan-ed (“fan editor”) feel right important, it do.

But that's the point of science fiction fandom. Everyone *is* important. Mike Resnick, writer, editor, screenwriter, collaborator, and most of all, stalwart of the science fiction fan community, would be the first to tell you that.

Reprinted from Once a Fan...: The Selected Fannish Writings of Mike Resnick, Wildside Press, 2002



PEGGY RAE SAPIENZA

A LIFE IN FANDOM

by Michael Swanwick

Fandom being an inherently democratic endeavor, there can be no such thing as fannish royalty. But if there were, Peggy Rae would unquestionably be it. She grew up among science fiction writers, editors, publishers, and fans. Both her parents (and, later, both her step-parents) were deeply involved in fandom. Her father, Jack McKnight, was the man who in 1953, when it was discovered that the people responsible for making the physical awards hadn't actually come through, took on the job of machining the first Hugo Award trophies. Working furiously in his machine shop, McKnight Machining, he managed to have the trophies finished in time for the ceremony – at the cost of missing out on almost all of the Worldcon itself.

For the rest of his life, Jack referred to the awards as “those damned Hugos!”

But you can't base a life on reflected glory, even that of a father who is still fondly remembered in Philadelphia for his wit and charm. Peggy Rae moved into fandom early. At age twelve she successfully lobbied her parents to allow her to attend Philcon on her own. At age sixteen, she attended her first Worldcon, and the next year her second. As a teenager, she served as secretary and vice president of the Philadelphia Science Fiction Society. In 1960, she began publishing *Etwas*, her first fanzine – with articles by Robert Bloch and Harry Warner, Jr. At age twenty she married fellow fan Bob Pavlat, and (almost inevitably) they took in the 1964 Midwestcon during their honeymoon.

By that time, Peggy Rae had become one of those people who organize and manage things, not for any personal gain but to make the world a better place. She earned a degree in Economics from the University of Maryland, and held various day jobs, including that of contractor for the Department of Labor in Washington, D.C. in UNIX systems support. But it was her fannish activities that gave shape to her life.

Peggy Rae has been a club fan and a fanzine fan (and publisher; and editor; and archivist) but she's best known as a convention fan. To list every convention she's ever helped run would be an exhausting chore. Suffice it to note that she has been on the con committee for a dozen Worldcons, serving in pretty much every capacity from Press Relations (Noreascon II, 1980), Programming and Special Events (Constellation, 1983), Exhibits, Registration, Dealers' Room, Information, Press Relations and Newsletter (Noreascon III, 1989; with Fred Isaacs) to Vice-Chairman (ConFrancisco, 1993) and Chair (Bucconeer, 1998). She was also one of the people who worked for many years to help Japanese fandom bring the Worldcon to Japan in 2007.

Most recently, she chaired the SFWA Nebula Awards Weekend, a task she will perform next year as well.

This is what Peggy Rae does for fun.

Unhappily, Peggy Rae's husband Bob Pavlat died suddenly in 1983. That year, the Big Heart Award was given half-posthumously to the two of them for their many selfless labors on behalf of fandom. Sixteen years later, Peggy Rae married John T. Sapienza, Jr., a man active in science fiction and gaming fandom, a contributing editor of *Different Worlds* magazine, and a contributor to both *Advanced Dungeons & Dragons* and *RuneQuest*. They honeymooned in Australia following Aussiecon 3 which – was there ever any doubt? – she helped run.

Peggy Rae and Bob Pavlat's two children, Melissa (Missy) Koslosky and Eric Pavlat, were among the first third-generation fans. In fact, Eric met his wife-to-be, Wendy, at Nolacon II, the New Orleans Worldcon in 1988. Taken all together, Peggy Rae and John have eight grandchildren, and if they all manage to escape becoming fans it will be some kind of perverse minor miracle.

It's been a busy life.

Yet for all that whenever I think of Peggy Rae, what

PEGGY RAE

...AND THE TALE OF THE LAWNMOWER

by John T. Sapienza, Jr.

Peggy Rae Sapienza's life in fandom is like a movie with a cast of thousands. She is being honored at Chicon 7 for the many things she has done in fandom over the years, including chairing Bucconeer, the 1998 Worldcon in Baltimore, MD. But her main contribution has been her friendship with and encouragement of the many fans who have worked with her on conventions, student writing contests, fan writing, and many other projects.

The affection fans feel for her is reflected in faux convention bids in 2010 and this year in her honor. Ask the fans you see wearing t-shirts proclaiming "Peggy Rae's House in 2010 (or 2015)!" The 2010 version of the bid shirts sold out when the unexpected demand among Japanese fans cleaned out the inventory at the "bid party" at Denvention. She had encouraged the Japanese Worldcon bid for years, and served as the U.S. agent and general English-language committee contact when Japanese fans won the right to host their first Worldcon.

Peggy Rae (McKnight Pavlat) Sapienza is a second-generation fan originally from the Philadelphia area. She ran Programming and Special Events for ConStellation, the 1983 Worldcon in Baltimore. She did programming for ConFederation, the 1986 Worldcon in Atlanta. As division manager in 1989, she ran Exhibits, Registration, the Dealers' Room, Information, Press Relations and the Newsletter (the "Second Floor Division") with Fred Isaacs for Noreascon III in Boston. She also conceptualized and managed the ConCourse for which Noreascon III was known. She served as Vice-Chairman for ConFrancisco, the 1993 Worldcon in San Francisco. More recently, she chaired SFWA's Nebula Awards Weekend conference in 2011 and 2012.

Peggy Rae grew up 25 miles northwest of Philadelphia. She successfully petitioned her parents to attend Philcon at the age of 12, then her first Worldcon, Pittcon, when she was 16, and her second Worldcon in Seattle in 1961 at 17. Her father, Jack McKnight, had spent his time in his metal shop machining the first Hugo



Photo by © Chaz Boston Baden

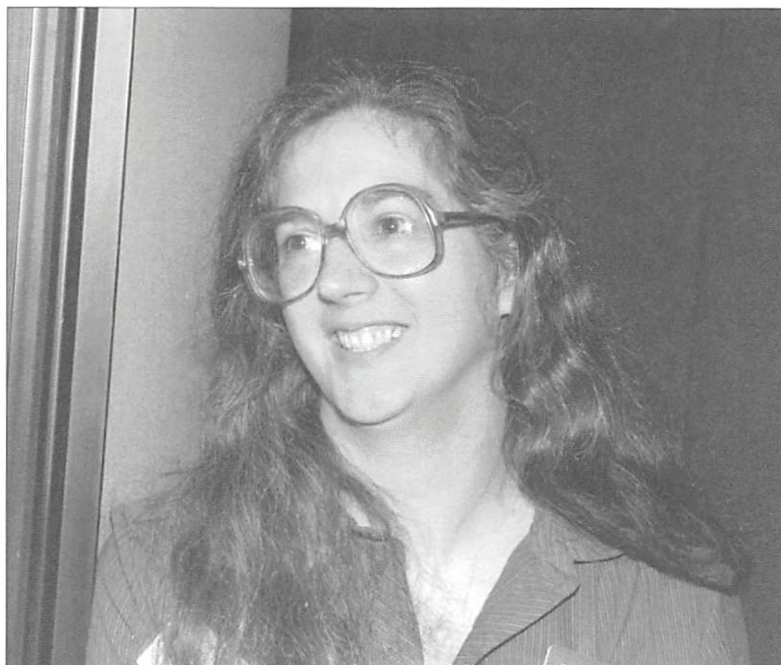
Awards, when he would have much, much rather been enjoying the 1953 Worldcon. (Jack and Manny Staub were recruited to create the awards at the last minute after several other failed efforts).

She married Bob Pavlat in 1964 and moved to Maryland, north of Washington, D.C. Their two children, Missy Koslosky and Eric Pavlat, were in the leading edge of "baby fandom" and attended many science fiction conventions with their parents. She hopes that at least some of her eight grandchildren will be fourth-generation fans. Peggy Rae and Bob received the Big Heart in 1983. Bob, a fanzine and convention fan who was inducted into the Knights of St. Fantasy in 1976, died in 1983.

In 1999, she married John T. Sapienza, Jr., a noted SF and role-playing game fan (a contributor to *Advanced Dungeons & Dragons* by TSR, to *Runequest* by Chaosium, and a contributing editor of *Different Worlds* magazine). They honeymooned in Australia, where she ran volunteers for Aussiecon 3 on extremely short notice. A highlight of the trip was researching where her father's mother was born in Narromine, New South Wales.

Peggy Rae has a degree in economics from the University of Maryland, and maintains a strong interest in the stock market and securities regulation. She also has been active in politics, having managed a political campaign for a presidential candidate in her Congressional District. She was president of the non-partisan League of Women Voters chapter in Prince Georges County, MD. She served on the Maryland Board of Elections for several years.

Peggy Rae is an introvert by nature, but learned to overcome that by reaching out to others. One of her favorite ways to find new friends has been to quietly look around at a convention to see who else is lurking at the edge of things, and going over to introduce herself and then introducing that person to others.



Above photo by © Andrew Porter



ABOVE LEFT, BLONDE TODDLER PEGGY RAE MCKNIGHT, SECOND GENERATION FAN IN THE MAKING

ABOVE, PEGGY RAE AT CON*STELLATION

LEFT, LOU TABAKOW, PEGGY RAE AND BOB PAVLAT AT NYCON III.

OPPOSITE, PEGGY RAE AND JOHN SAPIENZA AT SMOFCON 20

Pphotos at left from Peggy Sapienza's personal collection

Life continued from page 23

comes immediately to mind was the Saturday morning when my car had a high-speed blowout on I-95 as I was traveling to Balticon. She was deeply involved in running the convention, but came out in person to rescue me from the roadside, and then spent hours searching for a Jewish automotive repair shop, one that would be open on Easter Day, so my car could be repaired and ready to take me home at the end of the convention. First, however, she deposited me at the con and told me to have a good time. That bears emphasizing: Peggy Rae missed out on a good part of her own convention in order to voluntarily undo the misfortune of others. That was a truly noble act. Royal, even.

But it wasn't at all surprising. After all, it runs in her family.

TALE continued from page 24

There is some danger in being introduced to Peggy Rae, however. If you find yourself enthusing over something, you may find yourself invited to manage it at the next convention. That happened to me in 1985, when Eric brought home the pocket program for LoneStarCon 1, the Austin North American SF Convention.

I was fascinated with the folding-map style of the program, but remarked that it might have been organized differently. Which is how I came to design the pocket program for ConFederation, the 1986 Worldcon in Atlanta.

You may notice people wearing buttons that show the image of a lawn mower, or the statement "I mowed Peggy Rae's Lawn." This is a badge of honor, as well as humor. One afternoon, Peggy Rae had a committee meeting at her house. Before the meeting started, some fans got to play at gardening in her yard, and one even mowed her lawn. So people were sometimes warned about getting involved with Peggy Rae with the threat that they might end up mowing her lawn.

The real threat is that you might enjoy working with her so much that you will do so again and again.



ROWENA MORRILL

ROWENA: AN APPRECIATION

by Kim DeMulder

Rowena is a remarkable person, an extraordinarily talented artist who has a fire and passion in her spirit that is rare indeed. I've lived with Rowena for the past ten years and have gotten to know her very well. It has been quite an interesting experience discovering the kind of personality it takes to achieve the extreme levels of capability that she has attained. Being a professional artist and art teacher myself, I know what a long hard road it takes to attain professional ability. But Rowena goes skyrocketing beyond that ability.

Her paintings have a magical quality that induces jaw-dropping responses from viewers. As Rowena herself says, she likes to "transform the paint", so that the viewer isn't just looking at a painting, they are gazing at real unicorns, real dragons, real ardor and sensuality. I have witnessed some people actually brought to tears when feasting their eyes upon her work, especially her originals. Even though the great majority of her body of work was done as commercial art. Which means, of course, to someone else's demands. Rowena has shown me some of the possibilities her preliminaries hinted at, what could have been. The paintings, "The Stone Demon", "Permete Signorina", "On the Surface..." and "The Gate" (among others) were composed from Rowena's own ideas alone and their subject matter shows a bit of extra intrigue. Even her purely commercial work still achieved a rare level of success, despite some over-eager meddling. Although, most art director types were delighted enough with her work that editorial control wasn't usually too stifling.

So what kind of personality does it take to reach Rowena's proficiency with paint? Certainly fire and passion, but there is more beyond that. And that something beyond, is what I have found to be the difference between just excellent and extraordinary. That is, the willingness to do whatever it takes to "transform the paint". I have seen Rowena, while painting worrying and fretting, literally fuming over something that isn't quite right. Instead of giving up on it, she continues the struggle until she feels that "it's at least acceptable". Most viewers probably would not be able to detect whatever the minute, little correction was that made it "acceptable".

Look at her painting, "The Gate". Rowena had done what was considered a typically wonderful piece of art with "The Gate", but she personally considered it to be a failure until, a few years later she reworked it slightly, to a new level that she is more satisfied with. Look at the preliminary drawings for "Swan Boat" and "Retief of the CDT". Those aren't just preliminary pencils, they are exquisite drawings themselves. If you look at any of her paintings with a very close eye, you will see that each detail, each tiny bead or scale or stone or highlight still looks exactly as it should even upon extremely close examination! Her textures aren't just artistic impressions of rock or metal or alien intricacies. They are those things. These wonderful, fantastic worlds actually exist! And it's more than just being a perfectionist. There is an actual transforming of the paint. So how does one do that? I don't know. It must be magic!

JEWELREY BY SPRING SCHOENHUTH, 2012 BEST FAN ARTIST HUGO NOMINEE

INSPIRED BY THE COLOR SKETCHES OF ROSAMUNDA, JASMINE, AND ZENOBIA, THE CORNER DRAGON EMBELLISHMENT BECAME THE FOCAL POINT OF THE JEWELRY PIECE. I CREATED AN ASYMMETRIC NECKLACE USING STERLING SILVER, A FACETED GARNET TEARDROP AND FACETED AMETHYSTS TO COMPLETE THE PENDANT ENSEMBLE. I AM THRILLED THAT I HAVE THE PRIVILEGE OF CREATING A WORK FROM A MASTER ARTIST OF ROWENA'S CALIBER.

—SPRING SCHOENHUTH

Photo by D. W. Gallaher for Springtime Creations

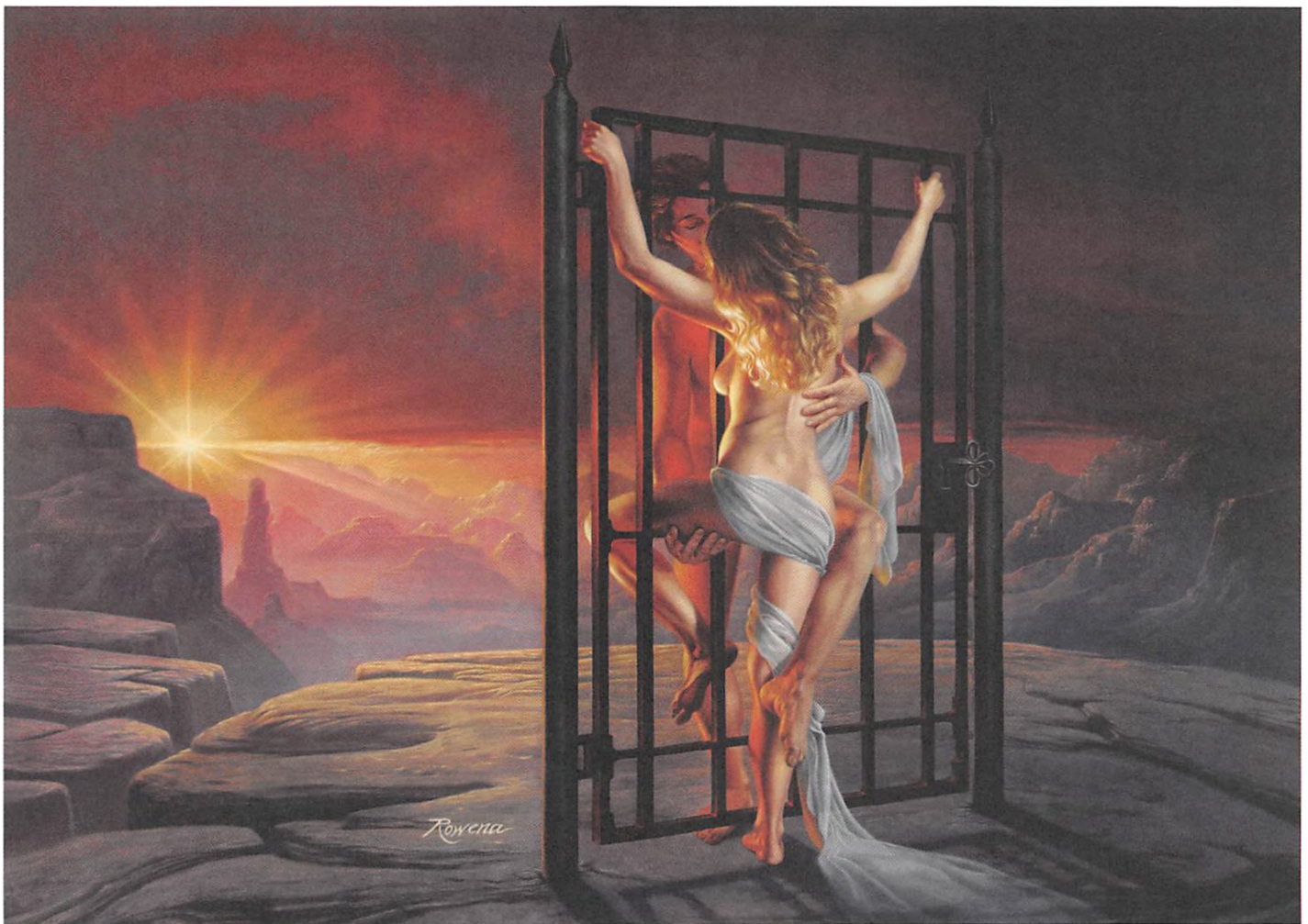


ROWENA MORRILL GALLERY: SELECTED WORKS



OPPOSITE, "GHOSTS"
LEFT, "NIGHT REAVER"
RIGHT, THE ARTIST IN A
THOUGHTFUL POSE

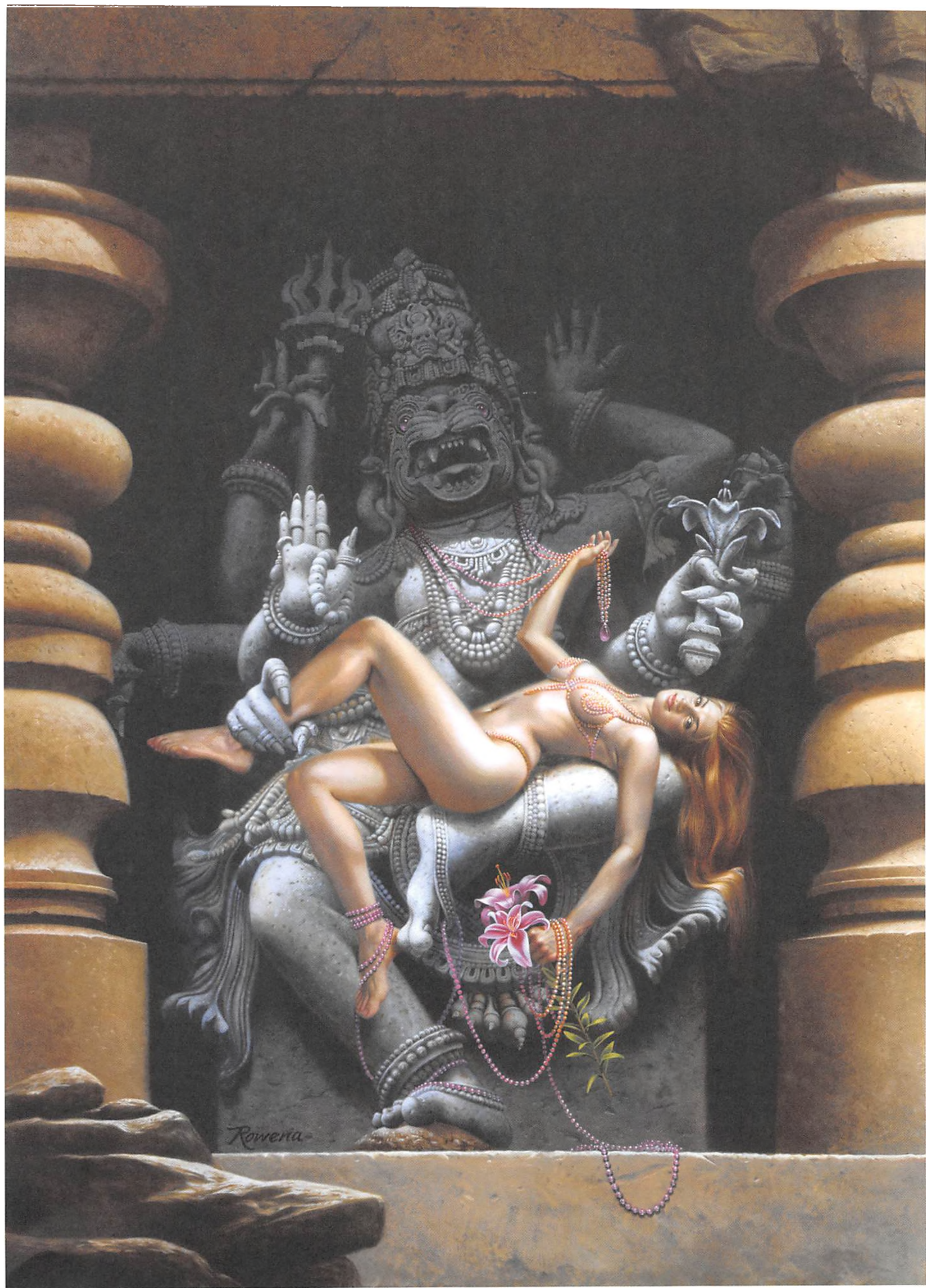
Photo by © Andrew Porter



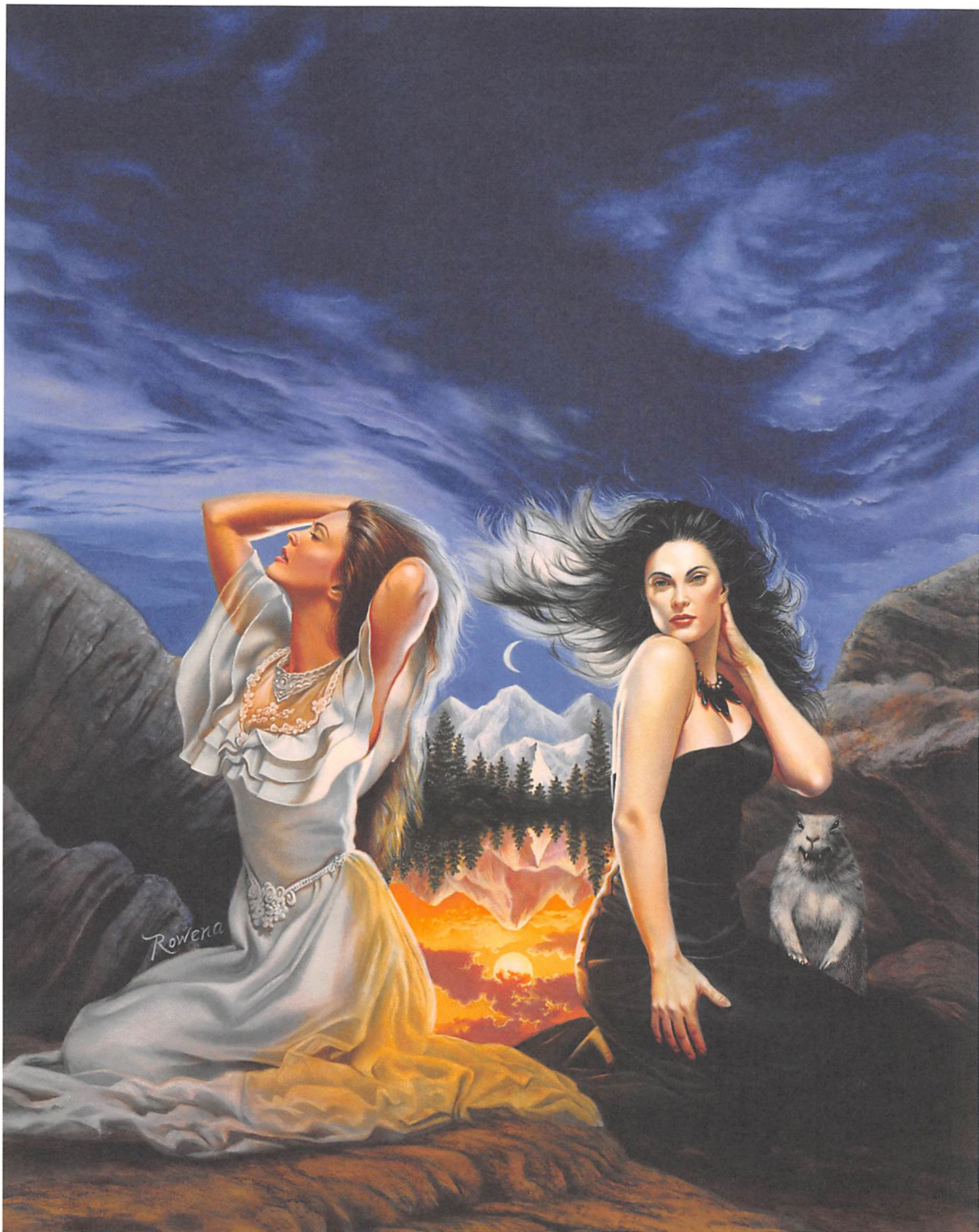
"THE GATE"



ABOVE, "PEARL MERMAID"
OPPOSITE, "STONE DEMON"







ABOVE, "NO CLOCK IN THE FOREST"
OPPOSITE, "UNICORN AND PEGASUS"



"WATERFALL"



“VIKING GIRL”



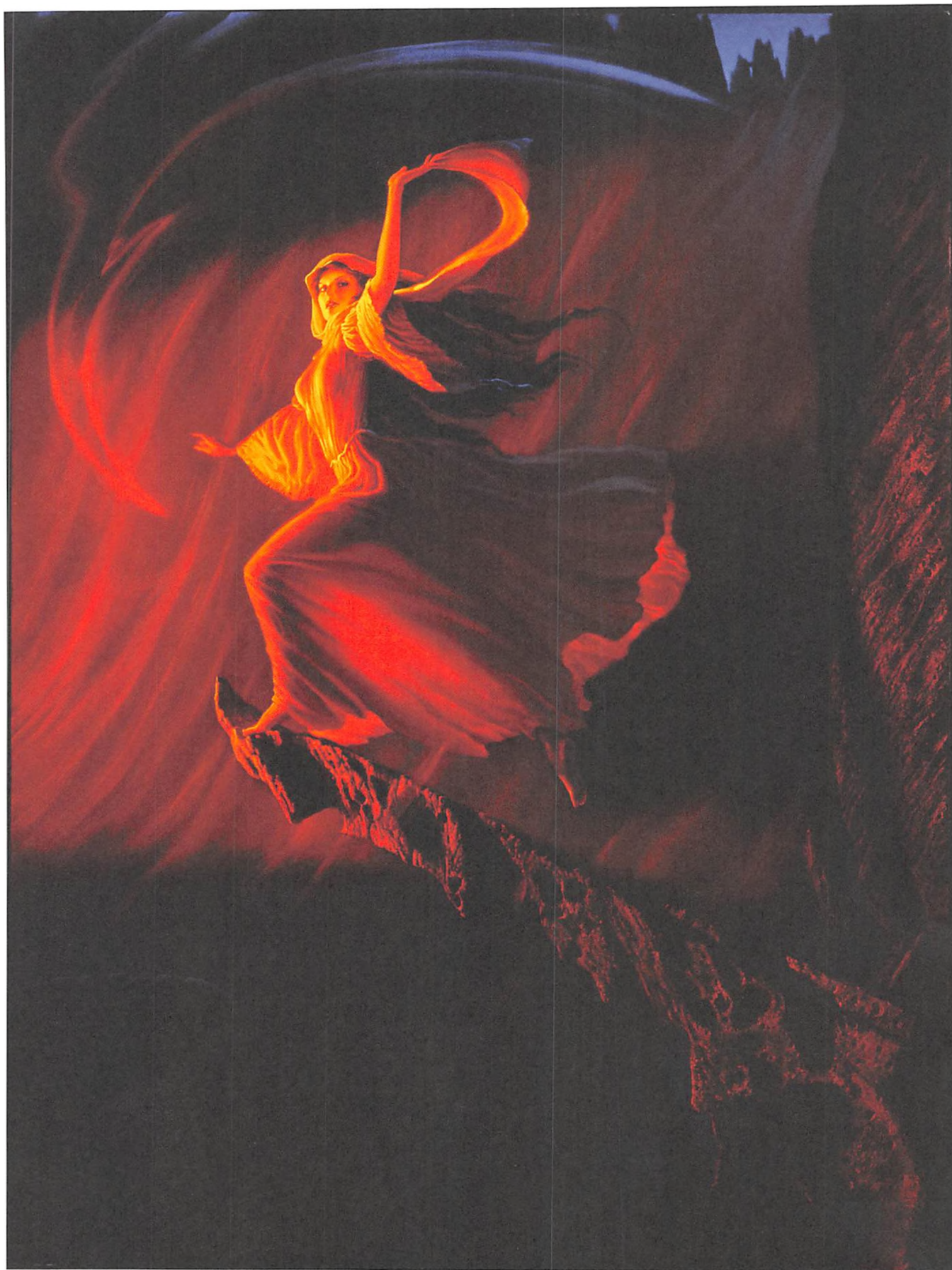
"GRIM REAPER"



ABOVE, REGINA MORRILL
 RIGHT, "SALOME"
 BELOW, "PANTHER QUEEN"

Photo by © Andrew Porter





ABOVE, "SHE" BY MICHAEL WHELAN, PART OF HOWARD AND JANE FRANK'S H. RIDER HAGGARD COLLECTION ON DISPLAY IN THE JANE FRANK ROOM AT CHICON 7. "'SHE' IS STANDING ON THE SPLINTER OF ROCK, IN A COMMANDING POSTURE, FEARLESSLY LEADING THE WAY," WHELAN SAYS OF THE IMAGE. "SUCH A GREAT SUMMING UP OF HER CHARACTER."

JANE FRANK

JANE FRANK: WOW!

by Michael Whelan

From the outset, our science fiction community has been interested in and supportive of the *art* of science fiction right alongside the literature. The first guest of honor at the first Worldcon was the artist Frank R. Paul. But an art agent as a guest of honor—wow! It could only be Jane Frank.

Jane Frank is a unique promoter and expert resource in the ever-evolving field of fantasy and science fiction art, and those of us working in it are supremely fortunate to have had the benefit of her commitment. There have been many people through the years who have talked at length about the artwork, but it can truly be said of Jane that she has “put her money where her mouth is.” Since the early 1970s, she and her husband Howard have enthusiastically amassed one of the world’s most outstanding contemporary FSF art collections and I’m proud to say that one of the first pieces they bought at a Worldcon was a small painting that I submitted to the art show when I was still a student. Since 1991, Jane has also been an impassioned agent for the sale of original science fiction and fantasy illustration. She began her business Worlds of Wonder as a “matchmaker,” getting artists and buyers together to join her and Howard in the fun of collecting. With well over 3,000 pieces of art sold over the years, hers is a level of experience unmatched in the genre, but for Jane it is all about the fun. She loves art and she especially enjoys sharing that love with others.

As stewards of their prized collection of original FSF art and literature, Jane and Howard have been the subject of two Paper Tiger books and have been featured in several TV and radio shows. Representative examples from their collection have served as ambassadors for our field in numerous traveling exhibitions, several of which were co-curated by Jane. The promotional goodwill these shows have garnered cannot be overstated and I am especially grateful for their efforts to get the word out beyond our convention community. Among the most notable shows was the inaugural art exhibit for Seattle’s Experience Science Fiction Museum, when it opened in 2004. I was on the advisory board at the instigation of the museum, and it had been a concern of mine that the *art*

of SF had not been represented to the same degree that other aspects of the genre had been featured. The Franks’ generous loan of their work to the museum’s gallery corrected this deficiency and helped to complete the museum’s opening presentation.

Jane has worked indefatigably on behalf of FSF artists to help our work reach a wider mainstream audience. She has made indelible connections with people outside our cozy universe who might otherwise have no idea of the original art awaiting their discovery. As curator of several exhibitions around the country, she has helped to educate and enlighten the public to the richness and heritage of FSF art. Examples include two exhibits at the University of Maryland art gallery, the traveling “Wonder of Enchantment” show, the “Pavilions of Wonder” show at the Canton Museum of Art in Ohio, and in mounting many displays of Lisa Snellings’ “Dark Carnival” masterwork, a large-scale fantastic kinetic sculptural work. Because of Jane it has become part of the permanent collection of The American Visionary Art Museum in Baltimore, Maryland. Signaling their high level of commitment, the Franks are lifetime members of the Association of Science Fiction Artists (ASFA), and members of the Society of Illustrators (NY). They were Chesley Award nominees in 1998 for Outstanding Service to ASFA, and in 2004 for Best Art Direction for their privately commissioned Haggard Project, a series of paintings relating to books written by H. Rider Haggard.

Jane’s expertise and knowledge base have made her a sought-after contributor to panel discussions, workshops and Q&A sessions at conventions, in addition to leading docent tours at genre art shows. Outside the convention milieu, she has often been invited to share her knowledge and opinions in a more formal manner. In 1996 Jane was Guest Speaker at the Science Fiction Information Forum, hosted by the Library of Congress Professional Association. Additionally, she has been a Guest Speaker at The Maryland Library Association Annual Conference and served as a Presenter at the UM Sixth Annual Roundtable “Science Fiction Art: Lessons for the Millennium”. Somehow she managed to find time to work as a “Behind



ABOVE, JANE FRANK

ABOVE LEFT,
HOWARD AND
JANE FRANK WITH
SCIENCE FICTION
AND COMIC ART
COLLECTOR JERRY
WEIST, AT LEFT.

LOWER LEFT, THE
FRANKS WITH
PART OF THEIR
COLLECTION.

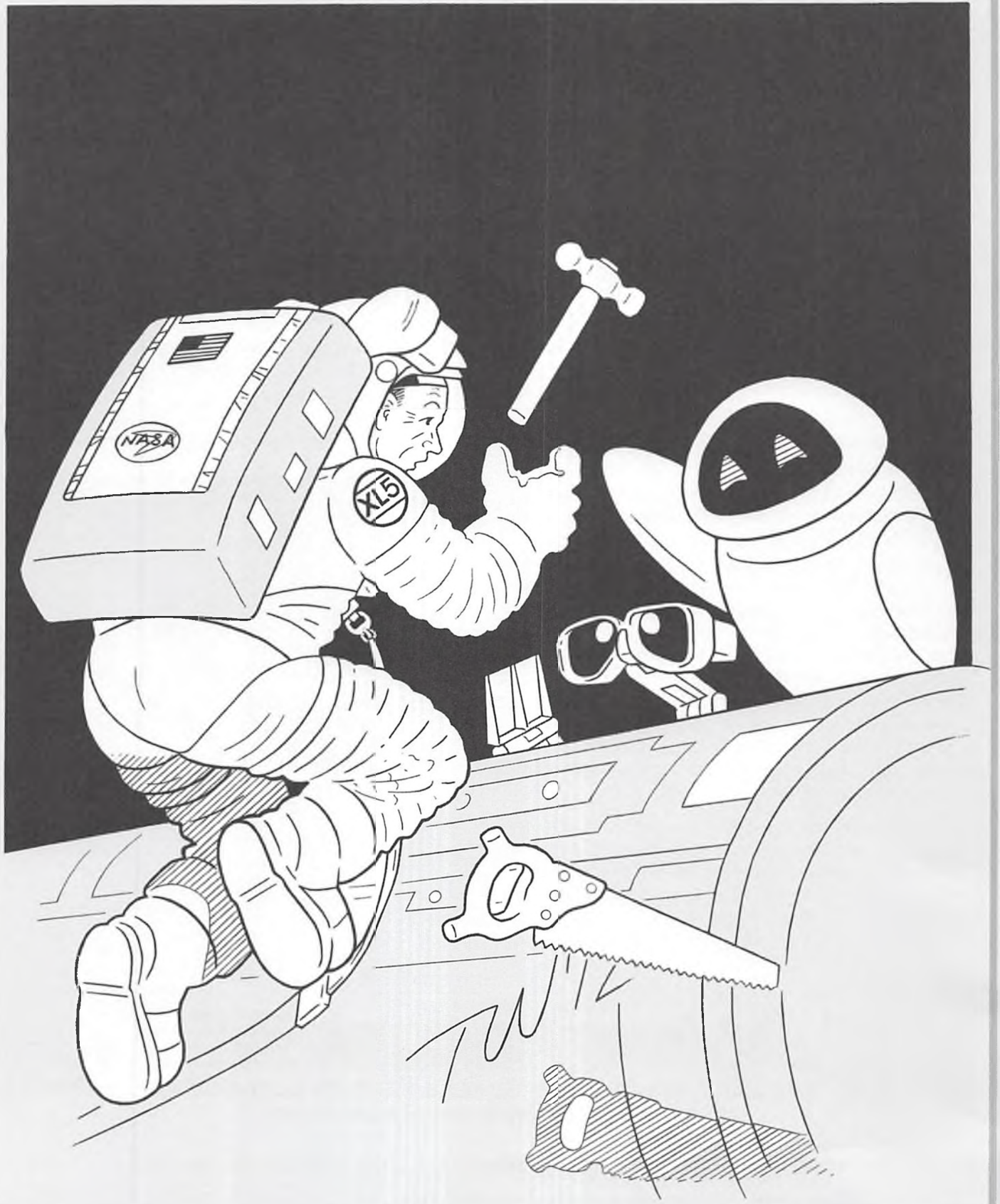
Photos by
© Andrew Porter

the Scenes" volunteer at the Smithsonian Air and Space Museum's popular Star Wars exhibition (1997-8).

She is also well qualified to address issues of business concerns as they relate to the arts. For several years, she taught Communications courses at American University (Washington, DC), and "Direct Marketing" and "Strategies in Business Communication" in the Robert H. Smith School of Business, University of Maryland at College Park. At the same time she worked as a consultant on sales and marketing issues for small businesses. She has published several papers in academic journals, and contributed to books on linguistic, communications and business topics. She holds a Ph.D. in Linguistics from Georgetown University, an M.B.A. (Marketing) and M.S.

Education (Long Island University) preceded by a B.A. in Anthropology/Sociology in 1972. Jane's efforts have benefited all of us who work in the art side of the FSF genre. We are lucky that she has used her impressive education and experience to foster a more consistent and common sense approach in the business surrounding FSF art collecting, preservation, art shows, exhibitions, and promotion.

I've always enjoyed meeting and talking with Jane. Although her enthusiasm shines through, she doesn't mince words, and it's good to know I can rely on her for reasoned, plainspoken opinions. Publicity being central to all successful enterprises in our media-driven contemporary world, possessing a certain bravado and



STORY MUSGRAVE

STORY

by Holly Musgrave

My father was born Franklin Story Musgrave in Boston, Massachusetts, to Percy Musgrave and Marguerite Swarm. He has affectionately gone by Story all his life. This is my story on my father, whom I have loved and admired all my life and am proud to call father.

Childhood memories

My first memories of my father go back to when I was two or three years old. He was completing his medical residency in Lexington, Kentucky, having finished medical school at Columbia University in New York City, where I was born. One of the games we played was "chase." He would chase after me in our Kentucky farmhouse and if I could get to my bed without him getting me, I was safe. Years later my dad would tell me he never made up that rule, it was just something I told him and that was that! As a kid my bed always seemed like a safe haven, possibly since coming from a large family of three brothers and a sister, a place where I could be by myself and have my thoughts and dreams before going to sleep. I have a picture of me from this time period sitting on my father's lap on my third birthday. I remember having great affection and love for my dad even back then.

Playful and affectionate would be the words to describe my dad growing up. Although he was an astronaut, medical doctor, surgeon, pilot, scientist, and very well degreed, he really liked to play and enjoy himself with his kids. Having been accepted to the astronaut core at NASA in 1967, typical weekends for us were going to the astronaut's gym, a huge playground for us while he worked out. We also enjoyed visiting his office, running down the halls of the building, and raiding his change drawer to buy ice cream sandwiches out of the office vending machine. Big outings afterwards were McDonalds and the Dutch Kettle. My dad would

order lots of hamburgers for his five kids and we would always giggle when the cashier's eyes got real big at our order. My dad always had great fun with this and it was a tradition. He was also very disciplined about his health regimen. Instead of ordering a meal, he would take bites off of each of our meals. He may still have ended up eating a whole meal in this process but it is a now fond particularity known to us kids.

Other fun outings with my father, and probably my happiest days in my childhood, were flying with him in his T-34 trainer jet. I flew regularly with my dad since I was seven years old. We would fly by the neighborhood and family and the neighbors would come out to the streets and wave at us. We would do acrobats to please them. We then would usually fly out to Galveston Island, have a great view of the beach, land, drink a soda, then fly back. I took to flying very well. I had my own pilot's log book in which I recorded my flight hours. I love flying to this day. It was also my "alone time" with my dad, a special time for me. Dad also had a 1000 BSA, just to mention for the enthusiasts, and we would ride out in the night, going to the store as such. My legs barely hung off the seat but I would hold on real tight to my dad.

These years in my childhood with my father Story I am most fond of; they were very playful, fun and affectionate. It reminds me as an adult that the most valuable times to a child are in the little things, not so much quantity, but quality and genuine time. It's just not in the grandiose that I see going on a lot today. A lot of people have asked me over the years if I had much time with my dad because of his duties and travels as an astronaut and I reply we did. These are the times in my childhood that I cherish.

Adult reflections on a father

As an adult, I have come to have a keen appreciation for my childhood and upbringing. I also recognize the

ILLUSTRATION BY TARAL WAYNE, 2012 FAN ARTIST HUGO NOMINEE

STORY, WITH AN
UNIDENTIFIED
TECHNICIAN, IN
NASA-909, A
NORTHROP T-38

SUPERSONIC JET
TRAINER.



many qualities, traits, and gifts that I have inherited from my father, Story, that have made a significant impact on who I am today. I see these traits and qualities in my work, perspective, approach to life, and how I take on challenges and obstacles.

Foremost, my father gave me a very strong work ethic, and a strong influence on having good character. His approach to work and life has been one of hard work, professionalism at the work place, integrity and honesty. These qualities were not taught by adult to child teachings, but by pure example, a child observing her father in action. Story wants to get the job done right and he will do all he can to get the highest performance out of each moment. He will not play politics or compromise. At the same time, he does not have the attitude that he always knows what is right. He is a consummate learner. He will take in and gather all the information he can from all kinds of sources. Some sources that others may overlook as insignificant, he will not. In fact, those can be the very people he looks to and listens to the most. He is gracious, generous and patient, more than anyone I have known. Often times, after one of his speaking engagements, he will still be meeting and sharing with people hours after the event. He will wait for the very last person who wants to meet him. This impresses me.

As a former social worker who has served the public, and now with aspirations to go to law school, I now see my father's work and role as a former astronaut not just as an explorer, highly trained and successful, but also as a role of a public servant, giving and sharing to others and contributing his talents and gifts to society; to teach, enlighten, and inspire. Story has always been a dreamer, motivated by heroes, those who rose above challenges and sought after their dreams with glory and perfection. He does not accept excuses, or the past, to determine outcome. He speaks of these heroes in his public speaking

engagements, which are not only about space, geography, and exploration, which he has a fine appreciation for, but also of inspiration, to inspire those in attendance to search within themselves for their own greatness and dreams. As he will state in his speeches, "reach out and touch your universe, and let it reach out and touch you."

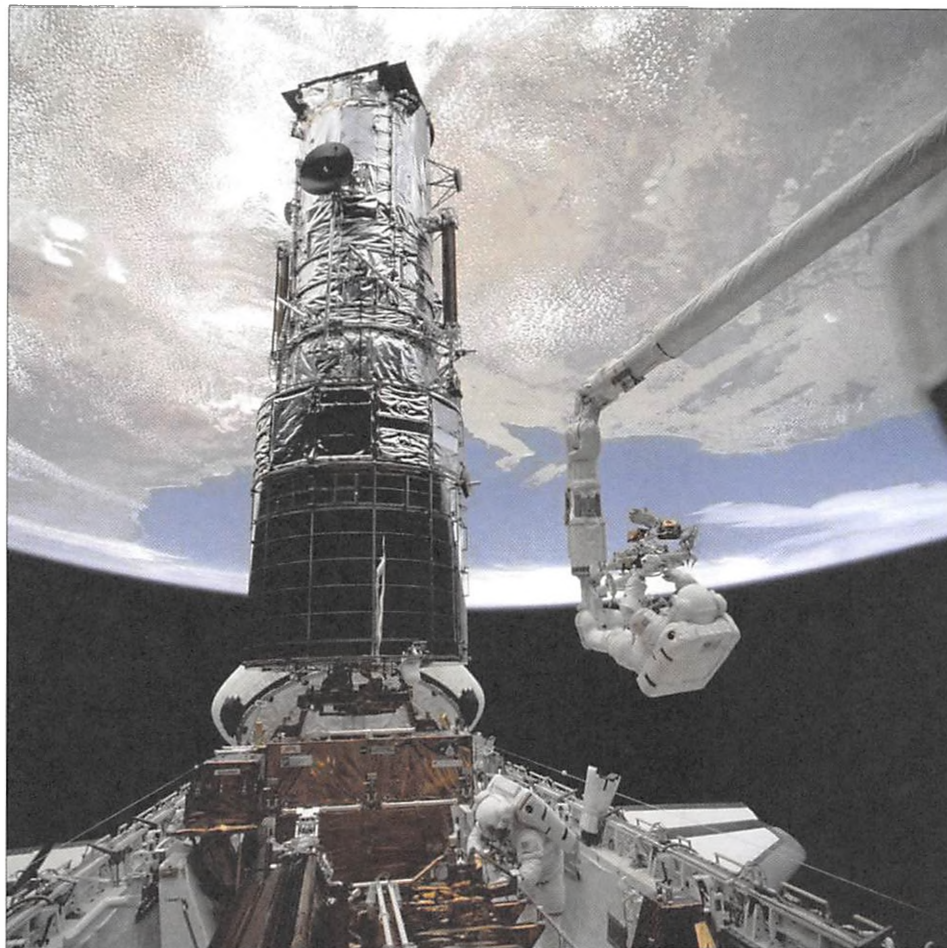
Story is a gifted orator, one of the finest public speakers I have heard, often receiving standing ovations, myself included. His presentation in geography, with glorious pictures of our mother earth and space, will leave you breathless, inspired, and wanting more. I liken his presentations to an excellent ballet or opera; you leave feeling inspired to make your own way after these kinds of performances. They touch you. Of course, greatness, I have learned from my father, comes not just from having talent, but from hard work day in and day out and staying focused, something my father has always displayed.

Greatness: a legacy, a heritage

What makes Story great though is not just his talents, gifts, fine mind, strong character and hard work ethic, but his ability to communicate with others, reaching out and finding them in their place, and touching them. He is a consummate learner, always wanting to know more and willing to listen to others. What is my father's legacy and heritage to me? Because of my father, I have always believed that I am capable of greatness, that I can be a contributor to society, and that there is great reward in hard work. Story has also given me a fine appreciation for creation, the beauty and goodness that surrounds us in this journey of life, and an appreciation for those people around you. I love my father, and am thankful for the heritage he has given me. I know from this heritage that I can work and grow towards the dreams that challenge me.

Thank you dad.

Holly



LEFT, STORY IS ANCHORED ON THE END OF THE REMOTE MANIPULATOR SYSTEM OF SPACE SHUTTLE ENDEAVOR, ABOUT TO ENACT THE FIRST REPAIR OF THE HUBBLE SPACE TELESCOPE IN 1993. ASTRONAUT JEFFREY A. HOFFMAN ASSISTS FROM INSIDE THE PAYLOAD BAY.

BELOW, STORY WORKING ON EXPERIMENTS FOR STS-51F, CHALLENGER'S SPACELAB 2 MISSION.

All photos of Story Musgrave are from NASA or his personal collection.



DIVERSITY AND ACCOMPLISHMENT VISITS WYLIE, TEXAS

by Dr. Jerry P. Galloway

You've got to read about my evening of meeting people of incredible accomplishments right here in Wylie. My travels in Wylie last night (Thursday, May 15th) encountered an incredible range of skills and competencies, broadly developed knowledge base, a diversity of talents and interests, a multitude of accomplishments, careers and influence on today's developing youth. I also could not help but notice how many residents and city officials perhaps were unaware of this incredible presence in our midst. But first, consider who I got to meet.

I met a farmer. I am not a farmer and the infinite detail of skills, concerns and issues involved in planting, cultivating and harvesting crops is not at all something with which I am familiar. But, it was still interesting to learn how in his extreme youth (around 1940) he had to manually ride behind the harvester to manually bundle and quickly tie-off the crops before the machinery removed his fingers and hands. A tough job for any man, let alone a young boy of 5 years old. He grew to be quite the handyman learning to fix anything on the farm including all of the machinery involved. His love for what bounty the earth will yield and the processes involved was apparent and more than a little inspiring.

It was a very full evening as I also got to meet an electrician with a degree in mathematics and statistics from Syracuse University. Speaking with him, it was clear how he related to probabilities, problem solving, higher-order thinking and the things that such studies help to develop. His knowledge of technology and electronics

were vital in his work and he has made enormous contributions to his field. A most impressive fellow.

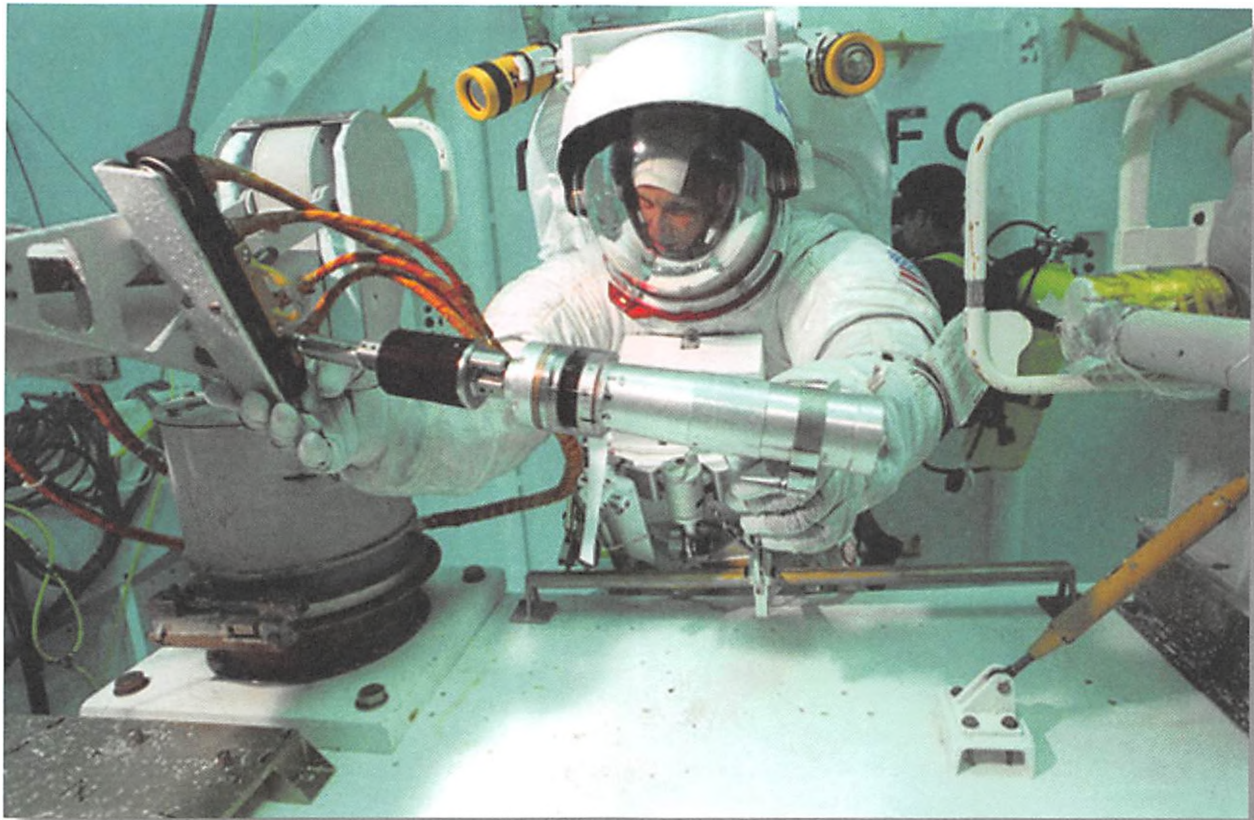
But, that's not all. I spoke to a business man. Of course, there are many business men throughout Wylie, Lavon and surrounding communities. With a Master's Degree in Business Administration, he discussed numerous situations, endeavors, opportunities and more all from the perspective of product development, business models and marketing to actually help improve the lives of consumers. I took my graduate work to the South Texas College of Law in Houston, Texas, and began to feel an empathy—an ability to relate to the issues and ideas presented. This too was a motivating experience.

I also had opportunity to speak to and spend a little time with a computer programmer. This might seem commonplace among today's professions. I have a Bachelor's Degree in Logic (University of Houston, 1980) and worked as an IBM-360 Mainframe computer operator in 1977. I thought my 30 years of computer experience was strong and I was ready to offer some professional exchange on the topics. But, this seasoned professional had earned his Masters Degree in Operations Analysis and Computer Programming from the University of California at Los Angeles in 1959. I was humbled yet again by this veteran's experience and background.

Well, like I said, it was an incredible range of professions I got to directly encounter right here in Wylie. I have had many injuries and illnesses and have visited many doctors for many different reasons. And, while I know my range of ailments and shortcomings



STORY ON HIS FLORIDA FARM.



EVA TRAINING FOR A SHUTTLE MISSION.

well, I had no delusions about my knowledge when I had the privilege of speaking with a surgeon. This doctor of medicine (Columbia University, 1964) refreshingly explained about his work as a surgeon in the context of “repairing” people. His extensive skills, knowledge and experience were seriously motivating attributes. But, while I already have a Doctorate in Instructional Technology, I have no plans to switch to studying medicine.

In spite of my many years of graduate education and serving as a university professor for over 20 years, I was clearly challenged in encountering these many varied personas and felt enriched by these experiences. But, it was time for me to find something in common with someone. I spoke to a pilot. I too am a pilot with over 100 hours in a Cessna Skyhawk and fly out of Collin County Regional Airport at McKinney. I understood well as the pilot spoke about approach patterns, flying the “downwind” and turning onto the “base” leg. But, I was humbled yet again to find that this man had more time—over 8,000 hours—than any other human being in a T-38 Supersonic Jet. He has flown over 17,700 hours in 160 different types of civilian and military aircraft and had made over 500 parachute free falls. I had great respect for his perspective that you either do it right or you just die. Wow.

But, my experiences here in Wylie were not at an end: I had a chance to listen to a presentation from and to converse with an elderly man with a Master’s Degree of Science in Physiology and Biophysics from

the University of Kentucky (1966). Again, I was at a loss and sat in awe as this man personified the marriage of technology and biology. The integration of mechanics with biosystems was integral to his discussion of the design of environmental suits. His knowledge and his understanding of what the human body needs in harsh and challenging climates was considerable.

I also met a man whose knowledge of computer technology, mechanics and more had placed him in the enviable position of being employed by Disney Studios. I didn’t have time to learn more about what he did for Disney but it sure sounded like an interesting and fun job.

Since I have worked as a musician and performing vocal artist for over 40 years, it was time for me to meet a fellow artist. A photographer presented his work and explained how the digital medium of today allowed so much more creativity than film. It was an encouraging reinforcement of my modern age where I teach graphics, web development and computer technology integration to university faculty. I am an amateur astronomer and director of the Jacqueline Rose Observatory (JRO) in Lavon. I too have tried to take quality digital photos through the telescope and have found it considerably difficult. This man’s work was a beautiful tribute to what he called mother earth and nature.

I spoke to a man with a considerable business in landscaping and Terri forming near Orlando, Florida. He shared some of his work and showed huge regions of developed land with plants engineered to attract

LEFT, STORY ATTACHED
IN HIS SPACE SHUTTLE
LAUNCH AND ENTRY SUIT.

BELOW, ABOARD ATLANTIS
DURING STS-44.



butterflies and a large lake designed and built at the level of the natural water table. His compost pile, personally designed and developed from recycled materials from trees and earth from other construction development sites, is maintained at over 40 feet tall. We all laughed at his thrift and ingenuity in acquiring his huge and powerful transport vehicle through an eBay auction. His work focuses on larger territories and is a major growth business in the central Florida area.

I also spoke with a man who could discuss poetry and writing of all sorts. He had a command of styles, authors and more empowered by his Master's of Arts Degree in Literature from the University of Houston, 1987. I also got to hear from a man who, while traveling in Hawaii, spotted a special kind of palm tree. He was struck by the uniqueness and beauty of palm tree because it was red. While I might notice and certainly appreciate its beauty or I might miss it entirely, I would never have been inclined to inquire about the plant and to take a real interest in it. This man asked the land owner about the plant and subsequently studied more and more about palm trees. He learned that this was very unique and that such plants were not only rare, they were not being developed or sold anywhere. He decided to acquire at a negligible cost the seeds from this palm tree to grow them and market them himself. He learned about the unique needs of this plant and has since developed the only viable business for this beautiful, unique palm tree available today. I appreciated the skill and ingenuity and smart business sense—while I can't even grow grass.

Well, finally, I spoke to a parent. I am a parent so I could relate. Of course, my kids are long since grown and have started families of their own. Still, parenting is something I can relate to. However, the parent I was speaking with had a little two-year-old baby girl. This may not seem unique except the man was 73 years old. Again, wow.

So, these various identities and

accomplishments represent a considerable range of human excellence from any community, body of people or organization. Every reader should be in wonder and admiration at such a range of personalities and levels of achievement from any group. Indeed, our city leaders should turn out to meet such wonderment and to encourage our citizenry to do the same.

So, you may think that it took a long time and a lot of work to meet a farmer, a technician, a mechanic, electrician, biophysicist, mathematician, computer programmer, agriculturist, landscaper, terri former, writer, philosopher, literary scholar, horticulture expert, pilot, photographer, biologist, surgeon, business leader and elderly father — but this all happened last night at Wylie East High School.

It was even more impressive than I can express because all of these personas, these identities, were all a single individual—one man. And, most amazing of all, he would not likely be known to us by any of these many admirable accomplishments. Our amazing and incredible guest was Dr. Story Musgrave, NASA's longest working astronaut (since 1967) and a veteran of six shuttle missions. He shared his 17-year-long contributions in the design and repair of the Hubble Space Telescope. He explained about the training experiences and more. It was the first time I ever heard of a body of water referred to as an analog device. While I do understand this notion, I am still in awe of the mind from which it is generated.

All of his experiences were vividly tied together supporting his theme of the infinite beauty of mother earth and his message of how his background as farmer and mechanic empowered him toward everything he's accomplished. To my great honor, Dr. Musgrave befriended me and visited my new astronomical observatory (the JRO) at my home in Laxon. It was refreshing spending time laughing and talking with such an exceptional human being—a rare event for me.



Congratulations to ChiCon 2012 Toastmaster

JOHN SCALZI

NEW YORK TIMES BESTSELLING AUTHOR OF OLD MAN'S WAR

REDSHIRTS

★“A real joy to read.... Scalzi takes the reality-versus-fiction idea in a new and decidedly mind-bending direction. It's hard to imagine a reader who wouldn't enjoy this one.”

—BOOKLIST, starred review

What happens when all the expendable ensigns on the exploring starship start comparing notes?

“Redshirts is ruin-your-underwear funny and absurdly rich in ideas and feeling. John Scalzi sets his imagination to STUN and scores a direct hit. Read on and prosper.”

—JOE HILL

New York Times bestselling author of *Heart-Shaped Box*

I'm sorry. I lost interest in your message after the first paragraph and couldn't be bothered to finish it. No doubt it was very clever and devastating and if it makes you feel good, please consider me abashed or chagrined or whatever it was that you intended me to feel after reading your brilliant, scintillating words. In the meantime, allow me to congratulate you on your decision not to breed, as clearly a person of your qualities represents a full stop on the genetic paragraph, the evolution of your line needs go no further.

Your Hate Mail Will Be Graded
A Decade of Whatever, 1998-2008

John Scalzi
Foreword by W. Wheaton

AND DON'T FORGET

Your Hate Mail Will Be Graded: A Decade of Whatever 1998-2008



Winner of the 2009
Hugo Award for
Best Related Book!

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JOHN SCALZI

THE ESSENTIAL JOHN SCALZI

by Mary Robinette Kowal

It is sometimes difficult to introduce someone like John Scalzi, because people want short, pithy introductions and he has multiple roles. When I was introduced to him the first time, he was presented as, “John Scalzi, who writes the blog ‘Whatever.’”

At the time, I hadn’t read it, which seems strange now. This was before he had won the Campbell Award for Best New Writer, before he became a New York Times Best-selling author, before he became the president of Science Fiction and Fantasy Writers of America, and before he became God-Emperor of Mars. My reaction was along the lines of “Oh, that’s nice,” but he was fun to talk to and interesting, so I checked out the blog.

Now, if you’ve ever met Scalzi, then you know that the blog sounds just like him, funny, snarky, and smart. This makes it serious fun to read, and explained why so many people in the industry were already reading it. While he talks about science-fiction and fantasy on the blog, he isn’t limited in subject matter. Just the way he is in real life, he writes about whatever – really – whatever interests him in the moment. Sometimes that means thought provoking essays, such as his “Being Poor” or “Straight White Male: The Lowest Difficulty Setting There Is” and sometimes it means that he’s taping bacon to his cat. You don’t know what you are going to get, but it will be either entertaining or thought-provoking or both. It’s no wonder that he went on to win the Hugo for Best Fan Writer in 2008.

But what about his fiction? The tricky thing about being a writer, and liking another person who is also a writer is that there’s this fear. This terrible, terrible fear that you’ll read their stuff and hate it. The fact that his novel *Old Man’s War* was nominated for a Hugo made it a fairly safe bet that he’d be a good writer, but... One still worries. Five pages into the first chapter, he had me

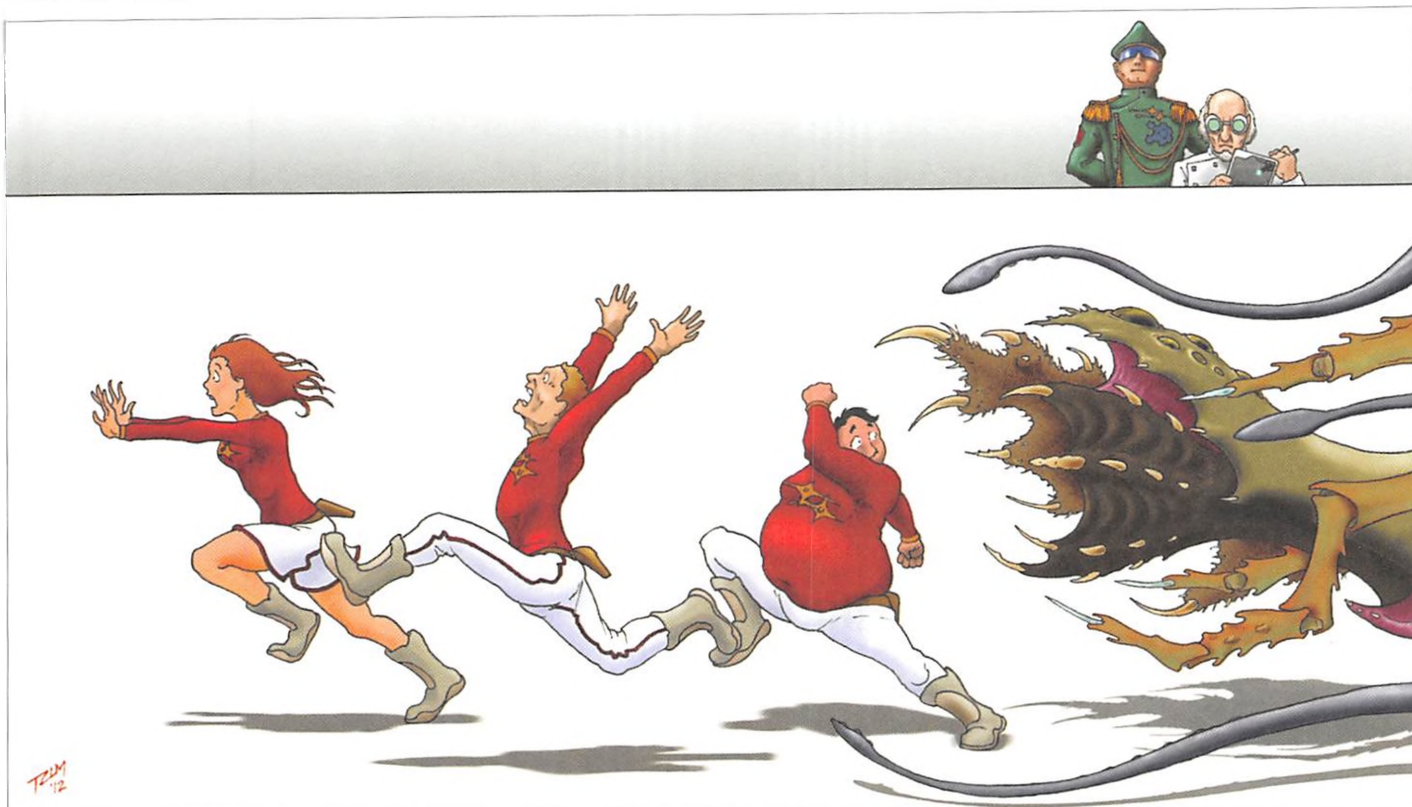
in tears. At that point, John Scalzi completely owned me. Owned. So these days when I’m introducing him, I’m more likely to lead with “John Scalzi, one of my favorite writers” than “writes the blog Whatever.”

But that’s not all. Oh no. He’s also served two terms as the SFWA president. At the time, I was the VP and begged him to run with me, because of the aforementioned being smart. Also, from his blog, I knew that he was really good with the “Mallet of Loving Correction,” which is sometimes needful with an organization. The deal we had was that I would run things and he would be the genial figure head. At this point, he’s probably figured out that I totally snookered him into running things. He’s been an amazing president and done a great job of keeping SFWA pointed to the future. The man has an uncanny ability to get people to find a consensus on highly contentious issues. He’s in his third term now, with Rachel Swirsky as VP. See? Totally tricked him, I did. Smart—but can be fooled into volunteering.

Now? He’s having crazy amounts of success with his newest novel *Redshirts*, which debuted on the NY Times Bestseller list. He continues to write fiction and non-fiction that makes me cry, and laugh. So much laughing, when you’re around him. At the con this weekend, listen for the panel with the most laughter. I guarantee that Scalzi will be sitting on it.

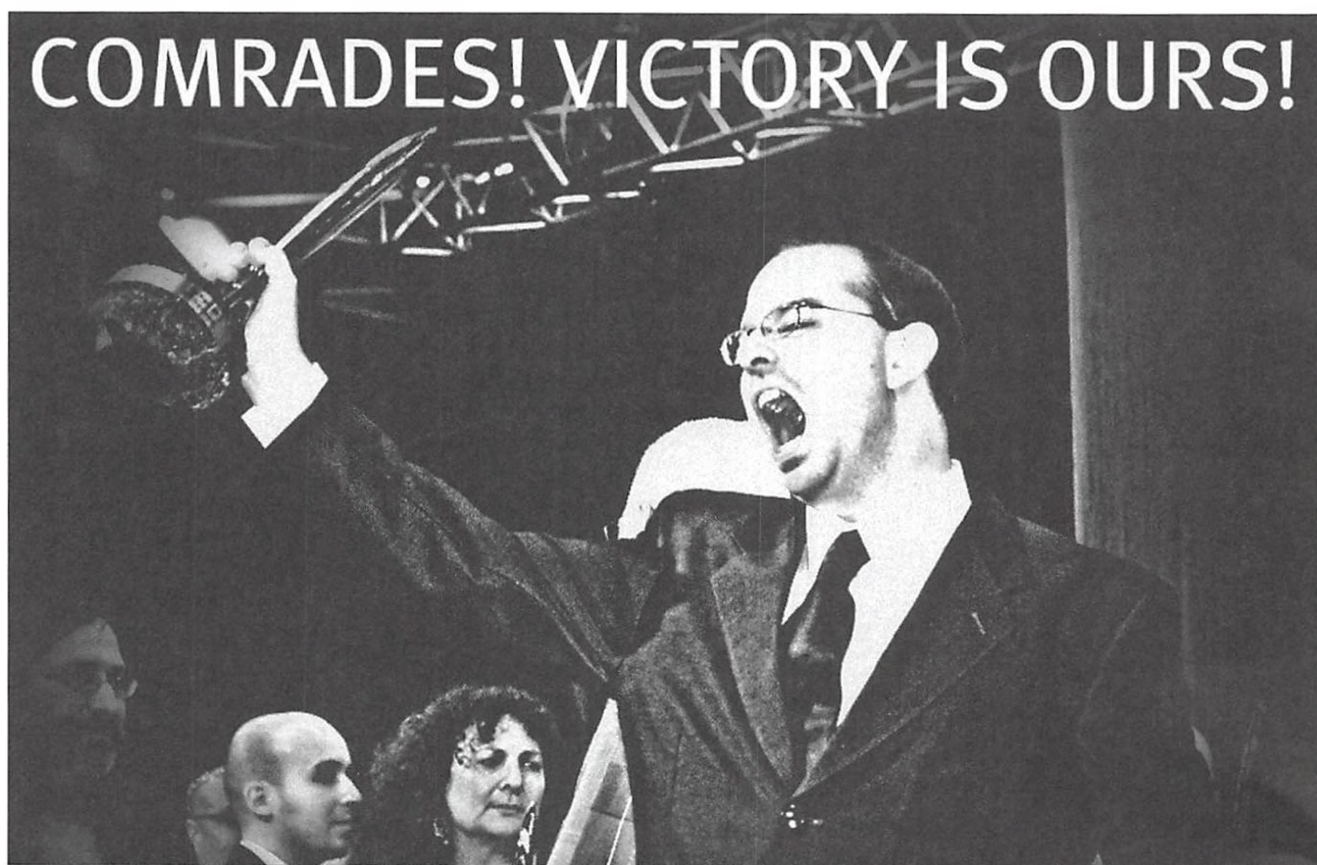
Or, let me perform one more introduction. This is John Scalzi, your toastmaster for Chicon 7 and the Hugo Awards. I’m betting the awards ceremony will be funny, and fast-paced, because the man knows his audience. You’ll have fun, promise.

What? The God-Emperor of Mars thing? Just give him time. I’m sure there will be more introductions in the future.



ABOVE, THE WINNING ENTRY IN JOHN'S "WHATEVER" WEBSITE FAN ART CARTOON CONTEST, ILLUSTRATING HIS RECENTLY RELEASED NOVEL REDSHIRTS. TROY ZIMMERMAN IS THE ARTIST.

BELOW, CUTTING UP FOR FANS, HUGO IN HAND. (THE CAPTION IS HIS OWN.)





THE MANY FACES OF CHICON 7 TOASTMASTER JOHN SCALZI:

ABOVE, AT 20, WITH HIS THEN-GIRLFRIENDS'S PLANT.

RIGHT, SCALZI IN A HAT.

Above photo by James Warden. All other photos of John Scalzi are from his personal collection.

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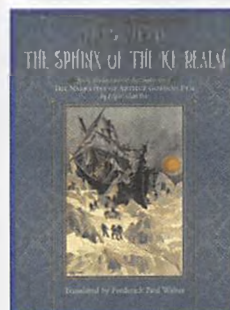
Seanan McGuire

With more to be announced.



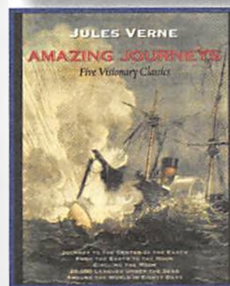
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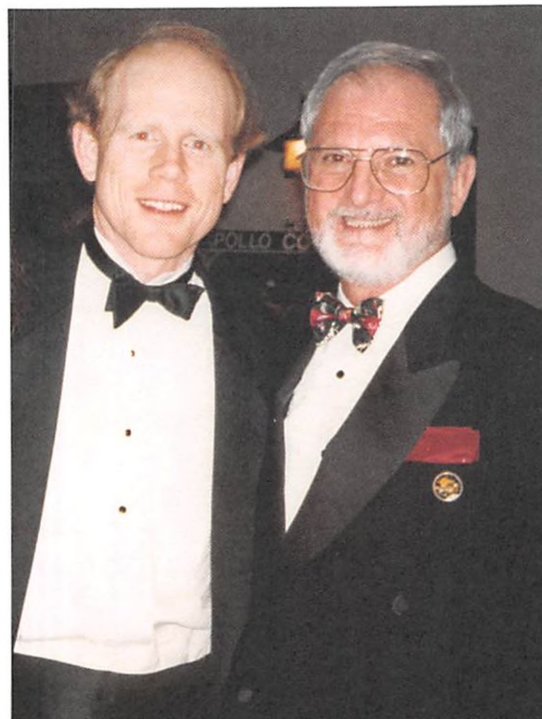
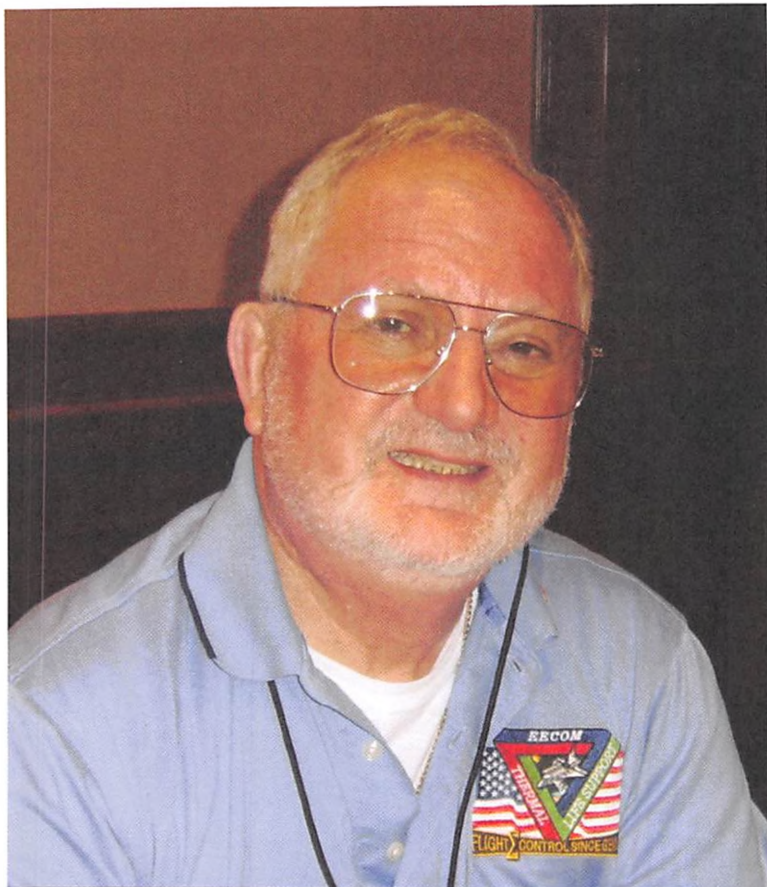
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SCIENTIFIC FICTION NUMBER



LEFT, SY LIEBERGOT.

ABOVE, APOLLO 13 DIRECTOR RON HOWARD WITH SY.

BELOW, SY, CENTER, ACTING AS EGIL (SYSTEMS CONTROLLER) DURING SKYLAB.

Photos from Sy Liebergot's personal collection



SY LIEBERGOT

MAN ON A MISSION

Sy Liebergot is a retired NASA Apollo Mission Flight Controller, retrospective space history lecturer and author who will share his remarkable personal life experiences during our tour. As a NASA EECOM (Electrical, Environmental and Consumables Management) Flight Controller in Mission Control, his professional engineering career spanned the entire Apollo Lunar Program, Skylab, the Apollo-Soyuz Test Project (ASTP) early Shuttle, and the International Space Station (ISS).

From his autobiography, *Apollo EECOM: Journey of a Lifetime*:

Sy's personal journey to the EECOM Flight Controller console in Mission Control began with a truly horrific childhood—one which he barely survived, whose remnants and after-images clearly influence his life to this day. The fact that he was able to endure, escape and overcome his terrifying origins provides the kind of compelling human drama that is all too often missing from these tales of daring-do. The heart and soul of his journey is a story of adversity confronted and gloriously defeated—of a man elevating himself through sheer stamina and determination from a background of poverty, deprivation and genuine terror to the loftiest possible heights of human achievement; participation in the great adventure to land humans on the Moon.

Liebergot's Apollo space experience began with the very first launch of the unmanned AS-201 in 1966, a 38-minute ballistic "lob" down range. Even though his Apollo experience included the exciting missions of Apollo 8 and Apollo 11, Apollo 13 became an unwelcome highlight of his flight controller career.

The Apollo 13 oxygen tank exploded. The multiple failures that flashed across his Mission Control console screens seemed far too overwhelming to be anything but instrumentation failure, and Sy was the first to suggest as much. He was also the flight controller into whose lap had been dumped the catastrophe that was suddenly

unfolding—that the spacecraft and its crew, now 200,000 miles from earth and hurtling in the wrong direction, had less than three hours of life left in their Command and Service Module spacecraft.

As EECOM in Mission Control on Apollo 13, Sy was at the focal point of the crisis when the spacecraft oxygen tank exploded. He has advised and contributed to several books concerning the mission including the movie, *Apollo 13*; and was the technical adviser for an archival multi-media CD-ROM entitled *Apollo 13, A Race Against Time*, which is devoted to the Apollo 13 mission. He has appeared in PBS's *NOVA* series, the History Channel's *Modern Marvels*, and the acclaimed Public Broadcast System documentary *Apollo 13, To The Edge and Back*. He served as on-camera host for a space documentary, *In the Shadow of the Moon*, produced by the CBS affiliate in Austin, Texas. He has published his autobiography entitled *Apollo EECOM: Journey Of A Lifetime*.

Other highlights of Sy's career include:

Skylab, the United States' first attempt at an orbiting space station. He served as an EGIL (pronounced "eagle," Electrical Generation and Integrated Lighting Systems Engineer), in the Skylab Program EECOM. Disaster seemed to follow Sy to the new spacecraft, when the unmanned Skylab 1 suffered a monster failure after its launch in 1973. The meteoroid shield that covered the workshop was torn off, taking with it one of the two large solar panel wings and fouling the other so that it could not deploy. Because the shield doubled as thermal insulation, once on orbit, Skylab found itself hot and underpowered—it was almost a total loss. Once again, the resourcefulness and ingenuity of ground personnel saved the spacecraft.

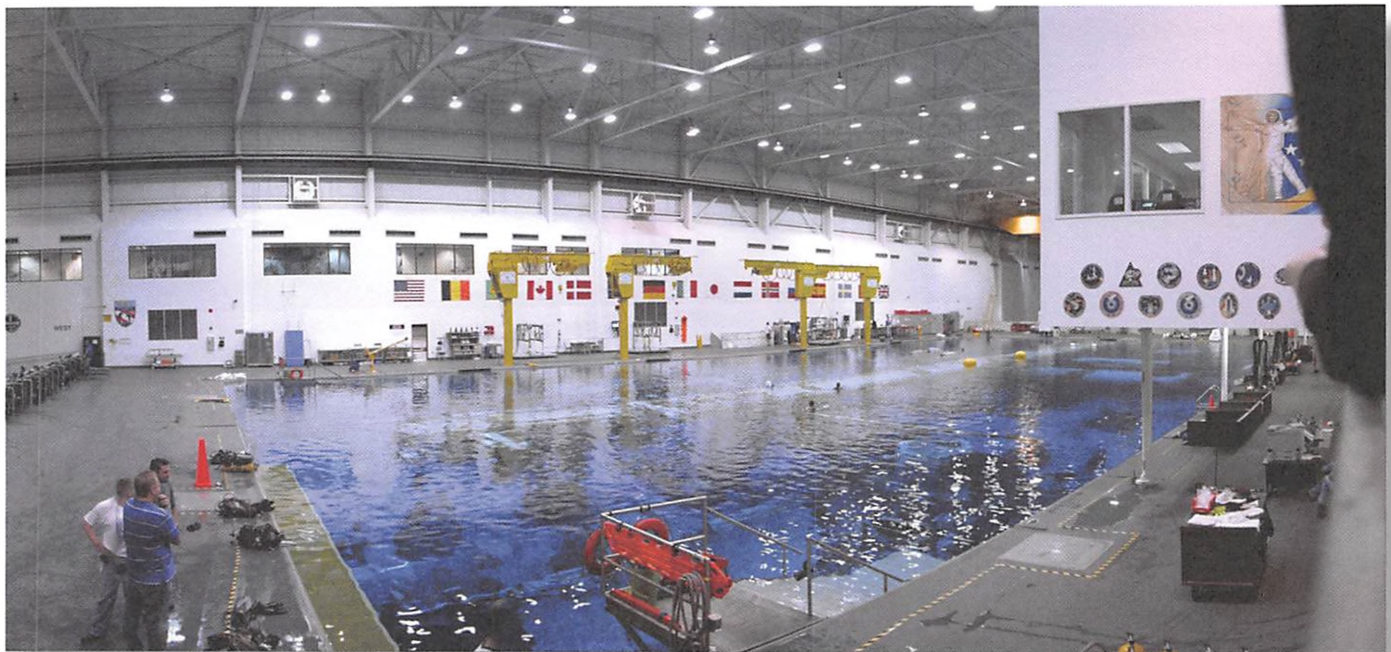
The Apollo-Soyuz Test Project (ASTP) was the first international space flight. It was a symbol of the new spirit of *détente* between the two superpowers and a pre-cursor of Russian-American cooperation on the ISS. The mission involved a linkup between an American Apollo CSM and a Russian Soyuz spacecraft. Liebergot was assigned as the Lead EECOM in 1974 and took on the challenge of exciting new experiences both technically and culturally.

(On a side note, and somewhat humorously, he was apprehensive about the trip to the USSR because of his



LEFT AND ABOVE, SY IN MISSION CONTROL.

BELOW, WORKING ON A PROGRAM PLAN FOR THE SPACE STATION AT JOHNSON SPACE CENTER.



Russian heritage and his ignorance about what the KGB might know of his family. Sy's paternal grandparents emigrated from Kiev in the Ukraine in 1900, and his father was their first born in the U.S. in 1910. His maternal grandparents emigrated from Novosibkov, Russia in 1913, together with his 4-year-old mother.)

In 1979, Liebergot met with 40 other engineers in a small building in a back part of the Johnson Space Center (JSC) campus to write a program plan for a space station. Sy was able to apply his hard-earned operations knowledge at the inception of a new program.

A Space Station Program Office was created at JSC in 1981, with Sy as a senior engineer. Life was good; everyday tested his imagination and manned flight operations experience. 1986 found the space station program taken away from JSC and inexplicably moved to Reston, Virginia, near Washington, D.C. Disappointed, Sy retired from NASA and took a Shuttle engineering

position with Rockwell.

(The new space station was named "Freedom." The program offices were staffed by hundreds of personnel in Reston for eight years, consumed \$8 billion, and yet produced no hardware. In 1995, it was moved back to JSC.)

Life takes odd turns. Sy was hired by a small engineering company and again found himself working in Mission Control, this time on the engineering side of the program which was most responsible for the ISS construction. This valuable experience led to him becoming a senior project engineer, directing the design and fabrication of the astronaut neutral buoyancy trainers for the International Space Station (ISS).

He remains an active booster and international public speaker about NASA's space accomplishments and the importance of a good education. He lives in Pearland, Texas, with his wife, Craig.



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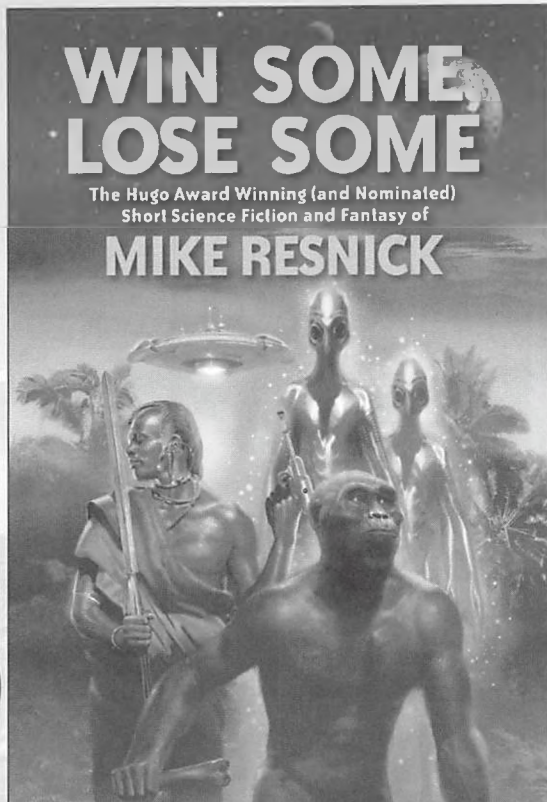
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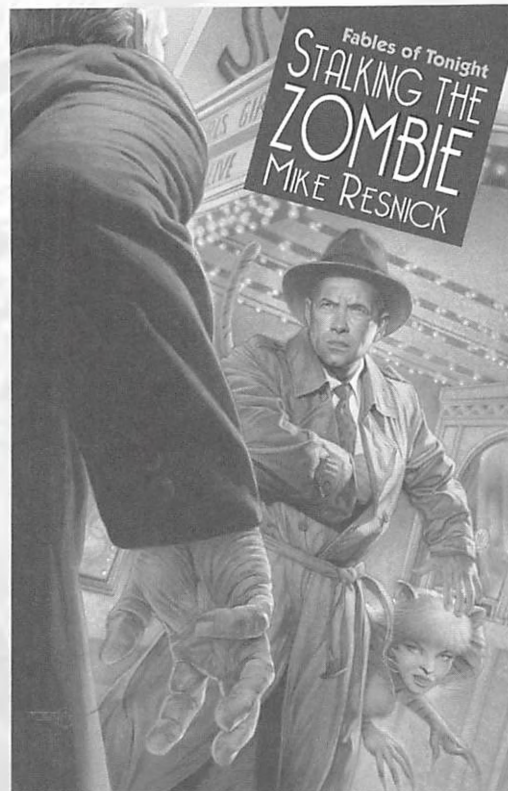
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THE CALLING

by Mike Resnick and Eric Elam

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

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

Or maybe it's me.

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

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

But God heard me, and a year later I was walking again, even if one of my legs had been purchased from a factory that created it. They cloned my spleen and left

lung, forced their growth in a nutrient solution, and kept me alive until they could replace the damaged organs with the new ones.

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

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

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

I told my superiors that they should probably replace

me, but they told me that God was in my corner, and that Jesus wouldn't have quit, and by the time one of them started comparing me to Job I realized that I was on the very bottom rung of the ladder, that if I couldn't make it on Demosthenes there was no place left to send me – you simply couldn't get demoted from Demosthenes.

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

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

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

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

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

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

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

And when that palled, I taught them poker, but since they had nothing to bet it lacked a certain excitement, and I settled for teaching them bridge. It could be frustrating, because of course they could compute the odds for any card showing up, or for anything that might still be in your hand after five or six tricks, while I was confined to educated guesswork. They'd come to me without names, and I didn't want to call them 1 through 4, so I finally dubbed them Club, Diamond, Heart and Spade. I suppose if a fifth had shown up I'd have called it No Trump.

I was afraid my parishioners might be a little resentful of them -- Harvey was a sweet guy and everyone had liked him – but they seemed to understand that we

weren't pulling enough people to pay for him. Or me. And I know robots are cheap, but I never figured out how we were able to pay for them. Probably donated by some church that was doing turnaway business on some other world.

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

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

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

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

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

"About Billy?" I asked, frowning.

"About crosses."

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

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

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

"Contradiction," he said.

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

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

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

"They are buried in the Demos' cemetery."

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

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

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

They had life expectancies of a century and a half. They were covered with an orange fur, and didn't wear clothes. They could see into the infra-red. They were tone-deaf. They had evolved from a race of browsers, not predators. They had almost no technology, and had never

developed spaceflight. They gave birth to litters. They had wars that were more brutal than anything I saw on Omega or Banitor IV. They weren't inimical to our colonists, but for the most part they paid them no notice whatsoever.

And my parishioners were visiting *their* church, worshipping *their* God, being buried in *their* graveyard.

It took me quite a while to wrap my mind around the thought. It wasn't just one crazed man or woman. I was drawing less than one percent of a small population, and their cemetery – and, I assumed, their church – was filling up with human beings.

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

And why had not a single fallen-away member of my church ever approached me to say *why* he had left, what the Demos' religion offered that ours lacked?

I couldn't make myself walk up to one of the men or women who no longer came to church on Sundays. I didn't want to sound like I was accusing them of something, not if they had found a religion that brought them the comfort ours clearly didn't...and if they hadn't left my church for the Demos, then I already knew the answer: my sermons bored them to tears.

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

"183," he answered.

"*Why?*" I demanded in exasperation.

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

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

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

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

Was Jesus just a man?

Was there a heaven and a hell?

And the most troubling question of all: was it the Demos and not Men who were created in God's image?

Somehow I knew I was going to have to learn the answer.

That next morning, I awoke to the sound of Diamond

planting something in the flowerbed outside of my cottage. It appeared to be a type of legume and I was about to ask him what kind it was, when it occurred to me that I had never wondered what was planted there before. Beans are beans, I figured, and at least it gave him something to do.

"Wouldn't Spade be better suited to digging those holes?" I asked him with a wry smile.

"We have each been preloaded with the same set of skills. Our efficiency of this task should be of equal measure, but I can have Spade finish here if you would desire."

"No, Diamond. Your efficiency is more than adequate," I replied, this time intentionally devoid of any humor. I suppose the real irony of my original statement was thinking that it would be received any less literally than it had been.

I found Spade inside of the church and requested his presence in my office. I half wanted the damned thing to refuse, just to see if it could. Of course he obliged. Robots have about as much fight in them as the people of Heliotros did during the war. At least they surrendered, though. I find that to be a bit less unsettling than unquestioned obedience. They build these things to look like humans, but they can't seem to manufacture any humanity into them.

"I'd like you to do something for me, Spade," I said as he entered. "I'm going to have to miss a sermon or two, and I need someone to deliver them for me in my absence. Can you do that for me? I'll write them down so you know what to say."

"I will do as required," he answered without hesitation.

I thought about ordering him to disobey one of my commands, just to see what would happen. That bucket of wires would most likely do it, too. He'd ignore that request through a lifetime of utter compliance.

By Sunday, I had three weeks worth of sermons prepared. Spade had been witness to a few of my previous ones, and asked if he should emulate my mannerisms and tone. I told him I would rather him deliver good sermons, and had him watch a few on the holopad instead. He presented a practice one to me on Friday, and his unflinching delivery gave off a false sense of sincerity that I actually rather envied. Was more than I was expecting, but as long as he doesn't sit up there and start watering the flowers, I'd consider it a damned victory.

I set out towards the Demos' church and left Spade to tend the Sunday affairs. I would have offered him wishes of good luck, but I figured he would just inform me of the statistical probability of his success, and decided against it. It was about a mile and half from my church to theirs, and the walk there was unexpectedly soothing. About a half mile in, the pavement gave way to soil and I knew I had entered Demos territory. They didn't seem to like what Men had done to the ground when they came, and they made it clear that it would behoove us to not do the same to theirs. Seeing how brutally they fought their own

kind, most Men thought it quite prudent to respect their thoughts on the matter. Can't say I blame 'em none, either.

Personally, I don't find their affinity for dirt very practical in any modern sense, but I must admit it made for some pleasant scenery on my walk there. Most of the Demos were farmers, and I wondered if any of the rows of crops I passed contained the same beans that Diamond had planted outside my window. It wouldn't be out of the question, seeing as how they had taken highly to the different crops that Men had brought to Demosthenes. On Earth, their appearance would suggest a race of carnivores. However, we're about as far away from Earth as I am from being a competent minister. No, the Demos were decidedly vegetarian. If it didn't grow directly from the soil, the Demos wouldn't eat it. Now, walking alone through their lands, I began to find my lack of chloroplasts and leafy appendages to be somewhat reassuring.

I had planned to arrive a bit early in hopes of remaining as inconspicuous as possible. I had also planned to be a surgeon, have a wife and kids by age thirty, and have a left leg that didn't require a degree in electrical engineering to design. The service had just started by the time I arrived, and all but a few of the parishioners were already seated inside. I was thankful to find that the sermon was being given in English instead of their native tongue. The Demos had a genetic gift for learning new languages, and so even the youngest of them were quite fluent. I made my way along the back row quietly, looking for a place to sit down. No such luck. My meandering through the aisle had begun to draw the attention of more than a few Demos, pastor included. Eventually I gave up and took a spot on the back wall, but more and more eyes were beginning to turn my way. It wasn't the eyes I found to be disturbing. It was the agitation of the faces *around* the eyes. Either they were jealous of my obvious sense of punctuality, or it was something else that bothered them. I'd have bet four robots it was the latter of the two. If my arrival hadn't yet been noticed by a few oblivious parishioners, then I'd reckon the pastor's stopping of his sermon and pointing directly at me had surely grabbed their attention. It sure as hell grabbed mine.

I've been punched on a first date, audited, shot at, even shot...and yet none of those were quite as unpleasant as having a few hundred alien felines all staring angrily my way. The pastor had said something to a Man to his right, and now that Man was walking up the main path towards where I was standing.

"You can't wear that here," he snapped.

At first it didn't occur to me what in the hell he was referring to, but then it hit me. My collar. They must have thought I was mocking them by wearing it here. So much for not drawing attention to myself. Like I said, me and plans don't exactly *get along*.

"I'm very sorry. I didn't realize it would be a problem. I'm so used to wearing it these days. I'll take it off if you'd like me to."

"Yes," he said. "You're welcome to stay, but you'll

have to take it off. Would you like me to help you?"

"With my collar? No, I think I can manage it by myself. Thank you, though."

That appeared to make him a bit uncomfortable.

"I'm sorry, you misunderstand. It's the leg. The Demos find it disrespectful. They feel it shames the Father. If the Father decided you should lose your leg, then it goes against his will to use an artificial one."

You know, I had never quite thought of it like that, and yet it made all the sense to me in the world. I was still a long way from making any decision regarding the validity of their religion, but the fact that in just five minutes they had made me question something I'd taken for granted for years was simply astonishing to me. Either way, I planned to see this thing through. I could easily just tuck tail and run like some Heliotran, but if I was to stand my ground then the leg would have to come off. Well, stand isn't the most appropriate word choice, but you get the idea.

My trousers were always sewn shorter on that side so that I had access to the control panel if need be. The man helped to hold me up while I fiddled with the locking mechanism on the outside of the leg. The bulk of the prosthesis is completely robotic and attaches itself to my body via a metallic cap around the bottom of the stump. The connection secures magnetically, and the lock was designed to quickly disengage for easy removal. The cap it binds to comes off pretty easily as well, assuming you have about six years of medical school under your belt with a specialization in artificial limbs. Figuring as how slim the chances were that anyone here would be able to reattach the nerve endings correctly to the base if I took it off, the cap was going to have to stay. Once the leg was gone, one of the Demos to my side stood up and scooped me into his soft, furry arms. As it carried me towards the front of the chapel two things occurred to me. The first was that by taking off my artificial leg I had begun to somehow feel more whole than I had with it on. Ironical, but true. The second was that I think I might be allergic to cats.

When we got to the pulpit, he set me down into the dirt, ignoring the perfectly good chair positioned a mere five feet away. My aching back and I would have taken it as an insult, if not for knowing how much they adored the stupid stuff. Not a single building built by the Demos ever contained anything that Men would consider proper flooring. They left the ground exactly as God made it, and the insides of their churches were certainly no different. They considered all soil to be holy, but the ground beneath me was by far their most sacred. I'll try to keep that in mind later, when I'm busy scrubbing the "honor" out of my good trousers.

The pastor and I locked eyes for a good twenty seconds or so, and then he proceeded with his sermon. Not a single word was mentioned of the Man at his feet. I stared at him intently, mesmerized by his confidence. He commanded their attention like nothing I had ever seen before. Hell, I'd be lucky to get even a quarter of my

church to pay any attention. And that's on a good day.

In those moments laid before him, I learned more about the Demos than I had by walking amongst them for the entire past year. He spoke of the love of "the Father". Of how the Father *was* Demosthenes. He was Earth and New Leningrad. He was Heliotros and all of the Banitors. Having personally been to Banitor II, I might be inclined to disagree. Any Demos who wants to test his faith in the Almighty should spend a week on that piece of excrement and then tell me they see the Father beneath their paws. But he said these things with such conviction that I hoped for his sake it were true. Someone with beliefs so strong should never have to suffer the agony of having them shattered. I wish that upon no one, Man or Demos.

After some time, I found myself relaxing back upon the ground, staring into the rays of sunlight that poured through the skylight notched into the tangle of wood above my head. The walls and roof of the church where formed from enormous living trees, their massive trunks mashed side by side like fence posts. Their branches melted together into an intricate weave that baffled my mind in terms of construction. How they managed to achieve such a feat I will never understand. Even though the branches twisted and turned above, somehow the leaves grew only on the outside of the church like little, blue shingles. Lying there in that sunlight, in that dirt, listening to him speak of the planet like a living thing was, well...*spiritual*.

As he spoke of gravity and how it was merely the Father's way of drawing you to him, I finally understood why the Demos cared so little for travel between worlds. To be separated from their connection to their God was the most painful thing they could imagine. It was shameful to pull yourself away from the Father's embrace. If all that is true, I'm a bit surprised I haven't just floated away after all the times I've surely shamed myself in God's eyes. I wonder what the Demos would think of me if I lifted into the air right now and out of the hole I've been staring through for so long. Probably not much more than they think of me now.

I must have lain by myself on the ground for an hour or so. That's not to say I was only there for an hour. More like two. It's just that the second one was spent with three Demos curled up around me like I was a damned newborn kitten. Apparently this spot is for those that need some kind of healing, and they obviously figure I need to be healed. Something tells me it's not the leg they're concerned for.

When it was all over, they carried me outside and for a while I actually thought they weren't going to bring me my leg. I hope they don't mind my putting it back on so soon, but it's a long crawl back home without it. I think I've spent enough time in the dirt for one day, Father or not.

Back at my church, Spade gave me a full report on the day. Not surprisingly, the shock of seeing a robot at the pulpit actually kept a few backs straightened and ears perked. He even got the majority to tithe, which is

odd considering how empty their pockets always seemed when I've passed the plate. I'd reckon word of mouth will put a few more rumps in the pews next week, as a few of my strays catch wind. I imagine they'll want to see it for themselves. A few more weeks with tithes like these and I doubt my supervisors will mind my absence. Like I said, it's not like they can demote me.

I poured myself another one of those drinks we never have and went over the day in my head. There was a lot to think about. The strange thing wasn't that I was feeling closer to their God. That's not it at all. It was that I was feeling closer to *mine*. I don't know, maybe it's that they're one and the same. Maybe that's *why* people have been joining their church. That it hasn't necessarily opened their eyes to any new concepts of God, but instead made them truly *see* the ones they already had. They feel closer to him. The Father, Jehovah, Allah, God...call him whatever you'd like. Just because I felt nearer to him today than I have in years doesn't mean that Jesus didn't walk the streets of Jerusalem. It doesn't mean that everything I've believed was wrong. Maybe I just wasn't seeing the whole picture before. Today I felt something moving *deep* inside and I'd be a fool to try to ignore it. I've been called as much by my fair share of angry commanding officers and irate women with recently emptied glasses of water, but a fool I am not. A few more visits to the Demos' church were certainly in order.

I was becoming a regular sight in their church, which was raising the eyebrows of a few former members of my flock. No doubt they were wondering what I was up to and why I had left a robot to perform such important church duties. After his third successful week, I instructed Spade to read through the Good Book, so that he could attempt to start preparing sermons of his own. He flipped through it so fast that I had to remind myself that he wasn't mocking me. He's a robot. Incorporating new information is something he excels at. In fact, he'd only really be mocking me if he read it as slowly as I do. Not that he'd even know how fast that would be. I doubt he's ever seen me with it open. I'll admit I don't read it as much as a man in my position probably should.

The weeks that followed brought me closer to them in ways I hadn't expected. I'm not saying that my time with the Demos has made me think of them like fellow Men. We're just too different for that to totally be the case. After all, they are giant, orange cat people who smell worse than the skin under the cap on my leg probably does. That doesn't mean I can't respect them, though. Beneath the fur there are passionate hearts that pump unerring faith throughout their veins. If you aren't at least a little bit jealous of that kind of conviction, then you probably are made of metal and wires, not flesh and blood.

They speak a great deal about death. To them it is the greatest gift a creature can be given. When something dies, it decomposes and becomes one with the soil. A piece of *the Father*. They believe in a type of Heaven, though it varies some from our sense of the word. It's for this reason, and their utter faith in these beliefs, that

they do not fear death. They welcome it when it comes, as long as it isn't intentionally self-inflicted. Suicide is not the Father's will, and no Demos will risk an eternity created with such ultimate shame. For the average Demos, their life consists of a century and a half of joys singed with pain. When Men came to Demosthenes, it wasn't long before they learned of the much shorter life spans of humans. They envy us greatly for this. I have a hard time thinking of myself as something to be envied. Anyone who does probably doesn't know me very well. They say the grass is always greener on the other side. I don't exactly know who *they* are, but they're basing that on the incorrect assumption that my side even has grass. I think it's more like poison ivy, to be honest.

It's due to this yearning that their wars seem so brutal. Wounding someone when you could have instead sent them to the Father is to disgrace them and to disgrace yourself. I may not have been present for the funerals of the six Men buried here, but it's safe to assume they were not buried in sadness. No wailing widows dressed in black at a Demos funeral. No Demos dressed in anything at all, for that matter. They always dressed as the Father had first made them.

In fact, for you to truly gain their respect, any Men attending the church had to do the same. Well, down to the skivvies, at least. I know when you take lessons on public speaking, they tell you to picture everyone in their underwear. I'd done that a few times myself when addressing my own church, but I don't know if it would have felt quite as comforting if they actually were. Not all of the Men in their church had taken their conversion that far, but the ones who did were looked on like fellow brothers and sisters. I've never been one to be bashful, but it took me many visits to make the decision to do so for myself. I've taken off my clothes in more than a few "non-traditional" places in the past, but this would be much different than trying to get laughs in the middle of class, or streaking across the field of a murderball game. And for anyone wondering, the scariest part about that last one I mentioned wasn't the thousands of people watching. It was trying to dodge the pendulum blades without any armor on.

When I finally made up my mind to undress, the sermon for that week was almost over. Towards the end of the service, the pastor would always ask if any of the members had need of the Father. If so, you would come to the front of the church and speak your question to the Root. Behind the pastor there was a special tree that was not part of the rows that formed the walls. It was considered sacred and those in need would speak their peace to the Father by speaking directly to it. No one else in the church needed to hear your prayers. It was just between the Father, you, and the Root. When you were finished, you were to press your ear to the ground at its base and listen for your answer.

When it was my turn, I propped myself up and began to undress myself. As my shirt came off, a few of the Demos near me gasped. They reached out and touched

the scars from my battle wounds. I think a few of the furballs even started to cry. Hard to tell, but the hair under their eyes looked a little matted. I asked one of them if he would help me to the Root, and he seemed honored to do so. A similar reaction occurred from the other Demos I passed as he carried me down the aisle. Everyone seemed moved by the sight of the scars and touched them as we moved by. When we reached the foot of the Root, he set me down and backed up to where the pastor stood. I had a lot to say, and it took me awhile to say it. I'd tell you what it was, but like I said before...that's just between me, God, and the tree.

I don't know what I was listening for when I pressed my ear to the dirt. Vibrations? Voices? Whatever answers I was supposed to find, it wasn't until I sat back up that I actually found them. The bark directly in front of my face had begun to ooze out a yellow liquid. It sat there like some type of offering, beckoning to me. I watched the sap creep its way down and thought about what I had whispered to its trunk only a few minutes ago. Hoping to find my answers, I put my mouth to it and drank. Sticky and bitter. Quite an awful taste, yet satisfying in ways taste buds just can't understand.

When I signaled for the Demos to come get me, the pastor came instead. He studied my scars, poking and prodding as he went. When he was done he looked at me with a great sadness in his eyes.

"This Man is our Brother, now," he roared. "He has been called by the Father, but our Brother was not ready to answer. We must help him to be ready when the Father calls once more."

He leaned in and spoke so that only I could hear. The sap was a sign, and he knew just what it had meant.

When I got back to my church I called all four of the robots into my office. Things weren't going to be the same, and there were preparations that needed to be made. I could no longer be the minister here. Not after today. Probably should have never been in the first damned place. I delegated gardening and cleaning duties to Diamond and Club, and of course left Sundays to Spade. My superiors may decide to send another throwaway they have no place to put, but this will do fine for now. That is, if they decide to even send anyone at all.

Heart was given the task of accompanying me off-world as my assistant. I had told my superiors I was returning to where I was most needed, and as soon as all loose ends were accounted for, we began our journey.

It took three days before we reached our destination, and when I stepped onto Omega for the first time since that day, I was surprised to see how peaceful it looked. Gone were the force fences and laser turrets that once dominated the landscape. Now I saw fields and trees and everything else that reminded me of what I loved about Demosthenes.

After a good deal of searching, Heart and I finally found it. It looked so different now, but I knew this was the place.

"This was where I was supposed to die, Heart," I told

him. "Right here. It was my time, but I was afraid. I asked God for things I had no right to, and made promises I never wanted to make."

"What can I assist you with?" he asked.

"I'm not afraid anymore, Heart. This is where I'm going to die, and I would like you to bury me here when I'm gone."

"Contradiction," he said. "You cannot know when you will die. Humans have an average lifespan of 78.1 years. Dying at your age is highly improbable."

"I drank the sap from a Wrothsia tree, Heart. I didn't realize quite what it meant at the time, but afterward their pastor informed me of the consequences. Ingestion of its sap is fatal. The poisons have been in my body for days. I'll be lucky if I have another 48 hours."

"I see," he said. "Would you like me to make you a cross, like Jessica Montrose?"

"If you would like, Heart. That would be nice."

"Very well, then. What would you like me to do after that?"

"Whatever you would like to do. I'm not going to be around to give you orders anymore," I told him.

Live a life, Heart. Prove to me that robots have more to them than just waiting for damned commands.

"I shall keep it clean for you, then," he replied.

I don't know what I was expecting him to say, but that figures. Like I said. No fight in them. I hope between cleanings he'll have enough time to find some.

Don't worry about mine, Heart. Worry about who will

clean yours.

We sat there together for some time, and then Heart helped me take the leg off. I told him I wouldn't need it anymore and asked him not to bury it with me. I lay back against the dirt and remembered how the mud felt that day so long ago. Like it was sucking me in, down into the earth. I felt the warmth of the sunlight on my skin. It reminded me of my first day in the Demos' church.

"I'm ready now, Father," I whispered to myself. I lay there, waiting to join him.

I pray I won't have to wait much longer.

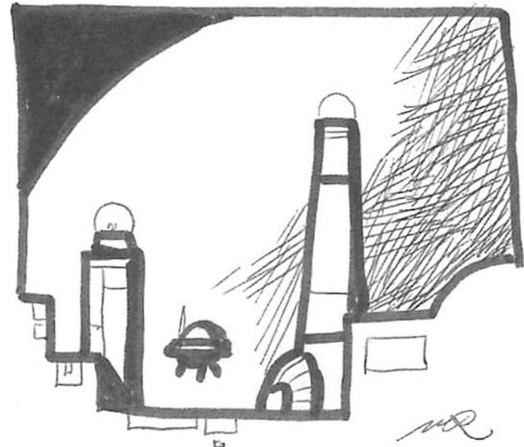


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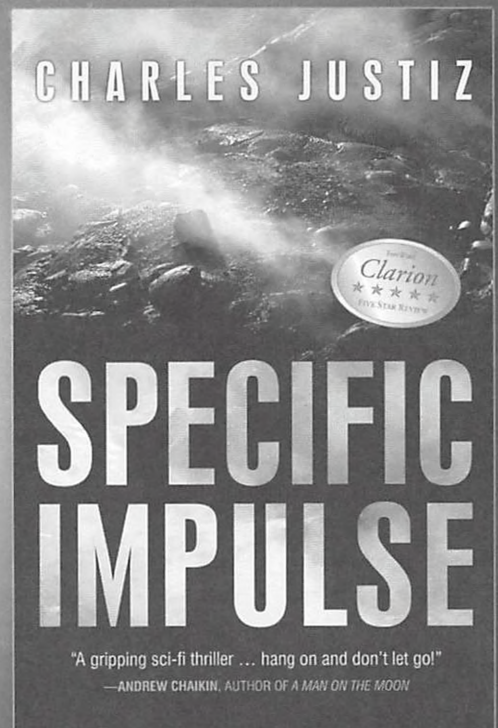
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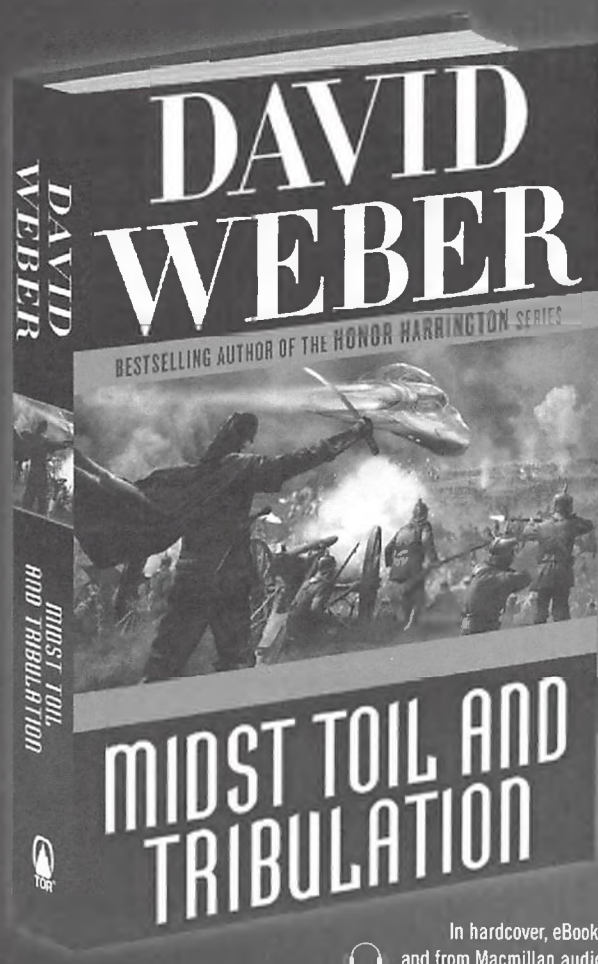
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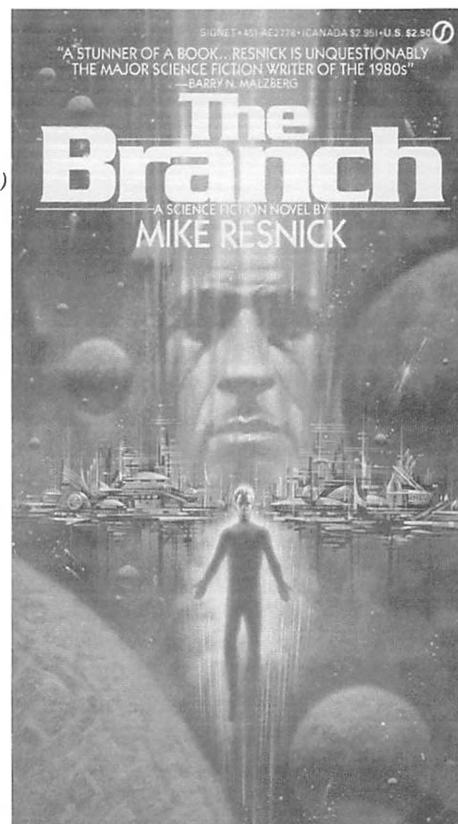
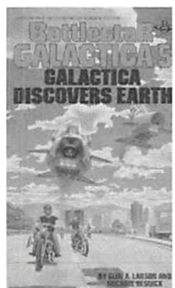
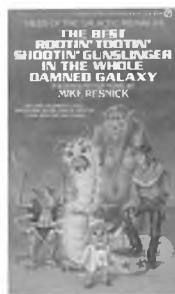
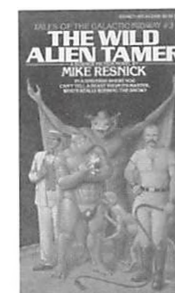
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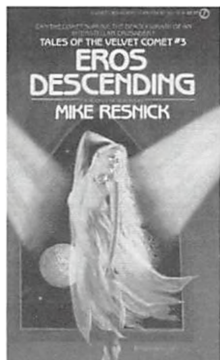
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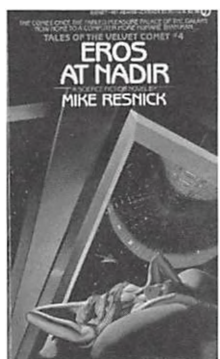
Eros Descending (1985)

U.S.A. (New American Library/
 Signet)
 Germany (Droemersch) [never
 printed]
 Poland (Alfa-Wero)
 Russia (Zelenogradskaya Kniga)
 U.S.A. (Farthest Star)
 U.S.A. (Fictionwise)
 U.S.A. (Audible.com)



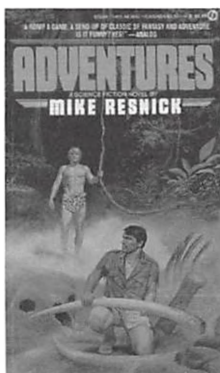
Eros at Nadir (1986)

U.S.A. (New American Library/
 Signet)
 Germany (Droemersch) [never
 printed]
 Poland (Alfa-Wero)
 Russia (Zelenogradskaya Kniga)
 U.S.A. (Farthest Star)
 U.S.A. (Fictionwise)
 U.S.A. (Audible.com)



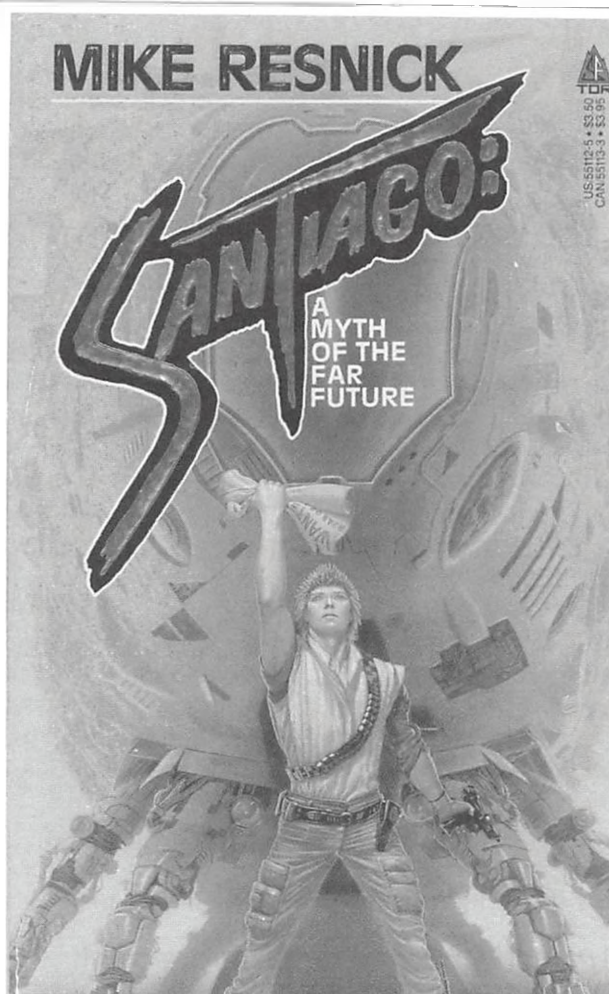
Adventures (1986)

U.S.A. (New American Library/
 Signet)
 U.S.A. (Wildside—hardcover)
 Poland (Alfa)
 U.S.A. (Fictionwise.com)
 Czech Republic (Polaris)
 U.S.A. (Arc Manor)
 U.S.A. (Audible.com)



Santiago: A Myth of the Far Future (1986)

U.S.A. (Tor)
 England (Hutchinson/Arrow/Legend)
 Japan (Tokyo Sogen-Sha)
 Sweden (Bra Bocker Ab—hardcover)
 Germany (Heyne Verlag)
 France (Editions Denoel)
 Spain (Valdemar Ediciones) [never
 printed]
 Czech Republic (Winston Smith)
 Poland (Dom Wydawniczy Rebis)
 Movie Option (Elbertfilms)
 French Language gaming rights
 (Editions DeNoel)
 Bulgaria (BARD)
 Spain (Eddiciones B.S.A.)
 Russia (AST)
 Greece (Atropos)
 U.S.A. (Fictionwise.com)



U.S.A. (Audible.com)
 China (SF World)

Stalking the Unicorn: A Fable of Tonight
 (1987)

U.S.A. (Tor)
 England (Hutchinson/Arrow/Legend)
 Japan (Hayakawa)
 Poland (Iskry)
 Germany (Heyne Verlag)
 Russia (AST)
 France (Flammarion)
 U.S.A. (Fictionwise.com)
 Movie Option (Ed Elbert & Erin
 Gorman)
 U.S.A. (Pyr)
 U.S.A. (Audible.com)
 Poland (Fabryka Slow)
 Germany (Luebbe Verlag)



The Dark Lady: A Romance of the Far Future
 (1987)

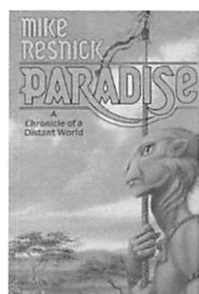
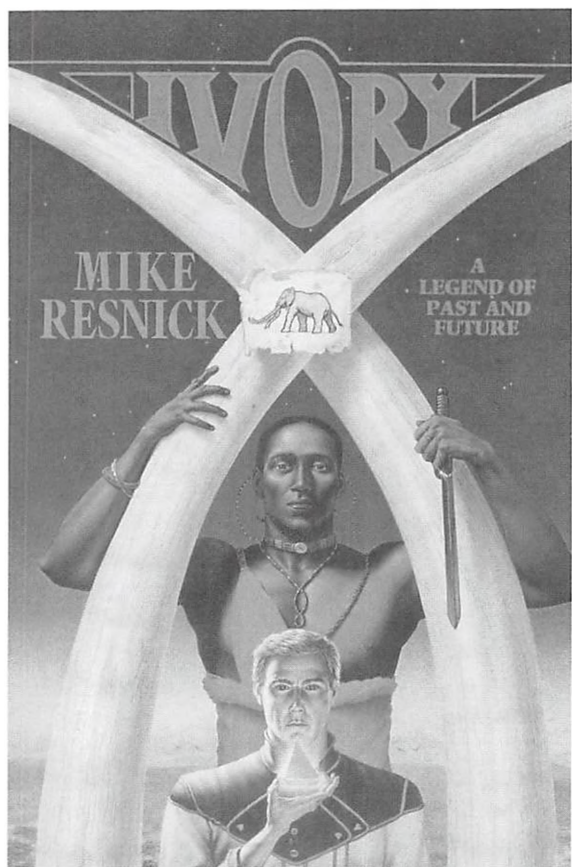
U.S.A. (Tor)
 England (Century/Legend)
 Italy (Mondadori)
 Spain (Ultramar Editores)
 Germany (Heyne Verlag)
 Poland (Rebis)
 U.S.A. (Fictionwise.com)
 France (Flammarion)
 Russia (AST)
 U.S.A. (Fantastic Books)
 U.S.A. (Audible.com)





Shaggy B.E.M. Stories (1988) (editor)
 U.S.A. (Nolacon Press—hardcover)
 U.S.A. (Arc Manor, as *Bug-Eyed Monsters and Bimbos*)

Ivory: A Legend of Past and Future (1988)
 U.S.A. (Tor—hardcover and paperback)
 England (Century/Legend—hardcover, trade paper, and paper)
 England (resold to Random House/Leopard Books)
 Japan (Hayakawa)



France (Editions Denoel)
 Spain (Ultramar Editores)
 Germany (Heyne Verlag)
 Poland (Dom Wydawniczy Rebis)
 Romania (Gigi Mihaita) [never printed]
 Hungary (Mora "Galaktika Barati Kor" book club)
 Russia (Alexandria) [never printed]
 Russia (AST)
 U.S.A. (Fictionwise.com)
 Russia (AST—reprint)
 Movie Option: S-Scape Productions
 U.S.A. (Pyr)
 France (Gallimard)
 U.S.A. (Audible.com)



Paradise (1989)
 U.S.A. (Tor—hardcover and paperback)
 England (Century/Legend—hardcover and trade paperback)
 France (Editions Denoel)
 Japan (Hayakawa)
 U.S.A. (Audible.com)

Second Contact (1990)

U.S.A. (Easton Press—hardcover)
 U.S.A. (Tor—hardcover and paperback)
 England (Century/Hutchinson/Arrow)
 England (resold to Random House/Leopard Books)
 Italy (Sperling)
 U.S.A. (Audible.com)

Through Darkest Resnick with Gun and Camera (1990)

U.S.A. (WSFA—hardcover)

Soothsayer (1991)

U.S.A. (Ace)
 England (Century/Legend) [never printed]
 Germany (Heyne Verlag)
 Poland (Proszynski i Ska)
 Russia (AST)
 Bulgaria (Lira Print)
 Lithuania (Dagonas)
 Czech Republic (Brokilon)
 U.S.A. (Fictionwise.com)
 Movie Option (Red Giant Media)
 U.S.A. (BenBella)
 U.S.A. (Audible.com)

Bully! (1991)

U.S.A. (Axolotl Press—hardcover and trade paperback)
 U.S.A. (Tor Double)
 Poland (Alfa-Wero)
 U.S.A. (Fictionwise.com)
 U.S.A. (Audible.com)

Stalking the Wild Resnick (1991)

U.S.A. (NESFA—hardcover)

Bwana (1991)

U.S.A. (Tor Double)
 Poland (Alfa-Wero)
 U.S.A. (Fictionwise.com)
 U.S.A. (Audible.com)

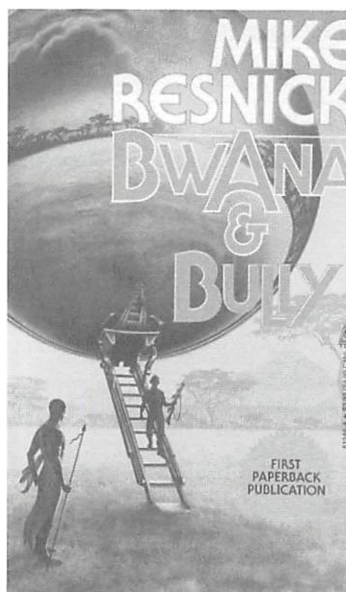
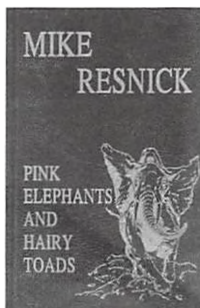
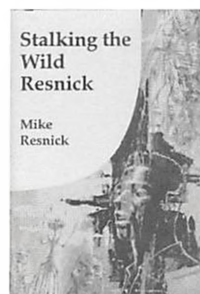
The Red Tape War (1991)

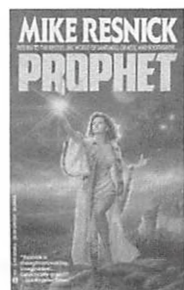
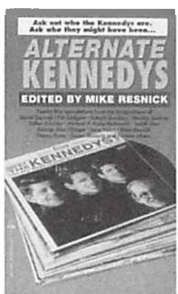
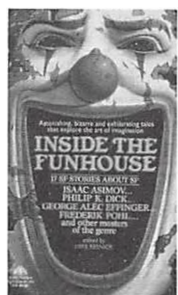
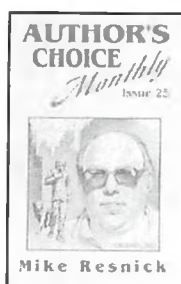
(with Jack Chalker and George Alec Effinger)

U.S.A. (Tor—hardcover and paperback)

Pink Elephants and Hairy Toads (1991)

U.S.A. (Wildside Press—hardcover)





The Alien Heart (1991)

U.S.A. (Pulphouse—hardcover & trade paperback)

Oracle (1992)

U.S.A. (Ace)
England (Century/Legend) [never printed]
Poland (Proszynski i Ska)
Russia (AST)
Bulgaria (Lira Print)
Czech Republic (Brokilon)
U.S.A. (Fictionwise.com)
Movie Option (Red Giant Media)
U.S.A. (BenBella)
U.S.A. (Audible.com)

Alternate Presidents (1992) (editor)

U.S.A. (Tor)
U.S.A. (SFBC—hardcover)

Inside the Funhouse (1992) (editor)

U.S.A. (Avon)

Alternate Kennedys (1992) (editor)

U.S.A. (Tor)

Will the Last Person to Leave the Planet Please Shut Off the Sun? (1992)

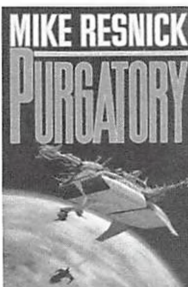
U.S.A. (Tor—hardcover)
U.S.A. (Orb—trade paperback)

Lucifer Jones (1992)

U.S.A. (Warner/Questar)
Poland (Alfa)
Czech Republic (Polaris)

Prophet (1993)

U.S.A. (Ace)
England (Century/Legend) [never printed]
Poland (Proszynski i Ska)
Russia (AST)
Bulgaria (Lira Print)
Czech Republic (Brokilon)
U.S.A. (Fictionwise.com)
Movie Option (Red Giant Media)
U.S.A. (BenBella)
U.S.A. (Audible.com)



Whatdunits (editor) (1993)
U.S.A. (DAW)

More Whatdunits (editor) (1993)
U.S.A. (DAW)

Purgatory: A Chronicle of a Distant World (1993)

U.S.A. (Easton Press—hardcover)
U.S.A. (Tor—hardcover and paperback)
France (Editions Denoel)
Italy (Mondadori)
U.S.A. (Audible.com)

Exploits: The Chronicles of Lucifer Jones (1993)

U.S.A. (Wildside Press—hardcover)
U.S.A. (Fictionwise.com)
U.S.A. (Aarc Manor)
U.S.A. (Audible.com)

Aladdin: Master of the Lamp (1992)
(co-editor with Martin H. Greenberg)
U.S.A. (DAW)

Future Earths: Under African Skies (1993)
(co-editor with Gardner Dozois)
U.S.A. (DAW)

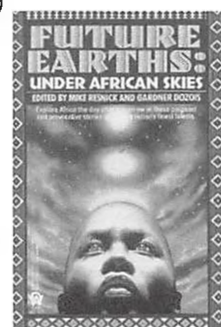
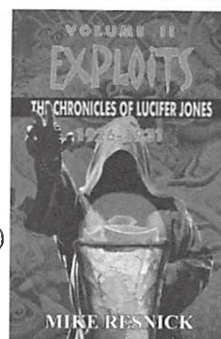
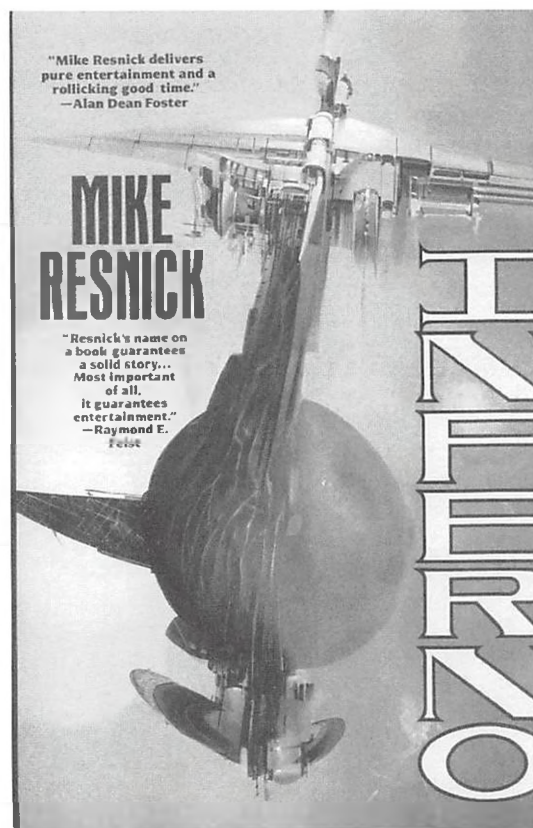
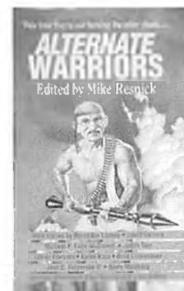
Inferno: A Chronicle of a Distant World (1993)
U.S.A. (Tor—hardcover and paperback)

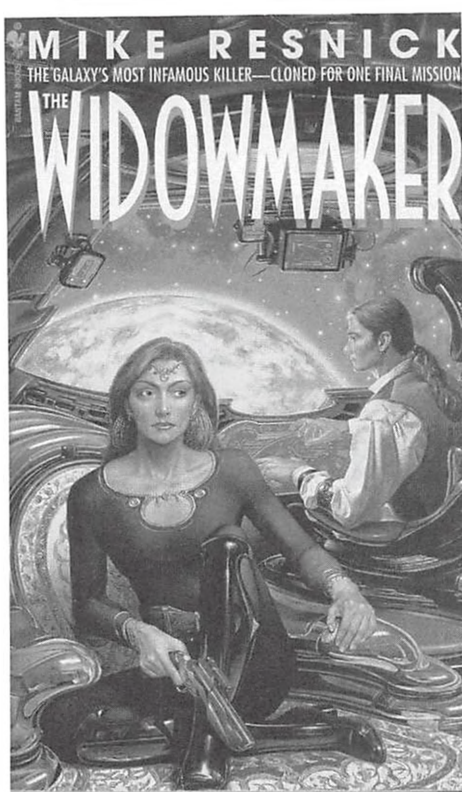
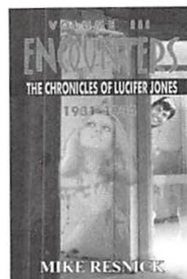
France (Editions Denoel)
Italy (Mondadori)
U.S.A. (Audible.com)

Alternate Warriors (1993) (editor)

U.S.A. (Tor)
Israel (Zmora-Bitan)

Dinosaur Fantastic (1993)
(co-editor with Martin H. Greenberg)
U.S.A. (DAW)
U.S.A. (SFBC hardcover)





Holland (De Boekerij)

Future Earths: Under South American Skies (1993) (co-editor with Gardner Dozois)
U.S.A. (DAW)

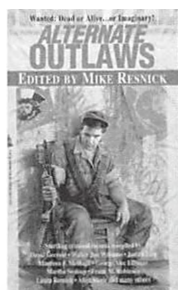
Encounters: The Chronicles of Lucifer Jones (1994)
U.S.A. (Wildside Press—hardcover)
U.S.A. (Fictionwise.com)
U.S.A. (Arc Manor)
U.S.A. (Audible.com)

By Any Other Fame (1994) (editor)
U.S.A. (DAW)

Deals with the Devil (1994) (co-editor with Loren D. Estleman)
U.S.A. (DAW)

Christmas Ghosts (1994) (editor)
U.S.A. (DAW)

A Miracle of Rare Design (1994)
U.S.A. (Tor—hardcover and paperback)
U.S.A. (SFBC hardcover)
France (Denoel)
Poland (Alfa)
U.S.A. (Fictionwise)
U.S.A. (Audible.com)



Alternate Outlaws (1994)
(editor)
U.S.A. (Tor)

Alternate Worldcons (1994)
(editor)
U.S.A. (Axolotl Press—trade paperback)

Witch Fantastic (1995)
(editor)
U.S.A. (DAW)

Sherlock Holmes in Orbit (1995) (co-editor with Martin H. Greenberg)
U.S.A. (DAW)
U.S.A. (MJF Books—hardcover)

Alternate Tyrants (1995) (editor)
U.S.A. (Tor)

A Safari of the Mind (1995)
U.S.A. (Wildside Press—hardcover and trade paperback)

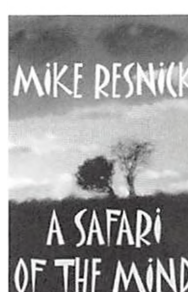
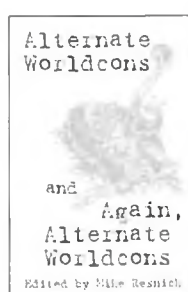
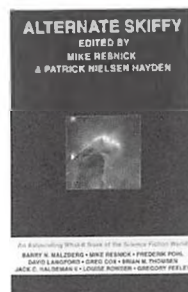
The Widowmaker (1996)
U.S.A. (Bantam)
France (DeNoel)
Russia (AST)
Poland (Proszynski i Ska)
U.S.A. (SFBC)
Bulgaria (Pan)
Movie Option (Miramax)
U.S.A. (Fictionwise)
Italy (Mondadori)
U.S.A. (Meisha Merlin)
Movie Option (Jupiter 9)
U.S.A. (Audible.com)

Solo Flights Through Shared Worlds (1996)
U.S.A. (Dark Regions—hardcover and trade paperback)

Again, Alternate Worldcons (1996) (editor)
U.S.A. (WC Press—trade paperback)

Alternate Skiffy (1997) (co-editor with Patrick Nielsen Hayden)
U.S.A. (Wildside—hardcover)

The Widowmaker Reborn (1997)
U.S.A. (Bantam)
France (DeNoel)
Russia (AST)
Poland (Proszynski i Ska)
U.S.A. (SFBC)
Bulgaria (Pan)
Movie Option (Miramax)
U.S.A. (Fictionwise)
U.S.A. (Meisha Merlin)
Movie Option (Jupiter 9)
U.S.A. (Audible.com)





Girls for the Slime God (1997)
U.S.A. (Obscura Press—trade paperback)

A Hunger in the Soul (1998)
U.S.A. (Tor—hardcover and trade paperback)
France (Denoeil)
U.S.A. (G. K. Hall—hardcover, large print)
U.S.A. (Fictionwise)
U.S.A. (Audible.com)



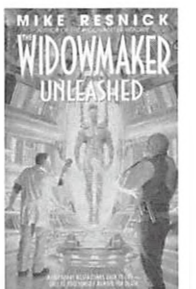
The Passage of the Light: The Recursive Science Fiction of Barry N. Malzberg (editor) (1994)
U.S.A. (NESFA Press—trade paperback)

Seven Views of Olduvai Gorge (1994)
U.S.A. (Axolotl Press—hardcover and trade paperback)
U.S.A. (Fictionwise.com)



Dog in the Manger (1995)
U.S.A. (Alexander Books—hard cover and trade paperback)
U.S.A. (Seventh Street)

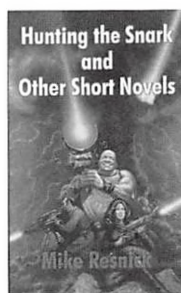
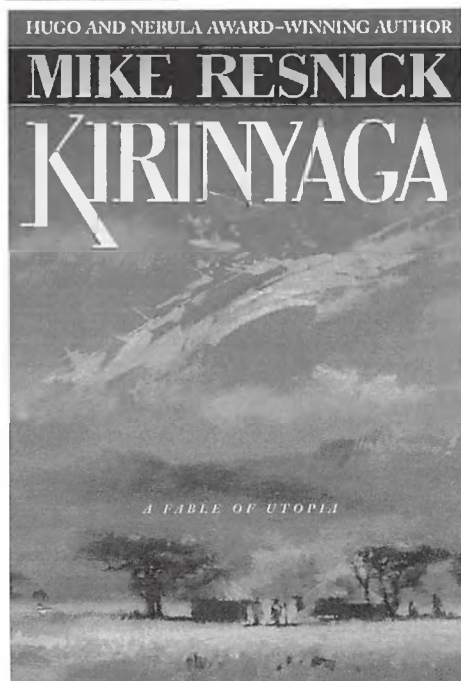
The Widowmaker Unleashed (1998)
U.S.A. (Bantam)
France (DeNoel)
Russia (AST)
Poland (Proszynski i Ska)
U.S.A. (SFBC)
Movie Option (Miramax)
U.S.A. (Fictionwise)
U.S.A. (Meisha Merlin)
Movie Option (Jupiter 9)
U.S.A. (Audible.com)



Return of the Dinosaurs (1997)
U.S.A. (DAW)

An Alien Land (1998)
U.S.A. (Dark Regions—hardcover and trade paperback)
France (Flammarion)

Kirinyaga: A Fable of Utopia (1998)



U.S.A. (del Rey—hardcover and trade paperback)
U.S.A. (SFBC—hardcover)
Poland (Helfa)
U.S.A. (Blackstone Audio)
France (Denoeil)
Japan (Hayakawa)
Czech Republic (Polaris)
Germany (Heyne)
Korea (The Open Books)
France (Gallimard)
Movie Option (Jonathan Sanger)
China (SF World)



Magic Feathers: The Mike and Nick Show (2000)
(co-authored with Nick DiChario)
U.S.A. (Obscura Press—hardcover)

In Space No One Can Hear You Laugh (2000)
U.S.A. (Farthest Star—hardcover and trade paperback)

Putting It Together: Turning Sow's Ear Drafts into Silk Purse Stories (2000)
U.S.A. (Wildside Press—trade paperback)
U.S.A. (Fictionwise.com)

The Outpost (2001)
U.S.A. (Tor—hardcover and trade paperback)
U.S.A. (Easton Press)
France (Flammarion)
Russia (AST)
U.S.A. (Audible.com)

The Complete Tales of the Galactic Midway (2001)
U.S.A. (Farthest Star—hardcover and trade paperback)

I Have This Nifty Idea... (2001)
U.S.A. (Wildside—trade paperback)

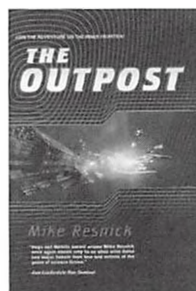
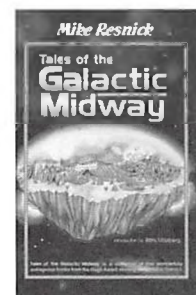
Dimensions of Sheckley (editor) (2002)
U.S.A. (NESFA Press—hardcover)

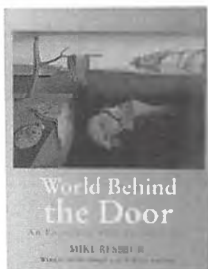
The Complete Tales of the Velvet Comet (2002)
U.S.A. (Farthest Star—hardcover and trade paperback)

The Science Fiction Professional (2002)
U.S.A. (Farthest Star—trade paperback)

Once a Fan... (2002)
U.S.A. (Wildside—trade paperback)

With a Little Help from My Friends (2002)

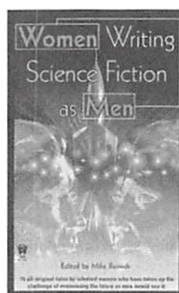




U.S.A. (Farthest Star—trade paperback)

Hunting the Snark and Other Stories (2002)
U.S.A. (5-Star Books—hardcover)

The Return of Santiago (2003)
U.S.A. (Tor—hardcover and trade paperback)
U.S.A. (Easton Press)
Czech Republic (Wales Publishing)
U.S.A. (Audiible.com)



Men Writing Science Fiction as Women (2003) (editor)
U.S.A. (DAW)

Women Writing Science Fiction as Men (2003) (editor)
U.S.A. (DAW)

Stars (2003) (co-editor with Janis Ian)
U.S.A. (DAW Books—hardcover and paperback)

New Voices in Science Fiction (2003) (editor)
U.S.A. (DAW)

Lara Croft and the Amulet of Power (2003)
U.S.A. (DAW)

Resnick at Large (2003)
U.S.A. (Wildside Press—trade paperback)

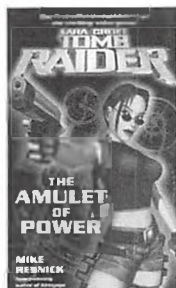
The Galactic Comedy (2003)
U.S.A. (Farthest Star—hardcover and trade paperback)

Legends of Santiago (2003)
U.S.A. (SFBC—hardcover)

I, Alien (2005) (editor)
U.S.A. (DAW)

A Gathering of Widowmakers (2005)
U.S.A. (Meisha Merlin—hardcover and trade paperback)
Movie Option (Jupiter 9)
U.S.A. (Audiible.com)

Down These Dark Spaceways (2005) (editor)
U.S.A. (SFBC—hardcover)



This Is My Funniest (2006) (editor)
U.S.A. (BenBella—trade paperback)

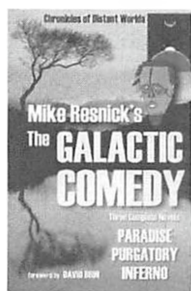
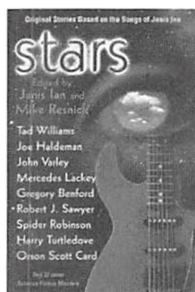
Dragon America (2005)
U.S.A. (Phobos—trade paperback)

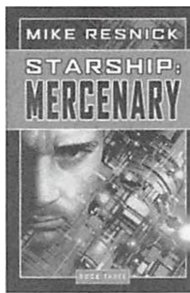
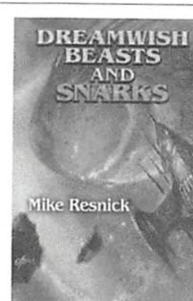
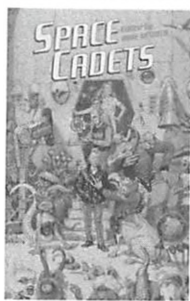
Lady with an Alien (2005)
U.S.A. (Watson-Guptill—hardcover and trade paperback)
Denmark (Lamberth Forlag)
Korea (Booksea)
China (Taiwan Mac)

Starship: Mutiny (2005)
U.S.A. (Pyr—hardcover)
U.S.A. (Easton Press)
Germany (Lubbe Verlag)
U.S.A. (Audiible.com)
Poland (Fabryka Slow, S.P.)
Japan (Hayakawa)
Movie Option (Jupiter 9)
Italy (Mondadori)
Spain (Scyla Editores SA)
Hungary (Alexandra)

New Dreams for Old (2006) (collection)
U.S.A. (Pyr—trade paperback)
Spain (Alianza)

A Club in Montmartre (2006)
U.S.A. (Watson-Guptill—hardcover and trade paperback)





The World Behind the Door (2007)
U.S.A. (Watson-Guptill—hardcover and trade paperback)

The Worldcon Guest of Honor Speeches (2006)
(anthology, with Joe Siclari)
U.S.A. (Isfic—hardcover)

Space Cadets (2006) (anthology)
U.S.A. (LACon IV—hardcover and trade paperback)

Starship: Pirate (2006)
U.S.A. (Pyr—hardcover)
U.S.A. (Easton Press)
Germany (Lubbe Verlag)
U.S.A. (Audible.com)
Poland (Fabryka Slow, S.P.)
Movie Option (Jupiter 9)
Japan (Hayakawa)
Spain (Scyla Editores SA)
Italy (Mondadori)

Alien Crimes (2007)
U.S.A. (SFBC—hardcover)

Nebula Awards Showcase 2007 (editor) (2007)
U.S.A. (Roc—trade paperback)

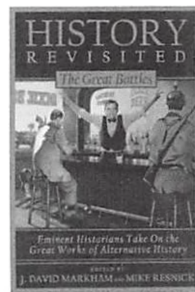
Starship: Mercenary (2007)
U.S.A. (Pyr—hardcover)
U.S.A. (Easton Press)
Germany (Lubbe Verlag)
U.S.A. (Audible.com)
Poland (Fabryka Slow, S.P.)
Movie Option (Jupiter 9)
Spain (Scyla Editores SA)

This Is My Funniest 2 (2007)
U.S.A. (BenBella—trade paperback)

History Revisited (2007) (anthology, with J. David Markham)
U.S.A. (BenBella—trade paperback)

Kilimanjaro (2008)
U.S.A. (Subterranean—hardcover)

Stalking The Vampire (2008)
U.S.A. (Pyr—hardcover)
U.S.A. (Audible.com)
Poland (Fabryka Slow)



Germany (Luebbe Verlag)

The Dragon Done It (2008) (anthology, with Eric Flint)
U.S.A. (Baen—hardcover)

The Other Teddy Roosevelts (2008)
U.S.A. (Subterranean—hardcover)

Hazards (2008)
U.S.A. (Subterranean—hardcover)

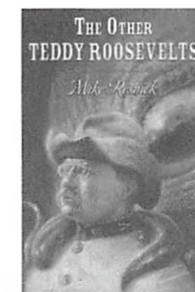
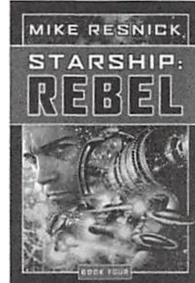
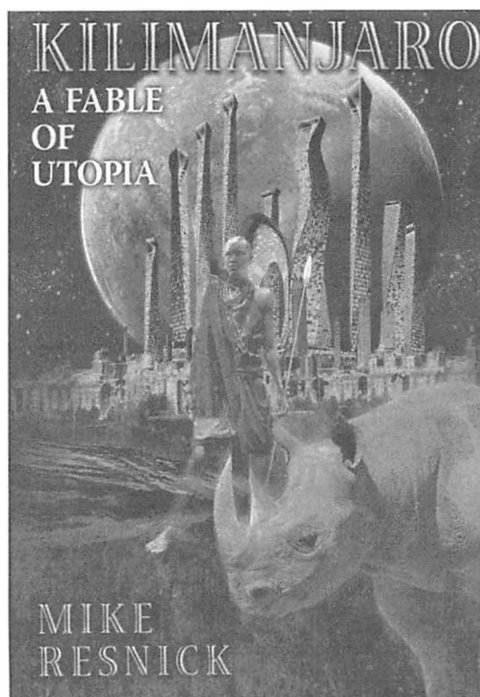
Starship: Rebel (2008)
U.S.A. (Pyr—hardcover)
U.S.A. (Audible.com)
Poland (Fabryka Slow, S.P.)
U.S.A. (Easton Press)
Germany (Lubbe Verlag)
Movie Option (Jupiter 9)
Spain (Scyla Editores SA)

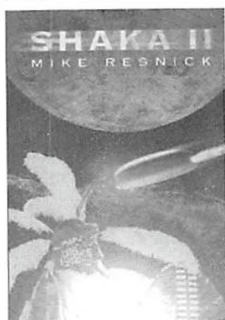
The Best Of Jim Baen's Universe 2 (2008)
(anthology with Eric Flint)
U.S.A. (Baen—trade paperback)

Starship: Flagship (2009)
U.S.A. (Pyr—hardcover)
U.S.A. (Audible.com)
Movie Option (Jupiter 9)
Poland (Fabryka Slow)

Dreamwish Beasts And Snarks (2008)
U.S.A. (Golden Gryphon—hardcover)

When Diplomacy Fails (2009) (with Eric Flint)
U.S.A. (Isfic—hardcover)





- Shaka II*
U.S.A. (Pyr—trade paperback)
Poland (Fabryka Slow, S.P.)
Germany (Luebbe Verlag)
U.S.A. (Audible.com)
- ...Always A Fan (2009)
U.S.A. (Wildside—trade paperback)

Shaka II
England (PS) (2009)

The Business of Science Fiction: Selections from The Resnick/Malzburg Dialogues (2010) (with Barry Malzburg)
U.S.A. (McFarland—trade paperback)

Blasphemy (2010)
U.S.A. (Golden Gryphon—hardcover)

The Buntline Special (2010)
U.S.A. (Pyr—trade paperback)

The Elephants on Neptune (2011)
Poland (Solaris—trade paperback)

The Doctor and the Kid (2011)
U.S.A. (Pyr—trade paperback)

The Incarceration of Captain Nebula and Other Lost Futures (2011)
U.S.A. (Subterranean—hardcover)

Resnick Abroad (2012)
U.S.A. (Farthest Star—trade paperback; delayed until Chicon 7)

Masters of the Galaxy (2012)
England (PS—hardcover)
Italy (Edizioni Della Vigna)

The Cassandra Project (2012) (collaboration with Jack McDevitt)
U.S.A. (Ace—hardcover) [in press]
U.S.A. (Audible.com)

Stalking the Zombie (2012)
U.S.A. (American Fantasy Press—hardcover)

Win Some, Lose Some (2012)
U.S.A. (Isfic Press—hardcover)

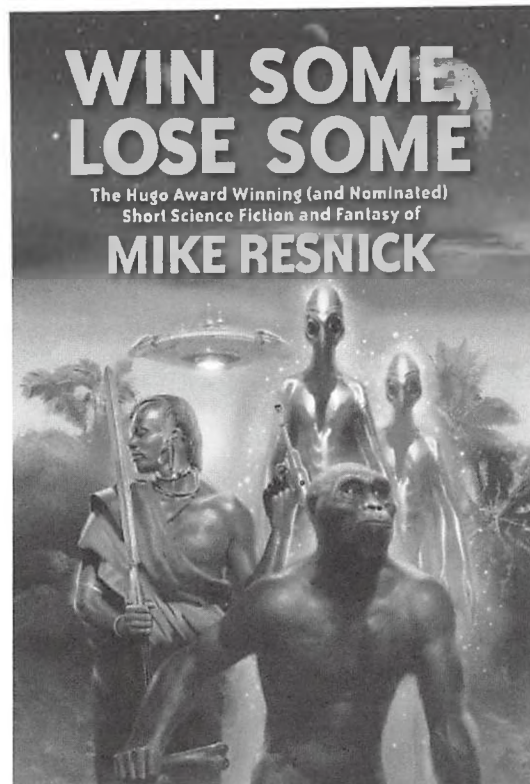
Resnick's Menagerie (2012)
U.S.A. (Silverberry Press—hardcover)

Resnick Abroad (2012)
U.S.A. (Alexander Books—trade paperback)

Resnick on the Loose (2012)
U.S.A. (Wildside Press—trade paperback)

With a Little More Help from My Friends (2012)
U.S.A. (Farthest Star—trade paperback)

The Doctor and the Rough Rider (2012)
(Pyr—trade paperback) [in press]



The Gods of Sagittarius (with Eric Flint)
U.S.A. (Baen) [in progress]

The Trojan Colt
(Seventh Street—hardcover) [in progress]

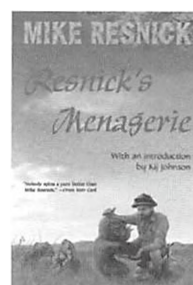
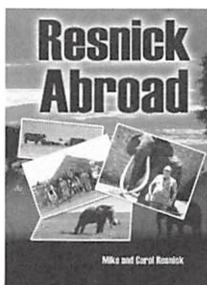
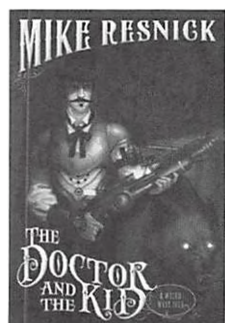
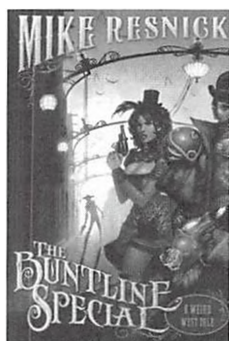
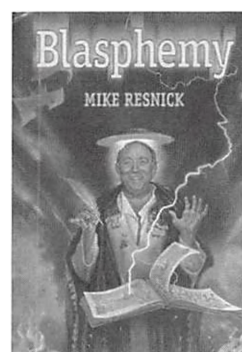
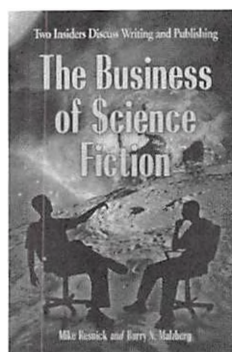
The Worlds of Edgar Rice Burroughs (anthology, co-editing with Bob Garcia)
(Baen) [in progress]

The Doctor and the Dinosaurs
(Pyr—trade paperback) [in progress]

Second Contact
China (SF World) [in progress]

Screenplays

Santiago (collaboration with Carol Resnick, producers Ed Elbert and Wayfarer, Inc. [in development])
The Widowmaker
(collaboration with Carol Resnick, producers Miramax [project cancelled])
Some Heroes Die
(collaboration with Harry Kloor), producers Jupiter 9 [in development]



Short Stories

- "The Last Dog" — U.S.A. (*Hunting Dog Magazine*)
 "Blue" — U.S.A. (*Hunting Dog Magazine*)
 "Beachcomber" — U.S.A. (*Chrysalis* 8)
 "Isaac Intrepid #1" — U.S.A. (August, 1979 *Analog*)
 "Isaac Intrepid #2" — U.S.A. (January, 1980 *Analog*)
 "Isaac Intrepid #3" — U.S.A. (July, 1980 *Analog*)
 "Isaac Intrepid #4" — U.S.A. (December, 1980 *Analog*)
 (collaboration with Lou Tabakow)
 "Watching Marcia" — U.S.A. (*The Arbor House Treasury of Mystery & Suspense*)
 "The Olympians" — U.S.A. (*The Science Fictional Olympics*)
 "Me and My Shadow" — U.S.A. (*Unauthorized Autobiographies*)
 "The Fallen Angel" — U.S.A. (*Unauthorized Autobiographies*)
 "God and Mr. Slatterman" — U.S.A. (*Unauthorized Autobiographies*)
 "The Inn of the Hairy Toad" — U.S.A. (*The Inn of the Hairy Toad*)
 "Stalking the Unicorn with Gun and Camera" — U.S.A. (July, 1986 *F&SF*)
 "The Toymaker and the General" — U.S.A. (*War World*)
 "King of the Blue Planet" — U.S.A. (*The Fleet*, Vol. II)
 "Kirinyaga" — U.S.A. (November, 1988 *F&SF*)
 "His Award-Winning Science Fiction Story" — U.S.A. (*Lan's Lantern* #27)
 Movie Option (Thousand Beauty Films)
 "Beibermann's Soul" — U.S.A. (August, 1988 *F&SF*)
 "Death Is an Acquired Trait" — U.S.A. (*Argos* #1)
 "The Crack in the Cosmic Egg" — U.S.A. (*Argos* #2)
 "Inquiry into the Auction of the U.S.A." — U.S.A. (*Pulphouse Hardcover* #2)
 "For I Have Touched the Sky" — U.S.A. (December, 1989 *F&SF*)
 "Slice of Life" — U.S.A. (*Twilight Zone*)
 "Balance" — U.S.A. (*Foundation's Friends*)
 "Bwana" — U.S.A. (January, 1990 *Asimov's*)
 "Neutral Ground" — U.S.A. (*The Further Adventures of Batman*)
 "How I Wrote the New Testament, Brought Forth the Renaissance, and Birdied the 17th Hole at Pebble Beach" — U.S.A. (June/July, 1990 *Aboriginal SF*)
 "Was It Good for You Too?" — U.S.A. (*Pulsar* #15)
 "The Manamouki" — U.S.A. (July, 1990 *Asimov's*)
 "One Perfect Morning, with Jackals" — U.S.A. (March, 1991 *Asimov's*)
 "Frankie the Spook" — U.S.A. (October, 1990 *F&SF*)
 "Postime in Pink" — U.S.A. (*Newer York*)
 "Museum Piece" — U.S.A. (*The Further Adventures of the Joker*)
 "Origins" — U.S.A. (*Dick Tracy: The Secret Files*)
 "The Nine Lives of Isaac Intrepid" (collaboration with Lou Tabakiw) — U.S.A. (*Starshore*)
 "Pawns" — U.S.A. (*The Fleet*, Vol. VI)
 "Bully!" — U.S.A. (*Axolotl Press*)
 "Excerpt from the Diary of Dr. Morris Finklestein" — U.S.A. (*The Further Adventures of Superman*)
 "Song of a Dry River" — U.S.A. (March, 1992 *Asimov's*)
 "Winter Solstice" — U.S.A. (October/November, 1991 *F&SF*)
 "A Little Night Music" — U.S.A. (*The Ultimate Dracula*)
 "Monsters of the Midway" — U.S.A. (*The Ultimate Frankenstein*)
 "The Bull Moose at Bay" — U.S.A. (November, 1991 *Asimov's*)
 "Mrs. Hood Unloads" — U.S.A. (*The Fantastic Robin Hood*)
 "Over There" — U.S.A. (September, 1991 *Asimov's*)
 "Revolt of the Sugar Plum Fairies" — U.S.A. (*After the King*)
 "Classifieds" — U.S.A. (July, 1991 *Analog*)
 "Malish" — U.S.A. (*Horsefantastic*)
 "Trading Up" (collaboration with Barbara Delaplace) — U.S.A. (*Battlestation*)
 "Will the Last Person to Leave the Planet Please Shut Off the Sun?" — U.S.A. (*Funny Fantasies*, as "Final Solution")
 "Editor Meacham and the Fate Worse than Death" — U.S.A. (*Swashbuckling Editor Stories*)
 "The Light that Blinds, the Claws that Catch" — U.S.A. (July, 1992 *Asimov's*)
 "The Lotus and the Spear" — U.S.A. (August, 1992 *Asimov's*)
 "The Pale Thin God" — U.S.A. (*Xanadu*)
 "Lady in Waiting" — U.S.A. (*Alternate Kennedys*)
 "The B Team" — U.S.A. (*Gods at War*)
 "Every Man a God" (collaboration with Barry Malzberg) — U.S.A. (*Tales of Riverworld*)
 "The Trials and Tribulations of Myron Blumberg, Dragon" — U.S.A. (*Dragonfantastic*)
 "The Blue-Nosed Reindeer" — U.S.A. (*A Christmas Bestiary*)
 "Mwalimu in the Squared Circle" — U.S.A. (March, 1993 *Asimov's*)
 "Ghosts" (collaboration with Barry Malzberg) — U.S.A. (*Bolos at War*)
 "Stop Press" — U.S.A. (*Alien Pregnant By Elvis*)
 "Stanley The Eighteen-Percenter" — U.S.A. (*Deals with the Devil*)
 "Genesis" — The Rejected Canon — U.S.A. (*Dark Regions*)
 "The Summer of My Discontent" — U.S.A. (*Weird Tales from Shakespear*)
 "Super Acorns" (collaboration with Lawrence Schimel) — U.S.A. (*Superheroes*)
 "The Tarnished Diamond" — U.S.A. (September, 1993 *Amazing*)
 "Birdie" (collaboration with Nicholas A. Dichario) — U.S.A. (May, 1994 *F&SF*)
 "Barnaby in Exile" — U.S.A. (February, 1994 *Asimov's*)
 "A Little Knowledge" — U.S.A. (April, 1994 *Asimov's*)
 "Seven Views of Olduvai Gorge" — U.S.A. (*Axolotl Press*)
 "Alien Radio" (collaboration with Nicholas A. Dichario) — U.S.A. (*The Ultimate Alien*)
 "Pleasantly Pink" (collaboration with Nicholas A. Dichario) — U.S.A. (*The Ultimate Dragon*)
 "The Adventure of the Pearly Gates" — U.S.A. (*Sherlock Holmes in Orbit*)
 "Working Stiff" (collaboration with Nicholas A. Dichario) — U.S.A. (February, 1995 *F&SF*)
 "My Girl" — U.S.A. (Spring, 1994 *Marion Zimmer Bradley's*)
 "The Kemosabee" — U.S.A. (*Tales of the Great Turtle*)
 "Metamorphosis" — U.S.A. (Sept, 1994 *Amazing*)
 "The Most Beautiful Girl Alive" (collaboration with Nicholas A. Dichario) — U.S.A. (*The Shimmering Door*)
 "Squonking" (collaboration with Nicholas A. Dichario) — U.S.A. (*Orphans of the Night*)
 "The Sweet, Sad Love Song of Fred and Wilma" (collaboration with Nicholas A. Dichario) — U.S.A. (*S.F. Age*)
 "The Shiksa" (collaboration with Lawrence Schimel) — U.S.A. (*Ancient Enchantresses*)
 "How Jerry Phipps Won His Hugo" — U.S.A. (*Alternate Worldcons*)
 "Disillusions" (collaboration with Lawrence Schimel) — U.S.A. (*When the Magic Stopped*)
 "When the Old Gods Die" — U.S.A. (April, 1995 *Asimov's*)
 "The Land of Nod" — U.S.A. (June, 1996 *Asimov's*)
 "Darker than You Wrote" — U.S.A. (*The Williamson Effect*)
 "Merminus" (collaboration with Linda Dunn) — U.S.A. (*Castles Fantastic*)
 "Heart of Stone" (collaboration with Lyn Nichols) — U.S.A. (*Pirate Writings*)
 "Mrs. Vamberg Takes a Trip" — U.S.A. (*The Resurrected Holmes*)
 "Bibi" (collaboration with Susan Shwartz) — U.S.A. (*Asimov's*, Mid-December, 1995)
 "The Joy of Hats" (collaboration with Nicholas A. Dichario) — U.S.A. (*Killing Me Softly*)
 "The Starving Children on Mars" (collaboration with Louise Rowder) — U.S.A. (*Don't Forget Your Spacesuit, Dear*)
 "The Roosevelt Dispatches" — U.S.A. (*F&SF*)

- "Card Shark"—U.S.A. (May, 1998 *F&SF*)
- "The Gefilte-Fish Girl"—U.S.A. (April, 1997 *F&SF*)
- "My Brother's Keeper" (collaboration with Jack Nimersheim)—
"A Limerick History of Science Fiction"—U.S.A. (*Pirate Writings*)
- "Of Flame and Air" (collaboration with Josepha Sherman)—
U.S.A. (*Lamps on the Brow*)
- "The Arrows of Godly Passion" (collaboration with Nick Dichario)—U.S.A. (*Olympus*)
- "Sagittarius Rising" (collaboration with Ann Marston)—U.S.A. (*Zodiac Fantastic*)
- "The Fighting 35th's Last Stand at the Delores Proud Apple Valley School for the Blind" (collaboration with Nick Dichario)—U.S.A. (*Magic Feathers*)
- "Fascinatin' Rhythm" (collaboration with Nick Dichario)—
U.S.A. (*Magic Feathers*)
- "The 43 Antarean Dynasties"—U.S.A. (Dec. 1997 *Asimov's*)
- "Stan" (collaboration with Ron Collins)—U.S.A. (*Mob Magic*)
- "Me and Galahad" (collaboration with Adrienne Gormley)—
U.S.A. (*Out of Avalon*)
- "Interview with the Almighty"—U.S.A. (*Quantum* #1)
- "A Buzzard Named Rabinowitz"—U.S.A. (*Flights of Fantasy*)
- "Hothouse Flowers"—U.S.A. (Oct/Nov 1999 *Asimov's*)
- "Why Martians Are Attracted to Big-Breasted Women"—U.S.A. (Jan. 2000 *Analog*)
- "Hunting the Snark"—U.S.A. (Dec. 1999 *Asimov's*)
- "Full Circle" (collaboration with Kristine Kathryn Rusch)—
U.S.A. (*Space Colonies*)
- "Boot Hill" (collaboration with Catherine Asaro)—U.S.A. (*Civil War Fantastic*)
- "The Elephants on Neptune"—U.S.A. (*Asimov's*)
- "Redchapel"—U.S.A. (*Asimov's*)
- "Even Butterflies Can Sting"—U.S.A. (*Death Dines at 8:30*)
- "Ocean's Eleven" (collaboration with Tom Gerencer)—U.S.A. (*Oceans of Magic*)
- "Nicobar Lane: The Soul Eater's Story"—U.S.A. (*Oceans of Stars*)
- "Old Macdonald Had a Farm"—U.S.A. (*Asimov's*)
- "Like Father, Like Son" (collaboration with Barb Galler-Smith)—
U.S.A. (*Vestal Review* #4)
- "Like Small Feet Following" (collaboration with Robyn Herrington)—U.S.A. (*Vestal Review* #4)
- "The Chinese Sandman"—U.S.A. (*Black Gate* #4)
- "Flower Children of Mars" (collaboration with M. Shayne Bell)—
U.S.A. (*Mars Probe*)
- "The Shackles of Freedom" (collaboration with Tobias S. Buckell)—U.S.A. (*Visions of Liberty*)
- "The Demons of Jupiter's Moons" (collaboration with Mark Stafford)—U.S.A. (*Sol's Children*)
- "A Moment of Your Time" (collaboration with Dean Wesley Smith)—U.S.A. (*Microcosms*)
- "Approaching Sixty" (collaboration with Barry Malzberg)—
U.S.A. (*Fantastic Fate*)
- "Water-Skiing Down the Styx" (collaboration with Janis Ian)—
U.S.A. (*Fictionwise.Com*)
- "The Amorous Broom"—U.S.A. (*Masters of Fantasy*)
- "Reflections in Black Granite" (collaboration with Michael A. Burstein)—U.S.A. (*Tales of the Wall*)
- "Dobchek, Lost in the Funhouse" (collaboration with Kay Kenyon)—U.S.A. (*Life Without a Net*)
- "Robots Don't Cry"—U.S.A. (*Asimov's*)
- "The Burning Spear at Twilight"—U.S.A. (*Alternate Generals* III)
- "Here's Looking at You, Kid"—U.S.A. (*Asimov's*)
- "Unsafe at Any Speed"—U.S.A. (*Analog*)
- "Society's Goy"—U.S.A. (*Stars*)
U.S.A. (*Fictionwise.Com*)
- "Swimming Upstream in the Wells of the Desert" (collaboration with Susan R. Matthews)—U.S.A. (*Revisions*)
- "Travels with My Cats"—U.S.A. (*Asimov's*)
- "Me"—U.S.A. (*I, Alien*)
- "El Presidente"—U.S.A. (*Argosy* #2)
- "Game Face" (collaboration with Robert Sheckley)—England (*Postscripts* #2)
- "Keepsakes"—U.S.A. (*Between Worlds*)
- "The Boy Who Cried 'Dragon!'"—U.S.A. (*Young Warriors*)
- "The Island of Annoyed Souls"—U.S.A. (*Adventure*)
- "A Princess of Earth"—U.S.A. (*Asimov's*)
- "Cobbling Together a Solution"—U.S.A. (*Amazing*)
- "Down Memory Lane"—U.S.A. (*Asimov's*)
- "Guardian Angel"—U.S.A. (*Down These Dark Spaceways*)
- "The One that Got Away"—U.S.A. (*Weird Trails*)
- "A Muse with Burning Eyes" (collaboration with Bob Faw)—
U.S.A. (*Poe's Lighthouse*)
- "Before the Beginning"—(collaboration with Harry Turtledove)
U.S.A. (*Futureshocks*)
- "Nowhere in Particular"—U.S.A. (*Amazing*)
- "The God Biz"—U.S.A. (*Voices for the Cure*)
- "The Hermit of the Skies" (collaboration with Paul Crilley)—
U.S.A. (*Liftport*)
- "Two Hunters in Manhattan"—U.S.A. (*Secret History of Vampires*)
- "Prevenge" (collaboration with Kevin J. Anderson)—U.S.A. (*Analog*)
- "Catastrophe Baker and the Cold Equations"—U.S.A. (*Golden Age SF: Tales of a Bygone Future*)
- "Harry, Larry, Barry & Frankie"—U.S.A. (*Space Cadets*)
- "Occupational Hazard"—U.S.A. (*Wizards, Inc.*)
- "Great Unreported Breakthroughs #163"—U.S.A. (*Nature*)
- "A Small Skirmish in the Culture War" (collaboration with James Patrick Kelly)—U.S.A. (*The Future We Wish We Had*)
- "Solomon's Choice" (collaboration with Nancy Kress)—U.S.A. (*Fast Forward* 1)
- "Distant Replay"—U.S.A. (*Asimov's*)
- "Jellyfish" (collaboration with David Gerrold)—England (*The Solaris Book of New Science Fiction*)
- "All the Things You Are"—U.S.A. (*Baen's Universe* #3)
- "The Big Guy"—U.S.A. (*Jim Baen's Universe* #5)
- "Visitors' Night at Joey Chicago's"—U.S.A. (*Something Magic This Way Comes*)
- "Chartreuse Mansions"—U.S.A. (*Subterranean*)
U.S.A. (*Hazards*)
- "A Locked-Planet Mystery"—U.S.A. (*Alien Crimes*)
- "The Long and Short of It"—U.S.A. (*The Dragon Done It*)
- "Shell Game"—England (*The Solaris Book of New Fantasy*)
U.S.A. (*Stalking the Zombie*)
- "Honorable Enemies"—U.S.A. (*Baen's Universe* #11)
- "Monuments in Flesh and Stone"—U.S.A. (*Visual Journeys*)

- U.S.A. (*Destination* — *Future*)
- "The Lost Continent of Moo" — U.S.A. (*Subterranean*)
- "Alastair Baffle's Emporium of Wonders" — U.S.A. (*Asimov's*)
- "Carnival Knowledge" — U.S.A. (*Subterranean*)
- "Sluggo" — U.S.A. (*Jim Baen's Universe*)
- "The Last Actor" (collaboration with Linda Donahue) — U.S.A. (*Future Americas*)
- "Merry Bunta!" — U.S.A. (*Subterranean*)
U.S.A. (*Hazards*)
- "The Hex Is In" — U.S.A. (*Crime Spells*)
- "A Jaguar Never Changes Its Stripes" — U.S.A. (*Subterranean*)
U.S.A. (*Hazards*)
- "A Better Mousetrap" — U.S.A. (*Nature*)
U.S.A. (*Resnick's Menagerie*)
- "Christmas Eve at Harvey Wallbanger's" — U.S.A. (*Jim Baen's Universe*)
- "A Very Special Girl" — U.S.A. (*Blood Light*)
Spain (*Zombinaquia*)
- "A Most Unusual Greyhound" — U.S.A. (*Full Moon City*)
- "Not Quite Alone in the Dream Quarter" (collaboration with Pat Cadigan) — U.S.A. (*Fast Forward 2*)
- "Snatch as Snatch Can" — U.S.A. (*City Fantastic*)
- "Kilimanjaro" — U.S.A. (*Subterranean Press*)
- "Best in Show" — U.S.A. (*Here Be Dragons*)
- "Connoisseurs" — U.S.A. (*Subterranean Press*)
- "Spring Training" — U.S.A. (*Subterranean Press*)
- "Inescapable" — U.S.A. (*Tales of the Dying Earth*)
- "A Four-Sided Triangle" — U.S.A. (*Subterranean Press*)
- "The Forgotten Kingdom" — U.S.A. (*Son of Retro Pulp Tales*)
- "Mother Scorpion's House of Fallen Flowers" — U.S.A. (*Subterranean Press*)
- "Idle Roomer" (collaboration with Lezli Robyne) — U.S.A. (*Clarkesworld*)
- "The Paternal Flame" — U.S.A. (*Chicon VII Bidzine*)
- "Catastrophe Baker and a Canticle for Leibowitz" — U.S.A. (*The Article of Faith*) — England (*PS*)
- "A Very Formal Affair" — U.S.A. (*Baen's Universe*)
- "Soulmates" (collaboration with Lezli Robyne) — U.S.A. (*Asimov's*)
- "If the Frame Fits..." — U.S.A. (*Baen's Universe*)
England (*Masters of the Galaxy*)
- "Benchwarmer" (collaboration with Lezli Robyne) — U.S.A. (*Twilight Zone Anthology*)
- "Shame" (collaboration with Lezli Robyne) — U.S.A. (*Analog*)
- "Shaka II" — England — (*PS*)
- "On Safari" — U.S.A. (*Gateways*)
- "The Bride of Frankenstein" — U.S.A. (*Asimov's*)
- "Heads and Tails in Paradise" — U.S.A. (*Subterranean*)
- "Harboring Pearls" — U.S.A. (*Subterranean*)
- "The Blimp and Sixpence" — U.S.A. (*Jbu*)
- "Report from the Field" (collaboration with Lezli Robyne) — U.S.A. (*Is Anybody Out There?*)
- "Weekdays" — U.S.A. (*Subterranean*)
- "The Close Shave" (collaboration with Lezli Robyne) — U.S.A. (*Blood Lite 2*)
- "Royal Bloodlines" — U.S.A. (*Running with the Pack*)
- "The Incarceration of Captain Nebula" — U.S.A. (*Asimov's*)
- "Observation Post" — Czech (2012 "*Year of the Apocalypse*") [In Press]
- "King and Mrs. Kong" — U.S.A. (*Subterranean*)
- "Six Blind Men and an Alien" — U.S.A. (*Subterranean*)
- "El and Al Vs. Himmler's Horrendous Hordes from Hell" — U.S.A. (*Required Reading Remixed*)
- "Dark Doings at the Field Museum of Natural Mystery" — U.S.A. (*Chicago Bidzine*)
- "The Second Civil War" — U.S.A. (*Solaris Rising 1.5*) [In Press]
- "Bad News from the Vatican" — U.S.A. (*Silverberg Anthology*) [In Press]
- "The Homecoming" — U.S.A. (*Asimov's*)
- "Incident on the Low Seas" (collaboration with John Kenny) — U.S.A. (*High Seas Cthulhu 2*)
- "Treasure Island" — U.S.A. (*Subterranean*)
- "The Kid at Midnight" — England (*Postscripts*) [In Press]
- "Real Jake" — England (*Masters of the Galaxy*) [In Press]
- "Making the Cut" (collaboration with Lezli Robyne) — U.S.A. (*Blood Lite 3*) [In Press]
- "Catastrophe Baker and the Ship Who Purred" — U.S.A. (*Raygun Revival*) [In Press]
- "Catastrophe Baker and the Dragon Queen" — U.S.A. (*Raygun Revival*) [In Press]
- "Catastrophe Baker in the Hall of the Neptunian Kings" — U.S.A. (*Raygun Revival*) [In Press]
- "Catastrophe Baker and the Fall of the House of Usher" — U.S.A. (*Raygun Revival*)
- "Catastrophe Baker and the Siren of Silverstrike" — U.S.A. (*Raygun Revival*) [In Press]
- "Catastrophe Baker and the Mage of the Swirling Mists" — U.S.A. (*Raygun Revival*) [In Press]
- "Catastrophe Baker Makes First Contac" — U.S.A. (*Raygun Revival*)
- "Peacekeeper" (collaboration with Brad R. Torgersen) — England (*The Mammoth Book of SF Wars*)
- "Siren Song" — U.S.A. (*Going Interstellar*) [In Press]
- "Mooncakes" (collaboration with Laurie Tom) — England (*Solaris Rising*)
- "Stalking the Zombi" — U.S.A. (*Stalking the Zombie*) [In Press]
- "Guard Dog" (collaboration with Brad R. Torgersen) — U.S.A. (*Space Battles*)
- "A Holy War" — U.S.A. (*Subterranean Magazine*) [In Press]
- "The Book of Eternity" — U.S.A. (*Drabblecast*)
- "The Ascent" (collaboration with Brad R. Torgersen) — U.S.A. (*Tales from the Fathomless Abyss*) [In Press]
- "The Sacred Tree" — U.S.A. (*Daily Science Fiction*)
- "The Wizard of West 34th Street" — U.S.A. (*Asimov's*) [In Press]
- "The Evening Line" — U.S.A. (*Rip-off*) [In Press]
- "The Puce Whale" — U.S.A. (*Subterranean Magazine*) [In Press]
- "The Hotel of the Suicides" (collaboration with Sabina Marinova) — U.S.A. (*Daily Science Fiction*) [In Press]
- "The Things that Pearls Can Buy" (collaboration with Gio Clairval) — U.S.A. (*Spirit of Saint Louis*) [In Press]
- "Tourist Trap" (collaboration with Barry Malzberg) — U.S.A. (*Tales of the New Sun*) [In Press]
- "The Revealed Truth" — U.S.A. (*Dark Faith 2*) [In Press]

"In the Tombs of the Martian Kings"—U.S.A. (*Old Mars*) [In Press]

"Hush, Little Baby, Don't You Cry" (collaboration with Brennan Harvey)— U.S.A. (*Spirit of St. Louis*) [In Press]

Regular Columns

"Ask Bwana"—In every issue of *Speculations* (discontinued after 60 Issues)

"The Resnick/Malzberg Dialogues" (with Barry Malzberg)—In every issue of the *SFWA Bulletin* (59 and Counting)

"Forgotten Treasures"—(Discontinued) in 4 issues of the *Magazine of Fantasy and Science Fiction*

Galaxyonline — (Discontinued) 12 semi-monthly online columns

Series Editor

The Library of African Adventure (St. Martin's Press)

Selous, F. C., *African Nature Notes and Reminiscences* (1993)

Boyes, John, *John Boyes, King of the Wa-Kikuyu* (1993)

Neumann, Arthur, *Elephant Hunting in East Equatorial Africa* (1994)

The Resnick Library of African Adventure (Alexander Books)

Lake, Alexander, *Killers in Africa* (1995)

Lake, Alexander, *Hunter's Choice* (1996)

Resnick, Laura, *A Blonde in Africa* (1996)

Boyes, John, *The Company of Adventurers* (1997)

Pretorius, Major P.J., *Jungle Man* (2000)

Boyes, John, *John Boyes, King of the Wa-Kikuyu* (2000)

Selous, F. C., *A Hunter's Wanderings in Africa* (2001)

Jordan, John Alfred, *Elephants and Ivory* (2001)

The Resnick Library of Worldwide Adventure (Alexander Books)
(Co-Edited with Carol Resnick)

Griswold, Louis, *Tombs, Travel and Trouble* (1998)

Nordhoff and Hall, *Fairy Lands of the South Seas* (2001)

France, Hector, *Musk, Hashish and Blood* (2001)

Frederick O'Brien, *Mystic Isles of the South Seas* [In Press]

Frederick O'Brien, *White Shadows on the South Seas* [In Press]

Julian Dugard, *Green Hell* [In Press]



CARTOON BY CHARLIE WILLIAMS

Alternate Resnicks

Edited by Rusty Hevelin

Introduction

Ask Bebe Bwana

Wimp! The Charge Down San Juan Hill

Showing Collies in Zero Gee

24 Views of Seven Hills

Mike and the Slime Gods

Admiral Resnick on the Moon

Stalking the Boojum

My Hasty Exit From Barsoom

The Hotel Of the Pesch 'n Frog

Alternate Worldcons: xCon 3π

Pursuit of The Wine of Gong-a-way Mead

The Unbelivable Exhibit

Isaac Intrepid #5

The Pest of the Rain Forest

The Light Lady: An Affair of the Far Past

Winsome, Loathsome

The Doctor and the Author

Barry Malzberg

Laura Resnick

Teddy Roosevelt

Carol Cain

Mike Resnick

Reuben Sturman

Robert Heinlein

John Justin Mallory

Lucifer Jones

Nick Resmike

Dave McCarty

Ted E. Ber

Roger Ripley

Lou Tabakow

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MIKE RESNICK'S AWARDS AND NOMINATIONS

through July 2012

Awards

United States

Hugo Winners

"Kirinyaga"
"The Manamouki"
"Seven Views of Olduvai Gorge"
"The 43 Antarean Dynasties"
"Travels With My Cats"

Nebula Winner

"Seven Views of Olduvai Gorge"

Skylark Award

For Lifetime Achievement in Science Fiction

HOMer Winners

"The Manamouki"
"Song of a Dry River"
"Mwalimu in the Squared Circle"
"Seven Views of Olduvai Gorge"
"When the Old Gods Die"
"Bibi" (with Susan Schwartz)
Kirinyaga: A Fable of Utopia
"Hothouse Flowers"
"Hunting the Snark"
"The Elephants on Neptune"

Asimov's Readers Poll Winners

"The 43 Antarean Dynasties"
"Hunting the Snark"
"The Elephants on Neptune"
"Old MacDonald Had a Farm"
"Travels With My Cats"

Science Fiction Chronicle Poll Winners:

"Kirinyaga"
"For I Have Touched the Sky"
"Bully!"
"The Manamouki"
"Seven Views of Olduvai Gorge"
"Bibi (with Susan Schwartz)"

Alexander (AT&T) Winner

"Winter Solstice"

Golden Pagoda Award Winner

"The Manamouki"

Locus Award Winner

"When the Old Gods Die"

Science Fiction Weekly Poll Winners

"When the Old Gods Die"
"The 43 Antarean Dynasties"
"Hothouse Flowers"

American Dog Writers Awards for Best Short Fiction

"The Last Dog"
"Blue"

Year's Best SF Anthology

"Kirinyaga"
"For I Have Touched the Sky"
"One Perfect Morning, With Jackals"
"Mwalimu in the Squared Circle"
"Seven Views of Olduvai Gorge"
"The Land of Nod"
"The 43 Antarean Dynasties"
"Hothouse Flowers"

Bookworm Award for Best Young Adult Non-Fiction

Gymnastics and You

Spain

Ignotus Award (Spain) Winners

"Seven Views of Olduvai Gorge"
"The 43 Antarean Dynasties"
"Down Memory Lane"

Universitat Politècnica de Catalunya Novella Contest

"Seven Views of Olduvai Gorge"

El Melocoton Mecánico (Spain) Winner

"Old MacDonald Had a Farm"

Xatafi-Cyberdark Winner

"For I Have Touched the Sky"

France

Tour Eiffel Winner

The Dark Lady

Prix Ozone Winners

"Seven Views of Olduvai Gorge"
"How I Wrote the New Testament, Ushered in the Renaissance, and Birdied the 17th Hole at Pebble Beach"

Japan

Seuin-sho Winner

Kirinyaga: Fable of Utopia

Hayakawa SF Winner

"For I Have Touched the Sky"

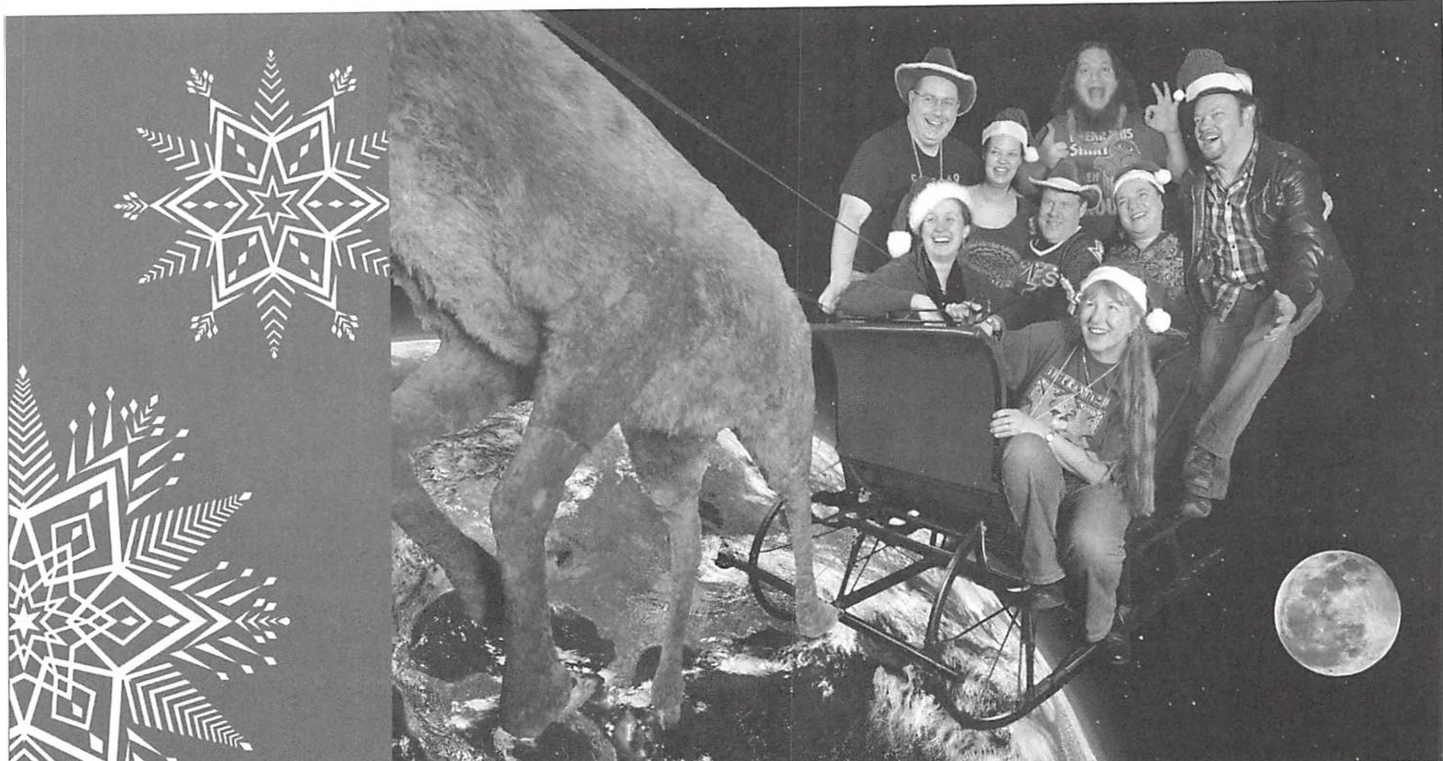
Poland

SFinks Award

"For I Have Touched the Sky"
"When the Old Gods Die"

Nowa Fantastyka Award

"Kirinyaga"



Boston in 2020

Christmas Worldcon Bid*

Have you heard that New Zealand is thinking about running a Worldcon in 2020?

- * Why go to the beautiful beaches of New Zealand when you can enjoy the icy shores of Boston in December?
- * Why enjoy the landscape that was used in such films as The Lord of the Rings when you can enjoy the scenery used to produce Cheers?
- * Enjoy the wonders of Boston during Christmas! Freezing temperatures! Ice! Snow! Psychotic drivers! Boston has all of that and more!

So, choose Boston (Facebook: Boston in 2020 Christmas Worldcon Bid) over New Zealand (www.nzin2020.org) when deciding where to go for Worldcon in 2020.

Bid's Moral Compass: Christopher J. Garcia (Head Muckety Muck). **Bid Committee:** Rick Carson (I'm Batman), Norman Cates (Grand Poobah), Jesi Lipp (Top Banana), Tim Miller (Big Cheese), Helen Montgomery (Head Honcho), Barbara VanTilburg (Kingpin), Leane Verhulst (Official Guilty Party).

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

The Fine Print: No shirt, no shoes, no service - pants optional. Objects in mirror may be closer than they appear. Machine wash cold, lay flat to dry. Eat your vegetables. Do not run with scissors. We're gonna party like it's 1999. Do not dry clean. Love is a battlefield. Edited to fit your screen. If you keep making that face, it'll freeze like that. Not suitable for anyone. Free toy inside! Do not pass Go, do not collect \$200. A sucker is born every minute. What could possibly go wrong?

* Not a real bid. This is only a test. If this had been a real bid, you would have been instructed on how to give us all your money so that we can go to New Zealand. This concludes this test of the Emergency Worldcon System.

Croatia

Futura Poll Winner

"Seven Views of Olduvai Gorge"

Catalan

Ictineus Award for Best Translated Story

"Soulmates" (with Lezli Robyn)

Nominations/Runners-up

United States

Hugo Nominees

"Kirinyaga"
"For I Have Touched the Sky"
"Bully!"
"The Manamouki"
"Winter Solstice"
"One Perfect Morning, With Jackals"
"The Lotus and the Spear"
"Mwalimu in the Squared Circle"
"Barnaby in Exile"
"A Little Knowledge"
"Seven Views of Olduvai Gorge"
"Best Editor -- 1994"
"Best Editor -- 1995"
"When the Old Gods Die"
"Bibi" (with Susan Shwartz)
"The Land of Nod"
"The 43 Antarean Dynasties"
"Hothouse Flowers"
"Hunting the Snark"
"The Elephants on Neptune"
"Redchapel"
Putting it Together
"Old MacDonald Had a Farm"
I Have This Nifty Idea...
"Robots Don't Cry"
"Travels With My Cats"
"A Princess of Earth"
"Down Memory Lane"
"All the Things You Are"
The Worldcon Guest of Honor Speeches
(with Joe Siclari)
"Distant Replay"
"Article of Faith"
"Alastair Baffle's Emporium of Wonders"
"The Bride of Frankenstein"
The Business of Science Fiction
(with Barry Malzerg)
"The Homecoming"

Nebula Nominees

"Kirinyaga"
"For I Have Touched the Sky"
Ivory: A Legend of Past and Future
"The Manamouki"

"Bully!"

"Seven Views of Olduvai Gorge"

"Bibi (with Susan Shwartz)"

"When the Old Gods Die"

"Hunting the Snark"

"The Elephants on Neptune"

"Travels With My Cats"

HOMer Runners-Up

"Bully!"

"Bwana"

"How I Wrote the New Testament, Ushered in the Renaissance, and Birdied the 17th Hole at Pebble Beach"

Oracle

"The Lotus and the Spear"

Purgatory: A Chronicle of a Distant World

"The Pale Thin God"

"Birdie" (with Nick DiChario)

"Barnaby in Exile"

A Miracle of Rare Design

"A Little Knowledge"

"The 43 Antarean Dynasties"

"Redchapel"

Browning Award Finalist for Best SF Humorist)

1993

1994

Sturgeon Nominee

"Seven Views of Olduvai Gorge"

"The 43 Antarean Dynasties"

Locus Award Runner-Up

"Kirinyaga"

"Mwalimu in the Squared Circle"

"Seven Views of Olduvai Gorge"

SF Chronicle Poll Runners-Up

Ivory: A Legend of Past and Future

"One Perfect Morning, With Jackals"

"The Land of Nod"

Nebula Preliminary Ballot

23 novels

5 novellas

10 novelettes

12 short stories

Year's Best SF Anthology

55 Honorable Mentions

Year's Best Fantasy & Horror Anthology

4 Honorable Mentions

Parsec Award nominee

"A Princess of Earth"

England

Clarke Award Nominee

Ivory: A Legend of Past and Future

Japan

Seiun-Sho (Japanese Hugo) Nominees

"For I Have Touched the Sky"

Santiago: A Myth of the Far Future

"Bwana"

Ivory: A Legend of Past and Future

Kirinyaga: A Fable of Utopia

"Posttime in Pink"

Hayakawa SF Finalists

"Kirinyaga"

"Song of a Dry River"

"Posttime in Pink"

France

Prix Tour Eiffel Nominee

Kirinyaga: A Fable of Utopia

The Dark Lady

Grand Prix de l'Imaginaire

Ivory: A Legend of Past and Future

"Seven Views of Olduvai Gorge"

"Travels With My Cats"

Prix Ozone

"Seven Views of Olduvai Gorge"

"How I Wrote the New Testament, Ushered in the Renaissance, and Birdied the 17th Hole at Pebble Beach"

Italy

Italia Nominee

"Seven Views of Olduvai Gorge"

Spain

Ignotus Nominees

"For I Have Touched the Sky"

"Down Memory Lane"

"Seven Views of Olduvai Gorge"

"Hothouse Flowers"

"The 43 Antarean Dynasties"

"Soulmates" (with Lezli Robyn)

"A Very Special Girl"

Xatafi-Cyberdark Literary Prize Nominees

"For I Have Touched the Sky"

"Down Memory Lane"

New Dreams for Old

"Mwalimu in the Squared Circle"

Catalan

Ictineus Award nominee for Best Translated Story

"Soulmates" (with Lezli Robyn)

Australia

Auraelis nominee

"Soulmates" (with Lezli Robyn)

Dell
MAGAZINES

Analog Science Fiction and Fact & Asimov's Science Fiction
Extend a Warm Chicon 2012 Welcome to You
and a Salute to Our Hugo Nominees

★ Best Novella ★

Kiss Me Twice

Mary Robinette Kowal • *Asimov's* June 2011

The Man Who Bridged the Mist

Kij Johnson • *Asimov's* October/November 2011

★ Best Novelette ★

The Copenhagen Interpretation

Paul Cornell • *Asimov's* July 2011

Ray of Light

Brad R. Torgersen • *Analog* December 2011

★ Best Short Story ★

The Homecoming

Mike Resnick
Asimov's April-May 2011

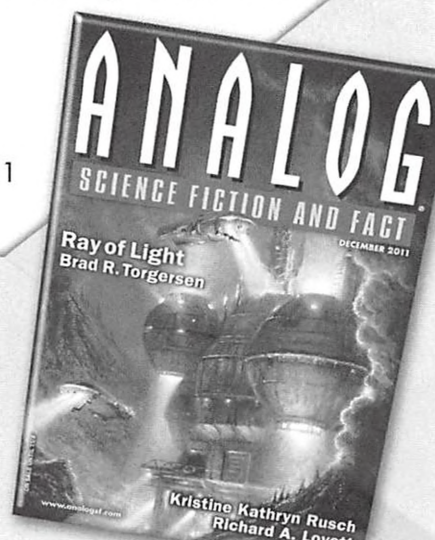
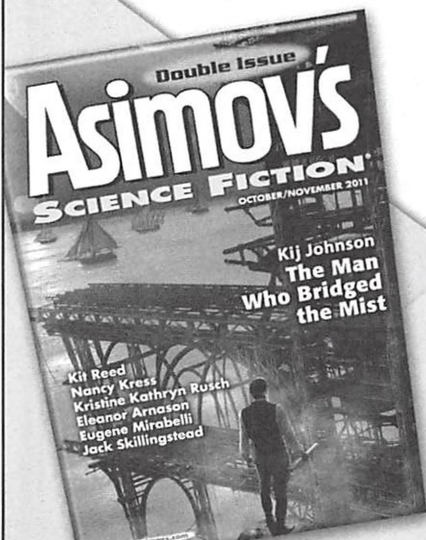
Movement

Nancy Fulda
Asimov's March 2011

**2012
HUGO
AWARDS**

Best Editor

Stanley Schmidt • Sheila Williams



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BETSY WOLLHEIM



Nominee for
Best Editor
(Long Form)



And congratulations to DAW authors
and Hugo Award nominees

SEANAN MCGUIRE

and

JIM C. HINES

Thanks to all of our authors who have
given DAW 40 years of success!

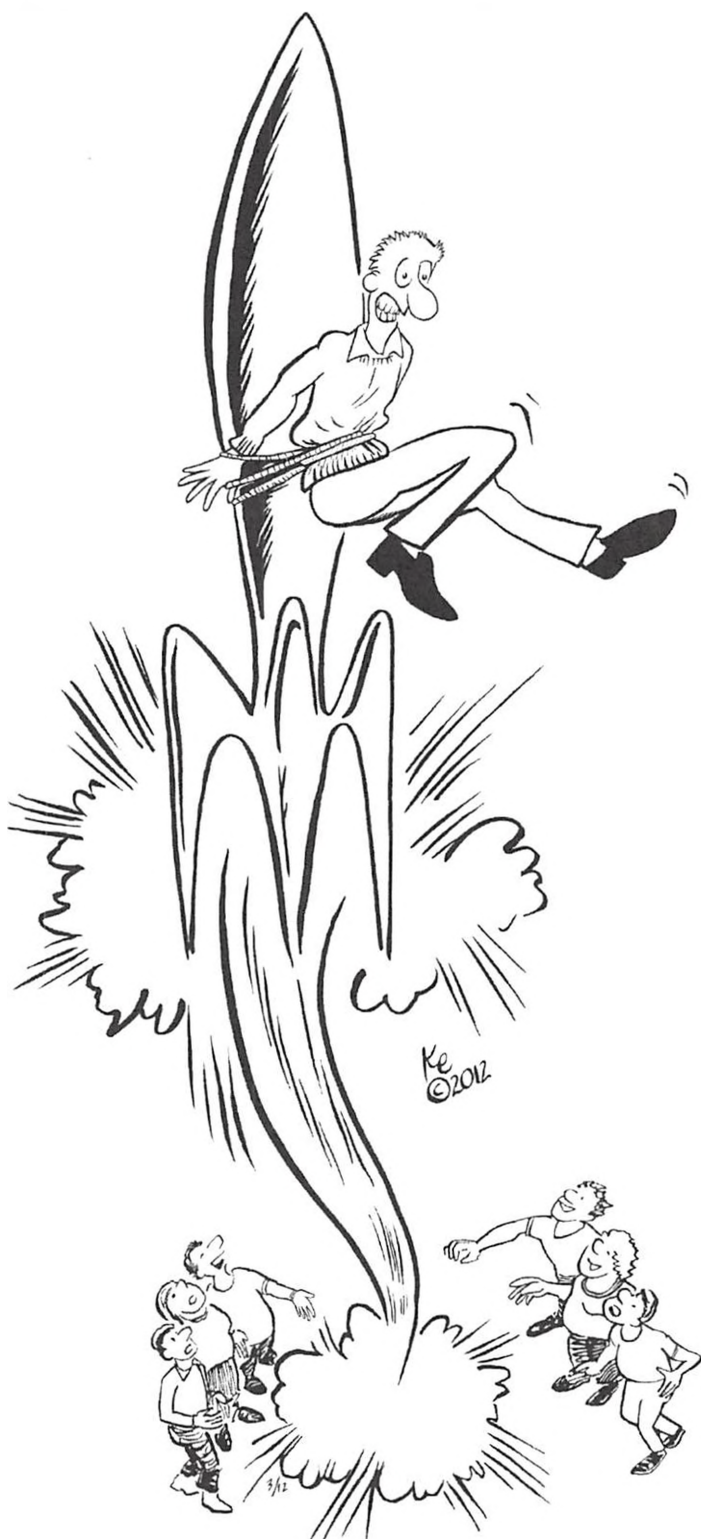


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HUGO AWARDS



G. Geophreigh Faybyan wins a special Hugo for Worst SF Novel of the Year

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 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])

Winners

NOVEL *The Mule* by Isaac Asimov [Astounding Nov, Dec 1945]
NOVELLA *Animal Farm* by George Orwell [Secker & Warburg, 1946]
NOVELETTE "First Contact" by Murray Leinster [Astounding May 1945]
SHORT STORY "Uncommon Sense" by Hal Clement [Astounding Sep 1945]
DRAMATIC PRESENTATION *The Picture of Dorian Gray* (1945) [MGM] Written and directed by Albert Lewin; based on the novel by Oscar Wilde
PROFESSIONAL EDITOR John W. Campbell, Jr. (Astounding Science Fiction)
PROFESSIONAL ARTIST Virgil Finlay
FANZINE *Voice of the Imagi-Nation* ed. by Forrest J Ackerman
FAN WRITER Forrest J Ackerman
FAN ARTIST William Rotsler
SPECIAL AWARDS Forrest J Ackerman - for spearheading the first Los Angeles Worldcon in 1946; Walter J. Daugherty - for spearheading the first Los Angeles Worldcon in 1946; A. E. van Vogt - for being the Guest of Honor at the first Los Angeles Worldcon in 1946

Retro Hugo Awards, 1951 (Presented in 2001 at The Millennium Philcon [Philadelphia, Pennsylvania; August 30–September 3, 2001])

NOVEL *Farmer in the Sky* by Robert A. Heinlein [Boy's Life Aug, Sep, Oct, Nov 1950; Scribner's, 1950]
NOVELLA "The Man Who Sold the Moon" by Robert A. Heinlein [The Man Who Sold the Moon, Shasta Press, 1950]
NOVELETTE "The Little Black Bag" by C. M. Kornbluth [Astounding Jul 1950]
SHORT STORY "To Serve Man" by Damon Knight [Galaxy Nov 1950]
DRAMATIC PRESENTATION *Destination Moon* (1950) [George Pal Productions] Screenplay by Alford Van Ronkel 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

#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]

NOVELETTE "Earthman, Come Home" by James Blish [*Astounding* Nov 1953]

SHORT STORY "The Nine Billion Names of God" by Arthur C. Clarke [*Star Science Fiction Stories* #1 ed. by Frederik Pohl (Ballantine), 1953]

RELATED BOOK *Conquest of the Moon* by Wernher von Braun, Fred L. Whipple and Willy Ley [Viking Press, 1953]

DRAMATIC PRESENTATION, SHORT FORM *The War of the Worlds* (1953) [Paramount] Screenplay by Barre Lyndon; Directed by Byron Haskin; based on the novel by H. G. Wells

PROFESSIONAL EDITOR John W. Campbell, Jr.

PROFESSIONAL ARTIST Chesley Bonestell

FANZINE *Slant* ed. by Walter Willis and art editor James White

FAN WRITER Bob Tucker (aka: Wilson Tucker)

Hugo Awards, 1955 (Cleveland [Cleveland, Ohio; September 2-5, 1955])

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

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

SHORT STORY "Allamagoosa" by Eric Frank Russell [*Astounding* May 1955; *Sci Fiction*, sci-fi.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

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

Hugo Awards, 1956 (NyCon II [New York, New York; August 31-September 3, 1956])

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

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

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

PROFESSIONAL MAGAZINE *Astounding Science Fiction* ed. by

John W. Campbell, Jr.

PROFESSIONAL ARTIST Frank Kelly Freas

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

FEATURE WRITER Willy Ley

BOOK REVIEWER Damon Knight

PROMISING NEW AUTHOR Robert Silverberg

Hugo Awards, 1957 (Loncon I [London, England; September 6-9, 1957]) Hugos given only to Periodicals 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 NOVELETTE *The Big Time* by Fritz Leiber [*Galaxy* Mar, Apr 1958]

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

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

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

OUTSTANDING ARTIST Frank Kelly Freas

OUTSTANDING ACTIFAN Walt Willis

Hugo Awards, 1959 (Detention [Detroit, Michigan; September 4-7, 1959])

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

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

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

SF OR FANTASY MOVIE No Award

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

PROFESSIONAL ARTIST Frank Kelly Freas

FANZINE *Fanac* ed. by Terry Carr and Ron Ellick

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

SPECIAL AWARDS

Hugo Gernsback—as The Father of Magazine Science Fiction

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

SPECIAL AWARDS Cele Goldsmith - for editing *Amazing* and *Fantastic*; Fritz Leiber and Hoffman Electronic Corporation—for the use of SF in advertisements; Donald H. Tuck—*The Handbook of Science Fiction and Fantasy* (3 vols)

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

SPECIAL AWARDS Isaac Asimov—for “adding science to Science Fiction” by his F&SF science articles; P. Schuyler Miller—“The Reference Library” (book reviews in *Analog*)

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]

NOVELETTE “The Last Castle” by Jack Vance [Galaxy Apr 1966]

SHORT STORY “Neutron Star” by Larry Niven [If Oct 1966]

DRAMATIC PRESENTATION *Star Trek*—“The Menagerie” (1966) [Desilu] Written by Gene Roddenberry; Directed by Marc Daniels

PROFESSIONAL MAGAZINE *If* ed. by Frederik Pohl

PROFESSIONAL ARTIST Jack Gaughan

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

FAN WRITER Alexei Panshin

FAN ARTIST Jack Gaughan

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)

NOVELETTE “Gonna Roll the Bones” by Fritz Leiber [Dangerous Visions, 1967]

SHORT STORY “I Have No Mouth, and I Must Scream” by Harlan Ellison [If Mar 1967]

DRAMATIC PRESENTATION *Star Trek*—“The City on the Edge of Forever” (1967) [Desilu] 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

SPECIAL AWARDS Harlan Ellison—*Dangerous Visions*; Gene Roddenberry—*Star Trek*

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]

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

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

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

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

PROFESSIONAL ARTIST Jack Gaughan
FANZINE *Science Fiction Review* ed. by Richard E. Geis
FAN WRITER Harry Warner, Jr.
FAN ARTIST Vaughn Bode
SPECIAL AWARDS Neil Armstrong, Edwin E. Aldrin and Michael Collins—for The Best Moon Landing Ever

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 Lankhmar" by Fritz Leiber [F&SF Apr 1970]

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

DRAMATIC PRESENTATION No Award

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

PROFESSIONAL ARTIST Leo 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

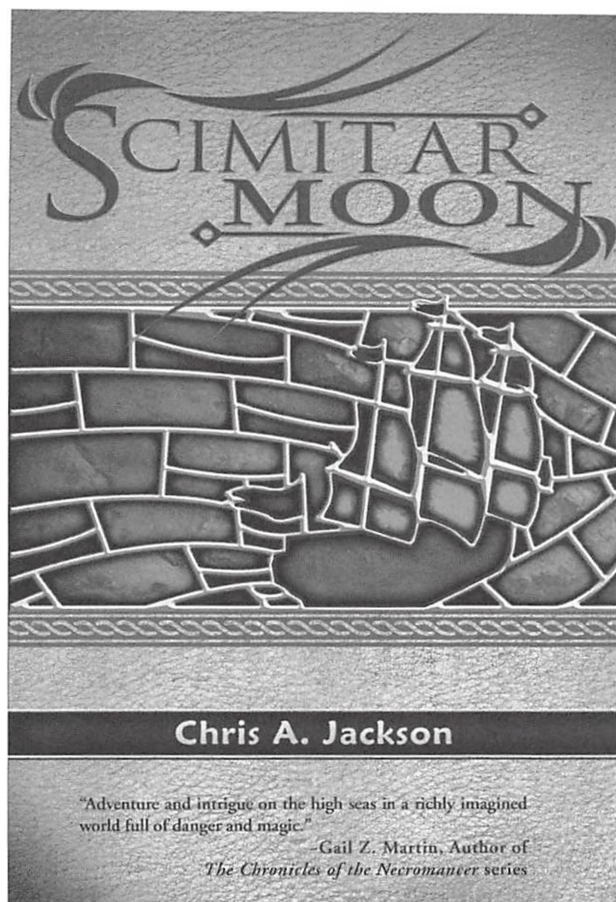
FAN WRITER Harry Warner, Jr.

FAN ARTIST Tim Kirk

SPECIAL AWARDS Club du Livre d'Anticipation—for excellence in book production [France]; Harlan Ellison—for excellence in anthologizing *Again, Dangerous Visions*; Nueva Dimension—for excellence in magazine production [Spain]

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]



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ForeWord Reviews BOTY gold medal winner 2010

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

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

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

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

SPECIAL AWARD Pierre Versins—*Encyclopedia of Utopias, Extraordinary Voyages and Science Fiction*

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Jerry Pournelle

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]

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

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

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

PROFESSIONAL EDITOR Ben Bova

PROFESSIONAL ARTIST Frank Kelly Freas

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

FAN WRITER Susan Wood

FAN ARTIST Tim Kirk

SPECIAL AWARD Chesley Bonestell—for his beautiful and scientifically accurate illustrations

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) (tie) Spider Robinson; Lisa Tuttle

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]

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

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

DRAMATIC PRESENTATION *Young Frankenstein* (1974) [20th Century Fox] Screenplay by Gene Wilder and Mel Brooks; Screen Story by Gene Wilder and Mel Brooks; Directed by Mel Brooks; based on the characters in the novel *Frankenstein* by Mary Wollstonecraft Shelley

PROFESSIONAL EDITOR Ben Bova

PROFESSIONAL ARTIST Frank Kelly Freas

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

FAN WRITER Richard E. Geis

FAN ARTIST William Rotsler

SPECIAL AWARDS Walt Lee—*Reference Guide to Fantastic Films*; Donald A. Wollheim—as "the fan who has done everything"

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) P. J. Plauger

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]

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

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

DRAMATIC PRESENTATION *A Boy and His Dog* (1975) [LQ/JAF] Screenplay by L. Q. Jones and Wayne Cruseturner; Story by Harlan Ellison; Directed by L. Q. Jones

PROFESSIONAL EDITOR Ben Bova

PROFESSIONAL ARTIST Frank Kelly Freas

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

FAN WRITER Richard E. Geis

FAN ARTIST Tim Kirk

SPECIAL AWARD James E. Gunn—*Alternate Worlds: The Illustrated History of Science Fiction*

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Tom Reamy

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]

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

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

DRAMATIC PRESENTATION No Award

PROFESSIONAL EDITOR Ben Bova

PROFESSIONAL ARTIST Rick Sternbach

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

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

FAN ARTIST Phil Foglio

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

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) C. J. Cherryh

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]

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

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

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

PROFESSIONAL EDITOR George H. Scithers
PROFESSIONAL ARTIST Rick Sternbach
FANZINE *Locus* ed. by Charles N. Brown and Dena Brown
FAN WRITER Richard E. Geis
FAN ARTIST Phil Foglio
JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Orson Scott Card

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]

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

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

DRAMATIC PRESENTATION *Superman* (1978) [Alexander Salkind] 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

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Stephen R. Donaldson

Hugo Awards, 1980 (Noreascon Two [Boston, Massachusetts; August 29–September 1, 1980])

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

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

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

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

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

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

PROFESSIONAL EDITOR George H. Scithers

PROFESSIONAL ARTIST Michael Whelan

FANZINE *Locus* ed. by Charles N. Brown

FAN WRITER Bob Shaw

FAN ARTIST Alexis Gilliland

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Barry B. Longyear

Hugo Awards, 1981 (Denvention Two [Denver, Colorado; September 3-7, 1981])

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

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

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

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

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

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

PROFESSIONAL EDITOR Edward L. Ferman

PROFESSIONAL ARTIST Michael Whelan

FANZINE *Locus* ed. by Charles N. Brown

FAN WRITER Susan Wood

FAN ARTIST Victoria Poyser

SPECIAL AWARD Edward L. Ferman—for his effort to expand and improve writing quality in the field

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Somtow Sucharitkul

Hugo Awards, 1982 (Chicon IV [Chicago, Illinois; September 2-6, 1982])

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

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

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

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

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

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

PROFESSIONAL EDITOR Edward L. Ferman

PROFESSIONAL ARTIST Michael Whelan

FANZINE *Locus* ed. by Charles N. Brown

FAN WRITER Richard E. Geis

FAN ARTIST Victoria Poyser

SPECIAL AWARD Mike Glyer—for "keeping the 'fan' in 'fan'zine publishing"

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Alexis Gilliland

Hugo Awards, 1983 (ConStellation [Baltimore, Maryland; September 1-5, 1983])

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

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

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

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

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

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

PROFESSIONAL EDITOR Edward L. Ferman

PROFESSIONAL ARTIST Michael Whelan

FANZINE *Locus* ed. by Charles N. Brown

FAN WRITER Richard E. Geis

FAN ARTIST Alexis Gilliland

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered

on their behalf by WSFS [Not a Hugo Award]) Paul O. Williams

Hugo Awards, 1984 (*L.A.con II* [Anaheim, California; August 30–September 3, 1984])

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

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

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

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

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 Glyer

FAN WRITER Mike Glyer

FAN ARTIST Alexis Gilliland

SPECIAL AWARDS Robert Bloch—for 50 years as an SF professional; Larry Shaw—as one of the early unsung editors in the field

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) R. A. MacAvoy

Hugo Awards, 1985 (*Aussiecon Two* [Melbourne, Australia; August 22–26, 1985])

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

NOVELLA "Press Enter [I]" by John Varley [*Asimov's* May 1984]

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

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

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

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

PROFESSIONAL EDITOR Terry Carr

PROFESSIONAL ARTIST Michael Whelan

SEMIPROZINE *Locus* ed. by Charles N. Brown

FANZINE *File 770* ed. by Mike Glyer

FAN WRITER Dave Langford

FAN ARTIST Alexis Gilliland

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Lucius Shepard

Hugo Awards, 1986 (*ConFederation* [Atlanta, Georgia; August 28–September 1, 1986])

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

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

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

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

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

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

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

PROFESSIONAL ARTIST Michael Whelan

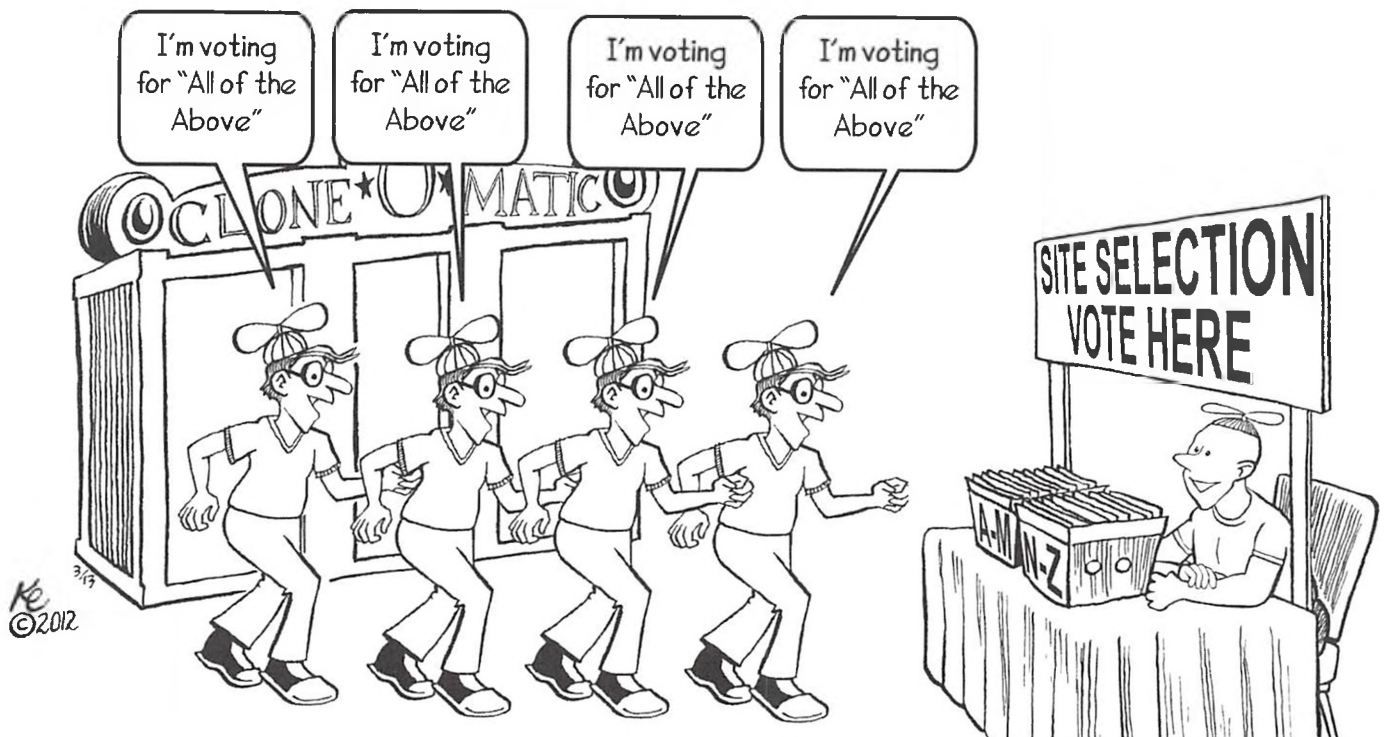
SEMIPROZINE *Locus* ed. by Charles N. Brown

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

FAN WRITER Mike Glyer

FAN ARTIST Joan Hanke-Woods

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Melissa Scott



Hugo Awards, 1987 (*Conspiracy '87* [Brighton, England; August 27–September 1, 1987])

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

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

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

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

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

DRAMATIC PRESENTATION *Aliens* (1986) [20th Century Fox] Screenplay by James Cameron; Story by James Cameron and David Giler & Walter Hill; Directed by James Cameron; based on characters created by Dan O'Bannon and Ronald Shusett

PROFESSIONAL EDITOR Terry Carr

PROFESSIONAL ARTIST Jim Burns

SEMIPOZINE *Locus* ed. by Charles N. Brown

FANZINE *Ansible* ed. by Dave Langford

FAN WRITER Dave Langford

FAN ARTIST Brad W. Foster

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Karen Joy Fowler

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]

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

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

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

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

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

PROFESSIONAL EDITOR Gardner Dozois

PROFESSIONAL ARTIST Michael Whelan

SEMIPOZINE *Locus* ed. by Charles N. Brown

FANZINE *Texas SF Enquirer* ed. by Pat Mueller

FAN WRITER Mike Glycer

FAN ARTIST Brad W. Foster

SPECIAL AWARD The Science Fiction Oral History Association

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Judith Moffett

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]

NOVELETTE "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

SEMIPOZINE *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

SPECIAL AWARDS Saul Jaffe—*SF-Lovers Digest* and Alex Schomburg—*Noreascon III Special Art Award*

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Michaela Roessner

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]

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

SHORT STORY "Boobs" by Suzy McKee Charnas [*Asimov's* Jul 1989]

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

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

PROFESSIONAL EDITOR Gardner Dozois

PROFESSIONAL ARTIST Don Maitz

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

SEMIPOZINE *Locus* ed. by Charles N. Brown

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

FAN WRITER Dave Langford

FAN ARTIST Stu Shiffman

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Kristine Kathryn Rusch

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]

NOVELETTE "The Manamouki" by Mike Resnick [*Asimov's* Jul 1990]

SHORT STORY "Bears Discover Fire" by Terry Bisson [*Asimov's* Aug 1990]

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

DRAMATIC PRESENTATION *Edward Scissorhands* (1990) [20th Century Fox] Screenplay by Caroline Thompson; Story by Tim Burton and Caroline Thompson; Directed by Tim Burton

PROFESSIONAL EDITOR Gardner Dozois

PROFESSIONAL ARTIST Michael Whelan

SEMIPOZINE *Locus* ed. by Charles N. Brown

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

FAN WRITER Dave Langford

FAN ARTIST Teddy Harvia

SPECIAL AWARDS Andrew I. Porter—excellence in editing *Science Fiction Chronicle* and Elst Weinstein—Best Hoax, the Hokus; for keeping humor alive in fandom

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog Magazine* and administered on their behalf by WSFS [Not a Hugo Award]) Julia Ecklar (1st year of eligibility)

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]

NOVELETTE "Gold" by Isaac Asimov [*Analog* Sep 1991]

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

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

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

PROFESSIONAL EDITOR Gardner Dozois

PROFESSIONAL ARTIST Michael Whelan

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

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog Magazine* and administered on their behalf by WSFS [Not a Hugo Award]) Ted Chiang

Hugo Awards, 1993 (ConFrancisco [San Francisco, California; September 2-6, 1993])

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

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

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

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

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

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

PROFESSIONAL EDITOR Gardner Dozois

PROFESSIONAL ARTIST Don Maiz

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

SPECIAL AWARD Takumi Shibano - for building bridges between cultures and nations to advance science fiction and fantasy

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored

by the publisher of *Analog Magazine* and administered on their behalf by WSFS [Not a Hugo Award]) Laura Resnick (2nd year of eligibility)

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]

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

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

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

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

PROFESSIONAL EDITOR Kristine Kathryn Rusch

PROFESSIONAL ARTIST Bob Eggleton

ORIGINAL 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

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog Magazine* and administered on their behalf by WSFS [Not a Hugo Award]) Amy Thomson

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]

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

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

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

DRAMATIC PRESENTATION *Star Trek: The Next Generation*—"All Good Things..." (1994) [Paramount] Written by Ronald D. Moore & 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

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog Magazine* and administered on their behalf by WSFS [Not a Hugo Award]) Jeff Noon (2nd year of eligibility)

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]

NOVELETTE "Think Like a Dinosaur" by James Patrick Kelly [Asimov's Jun 1995]

SHORT STORY "The Lincoln Train" by Maureen F. McHugh [F&SF Apr 1995]

NON-FICTION BOOK *Science Fiction: The Illustrated Encyclopedia* by John Clute [Dorling Kindersley, 1995]

DRAMATIC PRESENTATION *Babylon 5—"The Coming of Shadows"* (1995) [Babylonian Productions] Written by J. Michael Straczynski; Directed by Janet Greek

PROFESSIONAL EDITOR Gardner Dozois

PROFESSIONAL ARTIST Bob Eggleton

ORIGINAL ART WORK *Dinotopia: The World Beneath* by James Gurney [Turner, 1995]

SEMIPOZINE *Locus* ed. by Charles N. Brown

FANZINE *Ansible* ed. by Dave Langford

FAN WRITER Dave Langford

FAN ARTIST William Rotsler

SPECIAL AWARD William Rotsler - for his services to Los Angeles fandom

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog Magazine* and administered on their behalf by WSFS [Not a Hugo Award]) David Feintuch (2nd year of eligibility)

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]

NOVELETTE "Bicycle Repairman" by Bruce Sterling [Intersections (Tor), 1996; Asimov's Oct/Nov 1996]

SHORT STORY "The Soul Selects Her Own Society" by Connie Willis [Asimov's Apr 1996]

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

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

PROFESSIONAL EDITOR Gardner Dozois

PROFESSIONAL ARTIST Bob Eggleton

SEMIPOZINE *Locus* ed. by Charles N. Brown

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

FAN WRITER Dave Langford

FAN ARTIST William Rotsler

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog Magazine* and administered on their behalf by WSFS [Not a Hugo Award]) Michael A. Burstein (2nd year of eligibility)

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]

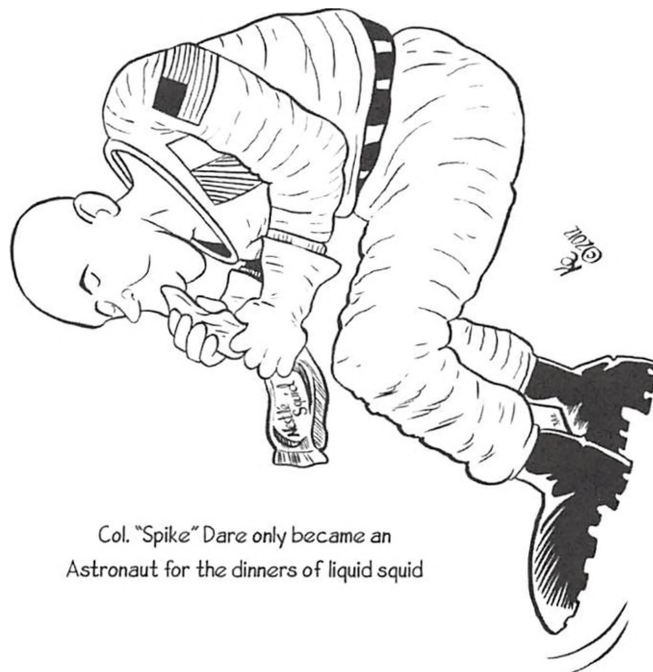
NOVELETTE "We Will Drink a Fish Together..." by Bill Johnson [Asimov's May 1997]

SHORT STORY "The 43 Antarean Dynasties" by Mike Resnick [Asimov's Dec 1997]

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

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

PROFESSIONAL EDITOR Gardner Dozois (Asimov's)



Col. "Spike" Dare only became an Astronaut for the dinners of liquid squid

PROFESSIONAL ARTIST Bob Eggleton

SEMIPOZINE *Locus* ed. by Charles N. Brown

FANZINE *Mimosa* ed. by Nicki Lynch and Richard Lynch

FAN WRITER Dave Langford

FAN ARTIST Joe Mayhew

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog Magazine* and administered on their behalf by WSFS [Not a Hugo Award]) Mary Doria Russell (2nd year of eligibility)

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]

NOVELETTE "Taklamakan" by Bruce Sterling [Asimov's Oct/Nov 1998]

SHORT STORY "The Very Pulse of the Machine" by Michael Swanwick [Asimov's Feb 1998]

RELATED BOOK *The Dreams Our Stuff Is Made of: How Science Fiction Conquered the World* by Thomas M. Disch [Free Press, 1998]

DRAMATIC PRESENTATION *The Truman Show* (1998) [Paramount] Written by Andrew Niccol; Directed by Peter Weir

PROFESSIONAL EDITOR Gardner Dozois

PROFESSIONAL ARTIST Bob Eggleton

SEMIPOZINE *Locus* ed. by Charles N. Brown

FANZINE *Ansible* ed. by Dave Langford

FAN WRITER Dave Langford

FAN ARTIST Ian Gunn

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog Magazine* and administered on their behalf by WSFS [Not a Hugo Award]) Nalo Hopkinson (1st year of eligibility)

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]

NOVELETTE "10 to 16 to 1" by James Patrick Kelly [Asimov's

Jun 1999]

SHORT STORY "Scherzo with Tyrannosaur" by Michael Swanwick [*Asimov's* Jul 1999]

RELATED BOOK *Science Fiction of the 20th Century* by Frank M. Robinson [Collector's Press, 1999]

DRAMATIC PRESENTATION *Galaxy Quest* (1999)

[DreamWorks SKG] Screenplay by David Howard and Robert Gordon; Story by David Howard; Directed by Dean Parisot

PROFESSIONAL EDITOR Gardner Dozois

PROFESSIONAL ARTIST Michael Whelan

SEMIPOZINE *Locus* ed. by Charles N. Brown

FANZINE *File 770* ed. by Mike Glyer

FAN WRITER Dave Langford

FAN ARTIST Joe Mayhew

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Cory Doctorow (2nd year of eligibility)

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]

NOVELETTE "Millennium Babies" by Kristine Kathryn Rusch [*Asimov's* Jan 2000]

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

RELATED BOOK *Greetings from Earth: The Art of Bob Eggleton* by Bob Eggleton and Nigel Suckling [Paper Tiger, 2000]

DRAMATIC PRESENTATION *Crouching Tiger, Hidden Dragon* (2000) [China Film] Screenplay by Wang Hui-Ling 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

SEMIPOZINE *Locus* ed. by Charles N. Brown

FANZINE *File 770* ed. by Mike Glyer

FAN WRITER Dave Langford

FAN ARTIST Teddy Harvia

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Kristine Smith (2nd year of eligibility)

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]

NOVELETTE "Hell Is the Absence of God" by Ted Chiang [*Starlight* #3 (Tor), 2001]

SHORT STORY "The Dog Said Bow-Wow" by Michael Swanwick [*Asimov's* Oct/Nov 2001]

RELATED BOOK *The Art of Chesley Bonestell* by Ron Miller and Frederick C. Durant III with Melvin H. Schuetz [Paper Tiger, 2001]

DRAMATIC PRESENTATION *The Lord of the Rings: The Fellowship of the Ring* (2001) [New Line Cinema/The Saul Zaentz Company/WingNut Films] Screenplay by Fran Walsh & Philippa Boyens & 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

SEMIPOZINE *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

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Jo Walton (2nd year of eligibility)

Hugo Awards, 2003 (*Torcon 3* [Toronto, Canada; August 28–September 1, 2003])

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

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

NOVELETTE "Slow Life" by Michael Swanwick [*Analog* Dec 2002]

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

RELATED BOOK *Better to Have Loved: The Life of Judith Merrill* by Judith Merrill and Emily Pohl-Weary [Between the Lines, 2002]

DRAMATIC PRESENTATION, LONG FORM *The Lord of the Rings: The Two Towers* (2002) [New Line Cinema] Screenplay by Fran Walsh & Philippa Boyens & Stephen Sinclair & 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

SEMIPOZINE *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

John W. Campbell Award for Best New Writer (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Wen Spencer (2nd year of eligibility)

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]

NOVELETTE "Legions in Time" by Michael Swanwick [*Asimov's* Apr 2003]

SHORT STORY "A Study in Emerald" by Neil Gaiman [*Shadows Over Baker Street* ed. by Michael Reaves & John Pelan (Del Rey), 2003]

RELATED 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

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

FANZINE *Emerald City* ed. by Cheryl Morgan

FAN WRITER Dave Langford

FAN ARTIST Frank Wu

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Jay Lake (2nd year of eligibility)

Hugo Awards, 2005 (*Interaction* [Glasgow, Scotland; August 4-8, 2005])

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

NOVELLA "The Concrete Jungle" by Charles Stross [*The Atrocity Archives* (Golden Gryphon), 2004]

NOVELETTE "The Faery Handbag" by Kelly Link [*The Faery Reel: Tales from the Twilight Realm* (Viking), 2004]

SHORT STORY "Travels with My Cats" by Mike Resnick [*Asimov's* Feb 2004]

RELATED BOOK *The Cambridge Companion to Science Fiction* by Edward James and Farah Mendlesohn [Cambridge University Press, 2003]

DRAMATIC PRESENTATION, LONG FORM *The Incredibles* (2004) [Pixar Animation/Disney] Written and directed by Brad Bird

DRAMATIC PRESENTATION, SHORT FORM *Battlestar Galactica*—"33" (2004) [NBC Universal/Sci Fi Channel]

Written by Ronald D. Moore; Directed by Michael Rymer

PROFESSIONAL EDITOR Ellen Datlow

PROFESSIONAL ARTIST Jim Burns

SEMI-PROZINE *Ansible* ed. by Dave Langford

FANZINE *Plokta* ed. by Alison Scott, Steve Davies and Mike Scott

FAN WRITER David Langford

FAN ARTIST Sue Mason

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

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Elizabeth Bear (2nd year of eligibility)

Hugo Awards, 2006 (*L.A.con IV* [Los Angeles, California; August 23-27, 2006])

NOVEL *Spin* by Robert Charles Wilson [Tor, 2005]

NOVELLA "Inside Job" by Connie Willis [*Asimov's* Jan 2005]

NOVELETTE "Two Hearts" by Peter S. Beagle [*F&SF* Oct/Nov 2005]

SHORT STORY "Tk'tk'tk" by David D. Levine [*Asimov's* Mar 2005]

RELATED BOOK *Storyteller: Writing Lessons and More from 27 Years of the Clarion Writers' Workshop* by Kate Wilhelm [Small Beer Press, 2005]

DRAMATIC PRESENTATION, LONG FORM *Serenity* (2005) [Universal Pictures/Mutant Enemy, Inc.] Written and directed by Joss Whedon

DRAMATIC PRESENTATION, SHORT FORM *Doctor Who*—"The Empty Child / The Doctor Dances" (2005) [BBC Wales/BBC1] Written by Steven Moffat; Directed by James Hawes

PROFESSIONAL EDITOR David G. Hartwell (Tor Books; Year's Best SF)

PROFESSIONAL ARTIST Donato Giancola

SEMI-PROZINE *Locus* ed. by Charles N. Brown, Kirsten Gong-

Wong and Liza Groen Trombi

FANZINE *Plokta* ed. by Alison Scott, Steve Davies and Mike Scott

FAN WRITER Dave Langford

FAN ARTIST Frank Wu

SPECIAL AWARDS Betty Ballantine—life achievement; Harlan Ellison—for 50 years of publishing fiction; Fred Patten—life achievement

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) John Scalzi (1st year of eligibility)

Hugo Awards, 2007 (*Nippon 2007* [Yokohama, Japan; August 30–September 3, 2007])

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

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

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

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

RELATED BOOK *James Tiptree, Jr.: The Double Life of Alice B. Sheldon* by Julie Phillips [St. Martin's Press, 2006]

DRAMATIC PRESENTATION, LONG FORM *Pan's Labyrinth* (2006) [Picturehouse] Screenplay by Guillermo del Toro; Directed by Guillermo del Toro

DRAMATIC PRESENTATION, SHORT FORM *Doctor Who*—"Girl in the Fireplace" (2006) [BBC Wales/BBC1] Written by Steven Moffat; Directed by Euros Lyn

EDITOR—LONG FORM Patrick Nielsen Hayden (Tor Books)

EDITOR—SHORT FORM Gordon Van Gelder (*The Magazine of Fantasy and Science Fiction*)

PROFESSIONAL ARTIST Donato Giancola

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

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

FAN WRITER Dave Langford

FAN ARTIST Frank Wu

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Naomi Novik (1st year of eligibility)

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]

NOVELETTE "The Merchant and the Alchemist's Gate" by Ted Chiang [*F&SF* Sep 2007; Subterranean Press, 2007]

SHORT STORY "Tideline" by Elizabeth Bear [*Asimov's* Jun 2007]

RELATED BOOK *Brave New Words: The Oxford Dictionary of Science Fiction* by Jeff Prucher [Oxford University Press, 2007]

DRAMATIC PRESENTATION, LONG FORM *Stardust* (2007) [Paramount Pictures] Written by Jane Goldman & Matthew Vaughn; Directed by Matthew Vaughn; based on the novel by Neil Gaiman, illustrated by Charles Vess

DRAMATIC PRESENTATION, SHORT FORM *Doctor Who*—"Blink" (2007) [BBC] Written by Steven Moffat; Directed by Hettie Macdonald

EDITOR—LONG FORM David G. Hartwell (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

SPECIAL AWARDS NASA; NESFA Press

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Mary Robinette Kowal (2nd year of eligibility)

Hugo Awards, 2009 (*Anticipation* [Montreal, Canada; August 6-10, 2009])

NOVEL *The Graveyard Book* by Neil Gaiman [HarperCollins, 2008; Bloomsbury UK, 2008]

NOVELLA "The Erdmann Nexus" by Nancy Kress [*Asimov's* Oct/Nov 2008]

NOVELETTE "Shoggoths in Bloom" by Elizabeth Bear [*Asimov's* Mar 2008]

SHORT STORY "Exhalation" by Ted Chiang [*Eclipse Two* ed. by Jonathan Strahan (Night Shade), 2008]

RELATED BOOK *Your Hate Mail Will Be Graded: A Decade of Whatever, 1998-2008* by John Scalzi [Subterranean Press, 2008]

GRAPHIC STORY *Girl Genius, Volume 8: Agatha Heterodyne and the Chapel of Bones* [Airship Entertainment, 2008] Written by Kaja & 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 Tancher; 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

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) David Anthony Durham (2nd year of eligibility)

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]

NOVELETTE "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 *Clarksesworld* 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

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award]) Seanan McGuire (1st year of eligibility)

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]

NOVELETTE "The Emperor of Mars" by Allen M. Steele [*Asimov's* Jun 2010]

SHORT STORY "For Want of a Nail" by Mary Robinette Kowal [*Asimov's* Sep 2010]

RELATED WORK *Chicks Dig Time Lords: A Celebration of Doctor Who by the Women Who Love It* ed. by Lynne M. Thomas and Tara O'Shea [Mad Norwegian, 2010]

GRAPHIC STORY *Girl Genius, Volume 10: Agatha Heterodyne and the Guardian Muse* [Airship Entertainment, 2010] Written by Kaja & 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



Of course it's peace-bonded

EDITOR—SHORT FORM Sheila Williams
PROFESSIONAL ARTIST Shaun Tan
SEMIPOZINE *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
JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER
(Sponsored by the publisher of *Analog* Magazine and administered on their behalf by WSFS [Not a Hugo Award])
Lev Grossman (2nd year of eligibility)

2012 Hugo Award Nominees

Seeking to join this list of science fiction's honored works and workers are the nominees for the 2012 Hugo Awards. "No Award" is also listed in each category.

NOVEL

Among Others by Jo Walton (Tor)
A Dance with Dragons by George R. R. Martin (Bantam Spectra)
Deadline by Mira Grant (Orbit)
Embassytown by China Mieville (Macmillan/Del Rey)
Leviathan Wakes by James S. A. Cory (Orbit)

NOVELLA

Countdown by Mira Grant (Orbit)
"The Ice Owl" by Carolyn Ives (*The Magazine of Fantasy and Science Fiction* Oct.-Nov. 2011)
"Kiss Me Twice" by Mary Robinette Kowal (*Asimov's* June 2011)
"The Man who Bridged the Mist" by Kij Johnson (*Asimov's* Oct.-Nov. 2011)
"The Man who Ended History: A Documentary" by Ken Liu (*Panverse* 3)
Silently and Very Fast by Catherynne M. Valente (*Clarkesworld*, WSFA)

NOVELETTE

"The Copenhagen Interpretation" by Paul Cornell (*Asimov's* July 2011)
"Fields of Gold" by Rachel Swirsky (*Eclipse Four*)
"Ray of Light" by Brad Torgersen (*Analog* Dec. 2011)
"Six Months, Three Days" by Charlie Jane Anders (Tor.com)
"What We Found" by Geoff Ryman (*The Magazine of Fantasy and Science Fiction* Sept.-Oct. 2011)

SHORT STORY

"The Cartographer Wasps and the Anarchist Bees" by E. Lily Yu (*Clarkesworld* April 2011)
"The Homecoming" by Mike Resnick (*Asimov's* Apr.-May 2011)
"Movement" by Nancy Fulda (*Asimov's* Mar. 2011)
"The Paper Menagerie" by Ken Liu (*The Magazine of Fantasy and Science Fiction* Mar.-Apr. 2011)
"Shadow War of the Night Dragons: Book One: The Dead City: Prologue" by John Scalzi (Tor.com)

RELATED WORK

The Encyclopedia of Science Fiction, Third Edition edited by John Clute, David Langford, Peter Nicholls and Graham Sleight (Gollancz)

Jar Jar Binks Must Die ... and Other Observations about Science Fiction Movies by Daniel M. Kimmel (Fantastic Books)
The Steampunk Bible: An Illustrated Guide to the World of Imaginary Airships, Corsets and Goggles, Mad Scientists, and Strange Literature by Jeff VanderMeer and S. J. Chambers (Abrams Image)
Wicked Girls by Seanan McGuire
Writing Excuses, Season 6 by Brandon Sanderson, Dan Wells, Mary Robinette Kowal, Howard Tayler, and Jordan Sanderson

GRAPHIC STORY

Digger by Ursula Vernon (Sofawolf Press)
Fables Vol. 15: Rose Red by Bill Willingham and Mark Buckingham (Vertigo)
Locke & Key Volume 4, Keys to the Kingdom Written by Joe Hill, illustrated by Gabriel Rodriguez (IDW)
Schlock Mercenary: Force Multiplication Written and illustrated by Howard Tayler, colors by Travis Walton (The Tayler Corporation)
The Unwritten (Volume 4): Leviathan Created by Mike Carey and Peter Gross. Written by Mike Carey, illustrated by Peter Gross (Vertigo)

DRAMATIC PRESENTATION (LONG FORM)

Captain America: the First Avenger screenplay by Christopher Markus and Stephan McFeely; directed by Joe Johnston (Marvel)
Game of Thrones (Season 1) created by David Benioff and D. B. Weiss; written by David Benioff, D. B. Weiss, Bryan Cogman, Jane Espenson, and George R. R. Martin; directed by Brian Kirk, Daniel Minahan, Tim van Patten, and Alan Taylor (HBO)
Harry Potter and the Deathly Hallows Part 2 screenplay by Steve Kloves; directed by David Yates (Warner Bros.)
Hugo screenplay by John Logan; directed by Martin Scorsese (Paramount)
Source Code screenplay by Ben Ripley; directed by Duncan Jones (Vendome)

DRAMATIC PRESENTATION (SHORT FORM)

"The Doctor's Wife" (*Doctor Who*) written by Neil Gaiman; directed by Richard Clark (BBC Wales)
"The Drink Tank's Hugo Acceptance Speech" Christopher J. Garcia and James Bacon (Renovation)
"The Girl Who Waited" (*Doctor Who*) written by Tom MacRae; directed by Nick Hurran (BBC Wales)
"A Good Man Goes to War" (*Doctor Who*) written by Steven Moffat; directed by Peter Hoar (BBC Wales)
"Remedial Chaos Theory" (*Community*) written by Dan Harmon and Chris McKenna; directed by Jeff McMan (NBC)

EDITOR—SHORT FORM

John Joseph Adams
Neil Clarke
Stanley Schmidt
Jonathan Strahan
Sheila Williams

EDITOR—LONG FORM

Lou Anders
Liz Gorinsky
Anne Lesley Groell
Patrick Neilsen Hayden
Betsy Wollheim

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PROFESSIONAL ARTIST

Dan dos Santos
Bob Eggleton
Michael Komarck
Stephen Martinieri
John Picacio

SEMI-PROZINE

Apex Magazine edited by Catherynne M. Valente, Lynne M. Thomas, and Jason Sizemore
Interzone edited by Andy Cox
Lightspeed edited by John Joseph Adams
Locus edited by Lisa Green Trombi, Kirsten Gong-Wong, et. al.
New York Review of Science Fiction edited by David G. Hartwell, Kevin J. Maroney, Kris Dikeman, and Aaron Grumer

FANZINE

Banana Wings edited by Claire Brialey and Mark Plummer
The Drink Tank edited by Christopher J. Garcia and James Bacon
File 770 edited by Mike Glycer
Journey Planet edited by James Bacon, Christopher J. Garcia, et. al.
SF Signal edited by John DeNardo

FAN WRITER

James Bacon
Claire Brialey
Christopher J. Garcia
Jim C. Hines
Steven H Silver

FAN ARTIST

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

FANCAST

The Coode Street Podcast Jonathan Strahan and Gary K. Wolfe
Galactic Suburbia Podcast Alisa Krasnostein, Alex Pierce, and Tansy Rayner Roberts (presenters) and Andrew Finch (producer)
SF Signal Podcast John DeNardo and DP Frantz, produced by Patrick Hester
SF Squeecast Lynne M. Thomas, Seanan McGuire, Paul Cornell, Elizabeth Bear, and Catherynne M. Valente
StarShipSofa Tony C. Smith

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER

(Sponsored by the publisher of *Analog Magazine* and administered on their behalf by WSFS [Not a Hugo Award])
Mur Lafferty (1st year of eligibility)
Stina Leicht (1st year of eligibility)
Karen Lord (2nd year of eligibility)
Brad R. Torgersen (2nd year of eligibility)
E Lily Yu (1st year of eligibility)

CARTOONS BY KURT ERICHSEN



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Logo by Brad Foster.



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TO THE MEMBERS OF WORLDCON -

Che Guevara once said, "The revolution is not an apple that falls when it is ripe. You have to make it fall." **We agree.** It is time to stop talking about change, and time to start making it happen.

The Orlando committee will run for you a Worldcon that will be appealing to new members and get them coming back year after year, while holding onto the traditions that makes Worldcon the premier event on the fannish calendar.

Our committee will run for you the most inexpensive Worldcon you have attended in over **twenty years**, because overspending and high prices leave too many fans out.

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Because in one year...

...the Revolution begins.



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PREVIOUS GUESTS

1940 - 2000

Chicon I: 1940

Edward Elmer Smith (1890-1965) was the first author to be named Guest of Honor to a Worldcon when he was recognized at the second World Science Fiction Convention, Chicon 1. He is best known for his two defining space opera series. The earlier work, *The Skylark of Space* was originally written before Hugo Gernsback coined the term science fiction and appeared in the same 1928 issue as the original Buck Rogers story. *The Skylark of Space*, featuring the exploits of the heroic Dick Seaton and the villainous Blackie DuQuesne, were so popular Smith wrote three sequels before turning his attention to his Lensman series, which helped establish many of the common themes of space opera that persist to this day. The popularity of the Lensman stories helped establish the first round of SF small presses when Lloyd Eshbach founded Fantasy Press in order to publish *Spacehounds of the IPC* (the Lensman series was being published by Buffalo Book Co.) In addition to his writing, Smith held a Ph.D. in chemical engineering and worked in the food industry, developing methods for improving donuts and making powdered sugar adhere better, thus providing an additional boon to science fiction fans everywhere.

— Steven H Silver

TASFIC: 1952

Hugo Gernsback (1884-1967)

The Hugo Awards weren't named in honor of Hugo Gernsback on a whim.

Most of us are familiar with a broad outline of the historical record: born in Luxembourg, science education, 1904 emigration to the US, introduction of DIY wireless, publication of a mail order catalog; expansion into a publishing empire (*Modern Electrics*, *The Electrical Experimenter*, *Science & Invention*), a radio station (WRNY), production of an early television broadcast. Author of the 'sugar-coated science' novel *Ralph 124C41+*, inventor of the term *scientifiction* (mercifully changed to science fiction). Publisher of the world's first science fiction magazine—*Amazing Stories*. Slow payer. Victim (or architect) of bankruptcy. Purveyor of awful anagrams, and—

Creator of the world's first social network. ??

With the introduction of the Science Fiction League



LEFT, E.E. "DOC" SMITH; RIGHT, HUGO GERNSBACK

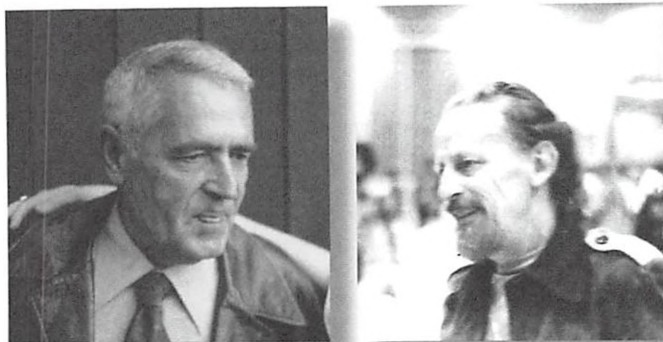
in *Wonder Stories* magazine in 1934, Gernsback laid the foundation for fandom, opening the publication to user-generated content and a crude form of 'friending' (contributor contact information was made public), providing a much needed outlet for those who wanted more and helping to give rise to the world we live in today.

We are living in a science fiction world, making it more than fitting that we name the genre's most prestigious award for the publisher of the magazine that gave it a voice and founded its social network, Fandom.

— Steve Davidson

Chicon III: 1962

Theodore Sturgeon (1918-1985) is the author of the novels *More than Human* and *Venus Plus X*, but he really made his mark in writing short fiction, beginning in 1938, although his first science fiction story, "Ether Breathe," appeared the following year. Sturgeon began writing during a three year stint in the merchant marine when he was a teenager. his short fiction includes the stories "Microcosmic God," "The Stars Are the Styx," and "Killozer," among many others, all of which have been collected in a thirteen volume series by North Atlantic Press. He wrote the screenplay for the *Star Trek* episodes "Shore Leave" and "Amok Time," the latter of which introduced *pon farr*, the Vulcan salute, and the catch phrase "Live Long and Prosper." Kurt Vonnegut, Jr. is believed to have loosely based the character Kilgore Trout on Theodore Sturgeon. Sturgeon may be best known today for his 1951 formulation of Sturgeon's Law, which states that "Ninety percent of science fiction is crud, but then, ninety percent of *everything* is crud." His 1970 short



LEFT, A. BERTRAM CHANDLER; RIGHT, THEODORE STURGEON

story "Slow Sculpture" received both the Hugo and the Nebula Award. The Theodore Sturgeon Memorial Award, presented for short fiction annually by the Center for the Study of Science Fiction has been presented annually since 1987.

— Steven H Silver

Chicon IV: 1982

A. Bertram Chandler (1912-1984)

A. Bertram Chandler was born in the United Kingdom and joined the merchant navy in 1928, eventually immigrating to Australia in 1956, where he continued to command ships until he retired in 1975. He used this experience to create the character of John Grimes, who appeared in numerous novels and short stories as he worked his way up the ranks through the Federation Survey Service, his entry into the Rim Worlds Confederacy, and his activities as the Commodore of the latter organization. Chandler has noted that Grimes tended to be one rank above whatever rank Chandler was when writing the stories, while his wife referred to the character as being an Horatio Hornblower figure. Chandler began writing when John W. Campbell, Jr. mentioned to him that he was short on fiction. Chandler wrote the story "This Means War" and sold the story to *Astounding*. At Campbell's request, when Chandler sold work to other magazines, he used a pseudonym, either George Whitley or Andrew Dunstan. Chandler's fiction also won him four Ditmar Awards.

— Steven H Silver

Frank Kelly Freas (1922-2005)

Frank Kelly Freas's art ranged from quick sketches to complex illustrations. He was studying pre-med when he gave in to his artistic inclinations and worked as the art director for Curtis-Wright Public Relations before serving nearly five years in the air force during World War II. Following the war, he studied illustration and began to publish his art in *Weird Tales* and *Astounding*, quickly becoming a full-time artist, contributing both covers and interior illustrations to *Astounding*. Among his most famous paintings is the cover illustration for Fredric Brown's *Martians Go Home* and he created the mission patch used by NASA for Skylab 1. He was also the official NASA artist for seven missions. Freas pioneered the

movement among science fiction artists of selling prints of his artwork and was also one of the first SF artists to collect his paintings in book form. In addition to his work for science fiction, Freas spent about four years doing illustrations for *Mad Magazine*. Freas served as the Coordinating Judge for the Illustrators of the Future from the contest's founding in 1988 until shortly before his death. He won eleven Hugo Awards, including a five-year winning streak and one retro-Hugo.

— Steven H Silver

Lee Hoffman (1932-2007)

Lee Hoffman, 1982 Chicon Fan Guest of Honor, changed the face of fandom in the early 1950's. Not only was she a woman, but she published *Quandry*, one of the most influential fanzines of the time. *Quandry* led the way, putting fun and whimsy into what had become a very serious fandom.

Lee burst upon the fanzine scene, building *Quandry* into a regular, high quality, enormously popular fanzine before she physically made the acquaintance of other fans. Fans simply assumed that Lee was male. The story of her meeting Bob Tucker, and his surprise at discovering her gender, is now part of our fannish mythos. Her fanzine *Science-Fiction Five-Yearly* (1951-2006) has the honor of being the longest running regularly published fanzine ever (thanks to its quinquennial schedule and co-editors!)

Lee was a complete fan. She pubbed her ish, was an accomplished writer, and drew cartoons. Her artistic skills manifested in drawings as well as small carvings, with such creations as a pallid bust of Pallas, and a wolf-headed sword cane that measured less than 2 inches. She later became involved with clubs in New York and South Florida, including SFSFS, the South Florida Science Fiction Society. Lee was a "doer". As Guest of Honor at the first Tropicon, she pitched in to help set up. The next year, she returned with a screwdriver on her necklace, the better to assemble the art show panels.

First published as a professional writer in 1966 with *The Legend of Blackjack Sam*, Lee wrote 24 novels of science fiction, westerns and romance (as Georgia York). Her novel *The Valdez Horses* won the Silver Spur award in 1967.

— Edie Stern



LEFT, LEE HOFFMAN; RIGHT FRANK KELLY FREAS

Photo of Chandler by Susan Wood; photos of Sturgeon, Hoffman and Freas by © Andrew Porter

Hal Clement (1922-2003)

Hal Clement could provide an entire line-up of guests of honor on his own. The man who was born Harry Stubbs wrote science fiction as Hal Clement, painted as George Richard, and pursued fannish activities under his own name. He flew 35 combat missions over Europe during World War II (presumably under the name Stubbs) and also began publishing science fiction during the war years. A chemistry and astronomy teacher, he always worked to make sure the science in his stories was accurate and frequently would play with the laws of physics to see how differently modeled worlds would behave, most notably in his novel *Mission of Gravity*. In 1988, he was named the Damon Knight Grand Master by the Science Fiction and Fantasy Writers of America, and in 1996 he received a retro-Hugo for his story "Uncommon Sense." Many of his stories and novels were collected in a three volume set published by NESFA Press with cover illustrations he painted as George Richard. The Chicago area fan club SuperConDuckTivity named its award for Young Adult science fiction in his honor and the winner of the Hal Clement Award for Young Adults for Excellence in Children's Science Fiction Literature is announced each year at their convention, DuckKon, with the presentation being made at Worldcon.

— Steven H Silver

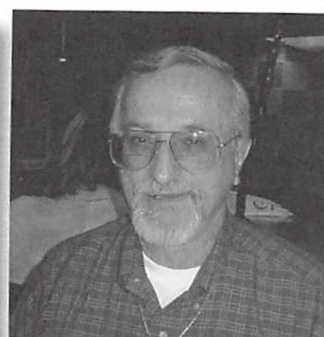
Martin H. Greenberg (1941-2011)

Dr. Martin H. Greenberg was the most prolific anthologist and book packager in the world. During his nearly 40-year career in publishing, he created 1,298 anthologies (including 199 single author collections) and almost 900 novels, along with 228 nonfiction books, for more than 2,450 published works. During this time, he commissioned more than 8,200 original short stories and reprinted more than 13,300 short stories (including 807 novels).

Starting with *Political Science Fiction: An Introductory Reader*, a reprint anthology of SF stories to help illustrate political science concepts in the classroom, Dr. Greenberg (who also held a Ph.D in political science) went on to found Tekno Books, and was one of the founders of the



LEFT, MARTIN H. GREENBERG; RIGHT HAL CLEMENT



LEFT, RICHARD POWERS; RIGHT, JON STOPA

Sci-Fi Channel. He received many awards during his distinguished career, including the Milford Award in science fiction, the SFWA Solstice award in science fiction, the HWA Bram Stoker award in horror, and the Ellery Queen award in mystery—the only person in history to win these lifetime achievement awards in three genres.

Throughout his incredible career, Martin became close friends with many authors, and always enjoyed spending time at conventions, meeting people, and coming up with his next new project.

— John Helfers

Richard Powers (1921-1996) was a Chicago native who studied art at the Mitzen Academy of the Chicago Art Institute and at the University of Kentucky before serving in World War II. By 1950, he was working as an artist with one of his first cover commissions being for Isaac Asimov's *Pebble in the Sky*. Upon taking work for Ballantine Books in 1953, Powers began to exhibit a more surrealist style of painting as opposed to the representational art style more often used in science fiction illustration, the result being that Powers work throughout the 50s and 60s was readily identifiable. His style was perfect for the New Wave period and began to influence other science fiction artists. His style, which eschewed the use of bug-eyed monsters and damsels in distress so common in the pulps, helped change the perception of science fiction into a more acceptable literature. Powers noted that he enjoyed working in science fiction because of the artistic freedom it afforded him. *The Art of Richard Powers* was edited by Chicon 7 Guest of Honor Jane Frank. Powers was a Guest of Honor at LoneStarCon I, the 1985 NASFIC, as well as Chicon IV. He was posthumously inducted into the Science Fiction Hall of Fame in 2008.

— Steven H Silver

Jon & Joni Stopa (1941-1996)

Jon Stopa met Joni Cornell (née Doyle) at Pittcon and the two were married by 1962 and living at Stopa's family sky lodge in Wilmot, Wisconsin, where they began hosting Wilcon, a three-day long invitation-only relaxacon, in 1963. By that time, Joni had helped create the Pittcon art show, where she pressed Harlan Ellison into service. Joni also helped create the modern Masquerade, ensuring that costumers had plenty of room backstage, the chance to eat, and practice runs through the Masquerade space.

Throughout the 1960s, the Stopas entered and

Photos of Greenberg, Clement and Powers by © Andrew Porter; photo of Stopa by Chaz Boston Baden

won many costume contests. Jon was responsible for publications at Chicon III and his picture, in costume appeared in *The Proceedings: Chicon III*. In the early 1970s the couple helped found ISFiC, which runs Windycon, where Joni was guest of honor in 1975. The Stopas were Fan Guests of Honor at ConClave 6 in 1981 and at Chicon V in 1991.

Jon has published a handful of short stories, beginning in 1957 with "The First Inch" in *Astounding* and ending in 1973 with "Kiddy-Lib" in *Eros in Orbit*.

Joni Stopa collapsed on November 8, 1996 at Windycon XXIII from a combination of heart problems, a stroke, and a staph infection. She died just under a month later.

— Steven H Silver

Chicon 2000

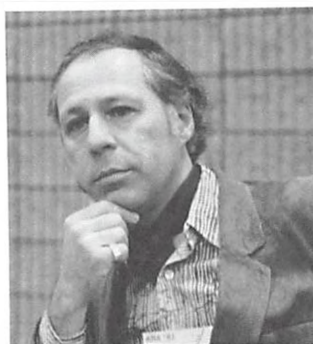
Ben Bova began publishing science fiction in 1959 with *The Star Conquerors*. In 1971, he was appointed editor of *Analog Magazine* following the death of its long-time editor, John W. Campbell, Jr., and received six Hugo Awards for his editorial skills at the magazine. After leaving *Analog*, Bova served as first fiction, and then general, editor of *Omni*, which had just been launched. He remained at the magazine until 1982. Bova has published the long-running "Grand Tour" series of science fiction novels, a future history which has included works set on most of the major planets of the solar system and in the asteroid belt. He has also created the undying hero, Orion, whose adventures place him in a variety of historical periods, from the fall of Troy to the Arthurian saga. His *Voyagers* sequence is a hard science take on space opera. Bova was also the editor of the Science Fiction Hall of Fame. In recent years, he has worked as a consultant in Hollywood on science fiction films. He holds a Masters in Communications and a Doctorate in Education. His novel *Titan* received the John W. Campbell Memorial Award and in 1982, he received the coveted Balrog Award for professional achievement.

— Steven H Silver

Jim Baen (1943-2006)

Jim Baen started his publishing career, appropriately enough, in the complaint department of Ace Books in 1970, after stints in the Army Security Agency, at CCNY, and in Greenwich Village as the manager of a folk music coffee shop (a "basket house"). After he'd had enough complaints he moved into the Assistant Gothic Editor spot at Ace. In 1972 he took Judy Lynn del Rey's place at *Galaxy* magazine as Managing Editor, and became Editor of *Galaxy* and *If* in 1974. While at *Galaxy* he published such authors as Jerry Pournelle, Charles Sheffield, Spider Robinson, Joanna Russ, and John Varley, and was nominated for several Hugo Awards. In 1978 he returned to Ace to head their science fiction line, working for publisher Tom Doherty. When Doherty left to start Tor, Baen shortly followed and started the SF line there.

In 1983 he had the opportunity to start his own



LEFT, BEN BOVA; RIGHT JIM BAEN

independent company, Baen Books, distributed then and now by Pocket/Simon & Schuster. Since then, Baen Books has become a market leader, publishing books at the heart of SF, by authors such as David Drake, Lois McMaster Bujold, David Weber, John Ringo, Mercedes Lackey, Larry Niven, Eric Flint, and many more. Jim Baen was very active on the *baen.com* website, "Baen's Bar," where his interests in evolutionary biology, space technology, politics, military history, and bad puns are discussed along with science fiction. Before his death in June 2006 Jim had become one of the great innovators of ebook publishing, establishing Baen's ground-breaking program of novels available on-line to readers by subscription, and without DRM encryption.

— Toni Weiskopf

Bob Eggleton has produced art for major and minor publishers in the science fiction field, providing his interpretations of dinosaurs, sea monsters, aliens, landscapes, heroes, and villains. Eggleton uses a wide variety of techniques in his art, having sought to be influenced by classical art techniques. His artwork has graced fantasy, science fiction, and horror books and he has also collaborated with John Grant on multiple art books, including *The Stardragons* and *Dragonhenge*. Eggleton has a well-known affection for Godzilla, and on one trip to Japan was able to appear as an extra in the film *Godzilla against Mechagodzilla*. He has provided conceptual art for Hollywood and served as a concept artist for *Star Trek: The Experience*. The winner of several Hugo Awards, upon being informed that he had won his first Hugo, Eggleton flew to the convention in Winnipeg to accept the award the day after the Hugo Ceremony. In addition to his nine Hugos, including one for Best Related Book, Eggleton has received the Skylark, Chesley, and Gaughan Awards. The asteroid 13562 has been named in his honor.

— Steven H Silver

Bob and Ann Passovoy

Bob and Anne Passovoy have been active in science-fiction fandom since the early 1970s. They are founding members of the Dorsai Irregulars, a fannish security service organization, and have worked on numerous conventions over the years, both with the DI and as individuals. They were board members of ISFiC (Illinois Science Fiction in Chicago), the governing body of Windycon, the Chicago area's oldest SF convention, with



LEFT, BOB EGGLETON; RIGHT ANN AND BOB PASSOVOY

Photo Eggleton by © Andrew Porter; photo of the Passovoy's by © Chaz Boston Baden

Anne serving as President. Bob was also a board member for Chicon IV.

Bob and Anne were the first to bring filk to a large audience in fandom, as they were drafted to provide emergency entertainment at the MidAmeriCon masquerade in 1976 when the judges were locked in deliberation and no one was allowed to leave the ballroom and re-enter. They sang everything that they could think

of to keep the fans in their seats, including "The Chicken Song." Remarkably, everyone survived.

Anne has won two Pegasus Awards, one for her original song, "Harbors," the other for her setting of Poul Anderson's "Mary O'Meara." They were inducted into the Filk Hall of Fame in 2008.

Bob is responsible for the Midwest school of fannish auctioneering, which you will see here at Chicon 7. A Midwest-style auction is always entertaining, as the auctioneers look for new and interesting ways to entice the audience to bid while still keeping the artwork moving.

Bob is also a doctor. Aside from helping out with various medical emergencies at conventions, Bob also developed the "5-2-1" rule for convention goers—a minimum of five hours of sleep per night, two meals and one shower per day—that we recommend to all of you.

Bob and Anne are delightful, funny people and we were happy to have them as our Fan Guests of Honor at Chicon 2000.

— Bill Roper

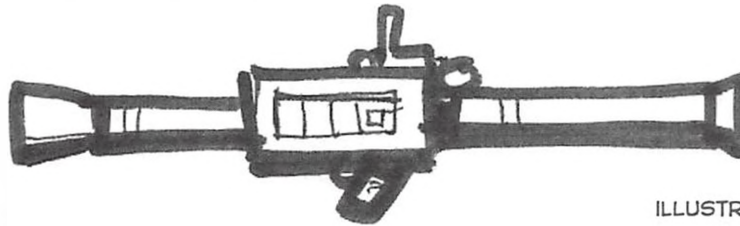
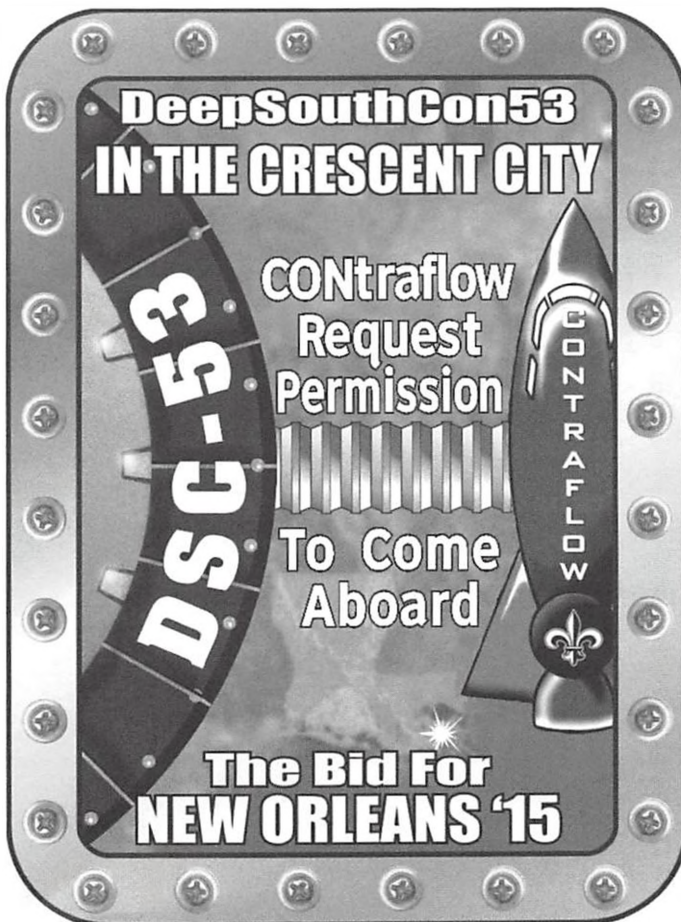


ILLUSTRATION BY WILLIAM ROTSLER



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THE LONG LIST

OF WORLD SCIENCE FICTION CONVENTIONS

produced by the WSFS Long List Committee

Number	Year	City	Site	Guest	Chairman	Attendance
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 Erle Korshak	128
3 - Denvention I 4-6 Jul 1941		Denver	Shirley-Savoy Hotel	Robert A. Heinlein	Olon F. Wiggins	90
1942-1945	(Worldcon was not held due to World War II)					
4 - 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 1948		Toronto	RAI Purdy Studios	Robert Bloch (pro) Bob Tucker (fan)	Ned McKeown	200
7 - Cinventon 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
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	380
14 - (NyCon II) 31 Aug-3 Sep 1956		New York	Biltmore Hotel	Arthur C. Clarke	David A. Kyle	850
15 - Loncon I 6-9 Sep 1957		London	King's Court Hotel	John W. Campbell, Jr.	Ted Carnell	268
16 - Solacon 29 Aug-1 Sep 1958		South Gate, Calif.	Alexandria Hotel	Richard Matheson	Anna S. Moffatt	322
17 - Detention 4-7 Sep 1959		Detroit	Pick-Fort Shelby Hotel	Poul Anderson (pro) John Berry (fan)	Roger Sims Fred Prophet	371
18 - Pittcon 3-5 Sept 1960		Pittsburgh	Penn-Sheraton Hotel	James Blish	Dirce Archer	568
19 - Seacon 2-4 Sep 1961		Seattle	Hyatt House	Robert A. Heinlein	Wally Weber	300
20 - Chicon III 31 Aug-3 Sep 1962		Chicago	Pick-Congress Hotel	Theodore Sturgeon	Earl Kemp	730 / 830
21 - Discon I 31 Aug-2 Sep 1963		Washington, DC	Statler-Hilton Hotel	Murray Leinster	George Scithers	600
22 - Pacificon II 4-7 Sep 1964		Oakland	Hotel Leamington	Leigh Brackett (pro) Edmond Hamilton (pro) Forrest J Ackerman (fan)	J. Ben Stark Al haLevy	523

Number	Year	City	Site	Guest	Chairman	Attendance
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
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	1,534
28 - Heicon '70 20-24 Aug 1970		Heidelberg	Heidelberg Stadthalle	E. C. Tubb (UK) Robert Silverberg (US) Herbert W. Franke (Germany) Elliot K. Shorter (fan)	Manfred Kage	620
29 - Noreascon I 2-6 Sep 1971		Boston	Sheraton-Boston Hotel	Clifford D. Simak (pro) Harry Warner, Jr. (fan)	Tony Lewis	1,600
30 - L.A.Con I 1-4 Sep 1972		Los Angeles	International Hotel	Frederik Pohl (pro) Buck & Juanita Coulson (fan)	Charles Crayne Bruce Pelz	2,007
31 - Torcon II 31 Aug-3 Sep 1973		Toronto	Royal York Hotel	Robert Bloch (pro) William Rotsler (fan)	John Millard	2,900
32 - Discon II 29 Aug-2 Sep 1974		Washington, DC	Sheraton Park Hotel	Roger Zelazny (pro) Jay Kay Klein (fan)	Jay Haldeman Ron Bounds	3,587
33 - Aussiecon One 14-17 Aug 1975		Melbourne	Southern Cross Hotel	Ursula K. Le Guin (pro) Susan Wood (fan) Mike Glicksohn (fan) Donald Tuck (Australian)	Robin Johnson	606
34 - MidAmeriCon 2-6 Sep 1976		Kansas City, MO	Radisson Muehlebach Hotel Phillips House	Robert A. Heinlein (pro) George Barr (fan)	Ken Keller	3,014 / 4,200
35 - SunCon 2-5 Sep 1977		Miami Beach	Hotel Fontainebleau	Jack Williamson Robert A. Madle (fan)	Don Lundry	3,240
36 - IguanaCon II 30 Aug-4 Sep 1978		Phoenix	Hyatt Regency, Adams House Phoenix Convention Center & Symphony Hall	Harlan Ellison (pro) Bill Bowers (fan)	Tim Kyger	4,700
37 - Seacon '79 23-26 Aug 1979		Brighton	Metropole Hotel	Brian Aldiss (UK) Fritz Leiber (US) Harry Bell (fan)	Peter Weston	3,114
38 - Noreascon Two 29 Aug-1 Sep 1980		Boston	Sheraton-Boston Hotel Hynes Civic Auditorium	Damon Knight (pro) Kate Wilhelm (pro) Bruce Pelz (fan)	Leslie Turek	5,850
39 - Denvention Two 3-7 Sep 1981		Denver	Denver Hilton Hotel Currihan Convention Center Exhibition Hall and Arena	Clifford D. Simak (pro) C. L. Moore (pro) Rusty Hevelin (fan)	Suzanne Carnival Don C. Thompson	3,792
40 - Chicon IV 2-6 Sep 1982		Chicago	Hyatt Regency Chicago	A. Bertram Chandler (pro) Frank Kelly Freas (pro) Lee Hoffman (fan)	Ross Pavlac Larry Propp	4,275
41 - ConStellation 1-5 Sep 1983		Baltimore	Baltimore Convention Centre	John Brunner (pro) David A. Kyle (fan)	Michael Walsh	6,400
42 - L.A.con II 30 Aug-3 Sep 1984		Anaheim	Anaheim Hilton Anaheim Convention Center	Gordon R. Dickson (pro) Dick Eney (fan)	Craig Miller Milt Stevens	8,365

Number	Year	City	Site	Guest	Chairman	Attendance
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	Ray Bradbury Terry Carr (fan)	Penny Frierson Ron Zukowski	5,811
45 - Conspiracy '87 27 Aug-1 Sep 1987		Brighton	Metropole Hotel Brighton Conference Centre	Doris Lessing (UK) Alfred Bester (US) Arkady Strugatsky (USSR) Boris Strugatsky (USSR) Jim Burns (artist) Ray Harryhausen (film) Joyce & Ken Slater (fan) David Langford (special fan)	Paul Oldroyd	4,009 / 5,425
46 - Nolacon II 1-5 Sep 1988		New Orleans	Marriott, Sheraton, and International Hotels New Orleans Municipal Auditorium	Donald A. Wollheim Roger Sims (fan)	John H. Guidry	5,300
47 - Noreascon 3 31 Aug-4 Sep 1989		Boston	Hynes Convention Center Sheraton-Boston Hotel, Hilton Hotel, Park Plaza Hotel	Andre Norton (pro) Ian & Betty Ballantine (pro) The Stranger Club (fan)	Mark L. Olson	6,837 / 7,795
48 - ConFiction 23-27 Aug 1990		The Hague	Netherlands Congress Centre	Harry Harrison Wolfgang Jeschke Joe Haldeman Andrew Porter (fan)	Kees van Toorn	3,580
49 - Chicon V 29 Aug-2 Sep 1991		Chicago	Hyatt Regency Chicago	Hal Clement (pro) Martin H. Greenberg (pro) Richard Powers (pro) Jon & Joni Stopa (fan)	Kathleen Meyer	5,661
50 - MagiCon 3-7 Sep 1992		Orlando	Orange County Convention and Civic Center The Peabody Hotel The Clarion Hotel	Jack Vance (pro) Vincent Di Fate (artist) Walter A. Willis (fan)	Joe Siclari	5,319 / 6,368
51 - ConFrancisco 2-6 Sep 1993		San Francisco	Moscone Convention Center ANA Hotel Parc Fifty Five Nikko Hotel	Larry Niven Alicia Austin Tom Digby Jan Howard Finder Mark Twain (Dead GoH)	David W. Clark	6,602 / 7,725
52 - ConAdian 1-5 Sep 1994		Winnipeg	Winnipeg Convention Centre Crowne Plaza, Place Louis Riel, and Sheraton	Anne McCaffrey (pro) George Barr (artist) Robert Runte (fan)	John Mansfield	3,570
53 - Intersection 24-28 Aug 1995		Glasgow	Scottish Exhibition and Conference Centre Moat House, Crest, and Central Hotels	Samuel R. Delany (writer) Gerry Anderson (media) Les Edwards (artist) Vincent Clarke (fan) James White (writer) Roger Corman (media) Elsie Wollheim (special) Takumi & Sachiko Shibano (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		Mike Glyer	6,703

Number	Year	City	Site	Guest	Chairman	Attendance
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 - ConJosa	29 Aug-2 Sep 2002	San Jose	McEnery Convention Center, San Jose Civic Auditorium, Fairmont Hotel, Hilton Hotel, Crowne Plaza Hotel	Vernor Vinge (author) David Cherry (artist) Bjo & John Trimble (fan) Ferdinand Feghoot (imaginary)	Tom Whitmore Kevin Standlee	5,162 / 5,916
61 - Torcon 3	28 Aug-1 Sep 2003	Toronto	Metro Toronto Convention Centre Royal York Hotel	George R. R. Martin (author) Frank Kelly Freas (artist) Mike Glyer (fan) Robert Bloch (GoHst of Honor)	Peter Jarvis	3,834 / 4,986
62 - Noreascon 4	2-6 Sep 2004	Boston	Hynes Convention Center Sheraton Boston Hotel Boston Marriott Copley Place	Terry Pratchett (pro) William Tenn (pro) Jack Speer (fan) Peter Weston (fan)	Deb Geisler	6,008 / 7,485
63 - Interaction	4-8 Aug 2005	Glasgow	Scottish Exhibition and Conference Centre (SECC) Glasgow Moat House Hotel, Hilton Glasgow	Greg Pickersgill Christopher Priest Robert Sheckley Lars-Olov Strandberg Jane Yolen	Vincent Docherty Colin Harris	4,115 / 5,202
64 - L.A.con IV	23-27 Aug 2006	Anaheim	Anaheim Convention Center Anaheim Hilton Anaheim Marriott	Connie Willis (author) James Gurney (artist) Howard DeVore (fan) Frankie Thomas (special)	Christian B. McGuire	5,738 / 6,291
65 - Nippon2007	30 Aug-3 Sep 2007	Yokohama, Japan	Pacifico Yokohama	Sakyo Komatsu (author) David Brin (author) Takumi Shibano (fan) Yoshitaka Amano (artist) Michael Whelan (artist)	Hiroaki Inoue	3,348 / 5,149

Number	Year	City	Site	Guest	Chairman	Attendance
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 Montreal	Neil Gaiman (pro) Elisabeth Vonarburg (pro) Taral Wayne (fan) David Hartwell (editor) Tom Doherty (publisher)	Rene 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	
70 - Chicon 7 30 Aug-3 Sep 2012		Chicago, IL	Hyatt Regency Chicago	Mike Resnick (author) Peggy Rae Sapienza (fan) Story Musgrave (astronaut) Jane Frank (agent) Rowena Morrill (artist)	Dave McCarty	
71 - LoneStarCon III 29 Aug-2 Sep 2013		San Antonio, TX	Henry B. Gonzales Convention Center Marriott Rivercenter Marriott Riverwalk	Ellen Datlow James Gunn Willie Siros Norman Spinrad Darrell K. Sweet	Bill Parker Laura Domitz	

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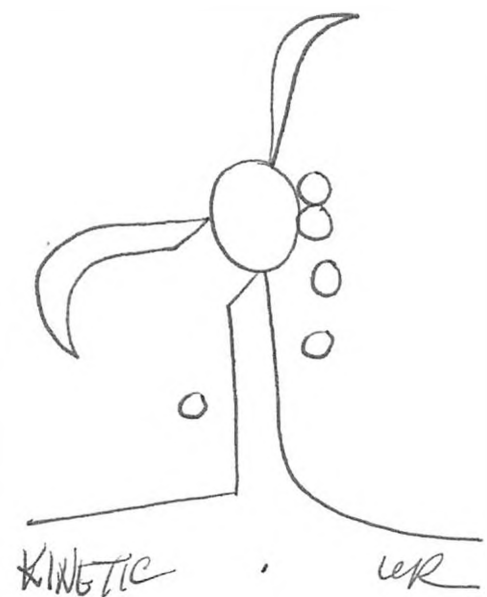


ILLUSTRATION BY WILLIAM ROTSLER

NOTES ON THE LONG LIST OF WORLDCONS

General Notes

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

Number - Year - Name

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

Guests

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

The Toastmaster is not a Guest of Honor, though some conventions gave the Toastmaster equal billing with the Guests. To confuse matters further, in at least one case a Guest was also designated as Toastmaster. In a few instances the Toastmaster was given a title other than "Toastmaster" such as "Master of Ceremonies". All toastmasters and MCs we are aware of are listed in the notes.

We have tried to note all cases where a guest did not attend.

Site

Under Site we have listed:

- All facilities which hosted non-trivial convention functions
- The main sleeping room hotel
- Any other hotel which accounted for 25% or more of the sleeping rooms.

Chairman

Who chaired a particular Worldcon is sometimes less clear than one might expect. Our policy in constructing this list is to be as accurate as possible without being misleading. We have attempted to follow the convention's official record (where it exists) supplemented by other contemporary records. In all cases where we are aware of ambiguity, we have included notes. When multiple people with Chairman-like titles exist (including Co-Chairman, Deputy Chairman, Associate Chairman, Vice-Chairman, and Deputy Assistant Co-Vice Chairman) we list only the actual top manager at the time of the convention in the main list, and all other people who were in line management positions with titles including the word fragment "chair" in the notes (i.e., all line managers with titles matching *[cC]hair*). When the title is co-Chairman and it appears that both were functional top managers, both are included in the Long List. People in support positions (non-line management positions) with Chair-like titles (e.g., "Chairman's Staff" or "Assistant to the Chairman") are not listed. This list does not include bid leadership – only leadership after the bid was won. Where we found ambiguity, we have documented it.

Additionally, we have attempted to document cases

where there was a disconnect between the person holding the title of Chairman and the person(s) who were the actual top manager(s) of the convention.

Attendance

Where available, this column records two numbers: how many paying members actually attended the Worldcon and how many total members there were.

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

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

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

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 Claeson, PhD was Vice-Chairman.

Isaac Asimov was Toastmaster.

1954–SFCon

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

Robert Bloch was Toastmaster.

1955–Clevention

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

Anthony Boucher was Toastmaster.

1956–NYCon II

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

Robert Bloch was Toastmaster.

1957–Loncon I

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

1958–Solacon

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

Anthony Boucher was Toastmaster.

1959–Detention

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

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

1960–Pittcon

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

Isaac Asimov was Toastmaster.

1961–Seacon

Harlan Ellison was Toastmaster.

1962–Chicon III

Wilson Tucker was Toastmaster.

For a long time the stated attendance figure was 550

members, but this seems to have been the result of a series of ancient typos when setting successive program books. The convention proceedings and other contemporary documentation supports 730 members at the con and 830 members overall.

1963–Discon I

Isaac Asimov was Toastmaster.

1964–Pacificon II

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

Pacificon II was held in Oakland, CA, which was not the same city (LA, 1946) where Pacificon I was held.

Anthony Boucher was Toastmaster.

1965–Loncon II

Tom Boardman was Toastmaster.

1966–Tricon

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

Isaac Asimov was Toastmaster.

1967–NyCon 3

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

Harlan Ellison was Toastmaster.

1968–Baycon

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

Robert Silverberg was Toastmaster.

1969–St. Louiscon

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

Harlan Ellison was Toastmaster.

1970–Heicon

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

Heicon also called itself "Heicon '70 International".

John Brunner was Toastmaster.

1971–Noreascon I

Robert Silverberg was Toastmaster.

1972–L.A.Con I

Robert Bloch was Toastmaster.

1973–Torcon II

Lester del Rey was Toastmaster.

1974–Discon II

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

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

Andrew J. Offutt was Toastmaster.

1975–Aussiecon One

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

John Bangsund was Toastmaster.

1976–MidAmeriCon

The membership totals are from chairman Ken Keller who reports that the numbers announced during the convention were grossly wrong because one of the C&VB's loaned registrars did not turn in her records until afterwards. The previous Long List number of 2800 was an estimate made by a later compiler from the faulty at-con numbers.

Wilson Tucker was Toastmaster.

1977–SunCon

SunCon was bid by "7 in '77", a group of well-known con-runners who 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 3240, replacing the number of 2500 reported in publications at the time and subsequently in previous versions of this list. It is possible that this is 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 PR3. In the program book he was listed on the main GoH page, but was not listed in IguanaCon's own entry in the Long List. Finally, he was not listed in IguanaCon's PR 5, which came out in 1980 and provided a detailed history of what went on, who resigned and who replaced who.

F. M. Busby was Toastmaster.

1979–Seacon 79

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

Bob Shaw was Toastmaster.

1980–Noreascon Two

Robert Silverberg was Toastmaster.

1981–Denvention Two

Ed Bryant was Toastmaster.

1982–Chicon IV

Larry Smith and Bob Hillis were vice-chairmen 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 (Convention).

Artist GoH Frank Kelly Freas did not attend.

Spider Robinson was Toastmaster.

2005–Interaction

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

Interaction was also the 2005 Eurocon.

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

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

GoH Robert Sheckley was unable to attend the convention.

2006–L.A.con IV

Bobbi Armbruster and Craig Miller were Vice-Chairmen.

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

2008–Denvention 3

Wil McCarthy was Toastmaster.

2009–Anticipation

Ralph Bakshi was originally announced as Artist GoH but withdrew for health reasons.

2011–Renovation

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

GoH Charles N. Brown died before the convention.

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

2012–Chicon 7

John Scalzi is Toastmaster.

2013–LoneStarCon III

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

Paul Cornell is Toastmaster.

Leslie Fish and Joe R. Lansdale are special guests.

—Produced by the WSFS Long List Committee



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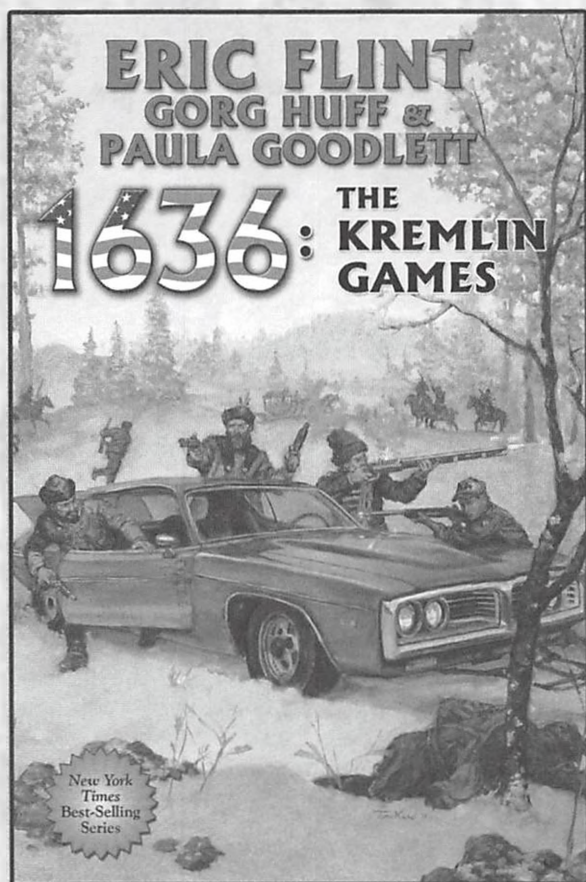


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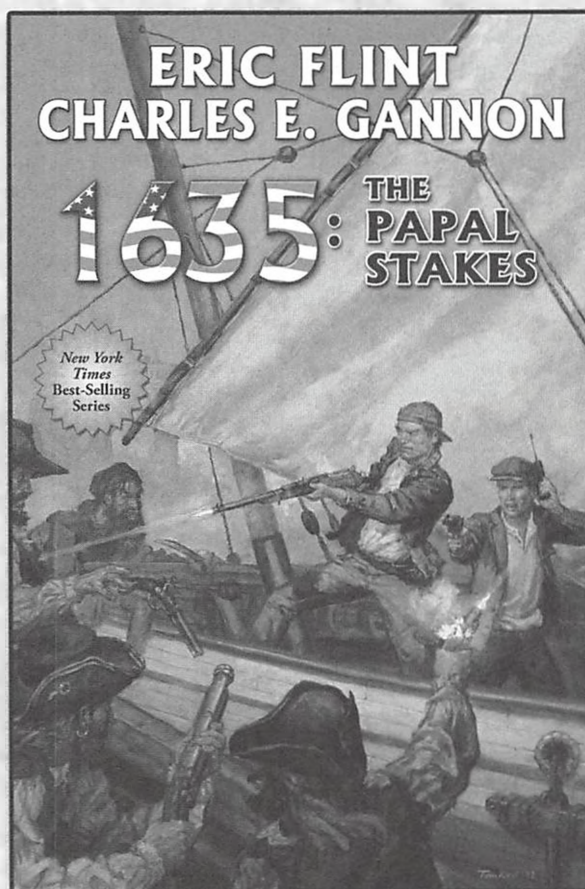
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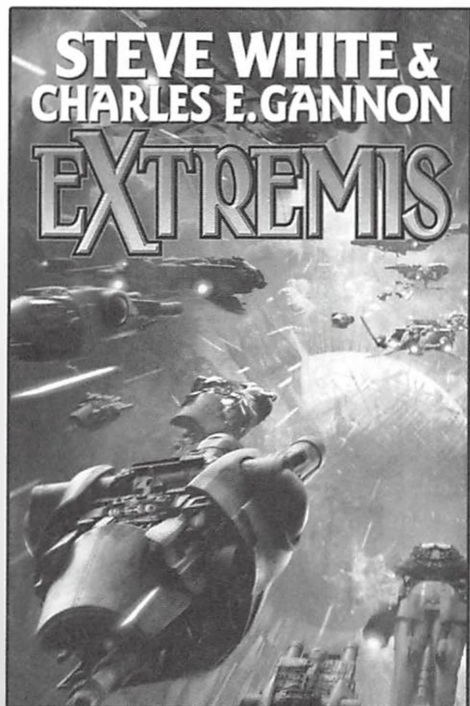


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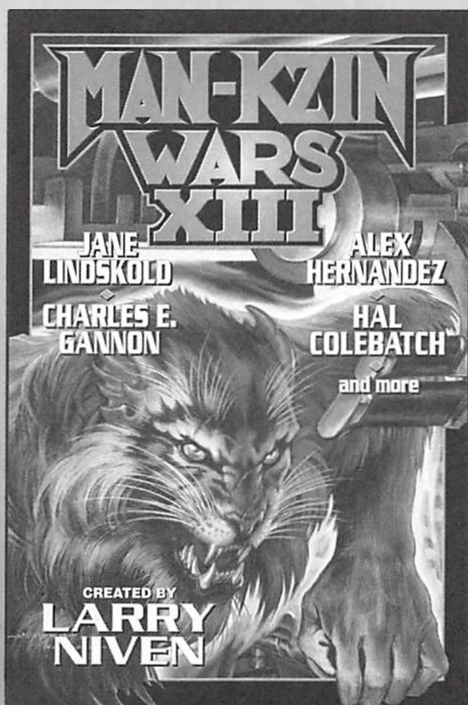
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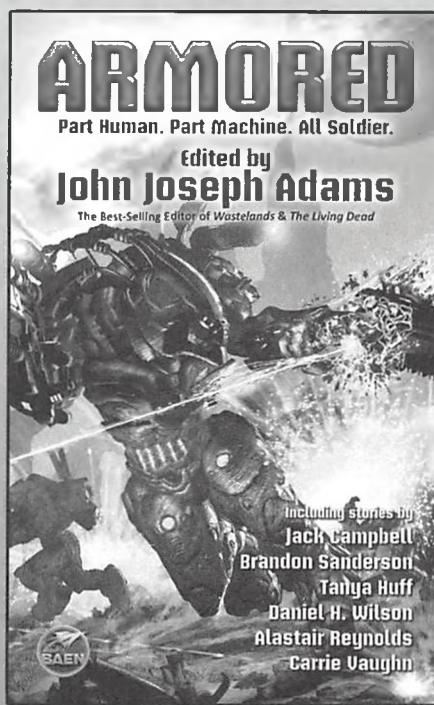
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CONSTITUTION

OF THE WORLD SCIENCE FICTION SOCIETY

AUGUST 21, 2011

Article 1 - Name, Objectives, Membership, and Organization

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

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

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

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

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

Section 1.5: Memberships.

1.5.1: Each Worldcon shall offer supporting and attending memberships.

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

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

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

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

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

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

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

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

Section 1.7: The Mark Protection Committee.

1.7.1: There shall be a Mark Protection Committee of WSFS, which shall be responsible for registration and protection of the marks used by or under the authority of WSFS.

1.7.2: The Mark Protection Committee shall submit to the Business Meeting at each Worldcon a report of its activities since the previous Worldcon, including a statement of income and expense.

1.7.3: The Mark Protection Committee shall hold a meeting at each Worldcon after the end of the Business Meeting, at a time and place announced at the Business Meeting.

1.7.4: The Mark Protection Committee shall determine and elect its own officers.

Section 1.8: Membership of the Mark Protection Committee.

1.8.1: The Mark Protection Committee shall consist of:

(1) One (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees

(2) One (1) member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and

(3) Nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting.

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

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

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

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

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

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

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

Article 2 - Powers and Duties of Worldcon Committees

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

(1) administering the Hugo Awards,

(2) administering any future Worldcon or NASFiC site selection required, and

(3) holding a WSFS Business Meeting.

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

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

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

Section 2.4: Distribution of Rules. The current Worldcon Committee shall ~~print copies of~~ publish the WSFS Constitution and Standing Rules, together with an explanation of proposed changes approved but not yet ratified, ~~and copies of the Standing Rules.~~ The Committee shall distribute these documents to all WSFS members at a point between nine 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 originally appearing in a language other than English shall also be eligible for the year in which it is first issued in English translation.

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

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

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

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

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

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

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

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

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

Section 3.3: Categories.

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

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

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

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

3.3.5: Best Related Work. Any work related to the field of science fiction, fantasy, or fandom, appearing for the first time during the previous calendar year or which has been substantially modified during the previous calendar year, and which is either non-fiction or, if fictional, is noteworthy primarily for aspects other than the fictional text, and which is not eligible in any other category.

3.3.6: Best Graphic Story. Any science fiction or fantasy story told in graphic form appearing for the first time in the previous calendar year.

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

3.3.7: Best Dramatic Presentation, Long Form. Any theatrical feature or other production, with a complete running time of more than 90 minutes, in any medium of dramatized science fiction, fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year.

3.3.8: Best Dramatic Presentation, Short Form. Any television program or other production, with a complete running time of 90 minutes or less, in any medium of dramatized science fiction, fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year.

3.3.9: Best Editor Short Form. The editor of at least four (4) anthologies, collections or magazine issues (or their equivalent in other media) primarily devoted to science fiction and / or fantasy, at least one of which was published in the previous calendar year.

3.3.10: Best Editor Long Form. The editor of at least four (4) novel-length works primarily devoted to science fiction and / or fantasy published in the previous calendar year that do not qualify as works under 3.3.9.

3.3.11: Best Professional Artist. An illustrator whose work has appeared in a professional publication in the field of science fiction or fantasy during the previous calendar year.

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

- (1) had an average press run of at least one thousand (1000) copies per issue,
- (2) paid its contributors and/or staff in other than copies of the publication,
- (3) provided at least half the income of any one person,
- (4) had at least fifteen percent (15%) of its total space occupied by advertising,
- (5) announced itself to be a semiprozine.

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

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

3.3.15: Best Fan Artist. An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public display during the previous calendar year.

3.3.16: Additional Category. Not more than one special category may be created by the current Worldcon Committee with nomination and voting to be the same as for the permanent categories. The Worldcon Committee is not required to create any such category; such action by a Worldcon Committee should be under exceptional circumstances only; and the special category created by one Worldcon Committee shall not be binding on following Committees. Awards created under this paragraph shall be considered to be Hugo Awards.

Section 3.4: Extended Eligibility. In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a three fourths (3/4) vote of the intervening Business Meeting of WSFS.

Section 3.5: Name and Design. The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason as refined by Peter Weston. Each Worldcon Committee may select its own choice of base design. The name (Hugo Award) and the design shall not be extended to any other award.

Section 3.6: "No Award". At the discretion of an individual Worldcon Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be canceled for that year.

Section 3.7: Nominations.

3.7.1: The Worldcon Committee shall conduct a poll to select the nominees for the final Award voting. Each member of the administering Worldcon, or the immediately preceding Worldcon, or the immediately following Worldcon as of January 31 of the current calendar year shall be allowed to make up to five (5) equally weighted nominations in every

category.

3.7.2: The Committee shall include with each nomination ballot a copy of Article 3 of the WSFS Constitution and any applicable extensions of eligibility under Sections 3.2.3 or 3.4.

3.7.3: Nominations shall be solicited only for the Hugo Awards and the John W. Campbell Award for Best New Writer.

Section 3.8: Tallying of Nominations.

3.8.1: Except as provided below, the final Award ballots shall list in each category the five eligible nominees receiving the most nominations. If there is a tie including fifth place, all the tied eligible nominees shall be listed.

3.8.2: The Worldcon Committee shall determine the eligibility of nominees and assignment to the proper category of works nominated in more than one category.

3.8.3: Any nominations for "No Award" shall be disregarded.

3.8.4: If a nominee appears on a nomination ballot more than once in any one category, only one nomination shall be counted in that category.

3.8.5: No nominee shall appear on the final Award ballot if it received fewer nominations than five percent (5%) of the number of ballots listing one or more nominations in that category, except that the first three eligible nominees, including any ties, shall always be listed.

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

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

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

Section 3.10: Voting.

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

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

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

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

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

Section 3.11: Tallying of Votes.

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

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

3.11.3: "No Award" shall be the run-off candidate for the purposes of Section 6.5.

3.11.4: The complete numerical vote totals, including all preliminary tallies for first, second, ... places, shall be made public by the Worldcon Committee within ninety (90) days after the Worldcon. During the same period the nomination voting totals shall also be published, including in each category the vote counts for at least the fifteen highest vote-getters and any other candidate receiving a number of votes equal to at least five percent (5%) of the nomination ballots cast in that category, but not including any candidate receiving fewer than five votes.

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

Section 3.13: Retrospective Hugos. A Worldcon held 50, 75, or 100 years after a Worldcon at which no Hugos were presented may conduct nominations and elections for Hugos which would have been presented at that previous

Worldcon. Procedures shall be as for the current Hugos. Categories receiving insufficient numbers of nominations may be dropped. Once retrospective Hugos have been awarded for a Worldcon, no other Worldcon shall present retrospective Hugos for that Worldcon.

Article 4 - Future Worldcon Selection

Section 4.1: Voting.

4.1.1: WSFS shall choose the location and Committee of the Worldcon to be held two (2) years from the date of the current Worldcon.

4.1.2: Voting shall be by written ballot cast either by mail or at the current Worldcon with tallying as described in Section 6.3.

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

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

Section 4.2: Voter Eligibility.

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

4.2.2: The supporting membership rate shall be set by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the ballot deadline. If agreement is not reached, the default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.

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

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

Section 4.5: Tallying.

4.5.1: The name and address information shall be separated from the ballots and the ballots counted only at the Worldcon. Each bidding committee should provide at least two (2) tellers. Each bidding committee may make a record of the name and address of every voter.

4.5.2: A ballot voted with first or only choice for "No Preference" shall be ignored for site selection. A ballot voted with lower than first choice for "No Preference" shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying.

4.5.3: "None of the Above" shall be treated as a bid for tallying, and shall be the run-off candidate for the purposes of Section 6.5.

4.5.4: All ballots shall be initially tallied by their first preferences, even if cast for a bid that the administering Committee has ruled ineligible. If no eligible bid achieves a majority on the first round of tallying, then on the second round all ballots for ineligible bids shall be redistributed to their first eligible choices, and tallying shall proceed according to Section 6.3.

4.5.5: If "None of the Above" wins, or if two 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 6.43: 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 6.54: 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 6.65: 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 6.76: Commencement. Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.

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

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

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WSFS STANDING RULES

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

Group 1: Meetings

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

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

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

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

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

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

Group 2: New Business

Rule 2.1: Deadline for Submission of New Business. The deadline for submission of non-privileged new business to the Business Meeting shall be fourteen (14) days before the first Preliminary Meeting. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda.

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

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

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

Group 3: Debate Time Limits

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

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

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

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

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

Group 4: Official Papers

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

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

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

Rule 4.4: Submission Deadlines: Reports. All WSFS Committee Reports and all Worldcon Annual Financial Reports (see Constitution Section 2.9.1) shall be submitted to the Business Meeting by no later than fourteen (14) days before the first Preliminary Business Meeting.

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

Group 5: Variations of Rules

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

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

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

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

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

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

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

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

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

Group 6: Mark Protection Committee Elections

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

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

Group 7: Miscellaneous

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

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

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

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

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

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

Rule 7.7: Nitpicking and Flyspecking Committee. The Business Meeting shall appoint a Nitpicking and Flyspecking Committee. The Committee shall: (1) Maintain the list of Rulings and Resolutions of Continuing Effect (2) Codify the Customs and Usages of WSFS and of the Business Meeting.

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

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

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

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

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

BUSINESS PASSED ON FROM RENOVATION

1.1

Short Title: Best Fancast

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

3.3.X: Best Fancast. Any generally available non-professional audio or video periodical devoted to science fiction, fantasy, or related subjects that by the close of the previous calendar year has released four (4) or more episodes, at least one (1) of which appeared in the previous calendar year, and that does not qualify as a dramatic presentation.

Provided that unless this amendment is re-ratified by the 2016 Business Meeting, Section 3.3.X shall be repealed, and *Provided that* the question of re-ratification shall be automatically be placed on the agenda of the 2016 Business Meeting with any constitutional amendments awaiting ratification.

1.2

Short Title: Semiprozine

Moved, to amend the WSFS Constitution:

Add a new section: 3.Y.Z: A Professional Publication is one which meets at least one of the following two criteria:

- (1) it provided at least a quarter the income of any one person or,
- (2) was owned or published by any entity which provided at least a quarter the income of any of its staff and/or owner.

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

3.3.12: Best Semiprozine. Any generally available non-professional periodical publication devoted to science fiction or fantasy, or related subjects which by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, and which in the previous calendar year met at least one (1) of the following criteria:

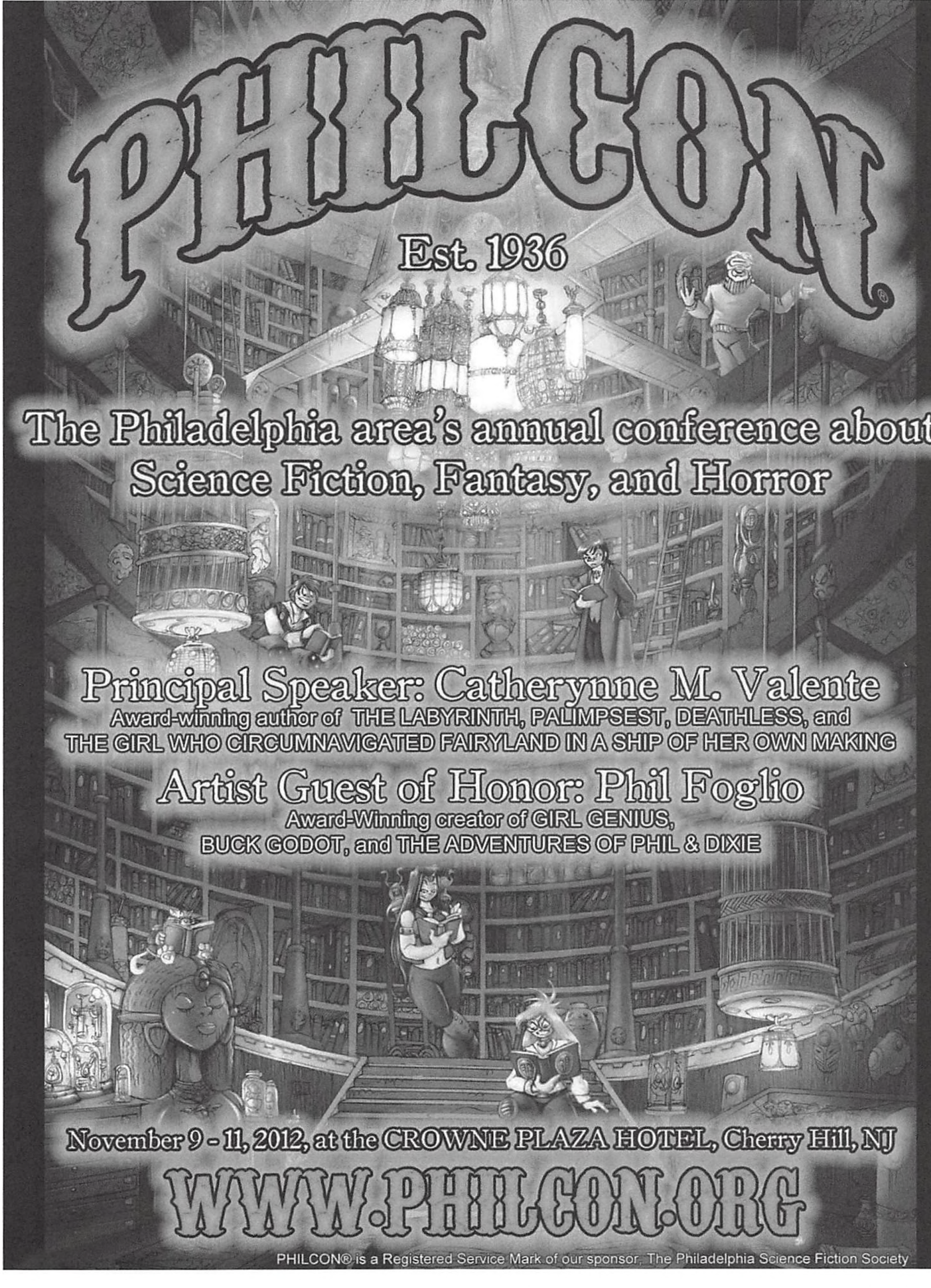
- (1) paid its contributors and/or staff in other than copies of the publication,
- (2) was generally available only for paid purchase,

3.3.13: Best Fanzine. Any generally available non-professional periodical publication devoted to science fiction, fantasy, or related subjects which by the close of the previous calendar year has published four (4) or more issues-~~(or the equivalent in other media)~~, at least one (1) of which appeared in the previous calendar year, and which does not qualify as a semiprozine or a fancast and which in the previous calendar year met neither of the following criteria:

- (1) paid its contributors or staff monetarily in other than copies of the publication,
- (2) was generally available only for paid purchase.

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

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MY HEROES

(OF THE CHICAGO BID)

by Dave McCarty

There was a long and twisting road to get us from where this Worldcon started as a bid (almost 10 years ago), to where we are now. After our bid to host the 2008 Worldcon came up just a bit shy, we decided to run again for 2012. We knew we wanted things to be a bit different for the new bid, so we came up with a new theme...based on celebrating the fact that Chicago was the home to many of the original pulp publishers in the '30s. We came up with our plan based on that and threw in a few fun twists. One of the fun twists was that we decided that in addition to our regular "Supporter" and "friend" donations, we would have two special types, "Hero" and "Villain," as a joke. We made them insanely expensive because all we wanted was the joke.

We launched our new bid at Denvention 3, in 2008. We were hoping to see a little love from the folks there to help us get started....we ended up getting a lot more love than we imagined in our wildest dreams. It's hard to really say how awesome that felt. While all the love we received was amazing....four people absolutely stunned us by signing up as heroes. Something we never thought would happen. If that were the end of the story, that really wouldn't be enough to comment on. The thing is, while we'd created this category as a joke....these four people really did become heroes to us.

Kurt Baty (the earliest friend we had)

Losing the vote for our first bid in 2006 was a very hard thing. There are folks out there who get how tough it is...but a lot of people don't. Those first few days after the vote, most of us felt like zombies. That last day of the Worldcon, Kurt asked if he could have a few minutes. Since I now had all the time in the world, I didn't see the harm. When we sat down, Kurt went on with great enthusiasm about how wonderful the effort he'd seem from our team was, how special he thought it was, and how dearly he hoped we'd get right back on the horse. To be fair, the thought of trying again didn't feel tempting until Kurt's energy rubbed off on me. Two years later, on the first day we opened our bid table at Denvention, we watch Kurt racing around the Denver convention center lobby and grab seemingly every person he knew and drag them over to get in our line. All that activity he



KURT BATY

helped drive our way really helped us feel like we were something special. Then of course, Kurt capped it with joining our bid as a hero....but he'd already started that process two years before!

Covert Beach (friends help you move, real friends help you move bodies)

Another hero who announced his presence on our first day in Denver was Covert. We'd run into him at conventions during the first bid, had fun chats but not a lot more. When he got up to front in Denver and said he wanted to be a hero...well, we didn't see that coming. It seemed a surprise...but obviously a welcome one. Among our other duties at Denver was to throw a couple parties and try to have some fun. We were having our very first smoothie parties...with all the frozen fruit and ice and fun. The parties were great...and of course, they ran well into the night. If *anyone* is still up and wanting to party, I want to help them have fun. So, we were open nearly to the dawn. Everyone who's thrown a room party at a convention knows...as you run later and later, you lose your help. Folks who help set up and run have things in the morning and they need to get to bed. So we're running later and later and our staff numbers are dwindling nearly as fast as the party goes. But there we are, shutting down around 4 or 5 am and there's about 4 of us left to deal with cleaning this huge room. We're all savagely tired, but there's work to be done...so we start doing it. Who comes back into our room to



help us get done (and honestly, had more energy than any of us at that point)? Covert. He could see every one of us dragging and decided he'd help fix that. I think it was nearly 90 minutes to get everything cleaned up, and Covert lead us through all of it. We needed a hand desperately and he didn't hesitate to give one.

James and Kathryn Daugherty (the kindest things can come from places you'd never expected)

In the period between the two Chicago bids (for '08 and '12), I was asked to help with the Worldcon in Japan (Nippon 2007). I was working in a small area that nobody ever pays attention to at a Worldcon...opening & closing ceremonies, the masquerade and the Hugo awards. Since the pressure was totally off (because nobody has ever heard of these things), it was a very stress

free engagement. Perhaps the most stress free part of the whole event involves a long story that I can't faithfully share here...but suffice to say it had me running up and down the convention center halls in Japan like a madman. I encountered Kathryn in the middle of this and rather than just step aside and let me go on like a madman.... she threw herself into the process and helped actually make it an accomplishable task. It was really amazing how much her calmness and knowledge helped...as well as her humor. The next year in Denver, in the midst of the madness we encountered when we opened our bid table...James and Kathryn took me aside to once again, calm me down and let me know how much they were looking forward to what we were going to do. I am a fairly boisterous person, there's a clang and clamor that sort of pervades my life and things I do....but every time I spoke with James and Kathryn, things happened at a different pace than I was used to. They provided a sense of elegance that I don't get from many people in my life. Each encounter left me feeling more centered than before. I can't thank them enough for that and for the support they showed the bid. I am terribly disappointed that my last time with Kathryn was at her memorial service this past June, but I'm looking forward a great deal to showing James everything we've set up. They're forever in my heart and will always be heroes to me.

ABOVE, COVERT BEACH

RIGHT, JAMES AND KATHRYN DAUGHTERTY

Photos courtesy of our Heroes



Yngvi is NOT a





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A3041	Elizabeth Boss	A2584	John Brooksbank	A2815	Jennifer Byrd		Casajuana	A2900	David Clark
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S854	Claudio Bottaccini	A907	Marcia Broszawic			A3460	Jay Caselberg	A4671	Jeff Clark
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S2403	Morgan Breit	A814	Kendall P. Bullen	A2359	Renato Carlotti	A3308	Randall Chertkow	A4290	David Cole
A3349	Catherine Brennan	A1360	Jennifer Bulman	A2144	Allen Carlson	A235	Frank J Chick	S1620	G. Mark Cole
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C2666	Katrina Brezinsky	S4300	Adrian Burgess	C2146	Erik Carlson	S5004	Paulina Chin	A1839	Susan A. Cole

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A1986	David Dyke	S2841	William Erhart	A5050	Geoff Finger	A4818	Connie Franco	S4370	Gerald Gaiser
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A1980	Jonathan Dyke	A1935	Jean M. Erickson	A2064	James Finkle	A13	Howard Frank	A2926	Janice Gablekas
C2526	Jordan Dyke	A5637	Andrew Erikson	A1264	Joel Finkle	A4	Jane Frank	A3521	Kathleen Gallagher
A1985	Sue Dyke	A6197	Lance Erlick	Y2159	Kevin Finkle	A3959	Karin L. Frank	S6166	Laura Gallagher
C2525	Jonathan Dyke II	A6198	Susan Erlick	A1265	Susan Finkle	A3255	Kirsten Frank	A271	David Gallaher
A257	Christine Dziadosz	S1898	Matthew Esget	A5642	Jerry Finn	A1769	William Frank	A2321	Patrick Gallaher
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A6024	Jeffery Eddy	A2590	David R Ewell	Y5158	Leo Flander	S6023	Penny Fredrickson	S1440	Jeff Gardiner
A2253	Shawna Eddy-Kissell	S3456	Peter Van Eynde	A5089	Terry Flander	A3288	Alicia Freeborn	A272	Michael Gardiner
A5490	Marie C Markon Edel	S4955	Catherine Ezell	A2134	David Fleming	A3145	Avi Freedman	S5931	Lisa Gardner
A5086	Nathan Keir Edel	S4362	Alexander Ezerman	A2739	Emily Fleming	A3144	Gail Freedman	C3650	Daniel Garfinkle
A1749	Scott Edelman	F		S5236	Greg Fleming	A1584	Julia Freedman	A3466	Gwynne Garfinkle
A2630	Laurie Toby Edison	S804	Bob Fabish	A6318	Robert Fleming	A2360	Leah Freedman	C3649	Miranda Garfinkle
S532	Chris Logan	A262	Marty Fabish	A2340	George Flentke	A2354	David R. Freeland Jr.	A3648	Richard Garfinkle
	Edwards	A5001	Tony Fabris	A2174	Carole Fleres	A3715	David Freeman	S4418	Michael Garland
A2169	Jim Edwards-Hewitt	A4356	Sean Eric Fagan	A1501	Michael Fletcher	A2154	Graham Freeman	A3985	Roger Garnshaw
A1460	Terilee Edwards-Hewitt	A2486	Tom Fagedes	A5250	Eric Flint	A2241	Janet Freeman	A5179	Tammy Garrison
A533	Emily Egan	A4125	Kathy Fahey	S5068	Sara Florey	A2477	Peta Freestone	A273	Lisa Garrison-
A3222	John-Gunnar	A962	Linda C. Fairbanks	A1752	Leadie Jo Flowers	A2930	Fritz Freiheit	Ragsdale	
	Egeland	S2457	Andrea Fairbrother	S2394	Joseph Flynn	C2932	Merideth Freiheit	A2870	Judith Gaskins
A1844	Rod Eggleston	S2459	Chelsea Fairbrother	A3031	Peter Flynn	A549	Lisa Freitag	A4647	Brian Gaston
A1843	Shari Eggleston	S2431	Clarke Fairbrother	A3291	Ethan Fode	A4210	Chris French	A4650	Susan Gaston
A1463	Gary Ehrlich	S2463	Clarke Fairbrother	A1815	Kristin Fogard	S6179	Joshua French	A3163	Karin Rita Gastreich
A1462	Sheryl Ehrlich	S2461	David Fairbrother	S4961	Seth Fogarty	A2425	James Frenkel	S4264	Rivka Gates
A6013	Linda Eichinger	S2460	Ethan Fairbrother	A3301	Frank Fogleman	A890	Alina Fridberg	S3437	Laura Gauch
A1655	Phyllis Eide	S2458	John Fairbrother	C1421	Alexandra Foglio	A3484	Maxim Fridberg	A2281	Joseph Gauthier
S534	Stephen Eide	A4037	Bdan Fairchild	A1422	Guest of Phil Foglio	A5971	Danielle Friedman	A2282	Shiao-Ling Gauthier
A1117	Carol Eis	A538	Nicholas L. Faller	A1418	Kaja Foglio	A848	Evan Friedman	A3789	Jesse Gay
A1118	Karen Eis	S3471	Jennifer Falls	A1419	Phil Foglio	A2773	Peter Friedrichsen	A1038	Helen Gbala
A1679	Janice M. Eisen	A883	Jennie Faries	C1420	Victor Foglio	A3927	Manoa Friedson	S2891	Martin Gear
A535	Lise T. Eisenberg	S4200	Shannon Farley	S4965	Stephanie Folse	A1571	Beverly Friend	A551	Mark Geary
A941	Alex Eisenstein	A263	David Farmer	A1308	Terry Fong	A4244	Daniel Friend	A2491	Beverley Geddes
A940	Phyllis Eisenstein	A5286	Murray Farr	S4361	Lila Fontes	A993	Mike Frighetto	A1283	Deb Geisler
A871	Thomas Eivins	A3690	Marjorie Farrell	A2424	Matt Forbeck	A1232	Ed Friman	A552	Janice Gelb
S5042	Ea Ejersbo	A3732	Walt Farrell	S3941	Tavares Ford	A3765	Eric E. Frisch	S3873	Virginia Gelms
A3177	Jo Van Ekeren	A264	Doug Faunt	A4106	Katherine Foreman	A1198	John A Fritz	S4291	Penny Gembarosky
S2010	Amal El-Mohtar	S4045	Carrie Favela	A2068	Michael Forer	A1779	Edward Frohn	S4338	Lisa Geminio
A6395	Eric Elam	S265	Bill Fawcett	A2687	Susan Forest	A3275	Teresa Frohock	A1103	Denise Gendron
A3449	Jacqueline T. Elderkin	A867	Moshe Feder	S3164	Nathan Forget	A811	Jack Frost	A3610	Paul Genesse
		A2893	Gretchen Feehr-meyer	S3192	Anne Forkner	A5062	Julie Frost	A3780	Nina Genis
A2518	Benjamin Elgin	A2692	Sondra Feehrmeyer	S3191	Ivy Forkner	A1945	Sarah Frost	A2222	Margaret Gentile
S3384	Alex Ellgren	A1374	Louisa Feimster	A853	Erik Fornander	A2531	Mary Frost-Pierson	C5960	Locklin George
A260	Herman Ellingsen	A266	Gary Keith Feldbaum	A3100	William Gordon	A5954	Katharina Fuchs	A6203	Marjorie George
A2548	Russ Elliot	A3146	Allison Feldhusen	A2722	Eric Forste	A5953	Werner Fuchs	A3777	Elizabeth L.
C4390	Joshua Elliott	A3147	Michael Feldhusen	A3599	Randy Forsythe	A2128	Jim Fuerstenberg		Geraghty
A4388	Margaret Elliott	A1899	Aaron Feldman	A3996	Jean Fortini	A4607	Nancy Fulda	S4379	Sean Gerlach
C4391	Meghan Elliott	S3796	Steve Feldon	A5317	Henry Richard	S2233	James Fulkerson	A1304	Christopher Gerrib
A261	Douglas Ellis	A3001	Cynthia Felice	A544	Adrienne Foster	A2143	Mary Fullam	A2827	Natalie Getzoff
A6062	Eliza Ellis	A5027	Anita HW Feller	A3064	Alan Dean Foster	S4457	Page Fuller	S4202	Amanda "Snobahr" Geyer
A2105	Peter Ellis	A539	Thomas Feller	A2567	Louisa Foster	A270	Deb Fulton	A2110	Anne Geyer
S5103	Rick Ellis	S5113	James Felling	S6154	Margot Foster	A6417	John Fulton	A6066	Christie Gibbons
A5907	Roberta Ellis	A2652	George Fergus	A6407	Tim Foster	A2672	Kathy Fulton	S2663	John K Gibbons
S3069	Sigrid Ellis	A4023	Gwenn Ferguson	A5043	Paul Foth	S2846	Yoshimichi Furusawa	A1627	Lester Gibo
S5906	Guy Emanuel	A4022	Robert Ferguson	S4416	Chaddai C. Fouché	A4057	Carol Fyfe	S4959	Stephanie Gibson
S536	Adrian Emery	Y1197	Ryan Ferguson	A1558	Deanne Fountaine			S6145	Gerd Gidion
S4381	Jonathan Emrys	A3439	Fabio Fernandes	A5088	Rebecca Fowler	G		A553	Tom Giese
S4318	Wendilyn Emrys	A3055	Mark J. Ferrari	A2357	Thomas Fowler	T5412	Ajax Gaalema	A6425	Jerry Gieseke
A1564	Debra A Endres	A1346	Carol Ferraro	S6419	Diana Fox	A5408	Diann Gaalema	A3754	Christina Gietzen
A1563	Edward R Endres Jr	A1347	John Ferraro	A2257	Jack Foy	A5407	Erik Gaalema	A3753	Derek Gietzen
A537	Kathleen Enfranca	A3676	Cody Ferris	A2258	Llyne Foy	A4157	Karen Gaalema	A3751	Don Gietzen
A857	James 'Skip' Engle	A3227	Joseph Fieger Jr	A3811	Colette H Fozard	A4154	Steve Gaalema	A3752	Jan Gietzen
A3943	Toh Enjoe	S3104	Heathyr Fields	A4257	Melissa Frain	Y3962	Ramy Gabarin	A2635	Sheila Gilbert
S3283	Erika Ensign	A900	Ken Fields	S1597	Austin Frambach	A3961	Sameh Gabarin	A2751	Zvi Gilbert
S4915	Peter Enyeart	S3591	William F. Filter	S1596	John H. Frambach	C3963	Tarek Gabarin	A3931	Zvi Gilbert
A2497	Matt Eppelheimer	A540	Jan Howard Finder	A5258	Richard France	S5889	Grant Gabbert	A274	Jerry Gilio
A3369	John Epperson	A2647	Bayla Fine	A5261	Susette France	A4995	Rachel Gabor	A275	Liz Gilio
S4377	Bart Epstein	A1307	Katherine Finegan	A545	Steve Francis	A4444	David Gaeddert	Y2080	Kathy E. Gill
A2845	Sean Eret			A546	Sue Francis	A550	Dean Gahlon	S6065	Kathy E. Gill
				A4559	Jayne Franck	A2177	Laurie Gailunas	A1050	Lucinda Gille-Rowley

A1286	Kerry Gilley	S3314	David Goyer	Y5937	Erica Haglund	A1548	Harold Harrigan III	A4947	Travis Heermann
A1314	Marilyn Gilley	S1587	Peter Grace	S4425	Allison Hahn	S6006	Larissas W. Harriger	S3539	Sarah Heile
A1313	Ronnie Gilley	A4833	Donald Grassmann	A2244	Paul Hahn	A2113	Ellen Harrington	S5425	Chris Heilman
A3608	Wilbur Gilley	A4877	Preston Grassmann	A2242	Rosemary Hahn	A1263	Clay Harris	A3791	Hilary Heiman
A1438	Richard Gilliam	S4969	Elyse M Grasso	A6336	Alex Haig	A565	Colin Harris	A3262	Ray Heinonen
A4126	Meredith Jeanne Gillies	A2743	Tamara Graves	A4058	Judy Haight	S288	George Harris	A6461	Amanda Heinsch
A3760	Carolyn Gilman	A559	Aprilynn Gray	S4963	Adrienne Haik	A2787	Katherine Harris	S4348	Ellise Heiskell
A3247	Laura Anne Gilman	A3925	Carmen Gray	C3402	Delight Hailman	A3328	Lee Harris	A3562	Lorraine Heisler
A3934	Dennis Y. Ginoza	S4351	David Gray	Y3401	Forrest Hailman	Y5075	Marcus Harris	A849	Kristine Hejna
A1471	Erica Ginter	A3764	Robert Gray	C3403	Griffin Hailman	A998	Marlene Harris	A2907	Rhiannon Held
A4204	Barbara Giorgieri	S6003	Russell Gray	A3400	Karl Hailman	S1657	Narelle Harris	A1667	John Helfers
S2677	Pamela Girard	A5517	Nichole Gray-Besse	A3687	Scott Halbert	C5077	Nolan Harris	A934	Gary Helfrich
S4590	Tom Gittings	A1403	Terry Sisk Graybill	A3686	Theresa Halbert	A2785	Phoebe Harris	A935	Pam Helfrich
S3672	Fran B. Giuffre	A5025	Sandra M. Grayson	A561	Gay Haldeman	A4183	Stephen M. Harris	A4948	Chanel Helgason
A3184	Stephanie Glanzmann	A824	Cathy Green	A562	Joe Haldeman	S3481	Chris Harrison	A3193	Jason Heller
A1689	Craig Glassner	A1568	Roland J Green	A2114	Barry Haldiman	A283	Irene Harrison	A2466	Audrey Helou
A1691	Cullen Glassner	S3284	Rosalind M. Green-Holmes	A4614	Brandy Hall	A2736	Niall Harrison	A2442	Gabe Helou
A2276	Margaret Glassner	A2165	Bari Greenberg	S4017	David Hall	S2953	Eric Hart	A5156	Dale Hemming
A1690	Marsha Glassner	A2195	Lee Greenberg	A5986	Derek Hall	A1138	Karen Hart	A1637	John G. Henry
A1710	Maryanne Glazar	A2559	Rosalind Greenberg	A284	Gary Hall	A2381	Marcia Hart	S4339	Kathryn Hemsley
A554	Glenn Glazer	A2166	Sandra Greenberg	C2988	Jamie Hall	A607	Ian Hartman	S4397	Alison Henderson
A2180	Adele Gleason	A2166	Sandra Greenberg	C2986	Jesse Hall	A827	Jed Hartman	S571	Arthur Henderson
A1538	Regina Gle	A3036	Yale Greenspoon	A2678	John Hall	A1651	Kris Hartman	A5244	Raechel Henderson
A1887	Barry Glicklich	S6031	Charles Greenwald	A2256	Kevin Hall	S1904	Erin M. Hartshorn	A2476	Randy Henderson
A1941	Jacob Glicklich	S2883	Chris Greenway	A2989	Marcus Hall	A2807	Elizabeth G. Hartwell	S572	Rebecca Henderson
S3042	Denman Glover	S2882	Kirsty Greenway	A4415	Mark Hall	C2808	Peter Hartwell	A3362	Kathleen Henebry
A1895	Bill Glover	A2992	Ella Greer	A285	Melinda Hall	A2975	Howard Hartzog	S5159	Douglas Henke
S1801	Don Glover	A279	Michael Greer	A1686	Lee Hallison	A2976	Jeanne Hartzog	A5887	Dennis Henley
A1896	Jerri Glover	S3387	Christine Gregory	A2553	Larry Hallock	A4187	Brennan Harvey	A2358	Nathaniel Henning
S2991	Lesley Glover	A3009	Daryl Gregory	S4254	Jukka Halme	A566	David T. Harvey	A4120	Benjamin Henry
S4383	Steve Glover	A6329	Roberta Gregory	A2737	Steven Halter	A2511	Nancy Harvey	A997	Cynthia Henry
A815	Mike Glyer	A3705	Matthew Gress	S6007	John Halunen	A3579	Sara M. Harvey	S5217	Jim Henry
A3737	Stephen Goble	A3410	Denis Grey	A286	Glenda Hamburg	S2385	Thomas Harvey	S5299	Sebastian Hensel
A276	Jean Goddin	A6028	Peter Grey	A287	Robert Hamburg	T3581	Beatrice Harvey-Schwartz	A1461	Christopher Hensley
A3722	Andrey Goder	A3445	Rosemary Grey	A1344	Douglas Hamer	A868	Marcie Hasen	S5335	Anna Hepworth
A3723	Beth Goder	A5924	Michael Griffin	A5202	Deborah Hamill	A3364	Merrie Haskell	S4041	Lawrence Herer
A5302	Alicia Godwin	A2698	Tim Griffin	A2170	Josh Hammer	S3282	Carol Hassler	A4462	Judith Herman
A1562	Becky Goforth	A3148	Tim Griffin	A891	Mark Hammergren	A3141	David J. Hastie	S4474	Briar Herrera-Ludewig
A1561	Mike Goforth	A3332	Eric Griffith	S3315	Charlotte Hammond	A3141	David J. Hastie	A3525	Gregory Herring
A555	Neyir Cenk Gokce	A1633	Jan Griffith	A2850	Elektra Hammond	A2284	Christine Hasty	A573	David A. Herrington
A1811	Lynn Gold	S2305	Richard Grigg	A2851	Mike Hammond	A2283	Rocky Hasty	A292	Mark Herrup
A2552	Gerald Goldberg	S3844	Laura Griifis	A3704	Warren Hammond	S3373	John Hatch	A2270	Allison Hershey
S4324	David Golden	C4092	Brandon Grimes	S3551	Robert Hampson	A567	Andrew Hatchell	A574	Lisa Hertel
A3006	Erin Golden	C4143	Connor Grimes	A5153	Stephen R. Hanchar	A1737	Christopher Hatton	A575	Melanie Herz
S3822	David Goldfarb	A4036	Jennor Grimes	A2662	D Larry Hancock	A5315	John Haugh	Y6172	Charlotte Herzing
A4162	Jeanne Goldfein	A4014	Paul Grimes	S3906	Jeanne Hand-Boniakowski	A1167	Eric Haury	Y6173	Wm. Stefan Herzing
A556	Diane Goldman	A1350	Ellen Grinde	S563	Carey Handfield	A289	John Hauwiler	A2363	Robert A. Hess
S3300	Arthur Goldsipe	A4455	Anne Groell	A2812	Stacie Hanes	S4380	Stephan Havas	A3824	Patrick Hester
S3299	Melissa Goldsipe	A2818	Kevin Grocock	S3590	James Haney	A3034	Leslie Haven	A4914	Karen Hetherington
A1656	Linda Goldstein	S560	Merryl Gross	S6045	Thomas Hanke	A2568	Bill Hay	S2859	Alan Heuer
A1243	Lisa Golladay	S6129	Eric Grossman	A3160	Thomas Hanlon	A6141	James H. Hay	A1490	Raymond Heuer
A5271	Jennifer Goloboy	A4070	Laura Grossman	A2163	Sarah Hans	C2570	Liam Hay	A293	Kevin B Hewett
S5114	Chaos Golubitsky	A6457	Eric Groth	A2150	Christi Hansen	A6142	Nancy Hay	A1682	Rebecca Tinkham Hewett
A557	Larry Gomez	A892	David G. Grubbs	A5098	Elaine Hansen	C2571	Soroha Hay	A2467	Sandy Hickerson
A277	Scott Gomez	A3188	Jason Gruber	S564	Marcie Hansen	A290	Shigeru Hayashida	S3563	Andrew Hickey
A278	Carolina Gomez Lagerlof	S5024	Ursula Gruber	A2510	Juli Marr Hanslip	A2550	Niqui Hayden	A6199	Bert Hickman
A1301	Kirsten Gong-Wong	A3304	Benita Grunseith	A4161	Jingfang Hao	A748	Lisa Hayes	A4821	J. Brad Hicks
A5985	Constance-Marie Gonzalez	A2798	Diana J. Grygencza	A1194	Geraldine Haracz	S3706	Melissa Hayes	A2103	Bill Higgins
S5367	Rodrigo Gonzalez	A2124	Jeff Grygny	A3710	Martha Harbison	S3091	Pat Hayes	A2104	Kelley Higgins
A2555	Thomas Goodey	A1808	Marnie Gucciard	S3846	Rebecca Harbison	A5419	Reilly Hayes	A1290	Susan R. Higgins
A2429	Laura Goodin	A1809	Mike Gucciard	A4212	Jason Hardies	S4347	Sarah Hayes	A4897	Leigh Hildebrand
A2409	Paula Goodlett	A280	Gregory Gudalefsky	S4329	Lawrence Hardin	A4289	Donald Haynes	A1768	Cynthia Hildebrandt
A5376	Bernard Goodman	S4454	Alessio Guerrieri	S3379	Keith Hardman	S2005	Nalini Haynes	A1595	Kera Hildebrandt
A826	Sheila G. Goodman	A2160	Jessica Guggenheim	S3293	Elizabeth Hardrick	A568	James Hayter	S4399	Brian Hill
A3404	David Goodwin	S3830	Stephanie Gunn	A6008	Christine L Hardy	A291	Dana Hayward	A1646	David I. Hill
A3049	Terry Goosey	A281	Urban Gunnarsson	S6149	Sharla Hardy	S5134	Desiree Heald	A5383	Holly Hill
A6320	Jerry Gordon	S3812	Jennifer Gunnels	A4181	Carol Harger	S3434	Karen Healey	A1645	Laurel Anne Hill
A4081	Marc Gordon	A282	David Guon	S3354	Mary Hargreaves	A2017	Andrew Healy	A5011	Stacy Hill
A2050	Theresa Goriczynski	S6012	David Gustafson	A5303	John Harlacher	A2015	Charlene Regina Healy	A963	Susan Hill
A846	Liz Gorinsky	S4098	Anne Gwin	A6029	Cheri Harlan	A5947	Ronda Healy	A964	William Hill
A2767	Sarah Goslee	A2540	Beth Gwinn	A3353	Bruce Harlick	A4836	Jeff Heard	A3826	Matt Hilliard
A2435	Shell Gosztyla	A1678	Kristine Gylock	C3646	Emily Harline	A2293	Kevin Heard	S576	Craig Hilton
A2631	Shayin Gottlieb			A3253	Tim Harline	S3535	Sean-Paul Heare	A294	C. Kay Kay Hinchliffe
A1756	Benjamin Gould			A3638	Rebecca Harnois	A6238	Lauren A Hearnden	A2686	Jim C. Hines
A1830	Daphne Gould			A801	John Harold	A3834	Trevor Hearnden	S4413	Kurt Hines
A1831	Joel Gould			A4981	Kathryn Harold	A5238	John W. Heazlitt	S5374	Dianne Hinkley
A5163	Kubendran Gunasellen			A1309	Sheril Harper	A1658	Dawn Hebein	A1773	Dennis Hinkson
	Govender			A5203	Brooks Harrelson	A1124	Peter Heck	C918	Nicholas Hipp
A1500	William Gowen			Y5204	Robert Harrelson	Y2757	Alice Hedenlund	A295	Scott Hipp
A558	Inez Gowsell			A2547	Elie A Harriett	A2755	Anders Hedenlund	A3230	Hirohide Hirai
				A2546	Janet L Harriett	A4061	Kathleen Hedges	A6202	Tetsuya Hirose
				A1549	Harold Harrigan	A3625	John Hedtke	A1450	John Hirs
				A1547	Lisa Deutsch Harrigan	A3626	Marilyn Hedtke	A2725	David Hirsch

C2221	Jonah Hirsch	A5988	Victoria Hrencecin	A1526	Karen Jackson		Jones	A1358	Erik Kauppi
S577	Bret Hirshman	A2704	Rachelle Hrubetz	A3298	Lee Jackson	A3792	Jeffrey S. Jones	C1371	Jacob Kauppi
A3755	Brian Hirt	A5127	Scott Hubacek	A3937	Matt Jackson	S2208	Joseph Jones	A3183	Gareth Kavanagh
S5290	Jeff Hitchcock	A894	Charles Huber	A5934	Robert a. Jackson	A585	Lenore Jean Jones	S3444	Joe Kavanagh
A3223	Kenneth Hite	A2209	J. G. Huckenpahler	A2924	Robert Jacob	A2637	Marsha Jones	A1763	Kristina Kavanagh
A5951	Josh Hlibichuk	A3671	David Hudson	S3470	Shawna Jacques	A3264	Matthew M. Jones	A5186	Philip Kaveny
A4215	Deanna Hoak	A1508	Jim Hudson	A4051	Ken Jaeger	A4101	Michael Jones	A1828	Charlene Mac Kay
A3990	Martin Hoare	C1793	Paige Hudson	S1327	Saul Jaffe	S6247	Sally E Jones	A3803	Marvin Kaye
S4404	Andrew Hoddinott	S3117	Mark Huenken	A895	Ruby L. Jahr	A304	Sally F. Jones	S5958	Jennifer Kearney
A2515	P. C. Hodgell	A917	Crystal Huff	S5899	Akshat Jain	A4539	Sandra Jones	S3552	Jacob Keaton
A3747	William Hodgson	A6103	Gorg Huff	A1423	Michal Jakuszewski	A1044	Stephen Jones	S3588	Jeremy Kiddie
A5090	Matthew Hoefler	A6307	Keith Hufford	A1524	Michal Jakuszewski	S2591	Vincent L. Jones	A6218	Ian Keeling
A5329	Andrea Hoekstra	A1666	Kerrie Hughes	A1826	Edward James	A1352	Wyn Jones	A4076	David Keener
A1918	Amanda Hoerter	A2536	Matt Hughes	A2402	Melissa James	A6194	Angela Jones-Parker	A592	Morris Keesan
S578	Gary Hoff	A1685	S. L. Hughes	A1453	Simon James	A2375	Andrew Jordan	A1962	Joshua Kehe
S6040	Anthony Hoffman	A3578	Van Aaron Hughes	S2917	Sally 'qwill' Janin	A1285	Brian R. Jordan	A4775	Stephen Kehoe
A2273	James A Hoffman	S5361	Caleb Huit	A4553	DOLORES	A2376	Kimberly Jordan	A4280	Deborah Keil
A986	Joan Hoffman	A3435	Douglas Hulick		JANISZEWSKI	A1187	Michael Jordan	A2879	Wayne Keil
A4272	Julie Hoffman	A1583	Elizabeth Anne Hull	A3632	Kristin Janz	A1188	Roger Jordan	S594	Greg Keith
A296	Linda Hoffman	A1006	Charles R. Hulse	S4168	Aaron Jarecki	A2560	Eric Jorgenson	S593	Lorna Keith
S6041	Linda Hoffman	A5126	Joey Hultman	S1531	John Jarrold	A1214	Bill Jorns	S4263	David Kelleher
A4556	Merv Hoffman	A1362	Kimberly Hummel	A2731	Richard Jarrow	S586	Earl Josseland	A4038	Andra Keller
S5293	Robert Hoffman	C6084	Aline Hunt	S4944	Ava Jarvis	A2983	Melany Jocelyn Jovic	A1950	Matt Keller
S3121	Jer Hogan	A5916	Deborah Hunt	S4974	Lee Jaszlics			A4032	Richard Keller
A1007	Kevin Hogan	A3872	Donald Hunt	S3405	Katherine Jay	A4149	Rex Joyner	A3647	Alessandra Kelley
A6204	Peggy Hogan	A1333	Lisa M. Hunt	S3342	Laura Jean	A5997	Aaron Jozwiak	A2956	Betty Kelley
S1715	Steven Hogarth	A1332	Walter H. Hunt	Y1281	Rita Jefferson	A1084	Hubert Julian	A2955	Patrick W. Kelley
S3493	David Hogg	A1018	Lisa Hunter	A1211	Linda Jencevice	A1591	Patrick Julius	A1105	Diane A. Kelly
A1757	Tore Audun Hoie	S5915	Sarah Hunter	A1210	Michael Jencevice	S3473	Bob Jump	S6171	Erin E. Kelly
A6220	Gene P. Holdren	S3035	Jeremy Huppertz	C1218	Peter Jencevice	A1268	Joan Juozenas	A309	Graham Kelly
A6221	Liz J. Holdren	A5909	Kameron Hurley	A3733	Alex Jennings	S5888	Alden Jurling	S5421	Gregory Kelly
A297	Michael J. Holland	A300	David Hurst	A6381	Elizabeth Jennings	S5313	Martine Juron	A834	James Kelly
S6282	Amanda Holling	S4243	Paul Hurtley	A5143	Tina Jens	A3598	Charles Justiz	A3837	James Joseph Kelly
S4236	Karen Ann Hollingsworth	A581	John A. Husisian	S3555	Bill Jensen	Y6076	Weronika Juszcak	A5119	Kerri-Allen Kelly
		C5285	Colleen Huston	A5197	Darin Jensen	A6061	Wieslaw Juszcak	A5165	Linda Kelly
A5162	Ali Hollis	A5284	Mark H Huston	A5189	Troy Jensen			S6276	Mark R. Kelly
A4270	John A. R. Hollis	A1298	Malcolm Hutchison	A3497	Michael Jernberg			A310	Michael Kelly
A6295	Bob Hollister	Y5836	Nicholas Huth	S4167	Sky De Jersey			A5157	Stephan Kelly
S5014	Peter Hollo	A1942	Melinda Hutson	A1123	Jane Jewell			A2889	Earl Kemp
A2116	Christopher Hollosi	A2311	Richard W Hutter	A5049	John Jezl			A1137	Kathleen Kemp
A3700	Anthony Holloway	A2042	Christopher Hwang	A1781	Emily Jiang			A311	Frank Arthur Kempe
S3974	Anthony Holloway	A2768	Nick Hyle	A5081	Nejib Jibril			S6268	David Kendrick
A5272	Tim Holman			A2971	Jennifer Jodell			S3185	Lynda Kennard
A6043	Jonathan Holmes			A5369	Ryan Johannes			A2505	Joy Kennedy
S3180	Mairin Holmes			A1854	Michael Johns			A2506	Joy Kennedy
A3421	Jason A. Holt	A1023	Janis Ian	A1855	Rita Johns			A1280	Maureen Kennedy
A4130	Mark Holt	S3982	Tony Ibbs	A4673	Alaya Dawn Johnson			S4950	Melita Kennedy
A2979	Tanya Holthouse	A5942	John Ickes		Christina Johnson			S595	Michael David Kennedy
C3312	Logan Homolka	A1247	David Ifverson	A2219	Christina Johnson			A974	Peggie Kennedy
A2693	Martha Hood	A6214	Brian Iglehart	A2185	Christy Johnson			S1672	S. M. Kennedy
A2718	Michelle Hood	A1174	Steve Ignots	A4031	Denys Johnson			A3666	Scott Kennedy
A298	Edward Hooper	A6219	David Ihnat	A4461	Donna Johnson			S2299	Robert S. Kennedy Jr.
A6180	Joyce Hooper	A5423	Sean Ihnat	A4186	Douglas L. Johnson			S3386	Larry Kenney
A2746	Kenneth Mark Hoover	A4554	Michael Ikeda	A1594	Eric Johnson			S4984	Shelley Kennon
		A2690	Takeshi Ikeda	A5237	Frank Johnson			S3942	Ted Kenny
S579	Beverley Jane Hope	A301	Masahara Imaoka	A2790	Gordon Johnson			A3907	Kay Kenyon
S3694	Stephen L. Hope	A302	Mutsumi Imaoka	C2218	Grant L. Johnson			S1692	Ade Kerman
A4182	John Hopfner	S3109	Ole A. Imsen	A3570	Ingrid Johnson			S2826	John Kerr
S3416	Lara Hopkins	A583	Hiroaki Inoue	S584	Jean Johnson			S5116	Rick Kersten
A1005	Priscilla A. Hopkins	S582	Tamie Inoue	A2309	Jean Johnson			A3681	John Kessel
A844	Andreas Hoppler	A2616	Peter Insley	A4931	Jennifer Johnson			S4450	Larry Ketchersid
A4110	Nicholas Horak-Prefe	A3381	Karen Ireland-Phillips	A2738	Kij Johnson			A596	Greg Ketter
A2279	David Horst	S2730	Katja Elisabeth Isaksen	A1219	Mary Lynn Skirvin Johnson			Y597	William Ketter
A2280	Debby Horst	S4344	Wataru Ishigame	A1054	RJ Johnson			A2940	Christopher Key
S580	Rich Horton	A2734	Elijah Itah	A2024	Ryan K. Johnson			A3828	Morgan Keyes
S4402	Terrina Horton	A2419	Yuko Ito	A2623	Steven Vincent Johnson			A5399	Jameel Khan
A4441	William Horton	A5171	Chrissy Ives-Keeler		Todd Johnson			A5896	Rajan Khanna
S4428	Katherine Hosch	A4268	Larry Ivkovich	A1220	Valerie Johnson			S2405	Geoffrey Kidd
A1914	David Hoshko	A2162	Roy Iwatake	A5669	Elise Johnston			S5170	Joshua Kidd
A5401	Ron Hosler	A2433	Christina Iyama-Kurtycz	A1761	Janet Catherine Johnston			A1147	Hope Kiefer
A3278	Chester Hoster	A2430	Daniel Iyama-Kurtycz	A1339	Merja Jokinen			A6068	Joseph Kielec
A5385	Jane Hotchkiss	S2537	Joe Izenman	S5307	Adrian Jones			S4354	Caroline Kierstead
S4951	Erika Houck			S3821	Amber Jones			S3875	Paul Kierstead
A4087	Aspen Hougen			A2801	Andrew Zimmerman Jones			S3948	Fred Kiesche
A3627	Jason M. Hough			A2800	Bonnie Jones			S2362	Geoffrey Kieser
A4267	Stephanie Hough				Cheryl Jones			S5056	Grace Kilgore
A3913	Doug Houseman			A303	David R Jones			S6030	Jennifer Kilmer
C4325	Patrick Houseman			A2892	E. Weber Jones			A2802	Alistair J. Kimble
C4321	Robert Houseman			S5390	Georgia Jones			A1088	Daniel M. Kimmel
A1226	Signe Hovde			A4346	Howard Andrew Jones			A3785	Tamora Kimmitt
A1413	D. Georgie Howe			A6190				A2303	Judith Kindell
A4095	Greg Howe			A3583				A598	Deborah A. King
A299	Stan Howell							A3595	Hayley King
A2451	Hugh Howey								
A5987	David Hrencecin								

A6236	Tom King	S4252	Gerard Kraus	A1951	Alicia Lamunion	S4927	Peter Leitch	S4456	Donald Livermore
A1240	Trina E. King	A314	Dina S Krause	S4405	Thomas Lancaster	A3759	Terra LeMay	A873	Rachael Livermore
A1379	Dave Kingsley	A315	George E. Krause	A610	Michele Kahn	A1778	Sue Len	S5145	Paul Livingston
T6147	David Kinkade	A316	Sydney C. Krause		Landan	A6201	Jerry W Lennon	A4030	Adam Van Loan
A1302	Lee Kinkade	A317	Marian Kravitz	A611	Stephen Landan	A4557	Jonathan Lennox	A4028	Ryan Van Loan
C1425	Loren Kinkade	S3782	Ellen Kratzner	A1670	Geoffrey A. Landis	S2479	Susan Lents	S5977	Maria Locastro
A1109	Deborah Kinnard	S3935	Jack Krebs	A3095	Kathryn Landis	S2456	Jennifer Lentz	S5064	Alex Lockey
A1108	Russell Kinnard	S5996	Lutz Krebs	A1277	James M. Landis Jr.	A2029	Deanna Lepsch	A1182	Barbara Locklin
A1114	Sandra Kinnard	A5138	Elizabeth Kreil	S3577	Justin Landon	A2088	Edward M. Lerner	S3174	Alan Lodge
S2307	Mike Kiss	A916	Brad Krentz	A2107	Barbara Landsman	A2051	Fred Lerner	A4179	Jordan Hamessley
A4501	Stephen Kitchener	A604	Laura Krentz	A2702	Ginny Landt	A2052	Sheryl Lerner	London	
S5398	Carl Kittay	A3002	Jamie Kress	S3915	Jennifer Lane	A2028	Jacob Lesgold	A4178	Matt London
A4572	B K. Kitts	A2193	Nancy Kress	S3569	Douglas Lang	A5345	Matthew Lesko	A328	Brendan Lonehawk
Y2545	Casey Kizior	A4558	Paul Kretkowski	A1035	Sandra Lang	A324	Michael	S620	Mark Loney
A2544	Char Kizior	A5829	Arthur Kreymer	A5120	Elizabeth Langan		Leuchtenburg	S3939	Chloe Long
C3326	Ethan Kizior	A5834	Jeanne Kreymer	A1733	Terri Langdon	S3408	Josh Leuze	A5279	Steven Long
C3327	Jason Kizior	A1110	Edward J. Krieg	S3447	Jacob Langer	A2066	Kathryn Leventhal-	S3161	Brent Longstaff
A1445	Joy Kizior	A1821	Susan Krinard	S3529	Jessica Langer		Arnold	A329	Frances Lopata
A3325	Kara Kizior	A4299	Naomi Kritzer	A982	Devra Langsam	A2067	Zeke Leventhal-	A330	Steven Lopata
A2543	Roger Kizior	A1146	Leonard Krol	S4163	Thomas Lareau		Arnold	A3030	Jose Jesus Lopez
A3324	Stanley Kizior	A318	Chris Krolczyk	S3281	Knud Larn	A2401	Debbie Levi	A4283	Amanda Lord
A2296	Louise M. Kleba	S6177	Bridget Kromhout	A2254	Peggy Hulst Larreau	S3572	Craig Levin	A4281	Joel Lord
A3507	David Klecha	A2131	Daniel Kromke	A1926	Barbara Larsen	A6415	Daniel Levin	S621	John Lorentz
S4240	Mary Lou Klecha	A2132	Diane Kromke	A1925	David Larsen	A864	David D. Levine	S3190	Arthur Lorenz
A3508	Tarri Klecha	A319	Joshua Kronengold	A3458	Joseph Larsen	A5357	Mark Levine	A897	Jean Lorrach
A3157	James F. Klein	A2749	Grant Kruger	S3553	Christine Larson	S4934	Christopher	Y5289	Angela Lott
A312	Robert Klein	A4563	Chris Krumme	A2716	Linda Larson		Levinson	Y5310	Tegan Lott
A3028	Elizabeth Klein-	A5316	Beylka Krupp	A5331	Pamela Larson	S4956	Mara Levy	S5122	Kris Lou
	Lebbink	A820	Judy Krupp	A4386	Ronald Larson	A3351	Michael Levy	A4238	Michael S. Louden
A3964	Gordon Klein-	A2475	Rebecca Krupp	A2234	Larry Lashway	A325	Sandra Levy	S5003	Kirsten Love
	Lebbink	A821	Roy Krupp	A3726	Ewa Laska	S5047	Andrea Lewin	S622	Kris Lovekin
A2030	Michael Klemic	C5318	Mage Krupp-Foshay	A3567	Jeremy Lassen	A2289	Allen Lewis	S623	Steve Lovekin
A3779	Alex Klevitsky	C5319	Rowan Juniper	A2078	Joaquin Cogollos	A614	Anthony Lewis	S3956	Michael Loverude
S775	Kate Klignan		Krupp-Foshay		Latham-Koenig	A2290	Brenda Lewis	A5227	Richard Lovett
A599	Lincoln W. Kliman	S4205	Beate Kruse	A1885	Katherine Lato	A2329	Brian Lewis	A5903	Raymond Low
S6205	Ceal Klingler	A1638	Stefan Krzywicki	Y1886	Sabrina Lato	A6091	Dana Lewis	S3475	Helen Lowe
A1317	Kyle Klingler	A1693	Chris Kuan	A1492	William J.	A2291	David Lewis	S3476	Joanna Lowenstein
A4239	Harry Kloor	A5304	Gretchen Kubasiak		Laubenheimer	A2503	Janet Lewis	A2140	Phillip Lowles
A1719	Gary Kloster	A6170	Roy Kubicek	A2353	Nancy Lavalley	A4284	Jeff Lewis	A331	Kelly Lowrey
A1909	Tom Knapiak	A6163	Laura Kubicek	A3007	Christian Lavin	A326	Judith Lewis	A332	Michael Lowrey
A1408	Brian K. Knapp		Herzing	A1829	William S. Lawhorn	A6150	Kari Lewis	A3084	Rashida Loya
A2901	Kraig Knapp	S605	Thomas Kucera	A1442	Joann A. Lawler	A2292	Lee Lewis	S3017	Susan H. Loyal
A1409	Mary C. Knapp	S4640	Andrew Kuchling	S4406	Scott Lawrence	A2495	Page E. Lewis	A5096	Linda Loye
S4881	Jon Knight	A1489	Malcolm J. Kudra	A1504	Alice Lawson	A615	Suford Lewis	A4890	Mary Loye
A1477	Patricia Knol	S6016	Brett Kuehner	S1780	Brian Lawson	S5340	Alex Li	A6269	Yumeng Luan
A600	Martha Knowles	A1019	Petra Kufner	A870	Steve Lawson	S6025	Cynthia Li		Mahoney
A1228	Colleen Kobe	S3541	Katelynn Kuhl	A320	Toni Lay	A1977	Hua Liang	A1122	Samuel Lubell
A3103	Elizabeth E. Kobe	A4176	Bob Kuhn	A612	Alexis Layton	S4259	Jennifer Liang	A1315	Lois Lubin
A3461	Raymond A. Kobe	A606	Kerry Kuhn	A3701	Alex Lazar	S3727	Ben Liberman	S6060	Stephanie Lucas
S3879	Jim Kobrinetz	A3786	Juha Kuikka	A2269	Judy Lazar	A933	Jacqueline	S4983	Kathleen Luce
A3816	Jen Koch	A1273	Constance Kuilema	S3854	Scott Lazerus		Lichtenberg	A333	Gaye Ludwig
S6249	Art Kocsis	A2093	Jeff Kulinsky	A1221	Gail Le Blanc	A947	Salomon	S4970	Miguel Lugo
A2833	Robert Koester	A3125	Derek Kunsken	A3137	Susan Leabhart		Lichtenberg	S879	Vicki Lukas
S4315	Sally Koetsveld	A6317	Cherie Kushner	A2172	Lori L. Leary	A1296	Ruth Lichtwardt	A6089	Regina Lukes
A4431	Kim Kofmel	A1299	David Kushner	A2566	Karl E. Leatherman	A4332	Stephen Lichtwark	A807	Kathy Lull
S5017	Susy Kohout	A1297	Lucy Rebecca	A5649	Jane Leavell	A3070	Sy Liebergot	A4159	Jim Lund
A6245	Dani Kollin		Kushner	A1382	Elizabeth Leavy	A616	Danny Lieberman	A1600	Janet Lunde
A6254	Eyton Kollin	S6169	??? Kusters	A2999	Elizabeth Leavy	A327	Paula Lieberman	A1601	Ron Lunde
S601	Noriko Komatsu			A2619	Layne Lebahn	A921	Anton Lien	A2691	Stephen Lundeen
A1143	Arin Komins			S3540	Glennis Leblanc	A1446	Dan Lierman	A2699	Brooke Lunderville
A1982	Michael Konczewski			A2178	Nicole Leboeuf-Little	A4932	John Lieske	A2514	Catherine Lundoff
S4185	Steadman Kondor	S4446	Izabella Laba	A1892	William Leborgne	A2658	Andre Lieven	A624	Donald Lundry
A2696	Kenneth R. Konkol	A5221	David G Labick	S2825	Michael Lebowitz	A2659	Debra Lieven	A625	Peggy Lundry
S5417	Mathew S Konkolics	A608	Diane Lacey	A2744	Ann Leckie	A4153	Michele Liguori	T2498	Alex Lundsten
A5174	Jeffery D. Kooistra	S5118	Thilo Lacoste	A2214	Fragano Ledgister	C2588	Brandon Lilla	A2496	Betsy Lundsten
A3044	Leonid Korogodski	A2155	Jonathan Laden	C3775	Alex Lee	A617	Rose-Marie Lillian	A334	Robert Luoma
A5133	Tanith Korraavi	C2158	Kye Laden	A5180	Barbara Lee	A618	Guy H. Lillian III	A3805	Valya Dudydz
A3187	Erle Melvin Korshak	C2157	Wyldie Laden	A3771	Beth Lee	A2723	Melissa Lim		Lupescu
A1356	Deb Kosiba	A3131	Eric Ladenheim	A3411	Corry L. Lee	A2516	Hershey Lima	A335	Perrienne Lurie
S2867	Alan Koslow	T4906	Frances Ladue	A2629	Ivan B. Lee	A5201	Kjell Lindgren	A3893	Spencer Luster
S3532	Stephen Kotowych	T4904	Kelly Ladue	C3774	Katie Lee	A3352	Sandra J. Lindow	S3443	Andrew Lutomirski
A4297	Hope Levy Kott	A609	Ruth Anne Ladue	A1024	Michael Lee	S5053	H. M. Lindsay	A6209	H Luttrell
A4294	Phil Kott	A2943	Mur Lafferty	A3773	Stephen C. Lee	A1081	Tamar Lindsay	A1996	Carol Luttschwager-
S2483	Anna Kouri	A3151	Marjolaine	A1767	Evelyn C. Leeper	S3355	Rachael Lininger	Parker	
A3888	Helen E. Kourous		Laffeniere	A1766	Mark R. Leeper	A4707	Gra Linnaea	A2973	Dennis Lutz
A959	Dr. Christopher	A6160	Stellan Lagerstrom	A321	Kathy Lehman	A619	Mark A. Linneman	A2974	Helen Lutz
	Kovacs	A1630	Kelly Lagor	A322	Paul Lehman	A5384	Jamie Lipman	A336	Bradford Lyau
A603	Rick Kovalcik	S6178	Joe Laha	A4155	Rowena Leibig	A2645	Jesi Lipp	A3173	Paul Lydon
A862	Elspeth Kovar	A2770	Jay Lake	A323	Ruth Leibig	A4121	John A. Lipski	A3116	Anne Lyle
A6232	Mary Robinette	A4082	Glenna Lally	A3668	Stina Leicht	A4122	Teresa A. Lipski	A2014	David Lyman
	Kowal	A4096	Laura Lam	A2310	Denise Parsley Leigh	S6347	Andrew Liptak	A2016	Deanna Lyman
A6409	Thomas Kozak	A3318	Larry Lambert	A992	Robert Leigh	A6302	Corey Liss	A1132	Barry Lyn-Waitsman
A1569	Anthony Kozlowski	A6253	Diane Lammert	A3566	Stephen Leigh	A3516	Daniel Lissman	A1131	Marcy Lyn-Waitsman
A1430	Laurel Krahn	S2837	Laura Lamont	A6102	Gail Leinweber	A3200	Gregory Little	A6281	Paul Lyn-Waitsman
S3978	Alisa Krasnostein	A3248	Laura Lamont	A4180	James Leinweber	A3472	Ken Liu	A2717	Shaina Lyn-

A6434	Waitzman	S4358	Earl Manning	A2201	Howard Mayberry	A1376	Cathy McManamon	A3197	Evan Middleton
S4966	Dennis Lynch	A4305	Lynda Manning-Schwartz	C2204	Ion Mayberry	A1373	Patrick McManamon	A4328	Michael E Migalski
A337	J. Michael Lynch	S1517	Dave Mansfield	A2682	John Mayberry	Y1397	Rebecca McManamon	A813	Sheila Miguez
A338	Nicki Lynch	A828	John Mansfield	C2206	Noel Mayberry	A4086	Bridget McManus	A5115	Jon Mildenstein
A5278	Rich Lynch	S1856	Stephanie Manson	A2203	Teresa Mayberry	A350	Mark McMenamin	A2489	Marcus Miles
A3980	Scott Lynch	A5008	Jon C. Manzo	A1824	Alastair Mayer	A351	Michael McMillan	A4169	Andrew Mill
A5382	Samantha Lynn	A2786	Yuan Mao	S4342	Istvajn Mayer	A3639	William D. McMillan	A1096	Alex Miller
A4085	Jim Lyons	A2031	Kathy Mar	S5268	Melanie Mayer	A872	Althea McMurrian	A649	Arthur W. Miller
	Robert Lypka	A1867	Xenofon Marangos	A345	Sally Mayer	S6210	Deborah McMurtrie	S3790	Ben Miller
M									
S4111	Jackie M.	A633	Beth Marble	S346	J. D. Maynard	A2831	Amy McNally	A3865	Chris Miller
A3181	Michele Maakestad	A634	Chris Marble	S4285	Patricia G. Mayo	S4363	Ewan McNay	S3096	Clark Miller
A339	Ron Maas	A4903	De Marcus Marble	A3394	Helen Mazarakis	A3909	Kevin McNeil	A3359	Daniel Miller
A2069	Randy Mac Kay	A4453	Monica Marble	A1416	Jim McAdams	A4099	Rebecca McNulty	A5634	Dennis B. Miller
A626	Craig Macbride	A4314	Joy Marchand	A1417	Lynn McAdams	S1912	Anastasia McPherson	A5634	Elizabeth Miller
A2344	Drew MacDonald	C1612	Ben Marcus	A920	Parris McBride	S2087	Lisa McShine-Dibiffe	C2021	Fordon Miller
S3294	Ian K. Macdonald	C1610	Jacob Marcus	S4173	Todd McCaffrey	A2123	Karen McWilliams	C3864	Hannah Miller
A958	Dr. Susan MacDonald	A1609	Jon Marcus	A2538	Barbara McCall	A3968	Beth Meacham	A823	Karen Miller
A2345	Yvonne MacDonald	S3385	A'ndrea Marcyuiuk	A2539	Paul McCall	A1010	Donald Mead	A1097	Kathy Miller
A4997	Duncan MacGregor	A5381	Tom Maringer	A3543	David McCaman	A1602	Sean Mead	A2872	Kevin James Miller
A340	Robert Macintosh	S3536	Tiago Marinho	A2766	T. C. McCarthy	A2554	Kathy Meade-Hallock	A354	Mary Miller
A2936	Kim Mackey	S5010	Cindy Mark	A20	Dave McCarty	S4566	Ruth Meadow-Macleod	Y1098	Nick Miller
A1908	David Mackie	S3880	Julian Marks	A349	Elizabeth McCarty	S4568	Ruth Meadow-Macleod	S3861	Peter Miller
A627	Thomas MacLaney	A3908	Louise Marley	T2565	Mia McCarty	A352	Jeanne Mealy	C3866	Rhiannon Miller
A5467	John Macleod	S5969	Kevin Maroney	A2061	Lucas McCauslin	A1648	John Medany	A2018	Stevens Miller
C4097	Doug Macnerland	A2175	Chris Marshall	S4323	Jodee McCaw	A1647	Rita Medany	A355	Timothy Miller
A1718	Cathy Macomber	A5112	Heather Marshall	A3571	Brian McClellan	A5530	Alice A Medenwald	A650	Carla Mills
S3784	Andrew MacPherson	A1785	B. Diane Martin	S4795	Elizabeth McClellan	A2379	Caroline Meeks	S3871	Caroline Mills
S628	Jr Mad Dog Madden	A1837	Cheryl Martin	A4517	Will McClung	A2378	W. Scott Meeks	A1410	Terrence Miltner
S6073	Michael Maddox	A1509	Diane Martin	S2322	Cheryl A. McCombs	S645	Mark Meenan	S651	Lynn I. Minneman
A2660	June Madeley	A343	George E. Martin	A4538	Kristi McConnell	S2898	Rezwana Meer	A654	Diane Wright Minnis
A3051	Scott Maehner	A1748	George E. Martin	A570	Stacey Helton	A3513	Karen Meisner	A652	Jennifer E. Minnis
A3244	Aaron Maenpaa	A919	George RR Martin	McConnell	McConnell	A983	Michelle Melendez	A653	Roger A. Minnis
A3547	James Maenpaa	A1303	Kelly Martin	A4516	Ronya McCool	S4954	Ieva Melgalve	A2640	James Minz
A3243	Michele Maenpaa	A635	Lee Martin	A2582	Patricia Sayre	A5169	Paul Melko	A2747	Chris Mirell
A2775	The Copper Pig	A1155	Sheryl Martin	A3032	Sean McCoy	A3097	Dennis Mello	A2748	Tanya Mirell
S3081	Laochailan	A1154	Steve Martin	A2057	Tod McCoy	A1120	Nova Mellow	S4213	Hope Mirendil
A1520	Gloria Magid	A2684	Lisa Martincik	S3518	Lola McCrary	A3313	Erick Melton	A1215	Carol Mitchell
A5371	David Magle	A2685	Lisa Martincik	S3953	Edward McCreary	C1681	Alex Meltsner	A3903	Charles Dee Mitchell
A5370	Margaret Magle	A2271	George Martindale	A3101	Kevin W. McCullough	Y1875	Bill Meltsner	A356	Elliott Mitchell
S4384	Catherine Mahan	A2272	Lee Martindale	A3306	Dorothy McDaniel	A1680	Ken Meltsner	A4957	Jarrell Mitchell
A1860	Marissa Maheu	A5632	Gamaliel Martinez	A3305	Kent McDaniel	C924	Joseph Meltzer	A1204	Kevin Mitchell
A2236	Shahid Mahmud	A3239	Marinna Martini	A2574	Glenn McDavid	A646	Lori Meltzer	A4209	Petrea Mitchell
A3114	Shawn Mahoney	A1003	Joseph P. Martino	A2576	James McDavid	A1825	Farah Mendlesohn	A655	Rose Mitchell
A1820	Serge Mailloux	A4761	Lucinda Marty	A2575	Mia McDavid	S6252	Douglas Mendum	A656	Sarah Mitchell
S6018	Don Maitz	A5674	Joseph Martz	S3478	Denise McDermott	A353	Margaret Menzies	A3734	Anne M. Mobley
A629	John Maizels	A3179	Samia Raye Martz	A3669	Jack McDewitt	A1585	Cary Meriwether	A6300	Elizabeth Mock
A1969	Laura Majerus	A2278	David Marusek	S639	Clare McDonald-Sims	S2441	Karen Merrell	A2326	Celia Modell
A5301	Dubravka Majic	A1913	Mary Mascari	A3345	Holly McDowell	A2829	Peggy Merriam	A2325	Howard Modell
	Misir	A1641	Marnie Maskell	A4374	Yevdokia McDowell	S5136	Jenni Merrifield	A2728	Chris Modzelewski
A630	Joseph T. Major	A5175	Elliott Mason	A3707	Doug McEachern	S5140	Jenni Merrifield	A5220	Gabrielle Moehring
A631	Lisa T. Major	C5264	Rebekah Mason	A640	William T. McGeachin	A5403	Christine Merrill	A357	Rick Moen
A4150	Derwin Mak	A5147	Troy Mason	A641	Paula McGrath	Y5410	James Merrill	A3149	Daniel Moertl
A1877	Violette Malan	S6277	Heather Masri	S2367	Taylor McGrath	A5404	Sean Merrill	Y6010	Salahadin Mohammed
A4561	Tamara Malaney	S6146	Victoria Massey	S2365	Thomas McGrath	Y5405	William Merrill	A4306	Mary Anne Mohanraj
A2062	Jim Malebranche	S637	Martin F. Massoglia	A1011	Dane McGregor	C1407	Taylor Merriman	S3443	Aidan Moher
A2212	Keith Malignen	S1721	Claudia Mastroianni	S6022	Ariane Mather	S1082	William Merriman	A658	Jon K. Mohning
A3039	David Malki	A2418	Mamoru Masuda	S5532	Theresa Mather	A1406	William Merriman	A659	Tammy Mohning
A4485	Caryn Malokofsky	A4649	Albert Mata	A1252	Alexander Mathews-Bailey	A647	Karen Meschke	S660	Lil Moir
A6080	Audrey Maloney	S6002	Dirk Materlik	A2151	Gail E. Mathews-Bailey	A1328	Edmund Meskys	A3015	Derek Molata
A6079	John Maloney	S6022	Ariane Mather	A2183	Debbie Matsuura	A1329	Sandra Meskys	A3662	Larry Moles
C6081	Thomas Maloney	S5532	Theresa Mather	A4998	Elise Matthesen	A3772	Stanley Meskys	A3667	Larry Moles
S5636	David Malueg	A1252	Alexander Mathews-Bailey	A5185	Julie Matthews	A2996	Laura Messer	A3618	Carole Ann Moleti
A1233	Jennifer Mamajek	A2183	Debbie Matsuura	A5333	Julie Matthews	A2033	Ann Methe	A5328	Arthur Molin
A5379	Nicholas Mamatias	A4998	Elise Matthesen	A344	Winton E Matthews Jr.	A5675	Kay Metsker	S4987	Denise Moline
A2862	Richard Man	A5185	Julie Matthews	A642	John McKana	A1163	Carol Metzger	A657	G. Patrick Molloy
A5930	Greg Manchess	A5333	Julie Matthews	A2075	Erin McKee	A1162	Stephen K. Metzger	Y661	Grace K.E. Molloy
A5200	Julia Mandala	A344	Winton E Matthews Jr.	S643	Marjorie McKenna	A1311	Donald Meyer	A3945	Richard Cl Moncure
A3186	David Manfre	A6187	Dave Mattingly	A2861	Robert McKenzie	A5643	Gordie Meyer	S3088	Ian Mond
A1994	Steven Manfred	S1802	Gary Mattingly	A1676	Alissa McKersie	A2348	Harry R. Meyer	A3622	Allen Monette
S4273	Christopher Mangum	A6184	Madeline Carol Matz	A1758	Joe McKersie	A2138	Kathleen Meyer	A3621	Sarah Monette
A3297	Patrick Manion	A1484	Ian Maughan	A5917	Jean McLain	A2347	Stephanie Meyer	A4737	Allen Monier
A1087	Leigh Mankosky	A5503	Becky Maung	A4662	Emilie McLaughlin	A4675	Yves Meynard	A4743	Marcia Monier
S3340	Fade M. Manley	A5502	Michael Maung	A1276	Pamela McLaughlin	A5337	Lowell Michaels	A3205	Dustin J. Monk
A3171	James Manley	A502	Marlin May	A1441	Michael McLawhorn	A2035	Adam Michaud	A3266	Ann Monroe
A341	Jim Mann	A1470	Allan Maurer	S1603	Reece McLean	A2036	Mara Michaud	A3628	Debra Montanari
S831	Kenneth Mann	A5083	Karin May	S644	Emily McLeay	A1245	Merle Micklin	A5009	Kavi Montanaro
A342	Laurie Mann	A1402	Marlin May	A4246	Sally McLennan	A3630	Christine Middlemass	A3997	Crayton Monte
A632	S K. Mannell	C2681	Bailey Mayberry	C2966	Alexzandria McLeod	S648	Perry Middlemiss	A3490	Lara Ortiz
		C2205	Florin Mayberry	C2978	Justice McLeod	A1869	Evan Middleton	A21	DeMontellano
		A3150	Genevieve Mayberry	S3522	Suzanne McLeod			S3159	Helen Montgomery
								S2420	Peter Montgomery
									Samuel Montgomery-Blinn

A5102	Joseph Monti	A2644	Marguerite Murray	A3900	Jw Niezink	S4298	Erin Olmon	A2676	Myrna Parmentier
A4901	Lisa Montoya	A365	Paula Helm Murray	A1235	John D. Nikitow	A678	Gene Olmsted	S5195	Elizabeth Parmeter
A3713	Elizabeth Moon	A5	Story Musgrave	A372	Shelagh Nikkel	S2830	Andrew Olsen	A1042	Christopher Parrett
A1269	Allan Moore	A1878	Paul Musselman	S1542	Shane Nixon	S679	Erik Olson	A1788	Friend of Parris
A2673	Bryce Moore	S6188	Kaitlin Muth	S3343	Katie Nolan	A680	Mark L. Olson	McBride #1	
A1893	Christopher Moore	S3576	Cathleen Myers	A3636	David Nolte	S6299	Matthew Olson	A1789	Friend of Parris
A5106	David Moore	S3575	James Myers	Y3637	Tegan Nolte	A681	Priscilla Olson	McBride #2	
A5265	Jay Moore	A4047	Trudy V. Myers	A829	Janet Nopper	A3199	Sarah Olson	S3856	Sarah Parrish
A1270	Karen Moore	S2306	Sanna Mykkanen	A830	Marg Nopper	A1381	Tod Olson	A1919	Andrea Parry
A6314	M. Russell Moore	A6331	L. M. Myles	A673	Gerald Nordley	A682	Frank Olynnyk	A6075	Arlen Parsa
S4940	Marian Moore	A1735	Geordie Myrick	A2106	Therese Norén	S3074	Keiko Omori	A3817	Dennis Parslow
A359	Mary Ellen Moore	N		A1783	Mike Norlander	A5949	Philip Oneil	S3467	Marie Parsons
A360	Murray Moore			A2032	Jean-Pierre Normand	A2070	Marisa Ong	A3688	Julie Particka-Klumb
A361	Norman Moore	A3975	Ramez Naam	A2230	Lauren Northup	A1573	Oni	A4490	David Pascoe
A1901	Shari Moore	A1029	Todd Nadenichek	S674	Colin Norton	A683	Ron Ontell	A3285	James Pascoe
A6222	Mariel Morales	A1858	Amy Nagi	A3679	Richard Norton	A684	Val Ontell	A4491	Sarah Pascoe
A3269	Lyda Morehouse	A2877	Phil Nanson	A3680	Tammy Norton	A4375	Israel Oppenheimer	A1341	Brad Passwaters
A2198	Mo Morelli	A1506	Tom Nanson	A1057	John Novak	A4265	Sylvan Oppenheimer	S5980	Melissa Patch
A2071	Brian Morgan	A3249	Shelley Kay Nash	A5076	Barry Nove	A4174	Jessica Orellana	A2551	Mitul Patel
S662	Cheryl Morgan	A3810	Phillip M. Nathanson	A1255	Patricia Nuccio	S3372	Josep M. Oriol	S6223	Sunil Patel
S6226	Paim Morgan	S5161	Cynthia Naval	A2950	Abigail Nussbaum	A3509	Thomas Orlofsky	S2323	Demetri Patricia
A5380	Tig Morgan	A4093	Daphne Nearhood	A4432	Shawn Nussbaum	A3154	Cyndi Orman	A4962	Laurien Patten
A3635	Traci L. Morganfield	A6301	Kent Nebergall	A3189	Maria Nutick	A3155	Fran Orman	S3998	Jane Patterson
A3848	Alice G. Morigi	A2607	Karen Neder	A3063	Ryan Nutick	A3156	Sheryl Orman	A2395	B Patton
A4152	Chris Moriondo	A1593	Clydene Nee	C2871	Anakin Nuzum	S5061	Balazs Oroszlany	A4565	Amy Paul
A1624	James Morison	A2779	Erica Neely	S373	Jody Nye	S3717	Steven N. Orso	S5950	Crystal Paul
A663	Brian Morman	A5121	Jason Neerenberg	A3955	Sean Nye	A2980	Eric Orth	A687	Sara M Paul
A664	Mary Morman	A6234	Chris Negelein	O		A380	Jeff Orth	A384	Joanne Paulsen
A665	Melissa Morman	A2247	Jesus Negrete			A6208	Guest of Luis Ortiz	A3843	Stan Paulson
A1754	Chip Morningstar	Y2248	Joaquin Negrete-Rousseau	A6463	Barbara O'Brien	A6207	Luis Ortiz	A3911	Jim Pavelec
A1755	Janice Morningstar	Y2246	Lucas Negrete-Rousseau	A5150	Emmet O'Brien	A4115	Orwin	A3596	Heather Payne
Y6101	Spencer Morningstar	S2188	Tom Negrino	A2316	Dawn O'Bryan-Lamb	A3365	Masamichi Osako	S3295	Susan Peak
S2167	Matthew Morrese	A2596	Eric Neilsen	A4808	Anna O'Connell	A3382	Michiko Osako	A688	Joe Pearce
A2	Rowena Morrill	S3890	Erika Nelsen	Y4414	James O'Connell	A2823	Diane Osborne	A1464	Dina Pearlman
A1604	Ann Morris	A3287	Benjamin Nelson	S5353	Christie O'Connor	A3152	Helene Osborne	A385	Eileen Pearlman
A3644	Donald Morris	S5142	Blake Nelson	A2297	Gail O'Connor	A3965	Henry W. Osier	A1743	James Peart
A666	Henry Morris	A4394	Catherine Nelson	A375	Leah O'Connor	S2414	Michelle Osslander	A4207	Noelle Pedersen
S3122	Meryl Morris	A2408	Jon Allen Nelson	A376	Mary O'Connor	S3989	Michelle Osslander	A4206	Shawn Pedersen
A1080	Patricia Morris	S3697	Keith Nelson	A377	Patrick O'Connor	S5079	Neil Ottenstein	A2041	Tracy J. Pegg
S3013	Philip K. Morris	A366	Michael Nelson	S2910	Josh O'Connor-Chen	S3550	Tad Otman	S3829	Jamie Pehling
S5128	Timothy K. Morris	A3408	Ralph Nelson	A675	Tom O'Dell	A1921	Nadia Ouw	A3090	Paul Pelfrey
A1605	Kendall F. Morris	A3176	Scott Nelson	A2465	Peadar O'Guilin	A1046	Shirley Ouw	A5520	John Pellet
	Ph. D.	A3347	Stephen Nelson	A1363	Christina O'Halloran	A2993	Kathi Overton	A5080	Paul Pellet
A3014	Adam Morrison	A367	Winkle Nemeth	A1694	John O'Halloran	A3426	Christopher Owen	A689	Elayne Pelz
A2726	Catherine Morrison	A1345	Craig Neumeier	A378	Roderick O'Hanlon	A3427	Dacia Owen	A386	Michael Penick
A3012	Samantha Morrison	A1424	Rachel Neumeier	S4248	Michael O'Keefe	A6250	Glennalee Owens	A2942	Duke Pennell
S3479	Bernice Moschini	A5072	Alec Nevala-Lee	A6258	Patrick O'Malley	P		S1443	Lloyd Penney
A2938	Craig Moseley	S4407	Bill Newcomb	A3480	Dave O'Neill			A1444	Yvonne Penney
A5372	Rebekah Moss	S5105	Julie Newcomb	A818	Earl G. R. O'Reilly	S5046	Andrew Packer	A1170	Angela Penrose
S5837	Siobhan Motherway	A4228	Dawn Newman	A379	Myles F. O'Reilly	A1079	Roseann Packer	A1169	James K. Penrose
S667	Fred C. Moulton	A2221	Emma Newman	S4226	Timothy O'Riley	A383	Lisa Padol	A3336	Alison Pentecost
A362	Beth Moursund	C4230	Griffith Newman	S5898	Richard O'Shea	A843	Robin Page	S4419	Acacia Pepler
A6429	Mary Mousseau	A4229	Ken Newman	A5182	Tara O'Shea	A3054	Shannon Page	A387	Alan Perelgut
A5981	Jennifer Mowry	S3496	Rebecca Newman	A5283	Felicia O'Sullivan	S3910	Karen Paik	A388	Mary Perelgut
A5982	Joshua Mowry	A368	Bruce Newrock	A2695	Deborah Oakes	A912	Mapu Palamo	A1426	Adrian Perez
S669	Ken Moylan	A369	Flo Newrock	A374	Ronald Oakes	A1708	Bill Paley	A5296	Mihaela Marija Perkovic
A2745	Maia Mrkvicka	A370	Barry Newton	S676	Tara Oakes	A1707	Bridget Paley	S2453	Scott H. Perlman
S3729	Marty Muenks	S1173	Dave Newton	S4350	Nicholas P. Oakley	A2724	Joan D. Palfi	A5097	Cally Perry
S5308	Neil G. Muggleton	A371	Judy Newton	S3412	Mitch Obrecht	A2413	Joshua Palmatier	A3798	David Perry
S4992	Kevin Mukhar	S3770	Karen Wester Newton	C5880	Becky Oesterling	A1636	Carrie Palmer	T3809	Elisabeth Perry
A2903	Matthew Mulhall	A6063	Kimberly M. Newton	A5878	Chris Oesterling	A1862	Patrick Palmer	A3904	Kevin Perry
A2904	Thomas Mulhall	A3289	Sherry Neyman	A5879	Cindy Oesterling	A1635	Peggy Palmer	T3808	Nico Perry
A4909	Don Mull	A3290	Sherry Neyman	C5881	Sarah Oesterling	A1634	Walter Palmer	S3859	Shannon Perry
A363	John Will Mullen	S4302	Cameron Nichol	A2213	Gail Ofterdinger-Ledgister	A2838	Cathy Palmer-Lister	A3804	Otter Perry
A671	Cathy Mullican	A1102	Bev Nicholas	A6036	Kat Ogden	S5023	Song Palmese	A1390	John Pershing II
S4452	Robert Mundy	S799	Jane Nicholson	C6037	Soren Ogden	A1225	Steve Palmquist	A1486	Lawrence Person
S4368	Daniel Munson	A6240	Carolyn Nicita	A677	Kyoko Ogushi	A2913	Ashley Palone	A1324	Kelly Persons
A3260	Mark Murata	A866	Debra Nickelson	A1532	John Ohzourk	S2855	Dan Panait	A1599	Tommy Persson
A6246	Kaitlin Murken	A1674	Kevin Nickerson	A2037	Nnedi Okorafor	S2855	Dan Panait	S5420	Rhett Petcher
A3850	Adult #2 Murphy	A2817	Lydia Nickerson	S2843	Karen Oland	A4994	David Pancake	A1223	Diane Peters
C3852	Child #1 Murphy	C4893	Anna Nicodemus	A1816	Frank Olbris	S3920	Anthony Panegyres	A1261	Lincoln Peters
C3853	Child #2 Murphy	S3922	Gwen Nicodemus	A3464	Thomas Olde Heuvelt	A5234	Linda Paolino	S3348	Sherry Peters
A1529	Colin Murphy	A4891	Gwen Nicodemus			A1753	Michael Pargman	A1224	Thomas Peters
A1048	Deirdre M. Murphy	A4892	Leon Nicodemus	S3500	Brian Martinez Oldham	S381	Sam Paris	A3082	Jeffrey Petersen
S4382	Heather Murphy	C4894	Quinn Nicodemus	A4134	Elaine C. Oldham	A2674	Tanya Park	A2902	Julie Petersen
A2098	Janice Murphy	A3917	Ann Nielsen	A953	Christine Oleynichak	A382	Bill Parker	A3085	Sarah Petersen
A1468	Janiece Murphy	A3749	Patrick Nielsen	S3414	Warren Olin-Ammentorp	A1493	Carole I. Parker	A2803	David J. Peterson
A2126	Mark Murphy		Hayden			A1567	Helen Parker	S1279	David S. Peterson
A3849	Siobhan M. Murphy	A3750	Teresa Nielsen	A2558	Jonathan Oliver	A1995	Muri W. Parker	A2806	Erin Peterson
A4216	William Murphy	S4005	Harald Niesche	A5939	Karen Oliver	A686	Tony E. Parker	A2654	Gisele Peterson
A5037	Colin Murray			A4151	Philip A. Oliver	A6195	Walter Parker	A5341	Joyce C Peterson
Y5038	Emily Murray					A2133	Eleanor Parmenter-Fleming	S1278	Judith S. Peterson
A1576	Frieda A. Murray					A2675	Gregg Parmentier	A1848	Kelly Peterson
A364	James J. Murray							A690	Polly Jo Peterson

A2960	Desislava Petkova	A1205	Vickie L. Poole	A4337	Cat Rambo	A5229	Paul Richard	S4591	Erick Rommel
A3776	Alan S. Petrillo	A3242	Mark Poor	S3940	Jason Ramboz	A6287	Roy Richard	S4140	Leena Romppainen
A1760	Luigi Petruzzelli	Y5208	Jackson D Popkin	A6158	Brynnna Ramin	A3140	Frank Richards	A5270	Amanda Roper
A1863	Marina Petruzzelli	S2508	Jacqueline Popp	A6157	Nathan Ramin	A2601	J. Elaine Richards	A1385	Bill Roper
A691	Sandy Pettinger	S1776	Matt Popp	A1394	Barb Rampale	A5891	Janet Richards	A1384	Gretchen Roper
A692	Pierre E. Pettinger Jr.	A3615	Phyllis Porche	A1393	Merleanne Rampale	A5512	Jonathan Richards	A4021	Joseph Roper
A1034	Roy Pettis	A698	Andrew I. Porter	A1392	Robert Rampale	S6058	Ken Richards	C1387	Julie Roper
S5164	Douglas Pettit	A1331	Marianne Porter	A3482	Malcolm Ramsay	S6583	Maegan Richards	C1386	Katie Roper
A3395	James Pettus	A390	Pat Porter	A3655	Dan Ramsey	A704	Mark Richards	S4201	Chris Rose
A2642	James Pfundstein	S6266	Eric S Portner	S5155	Todd Ramsey	Y5892	Mike Richards	A3699	Risa Rosenberg
A2697	Richard H. Pham	A4576	Dave Post	A3654	Beth Ramz	A2909	Daranda Richardson	A708	Howard M. Rosenblatt
A2077	Dominica Phetteplace	S4968	James Post	S798	Mark Randall	A6294	Diana Richardson	A709	Diane Rosenberg
A1184	Malcolm Phifer	S4002	Lissa Potter	A1866	Ronald Randis	A3206	Kat Richardson	S4986	Shana Rosenfeld
A1185	Michael Phifer	A1172	Tom Potter	A2058	Gregory Randolph	A2908	Steven Richardson	A710	Jack Rosenstein
A3003	Bruce Philipson	A2119	Curtis Potterveld	A2700	Amy Ranger	S5057	Sylvia B. Richardson	S711	Darryl Rosin
C2494	Alec Phillips	T4735	Gavin Potterveld	A2701	Kim Ranger	S5123	David Richter	A1241	Linda Ross-Mansfield
A2500	Barbara L. Phillips	A1316	Carol L. Powell	S3863	Hans Ranke	A3745	Kathy Richter	S6077	David Rostker
A2149	Beth Phillips	A6215	Lene Powell	A3984	Flemming Rasch	A3912	M. Rickert	A5366	Edward Rotberg
A2211	Daryl Phillips	A1055	Robin Powell	A3549	Katie Rask	S4311	Kim Riek	A5377	Gabriel Rotberg
A2152	Joel Phillips	A3841	Rosemary Powell	C1239	Karl Rathslag	A1660	Kevin Riggle	S3057	John Rotenstein
Y2492	Jory Phillips	A3736	Samantha Powell	A1237	Katie Rathslag	A1661	Carl Rigney	C2811	Danielle Roth
S693	Pam Phillips	A4077	Terry Powell	A1236	Kurt Rathslag	A1292	Gregory Rihn	A2809	Jeanette Roth
C2493	Rand Phillips	S5240	Dave P Poynter	C1238	Theresa Rathslag	A1988	Mike Riley	A1592	Jennifer Roth
A2916	Roxann Phillips	S1852	Beth Pratt	S4913	David Ratti	S6087	Peter Riley	A2799	Les Roth
A1355	Phoenix	S4852	Kevin Pratt	A1189	Debra Ray	A2683	Mike Rimar	A1181	Mark Roth
A2557	Tony Pi	A4127	Dennis Pregracke	A2076	Lois Ray	S2854	Gray Rinehart	S4156	Peter Roth
S4369	Libero Della Piana	A391	Joseph Pregracke	A2007	Suzanne Raymond	A5252	Donna Ring	C2810	Taliesin Roth
A1196	John Picacio	A1546	Lettie Prell	A4657	Kim Raymoure	A4139	Julia Rios	A3419	Allyn Rothbard
S3279	Traci Picacio	A5245	Samantha Press	A2719	Christian Ready	S3534	Alex Ristea	A2963	Robin Rothbard
S1535	Eric Picholle	S3653	Ross Presser	S701	Colette Reap	S3685	David Ritchie	T2501	Emmet Rothfuss
A3302	Barbara Pickering	A4923	Daniel J Pribble	A702	Thomas Recktenwald	A1881	James Rittenhouse	A1917	Patrick Rothfuss
C1713	Kyleen Pickering	A4978	Cameron Price	A3683	Tanuki Redpaw	A1772	Lonnie Rivenbark	A2072	Matthew S. Rotundo
A1711	Steve Pickering	A1613	Caycee Price	S4188	Colleen Reed	A1026	Bobbi Rivers	A2073	Tracy Rotundo
C1714	Will Pickering	A5305	Douglas Price	A4271	Debbie Reed	A1631	David Rivers	A1519	Ann Roubik
A1650	P.M. Picucci	A4387	Elizabeth Price	A1479	Leah Reed	A1025	Gary Rivers	S3728	Mason Rourman
A3390	Nick Pidgeon	C4389	Lena Price	A5029	Robert Reed	A2741	Nora Rivkis	A2542	Rita Rousseau
A3391	Nick Pidgeon	A2949	Lissa Price	A5055	Robert Reed	A5254	Lucille Robbins	A397	David Row
A2914	Robert Pielke	A2585	Richard Price	A2847	Robin Reed	A1934	Corlis Robe	A1728	Benjamin Rowe
S3077	Alexandra Pierce	A4035	Rose Price	A1391	Virginia R. Reed	A1933	Gary Robe	A1195	Bill Rowe
A389	Sharon Pierce	A2586	Sharon Price	A3585	Lori Reeder	S6377	Brad Roberts	A3368	Christopher Rowe
S3033	Raija Pietila	A1665	Shannon Prickett	A5320	Molly Reeder	A836	Carol A. Roberts	A3203	Joshua Rowe
S3914	Timo Pietila	A991	Greg Prickman	S3827	Luis Edgard De Abreu Refinetti	A1955	Emma Roberts	A3201	Liz Rowe
S4165	Amy Pilkington	A5178	Mary Prince	A4331	Mark Reichert	A1323	Jim Roberts	A4052	Robert Rowland
A4359	Devi Pillai	S3967	PRK	C2589	Jade Reile	A1805	John Maddox Roberts	A3366	Stacie Diana Rowland
A4460	Michael Pilletere	A5998	Vincent Proce	Y2587	Joslyn Reile	A837	John P. Roberts	A4075	Christopher Rowley
A3098	Michel Pilon	C6000	Zachariah Proce	A2860	Ruth Reimer	A1954	Judith Anne Roberts	A1051	Mark Rowley
S4437	Kristin Pilote	A4862	Nancy Proctor	A1434	Erik Reimers	A978	Sean Roberts	S3053	Glenn Rowsam
A5094	Michelle Pincus	A4861	Robert Proctor	A1435	Rachel Reimers	S3276	Shauna Roberts	A712	Ken Roy
A954	Angela Pineo	A2759	Tullio Proni	A3661	Deron Rein	A3004	Steve Roberts	A3113	Lauren Roy
A1075	Max Pinkerton	A1522	Frederick Prophet	A3664	Michelle Rein	S3383	Tansy Rayner Roberts	A4256	Tara T. Roy
A694	Michael Pins	S1964	Tom Proven	Y3971	Caelegh Remen	A1439	Timothy Roberts	A713	Martin Royston
S2890	Edward Piou	A3601	Fantastic Journeys Publishing	S5060	Camilla Reminsky	A2703	Tina Roberts	S6227	Deirdre Ruane
S3895	Zachary Pirtle	A3818	Karen Purcell	A4917	Domnique René De Cotret	A1804	Charles F. Roberts Jr.	A2523	Mary Rubasky
S4341	Anthony Pisculli	A1168	Mary Purdey	A393	Theresa Renner	A2022	Jason M. Robertson	A2524	Tom Rubasky
A4564	Alvin Pistole	A6243	Gordon Pusch	A1068	Lynne Renz	S2439	June Drexler Robertson	A1012	Beth Rubin
A1922	Mark Pitman	A1306	Frederick T. Pyter	A8	Carol Resnick	A705	Linda Robinett	A2732	Jamie Todd Rubin
A1923	Shirley Babine Pitman			A12	Laura Resnick	A5648	Lane Robins	A5312	Ruth Rubin
A4492	Karl J. Pitt			A1	Mike Resnick	A2572	Fred Robinson	Y1014	Elinor Rubin-McGregor
A1842	Ruth Pitt	A6389	Trevor Quachri	S6144	Cecile Resop	A706	Melissa Robinson	C1013	Jordan Rubin-McGregor
A1590	Pamela T. Pittman	A5336	Erik Quackenbush	S703	Neil Rest	A3428	Randall Robinson	A2268	Peter Rubinstein
A2320	Pamela T. Pittman	S3884	Jesse Quijano	A6478	Michael Retzer	S3905	Sally Rose Robinson	A5402	Ann Marie Rudolph
A4634	K. Dawn Plaskon	A3902	Laura Quin	S3517	Megan Retzlaff	A2832	Tasha Robinson	A5516	Catherine Rudolph
A1349	John Platt	A6088	Jeannette Quirk	A5052	Julie De Reu	A2752	Kevin Roche	A2259	Yolande Rufiange
A1822	Susan Platts	S699	Deanna L. Quiterio	S5348	R. Eric Reuss	S5936	Robert Roche	Y2250	Hong Ruiwei
A4094	Matthias Platz	A392	Carlos Quiteris	A394	Adam K. Reuter	A838	Nathalie Rochon	A3546	Debra Houdek Rule
A910	Nicolai Plum			A1128	Lesley A. Reuter	A707	Deanna Rodriguez	A3545	George Rule
A695	Gary L. Plumlee			C6001	Jay Rey	A4015	Francisco Rodriguez	A2082	Jeffrey Runokivi
A696	Mark Plummer			A5993	Jenipher Rey	S2308	Hal Rodriguez	S3899	Paula J. Runte
A1499	Michele Poague	A3330	Faramarz Rabii	A4440	Donnie Reynolds	A2519	Julian Rodriguez	A1367	Mark Runyan
S2125	Scott Pohlenz	C3331	Isolde Mitra Rabii	S3392	Eric Reynolds	A4013	Megan Rodriguez	A1366	Leann Runyanwood
A5963	Robin Poirier	S5343	Leigh Radtke	A3788	James W. Reynolds	A797	Robert Roehm	S4393	Oliver Rupp
A3600	Eylat Poliner	S3574	Stefan Raets	A5288	Lori Reynolds	A1832	Sharon Roest	S4195	Carl Ruppini
A2048	Stephen G. Politowicz	A1920	Keith Rafferty	A1119	Jo Rhett	A396	Roberta Rogow	A3182	Susan Rusch
S4449	Michal Politowski	A2274	Michael Rafferty	A1030	Michelle Rhoades	S3204	Samantha Rohaus	A2095	Antonella Russo
A841	Alan Pollard	A2998	Anna Raftery	A4976	Brandon Rice	S3842	Ben Roimola	S3501	Abby Rustad
S3838	James Polley	Y3742	Chris Rafuse	A4065	Kristina Rice	A990	Claire Rojstaczer	S6099	Reginald Rutherford
A816	Melissa H. Pollotta	S3453	Brendan Ragan	S5040	Daniel Rich	S5545	Mark Roland	A5375	Amanda Rutter
A817	Nick Pollotta	A4191	Georgia L. Ragland	A4218	Jessica Rich	A6244	Adrian Romero	S1488	Peter Ryden
A697	John Pomeranz	S700	Matthew Ragsdale	A4219	Paul Rich	A4545	Stephanie Romm	S5275	Shannon M G Ryke
A2239	Michael Ponte	A2905	Adam R. Rakunas	A2708	George Richard	A4547	Zeev Romm	A5938	Geoff Ryman
S4942	Charlotte Pontillo	A2599	Patrick J. Ralph						
S3060	Mike Poole	A4137	Anu Ramanathan						

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S6328	Szymon Ryzner			A406	Mike Scott	S3487	Heather Shipman	S741	Keith R. Smith
	S	A718	Karen Schaffer	A2606	Matthew Scouten	A4046	John Lars Shoberg	A3604	Kristine Smith
A6186	Shannon Saar	A1849	Heidi Schaub	A1164	Howard Scrimgeour	A6033	Martin L. Shoemaker	A5324	Larry Smith
A1069	Dawn Sabados	A719	Isabel Schechter	A6206	Phillip Scroggins	A1369	Joseph Shoji	S3881	Leah Smith
A3018	Joan Picci	A985	Scott Schechter	S3251	Rabbit Seagraves	A2780	Steve Shortino	A2101	Leann Smith
	Saberhagen	A3010	Gerald Scheffler	A5895	Ronnie Seagren	A4073	Janice Shoults	A6270	Melica Smith
S714	Ruth Sachter	S4835	Alan Scheiner	A4908	James Seals	A730	Susan Shrode	A3857	Nevenah Smith
A6280	Marcia Sacks	A720	Judy Scheiner	A407	Marah Searle-	A3107	William Shunn	A6257	Nickolas Smith
A3682	Mary Inge Saenz	A721	Sam Scheiner		Kovacevic	S3657	Danny Sichel	A1947	Perri Smith
A3725	Natalio Saenz	S4417	Paul Schell	A4227	Ann Sears	A731	Joe Siclari	A5326	Ralph Smith
A2611	Annamarie Safer	A1116	Fran Scherer	A1958	Bill Sears	A3933	Matthew Sideman	A742	Randal Smith
A2610	Thomas Safer	A1115	Steve Scherer	A4225	David Sears	A732	Renee Sieber	A2824	Rebecca Smith
A398	Stephen Saffel	A1528	Linda Schiffer	A724	Teri Sears	S3769	Ellen Siegel	S2396	Rebel Smith
A4260	Michelle Sagara	A1527	Michael Schiffer	A2713	Kate Secor	A2671	Stan Sieler	A3194	Rodford E. Smith
S4136	Joonas Sahramaa	A5388	Ed Schill	A2578	R Sedivec	A2608	Clem Siemer	A4458	Rosemary Smith
A5006	Arielle Saiber	A403	Ben Schilling	A1931	Mark Sedore	A3758	Luke Sienkowski	A1730	Sally Smith
S715	Don Sakers	S4366	Karen Schipma	A1040	Amelia K. Sefton	A3689	Carol Sieraski	S5099	Shawn Smith
A2600	Steve Salaba	A1586	Rebecca Schley	S6044	Paul Segal	A410	Ellen Sieraski	A2339	Susan Smith
A1017	Ken Salit	A3565	Jacob Schlitz	A725	Stu Segal	A411	Madelyn Sieraski	A3374	Tara Smith
A1016	Mary Salit	A3731	Lucy Cohen	A3415	Wojciech Sek	S1574	John Sies	A2614	Timothy L. Smith
A5242	Elizabeth Sallee		Schmeidler	A408	Andrea Senchy	S1575	Mary Sies	A1704	Tyler E. Smith
S5144	Ron Salomon	S4656	Steven Schmelling	S726	William F. Seney	A5030	Zachary Sigelko	A1266	Vicki Smith
A3133	Frank Salvatini	A2448	Bryan Thomas	A2874	Jennifer Senn	S5016	Rachel Silber	A743	Victoria A. Smith
A3162	Sofia Samatar		Schmidt	S3195	Elias Senter	S4964	Stephen Silk	A3241	Michele Smith-
A2710	Andy Sams	A4443	Carol a Schmidt	A727	Yoshifumi Senuki	A2533	Elaine Silver	Moore	
C3252	Kristin Sams	A1683	David Schmidt	A2885	Chuck Serface	C2535	Melanie Silver	A5181	Marilyn R. Smits
A2709	Lillian Sams	A1984	Gary Schmidt	A409	Zev Sero	C2534	Robin Silver	A744	Kenneth M.
S4447	Wesley Samson	S4245	Greg Schmidt	A4900	Elisabet Setterborg	A22	Steven H Silver	S3832	Smookler
S4427	Gonzalo San Martin	A4282	Joyce Schmidt	A4898	Gabriel Setterborg	A413	Karen Haber	A3265	Jason Snell
S4925	Maria Pilar San	S6241	Lindie Schmidt	A2434	Edward Sevcik		Silverberg		Melinda M.
	Roman	A4569	Stanley Schmidt	Y2778	Alisand Julia	A414	Robert Silverberg		Snodgrass
A5267	Krystle Sanders	A1085	David Schmoker		Severino	A5338	C J Silverio	A1981	Paul E. Snook
A2621	Richard Sandler	A2655	Eddie Schneider	A2776	Harriet Severino	A4939	Susan Silverton	A3309	Barbara Snow
S3492	Emily Sandoval	S722	Gene Schneider	A2777	Stephen Severino	A1207	Rhea Simons	C3311	Kyrie Snow
A4484	Sal Sanfratello	A802	Jim Schneider	A1291	Elizabeth Shack	A1806	Richard Simpkins	A3310	Scot Snow
A716	Juan J. Sanmiguel	A803	Marlys Schneider	A3134	Kristal Shaff	S6005	Tom Simpson	S1481	Adrian Snowdon
A1370	Sandra Santara	A2151	Mike Schneider	A3483	Catherine Shaffer	A6176	Bryan Sims	C810	Alex Snyder
Y1052	Kate Santore	S3542	Kenneth Schneyer	A2231	Wendy Shaffer	A733	Pat Sims	A809	Bret Snyder
Y1053	Nick Santore	A1293	Georgie Schnobrich	S5975	Rohan Shah	A734	Roger Sims	A808	Christine Snyder
A1039	Valerie Santore	A4112	Joseph Schoemehl	A728	David F. Shallcross	S5044	Cyril Simsa	A415	K.G. Snyder
A3582	Lawrence Santoro	A1378	Lawrence M. Schoen	A4287	Mark A. Shallcross	A5365	Alison Sinclair	A1475	Patricia L. Snyder
S4317	Aprotim Sanyal	A1377	Valerie G. Schoen	A3139	George R. Shaner	A735	David Singer	S2298	Robert L. Snyder
A5065	Carol Sanzi	A1687	Mike Schoenberg	A5424	Thomas Shaner	S4430	Esther Singer	C832	Tristan Snyder
A2613	Dawn Sanzi	A6151	Sean Schoenborn	S3420	Lynne E. Shannon	A736	Jeff Singer	A2343	Barbara Soden
A399	Deirdre Saoirse	A404	Spring Schoenhuth	S6098	Nick Shannon-Lass	A2844	Jeri Sisco	A2342	Richard Soden
	Moen	A3212	Jay Schoonmaker	S3936	Carl Shapiro	S737	Michael Sisley	A2122	Megan Sohar
A9	John Sapienza	A4056	Mary Schoonover	A1001	Ron Shapland	S3954	Steve Sisney	S745	Joseph Sokola
A401	Peggy Rae Sapienza	S5426	Ann Schottler	A1786	David G. Shaw	A1588	Gary Sissala	A996	Leslie Solheim
A3	Peggy Rae Sapienza	C2288	Alexander Schroeder	A5970	Gary Shaw	A6292	Amy Sisson	A416	Michele Jaye
A400	John T Sapienza Jr.	C2287	Arthur Schroeder	A2034	Heather Shaw	A4905	Aaron Sito		Solomon
A1796	Gregory Sardo	A2286	Larry Schroeder	A852	Katherine Shaw	A3126	Jason Sizemore	A1798	Vicki Solomon
A5015	Mark Sarney	S2834	Raynette Schroeder	Y1787	Miles M. Shaw	S3118	Pete Sjogren	S2388	Georgie Somers
A4288	Kara Sarton	A2285	Sue Schroeder	S4371	Caitlin Sheaffer	A2194	Jack Skillingstead	S2387	James Somers
A4027	Grace Satre	S3341	David W. Schroth	A2266	Don Shears	S5923	Erik Skorpen	S2478	James Somers
A4026	Michael Satre	A1540	Susan Schuck	A2267	Lisa Shears	A6260	Penelope Skrzynski	A1817	Rodney Sommerstein
A1739	Lisa Satterlund	A1541	William Schuck	A1724	Nicholas Sheckman	A3524	Marian Skupski	A5256	Laura Somerville
A6196	Scott Sauer	A1227	Darlene Schueler	A1000	Michael Sheffield	A1673	Jennifer Skwarski	A2455	Terry Somerville
A4142	Vicki Saunders	A1720	Brin Schuler	A1004	Sharon Sheffield	A1045	Mandy Slater	A1557	Gina Sommers
S3994	Steven Saus	A1065	James Schulte	A4083	Vivian Sheffield	A4570	Graham Sleight	A5255	Chang Won Son
S4718	Christian Sauve	A1064	Paula Schulte	A729	Amy Sheldon	A3973	David Sloan	A4626	Kevin Sonney
C2056	Ginny Savage	A439	Bob Schultz	A1684	Sonnett Shelline	A738	John Sloan	A2313	Yasusuke Sonoyama
A2054	Hilary Savage	A6181	Kathleen Schultz	S4985	Brent Shepherd	A739	Kathleen Sloan	S5190	John Sorensen
A2055	Marta Savage	A3209	Warren Schultz	A1136	Mike Moscoe	A3339	Joan Slonczewski	A2705	Dave Sorgen
A2373	Will Savage	A2879	Lauren Schulz		Shepherd	A740	Matthew Sluis	A2706	Frances Sorgen
A2053	William Savage	A3557	Patti Schulz	S5994	Patrick Shepherd	A6267	Neil B Sluman	A2765	Julie Soskins
A3801	Brett Savory	S5173	Kay H. Schumann	S3465	Isaac Sher	S3040	Chrisy Slusher	A417	Sylvia Sotomayor
S3356	Alan Sawyer	A2541	Sylvie Schuresko	A2225	Atlanta Lea Sheridan	A3135	Alan Smale	S3855	Stephanie Souders
A717	Robert J. Sawyer	S3840	Barbara Schwartz	S5269	Dearbhla Sheridan	A6322	Karen Smale	A2089	Carolyn Soukup
A2352	Mary Sayer	A4307	Charles Schwartz	A2224	James W. Sheridan	A6271	Martin Smart	S4214	Kevin R. Soulsby
A2865	Mary Sayer	S2091	David Schwartz	C2226	Jess William	A4330	Dave Smeds	S6053	David Spafford
A2277	Eric Sayle	A3580	Matthew Schwartz		Sheridan	Y5828	Codie Smentek	A5130	Sharon Spanogle
A402	Sharon Sbarsky	A3709	Richard Schwartz	A1466	Espana Sheriff	S4436	Michael Smik	S6231	Jennifer Sparenberg
A11	Athena Scalzi	S5282	Edmund Schweppe	S3448	Ferne Sherkin-	A5013	Bryan E. Smiley	A3607	Bud Sparhawk
A7	John Scalzi	S405	Eve Schwingel		Langer	S5041	Chelsea Smith	A6278	Christel Sparks
A10	Krissy Scalzi	S3814	Ron Van Schyndel	C4116	Martin Sherman	S3593	Cheryl Mott Smith	A1614	William Sparks
A2111	Pat Scaramuzza	S672	New England Sci-	A4114	Michael T. Sherman	S4308	Cicely Smith	A3111	Benjamin Sparrow
A1823	Ed Scarbrough	ence Fiction Association		A2977	William A. Sherman	A2100	Dale Ivan Smith	A4952	Benjamin Spater
A3991	Fiona Scarlett	A1256	Jon Scotese	S3110	Joe Sherry	S2440	Dori Smith	A4953	Elias Spater
A3378	Jason Schachat	A3280	Robert Scotese	A2935	James Shibley	S2471	Elizabeth Smith	A1987	Steve Spaulding
A4286	Emily Schadegg	S6133	Alexander J. M. Scott	A5645	Mark Shidler	S2397	Jason Smith	A3533	Caroline Spector
A3413	Courtney Schafer		Scott	A2317	James Shields	S2404	Jason Smith	A957	Richard C. Spelman
A2931	William Schafer	S5213	Alison Scott	A1845	Ricky D. Shields	A5183	Jeffrey Smith	A1031	Charissa Spencer
A2625	Catherine Schaff-	A723	Eric P. Scott	A1846	Ruth M. Shields	S3833	Jennifer L. Smith	A819	Henry Spencer
		A3029	Jerome Scott	A2763	Yoon Y. Shin	S1731	Joe Smith	S3065	Priscilla Spencer
		A4079	Julianna Scott	A4024	Sharon Shinn	S3219	Joey Smith	A1047	Robert Spencer

A2168	Grace Spengler	A348	Emily Stewart	A426	Brenda Sinclair	A429	Penny Tegen	A1900	Barbara Toperzer
A2081	Allan Sperling	A3992	John Stewart	Sutton	Sutton	S3127	Heather Teig	S4989	Elizabeth Torbert
A2876	Dr. Kari Sperring	A1127	Risa Stewart	A3711	Ellen Sutton	S3823	Mariana Paredes	A3976	Bradley Torgersen
A746	Spike	A1351	Robert Stewart	A3165	Vickie Sutton		Teixeira	A3169	Kendra Tornheim
A418	Suzan Spitzberg	A1126	Sandy Stewart	S5351	Stephen Svecz	A2715	Nicole Tempel	A5890	Cesar Torres
A1249	Jason A. Spitzer	A3735	Sean Stidd	A6185	Sean Swaggerty	A2915	Barbara Templet	S434	Ann Totusek
A1248	Sheldon Spitzer	A968	Michael Stietenroth	A1330	Michael Swanwick	S762	Katrina A. Templeton	S3520	Zara Trafford
S3983	Jeffrey Spock	A967	Michelle Stietenroth	A3926	Edward Swatschek	A1234	Michael Terhume	A4109	Tom Trankle
A6020	William (Mick) Sproule	A4018	Janet Stiles	A2643	Gary L. Swaty	A2063	Jennifer Terwiel	A435	David D Traxler
S1857	Michael Squires	A2135	Paul Stinchfield	A5547	Cathynn Sweeney	A1619	Adam S. Tesh	A436	David J Traxler
A1736	Glendanne Squyres	A1740	Billy Stirling	A2449	Peggy Sweeney	S6167	Emily Testa	A5277	Ian Tregillis
S201	Chris Stabback	A422	Ian E Stockdale	A2187	Shanna Swendsen	A2045	Mary Ellen Testen	A2750	Andrew Trembley
A4172	Chris Stabback	S4395	Gwynne Stoddart	A906	Joanne Swenski	A1847	Byron Tetrick	A2753	Dorothy Trembley
A926	Locus Staff	S4396	Gwynne Stoddart	S4993	Christopher Swenson	A1491	Sherilyn Thagard	A2756	Jerry Trembley
A4146	Abra Staffin-Wiebe	Y6127	Derek Stoeckenius	A5897	Patrick Swenson	A2959	Sten Thaning	A766	Audrey Trend
A1516	Jesper Stage	A5984	Heidi Stoffel	A3220	Emma Swift	A2656	Susan Thau	A767	Gregg T. Trend
S5280	Am Stager	A5983	Jonathan Stoffel	A2628	Leslie Kay Swigart	C4203	Anna Thomas	A2972	Hayden Trenholm
A2758	Jasmine Stairs	A1765	Tim Stoffel	A5633	Rachel Swirsky	A3460	Brandy Thomas	S5058	Scott Trent
A2941	Wenllian J. Stallings	A6128	Holly Stoj	A5605	Amy Sykes	A3502	Catherine Thomas	A6026	Dale Trexel
S4482	Lily Stampfel	A1577	Keith Stokes	A1565	Joseph B. Szczepaniak III	A6259	Glenn Thomas	A2318	Gregory Trocchia
S4480	Peter Stampfel	A1578	Linda Stokes	A757	Tim Szczesuil	S4378	Lorraine Thomas	A925	Liza Groen Trombi
S4481	Zoe Stampfel	A450	Edwin Stokke	S4340	Adam Zoltan Szedlak	A3267	Lynne M. Thomas	A1359	Henry Troup
S3886	Jean Standard	A6323	Mark Stolaroff	A858	Steven Szymanski	C3505	Margaret Thomas	A5644	Tony Truitt
A747	Kevin Standlee	S5235	Nathan Stoloff			A3268	Michael D. Thomas	S4322	Emily Trump
A2925	Dorota Staniewska	S3538	Suzanne Stolz			S2462	Patrick Thomas	A977	Barbara Trumpinski
A2928	Piotr Staniewski	A1259	Claire Stone			A3503	Tom Thomas	A976	Thomas Trumpinski
S3380	Deborah Stanish	A2740	Glenn Stone			C3504	Tommy Thomas	S3436	Kang-Yung Tsai
A419	John L Stanley	A1258	Robert Stone			A5920	Carolyn Thomas-Davidoff	A2049	Curt Tucker
S4364	Justin Stanley	A3112	Richard Stoneham					A5393	David Tucker
A4064	Alice Stanulis	A5355	Brian Stoner			A3417	Ben Thomas-Moore	A2595	Rachel Tucker
A4062	Theodore Stanulis	A5364	Lance Stoner			A430	Bill Thomasson	A4194	Chris Turcott
A3928	Hugh Staples	A1061	Hugh Storms			A431	Ilona Penny Thomasson	A4196	Deborah Turcott
S5095	Peggy Starbuck	A1062	Norma Storms					A768	Leslie Turek
S5239	Jesse Starflower	A987	Samuel Stoute			A2957	Marcus Thomasson	A3451	James H. Turner
A1473	Erica J. Stark	A1649	Samantha Star Straf			A1696	Samuel Thomasson	S5039	Lorene Turner
Y2947	Victoria Stark	S4102	Jonathan Strahan			S3409	Dave Thompson	A3712	Marsha Turner
A4958	Maurine Starkey	A753	Kelly ET Strait			A6308	Eldon Thompson	A1092	Harry N. Tuttle
A2228	Daniel Starr	A754	Matthew Strait			A6239	John Thompson	A3442	Mary Turzillo
S3377	Joshua Starr	T1257	Rebecca J. Strait			A6237	Joseph Thompson	A769	R-Lauraine Tutihasi
A6264	Jonathan Stars	S5194	Luke Stras			S1180	Kerry Elizabeth Thompson	A5033	Lisa Tuttle
S3815	Howard Stateman	A2190	Jan Strasser					A1632	Elizabeth Twitchell
A3274	Katy Stauber	A423	Henry G. Stratmann			S4251	Marcy Thompson	A1652	Gary Tyson
S3877	Stephanie Stclair	A2265	Paul Stratton			A2997	Margaret Thompson	S4400	Stephen Tyson
A749	Freda Stearns	A1078	Erwin S. Strauss			A3702	Tracy Thoms	C1640	Tyne Tyson
A2364	Allen Steele	A5400	Scott Street			A763	Amy Thomson		
A2372	Linda Steele	A3119	James R. Strickland			A4412	Amy Thomson		
A3794	Lisa Steele	A1827	John K. Strickland			A432	Becky Thomson		
A3498	Lisa Dawn Steele	S1002	Sheila Strickland			A1436	John Robert Thorn	A4117	Rochelle Uhlenkott
A5638	Maija Steele	A2300	Edwin L. Strickland III			A5306	Eric Thorne	A1932	Doug Ullrich
C1203	Amanda Stefek	S2447	Shane A. Stringer			S3361	Phillip Thorne	A6193	Tom Ulrich
A1202	Mary Ann Stefek	A3338	Ian Randal Strock			A2038	Ira Thornhill	A855	T Underberg
S4979	Brad Steffen	A4912	Charles Stross			S5332	Gary Thornock	A2499	Alva Underwood
A5979	David Steffen	A1938	Peggy Stubblefield			A1015	Nancy Thornton	A3526	Michael Underwood
S5962	Ragen Steffen-Jennings	S4805	Katharine Stubbs			A3930	Amy Thorpe	A1688	Michael Unger
		A755	Donna Stump			A3316	Doug Thorpe	S2472	Charlotte Ungerbeuhler
A3556	Sarah Stegall	S756	Amy H. Sturgis			A1186	Geoffrey Thorpe	A3836	John William Upton
A4171	Josef Steiff	A3037	Achim Sturm			S3684	Selby Thorpe	S3432	Diane L. Urbanec
A1888	David M. Stein	S3178	Scott Sturtevant			S6332	Johann Thorsson	A4067	Heather Urbanski
A1889	Diana Harlan Stein	S1467	Jens Sturup			A2452	Emilie Thouvenin	A5910	Jayson Utz
A750	Harold Stein	S1467	Jens Sturup			A2450	Michael Thouvenin		
A2368	LaVonne Stein	A3026	Linda Subias			A3616	Rachel Thurston		
A2369	Robert Stein	A3027	Marco Subias			S3166	Christy Tidwell		
Y1890	Sabrina Stein	A4105	Mike Substelnny			S3491	Stephen Tihor		
S5342	Courtney Steinberg	A4108	Patti Substelnny			A1782	Adam Tilghman	S5063	Chris Vail
A2869	Sandra Steinberg	A3123	Mathew Sugden			A4000	Rich Lloyd Time	S4197	Jennifer Vail
A2868	Tom Steinberg	A1598	Ray Suliteanu			A433	Don A Timm	A3898	Bob Vaillencourt
A4392	Phyllis Steinhauser	A4531	Gene Sullivan			A2294	Charles Timpko	A3425	Catherynne M. Valente
A3062	Ferrett Steinmetz	A863	Geri Sullivan			A2295	Denise Timpko	A4189	Monica Valentinielli
A1388	Michael F. Stemper	A424	Kathryn Sullivan			A3323	Katrina Timson	S5334	Glenn Vallen
A2764	Torrey Stenmark	S3766	Marianne Sullivan			S6242	Elaine Tindill-Rohr	A5219	Evertjan Van De Kaa
A3208	Elizabeth Stephan	S5188	Pierre Sullivan			A3860	Betsy Tinney	A5940	Wes Van De Plas
A5022	Julie Stephenson	A1199	Teresa Sullivan			A2141	Kimiye Tipton	A3025	Brian Van De Walker
A1507	Richard Stephenson	A4184	Ivan Sun			S5414	Sara Tirabassi	A3022	Karen Van De Walker
S4319	Andrew Stern	A4365	Amy Sundberg			A6296	Robyn Tisch Hollister	Y3023	Kirk Van De Walker
A420	David Stern	A2634	Joseph Supple			A6200	Maryann Tobar	A3021	Ray Van De Walker
A751	Edie Stern	A939	Bill Surret			A2937	Christine Toleson	Y3024	Roxanne Van De Walker
A421	Nadine Stern	C6290	Susan Dechant			A3406	Edward J. Tolley		
S5957	Philip Sternhell		Susan Dechant			A6256	Laurie Tom	S771	Larry van der Putte
A2562	Karen Stevens	C6291	Susan K Dechant			S764	Sam Tomaino	A2742	Gordon Van Gelder
A2563	Mark Stevens		Susan Dechant			A3952	Adam C. Tomasik	A4583	Ben Van Hof
A1465	Milton Stevens	A6289	Susankdechant@gmail			A3819	Patrick Tomlinson	A1139	David Van Horn
A3489	Victor Stevko	A2781	Tim Susman			A765	Dave Tompkins	A882	Mark Van Name
A752	Alan Stewart	A3851	Mark P. Suszko			S5196	Kelly Tompkins	A437	Paul Van Oven
A3993	Barbara Stewart	A425	Bill Robert Sutton			A2729	Sarah Tompkins	A438	Barb Van Tilburg
						A975	Geoffrey Toop		

A4091	Jim Van Verth	S780	Evelyn Walton	A784	Richard Wellington	S3454	Courtney Williams		Woodford
A770	Jan van't Ent	S1560	Georgi Walton	A1960	Laura Wellington	S4262	Graeme Williams	Y2046	Joanne Testen
A2136	Ita Vandenbroek	A5640	Jo Walton	A1777	Martha Wells	A1738	James W. Williams		Woodford
A1336	Aaron Vander	S1559	Robert Walton	A447	Patty Wells	A6306	Jessica Williams	A2044	John B. Woodford
	Giessen	S2386	Robert Walton	A2118	Patty Wells	S4292	Karen Williams	A1487	Delphnye Woods
A2919	George Vanderburgh	A2102	Donna Waltz	A2115	Beth Welsh	A2897	Kim Williams	A3947	Rebecca Woods
A6131	Robert Vanderhoek	A5111	Dirk Walvoord	S3344	Sarah Welsh	S4301	Laurie Williams	A3748	Savannah Woods
A1884	David J. Vandeuken	A6090	Shihong Wan	A4113	Chuck Wendig	S3510	Liza Williams	A825	Amy Woolard
A6216	Erika Vannerson	S6168	Suzanna Wan	C5966	Amanda Wendler	S2390	Martha Williams	A4059	Martin Morse
A2059	Tamara	A3587	Lashawn M. Wanak	S5967	Jacob Wendler	A6189	Michael Williams		Wooster
	Vardomskaya	A4080	Andrew Wang	A5964	Jeffrey Wendler	A6224	Ronita Williams	A1671	Ian A Worrall
S774	Kendall Varnell	A2377	Meizi Wang	A5965	Lori Wendler	S3887	Sarah Williams	S3175	Michael Worrall
A1751	Ellen Vartanoff	S2438	Andi Ward	A1957	John Wenger	A4072	Sheila Williams	A2774	Jocelyn Jensen
A1750	Irene Vartanoff	A850	Christine Ward	A1959	Torrey Wenger	A1953	Susan L. Williams		Worthington
S4312	Christina Vasilevski	A851	David Ward	A5396	Laura Wenharm	A4060	Walter Jon Williams	S3839	Bill Wright
A5251	Elizabeth a. Vaughan	A781	Michael Ward	A3153	Linda Wenzelburger	S3845	Eric Williamson	S3080	Helen Wright
A3783	Carrie Vaughn	S3592	Patrik Ward	A4232	Robert Wenzlaff	A6297	Bill Willingham	A1267	Linda Wright
A5378	David Vaughn	A1747	Janine Wardale	A2593	Ross E. Wenzloff	A1125	Connie Willis	A2804	Rebecca Adams
A4054	Edward Vaver	A1746	John Wardale	A4160	Jay Werkheiser	A1790	Connie Willis		Wright
A2520	Emily Vazquez-	A1274	Art Warneke	A448	James T. Wesley	A1791	Courtney Willis	A2139	Yan Wu
	Coulson	A1275	Cynthia Warneke	A2181	Lary Wesley	A451	Mike Willmoth	A1448	Jody Wurl
A440	Tom Veal	S861	Julian Warner	S1642	Tehani Wessely	A1480	David Willoughby	S3459	Jaime Wurth
A2618	Lauren Vega	S4880	Monroe Warner	S2202	Ruth L. West	A2484	Chris Willrich	A4471	Jerry R. Wutzke
S2604	Pedro Roman Vela	A2196	Rachel Warner	A4261	Tom West	A2863	Chris Willrich	A3207	Kathleen Wyke
S5218	Jane Venanzi	A1716	Stephni Warner	A1503	Kathy Westhead	T2485	David Willrich	S3485	Robert Wynne
S5031	Kimberley Verburg	A1717	Stephni Warner	S4433	Andrew Weston	A2474	Rebecca Willrich	A4884	Rebecka Wyrde
S3393	Vernieda Vergara	A3674	Michael J. Warren	A2968	Melissa Westphal	C2473	Sarah Willrich		
A5028	Marie Verheyen	A1144	Richard Warren	A2967	Scott Westphal	A2990	Jill Willson		
A441	Leane Verhulst	A3245	Whillette Warren	A785	Caroline Westra	A1348	Matt Wilner		
S3675	Tedd Vernaz	S3537	Tanya Washburn	S3093	Jameson Wetmore	A2828	Holly Wilper	A454	Ben Yalow
A4625	Ursula Vernon	A5394	Masumi Washington	S3531	Timothy Whatley	A4619	Alex Wilson	A2423	Noriko Yamamoto
S5262	M Anne Vespy	A3921	Jessica Wasserman	S5413	Marsha Wheatley	A1871	Anders Wilson	A2314	Ken Yamaoka
A3641	Brion Vibber	A2023	Kate Waterous	A4012	Brad Wheeler	S4936	Andrew Wilson	A2796	Denise Kobe Yancey
T4107	Jeffrey Vibber	A2319	Robert E. Waters	A4016	Leah Wheeler	A2469	Clea Wilson	A5991	Feng Yang
A4104	Kelson Vibber	A5074	Kathy Watness	A1459	Susan Wheeler	A2648	Edward Buchan	A6262	Jane Yannetti
A3643	Marti Vibber	A4926	Asenath C. Watson	A4310	Marc Whipple		Wilson	A6004	Haijun Yao
C923	Katie Vick	S4943	Charlotte Watson	A5945	Alexander Whitaker	S1729	Elaine Wilson	A2019	Song Yao
A922	William Vick	S5032	Dana Watson	A5246	Robert Whitaker	A2468	Gregory A. Wilson	A2012	Wang Yao
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A2887	G Vigen	S2366	Kimberly Watson	A5976	Dava White	S4988	Julia Wilson	S3847	Anna Yeatts
A1433	Britt-Louise Viklund	A3172	Sarah K. Watson	S2822	Elecia White	A1179	Kandi Wilson	A2094	Elaine M. Yedvobnick
A2182	Eva Vincent	A782	Michael Weasner	S4409	Gabriel White	A2649	Karen M. Wilson	A2092	Jack Yedvobnick
A2426	Joan D. Vinge	A443	Doug Weaver	A1076	Laurine White	A4702	Robert A. Wilson	A791	Janet Yelle
A5124	Dave Vinseck	Y5259	Dylan Weaver	A6251	Lori Ann White	A1870	Rolf Wilson	S5992	Tero Ykspetaja
A3620	John Virzi	A3277	Paul Weaver	S5274	Martha M. White	S3519	Sam Wilson	A6279	Ben J. Yoder
C3619	Maya Virzi	A3256	Barbara J. Webb	A449	Phyllis White	T2470	Senavene Wilson	A1326	Don York
A5231	David Voderberg	A2142	Linda Webb	S4198	Shara White	A6074	Tiffany Wilson	S5356	Adrienne York-Minor
A2906	Terann Voderberg	S3124	Mark Webb	A3670	Steven White	Y1872	Torsten Wilson	Y5321	Mariko Yoshimura
S2432	Frederick Volk	A2617	Deborah Weber	S6272	Lee Whiteside	A4233	Alice Wilt	A1669	Patty Yost
S2464	Harvey Volk	A444	Eric Weber	A1703	Eva Whitley	A2235	Robyn Winans	A5956	Yoana Yotova
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A1089	Paul E. Von Buhr	A2086	William Weber	S3094	Erin Whitley	A1028	Cliff Winnig	T2263	Razielle Youmans
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A3605	Tim Waggoner	A2793	Robert Weinberg	A1799	Robert K. Wiener	A4333	Sarah Wittman	A4004	Sarah Young
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A3263	Dean Wagner	A446	David Weingart	S5243	Anke I. Wiesinger	A4896	Sylvia Wodicka	A4278	Alice Young-Snow
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A2444	Jon Wagner	Y1833	Paul Weingart	A2987	Brooke Wiewel	A788	Sally Woehrle	A3363	Eugenia Lily Yu
S3087	Theresa Wagner	A5314	Miranda Weingartner	A2605	Richard Wilber	A5932	Christina Woelke	Y5210	Jennifer Yu
A776	Jacob M. Waldman	A3858	Sue Weinfein	A1428	Sharon Faye Wilbur	A789	Taras Wolansky	A6475	Moshe Yudkowsky
Y4217	Mayank Walia	A4050	Diane Weinstein	A5418	Frank Wilde	A945	Kevin Wold	A793	Kate Yule
A2200	Adrienne Walker	A4049	Lee Weinstein	A2350	Jeff Wildman	A3005	Joyce Wolf		
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S5358	Elaine Walker	A980	Sydney Weinstein	A4578	Kris Wilhite	A2772	Gary K. Wolfe		
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A5149	Gerald Walker	A2249	Matt Weiser	S5069	Amber Wilkinson	A790	Lew Wolkoff	A6192	Jo Anna Zacarola
A2994	Megan Walker	A4423	Jacob Weisman	S1518	Peter Wilkinson	A2636	Betsy Wollheim	A4055	Victoria Zachary
A777	Julie Wall	A4434	Rina Weisman	C4133	Alice Willett	S3073	Thomas Womack	A3424	Dmitri Zagidulin
A5973	Jonathan Wallace	S5059	Alex Weiss	A4131	Edward Willett	A2951	Brooke Wonders	A794	Joel D. Zakem
S3889	Robert Wallace	A2754	Gail Weiss	A4132	Margaret Anne Willett	A1074	Andrew Wong	A2361	Mary Frances
A3916	Sean Wallace	A1523	Samantha Weiss		Willett	A3530	Eleanor Wood		Zambreno
A778	Rene Walling	C3322	Samantha Weiss	A2761	Paul Willett	A2504	Greg Wood	A1940	Anne S. Zanoni
S4373	Kim Wallmark	C3321	Veronica Weiss	A2762	Ronnie Willett	A911	Kate Wood	A5921	David Zasloff
A2173	Claudia Wallraf	A936	Randy Weivoda	A4789	Steven Willett	A2646	Malcolm Wood	A5125	Stefan Zastawski
A779	Michael J. Walsh	A937	Sarah Weivoda	C3800	Barbara Williams	A452	Alan Woodford	A839	Tony Zbaraschuk
A896	Diana L. Walter	A1814	Wendy A. Weller	S3878	Brian Williams	A453	Anne Woodford	A4255	David Zecchini
A1915	Charles J. Walther	A783	Lois Wellington	A1800	Charlotte Williams	Y2047	August Testen	S5918	J. Barry Zeiger
S2389	Christopher Walton								

A3612	Ken Zeisset	Y1722	Mengxi Zhang	A4166	Eric Ziemer	A2337	Scott Zrubek
A3613	Marion Zeisset	A2171	Yi Zhang	A4684	Eric Ziemer	A1615	Beth Zuckerman
A4007	Cindy Zelkowitz	C1979	Muxing Zhao	A5323	David Zink	A1616	Eric Zuckerman
A4006	Marv Zelkowitz	A1978	Ruhan Zhao	A3360	Alvaro Zinos-Amaro	A5391	Ben Zuhl
A5911	Matthew Zell	Y2137	Xinyuan Zhao	A1321	Elizabeth Zipser	A4367	Yonatan Zunger
C5913	Rachel Zell	A2011	Meng Zhong	A1320	Michael Zipser	S4429	Christopher Zutler
C5912	Rina Zell	A2962	Alan W. Ziebarth	A456	Liz Zitzow	A1952	Pauline Zvejnieks
A796	Michelle Zellich	C2964	Jonathan Ziebarth	A4420	Alon Ziv	A1902	Diane Zygowicz
A795	Richard Zellich	A6034	Joseph Zieja	A4421	Michal Ziv	A1907	Karin L. Zygowicz
A1841	Gary Zelmanovics	T4922	Sean Zielinski	A1975	Ren Ziyu		
A1795	Julie Zetterberg	A2839	Zane Zielinski	A2338	Kim Zrubek		

Country Breakdown of Registration

Australia	132	Luxembourg	2
Belgium	5	Mexico	1
Brazil	7	Netherlands	11
Canada	273	New Zealand	13
China	15	Norway	7
Costa Rica	1	Poland	4
Croatia	4	Romania	2
Czech Rep.	1	Russia	1
Denmark	7	Scotland	2
Finland	9	Singapore	2
Finnland	2	South Africa	3
France	9	Spain	11
Germany	28	Sweden	22
Hungary	2	Switzerland	3
Iceland	1	Thailand	1
India	1	United Kingdom	192
Ireland	15	Vatican City State	1
Israel	5	Venezuela	1
Italy	7		
Japan	41		
Latvia	1	Total	844

Advertiser Index

American Fantasy Press	60
Baen	120, 121
Boston 2020	84
Brit Con	8
Capricon 33	2
Charles Justiz	67
Chicago-SF	102
Costume-Con	130
DAW	87
Dhraid	115
End of the World Cruise	119
ISFiC Press	60
Jaxbooks	91
Kansas City 2016	59
Locus	110
LonestarCon	103
Musecon	82
New Orleans 2018	13
New Orleans DSC	109
Orlando	104
Philcon	135
Phoenix 2014	109
Pyr	18, 82
Random House	136
Shamrokon	53
Smofcon	8
Star Worlds Arcade	129
STUDLY	138
SUNY Press	53
Tor	front inside cover 4, 9, 49, 68, 69
Westercon 66	41
Windy City Pulp	
and Paper Convention	55
Windycon 39	54

State by State Breakdown of Registration

State Unnamed	39	New Hampshire	20
Alabama	23	New Jersey	71
Alaska	7	New Mexico	32
Arakansas	11	Nevada	30
Arizona	58	New York	215
California	564	Ohio	181
Colorado	100	Oklahoma	16
Connecticut	21	Oregon	54
Delware	11	Pennsylvania	75
Florida	83	Rhode Island	5
Georgia	44	South Carolina	10
Hawaii	6	South Dakota	9
Iowa	53	Tennessee	43
Idaho	7	Texas	152
Illinois	825	Utah	33
Indiana	78	Virginia	105
Kansas	30	Vermont	7
Kentucky	44	Washington	177
Louisiana	25	Wisconsin	168
Massachusetts	223	West Virgina	5
Maryland	149		
Maine	9	<i>Additionally:</i>	
Michigan	181	U.S. Military AE	4
Minnesota	155	U.S. Military AP	3
Mississippi	3	District of Columbia	26
Missouri	91	Guam	1
Montana	5	Virgin Islands	2
North Carolina	54		
North Dakota	3		
Nebraska	39	Total	4,385

Art Credits

Kurt Erichsen	88, 94, 97, 100
Brad Foster	14
Rowena Morrill	28, 29, 30, 31, 32, 33, 34, 35, 36, 37
William Rotlser	41, 67, 109, 115, 141
Spring Schoenhuth	26
Maureen Starkey	22
Steve Stiles	50
Taral Wayne	12
Michael Whelan	38
Charlie Williams	83
Troy Zimmerman	52

Acknowledgments

We would like to thank our wonderful contributors: Mike Resnick, Lezli Robyn, Kristine Kathryn Rusch, Barry Malzberg, Guy Lillian, Michael Swanwick, John T. Sapienza, Jr., Rowena Morrill, Michael Whelan, Holly Musgrave, Dr. Jerry P. Galloway, Mary Robinette Kowal, and Sy Liebergot. Without you what you hold in your hand would still be an amorphic idea.

THE GOLDEN APPLES OF THE SUN

by Guy H. Lillian III

^{pal} It was hot out there, but we were glad of it. The heat came from the glare of the sun, free for the time being from the clouds that lo'ured overhead, blazing bright and hot above the excited crowd milling about the Observatory. Seven south of the city, in the middle of farmers' fields, the old dome looked funny in the light; we'd been there many times but for Star-Gazing Parties, and of course, they came at night.

But now we needed the sun, towards which all the many scopes were turned. We scampered from eyepiece to eyepiece, sampling every one of the prized telescopes and their views. All were turned to one object today, or I should say two. Through each scope we could see them—the broad sunspot-marked face of Sol and the small round dot near its edge—Venus. A golden apple of the sun.

We don't know how we missed the last Transit of Venus—these events come in pairs, we're told, and there was one in 2004. But there wouldn't be another until 2117—and I'll be a very old man then. We'd see it now, June 5, 2012. And there she was, there they were—Sol pumpkin yellow through the filters, the planet of love a neat period in its expanse. So small a space it took in Sol's countenance—so freaky to realize that Venus is about the size of our own cosmic ball, and that this would be how we would look to astronomers contemplating the Transit of Earth from Mars ...

Ecstatic, we endured the heat for as long as we could. Clouds came up and swallowed the view shortly after we left. That old cosmic mechanism in motion—though we didn't know it then, a salute.

I needn't tell you to whom the sun and Venus paid tribute, because you felt it too—that ripple through the space-time continuum when, that very day, Ray Bradbury passed from time. Certainly the community of science fiction felt it—a seismic upheaval, with aftershocks for days. Ray Bradbury, man. Our prophet. Our poet. Our magician. Our magic.

I remember being a kid in the adults' science fiction section of the library in Tonawanda, New York, looking at the evocative and strange covers of the wonderful, somewhat frightening books. Including Ray Bradbury's *The Martian Chronicles*. I was too young to read it then. I lived for the day I would.

I remember getting my dad to buy me the paperback when it appeared on the rack. That was in Rosamond, California, one weekend when we were visiting my grandparents. I probably read the whole book that weekend. To preserve it, I put electrical tape on the spine and painted the title onto the tape. I still have that paperback; I still have all those Pocket Books pbs I collected as a boy, with all those evocative names: *The October Country*, with its suggestion, even in deepest summer, of autumn chill and charm. Something Wicked this Way Comes, a rare novel. *The Illustrated Man*. *A Medicine for Melancholy*. *The Golden Apples of the Sun*. The paperback edition of *20,000 Leagues Under the Sea* with the special introduction, "The Ardent Blasphemers" ... by Ray Bradbury. At *Confederation* in 1986 Bradbury delivered a Guest of Honor speech that was as much an evangelical oration—and he mentioned that essay. I nearly wept. I remembered it, and its effect on me, that well.

Between those two moments I had worked at DC Comics and actually had personal dealings with Bradbury. I wrote a piece on Julius Schwartz for *Amazing World of DC Comics* and

asked Ray for a quote about his old friend and agent. (Julie sold many of Bradbury's early *Dark Carnival* stories.) He responded with a short note about Schwartz that I worked into my article. Ray Bradbury and Guy H. Lillian III—collaborators.

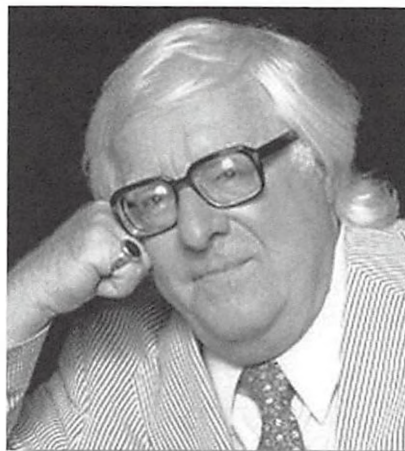
But yes ... *Confederation*. The best convention I ever attended, for so many reasons. One of them: I got to see Bradbury in the flesh. *Confederation* had the wit to ask Ray to be Guest of Honor. Two moments adjacent in time come to me from that convention. One was Ray's speech, of course, that rousing evangelical oration I mentioned before. "We are the idea beasts!" He had fandom doing flips in the aisles. Right afterwards, in the heady glow that followed that incredible sermon from the mount, Ray bowed to Nolacon's harlequin as she placed a set of beads about his neck. I about collapsed.

I was walking through *LACon III* when I saw him again, giving another of his patented pep talks, but this was an even more special moment. I was hanging with Julius Schwartz. Julie was Ray's first agent; he sold most of the stories in *Dark Carnival*. Schwartz asked my friend Inge Glass and me to follow them as they patrolled the dealers' room, just in case Ray needed something. All those suddenly widened eyes and the whispers, "Ray Bradbury! Ray Bradbury!" as the big white-haired man in the wonderful ice cream suit made his way ...

There came another *LACon*, IV by number, and the years were piling up. Julie was gone by then, but I was married to Rosy, and we could both tell things were coming to an end. Ray was in a wheelchair, sprawling, like all the ligatures were coming loose, and though his words were as wonderful as ever, the voice was in its 9th decade by then, and weak. Surround yourself with your loves. I stood back as the infinite autograph line wound its way to him, and watched, until Rosy, understanding, came up. "Come on," she said. "It's time to say goodbye."

What was his quality? That week, as I watched him recite "If Only We Had Taller Been" (seated next to Arthur C. Clarke, two down from Carl Sagan) and flub the last answer on *You Bet Your Life* ("The Heiress!" I kept shouting), both on YouTube, I wondered, Why did science fiction mourn this 91-year-old man so profoundly? I've never seen a loss rock our world to such a degree—not even Sir Arthur's. What was it about Bradbury that had me—and no doubt, others—close to weeping?

A lot of it was his fame, of course—everybody knew the name, everybody associated it with science fiction—but there was substance and distinction behind the fame. Bradbury's science fiction was not based in technology or politics—or really, in the future at all. His fiction was rooted in nostalgia, in the dreams and hopes of his youth. In love, as he said, the love of a dreamer for life's myriad joys. For Lon Chaney movies, and comic books, and dinosaurs, and spaceships, and vampires, and Mars, for all the things that make imagination soar in kids and kids-at-heart. For the work and the soul of Ray Bradbury.



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Philip Rahman, Publisher
 Sakyo Komatsu, Author, 2007 Worldcon GoH
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