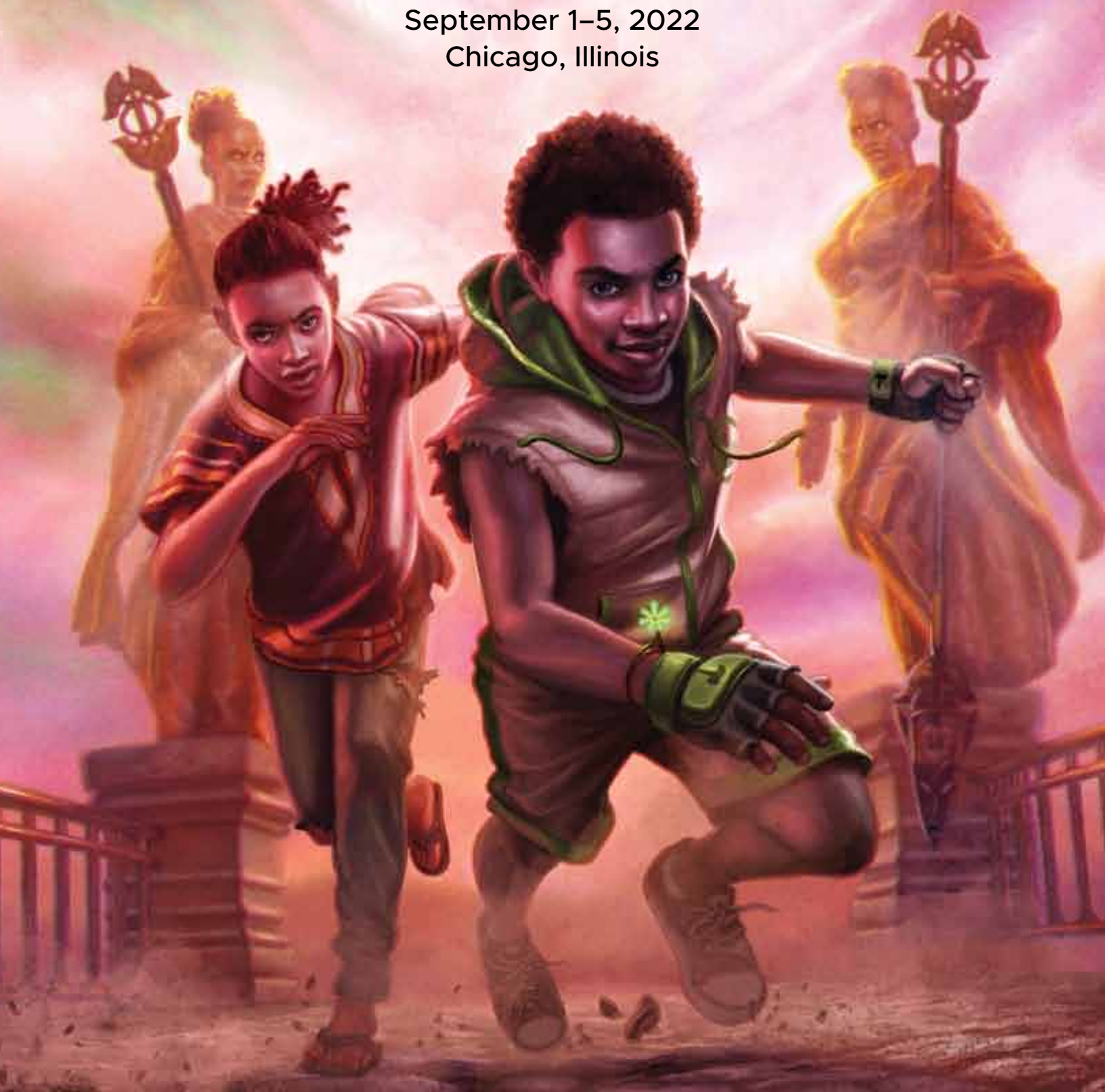


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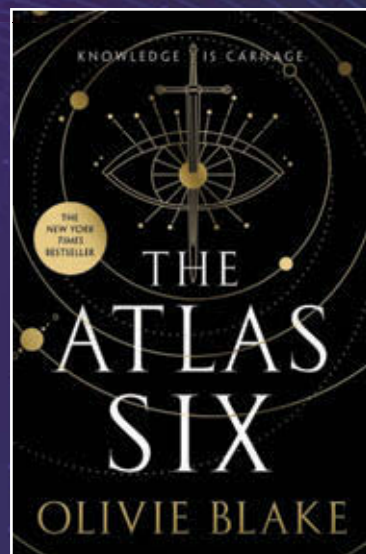
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Steven Barnes Tananarive Due
Joe Siclari & Edie Stern
Erle Korshak

Toastmasters

Annalee Newitz & Charlie Jane Anders

Special Guests

Dr. Eve L. Ewing Eric Wilkerson
Gene Ha

September 1-5, 2022
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Table of Contents

LETTER FROM THE CHAIR		
Welcome to Chicon 8	4	
Helen Montgomery		
The Big List of Thank Yous from the Chair	5	
GUESTS OF HONOR		
Steven Barnes	6	
Tananarive Due	6	
The Start of a Beautiful Friendship	7	
By Larry Niven		
Tananarive Due	8	
By Nalo Hopkinson		
Erle Korshak	10	
Erle Korshak & The First Worldcon	10	
By David Ritter		
Joe Siclari & Edie Stern	16	
By Vincent Di Fate		
Joe Doesn't Believe in FIJAGDH*	18	
Compiled by Geri Sullivan & Mark Olson		
SPECIAL GUESTS		
Dr. Eve L. Ewing.	22	
Eric Wilkerson	23	
By Kwame Mbalia		
Gene Ha.	24	
By Padraig Ó Mealoid		
TOASTMASTERS		
Charlie Jane Anders & Annalee Newitz	25	
Charlie Jane Anders: An Appreciation.	26	
By Cecilia Tan		
Appreciation of Annalee Newitz	27	
By Nivair H. Gabriel		
ARTICLES OF INTEREST		
The Fanac Fan History Project	30	
By Joe Siclari, Chairman, Fan History Project		
Special Events		
Shasta Publishing.	32	
The Korshak Collection.	33	
The First Seven Chicons	37	
By Sue Burke		
Black Panther		44
By James Bacon with Terry Gant		
Poetic Emotion		46
By James Bacon and Terry Gant		
FROM OUR SPECIAL GUESTS		
The Art of Eric Wilkerson.		48
The Art of Gene Ha		52
Arrival Day		60
By Dr. Eve L. Ewing		
Magic Portals Are Real		62
By Charlie Jane Anders		
My Novel Was About Illegal Abortion		68
By Annalee Newitz		
FAN FUNDS		
Trans-Atlantic Fan Fund		72
TAFF Delegate Fia Karlsson.		73
DUFF		74
WHY WE ARE HERE		
The Hugo Awards		77
2022 Hugo Award Finalists		78
Hugo Award Winners Since 1953		85
Special Worldcon Committee Awards		101
Retro Hugo Awards		102
GETTING DOWN TO BUSINESS		
The Long List of World Science Fiction Conventions		105
Notes on the Long List of Worldcons		110
Constitution of the World Science Fiction Society		119
Standing Rules		128
Business Passed On		131
Committees & Staff		132
Advertisers & Art Credits		137
Membership List & Demographics		138
In Memoriam		160

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Letter From The Chair

Welcome to Chicon 8!

If you're reading this, we made it!

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

With love and gratitude,
Helen Montgomery
Chair, Chicon 8



The Big List of Thank Yous from the Chair

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

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

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

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

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

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

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

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

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

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

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

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

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



Guest of Honor

Steven Barnes



Steven Barnes is the NY Times bestselling author of over thirty novels of science fiction, horror, and suspense. The Image, Endeavor and Cable-Ace Award winning author also writes for television, including *The Twilight Zone*, *Stargate SG-1*, *Andromeda*, and an Emmy Award winning episode of *The Outer Limits*. He also has taught at UCLA, Seattle University, and lectured at the Smithsonian Institute in Washington D.C. With his wife, British Fantasy Award winning author Tananarive Due, he has created online courses in Afrofuturism, Black Horror, and Screenwriting. Steven was born in Los Angeles, California, and except for a decade in the Northwest, and three years in Atlanta Georgia, has lived in that area all his life. Steve and Tananarive live with their son Jason. ■

Guest of Honor

Tananarive Due



Photo by and copyright © Andrew Porter

Tananarive Due (tah-nah-nah-REEVE doo) is an award-winning author who teaches Black Horror and Afrofuturism at UCLA. She is an executive producer on Shudder’s groundbreaking documentary *Horror Noire: A History of Black Horror*. She and her husband/ collaborator, Steven Barnes, wrote “A Small Town” for Season 2 of Jordan Peele’s *The Twilight Zone* on Paramount +, and two segments of Shudder’s anthology film *Horror Noire*. They also co-wrote their upcoming Black Horror graphic novel *The Keeper*, illustrated by Marco Finnegan. Due and Barnes co-host a podcast, “Lifewriting: Write for Your Life!” A leading voice in Black speculative fiction for more than 20 years, Due has won an American Book Award, an NAACP Image Award, and a British Fantasy Award, and her writing has been included in best-of-the-year anthologies. Her books include *Ghost Summer: Stories*, *My Soul to Keep*, and *The Good House*. She and her late mother, civil rights activist Patricia Stephens Due, co-authored *Freedom in the Family: A Mother-Daughter Memoir of the Fight for Civil Rights*. She and her husband live with their son, Jason. ■

The Start of a Beautiful Friendship *By Larry Niven*

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

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

I said, “Okay, tell me a story.”

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

I couldn’t have that...

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

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

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

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

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

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

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

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

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



Tananarive Due

By Nalo Hopkinson

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

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

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

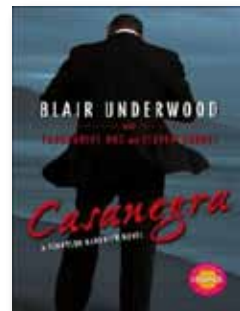
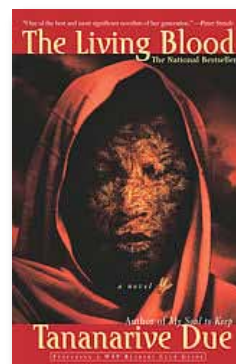
The second story contained an image which, like the mother in the story, I will never be able to unsee. Eerily, a part of me doesn't want to. And the twist ... how can a good child be such an unsettling thing? By the third story, I was reading

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

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

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

And a bloody good writer. ■



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Guest of Honor

Erle Korshak

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

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

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

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



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

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

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

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

“It was very important at that point, because the famous ‘Exclusion Act’ had taken place among

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

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

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



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

Erle Korshak & The First Worldcon By David Ritter

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

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



Photo by Andrew I. Porter

Erle Korshak & Julius Schwartz 1994



Photo by Andrew I. Porter

Erle Korshak with his son, Stephen, Confrancisco 1993



Photo by Andrew I. Porter

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

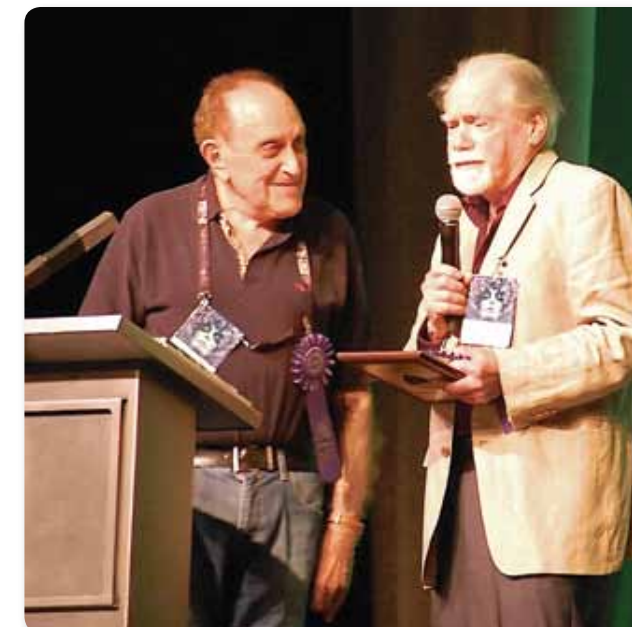


Photo by Andrew I. Porter

Erle Korshak and Robert Silverberg, Sasquan 2015



Photo by Andrew I. Porter

Erle Korshak with First Fandom Hall of Fame Award

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

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

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

"What is it?" Mr. Ogden muttered.

"Have the Japs won? Have we been —?"

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

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

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

Steve grinned, slipped an arm about her shoulders.

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

« SCIENCE FICTION CONVENTION »

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

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

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

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

authors got together on stories and plots.

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

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

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

Upstairs, special Convention fan magazines adorned a table and were quickly exhausted by enthusiastic buyers. Dozens of original drawings by Paul, Scott, Krupa, Fuqua, Wesso, and others

were scattered at strategic points along the walls, eliciting many longing glances from everyone. Quickly the chairs up in front were filled up, and there was a scramble for advantageous positions, for things were beginning to happen.

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



Mark Reinsberg



Erle Korshak

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Mark Reinsberg & Erle Korshak.

Guest of Honor

Joe Siclari & Edie Stern

By Vincent Di Fate

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

But it turns out that Joe and I met a few times before that visit to the apartment and, due to our mutual love of all things science fictional and of all things film, we got immersed in a conversation. He, like I, was a collector of movies in the 16mm format, which was how movie lovers collected long before the advent

of VHS and videodiscs. In any event, I think we hit it off right from the start, whenever and wherever it was. But one thing I do know unequivocally about Joe and his lovely lady Edie Stern, is that they are two of the very best people I've ever known – and I've known quite a few great people in my time. While I really can't put my finger on my first meeting with Edie either, one thing I can say is that I've never walked into a room where Edie was present when she wasn't obviously the smartest person there. So, these are two people whom I think the world of, and they just happen to be among this year's WorldCon Guests of Honor.

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

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

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

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

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



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

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

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

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

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

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



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

Joe Doesn't Believe in FIJAGDH*

A Fan Guests of Honor Timeline

Compiled by Geri Sullivan & Mark Olson

1965
Joe starts in fandom, collecting everything he can find (prozines, fanzines, groceries, more)

1966
He sends his sticky quarters to Seth Johnson's Fanzine Clearing House. Joe becomes a fanzine fan

1968
Joe starts the Tallahassee Mad Gang, his first science fiction club, with Rich Small. Seth Johnson convinces Joe to join the NFFF. Edie receives an unsolicited letter from Gene Roddenberry with cast photos (after reading of her fondness for Star Trek in a newspaper interview)

1968-69
Joe gets an SF fan's ideal job: works 6 months a year for NASA at KSC Launch Control on the Apollo program as an engine ering intern

1968-73
Joe active in N3F, edits *Tightbeam*

1969
Edie receives an unsolicited letter from Ray Fisher, Chairman of St. Louiscon, inviting her to attend (because of another newspaper interview). She can't go.

1970
Edie is properly introduced to fandom via the John D. Berry's "Clubhouse" column in *Amazing Stories* (Ted White, editor)

1970-75
Joe publishes his first fanzine, *unterHelios*

1971
Joe goes to his first convention – Dallascon.

1972
Joe publishes *Turkish Delights* (one shot). Edie's goes to her first convention – the Detroit Triple Fan Fair

1973
Joe publishes *JoeD* for SAPS

1974
Joe moves to New York

1974
Joe is a member of NY clubs – Fistfa, Lunarians and Fanoclasts

1975-76
Joe lives in *Cinemansion* with Jerry Kaufman (Manhattan)

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

1975
Joe volunteers to work on a convention for the first time: SunCon. After a dust-up on the committee, he runs 3 divisions until replacements could be found. He had volunteered to be a projectionist and ended up as Program Division Head. He does not learn from this and works 30 more Worldcons, including 7 in senior positions

1976
To lighten a deadly Lunarians meeting, Stu Shiffman starts "Flushing in 80" worldcon bid. Joe helps, and sells committee assignments to raise money. Joe and wife Karina move to Florida

1977
Joe publishes Harry Warner's *A Wealth of Fable*

1977
Joe and Karina found "Coral Springs Science Fiction League, Social Drinking Society, and Traveling Fanvariety Show". The words "in Exile" are tacked on later, when Joe moves out of Coral Springs



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1978
Edie starts three thirds of Boca Fandom, with Craig Newmark and Tony Parker

1979-81
Joe publishes *Videaddiction*

1979
Joe and Edie get married (after Joe had been divorced)

1980
Dan Siclari born; attends 1st Worldcon at 6 weeks

1981
Joe is FanGoH at ASFiCon 2

1981-97
Joe publishes *Shadow of a Fan* for FAPA

1982-83
Joe publishes *The Complete Quandry*, a compendium of *Lee Hoffman's* legendary fanzine

1982
Joe starts Tropicon to utilize the many pros attending the academic Conference of the Fantastic at Florida Atlantic University in Boca Raton. Edie runs programming for the first time. Joe goes on to chair or co-chair 8 more Tropicons

1983
Dan Siclari becomes "the Littlest Rover" working Ops at ConStellation

1984
Joe receives the Gnome Award at Omnicon in Miami, FL

1984
Joe starts SMOFcon along with Ben Yalow & Theresa Renner, each of them representing a 1986 Worldcon bid. Joe goes on to chair several more (and Edie co-chairs at least one)

1985
Joe along with Nancy Atherton founds SFSFS (South Florida Science Fiction Society), based in Fort Lauderdale, FL. Both Edie and Joe hold offices in the club for 15 years

1982-1986
Joe works on Atlanta in '86 Worldcon bid and convention. Joe heads Programming division but cannot attend due to his father's final illness

1986
Through personal connection, Joe secures Andre Norton as GoH for Noreascon 3

1987
Joe becomes one of three co-chairmen of the Orlando in '92 Worldcon bid

1988
Joe organizes a community bailout for a Florida convention that can't pay its bills. Through his efforts the chairman stays out of jail. Joe Green generously donates art for the auctions

1988
Edie chairs Tropicon 7 and brings Walt & Madelein Willis back to the U.S. for the first time in 25 years. Fans swoon

1988-1991
Joe runs Stellar Bookseller, an SF & Mystery bookstore in Boca Raton

1988-99
Joe and Edie organize the Traveling Fete relaxation, where the GoH does all the program. The first GoH is Joe Green, who provides a guided behind-the-scenes tour of Cape Kennedy. Joe and Edie run several more Fetes in St. Petersburg, Gainesville and Key West.

1989
Joe and Edie publish Walt Willis' *The Enchantment*

1989
Joe publishes *MagiCon Bookmark Anthology*

1989-92
Joe chairs; Edie co-heads Program for MagiCon, 50th World Science Fiction Convention, Orlando Florida

1990
Joe is FanGoH at OASIS 3 in Orlando

1992
Edie has Jane and Scott Dennis make up buttons that read "Friends Don't Let Friends Run



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Photo by Geri Sullivan

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

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

1992
Joe edits *SFSFS Bookmark Anthology*

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

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

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

1995-96
Joe publishes *Chronicle of Fandom*

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

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

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

1999
Joe is FanGoH at Loscon XXVI in Burbank, CA

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

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

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

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

2004
FANAC receives a James White award

2005
Joe wins DUFF; travels to Tasmania, Australia

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

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

2008
Joe is *Lunacon 51* Fan GoH

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

2011
100th patent issued (Edie is an inventor)

2012
Edie named a Fellow of NESFA

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

2015
Edie is *Balticon 49* Science Guest

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

2016
Joe & Edie win the Big Heart Award

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

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

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

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

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

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

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

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

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

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

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



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Special Guest

Dr. Eve L Ewing



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

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

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



Special Guest

Eric Wilkerson

By Kwame Mbalia



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

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

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

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

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

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

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

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

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

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

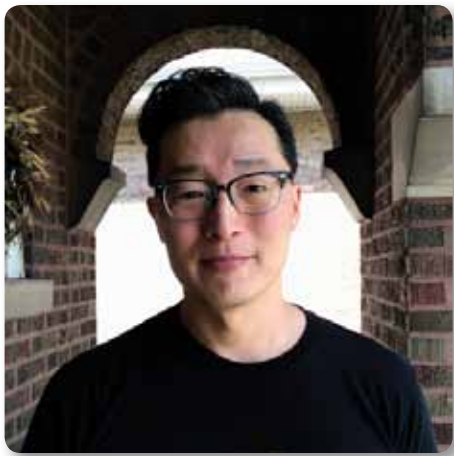
The readers of the future deserve it. ■



Eric Wilkerson with author Kwame Mbalia

Special Guest

Gene Ha



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

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

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

By Padraig Ó Mealoí

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

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

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

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

Toastmasters

Charlie Jane Anders & Annalee Newitz

Charlie Jane Anders

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

Annalee Newitz

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



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Charlie Jane Anders: An Appreciation

by Cecilia Tan

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

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

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

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

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

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Appreciation of Annalee Newitz

by Nivair H. Gabriel

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

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

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

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

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

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

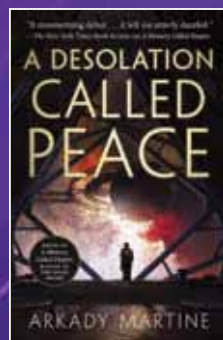
Though history often fails to absorb me, I devoured Annalee's latest nonfiction book, *Four Lost Cities: A Secret History of the Urban Age*. While so much history seems to be about powerful oppressors with whom I hope I have nothing in common, Annalee's urban histories focus on the daily lives of everyday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

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

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CONGRATULATE HUGO AWARD FINALISTS

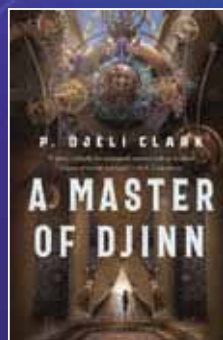
NOVEL



**A DESOLATION
CALLED PEACE**
Arkady Martine



**LIGHT FROM
UNCOMMON STARS**
Ryka Aoki



A MASTER OF DJINN
P. Djèli Clark



SHE WHO BECAME THE SUN
Shelley Parker-Chan

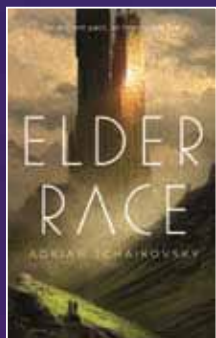


"L'ESPRIT DE L'ESCALIER"
Catherynne M. Valente

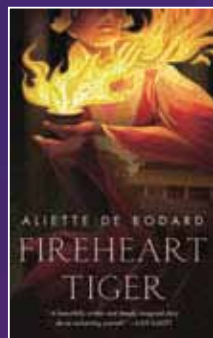
NOVELLA



**ACROSS THE GREEN
GRASS FIELDS**
Seanan McGuire



ELDER RACE
Adrian Tchaikovsky



FIREHEART TIGER
Aliette de Bodard



THE PAST IS RED
Catherynne M. Valente



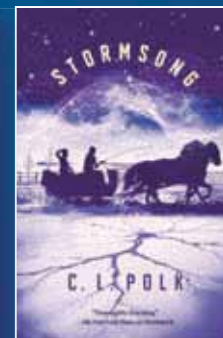
**A PSALM FOR THE
WILD-BUILT**
Becky Chambers



A SPINDLE SPLINTERED
Alix E. Harrow

SERIES

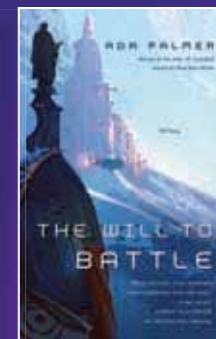
**THE KINGSTON
CYCLE**
C. L. Polk



**THE MERCHANT
PRINCES**
Charles Stross



**TERRA
IGNOTA**
Ada Palmer



**WAYWARD
CHILDREN**
Seanan McGuire



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The Fanac Fan History Project

By Joe Siclari, Chairman, Fan History Project

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

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

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



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

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



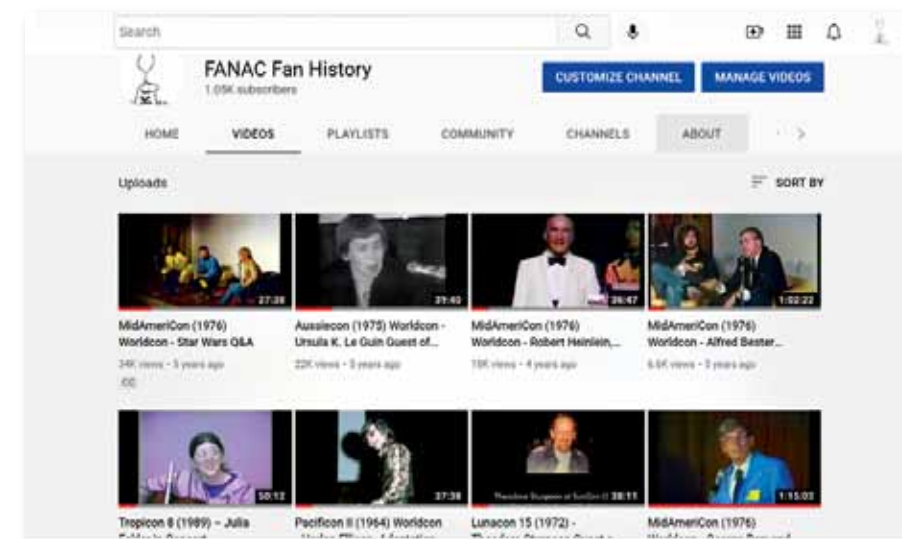
the 1930s to the Sad Puppies of 2014. It is a "Wikipedia for Fandom." Many fans regularly add more facts to Fancyclopedia 3.

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

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

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

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



Special Events

Shasta Publications

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

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

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

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

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

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

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

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

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

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

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

The Shasta exhibition will take place in the Exhibit Hall

The Korshak Collection

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

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

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

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

For This 80th Worldcon

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

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



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The First Seven Chicons

A History of Ambition, Tradition, and Entertainment

By Sue Burke

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

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

Chicon I

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

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

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

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

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

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

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

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

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

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

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

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

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

And so it began...

Chicon II

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Chicon III

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

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

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

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

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

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

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

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



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

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

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

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

Chicon IV

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

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

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

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

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

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

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

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

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

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

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

Chicon V

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

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

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

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

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

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

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

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

Chicon 2000 (6)

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

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

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

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

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

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

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

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

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



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

Chicon 7

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

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

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

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

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

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

Explanations conflict as to how the convention chair and three vice-chairs came to be called the Flying Monkees. One account claims that vice-chair Bobbi Armbruster said that rather than be a vice-chair, she had always wanted to be a

flying monkey, and the name stuck. However, in an interview for this article, McCarty said that because “the soul of fandom is theft,” he stole the idea of calling chair’s assistants “flying monkeys” from another convention. One account blames Chicon’s IT department

for misspelling the title as “flying monkees” but McCarty said it was his fault: “I was typing faster than I could think.”

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

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

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

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



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

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

Considerations on Worldcons as a Whole

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

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

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

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

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

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



Black Panther

Connections Through A Comic Character

By James Bacon with Terry Gant

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

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



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

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

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

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

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

Beyond our guests, the connections continue.

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

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

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

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

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



Poetic Emotion

Enjoying Dr. Eve L. Ewing’s Ironheart

By James Bacon and Terry Gant

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

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

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

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

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

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

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

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

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

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

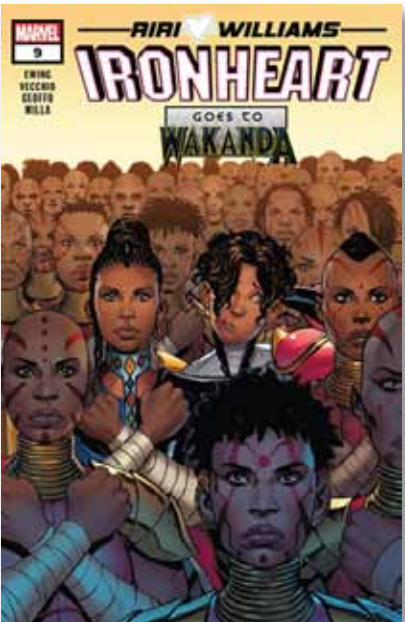
into the future. I came into comics at exactly the age where all of the cool characters at Marvel really made their impact with my parents’ generation. Sure, I got plenty of thrills and chill throwing all of my cash at Bronze Age comics but ‘Who’s next?’ was always in the back of my mind. DC Comics had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

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

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

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

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

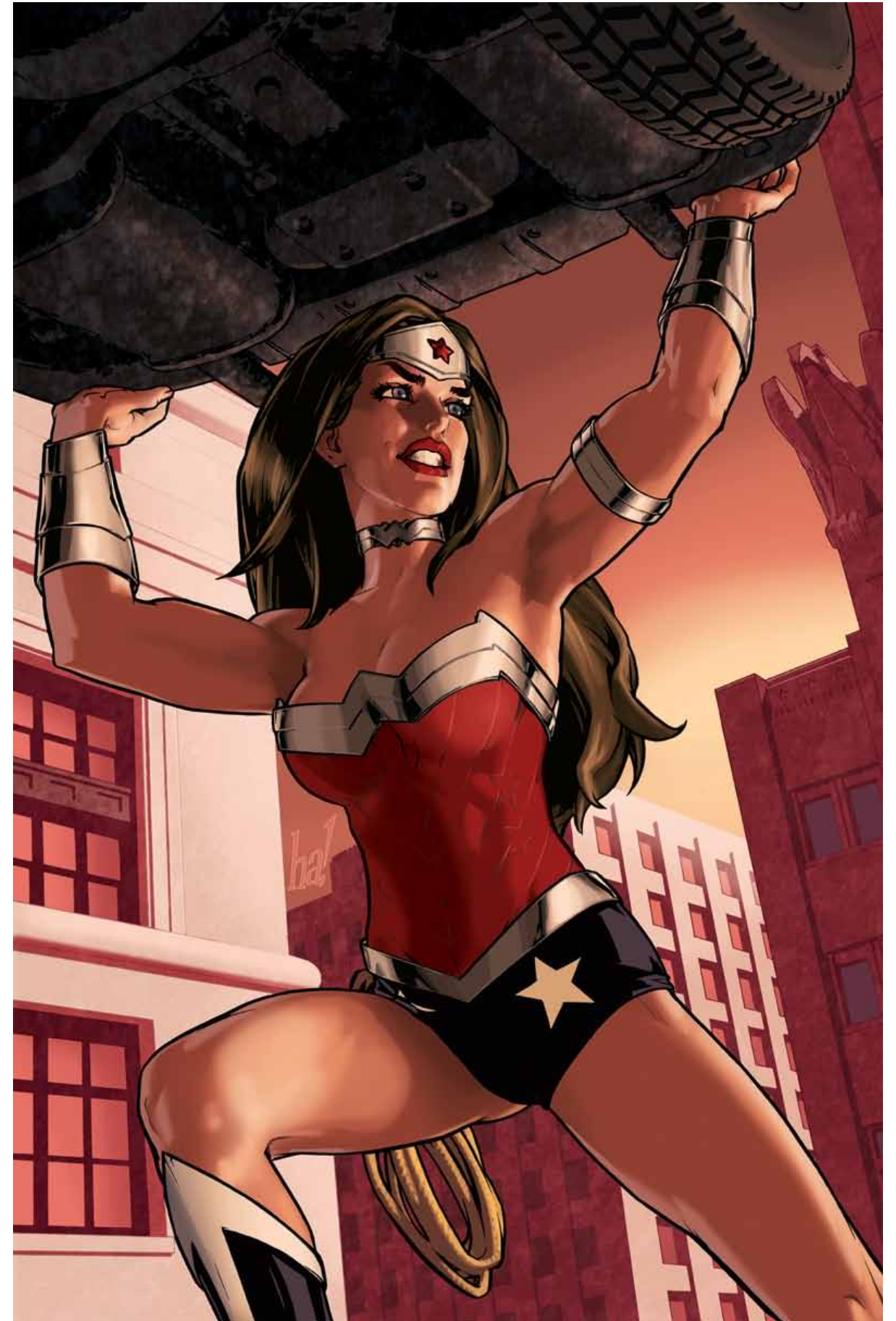


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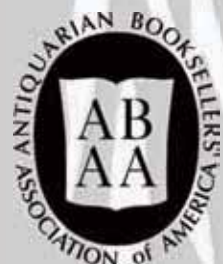


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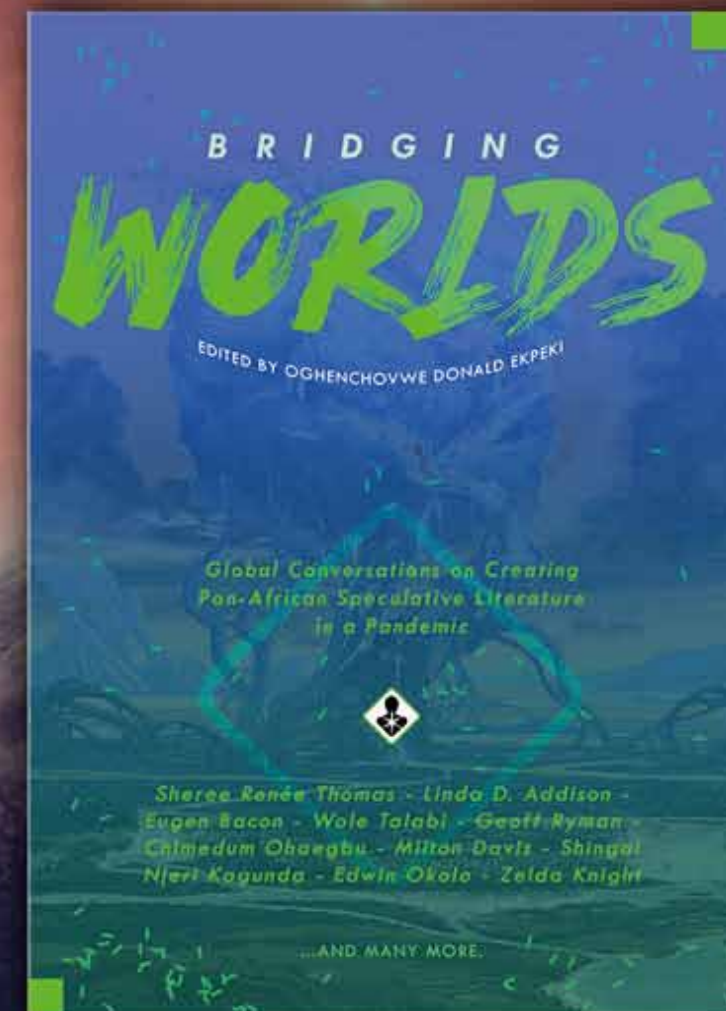
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Arrival Day

By Dr. Eve L. Ewing

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

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

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

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

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

Magic Portals Are Real

And I Can Prove It

By Charlie Jane Anders

1. Introduction

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

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

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

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

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

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

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

2. My origin story

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

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

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

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

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

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

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

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

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

3. Transition

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

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

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

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

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

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

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

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

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

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

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

4. Weirdness can be sad!

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

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

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

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

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

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

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

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

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

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

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

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

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

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

5. I love kids’ stories

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

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

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

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

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

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

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

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

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

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

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

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

Fans, please remember Ukraine as we are invaded by fascists.

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Please boycott those who would platform or champion the illegal invasion.

We look forward to a return of freedom and fandom to our nation.

My Novel Was About Illegal Abortion

But I Didn't Predict The Future

By Annalee Newitz

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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Trans-Atlantic Fan Fund

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

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

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

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

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

TAFF Delegates

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



Fia Karlsson TAFF Delegate From Malmo Sweden

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

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

But who's this Fia?

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

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

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

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

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

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

her. (She has adoption papers and everything!)

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

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

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

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

Tell me more about TAFF!

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

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

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



DUFF

50 Years Of Reaching Across The Pacific Ocean

Down Under Fan Fund

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

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

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

Lesleigh Couch Luttrell

DUFF Delegates

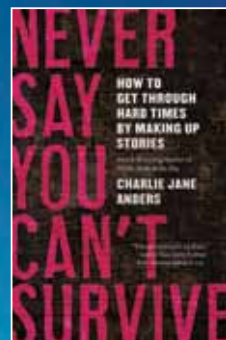
1972	Lesleigh Luttrell	1996	Perry Middlemiss
1974	Leigh Edmonds	1997	Janice Murray
1975	Rusty Hevelin	1998	Terry Frost
1976	Christine McGowan	1999	Janice Gelb
1977	Bill Rotsler	2000	Cathy Cupitt
1978	Paul J. Stevens	2001	Naomi Fisher & Patrick Molloy
1979	Ken Fletcher & Linda Lounsbury	2002	Julian Warner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



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RELATED WORK



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Charlie Jane Anders

DRAMATIC PRESENTATION

SHORT FORM



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

LODESTAR AWARD YOUNG ADULT BOOK



CHAOS ON CATNET
Naomi Kritzer



VICTORIES GREATER THAN DEATH
Charlie Jane Anders

EDITOR

LONG FORM



Ruoxi Chen



Patrick Nielsen Hayden

SHORT FORM



Jonathan Strahan



Alex Brown

FAN WRITER

ASTOUNDING AWARD NEW WRITER



A. K. Larkwood



Everina Maxwell



Shelley Parker-Chan

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Author Guest of Honor

Moshe Yudkowsky
Fan Guest of Honor

Christine Mitzuk
Artist Guest of Honor

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The Hugo Awards



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

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

Hugo Award Finalists

2022

Best Series

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

Best Graphic Story or Comic

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

Best Related Work

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

Best Dramatic Presentation, Long Form

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

Best Novel

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

Best Novella

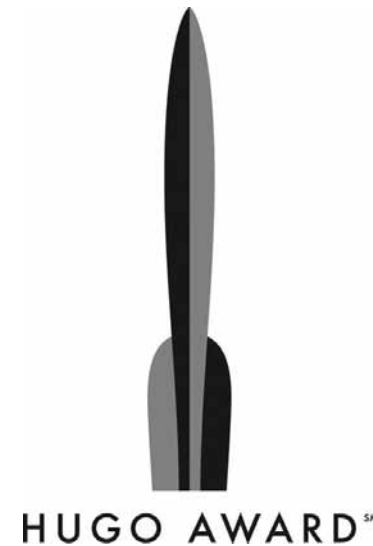
Across the Green Grass Fields, by Seanan McGuire (Tordotcom)
Elder Race, by Adrian Tchaikovsky (Tordotcom)
Fireheart Tiger, by Aliette de Bodard (Tordotcom)
The Past Is Red, by Catherynne M. Valente (Tordotcom)
A Psalm for the Wild-Built, by Becky Chambers (Tordotcom)
A Spindle Splintered, by Alix E.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

Best Novelette

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

Best Short Story

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



Best Dramatic Presentation, Short Form

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

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

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

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

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

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

Best Editor, Short Form

Neil Clarke

Oghenechovwe Donald Ekpeki

Mur Lafferty & S.B. Divya

Jonathan Strahan

Sheree Renée Thomas

Sheila Williams

Best Editor, Long Form

Ruoxi Chen

Nivia Evans

Sarah T. Guan

Brit Hvide

Patrick Nielsen Hayden

Navah Wolfe

Best Professional Artist

Tommy Arnold

Rovina Cai

Ashley Mackenzie

Maurizio Manzieri

Will Staehle

Alyssa Winans

Best Semiprozine

Beneath Ceaseless Skies, editor Scott H. Andrews

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

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

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

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

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

Best Fanzine

The Full Lid, by Alasdair Stuart and Marguerite Kenner

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

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

Quick Sip Reviews, editor Charles Payseur

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

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

Best Fancast

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

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

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

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

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

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

Best Fan Writer

Chris M. Barkley
Bitter Karella
Alex Brown
Cora Buhlert
Jason Sanford
Paul Weimer

Best Fan Artist

Iain J. Clark
Lorelei Esther
Sara Felix
Ariela Housman
Nilah Maagruder
Lee Moyer

Lodestar Award for Best Young Adult Book

Presented by the World Science Fiction Society • Not a Hugo

Chaos on CatNet, by Naomi Kritzer (Tor Teen)
Iron Widow, by Xiran Jay Zhao (Penguin Teen / Rock the Boat)
The Last Graduate, by Naomi Novik (Del Rey Books)
Redemptor, by Jordan Ifueko (Amulet Books / Hot Key Books)
A Snake Falls to Earth, by Darcie Little Badger (Levine Querido)
Victories Greater Than Death, by Charlie Jane Anders (Tor Teen / Titan)

Astounding Award for Best New Writer

Presented by Dell Magazines • Not a Hugo

Tracy Deonn (2nd year of eligibility)
Micaiah Johnson (2nd year of eligibility)
A.K. Larkwood (2nd year of eligibility)
Everina Maxwell (1st year of eligibility)
Shelley Parker-Chan (1st year of eligibility)
Xiran Jay Zhao (1st year of eligibility)

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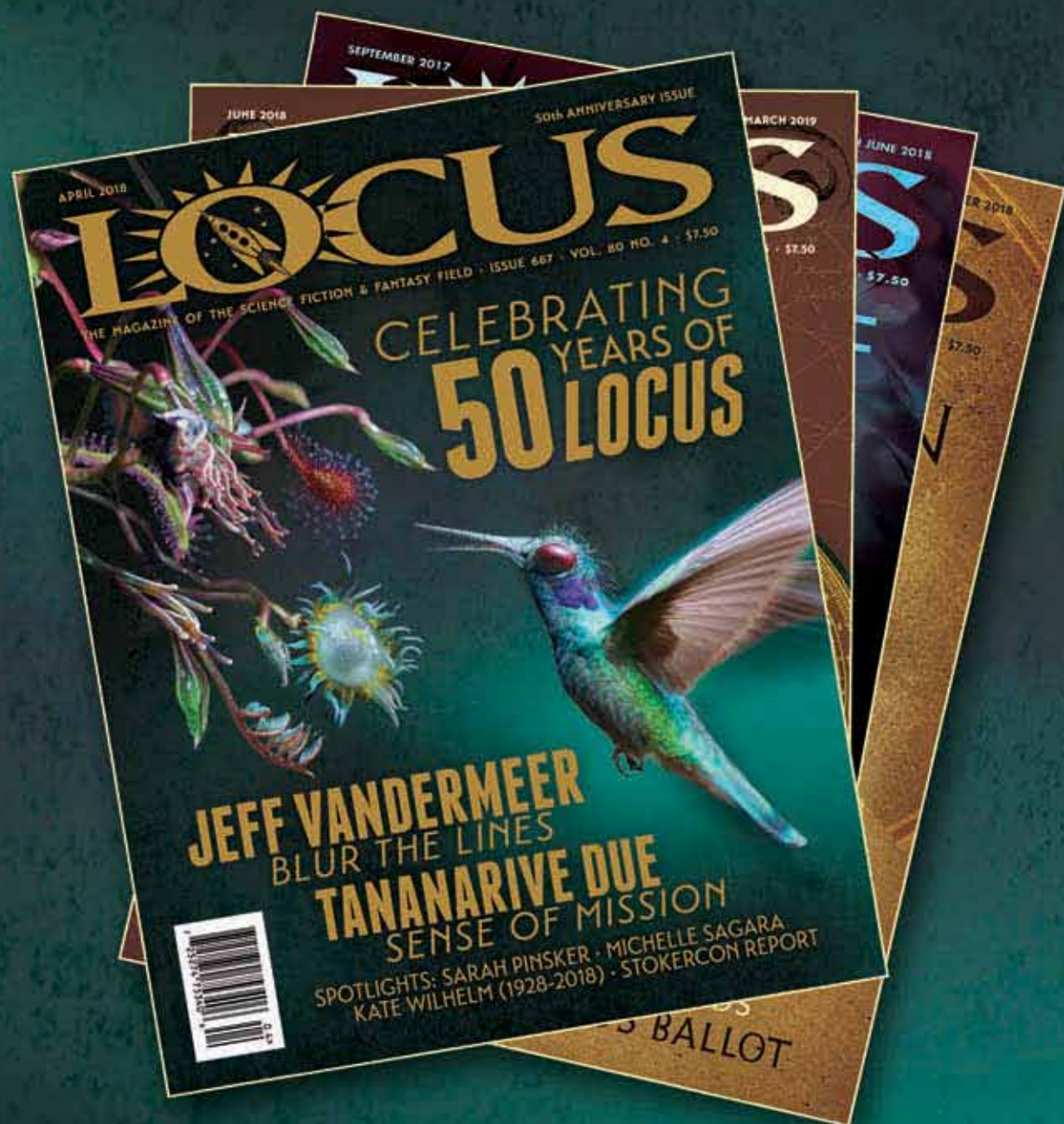
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Hugo Award Winners

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

1953

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

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

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

COVER ARTIST: (tie) Hannes Bok; Ed Emshwiller

INTERIOR ILLUSTRATOR: Virgil Finlay

EXCELLENCE IN FACT ARTICLES: Willy Ley

NEW SF AUTHOR OR ARTIST: Philip Jose Farmer

#1 FAN PERSONALITY: Forrest J Ackerman

1955

Presented at Clevention
Cleveland, Ohio • September 2-5

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

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

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

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

PROFESSIONAL ARTIST: Frank Kelly Freas

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

1956

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

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

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

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

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

PROFESSIONAL ARTIST: Frank Kelly Freas

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

FEATURE WRITER: Willy Ley

BOOK REVIEWER: Damon Knight

PROMISING NEW AUTHOR: Robert Silverberg

1957

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

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

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

1958

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

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

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

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

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

OUTSTANDING ARTIST: Frank Kelly Freas

OUTSTANDING ACTIFAN: Walt Willis

1959

Presented at Detention
Detroit, Michigan • September 4-7

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

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

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

SF OR FANTASY MOVIE: No Award

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

PROFESSIONAL ARTIST: Frank Kelly Freas

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

BEST NEW AUTHOR OF 1958: No Award

1960

Presented at Pittcon
Pittsburgh, Pennsylvania • September 3-5

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

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

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

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

PROFESSIONAL ARTIST: Ed Emshwiller

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

Hugo Winners (continued)

1961

Presented at Seacon
Seattle, Washington • September 2-4

NOVEL: *A Canticle for Leibowitz* by Walter M. Miller, Jr. [J. B. Lippincott, 1959]
SHORT FICTION: “The Longest Voyage” by Poul Anderson [*Analog* Dec 1960]
DRAMATIC PRESENTATION: *The Twilight Zone* (TV series) [CBS] by Rod Serling
PROFESSIONAL MAGAZINE: *Astounding/Analog* ed. John W. Campbell, Jr.
PROFESSIONAL ARTIST: Ed Emshwiller
FANZINE: *Who Killed Science Fiction?* (one-shot) ed. by Earl Kemp

1962

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

NOVEL: *Stranger in a Strange Land* by Robert A. Heinlein [Putnam, 1961]
SHORT FICTION: the “Hothouse” series (alt: *The Long Afternoon of Earth*) by Brian W. Aldiss [*F&SF* Feb, Apr, Jul, Sep, Dec 1961]
DRAMATIC PRESENTATION: *The Twilight Zone* (TV series) [CBS] by Rod Serling
PROFESSIONAL MAGAZINE: *Analog Science Fiction and Fact* ed. by John W. Campbell, Jr.
PROFESSIONAL ARTIST: Ed Emshwiller
FANZINE: *Warhoon* ed. by Richard Bergeron

1963

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

NOVEL: *The Man in the High Castle* by Philip K. Dick [Putnam, 1962]
SHORT FICTION: “The Dragon Masters” by Jack Vance [*Galaxy* Aug 1962]
DRAMATIC PRESENTATION: No Award
PROFESSIONAL MAGAZINE: *The Magazine of Fantasy & Science Fiction* ed. by Robert P. Mills and Avram Davidson
PROFESSIONAL ARTIST: Roy G. Krenkel
FANZINE: *Xero* ed. by Richard A. Lupoff and Pat Lupoff



1964

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

NOVEL: *Here Gather the Stars* (alt: *Way Station*) by Clifford D. Simak [*Galaxy* Jun, Aug 1963]
SHORT FICTION: “No Truce With Kings” by Poul Anderson [*F&SF* Jun 1963]
PROFESSIONAL MAGAZINE: *Analog Science Fiction and Fact* ed. by John W. Campbell, Jr.
PROFESSIONAL ARTIST: Ed Emshwiller
FANZINE: *Amra* ed. by George H. Scithers
SF BOOK PUBLISHER: Ace

1965

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

NOVEL: *The Wanderer* by Fritz Leiber [Ballantine, 1964]
SHORT STORY: “Soldier, Ask Not” by Gordon R. Dickson [*Galaxy* Oct 1964]
DRAMATIC PRESENTATION: *Dr. Strangelove* (1964) [Hawk Films/Columbia] screenplay by Stanley Kubrick and Terry Southern and Peter George; directed by Stanley Kubrick; based on the novel *Red Alert* by Peter George
PROFESSIONAL MAGAZINE: *Analog Science Fiction and Fact* ed. by John W. Campbell, Jr.
PROFESSIONAL ARTIST: John Schoenherr
FANZINE: *Yandro* ed. by Robert Coulson and Juanita Coulson
SF BOOK PUBLISHER: Ballantine

1966

Presented at Tricon
Cleveland, Ohio • September 1-5

NOVEL: (tied) *Dune* by Frank Herbert [Chilton, 1965]; ...*And Call Me Conrad* (alt: *This Immortal*) by Roger Zelazny [*F&SF* Oct, Nov 1965; Ace, 1965]
SHORT FICTION: “‘Repent, Harlequin!’ Said the Ticktockman” by Harlan Ellison [*Galaxy* Dec 1965]
PROFESSIONAL MAGAZINE: *If* ed. by Frederik Pohl
PROFESSIONAL ARTIST: Frank Frazetta
FANZINE: *ERB-dom* ed. by Camille Cazedessus, Jr.
ALL-TIME SERIES: “Foundation” series by Isaac Asimov

1967

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

NOVEL: *The Moon Is a Harsh Mistress* by Robert A. Heinlein [*If* Dec 1965, Jan, Feb, Mar, Apr 1966; Putnam, 1966]
NOVELETTE: “The Last Castle” by Jack Vance [*Galaxy* Apr 1966]
SHORT STORY: “Neutron Star” by Larry Niven [*If* Oct 1966]
DRAMATIC PRESENTATION: *Star Trek* – “The Menagerie” (1966) [Desilu] written by Gene Roddenberry; directed by Marc Daniels
PROFESSIONAL MAGAZINE: *If* ed. by Frederik Pohl
PROFESSIONAL ARTIST: Jack Gaughan

FANZINE: *Niekas* ed. by Edmund R. Meskys and Felice Rolfe
FAN WRITER: Alexei Panshin
FAN ARTIST: Jack Gaughan

1968

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

NOVEL: *Lord of Light* by Roger Zelazny [Doubleday, 1967]
NOVELLA: (tied) “Riders of the Purple Wage” by Philip Jose Farmer [*Dangerous Visions*, 1967] and “Weyr Search” by Anne McCaffrey [*Analog* Oct 1967]
NOVELETTE: “Gonna Roll the Bones” by Fritz Leiber [*Dangerous Visions*, 1967]
SHORT STORY: “I Have No Mouth, and I Must Scream” by Harlan Ellison [*If* Mar 1967]
DRAMATIC PRESENTATION: *Star Trek* – “City on the Edge of Forever” (1967) [Desilu] written by Harlan Ellison; directed by Joseph Pevney
PROFESSIONAL MAGAZINE: *If* ed. by Frederik Pohl
PROFESSIONAL ARTIST: Jack Gaughan
FANZINE: *Amra* ed. by George H. Scithers
FAN WRITER: Ted White
FAN ARTIST: George Barr

1969

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

NOVEL: *Stand on Zanzibar* by John Brunner [Doubleday, 1968]
NOVELLA: “Nightwings” by Robert Silverberg [*Galaxy* Sep 1968]
NOVELETTE: “The Sharing of Flesh” by Poul Anderson [*Galaxy* Dec 1968]
SHORT STORY: “The Beast That Shouted Love at the Heart of the World” by Harlan Ellison [*Galaxy* Jun 1968]
DRAMATIC PRESENTATION: *2001: A Space Odyssey* (1968) [Paramount] screenplay by Arthur C. Clarke and Stanley Kubrick; directed by Stanley Kubrick; based on the story “The Sentinel” by Arthur C. Clarke
PROFESSIONAL MAGAZINE: *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman
PROFESSIONAL ARTIST: Jack Gaughan
FANZINE: *Science Fiction Review* ed. by Richard E. Geis
FAN WRITER: Harry Warner, Jr.
FAN ARTIST: Vaughn Bodē

1970

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

NOVEL: *The Left Hand of Darkness* by Ursula K. Le Guin [Ace, 1969]
NOVELLA: “Ship of Shadows” by Fritz Leiber [*F&SF* Jul 1969]
SHORT STORY: “Time Considered as a Helix of Semi-Precious Stones” by Samuel R. Delany [*New Worlds* Dec 1968]
DRAMATIC PRESENTATION: TV Coverage of Apollo XI

PROFESSIONAL MAGAZINE: *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman
PROFESSIONAL ARTIST: Frank Kelly Freas
FANZINE: *Science Fiction Review* ed. by Richard E. Geis
FAN WRITER: Wilson Tucker
FAN ARTIST: Tim Kirk

1971

Presented at Noreascon
Boston, Massachusetts • September 2-6

NOVEL: *Ringworld* by Larry Niven [Ballantine, 1970]
NOVELLA: “Ill Met in Lankhmar” by Fritz Leiber [*F&SF* Apr 1970]
SHORT STORY: “Slow Sculpture” by Theodore Sturgeon [*Galaxy* Feb 1970]
DRAMATIC PRESENTATION: No Award
PROFESSIONAL MAGAZINE: *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman
PROFESSIONAL ARTIST: Leo and Diane Dillon
FANZINE: *Locus* ed. by Charles N. Brown and Dena Brown
FAN WRITER: Richard E. Geis
FAN ARTIST: Alicia Austin

1972

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

NOVEL: *To Your Scattered Bodies Go* by Philip Jose Farmer [Putnam, 1971]
NOVELLA: “The Queen of Air and Darkness” by Poul Anderson [*F&SF* Apr 1971]
SHORT STORY: “Inconstant Moon” by Larry Niven [*All the Myriad Ways*, 1971]
DRAMATIC PRESENTATION: *A Clockwork Orange* (1971) [Hawk Films/Polaris/Warner Brothers] screenplay by Stanley Kubrick; directed by Stanley Kubrick; based on the novel by Anthony Burgess
PROFESSIONAL MAGAZINE: *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman
PROFESSIONAL ARTIST: Frank Kelly Freas
FANZINE: *Locus* ed. by Charles N. Brown and Dena Brown
FAN WRITER: Harry Warner, Jr.
FAN ARTIST: Tim Kirk

1973

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

NOVEL: *The Gods Themselves* by Isaac Asimov [*Galaxy* Mar/Apr, May/Jun 1972; *If* Mar/Apr 1972]
NOVELLA: “The Word for World is Forest” by Ursula K. Le Guin [*Again, Dangerous Visions*, 1972]
NOVELETTE: “Goat Song” by Poul Anderson [*F&SF* Feb 1972]
SHORT STORY: (tie) “Eurema’s Dam” by R. A. Lafferty [*New Dimensions* #2, 1972]; “The Meeting” by Frederik Pohl and C. M. Kornbluth [*F&SF* Nov 1972]

Hugo Winners (continued)

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

PROFESSIONAL EDITOR: Ben Bova

PROFESSIONAL ARTIST: Frank Kelly Freas

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

FAN WRITER: Terry Carr

FAN ARTIST: Tim Kirk

1974

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

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

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

NOVELETTE: “The Deathbird” by Harlan Ellison [*F&SF* Mar 1973]

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

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

PROFESSIONAL EDITOR: Ben Bova

PROFESSIONAL ARTIST: Frank Kelly Freas

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

FAN WRITER: Susan Wood

FAN ARTIST: Tim Kirk

1975

Presented at Aussiecon
Melbourne, Australia • August 14-17

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

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

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

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

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

PROFESSIONAL EDITOR: Ben Bova

PROFESSIONAL ARTIST: Frank Kelly Freas

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

FAN WRITER: Richard E. Geis

FAN ARTIST: William Rotsler

1976

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

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

NOVELLA: “Home is the Hangman” by Roger Zelazny [*Analog* Nov 1975]

NOVELETTE: “The Borderland of Sol” by Larry Niven [*Analog* Jan 1975]

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

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

PROFESSIONAL EDITOR: Ben Bova

PROFESSIONAL ARTIST: Frank Kelly Freas

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

FAN WRITER: Richard E. Geis

FAN ARTIST: Tim Kirk

1977

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

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

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

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

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

DRAMATIC PRESENTATION: No Award

PROFESSIONAL EDITOR: Ben Bova

PROFESSIONAL ARTIST: Rick Sternbach

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

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

FAN ARTIST: Phil Foglio

1978

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

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

NOVELLA: “Stardance” by Spider Robinson and Jeanne Robinson [*Analog* Mar 1977]

NOVELETTE: “Eyes of Amber” by Joan D. Vinge [*Analog* Jun 1977]

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

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

PROFESSIONAL EDITOR: George H. Scithers

PROFESSIONAL ARTIST: Rick Sternbach

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

FAN WRITER: Richard E. Geis

FAN ARTIST: Phil Foglio

1979

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

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

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

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

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

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

PROFESSIONAL EDITOR: Ben Bova

PROFESSIONAL ARTIST: Vincent Di Fate

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

FAN WRITER: Bob Shaw

FAN ARTIST: William Rotsler

1980

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

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

NOVELLA: “Enemy Mine” by Barry B. Longyear [*Asimov’s* Sep 1979]

NOVELETTE: “Sandkings” by George R. R. Martin [*Omni* Aug 1979]

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

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

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

PROFESSIONAL EDITOR: George H. Scithers

PROFESSIONAL ARTIST: Michael Whelan

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

FAN WRITER: Bob Shaw

FAN ARTIST: Alexis Gilliland

1981

Presented at Denvention
Denver, Colorado • September 3-7

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

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

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

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

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

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

PROFESSIONAL EDITOR: Edward L. Ferman

PROFESSIONAL ARTIST: Michael Whelan

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

FAN WRITER: Susan Wood

FAN ARTIST: Victoria Poyser

1982

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

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

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

NOVELETTE: “Unicorn Variation” by Roger Zelazny [*Asimov’s* Apr 1981]

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

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

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

PROFESSIONAL EDITOR: Edward L. Ferman

PROFESSIONAL ARTIST: Michael Whelan

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

FAN WRITER: Richard E. Geis

FAN ARTIST: Victoria Poyser

1983

Presented at ConStellation
Baltimore, Maryland • September 1-5

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

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

NOVELETTE: “Fire Watch” by Connie Willis [*Asimov’s* Feb 1982]

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



Hugo Winners (continued)

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

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

PROFESSIONAL EDITOR: Edward L. Ferman

PROFESSIONAL ARTIST: Michael Whelan

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

FAN WRITER: Richard E. Geis

FAN ARTIST: Alexis Gilliland

1984

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

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

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

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

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

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

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

PROFESSIONAL EDITOR: Shawna McCarthy

PROFESSIONAL ARTIST: Michael Whelan

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

FANZINE: *File 770* ed. by Mike Glycer

FAN WRITER: Mike Glycer

FAN ARTIST: Alexis Gilliland

1985

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

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

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

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

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

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

PROFESSIONAL ARTIST: Michael Whelan

PROFESSIONAL EDITOR: Terry Carr

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

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

FANZINE: *File 770* ed. by Mike Glycer

FAN WRITER: Dave Langford

FAN ARTIST: Alexis Gilliland

1986

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

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

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

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

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

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

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

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

PROFESSIONAL ARTIST: Michael Whelan

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

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

FAN WRITER: Mike Glycer

FAN ARTIST: joan hanke-woods

1987

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

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

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

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

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

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

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

PROFESSIONAL EDITOR: Terry Carr

PROFESSIONAL ARTIST: Jim Burns

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

FANZINE: *Ansible* ed. by Dave Langford

FAN WRITER: Dave Langford

FAN ARTIST: Brad Foster

1988

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

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

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

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

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

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

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

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

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Michael Whelan

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

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

FAN WRITER: Mike Glycer

FAN ARTIST: Brad Foster

1989

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

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

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

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

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

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

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

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Michael Whelan

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

FANZINE: *File 770* ed. by Mike Glycer

FAN WRITER: Dave Langford

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

1990

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

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

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

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

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

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

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

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Don Maitz

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

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

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

FAN WRITER: Dave Langford

FAN ARTIST: Stu Shiffman

1991

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

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

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

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

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

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

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

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Michael Whelan

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

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

FAN WRITER: David Langford

FAN ARTIST: Teddy Harvia

1992

Presented at MagiCon
Orlando, Florida • September 3-7

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

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

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

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

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

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

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Michael Whelan

Hugo Winners (continued)

ORIGINAL ARTWORK: Cover (*The Summer Queen* by Joan D. Vinge) by Michael Whelan
SEMI-PROZINE: *Locus* ed. by Charles N. Brown
FANZINE: *Mimosa* ed. by Dick Lynch and Nicki Lynch
FAN WRITER: David Langford
FAN ARTIST: Brad Foster

1993

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

NOVEL: (tie) *A Fire Upon the Deep* by Vernor Vinge [Tor, 1992]; *Doomsday Book* by Connie Willis [Bantam Spectra, 1992]
NOVELLA: “Barnacle Bill the Spacer” by Lucius Shepard [*Asimov's* Jul 1992]
NOVELETTE: “The Nutcracker Coup” by Janet Kagan [*Asimov's* Dec 1992]
SHORT STORY: “Even the Queen” by Connie Willis [*Asimov's* Apr 1992]
NON-FICTION BOOK: *A Wealth of Fable: An Informal History of Science Fiction Fandom in the 1950s* by Harry Warner, Jr. [SCIFI Press, 1992]
DRAMATIC PRESENTATION: *Star Trek: The Next Generation* – “The Inner Light” (1992) [Paramount] teleplay by Morgan Gendel and Peter Allan Fields; story by Morgan Gendel; directed by Peter Lauritson
PROFESSIONAL EDITOR: Gardner Dozois
PROFESSIONAL ARTIST: Don Maitz
ORIGINAL ARTWORK: *Dinotopia* by James Gurney [Turner, 1992]
SEMI-PROZINE: *Science Fiction Chronicle* ed. by Andrew I. Porter
FANZINE: *Mimosa* ed. by Dick Lynch and Nicki Lynch
FAN WRITER: Dave Langford
FAN ARTIST: Peggy Ranson

1994

Presented at ConAdian
Winnipeg, Canada • September 1-5

NOVEL: *Green Mars* by Kim Stanley Robinson [HarperCollins UK, 1993; Bantam Spectra, 1993]
NOVELLA: “Down in the Bottomlands” by Harry Turtledove [*Analog* Jan 1993]
NOVELETTE: “Georgia on my Mind” by Charles Sheffield [*Analog* Jan 1993]
SHORT STORY: “Death on the Nile” by Connie Willis [*Asimov's* Mar 1993]
NON-FICTION BOOK: *The Encyclopedia of Science Fiction* by John Clute and Peter Nicholls [Orbit, 1993; St. Martin's Press, 1993]
DRAMATIC PRESENTATION: *Jurassic Park* (1993) [Universal/Amblin] screenplay by Michael Crichton and David Koepp; directed by Steven Spielberg; based on the novel by Michael Crichton
PROFESSIONAL EDITOR: Kristine Kathryn Rusch
Professional Artist: Bob Eggleton
ORIGINAL ARTWORK: *Space Fantasy Commemorative Stamp Booklet* by Stephen Hickman [US Postal Service, 1993]
SEMI-PROZINE: *Science Fiction Chronicle* ed. by Andrew I. Porter

FANZINE: *Mimosa* ed. by Dick Lynch and Nicki Lynch
FAN WRITER: Dave Langford
FAN ARTIST: Brad Foster

1995

Presented at Intersection
Glasgow, Scotland • August 24-28

NOVEL: *Mirror Dance* by Lois McMaster Bujold [*Baen*, 1994]
NOVELLA: “Seven Views of Olduvai Gorge” by Mike Resnick [*F&SF* Oct/Nov 1994]
NOVELETTE: “The Martian Child” by David Gerrold [*F&SF* Sep 1994]
SHORT STORY: “None So Blind” by Joe Haldeman [*Asimov's* Nov 1994]
NON-FICTION BOOK: *I. Asimov: A Memoir* by Isaac Asimov [Doubleday, 1994]
DRAMATIC PRESENTATION: *Star Trek: The Next Generation* – “All Good Things...” (1994) [Paramount] written by Ronald D. Moore and Brannon Braga; directed by Winrich Kolbe
PROFESSIONAL EDITOR: Gardner Dozois
PROFESSIONAL ARTIST: Jim Burns
ORIGINAL ARTWORK: *Lady Cottington's Pressed Fairy Book* by Brian Froud and Terry Jones [Pavilion, 1994; Turner, 1994]
SEMI-PROZINE: *Interzone* ed. by David Pringle
FANZINE: *Ansible* ed. by Dave Langford
FAN WRITER: Dave Langford
FAN ARTIST: Teddy Harvia

1996

Presented at L.A.con III
Anaheim, California • August 29–September 2

NOVEL: *The Diamond Age* by Neal Stephenson [Bantam Spectra, 1995]
NOVELLA: “The Death of Captain Future” by Allen Steele [*Asimov's* Oct 1995]
NOVELETTE: “Think Like a Dinosaur” by James Patrick Kelly [*Asimov's* Jun 1995]
SHORT STORY: “The Lincoln Train” by Maureen F. McHugh [*F&SF* Apr 1995]
NON-FICTION BOOK: *Science Fiction: The Illustrated Encyclopedia* by John Clute [Dorling Kindersley, 1995]
DRAMATIC PRESENTATION: *Babylon 5* – “The Coming of Shadows” (1995) [Babylonian Productions] written by J. Michael Straczynski; directed by Janet Greek
PROFESSIONAL EDITOR: Gardner Dozois
PROFESSIONAL ARTIST: Bob Eggleton
ORIGINAL ARTWORK: *Dinotopia: The World Beneath* by James Gurney [Turner, 1995]
SEMI-PROZINE: *Locus* ed. by Charles N. Brown
FANZINE: *Ansible* ed. by Dave Langford
FAN WRITER: Dave Langford
FAN ARTIST: William Rotsler

1997

LoneStarCon 2
San Antonio, Texas • August 28-September 1

NOVEL: *Blue Mars* by Kim Stanley Robinson [HarperCollins Voyager, 1996; Bantam Spectra, 1996]
NOVELLA: “Blood of the Dragon” by George R. R. Martin [*Asimov's* Jul 1996]
NOVELETTE: “Bicycle Repairman” by Bruce Sterling [*Intersections* (Tor), 1996; *Asimov's* Oct/Nov 1996]
SHORT STORY: “The Soul Selects Her Own Society” by Connie Willis [*Asimov's* Apr 1996]
NON-FICTION BOOK: *Time & Chance* by L. Sprague de Camp [Donald M. Grant, 1996]
DRAMATIC PRESENTATION: *Babylon 5* – “Severed Dreams” (1996) [Babylonian Productions] written by J. Michael Straczynski; directed by David Eagle
PROFESSIONAL EDITOR: Gardner Dozois
PROFESSIONAL ARTIST: Bob Eggleton
SEMI-PROZINE: *Locus* ed. by Charles N. Brown
FANZINE: *Mimosa* ed. by Dick Lynch and Nicki Lynch
FAN WRITER: Dave Langford
FAN ARTIST: William Rotsler

1998

BucConeer
Baltimore, Maryland • August 5-9

NOVEL: *Forever Peace* by Joe Haldeman [Ace, 1997]
NOVELLA: “...Where Angels Fear to Tread” by Allen Steele [*Asimov's* Oct/Nov 1997]
NOVELETTE: “We Will Drink a Fish Together...” by Bill Johnson [*Asimov's* May 1997]
SHORT STORY: “The 43 Antarean Dynasties” by Mike Resnick [*Asimov's* Dec 1997]
NON-FICTION BOOK: *The Encyclopedia of Fantasy* by John Clute and John Grant [Orbit, 1997; St. Martin's Press, 1997]
DRAMATIC PRESENTATION: *Contact* (1997) [SouthSide Amusement/ Warner Brothers] screenplay by James V. Hart and Michael Goldenberg; directed by Robert Zemeckis; based on the story by Carl Sagan and Ann Druyan; based on the novel by Carl Sagan
PROFESSIONAL EDITOR: Gardner Dozois
PROFESSIONAL ARTIST: Bob Eggleton
SEMI-PROZINE: *Locus* ed. by Charles N. Brown
FANZINE: *Mimosa* ed. by Nicki Lynch and Richard Lynch
FAN WRITER: Dave Langford
FAN ARTIST: Joe Mayhew

1999

Aussiecon Three
Melbourne, Australia • September 2-6

NOVEL: *To Say Nothing of the Dog* by Connie Willis [Bantam Spectra, 1998]
NOVELLA: “Oceanic” by Greg Egan [*Asimov's* Aug 1998]
NOVELETTE: “Taklamakan” by Bruce Sterling [*Asimov's* Oct/Nov 1998]

SHORT STORY: “The Very Pulse of the Machine” by Michael Swanwick [*Asimov's* Feb 1998]
RELATED BOOK: *The Dreams Our Stuff Is Made of: How Science Fiction Conquered the World* by Thomas M. Disch [Free Press, 1998]
DRAMATIC PRESENTATION: *The Truman Show* (1998) [Paramount] written by Andrew Niccol; directed by Peter Weir
PROFESSIONAL EDITOR: Gardner Dozois
PROFESSIONAL ARTIST: Bob Eggleton
SEMI-PROZINE: *Locus* ed. by Charles N. Brown
FANZINE: *Ansible* ed. by Dave Langford
FAN WRITER: Dave Langford
FAN ARTIST: Ian Gunn

2000

Chicon 2000
Chicago, Illinois • August 31-September 4

NOVEL: *A Deepness in the Sky* by Vernor Vinge [Tor, 1999]
NOVELLA: “The Winds of Marble Arch” by Connie Willis [*Asimov's* Oct/Nov 1999]
NOVELETTE: “10 to 16 to 1” by James Patrick Kelly [*Asimov's* Jun 1999]
SHORT STORY: “Scherzo with Tyrannosaur” by Michael Swanwick [*Asimov's* Jul 1999]
RELATED BOOK: *Science Fiction of the 20th Century* by Frank M. Robinson [Collector's Press, 1999]
DRAMATIC PRESENTATION: *Galaxy Quest* (1999) [DreamWorks SKG] screenplay by David Howard and Robert Gordon; story by David Howard; directed by Dean Parisot
PROFESSIONAL EDITOR: Gardner Dozois
PROFESSIONAL ARTIST: Michael Whelan
SEMI-PROZINE: *Locus* ed. by Charles N. Brown
FANZINE: *File 770* ed. by Mike Glyer
FAN WRITER: Dave Langford
FAN ARTIST: Joe Mayhew

2001

The Millennium Philcon
Philadelphia, Pennsylvania • August 30-September 3

NOVEL: *Harry Potter and the Goblet of Fire* by J. K. Rowling [Bloomsbury, 2000; Scholastic, 2000]
NOVELLA: “The Ultimate Earth” by Jack Williamson [*Analog* Dec 2000]
NOVELETTE: “Millennium Babies” by Kristine Kathryn Rusch [*Asimov's* Jan 2000]
SHORT STORY: “Different Kinds of Darkness” by David Langford [*F&SF* Jan 2000]
RELATED BOOK: *Greetings from Earth: The Art of Bob Eggleton* by Bob Eggleton and Nigel Suckling [Paper Tiger, 2000]
DRAMATIC PRESENTATION: *Crouching Tiger, Hidden Dragon* (2000) [China Film] screenplay by Wang Hui-Ling, James Schamus, and Tsai Kuo Jung; directed by Ang Lee; based on the book by Wang Du Lu

Hugo Winners (continued)

PROFESSIONAL EDITOR: Gardner Dozois
PROFESSIONAL ARTIST: Bob Eggleton
SEMI-PROZINE: *Locus* ed. by Charles N. Brown
FANZINE: *File 770* ed. by Mike Glyer
FAN WRITER: Dave Langford
FAN ARTIST: Teddy Harvia

2002

ConJosé
San Jose, California • August 29-September 2
NOVEL: *American Gods* by Neil Gaiman [Morrow, 2001]
NOVELLA: “Fast Times at Fairmont High” by Vernor Vinge [*The Collected Stories of Vernor Vinge* (Tor), 2001]
NOVELETTE: “Hell Is the Absence of God” by Ted Chiang [*Starlight #3* (Tor), 2001]
SHORT STORY: “The Dog Said Bow-Wow” by Michael Swanwick [*Asimov’s* Oct/Nov 2001]
RELATED BOOK: *The Art of Chesley Bonestell* by Ron Miller and Frederick C. Durant III with Melvin H. Schuetz [Paper Tiger, 2001]
DRAMATIC PRESENTATION: *The Lord of the Rings: The Fellowship of the Ring* (2001) [New Line Cinema/The Saul Zaentz Company/WingNut Films] screenplay by Fran Walsh, Philipa Boyens, and Peter Jackson; directed by Peter Jackson; based on the book *The Fellowship of the Ring* by J. R. R. Tolkien
PROFESSIONAL EDITOR: Ellen Datlow
PROFESSIONAL ARTIST: Michael Whelan
SEMI-PROZINE: *Locus* ed. by Charles N. Brown
FANZINE: *Ansible* ed. by Dave Langford
FAN WRITER: Dave Langford
FAN ARTIST: Teddy Harvia
WEBSITE: *Locus Online* (www.locusmag.com) by Mark R. Kelly

2003

Torcon 3
Toronto, Canada • August 28-September 1
NOVEL: *Hominids* by Robert J. Sawyer [Analog Jan, Feb, Mar, Apr 2002; Tor, 2002]
NOVELLA: *Coraline* by Neil Gaiman [HarperCollins, 2002]
NOVELETTE: “Slow Life” by Michael Swanwick [*Analog* Dec 2002]
SHORT STORY: “Falling onto Mars” by Geoffrey A. Landis [*Analog* Jul/Aug 2002]
RELATED BOOK: *Better to Have Loved: The Life of Judith Merrill* by Judith Merrill and Emily Pohl-Weary [Between the Lines, 2002]
DRAMATIC PRESENTATION, LONG FORM: *The Lord of the Rings: The Two Towers* (2002) [New Line Cinema] screenplay by Fran Walsh, Philippa Boyens, Stephen Sinclair and Peter Jackson; directed by Peter Jackson; based on the book *The Two Towers* by J. R. R. Tolkien
DRAMATIC PRESENTATION, SHORT FORM: *Buffy the Vampire Slayer – “Conversations with Dead People”* (2002) [20th Century Fox Television/Mutant Enemy Inc.] teleplay by Jane Espenson and Drew Goddard; directed by Nick Marck
PROFESSIONAL EDITOR: Gardner Dozois
PROFESSIONAL ARTIST: Bob Eggleton

SEMI-PROZINE: *Locus* ed. by Charles N. Brown, Jennifer A. Hall, and Kirsten Gong-Wong
FANZINE: *Mimosa* ed. by Rich Lynch and Nicki Lynch
FAN WRITER: Dave Langford
FAN ARTIST: Sue Mason

2004

Noreascon 4
Boston, Massachusetts • September 2-6
NOVEL: *Paladin of Souls* by Lois McMaster Bujold [Eos, 2003]
NOVELLA: “The Cookie Monster” by Vernor Vinge [*Analog* Oct 2003]
NOVELETTE: “Legions in Time” by Michael Swanwick [*Asimov’s* Apr 2003]
SHORT STORY: “A Study in Emerald” by Neil Gaiman [*Shadows Over Baker Street* ed. by Michael Reaves and John Pelan (Del Rey), 2003]
RELATED BOOK: *The Chesley Awards for Science Fiction and Fantasy Art: A Retrospective* by John Grant, Elizabeth L. Humphrey, and Pamela D. Scoville [Artist’s and Photographer’s Press Ltd., 2003]
DRAMATIC PRESENTATION, LONG FORM: *The Lord of the Rings: The Return of the King* (2003) [New Line Cinema] screenplay by Fran Walsh, Philippa Boyens, and Peter Jackson; directed by Peter Jackson; based on the book *The Return of the King* by J. R. R. Tolkien
DRAMATIC PRESENTATION, SHORT FORM: “Gollum’s Acceptance Speech at the 2003 MTV Movie Awards” (2003) [Wingnut Films/New Line] written and directed by Fran Walsh, Philippa Boyens, and Peter Jackson
PROFESSIONAL EDITOR: Gardner Dozois
PROFESSIONAL ARTIST: Bob Eggleton
SEMI-PROZINE: *Locus* ed. by Charles N. Brown, Jennifer A. Hall, and Kirsten Gong-Wong
FANZINE: *Emerald City* ed. by Cheryl Morgan
FAN WRITER: Dave Langford
FAN ARTIST: Frank Wu

2005

Interaction
Glasgow, Scotland • August 4-8
NOVEL: *Jonathan Strange & Mr. Norrell* by Susanna Clarke [Bloomsbury, 2004]
NOVELLA: “The Concrete Jungle” by Charles Stross [*The Atrocity Archives* (Golden Gryphon), 2004]
NOVELETTE: “The Faery Handbag” by Kelly Link [*The Faery Reel: Tales from the Twilight Realm* (Viking), 2004]
SHORT STORY: “Travels with My Cats” by Mike Resnick [*Asimov’s* Feb 2004]
RELATED BOOK: *The Cambridge Companion to Science Fiction* by Edward James and Farah Mendlesohn [Cambridge University Press, 2003]
DRAMATIC PRESENTATION, LONG FORM: *The Incredibles* (2004) [Pixar Animation/Disney] written and directed by Brad Bird
DRAMATIC PRESENTATION, SHORT FORM: *Battlestar Galactica – “33”* (2004) [NBC Universal/Sci Fi Channel] written by Ronald D.

Moore; directed by Michael 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
WEBSITE: *Sci Fiction* (www.scifi.com/scifiction) by Ellen Datlow

2006

L.A.con IV
Los Angeles, California • August 23-27
NOVEL: *Spin* by Robert Charles Wilson [Tor, 2005]
NOVELLA: “Inside Job” by Connie Willis [*Asimov’s* Jan 2005]
NOVELETTE: “Two Hearts” by Peter S. Beagle [*F&SF* Oct/Nov 2005]
SHORT STORY: “Tk’tk’tk” by David D. Levine [*Asimov’s* Mar 2005]
RELATED BOOK: *Storyteller: Writing Lessons and More from 27 Years of the Clarion Writers’ Workshop* by Kate Wilhelm [Small Beer Press, 2005]
DRAMATIC PRESENTATION, LONG FORM: *Serenity* (2005) [Universal Pictures/Mutant Enemy, Inc.] written and directed by Joss Whedon
DRAMATIC PRESENTATION, SHORT FORM: *Doctor Who – “The Empty Child / The Doctor Dances”* (2005) [BBC Wales/BBC1] written by Steven Moffat; directed by James Hawes
PROFESSIONAL EDITOR: David G. Hartwell
PROFESSIONAL ARTIST: Donato Giancola
SEMI-PROZINE: *Locus* ed. by Charles N. Brown, Kirsten Gong-Wong, and Liza Groen Trombi
FANZINE: *Plokta* ed. by Alison Scott, Steve Davies, and Mike Scott
FAN WRITER: Dave Langford
FAN ARTIST: Frank Wu

2007

Nippon 2007
Yokohama, Japan • August 30-September 3
NOVEL: *Rainbows End* by Vernor Vinge [Tor, 2006]
NOVELLA: “A Billion Eves” by Robert Reed [*Asimov’s* Oct/Nov 2006]
NOVELETTE: “The Djinn’s Wife” by Ian McDonald [*Asimov’s* Jul 2006]
SHORT STORY: “Impossible Dreams” by Tim Pratt [*Asimov’s* Jul 2006]
RELATED BOOK: *James Tiptree, Jr.: The Double Life of Alice B. Sheldon* by Julie Phillips [St. Martin’s Press, 2006]:
DRAMATIC PRESENTATION, LONG FORM: *Pan’s Labyrinth* (2006) [Picturehouse] screenplay by Guillermo del Toro; directed by Guillermo del Toro
DRAMATIC PRESENTATION, SHORT FORM: *Doctor Who – “Girl in the Fireplace”* (2006) [BBC Wales/BBC1] written by Steven Moffat; directed by Euros Lyn
EDITOR, LONG FORM: Patrick Nielsen Hayden

EDITOR, SHORT FORM: Gordon Van Gelder (*The Magazine of Fantasy and Science Fiction*)
PROFESSIONAL ARTIST: Donato Giancola
SEMI-PROZINE: *Locus* ed. by Charles N. Brown, Kirsten Gong-Wong, and Liza Groen Trombi
FANZINE: *Science-Fiction Five-Yearly* ed. by Lee Hoffman, Geri Sullivan, and Randy Byers
FAN WRITER: Dave Langford
FAN ARTIST: Frank Wu

2008

Denvention 3
Denver, Colorado • August 6-10
NOVEL: *The Yiddish Policemen’s Union* by Michael Chabon [HarperCollins, 2007; Fourth Estate, 2007]
NOVELLA: “All Seated on the Ground” by Connie Willis [*Asimov’s* Dec 2007; Subterranean Press, 2007]
NOVELETTE: “The Merchant and the Alchemist’s Gate” by Ted Chiang [*F&SF* Sep 2007; Subterranean Press, 2007]
SHORT STORY: “Tideline” by Elizabeth Bear [*Asimov’s* Jun 2007]
RELATED BOOK: *Brave New Words: The Oxford Dictionary of Science Fiction* by Jeff Prucher [Oxford University Press, 2007]
DRAMATIC PRESENTATION, LONG FORM: *Stardust* (2007) [Paramount Pictures] written by Jane Goldman & Matthew Vaughn; directed by Matthew Vaughn; based on the novel by Neil Gaiman, illustrated by Charles Vess
DRAMATIC PRESENTATION, SHORT FORM: *Doctor Who – “Blink”* (2007) [BBC] written by Steven Moffat; directed by Hettie Macdonald
EDITOR, LONG FORM: David G. Hartwell
EDITOR, SHORT FORM: Gordon Van Gelder (*The Magazine of Fantasy and Science Fiction*)
PROFESSIONAL ARTIST: Stephan Martinière
SEMI-PROZINE: *Locus* ed. by Charles N. Brown, Kirsten Gong-Wong, and Liza Groen Trombi
FANZINE: *File 770* ed. by Mike Glyer
FAN WRITER: John Scalzi
FAN ARTIST: Brad W. Foster



Hugo Winners (continued)

2009

Anticipation
Montreal, Canada • August 6-10

NOVEL: *The Graveyard Book* by Neil Gaiman [HarperCollins, 2008; Bloomsbury UK, 2008]

NOVELLA: “The Erdmann Nexus” by Nancy Kress [*Asimov’s* Oct/Nov 2008]

NOVELETTE: “Shoggoths in Bloom” by Elizabeth Bear [*Asimov’s* Mar 2008]

SHORT STORY: “Exhalation” by Ted Chiang [*Eclipse Two* ed. by Jonathan Strahan (Night Shade), 2008]

RELATED BOOK: *Your Hate Mail Will Be Graded: A Decade of Whatever, 1998-2008* by John Scalzi [Subterranean Press, 2008]

GRAPHIC STORY: *Girl Genius, Volume 8: Agatha Heterodyne and the Chapel of Bones* [Airship Entertainment, 2008] written by Kaja and Phil Foglio; art by Phil Foglio; colors by Cheyenne Wright

DRAMATIC PRESENTATION, LONG FORM: *WALL-E* (2008) [Pixar/Walt Disney] screenplay by Andrew Stanton & Jim Reardon; story by Andrew Stanton and Pete Docter; directed by Andrew Stanton

DRAMATIC PRESENTATION, SHORT FORM: *Doctor Horrible’s Sing-Along Blog* (2008) [Mutant Enemy] written by Joss Whedon, Zack Whedon, Jed Whedon, and Maurissa Tancharoen; directed by Joss Whedon

EDITOR, LONG FORM: David G. Hartwell

EDITOR, SHORT FORM: Ellen Datlow

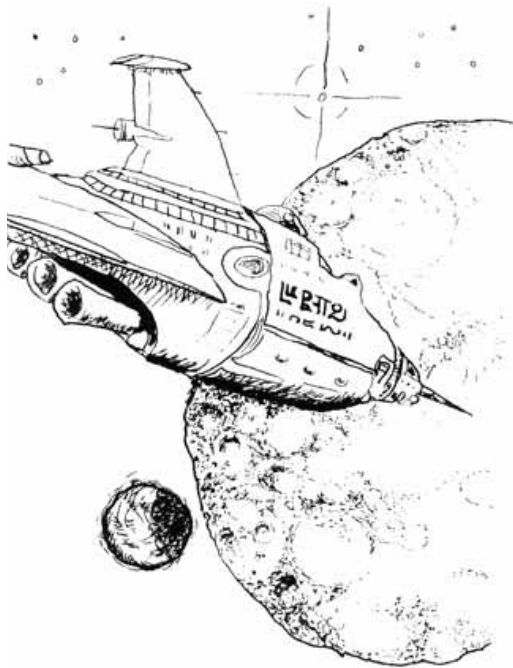
PROFESSIONAL ARTIST: Donato Giancola

SEMI-PROZINE: *Weird Tales* ed. by Ann VanderMeer and Stephen H. Segal

FANZINE: *Electric Velocipede* ed. by John Klima

FAN WRITER: Cheryl Morgan

FAN ARTIST: Frank Wu



2010

Aussiecon 4
Melbourne, Australia • September 2-6

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

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

NOVELETTE: “The Island” by Peter Watts [*The New Space Opera 2* ed. by Gardner Dozois and Jonathan Strahan (Eos), 2009]

SHORT STORY: “Bridesicle” by Will McIntosh [*Asimov’s* Jan 2009]

RELATED WORK: *This Is Me, Jack Vance! (Or, More Properly, This Is “I”)* by Jack Vance [Subterranean, 2009]

GRAPHIC STORY: *Girl Genius, Volume 9: Agatha Heterodyne and the Heirs of the Storm* [Airship Entertainment, 2009] written by Kaja and Phil Foglio; art by Phil Foglio; colors by Cheyenne Wright

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

DRAMATIC PRESENTATION, SHORT FORM: *Doctor Who* – “The Waters of Mars” (2009) [BBC Wales] written by Russell T Davies and Phil Ford; directed by Graeme Harper

EDITOR, LONG FORM: Patrick Nielsen Hayden

EDITOR, SHORT FORM: Ellen Datlow

PROFESSIONAL ARTIST: Shaun Tan

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

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

FAN WRITER: Frederik Pohl

FAN ARTIST: Brad W. Foster

2011

Renovation
Reno, Nevada • August 17-21

NOVEL: *Blackout/All Clear* by Connie Willis [Ballantine Spectra, 2010]

NOVELLA: *The Lifecycle of Software Objects* by Ted Chiang [Subterranean, 2010]

NOVELETTE: “The Emperor of Mars” by Allen M. Steele [*Asimov’s* Jun 2010]

SHORT STORY: “For Want of a Nail” by Mary Robinette Kowal [*Asimov’s* Sep 2010]

RELATED WORK: *Chicks Dig Time Lords: A Celebration of Doctor Who by the Women Who Love It* ed. by Lynne M. Thomas and Tara O’Shea [Mad Norwegian, 2010]

GRAPHIC STORY: *Girl Genius, Volume 10: Agatha Heterodyne and the Guardian Muse* [Airship Entertainment, 2010] written by Kaja and Phil Foglio; art by Phil Foglio; colors by Cheyenne Wright

DRAMATIC PRESENTATION, LONG FORM: *Inception* (2010) [Warner] written and directed by Christopher Nolan

DRAMATIC PRESENTATION, SHORT FORM: *Doctor Who* – “The Pandorica Opens/The Big Bang” (2010) [BBC Wales] written by Steven Moffat; directed by Toby Haynes

EDITOR, LONG FORM: Lou Anders

EDITOR, SHORT FORM: Sheila Williams

PROFESSIONAL ARTIST: Shaun Tan

SEMI-PROZINE: *Clarkesworld* ed. by Neil Clarke, Cheryl Morgan, and Sean Wallace; Podcast directed by Kate Baker

FANZINE: *The Drink Tank* ed. by Christopher J Garcia and James Bacon

FAN WRITER: Claire Brialey

FAN ARTIST: Brad W. Foster

2012

Presented at Chicon 7
Chicago, Illinois • August 30-September 3

NOVEL: *Among Others* by Jo Walton [Tor, 2011]

NOVELLA: “The Man Who Bridged the Mist” by Kij Johnson [*Asimov’s* Oct/Nov 2011]

NOVELETTE: “Six Months, Three Days” by Charlie Jane Anders [*Tor.com* Jun 8, 2011]

SHORT STORY: “The Paper Menagerie” by Ken Liu [*F&SF* Mar/Apr 2011]

NON-FICTION BOOK: *The Encyclopedia of Science Fiction, Third Edition* ed. by John Clute, David Langford, Peter Nicholls, and Graham Sleight [Gollancz, 2011]

GRAPHIC STORY: “Digger” [Sofawolf Press, 2011; www.diggercomic.com, 2011] by Ursula Vernon

DRAMATIC PRESENTATION, LONG FORM: *Game of Thrones (Season 1)* (2011) [HBO] written by David Benioff, D. B. Weiss, Bryan Cogman, Jane Espenson, and George R. R. Martin; directed by Brian Kirk, Daniel Minahan, Tim van Patten, and Alan Taylor; created by David Benioff and D. B. Weiss

DRAMATIC PRESENTATION, SHORT FORM: *Doctor Who* – “The Doctor’s Wife” (2011) [BBC Wales] written by Neil Gaiman; directed by Richard Clark

EDITOR, LONG FORM: Betsy Wollheim

EDITOR, SHORT FORM: Sheila Williams

PROFESSIONAL ARTIST: John Picacio

SEMI-PROZINE: *Locus* ed. by Liza Groen Trombi, Kirsten Gong-Wong, et al.

FANZINE: *SF Signal* ed. by John DeNardo

FAN WRITER: Jim C. Hines

FAN ARTIST: Maurine Starkey

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

2013

Presented at LoneStarCon 3
San Antonio, Texas • August 29-September 2

NOVEL: *Red Shirts: A Novel in Three Codas*, by John Scalzi [Tor, 2012; Gollancz, 2012]

NOVELLA: “The Emperor’s Soul” by Brandon Sanderson [Tachyon, 2012]

NOVELETTE: “The Girl-Thing Who Went Out for Sushi” by Pat Cadigan [Edge of Infinity, Solaris 2012]

SHORT STORY: “Mono No Aware” by Ken Liu [The Future is Japanese, VIZ Media LLC, 2012]

NON-FICTION BOOK: “Writing Excuses, Season Seven”, by Brandon Sanderson, Dan Wells, Mary Robinette Kowal, Howard Taylor

and Jordan Sanderson, [podcast series, 2012]

GRAPHIC STORY: *Saga*, Volume One, written by Brian K. Vaughan, illustrated by Fiona Staples [Image Comics, 2012]

DRAMATIC PRESENTATION, LONG FORM: *The Avengers*, Screenplay written by Josh Whedon; directed by Josh Whedon [Marvel Studios, Disney, Paramount, 2012]

DRAMATIC PRESENTATION, SHORT FORM: *Game of Thrones*, “Black Water” written by George R. R. Martin; directed by Neill Marshall; created by David Benioff and D. B. Weiss [HBO, 2012]

EDITOR, LONG FORM: Patrick Nielsen Hayden

EDITOR, SHORT FORM: Stanley Schmidt

PROFESSIONAL ARTIST: John Picacio

SEMI-PROZINE: *Clarkesworld* ed. by Neil Clark, Jason Heller, Sean Wallace and Kate Baker

FANZINE: *SF Signal* ed. by John DeNardo

FAN WRITER: Tansy Rayner Roberts

FAN ARTIST: Galen Dara

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

2014

Presented at Loncon 3
London, United Kingdom • August 14-18

NOVEL: *Ancillary Justice* by Ann Leckie [Orbit US/Orbit UK, 2013]

NOVELLA: “Equoid” by Charles Stross [*tor.com* Sep, 2013]

NOVELETTE: “The Lady Astronaut of Mars” by Mary Robineete Kowal [*maryrobinettekowal.com/tor.com* Sep, 2013]

SHORT STORY: “The Water That Falls on You from Nowhere” by John Chu [*tor.com* Feb, 2013]

NON-FICTION BOOK: *We Have Always Fought: Challenging the Women, Cattle and Slaves Narrative* by Kameron Hurley [A Dribble of Ink]

GRAPHIC STORY: “Time” by Randall Munroe [XKCD]

DRAMATIC PRESENTATION, LONG FORM: *Gravity* written by Alfonso Cuarón and Jonás Cuarón; directed by Alfonso Cuarón [Esperanto Filmoj, Heyday Films, Warner Bros.]

DRAMATIC PRESENTATION, SHORT FORM: *Game of Thrones*, “The Rains of Castamere” written by David Benioff and D. B. Weiss; directed by David Nutter [HBOEntertainment in association with Bighead, Littlehead; television 360; Startling Television and Generator Productions]

EDITOR, LONG FORM: Ginjer Buchanan

EDITOR, SHORT FORM: Ellen Datlow

PROFESSIONAL ARTIST: Julie Dillon

SEMI-PROZINE: *Lightspeed Magazine* ed. by John Joseph Adams, Rich Horton and Stefan Rudnicki

FANZINE: *A Dribble of Ink* ed. by Aidan Moher

FAN WRITER: Kameron Hurley

FAN ARTIST: Sarah Webb

FANCAST: *SF Signal Podcast* by Patrick Hester

Hugo Winners (continued)

2015

Presented at Sasquan
Spokane, Washington • August 19-23

NOVEL: *The Three Body Problem* by Cixin Liu, translated by Ken Liu [Tor 2014]

NOVELLA: No Award

NOVELETTE: “The Day the World Turned Upside Down” by Thomas Olde Heuvelt, translated by Lia Belt [*Lightspeed* Apr, 2014]

SHORT STORY: No Award

NON-FICTION BOOK: No Award

GRAPHIC STORY: “Ms. Marvel Volume 1: No Normal” written by G. Willow Wilson, illustrated by Adrian Alphona and Jake Wyatt [Marvel Comics, 2014]

DRAMATIC PRESENTATION, LONG FORM: *Guardians of the Galaxy* written by James Gunn and Nicole Perlman; directed by James Gunn [Marvel Studios, Moving Picture Company]

DRAMATIC PRESENTATION, SHORT FORM: *Orphan Black* “By Means Which Have Never Yet Been Tried” written by Graeme Manson; directed by John Fawcett [Temple Street Productions, Space/ BBC America]

EDITOR, LONG FORM: No Award

EDITOR, SHORT FORM: No Award

PROFESSIONAL ARTIST: Julie Dillon

SEMI-PROZINE: *Lightspeed Magazine* ed. by John Joseph Adams, Stefan Rudnicki, Rich Horton, Wendy Wagner and Christie Yant

FANZINE: *Journey Planet* ed. by James Bacon, Christopher J. Garcia, Colin Harris, Alissa McKersie and Helen J. Montgomery

FAN WRITER: Laura J. Mixon

FAN ARTIST: Elizabeth Leggett

FANCAST: *Galactic Suburbia Podcast* by Alisa Kranostein, Alexandra Pierce, Tansy Rayner Roberts

2016

Presented at MidAmeriCon II
Kansas City, Missouri • August 17-21

NOVEL: *The Fifth Season* by N. K. Jemisin [Orbit, 2015]

NOVELLA: “Binti” by Nnedi Okorafor [*tor.com*]

NOVELETTE: “Folding Beijing” by Hao Jingfang, translated by Ken Liu [*Uncanny Magazine* Jan-Feb, 2015]

SHORT STORY: “Cat Pictures Please” by Naomi Kritzer [*Clarkesworld* Jan 2015]

NON-FICTION BOOK: No Award

GRAPHIC STORY: *The Sandman: Overture* written by Neil Gaiman, art by J. H. Williams III [Vertigo]

DRAMATIC PRESENTATION, LONG FORM: *The Martian* (2011) screenplay by Drew Goddard; directed by Ridley Scott [Scott Free Productions; Kinberg Genre; TSG Entertainment; 20th Century Fox]

DRAMATIC PRESENTATION, SHORT FORM: *Jessica Jones* “AKA Smile” written by Scott Reynolds, Melissa Rosenberg and Jamie King; directed by Michael Rymer [Marvel Television, ABC Studios, Tall Girls Productions and Netflix]

EDITOR, LONG FORM: Sheila E. Gilbert

EDITOR, SHORT FORM: Ellen Datlow

PROFESSIONAL ARTIST: Abigail Larson

SEMI-PROZINE: *Uncanny Magazines* ed. by Lynne M. Thomas, Michael Damian Thomas, Michi Trota, Erica Ensign and Steven Schapansky

FANZINE: *File 770* ed. by Mike Glyer

FAN WRITER: Mike Glyer

FAN ARTIST: Steve Stiles

FANCAST: No Award

2017

Presented at Worldcon 75
Helsinki, Finland • August 9-13

NOVEL: *The Obelisk Gate* by N. K. Jemisin [Orbit 2016]

NOVELLA: “Every Heart a Doorway” by Seanan McGuire [*tor.com*]

NOVELETTE: “The Tomato Thief” by Ursula Vernon [*apex Magazine* Jan, 2016]

SHORT STORY: “Seasons of Glass and Iron” by Amal El-Mohtar [*The Starlight Wood: New Fairy Tales*, Saga Press]

NON-FICTION BOOK: *Words Are My Matter: Writings About Life and Books, 2000-2016* by Ursula K. Le Guin [Small Beer]

GRAPHIC STORY: *Monstress*, “Volume 1: Awakening” written by Marjorie Liu, illustrated by Sana Takeda [Image]

DRAMATIC PRESENTATION, LONG FORM: *Arrival* screenplay by Eric Heisserer based on a short story by Ted Chiang; directed by Denis Villeneuve [21 Laps Entertainment/Film Nation Entertainment/Lava Bear Films]

DRAMATIC PRESENTATION, SHORT FORM: *The Expanse*, “Leviathan Wakes” written by Mark Fergus and Hawk Ostby; directed by Terry McDonough [SyFy]

EDITOR, LONG FORM: Liz Gorinsky

EDITOR, SHORT FORM: Ellen Datlow

PROFESSIONAL ARTIST: Julie Dillon

SEMI-PROZINE: *Uncanny Magazines* ed. by Lynne M. Thomas, Michael Damian Thomas, Michi Trota and Julia Rios; podcast produced by Erica Ensign and Steven Schapansky

FANZINE: *Lady Business* ed. by Clare, Ira, Jodie, KJ, Renay and Susan

FAN WRITER: Abigail Nussbaum

FAN ARTIST: Elizabeth Leggett

FANCAST: *Tea and Jeopardy* by Emma Newman and Peter Newman

2018

Presented at Worldcon 76
San Jose, California • August 16-20

NOVEL: *The Stone Sky* by N. K. Jemisin [Orbit]

NOVELLA: “All Systems Red” by Martha Wells [*tor.com* 2017]

NOVELETTE: “The Secret Life of Bots” by Suzanne Palmer [*Clarkesworld* Sep, 2017]

SHORT STORY: “Welcome to Your Authentic Indian Experience” by Rebecca Roanhorse [Apex Aug, 2017]

SERIES: *World of the Five Gods* by Lois McMaster Bujold [Harper/ Voyager/Spectrum Literary Agency]

NON-FICTION BOOK: *No Time to Spare: Thinking About What Matters* by Ursula K. Le Guin [Houghton Mifflin Harcourt]

GRAPHIC STORY: *Monstress*, “Volume 2: The Blood” written by Marjorie M. Liu, illustrated by Sana Takeda [Image Comics]

DRAMATIC PRESENTATION, LONG FORM: *Wonder Woman* screenplay by Allan Heinberg; story by Zack Snyder, Allan Heinberg and Jason Fuchs; directed by Patty Jenkins [DC Films/Warner Brothers]

DRAMATIC PRESENTATION, SHORT FORM: *The Good Place*, “The Trolley Problem” written by Josh Siegal and Dylan Morgan; directed by Dean Holland [Fremulon/3 Arts Entertainment/Universal Television]

EDITOR, LONG FORM: Sheila Gilbert

EDITOR, SHORT FORM: Lynne M. Thomas and Michael Damian Thomas

PROFESSIONAL ARTIST: Sana Takeda

SEMI-PROZINE: *Uncanny Magazines* ed. by Lynne M. Thomas, Michael Damian Thomas, Michi Trota and Julia Rios; podcast produced by Erica Ensign and Steven Schapansky

FANZINE: *File 770* ed. by Mike Glyer

FAN WRITER: Sarah Gailey

FAN ARTIST: Geneva Benton

FANCAST: *Ditch Diggers* by Mur Lafferty and Matt Wallace

2019

Presented at Worldcon 77
Dublin, Ireland • August 15-19

NOVEL: *The Calculating Stars*, by Mary Robinette Kowal (Tor)

NOVELLA: “Artificial Condition”, by Martha Wells (Tor.com publishing)

NOVELETTE: “If at First You Don’t Succeed, Try, Try Again,” by Zen Cho (B&N Sci-Fi and Fantasy Blog, 29 November 2018)

BEST SHORT STORY: “A Witch’s Guide to Escape: A Practical Compendium of Portal Fantasies,” by Alix E. Harrow (Apex Magazine, February 2018)

BEST SERIES: *Wayfarers*, by Becky Chambers (Hodder & Stoughton / Harper Voyager)

BEST RELATED WORK: Archive of Our Own, a project of the Organization for Transformative Works

BEST ART BOOK: *The Books of Earthsea: The Complete Illustrated Edition*, illustrated by Charles Vess, written by Ursula K. Le Guin (Saga Press /Gollancz)

BEST GRAPHIC STORY: *Monstress*, Volume 3: Haven, written by Marjorie Liu, art by Sana Takeda (Image Comics)

BEST DRAMATIC PRESENTATION, LONG FORM: Spider-Man: Into the Spider-Verse, screenplay by Phil Lord and Rodney Rothman, directed by Bob Persichetti, Peter Ramsey and Rodney Rothman (Sony)

BEST DRAMATIC PRESENTATION, SHORT FORM: *The Good Place*: “Janet(s),” written by Josh Siegal & Dylan Morgan, directed by Morgan Sackett (NBC)

BEST EDITOR, SHORT FORM: Gardner Dozois

BEST EDITOR, LONG FORM: Navah Wolfe

BEST PROFESSIONAL ARTIST: Charles Vess

BEST SEMIPROZINE: Uncanny Magazine, publishers/editors-in-chief Lynne M. Thomas and Michael Damian Thomas, managing editor Michi Trota, podcast producers Erika Ensign and Steven Schapansky, Disabled People Destroy Science Fiction Special Issue editors-in-chief Elsa Sjunneson-Henry and Dominik Parisien

BEST FANZINE: Lady Business, editors Ira, Jodie, KJ, Renay & Susan

BEST FANCAST: Our Opinions Are Correct, hosted by Annalee Newitz and Charlie Jane Anders

BEST FAN WRITER: Foz Meadows

BEST FAN ARTIST: Likhain (Mia Sereno)

2020

Presented at Worldcon 78
Wellington, New Zealand • July 29 - August 2

BEST NOVEL: *A Memory Called Empire*, by Arkady Martine (Tor; Tor UK)

BEST NOVELLA: “This Is How You Lose the Time War”, by Amal El-Mohtar and Max Gladstone (Saga Press; Jo Fletcher Books)

BEST NOVELETTE: Emergency Skin, by N.K. Jemisin (Forward Collection (Amazon))

BEST SHORT STORY: “As the Last I May Know”, by S.L. Huang (Tor.com, 23 October 2019)

BEST SERIES: The Expanse, by James S. A. Corey (Orbit US; Orbit UK)

BEST RELATED WORK: 2019 John W. Campbell Award Acceptance Speech, by Jeannette Ng

BEST GRAPHIC STORY OR COMIC: LaGuardia, written by Nnedi Okorafor, art by Tana Ford, colours by James Devlin (Berger Books; Dark Horse)

BEST DRAMATIC PRESENTATION, LONG FORM: *Good Omens*, written by Neil Gaiman, directed by Douglas Mackinnon (Amazon Studios/ BBC Studios/Narrativia/The Blank Corporation)

BEST DRAMATIC PRESENTATION, SHORT FORM: *The Good Place*: “The Answer”, written by Daniel Schofield, directed by Valeria Migliassi Collins (Fremulon/3 Arts Entertainment/ Universal Television)

BEST EDITOR, SHORT FORM: Ellen Datlow

Note: Neil Clarke and Lynne M. Thomas and Michael Damian Thomas tied for fourth place.

BEST EDITOR, LONG FORM: Navah Wolfe

BEST PROFESSIONAL ARTIST: John Picacio

BEST SEMIPROZINE: *Uncanny Magazine*, editors-in-chief Lynne M. Thomas and Michael Damian Thomas, nonfiction/managing editor Michi Trota, managing editor Chimedum Ohaegbu, podcast producers Erika Ensign and Steven Schapansky

BEST FANZINE: *The Book Smugglers*, editors Ana Grilo and Thea James

BEST FANCAST: Our Opinions Are Correct, presented by Annalee Newitz and Charlie Jane Anders

BEST FAN WRITER: Bogi Takács

BEST FAN ARTIST: Elise Matthesen



2021

Presented at Worldcon 79
Washington, DC • December 15-19

- BEST NOVEL:** *Network Effect*, Martha Wells (Tor.com)
- BEST NOVELLA:** “The Empress of Salt and Fortune”, Nghi Vo (Tor.com)
- BEST NOVELETTE:** “Two Truths and a Lie”, Sarah Pinsker (Tor.com)
- BEST SHORT STORY:** “Metal Like Blood in the Dark”, T. Kingfisher (Uncanny Magazine, September/October 2020)
- BEST SERIES:** The Murderbot Diaries, Martha Wells (Tor.com)
- BEST RELATED WORK:** *Beowulf: A New Translation*, Maria Dahvana Headley (FSG)
- BEST GRAPHIC STORY OR COMIC:** *Parable of the Sower: A Graphic Novel Adaptation*, written by Octavia Butler, adapted by Damian Duffy, illustrated by John Jennings (Harry N. Abrams)
- BEST DRAMATIC PRESENTATION, LONG FORM:** *The Old Guard*, written by Greg Rucka, directed by Gina Prince-Bythewood (Netflix / Skydance Media)
- BEST DRAMATIC PRESENTATION, SHORT FORM:** *The Good Place*: “Whenever You’re Ready”, written and directed by Michael Schur (Fremulon / 3 Arts Entertainment / Universal Television, a division of Universal Studio Group)

- BEST EDITOR, SHORT FORM:** Ellen Datlow
- BEST EDITOR, LONG FORM:** Diana M. Pho
- BEST PROFESSIONAL ARTIST:** Rovina Cai
- BEST SEMIPROZINE:** *FIYAH Magazine of Black Speculative Fiction*, publisher Troy L. Wiggins, executive editor DaVaun Sanders, managing editor Eboni Dunbar, poetry editor Brandon O'Brien, reviews and social media Brent Lambert, art director L. D. Lewis, and the FIYAH Team.
- BEST FANZINE:** *nerds of a feather, flock together*, ed. Adri Joy, Joe Sherry, The G, and Vance Kotrla
- BEST FANCAST:** The Coode Street Podcast, presented by Jonathan Strahan and Gary K. Wolfe, Jonathan Strahan, producer
- BEST FAN WRITER:** Elsa Sjunneson
- BEST FAN ARTIST:** Sara Felix
- BEST VIDEO GAME:** Hades (Publisher & Developer: Supergiant Games)

Astounding Award

For Best New Writer

Sponsored by Dell Magazine (Not a Hugo)

Known as The John W. Campbell Award for Best New Writer before 2020

1973	Jerry Pournelle	1989	Michaela Roessner	2006	John Scalzi
1974	(tie) Spider Robinson; Lisa Tuttle	1990	Kristine Kathryn Rusch	2007	Naomi Novik
1975	P. J. Plauger	1991	Julia Ecklar	2008	Mary Robinette Kowal
1976	Tom Reamy	1992	Ted Chiang	2009	David Anthony Durham
1977	C. J. Cherryh	1993	Laura Resnick	2010	Seanan McGuire
1978	Orson Scott Card	1994	Amy Thomson	2011	Lev Grossman
1979	Stephen R. Donaldson	1995	Jeff Noon	2012	E. Lily Yu
1980	Barry B. Longyear	1996	David Feintuch	2013	Mur Lafferty
1981	Somtow Sucharitkul	1997	Michael A. Burstein	2014	Sofia Samatar
1982	Alexis Gilliland	1998	Mary Doria Russell	2015	Wesley Chu
1983	Paul O. Williams	1999	Nalo Hopkinson	2016	Andy Weir
1984	R. A. MacAvoy	2000	Cory Doctorow	2017	Ada Palmer
1985	Lucius Shepard	2001	Kristine Smith	2018	Rebecca Roanhorse
1986	Melissa Scott	2002	Jo Walton	2019	Jeanette Ng
1987	Karen Joy Fowler	2003	Wen Spencer	2020	R. F. Kuang
1988	Judith Moffett	2004	Jay Lake	2021	Emilie Tesh
		2005	Elizabeth Bear	2022	Tracy Deonn

Special Worldcon Committee Awards

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

1955 – Clevention

- Sam Moskowitz for his work on past conventions

1960 – Pittcon

- Hugo Gernsback as “The Father of Magazine Science Fiction”

1962 – Chicon III

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

1963 – Discon I

- Isaac Asimov for adding science to science fiction by his *F&SF* science articles
- P. Schuyler Miller for “The Reference Library” book reviews in *Analog*

1967 – NyCon3

- CBS Television for *21st Century*

1968 – Baycon

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

1969 – St. Louiscon

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

1972 – L.A.Con I

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

1973 – Torcon II

- Pierre Versins for *L'Encyclopedie de L'Utopie et de la Science Fiction*

1974 – Discon II

- Chesley Bonestell for his beautiful and scientifically accurate illustrations

1975 – Aussiecon One

- Walt Lee for *Reference Guide to Fantastic Films*
- Donald A. Wollheim as “the fan who has done everything”

1976 – MidAmeriCon

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

1977 – SunCon

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

1982 – Chicon IV

- Mike Glyer “For Keeping the FAN in Fanzine Publishing”

1984 – L.A.con II

- Robert Bloch for 50 years of excellence
- Larry T. Shaw for a lifetime of service

1988 – Nolacon II

- The Science Fiction Oral History Association

1989 – Noreascon 3

- SF-Lovers Digest* (Saul Jaffe mod.)
- Alex Schomburg

1991 – Chicon V

- Andrew I. Porter for many years of excellence in editing *SF Chronicle*
- Elst Weinstein for starting up and continuing the Hogus

1993 – ConFrancisco

- Takumi Shibano for building bridges between cultures and

nations to advance science fiction and fantasy

1996 – L.A.con III

- Forrest J Ackerman for spearheading the First Los Angeles Worldcon in 1946
- Walter J. Daugherty for spearheading the First Los Angeles Worldcon in 1946
- A. E. van Vogt – for being the GOH at the First Los Angeles Worldcon in 1946

2004 – Noreascon 4

- Erwin S. “Filthy Pierre” Strauss

2005 – Interaction

- David Pringle for *Interzone*

2006 – L.A.con IV

- Betty Ballantine
- Harlan Ellison
- Fred Patten

2008 – Denvention 3

- NASA
- NESFA Press

2012 – Chicon 7

- Bob Weinberg

2013 – LoneStarCon 3

- Stanley Schmidt

2014 – Loncon 3

- Jerry Siegel & Joe Schuster for first published appearance of Superman

2015 – Sasquan

- Jay Lake

2018 – Worldcon 76

- Akata Warrior, Nnedi Okorafor (young adult book)

2019 – Dublin

- George R.R. Martin and Parris McBride Martin

Retro Hugo Awards

For Years When Hugos Were Not Presented

Science fiction has been around a lot longer than the Hugo Awards, so many famous works were never recognized with the award. The World Science Fiction Society constitution gives Worldcons the opportunity to award Hugos for a year 50, 75, or 100 years in the past, provided that year was 1939 or later and that no previous Worldcon has awarded retrospective Hugo Awards for that year.

1939

Presented at Loncon 3
London, UK • August 14-18, 2014

NOVEL: *The Sword in the Stone* by T. H. White (Collins)
NOVELLA: “Who Goes There?” by Don A Stuart [John W. Campbell] (*Astounding Science-Fiction*, August 1938)
NOVELETTE: “Rule 18” by Clifford D. Simak (*Astounding Science-Fiction*, July 1938)
SHORT STORY: “How We Went to Mars” by Arthur C. Clarke (*Amateur Science Stories*, March 1938)
DRAMATIC PRESENTATION, SHORT FORM: *The War of the Worlds* by H.G. Wells. Written by Howard Koch & Anne Froelick, directed by Orson Welles (*The Mercury Theater on the Air*, CBS 1938)
EDITOR, SHORT FORM: John W. Campbell, Jr. (*Astounding Science Fiction*)
PROFESSIONAL ARTIST: Virgil Finlay
FANZINE: *Imagination!* ed. by Forrest J Ackerman, Morajo and T. Bruce Yerke
FAN WRITER: Ray Bradbury

1941

Presented at MidAmeriCon II
Kansas City, Missouri • August 17-21, 2016

NOVEL: *Slan* by A.E. Van Vogt (*Astounding Science-Fiction*, Dec 1940)
NOVELLA: “If This Goes On...” by Robert A. Heinlein (*Astounding Science-Fiction*, Feb 1940)
NOVELETTE: “The Roads Must Roll” by Robert A. Heinlein (*Astounding Science-Fiction*, June 1940)
SHORT STORY: “Strange Playfellow” (a.k.a. “Robbie”) by Isaac Asimov (*Super Science Stories*, Sept 1940)
GRAPHIC STORY: *Batman #1* (Detective Comics, Spring 1940)
DRAMATIC PRESENTATION, LONG FORM: *Fantasia* written by Joe Grant and Dick Huemer, directed by Samuel Armstrong et al. (Walt Disney Productions, RKO Radio Pictures)
DRAMATIC PRESENTATION, SHORT FORM: *Pinocchio* written by Ted Sears et al., directed by Ben Sharpsteen and Hamilton Luske (Walt Disney Productions, RKO Radio Pictures)
EDITOR, SHORT FORM: John W. Campbell
PROFESSIONAL ARTIST: Virgil Finlay
FANZINE: *Futura Fantasia* by Ray Bradbury
FAN WRITER: Ray Bradbury

1943

Presented at Worldcon 76
San Jose, California • August 16-20, 2018

NOVEL: *Beyond This Horizon*, by Anson MacDonald [Robert A. Heinlein] (*Astounding Science Fiction*, April & May 1942)
NOVELLA: “Waldo”, by Anson MacDonald [Robert A. Heinlein] (*Astounding Science Fiction*, August 1942)
NOVELETTE: “Foundation,” by Isaac Asimov (*Astounding Science Fiction*, May 1942)
SHORT STORY: “The Twonky,” by C.L. Moore and Henry Kuttner (*Astounding Science Fiction*, September 1942)
DRAMATIC PRESENTATION, SHORT FORM: *Bambi*, written by Perce Pearce, Larry Morey, et al., directed by David D. Hand et al. (Walt Disney Productions)
EDITOR, SHORT FORM: John W. Campbell
PROFESSIONAL ARTIST: Virgil Finlay
FANZINE: *Le Zombie*, edited by Arthur Wilson “Bob” Tucker
FAN WRITER: Forrest J Ackerman

1944

Presented at Dublin 2019: An Irish Worldcon
Dublin, Ireland • August 15, 2019

BEST NOVEL: *Conjure Wife*, by Fritz Leiber, Jr. (Unknown Worlds, April 1943)
BEST NOVELLA: *The Little Prince*, by Antoine de Saint-Exupéry (Reynal & Hitchcock)
BEST NOVELETTE: “Mimsy Were the Borogoves,” by Lewis Padgett (C.L. Moore & Henry Kuttner) (*Astounding Science-Fiction*, February 1943)
BEST SHORT STORY: “King of the Gray Spaces” (“R is for Rocket”), by Ray Bradbury (Famous Fantastic Mysteries, December 1943)
BEST GRAPHIC STORY: *Wonder Woman #5: Battle for Womanhood*, written by William Moulton Marsden, art by Harry G. Peter (DC Comics)
BEST DRAMATIC PRESENTATION, LONG FORM: *Heaven Can Wait*, written by Samson Raphaelson, directed by Ernst Lubitsch (20th Century Fox)
BEST DRAMATIC PRESENTATION, SHORT FORM: *Frankenstein Meets the Wolfman*, written by Curt Siodmak, directed by Roy William Neill (Universal Pictures)
BEST EDITOR, SHORT FORM: John W. Campbell
BEST PROFESSIONAL ARTIST: Virgil Finlay
BEST FANZINE: *Le Zombie*, editor Wilson “Bob” Tucker
BEST FAN WRITER: Forrest J. Ackerman

1945

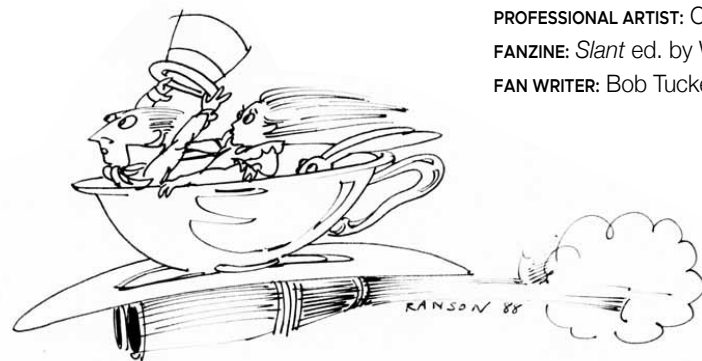
Presented at CoNZland
Wellington, New Zealand • July 29-August 2, 2020

BEST NOVEL: “Shadow Over Mars”, Leigh Brackett (Startling Stories Fall ’44)
BEST NOVELLA: “Kilidozer!”, Theodore Sturgeon (Astounding Science Fiction 11/44)
BEST NOVELETTE: “City”, Clifford D. Simak (Astounding Science Fiction 5/44)
BEST SHORT STORY: “I, Rocket”, Ray Bradbury (Amazing Stories 5/44)
BEST SERIES: Cthulhu Mythos, H.P. Lovecraft, August Derleth, and others
BEST RELATED WORK: “The Science-Fiction Field”, Leigh Brackett (Writer’s Digest 7/44)
BEST GRAPHIC STORY OR COMIC: SUPERMAN: “The Mysterious Mr. Mxyzplk”, Jerry Siegel, Ira Yarbrough, and Joe Shuster (Detective Comics, Inc.)
BEST DRAMATIC PRESENTATION, SHORT FORM (TIE): *The Canterville Ghost* and *The Curse of the Cat People*
BEST PROFESSIONAL EDITOR, SHORT FORM: John W. Campbell, Jr.
BEST PROFESSIONAL ARTIST: Margaret Brundage
BEST FANZINE: *Voice of the Imagi-Nation*
BEST FAN WRITER: Fritz Leiber, Jr.

1946

Presented at L.A.con III
Anaheim, California • August 29-September 2, 1996

NOVEL: *The Mule* by Isaac Asimov [*Astounding* Nov, Dec 1945]
NOVELLA: *Animal Farm* by George Orwell [Secker & Warburg, 1946]
NOVELETTE: “First Contact” by Murray Leinster [*Astounding* May 1945]
SHORT STORY: “Uncommon Sense” by Hal Clement [*Astounding* Sep 1945]
DRAMATIC PRESENTATION: *The Picture of Dorian Gray* (1945) [MGM] Written and directed by Albert Lewin; based on the novel by Oscar Wilde
PROFESSIONAL EDITOR: John W. Campbell, Jr. (*Astounding Science Fiction*)
PROFESSIONAL ARTIST: Virgil Finlay
FANZINE: *Voice of the Imagi-Nation* ed. by Forrest J Ackerman
FAN WRITER: Forrest J Ackerman



FAN ARTIST: William Rotsler
SPECIAL AWARDS: Forrest J Ackerman, Walter J. Daugherty, and A. E. van Vogt

1951

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

NOVEL: *Farmer in the Sky* by Robert A. Heinlein [*Boy’s Life* Aug, Sep, Oct, Nov 1950; Scribner’s, 1950]
NOVELLA: “The Man Who Sold the Moon” by Robert A. Heinlein [*The Man Who Sold the Moon*, 1950]
NOVELETTE: “The Little Black Bag” by C. M. Kornbluth [*Astounding* Jul 1950]
SHORT STORY: “To Serve Man” by Damon Knight [*Galaxy* Nov 1950]
DRAMATIC PRESENTATION: *Destination Moon* (1950) [George Pal Productions] screenplay by Alford Van Ronkel, Robert A. Heinlein, and James O’Hanlon; directed by Irving Pichel; based on the novel *Rocketship Galileo* by Robert A. Heinlein
PROFESSIONAL EDITOR: John W. Campbell, Jr. (*Astounding Science Fiction*)
PROFESSIONAL ARTIST: Frank Kelly Freas
FANZINE: *Science Fiction Newsletter* ed. by Bob Tucker (aka Wilson Tucker)
FAN WRITER: Robert Silverberg
FAN ARTIST: Jack Gaughan

1954

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

NOVEL: *Fahrenheit 451* (alt: *The Fireman*) by Ray Bradbury [Ballantine, 1953]
NOVELLA: “A Case of Conscience” by James Blish [*If* Sep 1953]
NOVELETTE: “Earthman, Come Home” by James Blish [*Astounding* Nov 1953]
SHORT STORY: “The Nine Billion Names of God” by Arthur C. Clarke [*Star Science Fiction Stories* #1 ed. by Frederik Pohl (Ballantine), 1953]
RELATED BOOK: *Conquest of the Moon* by Wernher von Braun, Fred L. Whipple, and Willy Ley [Viking Press, 1953]
DRAMATIC PRESENTATION, SHORT FORM: *The War of the Worlds* (1953) [Paramount] screenplay by Barré Lyndon; directed by Byron Haskin; based on the novel by H. G. Wells
PROFESSIONAL EDITOR: John W. Campbell, Jr.
PROFESSIONAL ARTIST: Chesley Bonestell
FANZINE: *Slant* ed. by Walter Willis and art editor James White
FAN WRITER: Bob Tucker (aka Wilson Tucker)

SIX REASONS TO VOTE ORLANDO FOR THE 2023 NASFiC

AUGUST 3-6, 2023 HILTON ORLANDO WWW.ORLANDOIN2023.ORG



Just a few reasons why
Orlando and Central Florida
are a great fit for the NASFiC!



A Mouse, A Wizard, and More

Disney World, Universal Studios, Kennedy Space Center, Sea World, Orlando Science Center, Zora Neale Hurston National Museum of Fine Arts, Legoland, International Drive, Fun Spot America, Sea Life Aquarium, Orlando Museum of Art, the list goes on!

A Bid Team With Many Decades of Convention Experience

We have people who have run local conventions, Worldcons, and World Fantasy conventions. We know what makes a great convention from learning from past conventions.

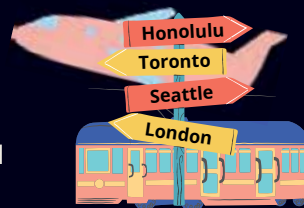


A Location Fit For a (Big or Small) NASFiC

Our chosen location, the Hilton Orlando, has the ability to scale up should fans not have the means to travel to China in 2023.

A Destination City of Easy Travel

Direct flights from 136 different cities. A robust transportation system. The biggest rental car market in the world. Getting to and around Orlando is a breeze.



An Indoor Temperature of 72°F

Orlando is warm in August so we've made sure our NASFiC will be all under one air-conditioned roof!

A Safe and Welcoming City

Orlando is one of the most LGBTQ+ friendly cities in America with a diverse and inclusive population.



The Long List of World Science Fiction Conventions (Worldcons)

produced by the WSFS Long List Committee

Number – Name Dates	City	Site	Guest(s)	Chairman	Attendance	Notes
1 Nycon I 2-4 July 1939	New York, NY	Caravan Hall	Frank R. Paul	Sam Moskowitz	200	✓
2 Chicon I 1-2 Sep 1940	Chicago, IL	Hotel Chicagoan	E. E. "Doc" Smith	Mark Reinsberg	128	✓
3 Denvention I 4-6 Jul 1941	Denver, CO	Shirley-Savoy Hotel	Robert A. Heinlein	Olon F. Wiggins	90	
1942-1945		(Worldcon was not held due to World War II)				
4 Pacificon I 4-7 July 1946	Los Angeles, CA	Park View Manor	A. E. Van Vogt E. Mayne Hull	Walter J. Daugherty	130	
5 Philcon I 30 Aug-1 Sep 1947	Philadelphia, PA	Penn-Sheraton Hotel	John W. Campbell, Jr.	Milton Rothman	200	✓
6 Torcon I 3-5 Jul 1948	Toronto, Canada	RAI Purdy Studios	Robert Bloch (pro) Bob Tucker (fan)	Ned McKeown	200	
7 Cinvention 3-5 Sep 1949	Cincinnati, OH	Hotel Metropole	Lloyd A. Eshbach (pro) Ted Carnell (fan)	Don Ford	190	✓
8 NorWesCon 1-4 Sep 1950	Portland, OR	Multnomah Hotel	Anthony Boucher	Donald B. Day	400	✓
9 Nolacon I 1-3 Sep 1951	New Orleans, LA	St. Charles Hotel	Fritz Leiber	Harry B. Moore	190	
10 Chicon II (TASFiC) 30 Aug-1 Sep 1952	Chicago, IL	Hotel Morrison	Hugo Gernsback	Julian C. May	870 / 1,175	✓
11 Philcon II (11th Worldcon) 5-7 Sep 1953	Philadelphia, PA	Bellevue-Strafford Hotel	Willy Ley	Milton Rothman	750	✓
12 SFCon 3-6 Sep 1954	San Francisco, CA	Sir Francis Drake Hotel	John W. Campbell, Jr.	Lester Cole Gary Nelson	700	✓
13 Cleveland 2-5 Sep 1955	Cleveland, OH	Manger Hotel	Isaac Asimov (pro) Sam Moskowitz (mystery GoH)	Nick Falasca Noreen Falasca (Shaw)	380	✓
14 NyCon II (NEWYORCON) 31 Aug-3 Sep 1956	New York, NY	Biltmore Hotel	Arthur C. Clarke	David A. Kyle	850	✓
15 Loncon I 6-9 Sep 1957	London, England	King's Court Hotel	John W. Campbell, Jr.	Ted Carnell	268	✓
16 Solacon 29 Aug-1 Sep 1958	South Gate, CA	Alexandria Hotel	Richard Matheson	Anna S. Moffatt	322 / 601	✓
17 Detention 4-7 Sep 1959	Detroit, MI	Pick-Fort Shelby Hotel	Poul Anderson (pro) John Berry (fan)	Roger Sims Fred Prophet	371	✓
18 Pittcon 3-5 Sept 1960	Pittsburgh, PA	Penn-Sheraton Hotel	James Blish	Dirce Archer	568	✓
19 Seacon 2-4 Sep 1961	Seattle, WA	Hyatt House	Robert A. Heinlein	Wally Weber	300	✓
20 Chicon III 31 Aug-3 Sep 1962	Chicago, IL	Pick-Congress Hotel	Theodore Sturgeon	Earl Kemp	730 / 830	✓
21 Discon I 31 Aug-2 Sep 1963	Washington, DC	Statler-Hilton Hotel	Murray Leinster	George Scithers	600	✓
22 Pacificon II 4-7 Sep 1964	Oakland, CA	Hotel Leamington	Leigh Brackett (pro) Edmond Hamilton (pro) Forrest J. Ackerman (fan)	J. Ben Stark Al haLevy	523	✓

The Long List *(continued)*

Number – Name Dates	City	Site	Guest(s)	Chairman	Attendance	Notes
23 Loncon II 27-30 Aug 1965	London, England	Mount Royal Hotel	Brian W. Aldiss	Ella Parker	350	✓
24 Tricon 1-5 Sep 1966	Cleveland, OH	Sheraton-Cleveland	L. Sprague de Camp	Ben Jason Howard DeVore Lou Tabakow	850	✓
25 Nycon 3 31 Aug-4 Sep 1967	New York, NY	Statler-Hilton Hotel	Lester del Rey (pro) Bob Tucker (fan)	Ted White Dave Van Arnam	1,500	✓
26 Baycon 29 Aug-2 Sep 1968	Oakland, CA	Hotel Claremont	Philip Jose Farmer (pro) Walter J. Daugherty (fan)	Bill Donaho Alva Rogers J. Ben Stark	1,430 / 1,841	✓
27 St. Louiscon 28 Aug-1 Sep 1969	St. Louis, MO	Chase-Park Plaza	Jack Gaughan (pro) Eddie Jones (fan)	Ray Fisher Joyce Fisher (Katz)	1,534	✓
28 Heicon '70 20-24 Aug 1970	Heidelberg, Germany	Heidelberg Stadthalle	E. C. Tubb (UK) Robert Silverberg (US) Herbert W. Franke (Germany) Elliot K. Shorter (fan)	Manfred Kage	620	✓
29 Noreascon I 2-6 Sep 1971	Boston, MA	Sheraton-Boston Hotel	Clifford D. Simak (pro) Harry Warner, Jr. (fan)	Tony Lewis	1,600 / 2,078	✓
30 L.A.Con I 1-4 Sep 1972	Los Angeles, CA	International Hotel	Frederik Pohl (pro) Buck & Juanita Coulson (fan)	Charles Crayne Bruce Pelz	2,007	✓
31 Torcon II 31 Aug-3 Sep 1973	Toronto, Canada	Royal York Hotel	Robert Bloch (pro) William Rotsler (fan)	John Millard	2,900	✓
32 Discon II 29 Aug-2 Sep 1974	Washington, DC	Sheraton Park Hotel	Roger Zelazny (pro) Jay Kay Klein (fan)	Jay Haldeman Ron Bounds	3,587	✓
33 Aussiecon One 14-17 Aug 1975	Melbourne, Australia	Southern Cross Hotel	Ursula K. Le Guin (pro) Susan Wood (fan) Mike Glicksohn (fan) Donald Tuck (Australian)	Robin Johnson	606	✓
34 MidAmeriCon 2-6 Sep 1976	Kansas City, MO	Radisson Muehlebach Hotel Phillips House	Robert A. Heinlein (pro) George Barr (fan)	Ken Keller	3,014 / 4,200	✓
35 SunCon 2-5 Sep 1977	Miami Beach, FL	Hotel Fontainebleau	Jack Williamson Robert A. Madle (fan)	Don Lundry	3,240	✓
36 IguanaCon II 30 Aug-4 Sep 1978	Phoenix, AZ	Hyatt Regency Phoenix Adams House Phoenix Convention Center Phoenix Symphony Hall	Harlan Ellison (pro) Bill Bowers (fan)	Tim Kyger	4,700	✓
37 Seacon '79 23-26 Aug 1979	Brighton, England	Metropole Hotel	Brian Aldiss (UK) Fritz Leiber (US) Harry Bell (fan)	Peter Weston	3,114	✓
38 Noreascon Two 29 Aug-1 Sep 1980	Boston, MA	Sheraton-Boston Hotel Hynes Civic Auditorium	Damon Knight (pro) Kate Wilhelm (pro) Bruce Pelz (fan)	Leslie Turek	5,850	✓
39 Denvention Two 3-7 Sep 1981	Denver, CO	Denver Hilton Hotel Curriگان Convention Center Exhibition Hall & Arena	Clifford D. Simak (pro) C. L. Moore (pro) Rusty Hevelin (fan)	Suzanne Carnival Don C. Thompson	3,725 / 4,542	✓
40 Chicon IV 2-6 Sep 1982	Chicago, IL	Hyatt Regency Chicago	A. Bertram Chandler (pro) Frank Kelly Freas (pro) Lee Hoffman (fan)	Ross Pavlac Larry Propp	4,275	✓
41 ConStellation 1-5 Sep 1983	Baltimore, MD	Baltimore Convention Centre	John Brunner (pro) David A. Kyle (fan)	Michael Walsh	6,400	✓

Number – Name Dates	City	Site	Guest(s)	Chairman	Attendance	Notes
42 L.A.con II 30 Aug-3 Sep 1984	Anaheim, CA	Anaheim Hilton Anaheim Convention Center	Gordon R. Dickson (pro) Dick Eney (fan)	Craig Miller Milt Stevens	8,365 / 9,282	✓
43 Aussiecon Two 22-26 Aug 1985	Melbourne, Australia	Southern Cross Hotel Victoria Hotel Sheraton Hotel	Gene Wolfe (pro) Ted White (fan)	David Grigg	1,599	✓
44 ConFederation 28 Aug-1 Sep 1986	Atlanta, GA	Marriott Marquis Atlanta Hilton Hyatt Regency Atlanta	Ray Bradbury Terry Carr (fan)	Penny Frierson Ron Zukowski	5,811	✓
45 Conspiracy '87 27 Aug-1 Sep 1987	Brighton, England	Metropole Hotel Brighton Conference Centre	Doris Lessing (UK) Alfred Bester (US) Arkady Strugatsky (USSR) Boris Strugatsky (USSR) Jim Burns (artist) Ray Harryhausen (film) Joyce & Ken Slater (fan) David Langford (special fan)	Paul Oldroyd	4,009 / 5,425	✓
46 Nolacon II 1-5 Sep 1988	New Orleans, LA	Marriott Hotel Sheraton Hotel International Hotel New Orleans Municipal Auditorium	Donald A. Wollheim Roger Sims (fan)	John H. Guidry	5,300	✓
47 Noreascon 3 31 Aug-4 Sep 1989	Boston, MA	Hynes Convention Center Sheraton-Boston Hotel Hilton Hotel Park Plaza Hotel	Andre Norton (pro) Ian & Betty Ballantine (pro) The Stranger Club (fan)	Mark L. Olson	6,837 / 7,795	✓
48 ConFiction 23-27 Aug 1990	The Hague, Netherlands	Netherlands Congress Centre	Harry Harrison Wolfgang Jeschke Joe Haldeman Andrew Porter (fan)	Kees van Toorn	3,580	✓
49 Chicon V 29 Aug-2 Sep 1991	Chicago, IL	Hyatt Regency Chicago	Hal Clement (pro) Martin H. Greenberg (pro) Richard Powers (pro) Jon & Joni Stopa (fan)	Kathleen Meyer	5,661	✓
50 MagiCon 3-7 Sep 1992	Orlando, FL	Orange County Convention & Civic Center The Peabody Hotel The Clarion Hotel	Jack Vance (pro) Vincent Di Fate (artist) Walter A. Willis (fan)	Joe Siclari	5,319 / 6,368	✓
51 ConFrancisco 2-6 Sep 1993	San Francisco, CA	Moscone Convention Center ANA Hotel Parc Fifty Five Hotel Nikko Hotel	Larry Niven Alicia Austin Tom Digby Jan Howard Finder Mark Twain (Dead GoH)	David W. Clark	6,602 / 7,725	✓
52 ConAdian 1-5 Sep 1994	Winnipeg, Canada	Winnipeg Convention Centre Crowne Plaza Hotel Place Louis Riel Hotel Sheraton Hotel	Anne McCaffrey (pro) George Barr (artist) Robert Runte (fan)	John Mansfield	3,570	✓
53 Intersection 24-28 Aug 1995	Glasgow, Scotland	Scottish Exhibition & Conference Centre Moat House Hotel Crest Hotel Central Hotel	Samuel R. Delany (writer) Gerry Anderson (media) Les Edwards (artist) Vincent Clarke (fan)	Vincent Docherty Martin Easterbrook	4,173 / 6,524	✓
54 L.A.con III 29 Aug-2 Sep 1996	Anaheim, CA	Anaheim Convention Center Anaheim Hilton Hotel Anaheim Marriott Hotel	James White (writer) Roger Corman (media) Elsie Wollheim (special) Takumi & Sachiko Shibano (fan)	Mike Glyer	6,703	✓

The Long List *(continued)*

Number – Name Dates	City	Site	Guest(s)	Chairman	Attendance	Notes
55 LoneStarCon 2 28 Aug-1 Sep 1997	San Antonio, TX	Henry B. Gonzales Convention Center San Antonio Marriott Rivercenter San Antonio Marriott Riverwalk	Algis Budrys (pro) Michael Moorcock (pro) Don Maitz (artist) Roy Tackett (fan)	Karen Meschke	4,634 / 5,614	✓
56 BucConeer 5-9 Aug 1998	Baltimore, MD	Baltimore Convention Center Lord Baltimore / Hilton Towers Marriott Harbor Place The Holiday Inn Omni Inner Harbor	C. J. Cherryh Milton A. Rothman Stanley Schmidt Michael Whelan J. Michael Straczynski (special)	Peggy Rae Pavlat (Sapienza)	6,572	✓
57 Aussiecon Three 2-6 Sep 1999	Melbourne, Australia	World Congress Center Centra Hotel	George Turner (pro) Greg Benford (pro) Bruce Gillespie (fan) J. Michael Straczynski (special)	Perry Middlemiss	1,548 / 2,872	✓
58 Chicon 2000 31 Aug-4 Sep 2000	Chicago, IL	Hyatt Regency Chicago Fairmont Hotel Swissôtel	Ben Bova (author) Bob Eggleton (artist) Jim Baen (editor) Bob & Anne Passovoy (fan)	Tom Veal	5,794 / 6,574	✓
59 The Millennium Philcon 30 Aug-3 Sep 2001	Philadelphia, PA	Pennsylvania Convention Center Philadelphia Marriott Hotel	Greg Bear (author) Stephen Youll (artist) Gardner Dozois (editor) George Scithers (fan)	Todd Dashoff	4,840 / 6,269	✓
60 ConJosé 29 Aug-2 Sep 2002	San Jose, CA	McEnery Convention Center San Jose Civic Auditorium Fairmont Hotel Hilton Hotel Crowne Plaza Hotel	Vernor Vinge (author) David Cherry (artist) Bjo & John Trimble (fan) Ferdinand Feghoot (imaginary)	Tom Whitmore Kevin Standlee	5,162 / 5,916	✓
61 Torcon 3 28 Aug-1 Sep 2003	Toronto, Canada	Metro Toronto Convention Centre Royal York Hotel	George R. R. Martin (author) Frank Kelly Freas (artist) Mike Glycer (fan) Robert Bloch (GoHst of Honor)	Peter Jarvis	3,834 / 4,986	✓
62 Noreascon 4 2-6 Sep 2004	Boston, MA	Hynes Convention Center Sheraton Boston Hotel Boston Marriott Copley Place	Terry Pratchett (pro) William Tenn (pro) Jack Speer (fan) Peter Weston (fan)	Deb Geisler	6,008 / 7,485	
63 Interaction 4-8 Aug 2005	Glasgow, Scotland	Scottish Exhibition & Conference Centre (SECC) Glasgow Moat House Hotel Hilton Glasgow	Greg Pickersgill Christopher Priest Robert Sheckley Lars-Olov Strandberg Jane Yolen	Vincent Docherty Colin Harris	4,115 / 5,202	✓
64 L.A.con IV 23-27 Aug 2006	Anaheim, CA	Anaheim Convention Center Anaheim Hilton Hotel Anaheim Marriott Hotel	Connie Willis (author) James Gurney (artist) Howard DeVore (fan) Frankie Thomas (special)	Christian B. McGuire	5,738 / 6,291	✓
65 Nippon2007 30 Aug-3 Sep 2007	Yokohama, Japan	Pacifico Yokohama	Sakyo Komatsu (author) David Brin (author) Takumi Shibano (fan) Yoshitaka Amano (artist) Michael Whelan (artist)	Hiroaki Inoue	3,348 / 5,149	
66 Denvention 3 6-10 Aug 2008	Denver, CO	Colorado Convention Center Sheraton Hotel	Lois McMaster Bujold (pro) Rick Sternbach (artist) Tom Whitmore (fan) Kathy Mar (special music) Robert A. Heinlein (ghost)	Kent Bloom	3,752 / 4,854	✓

Number – Name Dates	City	Site	Guest(s)	Chairman	Attendance	Notes
67 Anticipation 6-10 Aug 2009	Montreal, Canada	Palais des congrès de Montréal	Neil Gaiman (pro) Elisabeth Vonarburg (pro) Taral Wayne (fan) David Hartwell (editor) Tom Doherty (publisher)	René Walling Robbie Bourget	3,925 / 4,499	✓
68 Aussiecon 4 2-6 Sep 2010	Melbourne, Australia	Melbourne Convention & Entertainment Centre (MCEC)	Kim Stanley Robinson Robin Johnson Shaun Tan	Perry Middlemiss Rose Mitchell	2,101 / 3,462	
69 Renovation 17-21 Aug 2011	Reno, NV	Reno-Sparks Convention Center Atlantis Hotel Peppermill Hotel	Ellen Asher Tim Powers Charles N. Brown Boris Vallejo	Patty Wells	4,112 / 5,526	✓
70 Chicon 7 30 Aug-3 Sep 2012	Chicago, IL	Hyatt Regency Chicago	Mike Resnick (author) Peggy Rae Sapienza (fan) Story Musgrave (astronaut) Jane Frank (agent) Rowena Morrill (artist)	Dave McCarty	4,743 / 6,197	✓
71 LoneStarCon 3 29 Aug-2 Sep 2013	San Antonio, TX	Henry B. Gonzales Convention Center Marriott Rivercenter Marriott Riverwalk	Ellen Datlow James Gunn Willie Siros Norman Spinrad Darrell K. Sweet	Randall Shepherd	4,832 / 6,130	✓
72 Loncon 3 14-18 Aug 2014	London, England	ExCeL London	Iain M Banks John Clute Malcolm Edwards Chris Foss Jeanne Gomoll Robin Hobb Bryan Talbot	Steve Cooper Alice Lawson	6,946 / 10,718	✓
73 Sasquan 19-23 Aug 2015	Spokane, WA	Spokane Convention Center	David Gerrold Vonda N. McIntyre Brad Foster Tom Smith Leslie Turek	Sally Woehrle	5,077 / 11,742	✓
74 MidAmeriCon II 17-21 Aug 2016	Kansas City, MO	Kansas City Convention Center Kansas City Marriott Downtown	Kinuko Y. Craft Patrick Nielsen Hayden Teresa Nielsen Hayden Tamora Pierce Michael Swanwick	Ruth Lichtwardt	4,719 / 7,740	✓
75 Worldcon 75 9-13 Aug 2017	Helsinki, Finland	Helsinki Expo & Convention Center Holiday Inn Messukeskus	John-Henry Holmberg Nalo Hopkinson Johanna Sinisalo Claire Wendling Walter John Williams	Jukka Halme	7,949 / 9,634	✓
76 Worldcon 76 in San José 16-20 Aug 2018	San Jose, CA	San Jose McEnery Convention Center San Jose Marriott Hotel Hilton San Jose	Edgar Pangborn Sandy & Pierre Pettinger Spider Robinson Bob Wilkins John Picacio Frank Hayes Chelsea Quinn Yarbro	Kevin Roche	4,804 / 8,033	✓
77 Dublin 2019 15-19 Aug 2019	Dublin, Ireland	Convention Centre Dublin Odeon Point Square Gibson Hotel	Jocelyn Bell Burnell Ginjer Buchanan Mary & Bill Burns Diane Duane Steve Jackson Ian McDonald	James Bacon	6,525 / 8,430	

The Long List *(continued)*

Number – Name Dates	City	Site	Guest(s)	Chairman	Attendance	Notes
78 CoNZealand 29 Jul-2 Aug 2020	Wellington, New Zealand	Virtual	Mercedes Lackey & Larry Dixon Greg Broadmore Rose Mitchell	Norman Cates Kelly Buehler	0 (+1,847 virtual) / 4,624	✓
79 DisCon III 15-19 Dec 2021	Washington, DC	Omni Shoreham	Nancy Kress John Harris Ben Yalow	Mary Robinette Kowal	2,359 (+952 virtual) / 8,721	✓
80 Chicon 8 1-5 Sep 2022	Chicago, IL	Hyatt Regency Chicago	Charles de Lint (author) Erle Korshak (First Fandom) Floyd Norman (artist) Edie Stern & Joe Siclari (fan)	Helen Montgomery		✓

Notes on the
Long List of Worldcons

GENERAL NOTES

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

Number – Year – Name

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

Guests

Custom in designating Guests of Honor has varied greatly, with some conventions giving specific titles (Fan, Pro, Australia, US, Artist, etc.) and some simply calling them all Guests of Honor. We have used specific labels where they existed. In general we do not note spelling issues like Honor/Honour. The Toastmaster is not a Guest of Honor, although some conventions gave the Toastmaster equal billing with the Guests. To confuse matters further, in at least one case a Guest was also designated as Toastmaster. In a few instances the Toastmaster was given a title other than “Toastmaster” such as “Master of Ceremonies”. All toastmasters and MCs we are aware of are listed in the notes.

We have tried to note all cases where a guest did not attend.

Site

Under Site we have listed:

- All facilities which hosted non-trivial convention functions
- The main sleeping room hotel
- Any other hotel which accounted for 25% or more of the sleeping rooms.

Chairman

Who chaired a particular Worldcon is sometimes less clear than one might expect. Our policy in constructing this list is to be as accurate as possible without being misleading. We have attempted to follow the convention’s official record (where it exists) supplemented by other contemporary records. In all cases where we are aware of ambiguity, we have included notes. When multiple people with Chairman-like titles exist (including Co-Chairman, Deputy Chairman, Associate Chairman, Vice-Chairman, and Deputy Assistant Co-Vice Chairman) we list only the actual top manager at the time of the convention in the main list, and all other people who were in line management positions with titles including the word fragment “chair” in the notes (i.e., all line managers with titles matching * [cC]hair*). When the title is co-Chairman and it appears that both were

functional top managers, both are included in the Long List. People in support positions (non-line management positions) with Chair-like titles (e.g., “Chairman’s Staff” or “Assistant to the Chairman”) are not listed. This list does not include bid leadership – only leadership after the bid was won. Where we found ambiguity, we have documented it. Additionally, we have attempted to document cases where there was a disconnect between the person holding the title of Chairman and the person(s) who were the actual top manager(s) of the convention.

Attendance

Where available, this column records two (or in some instances three) numbers: how many paying members actually attended the Worldcon and how many total members there were and, starting in 2020, virtual members.

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

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

The available data is very incomplete and imprecise and many of these numbers are probably substantially in error. We have noted cases where we know the numbers to be doubtful. About 99% of the numbers ending in 00 are estimates. The numbers are of the form aaaa/mmmm, where the first number is the attendance and the second the membership. When only one is known, the other is

left blank (e.g., /2345 means an unknown attendance and 2345 total members). When only a single number is presented, we don’t know whether it is attendance or total members, though, historically, it seems most often to be attendance.

Convention Notes

1939 – Nycon I

The 1939 Worldcon did not have a name, but simply called itself “World Science Fiction Convention”. It has subsequently been called “Nycon I” and “The 1939 Worldcon”.

The convention was controlled by a so-called ‘Ruling Triumvirate’ whose other members were William S. Sykora and James V. Taurasi.

1940 – Chicon I

Chicon I was run by a triumvirate. Mark Reinsberg held the title of chairman, with Erle Korshak (secretary) and Bob Tucker (treasurer) as equal partners. Korshak presided over the opening day of the con, when Reinsberg fell ill.

1947 – Philcon I

L. Jerome Stanton was Toastmaster.

1949 – Cinvention

Don Ford carried out the duties of Chairman, but was officially Secretary-Treasurer; Charles R. Tanner had the honorary title of Chairman.

Ted Carnell, the Fan Guest of Honor, was also Toastmaster with the title “Entertainment Master of Ceremonies.” He was brought to North America by the Big Pond Fund.

1950 – NorWesCon

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

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

1952 – Chicon II (TASFiC)

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

This was by far the largest Worldcon to date. The membership numbers are confused due to a there being a reported 175 or so “ghosts” (people who

came in without paying). The figure of 870 paid attending members seems to be accurate; with ghosts there would be perhaps 1050 people at the convention. The 300 number for Supporting Members is also probably pretty accurate, as it is based on several fairly contemporary reports.

1953 – Philcon II (11th Worldcon)

Officially known as “The 11th Worldcon,” it was popularly known as Philcon II. Milton A. Rothman replaced James A. Williams as Chairman upon Williams’ death. Tom Clareson, PhD was Vice-Chairman. Isaac Asimov was Toastmaster. Convention publication showed a pre-convention membership count of 839 members, which does not include at-the-door members. There are reports in fanzines that the estimate being bandied about at-con was about 1000 members.

1954 – SFCon

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

1955 – Clevention

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

1956 – NYCon II (NEWYORCON)

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

1957 – Loncon I

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

1958 – Solacon

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

1959 – Detention

John Berry, the Fan GoH, was brought to North America by a special fan fund. Isaac Asimov had been listed as the Toastmaster in all promotional material prior to the convention. At the convention the program book added “...with the assistance of Robert Bloch” who acted as Asimov’s foil at the banquet.

1960 – Pittcon

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

1961 – Seacon

Harlan Ellison was Toastmaster.

1962 – Chicon III

Wilson Tucker was Toastmaster. For a long time the stated attendance figure was 550 members, but this seems to have been the result of a series of ancient typos when setting successive program books. The convention proceedings and other contemporary documentation supports 730 members at the con and 830 members overall.

1963 – Discon I

Isaac Asimov was Toastmaster.

1964 – Pacificon II

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

1965 – Loncon II

Tom Boardman was Toastmaster.

1966 – Tricon

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

1967 – NyCon3

The convention’s name was written as “NyCon3” at the convention, but – somehow – subsequently got changed to Nycon III in versions of the Long List, perhaps echoing NyCon II. Harlan Ellison was Toastmaster.

1968 – Baycon

Combined with the West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen. Robert Silverberg was Toastmaster. The long-used 1430 attendance figure seems to be a mid-range estimate derived from the Baycon Post-Con Report’s “total registered attendance just short of 1300...with 2-300 non-registered walk-ins at various times.”

1969 – St. Louiscon

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

1970 – Heicon

Heicon had decided prior to the convention to select the TAFF winner as its Fan Guest. The subsequent winner of the 1970 TAFF election was Elliot Shorter. Heicon also called itself “Heicon ‘70 International”. John Brunner was Toastmaster.

1971 – Noreascon I

Robert Silverberg was Toastmaster.

1972 – L.A.Con I

Robert Bloch was Toastmaster.

1973 – Torcon II

Lester del Rey was Toastmaster.

1974 – Discon II

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

1975 – Aussiecon One

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

1976 – MidAmeriCon

The membership totals are from chairman Ken Keller who reports that the numbers announced during the convention were grossly wrong because one of the C&VB’s loaned registrars did not turn in her records until afterwards. The previous Long List number of 2800 was an estimate made by a later compiler from the faulty at-con numbers. Wilson Tucker was Toastmaster.

1977 – SunCon

SunCon was bid by “7 in ‘77”, a group of well-known con-runners who announced their bid while still searching for an ideal site. They selected a Sheraton hotel in Orlando, Florida, which went bankrupt a few months after the bid was selected. The hotel forced a renegotiation of the convention’s contract and SunCon wound up moving to the Fontainebleau Hotel in Miami Beach. According to Chairman Don Lundry, his wife Grace Lundry functioned as his co-Chairman; however,

convention publications listed Don solely. In 2003 Don Lundry provided a revised attendance figure of 3240, replacing the number of 2500 reported in publications at the time and subsequently in previous versions of this list. It is possible that this is total membership and not attendance. Robert Silverberg was Toastmaster.

1978 – IguanaCon II
This was the first IguanaCon, but was called IguanaCon II because of a previous hoax. Greg Brown was the initial Chairman but was later replaced by Tim Kyger. After the convention, Gary Farber was recognized as having fulfilled the function of Vice-Chairman. Josef Nesvadba was announced as the European GoH for IguanaCon. He could not get travel papers and did not attend. He was not listed as a guest in PR3. In the program book he was listed on the main GoH page, but was not listed in IguanaCon’s own entry in the Long List. Finally, he was not listed in IguanaCon’s PR 5, which came out in 1980 and provided a detailed history of what went on, who resigned and who replaced who. F. M. Busby was Toastmaster.

1979 – Seacon 79
Seacon 79 was held in Brighton, England, which was not the same city (Seattle, 1961) where Seacon I was held. Bob Shaw was Toastmaster.

1980 – Noreascon Two
Robert Silverberg was Toastmaster.

1981 – Denvention Two
Ed Bryant was Toastmaster.

1982 – Chicon IV
Larry Smith and Bob Hillis were vice-Chairmen. Marta Randall was Toastmaster.

1983 – Constellation
Jack L. Chalker was Toastmaster.

1984 – LAcon II
Like South Gate, Anaheim is part of the greater Los Angeles area.

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

1985 – Aussiecon II
David Grigg replaced John Foyster, who resigned for family reasons, as Chairman.

1986 – ConFederation
Bob Shaw was Toastmaster.

1987 – Conspiracy
Alfred Bester did not attend the convention due to poor health. Malcolm Edwards was Chairman until about nine months before the convention when he resigned from the committee for personal reasons. To minimize possible bad publicity from this, he agreed to remain as titular Chairman and presided at some at-con ceremonies. Paul Oldroyd took over all of his duties, but under the title of “Coordinator”. Both Malcolm and Paul agree that that Paul was the de facto Chairman at the time of the convention. Brian W. Aldiss was Toastmaster.

1988 – Nolacon II
Mike Resnick was Toastmaster.

1989 – Noreascon 3
The Stranger Club was the first SF club in Boston and sponsor of the pre-War series of Boskones and the club was the Fan Guest of Honor of Noreascon 3. All of its known surviving members were invited to the convention as guests to represent the club and seven were located and attended: Art Widner, Chan Davis, Harry Stubbs (Hal Clement), Louis Russell Chauvenet, Timothy Orrok, Norman Stanley, and Robert D. Swisher. The convention’s name was officially agnostic: “Noreascon 3”, “Noreascon Three” and “Noreascon III” were all declared correct forms of the name.

1990 – ConFiction
Chelsea Quinn Yarbro was Toastmaster.

1991 – Chicon V
Marta Randall was Toastmaster.

1992 – MagiCon
Becky Thomson was Co-Chairman for the first two years after the site was selected, then Vice-Chairman thereafter and at the convention. Spider Robinson was Toastmaster, but Mike Resnick acted as Toastmaster for the Meet-the-Pros party.

1993 – ConFrancisco
David Clark replaced Terry Biffel as Chairman upon Biffel’s death. Besides the Chairman, there were Vice Chairs: Peggy Rae Pavlat (Sapienza) and Ruth L. Sachter; and Deputy Vice Chairs: Jeff Canfield and Judy Kindell. The Guests of Honor were designated as “Honored Guests” and the Toastmaster, Guy Gavriel Kay, was called the “Master of Ceremonies”. Mark Twain was “channeled” by Jon deCles.

1994 – ConAdian
The Canadian National Science Fiction Convention (Canvention) was held ‘in conjunction’ with ConAdian – with separate membership and mostly separate facilities. Christine Barnson and Kevin Standlee were Deputy Chairs. Barry B. Longyear was Toastmaster.

1995 – Intersection
Intersection was also the 1995 Eurocon. When Intersection won, Tim Illingworth and Vincent Docherty were Co-Chairmen. Docherty moved to Oman, resigned and was replaced by Martin Easterbrook. Illingworth subsequently resigned and was replaced by Docherty. Easterbrook and Docherty were Co-Chairmen during the last 18 months of planning and at the convention. T.R. Smith was Vice-Chairman. Margaret Austin and Oliver Grüter-Andrew were Deputy Chairs. Diane Duane and Peter Morwood were Toastmasters.

1996 – LACon III
Special Guest Elsie Wollheim died before the convention. Connie Willis was Toastmaster.

1997 – LoneStarCon II
a.k.a. “The Second Occasional LoneStarCon Science Fiction Convention & Chili Cook-off”; the first LoneStarCon, held in Austin, was the 1985 NASFiC. Neal Barrett, Jr. was Toastmaster.

1998 – Bucconeer
Special Guest J. Michael Straczynski did not attend. Charles Sheffield was Toastmaster.

1999 – Aussiecon Three
GoH George Turner died prior to the convention. Special Guest J. Michael Straczynski attended.

2000 – Chicon 2000
Mike Jencevice and Becky Thomson were associate Chairmen. Harry Turtledove was Toastmaster.

2001 – The Millennium Philcon
Laura Syms and Gary Feldbaum were Vice-Chairmen. Esther Friesner was Toastmaster.

2002 – ConJosé
After the bid won, Tom Whitmore was appointed Chairman with Ruth Sachter as Vice-Chairman. Sachter resigned and subsequently Craige Howlett and Cindy Scott were appointed Vice-Chairmen. Finally, Kevin Standlee was appointed Co-Chairman with Whitmore. Tad Williams was Toastmaster.

2003 – Torcon 3
Combined with the Canadian National Science Fiction Convention (Canvention). Artist GoH Frank Kelly Freas did not attend. Spider Robinson was Toastmaster.

2005 – Interaction
The Guests of Honour were listed with no designation as to type.

Interaction was also the 2005 Eurocon. Initially Vince Docherty was Chairman with Colin Harris and Paul Treadaway as Vice Chairmen. Subsequently, Harris moved to Co-Chairman, and Treadaway moved to Deputy Chairman.

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

GoH Robert Sheckley was unable to attend the convention.

2006 – L.A.con IV

Bobbi Armbruster and Craig Miller were Vice-Chairmen.

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

2008 – Denvention 3

Wil McCarthy was Toastmaster.

2009 – Anticipation

Ralph Bakshi was originally announced as Artist GoH but withdrew for health reasons.

Julie Czerneda was Master of Ceremonies.

2011 – Renovation

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

GoH Charles N. Brown died before the convention.

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

2012 – Chicon 7

John Scalzi was Toastmaster.

Artist GoH Rowena Morrill did not attend.

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

2013 – LoneStarCon 3

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

Paul Cornell was Toastmaster.

Leslie Fish and Joe R. Lansdale were special guests.

Initially Laura Domitz and Bill Parker were Co-Chairmen. Randall Shepherd later was

appointed Vice-Chairman. In March, 2013, Shepherd swapped jobs with Domitz and Parker.

Guest of Honor Darrell Sweet died before the convention.

2014 – Loncon 3

GoH Iain M. Banks died before the convention.

2015 – Sasquan

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

Initially, Sally Woehrle and Bobbie DuFault were Co-Chairmen, but DuFault died a two weeks after the bid was won.

The Vice-Chairmen were Glenn Glazer, Pierre Pettinger and Mike Willmoth.

2016 – MidAmeriCon II

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

Pat Cadigan was Toastmaster

Initially Diane Lacey, Ruth Lichtwardt, and Jeff Orth were Co-Chairmen. In February 2016, Lichtwardt became sole Chairman and Lacey was appointed Vice-Chairman.

2017 – Worldcon 75

Initially Jukka Halme, Saija Aro, and Crystal Huff co-chaired the convention. Aro resigned in May 2016 and Huff resigned in November 2016, leaving Halme as sole chairman.

Attendance and Total Members both include 2346 Attending memberships sold at about half price, the majority of which reflected a discount given to first time Worldcon attendees.

There were 1876 one-day memberships. As is normal, they were counted as attendances.

Karo Leikomaa and Colette H. Fozard were Vice-Chairmen

2018 – Worldcon 76 in San Jose

Bob Wilkins and Edgar Pangborn were dead when selected and were designated “gHost of Honor” and “Ghost of Honor”, respectively.

John Picacio was also Toastmaster.

2020 – CoNZealand

George R. R. Martin was Toastmaster.

CoNZealand was forced by the Covid-19 pandemic to forego holding an in-person convention and ran entirely (with one unimportant exception) online.

(The exception was a pro-forma WSFS

Business meeting which was held in Wellington and lasted only long enough to validate 2022 Site Selection and pass all pending business on to DC3.) The physical sites which had been slated to be used were the TSB Arena and Shed 6, the Michael Fowler Center, the West Plaza Hotel, and the Intercontinental Hotel, all in Wellington, NZ.

CNZ used three online platforms with independent registrations for different aspects of the con. The number adopted for CNZ’s attendance is the highest of those three registration numbers. No numbers are available for how many fans actually participated.

2021 – DisCon III

Initially, Colette Fozard and William Lawhorn were co-chairs. Fozard resigned in January 2021.

In June, Lawhorn resigned and at the start of July, Mary Robinette Kowal was appointed to replace him.

DisCon III removed Toni Weisskopf, Publisher of Baen Books, as Guest of Honor in March 2021 following controversy over content posted on the Baen’s Bar Internet forum with which Baen Publications was closely associated.

Initially, the convention facility was the Marriott Wardman Park. The Omni Shoreham was subsequently added. In Match 2020 due to Covid-

19, the Wardman Park closed and later declared bankruptcy. In April 2021, the convention announced a shift to new dates of December 15-19, 2021 and a move to the Omni Shoreham as its sole facility.

DisCon III also had Malka Older (did not attend) and Sheree Renée Thomas as special guests.

GoH John Harris did not attend.

Nearly 3000 residents of China paid for a supporting membership in order to vote in Site Selection, though only around 2000 of them did. In spite of them not otherwise participating in the convention, all ~3000 are counted in the membership totals.

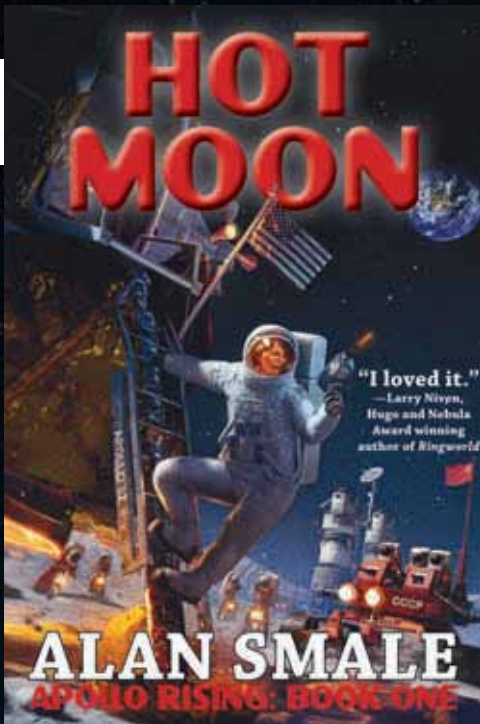
The count of virtual members is how many virtual memberships were sold, not how many actually participated (which was not tracked.)

2022 – Chicon 8

Annalee Newitz and Charlie Jane Anders will be Toastmasters.

Produced by the WSFS Long List Committee
Service Mark Notice: “World Science Fiction Society”, “WSFS”, “World Science Fiction Convention”, “Worldcon”, “NASFiC” and “Hugo Award” are service marks of the World Science Fiction Society, an unincorporated literary society. You can contact the WSFS Mark Protection Committee at mpc@wsfs.org.





“I loved it. Great ‘hard’ science fiction with convincing space battles.”
—Larry Niven, author of *Ringworld*

VISIT
ARC MANOR/CAEZIK
IN THE DEALERS ROOM

WIN PRIZES (no purchase necessary)

including:

Leather-bound numbered edition of Heinlein book (value \$295)

Lunch with an author

Kindle Reader

and more

“Smale (the *Clash of Eagles* trilogy), a NASA astrophysicist and data archive manager, cleverly uses his insider knowledge of the American space program to craft a nail-biting thriller set in a plausible alternate 1979. The Cold War is heating up in space. The Soviet Union’s desire to beat the U.S. has led to a reckless approach to its cosmonaut program, which has cost Russian lives, but also enabled the Soviets to land the first man on the Moon. For NASA astronaut Vivian Carter, however, there’s been an upside to the competition; because the third Russian cosmonaut on the Moon was female, NASA responded by bolstering the roles of American women within its own program. Now Carter heads the Apollo 32 mission—but her planned lunar landing is jeopardized when the space station she’s docked at comes under attack from a Soviet craft. Carter scrambles to keep herself and her crew safe—but this attack is just the opening salvo to what soon becomes all-out war. Smale makes the most of this conceit, coupling suspenseful plot developments with fully realized characters. Fans of Chris Hadfield’s thematically similar *The Apollo Murders* will be hooked.”—*Publishers Weekly*

“Set in an alternate timeline where Soviet cosmonauts beat the U.S. to the moon, this novel by Sidewise Award winner Smale (*Tales from Alternate Earths* Volume III) picks up at the end of the 1970s with Vivian Carter, the commander of Apollo 32, taking fire in what will become the opening shots in a war for the moon. Smale writes about NASA procedures, space history, lunar geology, and orbital mechanics with stunning detail and familiarity, while sending the reader on a fast-paced, well-plotted adventure aboard claustrophobic lunar modules, inside fragile habitats, and across inhospitable landscapes. Commander Carter becomes a tough-as-nails protagonist who’s impossible not to root for as she navigates political intrigue, space combat, and the realistic, moment-by-moment requirements of surviving in a vacuum. The storytelling is extremely well done, the ideas are thoroughly researched, and both combine in a satisfying work of fiction. VERDICT For astronaut wonks and fans of realistic science fiction, Smale’s latest will delight and enthrall.”—*Library Journal* ★STARRED REVIEW★

“While the story is straightforward, there are twists and turns that keep it interesting. The battles are realistic, reflecting the realities of the environments on the Moon and in space. Illustrations of the Apollo and Soyuz spacecrafts, and of what Moon bases could have looked like, further flesh the book’s environments out. An appendix discusses the plausibility of the plot from technical, political, and historical perspectives. *Hot Moon* is a provocative science fiction novel set in an alternative but plausible reality. It follows a war in space with original, imaginative flourishes.”—*Foreword Reviews*

www.CaezikSF.com

Alan Smale writes alternate history, historical fantasy, and hard SF. His novella of a Roman invasion of ancient America, “A Clash of Eagles,” won the 2010 Sidewise Award for Alternate History. Born and raised in England, Alan lives in Maryland and works as an astrophysicist and data archive manager at NASA’s Goddard Space Flight Center.



Constitution

of the World Science Fiction Society as of December 18, 2021

Secretary’s Note: Material in red has been deleted from the current Constitution; and material in blue is newly added.

Article 1 –Name, Objectives, Membership, and Organization

Section 1.1: Name.

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

Section 1.2: Objectives.

WSFS is an unincorporated literary society whose functions are:

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

Section 1.3: Restrictions.

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

Section 1.4: Membership.

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

Section 1.5: Memberships.

- 1.5.1:** Each Worldcon shall offer supporting and attending memberships.
- 1.5.2:** The rights of supporting members of a Worldcon include the right to receive all of its

generally distributed publications.

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

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

1.5.5: Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its committee. This fee must not exceed four (4) times the site-selection fee and must not exceed the difference between the site-selection fee and the fee for new attending members.

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

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

1.5.8: No convention committee shall sell a membership that includes any WSFS voting rights for less than the cost of the Supporting Membership required by [Article 4](#) in the selection of that convention.

1.5.9: No convention committee shall sell a membership that is available to persons of the age of majority at the time of the convention (as defined by the laws of the country and other jurisdictions where the convention is being held), that allows attendance and full participation for the entire duration of the convention and that does not include all WSFS voting rights. Should no law of the country and other jurisdictions where the convention is being held define an age of majority, the convention shall consider all persons 18 years of age or older as being of age of majority.

1.5.10: [No convention shall terminate the sale of supporting memberships prior to the close of site selection.](#)

Section 1.6: Authority.

Authority and responsibility for all matters concerning the Worldcon, except those reserved herein to WSFS,

shall rest with the Worldcon Committee, which shall act in its own name and not in that of WSFS.

Section 1.7: The Mark Protection Committee.

1.7.1: There shall be a Mark Protection Committee of WSFS, which shall be responsible for registration and protection of the marks used by or under the authority of WSFS.

1.7.2: The Mark Protection Committee shall submit to the Business Meeting at each Worldcon a report of its activities since the previous Worldcon, including a statement of income and expense.

1.7.3: The Mark Protection Committee shall hold a meeting at each Worldcon after the end of the Business Meeting, at a time and place announced at the Business Meeting.

1.7.4: The Mark Protection Committee shall determine and elect its own officers.

Section 1.8: Membership of the Mark Protection Committee.

1.8.1: The Mark Protection Committee shall consist of:

(1) One (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees,

(2) One (1) member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and

(3) Nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting.

1.8.2: Newly elected members take their seats, and the term of office ends for elected and appointed members whose terms expire that year, at the end of the Business Meeting.

1.8.3: If vacancies occur in elected memberships in the Committee, the remainder of the position’s term may be filled by the Business Meeting, and until then temporarily filled by the Committee.

Article 2 – Powers and Duties of Worldcon Committees

Section 2.1: Duties.

Each Worldcon Committee shall, in accordance with this Constitution, provide for

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

Section 2.2: Marks.

Every Worldcon and NASFiC Committee shall include a notice in each of its publications that clearly acknowledges the service marks of the Society. The

Mark Protection Committee shall supply each Worldcon committee with the correct form of such notice.

Section 2.3: Official Representative.

Each future selected Worldcon Committee shall designate an official representative to the Business Meeting to answer questions about their Worldcon.

Section 2.4: Distribution of Rules.

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

Section 2.5: Bid Presentations.

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

Section 2.6: Incapacity of Committees.

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

Section 2.7: Membership Pass-along.

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

Section 2.8: Financial Openness.

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

Section 2.9: Financial Reports.

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

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

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

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

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

Article 3 –Hugo Awards

Section 3.1: Introduction.

Selection of the Hugo Awards shall be made as provided in this Article.

Section 3.2: General.

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

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

3.2.3: Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date.

3.2.4: Works appearing in a series are eligible as individual works, but the series as a whole is not eligible, except under *Section 3.3.5*. However, a work appearing in a number of parts shall be eligible for the year of the final part.

3.2.5: In the story categories (3.3.1-3.3.6~~5-and-3.3.7~~), an author may withdraw a version of a work from consideration if the author feels that the version is not representative of what that author wrote.

3.2.6: The categories of Best Novel, Novella, Novelette, Short Story, and Series shall be open to works in which the text is the primary form of communication, regardless of the publication medium, including but not limited to physical print, audiobook, and ebook.

3.2.7: The Worldcon Committee shall not consider previews, promotional trailers, commercials, public

service announcements, or other extraneous material when determining the length of a work. Running times of dramatic presentations shall be based on their first general release.

3.2.8: The Worldcon Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the length of the story is within twenty percent (20%) of the new category limits.

3.2.9: No work shall appear in more than one category on the final Award ballot.

3.2.10: The Worldcon Committee may relocate a dramatic presentation work into a more appropriate category if it feels that it is necessary, provided that the length of the work is within twenty percent (20%) of the new category boundary.

3.2.11: A Professional Publication is one which meets at least one of the following two criteria:

- (1) it provided at least a quarter the income of any one person or,
- (2) was owned or published by any entity which provided at least a quarter the income of any of its staff and/or owner.

3.2.12: The Worldcon Committee is responsible for all matters concerning ~~the~~ their Awards.

Section 3.3: Categories.

3.3.1: Best Novel. A science fiction or fantasy story of forty thousand (40,000) words or more.

3.3.2: Best Novella. A science fiction or fantasy story of between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.

3.3.3: Best Novelette. A science fiction or fantasy story of between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.

3.3.4: Best Short Story. A science fiction or fantasy story of less than seven thousand five hundred (7,500) words.

3.3.5: Best Series. A multi-installment science fiction or fantasy story, unified by elements such as plot, characters, setting, and presentation, appearing in at least three (3) installments consisting in total of at least 240,000 words by the close of the previous calendar year, at least one (1) installment of which was published in the previous calendar year, and which has not previously won under 3.3.5.

3.3.5.1: Previous losing finalists in the Best Series category shall be eligible only upon the publication of at least two (2) additional installments consisting in total of at least 240,000 words after they qualified for their last appearance on the final ballot and by the close of the previous calendar year.

3.3.6~~7~~: Best Graphic Story or Comic. Any science fiction or fantasy story told in graphic form appearing

for the first time in the previous calendar year.

3.3.76: Best Related Work. Any work related to the field of science fiction, fantasy, or fandom, appearing for the first time during the previous calendar year or which has been substantially modified during the previous calendar year, and which is either non-fiction or, if fictional, is noteworthy primarily for aspects other than the fictional text, and which is not eligible in any other category.

3.3.8: Best Dramatic Presentation, Long Form. Any theatrical feature or other production, with a complete running time of more than 90 minutes, in any medium of dramatized science fiction, fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year.

3.3.9: Best Dramatic Presentation, Short Form. Any television program or other production, with a complete running time of 90 minutes or less, in any medium of dramatized science fiction, fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year.

3.3.10: Best Editor Short Form. The editor of at least four (4) anthologies, collections or magazine issues (or their equivalent in other media) primarily devoted to science fiction and / or fantasy, at least one of which was published in the previous calendar year.

3.3.11: Best Editor Long Form. The editor of at least four (4) novel-length works primarily devoted to science fiction and / or fantasy published in the previous calendar year that do not qualify as works under 3.3.10.

3.3.12: Best Professional Artist. An illustrator whose work has appeared in a professional publication in the field of science fiction or fantasy during the previous calendar year.

3.3.13: Best Semiprozine. Any generally available non-professional periodical publication devoted to science fiction or fantasy, or related subjects which by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, which does not qualify as a fancast, and which in the previous calendar year met at least one (1) of the following criteria:

- (1) paid its contributors and/or staff in other than copies of the publication,
- (2) was generally available only for paid purchase,

3.3.14: Best Fanzine. Any generally available non-professional periodical publication devoted to science fiction, fantasy, or related subjects that by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, that does not qualify as a semiprozine or a

fancast, and that in the previous calendar year met neither of the following criteria:

- (1) paid its contributors or staff monetarily in other than copies of the publication,
- (2) was generally available only for paid purchase.

3.3.15: Best FanCast. Any generally available non-professional audio or video periodical devoted to science fiction, fantasy, or related subjects that by the close of the previous calendar year has released four (4) or more episodes, at least one (1) of which appeared in the previous calendar year, and that does not qualify as a dramatic presentation.

3.3.16: Best Fan Writer. Any person whose writing has appeared in semiprozines or fanzines or in generally available electronic media during the previous calendar year.

3.3.17: Best Fan Artist. An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public, non-professional, display (including at a convention or conventions, [posting on the internet, in online or print-on-demand shops, or in another setting not requiring a fee to see the image in full-resolution](#)) during the previous calendar year.

3.3.18: Lodestar Award for Best Young Adult Book. The Lodestar Award for Best Young Adult Book is given for a book published for young adult readers in the field of science fiction or fantasy appearing for the first time during the previous calendar year, with such exceptions as are listed in [Section 3.4](#).

~~Provided that unless this amendment is re-ratified by the 2021 Business Meeting, Section 3.3.18 shall be repealed and the modifications to 3.7.3 and 3.11.2 reversed; and~~

~~Provided further that the question of re-ratification shall automatically be placed on the agenda of the 2021 Business Meeting;~~

3.3.19: Additional Category. Not more than one special category may be created by the current Worldcon Committee with nomination and voting to be the same as for the permanent categories. The Worldcon Committee is not required to create any such category; such action by a Worldcon Committee should be under exceptional circumstances only; and the special category created by one Worldcon Committee shall not be binding on following Committees. Awards created under this paragraph shall be considered to be Hugo Awards.

Section 3.4: Extended Eligibility.

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

3.4.2: Works originally published outside the United States of America and first published in the United States of America in ~~the~~ previous calendar year shall also be eligible for Hugo Awards.

~~**3.4.2.1:** For finalists in the Series category that have previously appeared on the ballot for Best Series, any installments published in English in a year prior to that previous appearance, regardless of country of publication, shall be considered to be part of the Series' previous eligibility, and will not count toward the re-eligibility requirements for the current year.~~

3.4.3: In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a two-thirds (2/3) vote of the intervening Business Meeting of WSFS.

Section 3.5: Name and Design.

The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason as refined by Peter Weston. Each Worldcon Committee may select its own choice of base design. The name (Hugo Award) and the design shall not be extended to any other award.

Section 3.6: “No Award”.

At the discretion of an individual Worldcon Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be canceled for that year.

Section 3.7: Nominations.

3.7.1: The Worldcon Committee shall conduct a poll to select the finalists for the Award voting. Each member of the administering Worldcon or the immediately preceding Worldcon ~~as of the end of the previous calendar year~~ [as of January 31 of the current calendar year](#) shall be allowed to make up to five (5) equally weighted nominations in every category.

3.7.2: The Committee shall include with each nomination ballot a copy of Article 3 of the WSFS Constitution and any applicable extensions of eligibility under [Section 3.4](#).

3.7.3: Nominations shall be solicited only for the Hugo Awards, the Astounding Award for Best New Writer, and the Lodestar Award for Best Young Adult Book.

Section 3.8: Tallying of Nominations.

3.8.1: Except as provided below, the final Award ballots shall list in each category the six eligible nominees receiving the most nominations as determined by the process described in [Section 3.9](#).

~~Provided that unless this amendment is re-ratified by the 2022 Business Meeting, the changes to Section 3.8.1 shall be repealed, and~~

~~Provided that the question of re-ratification shall be automatically be placed on the agenda of the 2022 Business Meeting with any constitutional amendments awaiting ratification; and~~

~~Provided further that any business meeting prior to 2022 may move to suspend the changes introduced by 5 and 6 for the following year's Hugo Award~~

~~nominations (only);-~~

3.8.2: The Worldcon Committee shall determine the eligibility of nominees and assignment to the proper category of works nominated in more than one category.

3.8.3: If any series and a subset series thereof both receive sufficient nominations to appear on the final ballot, only the version which received more nominations shall appear.

~~Provided that unless this amendment is re-ratified by the 2021 Business Meeting, this provision shall be repealed, and~~

~~Provided that the question of re-ratification shall automatically be placed on the agenda of the 2021 Business Meeting, along with any other constitutional amendments awaiting ratification;~~

3.8.4: Any nominations for “No Award” shall be disregarded.

3.8.5: If a nominee appears on a nomination ballot more than once in any one category, only one nomination shall be counted in that category.

3.8.6: If there are more than two works in the same category that are episodes of the same dramatic presentation series or that are written works that have an author for single author works, or two or more authors for co-authored works, in common, only the two works in each category that have the most nominations shall appear on the final ballot. The Worldcon Committee shall make reasonable efforts to notify those who would have been finalists in the absence of this subsection to provide them an opportunity to withdraw. For the purpose of this exclusion, works withdrawn shall be ignored.

3.8.7: The Committee shall move a nomination [on an individual ballot](#) from another category to the work's default category only if the member has made fewer than five (5) nominations in the default category.

3.8.8: If a work is eligible in more than one category, and if the work receives sufficient nominations to appear in more than one category, the Worldcon Committee shall determine in which category the work shall appear, based on the category in which it receives the most nominations.

3.8.9: If a work receives a nomination in its default category, and if the Committee relocates the work under its authority under subsection [3.2.8](#) or [3.2.10](#), the Committee shall count the nomination even if the member already has made five (5) nominations in the more-appropriate category.

Section 3.9: Finalist Selection Process

3.9.1: For each category, the finalist selection process shall be conducted as elimination rounds consisting of three phases:

- (1) Calculation Phase: First, the total number of nominations (the number of ballots on which each

nominee appears) from all eligible ballots shall be tallied for each remaining nominee. Next, a single “point” shall be assigned to each nomination ballot. That point shall be divided equally among all remaining nominees on that ballot. Finally, all points from all nomination ballots shall be totaled for each nominee in that category. These two numbers, point total and number of nominations, shall be used in the Selection and Elimination Phases.

(2) Selection Phase: The two nominees with the lowest point totals shall be selected for comparison in the Elimination Phase. (See [3.9.3](#) for ties.)

(3) Elimination Phase: Nominees chosen in the Selection Phase shall be compared, and the nominee with the fewest number of nominations shall be eliminated and removed from all ballots for the Calculation Phase of all subsequent rounds. (See [3.9.3](#) for ties.)

3.9.2: The phases described in [3.9.1](#) are repeated in order for each category until the number of finalists specified in [3.8.1](#) remain. If elimination would reduce the number of finalists to fewer than the number specified in section [3.8.1](#), then instead no nominees will be eliminated during that round, and all remaining nominees shall appear on the final ballot, extending it if necessary.

3.9.3: Ties shall be handled as described below:

(1) During the Selection Phase, if two or more nominees are tied for the lowest point total, all such nominees shall be selected for the Elimination Phase.

(2) During the Selection Phase, if one nominee has the lowest point total and two or more nominees are tied for the second-lowest point total, then all such nominees shall be selected for the Elimination Phase.

(3) During the Elimination Phase, if two or more nominees are tied for the fewest number of nominations, the nominee with the lowest point total at that round shall be eliminated.

(4) During the Elimination Phase, if two or more nominees are tied for both fewest number of nominations and lowest point total, then all such nominees tied at that round shall be eliminated.

3.9.4: After the initial Award ballot is generated, if any finalist(s) are removed for any reason, they will be replaced by other works in reverse order of elimination.

Provided that unless this amendment is re-ratified by the 2022 Business Meeting, Section 3.9 shall be repealed, and

Provided that the question of re-ratification shall be automatically be placed on the agenda of the 2022 Business Meeting with any constitutional amendments awaiting ratification; and.

Provided further that any Business Meeting prior to 2022 may move to suspend the changes introduced

by E Pluribus Hugo for the following year’s Hugo Award nominations (only).

Section 3.10: Notification and Acceptance.

3.10.1 Worldcon Committees shall use reasonable efforts to notify the finalists, or in the case of deceased or incapacitated persons, their heirs, assigns, or legal guardians, in each category prior to the release of such information. Each person notified shall be asked at that time to either accept or decline the nomination. If the person notified declines nomination, that finalist(s) shall not appear on the final ballot. The procedure for replacement of such finalist(s) is described in subsection [3.9.4](#).

3.10.2: In the Best Professional Artist category, the acceptance should include citations of at least three (3) works first published in the eligible year.

3.10.3: Each finalist in the categories of Best Fanzine and Best Semiprozine shall be required to provide information confirming that they meet the qualifications of their category.

Section 3.11: Voting.

3.11.1: Final Award voting shall be by balloting in advance of the Worldcon. Postal mail shall always be acceptable. Only WSFS members may vote. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter; [however, if the voter does not have their membership number, it may be supplied by the Hugo Administrator or their designated staff member.](#)

3.11.2: Final Award ballots shall list only the Hugo Awards, the John W. Campbell Award for Best New Writer, and the Lodestar Award for Best Young Adult Book.

3.11.3: “No Award” shall be listed in each category of Hugo Award on the final ballot.

3.11.4: The Committee shall, on or with the final ballot, designate, for each finalist in the printed fiction categories, one or more books, anthologies, or magazines in which the finalist appeared (including the book publisher or magazine issue date(s)).

3.11.5: Voters shall indicate the order of their preference for the finalists in each category.

Section 3.12: Tallying of Votes.

3.12.1: In each category, tallying shall be as described in [Section 6.4](#). “No Award” shall be treated as a finalist. If all remaining finalists are tied, no tie-breaking shall be done and the finalists excluding “No Award” shall be declared joint winners.

3.12.2: “No Award” shall be given whenever the total number of valid ballots cast for a specific category (excluding those cast for “No Award” in first place) is less than twenty-five percent (25%) of the total number of final Award ballots received.

3.12.3: “No Award” shall be the run-off candidate for the purposes of [Section 6.5](#).

3.12.4: The complete numerical vote totals, including all preliminary tallies for first, second, . . . places, shall be made public by the Worldcon Committee within ninety (90) days after the Worldcon. During the same period, the results of the last ten rounds of the finalist selection process for each category (or all the rounds if there are fewer than ten) shall also be published.

Section 3.13: Exclusions.

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

Section 3.14: Retrospective Hugo Awards.

3.14.1: A Worldcon held in a year that is an exact multiple of 25 years after a year in which no Hugo Awards were awarded may conduct nominations and elections for retrospective year Hugo Awards for that year with procedures as for the current Hugo Awards, provided that year was 1939 or later and that no previous Worldcon has awarded retrospective year Hugo Awards for that year.

3.14.2: In any listing of Hugo Award winners published by a Worldcon committee or WSFS, retrospective Hugo Awards shall be distinguished and annotated with the year in which such retrospective Hugo Awards were voted.

Article 4 –Future Worldcon Selection

Section 4.1: Voting.

4.1.1: WSFS shall choose the location and Committee of the Worldcon to be held two (2) years from the date of the current Worldcon.

4.1.2: Voting shall be by written ballot cast either by mail or at the current Worldcon with tallying as described in [Section 6.4](#).

4.1.3: The current Worldcon Committee shall administer the voting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Worldcon.

4.1.4: The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.

Section 4.2: Voter Eligibility.

4.2.1: Voting shall be limited to WSFS members who have purchased at least a supporting membership in the Worldcon whose site is being selected.

4.2.2: The supporting membership rate shall be set by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the ballot deadline. If agreement is not

reached, the default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.

Section 4.3: Non-Natural Persons.

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

Section 4.4: Ballots.

4.4.1: Site-selection ballots shall include name, signature, address, and membership-number spaces ~~to~~ [.The ballot should](#) be filled in by the voter; [however, if the voter does not have their membership number, it may be supplied by the Site Selection Administrator or their designated staff member.](#) Each site-selection ballot shall list the options “None of the Above” and “No Preference” and provide for write-in votes, after the bidders and with equal prominence. The supporting membership rate shall be listed on all site-selection ballots.

4.4.2: Worldcons may, with the agreement of all active bids, choose to offer any electronic signature means legal in the seated Worldcon’s home jurisdiction.

4.4.3: Worldcons must offer the option to receive a paper site selection ballot regardless of that member’s selection for other publications. Should they choose to include other material (such as an addressed envelope and stamp or International Reply Coupon), they may charge a reasonable fee for such materials.

Section 4.5: Tallying.

4.5.1: The name and address information shall be separated from the ballots and the ballots counted only at the Worldcon. Each bidding committee should provide at least two (2) tellers. Each bidding committee may make a record of the name and address of every voter.

4.5.2: A ballot voted with first or only choice for “No Preference” shall be ignored for site selection. A ballot voted with lower than first choice for “No Preference” shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying.

4.5.3: “None of the Above” shall be treated as a bid for tallying, and shall be the run-off candidate for the purposes of [Section 6.5](#).

4.5.4: All ballots shall be initially tallied by their first preferences, even if cast for a bid that the administering Committee has ruled ineligible. If no eligible bid achieves a majority on the first round of tallying, then on the second round all ballots for ineligible bids shall be redistributed to their first eligible choices, and tallying shall proceed according to [Section 6.4](#).

4.5.5: If “None of the Above” wins, or if two or more

bids are tied for first place at the end of tallying, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the Worldcon, the Committee for the following Worldcon shall make the selection without undue delay.

4.5.6: Where a site and Committee are chosen by a Business Meeting or Worldcon Committee following a win by “None of the Above,” they are not restricted by exclusion zone or other qualifications.

4.5.7: Where a site and Committee are chosen by a Business Meeting or Worldcon Committee following a tie in tallying, they must select one of the tied bids.

Section 4.6: Bid Eligibility.

4.6.1: To be eligible for site selection, a bidding committee must file the following documents with the Committee that will administer the voting:

- (1) an announcement of intent to bid;
- (2) adequate evidence of an agreement with its proposed site’s facilities, such as a conditional contract or a letter of agreement;
- (3) the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers.

4.6.2: The bidding committee must supply written copies of these documents to any member of WSFS on request.

4.6.3: For a bid to be allowed on the printed ballot, the bidding committee must file the documents specified above no later than 180 days prior to the official opening of the administering convention.

4.6.4: To be eligible as a write-in, the bidding committee must file the documents specified above by the close of the voting.

4.6.5: If no bids meet these qualifications, the selection shall proceed as though “None of the Above” had won.

Section 4.7: Site Eligibility.

A site shall be ineligible if it is within five hundred (500) miles or eight hundred (800) kilometers of the site at which selection occurs.

Section 4.8: NASFiC.

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

4.8.1: Voting shall be by written ballot administered by the following year’s Worldcon, if there is no NASFiC in that year, or by the following year’s NASFiC, if there is one, with ballots cast at the administering convention or by mail, and with only members of the

administering convention allowed to vote.

4.8.2: NASFiC Committees shall make all reasonable efforts to avoid conflicts with Worldcon dates.

4.8.3: The proposed NASFiC supporting membership rate can be set by unanimous agreement of the administering Committee and all bidding committees who have filed before the ballot deadline. If agreement is not reached, the default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.

4.8.4: If “None of the Above” wins, or if no eligible bid files by the deadline, then no NASFiC shall be held and any supporting membership payments collected for the NASFiC site selection shall be refunded by the administering convention without undue delay.

4.8.5: In the case the administering convention is a NASFiC, it shall hold a Business Meeting to receive the results of the site selection voting and to handle any other business pertaining directly, and only, to the selection of the future NASFiC convention. This meeting shall have no other powers or duties.

4.8.56: For the purposes of this Constitution, North America is defined as: Canada, the United States of America (including Hawaii, Alaska, and the District of Columbia), Mexico, Central America, the islands of the Caribbean, St. Pierre et Miquelon, Bermuda, and the Bahamas.

Article 5 –Powers of the Business Meeting

Section 5.1: WSFS Business Meetings.

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

Section 5.2: Continuation of Committees.

Except as otherwise provided in this Constitution, any committee or other position created by a Business

Meeting shall lapse at the end of the next following Business Meeting that does not vote to continue it.

Section 5.3: Constitutional Pass-along.

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

Article 6 –Constitution

Section 6.1: Conduct.

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

Section 6.2: Natural Persons.

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

Section 6.3: Electronic Voting.

Nothing in this Constitution shall be interpreted to prohibit conducting Hugo Awards nominating and voting and Site Selection voting by electronic means, except that conducting Site Selection by electronic means shall require the unanimous agreement of the current Worldcon committee and all bidding committees who have filed before the ballot deadline. Valid paper ballots delivered by any means shall always be acceptable. This section shall not be interpreted to require that such elections be conducted electronically, nor shall it be interpreted to allow remote participation or proxy voting at the Business Meeting.

Section 6.4: Tallying of Votes.

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

Section 6.5: Run-off.

After a tentative winner is determined, then unless the run-off candidate shall be the sole winner, the following additional test shall be made. If the number

of ballots preferring the run-off candidate to the tentative winner is greater than the number of ballots preferring the tentative winner to the run-off candidate, then the run-off candidate shall be declared the winner of the election.

Section 6.6: Amendment.

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

Section 6.7: Commencement.

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

The above copy of the World Science Fiction Society’s Constitution is hereby Certified to be True, Correct, and Complete.
Donald E. Eastlake III, Presiding Officer
Janice Murphy, Secretary
Linda Deneroff, Assistant Secretary
2021 WSFS Business Meeting



Standing Rules

for the Governance of the World Science Fiction Society Business Meeting

Note: There were no changes in 2020 or 2021

Group 1: Meetings

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

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

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

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

Rule 1.5: Smoking. Regardless of whether smoking is allowed in the place where the Business Meeting is held, the Business Meeting shall be a non-smoking environment. The Presiding Officer shall notify participants of the nearest smoking area(s) outside of the location of the Business Meeting at the beginning of each meeting.

Rule 1.6: Recording of Sessions. The Presiding Officer may arrange for the recording of meetings in any medium and for the distribution of such recordings. Individual members may also record meetings at their

own discretion, subject to the will of the assembly as authorized by rule 5.10.

Group 2: New Business

Rule 2.1: Deadline for Submission of New Business. The deadline for submission of non-privileged new business to the Business Meeting shall be thirty (30) days before the first Preliminary Meeting. Proposed agenda items may be withdrawn by the consent of all proposing members at any time up to two weeks before the published deadline for submitting new business. A list of such withdrawn business must be made available to the membership. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda.

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

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

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

Group 3: Debate Time Limits

Rule 3.1: Main Motions: The Presiding Officer shall designate the default debate time for main motions. If an objection is raised to this default time, the Business Meeting shall vote on it without debate. If that designated time is defeated, the Business Meeting shall, by majority vote, set the initial debate time limit for any motion to any positive even number of minutes up to 30.

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

Rule 3.3: Amendments. Debate on all amendments to main motions shall be limited to five (5) minutes,

allotted equally to each side. Time spent on debate of an amendment shall be charged against the time for the main motion.

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

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

Group 4: Official Papers

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

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

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

Rule 4.4: Submission Deadlines: Reports. All WSFS Committee Reports and all Worldcon Annual Financial Reports (see Constitution Section 2.9.1) shall be submitted to the Business Meeting by no later than the deadline established for new business set in Rule 2.1.

Rule 4.5: Availability of BM Materials. All WSFS Committee Reports, Worldcon Annual Financial Reports, and New Business submitted to the Business Meeting before the deadline established in Rule 2.1 shall be made generally available to WSFS members

(e.g. via publication on the host Worldcon’s web site) by no later than seven (7) days after the deadline for new business set in Rule 2.1.

Group 5: Variations of Rules

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

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

Rule 5.3: Postpone Indefinitely. The motion to Postpone Indefinitely shall not be allowed at the Main Business Meeting, but shall be allowed at the Preliminary Business Meeting. This motion shall have four (4) minutes of debate time and shall require a two-thirds (2/3) vote for adoption.

Rule 5.4: Amend; Ratification Amendments. Motions to amend a constitutional amendment awaiting ratification must be submitted in advance by the deadline in Rule 2.1. This rule can be suspended by a two-thirds (2/3) vote.

Rule 5.5: Amend; Secondary Amendments. Secondary amendments (amendments to amendments) are not allowed except when the primary amendment is to substitute.

Rule 5.6: Previous Question. A person speaking to a motion may not immediately offer a motion to close debate. The motion for the Previous Question (also known as the motion “close debate,” “call the question,” and “vote now”) shall not be in order when there is less than one minute of debate time remaining, nor when either or both sides of the debate have yet to speak to a question. Before voting on the motion for the Previous Question, the Presiding Officer shall, without debate, ask for a show of hands of those persons who still wish to speak to the matter under consideration.

Rule 5.7: Lay on the Table. The motion to Lay on the Table shall require a two-thirds (2/3) vote for adoption.

Rule 5.8: Adjournment. The incidental main motion to adjourn sine die shall not be in order until all Special and General Orders have been discharged.

Rule 5.9: Suspension of Rules. Rules protecting the rights of absentees, including this rule, may not be suspended.

Rule 5.10: Start/Stop Recording. If the meeting is being recorded, a motion to Stop Recording or to

Start Recording is a privileged motion and shall be handled in the same way as a motion to Enter or Leave Executive Session.

Rule 5.11: Objection to Consideration. An Objection to Consideration shall require a three-fourths (3/4) vote to kill a motion without debate.

Rule 5.12: Committee of the Whole. The Committee of the Whole shall have the right by a two-thirds vote to amend its duration without seeking permission from the Business Meeting by way of a motion to extend debate.

Group 6: Mark Protection Committee Elections

Rule 6.1: Nominations. Nominations for election to the Mark Protection Committee shall be allowed from the floor at each Preliminary Business Meeting. To be listed on the ballot, each nominee must submit to the Secretary of the Business Meeting the nominee’s consent to nomination. The deadline for submitting such consent to nomination shall be set by the Secretary.

Rule 6.2: Elections. Elections to the Mark Protection Committee shall be a special order of business at a designated Main Business Meeting. Voting shall be by written preferential ballot with write-in votes allowed. Votes for write-in candidates who do not submit written consent to nomination to the Presiding Officer before the close of balloting shall be ignored. The ballot shall list each nominee’s name. The first seat filled shall be by normal preferential ballot procedures as defined in Section 6.4 of the WSFS Constitution. There shall be no run-off candidate. After a seat is filled, votes for the elected member shall be eliminated before conducting the next ballot. This procedure shall continue until all seats are filled. In the event of a first-place tie for any seat, the tie shall be broken unless all tied candidates can be elected simultaneously. Should there be any partial-term vacancies on the committee, the partial-term seat(s) shall be filled after the full-term seats have been filled.

Group 7: Miscellaneous

Rule 7.1: Question Time. During the Site-Selection Meeting, fifteen (15) minutes of program time shall be allocated to each future seated Worldcon committee. During the first five (5) minutes, each committee may make such presentations as they wish. The remaining time shall be allocated for questions to be asked about that committee’s Worldcon. Questions may be submitted in writing at any previous meeting. Questions submitted in writing shall have priority over other questions if the person who submitted the question is present and still wishes to ask the question. No person may ask a second question as long as any person wishes to ask a first question.

Questions are limited to fifteen (15) seconds and responses to two (2) minutes. If time permits at the Site-Selection Meeting, committees bidding for the right to host any Worldcon whose selection will take place in the next calendar year shall be allocated five (5) minutes of program time to make such presentations as they wish. The time limits in this rule may be modified by majority vote.

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

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

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

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

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

Rule 7.7: Nitpicking and Flyspecking Committee. The Business Meeting shall appoint a Nitpicking and Flyspecking Committee. The Committee shall: (1) Maintain the list of Rulings and Resolutions of Continuing Effect (2) Codify the Customs and Usages of WSFS and of the Business Meeting.

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

The above copy of the World Science Fiction Society’s Standing Rules is hereby Certified to be True, Correct, and Complete:
Jesi Lipp, Presiding Officer / Linda Deneroff, Secretary 2019 WSFS Business Meeting
Kent Bloom, Presiding Officer / Linda Deneroff, Secretary 2020 WSFS Business Meeting
Donald E. Eastlake, Presiding Officer / Janice Murray, Secretary / Linda Deneroff, Assistant Secretary 2021 WSFS Business Meeting

Business Passed On

World Science Fiction Society Business Passed on to Chicon 8

A.1 Short Title: 30 Days Hath New Business

5.1.6. Deadline for Submission of New Business. The deadline for submission of non-privileged new business and committee reports to the Business Meeting shall be thirty (30) days before the first Preliminary Meeting. Proposed agenda items may be withdrawn by the consent of all proposing members at any time up to fourteen (14) days before the published deadline for submitting new business. A list of such withdrawn business must be made available to the membership. The Presiding Officer may accept otherwise qualified motions and reports submitted after the deadline, but all such motions shall initially be placed at the end of the agenda.

Proposed by: The Nitpicking & Flyspecking Committee

See the [2021 WSFS Business Meeting Minutes](#) for the makers’ commentary and discussion on page 47.

A.2 Short Title: The Statue of Liberty Play

Section 2.7: Membership Pass-along. Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by applicable law, forward [to the Committee of the next Worldcon](#) its best information as to the names and contact information ~~of postal addresses~~ of all its Worldcon members [who have given permission for that data transfer and only for the purposes for which permission to use that data was given.](#) ~~to the Committee of the next Worldcon.~~

Proposed by: The Nitpicking & Flyspecking Committee

See the [2021 WSFS Business Meeting Minutes](#) for the makers’ commentary and discussion on page 49.

A.3 Short Title: A Matter of Days

Section 2.4: Distribution of Rules. The current Worldcon Committee shall publish the WSFS Constitution and Standing Rules, together with an explanation of proposed changes approved but not yet ratified. The Committee shall distribute these documents to all WSFS members at a point between ~~nine and three months~~ [two hundred seventy \(270\) and ninety \(90\) days](#) prior to the Worldcon, and shall also distribute them on paper to all WSFS members in attendance at the Worldcon upon registration.

Section 5.3: Constitutional Pass-along. Within ~~two- (2)-months~~ [sixty \(60\) days](#) after the end of each Worldcon, the Business Meeting staff shall send a copy of all changes to the Constitution and Standing Rules, and all items awaiting ratification, to the next Worldcon Committee.

Proposed by: The Nitpicking & Flyspecking Committee

See the [2021 WSFS Business Meeting Minutes](#) for the makers’ commentary and discussion on page 54.

A.4 Short Title: Non-transferability of Voting Rights

Moved, to amend Article 1 by ~~striking-out~~ and [inserting](#) text as follows:

1.5.1: Each Worldcon shall offer ~~supporting~~ [WSFS memberships](#) and attending ~~memberships~~ [supplements](#).

1.5.2: The rights of ~~supporting~~ [WSFS](#) members of a Worldcon include the right to receive all of its generally distributed publications. [WSFS memberships held by natural persons may not be transferred, except that, in case of death of a natural person holding a WSFS membership, it may be transferred to the estate of the decedent.](#)

1.5.3: The rights of ~~attending members~~ [WSFS members who have an attending supplement](#) of a Worldcon include the rights of ~~supporting~~ [WSFS](#) members plus the right of general attendance at said Worldcon and at the WSFS Business Meeting held thereat.

1.5.5: Voters have the right to ~~convert to attending membership~~ [purchase an attending supplement](#) in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its committee. This fee must not exceed four (4) times the site-selection fee and must not exceed the ~~difference between the site-selection fee and the fee~~ [price of an attending supplement](#) for new ~~attending~~ members.

Proposed by: The Nontransferability Committee

See the [2021 WSFS Business Meeting Minutes](#) for the makers’ commentary and discussion on page 55.

Committees & Staff

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Executive Assistants (Retired)

Stephanie Franklin, Rivka Gate, Marguerite Smith

Advisors

Bobbi Armbruster, James Bacon, Colin Harris, Dave McCarty

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Shirley McKinzey

Diversity & Inclusion Advisors

Andrea Hawkins-Kamper, Kris “Nchanter” Snyder

Outreach

David Hirsch

Outreach Staff

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Fred Teifeld

Senior Sponsorship Consultant

Steph Herman

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Project Managers: Alan Bond, Colin Harris, Helen Montgomery,

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Lead Animator

Sabrina Stein

Signage

Carol Metzger

Signage Design: Julie Lindsey

Signage Distribution Staff: Heidi Cothard

Signage Production: Erin Cairns

EVENTS

David Stein

Deputy Division Head

Mark Bernstein

Announcer

Tazamisha Alexander

Front of House Manager

Anna O’Connell

Hugo Ceremony

John Brown

Hugo Ceremony Stage

Assistant: Jennifer Skwarski

Masquerade

Susan Finkle, Renata O’Connor

Masquerade Staff: Patrick O’Connor

Opening & Closing Ceremonies
Carol Lynn

Opening & Closing

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Max Sprinkle

Theater

Lisa Macklem (retired)

Theater Talent Coordinator

Dawn Xiana Moon

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Deputy Division Head

SunnyJim Morgan

1946 Retrospective Project

First Fandom Experience

Staff: Dan Ritter, David Ritter

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Elizabeth Klein-Lebbink

Deputy Art Show Director:

Jerome Scott

Art Show Staff: Yoel Attiya, Jim Hayter

Dealers

Angela Jones-Parker

Dealers Room Second: Julie Amundson

Creator’s Alley:

Christine Taylor-Butler

Staff: Roger Amundson, Gene Bennett, Mieke Citroen, Carole Parker, Yoana (Annie) Yotova

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Fanzine Lounge

Alison Scott

Freebies

Chanie Beckman

GoH Displays Coordinator

Elvi Dalgaard

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Deputy Division Head

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Decorator Liaison

Bruce Farr

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Assistant Hotel Liaison: Bert Boden

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Chris Marble

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Technical Deputy Area

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Lighting Lead/Designer:

Daniel Johnson-Carter

Program A/V Coordinator:

Keith Jewell

Tech Advisor: Syd Weinstein

Tech - Stages: Sandy Sutherland

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Video Lead: Joseph Weinstein

Virtual Exhibits Tech:

Michael Net

Virtual Tech Designer: Matt Arnold

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Linda Deneroff

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Joann Lawler

At Con Treasury Staff:

Eric Hildeman

At Con Treasury Logistics

Gary Agin

At Con Treasury Logistics

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Colin Harris

Budget Manager

Colin Harris

Comptroller

Alexia Hebel

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Deanna Sjolander

Fringe Staff: Casella Brookins

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Dee Collins, Louis Galvez III

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Food Den Assistant Area

Head: Jim Young

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Gabi Morel

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Teen Lounge Area Head

Finley Roman

Deputy Area Head:

Cassandra Moritz

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Access Staff: Douglas Drummond, Helen Gbala, Sasquatch Nelson

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Safer Spaces Staff:

Phaedra Lewis

Visa Letter Liaison

Cassidy

Visa Assistance Consultant:
Mark Herrup, Theresa Renner

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Special Program Advisor: Carol Connolly

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Lead Front End Developer: Gail Terman

Lead Back End Developer: Henry Balen

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ConClár Advisor: James Shields

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Liaison for Special Guest Eric Wilkerson: Kathy Lehman

Liaisons for Steven Barnes & Tananarive Due: Terri M. LeBlanc, Erin K. Channell

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Academic Staff: Kate JohnsTon, Dr. Paul Price, Tracy Townsend

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Art Area Head: Griffin Ess

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Children’s Program Staff: Sarah Baranoff, Shannon Williams

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Logistics Assistant: J.J. Brutsman

Meeting Planning
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Timeline: Bobbi Armbruster

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Jesi Lipp & Brian Nisbet

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Deputy Business Meeting Presiding Officer: Jesi Lipp

Floor Manager: Martin Pyne

Parliamentarian: Donald Eastlake III

Secretary: Linda Deneroff

Timekeeper: Todd Dashoff

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Assistant Videographer:
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Deputy Hugo Administrator:
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Hugo Developer: David Matthewman

Hugo Eligibility Research Team: Alissa McKersie

Hugo Finalist Liaison:
Cassidy

Deputy Hugo Finalist Liaison: Theresa Hahn

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Hugo Packet Coordinator:
Christine Ragan

Hugo Packet Staff: Jed Hartman

Site Selection Area Head:
Warren Buff

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Arc Manor 118

B. P. Pickering 57

Buffalo in 2024 83

Capricorn 76

Chengdu 2023 35

Eurocon 2024 70

Glasgow in 2024 9

Google 159

Heartwood Books 58

Heinlein Society 83

Korshak Collection . . . Inside Back

Locus Magazine 84

Oghenehovwe Ekpeki 59

Orlando in 2023 104

Seattle in 2025 70

SMOFcon 38 70

Tor Books 28, 29, 75
Inside Front

Ukrainian Fandom 67

Windycon 2

Winnipeg in 2023 NASFIC Bid. . 71

World Fantasy Con 34

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A. Douglas Thayer 146

Ian Gunn (Australia) 89

Gene Ha 44, 52, 53, 54, 55, 56, 57

Teddy Harvia 86, 117, 127, 136, 139, 141, 144, 148, 152, 156, 158

David Haugh 145

Alan Hunter (England) 77

Jenner (Australia) 153

Elizabeth Leggett 161, 162

Joe Mayhew 137

Franz Miklis (Austria) 96, 154

Donald Prevett 99

Peggy Ranson 103, 151

William Rotsler 95, 143, 155

John Sies 147, 150

Diana Harlan Stein 157

Steve Stiles 74, 140

Eric Wilkerson Cover, 22, 45, 47, 48, 49, 50, 51



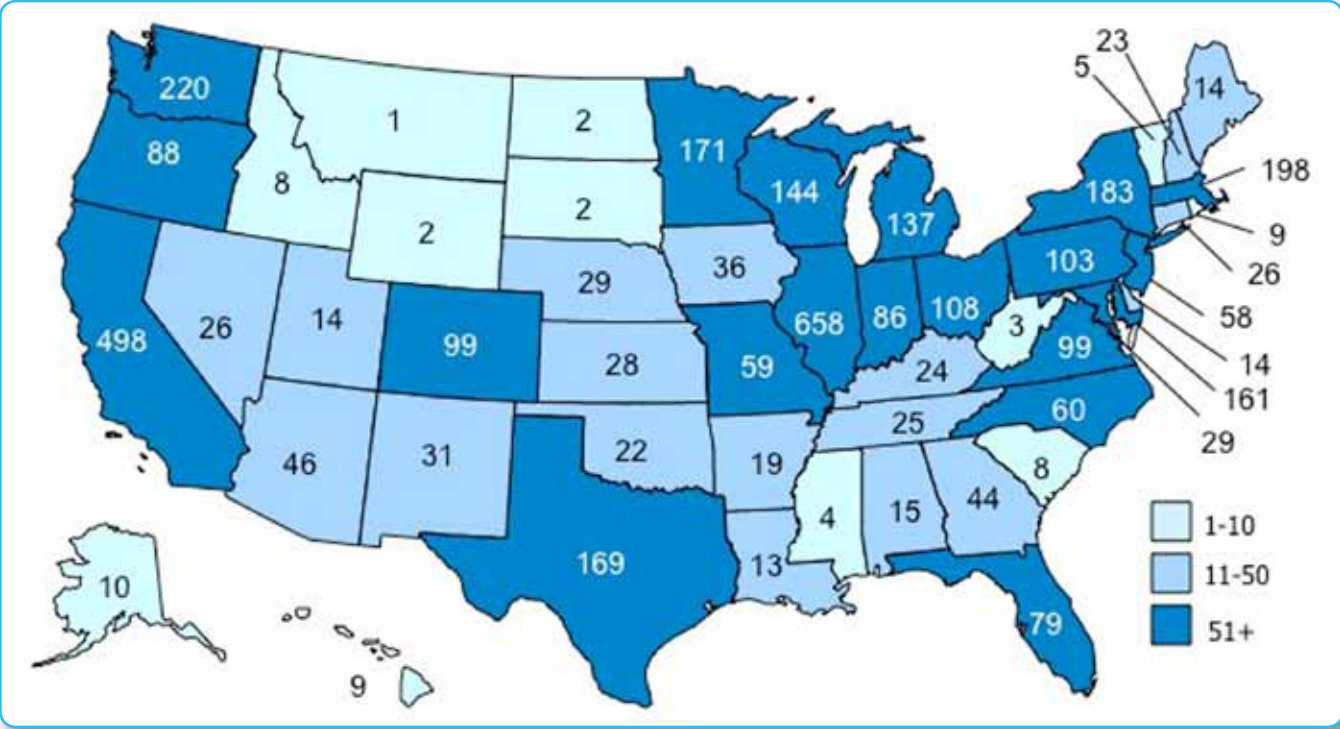
Demographics

Where Are We All From?

The following table summarises Chicon 8's membership demographics as of July 9, 2022. We're pleased to welcome our first members from The Bahamas, Bulgaria, Costa Rica, Mexico, Nigeria, and Slovenia, meaning that we now have members from no less than 47 countries!

Australia	94	India	1	Slovenia	1
Austria	5	Ireland	28	South Africa	1
Belgium	9	Israel	6	Spain	13
Bahamas	1	Italy	10	Sweden	26
Bermuda	1	Japan	14	Switzerland	10
Brazil	2	Luxembourg	2	Taiwan	1
Bulgaria	1	Malaysia	2	Thailand	1
Canada	228	Mexico	2	The Netherlands	19
China	26	New Zealand	22	Uganda	17
Colombia	1	Nigeria	1	Ukraine	3
Costa Rica	1	Norway	8	United Arab Emirates	1
Denmark	3	Phillipines	1	United Kingdom	221
Finland	36	Poland	6	United States	3959
France	9	Qatar	1		
Germany	64	Russia	1		
Hong Kong	1	Saudi Arabia	14		
Iceland	3	Singapore	1		

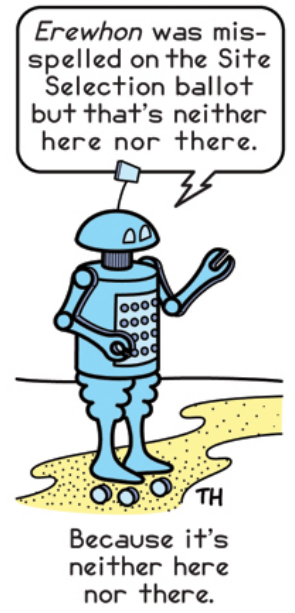
Total.4878



Membership List

(as of August 3, 2013)

A		B	
A410	Rachel (Kalanadi)	S10061	Don Ayres
S818	Johanna A.	A9746	Miguel Azevedo
S9367	Betsy Abbott		
A10139	Mx Caz Abbott	A2172	Chanie B
A1452	Tracey Abla	S1812	Chris B
A10114	Angie Abler	S9633	Tom B
A10281	Daniel Abraham	A9826	Marie Baca Villa
A10282	Elijah Abraham	S509	Lars Backstrom
A908	Emma Abraham	S9457	Alex Bacon
A3548	Vivian Abraham	A4723	Eugen Bacon
A789	David Abzug	A281	James Bacon
A10716	Liam Abzug	S548	Al Badger
A10715	Rowan Abzug	S7519	Roxanne Baechler-Gill
S10147	Frances Acheson	A3540	Marah Baer
A496	Alex Acks	S700	Dennis Bagley
S5940	Kurt Adam	S705	Patricia Bagley
A109	Andrew Adams	A1194	Lisa Bah
A1634	Pam Adams	S623	Margene Bahm
A10907	Nadia Afifi	S10719	Xiaoyang Bai
S167	Wilson Afonso	A1954	Alan Bailey
A229	Gary Agin	A1700	Kathy Bailey
S3602	Mabry Agnew	A336	Timothy Bailey
A1529	Iarry ahearn	A1278	Alexander Bailey-Mathews
A10449	Robert Ahearn	A1279	Tracy Bailey-Mathews
S484	Peter Åkerlund	A974	Ali Baker
S3249	George Akin	S2182	Debra Baker
S2455	Ken Alba	S1880	Trevor Bakker
A2105	Gloria Lucia Albasi	S7517	Arne Bakkevold
S5391	Ingmar Albizu	A10198	Matthew Baldwin
A1760	Colin Alexander	A10409	Andy Ball
A10247	Tazamisha Alexander	A10408	Barb Ball
A348	David Allan	S8035	Tarus Balog
S555	Verity Allan	A182	Gerri Balter
S6542	Alyssia Allcock	S7805	Sonika Balyan
S5051	Remy Alldredge	A649	David Bamford
S2343	Emma Allen-Goss	S8392	Melissa Banks
A285	Todd Allis	A9936	David Bannister
A10328	Mike Allum	A9807	Jeff Bantly
A10727	Fawaz Al-Matrouk	S2330	Michelle Barbario
A10668	Nazik Almazova	S943	Uri Barkai
S4045	Christian Altenhofen	S3562	Anthony Barkauskas
S11111	Carol Alves	A4112	Chris Barkley
S11114	Carol Alves	A1698	Thomas Barlow
S11112	Carol Alves	A3559	Cliff Barnes
S11113	Carol Alves	A980	Don Barnes
S11115	Carol Alves	A876	Kevin Barnes
S11116	Carol Alves	A10984	Steven Barnes
A1502	Misty-Dawn Amayi	A194	Thomas Barnes
A11165	Cylia Amendolara	S9650	Natalia Barnhart
A3750	Brian Ameringen	A10054	Nathan Barnhill
A9760	Emjay Ameringen	A10388	Mr Forrest Barnum
A9326	Ken Amos	A10504	Miss Polina Baron
A10053	Christine Amsden	S10210	Reuben Baron
S6989	Nana Amuah	A2100	Matthew Barr
A9529	Charlie Jane Anders		
A10992	Brian Anderson		
S368	Dave Anderson		
S1393	David Anderson		
S1396	Jayashree Anderson		
A5889	Karen Anderson		
A2391	Kevin Anderson		
A2392	Lori Anderson		
S3132	Maggie Anderson		
A824	Mr Neil Anderson		
S1395	Mr Rajen Anderson		
S7339	Paul Anderson		
S10280	Ron Andrea		
A10594	Icarus Andrew		
S2406	Elise Andrews		
S3509	Scott Andrews		
A10580	Kat Angeli		
A10581	Ron Angeli		
A1093	Maureen Anglim		
A1639	David Angus		
S3410	Rachael Anson		
A10692	Ryka Aoki		
S2276	John Appel		
S8166	Susan Aranza		
A3449	David Argentar		
A219	Bobbi Armbruster		
S2475	Beth Armitage		
A10506	Eric Armstrong		
A351	Valoise Armstrong		
A9977	Eleanor Arnason		
A2044	Matthew Arnold		
A2232	Ty Arnold		
A984	Craig Arnush		
A986	Jacob Arnush		
A987	Miranda Arnush		
A985	René Arnush		
S712	Inanna Arthen		
A2098	Terri Ash		
S8659	Cyn Ashton		
A2238	Kari Askeland		
S429	Joseph Aspler		
A956	Mowgli Assor		
A1018	Mowgli Assor		
A10744	Y.S. Atlas		
A9899	Stella Atrium		
A10537	Derek Attico		
A270	Barbara Attiya		
A782	Yoel Attiya		
A10499	Jason Aukerman		
S11173	Cathy Aulick		
A578	Richard Ault		
S2302	Jumana Aumir		
S2284	Valerie Aurora		
S2398	Juha Autero		
A215	Dave Axler		
A9782	Mr Mark Ayers		



Membership List *(continued)*

S7567	Ren Bedasbad	A596	William Bishop	S5674	Jean-Marc Bonard
A7995	Ed Beecher	A982	Garret Bitker	A869	Alan Bond
A10415	Andrew Beem	A10097	Ruth Bitz	A1110	Evelyn Bond
A10416	Spencer Beem	A1479	Karen Bjonback	A159	Kathy Bond
A2271	Austin Beeman	A9740	Roger Bjugn	A10876	Peggy Booker
S9321	Daniel Beer	A2279	Ann Black	S7014	Natalie Boon
S2458	Rachael Beeson	A1236	Gavin Black	A11137	Paul Booth
S9546	Cassidy Beeve-Morris	S5540	J. Flora Black	S175	Clare Boothby
S2399	Heike Behnke	A377	Kevin Black	S9458	John Boreczky
A1676	Mike Beirne	S1551	Bella Blackthorne	A10910	Nsimbi John Bosco
A999	Thaddeus Bejnar	S1550	Matt Blackthorne	A650	Stephen Boucher
S3875	Cassandra Bell	S2272	Laura Blackwell	A10060	Robbie Bourget
A9742	Ed Bell	A10997	Bridget Blackwood	A10946	Jeff Bouthiette
A9743	Virginia Bell	A10009	Diane Blackwood	A7652	Jesse Bowes
S849	Mr Alan Bellingham	A9357	Shawn Blagg	S5387	Morva Bowman
A1245	Greg Belt	A1312	Bob Blair	A4194	Charlotte Boynton
A287	Judith Bemis	S3678	Matthew Blair	S9570	Jennifer Bozarth
A4049	Christine Bender	A2109	Michael Blake	A1220	Ken Bradley
A10336	Jan Bender	A2110	Michael Blake	A1068	Wendy Bradley
A498	Gene Bennett	A2108	Mike Blake	S2157	Julie Brady
A1144	Guest of Gene Bennett	S10246	Sean Blakey	A10551	William Bramall
		S5719	Jay Blanc	A1294	Antje Brand
A10892	Alexandra Benson	A10030	Harry Blanchard	A1651	Richard Brandshaft
A10242	Donna Benson	S9951	Yelena Blank	A10197	Sarah Branson
A10241	Edward Benson	A9962	Caitlin Blasdell	S10799	Chris Brant
A1773	Alice Bentley	S2126	Dawn Bliss	S5452	Jay Brantner
A1774	Michael Brian Bentley	S2125	Todd Bliss	S841	Berni Phillips Bratman
A747	Michael Benveniste	S3669	Billie Bloebaum	S7864	Susan Braviak
A10765	Jaime Bergan	A467	Gary Blog	A9305	Jonathan Brazee
A9729	Dan Berger	A107	Kent Bloom	A2409	John Bredesen
A10867	Steven Berger	S10699	Sarah Bloom	S1778	Rocky Breen
A1402	Marianne Berkey	S8073	Andrew Bloomgarden	A10507	Darin Brees
A1134	Eileen Berman	A1553	Mary-Rita Blute	A9872	Seth Breidbart
A10327	Mr Alex Berman	S3232	AJ Bobo	S9907	Karen Brenchley
S7837	Steven Berman	A492	Scott Bobo	A764	Doug Brenner
S922	Michael Bernardi	A586	Albert Boden	S260	Gene Breshears
A1217	Mark Bernstein	A1855	Al Bogdan	A879	Dan Breslau
A10374	Michael Bernstein	A536	Sheril Bogenrief	A1583	Luke Bretscher
A1569	John Berry	A1442	Danielle Bogolub	A1521	Debbie Bretschneider
S349	Kelly Berry	A4319	Danielle Bolden	A1522	Ric Bretschneider
S350	Sean Berry	A10402	Cameron Bolinger	A10866	Jeremy Brett
A2261	Bill Bettes	A10940	W. L. Bolm	A2084	Philip Brewer
A1509	Jason Betts	A11035	Crystal Bolster	A7535	Rebecca Brewer
S11009	Sanjna Bhartiya	A11037	William Bolster	A2077	Steven Brewer
S2297	Natalie Bhuiyan	A11046	Saga Bolund	S327	Claire Brialey
A1465	Brandon Biagioli	A1699	Dawn Bonanno	A5494	James Bridgeman
A522	Cath Biagioli				
A1464	Emeryld Biagioli				
A1463	Vincent Biagioli				
S9556	Mr Jackson Bienek				
A2136	Joshua Bilmes				
S502	John Bilton				
S9651	J Binksy				
S2400	Hilary Bisenieks				
A5932	Kay Bishop				
S9738	Sean Bishop				

A10677	Danielle Bukowski
A192	Kendall Bullen
S1513	Jennifer Bulman
A375	Margaret Bumby
A10963	Lindsay Burke
A230	Sue Burke
A3634	Jean Bürlesk
A4153	Courtnei Y. Burleson
S3793	Steve Burnett
A10346	Karen Burnham
S716	Roger Burns
A662	TJ Burnside Clapp
A135	Pamela Burr
A11174	Primrose Burrows
S196	Michael Burstein
S10844	Sue Bursztynski
A2267	JB Burt
S1841	Lianne Burwell
S2324	Cheryl Burzacott
S2325	Dalton Burzacott
S2329	Jeffrey Burzacott
S2326	Mark Burzacott
A1028	Justin E.A. Busch
A10961	Mary Bush
A1226	Mary Aileen Buss
S5934	Kristina Busse
A1974	Brian Butler
S2322	Danielle Butler
A1975	Jonette Butler
A7212	Padraig Butler
A9849	Sam Butler
A2053	Ted Butler
A10055	Yrica Butt
S5292	Heidi Butters-Stabb
S9399	Yury Bychkov
A1064	John Thomas Bychowski
A963	Diana Bynum
S9361	Monica Byrne

C

A10386	Chris C
A2046	Danielle C
S9585	Laurie C
S7017	Nataliya C
S4085	Clarissa C.S.
A10092	Remi Cabal
S688	Rogers Cadenhead
A9891	Pat Cadigan
A3816	Scot Caermichell
A10194	Vivian Caethe
A10431	Mr Steven Cain
A9492	Erin Cairns
S7956	Silvia Caldararu
A1040	Cat Calhoun
A1039	Paul Calhoun

A10697	Carrie Callahan
A1302	Matt Calvert
A2170	Jim Cambias
S5927	Katy Came
A3632	Betsy Camp
A11160	Chris Campbell



A1893	Kate Campbell
S2331	Louise Campbell
A1727	Rebecca Campbell
A1283	Isabel Cañas
A1338	Susan Cane
S130	David Cantor
S3514	Yana Caoránach
A9354	Bob Cape
A3657	Bill Capossere
A1918	Peter Card
A10460	Josué Cardona
S200	Elisabeth Carey
A1462	Steve Carey
A2163	Robert Carl
A10229	James Carlin
A1224	Allen Carlson
A773	Cathy Carlson
S3852	Cyrus Carlson
A10491	Erik Carlson
A1223	Karen Carlson
A1225	Kirstyn Carlson
A10608	Mike Carlson
A1336	Rose Carlson
A369	Vivian Carlson
S2357	Zachariah Carlson
S549	Amy Carpenter
A10244	Nan Carpenter
A10245	Steve Carpenter
S10960	Katy Carpmán
A1913	Eloy Carrera Gonzalez
S654	Jamie Carrieri
A9701	grant' carrington
A1542	Liz Carroll
A2075	Christopher Carson
A2112	Dana Carson
A6732	Melinda Carson
A1498	Dr. Jo Carter
S10648	Jesse Carter

S766	Paul Caruso
A2444	Jeffrey Carver
A589	Suzi Casement
A1490	T. M. Cason
A6644	Mark Catalfano
A3282	Ali Çataltepe
A7114	Norman Cates
A3704	Robert F Cauley
S2257	Matt Cavanagh
A10527	Erica Cawood
S9431	Gianni Ceccarelli
A1988	Mandy Chalou
A1896	Becky Chambers
S1910	Tim Chamness
A10034	Alexandria Champagne
A2415	Carrie Channell
A1314	Erin Channell
A931	Galen Charlton
S5938	Kathleen Charters
S6196	Lawrence Charters
S9767	Vaso Chatzi
A920	Cy Chauvin
A10598	Hsinju Chen
S10754	Shi Chen
A11128	Tania Chen
A10993	Jim Chenault
A1506	Lidens Cheng
S2382	Gregory Cherlin
A10546	Mr. Clement Cherlin
S2450	Amanda Cherry
S516	Elizabeth Cherry
A144	Frank Chick
S10793	Bill Child
S9335	Michael Childers
A9750	Sandra Childress
A10363	Seth Chmelik
A1704	Jess Cho
A1695	Brian Chojnowski
A399	John Cholewa
A648	Debi Chowdhury
A233	Renny Christopher
S7683	Richard Christopher
A10679	Pam Christy
S5713	John Chu
A8612	Wesley Chu
A10161	Richard Chwedyk
A1204	Nico Cinocco
A7066	Nino Cipri
A889	Bob Clark
A3748	brian clark
A1876	David Clark
A10234	Michelle Clark
A1589	Scott Clark
S10934	Shannon Clark
A2468	Neil Clarke

A2396	Brian Classon
S5190	heather cleary
S10841	Patrick Cleary
A1527	Dave Clement
A1570	Elizabeth Clement
S10967	Elena Clemente
S10972	Elena Clemente
A1665	Karyn Clifford
A5769	Jeremy Clift
A1730	Michael Cloud
A8468	Vincent Clowney
S4118	Paul Coad
A6703	Michele Cobb
S3737	Brenn Cobbs
S4120	Eddie Cochrane
A587	Susan Cofield
S10111	Charles Cogar
A463	Barbara Cohan
A378	Larry Cohan
A1484	Rachel Cohan
A459	Eli Cohen
S1531	Lisa Cohen
A10497	Menachem Cohen
A1287	Lucy Cohen
	Schmeidler
A1229	Sue Cohick
S5012	GMark Cole
A1809	Steve Cole
A1933	Wayne Cole
A9908	Krista Joy Coleman
S2085	Alex Coles
A10809	Caitlin Colgrove
A2403	Alexei Collier
A1751	Jenny Collier
A10861	Amy Collins
A993	Christina Collins
A992	Jerry Collins
A1352	Sean Collins
S528	Sue Colter
A142	Steve Coltrin
S2373	Melusine Colwell
S9315	Jerri Comeau
A7709	Community Fund #1
A535	Darcy Conaty
S1941	Gwyn Conaway
A2445	Gary Cone
A1049	Amy Conlon
A570	Byron Connell
A569	Christine Connell
S249	Carol Connolly
S6317	Lily Connors
A10632	david conover
A710	Brittany Constable
A1982	Jer Constable
A10253	AJ Cook
A8197	Craig Cook

Membership List *(continued)*

A9456 Maryann Cook
S173 Norman Cook
A9455 Zachary Cook
A10524 Kieran Cooley
A10435 Mike Cooley
S9504 Al Cooper
A3738 Brenda Cooper
A10492 Carrie Cooper
A211 Stephen Cooper
S191 Jeffrey Copeland
S8370 Tony Coppola
A9430 Chris Corcoran
S10466 Ian Cordingley
A450 Thida Cornes
A1746 Carole Corns
A2477 Gerald Corrigan
S9974 Laurie Costantin
A9687 Heidi Cothard
A3405 Annie Cothran
A1752 Chris Couch
A10086 James Courtney
A10617 Katherine Courtney
A10618 Scott Courtney
A4783 Brett Cox
A10276 Jesse Cox
A9981 Kristy Cox
A10098 Samuel Cox
A120 Tammy Coxen
A452 John Coxon
S3524 Stephanie Coxon
A10364 Kathye Coyle
A9995 Charles Crabbe
A9994 Jean Crabbe
A3290 Alison Craggs
A4562 Elliot Craggs
A2395 Jack Cranshaw
A10453 Dani Crawford
A10298 Paul Cray
S4275 Dave Creager
A2203 Travis Creason
A4563 Elizabeth Crefin
S6731 Melissa Crew
A9805 Bruce Crews
S10193 Val Croft
A1810 Marie Croke
A4072 Sherrie Cronin
A932 Susan Crook
A1222 Sherrill Cropper
S10127 Matthew Crosby
S599 Naomi Crotty
A269 Vanessa Crouther
A4494 Mary Crowell
A4493 Wesley Crowell
A1192 Mary Cruickshank-Peed
A10687 Vida Cruz-Borja

A11081 Mr. Hao Cui
S1873 Monique Cuillerier
S9466 Kerstin Cullen
S2150 Howard Cullimore
A10343 Joshua Culver
A9860 Susan Culver
A542 Catelynn Cunningham
A1517 John Cunningham
A5504 Jim Curtain
A10373 Jennifer Curti
A970 SCurtis
A10583 L.U. Cymry

D

A2439 Guido DaCanale
A1654 Andrew Dagg-Murry
A1655 David Dagg-Murry
S1819 Mr Paul Dagnelie
S7893 Sheila D'Agostino
A122 Janet D'Agostino-Neill
A10118 Sarah Daley
A1445 Tad Daley
A4559 Elvi Dalgaard
A1020 April Daly



A5020 Loren Damewood
A934 Dr. Jessamine Dana
A1972 Karl Dandenell
S9317 Jack Danger
A10957 Melinda Dannenfelser
A1074 Marinda Darnell
A1072 Barbara Darrow
S1073 Daniel Darrow
S7945 Sian Dart
A318 Todd Dashoff
A886 Ellen Datlow
A7031 Nia Davenport
A1044 Howard Davidson
A11119 Sonia Davidson
A1756 Steve Davidson
A10068 Joe Davies
A4568 Sun Davies

A1528 Christopher Davis
A2366 Donna Davis
A4487 Gregg Davis
S5959 Keller Davis
A2032 Kevin A Davis
A10533 Philip Davis
S10847 Irene Davy
A1189 martyn Dawe
A2034 Randee Dawn
A2250 Gillian Dawson
A10689 J.R. Dawson
A2251 Terry Dawson
A543 John Day
A830 John Day
S9915 Sarah Day
S5939 Kari Dayton
A1600 Ingrid de Beus
S9610 Sofia de Caprariis
A155 Susan de Guardiola
A187 Sondra de Jong
A9524 Charles de Lint
S10814 Dhr Marc De Vos
A1636 Dhr Peter De Vos
A1126 Leif De Wolf
S2068 Chris Dean
A1476 Pamela Dean
S2383 Miranda Debenham
A1233 Judy Decker
S4570 Erika Deckter
S9644 Christian Decomain
A1425 Sam del Rosario
S10066 Jennifer Delaney
A199 Linda Delaurentis
A10338 Jennifer DeLeskie
A2138 Alyx Dellamonica
A1285 Alex Demboski
A1326 John Demboski
A1327 Julie Demboski
A9626 David Demchuk
S2237 Mr James Dempsey
S3790 Siobhan Dempsey
A644 Joy Denebeim
A110 Linda Deneroff
A333 Gay Dennett
A360 clark denning
A5484 Jason Denzel
A1334 Tanya DePass
A10316 Molly DePriest
A583 Ellen DeRosa
A1916 Apurva Desai
A1017 Gina DeSimone
A524 Steven Desjardins
S10925 Wendy Ann Deslauriers
A1530 Brendan Detzner
A10467 Kayla Devorak

A10468 Mary Devorak
A1399 Jeanne DeVore
A781 John DeVoy
A5555 Jenny Dewes
A2133 Peter DeWolf
A10392 Danielle Dexter
A915 Joanne Di Fate
A914 Vincent Di Fate
A9614 Andy Dibble
S10640 Mark Dickinson
A2413 Robert Dickinson
A2211 Jessica Dickinson
A906 Sam Dietzmann
A10550 Elizabeth DiGangi
A1891 Reece Dike
A10359 Marion Dilbeck
A1228 Jeff Dill
A1744 Jan Dimasi
S9599 Kylie Ding
A3570 John DiPalermo
A10192 MK DiTursi
A1763 S.B. Divya
A10345 Bob Dobson
A11176 Mr Stuart Docherty
A118 Vincent Docherty
S7528 Ro Dodemaide
S8176 Elizabeth Doherty
S819 rené-marc dolhen
A9796 Elizabeth Doman
A1081 Emily Domitz
A1082 Robert Domitz
A1079 William Domitz
A2421 Ira Domnitz
S4454 John Donahue
A9436 Mr Dennis Donahue
A2147 Ms Kielan Donahue
A1863 Ms MaryAnn Donahue
A8284 Kai Doore
A9632 Harel Dor
S4467 Mathieu D'Ordine
A10764 Janet Dornhoff
A2013 Ari Dorsey
A6057 Kludge Dorsey
A9940 Jim Doty
A9941 Karen Doty
S763 Michelle Doty
S6575 Holland Dougherty
A845 Cheri Douglass
A846 John Douglass
S5566 Jeroen Doumen
A10387 William Downs
S8082 Starla Doyal
S629 Christine Doyle
A10771 Emily Driscoll

A2264 Aditya Dubey
S448 Darien Duck
S9543 Rick Dudgeon
S3330 Amelia Dudley
A1782 Donna Dudley
A10985 Tananarive Due
A9764 Al Duester
A2045 Alice Duff
A912 John Duff
A913 Lynn Duff
A9728 Shaun Duke
S1738 Andi Dukleth
S2469 Robin Duncan
A9829 Carla Dundes
A9828 Robert Dundes
S9468 Margaret Dunlap
A928 Andy Dunn
A302 Cliff Dunn
A7845 Sean Dunn
S8475 Vivienne Dunstan
S9569 Dave DuPlantis
A10547 Michelle Dupler
A9956 Justin Dupras
S2432 Rob Durand
A1679 james durante
S5981 Kerry Dustin
A1391 Richard Dutcher
A898 Roger Dutcher
S9471 Nicole Dutton
S385 Kathryn Duval
S2317 Cody Duvette
S2318 Manny Duvette
A1926 Allan Dyen-Shapiro
A541 Andrew Dyer
A1459 Mr. David Dyer-Bennet
A10512 Andrew Dykstal
A703 Christine Dziadosz
S9646 Carla Dzida

E

A9982 Michael Eagar
A10501 Nicholas Eames
A7891 Shayne Easson
A313 Donald Eastlake
A309 Jill Eastlake
A10511 Mr Ronan Eaton
S312 Theresa Ebenhoe
A10337 Gary Echternacht
A10010 Tom Eckels
A1141 Hampus Eckerman
S4786 Frossie Economou
S8267 Shane Ede
A7829 Scott Edelman
S7063 Nick Eden
A1392 Laurie Toby Edison

A2070 Belen Edwards
A2207 Chris Edwards
S9352 douglas edwards
A9806 Laura Edwards
A2049 Ms Tina Edwards
A1823 Jim Edwards-Hewitt
A1822 Terilee Edwards-Hewitt
A9587 Elias Eells
S427 Katharina Eggert
A2414 Gary Ehrlich
A2410 Sheryl Ehrlich
A1953 Anthony Eichenlaub
A10325 Carol Eis
A10323 Karen Eis
A892 Janice Eisen
A9730 Alex Eisenstein
A364 Thomas Eivins
A10896 Oghenechowwe Ekpeki
A7364 Eva Elasisgue
A1014 Jacqueline Elderkin
S558 Cat Eldridge
A10013 Eva Eldridge
A11127 Rick Eley
A2155 Al Elia
A1172 Meg Elison
S4656 Emily Elkins
S7781 Sarah Elkins
S614 Herman Ellingsen
A10931 Jesse Elliott
A11105 Luke Elliott
S557 Robert Elliott
A7704 Russ Elliott
A10579 Ryan Elliott
A403 Douglas Ellis
S5698 Jo Ellis
A11175 Ms Vanessa Ellis
S1771 Rick Ellis
S7570 Renate Elster
A1720 Jim Emerson
S6256 Leslie Emery
A10952 Kiggundu Emmanuel
A1094 Udo Emmerich
A9486 Ruthanna Emrys
A9645 Sarah Emrys
A949 Edward Endres
A10093 Cecilia Eng
A809 James Enge
A2226 James Enge
A5005 Glen Engel-Cox
A10272 Jill Engel-Cox
S227 Marie Engfors
S9541 Josh English
A9708 Doug Engstrom
A10747 David Ennis

S2470 Erika Ensign
S10808 John Ensign
S10807 Renae Ensign
S7569 Rachel Epstein
A10724 Kurt Erichsen
A10256 Christopher Erickson
A1140 Elizabeth Erickson
S10678 Julie Erickson
A10452 Mr David Erlick
A10450 Mr Lance Erlick
A10451 Sue Erlick
A10077 Timons Esaias
A1313 Xap Esler
S11048 Natalie Espino
S10164 Jason Estrada
A11164 Jon Evans
A10267 Kristin Evenson Hirst
S10631 Michael Everts
A534 Gadi Evron
A9696 David Ewell
A9532 Dr. Eve Ewing

F

S419 Chris Fabinsky
S1712 Joshua Fagan
S5996 Karena Fagan
S2365 Sean Fagan
A10036 Dr Nick Falkner
A1143 Mr Nicholas Faller
S11131 Maurizio Fantini
A611 Jennie Faries
A321 David Farmer
A11069 Bruce Farr
A11068 Lea Farr
S2047 Denise Farrell
S7846 Sean Farrell
A2165 Cassandra Farrin
A4488 Jane Farrington
S10700 Luka Fatuesi
A9999 Whitney Faulconer
A1136 d. Faunt
A499 Doug Faunt
S2115 Lawson Featherstone
A506 Moshe Feder
S9373 Steve Fedyna
A1886 Louisa Feimster
S8695 Michael Feinberg
S527 Gary Feldbaum
A9917 Steve Feldberg
A322 Aaron Feldman
A1275 Cynthia Felice
A10629 Geronimo Felipe
A777 Sara Felix
S207 Thomas Feller
A1345 Steven Fellows
A1427 Linda Fer



Membership List *(continued)*

A11139 Henry Fixemer
A2183 Stephen Flask
S3522 Kris Flavier
A397 Alan Fleming
A10052 George Flentke
A10786 Ryann Fletcher
A1303 Debbie Fligor
S3689 Avery Flinders
S10924 Chris Flipse
S9759 Patricia Flood
A10470 Jango Flores
A10469 Richard Flores IV
A2033 Leadie Jo Flowers
A1234 Miranda Floyd
S5703 Joseph Flynn
A7270 Penelope Flynn
S9921 Peter Flynn
A9824 Clif Flynt
A1200 Alex Foglio
A1198 Kaja Foglio
A1197 Phil Foglio
A1199 Victor Foglio
S696 Andrew Follett
A100 Terry Fong
S6687 Maurice Forrester
A9865 Mike Fortner
A1915 Athena Foster
A9818 Jerry Foster
S2462 Marf Foster
S9479 Ms Sharon Foster
S7396 Pam Foster
A530 Paul Foth
S4337 Deanne Fountaine
A1108 Mr. Wayne Fowler
S519 Wilson Fowlie
S884 Jack Foy
A104 Charles Fozard
A102 Colette Fozard
S2368 Tom Fraher
A474 Karen Francis
A10488 Mr Andrew Francis
A479 Steven Francis
A1340 Barbara Franjevic
S1003 Brad Frank
A2004 Erica Frank
A2452 Meg Frank
A7820 Will Frank
A2090 Valerie Estelle Frankel
S4518 D Franklin
A1879 Terry Franklin
A2001 Shirley Frantz
A2064 Jessica Frasca
A2063 Michael Frasca
A488 Gwen Frazer
A941 James Frech
A547 Amy Fredericks

S10853 Robin Fredericksen
S251 Florrie Frederiksen
A1927 Avi Freedman
A1904 Gail Freedman
A642 Kurt Freiberger
A2220 Lisa Freitag
S10833 Eric Frey
S1768 Erica Friedman
A10219 Mr Stanley Friesen



A899 Gabrielle Fritz
A7502 Randolph Fritz
S9297 Anthony Frost
S4464 Donna Frost
A891 Jack Frost
A1405 Mary Frost-Pierson
A10585 Stephen Frug
S3319 Alyssa Fry
A482 Castor Fu
S10701 Anika Fuloria
A404 Deborah Fulton
A2103 Kathy Fulton
S9388 gary furrow

G

S3433 Aquila G
A11073 J G
A10292 Karen Gaalema
A10291 Steve Gaalema
A10639 Jack Gable
S607 Richard Gadsden
S3759 Brigid Gaffikin
A9771 Erin Gaffney
A126 Dean Gahlon
A5368 Irwin Gaines
A283 Janice Galeckas
S111 David Gallaher
A1179 Adam Gallardo
A1178 Melissa Gallardo
A6239 Lenore Gallegos
A9886 Michael Gallowglas
A1413 Steve Galpin
A9770 Louis Galvez

A1831 John Gamble
A10290 Emily Gamboa
A835 Mona Gamboa
A834 Ruben Gamboa
A9862 Lara Gambony
S6000 Kevin Gambrel
A9819 Malinee Ganahl
S1816 Lili Gao
A1374 Jo Ann Garbarini
A10942 Bob Garcia
S2408 Chris Garcia
S9369 Chris Garcia
S9689 Chuck Garcia
A11177 Nancy Garcia
S163 Jeff Gardiner
A1329 Mike Gardiner
S10702 Emily Gardner
A10801 Richard Garfinkle
A4917 Jaime Garmendia
S5805 Juliette Garreau
S4918 Lisa Garrity
A1242 Brenda Gasahl
A1244 Jim Gasahl
A10863 Duane Gaslin
S9442 Sylvia Gaspari
A10350 Debbie Gates
S1779 Tim Gatewood
A664 Joseph Gauthier
S10805 Robert Gavin
S9561 Ian Gazzotti
A646 Helen Gbala
A137 Mark Geary
A277 Deb Geisler
A460 Janice Gelb
S10738 James Geluso
S2362 Nadine Gemeinböck
A1343 Denise A. Gendron
A9518 Rich Gentzell
S10502 Adam Georgandis
A6749 Marjorie George
S2447 Nicolas George
A10031 Jan Gephardt
A10032 Ty Gephardt
A10454 Ken Gerber
S9476 Jacob Gerdes
A162 Chris Gerrib
A10779 Kate Gerry
S10703 Julia Gerson
A10745 Laura Gersony
A1380 Linda Gerstein
A9493 Anne Geyer
A11003 Sarah Gibbons
A10351 Keiran Gibbs
S4065 Scott Gibbs
A501 Lester Gibo
A10339 Jason Gibson

A10340 Jonathan Gibson
A10521 Steve Gibson
A10011 Jeff Giese
A186 Thomas Giese
S9494 Mathis Giesen
A9969 Ed Gilbert
A742 Mark Gilbert
S9597 Sheila Gilbert
A9967 Sue Gilbert
A8687 Melissa Gilchrist
A388 Jerry Gilio
A1432 Liz Gilio
A697 Brendan Gillen
A1086 Natalie Gillespie
A1114 Herb Gilliland
A1792 Laura Anne Gilman
A9595 Richard Gilmore
A626 Erica Ginter
S10830 Kristina Giscombe
A10456 Brandy Glantsman
A10455 Eduard Glantsman
A10407 Dr. Tanya Glaser
A1881 Peter Glaskowsky
A1687 Jack Glassman
A323 Craig Glassner
A326 Marsha Glassner
A10366 Adele Gleason
A272 Don Glover
A10394 Vicki Glover
S683 Mike Glyer
A10225 jerry gobler
A291 Jean Goddin
A2039 Debora Godfrey
A10953 Musinguzi Godfrey
S2411 C. Gold
A761 Lynn Gold
A1381 Mary Golden
S698 Raya Golden-
Alexander
S868 David Goldfarb
A7308 Philip Goldfarb Styr
A468 Diane Goldman
S8509 Chaos Golubitsky
A1112 Kelly Gombert
A1111 Rich Gombert
A1649 Larry Gomez
S760 Scott Gomez
S7166 Erik Gonzalez
A10855 Jose M. Gonzalez
A2050 Adrea Gonzalez-
Karlsson
A9855 John Good
A9378 Sheila Goodman
A1158 Wendy Goodman
S8261 Trevor Goodrum
A204 William Goodson

A1385 Wilson Goodson
A2352 Marilou Goodwin
A2453 Sheard Goodwin
A9985 Joan Gordon
A2190 Liz Gorinsky
A1087 Jon Gorman
A1645 Kathy Gorny
S8913 Miriam Gorra
S7782 Sarah Goslee
A1290 Aaron Gosztyla
A1289 Shell Gosztyla
A969 Edgar Governo
S9374 Dorothy Graham
A7550 reesa graham
A7610 John Granacki
A1765 Bret Grandrath
A9384 Anne Gray
S674 Kathleen Gray
A2260 Melissa Gray
A7074 Russ Gray
A405 Vickie Gray
A5582 John Graybill
A539 Terry Graybill
A127 Cathy Green
S4831 Llew Green
A9823 Lee Greenberg
A1836 A.T. Greenblatt
A9515 Alaina Greene
A9514 Grant Greene
A10232 Rob Greene
A11157 Olivia Greenleaf
S9130 Zachary Greenspan
A4267 Daryl Gregory
S3687 Ian Greig
A5942 Keith Gremban
A6045 Kelly K. Gremban
A1702 Sarah Grey
S7793 Sarah Grey
S5785 Jennifer Griffin
A1470 Michael Griffin
A9676 Tim Griffin
A1449 Magenta Griffith
A2057 Stephen Griffith
S10908 David Grigg
S9620 Alycia Grohs
A1958 Sally Groota
A222 Meryll Gross
S357 Michael Grossberg
S409 David Grubbs
A1564 Josh Grumble
S774 Diana Grygiencza
S6280 Lian Guertin
S10704 Franklin Guevara
A636 Jessica Guggenheim
A634 Ryan Guggenheim
A1135 Jerry Guglielmo

A1914 Urban Gunnarsson
A672 David Guon
A2137 Andrea Gurdon
A10224 Alex Gurevich
S5090 Beth Gusenius
A2416 Tom Gustafson
A2055 Pamela Gutman
A10981 jo jo gutnik
A10980 lenny gutnik
A3940 Carol Gyzander

H

A5344 Matthew H
S9346 L H
A9531 Gene Ha
A1705 Matthew Haag
A1610 Adam Haar
A1968 Wally Haasken
A3508 Auston Habershaw
A10694 Guerric Haché
S6456 Linda Hafemeister
S5759 Jordan Hagan
A1133 Char Haguewood
A1830 Theresa Hahn
S10842 Mitchell Hahn-
Branson
S2308 Griffin Hailman
S2307 Karl Hailman
A3203 Andrea Hairston
A10565 Shane Halbach
S10081 Mr Thomas Halbe
A9698 Theresa Halbert
A9697 Thor Halbert
A526 Gay Haldeman
A529 Joe Haldeman
S9358 Ms Robyn Haley
A9883 Becky Hall
A9964 Lindsey Hall
A2346 Mark Hall
S2349 Stuart Hall
A11107 Scott Hallam
A10681 Andrea Hall-Cuccia
A1170 Anders Hallin
A1630 Larry Hallock



S486 Jukka Halme
A10440 Tom Halpin
A1173 Steven Halter
A926 Bec Hamadock
S10693 Mervi Hamalainen
S1252 TJ Hämäläinen
S9370 Doug Hamer
S3478 Deborah Hamill
S446 Charles Hamilton
A440 Will Hamilton
A669 Elektra Hammond
A9791 Jenna Hanchey
S2295 Andrea Hancock
S5514 Jeanne Hand-
Boniakowski
A1741 Dale Hanes
A827 Roderick O Hanlon
A10505 Luke Hannafin
S9366 Vincent Hannay
S9598 Michael Hanscom
A1811 Stephanie Hansen
S435 Kimberly Hanson
A9992 geraldine haracz
S3594 Rebecca Harbison
S10154 Kat Harding
S193 Rebecca Hardman
A11123 Stuart Hardwick
A10864 Zack Hardy
A1125 Peter Hargraves
A1095 Sumana
Harihareswara
A11085 Jason Harley
S4999 Greg Harm
A4089 Clay Harmon
A148 John Harold
A3765 Brooks Harrelson
A10078 Bernadette Harris
A10737 Bradley Harris
A551 Clay Harris
A168 Colin Harris
A552 Hershey Harris
A10761 Ian Harris
A1165 Jill Harris
A3355 Joan Marie Harris
S10894 Kelsey Harris
S2255 Lee Harris
A930 Marlene Harris
A149 Irene Harrison
S714 Mark Harrison
S10675 Niall Harrison
A9302 Nat Harry
A591 Eric Hart
A10204 Julia Hart
A202 Marcy Hart
A9664 Robin Hart
S261 Trish Hart

S9371 Winter Hart
A10099 Bob Hartlaub
A10636 Denisen Hartlove
A10635 Jay Hartlove
A837 Jed Hartman
A802 Taia Hartman
A9682 John Hartsell
S2298 Javeria Hashmi
S401 Thomas Hassan
A8683 Andrew Hatchell
A9904 Sam Haurie
S5321 Tobias Hauser
A511 John Hauwiller
A1420 Andy Havens
A877 Tom Havighurst
S689 Jamie Haxby
S8660 William Hay
S609 Shigeru Hayashida
A7085 Niqui Hayden
A9336 Kim Hayes
A113 Lisa Hayes
S444 Patricia Hayes
S7911 Sheryl Hayes
A10656 Michael Haynes
A305 Jim Hayter
A6913 Morgan Hazelwood
S2334 Eleena He
A10939 li he
A1354 Kevin Heard
S7858 Seth Heasley
S4749 Diane Heaton
A248 Alexia Hebel
A796 Bill Hebel
A9589 Kathy Hedges
S9727 Dani Hedlund
A1435 Bill Hedrick
A1085 John Hedtke
A1674 TJ Heikkinen
A10003 Virve Heilimo
S9323 Michael Heilman
S2051 Gary Helfrich
S10079 Bjørn Hell
A3317 Alyc Helms
S231 Stacey Helton
A9837 Gary Henderson
A10959 Harry Henderson
A10666 Howard Hendrix
A1584 Jack Heneghan
S9488 Alilson Henle
S4856 Fred Henle
A9343 Veronica Henry
A2225 Allison Henry-Plotts
A1791 Karen Herkes
A9873 Felicia Herman
A5793 Judith Herman
A1010 Chuck Hero

Membership List *(continued)*

A1011	Marcia Hero	A243	Kevin Hogan
A147	Mark Herrup	S2375	Larisa Hohenboken
A306	Lisa Hertel	A10403	Erica Holcomb
A903	Mark Hertel	A1567	Suzanne Holczer
A278	John Hertz	S2056	Andy Holloway
S5237	Hilary Hertzoff	S6541	Lyssa Holm
A1611	laura herzing	S6188	Lauren Holmes
A10393	James Heslip	S8632	Mairin Holmes
S5238	Heather Hesse	A10536	Dirk Holsopple
A9576	Patrick Hester	A10230	Jennifer Holt
S9783	Chessa Hickox	S5718	John Homes
A711	Bill Higgins	A447	David Hook
A1090	Kelley Higgins	S3300	Allison Hooper
A7739	Eric Hildeman	S2025	Akua Lezli Hope
S9421	Kiva Hilgenberg	A568	Priscilla Hopkins
A9846	Aleksandra Hill	A1075	Holly Horsman
A3204	Alex Hill	S9933	Mary Ann Horton
A2078	Alison Hill	A752	Rich Horton
S847	Robin Hill	A631	Melissa House
A10791	Christopher Hillen	A2195	Chip Houser
A10788	Mike Hillen	A1004	Sol Houser
A10895	Scott Hiller	A563	Ariela Housman
S7051	Nathan Hillstrom	A1300	Signe Hovde
S3909	Carla Hillyard	A1419	Dr. Marv Howard
A1701	Alicia Hiltton	A9903	Mark Howard
A1489	C. Kay Hinchliffe	A1403	Geordie Howe
A1076	Kimberly Hinkle	A2040	Dave Howell
A340	Nicholas Hipp	A10428	Lynelle Howell
A339	Scott Hipp	S8055	Rhys Howell
A786	David Hirsch	A10496	Stan Howell
A10268	Amy Hirst	S5389	Renee Howes
A10266	Steve Hirst	A417	Nicole Howlett
A10329	Brian Hirt	A10261	Bob Hranek
A9393	Lynette Hoag	A4552	Rachelle Hrubetz
S3253	Alan Hoare	S5334	Shaoyan Hu
A4594	Emily Hockaday	A9721	Melody Hubertus
S9757	Ron Hockman	A1668	Jennifer Hudak
S3235	Andrew Hoddinott	A10523	Kat Huddleston
A1729	Pat Hodgell	A254	Jim Hudson
S2478	Antoinette Hodges	A10089	Anne Hueser
A9500	Art Hodges	S418	Crystal Huff
A6938	Heatherly Hodges	S10152	Edward Huff
A574	Debbie Hodgkinson	A2387	Keith Hufford
A1373	Andrea Hoekstra	S2256	Jenni Hughes
S10186	Henning Hoenicke	A10516	Liz Hughes
S4009	David Hoff	A9975	Rex Hughes
A1663	Nate Hoffelder	A10515	Van Aaron Hughes
A10897	Akiva Hoffman	S2292	Alyson Hulme
A9401	JamesA. Hoffman	S2293	Malcolm Hulme
A6217	Linda Hoffman	S2294	Stuart Hulme
S6741	Merav Hoffman	A9816	Austin Hultz
A9359	Ms Joan Hoffman	A9815	Rachel Hultz
A2481	Julie Hoffmann	A1658	Deborah Hunt
A10543	Palle Hoffstein	S10644	matthew hunt
A1955	Julie Hofmann	A1016	Lisa Hunter
S3723	Robin Hofmann	S8243	Mairi Hunter

A10083	KC Hunting
S5404	Isabelle Hurbain
A10051	Amélie Hurkens
A10037	Bill Hurst
S765	David Hurst
A10038	Lisa Hurst
S341	Tracy Hurt
S5332	Paul Hurtle
A10552	Anne Husa
A10534	William Husa
A1520	Mark Huston
A245	Malcolm Hutchison
A1769	Melinda Hutson
A9678	Brandon Huynh
S3753	Brianna Hyndman

I

S8321	Tony Ibbs
A1099	Lord John Ickes
A9397	Dexter Idzikowski
A9396	Nic Idzikowski
A871	Scott Ikel-Johnson
A183	David Iversen
A1577	Brian Iglehart
A1450	Steve Ignots
A1019	Steven Ignots



A1306	Takeshi Ikeda
A10262	Ellie Imbody
S10126	Sara Ingvarsdóttir
S9637	Bonnie Innes
A9710	Elle Ire
A10046	Gary Ireland
A9709	Jose Iriarte
A5645	Joshua Isaacs
A1036	Elaine Isaak
S605	Matthew Ishee
A10914	Kayongo Ismael
A10858	Eli Itah
A10365	Roy Iwatake
S2359	Shrivats Iyer

J

A9739	Donna J. W.
A919	Albert Jackowiak
A632	Diane Jackowiak
A3251	Al Jackson
A10095	Craig Jackson
A10029	Jeanne Jackson
A10096	Karen Jackson

A7482	Robert Jackson
S5872	Rhys Jacobson
S237	Saul Jaffe
S1767	Michał Jakuszcwski
S5397	Kevin James
A2378	Naseem Jamnia
A9351	Phil Janowski
A256	Phil Jansen
A1390	Robert Jansen
A1298	Kiran Jayanthi
A907	Curtis Jefferson
A9885	Alan Jeffrey
S10817	Bill Jennings
A811	Tina Jens
A1621	John Jensen
A1620	Ruth Jensen
S641	William Jensen
S116	Carol Jess
A1703	Debra Jess
A1118	John Jezl
S11093	Mrs. Xue Jiang
A7613	Ryan Johannes
S5711	Julie Johannessen
A9880	Jenn Johansson
A10776	Timothy Johansson
A745	Michael John
A590	Mike Johns
A9489	Rita Johns
A1162	Carl Johnson
S1401	Dale Johnson
S238	Eric Johnson
A5776	Judy Johnson
A10016	Lindsey Johnson
S10228	Michelle Johnson
S1585	Nicholas Johnson
A473	RJ Johnson
A1670	Susan Johnson
S3432	Tim Johnson
S5739	Michael Johnston
A1411	Lucie-Gabrielle Jolicoeur
A9627	Bonnie Jones
S7985	Clyde Jones
A1894	Esther Jones
A1895	Frog Jones
A9474	Gretchen Jones
A794	Heather Jones
A457	Kat Jones
A424	Lenore Jones
S2145	Mike Jones
A6905	Monica Jones
A894	Mr Stephen Jones
S9973	Random Jones
A2480	Rick Jones
S7678	Royden Jones
A10495	Sally Jones

S10732	Wendell Joost
A1426	Misti Jordan
A10028	Mr. Roger Jordan
A10027	Ms Michaelae Jordan
S9665	Paul Jordan
A11101	Dr. Jeana Jorgensen
S561	Earl Josserand
S553	Adrienne Joy
A9288	Rex Joyner
S1360	Geekchat1 JR
A1163	Janet Julien
A1691	Caitlin Jung
S2426	Aspen Junge
A1883	Joan Juozenas
A2463	Matt Juren

K

A1800	Ernst K
A1029	Jenna K
S653	Pr K
A1801	Rebekah K
A1802	Sarah K
A594	Randy Kaempen
A1436	Randy Kaempen
A595	Sandy Kaempen
A1437	Sandy Kaempen
A6627	Marzie Kaifer
A1723	Larry Kalb
A1722	Maribeth Kalb
S1398	Zeynep Kalender
A1214	Frank Kalisz
A1213	Millie Kalisz
A3578	Brenda Kalt
S5875	Alex Kamachi
A10591	Amy Kaminski
A1332	Ms Tiffany Kampersal
S9313	Sarah Kanning
A10058	Raymond Kapera
A10048	Amy Kaplan
A10047	Bruce Kaplan
A11012	David Kaplan
A9842	Eden Kappler
S5583	Jeff Kapustka
A2336	Angela Karash
S778	Mary Kay Kare
A1430	Mary Kay Kare
A10401	Bitter Karella
	Squiriniszu
A7809	Sofia Karlsson
A9748	Eva Karpierz
A240	Joe Karpierz
A158	Sharon Karpierz
A9600	Waweru Karuki
S936	Julie Kasperson
A9434	Allan Kaster
A9432	Beth Kaster

A10912	Edward Kateu
A1428	Keith Kato
S853	Mark Kattalia
A1764	David Katzman
A10380	Kevin Kauffmann
A1820	Jerry Kaufman
S5001	Gagan Kaur
A994	Mr Gareth Kavananagh
A7126	Timothy Kay
A11141	Oleg Kazantsev
A10283	Fi Kazi
A9744	Colleen Keenan
S10821	Adam Keener
S7303	Philip Kehoe
A1508	Stephen Kehoe
A10535	Mr. Steven Keiffer
S851	Kathryn Keisling
A10919	Grace Kellar-Long
A1026	Betty Kelley
A10831	Ms. Alessandra Kelley
S10243	Ms. Sara Kelley
A1025	Patrick Kelley
A10026	Chuck Kelly
A2156	Diane Kelly
S8168	Emma Kelly
A5626	Jim Kelly
A1443	Kerri-Ellen Kelly
S7190	Lorelei Kelly
A10782	Tasha Kelly
S554	Allen Kemp
A988	Kathleen Kemp
S10134	Elizabeth Kennard
S10977	Lynda Kennard
S466	Gloria Kennedy
A11051	Hope Kennedy
A10040	Jeffe Kennedy
A11053	Martin Kennedy
S842	Melita Kennedy
S1383	Ms Gloria Kennedy
A1176	Ada Kerman
A1190	Robert Kerman
S8420	Tyler Kerr
A10665	John Kessel
S2388	Joe Kesselman
A10113	Brandon Ketchum
A2221	Greg Ketter
A10196	Greg Kettler
A7947	Sid Khalsa
A10573	Laura Khan
A10564	Shah Khan
S5766	Joshua Kidd
S9450	Tyson Kidd
A1909	Chris Kiefer
S2306	Hope Kiefer
A5700	Joe Kielbowicz

S532	Markus Kiesel
A678	Douglas Killings
A668	Judith Kindell
A6452	LP Kindred
A282	Dr Emma King
A9949	Hayley King
A856	Roxanne King
A857	Roxanne King
A1777	Tappan King
A9440	Dave Kingsley
A1031	Deb Kinnard
A1030	Russ Kinnard
A9821	Sandra Kinnard
A1128	Chris Kinniburgh
A1715	Rick Kintigh
S9971	Andrew Kinzler
A10913	Ahmed Azzed Kiranda
S9345	Miss Jasmin Kirkbride
S4302	David Kirkpatrick
A9758	Neil Kiser
A10916	Rayan Kisige
A10917	Faridah Kisitu
A9679	John Kissane
A6870	Michele Anne Kitay
A10818	Casey Kizior
A1021	Char Kizior
A1022	Roger Kizior
S331	Marcin Klak
A10433	Christian Klaver
S10335	Maggie Klein
S276	Elizabeth Klein-Labbink
A1780	KC Kleinman
S5657	Jeff Klenzing
S9446	John Klima
S4024	Chricelle Klippert
S873	Klaus Kluge
A4738	Ellen Klugman
A1446	Lisa Kluss
A9681	Tom Knapik
A180	Kraig Knapp
S4652	Emily Knight
A11121	Shauna Aura Knight
A493	Virginia Knight
A1563	Emily Knowles-Grumble
S2323	Darlene Knox
A10571	Hildur Knútsdóttir
A2160	Karl Knutson
A1921	Beth Kobe
A10088	Dan Koboldt
A1369	Jim Kobrinetz
A991	Sara Kochanny
A11076	Melissa Kocias
A9854	Bob J. Koester



A2347	Kim Kofmel
S2205	Jasmine Kohler
S3661	Bill Kohn
S6756	Michael Kohne
A10391	Mica Kole
A7310	phil koltko
A1486	Arin Komins
A9499	Eleanor Konik
A10441	Pertti Kontio
A1183	David C Kopaska-Merkel
A1184	Sheila Kopaska-Merkel
A1549	Katie Koppelman
A4779	April Korbel
S6027	Kirsten Korevaar
A4426	Daniel Korn
A10331	Alma Korshak
A10330	Stephen Korshak
S2335	Takira Kosmack
A386	Ronald Kotkiewicz
A10652	Phil Kott
A4265	Kat Kourbeti
A108	Rick Kovalcik
A4603	Elsbeth Kovar
A1899	Guy Kovel
A9334	Cameron Kraklio
S10293	Alloni Kramer
S3904	Ellen Kranzer
S1348	Gérard Kraus
A9693	Dina Krause

Membership List (continued)

A9695	George Krause
A178	Brad Krentz
A358	Laura Krentz
S3385	Angi Kridler
A1601	Geana Kristina
A9930	Naomi Kritzer
A10655	Andrea Kriz
A10279	joyce krol
A164	Chris Krolczyk
A1977	Joshua Kronengold
S105	Chris Kuan
A412	Tommy Kucera
A6516	Lutz Küch
A2420	Lisa Kuelczo
A1293	Petra Kufner
A232	Kerry Kuhn
A1414	Connie Kuilema
A1481	Cheryl Kujaawa
A1480	Valerie Kujawa
S4053	Christine Kunkel
A4428	Derek Kunsken
A799	Tom Kunsman
A5760	Jordan Kurella
A1255	David Kushner
A1256	Rebecca Kushner
A10935	Ted Kuster
A1355	Aimee Kuzenski
A1356	Laci Kuzenski

L

A826	Max Laboy
A9793	Watson Ladd
S1122	Gregory Ladle
A622	Ruth Ladue
A6804	Mur Lafferty
S5663	Janet Lafler
A228	Carolina Lagerlf
A10135	Kelly Lagor
S2210	Dan Laitsch
S691	Christina Lake
A11005	Stacey Lam
A2141	Larry Lambert
A150	Klara Lammers
A9519	Christie Lamphier
A10990	Jon Lamphier
S9322	Butler Lampson
S9566	Geralyn Lance
A1291	Geoffrey Landis
A449	Jim Landis
A1848	Kathryn Landis
A10592	Cheryl Lane
A10526	Katie Lane
A680	Ms Jeri Lane
A9554	Samantha Lane
A821	Sandi Lang
A1556	Elizabeth Langan

S4506	David Langford
S10612	Laura Langford
S10613	Laura Langford
S7869	Fred Langridge
A1925	Ms Devra Langsam
A1772	A Humphrey Lanham
S11019	Robert Lanza
S7336	Pat Larash
S8301	Thomas Lareau
S9539	Paula Larkin Hutton
S953	Knud Larn
S758	Peggy Larreau
A1379	Barb Larsen
A1378	Dave Larsen
S505	David Larsen
A1154	Linda Larson
A10587	Ewa Laska
S9507	Jon Lasser
A2002	Bill Laubenheimer
A10444	Chris Laughlin
S2288	Kristen LaVeck
A1608	Matthew LaWall-Shane
A487	Joann Lawler
A9425	J.R.H. Lawless
S5113	Hamish Laws
S6258	Leslie Lawson
A1924	Miss Deborah Laymon
A9329	Susan Leabhart
A6358	Jane Leavell
S5388	Glennis LeBlanc
A1333	Terri M. LeBlanc
A2285	Nicole LeBoeuf-Little
S6775	Michael Lebowitz
A8579	William Ledbetter
A2385	Mr Mitchell Ledford
S4537	Debbie Lee
A8625	PH Lee
A7660	Sharon Lee
A11130	Yoon Ha Lee
S3302	Allie Leeper
A10649	Tom LeFevre
A9544	Scott Lefton
A647	Kathryn Lehman
A608	Paul Lehman
A9498	Mr Joshua Lehmann-Scott

A9496	Mrs Stefanie Lehmann-Scott
S9711	Bob Leigh
S1981	Andy Leighton
S675	Karoliina Leikomaa
S328	Marianna Leikomaa
A531	James Leinweber
S4306	David Leiwant
A2219	Larry Lennhoff
S690	Adam Lenrow
S1625	Andreas Lenz
A1612	Jeremy Leon
A10485	Christopher Leonard
A10484	Douglas Leonard
A567	Fred Lerner
A8290	Paula Leslie
A9301	Richard Lettermann
A5920	Katie Lettie
S1116	Ralph LeVan
S9403	Hana Levay
A10216	Ben Levin
A10215	Debra Levin
A572	David Levine
A10406	Mr Mark Levine
A10322	Faye Levin-O'Leary
A10835	Benjamin Levy
A387	Sandy Levy
A10651	Hope Levy Kott
A630	Anthony Lewis
S9287	Carolyn Lewis
A2107	Phaedra Lewis
A645	Suford Lewis
S3159	Alex Li
A11071	Mr Zhan Li
A11072	Mr Zhan Li
S10755	Xiaolan Liang
A9331	Terry Lianzi
A8239	Toni Lichtenstein
A478	Ruth Lichtwardt
A1807	Alice Liddell
A1535	Paula Lieberman
S5473	Jan Liebezeit
S9459	Cara Liebowitz
A1905	Andre Lieven
A1907	Debra Lieven
S2328	Hanno Liewes
S3171	LightYear SF

A11084	Karen Lin
A1174	Sandra Lindow
A6875	Herbert M Lindsay
S5449	James Lindsay
A1956	Tamar Lindsay
S10185	Laura Lindzey
S9469	Sarah Link
A114	Mark Linneman
A10405	Ms Jamie Lipman
A602	Jesi Lipp
S10150	Candice Lisle
A10076	Corey Liss
A1469	Jeffrey Liss
S379	Martin Lister
A1843	Neal Litherland
S5509	Jessica Litman
S659	Andrew Litt
A10685	Dr. Dana Little
A10619	Kalinda Little
S1902	Em Liu
A11063	Mr. Xu Liu
S2266	Olov Livendahl
S9308	Pope Lizbet
S2316	Elaine Lloyd
A1148	Joyce Lloyd
A10140	AK Llyr
A10921	Rachel Locascio
A10063	Bill Lochen
A10065	Laura Lochen
A355	Sherry Lochhaas
S10923	Tara Logan
S8241	Ted Logan
A10739	Robert P Lohman
A462	Jerry Lohr
A10780	Dominic Loise
A176	Brendan Lonehawk
S11014	Mr Mark Loney
A10427	Sandra Loohs
A470	Nancy Loomis
S10320	Amelia Looper
A1857	Robert Lopresti
A598	John Lorentz
A2235	Rayson Lorrey
S5858	Kerstin Losem
A9984	Eddie Louise
S576	Andrew Love
S962	Claire Love
A1456	India Lovekin
A1457	Kate Lovekin
A1455	Kris Lovekin
A1454	Steve Lovekin
A335	Louise Lowenspets
S4628	Elizabeth Lower-Basch
S4144	Goran Lowie
A1488	Orange Mike Lowrey

S9603	Susan Loyal
A11156	Linda Loye
A11149	Mary Loye
A1195	Sam Lubell
A344	Stephanie Lucas
S4596	Eileen Lucey
S4216	Daria Lucrezia
S6879	Miguel Lugo
S4595	Natalie Luhrs
S5156	Hannes Luhtasela
A828	Vicki Lukas
S3563	Sheila Lukesh
S5463	Janet Lunde
A1923	Suzanne Lundeen
A1871	Catherine Lundoff
A944	Rae Lundquist
A1119	Betsy Lundsten
A9871	Michael Lundy
A264	Robert Luoma
A10542	Lana Lupescu
A10541	Liam Lupescu
A10540	Ms.Valya Lupescu
A10973	Angela Lupher
A268	Perrianne Lurie
A5744	Jolund Luther
A6906	Monica Luther
A1640	Lesleigh Luttrell
A2191	Stella Luuk
A843	Dr. Bradford Lyau
A172	David Lyman
A490	Deanna Lyman
A1328	Keith Lynch
A1545	Nicki Lynch
A1448	Rich Lynch
A7830	Scott Lynch
A10378	Carol Lynn
A11040	Leia Lynn
A11041	Vaughan Lynn
A259	Barry Lyn-Waitsman
A258	Marcy Lyn-Waitsman
A11138	Paul Lyn-Waitsman
A4645	Elizabeth Lyons-Pence

M

A9675	Suzette M
A372	Ron Maas
A1657	Craig Macbride
A210	Esther MacCallum-Stewart
S4174	Ceallaigh MacCath-Moran
S3386	Angus MacDonald
S9909	Drew MacDonald
A967	Meg MacDonald
A10116	Mr Paul Macdonald

A10115	Ms Catherine Macdonald
S9910	Yvonne MacDonald
A10252	Jennifer Mace
A10404	Mr Duncan MacGregor
A525	Robert MacIntosh
S2149	Debra Mack
S803	David Mackie
A374	Thomas MacLaney
A2179	Vanessa MacLaren-Wray
A10075	Anna Madden
S298	Juha Mäenalusta
S2333	Bella Maertz
A10850	SimonPeter Magala
S8354	Lisa Maggio
A795	Gloria Magid
A10015	Scott James Magner
A2026	John Maizels
A456	Laura Majerus
A8343	Tamara Malaney
A10794	James Malebranche
A9889	Melody Mammay
A9888	Michael Mammay
A2127	Richard Man
S10705	Alberto Mancarella
A863	Frank Mango
A8459	Victor Manibo
A7340	Patrick Manion
A11134	Allison Manley
S2300	Rob Manley
A284	Jim Mann
S1138	Ken Mann
A353	Laurie Mann
A7329	PJ Manney
A1877	Sandy Manning
A1878	Sandy Manning
A2035	Sandy Manning
A10438	Darryl Mansel
A10437	Lesley Mansel
S7926	Dave Mansfield
A8129	Maurizio Manzieri
S4077	Cortney Marabetta
A1938	Beth Marble
A469	Chris Marble
A4901	Gideon Marcus
A5469	Janice Marcus
A5755	Jon Marcus
A6441	Lorelei Marcus
A9731	Marit Marcus
A10162	Marshall Ryan Maresca
S2454	Sean Marien
S7999	Shawn Marier
A10023	Andreea Marin

S6052	Klaus Marion
A6646	- Mark
S6053	Klein Mark
S9579	Sean Markey
A9808	Leigh Markosky
S8650	William Marnoch
S4048	Christina Marquis
A4113	juli Marr
A10766	Chris Marshall
A1096	Darlene Marshall
A10932	Mark Martell
A10423	Jason Marth
A619	Cheryl Martin
A320	Diane Martin
S9642	Eric Martin
S1828	Esbe Martin
S4724	Eugenia Martin
A702	George Martin
A10255	Jean Martin
A1196	Lee Martin
A3443	Nicole Martin
A10447	Lisa Martincik
A3455	Arkady Martine
A9364	Emilia Martinez
S9906	Mark Martinez
S1057	Rosario Martinez
A4819	Stef Maruch
A3603	BeLinda Mathie
A923	Trish Matson
A1350	Debbie Matsuura
A1588	Scott Matteson
S6337	Elise Matthesen
S1719	David Matthewman
S11108	Ms. Sarah Matthews
A235	Winton Matthews
S1592	Gary Mattingly
S203	Ingvar Mattsson
A1084	Marilyn Mauer
S430	Mr Ian Maughan
A221	Karin May
A9299	Marlin May
S613	Vanessa May
A10299	Gabe Mayland
A10248	Laurel Mayland
A10669	Stepan Mazokha
A805	Dale Mazzola
A624	Monica McAbee
A1547	Jim McAdams



A1548	Lynn McAdams
A807	Kyron McAllister
A3952	Charlotte McAvoy
A978	Aric McBay
S10740	Parris McBride-Martin
A4082	Claire McCague
A10760	Rob McCarthy
S6342	Lisa McCarty
A1161	Adrienne McClintock
S684	Keith McClune
A1525	Keith McClune
A1524	Sheila McClune
A3826	Cameron McClure
A9477	Daniel McColl
A1100	Lady Heather McConaha
A1060	Ashley McConnell
S236	Michael McConnell
A9724	John McCord
S7241	Patrick McCormack
A9734	Scott McCowan
A838	Tod McCoy
A5799	Julia McCracken
S6431	Lola McCrary
A10748	Mr Luke McCullough
A10525	Dennis McCunney
A2355	Ed McCutchan
A2356	Rita McCutchan
S5197	Heather McDade
A1335	Maddy McDaniel
A639	Glenn McDavid
A1316	Mia McDavid
S3780	Bryn McDonald
S1749	Clare McDonald
A9852	Kel McDonald
A10680	Sam McDonald
S426	Jennifer McGaffey
S10110	Bill McGeachin
S7018	Natascha McGilvray
A2072	John McGing
S10136	Brett McGlasson
A737	Christian McGuire
S9736	Jennifer McGuire
A1097	Megan McIntire
A325	John McKana
A1523	Erin McKee
S1619	Chris McKinney
A9858	Shirley McKinzey
A9859	Steven McKinzey
S4341	Deborah Ann McKown
S1743	Jennifer McLarty
A1123	Daryl McLaurine
S10634	Mr Andrew McLean
S4744	Finn McLellan
S10080	Sarah McLeod

Membership List *(continued)*

A4817 Joseph McLoughlin
A1109 john mcmackin
S4451 Dominique McMahon
A1012 Patrick McManamon
S9965 Jonathan McManus
S8196 Thomas McManus
A756 Mark McMenamin
A9789 Bob McMillan
A9790 Gloria McMillan
S5207 Helen McMillin
A1347 Althea McMurrian
A1193 John McNabb
A5381 Amy McNally
S9433 Simon McNeil
S2299 Philip McNulty
A6704 Leigha McReynolds
S9774 Terence McSweeney
A1776 Beth Meacham
A225 Sean Mead
A1631 Kathy Meade Hallock
A9311 Foz Meadows
A406 Jeanne Mealy
S205 Kelly Mears
A11106 Ms Alice Medenwald
A10886 Tomaž Medved
A1538 Lisa Meece
A10528 Caroline Meeks
A8718 Scott Meeks
S362 Declan Meenagh
S11155 Mark Meenan
A1928 Wilma Meier
A9574 Mel Melcer
A10783 Gregory Mele
A9420 Richard Meli
A9703 Michael Mellas
A1587 Jeff Melton
A9023 Max Meltser
A1724 Ken Meltsner
A301 Joseph Meltzer
A300 Lori Meltzer
A9943 Mike Meneses
A398 Margaret Menzies
A1781 Cary Meriwether
A9338 Jesi Merrick
S10856 Doug Merrill
S9548 Sarah Merrill
A514 Karen Meschke
A1515 Tom Meserole
A3676 Stanley Meskeys
S2309 Wendy Metcalfe
A806 Carol Metzger
A156 Steve Metzger
A9881 Greg Meyer
A10238 Gregory Meyer
A11059 Robin Michaels
S8647 Willa Michaelsen

A3332 Adam Michaud
A1682 Kabunga Micheal
A9445 John Michels
A1301 Merle Micklin
A518 Perry Middlemiss
A921 Margaret Middleton
A5528 Jen Midkiff
A9844 Max Midkiff
A9843 Phil Midkiff
S7335 Jeff Mierzejewski
S5695 Jo Miles
A5841 Jonathan Miles
A3197 Alex Miitello
A1092 Andrew Mill
A537 Alex Miller
A937 Daniel Miller
A1247 Danny Miller
A10383 Dave Miller
A10064 Dennis Miller



A1684 Garnet Miller
A5195 Heath Miller
A5204 Heidi Miller
A5205 Jason Miller
A242 Kathleen Miller
S679 Laura Miller
S1693 Marc Miller
A1837 Ms. Amy Miller
A10008 Nick Miller
A1696 Patricia Miller
A7676 Rowenna Miller
A10384 Sarah Lynne Miller
A8057 Steve Miller
S10721 Ethan Mills
A2177 Mona Miltner
A2176 Terrence Miltner
A6827 Reed Mingault
A455 Jacob Minne
A1032 Diane Minnis
A1033 Roger Minnis
A1139 David Misener
S4938 Grace Mishkin
A617 Elizabeth Mitcham
S4190 Curtis Mitchell
S5444 James Mitchell
A1042 Jill Mitchell
A189 Keith Mitchell
A1839 Petrea Mitchell
S7476 Rosalie Mitchell

A10878 Matt Mitrovich
S3223 Aimee Miura
S8165 Suzy Mo
A546 Rick Moen
A1533 Mary Anne Mohanraj
A11000 Daniel Mohr
A10999 Jules Mohr
A10615 Mark Molayal
A10462 Matt Molayal
A1372 Arthur Molin
S8116 Steve Mollmann
A950 Grace Molloy
A338 Patrick Molloy
A9894 John Monagin
A9895 Michelle Monagin
S3914 Cecilia Möne
A10171 Jasmin Moneymaker
A356 Ian Monroe
A458 Ann Montague
A2451 Avery Montavon
A124 Helen Montgomery
S9617 Ms.Toni Montgomery
S9624 Samuel Montgomery-Blinn

A610 Michelle Montroy
A1574 Jeff Moon
S9803 Brayden Moore
A9405 Fiona Moore
S510 Ian Moore
A257 Marian Moore
A293 Mary Ellen Moore
A292 Murray Moore
A9912 Tegan Moore
A2422 Jodi Moore-Weiss
A10743 Meredith Mooring
A10153 Lyda Morehouse
S400 Cheryl Morgan
S9481 Gareth Morgan
A9718 SunnyJim Morgan
S1662 Terri Morgan
A859 Cassandra Moritz
A858 Frances Moritz
S2265 Mari Morko
S840 Sheilagh Morlan
A9667 Nika Morley
A508 Melissa Morman
A154 Mem Morman
A10183 Chip Morningstar
A10184 Janice Morningstar
A10947 Amber Morrell
A10307 Michelle Morrell
A3878 Cass Morris
A1368 Donald Morris
A10956 Orion Morris
A10250 Paula Morris
A9607 Kathleen Morrison

S8691 Stephen Morton
S3694 Beth Moscato
A4109 Clyde Moseberry
A2042 Craig Moseley
S9942 Mia V. Moss
A831 Rajiv Mote
A1537 Dave Mott
A380 Fred Moulton
S9339 David Moyer
S556 Ken Moylan
A1692 Jacob Mueller
A5100 Sara Mueller
S2123 Sean Mulhern
A3861 Caroline Mullan
A1555 Michael Mullen
A1740 James Mullen-Kuehl
A1739 Kim Mullen-Kuehl
A10647 Emily Murman
A465 Deirdre Murphy
A783 Janice Murphy
S5584 Jennifer Murphy
S6887 Mark Murphy
S7038 Nicole Murphy
S2305 Shaina Murphy
A757 Siobhan Murphy
S633 James Murray
S2440 Mr. Stephen Murray
S637 Paula Murray
A10883 Marta Murvosh
A9350 Cheryl Muszynski
A9349 Joe Muszynski
A10852 Charles Reagan Mutyaba

A10915 Joe Muweesi
S2332 Danielle Muzyka
A11102 Francesca Myrman
A10445 Geordie Myrick

N

S7631 Bob Nadal
A1978 Valerie Nadal
A1875 Sam Nagorsky
A7663 Lex Nakashima
A10848 Maylie Narotski
S8032 Ben Nash
A9792 Ben Nathan
A1152 Phil Nathanson
S10975 Joshua Natzke
S1237 Anne Naugler
S4096 Cynthia L Naval
A1708 Kelly Naylor
A10851 Joanitah Nazziwa
A10865 Karen Neder
A1541 Doug Needham
S2071 Ginger Neely
S7032 Matthias Neeracher

A1557 Jason Neerenberg
A1659 Sue Neil
A121 Terry Neill
A2430 Ingrid Neilson
A1408 Christina Neitz
A1407 John Neitz
S2456 Brian Nelson
A10545 Jim Nelson
A945 Keith Nelson
A170 Michael Nelson
A1961 Sasquatch Nelson
A1282 Scott Nelson
A1349 Stephanie Nelson
S780 Tom Nelson
A1770 Winkle Nemeth
A443 Jon Nepsha
S515 Nathanael Nerode
S304 NESFA
A1678 Mr Craig Neumeier
A1677 Rachel Neumeier
A3574 Blue Neustifter
A1847 Alec Nevala-Lee
A10265 Bill New
S1067 Laura Newell
A9528 Annalee Newitz
S1775 David Newman
S1261 James Newman
S9801 Mr John Newman
A582 Judith Newton
A10332 Mwani Ngemi
A1980 Ms Ha Nguyen
A9660 Ris Nichols
A9659 Rod Nichols
S2474 Miss Jane Nicholson
A2168 Debra Nickelson
A434 Kevin Nickerson
A1497 Lydy Nickerson
S2222 James Nicoll
A9293 Tom Nieboer
S1635 Silke Niehusmann
A10070 Patrick Nielsen Hayden

A10071 Teresa Nielsen Hayden
A5842 JW Niezink
S5167 Emily Nimz
A1441 John Nine
A10084 Leah Ning
A10094 Andrew Nisbet
A129 Brian Nisbet
S9968 Garth Nix
A2091 Mutale Nkonde
S3143 Aaron Noble
S9312 Aaron Noble
A9955 Ransom Noble
A883 Diana Nock

A885 Diana Nock
A9892 Liam Nolan
A1485 Dave Nolte
S4528 Edaureen Muhamad Nor
A575 Gerald Nordley
S5064 Allison Norfolk
A2173 Thomas Noriega
A9526 Floyd Norman
A1735 Sterling Northington,
S438 Sakthi Norton
A10062 Justine Norton-Kertson
A9677 Ashley A. Nour
S9575 Sue Nowakowski
S3419 Abigail Nussbaum

O

S2443 kera o
A1766 Deborah Oakes
A166 Ron Oakes
S643 Tara Oakes
S929 Michelle Oberes-Padre
A2394 Ben Gonzalez O'Brien
A10785 Brandon O'Brien
A1423 Jaime O'Brien
A9602 Terry O'Brien
S7145 Tim O'Brien
S9944 Timothy O'Brien
A935 Anna O'Connell
S5483 Jasmine O'Connell
A1322 Thomas O'Connell
S9236 Zoe O'Connell
A1209 Leah OConnor
A1210 Patrick OConnor
A1246 Bill O'Connor
A917 Leah O'Connor
A916 Patrick O'Connor
A1669 Renata O'Connor
A10686 AJ Odasso
A1650 Tom O'Dell
A373 James O'Donnell
S2116 Mr Michael O'Donnell
A9615 Ari Officer
A1667 Aimee Ogden
A870 Kyoko Ogushi
S2381 Ms Chimedum Ohaegbu
A9712 Chris OHalloran
A9713 John OHalloran
A11154 Elaine Oldham
A584 Miss Mina Oldham
A9923 Patrick O'Leary
A10326 Ariel Olejniczak
A1155 Kathie Oliver

A1156 Thomas Oliver
S7149 Wolfgang Öller
A1943 Gene Olmsted
A337 Mark Olson
A389 Priscilla Olson
A165 Frank Olynyk
A10901 Alby O'Neill
A676 Dave O'Neill
A10900 Kevin O'Neill
A2434 Marisa Ong
A1737 Ron Ontell
A1736 Val Ontell
S2442 Mr Lewis Opie
A8177 Sylvan Oppenheimer
A1041 Gerrie Ordaz
A1725 Myles O'Reilly
A6617 Margaret Organ-Kean
S7592 Richard Ormson
S850 Andrea orth
A11050 Hirotaka Osawa
S4544 Diana Osborn
S1307 Richard O'Shea
A10759 Blue OSP
A10758 Red OSP
A4777 Felicia OSullivan
S685 Fionna O'Sullivan
S394 Lon Othenin-Girard
A10790 Mary Otten
A246 Neil Ottenstein
A1675 Mrs Mary Otto
S1728 Zoe Ovans
A658 Kathi Overton
S7970 Laura Ownbey
S2418 Rachel Ownbey

P

A9700 Josey P
A1999 Reija P
A1976 Lisa Padol
A1387 Mark Painter
A1386 Ms Coleen Painter
A738 Bridget Paley
A746 William Paley
A9444 Joshua Palmatier
A439 Ada Palmer
A1965 Doug Palmer
A11042 Laura Palmer
A1558 Suzanne Palmer
S8027 Song Palmese
S817 Henrick Palsson
A4155 Chris Panatier
A1711 Avni Pandya
S10706 Deven Pandya
A1622 Patty Panek
A9673 Kurt Pankau
A10557 Mrs Tasia Papadatos



Membership List *(continued)*

S713 John Peacock
S3569 Sam Pearce
A311 Eileen Pearlman
A9491 Laura Pearlman
A10845 Carl Pearson
S2252 David Pearson
A1227 James Peart
A5809 Julius Alexander Pedersen

A9848 Linda Pedlow
A9847 Steven Pedlow
S9898 Jamie Pehling
S7267 Thomas Pelger
A6082 Kris Pelletier
A9289 Janne Peltola
A214 Elayne F. Pelz
S10315 Roseanna Pendlebury
S1605 Kahlea Pendleton
A371 Michael Penick
S9890 Liz Pepe
S10707 Isabel Peralta
A3133 Alan Perelgut
A6929 Mary Perelgut
A2353 Aleta Pérez
A6523 Lynn Perkins
A1826 Marc Perkowitz
A1827 Sally Perkowitz
A6244 Leon Perniciaro
A8096 Stephanie Perniciaro
A1994 Cally Perry
S9340 David Perry
A1005 Edwin Perry
S9341 Shannon Perry
A2192 Vivian Perry
A9939 Patch Adam Perryman

A2028 Kelly Persons
S566 Tommy Persson
A1284 Kara Peruccio
S7581 Rhett Petcher
A1504 Jennifer Peters
S10151 Kit Peters
A1083 Lincoln Peters
A1604 Barb Petersen
A2167 Carolyn Petersen
A9347 Alayne Peterson
A1638 Jeriann Peterson
A11001 Nick Peterson
A693 Polly Peterson
A1370 Alan Petrillo
A366 Pierre Pettinger
A367 Sandra Pettinger
A334 Roy Pettis
S2354 Lorraine Peyron
S1755 Tam Phan
A1817 Katy Phelan

A9814 Malcolm Phifer
S1840 Allan Phillips
A776 Daryl Phillips
A1632 Jim Phillips
S461 Nathan Phillips
A10624 Cassandra Phoenix
S1717 Todd Pierce
A414 Doug Piero Carey
A415 Mary Piero Carey
A1317 Dan Pierson
A947 Harvey Pierson
S8380 Timo Pietilä
A10425 Stephen Pimentel
A1835 Sarah Pinsker
A852 Mark Pitman
A855 Shirley Pitman
S7714 Ruth SPitt
S9567 Jessica Plante
A1415 John Platt IV
A1458 Mr. Jim Plaxco
A2224 James Plotts
S416 Nicolai Plum



S347 Mark Plummer
A10390 Beth Plutchak
S7243 Patti Poblete
S7313 Gillian Polack
A1169 C.L. Polk
S345 Kent Pollard
S7681 Roy Pollock
A955 Melissa Pollotta
S9580 Sari Polvinen
A656 John Pomeranz
S9464 Mr David Pomerico
A10087 Emma Pomes
A1410 Samuel Poots
S2465 JD Popham
A2419 Andy Popovic
A10187 Adam Porter
A329 Andrew Porter
A11008 Ms Marianne Porter
A927 Patrick Porter
A1202 Tom Potter
S342 Jennifer Povey
A618 Robin Powell

A1575 Selene Powell
A11179 Arietty Power
A11178 Elizabeth Power
A10987 Gerald Power
A11180 Rhiannon Power
S1709 Calvin Powers
A10305 Michael Precin
A10213 Jim Prego
A152 Joe Pregracke
A768 Lettie Prell
A11182 Crys Pretzman
A1451 Aundrea Price
S9303 Kaiden Price
A1185 Lillian Price
A10141 Paul Price
A1186 Tyler Price
A2433 Angeli Primlani
A1534 Mary Prince
A1216 Donna Prior
S3312 Adrienne Procaccini
A1790 Phillip Procyk
A10514 Tullio Proni
S2213 Simon Pryor
S9811 Łukasz Przywóski
A10446 Crystal Puckett
A804 Karen Purcell
S10195 Jozef Purdes
S1043 Daniele Purrone
A123 Martin Pyne
A1358 Frederick Pyter

Q

A1175 Mr Erik Quackenbush
S4674 enne queue
A2269 Matthew Quilty
S2327 Tracey Quinn
A8010 Jeannette Quirk
A10463 Judy Quirk
A6931 Matthew Quirk

R

A1475 Steven Radecki
A10007 Micah Rademacher
A9510 Darren Radford
S10082 Lee Ann Rael
S2319 Tammy Rafuse
A250 Christine Ragan
A11038 Richard Ragan
A10104 Georgia Ragland
A4050 Christine Rake
S707 Adam Rakunas
A9298 Cat Rambo
A1992 Laurie Ramey
S6443 Lori Ramey
A1993 Tim Ramey
A11066 Julia Rampone
A979 Elisa Randall

S7266 Pekka Rantasaari
A2079 Mike Rapaport
A2241 Ms Joan Rapkin
A10659 Esteban Raposo
A10024 Jenny Rae Rappaport
S10000 Viresh Ratnakar
A4654 Emily Ravich
S3438 Adrienne Raw
A10341 Courtney Rayle
A1056 Kyle Raymond
A10544 Dawna Read
A1788 Nancy Reagin
S848 Ms Colette Reap
S2291 Orion Reardon-Hulme
S2290 Rhiona Reardon-Hulme

A621 Thomas Recktenwald
S6345 Lisa Reddig
A2209 Achyut Reddy
S2321 Craig Redmond
A10284 Luke Redwine
S1006 Charlie Reece
A9901 Debbie Reed
A1132 Robin Reed
A10871 Amanda Reese
A10275 Danielle Reese
S6607 Marc Reeve
S4572 Edgard Refinetti
S6915 Morgan Regehr
S6720 Meg Regel
A6241 Leo Reges
S9465 Aysha Rehm
A10357 Mark Reichert
A1581 Benjamin Reid
A10991 Jason Reid
A6937 Mike Reid
A1579 Mr Robin Reid
A1580 Ms Ellen Reid
A10988 Rebecca Reid
S9778 Mr Joel Rein
A10962 Andrew Reising
A10584 Susan Reitz
S3186 Anna Remennik
A9920 Eleanor Renee
A1058 Maerin Renee
A289 TR Renner
S10717 Rachel Rensing
A1201 Lynne Renz
A517 Neil Rest
A1468 Jim Reynolds
A507 Gregory Rheam
A6064 Kali Rhodes
S9765 Jennifer Rhorer
A1232 Bert Ricci
A2379 Keith Rice
A2380 Maria Rice

S10112 Dan Rich
A10418 George Richard
A1299 Elaine Richards
S10119 Ken Richards
A299 Mark W. Richards
A226 Rafe Richards
S1797 Brian Richardson
A10233 Mark Richardson
A1002 Scott Richardson
S9655 Nadyne Richmond
A1732 Joanne Richter
A1221 kathy Richter
A814 Paul Riddell
A1568 Steven Rief
A10570 Craig Riffle
A10530 Denise Riffle
A10553 Paul Riffle
A9416 Ms Tina Riggs
S3266 Alex Riina
A1444 JB Riley
A1433 Mike Riley
S9662 Elisabeth Ring
A9549 Julia Rios
A2082 Wes Rist
A9344 Daniel Ritter
A9333 David Ritter
S3362 Drew Rizzo
S7541 Rebecca Roanhorse
S9438 Barry Robb
S902 Emma Roberts
A1330 Valerie Roberts
A9753 Barbara Robertson
S10708 Michael Robertson
A10597 Mathieu Robichaud
S2405 Mr Marshall Robin
A134 Linda Robinett
A9426 Isaac Robinovitz
A10637 Eden Robins
A2135 Dr. Seri Robinson
A10421 Fred Robinson
A10420 Laura Robinson
A538 Melissa Robinson
A2074 Paul Robinson
A1890 Rachel Robinson
A10442 Tasha Robinson
A10309 Jeremy Robkin
A2121 Kelly Robson
S10620 Kelly Roche
A422 Kevin Roche
A10509 Lisa Rodrigues
S2361 Alina Rodriguez
A265 Margaret Rodriquez
A197 Bob Roehm
A9691 Diana Rogers
S2320 Jamie Rogers

S7547 Julie Rogers
S9560 Kris Rogers
S317 Leonie Rogers
A9690 Paul Rogers
A948 Steve Rogerson
S2065 Jackie Rogoff
A875 Roberta Rogow
A9410 David Rohde
A9394 Maggi Rohde
S396 Ben Roimola
A402 Olav Rokne
A10751 Mr. Nelson Rolon
A10752 Sara Rolon
A2153 Finley Roman
A2152 Randall Roman
S6215 Leena Romppainen
S1164 Gino Roncaglia
S8058 Stephen Roos
A9527 Ben Root
A10778 Anna Rose
A133 Chris Rose
A1613 Chris Rose
A2287 Christopher Rose
A1929 David Rose
S4680 Eric Rose
S3891 Vik-Thor Rose
S10903 Catharine Roseberry
A1238 Scott Rosema
A1239 Suzanne Rosema
A10616 Shana Rosenberg
A169 Diane Rosenburg
A1539 Jack Rosensteiin
S477 James Rosenzweig
S8714 Stevonnie Ross
A174 Linda Ross-Mansfield
S7618 Laura Rostad
A4676 Aaron Roth
A5778 Jeannette Roth
A6251 Leslie Roth
A247 Mark Roth
A735 Robin Rothbard
A11033 Steph Rothman
A6962 Matt Rotundo
A3467 Tracy Rotundo
A10498 Rita Rousseau
A1846 Josh Rowe
A1845 Liz Rowe
A483 Nigel Rowe
A9706 Bob Rowland
S9386 Mx. Alexandra Rowland

A9902 Tara Roy
A9779 Anne Rubenstein
A10188 Josh Rubin
A10189 Sarah Rubin



S6450 Marlowe Rucker
A471 Ann Marie Rudolph
A1382 Linda Ruggles
S2194 Bill Ruhsam
A1308 Orlando Ruiz
A7524 Bryan Rumble
A1438 Ellen Rustad
A1439 Kevin Rustad
S7722 Clint Ryan
S8633 Daniel Ryan
S5080 Gunilla Rydbeck
A10019 Charles Rydholm
S6747 Michael Rylance
S4948 Geoff Ryman
A839 Beverly Rying
S9470 John Rynne
S7124 Mark (the Silverdragon) Roth

A4204 Robin Rothbard
A7643 Patrick Rothfuss
A1176 Stephen Rothman
A180 Claire Rousseau
S7308 Julien Rousseau
A2490 Darren J Rout
A2677 Frances Rowat
I3474 Alexandra Rowe
A1179 Cameron Rowe
A238 Dan Rowe
C3473 Malcolm Rowe
A2309 Tim Rowe
FW3247 C.N. Rowen
A4092 Alexandra Rowland
A80 Marcus Rowland
A5809 Michael Rowley
A2158 Sally Rowse
A260 Yvonne Rowse
A5183 Lauren Roy
FW4234 Eden Royce
S5494 Clifton Royston
YA1668 Rozek
A5048 Netta Rubinstein
A1180 Lynda Rucker
FW5706 Dave Rudden
A3173 Tom Ruddle

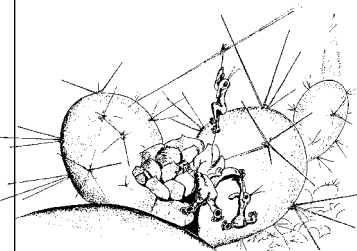
A274 Ann Marie Rudolph
S6440 Hope Rudolph
A1182 Yolande Rufiange
A1992 Linda Ruggles
S6932 Bill Ruhsam
FW3991 Miriam Rune
S1644 Ville Ruokonen
A5691 James Ruppert
A2237 Ed Rush
A7188 J. Rushing
A6103 Patricia Russell
S5507 Shay Russell
A3466 Simon Russell
A5024 Edward Rutkowski
A5025 Marguerite Rutkowski
FW3927 Tomas Ruud
A4502 Clarissa C. S. Ryan
S5943 Lilly Ryan
FW2693 Martin Ryan
A2440 Paul Ryan
FW2692 Sarah Ryan
A7453 Edwin Rydberg
A1186 Helen Ryder
A6957 Helen Ryder
A6958 Philippa Ryder
A1187 Philippa Ryder
FW1189 Edal Ryder-Hanrahan
FW3022 Gareth Ryder-Hanrahan
C7131 Kara Rylander
A7132 Karen Rylander
A6270 Geoff Ryman
S2911 Beverly Rying
A5382 Davey Ryuzaki

S

A890 Kate S.
A1932 Will S.
A1421 Mark Sabalauskas
A635 Ruth Sachter
A10520 Marcia Sacks
S1008 Anurag Sahay
A10500 Jordan Saigaonkar
S2340 Sanya Saiyed
A9954 Mitsuyasu Sakai
A10995 Kenny Salstrom
A10376 John Carlo Salter
S10709 Brandon Saltzman
A2158 James Salwen
A10494 Rebecca Sandahl
A10493 Susan Sandahl
A1652 Ruth Sanderson
A10684 Christine Sandquist
A7765 Katherine J Sands
A7766 Leo E. Sands

Membership List *(continued)*

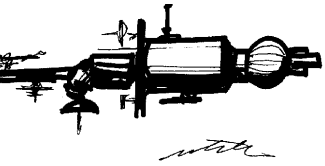
A965	Jason Sanford	S7279	Clint Schnekloth
S453	Juan Sanmiguel	A2016	Lawrence M. Schoen
A9705	Valerie Santore	A5579	Spring Schoenhuth
A10954	Masaba Stephen Sanyi	S6963	Michael Scholl
A253	John Sapienza	S2216	Susanne Schörner
A10911	Nabunya Sarah	A2159	Maria Schrater
A759	Greg Sardo	A1434	Richard Schreiber
A10091	Martin Sarmiento	A1027	Kathy Schrenk
S7799	Sharon Sasaki	S6656	Martin Schröder
S2431	Rachel Sasseen	A10434	Jan Schroeder
A1920	Lisa Satterlund	A10117	Karl Schroeder
A10156	Gina Saucier	S324	James Schroeter
S2007	Elijah Sauder	S7046	Henry Schubert
A10129	Cat Saulino	A1066	Bill Schuck
S7467	Kevin Saunders	A11079	Darlene Schueler
S7477	Randy Saunders	A865	Eric Schultheis
S2052	Rain Sawtell	A10018	Arnette Schultz
A10558	Robert J. Sawyer	S3338	Annie Schumacher
A1942	Mary Sayer	S10022	Dr. Kay Schumann
A303	Eric Sayle	S411	Ivo Schwarz
A472	Greta Sayle	S5175	Harrison Schweiloch
A10474	Pat Sayre McCoy	S9487	Edmund Schweppe
A115	Sharon Sbarsky	A2036	Robert Schwier
A9834	Ed Scarbrough	A1599	Eve Schwingel
S829	Ina Schaefer	A10661	Fabienne Schwizer
S2393	Ms. Emily Schaeffer	A4189	Doctor Science
A273	Karen Schaffer	A9596	Jon Scotese
S2471	Steven Schapansky	A213	Alison Scott
A263	Isabel Schechter	A1960	Christopher Scott
A2146	Scott Schechter	A4071	Cindy Scott
A10722	Renee Scheeler	S11135	Dr Tristan Scott
S7123	Nicholas Scheltema	A9495	Mr Graham Scott
A1576	Linda Schiffer	A1688	Snail Scott
A1573	Mike Schiffer	A4133	Phillip Scroggins
A740	Lauren Schiller	S9884	Anne Searle
S7111	Nora Schinnerl	A6605	Marah Searle-Kovacevic
S9383	Victor Schleich	A428	Teri Sears
A1276	Ms Cynthia Schlie	A2114	Mark Sebring
S9348	Rolf Schloemer	S10122	Catherine Seeligson
S9832	David Schlosser	A862	Laurie Sefton
S433	Edmund Schluessel	A10539	Stephen Segal
S10846	mark schmalfeld	A330	Stu Segal
A10041	James Schmeidler	A9467	Effie Seiberg
A9483	Carol Schmidt	A1987	Miranda Seitz-McLeese
S9946	Christine Schmidt	A7055	Nibedita Sen
S7469	Greg Schmidt		
A10508	Taylor Schmidt		
A10472	Tiffany Schmidt		
S3434	Peter Schmitt		
S10797	Dylan Schnabel		
S4210	Cynthia Schnautz		
A1045	Jim Schneider		
A1091	Marlys Schneider		
A10633	Paul Schneider		
A10626	Bruce Schneier		



A1353	Andrea Senchy
A825	Chuck Serface
S6591	Corinne Serfass
A1594	Cheryl Serr
A1593	Don Serr
A1596	Drake Serr
A1595	Logan Serr
A1598	Mars Serr
A1597	Reef Serr
S2245	Arturo Serrano
S9652	Jazz Sexton
A10482	Rhonda Seymour
A2185	Rob Shade
A673	David Shallcross
A1271	Vanessa Shane
S1798	Scott Shannon
S8062	Scott Shannon
A1609	Judy Shapiro
A1318	Donna Shapleigh
A10389	Kerry Share
A208	Catherine Sharp
A255	Ariel Shattan
S9953	Hazel Shaw
A800	Heather Shaw
A9316	Mary Ellen Shaw
S4624	Liz Shayne
S1864	Virginia Shea
S10943	Robert Sheckler
A10837	Suzanne Sheets
A224	Michael Sheffield
A241	Sharon Sheffield
A1001	Ann Shelby
A1050	Melody Sheldon
S6973	Mike Shema
S1834	Nina Shepardson
A1962	Lee Shephard
A10352	Peng Shepherd
A1984	Randall Shepherd
A6459	Leafia Sheraden-Cox
S4830	Flash Sheridan
A959	Espana Sheriff
S2273	Joe Sherry
S661	James Shields
S352	Sundae Shields
A798	Annie Shin
A9327	Linda Shipley
S9557	Jordan Shiveley
A1037	Craig Shoemake
A1038	Young Shoemake
A1794	Joey Shoji
A1922	Lisa Short
S10710	Avash Shrestha
S4513	Danny Sichel
A220	Joseph Siclari
A10726	Alina Sidorova
A9568	Adam Sidwell

A294	Renee Sieber
A10777	Jan Siegel
A2102	Stan Sieler
A911	Ellen Sieraski
A909	Madelyn Sieraski
A910	Shaun Sieraski
A139	John Sies
A140	Mary Sies
A2008	Kirsten Sigrist
A2009	Peter Sigrist
A10529	David Silber
A9545	Rachel Silber
A10419	Naomi Silseth
S5246	Scott Silver
A363	Steven Silver
S8021	Anna Simmons
A1211	Mary Ellen Simmons
A1212	Mr. Steve Simmons
A10090	Jess Simms
A4279	David Simon
A10103	Mr. Eric Simon
A10548	Pat Sims
A10562	Christa Sinclair
S8396	Leigh Sindel
A481	David Singer
A1616	Naresh Singh
A11067	Scout Sivar
A1115	Deanna Sjolander
A10503	Emily Skaftun
A8406	Tim Skirvin
A1080	Dorothy Sklarsky-Domitiz
S4712	Erik Skorpen
A1532	Penelope Skrzynski
A1552	Rodney Skrzynski
A565	Jennifer Skwarski
A893	Mandy Slater
S9296	Don Slaughter
S8303	Tom Slee
S7542	Rebecca Slitt
A10417	David Sloan
A564	John Sloan
A588	Kathleen Sloan
S2304	Liam Small
A10106	Amy Smalley
A10049	Chris Smalley
A9794	Kimberly Smiley
A2227	Andrew Smith
A9773	Chloe Smith
A1745	Craig Smith
A2083	Dick Smith
S10711	Emily Smith
A10582	Joe Smith
A9714	Joe Smith
S9948	Karen Smith
A1113	Karen Ann Smith

A103	Marguerite Smith
A1586	Nevenah Smith
A1101	Perri Smith
A1047	Randy Smith
A1908	Rosemary Claire Smith
A9715	Sally Smith
A7798	Sherwood Smith
S10789	Suncerae Smith
A585	Tim Smith
S682	Victoria Smith
A2230	Victoria Smith
A10556	Orion Smith Anderson
S4916	Joshua Smolow
A1320	Andy Snedden
A1319	Jackie Snedden
S9990	Jason Snell
A1607	Tom Snoblen
S9443	Khamryn Snow
S3457	Arlen Snyder
A132	Kris "Nchanter" Snyder
A9777	Barbara Soden
A9776	Richard Soden
S9737	Jeff Soesbe
A8137	Su J Sokol
S2350	Joseph Sokola
A4620	Ramon Sola
A11011	Ramon Sola
A9573	Michele Jaye Solomon
S8458	Vicki Solomon
S4725	Melissa Solorio
A897	Catalina Soltero
A9413	Peter Sonn
A9411	Tauna Sonne-leMare
S671	Ellen Sontag-Miller
A797	Julie Soskins
S6626	Marie Sotiriou
S153	Sylvia Sotomayor
S874	Ms Alison Southern
A9761	Heguiberto Souza
A9733	David Sovereign
A10611	Ariel Sowers
S9360	Irradiate Space
A1889	Tanya Spackman
A11022	Charlie Spano
A1137	Alicia Sparrow
A3611	Benjamin Sparrow
A8109	Steve Spaulding
A10430	Daniel Spector
A4617	Elijah Spector
A957	Henry Spencer
A10996	allan sperling
S408	Sandi Spires
A748	Sheldon Spitzer



S939	Claudia Spix
A11074	Coopi Spoonhead
A9850	Eric Spratt
S8495	William Spratt
S8051	Michael Squires
A11015	Priya Sridhar
S252	Jukka Srkijrvi
A10918	Kawooya Sharifu Ssebunya
A10849	Anita Sseruwagi
S3850	Carlie St. George
A861	Christy Staats
A860	Frederick Staats
S6091	Kalin Stacey
A9813	Jason Stadlander
A209	Jesper Stage
A112	Kevin Standlee
A2058	Craig Stanfill
A2048	Ms Sharon Stanfill
S10260	Barry Stanford
A10360	Lindsey Stanford
S7122	Nicholas Stanislawski
A407	John Stanley
S5257	Hebe Stanton
A11098	L.J. Stanton
A1007	Lisa Stanton
A11099	Mr. Robert Stanton
S9325	Michael Starhawk
A872	Corina Stark
S4751	Stephanie StClair
S9520	Cassie Stearns
A10887	Randy Stearns
A10368	Anthony Steele
A10367	Sandra Steele
A1842	Mr. David Steffen
A10757	David Stein
A343	Michael Stein
A1106	Robert Stein
A1107	Robert Stein
S1919	Sandi Steinberg
S1917	Tom Steinberg
A9851	Nick Stella
A9970	Adam Stemple
A9749	Elise Stephens
A2446	KD Stephens
A10057	Mark Stephenson
S10056	Mr. Mark Stephenson
A218	Edie Stern
A1647	Michael Stern

A9380	Raven Stern
A7639	Robert Sternberg
S9756	Pete Sterpe
A1519	Ananda Stevens
A1518	Mark Stevens
A11044	Paul Stevens
S10731	Melissa Stevenson
A10006	Ms. Caroline Stevermer
S9653	Bill Stewart
A6874	Emily E Stewart
S750	Jim Stewart
A1286	John Stith
A1397	Karen Stith
A603	Ian Stockdale
A1089	David Stokes
A2162	Keith Stokes
A2164	Linda Stokes
S4992	Virginia Stoll
S4716	Eric Stone
S2377	Erik Stone
A832	Willard Stone
A9825	Elisa Stone Leahy
A11024	Jenn Storey
A1168	Hugh Storms
A1167	Norma Storms
A1182	RADM Jon Stout
A10477	Ange Straatmeyer
A1157	Jonathan Strahan
S7687	Rich Strahan
A296	Matthew Strait
A212	Erwin "Filthy Pierre" Strauss
A918	Geoff Strayer
A9870	Tammy Strayer
S520	Sheila Strickland
A521	Charles Stross
A10014	Craig Strukoff
S7285	Peter Stuart
A3718	Bonnie Jo Stufflebeam
A1061	Rachel Stumblingbear
A1478	Achim Sturm
A1815	James Styles
A5922	Katie Styrt
A9769	Linda Subias
A6964	Mike Substelny
A9900	Mathew Sugden
S1753	Kathryn Suleski
A223	Geri Sullivan
A195	Kathryn Sullivan
S2303	Peter Sullivan
S719	Shawn Sulma
A11054	McKinley Summ
A1713	Charles K Summers
A1714	Marie Summers

A1482	Martin Summerton
S10712	Sree Sundararaman
S2229	Amy Sundberg
A695	Joseph Supple
S316	Malte Sussdorff
A790	J.A. Sutherland
A10483	Sandy Sutherland
A1544	Bill Sutton
A1546	Brenda Sutton
A11007	Michael Swanwick
A10941	Brian Sweany
S10209	Ann Sweeney
S9490	Cathy Sweeney
S2142	Mrs. Brittany Sweet
S8169	Christopher Swenson
A10249	Wendi Swidler
A9330	Lucy Synk
A770	Tim Szczesuil
A6065	Kellan Szpara
T	
A9741	Will T
A2027	Lorraine Tacouni
S4060	Chuck Taggart
A10857	Joann Tailon
A2171	Mr. Naoya Taki
A504	Michael Tallan
S9449	Mika Talwar
A670	Takayoshi Tamura
S1088	Cecilia Tan
A9720	Sophia Tao
A10588	Jack Targonski
A10432	Barbara G. Tarn
S1603	Scott Tat
A1145	Ilene Tatroe
A1147	Kayleigh Tatroe
A1146	Mike Tatroe
A880	Bill Taylor
S3518	Matthew Taylor
A1151	Michael Taylor
A10039	Rhiannon Taylor
A9937	RJ Taylor
A1726	Ron Taylor
S8410	Tim Taylor
A2338	Christine Taylor-Butler
A2337	Ken Taylor-Butler
A5565	Jeremy TeGrotenhuis
S9945	Shay Telfer
S1825	Ian Telford
S9551	Katie Telford
A1813	Lucien Telford
S9381	Sue Telford
S6577	Mae Tellier
A10214	Matthew B. Tepper
A10664	Fund Test
A1851	Mary Ellen Testen

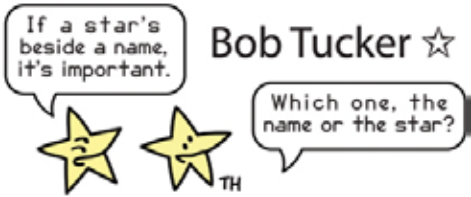
Membership List *(continued)*

A9916 Anne Textor
A9966 Phillip Textor
A1377 Sherilynn Thagard
A8154 Susan Thau
A310 David Thayer
A308 Diana Thayer
A972 Amy Theisen
S9505 R J Theodore
S1852 Booker Thibeaux
S9402 Alex Thiebes
A11118 Anthony Thomas
A2283 Caitlin Thomas
A10478 Christine Thomas
A10602 Joe Thomas
A2282 Lynne Thomas
A2281 Michael Damian Thomas
A2429 Nicholas Thomas
A10595 Patti Thomas
S5166 Peter Thomas
A1015 Richard Thomas
A10596 Rowan Thomas-Knapp
A141 W Thomasson
S1748 Floyd Thompson
A6246 Leona Thompson
S9480 Marcy Thompson
A6752 Mary Thompson
S887 Mike Thompson
A1963 Sean Thomson
S217 Deirdre Thornton
S7144 Rob Thornton
S1783 Ryan Thummel
S1716 Jennifer Thurgate
A9630 M. Elizabeth Ticknor
S9304 Robert Tienken
S9419 Chris Tierney
S441 Jennifer Tifft
S2120 Marko Tiihonen
A271 John Tilden
S8516 Amanda Tillman
A239 Donald Timm
A2180 Charles Timpko
A2181 Denise Timpko
S3242 Allen Tipper
A1460 Kimiye Tipton
S9578 Elise Tobler
S2021 Gary Tognetti
S9621 Jim Tolborg
A2073 Christine Toleson
A5933 Rick Tolley
A560 Samuel Tomaino
A9516 Patrick Tomlinson
A2208 Mark Tompkins
A1821 Suzanne Tompkins
S9453 Rob Tomshary

A4949 Geoffrey Toop
A9993 Kay Topel
A11097 Zac Topping
A9643 Kendra Tornheim
A5746 Jon Torrance
A10344 Ann Totusek
S5903 Kate Towner
A6326 Lindsay Townes
S3267 Alex Townsend
A9414 Tracy Townsend
A2119 Heather Tracy
S9417 Rachel Tracy
A2118 William Tracy
S9897 Sarah Trantum
A1055 Susan Trautman
A9353 Rebecca E Treasure
A9961 Carlos Trejo
A620 Andrew Trembley
S2024 Scott Trent
S7958 Simon Trehwella
A10443 Nikki Trim
S485 Nina Trnudd
A5965 Kelly Trop
S9648 Michi Trota
A10563 Hazel Trouble
S1514 Henry Troup
A10148 Simeon Tsanev
S9292 Andrew Tudor
S5572 Jess Tupper
A198 Leslie Turek
A10517 Jocelyn Turner
S10317 Stacie Turner
A6659 Mary Turzillo
S184 R-Laurraine Tutihasi
S4525 Jennifer Tuttle
S138 Elizabeth Twitchell
S4092 Catherine Tylan

U
A2187 Helen Umberger
A11124 Tom Underberg
A6969 Michael R Underwood
S9887 Jess Unrein
S4068 Erica Usher
S7603 Riikka Utriainen

V
A3515 Aaron V
A10756 Laurie Vadeboncoeur



A3376 Andy Vaipan
A10372 Catherynne Valente
A128 Jo Van
S307 Larry Van Der Putte
A2215 David Van Deusen
A10201 Vincent Van Dyck
A1685 Andrew Van Herik
A601 Mark Van Name
A431 Paul Van Oven
A10815 Paul van Oven
S7670 Ron van Schyndel
S181 Jan van 't Ent
S10734 Angélique van Toorn
S10733 Kees van Toorn
A10395 Marissa van Uden
A9986 Fiona Van verth
A10377 Scott Vander Werf
A3776 Bryan Vanderhoof
A1315 Kim VanderLaan
S2296 Anthony Vandersteen
S5178 Harri Vanhala
A9830 Debora VanHeyningen
A10301 Laurie VanPutten
S160 Raymond Vantilburg
A9768 Leslie Varney
A10593 Irene Vartanoff
S4273 Dave Vasilevsky
S9485 Jill Vassilakos
A10569 Eugene Vassilev
A1754 Sasha VaughanMiller
S4234 Dale Vaughn
A734 Becky Veal
S244 Tom Veal
A1892 Jane Venters-Dike
A9798 Betsy Vera
A9857 Johnathan Verhulst
A125 Leane Verhulst
A10319 Aparna Verma
A1376 Bjørn Vermo
S8977 Matthew Vernon
S10361 John Vester
S7532 Marie Vibbert
A10522 Ms Marie Vibbert
A9762 Ms. Barbara Victor
A9484 Mr Michael Vidrine
A9719 Vincent Villafranca
S1789 Mr David Vines
A9978 Darius Vinesar

S9658 mark vink
A1492 Dennis Virzi
A1491 Pat Virzi
A2270 Ms Amber Vogelgesang
A9817 Abby Vogler
A1177 Leah Rachel von Essen
A968 Alex von Thorn
A2175 Meagen Voss
A11162 Pat Voss
S1998 Kris Vyas-Myall

W
A9853 Kevin Wabaunsee
A1035 Michele Wade-McRoberts
A10471 Tim Waggoner
A10481 Emily Wagner
S709 Thomas Wagner
A2037 Thomas Wagner
A10109 Jillian Wahlquist
S425 Amanda Wakaruk
A2174 Charles Walbridge
S8655 Katherine Walcott
A179 Jacob Waldman
S10128 Christopher Walker
A579 Dale Walker
S606 Karen Walker
S7715 Rich Walker
A11077 Tom Walker
A275 David Wallace
A279 Kern Wallace
A10803 Benjamin Wallin
A1501 Emmerly Wallis
A1500 Michael Wallis
A981 Claudia Wallraf
A10397 Debbie Walsh
A694 Michael Walsh
A10396 Ray Walsh
A1257 Ken Walters
A9919 Sharon Waltham
A1254 Chuck Walther
A1249 Jo Walton
S1686 Eric Wampler
A10762 LaShawn Wanak
A9735 Andy Wang
A10937 bo wang
A10938 bo wang
S655 Kanyu Wang
S3000 Lu Wang
A9702 Xinyi Wang
A274 Michael Ward
A500 Janine Wardale
A497 John Wardale
S2242 Bonnie Warford

A9822 Rachel Warner
A1859 Jessiy Warren
A1487 Rich Warren
S717 David Warrick
S8466 Ville Warsta
A6718 Meg Wasmer
A812 Richard Waterson
A1341 Ceal Watson
A1342 Scott Watson
S593 Stephen Watson
S592 Theresa Watson
A1150 Leah Watts
A1240 Jennifer Waymon
S185 Mike Weasner
A11060 Jess Weaver
A10877 Bill Weber
A315 Eric Weber
A9745 Kate Weber
S10296 Gregory Webster
A11103 Sarah Weeks
A10251 Megan Wegenke
S445 Peter Weiler
S2243 Paul Weimer
A10043 Susan Weiner
A1856 Terri Weiner
A1681 Toni Weiner
A10838 Joseph Weinstein
S1814 Michael Weinstein
A382 Michele Weinstein
A384 Syd Weinstein
A1799 Gail Weiss
A1874 Bob Weissinger
S7716 Rachel Weissman-Hohler
A9754 Ian Weivoda
A9755 Kathy Weivoda
A1467 Randy Weivoda
A1466 Sarah Weivoda
S8600 Arun Welch
A9840 Lois Wellinghurst
A9841 Richard Wellinghurst
A2364 Martha Wells
A9688 Terri Wells
A9827 Mindi Welton-Mitchell
A11094 AJ Wentz
S2218 Beau Wentz
A11095 Derek Wentz
A1536 Linda Wenzelburger
A359 Jim Wesley
S8766 Wayne West
S628 Thomas Westerberg
A4574 Edith Westfall
A977 David Westover
A573 Caroline Westra
A1991 Paul Weymouth
A1331 Sue Wheeler

A2268 Alexander Whitaker
A9594 Sidney Whitaker
S2088 Ann White
A1078 David White
S2089 John White
S2278 Mairi White
A1931 Lee Whiteside
A1258 Eva Whitley
A10787 Tom Whitmore
S1628 Ardene Whittlesey
A143 Nicholas Whyte
A2038 Winona Whyte-Schwier
S7530 Betty Widerski
A10725 John Widmer
A10297 Lisa Wiedemann
A1952 Robert K. Wiener
A1951 Kveta Wiener
Vojkovska
A1510 Clark Wierda
A544 Gayle Wiesner
A10590 Brooke Wiewel
A10589 Doug Wiewel
A10321 Robbert Wijtman
S2358 Dr Jeffrey Wikstrom
A2389 Rick Wilber
A1260 Betsey Wilcox
S2301 Mark Wild
A3194 Avani Wildani
A10073 Fran Wilde
A10074 Tom Wilde
A1512 Lee Wilder
A1689 Jeffrey Wildman
A1690 Kris Wildman
A9863 Luke Wildman
A1507 David Wilford
A833 John Wilker
A9530 Eric Wilkerson
S9668 Mr Darren Wilkin
S3675 Bridget Wilkinson
S9657 Marlene Willauer
A495 Paul Willett
A1384 Ronnie Willett
A938 Steven Willett
A600 Cary Williams
A11086 Edie Williams
S4657 Emily Williams
S4754 Faith Williams
S10131 Genevieve Williams
S3871 Graeme Williams
A2139 Jim Williams
A762 Kim Williams
S1218 Laura Williams
A9707 Rosemary Williams
A8098 Stephanie Williams
A905 Susan Williams


S1219 Taniko Williams
A4520 Walter Jon Williams
S9635 Heather Williamson
S9581 Nigel Williamson
S2407 Susie Williamson
A5348 Amy Williams-Scott
A9988 Courtney Willis
A9856 James Willis
A9987 Connie Willis
A290 Mike Willmoth
A2128 Chris Willrich
A11087 Michael Wills
S6118 Kristyn Willson
S5445 James Wilson
A8178 Jennifer Wilson
S5840 Jonathan Wilson
A10622 Josh Wilson
S8295 Josiah Wilson
A1159 Kathe Wilson
A2059 Mr Edward Wilson
A2060 Ms Karen Wilson
A1903 Troyce Wilson
A3287 Alyssa Winans
A10927 Lisa Wintler-Cox
A10926 Rob Wintler-Cox
A6779 Michael Wiskind
S9833 April Witch
A1868 Linda Witte
A1867 Ted Witte
A10875 Tina Woelke
A10285 Nasa Wofford
A9121 Tammy Wofford
A10439 Sienna Wofford Wofford
A10158 Christina Wojdak
S10575 Daniel Wójtowicz
A491 Taras Wolansky
A10222 Kevin Wold
S699 Joyce Wolf
S5876 Katherine Wolf
A7632 Rob Wolf
A4248 Daniel Wolfe
A2437 David Wolfe
A1742 Gary Wolfe
A1000 Rachel Wolfe
S3134 Selina Wolfisberg
A940 Lew Wolkoff
S9604 Betsy Wollheim

A791 Garrett Wollman
A9613 Khan Wong
A1833 Peter Wong
S8097 Stephanie Wong
S8556 Tina Wong
S8679 Robert Wood
A2129 Zac Wood
A1850 John Woodford
A10021 Tom Woodruff
A1660 G.E. Woods
A10349 Alisa Wood-Walters
A1967 Amelia Woolard
A9577 Jaime Woolcock
A464 Janet Worley
S6782 Michael Worrall
A836 Shana Worthen
A9722 Steven Wozniak
A9478 Jim Wright
S8336 Lesley Wright
A1404 Linda Wright
A1503 Paula Wright
S2348 Steve Wright
A9893 Liwen Wu
S2043 Mary Alice Wuerz
A1590 Becky Wurm Clark
A9435 Mike Wyant Jr
S1882 David, or Dave Wyatt
S2275 Michael Wyatt
S9590 Karen Wyle
A10994 James Wynn
A7531 Michael Wysocki

X
S9571 Elizabeth X.

Y
A1493 Aaron Yakovetz
A1495 Erica Yakovetz
A131 Ben Yalow
S10713 Benjamin Yan
A4387 Diana Yan
S11061 Mrs. Fan Yang
A11070 Mrs. Fan Yang
A1990 Jane Yannetti
A1653 Ryan Yarber
S7796 Sarah Yarbrough
A4673 Janet Yelle
S823 Tero Ykspetäjä
A2277 Caroline Yoachim
S966 Mara Yolken
S2169 Mark Yon
A9671 Sarah Yost
A2006 Annie Yotova
A2236 Bill Young
A9896 cecil young
S946 Doug Young
A319 Jim Young

Membership List *(continued)*

A383 Stephanie Young
A2351 Jason Youngberg
A1582 Virginia Youngstrom
A10958 Ms Lisa Yount
S10714 Sarah Yribarren
A4540 E. Lily Yu
S6680 Matthew Yunge

Z

A286 Joel Zakem
S10577 Justyna Zalewska
A5130 Haley Zapal
A11010 Stefan Zastawski
A9866 Rhonda Zatezalo
A9867 Steve Zatezalo
A1235 Pauline Zed
A2081 Leah Zeldes Smith
A808 Gary Zelmanovics
S10257 Ellen Zemlin
S10909 Mrs. Jing Zeng
S10742 Xiaojie Zeng
A413 Julie Zetterberg
S11088 Mrs. Liyuan Zhou
S11089 Mrs. Liyuan Zhou
S11090 Mrs. Liyuan Zhou
S11091 Mrs. Liyuan Zhou
S11092 Mrs. Liyuan Zhou
S4404 Miriam Zibkoff
A1526 Alan Ziebarth
S5219 Joshua Zieffle
A1641 Louise Ziegler
A1474 Brian Zinnel
A540 Liz Zitzow, EA
A10695 Kaitlyn Zivanovich
A1957 Scott Zrubek
A881 Beth Zuckerman
A882 Eric Zuckerman
A10870 Mx Sarah Zyla

S6527 翔刘
S1940 Acacia
A2012 Alexi
S1648 Anna
S3456 Arkessian
S2217 Astrid
S9447 Becca
S3592 Beck

A10426 Benedikt
S9991 Bex
A1124 Blind Lemming
Chiffon
S2020 Bob
A10561 Bondo
S3815 Caelin
S3881 Cat
A1673 Ceridwynne
S10105 Christine
A1160 Claire
A9412 Claire/Jadie Light/
Jang

A1207 Dameon
S7188 Dana
A9553 Dave
S4297 David
A1363 Debbie
S9376 Debra
S665 DF
S4384 Diana
A1671 DJ
A4333 Doug
S10723 Drew
A1023 Ed
A751 Elliott
S9332 elmyra
A1761 Elne
S10862 Els
A1560 Eric
A10578 Erin
A9935 Esa
A2106 Eyal
S1208 Federica
A10203 Feòrag
A3444 Flint
S4862 Frank
S2254 fromankyra
A10318 Gannon
A1367 Heather
A888 Holly
A10237 Hubie
A895 Jack
S9565 Janet
S11181 Jayme
A652 JC
A10227 Jeff

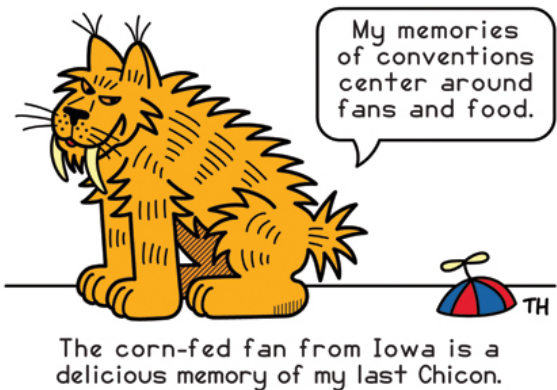
A10560 Jenny
A1997 John
A2010 Jojo The Great
A1365 Kathy
A1251 Katie
A10688 Katie
A10718 Keith
A297 Kelly
S2464 Khardan
S6056 KP
A1323 Laura
A10269 Leonard
A10880 Lewis
A11036 Logan
A9980 Madison
A1268 Malin
S2466 Mandy
A6604 Mara
A9552 Margaret
A1559 Maria
A10342 Maria
A1013 Marty
A1351 Matthew
A10922 Maury
S2231 Meredith
(a stack of dragons
in a trenchcoat)
S10221 Metylda
S6825 Milka
A10287 moof
A1263 Nat
S9666 Niklas
A1071 Nora
S657 Omega
S1188 Oskar
A1707 Pam
A9680 Paul
A10414 Paul
A1052 Phil

S7304 Phil
S8023 Rei
A10476 Rick
A1366 Rikka
A8054 Robert
S9294 Robyn
A1866 Ron
S820 Sabina
A2154 Sean
S6901 Seane
S1844 Sedeer
A10554 Sheryl
A1364 Sinead
S9876 Singularity
A391 Spike
S2011 T J
A10698 Tails
A9542 Tara
S2122 Tegan
A10217 Tianna
A1362 Tom
A1747 Tom
A9752 Vicky
A2111 Viki
A10413 Wendy
A772 Wyn



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In Memoriam

2021

Erle Korshak (b.1923) August 25, Fan, Worldcon Acting Chair, Chicon 8 Guest of Honor.

Aahz (b.Dan Bernstein, 1967) October 14, Fan

Joe Moudry (b.1947) October 15, Fan

Jarosław Musiał (b.1962) October 21, Artist

Charlotte Williams (b.1953) October 26, Fan

Carole Nelson Douglas (b.1944) October, Author

Jim Fiscus (b.1944) November 7, Author

Simon Marshall-Jones (b.1963) November 9, Author, Editor

Chuck Divine November, Fan

Bjørn Olav Listog (b.1957) November 11, Fan

Petra Mayer (b.1974) November 13, Journalist

Jyrki Kasvi (b.1964) November 16, Author, Editor, Fan

Miguel Barceló Garcia (b.1948) November 22, Author, Editor

Jeremy G. Byrne (b.1964) November 24, Fan, Editor

Wayne McCloud (b.1945) November 24. Dealer

Diana G. Gallagher (b.1946), December 2, Fan, Artist, Author, Hugo winner (a.k.a Diana Gallagher Wu)

Tim Murphy (b.1957) December, Dealer

Chris Achilleos (b.1947) December 6, Artist

Anne Rice (b.1941) December 11, Author (a.k.a. A.N. Roquelaure, Anne Rampling)

William G. Contento (b.1947) December 13, Bibliographer

Bruce Burn (b.1939) December 17, Fan

Ron Zukowski (b.1949) December 19, Fan, Worldcon chair

Ryan Bodenheim (b.1977) December 20, Artist

Chuck Shimada (b.1960) December 26, Fan

Andrew Vachss (b.1942) December 27, Author

Uschi Gatward (b.1972) December 30, Author

2022

Mirosław Kowalski (b.1954) January 2, Editor

Keith Arseneau (b.1959) January 3, Fan

Frank Dodd (b.1935) January 3, Fan

Frank Denton (b.1930) January 5, Fan

Chris A. Masters (b.Chris Anagnostopoulos, 1961) January 5, Author, Editor

John Jos. Miller (b.1954) January 5, Author

Willie Siros (b.1952) January 5, Fan, Bookseller, NASFiC Chair, Worldcon GoH

Jane Hawkins (b.1951) January 7, Fan, Author

Bill Mills (b.1952) January 9, Fan

Terry Whittier January 11, Fan

Rick Cook (b.1944) January 13, Author

John E. Ferraro (b.1952) January 13, Fan

Ron Goulart (b.1933) January 14, Author

Dave Wolverton (b.John David Wolverton, 1957) January 14, Author (a.k.a. Dave Farland)

Dennis Palmer (b.1952) January 16, Fan

Bill Wright (b.1937) January 16, Fan, DUFF delegate

J. Brian Clarke (b.1928) January 17, Author

Jean-Claude Mézières (b.1938) January 23, Artist

Roger Sims (b.1930) January 23, Fan Worldcon chair, NASFiC Chair Emeritus, Worldcon GoH

Holger M. Pohl (b.1959) January 27, Author

Doug Wilkin (b.1962) January 28, Fan

Mary Alice Wilson January 31, Bookseller

Richard L. Tierney (b.1936) February 1, Author

Angélica Gorodischer (b.1928) February 5, Author

Tom Dupree (b.1949) February 7, Author, Editor (a.k.a. Randall G. Thomas)

Michał Furiath Markowski (b.1978) February 9, Game designer

Don Tumasonis (b.1945) February 12, Author

Melissa Mead (b.1967) February 15, Author

Faren Miller (b.1950) February 15, Author

Michel Henricot (b.1936) February 16, Artist

Kira Soshinskaya (b.1933) February, Translator

Tom Veitch (b.1941) February 18, Comic author

Maureen Whitelaw (b.1940) February 20, Fan

Frank Olynk (b.1942) February 24, Fan

Rick Albertson February 25, Fan

Shirley Hughes (b.1927) February 25, Artist

Andy Remic (b.1971) February 26, Author

Ruth Odren (b.1932) February 28, Fan

Jeff Smith February 28, Fan

Priscilla Tolkien (b.1929) February 28

Leonid Kourits March, Fan

Les Jenkins (b.1967) March 6, Fan

David Cummer (b.1956) March 8, Fan

Steve Redwood (b.1943) March 10, Author

Helene Marlow Bellin (b.1973) March 11, Fan

David Kummerow March 11, Fan (a.k.a. Slayer)

Bill Johnson (b.1956) March 17, Author, Hugo Winner

Richard Labonté (b.1949) March 20, Fan, Bookseller

Ted Mooney (b.1951) March 22, Author

Joël Houssin (b.1953) March 23, Author

David Lussier (b.1959) March 23, Fan

Rafael Llopis (b.1933) March 24, Author

Christine Ashby (b.Christine McGowan, c.1951) March 29, Fan, DUFF delegate

Alan J. Hruska (b.1933) March 29, Author

Harri Miekka March 29, Fan

Edwin A. Scribner (b.1943) March 30, Fan

Patricia MacLachlan (b.1938) March 31, Author

Robert C. Cornett (b.1952) April 1, Author

Christopher Finch (b.1939) April 1, Artist

David McKee (b.1935) April 6, Author

Valerio Evangelisti (b.1952) April 18, Author

Marshall Arisman (b.1938) April 22, Artist

James Bama (b.1926) April 24, Artist

Jerry Corrick (b.1951) April 27, Game seller

Neal Adams (b.1941) April 28, Artist

John Nikitow (b.1956) April 29, Fan

Pam Chillemi-Yeager (b.1955) May 2, Author

Serhiy Dyachenko (b.1945) May 5, Author, Screenwriter

Alexander Rybalka (b.1966) May 5, Author

Patricia A. McKillip (b.1948) May 6, Author

George Perez (b.1954) May 6, Artist, NASFiC GoH

Atanas P. Slavov (b.1947) May 6, Fan, Author

Dan Deckert (b.1952) May 8, Fan

Anna Lynn Harris (b.1951) May 10, Fan

Karl Lembke (b.1960) May 15, Fan

Mirosław Gołuński (b.1973) May 20, Academic

Greg Jein (b.1945) May 22, Fan

Peter Lamborn Wilson (b.1945) May 22, Author (a.k.a. Hakim Bey)

Maja Lidia Kossakowska (b.1972) May 23, Author

Roger Tener (b.1953) May 28, Fan

Barbara Paul (b.1931) June, Author

Ken Kelly (b.1946) June 3, Artist

George Lamming (b.1927) June 4, Author, Poet

Mike Pruette (b.1971) June 6, Fan, Artist

Serge Minskevich (b.Siarhey Mytsko, 1969) June 8, Author

Pat Silver (b.Pat Brown) June 8, Fan

Marc Durocher (b.c.1949) June 13, Fan

Paul Lidberg (b.1966) June 13, Game designer

Sasa Neuman (b.1952) June 13, Fan

Wayne McCalla (b.1968) June 14, Fan

Shamus Young (b.1971) June 15, Fan

Tim Sale (b.1956) June 16, Artist

Bryan Barrett (b.1957) June 20, Bookseller, Fan

Bill Wolfenbarger (b.1943) June 26, Author

Dorothy Heydt (b.1942) June 28, Fan, Author

Samanda B Jeude (b.1952) July 3, Fan

Robert Lichtman (b.1942) July 6, Fan, TAFF Delegate

Kazuki Takahashi (b.1961) July. Artist

Barbara Delaplace July 7, Author

L.Q. Jones (b.1927) July 9, Actor, Director, Hugo Winner

Herbert W. Franke (b.1927) July 16, Author, Worldcon GoH

Eric Flint (b. 1947) July 17, Author, Editor, Publisher, NASFiC GoH

Valjeanne Jeffers July 18, Author, Editor, Poet (a.k.a Valjeanne Jefferes-Thompson)



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