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FICTION CONVENTION**

December 15–19, 2021 • Washington, DC

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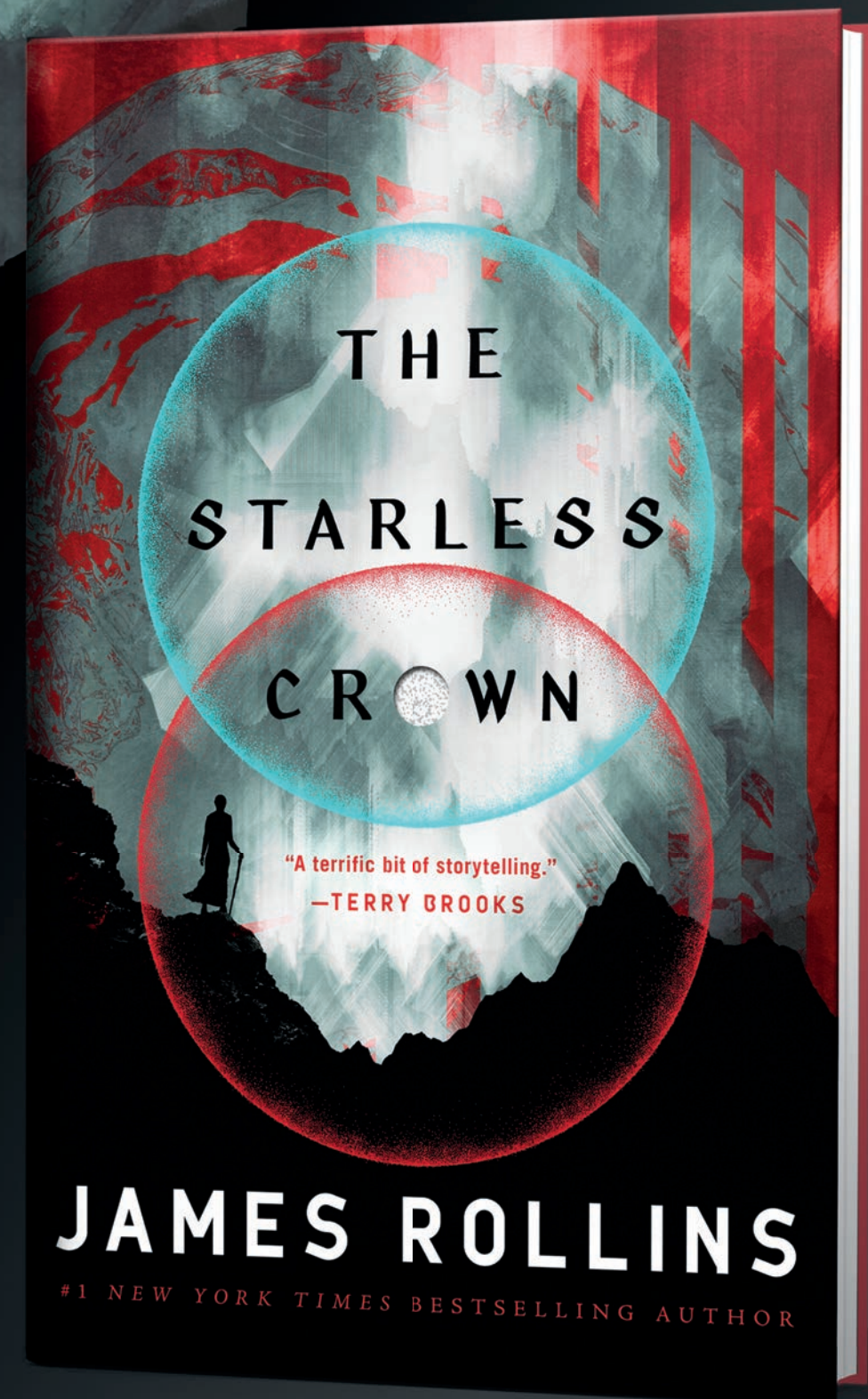
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Contents and Credits

About DisCon III.	2
Contents and Credits	3
<i>Artwork Credits</i>	3
<i>List of Advertisers</i>	3
Welcome From the Chair	
by Mary Robinette Kowal	5
Committee & Staff List	6
Land Acknowledgement.	8
"Fred Duarte, Jr.," by Randall Shepherd	9
"About My Friend Nancy Kress,"	
by Linda D. Addison	12
"John Harris: Artist Guest of Honor,"	
by Irene Gallo	16
Statement by John Harris	17
"Praise Song for Sheree Renée Thomas,"	
by Andrea Hairson and Pan Morigan	20
"Now Boarding: The Malka Older	
Express Master Class," by Fran Wilde.	22
"Ben Yalow: Fan Guest of Honor,"	
by Edie Stern	26
"A Hundred Thousand Daisies,"	
by Nancy Kress	31
"The First Discon," by Rich Lynch.	40
Baltimore-Washington Area Worldcon	
Association, Inc.	44
"The Second Discon," by Ron Bounds.	46
The Hugo Awards	50
<i>The 2021 Hugo Award Base</i>	50
<i>About the Artist</i>	51
The Capitalize! Fan Fund	52
DisCon III Pre-Supporting Patrons	
and Benefactors	53
Thank You!	54
<i>Sponsor Acknowledgements</i>	54
<i>Staff Acknowledgements.</i>	54
Featured Artwork by John Harris	55
World Science Fiction Society:	
Business Passed on to DisCon III	72
Consitution of the World Science	
Fiction Society (<i>as of 8/19/2019</i>).	75
Standing Rules for the Governance	
of the World Science Fiction Society	
Business Meeting	87
List of 2021 Hugo Finalists	91
Hugo Winners Since 1953	95
The Long List of World Science	
Fiction Conventions.	110
Notes on the Long List of	
World Science Fiction Conventions	116
In Memoriam 2020–2021	
Compiled by Steven H. Silver	123
Autographs & Memories.	127

..... Artist Credits

John Harris

"The Rebuilding of FTL1"	Outside Covers
"Saturn"	Inside Back Cover
"Ender's Game"	55
"Uranus"	56
"Fire, the Rite of the Silver Path"	57
"The Mendicant's Dream"	58
"Orson Scott Card covers"	59
"The Road to Fire"	60
"Gully Foyle Isn't Angry Anymore"	61
"John Scalzi covers"	62
"Ben Bova covers"	63
"Pebble in the Sky, sketch 2"	64
"Currents of Space, rough"	64
"Gully Foyle's Fate"	65
"Currents of Space"	65
"Pebble in the Sky, sketch"	66
"Spectral Lines"	66
"The Habitats of Corrylus, sketch"	67
"Earth Abides, sketch 3"	67
"The Powergroves of Aquila"	68
"The City and the Stars, sketch 1"	69
"The Collapse of Dock 19"	70
"Two Craft"	71

Maya Hahto

"Assorted DeeCee Art"	6, 51, 54, 91, 92
"DeeCee Sleeping"	126

..... List of Advertisers

Tor Books.	Inside Front Cover, 1, 11, 24, 25
Winnipeg 2023 Bid	4
Google	10
Springer Books	15
SFF180	18
Glasgow 2024 Bid	19
IFWG Publishing	23
Shore Leave 42	29
Chicon 8	30
Year's Best African Speculative Fiction.	38
Locus Magazine	39
Chengdu 2023 Bid.	43
Eurocon 2024 Bid	44
Arisia 2022	45
Capricorn 42	49
Nate Hoffelder	86, 109, 121
Heinlein Society.	93



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Welcome From the Chair

By Mary Robinette Kowal



Hello, and welcome to Discon III, the 79th World Science Fiction Convention. We are all so pleased and honored that you are joining us to celebrate fandom here in Washington, DC. Worldcon is run by and for fans—and it's people like you who make all of this possible. Whether you are readers, gamers, film aficionados, or otherwise involved in speculative media, you are the ones who make Worldcon "Worldcon."

As we prepared to host you, there has been a single word that continues to crop up in my mind: terroir. This is a word that comes from wine-making and it refers to the expression, through the wine, of a specific location and time. Worldcon moves from location to location and ideally each has the terroir of its host city. Washington, DC is a city steeped in history, both within fandom and without. Many of you are locals, and you bring with you a distinct perspective on fandom and creation. This is the milieu in which you have grown and developed as a person. For those of you taking part in our programming, I know I speak for all of us when I say that I'm terribly excited to hear your thoughts as they've been shaped and formed by your unique backgrounds.

Not everyone here is a local. Some of you have traveled to join us today, and others of you are joining us online. This is a hybrid convention with both in-person and virtual components. Many are joining us from around the world—truly putting the "World" in Worldcon. You're chatting with your friends on Discord, Slack, or Zoom while tuning in to panels and sharing thoughts about the media you love. This is beautiful. Hybrid conventions are new and are important because of the unprecedented accessibility they offer.

This year is the first year that this has been attempted on a large scale and we're looking forward to sharing the lessons learned with future conventions. We've done alpha testing internally, but I invite you to think of yourselves as beta testers, who are helping make a better convention landscape for the future. There WILL be times that things don't work out quite as planned... and we're relying on you to help us identify those places where things aren't meshing correctly. If the whole system crashes—fantastic! We've found a piece of our system that is a problem, and that means we can fix it and pass along this knowledge to the next Worldcon so that they will have an even better, smoother, and more accessible celebration.

Because, again, that's what this is: a celebration of fandom, local and global.

We're here to celebrate you. We're here to celebrate the media you love, the writers and creators who you've chosen to honor in the Hugo Awards, and—most of all—we're here to celebrate the particular community you've built together, collectively. Fandom is not about any one individual, but instead about individuals coming together to create a community that is greater than the sum of its parts.

You are a part of a grand experiment today, a project to make not just THIS Worldcon into a truly globe-spanning event, but a chance to make future Worldcons joyful, accessible hybrid events as well.

Thank you, from the bottom of my heart, for joining us today. Have an absolutely wonderful Worldcon.



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Land Acknowledgement

We would like to acknowledge that we are on the unceded land of the Nacotchtank, an Algonquian People also known as the Anacostine. We honor with gratitude the land itself and the Nacotchtank, who, due to European colonist encroachment and disease, were forced to move from their village in today’s Georgetown to today’s Theodore Roosevelt Island, eventually absorbed into the Piscataway people.

Fred Duarte, Jr.

By Randall Shepherd

Fred Duarte, Jr. was a friend, and one I forgot in the press of events. DisCon III announced Lauren Raye Snow as the first LatinX Worldcon Vice-chair. We all forgot the prior LatinX Vice-chair. I was one of the worst in forgetting Fred as I was the other Vice-chair with him (the last year up to the convention, Fred was a Vice-chair the whole three years prior to LoneStarCon 2). We traveled the world for LSC2, by going to Eastercon in both 1996 and 1997 to promote the 1997 Worldcon to European fans, along with many hours at bid tables and hosting parties in the campaign for LSC2 all over North America.

Fred brought a passion to science fiction fandom. I’ve said many times that I’ll listen to someone speak about anything if they have a passion for their subject and can communicate that passion. They don’t need to be a great orator just able to spread their passion for the subject. Without a doubt, Fred had a passion for science fiction fandom. Fred chaired or co-chaired many other conventions including multiple Armadillocons, World Fantasy, and Smofcon. That was a passion at the highest levels—organizing cons and giving an extraordinary number of hours working on cons so fans could have fun.

Fred also had passion at the simplest level of sitting at a bid table or info table. Often long hours, and a tough position to get volunteers for... truly thankless work, but vital in that if even only a handful of people might stop on a particular day to find out about a future convention, this was a success. It was a success because a few more fans given the opportunity to enjoy all the many facets of science fiction fandom was light years better than none if there was no table.

A fan table was where I first met Sara Felix. She and Fred were working a fan table at Fencon promoting LoneStarCon 3 in 2011. In the NFL they would say Fred has a pretty good coaching tree as he got both Sara and I into con running. Sara recently announced the Texas in 2031 Worldcon bid and had this to say:

“This for me is dedicated to the memory of Fred Duarte who really was the one to get me into running conventions. Willie Siros took me to my first Armadillocon, but Fred was the first to take me to meeting with the hotels and started helping me getting involved in con running. He always had the best advice and best gossip a con runner could ask for.”

More LatinX involvement in con running has come from John Picacio’s brilliant MexicanX initiative where he welcomed nearly 50 artists, writers and fans to come to the 2018 Worldcon in San Jose, California; a wonderful effort in bridge building and expanding the science fiction and fantasy community. One of the members of that initiative was Lauren Raye Snow, who joined the DisCon III team as one of the Vice-chairs. She is the first LatinX person to hold the position since Fred, but I think the community is on track to not see another 24-year gap in having a LatinX committee leader.

Want to know more about Fred? Sara and I are both at DisCon III. Ask us and we’re happy to share memories.



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About My Friend Nancy Kress

By Linda D. Addison



You can look up Nancy Kress' publications (novels, short fiction collections, over a hundred stories), many awards (eighteen by my count) and all the languages her work has been translated into, including Klingon. I'm not going to spend space writing about those things. What makes me happy today is the friendship we have.

Nancy Kress and I have known each other so long I had to take time thinking about the path of our friendship. Years ago, I started as a fan of Nancy Kress, the author, when I first read her fiction in *Asimov's Science Fiction* magazine, *Omni* magazine, and *The Magazine of Fantasy & Science Fiction*; three publications I never missed when they came out. At that time, there were more male science-fiction writers than female in magazines, so I immediately noticed her work. I didn't just notice it, I studied it to learn how to make my writing better because I wanted to be published in those places.

I loved her stories, setting and the way her characters were easy to relate to as they struggled to make their way through the realities she created. These were the kinds of stories I wanted to write, humans challenged by troubling futures, frequently extrapolated from current scientific and social situations. If you've heard Nancy talk about her process, she often says how much present science sparks her ideas. I am also a science follower; you can find tendrils of technology in my poetry and fiction.

Then I discovered Nancy Kress, the teacher, through her articles in *Writer's Digest* magazine, another publication I always read. Every piece she wrote became a mini-writing class for me. Her book, *Beginnings, Middles, and Ends*, was (and still is) a valuable reference.

When her novels appeared at the Science Fiction Bookstore in the village (NYC) I couldn't wait to buy them. The first time I took a workshop with her at the West Side Y with a friend, I was still in fan mode. To no one's surprise, Nancy was/is an incredible teacher. I've taken countless workshops, but having her teach was like sitting comfortably, listening to mesmerizing, informative conversation. She spoke with humor, sharing her own approaches, without judging other options. Nancy never made us feel any question was too basic for her to answer.

There was something about her calm clarity and warmth that made it easy to approach her after the workshop was over. One part of our discussion I've never forgotten, and often mention on panels and interviews, is when I told her how impressed I was that she used her own first name as a writer. I wanted to know what she thought of my using L. D. Addison, because I was concerned that editors would read my submission and assume the main

character was female. Nancy said other authors use a pen name, but if I wrote well enough that assumption won't happen.

Well, alrighty-then. Increase quality of my writing—got it, that was always my goal, her writing had been part of my studies, so I took that comment to heart. I also told her I was in a writer's group, Circles In The Hair (CITH) and how much value the group would get from her workshop.

I still don't know exactly when we became friends, but she trusted me and gave me her contact information. Not long after that CITH worked out a plan to have her teach a workshop, just for us. Members of CITH connected to her and many of the basics of the group's guidelines came from things we learned from Nancy. We even did a car trip to visit her and crashed at her house.

There were more conversations between us and when she visited NYC (where I lived at the time) we'd meet up, often along with members of CITH. I got to know her family and friends. She was always honest, and happy to share her experiences. I am a watcher and I remember how Nancy took her time expressing her thoughts, whether in social surroundings or when speaking on a panel. She is very present, and actively listening when others are talking. When I started being a panelist at conventions I remembered how I felt in the audience at her events and made sure to listen and be aware of others as I shared my thoughts.

Nancy's humor and smile relaxes people in her presence, as well as the feeling that she's sincerely interested in what others have to say. I noticed that also and even though I may slip into more edgier conversations when out in the wilds of convention land, I have the same respect for others as she does.

I love being at conventions she attends, because we both love to socialize. Talking and laughing in the bar with Nancy and other attendees (many who are in fan mode, but loosen up after a little time around her) is great fun. Her warmth and curiosity about others makes it quickly clear that Nancy doesn't stand on a pedestal of her publications and awards.

The more we talked over time, the more we discovered we had a lot of things in common as humans and as writers. We both love to write without outlining endings; it's a discovery journey that inspires us. When she admitted that, I realized it was okay to write that way—this was before I had heard the words *pantser* vs *plotter* to describe writing method.

The first time I visited her home, during the tour of her house, I remember standing in the doorway of a little room with an open laptop on a desk. Note to self: always have writing space ready to write. Oh, about awards: it was at her home that I saw my first Hugo award up close. I kinda had an *All About Eve* moment from one of my favorite Bette Davis movies. Picture me as Anne Baxter imagining what it felt like to get that award when Nancy took it out of her bookcase and let me hold it (at least that's how I remember it). This was before any awards came my way, so it was over the top exciting to even see it in person.

Over the years we've shared many wonderful moments, her life celebrations where I wrote/read poetry. I was her sensitivity reader when she had a main character who was a Black woman. We've also shared some deeply sad times of loss. We see each other when we can, writing and calling in between. Last year when it took me months to recover from coronavirus symptoms, Nancy sent me emails with humorous attachments and we video

met, when I had the energy. I suspect sharing this will embarrass her a little, since Nancy didn't do these things for accolades, it's just what friends do.

The last time we saw each other in person was at the 2018 Tucson Festival of Books. We got together for a meal, laughter and conversation. I treasure the photo from that dinner. It was wonderful to watch the DisCon III interview conducted by Dr. Karen Purchell with Nancy on YouTube. If I attend WorldCon this year, as you honor Nancy Kress, the multiple award-winning author and uplifting teacher, I will lift a glass of wine to toast our friendship.

Even though we're friends, I keep up with her work. I have Nancy's latest novella, *Sea Change*, on my desk, because I enjoy reading her work and still learn from it as a writer. Maybe there's a little fan girl left in me.

Biography

Nancy Kress began writing fiction somewhere in the late Triassic. She has never written about the dinosaurs extant then (eoraptor, coelophysis, plateosaurus), but much of the rest of her work has drawn on her own life, beginning with her first book, *Prince of Morning Bells*. No one, however, recognized the novel as autobiographical, albeit metaphorically. What was recognized, including by every reviewer from Theodore Sturgeon on down, was that the novel was a deliberate attempt to imitate Peter Beagle's style. Writers learn by imitation.

Nancy's use of her life continued in her short work. "Out of All Them Bright Stars" (1985) has as its protagonist a diner waitress (that was the term in use then) encountering an alien. Although she has never met an alien (and would love to), Nancy waitressed a few summers during college and so was privy to little-known details of waitressing life, such as a cook who puts the radio high behind a ceiling tile to prevent the servers from changing the station from his preference (country and western) to theirs (the Beatles).

These works of fiction were written when Nancy was already in her thirties, since it took her that long to figure out that she wanted to be a writer. Before that she was a fourth-grade teacher, then a mother of two sons. It was the motherhood thing that sparked the urge to write. Being at home with a toddler and an infant, way out on a country road with no other young people and a husband frequently absent, makes one look for stimulation a bit more sophisticated than *Good-Night Moon*. She was, therefore she read. She read, therefore she wrote.

The usual large number of rejection slips followed, but so did—slowly—some acceptances, along with a move from the deep country, a divorce, a job as a copywriter for an advertising agency, and a discovery that SF included not only magazines and books but conventions, fandom, SFWA, and other writers one could actually meet. Nancy had three stories in print before she discovered any of these things. Thank you, stray issue of *LOCUS*!

There followed attendance at many Worldcons, beginning with Boston in 1980. Nancy enjoyed them all. She wrote more books and stories, met more writers, and married Charles Sheffield, who died far too young in 2002. Part of their marriage agreement was to never collaborate (although she did borrow his fictional star drive for her novel *Crossfire*, and was careful to return it clean and fully fueled).

Over the decades, the books and stories changed character. They morphed from fantasy to soft SF, then to high-viscosity SF, and finally to actual hard SF extrapolating realistically from current science, especially genetic engineering. Along the way, her work earned six Nebulas ("Out of All Them Bright Stars," "Beggars in Spain," "The Flowers of Aulit Prison," "Fountain of Age," "After the Fall, Before the Fall, During the Fall," "Yesterday's Kin"), two Hugos ("Beggars in Spain," "The Erdmann Nexus"), a John W. Campbell Memorial Award (*Probability Space*), and a Sturgeon ("The Flowers of Aulit Prison"). To date she has written thirty novels and over a hundred short stories, not counting the truly dreadful unpublished early stories. Most of them have included details from her life, or characters based on people she knew. Only one such template has ever recognized himself, a situation Nancy does not wish to discuss.

In 2011, Nancy married fellow writer Jack Skillingstead and moved to Seattle, a gorgeous city even though every summer smoke blows in from wildfires in the eastern part of the state, Oregon, and/or Canada. Jack and Nancy live near Alki Beach, where they walk their adorable, exasperating Chihuahua, Pippin. Pippin tries to eat everything, including rocks, pieces of wall he pries off with his little fangs, beetles, and (so far) two phone chargers. Nancy would welcome a con panel on dog training, or possibly a trade-in for a Japanese robo-dog.

She continues to attend as many worldcons as possible—most recently, Ireland—and is truly excited and grateful to be a Guest of Honor at Discon III.

Barry Dainton · Will Slecombe
Attila Tanyi, Editors

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John Harris

Artist Guest of Honor

By Irene Gallo

John Harris was among the first artists I worked with in my career. He instantly became one of my favorites and has remained so to this day. Like many people, my introduction to John's work was the cover for *Ender's Game*—that iconic, little yellow ship against the massive station and the world beyond. Wondering who was in that ship and what they were up against outweighed any preoccupation with the details of the technology. His signature juxtaposition of scale and confidence to leave out so many details forced me to take part in the image.



Photo by Paul Harris

A painting without figures became all about the consciousnesses (humanity?) inside those structures. As I got to know his work over the years, I became more and more entranced by it. They are weighted with time, and that's a pretty amazing trick for a bit of pigment and a piece of fabric.

Of course, it's the scope of his work that hits the viewer first. John often presents us with masses of shapes that seem to hang in the sky since...forever. Ships and stations are not detailed or streamlined. They feel constructed over generations. Like an old home, they house lives and secrets over generations. Cityscapes feel organic, as if they have grown over the course of a millennium.

Many of his planet-bound images incorporate nature—plants and wildlife have had the time to reclaim the spaces in John's paintings. Buildings unfold like Everest-sized flowers. A herd of sheep are as miraculous as the mega-structure holding up the earth they are grazing on. Whether in the sky or on land, you feel as if you can glimpse the enormity of space and time, measured by generations and moss.

John Harris' depiction of space is rarely black. There is a solemnity about the universe, the future (or the far-away), but it is never a void. Despite taking us to the edges of deep space there is a warmth and wonder—awe-inspiring without being bleak or overwhelming. It is still about *us*, our lives, the things we love and the things we'll lose. John is able to wipe out the contradiction between the

futility of a single life versus the wonder of being part of this expanding universe. We are small in front of his paintings, but we are part of *all* of it.

People are quick to point to how atmospheric John's paintings are, and rightly so. The impressionistic application of paint invites the viewer to participate in them. Once again asking us to give our time and be present. It also gives the paintings themselves a sense of timelessness. He's never chasing trends; I don't associate him with any particular era. The paintings seem to have always existed, forever showing us there are futures to build. Slowly and over time. His work is often seen on book covers but, really, they are all novels in themselves.

I worked with John for decades before meeting him. We spent the years passing notes through agents, across an ocean. We finally met during the London Worldcon, just as I was about to interview him on stage. I was *completely* nervous, not knowing what he'd be like. It turns out, knowing John's work is not dissimilar to knowing John. He is gracious with an effortless charm, someone that can seem down to earth and at ease while remaining infinitely curious and full of large ideas, his head in the stars but never idle—he's there to seek out what comes next.

John cites a childhood bout of chicken pox with sending him on the path to being an artist. Bored in bed, he picked up a pencil and started drawing worlds to escape to on his bedroom wall.

He hasn't stopped since.

Statement by John Harris

It has been a great honour to be chosen as the Guest Artist at this year's World Science Fiction convention, DisCon III.

Because of the circumstances surrounding the Covid-19 pandemic, I am not able to attend the convention in person, but I would like to make amends by contributing as much as I can both online, in the form of film, and with some artwork to show in the various pamphlets and programmes.

I have long felt that the role of illustrator in the Sci-Fi idiom is of real significance in the shaping of our collective future, and many illustrious artists have contributed to it. So it is a real privilege to have spent so many years in the field. There are now many hugely talented artists taking up the baton of extending our imagination into a future that is constantly expanding into the unknown. The writers and painters working today are literally creating possible worlds for humanity to grow into, and some responsibility for what those futures become, must lie with them. But what an incredible privilege that is, and I, for one, look for, and hope for, a bigger and better world to come as a result. It is in events like this, that we might get a glimpse of what those futures could hold.

What could be more exciting?



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Glasgow is a vibrant city filled with science fiction, fantasy and inventiveness, and our team aims to bring our love of these to our Bid to host the 82nd Worldcon. Our venue, the Scottish Event Campus, has seen much growth with new onsite hotels and restaurants, and will serve as a hub for a fantastic Worldcon. Join us as we bring all our futures together in one great celebration!

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Praise Song for Sheree Renée Thomas

Special Guest

By Andrea Hairston and Pan Morigan



Sheree Renée Thomas is a blues poet, an afro-futurist tall tale teller, a jazz artist! She's a speculatin' conjure woman, riffing on the here and now, recovering the lost then and there, and casting spells to reveal the new and undiscovered. She knows that all of our words matter, that with our words we make the joy, the truth, the world.

We first met Sheree during Clarion West in Seattle in 1999. Clarion was infamous! A boot camp for science fiction and fantasy writers that would kick our creative butts! Wild legends also abounded of folks meeting kindred spirits, future spouses, and friends-for-life. And twenty-two years later, we are living those Clarion legends, still sharing spirit, still writing like our lives and everybody's lives depend on the words we conjure, and still getting in good trouble together from New York City to Northampton, Massachusetts and Memphis,

Tennessee, from Madison, Wisconsin to Hog Hammock on Sapelo Island, Georgia. We have been there as Sheree guided three children through the minefields of adolescence and young adulthood. We have lost two dear friends from our five-woman writing group that started at Clarion West. We have celebrated novels and short story collections written, anthologies edited, and concerts produced. And now we dance and cheer as Sheree tours the world speaking on Afro-futurism and Black Speculative Arts, becomes the editor of *The Magazine of Fantasy and Science Fiction*, writes a Black Panther novel!

Our friend Sheree is a visionary who knows how to get stuff done, a conjurer who knows how to carve a way out of no way to the future we want, not the dystopia we fear. In a time before this time, when many gatekeepers weren't sure that black folks wrote or read or loved sf & f and horror, Sheree edited the first anthologies of fiction from the African Diaspora, *Dark Matter I* and *Dark Matter II*. She changed the sf & f landscape. With these anthologies and her generous spirit, she made the invisible visible. She worked hard to gather scattered minds and hearts and conjured a forceful resilient community that is ongoing. Sheree gave us clarity—in her books we could see ourselves, each other. And as we came together to do readings and panels we challenged and supported each other.

So, if you really want to know some speculative fiction history and see how we all got to the glorious moment we are living now, you have to read *Dark Matter I* and *Dark Matter II*. And while you're at it, check out Sheree's reviews, blog posts, articles, and the publications she's edited: *Anansi: Fiction of the African Diaspora*, *Apex Magazine*, *Strange Horizons*, and

Obsidian: Literature & Arts in the African Diaspora. Her latest anthology of speculative stories, edited with Pan Morigan and Troy Wiggins and out October 2021, is *Trouble The Waters, Tales From The Deep Blue*. See her drop wisdom on a panel at Wiscon, Readercon, World Fantasy, Worldcon, and Boskone and delight in her generous spirit, wry sense of humor and intellectual prowess. Sheree has eyes in the front, back, and side of her head. No exaggeration! She has one of the widest views of anyone we know and a whip-smart sensibility to match the breadth of her perception.

Let's talk about Sheree's short fiction and poetry collected in *Shotgun Lullabies*, *Sleeping Under the Tree of Life*, and *Nine Bar Blues*. Sheree is a magician of the short form! Nobody has language like hers. She captures the idiom of everyday drylongso folks, the poetry from street corners and back porches. Sheree regales us with the word power of Black southern folk culture and future seeing. A passionate scholar, an insatiable reader, and an intrepid traveler to the Middle East, India, Germany, and Africa, she riffs on the multi-dimensions of her cultural roots and beyond. She takes you there!

Sheree is fluent in Global Music History, Literature, and Art; Memphian Folk Wisdom, African Diasporic Visual Arts, and African American Oral Traditions; also Mississippi River Tales and Fish Stories, Detective Yarns, Golem Fables, Haint Legends, and Horror Films like *Ganja & Hess*. She's a Daughter of the Dust pouring libation to Julie Dash, Zora Neale Hurston, W. E. B. Dubois, Arthur Flowers, and Octavia Butler. And she's a whole lot of fun too—a tall tale teller on the page, at the kitchen table, in the corner shop, and dancing in the street!

Sheree engages Black emotion, history, intellect, and creativity, to explore our humanity. In her poems and stories, the specific details and nuances of Black humanity become a portal to universal experience.

If you want to travel to other minds, planets, dimensions
If you want to listen in on haints, prophets, and ancestors
speaking history's truth and tomorrow's possibilities
sharing recipes, spells, secret evocations, prayers, songs, and curses
If you want to be rearranged, reframed, reclaimed and all the way remade
Then read Sheree's short fiction
Read her poems too and then read the stories again
They are incantations for a future history!

Sheree is global and local, to the moon and back. Every one of her stories is a treasure box filled with jewels, spices, herbs, magic rocks, intoxicants, blood, thorns, rage, roses, insight, a multitude of voices that holla, incant, sing, and scream. She turns poetry into short stories and short stories into poetry. She's a historian of the spirit and a prophet for the next world.

Andrea says, "A story from *Nine Bar Blues*—'Madame and the Map,' took my mind apart. The ships have come to shore and brought apocalypse, and we should be devastated, but no, that's someone else's story. We have survived. We map a new world."

Pan says, "'Grass Dreaming Tree' gave me a portal to hopes I thought I'd lost making me believe again in the power of wild creativity."

Prepare to be amazed. Sheree Renée Thomas knows just the right words, the splendid spell. She knows what you didn't realize you were aching for. Sheree Renée Thomas will make you all believers again.

Now Boarding: The Malka Older Express Master Class

By Fran Wilde



Welcome, everyone, to both the year 2157 and to this moving masterclass on Dr. Malka Older, author, futurist, and generally one of the reasons why we still have a planet at all, even if we still don't always know what to do with it.

It is an honor to be your guide, and as such, I hope you'll fasten your seatbelts and keep all arms, wings, and tentacles inside the vehicle until the course ends.

We'll be moving at 200 miles an hour, which is approximately the speed we estimate Dr. Older operated at on a regular basis in order to accomplish all of her tasks. If you have brought a caffeinated beverage with you, chug it now.

To our left, we're passing the holographic representation of the *Centenal Cycle*, Malka Older's Hugo-nominated debut trilogy, which comprises *Infomocracy* (2016), *Null States* (2017),

and *State Tectonics* (2018) from Tor.com Publishing. I am a huge fan, and not just because *Infomocracy* forms the basis of today's voting systems. (I also quite like the recent k-Drama-pop-neo-Eurovision vampire tribute band of the same name.)

Buckle your seatbelts as we wind through multiple seasons of the serial audio fictions *Ninth Step Murders*, *Orphan Black*, and *Machina*, which Malka co-wrote for Serial Box/Realm. It is rumored that a prior version of me worked on several of these with Dr. Older. That may or may not be true depending on what you mean by the terms "prior" and "version". (She is a complete delight to collaborate with, in case you're wondering, and I have the rainbow unicorn stickers to prove it.)

Just down this pathway is Dr. Older's short fiction collection ... *And Other Disasters*, from Mason Jar Press (2019) and nearby are short stories, essays and comics for *The New York Times*, *Wired*, MIT Press, and *Slate Magazine*, among many others. You'll see her skill at showing the intersections of humanity with technology, using all the tools available to her. Several of my favorite short stories, "Actually, Naneen," (*Wired*)¹ and "The Divided" (*Tor.com*)² are still available on the Tim Berners Lee Memorial Web Archive, should you wish to activate metacortex archaic browsing simulators and experience them yourself.

As well, Dr. Older's nonfiction—including essays about disaster recovery, scarcity, and ethics, for resources including NBCThink and Foreign Policy—as well as her presentations and academic work in the field of humanitarian aid and development are... oh I'm being told

they've been relocated to the "Important Insights in Our History" wing of the Smithsonian orbital station museum. I hope you will stop by that establishment soon. Onwards!

What is most important to understand about Dr. Malka Older is that she's not only a researcher and author, she's also an excellent teacher, mentor, parent, and guide. Which is why many attempts to clone Dr. Older were made in the early 2100s. It was discovered midway in the process that no single clone could do even a fraction of what Dr. Older accomplished, and the project abandoned.

That said, the Malka Older AI model is one of our most popular gift shop items, and in D&D quests, the Malka Older roguelike mage is the most popular, funny, and heartwarming Remote Player Module. They are also the most wanted in quest party immersives. Do consider one for yourself at the last stop here, coming up on the left.

All of which is to say, simply, that Dr. Malka Older is a valuable find for anyone who wishes to make a difference in the world and we highly recommend taking home at least seventy of her major works at the gift shop.

Thank you for joining our masterclass this evening, and we hope that you enjoy the rest of your DisCon experience!

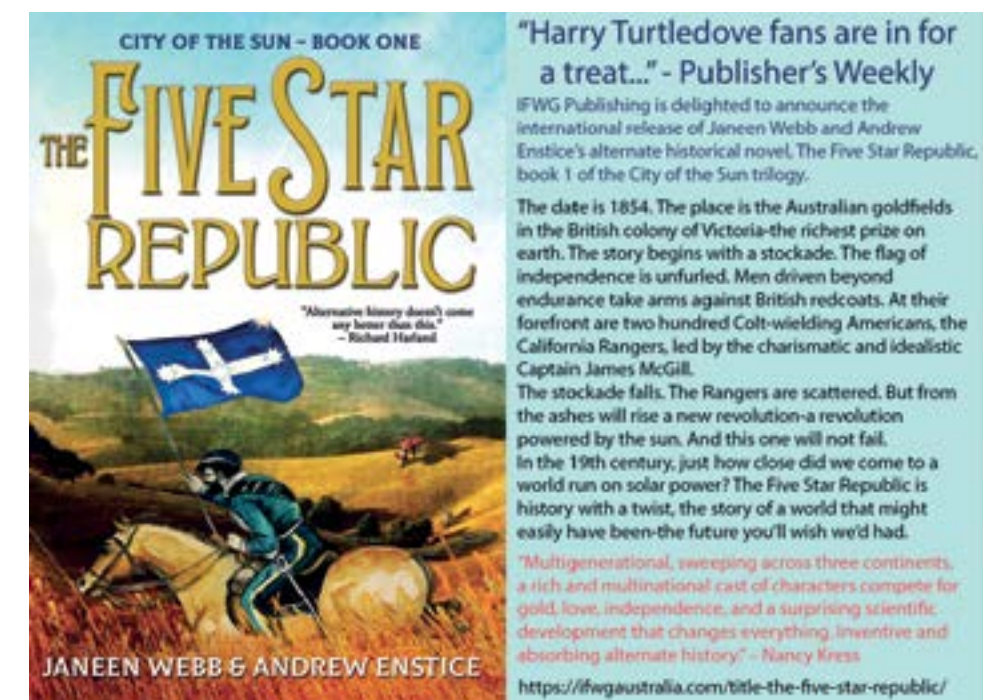
Your Humble Guide,
Fran Wilde

Fran Wilde is the two-time Nebula Award winning author of Updraft and Riverland. She resides on a computer server at franwilde.net.

Footnotes

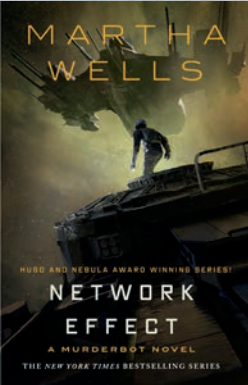
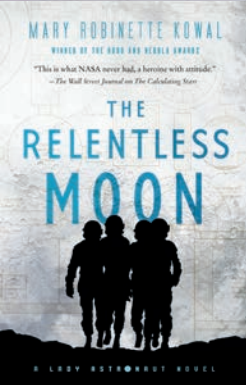
¹ slate.com/technology/2019/12/actually-naneen-malka-older-robot-nanny.html

² tor.com/2019/11/12/a-diary-from-the-future-read-an-excerpt-from-malka-olders-and-other-disasters/



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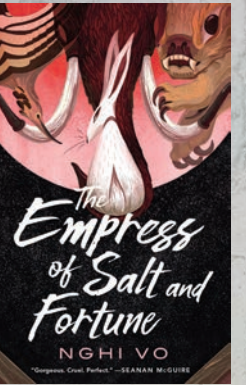
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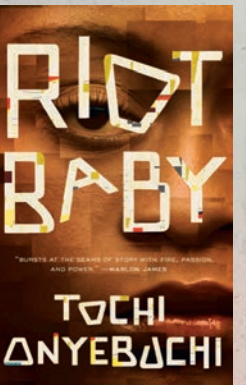
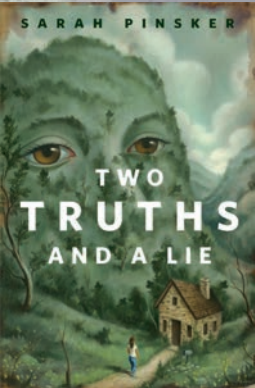
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Short Story



Best
Novella



Best
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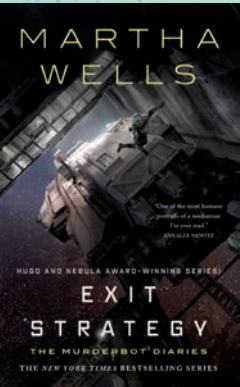
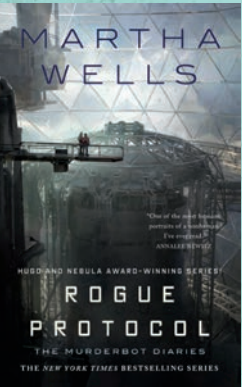
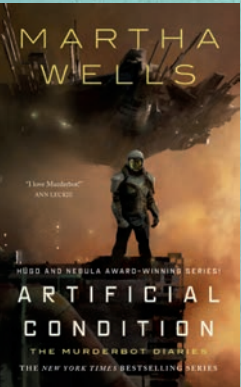
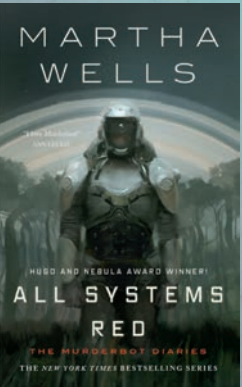
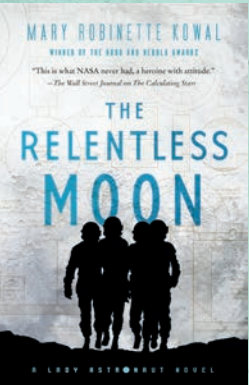
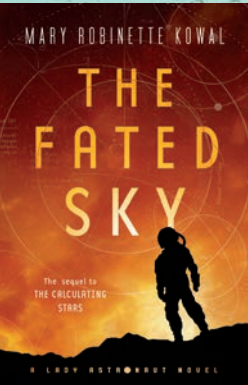
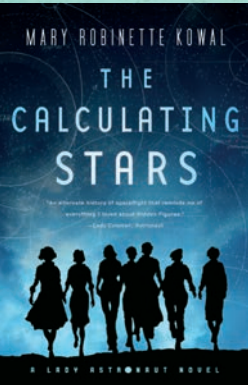


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Ben Yalow

Fan Guest of Honor

By Edie Stern



Ben Yalow, DisCon III's Fan Guest of Honor, is famous in fannish circles as the man who works on conventions. In fact, he's worked on more conventions than anyone else, by far (and all over the world). He's worked on *Star Trek* conventions, local science fiction conventions, and for the last umpty years has focused heavily on Worldcons. He's serious and constructive, and wears a white shirt with a Black Watch bowtie. I've known Ben for over 40 years, and I've never seen the bowtie come off, even in a swimming pool. Conventions are his central obsession, but there's more to Ben than that.

Let's start with Worldcons. In the race for the 1986 Worldcon, there were a surprising number of viable bids, including Atlanta, Philadelphia, and New York, but there was an uneven amount of experience among the committees. So, representatives from each of the committees decided to take action.

Thus was born SMOFcon aka ConCon. Midwifed by Joe Siclari, and co-chaired by Joe, Ben and T.R. Renner, SMOFcon was the con runners' convention—more of a seminar than a convention, and myopically focused on the rarefied and boring skills required for running a successful science fiction convention. SMOFcon is very much still alive, and will turn 39 next year. It has workshops, software demos, a Friday night icebreaker, and lectures on budgeting, sample contracts and all the other appurtenances that most fans run screaming from. Now, by the mid-'80s and SMOFcon 1, Ben and his bowties were well known to convention running fandom. In 1982, at Chicon IV, he had been the Division Head for Services, which included Operations.



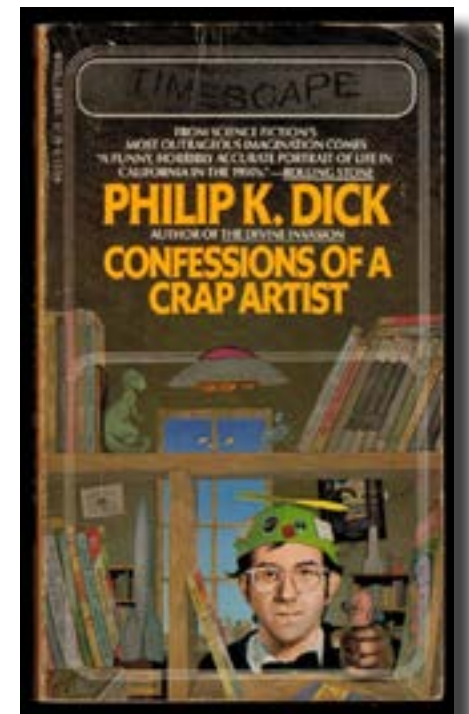
The ops staff somehow ended up with special (supplemental) ops badges featuring a black bowtie. Fast forward to 1984 and SMOFcon 1. What was on the flyer? A black bowtie.

SMOFcons continued the tradition of the Friday night icebreaker. Since the



convention travels around and draws locally, there's an always-changing attendance, with a core group of folks from the Traveling Worldcon Committee (repeat masochists). One of my favorite stories about Ben is the SMOFcon icebreaker that was designed to puncture his legendary reserve. True confession time—I was one of the architects of that icebreaker. Ben is a private kind of person, dresses conservatively, and is passionate about hotel negotiations. The icebreaker was a role-play scenario, modeling how to conduct hotel relationships before, during and after a convention. Ben agreed to play the fannish negotiator. A very good (very good) friend of his agreed to play the hotel rep. Unbeknownst to Ben, his very good friend was quite prepared to vamp him mercilessly as part of the icebreaker. She was excellent in this role. It may be the only time I've seen Ben blush. Nevertheless, he was a good sport and tried to make it a learning experience for the neophyte convention runners in the audience. It was a memorable icebreaker for me, and I suspect for Ben too.

Ben and I were Division Heads for the 1992 Worldcon, MagiCon, held in Orlando, FL. Ben was the Facilities head, and I was responsible for Programming. In the late '90s, there was a three-year bidding cycle for Worldcons, and so after the vote, we had three years to prep for the convention. That meant more than three years of biannual Board/Committee meetings. These were weekend events, held in one of our convention hotels. They were grueling, featuring morning-to-night meetings, walkthroughs, strategy sessions and the like. Then we would argue about where to go for dinner. But Joe Siclari, Chairman of MagiCon, knew things. He knew we needed to blow off steam, and come back to conviviality, and so in his wisdom, arranged for everyone to play miniature golf as a Saturday night treat. Well, it turns out that Ben is hugely competitive, and fairly skilled at miniature golf. Our sessions turned into steely eyed competition, and one of the last folks standing was almost always Ben. I found it vastly entertaining.



Carl Lundgren thought Ben perfect for this Philip K. Dick cover.

While devoted to science fiction literature, Ben Yalow moonlights as a media fan. For example, he loves *Buffy*, *the Vampire Slayer*. Ben so loves Buffy, that he not only recorded it, but when it was found on the net, he downloaded it. When Buffy came to DVD, he bought it, and when it became available in higher resolution, he bought that too. Widescreen versions? Non-US formats? Ben has them all. He's always been a technology kind of guy, working for decades in Information Technology at City University of New York. Ben is the one who told me about multi-region players and where to source them. Ben has been accused of many things, but not of being a dilettante.

Ben grew up in a family where focus and perhaps even obsession was the order of the day. In 1977, his mother, Rosalyn Yalow, was awarded the Nobel prize for the development of the radioimmunoassay, which uses radioactive isotopes to enable precise measurements in the blood of hormones (like insulin), viruses, drugs and more. In the

decades before the Nobel, there were other prizes. Ben’s mother modeled fitting your life into your work, and Ben has done just that, making a life in convention fandom.

Ben is also a devoted son, and was the primary caregiver for his mother during her final long and difficult decline. He managed her medical care logically and efficiently, as befits a *Star Trek* fan, but when I spoke to Ben during that time, his mood was a mirror to the kind of day his mom had had. He is close to his sister and his nephews, and often spoke of relocating to be near them as they grew up. But he wouldn’t leave while his mother was alive, and being a fan, the timeframe was “real soon now.” As I write this, Ben still lives in the Bronx (although he has made increasingly credible noises about moving to Texas this year).

Another of Ben’s passions is the Rosalyn Yalow Charter School, where he is on the Board of Trustees. The school received a 2020 New York State Achievement Recognition Award, and is one of the top 13% in the state. In this picture of the school’s Board, Ben is 2nd from the right. You can just see the Black Watch bowtie peeking out.



This pandemic has been hard on Ben. For his entire adult life, he’s been working on science fiction conventions. With those conventions, there came the need for a tremendous amount of travel. Ben has more frequent flyer miles than the average small country. He has even been known to attend more than one convention in a single weekend. Lockdown meant no conventions and no travel. So, while the rest of us were hunkering down, gloving up, masking up and essentially holding our breath when we stepped out of our homes, Ben was plotting how to visit Alaska, the last of the 50 U.S. states he had yet to “collect.” In 2020, he managed to do just that. But, being Ben, he was less interested in the natural splendors of the state, and turned right around and flew home after a short few days. To illustrate Ben’s interest in natural splendors, I can relay this story. I tried to impress Ben at a party once with the variety of birds that were dining at my bird feeder. I rattled off a few species, and Ben corrected me. He said, “There are only two kinds of birds—pigeons and chickens. These are not chickens. Ergo, they’re all pigeons.”

There’s plenty more to tell. Ben was the possessor of some of the best fruit trees in the Bronx. He edited multiple NESFA Press books (www.nesfa.org/press), including two very fine Fredric Brown collections. He played himself in *Trekkies 2* (2004). He’s also been a member of half a dozen SF clubs and co-authored the chess program CCCP. So you see, the Black Watch bowtie he wears everywhere is a statement, but it’s not a definitive one.*

* You can read about Ben’s fannish career in his Fancyclopedia.org bio at Fancyclopedia.org/Ben_Yalow. If you’re one of the many people that have worked with Ben on conventions, you might even want to add to it.



Shore Leave 42

15-17 July 2022

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Presented by the Star Trek Association of Towson, Inc. (STAT)



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*More media guests will be announced.
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TAKE TO THE STARS

CHICON 8

THE 80TH WORLD SCIENCE FICTION CONVENTION



GUESTS OF HONOR



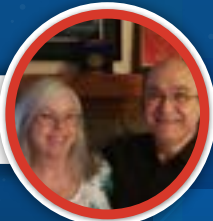
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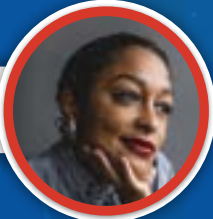


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TOASTMASTERS
ANNALEE NEWITZ AND
CHARLIE JANE ANDERS

A Hundred Hundred Daisies

by Nancy Kress

I hear him go out the front door. The wind had stopped, like it always does at sundown, and even though he was moving quiet as a deer, I'd been lying awake for this. My clock says 2:30 a.m. The hot darkness of my bedroom presses all around me. The front door closes and the motion-detector light on the porch comes on. We still have electricity. The light stays on ten full minutes, in case of robbers.

Like we have anything left to steal.

I'm ready. Shoes and jacket on, window open. After supper I took the sensor out of the motion light on the west side of the house. My father doesn't notice. He's headed the other way, toward the road.

Out the window, down the maple tree, around the house. He'd parked the truck way down the road, clear past the onion field. What used to be the onion field. Quietly I pull my bicycle, too old and rusty to sell, out from my mom's lilac hedge. No flowers again this year.

The truck starts, drives away. I pedal along the dark road, losing him at the first rise. It doesn't matter. I know where he's going, where they're all going, where he thought he could go without me. No way. I'm not a child, and this is my future, too.

Somewhere in the roadside scrub a small animal scurries away. An owl hoots. The night, so hot and dry even though it's only May, draws sweat from me, which instantly evaporates off my skin. There are no mosquitoes. I pedal harder.

*

Allen Corporation has posted a guard at the construction site, where until now there has been no guard, nor a need for one. Did someone tip them off? Is the law out there, with guns? I've beaten my father to the site, which at first puzzles me, and then

doesn't. He would have joined up with the others somewhere, some gathering place to consolidate men and equipment. You couldn't just roar up here in a dozen pickups and SUVs, leaving tracks all over the place.

A single floodlight illuminates the guard, throwing a circle of yellow light. He sits in a clear, three-sided shack like the one where my sister Ruthie waits for the school bus with her little friends. I can see him clearly, a young guy, not from here. At least, I don't recognize him. He's got on a blue uniform and he's reading a graphic novel. He lifts a can to his mouth, drinks, goes back to the book.

Is he armed? I can't tell.

A thrill goes through me, starting at my belly and tingling clear up to the top of my head. I can do this. My father and the others will be here soon. I can get this done before they arrive.

"Hey, man!" I call out, and lurch from the darkness. The guard leaps to his feet and pulls something from his pocket. My heart stops. But it's not a gun—too small. It's a cell phone. He's supposed to call somebody else if there's trouble.

"Stop," he says in a surprisingly deep voice.

I stop, pretend to stagger sideways, and then right myself and put on what Ruthie calls my "goofy head"—weird grin, wide eyes. I slur my words. "Can I ha' one o' those beers? You got more? I'm fresh out!"

"You are trespassing on private property. Leave immediately."

"No beer?" I try to sound tragic, like somebody in a play in English class.

"Leave immediately. You are trespassing on private property."

"Okay, okay, sheesh, I'm going already."

The 79th World Science Fiction Convention 31

Now I can make out the huge bulk of the pipeline, twenty feet beyond the guard shack. I stagger again and fall forward, flat on my face, arms extended way forward so he can see that my hands are empty. “Aw, fuck.”

The guard says nothing. At the edge of my vision I see him finger the cell. He doesn’t want to look like a fool, calling in about one drunken kid, waking up Somebody Important at three in the morning. But he doesn’t want to make a mistake, either. I help him decide. I turn my head and puke onto the ground.

This is a thing I learned to do when I was Ruthie’s age: vomit at will without sticking a finger down my throat. I practiced and practiced until I could do it anytime I wanted to impress my friends or get out of school. So I lay there hurling my cookies, and I’m not a big guy: five-nine and one hundred and forty-five pounds. Middle-weight wrestling class.

The guard makes a sound of disgust and moves closer. Clearly I’m no threat. “Get out of here, you fucker. Now!”

I flail feebly on the ground.

“I said get out!” He yells louder, like that might sober me, and moves in for a kick. When he’s close enough, I spring. He’s bigger and older, but I was runner-up for state wrestling champion. Before he knows it, I’ve got him on the ground. Illegal hold, unnecessary roughness, unsportsmanlike conduct: two penalty points.

He shouts something and fights back, even though that increases his pain. I’m not sure I can hold him; he’s strong. I hear a truck in the distance.

The guy is going to get free.

My father will be here any minute.

Adrenalin surges through me like a tsunami.

The ground is littered with construction-site rubble. I pick up a rock and bash him on the head. He drops like a fifty-pound sack of fertilizer, and that throws me off balance. I go down, too, and

my head strikes some random piece of metal. Everything blurs except the thought Oh God what if I killed the fucker? When I can see again I drag myself over to him. Blood on his head, but he’s breathing. I’ve dragged myself through my own vomit. The truck halts.

Men rush forward. My father says, “Danny?”

“Christ, Larry, what is this?” Mr. Swenson, who farms next to us. Used to farm next to us.

I gasp, “Took.. out guard...for you.”

“Oh, fuck,” somebody else says. And then, “Kid, did he see your face?”

The answer must have been on my own face, because the man snaps, “You couldn’t have worn a ski mask?”

“Shut up, Ed,” Mr. Swenson says. I can’t get out my answer: I didn’t know there’d be a guard! Someone is bending over the guard, lifting him in a fireman’s carry. Someone else is pulling back my eyelids and peering at my eyes—a doctor? Is Dr. Radusky here? No he wouldn’t...he can’t...Things grow fuzzier. I lose a few minutes, but I know I’m not passed out because I’m aware of both my father kneeling beside me and parts of the argument floating above:

“— do it anyway!”

“—Larry’s kid screwed us and—”

“We came here to—”

“The law—”

“I’m not leaving until I do what I come for!”

They do it, all of them except Dad. Quick and hard, panting and grunting. The night shrieks with pick-axes, chain saws, welding torches. Someone moves the floodlight pole closer to the pipeline.

The huge pipe, forty-eight inches in diameter and raised above the ground on stanchions to let animals pass underneath, is being wrecked. Only a thirty-foot section of its monstrous and unfinished length, but that’s enough. For now. I hear a piece of heavy

equipment, dozer or backhoe, start up, move. A moment later, a crash.

More pipe down.

It’s over in twenty minutes, during which I vomit once more, this time unwilling. Puking again blurs my vision. When it clears, my father is pulling me to my feet. I stagger against him. Before someone kills the floodlight, I see the Allen Corporation Great Lakes Water Diversion Pipeline lying in jagged pieces. I see dust covering everything to an inch thick and still falling from the sky, like rain. I see the farm the way it was when I was Ruthie’s age, the corn green and spiky, Mom’s lilacs in bloom, the horse pasture full of wildflowers. I see my dead grandfather driving the combine. I know then that my head hasn’t cleared at all, and that I am hallucinating.

But one thing I see with total clarity before I pass out: my father’s grim, tight-lipped face as he half-carries me to the pick-up full of men.

*

The law is at our house by 6:30 a.m.

Before that, Dr. Radusky came by. He made me do various things. “Concussion,” he said, “consistent with falling off his bicycle and hitting his head. Keep him awake, walking around as much as you can, and bring him to my office tomorrow for another look-see. No school today or tomorrow, and no wrestling for longer than that.” He didn’t look at my father, but Dr. Radusky knew, of course. The whole town knew.

“Larry,” my mother says in the hallway beyond my bedroom. They’re taking turns making sure I sit up, walk around, and don’t sleep. “Sheriff is downstairs.”

“Uh-huh.” My father leaves.

My mother comes into my room and snaps, not for the first time, “What in Christ’s name were you thinking?”

I don’t answer. If they don’t see that I’m a hero, the hell with them.

“I’m going downstairs,” she says. “Don’t lie down, Danny. Promise me.”

I nod sullenly. As soon as she’s gone, Ruthie slides in. She’s dressed for school in jeans and an old green blouse that used be Mom’s. It’s been cut down somehow to sort of fit her. “Danny,” she whispers, “what did you do?”

“Nothing, squirt.”

“But everybody’s mad at you!”

“I was out riding my bike and fell off it and hit my head. That’s all.”

“Out riding in the night? Why?”

“You wouldn’t understand.” My head throbs and aches.

“Were you going to see a girl?”

I wish. “None of your business.”

“Was it Jenny Bradford?”

“Beat it, squirt.”

“I’m going to go downstairs and listen.”

“No, you’re not!”

“If I don’t, then will you tell me another picture?”

Ruthie scavenges photographs. She ferrets them out of the boxes and envelopes where Mom has shoved them, hidden all over the house because Mom can’t bear to look at them anymore. I remember her doing it, crying as she ripped some from their frames—there used to be a lot of framed pictures all over the place—and tossed the silver frames into the box for the pawnshop. Now Ruthie finds them and brings them to me to identify things: That’s Great Uncle Jim in front of the barn we sold to the Allen people, that’s Grandpa driving the combine. She doesn’t remember any of it, but I do.

She pulls a picture from under her blouse and holds it out to me. This one is newer than most of her stash, printed on a color printer from somebody’s digital camera. I remember that printer. We sold it long ago, along with

everything else: the antiques handed down from Great-Grandma Ann, the farm equipment, the land. None of it was enough. The house is in foreclosure.

I say, “That’s our old horse pasture.”

“We had horses?”

“One horse.” White Foot. He’d been mine.

“Where’s the horse?”

“Gone.”

“Where’s the pasture? Is it the dirt field over by the falling-down fence?”

“Yeah.”

“But what are those?” She points at the photograph.

In the picture the pasture, its fences whole and white-washed, is full of wildflowers, mostly daisies. Wave after wave of daisies in semi-close-up, their centers bright yellow like little suns, their petals almost too white, maybe from some trick of the camera. When was the last time I saw a daisy? Had Ruthie ever seen one?

I say, “Fuck, fuck, fuck.”

“You just said bad words!”

“They’re called ‘daisies.’ Now go away, brat.”

“You said bad words! I’m telling!”

Heavy footsteps on the stairs. Ruthie, looking close to tears, thrusts the photo under her blouse and skitters out the door. It isn’t the tears that do me in, it’s the blouse.

My parents come in, with Sheriff Buchmann. The room is too full. I know from her face that Mom hates Buchmann seeing my patched bedspread, faded curtains, sparse furniture. Me, I just hate the sheriff.

He says, “Daniel, did you go last night to the site of the Allen Corporation’s pipeline?”

“No, sir.”

“How’d you get that bandage on your head?”

“Tripped in the dark and fell off my bike.”

“Where?”

“Corner of Maple and Grey.”

“And what were you doing down there?”

“I had a fight with my father and wanted to get away.”

“What was the fight about?”

“My grades. My teacher called yesterday. My math grade sucks.” Could Buchmann tell I’d been rehearsed? He’d check, but Mr. Ruhl did call yesterday, and my math grade does suck. My parents gaze at me steadily, without emotion. They’re good at that. So is Buchmann. I want to ask if the pipeline guard is okay, but I can’t. I wasn’t there. It never happened. Unless the guard can I.D. me.

I gaze back, emotionless, my father’s son.

*

Ruthie is drawing daisies. I don’t know where she got the paper. Her crayons are only what’s been hoarded for years, now stubby lengths of yellow and green laid carefully on the kitchen table. So far she’s covered three sheets of thin paper with eight daisies each, every flower in its own little box. They have yellow centers, green leaves, and petals that are the white of the paper outlined in green.

“Hi, Danny! Is your head better?”

“Yeah. What are these?”

“Daisies, stupid.”

“I mean, why are you making them?”

“I want to.” She looks up at me, crayon stub in her fist, her face all serious. “Do you know what my teacher taught us in school today?”

“How would I know? I’m not in the second grade.” Unlike me, Ruthie likes school and is good at it.

“She taught us about the pipeline. Some people broke it Monday night.”

My hand stops halfway to the fridge handle, starts again, opens the fridge door. Nothing to eat but bread, leftover potatoes, drippings, early strawberries Mom picked today. She will be saving those.

Ruthie says, “The pipeline people are fixing it. It’s supposed to carry water to ‘The Southwest.’” She says the words carefully, like she might say “Narnia” or “Middle Earth.”

“Is that so,” I say. I take bread and drippings from the fridge.

“Yes. The water will come from ‘Lake Michigan.’ That’s one of the Great Lakes.”

“Yeah, I know.”

“There are five Great Lakes, and they have four-fifths of the fresh water in the world. That means that if you put all the fresh water in the world into five humongous pots, then four—”

I stop listening to her math lesson. The guard couldn’t I.D. me. I watched him on TV—we still have a TV, so old that nobody wants it, but no LinkNet for any good programs. The guard looked even younger than I remembered, no more than a few years older than me. He also looked more scared than I remembered. I spread drippings on my bread.

Ruthie is still reciting. “The water is supposed to go to farms around the ‘Great Lakes Basin,’ but it’s not. It’s going to go through the big pipe to ‘The Southwest.’ Danny, why can’t we have some of that water to make our farm grow again?”

“Bingo.”

“Answer me!” Ruthie says, sounding just like Mom.

“Because the Southwest can pay for it and we can’t.”

Ruthie nods solemnly. “I know. We can’t pay for anything. That’s why we have to move. I don’t wanna move. Danny—where will we go?”

“I don’t know, squirt.” I no longer want my bread and drippings. And I don’t want to talk about this with Ruthie. It fills me with too much rage. I put the half-eaten bread in the fridge and go upstairs.

The next night, the pipeline is attacked in Fuller Corners, twenty miles to the south. There were two guards, both armed. One is killed.

*

“Daniel Raymond Hitchens, you are under arrest for destruction of property, trespass, and assault in the first degree. You have the right to remain silent. Anything you say can and will be used against you in court. You have the right to an attorney—”

The two cops, neither from here, have come right into math class during final exams. They cuff me and lead me out, my test paper left on my desk, half the equations probably wrong. My classmates gape; Connie Moorhouse starts to cry. Mr. Ruhl says feebly, “See here, now, you can’t—” He shuts up. Clearly they can.

Outside the classroom they frisk me. I bluster, “Aren’t I supposed to get one phone call?”

“You got a phone?”

I don’t, of course—gone long ago.

“You get your call at the station.”

They take me to the police station in Fuller Corners. There is a lot of talking, video recording, paperwork. I learn that I am suspected of killing the guard in the Fuller Corners attack. The surviving guard identified me. This is ridiculous; I have never even been to Fuller Corners. That doesn’t stop me from being scared. I know that something more is going on here, but I don’t know what. When I get my phone call to my father, I am almost blubbing, which makes me furious.

My parents come roaring down to Fuller Corners like hounds on a deer. Along with them come more TV cameras than I can count. More shouting. A lawyer. I can’t be arraigned until tomorrow. What is arraigned? It doesn’t

sound good. I spend the night in the Fuller Corner lockup because I'm seventeen, not sixteen. The jail has two cells. One holds a man accused of raping his wife. The other has me and a drunk who snores, sprawling across the bottom bunk and smelling of booze and piss. He never wakes the entire time I'm there.

*

Dad drives me home after the arraignment. I am out on bail. More TV cameras, even a robocam. I recognize Elizabeth Wilkins, talking into a microphone on the courthouse steps. She looks hot. Everyone follows my every moved, but in the truck it's just my father and me, and he doesn't look at me.

He doesn't say anything, either.

We drive through the ruined land, field after field empty of all but blowing dust. The thing that gets me is how fast it happened. We learned in school about the possible desertification of the Midwest from global warming. But it was only one possibility, and it was supposed to take decades, maybe longer. Then some temperature drop somewhere in the Pacific Ocean—the Pacific Ocean, for fuck's sake—changed some ocean currents, and that brought years of drought, ending in dust that blew around from dawn to sundown. Ending in grass fires and foreclosures and food shortages. Ending in Fuller Corners.

Finally my father says, "This is just the beginning." He keeps his eyes on the road. "But not for you, Danny. You're not going to prison. If that's what you're thinking, get it out of your mind right now. Not going to happen. They got nothing but made-up evidence that won't hold up."

"Then why was I arrested?"

"PR. Yeah, you're the poster boy for this. Bastards."

On the courthouse steps, Elizabeth Wilkins said into her microphone, "The protestors are even using their children in a shameful and selfish fight to stop the pipeline that will save so many lives in the parched and dying cities of Tucson and—"

I am not a child.

"Dad," I blurt out, "were you at Fuller Corners?"

His eyes never leave the road, his expression never changes, he says nothing. Which is all the answer I need.

I thought I knew fear before. I was wrong.

*

At home, Mom is frying potatoes for dinner. It's warm outside but all the windows are shut against the dust, and all the curtains are drawn tight against everything else. Ruthie lies on the kitchen floor, frantically coloring. I go upstairs and sit on the edge of my bed.

A few minutes later Ruthie comes into my room. She plants herself in front of me, short legs braced apart, hands clasped tight in front of her. "You were in jail."

"I don't want to talk about it. Go away, squirt."

"I can't," she says, and the odd words plus something in her voice make me focus on her. When she was littler, she used to go stand on her head in the pantry and cry whenever anyone wouldn't tell her something she wanted to know.

"Danny, did you break the pipe?"

"No," I say, truthfully.

"Are more people going to break the pipe more?"

"Yes, I think so." Just the beginning.

"An 'eviction notice' came today while you were in jail. Does that mean we have to move right away?"

"I don't know." Is the timing of the eviction notice with my faked-up poster-boy arrest just coincidental? How would I even know? The people building the pipeline, which is going to be immensely profitable, are very determined. But so is my father.

Ruthie says, "Where will we go?"

"I don't know that, either." The Midwest is a dust plain, the Southwest desperate for water, the Great Lakes states and Northeast defending their great treasures, the lakes and the Saint Lawrence Seaway. Oregon and Washington have closed their borders, with guns. The South is already too full of refugees without jobs or hope.

Ruthie says, "I think we should go to Middle Earth. They have lots of water."

She doesn't really believe it; she's too old. But she can still dream it aloud. Then, however, she follows it with something else.

"It will be a war, won't it, Danny? Like in history."

"Go downstairs," I say harshly. "I hear Mom calling you to set the table."

She knows I'm lying, but she goes.

I go into the bathroom and turn on the sink. Water flows, brown and sputtery sometimes, but there. We have a pretty deep well, which is the only reason we're still here, the only reason we have electricity and potatoes and bread and, sometimes, coffee. I've caught Mom filling dozens of plastic gallon bottles from the kitchen tap. Even our small town, smaller now that so many have been forced out, has a black market.

I turn off the tap. The well won't hold much longer. The Great Lakes-St. Lawrence River Basin Water Resources Compact won't hold, either. Lake levels have been falling for more than a decade. There isn't enough, won't be enough, can't be enough for everybody.

I go down to dinner.

*

Exhausted from two nights of sleeplessness and two days of fitful naps, I nonetheless cannot sleep. At 2:00 a.m. I go downstairs and turn on the TV. Without LinkNet, we get only two stations, both a little fuzzy. One of them is all news all the time. With the sound as low as possible, I watch myself being led from the jail to the courthouse, from the courthouse to

our truck. I watch film clips of the dead guard. I watch an interview with the guard I clobbered with a rock. He describes his "assailant" as six feet tall, strongly built, around twenty-one years old. Either he has the worst eyesight in the county or else he can't admit he was brought down by a high school kid who can't do algebra.

Not that I'm going to need algebra in what my future was becoming.

When I can't watch any more, I go into the kitchen. I gather up what I find there, rummage for a pair of scissors, and go outside. There is no wind. Dad's emergency light, battery-run and powerful enough to illuminate the entire inside of the barn we no longer own, is in the shed. When I've finished what I set out to do, I return to the house.

Ruthie is deeply asleep. She stirs when I hoist her onto my shoulder, protests a bit, then slumps against me. When I carry her outside, she wakes fully, a little scared but now also interested.

"Where we going, Danny?"

"You'll see. It's a surprise."

I'm forced to continue to carry her because I forgot her shoes. She grows really heavy but I keep on, stumbling through the dawn. At the old horse pasture I set her on a section of fence that hasn't fallen down yet. I turn on the emergency light and sweep it over the pasture.

"Oh!" Ruthie cries. "Oh, Danny!"

The flowers are scattered all across the bare field, each now on its own little square of paper: yellow centers, white petals outlined in yellow, green leaves until the green crayon was all used up and she had to switch to blue.

"Oh, Danny!" she cries again. "Oh, look! A hundred hundred daisies!"

It will be a war, won't it? Yes. But not this morning.

The sun rises, the wind starts, and the paper daisies swirl upward with the dust.

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The First Discon

By Rich Lynch



Betsy Wollheim in mask, with her dad, Donald A. Wollheim, and little Heidi Saha, at 4½, looking on. Forrest Ackerman kneeling, Oswald (Ozzie) Train.¹

It is my belief (and to a certain degree, my experience) that Worldcons, like many large events, are labors of love in the minds of their organizing committees. So much so that it often takes significant chunks of the lifetimes of those very dedicated people to make one happen. For instance, this gathering, the third World Science Fiction Convention ever to be held within the borders of the District of Columbia, has been in various planning stages—from original inception to final preparation—for probably the better part of a decade. But, in a much broader sense, the seeds of its creation date back a lot further than that.

Fully three-quarters of a century, in fact. It was back in 1946 that a DC science fiction enthusiast, Charles “Chick” Derry, began contacting fans he knew in the immediate metro area with the idea of forming a fan club. Derry eventually met another active Washington fan, Bob Pavlat, at the 1947 Worldcon in Philadelphia and together

they were able to generate enough enthusiasm from five other DC fans to form what turned out to be a lasting organization. The result was the Washington Science Fiction Society, which changed its name a few months later to the Washington Science Fiction Association, or WSFA.

By 1950, WSFA had grown enough that more activities were possible than just twice-a-month meetings. It held its first convention that year, a one-day event that drew about 75 fans and was successful enough that it was repeated the next year under the name of ‘Disclave.’ By the early 1960s, Disclaves had become multi-day events and were starting to become multi-interest, so WSFA decided to try something *really* interesting: sponsor a World Science Fiction Convention. Its only other serious bid to host a Worldcon (for 1950) had garnered barely enough votes to finish third of the four bids considered by the business meeting of the 1949 Worldcon, but by 1962 things were different. The club had the wherewithal and active membership base to support a bid, and also an influential fan (George Scithers) to act as Chair. The bid won broad support at the Chicon III business meeting and as a result, the city of Washington was host to its first Worldcon, the ‘Discon,’ over Labor Day weekend in 1963.

That first Discon was notable for many reasons, not all of which involved science fiction. Just three days prior, an event staged nearby had helped to shape the world of the 1960s—the “I Have a Dream” speech of Dr. Martin Luther King, Jr. at the Lincoln Memorial, only about a mile from the Statler-Hilton Hotel where the convention was held. Discon’s Guest of Honor was someone who was as respected within the science fiction genre as Dr. King was in the world at large—Will F. Jenkins, who wrote under the pen name of Murray Leinster. He was a great choice for GoH, not only for having won a Hugo Award seven years earlier for his novelette “Exploration Team,” but for all the groundbreaking concepts he had originated and incorporated into his fiction: the first Alternate History story (“Sidewise in Time,” published in 1934). The first story that foresaw a future with extensively interlinked small computers (“A Logic Named Joe,” published in 1946). The first story to include a ‘universal translator’ device



Bill Obbagy as Dracula, Forry Ackerman as Wolfman, and Frankenstein was also a prize winner.²

(“First Contact,” published in 1945). And the first story to actually *introduce* the phrase ‘first contact’ (“Proxima Centauri,” published in 1935). At the time of Discon, Murray Leinster was also one of the oldest living science fiction writers, his first story “The Runaway Skyscraper” having been published way back in 1919. He had been rightfully described by *Time* magazine (in 1949) as “the dean of writers in the [science fiction] field.”

Leinster’s Guest of Honor speech, at the convention’s banquet luncheon, was an unscripted anecdotal remembrance of people, places, and events over the span of his long writing career. But also forward-looking. During his remarks he stated that, “I do have one hope I can talk about. It has long been my belief that science fiction is the hope of the nation.” Leinster spoke for about 45 minutes in all, and after that it was time for the Hugo Awards presentation. Discon’s Toastmaster, Isaac Asimov, had charge of the event (as he had been for several previous Worldcons) and he was humorously entertaining with many witticisms and even some back-and-forth banter with other writers who were there. At that point in his writing career, Asimov had not yet been voted a Hugo and so he used his annual Worldcon Toastmaster speaking time to make his introductory comments into an amusing faux-lament: “I have edited an anthology called *The Hugo Winners* [in which] I have bared my heart. I wrote about all the rascals who get Hugos and how they never give it to the one man, who above all others, deserves numerous Hugos—ME!”

But this time it was different. The very last award presented, one that had been kept secret by the convention committee, was a Special Award—to him! It was inscribed “For Adding Science to Science Fiction. Isaac Asimov” in honor for all of the science popularizing essays and articles he had written over the years. It only took a few seconds for Asimov to realize that his annual schtick at the Hugo Awards ceremony was finished. He turned to Scithers and exclaimed, “You killed the whole bit!”

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It didn’t quite overshadow all the Hugos that had been given out prior to that, and there had been some very worthy winners. Philip K. Dick won what would be his only Hugo Award for his novel *The Man in the High Castle*. Jack Vance won in the Short Fiction category for “The Dragon Masters.” Roy Krenkel won in the Best Professional Artist category, *Fantasy & Science Fiction* won for Best Professional Magazine, and *Xero* for Best Amateur Magazine. There was also another special committee award, to P. Schuyler Miller in recognition of his many thoughtful and informative book reviews. And in a separate ceremony later that day, the venerable E.E. “Doc” Smith was honored with the inaugural First Fandom Hall of Fame Award.

There were a lot more memorable moments at that first Discon than just the awards ceremonies, of course. One of them happened right after the gavel fell at the Opening Ceremonies, when Fritz Leiber and L. Sprague de Camp yelled mock insults at each other in Old English and Persian that soon escalated into a clanging sword duel, each of them brandishing an old Argentine Navy cutlass. Which was followed by a robed wizard reading an incantation from a book of spells. Once the theatrics had concluded, Scithers introduced James Blish, who gave an incisive speech about literary criticism as it pertains to science fiction and how British reviewers seemed to be much better at it. After that there were panels

and lectures on topics as diverse as fiction writing, comic book art, and the mysteries of astronomy. There was also a costume ball and even a poetry slam. And that was just the first day.

There were two more days of Discon and each had a similarly eclectic mix of panels and speeches. In addition to the awards ceremonies and banquet, day two was partially given over to special interest group meetings: the Burroughs Bibliophiles, the Fantasy Amateur Press Association, and the Hyborian Legion. And the third day featured an editors' panel, moderated by Fred Pohl, which had as its panelists several of the most prominent and respected science fiction editors of that time: Donald A. Wollheim, Cele Goldsmith, A.J. Budrys, and John W. Campbell, Jr. In all, the Discon program had something for everybody, all packed into one single, content-rich track of programming. Most of it was recorded on audio, and the result was a Proceedings that was put into print by Advent Publishers.

The 1963 Discon had an attendance of about 600 fans and professionals, very small by today's standards. But that provided it a degree of intimacy in terms of creating opportunities for meeting people, and those present were happy to partake. One of them was Mike Resnick who, with his wife Carol, were attending their first Worldcon. It was all gosh-wow to him, which caused him to be noticed by a much more seasoned Worldcon attendee. As Resnick later described it:

"There was a sweet old guy in a white suit who saw that we were new to all this, and moseyed over and spent half an hour with us, making us feel at home and telling us about how we were all one big family and inviting us to come to all the parties at night. Then he wandered off to accept the first-ever Hall of Fame Award from First Fandom. When they asked if he was working on anything at present, he replied that he had just delivered the manuscript to *Skylark DuQuesne*, and only then did we realize that he was the fabled E. E. 'Doc' Smith."

It's now been nearly 60 years since that first Discon. There probably aren't very many people left who were there, but a few of them may be attending this third edition of the convention, and it wouldn't at all be surprising if there is a programming panel featuring some of those fans. Worldcons are timebinding events, where old memories become new again. That's almost certainly going to be true concerning the first Discon and it's now up to you, Discon III members, to create the memories which will begin this process all over again. Those of us attending Discon IV, whenever it is, will be looking forward to timebind with you.

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E.E. "Doc Smith" with his First Fandom trophy.³



Baltimore-Washington Area Worldcon Association, Inc.

Baltimore-Washington Area Worldcon Association, Inc. (BWAWA) is a charitable organization devoted to the promotion of the science fiction and fantasy genre in all of its forms. We were established in the mid-1990s as Baltimore Worldcon 1998, Inc. to bid for and host the 1998 World Science Fiction Convention. Our subsequent name change was intended to reflect our broader mission (and cue the evil laughter).

In addition to hosting Bucconeer, the 56th Worldcon, in 1998, BWAWA



Founding Members Peggy Rae Sapienza and John Sapienza.

has hosted Nebulas, SMOFcons, and a World Fantasy Convention. BWAWA works both locally and globally to promote the science fiction and fantasy genre by providing assistance to science fiction and fantasy organizations in the Baltimore-Washington area and to organizations bidding for the right to host the Worldcon outside of the United States. For nine years, BWAWA conducted a Science Fiction & Fantasy Story, Art and Science Essay contest for K-12 students in conjunction with the seated Worldcon.

BWAWA has been recognized by the Internal Revenue Service as a tax-exempt organization described in section 501(c)(3) of the Internal Revenue Code. Charitable donations are tax-deductible.

For more information, visit bwawa.org.

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The Second Discon

By Ron Bounds



Discon II Guest of Honor Roger Zelazny at opening ceremonies.¹

The 32nd World Science Fiction Convention, also known as Discon II, was held August 29 to September 2, 1974, at the Sheraton Park Hotel in Washington, DC. The official co-chairs were Jay Haldeman and Ron Bounds; the Guests of Honor were Roger Zelazny (Pro) and Jay Kay Klein (Fan); and the toastmaster was andrew j offutt. The Opening Ceremonies were on Friday, August 30, and total attendance was 3,587.

Thursday, August 29 was registration day; the registration desk opened at 12:00 noon, and set up for the Art Show Area and the Huckster room began on Wednesday and Thursday. The Night Film program actually began at 9:30 pm on Thursday.

The Official Opening of the Convention took place on Friday, August 30, at 12:30 pm, with a band of pipes and drums marching in and up to the platform. After the introductions, the program was kicked off with two Keynote Speeches, which sought to introduce both the science and the fiction sides of things.

The first Keynote Speech was "Outer Space: Space Exploration, Then and Now," presented by Capt. Robert F. Freitag, USN (ret.), a NASA Engineer and Director of Launch Vehicles and Propulsion, Office of Manned Space Flight, who had been a development manager of the Saturn V space launch vehicle. At 1:45 pm, the second Keynote Speech was "Inner Space: The Earth and Its Future in the Hands of Man," presented by Frederick Pohl, SF writer, editor and long-time Fan.

At 2:30 pm, the Keynotes were followed by an entertainment item, a Dialogue between Isaac Asimov and Harlan Ellison, throwing words at each other from platforms at opposite ends of the ballroom. The Asimov-Ellison Dialogue was amusing. Pretty much everyone was aware that it was all in fun except for one reporter from the *Washington Post*, who apparently was aghast that the convention would allow these enemies the space to hurl insults at each other.

At 3:30 pm, Fan Guest of Honor Jay Kay Klein presented his take on Fan history in images with a slide show, "The Decline and Fall of Practically Everybody." The afternoon wrapped up with a Meet the Pros Party, including an open bar in the Cotillion Room starting at 4:30 pm, followed by a long dinner break.

Jay and Alice Haldeman had been co-chairs until the spring of 1974, when circumstances forced them to move out of Washington to Florida and Alice Haldeman resigned. Ron Bounds took over as de facto chair until Jay returned for the final couple of months of preparations and the convention itself, writing the program book, etc. From this time on, Jay and Ron functioned as co-chairs. The Discon II program book continued to list Jay and Alice as co-chairs (to avoid the appearance of instability), and included a welcome from Jay (listed as co-chair) and Ron (listed as vice-chair).

A few other personnel developments were reflected in Progress Report (PR) #4. PR #4 introduced Film Chair Kim Weston and film planning. Jack Chalker was listed as in charge of the Auction and Masquerade.



Ron Bounds and Joe Haldeman, probably just before appearing in 2001: A Space Opera (they appear not to be on the set, but they are in their costumes).²

On Friday at 8:30 pm, the Washington Science Fiction Association (WSFA) and World Science Fiction Society (WSFS) presented *2001: A Space Opera*, a musical comedy in one act and five scenes, written by Alexis Gilliland and presented by the Players of the WSFA. The plan was to perform *2001: A Space Opera* in the Sheraton Park's big auditorium, which was set up for screening Harlan's film, *A Boy And His Dog*. There was seating for 2,000 and the place was standing room only, thereby warming up the audience for Harlan's film.



Harlan Ellison receives the Hugo for best novelette ("The Deathbird") from toastmaster andrew j. offutt at the Hugo Awards Banquet at Discon II.³

2001: A Space Opera was directed by and the music provided by Doll Gilliland, borrowed from various modern and classical sources, with lyrics by Alexis Gilliland. The musical production used T-shirt costume changes. Most props and costuming were made by Ray Ridenour, while Alan Huff provided production and general ramrodding. The Players were most of the membership of the WSFA and the Con committee, and were listed on the playbill.

At 9:30 pm in Sheraton Hall, there was the other major event of the evening, a special film presentation of Harlan Ellison's *A Boy and His Dog*. During the spring, Harlan had called up the co-chairs asking if Discon would premiere his film. They told him not if there was any cost. After considerable negotiations, which included Vice-Chair Ron Bounds flying once to Hollywood to discuss the requirements with Harlan and the L.Q. Jones and Alvy Moore production company LQJaf, the co-chairs agreed. But it wasn't easy for them to arrange.

The screening required a large, theater-type 35mm projector that had to be rented, shipped, and set up. Kim Weston, the Con films chair, and her film crew had to learn how to operate it. They succeeded, but there was only one projector available to rent, and several film reels, so there was a break and a wait of a minute or three each time the film reel was changed.

During the event there were a number of interruptions, as the film print was a rough edit and the sound track hadn't been integrated into a seamless whole. Periodically the sound would cut out until fan technicians could restore it, as Harlan talked to the audience.

The audience was understandably very impatient, so Harlan answered questions during the reel waits. The next day, Harlan told Alexis that he owed him an apology, that *2001: A Space Opera* had saved his ass by putting the audience in a good mood, and they were sitting there for him because they had already been entertained. The formal theatrical release date of the film was 1975.

That was the end of Friday. The fans went off to party or to sleep, and for some to attend the night films which started around 12:00 midnight, and for some to seek food. The Con committee had worked with the hotel to try to ensure that adequate wait staff would be made available in the restaurants 24/7 and at the snack times that Fans would be demanding. This was not always successful.

On Saturday, the rest of the convention and most of the programmed items and panels began. At 12:00 noon, Toastmaster andy offutt presented his serious side. Roger Zelazny gave his Guest of Honor speech at 4:00 pm Saturday afternoon. The Masquerade was held on Saturday evening.

The annual Hugo Awards banquet was held Sunday evening in Sheraton Hall, with a total attendance of 1,219, plus the head table. The Toastmaster was andy offutt and brief speeches were made by Guest of Honor Roger Zelazny and Fan Guest of Honor Jay Kay Klein.

The Hugos were announced and awarded in the traditional manner at the banquet. These included the Hugos awarded for the best stories:



Isaac Asimov.⁴

- Best Novel: *Rendezvous with Rama*, by Arthur C. Clarke
- Best Novella: "The Girl Who Was Plugged In," by James Tiptree, Jr.
- Best Novelette: "The Deathbird," by Harlan Ellison
- Best Short Story: "The Ones Who Walk Away from Ornelas," by Ursula K. LeGuin
- Best Dramatic Presentation: *Sleeper*, directed by Woody Allen.

The Hugos and other awards and presentations were published in the final PR (#5), after the Convention. PRs can be found at <https://fanac.org/conpubs/Worldcon/Discon%20II/>.

The Discon II Convention and the Hugo for Harlan's film *A Boy and His Dog* were mentioned afterwards in the *New York Times*.

WSFS and Convention Business

At 9:30 am on Saturday, August 31, the Preliminary Business Meeting of the World Science Fiction Society was held in the Park Ballroom.

The Site Selection Meeting took place at 10:00 am on Sunday in the Park Ballroom. Kansas City was selected by the vote, and so the 34th World Science Fiction Convention would be MidAmericon and would be held September 2–6, 1976, in Kansas City,

The main Business Meeting of the WSFS was held on Monday, September 2, 1974 at 10:00 am in the Park Ballroom. This meeting adopted a new constitution for the WSFS (*Constitution of the World Science Fiction Society, Unincorporated*.) No other business was transacted.

At 10:30 am on Saturday, August 31, the SFWA held their Annual Business Meeting (members only) in the Franklin Room.

On Sunday night at 12:00 midnight, after the Hugos, there was a First Fandom Meeting for members, invited guests, and eligible individuals.

The main programming included a total of twelve panel discussions spread over three days. Many topics are still germane today. The panel topics and moderators are listed below, and on the Pocket Program copy at the fanac.org page for Discon II.

The Closing Ceremonies and Passing of the Gavel took place at 4:00 pm on Monday, September 2, followed by an hour for Postmortem: Gripes and Plaudits.

List of Panel Discussions

Saturday, August 31: Panel Discussions, Park Ballroom

1:00 pm: 1984: TEN YEARS AND COUNTING: Repression and Revolution in SF; Moderator: Frederick Pohl
2:00 pm: WOMEN IN SF: Image and Reality; Moderator: Susan Wood
3:00 pm: SCIENCE FICTION IMAGES: SF Artists; Moderator: Joe Green

Sunday, September 1: Panel Discussions, Park Ballroom

12:00 noon: THE FAMOUS SCIENCE FICTION WRITERS SCHOOL: Can SF writing be learned? Is it inherited? Is it a



Lester del Rey, Sam Moskowitz, Forrest J. Ackerman. "First Fandom award."⁵

Social Disease? Moderator: Gardner Dozois

1:00 pm: THE YEAR OF THE JACKPOT: Alternate Energy Sources, Fact and Fiction;

Moderator: Ben Bova

2:00 pm: THE ORIGINAL ANTHOLOGY SWEEPSTAKES: Problems and Misadventures; Moderator: Robert Silverberg

3:00 pm: SF IN ACADEMIA: The Establishment Discovers Us; Moderator: James Gunn

4:00 pm: PUBLISH OR PERISH: The Problems Facing Today's SF Magazines; Moderator: Jim Baen (*Galaxy* and *If*); Members: Ben Bova (*Analog*), Ed Ferman (*F&SF*), Ted White (*Fantastic* and *Amazing*)

Monday, September 2: Panel Discussions, Park Ballroom

12:00 noon: THE SACRED AND THE PRO FAN: When Is a Fan Not a Fan? Moderator: Mike Glicksohn

1:00 pm: LOOK WHAT THEY DID TO MY BOOK, MA! The Process of Tailoring SF to the Visual Media; Moderator: Harlan Ellison

2:00 pm: THE LIGHT THAT FAILED: SF Predictions, Right and Wrong; Moderator: L. Sprague DeCamp

3:00 pm: HOTTER THAN A TWO DOLLAR LASER: The Nature of War in the Future; Moderator: Joe Haldeman

References

FANAC.org. "Discon II." <https://fanac.org/conpubs/Worldcon/Discon%20II/>

Mimosa 27, "AG Article." <http://jophan.org/mimosa/m27/alexis.htm>

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The Hugo Awards

The Hugo Awards are awards for excellence in the field of science fiction and fantasy. They were first awarded in 1953, and have been awarded every year since 1955. The awards are run by and voted on by fans. They are presented each year at the World Science Fiction Convention (Worldcon).

The Hugo Awards are named after Hugo Gernsback, a famous magazine editor who did much to bring science fiction to a wider audience. Gernsback founded *Amazing Stories*, the first major American SF magazine, in 1926. He is widely credited with sparking a boom in interest in written SF. In addition to having the Hugo Awards named after him he has been recognized as the “Father of Magazine SF” and has a crater on the Moon named after him.

While the Awards were not officially named “Hugo Award” until 1993, and were for many years more prosaically called the “Science Fiction Achievement Awards,” they were from the beginning informally called “Hugos” based on a suggestion by Bob Madle. “Hugo Award” remained an alternative name for the award throughout its early history, albeit the name generally more widely recognized than the nominally official name. WSFS adopted “Hugo Award” as the official name effective with the 1993 Awards because it proved impossible to register “Science Fiction Achievement Award” as a service mark due to it being primarily descriptive. “Hugo Award” is a service mark of the World Science Fiction Society, registered as a service mark in the USA and the European Union.

The basic design of the Hugo is a chrome rocket ship created by Jack McKnight and Ben Jason, with the current version based upon a refinement designed by Peter Weston in 1984. The design of the base on which the ship is mounted is left up to each individual Worldcon, so each year’s Hugos look slightly different.

The 2021 Hugo Award Base

Hugo bases have ranged from simple to elaborate. The chair that decided on the base wanted to focus on something which was simple yet meaningful. The material for the Hugo Base needed to tie into a material which is important to the Baltimore-Washington region. The area is well known for its monuments and buildings made of marble. Beaver Dam stone is a dolomitic marble, quarried near Cockeysville, MD. It is one of the strongest marbles in the world. Its distinctive flecking is paired with a white or gray appearance.



**The 2021 Hugo Award
Rocket and Base.**
Photo by Kelcey Bauer

This marble was used in parts of the Washington Monument in DC as well as the Washington Monument in Baltimore. It was also used for 108 columns in the wings of the National Capitol at Washington, DC as well as other buildings in the country. But this marble wasn’t just for grand creations, it also was important to some people’s everyday lives. The steps on many rowhouses in Baltimore, Maryland also use this stone.

As the quarry has been closed since the 1930s, new quarrying was impossible. The stone from the bases come from reclaimed steps in Baltimore. To honor the use of this foundational material, the base is approximately the dimensions of the base of the Washington Monument in DC. The variation is in the taper from the bottom. If the actual dimensions were used, there would be no noticeable difference from the bottom to the top.

The base of the 2021 Hugo Award was designed by artist Sebastian Martorana. Special thanks to Eric Gasior for his work in connecting the convention with our base artist.

About the Artist

Sebastian Martorana is an artist living and working in Baltimore, Maryland. For over ten years, Sebastian has focused on the art of carving. Much of the material used for his sculptures was salvaged from Baltimore’s historic, though often discarded, architecture. He received his BFA in illustration from Syracuse University, after which he became a full-time apprentice in a stone shop outside Washington, DC. He earned his MFA at the Maryland Institute College of Art’s Rinehart School of Sculpture.

Martorana works on private commissions and commercial projects from his Baltimore studio at Hilgartner Natural Stone Company. His projects include work for the United States Senate building, the National Basilica in Baltimore, St. Patrick’s Cathedral in New York City, and, most recently, the Eisenhower Memorial in Washington, DC. He is a faculty member at the Maryland Institute College of Art and a repeat presenter for the American Craft Council. Among other exhibitions, his work was featured at the Renwick Gallery’s *40 under 40: Craft Futures*, and is now represented in the museum’s permanent collection.

Links

hilgartner.com/history

explore.baltimoreheritage.org/items/show/657



The Capitalize! Fan Fund

The Capitalize! Fan Fund was created to help people from historically marginalized communities more easily attend DisCon III. It did so by providing complimentary memberships and financial assistance to deserving applicants who may not have been able to attend otherwise.

We at the Capitalize! Fan Fund committee wanted to acknowledge the donors who made this possible both through monetary support and the donation of convention memberships. Many of your fellow con goers are here today because of your kindness and generosity.

In addition to those listed below, we gratefully acknowledge the generosity of many who chose to give anonymously. Thank you to all those who donated and helped support the Fan Fund and its efforts!

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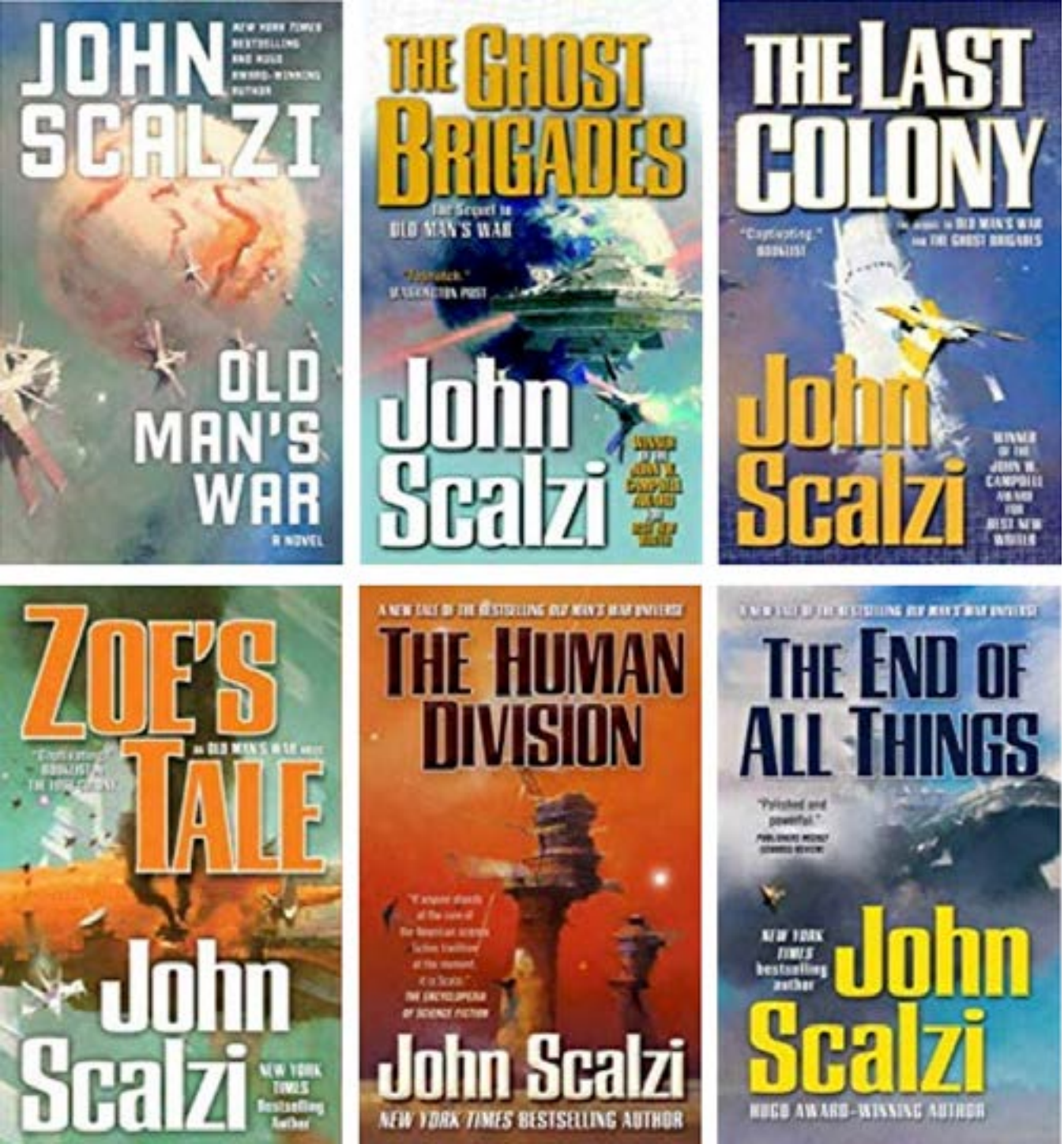
The Chairs Division would like to thank
Raquel Castro and Alberto Chimal for their
hard work proofreading and editing the
Spanish translation of the Site Selection
instructions and ballot.

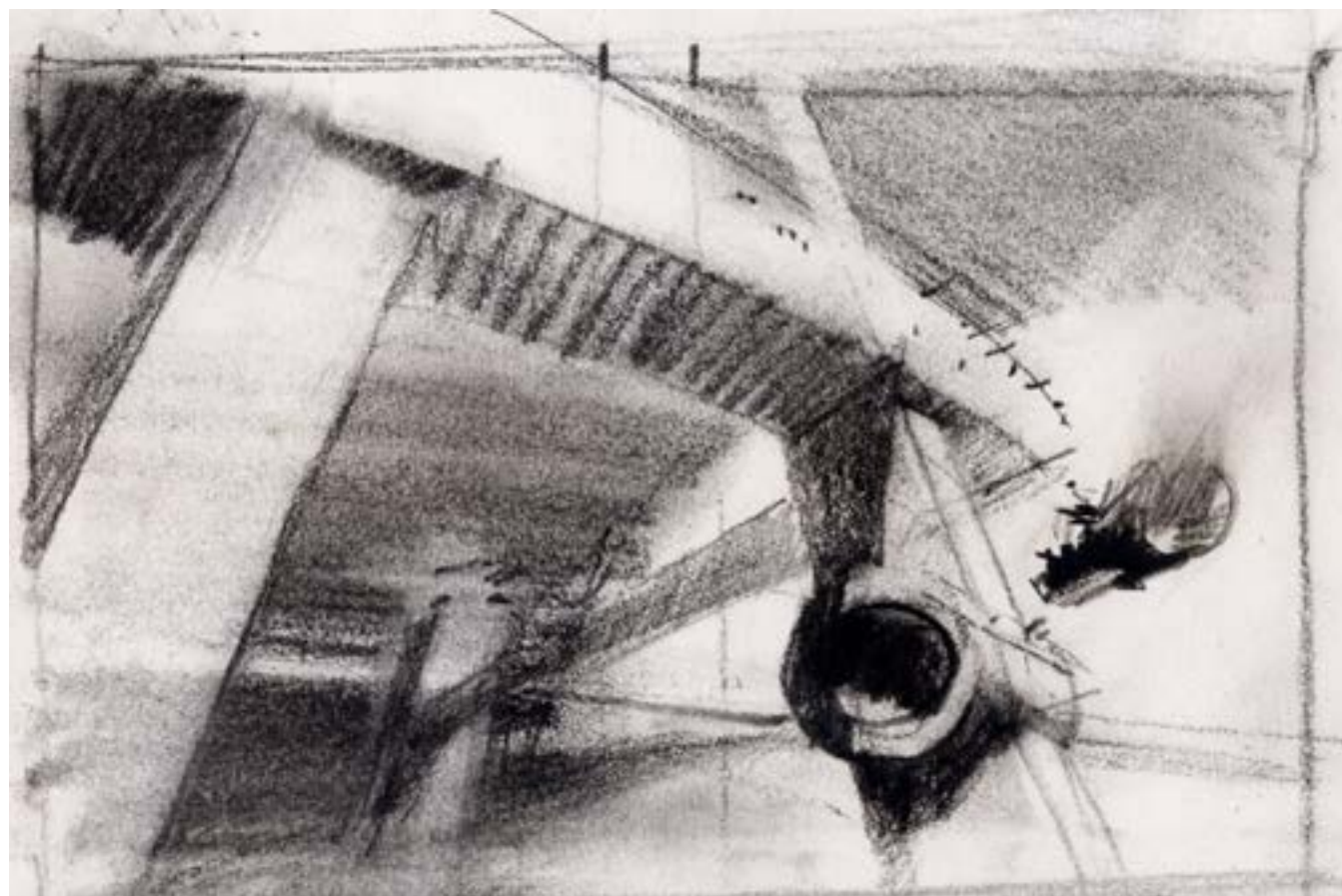


















World Science Fiction Society

Business Passed on to DisCon III

A word of explanation: Items 1 and 2 were ratified at Worldcon 75 in Helsinki, Finland, with sunset clauses requiring a re-ratification at Discon III in 2021 in order to remain part of the Worldcon Constitution.

Regarding items 3–11, without objection, the Worldcon rules were suspended to deny without prejudice ratification of all Business Passed On from Dublin 2019, an Irish Worldcon, to ConZealand. Following that, the business was re-adopted to restart ratification timing for the meeting at Discon 3. Thus, these items are up for ratification at the 2021 Business Meeting, but the links in this document refer back to the 2019 Business Meeting Minutes, where the commentary resides.

A.1 Short Title: Best Series

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.

3.3.5: 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.

3.8.3: 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.

Proposed by: Kate Secor and Seanan McGuire

See the [2017 WSFS Business Meeting Minutes](#) for the makers' commentary and discussion on page 21-26.

A.2 Short Title: Lodestar Award

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.

Proposed by: Members of the YA Award Committee

See the [2017 WSFS Business Meeting Minutes](#) for the makers' commentary and discussion on pages 47-52 and pages 57-63, and additional commentary in the [2018 WSFS Business Meeting Minutes](#) at pages 11-12.

A.3 Short Title: Clarification of Worldcon Powers

Moved, to amend Section 3.2.12 by ~~deleting~~ and [adding](#) words as follows:

3.2.12: The Worldcon Committee is responsible for all matters concerning ~~the~~ [their](#) Awards.

Proposed by: The Nitpicking & Flyspecking Committee

See the [2019 WSFS Business Meeting Minutes](#) for the makers' commentary on page 17.

A.4 Short Title: Disposition of NASFiC Ballot

Moved, to amend the WSFS Constitution by [adding](#) the following clause before Section 4.8.5 and renumbering subsequent clauses accordingly:

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.

Proposed by: The Nitpicking & Flyspecking Committee

See the [2019 WSFS Business Meeting Minutes](#) for the makers' commentary and discussion on pages 18-19.

A.5 Short Title: A Problem of Numbers

Moved, to amend the WSFS Constitution by revising Sections 4.4.1 and as follows:

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.](#)

4.4.1: Site-selection ballots shall include designated spaces for name, signature, address, and membership-number~~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.

Proposed by: The Nitpicking & Flyspecking Committee

See the [2019 WSFS Business Meeting Minutes](#) for the makers' commentary and discussion on pages 20-21.

A.6 Short Title: The Needs of the One

Moved, to amend the WSFS Constitution by revising Section 3.8.7 as follows:

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.

Proposed by: The Nitpicking & Flyspecking Committee

See the [2019 WSFS Business Meeting Minutes](#) for the makers' commentary and discussion on page 21.

A.7 Short Title: That Ticket Has Been Punched

Moved, to amend the WSFS Constitution by revising Section 3.4.2 to add the following subsection:

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.

Constitution of the World Science Fiction Society

As of August 19, 2019

3.4.2.1: For finalists in the Series category that¹ have previously appeared on the ballot for Best Series, any installments published 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.

Proposed by: The Nitpicking & Flyspecking Committee

See the [2019 WSFS Business Meeting Minutes](#) for the makers' commentary and discussion on pages 23-25.

A.8 Short Title: *Keeping Five and Six*

Moved, to amend Section 3.8.1 by ~~deleting~~ and ~~adding~~ material as follows:

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).~~

See the [2019 WSFS Business Meeting Minutes](#) for the makers' commentary and discussion on page 26-29.

A.9 Short Title: ~~No~~ **Deadline for Nominations Eligibility**

Moved, to amend the WSFS Constitution by revising Section 3.7.1 as follows:

¹ The Secretary made an editorial change from the original submission, from "which" to "that".

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.

See the [2019 WSFS Business Meeting Minutes](#) for the makers' commentary and discussion on page 29-33.

A.10 Short Title: *Preserving Supporting Membership Sales for Site Selection*

Moved, to add the following clause to the WSFS Constitution:

1.5.10: No convention shall terminate the sale of supporting memberships prior to the close of site selection.

See the [2019 WSFS Business Meeting Minutes](#) for the makers' commentary and discussion on page 37-38.

A.11 Short Title: *Clear Up the Definition of Public in the Artist Categories Forever*

Moved, to amend the WSFS constitution by ~~adding~~ words as follows:

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.

See the [2019 WSFS Business Meeting Minutes](#) for the makers' commentary and discussion on page 38-40.

SECRETARY'S NOTE: Material in ~~red~~ has been deleted from the current Constitution; and material in ~~blue~~ is newly added. Items in ~~green~~ are hyperlinked cross-references.

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.

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 (3.3.1-3.3.5 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 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: 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.
- 3.3.7: 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.
- 3.3.8: 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), 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 [3.1.1.2](#) 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.

3.4.3: 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 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 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 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.

3.11.2: Final Award ballots shall list only the Hugo Awards, the Astounding 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 be filled in by the voter. Each site-selection ballot shall list the options “None of the Above” and “No Preference” and provide for write-in votes, after the bidders and with equal prominence. The supporting membership rate shall be listed on all site-selection ballots.

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: 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.

Jesi Lipp, Presiding Officer
Linda Deneroff, Secretary
2019 WSFS Business Meeting

Kent Bloom, Presiding Officer
Linda Deneroff, Secretary
2020 WSFS Business Meeting

Standing Rules

For the Governance of the World Science Fiction Society Business Meeting

Note: There were no changes in 2020.

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

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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



List of 2021 Hugo Finalists

Best Novel

Black Sun, Rebecca Roanhorse (Gallery / Saga Press)
The City We Became, N.K. Jemisin (Orbit)
Harrow the Ninth, Tamsyn Muir (Tor.com)
Network Effect, Martha Wells (Tor.com)
Piranesi, Susanna Clarke (Bloomsbury)
The Relentless Moon, Mary Robinette Kowal (Tor Books)

Best Novella

Come Tumbling Down, Seanan McGuire (Tor.com)
The Empress of Salt and Fortune, Nghi Vo (Tor.com)
Finna, Nino Cipri (Tor.com)
Ring Shout, P. Djèlí Clark (Tor.com)
Riot Baby, Tochi Onyebuchi (Tor.com)
Upright Women Wanted, Sarah Gailey (Tor.com)

Best Novelette

“Burn, or the Episodic Life of Sam Wells as a Super”, A.T. Greenblatt (Uncanny Magazine, May/June 2020)
“Helicopter Story”, Isabel Fall (Clarkesworld, January 2020)
“The Inaccessibility of Heaven”, Aliette de Bodard (Uncanny Magazine, July/August 2020)
“Monster”, Naomi Kritzer (Clarkesworld, January 2020)
“The Pill”, Meg Elison (from Big Girl (PM Press))
“Two Truths and a Lie”, Sarah Pinsker (Tor.com)

Best Short Story

“Badass Moms in the Zombie Apocalypse”, Rae Carson (Uncanny Magazine, January/February 2020)

“A Guide for Working Breeds”, Vina Jie-Min Prasad (Made to Order: Robots and Revolution, ed. Jonathan Strahan (Solaris))
“Little Free Library”, Naomi Kritzer (Tor.com)
“The Mermaid Astronaut”, Yoon Ha Lee (Beneath Ceaseless Skies, February 2020)
“Metal Like Blood in the Dark”, T. Kingfisher (Uncanny Magazine, September/October 2020)
“Open House on Haunted Hill”, John Wiswell (Diabolical Plots – 2020, ed. David Steffen)

Best Series

The Daevabad Trilogy, S.A. Chakraborty (Harper Voyager)
The Interdependency, John Scalzi (Tor Books)
The Lady Astronaut Universe, Mary Robinette Kowal (Tor Books/Audible/Magazine of Fantasy and Science Fiction)
The Murderbot Diaries, Martha Wells (Tor.com)
October Daye, Seanan McGuire (DAW)
The Poppy War, R.F. Kuang (Harper Voyager)

Best Related Work

Beowulf: A New Translation, Maria Dahvana Headley (FSG)
CoNZeland Fringe, Claire Rousseau, C, Cassie Hart, Adri Joy, Marguerite Kenner, Cheryl Morgan, Alasdair Stuart
FIYAHCON, L.D. Lewis–Director, Brent Lambert–Senior Programming Coordinator, Iori Kusano–FIYAHCON Fringe Co-Director, Vida Cruz–FIYAHCON Fringe Co-Director, and the Incredible FIYAHCON team
“George R.R. Martin Can Fuck Off Into the Sun, Or: The 2020 Hugo Awards Ceremony (Rageblog Edition)”, Natalie Luhrs (Pretty Terrible, August 2020)

A Handful of Earth, A Handful of Sky: The World of Octavia E. Butler, Lynell George (Angel City Press)
The Last Bronycon: a fandom autopsy, Jenny Nicholson (YouTube)

Best Graphic Story or Comic

DIE, Volume 2: Split the Party, written by Kieron Gillen and Stephanie Hans, letters by Clayton Cowles (Image Comics)
Ghost-Spider vol. 1: Dog Days Are Over, Author: Seanan McGuire, Artist: Takeshi Miyazawa and Rosi Kämpe (Marvel)
Invisible Kingdom, vol 2: Edge of Everything, Author: G. Willow Wilson, Artist: Christian Ward (Dark Horse Comics)
Monstress, vol. 5: Warchild, Author: Marjorie Liu, Artist: Sana Takeda (Image Comics)
Once & Future vol. 1: The King Is Undead, written by Kieron Gillen, illustrated by Dan Mora, colored by Tamra Bonvillain, lettered by Ed Dukeshire (BOOM! Studios)
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

Birds of Prey (and the Fantabulous Emancipation of One Harley Quinn), written by Christina Hodson, directed by Cathy Yan (Warner Bros.)



Eurovision Song Contest: The Story of Fire Saga, written by Will Ferrell, Andrew Steele, directed by David Dobkin (European Broadcasting Union/Netflix)
The Old Guard, written by Greg Rucka, directed by Gina Prince-Bythewood (Netflix / Skydance Media)
Palm Springs, written by Andy Siara, directed by Max Barbakow (Limelight / Sun Entertainment Culture / The Lonely Island / Culmination Productions / Neon / Hulu / Amazon Prime)
Soul, screenplay by Pete Docter, Mike Jones and Kemp Powers, directed by Pete Docter, co-directed by Kemp Powers, produced by Dana Murray (Pixar Animation Studios/ Walt Disney Pictures)
Tenet, written and directed by Christopher Nolan (Warner Bros./Syncopy)

Best Dramatic Presentation, Short Form

Doctor Who, “Fugitive of the Judoon”, written by Vinay Patel and Chris Chibnall, directed by Nida Manzoor (BBC)
The Expanse, “Gaugamela”, written by Dan Nowak, directed by Nick Gomez (Alcon Entertainment / Alcon Television Group / Amazon Studios / Hivemind / Just So)
She-Ra and the Princesses of Power, “Heart” (parts 1 and 2), written by Josie Campbell and Noelle Stevenson, directed by Jen Bennett and Kiki Manrique (DreamWorks Animation Television / Netflix)
The Mandalorian, “Chapter 13: The Jedi”, written and directed by Dave Filoni (Golem Creations / Lucasfilm / Disney+)
The Mandalorian, “Chapter 16: The Rescue”, written by Jon Favreau, directed by Peyton Reed (Golem Creations / Lucasfilm / Disney+)
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

Neil Clarke
Ellen Datlow
C.C. Finlay
Mur Lafferty and S.B. Divya
Jonathan Strahan
Sheila Williams

Best Editor, Long Form

Nivia Evans
Sheila E. Gilbert
Sarah Guan
Brit Hvide
Diana M. Pho
Navah Wolfe

Best Professional Artist

Tommy Arnold
Rovina Cai
Galen Dara
Maurizio Manzieri
John Picacio
Alyssa Winans

Best Semiprozine

Beneath Ceaseless Skies, ed. Scott H. Andrews
Escape Pod, editors Mur Lafferty and S.B. Divya, assistant editor Benjamin C. Kinney, 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 Brandon O’Brien, reviews and social media Brent Lambert, art director L. D. Lewis, and the FIYAH Team.
PodCastle, editors, C.L. Clark and Jen R. Albert, assistant editor and host, Setsu Uzumé, producer Peter Adrian Behraves, and the entire PodCastle team.
Uncanny Magazine, editors in chief: Lynne M. Thomas and Michael Damian Thomas, managing editor: Chimedum Ohaegbu, non-fiction editor: Elsa Sjunneson, podcast producers: Erika Ensign and Steven Schapansky
Strange Horizons, Vanessa Aguirre, Joseph Aitken, Rachel Ayers, M H Ayinde, Tierney Bailey, Scott Beggs, Drew Matthew Beyer, Gautam Bhatia, S. K. Campbell, Zhui Ning Chang, Tania Chen, Joyce Chng, Liz Christman, Linda H. Codega, Kristian Wilson Colyard, Yelena Crane, Bruhad Dave, Sarah Davidson, Tahlia Day, Arinn Dembo, Nathaniel Eakman, Belen Edwards, George Tom Elavathingal, Rebecca Evans, Ciro Faienza, Courtney Floyd, Lila Garrott, Colette Grecco, Guanani Gómez-Van Cortright, Julia Gunnison, Dan Hartland, Sydney Hilton, Angela Hinck, Stephen Ira, Amanda Jean, Ai Jiang, Sean

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Joyce-Farley, Erika Kanda, Anna Krepinsky, Kat Kourbeti, Clayton Kroh, Maureen Kincaid Speller, Catherine Krahe, Natasha Leullier, A.Z. Louise, Dante Luiz, Gui Machiavelli, Cameron Mack, Samantha Manaktola, Marisa Manuel, Jean McConnell, Heather McDougal, Maria Morabe, Amelia Moriarty, Emory Noakes, Sarah Noakes, Aidan Oatway, AJ Odasso, Joel Oliver-Cormier, Kristina Palmer, Karinthia Parker, Anjali Patel, Vanessa Rose Phin, Nicasio Reed, Belicia Rhea, Endria Richardson, Natalie Ritter, Abbey Schlanz, Clark Seanor, Elijah Rain Smith, Alyn Spector, Hebe Stanton, Melody Steiner, Romie Stott, Yejin Suh, Kwan-Ann Tan, Luke Tolvaj, Ben Tyrrell, Renee Van Siclen, Kathryn Weaver, Liza Wemakor, Aigner Loren Wilson, E.M. Wright, Vicki Xu, Fred G. Yost, staff members who prefer not to be named, and guest editor Libia Brenda with guest first reader Raquel González-Franco Alva for the Mexicanx special issue

Best Fanzine

The Full Lid, written by Alasdair Stuart, edited by Marguerite Kenner
Journey Planet, edited by Michael Carroll, John Coxon, Sara Felix, Ann Gry, Sarah Gulde, Alissa McKersie, Errick Nunnally, Pádraig Ó Méalóid, Chuck Serface, Steven H Silver, Paul Trimble, Erin Underwood, James Bacon, and Chris Garcia.
Lady Business, editors. Ira, Jodie, KJ, Renay, and Susan.
nerds of a feather, flock together, ed. Adri Joy, Joe Sherry, The G, and Vance Kotrla
Quick Sip Reviews, editor, Charles Payseur
Unofficial Hugo Book Club Blog, ed. Amanda Wakaruk and Olav Rokne

Best Fancast

Be The Serpent, presented by Alexandra Rowland, Freya Marske and Jennifer Mace
Claire Rousseau's YouTube channel, produced by Claire Rousseau
The Coode Street Podcast, presented by Jonathan Strahan and Gary K. Wolfe, Jonathan Strahan, producer
Kalanadi, produced and presented by Rachel Duke and Jen Zink, presented by Shaun Duke, Jen Zink, Alex Acks, Paul Weimer, and David Annandale.
Worldbuilding for Masochists, presented by Rowenna Miller, Marshall Ryan Maresca and Cass Morris

Best Fan Writer

Cora Buhlert
Charles Payseur
Jason Sanford
Elsa Sjunneson
Alasdair Stuart
Paul Weimer

Best Fan Artist

Iain J. Clark
Cyan Daly
Sara Felix
Grace P. Fong
Maya Hahto
Laya Rose

Best Video Game

Animal Crossing: New Horizons (Publisher and Developer: Nintendo)
Blaseball (Publisher and Developer: The Game Band)
Final Fantasy VII Remake (Publisher: Square Enix)
Hades (Publisher and Developer: Supergiant Games)
The Last of Us: Part II (Publisher: Sony Interactive Entertainment / Developer: Naughty Dog)
Spiritfarer (Publisher and Developer: Thunder Lotus)

Lodestar Award for Best Young Adult Book

Cemetery Boys, Aiden Thomas (Swoon Reads)
A Deadly Education, Naomi Novik (Del Rey)
Elatsoe, Darcie Little Badger (Levine Querido)
Legendborn, Tracy Deonn (Margaret K. McElderry/ Simon & Schuster Children's Publishing)
Raybearer, Jordan Ifueko (Amulet / Hot Key)
A Wizard's Guide to Defensive Baking, T. Kingfisher (Argyll Productions)

Astounding Award for Best New Writer

Lindsay Ellis (1st year of eligibility)
Simon Jimenez (1st year of eligibility)
Micaiah Johnson (1st year of eligibility)
A.K. Larkwood (1st year of eligibility)
Jenn Lyons (2nd year of eligibility)
Emily Tesh (2nd year of eligibility)

Hugo 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 Ellik
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

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 Bode

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]
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]
Novellette: “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]
Novellette: “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]
Novellette: “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]
Novellette: “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]
Novellette: “Eyes of Amber” by Joan D. Vinge [*Analog* Jun 1977]
Short Story: “Jeffty 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]
Novellette: “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]
Novellette: “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]
Novellette: “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]
Novellette: “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]
Novellette: “Fire Watch” by Connie Willis [*Asimov’s* Feb 1982]
Short Story: “Melancholy Elephants” by Spider Robinson [*Analog* Jun 1982]
Non-Fiction Book: *Isaac Asimov: The Foundations of Science Fiction* by James E. Gunn [Oxford, 1982]
Dramatic Presentation: *Blade Runner* (1982) [Blade Runner Partnership] screenplay by Hampton Fancher and David Peoples; directed by Ridley Scott; based on the novel *Do Androids Dream of Electric Sheep?* by Philip K. Dick
Professional Editor: Edward L. Ferman
Professional Artist: Michael Whelan

Fanzine: *Locus* ed. by Charles N. Brown
Fan Writer: Richard E. Geis
Fan Artist: Alexis Gilliland

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]
Novellette: “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 Glyer
Fan Writer: Mike Glyer
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]
Novellette: “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 Glyer
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]
Novellette: “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 Glyer
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]
Novellette: “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]
Novellette: “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 Glyer
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]
Novellette: “Schrödinger’s Kitten” by George Alec Effinger [*Omni* Sep 1988]
Short Story: “Kirinyaga” by Mike Resnick [*F&SF* Nov 1988]
Non-Fiction Book: *The Motion of Light in Water: Sex and Science Fiction Writing in the East Village 1957-1965* by Samuel R. Delany [Morrow/Arbor House, 1988]
Dramatic Presentation: *Who Framed Roger Rabbit?* (1988) [Amblin/Touchstone] screenplay by Jeffrey Price & Peter S. Seaman; directed by Robert Zemeckis; based on the novel *Who Censored Roger Rabbit?* by Gary K. Wolf
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Semi-prozine: *Locus* ed. by Charles N. Brown
Fanzine: *File 770* ed. by Mike Glyer
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]
Novellette: “Enter a Soldier. Later: Enter Another” by Robert Silverberg [*Asimov’s* Jun 1989; Time Gate, 1989]
Short Story: “Boobs” by Suzy McKee Charnas [*Asimov’s* Jul 1989]
Non-Fiction Book: *The World Beyond the Hill* by Alexei Panshin and Cory Panshin [J. P. Tarcher, 1989]
Dramatic Presentation: *Indiana Jones and the Last Crusade* (1989) [Lucasfilm/Paramount] screenplay by Jeffrey Boam; story by George Lucas and Menno Meyjes; directed by Steven Spielberg; based on characters created by George Lucas and Philip Kaufman
Professional Editor: Gardner Dozois
Professional Artist: Don Maitz
Original 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]
Novellette: “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]
Novellette: “Gold” by Isaac Asimov [*Analog* Sep 1991]
Short Story: “A Walk in the Sun” by Geoffrey A. Landis [*Asimov’s* Oct 1991]
Non-Fiction Book: *The World of Charles Addams* by Charles Addams [Knopf, 1991]
Dramatic Presentation: *Terminator 2: Judgment Day* (1991) [Carolco/Lightstorm/Pacific Western] written by James Cameron and William Wisher, Jr.; directed by James Cameron
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Original 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

Presented at 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

Presented at 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

Presented at 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

Presented at 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 Glycer
Fan Writer: Dave Langford
Fan Artist: Joe Mayhew

2001

Presented at 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
Professional Editor: Gardner Dozois
Professional Artist: Bob Eggleton
Semi-prozine: *Locus* ed. by Charles N. Brown
Fanzine: *File 770* ed. by Mike Glycer
Fan Writer: Dave Langford
Fan Artist: Teddy Harvia

2002

Presented at 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]
Novellette: “Hell Is the Absence of God” by Ted Chiang [*Starlight #3* (Tor), 2001]
Short Story: “The Dog Said Bow-Wow” by Michael Swanwick [*Asimov’s* Oct/Nov 2001]
Related Book: *The Art of Chesley Bonestell* by Ron Miller and Frederick C. Durant III with Melvin H. Schuetz [Paper Tiger, 2001]
Dramatic Presentation: *The Lord of the Rings: The Fellowship of the Ring* (2001) [New Line Cinema/The Saul Zaentz Company/WingNut Films] screenplay by Fran Walsh, Philippa Boyens, 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

Presented at 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]
Novellette: “Slow Life” by Michael Swanwick [*Analog* Dec 2002]
Short Story: “Falling onto Mars” by Geoffrey A. Landis [*Analog* Jul/Aug 2002]
Related Book: *Better to Have Loved: The Life of Judith Merrill* by Judith Merrill and Emily Pohl-Weary [Between the Lines, 2002]
Dramatic Presentation, Long Form: *The Lord of the Rings: The Two Towers* (2002) [New Line Cinema] screenplay by Fran Walsh, Philippa Boyens, Stephen Sinclair 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

Presented at 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]
Novellette: “Legions in Time” by Michael Swanwick [*Asimov’s* Apr 2003]
Short Story: “A Study in Emerald” by Neil Gaiman [*Shadows Over Baker Street* ed. by Michael Reaves 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

Presented at 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]
Novellette: “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

Presented at 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]
Novellette: “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

Presented at 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]
Novellette: “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

Presented at 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]
Novellette: “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 Glycer
Fan Writer: John Scalzi
Fan Artist: Brad W. Foster

2009

Presented at 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]
Novellette: “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

*Presented at 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

*Presented at 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

*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

Robinette 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

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*]
Novellette: “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 Glycer
Fan Writer: Mike Glycer
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*]
Novellette: “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]
Novellette: “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 Glycer
Fan Writer: Sarah Gailey
Fan Artist: Geneva Benton
Fancast: *Ditch Diggers* by Mur Lafferty and Matt Wallace

2019

*Presented at Dublin 2019
Dublin, Ireland • August 15-19*

Novel: *The Calculating Stars* by Mary Robinette Kowal (Tor)
Novella: *Artificial Condition* by Martha Wells (Tor.com publishing)
Novellette: “If at First You Don’t Succeed, Try, Try Again” by Zen Cho (B&N Sci-Fi and Fantasy Blog, 29 November 2018)
Short Story: “A Witch’s Guide to Escape: A Practical Compendium of Portal Fantasies” by Alix E. Harrow (*Apex Magazine*, February 2018)
Series: *Wayfarers* by Becky Chambers (Hodder & Stoughton / Harper Voyager)
Related Work: *Archive of Our Own*, a project of the Organization for Transformative Works
Graphic Story: *Monstress*, Volume 3: *Haven*, written by Marjorie Liu, art by Sana Takeda (Image Comics)
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)
Dramatic Presentation, Short Form: *The Good Place*: “Janet(s)” written by Josh Siegal & Dylan Morgan; directed by Morgan Sackett (NBC)
Editor, Short Form: Gardner Dozois
Editor, Long Form: Navah Wolfe
Professional Artist: Charles Vess
Semi-prozine: *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
Fanzine: *Lady Business*, editors Ira, Jodie, KJ, Renay & Susan
Fancast: *Our Opinions Are Correct*, hosted by Annalee Newitz and Charlie Jane Anders
Fan Writer: Foz Meadows
Fan Artist: Likhain (Mia Sereno)
Art Book: *The Books of Earthsea: The Complete Illustrated Edition*, illustrated by Charles Vess; written by Ursula K. Le Guin (Saga Press /Gollancz)

2020

*Presented at ConZealand
Wellington, New Zealand • July 29-August 2*

Novel: *A Memory Called Empire* by Arkady Martine (Tor; Tor UK)
Novella: *This Is How You Lose the Time War* by Amal El-Mohtar and Max Gladstone (Saga Press; Jo Fletcher Books)
Novellette: *Emergency Skin* by N.K. Jemisin (*Forward Collection* (Amazon)
Short Story: “As the Last I May Know” by S.L. Huang (Tor.com, 23 October 2019)
Series: *The Expanse* by James S. A. Corey (Orbit US;

Orbit UK)
Related Work: “2019 John W. Campbell Award Acceptance Speech” by Jeannette Ng
Graphic Story or Comic: *LaGuardia*, written by Nnedi Okorafor; art by Tana Ford; colours by James Devlin (Berger Books; Dark Horse)
Dramatic Presentation, Long Form: *The Good Place*: “*The Answer*” written by Daniel Schofield; directed by Valeria Migliassi Collins (*Fremulon/3 Arts Entertainment/Universal Television*)
Dramatic Presentation, Short Form: *The Good Place*: “Janet(s)” written by Josh Siegal & Dylan Morgan; directed by Morgan Sackett (NBC)
Editor, Short Form: Ellen Datlow
Editor, Long Form: Navah Wolfe
Professional Artist: John Picacio
Semi-prozine: *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
Fanzine: *The Book Smugglers*, editors Ana Grilo and Thea James
Fancast: *Our Opinions Are Correct*, presented by Annalee Newitz and Charlie Jane Anders
Fan Writer: Bogi Takács
Fan Artist: Elise Matthesen
Art Book: *The Books of Earthsea: The Complete Illustrated Edition*, illustrated by Charles Vess; written by Ursula K. Le Guin (Saga Press /Gollancz)

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The Long List of World Science Fiction Conventions

Number–Name–Dates (Note)	City	Site (Note)	Guest(s) (Note)	Chair (Note)	Attendance (Note)	Notes
1 - Nycon I 2-4 July 1939	New York	Caravan Hall	Frank R. Paul	Sam Moskowitz	200	Note
2 - Chicon I 1-2 Sep 1940	Chicago	Hotel Chicagoan	E. E. “Doc” Smith	Mark Reinsberg	128	Note
3 - Denvention I 4-6 Jul 1941	Denver	Shirley-Savoy Hotel	Robert A. Heinlein	Olon F. Wiggins	90	
1942-1945	(Worldcon was not held due to World War II)					
4 - Pacificon I 4-7 Jul 1946	Los Angeles	Park View Manor	A. E. Van Vogt E. Mayne Hull	Walter J. Daugherty	130	
5 - Philcon I 30 Aug-1 Sep 1947	Philadelphia	Penn-Sheraton Hotel	John W. Campbell, Jr.	Milton Rothman	200	Note
6 - Torcon I 3-5 Jul 1948	Toronto	RAI Purdy Studios	Robert Bloch (pro) Bob Tucker (fan)	Ned McKeown	200	
7 - Cinvention 3-5 Sep 1949	Cincinnati	Hotel Metropole	Lloyd A. Eshbach (pro) Ted Carnell (fan)	Don Ford	190	Note
8 - NorWesCon 1-4 Sep 1950	Portland	Multnomah Hotel	Anthony Boucher	Donald B. Day	400	Note
9 - Nolacon I 1-3 Sep 1951	New Orleans	St. Charles Hotel	Fritz Leiber	Harry B. Moore	190	
10 - Chicon II (TASFiC) 30 Aug - 1 Sep 1952	Chicago	Hotel Morrison	Hugo Gernsback	Julian C. May	870/1175	Note
11 - Philcon II (11th Worldcon) 5-7 Sep 1953	Philadelphia	Bellevue-Strafford Hotel	Willy Ley	Milton Rothman	750	Note
12 - SFCon 3-6 Sep 1954	San Francisco	Sir Francis Drake Hotel	John W. Campbell, Jr.	Lester Cole Gary Nelson	700	Note
13 - Clevelandcon 2-5 Sep 1955	Cleveland	Manger Hotel	Isaac Asimov (pro) Sam Moskowitz (mystery GoH)	Nick Falasca Noreen Falasca (Shaw)	380	Note
14 - NYCon II (NEWYORCON) 31 Aug-3 Sep 1956	New York	Biltmore Hotel	Arthur C. Clarke	David A. Kyle	850	Note
15 - Loncon I 6-9 Sep 1957	London	King’s Court Hotel	John W. Campbell, Jr.	Ted Carnell	268	Note
16 - Solacon 29 Aug-1 Sep 1958	South Gate, CA.	Alexandria Hotel	Richard Matheson	Anna S. Moffatt	322 / 601	Note
17 - Detention 4-7 Sep 1959	Detroit	Pick-Fort Shelby Hotel	Poul Anderson (pro) John Berry (fan)	Roger Sims Fred Prophet	371	Note
18 - Pittcon 3-5 Sept 1960	Pittsburgh	Penn-Sheraton Hotel	James Blish	Dirce Archer	568	Note
19 - Seacon 2-4 Sep 1961	Seattle	Hyatt House	Robert A. Heinlein	Wally Weber	300	Note
20 - Chicon III 31 Aug-3 Sep 1962	Chicago	Pick-Congress Hotel	Theodore Sturgeon	Earl Kemp	730 / 830	Note
21 - Discon I 31 Aug-2 Sep 1963	Washington, DC	Statler-Hilton Hotel	Murray Leinster	George Scithers	600	Note

Number–Name–Dates (Note)	City	Site (Note)	Guest(s) (Note)	Chair (Note)	Attendance (Note)	Notes
22 - Pacificon II 4-7 Sep 1964	Oakland	Hotel Leamington	Leigh Brackett (pro) Edmond Hamilton (pro) Forrest J Ackerman (fan)	J. Ben Stark Al haLevy	523	Note
23 - Loncon II 27-30 Aug 1965	London	Mount Royal Hotel	Brian W. Aldiss	Ella Parker	350	Note
24 - Tricon 1-5 Sep 1966	Cleveland	Sheraton-Cleveland	L. Sprague de Camp	Ben Jason Howard DeVore Lou Tabakow	850	Note
25 - NyCon3 31 Aug-4 Sep 1967	New York	Statler-Hilton Hotel	Lester del Rey (pro) Bob Tucker (fan)	Ted White Dave Van Arnam	1500	Note
26 - Baycon 29 Aug-2 Sep 1968	Oakland	Hotel Claremont	Philip Jose Farmer (pro) Walter J. Daugherty (fan)	Bill Donaho Alva Rogers J. Ben Stark	1430	Note
27 - St. Louiscon 28 Aug-1 Sep 1969	St. Louis	Chase-Park Plaza	Jack Gaughan (pro) Eddie Jones (fan)	Ray Fisher Joyce Fisher (Katz)	1534	Note
28 - Heicon ‘70 20-24 Aug 1970	Heidelberg, DE	Heidelberg Stadthalle	E. C. Tubb (UK) Robert Silverberg (US) Herbert W. Franke (Germany) Elliot K. Shorter (fan)	Manfred Kage	620	Note
29 - Noreascon I 2-6 Sep 1971	Boston	Sheraton-Boston Hotel	Clifford D. Simak (pro) Harry Warner, Jr. (fan)	Tony Lewis	1,600 / 2,078	Note
30 - L.A.Con I 1-4 Sep 1972	Los Angeles	International Hotel	Frederik Pohl (pro) Buck & Juanita Coulson (fan)	Charles Crayne Bruce Pelz	2007	Note
31 - Torcon II 31 Aug-3 Sep 1973	Toronto	Royal York Hotel	Robert Bloch (pro) William Rotsler (fan)	John Millard	2900	Note
32 - Discon II 29 Aug-2 Sep 1974	Washington, DC	Sheraton Park Hotel	Roger Zelazny (pro) Jay Kay Klein (fan)	Jay Haldeman Ron Bounds	3587	Note
33 - Aussiecon One 14-17 Aug 1975	Melbourne	Southern Cross Hotel	Ursula K. Le Guin (pro) Susan Wood (fan) Mike Glicksohn (fan) Donald Tuck (Australian)	Robin Johnson	606	Note
34 - MidAmeriCon 2-6 Sep 1976	Kansas City, MO	Radisson Muehlebach Hotel Phillips House	Robert A. Heinlein (pro) George Barr (fan)	Ken Keller	3,014 / 4,200	Note
35 - SunCon 2-5 Sep 1977	Miami Beach	Hotel Fontainebleau	Jack Williamson Robert A. Madle (fan)	Don Lundry	3240	Note
36 - IguanaCon II 30 Aug-4 Sep 1978	Phoenix	Hyatt Regency, Adams House Phoenix Convention Center & Symphony Hall	Harlan Ellison (pro) Bill Bowers (fan)	Tim Kyger	4700	Note
37 - Seacon ‘79 23-26 Aug 1979	Brighton, UK	Metropole Hotel	Brian Aldiss (UK) Fritz Leiber (US) Harry Bell (fan)	Peter Weston	3114	Note
38 - Noreascon Two 29 Aug-1 Sep 1980	Boston	Sheraton-Boston Hotel Hynes Civic Auditorium	Damon Knight (pro) Kate Wilhelm (pro) Bruce Pelz (fan)	Leslie Turek	5850	Note

Number–Name–Dates (Note)	City	Site (Note)	Guest(s) (Note)	Chair (Note)	Attendance (Note)	Notes
39 - Denvention Two 3-7 Sep 1981	Denver	Denver Hilton Hotel Curriqan Convention Center Exhibition Hall and Arena	Clifford D. Simak (pro) C. L. Moore (pro) Rusty Hevelin (fan)	Suzanne Carnival Don C. Thompson	3,725 / 4,542	Note
40 - Chicon IV 2-6 Sep 1982	Chicago	Hyatt Regency Chicago	A. Bertram Chandler (pro) Frank Kelly Freas (pro) Lee Hoffman (fan)	Ross Pavlac Larry Propp	4275	Note
41 - ConStellation 1-5 Sep 1983	Baltimore	Baltimore Convention Centre	John Brunner (pro) David A. Kyle (fan)	Michael Walsh	6400	Note
42 - L.A.con II 30 Aug-3 Sep 1984	Anaheim	Anaheim Hilton Anaheim Convention Center	Gordon R. Dickson (pro) Dick Eney (fan)	Craig Miller Milt Stevens	8,365 / 9,282	Note
43 - Aussiecon Two 22-26 Aug 1985	Melbourne	Southern Cross, Victoria, and Sheraton Hotels	Gene Wolfe (pro) Ted White (fan)	David Grigg	1599	Note
44 - ConFederation 28 Aug-1 Sep 1986	Atlanta	Marriott Marquis Atlanta Hilton Hyatt Regency Atlanta	Ray Bradbury Terry Carr (fan)	Penny Frierson Ron Zukowski	5811	Note
45 - Conspiracy '87 27 Aug-1 Sep 1987	Brighton, UK	Metropole Hotel Brighton Conference Centre	Doris Lessing (UK) Alfred Bester (US) Arkady Strugatsky (USSR) Boris Strugatsky (USSR) Jim Burns (artist) Ray Harryhausen (film) Joyce & Ken Slater (fan) David Langford (special fan)	Paul Oldroyd	4,009 / 5,425	Note
46 - Nolacon II 1-5 Sep 1988	New Orleans	Marriott, Sheraton, and International Hotels New Orleans Municipal Auditorium	Donald A. Wollheim Roger Sims (fan)	John H. Guidry	5300	Note
47 - Noreascon 3 31 Aug-4 Sep 1989	Boston	Hynes Convention Center Sheraton-Boston Hotel, Hilton Hotel, Park Plaza Hotel	Andre Norton (pro) Ian & Betty Ballantine (pro) The Stranger Club (fan)	Mark L. Olson	6,837 / 7,795	Note
48 - ConFiction 23-27 Aug 1990	The Hague	Netherlands Congress Centre	Harry Harrison Wolfgang Jeschke Joe Haldeman Andrew Porter (fan)	Kees van Toorn	3580	Note
49 - Chicon V 29 Aug-2 Sep 1991	Chicago	Hyatt Regency Chicago	Hal Clement (pro) Martin H. Greenberg (pro) Richard Powers (pro) Jon & Joni Stopa (fan)	Kathleen Meyer	5661	Note
50 - MagiCon 3-7 Sep 1992	Orlando	Orange County Convention and Civic Center The Peabody Hotel The Clarion Hotel	Jack Vance (pro) Vincent Di Fate (artist) Walter A. Willis (fan)	Joe Siclari	5,319 / 6,368	Note

Number–Name–Dates (Note)	City	Site (Note)	Guest(s) (Note)	Chair (Note)	Attendance (Note)	Notes
51 - ConFrancisco 2-6 Sep 1993	San Francisco	Moscone Convention Center ANA Hotel Parc Fifty Five Nikko Hotel	Larry Niven Alicia Austin Tom Digby Jan Howard Finder Mark Twain (Dead GoH)	David W. Clark	6,602 / 7,725	Note
52 - ConAdian 1-5 Sep 1994	Winnipeg	Winnipeg Convention Centre Crowne Plaza, Place Louis Riel, and Sheraton	Anne McCaffrey (pro) George Barr (artist) Robert Runte (fan)	John Mansfield	3570	Note
53 - Intersection 24-28 Aug 1995	Glasgow	Scottish Exhibition and Conference Centre Moat House, Crest, and Central Hotels	Samuel R. Delany (writer) Gerry Anderson (media) Les Edwards (artist) Vincent Clarke (fan)	Vincent Docherty Martin Easterbrook	4,173/ 6,524	Note
54 - L.A.con III 29 Aug-2 Sep 1996	Anaheim	Anaheim Convention Center Anaheim Hilton Anaheim Marriott	James White (writer) Roger Corman (media) Elsie Wollheim (special) Takumi & Sachiko Shibano (fan)	Mike Glycer	6703	Note
55 - LoneStarCon 2 28 Aug-1 Sep 1997	San Antonio	Henry B. Gonzales Convention Center Marriott Rivercenter Marriott Riverwalk	Algis Budrys (pro) Michael Moorcock (pro) Don Maitz (artist) Roy Tackett (fan)	Karen Meschke	4,634 / 5,614	Note
56 - BucConeer 5-9 Aug 1998	Baltimore	Baltimore Convention Center Lord Baltimore Hilton Towers Marriott Harbor Place The Holiday Inn Omni Inner Harbor	C. J. Cherryh Milton A. Rothman Stanley Schmidt Michael Whelan J. Michael Straczynski (special)	Peggy Rae Pavlat (Sapientza)	6572	Note
57 - Aussiecon Three 2-6 Sep 1999	Melbourne	World Congress Center Centra Hotel	George Turner (pro) Greg Benford (pro) Bruce Gillespie (fan) J. Michael Straczynski (special)	Perry Middlemiss	1,548 / 2,872	Note
58 - Chicon 2000 31 Aug-4 Sep 2000	Chicago	Hyatt Regency Chicago Fairmont Hotel Swissôtel	Ben Bova (author) Bob Eggleton (artist) Jim Baen (editor) Bob & Anne Passovoy (fan)	Tom Veal	5,794 / 6,574	Note
59 - The Millennium Philcon 30 Aug-3 Sep 2001	Philadelphia	Pennsylvania Convention Center Philadelphia Marriott Hotel	Greg Bear (author) Stephen Youll (artist) Gardner Dozois (editor) George Scithers (fan)	Todd Dashoff	4,840 / 6,269	Note
60 - ConJosé 29 Aug-2 Sep 2002	San Jose	McEnery Convention Center, San Jose Civic Auditorium, Fairmont Hotel, Hilton Hotel, Crowne Plaza Hotel	Vernor Vinge (author) David Cherry (artist) Bjo & John Trimble (fan) Ferdinand Feghoot (imaginary)	Tom Whitmore Kevin Standlee	5,162 / 5,916	Note

Number–Name–Dates (Note)	City	Site (Note)	Guest(s) (Note)	Chair (Note)	Attendance (Note)	Notes
61 - Torcon 3 28 Aug-1 Sep 2003	Toronto	Metro Toronto Convention Centre Royal York Hotel	George R. R. Martin (author) Frank Kelly Freas (artist) Mike Glycer (fan) Robert Bloch (GoHst of Honor)	Peter Jarvis	3,834 / 4,986	Note
62 - Noreascon 4 2-6 Sep 2004	Boston	Hynes Convention Center Sheraton Boston Hotel Boston Marriott Copley Place	Terry Pratchett (pro) William Tenn (pro) Jack Speer (fan) Peter Weston (fan)	Deb Geisler	6,008 / 7,485	
63 - Interaction 4-8 Aug 2005	Glasgow	Scottish Exhibition and Conference Centre (SECC) Glasgow Moat House Hotel, Hilton Glasgow	Greg Pickersgill Christopher Priest Robert Sheckley Lars-Olov Strandberg Jane Yolen	Vincent Docherty Colin Harris	4,115 / 5,202	Note
64 - L.A.con IV 23-27 Aug 2006	Anaheim	Anaheim Convention Center Anaheim Hilton Anaheim Marriott	Connie Willis (author) James Gurney (artist) Howard DeVore (fan) Frankie Thomas (special)	Christian B. McGuire	5,738 / 6,291	Note
65 - Nippon 2007 30 Aug-3 Sep 2007	Yokohama	Pacifico Yokohama	Sakyo Komatsu (author) David Brin (author) Takumi Shibano (fan) Yoshitaka Amano (artist) Michael Whelan (artist)	Hiroaki Inoue	3,348 / 5,149	
66 - Denvention 3 6-10 Aug 2008	Denver	Sheraton Colorado Convention Center	Lois McMaster Bujold (pro) Rick Sternbach (artist) Tom Whitmore (fan) Kathy Mar (special music) Robert A. Heinlein (ghost)	Kent Bloom	3,752 / 4,854	Note
67 - Anticipation 6-10 Aug 2009	Montreal	Palais des congrès de Montréal	Neil Gaiman (pro) Elisabeth Vonarburg (pro) Taral Wayne (fan) David Hartwell (editor) Tom Doherty (publisher)	René Walling Robbie Bourget	3,925 / 4,499	Note
68 - Aussiecon 4 2-6 Sep 2010	Melbourne	Melbourne Convention & Entertainment Centre (MCEC)	Kim Stanley Robinson Robin Johnson Shaun Tan	Perry Middlemiss Rose Mitchell	2,101 / 3,462	
69 - Renovation 17-21 Aug 2011	Reno	Reno-Sparks Convention Center Atlantis Hotel Peppermill Hotel	Ellen Asher Tim Powers Charles N. Brown Boris Vallejo	Patty Wells	4,112 / 5,526	Note
70 - Chicon 7 30 Aug-3 Sep 2012	Chicago	Hyatt Regency Chicago	Mike Resnick (author) Peggy Rae Sapienza (fan) Story Musgrave (astronaut) Jane Frank (agent) Rowena Morrill (artist)	Dave McCarty	4,743 / 6,197	Note

Number–Name–Dates (Note)	City	Site (Note)	Guest(s) (Note)	Chair (Note)	Attendance (Note)	Notes
71 - LoneStarCon 3 29 Aug-2 Sep 2013	San Antonio	Henry B. Gonzales Convention Center Marriott Rivercenter Marriott Riverwalk	Ellen Datlow James Gunn Willie Siro Norman Spinrad Darrell K. Sweet	Randall Shepherd	4,832 / 6,130	Note
72 - Loncon 3 14-18 Aug, 2014	London	ExCeL London	Iain M Banks John Clute Malcolm Edwards Chris Foss Jeanne Gomoll Robin Hobb Bryan Talbot	Steve Cooper Alice Lawson	6,946 / 10,718	Note
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	Note
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	Note
75 - Worldcon 75 9-13 Aug 2017	Helsinki	Helsinki Expo and Convention Centre Holiday Inn Messukeskus	John-Henri Holmberg Nalo Hopkinson Johanna Sinisalo Claire Wendling Walter Jon Williams	Jukka Halme	7,949 / 9,634	Note
76 - Worldcon 76 in San Jose 16-20 Aug 2018	San Jose	San Jose McEnery Convention Center San Jose Marriott Hilton San Jose	Frank Hayes Edgar Pangborn Sandy and Pierre Pettinger John Picacio Spider Robinson Bob Wilkins Chelsea Quinn Yarbro	Kevin Roche	4,804 / 8,033	Note
77 - Dublin 2019 15-19 Aug 2019	Dublin	Convention Centre Dublin Odeon Point Square Gibson Hotel	Bill and Mary Burns Diane Duane Ginjer Buchanan Ian McDonald Jocelyn Bell Burnell Steve Jackson	James Bacon	6,525 / 8,430	
78 - ConZealand 29 Jul-2 Aug 2020	Wellington	Virtual	Mercedes Lackey and Larry Dixon Greg Broadmore Rose Mitchell	Norman Cates Kelly Buehler	1,847 / 4,624	Note
79 - DisCon III 15-19 Dec 2021	Washington, DC	Onmi Shoreham	Nancy Kress John Harris Ben Yalow	Mary Robinette Kowal		Note
80 - Chicon 8 1-5 Sep 2022	Chicago	Hyatt Regency Chicago	Charles de Lint (Author) Erle Korshak (First Fandom) Floyd Norman (Artist) Edie Stern and Joe Siclari (Fan)	Helen Montgomery		Note

List Courtesy of WSFS

Notes on the Long List of World Science Fiction Conventions

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 numbers: how many paying members actually attended the Worldcon and how many total members there were.

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).

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 Claeson, PhD was Vice-Chairman.

Isaac Asimov was Toastmaster.

1954 – SFCon

Though SFCon and Westercon shared the hotel and con chairs, Westercon was held on Friday, September 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 Yarbrow 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 (Convention) 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.

Fred Duarte, a Vice-Chair of LoneStarCon 2, was the first Latinx Vice-Chair of a Worldcon.

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 (Convention).

Artist GoH Frank Kelly Freas did not attend.

Spider Robinson was Toastmaster.

2005 – Interaction

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



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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 will be 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 Weiskopf, 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 will also have Malka Older and Sheree Renée Thomas as special guests.

2022 – Chicon 8

Annalee Newitz and Charlie Jane Anders will be Toastmasters.

Produced by the WSFS Long List Committee
www.smofinfo.com/LL/index.html

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In Memoriam 2020-2021

2020

Joanna Cole (1944–2020), Author
Carl Gafford (1953–2020), Editor
Glen Warmingier (1957–2020), Fan
Glenn Chambers (d. 2020), Fan
Robert Martin (1948–2020), Editor
Susan Sizemore (1951–2020), Author
Brian N. Ball (1932–2020), Author
Dave Ivey (1950–2020), Fan, Costumer
Gillian White (1945–2020), Author
Ro Nagey (1953–2020), Fan
Emily Hunter (1970–2020), Fan
Lizzie Sanders (1950–2020), Artist
Roberta Pournelle (Roberta Isdell), (1936–2020), Wife of Jerry Pournelle
Susan Ellison (Susan Toth), (d. 2020), Wife of Harlan Ellison
Pete Hamill (1935–2020), Author
Max Helfant (Mindy Helfant), (d. 2020), Costumer
P. M. Griffin (1947–2020), Author
Andrei Moscovit (Igor Markovich Efrimov), (1937–2020), Author, Publisher
P. J. Beese (1946–2020), Author
Elaine Moss (Elaine Levy), (1924–2020), Author, Librarian, Reviewer
Svetozar Obradović (1950–2020), Author
John Bangsund (1939–2020), Fan
Rolf Gohs (1933–2020), Artist
André-Paul Duchâteau (1925–2020), Author
Jean Rosenthal (1923–2020), Publisher
Althea Braithwaite (1940–2020), Author, Illustrator
Neil Kaden (1954–2020), Fan
Randall Kenan (1963–2020), Author
Bo Stenfors (1928–2020), Fan
Thomas RP Mielke (1940–2020), Author
Martin McKenna (1969–2020), Illustrator, Artist
Michael Bernander (1959–2020), Fan
Bart Bush (James Barton Bush), (1951–2020), Comic Store Owner
Jim Jamns (d. 2020), Artist
Carl-Henning Wijkmark (1934–2020), Author
Bob Fujitani (1921–2020), Artist
Phil Ware (1958–2020), Fan

Bruce G. Albrecht (1957–2020), Fan
Gene Reed (Edward Eugene Reed), (1952–2020), Comics Fan
Naomi Pardue (1961–2020), Filker
Ranco Maria Ricci (1937–2020), Publisher
Diana Rigg (1938–2020), Actress
Bob Laurent (d. 2020), Filk Publisher
Mike Eber (1977–2020), Fan
Terry Goodkind (1948–2020), Author
John J. Myers (1941–2020), Author
Lindy Laurent (Lindy Sears), (1956–2020), Fan
Robert Eighteen-Bisang (1947–2020), Academic, Editor
Chandler Rice (1962–2020), Comics Fan
David Gale (1955–2020), Editor
Lian Koh (1955–2020), Fan
Janet Freer (1931–2020), Agent
Stephen Prickett (1939–2020), Academic
Chris Meadows (1973–2020), Author
Tom Maschler (1933–2020), Publisher
Gordon Woodcock (1933–2020), Author, Engineer
Jill Paton Walsh (1937–2020), Author
Alex Varenne (1939–2020), Author
Karen Babcock (1964–2020), Fan, Editor
Len Lakofka (1944–2020), Game Designer, Author
Dick Lupoff (1935–2020), Author, Hugo Winner, Publisher
Miriam Lloyd (Miriam Dyches), (d. 2020), Fan, Editor, Publisher
Jan Myrdal (1927–2020), Author, Editor, Reviewer
Jan Applebaum (Jeffrey Applebaum), (1952–2020), Fan
Rachel Caine (Roxanne Conrad, Roxanne Longsrreet, and Julie Fortune), (1962–2020), Author
Sean Connery (1930–2020), Actor, Oscar Winner
Debra Doyle (1952–2020), Author
Jeanette Gugler (Theodora von Schmidtingwald), (1955–2020), Fan
Kay McCauley (d. 2020), Agent
Keith Newstead (1956–2020), Artist
John S. Walker (1975–2020), Fan
Michael Z. Hobson (1936–2020), Publisher

Ogre Henderson (d. 2020), Fan
Amy Carpenter (1959–2020), Fan, Bookseller
Jael (Jael Ashton), (1937–2020), Artist
M. A. Foster (1939–2020), Author
Hayford Peirce (1942–2020), Author
Sten Andersson (1951–2020), Author, Translator
Sture Hellström (Sture Sedolin), (1941–2020), Fan, Publisher
Yasumi Kobayashi (1962–2020), Author
David Prowse (1935–2020), Actor
Ben Bova (1932–2020), Publisher, Editor, Author, Hugo Winner, SFWA President, Worldcon GoH
Richard C. West (1944–2020), Academic, Editor
David Burton (d. 2020), Fan, Publisher
Alison Lurie (1926–2020), Author, Editor
Phyllis Eisenstein (1946–2020), Author
Walter Hooper (1931–2020), Academic, Editor
Franklyn Searight (1935–2020), Author
John Philpott (1944–2020), Fan
David Syber (d. 2020), Bookseller
Dave Galanter (1969–2020), Author
Jaroslav Mostecký (1963–2020), Author
Parnell Hall (1944–2020), Author
Mary Hanson-Roberts (d. 2020), Fan Artist
David Ashford (1941–2020), Comics Historian, Actor
Jeremy Bulloch (1945–2020), Actor
David Mruz (1951–2020), Comics Fan, Publisher
Roman Arbitman (Rustam Katz), (1960–2020), Author
Kevin Evans (d. 2020), Author
James E. Gunn (Edwin James), (1923–2020), Author, SFWA Grand Master, Science Fiction Hall of Fame, Hugo Winner, Worldcon GoH
Guy N. Smith (1939–2020), Author
Ron Weighell (1950–2020), Author, Editor
David Britton (1945–2020), Author, Editor, Bookseller
Jackie Cassada (1949–2020), Game Designer, Author
Dieter Steinseifer (1941–2020), Fan, Editor, Publisher
Carter Stevens (Mal Worob), (1944–2020), Fan, Filmmaker
Anton Strout (1970–2020), Author
Bob Ahrens (1952–2020), Fan, Filker
Brian Jordan (1942–2020), Fan

.....**2021**.....

Jarod Nandin (d. 2021), Fan
Christopher Little (1941–2021), Agent
Carlos Rasch (Igor Iggensen), (1932–2021), Author

Peter J. Greenwood (1962–2021), Fan, Archivist, Actor
Olle Sahlin (1956–2021), Fan, Translator
John Lutz (1939–2021), Author
Timothy Lane (1951–2021), Fan, Publisher
Lail Hernandez (1949–2021), Author, Daughter of Artist Virgil Finlay
Storm Constantine (1956–2021), Author, Publisher
Mary Elizabeth Sheridan (1938–2021), Clarion Administrator
Robert Suryan (1950–2021), Fan
Mira Furlan (1955–2021), Actor
Kathleen Ann Goonan (1952–2021), Author
Darroll Pardoe (1943–2021), Fan, Editor
Jeffrey Dempsey (d. 2021), Publisher, Editor
Robert Deckert (1935–2021), Fan, Husband of Author Alma Alexander
Aiki Flinthart (d. 2021), Author, Editor
Michael G. Adkisson (1955–2021), Author, Editor
Jan Price (d. 2021), Fan
Ina Shorrock (1928–2021), Fan
Rowena Morrill (1944–2021), Artist, Worldcon GoH
Bill Titcombe (d. 2021), Comics Artist
George Mandel (1920–2021), Comics Artist, Author
Dave Nalle (1959–2021), Game Designer, Editor, Publisher
Yvonne Rousseau (1945–2021), Fan, Author
Wanda June Alexander (d. 2021), Fan, Editor
Catherine Belsey (1940–2021), Academic
Don Lundry (1936–2021), Fan, Worldcon Chair
Walter Smyrniw (1934–2021), Academic, Publisher
Si Spencer (1961–2021), Comics Writer, Script Doctor
David G. Barnett (d. 2021), Author, Editor, Publisher
Meloney Crawford Chadwick (1955–2021), Comics Editor
Morgan Ellis (1978–2021), Game Designer
Dean Morrissey (1951–2021), Artist
Staffan Mossige-Norheim (1962–2021), Fan, Musician
Frank Thorne (1930–2021), Comics Artist
Norton Juster (1929–2021), Author
Ian Penman (1950–2021), Fan, Publisher
Jim Webbert (d. 2021), Fan
Steve Lines (d. 2021), Author, Musician, Editor
Beverly Cleary (1916–2021), Author
Leo Kindt (1944–2021), Fan
Sylvain St-Pierre (1956–2021), Fan, Costumer

Trisha Captain (Patricia O’Neil), (d. 2021), Fan
Penny Frierson (1941–2021), Fan, Publisher, Worldcon Chair
Joye Murchison Kelly (Joye Hummel), (1924–2021), Comics Writer
Ad Oosterling (1963–2021), Fan, Bookseller
Margaret Wander Bonanno (Rick North), (1950–2021), Author
John Pelan (1957–2021), Editor, Publisher, Author
Louis REXing (d. 2021), Game Designer
Jay Kingston (1960–2021), Fan
Robin Wood (1953–2021), Artist
Charlie S. Williams (C. S. Williams), (1924–2021), Fan, Author
Michael Collins (1930–2021), Apollo Astronaut
Therri Moore (1954–2021), Fan
John Paul Leon (1972–2021), Comics Artist
Richard Halliwell (1959–2021), Game Designer
Kentaro Miura (1966–2021), Manga Creator
Jan Stirling (1950–2021), Author, Wife of Author S. M. Stirling
Marvin Kaye (1938–2021), Author, Editor
Jim Rittenhouse (1957–2021), Fan
Don Sakers (1958–2021), Author, Editor, Reviewer
David Anthony Kraft (1952–2021), Comics Writer, Publisher
Marty Helgesen (1938–2021), Fan, Publisher
Gary Compton (d. 2021), Publisher
Bob Brown (d. 2021), Bookseller
Michael S. Hakulin, Sr. (1943–2021), Fan
Michelle Zellich (d. 2021), Fan, Worldcon Chair
Andrew Hackard (d. 2021), Game Designer
Al Bouchard (1956–2021), Fan, Publisher
Bob Haberfield (1938–2021), Artist
Rias Nuninga (1952–2021), Fan, Author
C. Dean Andersson (Asa Drake), (d. 2021), Author
Johnny “Bucky” Buckhanan (1970–2021), Fan
Richard Donner (d. 2021), Producer, Director, Hugo Winner
Roslee Orndorff (1958–2021), Fan
Colleen Savitzky (1958–2021), Filker
Sid Altus (1949–2021), Fan, Publisher
Joe McKinney (1968–2021), Author, Editor
Paul Alexander (1937–2021), Artist
Judi B. Castro (1963–2021), Author, Wife of Author Adam-Troy Castro
William F. Nolan (1928–2021), Author, SFWA Author Emeritus
Stephen Hickman (1949–2021), Artist, Hugo Winner

Rick Boatright (1955–2021), Author
Patricia Kennealy-Morrison (1946–2021), Author
Henri Vernes (Charles-Henri-Jean Dewisme), 1918–2021), Author
Ed Meskys (1936–2021), Fan, Publisher, Hugo Winner
Jim Lesniak (d. 2021), Comics Fan, Comics Collector
Robert Moyer (d. 2021), Costumer
Leo Baggins (Leo d’Entrement), (d. 2021), Costumer, Author
Elizabeth Anne Hull (1937–2021), Editor
Dana MacDermott (1945–2021), Costumer
Mary Smith (Folly), (d. 2021), Filker
Alistair Durie (1944–2021), Fan, Collector
Bruce Briant (d. 2021), Costumer
Caitlin Bestler (Chip Bestler), (d. 2021), Fan
Lorna Toolis (1952–2021), Editor, Librarian
Steve Perrin (1946–2021), Fan, Game Designer
Denise Lee (Denise Tyler), (d. 2021), Author
Mary Osmanski (Mary Kayser, Mary of Montevale), (d. 2021), Fan
Erle Korshak (1923–2021), Fan, Publisher, Worldcon Chair, Worldcon GoH
Ed Buckley (d. 2021), Artist
L. Neil Smith (1946–2021), Author
Genie DeModica (1948–2021), Fan
Carol Carr (1938–2021), Fan, Author, Wife of Author Terry Carr
Sue Edmunds (d. 2021), Costumer
Joe Maraglino (1954–2021), Fan, Publisher
Charlie Williams (d. 2021), Fan, Comic Store Owner
Judith Hanna (d. 2021), Fan, Publisher, Reviewer
Lois Ray (d. 2021), Fan
Susan Abel Sullivan (d. 2021), Author
Bill Grush (d. 2021), Fan, Bookseller
Carol Flynt (C. Flynt), (d. 2021), Filker, Author
Peter Adam Salomon (1967–2021), Author
Mary Kay Kare (c.1954–2021), Fan, Editor
Langdon Jones (1942–2021), Author, Editor
Douglas Barbour (1940–2021), Academic
Terry Kevin Amthor (1958–2021), Game Designer
Sandi Lopez (1948–2021), Fan
Lou Antonelli (1953–2021), Author
Bruce Adelsohn (d. 2021), Filker
Sally Gwylan (d. 2021), Author

Compiled by Steven H. Silver



DisCon III

.....*Autographs & Memories*



DisCon III

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