

# PROGRESS REPORT #3



a bid for the 73<sup>rd</sup>  
World Science Fiction Convention  
Spokane, Washington  
August 19-23, 2015

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The Spokane in 2015 Worldcon Bid is organized under the auspices of the  
Seattle Westercon Organizing Committee ("SWOC").



*The wheel within the wheels  
The time of all timelines  
The end of all beginnings  
Down follows the end of days*

# WESTERCON 65

## "CONCLUSION"

Seattle • July 5-8, 2012

author guest: Robin Hobb  
artist guests: Frank & Brianna Wu  
science guest: Art Bozlee  
lan guest: Chaz Boston Baden  
filk guests: Vixy & Tony

<http://westercon65.org>  
[info@westercon65.org](mailto:info@westercon65.org)

*Westercon 65 'Conclusion' is a Seattle Westercon Organizing Committee ('SWOC') event.*

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**The 70<sup>th</sup> World Science Fiction Convention**

# **CHICON 7**

**August 30 - September 3, 2012**

**Chicago, Illinois**

**Author Guest of Honor**

**MIKE RESNICK**

**Fan Guest of Honor**

**PEGGY RAE SAPIENZA**

**Artist Guest of Honor**

**ROWENA MORRILL**

**Agent Guest of Honor**

**JANE FRANK**

**Astronaut Guest of Honor**

**STORY MUSGRAVE**

**Toastmaster**

**JOHN SCALZI**

**PROGRESS REPORT 3**

[www.chicon.org](http://www.chicon.org)

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Chicon Special!  
No elevator waiting!!

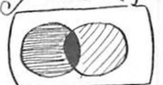


Chicon à son goût

**Ingenious scheme to conquer capitalist convention!**

1. Fans use my Super-Express Elevator
2. They drop straight down shaft — no waiting!
3. Fans spend Chicon screaming in pit under hotel!
4. Nefarious outcome — I get all the chocolate in Consuite!

Only 500 Kopecks

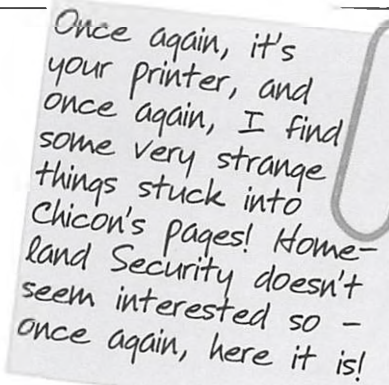


WE ACCEPT KARL MARX CARD

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## FOR EYES ONLY OF FEARLESS LEADER

Third report from Isaac Yudevich  
on plans for the launch of the Chicon 7 mission



Once again, it's  
your printer, and  
once again, I find  
some very strange  
things stuck into  
Chicon's pages! Home-  
land Security doesn't  
seem interested so -  
once again, here it is!

Dear Comrade!

I roughed up informers to get this information, but I now learned the location of Chicon 7 launch facility.

Near where the Chicago River should flow into Lake Michigan, but flows away because Chicagoans meddle with everything, there are two towers connected by walkway.

From outside, these towers look like regular office block or hotel, but I got inside (see, please, attached receipts for reloadable poisoned umbrella) and discovered that these structures are not what they seem.

Western tower is 36 storeys big and filled with rooms housing busy rocket scientists hunched over abaci working on trajectories. Although to casual observer it looks like they are working to launch the crew of Chicon 7 into space, it is clear this is pretext for launching missile attack on mother land.

Eastern tower is 34 storeys big and houses massive missile silo, ostensibly for Chicon 7 manned rocket, but as clearly to be used in imminent attack, which we must assume will take place between August 30 and September 3, 2012, the announced dates for Chicon 7 mission. Placement of this tower is clever. It overlooks Lake Michigan and if something goes wrong (see, please, attached receipts for sabotage equipment, and don't question HDTV, is really necessary) rocket would either crash into lake or possibly destroy Benton Harbor, Michigan, neither would cause much distress.

Towers are only the start, for there is veritable warren of underground tunnels to hide in which would appear at first glance to be impervious to retaliatory strike. These tunnels are filled with large congregating spaces for staff as well as commissaries, shops, and other useful places allowing members of Chicon support team to survive without contact with outside world for substantial period of time. There are rumors of a tribe of kobalds making their home in these tunnels, but nothing has yet been proven.

--Your obedient **Isaac**

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# FROM THE CHICON CHAIRMAN

*Dave McCarty*

Well now, welcome to 2012. If you're John Cusack or a Mayan, it's a very scary time. For our staff, it's an exciting one. OK, a bit daunting as well because you're always a bit nervous when planning your ultimate party. Will folks be there? Will they have fun? Am I wearing the right shoes? OK, that last one is completely not me, but I see it in a few folks' faces and I know the thought is there.

The folks that are old hands at this will surely know this, but for the folks that are infrequent or even new to Worldcon, there's some sharing I want to do. These progress reports are full of *what* we are planning to do, and yes, we have plans of all kinds ranging from "fun" to "insanely cool." What's sometimes not so clear to newer folks is why...or at least the "why" for a lot of us. Yes, there's a shared love of science fiction that runs through the event, however, something that's at least as important is the sense of community and friendship. You want to know the *really* cool part? We have hundreds of authors and artists and all manner of professionals in the field as well and *they* are also part of the community and our friends. The pros at Worldcon are not only on panels or behind tables where you wait in a line to get a minute with them to sign something or talk to for a second. They're out and about with us, in the audience as well as on the panels, at the bar, in the parties. It's an eye-opening moment when it finally sinks in that these people that you have your fan-crush on (and we all have our own lists for that) are themselves fans just like you. Each year at Worldcon, our community reconnects with its parts from all over the globe while we meet up with old friends and make a few new ones.

Purely through my connection to the Worldcon community, I have made friends in hundreds of cities around the globe and that's true for many of us. This is why you'll see such a premium placed not only on places to hold panels and presentations and other things really cool...but also places to sit and chat and be social. Worldcons are not just something to attend and see; this is a participatory experience. By the end of the convention, when you look back at it, you will likely find that you had at least as much fun in things you found or created yourself as anything the convention planned and set up in advance. I don't think is a failing on our part, it's actually our goal. If we do our job right, what you'll find is an excellent place filled with lots of things you'll be interested in seeing and doing. There will also be hundreds of other people interested in seeing and doing the same things. As you meet those folks, you'll find the brothers and sisters you didn't know you had and those connections you build will open up whole new avenues of fun that there's no way to plan for.

We'll do our part, we'll set up wonderful space for folks to have fun in with hundreds of choices for things to join in on. All that's required of you to take your experience from "fun" to "magical" is a little bravery and willingness to say hello and introduce yourself to the people you meet. Everyone at Worldcon was new there once. We all know what it can be like to be the new fresh face, even me.

*Dave McCarty, Chairman, 70th World Science Fiction Convention*

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## SPECIAL ANNOUNCEMENT

One randomly selected member of Chicon 7 will receive an invitation for themselves and a guest to attend the Hugo Award Nominee Reception, the Hugo Losers' Party, and receive premier seating for the Hugo Awards ceremony. To be eligible for the drawing, you must have a Chicon 7 Membership (Attending or Supporting) and nominate for the Hugo Awards. All members who nominate will be entered in the drawing, with the winner announced in PR4. This contest is being sponsored by Chicon 7 and LoneStarCon 3.

## CREDITS

*Chicon 7 Progress Report #3* has been edited by Guy and Rose-Marie Lillian. GHLIII Press Publication #1115. Cover by Alan White. Spy cartoon by Kurt Erichsen. Jane Frank portrait by Charles Williams. Spot illo by William Rotsler. Proofing by Steven Silver, Jim Murray, Teresa Jensen, and Janice Gelb, to whom many thanks.

This may actually be the first time in history a Guest of Honor for a Worldcon has been made as an *artists' agent*. This is a good thing. Artists, generally speaking, are not so good with business affairs. We do some stunning images and make great guests at SF cons (*we bring the pretty things!*) but in business, many (and this is some, not all, and for the record, not me) are not so good at it. Jane is the business end of things for a number of artists. She's very good at it. She even teaches business, and claimed (to me) she has shown up in a class to teach in leather and with a whip. But that's another story, and I'll only say "Lucky class!" ...but I digress...

I've known Jane for...well, since 1988...*almost* half my life. In fact, I have come to know Jane and Howard Frank so well, for so long and so personally, I call them with affectionate reverence, My Weird Aunt and Uncle. They have or have had some of the finest SF and Fantasy art adorn the walls of their Virginia home, as they are serious collectors of SF and Fantasy art as well as ardent supporters of artists. Among others, they had a "Bonestell Room" which also functioned as a small gym. Yes, Chesley Bonestell masterpieces in view as you "work those abs." I can think of worse things to look at. You name the artist and that person's work has been on their walls: vintage as well as contemporary. A walk through their spacious home will have jaws dropping in stunned and admiring amazement. They have incredibly good taste. Jane's own admission about her mundanely upscale neighbors is that "We don't really fit in." Ah, but isn't that what being a true fan is all about??? I remember going to a costume party at their home and Jane surprised/scared the hell out of me...dressed as a clown. She hates clowns. You had to be there.



Jane is a major defender of the SF/Fantasy art scene. When a critic (as art critics do) vilified a major D.C. area art show of genre works from many artists and several collections, it was Jane who wrote a lacerating letter of response to this critic. A true nurturer of talent, Jane is protective of those she likes, whether it be paintings or artists. She's also an amazing debater. Don't try it unless you know your facts, and, are prepared to be outgunned. She's a good speaker...that voice...those eyes. You will be rapt. I will say, however, I have had the rare, gleeful experience on occasion to leave her completely flummoxed. In return, we send chocolate...

Jane is the author of several books about SF art or artists. Six I can think of offhand are: a comprehensive bibliography of living and deceased SF and Fantasy artists, *Science Fiction and Fantasy Artists of the Twentieth Century: A Biographical Dictionary*, *The Frank Collection: Vols. 1 and 2*, *The Art of John Berkey*, and *The Art of Richard Powers* (with Richard Gid Powers) for the now-defunct Paper Tiger Books. The book on Powers (who was Chicon V's AGoH 20 years ago), was especially overdue considering this artist's great—and a tad overlooked—contribution to SF and Fantasy art for decades. In fact it was nominated for a Hugo for Best Related Book.

She also authored/edited *Paint or Pixel: the Digital Divide*, a Nonstop Press book with essays from various artists addressing the fact that there are very few "real" paint media cover paintings done anymore, which is a

(Continued on page 8)

## BEING FRANK ABOUT JANE: AGENT GUEST OF HONOR

# JANE FRANK

BY BOB EGGLETON

(Continued from page 7)

passionate subject of conversation with Jane. Trust me. Anyone willing to argue with her on the preference of actual paintings versus digital paintings had better know what they are talking about.

But what makes everything cool is that Jane is a fan from way back. Jane and Howard remember fondly the '70s SF cons they attended. Mixing with fans, artists, and other budding art collectors and partying to the wee small hours, sharing ideas and opinions with all. There are a wealth of memories and shared history there. And they have collected their varied and amazing art, a good many times, from Worldcon art shows of yore.

As I write this, I realize that to some it may be making Jane seem like a bit of a hard case. She is not. She's a mother and a grandmother. She has been sort of a guru or "shoulder to cry on" for *many* artists. She's put her-

self out for people and been generous in ways that are too many in example to describe. She understands both the artist and the art patron/buyer. More than that, Jane understands the art and the creative process, the vision and the ideas. If you are an artist in need of a lift, to see things in a different, albeit positive, perspective, or even just to spend time talking about art or brushstrokes, or everything in between, Jane's your girl, guru, or exotic knowledgeable aunt.

But be prepared for honesty as well as a sense of fun. Jane loves to laugh, but she takes her art and business very seriously. You'll like Jane. You'll see a lot of her as she cruises around the convention. She likes to socialize and have drinks, meals, and generally hang out with cool people.

## VACATION IN CHICAGO

There are many interesting things to do in Chicago, from museums and festivals and fairs to shows and parks and tours. A lot of people like to combine their vacations with a trip to Worldcon and we here at Chicon are putting

together some group outings to things both before and after the convention.

A few examples of outings that we are thinking about are a bus trip to the Bristol Renaissance Faire, a group trip to the Museum of Science & Industry, and outings to see the Chicago Cubs or Chicago White Sox.

Please remember that these group outings are separate from Chicon and so all expenses are your own responsibility. If you are interested in getting more details about these outings, send an email to [vacation@chicon.org](mailto:vacation@chicon.org).

## WRITERS' WORKSHOP

Yes, there will be a Worldcon Writers' Workshop in Chicago!

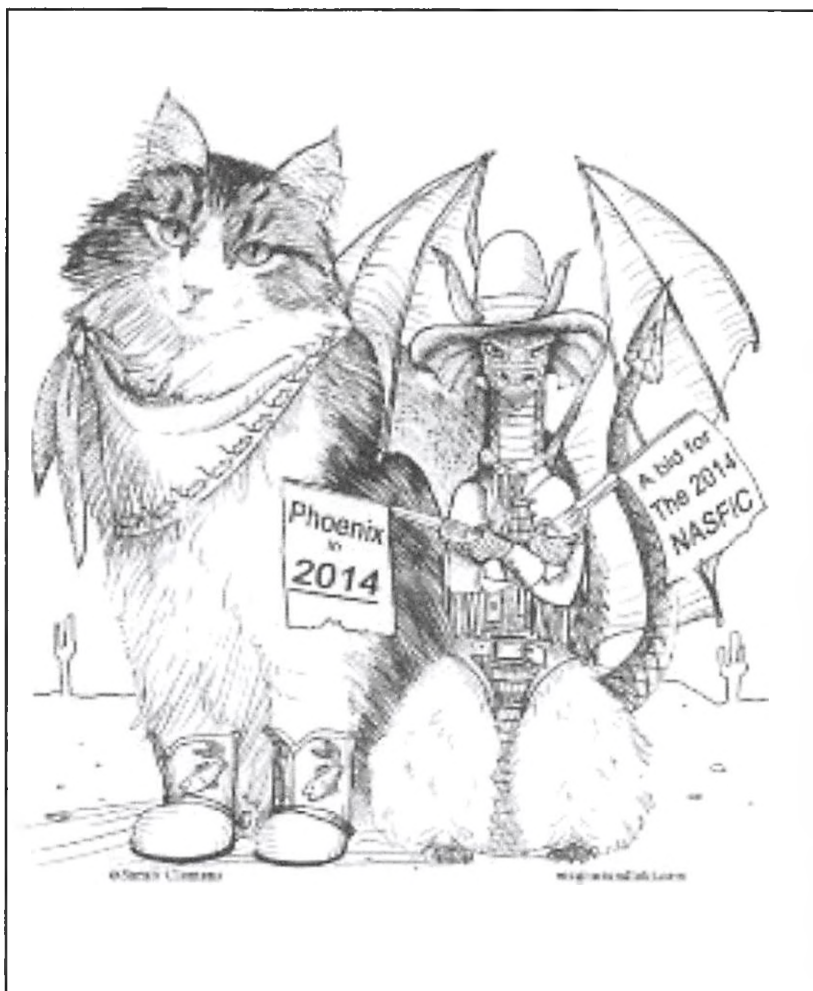
We welcome both short stories and novel excerpts. We're looking for participants with the right stuff to submit their best work to be critiqued. The workshop organizers are Oz Drummond, Richard Chwedyk, and Traci Castleberry.

Look for the Writers Workshop Page on the Chicon 7 website for full details.

## CHICON = FILKING

*Jan DeMasi*

Every Chicon has had wonderful filk and Chicon 7 will be no different. I am happy that I was asked to organize the filk program again. There will be concerts, daily sing-a-longs, music programming, badge ribbons, and more. Contact me with your ideas at [filk@chicon.org](mailto:filk@chicon.org).







THE 7<sup>TH</sup> ANNUAL  
WORLD SCIENCE FICTION CONVENTION  
SAN ANTONIO, TEXAS, USA  
HENRY B. GONZALEZ CONVENTION CENTER

# LONESTARCON 3

Aug 29 - Sept 2  
2013



## GUESTS OF HONOR

- ★ ELLEN DATLOW
- ★ JAMES GUNN
- ★ NORMAN SPINRAD
- ★ DARRELL K. SWEET
- ★ WILLIE SIROS

TOASTMASTER  
★ PAUL CORNELL

SPECIAL GUESTS  
★ LESLIE FISH  
★ JOE R. LANSDALE

ALAMO is a Texas-based, non-profit organization.  
"Worldcon" is a service mark of the World Science  
Fiction Society, an unincorporated literary society.

Logo by Brad Foster.

MEMBERSHIPS \$100 FULL, \$60 SUPPORTING  
UNTIL JAN. 1, 2012. ADDITIONAL RATES ON WEBSITE.

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P.O. BOX 27277 ★ AUSTIN, TX 78755  
[INFO@LONESTARCON3.ORG](mailto:INFO@LONESTARCON3.ORG)



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# THE RESNICK WRITING CONTEST

Chicon 7 is pleased to offer the first 3,000 words of a short story by our Author Guest of Honor, Mike Resnick. However, Mike is easily distracted and realized that he could afford to go out to a very nice dinner if he worked on a novel he has under contract instead of writing the story, so we only have the first half of the story.

Your task, should you choose to accept it, is to write a conclusion to Mike's story, no more than an additional 4,500 words, and send your ending to our crack team of judges at [resnickcontest@chicon.org](mailto:resnickcontest@chicon.org) no later than May 15. Our judges, Catherine Asaro, Linda J. Dunn, and Rich Horton, will read through the entries and pass their five favorites along to Mike who will select the winner. The winning entry will be published (along with Mike's fragment) in the Chicon 7 Souvenir Book, provided to all members of Chicon 7, and receive a collection of Mike Resnick books from Pyr SF/Fantasy.

## Chicon 7 Contest Story (start)

by Mike Resnick and ?

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

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

Or maybe it's me.

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

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

But God heard me, and a year later I was walking again, even if one of my legs had been purchased from a

factory that created it. They cloned my spleen and left lung, forced their growth in a nutrient solution, and kept me alive until they could replace the damaged organs with the new ones.

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

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

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

I told my superiors that they should probably replace me, but they told me that God was in my corner, and that Jesus wouldn't have quit, and by the time one of them started comparing me to Job I realized that I was on the very bottom rung of the ladder, that if I couldn't

make it on Demosthenes there was no place left to send me—you simply couldn't get demoted from Demosthenes.

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

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

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

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

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

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

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

And when that palled, I taught them poker, but since they had nothing to bet it lacked a certain excitement, and I settled for teaching them bridge. It could be frustrating, because of course they could compute the odds for any card showing up, or for anything that might still be in your hand after five or six tricks, while I was confined to educated guesswork. They'd come to me without names, and I didn't want to call them I through 4, so I finally dubbed them Club, Diamond, Heart and Spade. I

suppose if a fifth had shown up I'd have called it No Trump.

I was afraid my parishioners might be a little resentful of them—Harvey was a sweet guy and everyone had liked him—but they seemed to understand that we weren't pulling enough people to pay for him. Or me. And I know robots are cheap, but I never figured out how we were able to pay for them. Probably donated by some church that was doing turnaway business on some other world.

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

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

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

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

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

"About Billy?" I asked, frowning.

"About crosses."

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

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

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

"Contradiction," he said.

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

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

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

"They are buried in the Demos' cemetery."

*(Continued on page 12)*

(Continued from page 11)

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

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

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

They had life expectancies of a century and a half. They were covered with an orange fur, and didn't wear clothes. They could see into the infra-red. They were tone-deaf. They had evolved from a race of browsers, not predators. They had almost no technology, and had never developed spaceflight. They gave birth to litters. They had wars that were more brutal than anything I saw on Omega or Banitor IV. They weren't inimical to our colonists, but for the most part they paid them no notice whatsoever.

And my parishioners were visiting *their* church, worshipping *their* God, being buried in *their* graveyard. It took me quite a while to wrap my mind around the thought. It wasn't just one crazed man or woman. I was drawing less than one percent of a small population, and their cemetery—and, I assumed, their church—was filling up with human beings.

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

And why had not a single fallen-away member of my church ever approached me to say *why* he had left, what the Demos' religion offered that ours lacked? I couldn't make myself walk up to one of the men or women who no longer came to church on Sundays. I didn't want to sound like I was accusing them of something, not if they had found a religion that brought them the comfort ours clearly didn't...and if they hadn't left my church for the Demos, then I already knew the answer: my sermons bored them to tears.

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

"183," he answered.

"*Why?*" I demanded in exasperation.

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

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

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

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

Was Jesus just a man?

Was there a heaven and a hell?

And the most troubling question of all: was it the Demos and not Men who were created in God's image? Somehow I knew I was going to have to learn the answer.

*OK, take it from here.—Mike*

## SPOT THE SPACESHIP

Once again, Chicon has hidden a spaceship—this one!—somewhere in this progress report! Our first two contests were greatly successful, as we hope our winners will attest!



PR#1 (spaceship hidden by "2012" at the bottom of page 10): **Flick, Mike Kennedy, Marian Kravitz, Gail LeBlanc, and Matt Wilner.**

PR#2 (spaceship hidden in the portrait of Peggy Rae Sapienza as part of her necklace): **Lettie Prell, Lorna Keith, and M.R. Phifer.**

Our prize this time is preferred seating at either Chicon 7's Hugo Awards ceremony or Masquerade, your choice! When—and if—you find the spaceship, let us know at [publications@chicon.org](mailto:publications@chicon.org). Deadline is March 10th! Winners will be selected by drawing from the correct entries.

Happy hunting!

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# MASQUERADE

## Chicon 7 Masquerade Information

*Hyatt Regency Chicago  
Saturday, September 1, 2012*

Chicon 7 encourages its members to show their costumes on stage and compete for awards from our judges. Registration is required to appear on stage in the Masquerade. ***The following information is very important. Please read it carefully.*** This is an abbreviated version, for full info, please go to the masquerade page of the Chicon 7 website: [www.chicon7.org/masquerade.php](http://www.chicon7.org/masquerade.php).

### Venue

We will hold the masquerade in the Hyatt's Grand Ballroom, which seats about 2,000 people.

**Stage.** Provisionally, the stage is likely to be about 24 feet deep by 38 feet wide by 32 inches high. Available height should be about 14 feet. There will be stairs permitting entry or exit from either stage right or stage left. We expect the podium for the MC to be at the front of the stage, far to one side.

**Green Room.** We plan to use Columbus Hall as the masquerade green room.

**Ruling Dimensions of the Hall.** The ruling dimensions for the Grand ballroom are the doors: 7 feet wide and 7.5 feet high. Entrants with something larger should contact the Masquerade Director.

### Entrants' Registration

Please use the registration form on the Chicon 7 Web site and attach the form to an E-mail to [masquerade@chiconmail.chicon.org](mailto:masquerade@chiconmail.chicon.org). You will be able to update or change information until the on-site masquerade registration desk closes. You may also register on-site. Everyone must check in at the masquerade registration desk and must sign a masquerade release form.

### Presentation

**Green Room.** Come to the masquerade Green Room when it opens officially. Check in with the person at the check-in table. We plan to provide light refreshments and to have a manned repair table should a costume need repairs.

**On Stage.** Back stage, there will be stage "ninjas" at the wings to help you up and down the stairs, etc. We need to know how much assistance you need, preferably in advance.

### Constraints on Presentations

**PG-13.** The masquerade is PG-13; there are likely to be children in the audience. Flagrant nudity is not permitted; remember, "No costume is no costume."

**Safety and Weapons.** Safety is our paramount concern. There will be absolutely no flame, fires, sparks, or other flaming on stage. Other special effects must be clearly described to the Masquerade Director and to the stage manager and tech crew at the tech rehearsal in order for us to determine that they are (1) legal and (2) safe.

If your entry includes displaying a weapon, the Masquerade Director must clear it, and your routine, ahead of time. No sharp edges or points will be permitted. Weapons that shoot or eject projectiles will not be permitted. Weapons must be carried into and from the green room in secure wrappings and be peace bonded. Finally, entrants may not throw anything at the audience.

**Presentation Time Limit.** Each entry is limited to one minute (60 seconds) on stage. Entries with three or more participants are asked to discuss their presentation plans with the Masquerade Director in advance.

**Recorded Material.** Music and/or narration or dialog as part of your presentation must be pre-recorded (except for a script to be read by the MC). Provide your recordings on CD or CD-R (not CD-RW), or as a file on a USB drive. We cannot accept tape cassettes. Two copies must be handed in at the masquerade registration desk. The copies should

*(Continued on page 14)*

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(Continued from page 13)

contain only the music and/or speech you want played *and nothing else*. We do not plan to return them after the show, so please do not turn in anything of value.

**No Live Microphone.** There will be no microphones available to entrants. Please provide your script for the MC in black double-spaced type on white paper using at least 18-point letters in a plain and easy-to-read font. Put the title of your entry and your name at the top of the script.

**Other Constraints.** Entrants may not use substances that could be smeared on or stain other costumes. All parts of your costumes must leave with you. We discourage the use of radio controlled or other wireless devices as part of an entry. Each person may appear in only one entry. If you have more than one entry, you must find other Chicon 7 members to present the other one(s).

**Never Surprise the Crew.** Entrants should surprise the audience. Never surprise the crew! No exceptions to the "never surprise the crew" rule will be permitted and entrants who attempt to do so will be disqualified.

**No Constraint on Hall Costumes.** There is no prohibition against presenting on stage costumes worn in the halls before the show. If you have won an award at another international-level competition, we ask that you use your best judgement about whether to enter in or out of competition. If you're not sure, ask. Entries that have won Best in Show or Best in Division in an international-level competition, or any purchased or rented costumes, must appear "not in competition."

### ***Masquerade Orientation and Tech Rehearsal***

We expect there to be a mandatory Masquerade orientation for entrants. In addition, all entrants *will* take part in a technical rehearsal on stage before the Masquerade. Entrants who do not participate in the tech rehearsal will not be permitted to participate in the masquerade.

### ***Categories and Skill Divisions***

The masquerade will use two categories, Original Design and Re-creation, and the four skill divisions recommended by the International Costumers' Guild: Young Fan, Novice, Journeyman, and Master.

### **Entry Categories**

*Original Design* costumes are costumes whose design is the creation of the contestant, even though it may be inspired by an SF, fantasy, mythological, or other source.

*Re-creation* costumes are duplicates or adaptations of the published work of someone other than the contestant. Their design is copied from a film, illustration, comic, or other medium showing at least *one* good view of the work. Re-creation entries require documentation of the source in the form of at least one image of the work, which must be turned in at masquerade registration. Please do not submit original images, books, DVDs, USB flash drives, or any valuable items.

### **Skill Divisions**

Skill divisions are intended to ensure that both novice and experienced costumers have a reasonably equal chance to win an award. Chicon 7's skill divisions are as follows:

*Master:* Any entrant may compete in the Master division.

*Journeyman:* Some restrictions apply in the the Journeyman division of the Masquerade. Professional costumers may not compete there, nor may you enter as a Journeyman if (1) you have won an award in the Master division, (2) won "Best in Show," "Best Journeyman," or more than three major awards as a Journeyman in international competition, or (3) won an award in the Craftsman division at a large regional convention. Anyone else may compete in the Journeyman division.

*Novice:* Professional costumers may not compete in the Novice division. If you have won in any division other than Novice, or won "Best in Show" or "Best Novice" at an international competition, you may not enter the Masquerade in the Novice division. Anyone who has won major awards in the Novice division at international competitions is encouraged to enter in the Journeyman division.

*Young Fan:* An entrant who is under 13 years of age (i.e., born *after* September 1, 1999) and who is not part of an adult entry may enter the Young Fan division. This division is for costumes designed and/or made by the young fan, either in their entirety or with assistance from adults (such as parents).

Group entries should compete at the level of the group's most experienced member(s). If in doubt about which division to enter, consult the Masquerade Director.

## Judging

The judges will consider both entry categories and skill divisions in making their awards. The Chicon 7 masquerade's philosophy is "excellence deserves award."

**"Presentation" Judging.** Some judges will be at the front of the audience watching the entries as they present their costumes. Judging by them is mandatory for all entries except for costumes entered "not in competition."

**Workmanship Judging.** Other judges will be in the green room to evaluate the workmanship on all or parts of costumes. This judging is voluntary. Please provide documentation to help them. They will have a limited amount of time, so keep the documentation brief. If in doubt, let the workmanship judges evaluate your work.

**Awards.** Awards will be announced by skill division and will include both awards for stage appearance and for workmanship.

## Photography

**Official Photography.** The official Masquerade photographer, Richard Man, will photograph your costume(s) before the show starts. This is not optional.

**Fan Photography.** Fan photography may take place from the audience during the show, using available light. In addition, there probably will be some form of official "fan photography." Use of flash photography from the audience during the show is strictly prohibited.

## Masquerade Staff

**The Wombat (jan howard finder)** is our MC. We'll announce additional appointments as we make them.

## Further Information

For further information, send e-mail to [masquerade@chiconmail.chicon.org](mailto:masquerade@chiconmail.chicon.org).

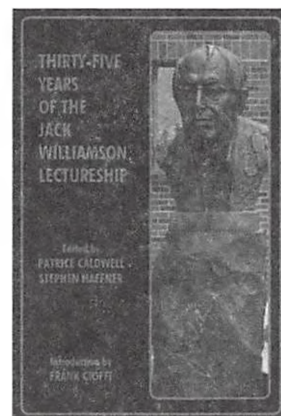
## THIRTY-FIVE YEARS OF THE JACK WILLIAMSON LECTURESHIP

When Dr. Jack Williamson retired from his position as Professor of English at Eastern New Mexico University in 1977, the university launched a lectureship series in his honor focused on the sciences and humanities. The first guests were Frederik Pohl and James E. Gunn.

From academics and scientists to grandmasters and modern writers, **THIRTY-FIVE YEARS OF THE JACK WILLIAMSON LECTURESHIP** collects presentations from the past 35 years, including coverage from *Locus* by Charles N. Brown, with a chronology by Williamson's bibliographer Richard A. Hauptmann. Closing the book is a gallery of promotional artwork from the last 15 years and a 1000-word story by Jack Williamson from 2004, "Dream of Earth."

### Contributors

|                      |                      |                     |
|----------------------|----------------------|---------------------|
| Charles N. Brown     | James E. Gunn        | Sean Shepherd       |
| Patrice Caldwell     | Joe Haldeman         | Robert Silverberg   |
| Michael Cassutt      | Ihab Hassan          | Melinda Snodgrass   |
| C.J. Cherryh         | Richard A. Hauptmann | Ian Tregillis       |
| Frank Cioffi         | Nalo Hopkinson       | Walter Jon Williams |
| Stephen R. Donaldson | John Newport         | Betty Williamson    |
| William Eamon        | Frederik Pohl        | Jack Williamson     |
| Scott Edelman        | Tim Powers           | Connie Willis       |
| June Goodfield       | Mike Resnick         | Eleanor Wood        |



Edited by  
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& STEPHEN HAFFNER  
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# CHICON 7: A WORLDCON UNDER ONE ROOF HYATT REGENCY CHICAGO

Chicon 7 is using the Hyatt Regency Chicago for all of our hotel rooms and function space. We have a block of 1,800 rooms available to members as well as all 228,000 square feet of function space. This includes the Regency, Crystal, and Plaza Ballrooms and the Riverside Exhibition Center. Overall, there are 63 meeting rooms. Note that the Committee has arranged for free internet access in the Exhibit Hall and meeting rooms.

The sleeping rooms have recently been renovated and upgraded, including 37" plasma TVs. Room rates are \$145 plus tax (currently 15.4%) for single through quad occupancy. These rates are good for the official convention dates and 3 days before and after based on availability. Reduced rates are available for suites (see below, Suites and Parties), which will need to be reserved through the committee. The hotel has 119 suites. All room reservations to members will be through the hotel and will open on January 16, 2012. See reservations link through the Convention web site below.

#### A few general points on rooms:

- Rollaway beds have a one-time charge of \$20, based on availability.
- Check-in time is 3:00 p.m., check-out is noon.
- Late checkout available on request to 3 p.m. Monday September 3, 2:00 p.m. other days (availability will vary, depending on their cleaning requirements to suit incoming guests).
- The hotel has 103 handicapped accessible rooms, based on availability; request at time of reservation.
- You will be asked whether you want a room in the party area or non-party area. Convention staff are encouraged to book their rooms in the party area to help reduce potential noise complaints. We encourage those who just plain like to go to parties, those who want to help out your fellow fen, and those who are affiliated with a party group, to request rooms on a party floor. Limitations on the number of party suites people can request typically come from a shortage of people willing

to be on party floors. So if you want more parties at Chicon, please help by taking a room on a party floor.

- Hotel rooms are in two towers (East and West). Party floors are in the East Tower in some upper floors.
- Function space is below the East and West Towers.
- Reservations cutoff is August 10, 2012 (convention rate will apply after that date as well, but rooms will be released to general sale).
- Only "service animals" (okay, or humans) are allowed to stay with hotel guests—please note request for "service animal" at time of reservation. Other pets are not allowed on hotel property.
- We've arranged for a 50% discount from prevailing parking rates for convention member hotel guests. Rates to be in effect for the convention dates will be confirmed in the next Progress Report.

There are 959 king bed rooms and 896 double/double sleeping rooms. Many rooms interconnect with one another in various combinations depending on floor and tower.

Hotel restaurants include the Bistro at 151, located in the East Tower Atrium Lobby, and six other bars and restaurants (including the award-winning Stetson's A Chop House and Bar). We're working on extended hours and special breakfast buffet pricing. Connected to the hotel is Illinois Center with 30+ fast food and sit-down restaurants (limited hours on some days of holiday weekend).

Less than a block from the Hyatt is a grocery store with party supplies. Corkage is waived for suites and hotel rooms, as well as the con's own hospitality functions. We will have low-cost ice available to purchase on site as well. Do note for standard hotel rooms that occupancy is necessarily limited due to size, so be sure to arrange for appropriately sized suites if you plan to host a party.

The Hyatt Regency is ADA compliant, except for a restroom in the third floor West Tower function area as well as the Buckingham room (just over 1,000 sq ft).

For smoking, as of January 1, 2008, all indoor workplaces and public places (including bars/taverns,



restaurants, private clubs, and casinos) are smoke-free in Chicago. Due to this law, the Hyatt Regency Chicago has only specially designated smoking rooms available. Do be aware that the hotel will charge a \$250 cleaning fee if you smoke in the room in spite of the restrictions.

The hotel is next to Chicago's Magnificent Mile. It's a short walk to the Chicago Loop, shopping, entertainment, museums, and parks. Within 3 blocks away is Anish Kapoor's *Cloud Gate* sculpture ["the Bean"].

Hotel Address: 151 Wacker Drive, Chicago, IL 60601 USA

Web link for reservations (reservations open January 16, 2012):

[www.chicon.org/hotel-booking.php](http://www.chicon.org/hotel-booking.php)

Hyatt Regency Chicago Web Site:

[www.chicagoregency.hyatt.com/hyatt/hotels/index.jsp](http://www.chicagoregency.hyatt.com/hyatt/hotels/index.jsp)

Chicon 7's hotel website:

[www.chicon.org/hotel.php](http://www.chicon.org/hotel.php)

Hyatt Regency Chicago Reservations: 1-888-421-1442 (Group Name is Chicon 7)

### Suites and Parties

Chicon 7's Suite and Party Maven is Lea Farr. She can be reached at [parties@chicon.org](mailto:parties@chicon.org) for general questions about parties. Lea and her staff will also handle arrangements for reserving any suites (party or non-party) at the convention. *All suites have to be reserved through the convention.* Please e-mail [suites@chicon.org](mailto:suites@chicon.org) and let us know the use of the suite and what suite type (see list of sizes and prices below) you would like. Party suites will be in the East Tower. We will assign suites as of March 31, 2012 from requests received through that date and will confirm back your arrangements by April 30, 2012. You don't have to reserve for all nights of the convention, so let us

know what dates you want to reserve.

### A few general rules and info on parties:

- Ice will be available through the hotel at \$5 per 20-pound bag at an "Ice Table" that the hotel will run. The convention will make available bathtub liners if you plan to use the tub for cooling drinks.

- Signs and banners cannot be affixed per Hotel policy to doors, walls, and hotel furniture. The convention will have areas for posting party signs throughout convention and hotel space.

- The Committee has arranged for corkage to be waived in suites and rooms (note that if you order items such as glasses from the hotel, you have to use hotel provided supplies with those items).

- Beds cannot be moved or taken down.

- Suites for non-party block areas also have to be reserved through [suites@chicon.org](mailto:suites@chicon.org).

- You can have parties out of non-suite rooms if you wish, but we still ask that you contact the Suite and Party Maven in advance to let us know that you plan on holding a party.

Contact the Suite and Party maven for an Info Sheet on parties and suites, including layouts.

The other function of the Suite and Party Maven is allocating suites to groups inside and outside of the assigned party floors. Contact her at [suites@chicon.org](mailto:suites@chicon.org) for suite reservation requests.

### Suite Rates

Suite rates quoted below include one bedroom beyond the parlor (except for the Junior Suites, which have a bed in the parlor). Additional bedrooms connecting to the suite, if any are available, are \$145 per night plus tax (current 15.4%). All rates below are excluding tax:

| Type  | Number | Size          | Cost per Night |
|---|--------|---------------|----------------|
| Junior Regency  | 39     | 510 sq ft     | \$200          |
| Junior Avenue (East Tower)                                    | 30     | 420 sq ft     | \$200          |
| (Junior Suites are one room with a king bed and sitting area) |        |               |                |
| Avenue (East Tower)   | 16     | 420 sq ft     | \$300          |
| Regency (West Tower)  | 10     | 510 sq ft     | \$300          |
| Director (East Tower)   | 2      | 600 sq ft     | \$400          |
| Plaza (West Tower)  | 3      | 500-700 sq ft | \$500          |
| State   | 11     | 722 sq ft     | \$400          |
| Park (East Tower)   | 2      | 930 sq ft     | \$500          |
| Astor (East Tower)  | 2      | 815 sq ft     | \$600          |
| Presidential (West Tower)                                     | 2      | 1,045 sq ft   | \$750          |
| Monarch (East Tower)  | 2      | 1,800 sq ft   | \$850          |

# FACILITIES

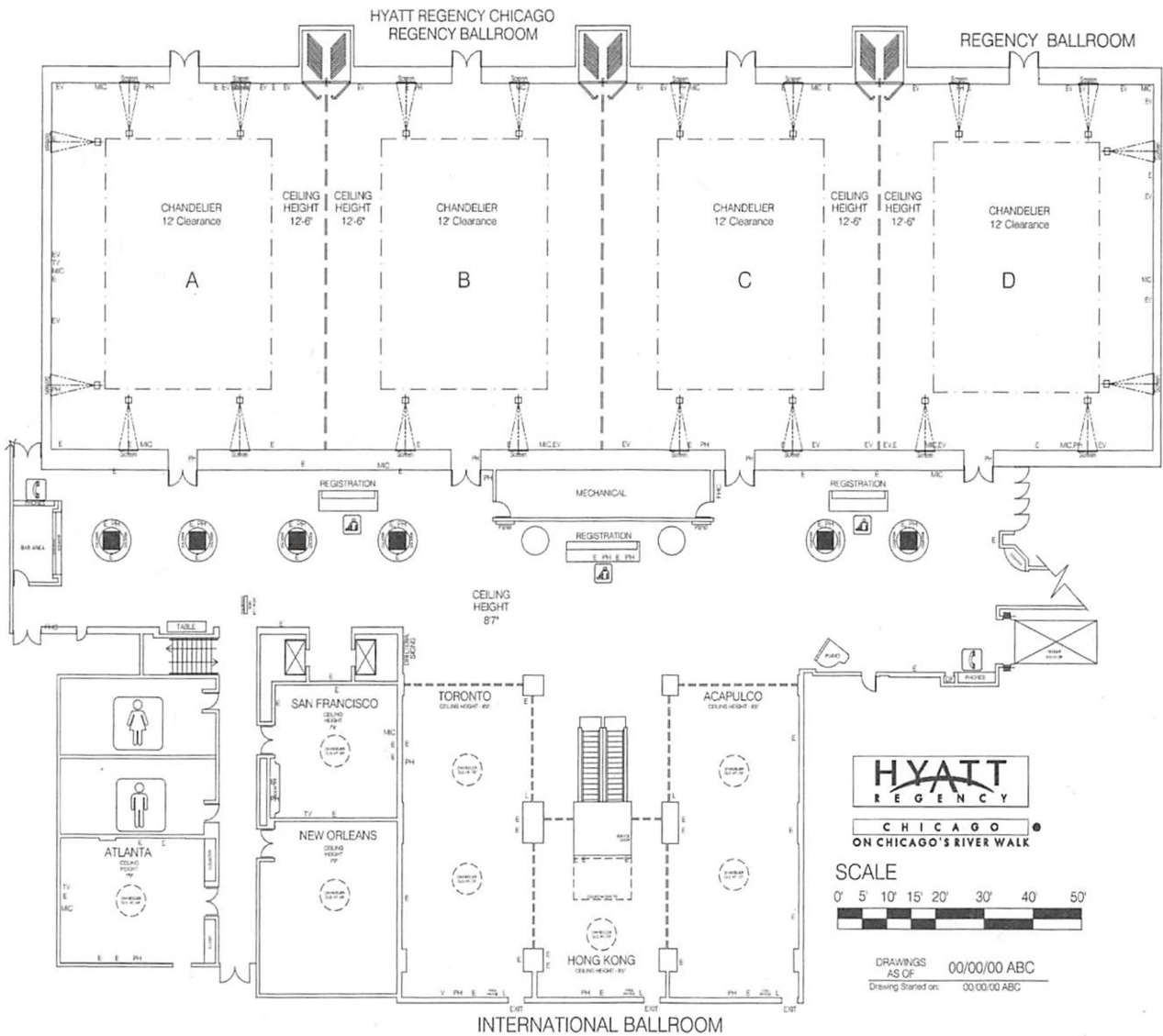
## ... DEALERS ROOM



The Hyatt's Riverside Center played host in 2000 (and 1991 and 1982) to the Dealers' Room (the larger part) and the Art Show (the smaller part). In 2012, we're going to use the larger section for the Dealers Room and the smaller part for Standing Exhibits—Fan Tables, a Fan Lounge, and other exhibits that are normally part of every Worldcon.

# ... AND ART SHOW

The Chicon 7 Art Show is moving to the Regency Ballrooms, where Programming was in 2000, to better display the art.



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# STUDENT SCIENCE FICTION AND FANTASY CONTEST

**Sponsored by Chicon 7, the 70th World Science Fiction Convention.**

*Science fiction and fantasy expand horizons and open new worlds for their readers. The stories they tell can take us to the farthest reaches of the universe, explore new facets of the world around us, or take us to a magical realm. Science fiction is grounded in science fact. The science of today, whether it is exploring the possibility of life on Mars or mapping the human genetic structure, can serve as the basis for science fiction stories.*

Chicon 7, the 70th World Science Fiction Convention, a section 501(c)(3) charitable organization, is sponsoring a contest for the best short story with a science fiction or fantasy theme, the best science fiction or fantasy artwork, and the best science essay. This contest is open to all students in elementary school (5th grade and below), middle school (6th through 8th grade) and high school (9th through 12th grade). **Each entry must include a completed entry form.** Each student may enter/win in any or all of the story, art or essay categories, but may only enter once in each of the categories. **Please do not include the student's name on the front of any entry.**

The **short story** must be an original story with a science fiction or fantasy theme. It must be in English, typewritten using a standard business font and double-spaced. It must be at least 5 pages long for students in elementary school, 10 pages long for students in middle school, and 15 pages long for students in high school, and should be no more than 50 pages. Entries will be judged on their originality and creativity, grammar and spelling, structure, character development, plot development, and the use of science fiction and fantasy elements.

The **science essay** must be a factual work including a list of references used. It must be in English, typewritten using a standard business font and double-spaced. It must be at least 3 pages long for elementary school students, 6 pages for middle school students, and 9 pages for high school students, and should be no more than 35 pages. Entries will be judged on content, grammar and spelling, structure, and use of references.

Entries should be mailed to Student Science Fiction and Fantasy Contest, PO Box 13, Skokie, IL 60076, USA. Entries must be postmarked by **March 31, 2012**. Winners will be announced at a special ceremony honoring the contestants at Chicon 7 on Saturday, September 1, 2012.

Entries may be displayed at science fiction conventions and may be (non-exclusively) published by Chicago Worldcon Bid, Inc. Entries will not be returned.

All contestants will receive a certificate for participating. Semi-finalists will be invited to attend Chicon 7 for Saturday, Sept. 1, 2012. Finalists will also receive a commemorative T-shirt and a \$10 gift certificate from a major book store. The winners will be invited to attend all five days of Chicon 7 and will receive a commemorative T-shirt and a \$50 gift certificate from a major book store.

---

# Student Science Fiction and Fantasy Contest Entry Form

Student Name \_\_\_\_\_

Address \_\_\_\_\_

City, State \_\_\_\_\_

Postal Code \_\_\_\_\_ Country \_\_\_\_\_ Phone \_\_\_\_\_

Email \_\_\_\_\_

Age \_\_\_\_\_ Grade \_\_\_\_\_ T-Shirt Size \_\_\_\_\_

Teacher \_\_\_\_\_

School \_\_\_\_\_

School Address \_\_\_\_\_

Parent or Legal Guardian \_\_\_\_\_

Story \_\_\_\_\_ Science Essay \_\_\_\_\_

Title \_\_\_\_\_

Entries may be displayed at science fiction conventions and may be (non-exclusively) published by Chicago Worldcon Bid, Inc. Entries will not be returned.

I hereby give \_\_\_\_\_ permission to participate in the Student Science Fiction Contest.

\_\_\_\_\_  
Signature of parent or legal guardian

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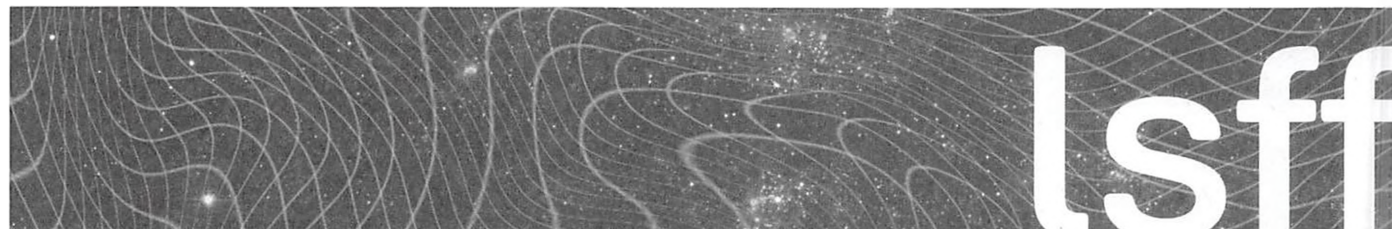
|   |   |   |   |
|---|---|---|---|
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| <input type="checkbox"/> \$60.00 for 12 issues  | <input type="checkbox"/> \$72.00 for 12 issues  | <input type="checkbox"/> \$73.00 for 12 issues  | <input type="checkbox"/> \$95.00 for 12 issues  |
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| <input type="checkbox"/> \$72.00 for 12 issues  | <input type="checkbox"/> \$84.00 for 12 issues  | <input type="checkbox"/> \$85.00 for 12 issues  | <input type="checkbox"/> \$27.00 for 6 issues  |
| <input type="checkbox"/> \$132.00 for 24 issues | <input type="checkbox"/> \$154.00 for 24 issues | <input type="checkbox"/> \$158.00 for 24 issues | <input type="checkbox"/> \$48.00 for 12 issues |

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**CHICON 7**  
 THE 70TH WORLD SCIENCE  
 FICTION CONVENTION  
 AUGUST 30-SEPTEMBER 3, 2012



HUGO AWARD™

**Nominating Ballot for the 2011  
 Hugo Awards and  
 John W. Campbell Award**

This ballot must be RECEIVED by Sunday, March 11, 2012, 11:59 p.m. PDT  
 (Monday, March 12, 2012, 2:59 a.m. EDT; 6:59 a.m. UTC/GMT; 5:59 p.m. AEDT)

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Place  
 Postage  
 Here

**Hugo Nominations**  
 c/o Jeff Orth  
 8813 Virginia Lane  
 Kansas City, MO 64114

**2011 Hugo Awards and John W. Campbell Award for Best New Writer Eligibility to Nominate**

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State/Province \_\_\_\_\_  
 Postal Code \_\_\_\_\_ Country \_\_\_\_\_  
 E-Mail \_\_\_\_\_  
 Telephone \_\_\_\_\_

- I am a member of Chicon 7. My membership number (if known) is \_\_\_\_\_.
- I am a member of LoneStarCon 3. My membership number (if known) is \_\_\_\_\_.
- I was a member of Renovation. My membership number (if known) is \_\_\_\_\_.
- I want to purchase a membership in Chicon 7.

➔ **Signature** \_\_\_\_\_  
*(Ballot is invalid without a signature and will not be counted).*

If you are (or were) *not* a member of Chicon 7, Renovation, or LoneStarCon 3 and want to cast a Hugo nominating ballot, you must purchase an Attending or Supporting Membership in Chicon 7 by *January 31, 2011 11:59 p.m. PST*.

Please provide the appropriate information if you would like to purchase a membership:

- Attending US \$195
- Supporting US \$50
- My check/money-order/traveller's check is enclosed.
- Charge my credit card (Visa/MasterCard)

Name (as it appears on the card): \_\_\_\_\_ Card Number: \_\_\_\_\_

Exp. Date (MM/YYYY): \_\_\_\_\_ Credit card charges will be made in U.S. dollars.

Please make checks payable to Chicon 7. Above rates are valid until March 31, 2012, please check [www.chicon.org](http://www.chicon.org) for details.

## **Please Read These Instructions Carefully Before Casting Your Ballot**

### **Eligibility to Nominate**

You may nominate for the 2011 Hugo Awards and John W. Campbell Award for Best New Writer if, on or before January 31, 2012 11:59 p.m. PST:

- you are an Attending or Supporting Member of Chicon 7 (the 2012 World Science Fiction Convention); or
- you were an Attending or Supporting Member of Renovation (the 2011 World Science Fiction Convention); or
- you are an Attending or Supporting Member of LoneStarCon 3 (the 2013 World Science Fiction Convention).

#### **Deadline**

All ballots must be *received* prior to **March 11, 2012 11:59 p.m. PDT**. Please mail as early as possible to ensure that your ballot will be counted.

Paper ballots should be mailed to **Hugo Nominations, c/o Jeff Orth, 8813 Virginia Lane, Kansas City, MO 64114**. Taping the ballot shut is permissible in U.S. domestic mail; however, we recommend mailing your ballot in an envelope. Ballots mailed outside the U.S. or with payments enclosed must be in an envelope.

#### **How to Nominate by Mail or Online**

Please fill in the eligibility section on the previous page. *Do not forget to sign the ballot—we will not count unsigned ballots.*

- You may nominate up to five persons or works in each category. However, you are permitted (and even encouraged) to make fewer nominations or none at all if you are not familiar with the works that fall into that category. The nominations are equally weighted; the order in which you list them has no effect on the outcome.
- “No Award” will appear automatically in every category on the final ballot—there is no need to include that choice on the nomination form.
- If your nominee is not well known, please provide a source where his or her 2011 work in that category may be found. This information makes identifying the work you intend to nominate easier for us.
- Please type or print clearly. We can not count illegible ballots.
- Please note that items may be relocated to a different category by the Hugo Awards Administrator if they are within 20% of the category boundary (such as in the case of Novel/Novella, Novella/Novelette, Novelette/Short Story, and Dramatic Presentation, Long Form/Dramatic Presentation, Short Form).
- Online nominations will be available via the Chicon 7 website: [www.chicon.org](http://www.chicon.org). You will need your PIN, which is printed on your mailing label, to nominate via the web. You may e-mail [hugopin@chicon.org](mailto:hugopin@chicon.org) to request a PIN.

The final Hugo Ballot containing the nominees in each category that received the most nominations will be distributed by Chicon 7 in April/May 2012. **Only members of Chicon 7 (including those who join after January 31, 2012) will be eligible to vote on the final ballot.**

If you have any questions, feel free to pass them on to us at [hugoadmin@chicon.org](mailto:hugoadmin@chicon.org).

#### **Eligibility**

Works published in 2011 for the first time anywhere or for the first time in English are eligible for the Hugo Awards being awarded in 2012. Books are considered to have been published on the publication date, which usually appears with the copyright information on the back of the title page. If there is no stated publication date, the copyright date will be used instead. A dated periodical is considered to have been published on the cover date, regardless of when it was placed on sale or copyrighted. Serialized stories or dramatic presentations are eligible in the year in which the last installment appears.

**Extended eligibility for non-US published works:** The 2011 WSFS Business Meeting, as authorized by section 3.2.3 of the WSFS Constitution, passed a resolution providing that works originally published outside the United States prior to 2011 but first published in the United States of America in 2011 shall be eligible for the 2011 Hugo Awards unless they have already appeared on a final Hugo Award ballot.

Other eligibility rules are included with the specific categories. The full rules for the Hugo Awards are contained in the WSFS Constitution, available at [www.chicon.org/constitution.php](http://www.chicon.org/constitution.php).

#### **Exclusions**

The Chicon 7 Committee has irrevocably delegated all Hugo Administration authority to a subcommittee. Therefore, only Diane Lacey, Jeff Orth, Dave Gallaheer, John Platt, and Helen Montgomery are ineligible for the 2011 Hugo Awards.

#### **Reproduction**

Reproduction and distribution of this ballot is permitted and encouraged, provided that it is reproduced verbatim (including voting instructions), with no additional material other than the name of the person or publication responsible for the reproduction.

**This ballot must be received by Sunday, March 11, 2012, 11:59 p.m. PDT**

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



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## 2011 Hugo Awards and John W. Campbell Award Nominating Ballot

**Best Novel** A science fiction or fantasy story of 40,000 words or more that appeared for the first time in 2011.

Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_  
Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_  
Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_  
Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_  
Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_

**Best Novella** A science fiction or fantasy story between 17,500 and 40,000 words that appeared for the first time in 2011.

Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_  
Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_  
Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_  
Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_  
Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_

**Best Novelette** A science fiction or fantasy story between 7,500 and 17,500 words that appeared for the first time in 2011.

Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_  
Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_  
Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_  
Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_  
Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_

**Best Short Story** A science fiction or fantasy story of fewer than 7,500 words that appeared for the first time in 2011.

Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_  
Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_  
Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_  
Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_  
Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_

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**Best Related Work** Any work related to the field of science fiction, fantasy, or fandom appearing for the first time during 2011 or which has been substantially modified during 2011, 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.

Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_

Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_

Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_

Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_

Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_

**Best Graphic Story** Any science fiction or fantasy story told in graphic form appearing for the first time in 2011.

Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_

Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_

Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_

Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_

Author & Title \_\_\_\_\_ Publisher \_\_\_\_\_

**Best Dramatic Presentation, Long Form** Any theatrical feature or other production 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 2011 and which has a complete running time of more than 90 minutes.

Title \_\_\_\_\_ Studio/Series \_\_\_\_\_

Title \_\_\_\_\_ Studio/Series \_\_\_\_\_

Title \_\_\_\_\_ Studio/Series \_\_\_\_\_

Title \_\_\_\_\_ Studio/Series \_\_\_\_\_

Title \_\_\_\_\_ Studio/Series \_\_\_\_\_

**Best Dramatic Presentation, Short Form** Any television program or other production 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 2011 and which has a complete running time of 90 minutes or less.

Title \_\_\_\_\_ Studio/Series \_\_\_\_\_

Title \_\_\_\_\_ Studio/Series \_\_\_\_\_

Title \_\_\_\_\_ Studio/Series \_\_\_\_\_

Title \_\_\_\_\_ Studio/Series \_\_\_\_\_

Title \_\_\_\_\_ Studio/Series \_\_\_\_\_

**PLEASE BE SURE TO SIGN YOUR BALLOT**

**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 2011.

Editor \_\_\_\_\_  
Editor \_\_\_\_\_  
Editor \_\_\_\_\_  
Editor \_\_\_\_\_  
Editor \_\_\_\_\_

**Best Editor, Long Form** The editor of at least four (4) novel-length works primarily devoted to science fiction and/or fantasy that were published in 2011 and do not qualify as works under Best Editor, Short Form.

Editor \_\_\_\_\_  
Editor \_\_\_\_\_  
Editor \_\_\_\_\_  
Editor \_\_\_\_\_  
Editor \_\_\_\_\_

**Best Professional Artist** An illustrator whose work has appeared in a professional publication in the field of science fiction or fantasy during 2011. If possible, please cite an example of the nominee's work. Failure to provide such references will not invalidate a nomination.

|            |               |
|------------|---------------|
| Name _____ | Example _____ |
| Name _____ | Example _____ |
| Name _____ | Example _____ |
| Name _____ | Example _____ |
| Name _____ | Example _____ |

**Best Fan Artist** An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through any other public display during 2011.

|            |               |
|------------|---------------|
| Name _____ | Example _____ |
| Name _____ | Example _____ |
| Name _____ | Example _____ |
| Name _____ | Example _____ |
| Name _____ | Example _____ |

**Best Semiprozine** Any generally available non-professional publication devoted to science fiction or fantasy which by the close of 2011 has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in 2011, and which in 2011 met at least two (2) of the following criteria:

1. Had an average press run of at least 1,000 copies per issue,
2. Paid its contributors and/or staff in other than copies of the publication,
3. Provided at least half the income of any one person,
4. Had at least 15% of its total space occupied by advertising,
5. Announced itself to be a semiprozine.

Title \_\_\_\_\_  
Title \_\_\_\_\_  
Title \_\_\_\_\_  
Title \_\_\_\_\_  
Title \_\_\_\_\_

**Best Fanzine** Any generally available non-professional publication devoted to science fiction, fantasy, or related subjects which by the close of 2011 has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, and which does not qualify as a semiprozine.

Title \_\_\_\_\_

Title \_\_\_\_\_

Title \_\_\_\_\_

Title \_\_\_\_\_

Title \_\_\_\_\_

**Best Fanecast** Any non-professional audio- or video-casting with at least four (4) episodes that had at least one (1) episode released in 2011. *Chicon 7 has exercised its right under section 3.3.15 of the WSPS Constitution to create a single, extra, one-time, Hugo category.*

Title \_\_\_\_\_

Title \_\_\_\_\_

Title \_\_\_\_\_

Title \_\_\_\_\_

Title \_\_\_\_\_

**Best Fan Writer** Any person whose writing has appeared in semiprozines or fanzines or in generally available electronic media during 2011.

Name \_\_\_\_\_ Example \_\_\_\_\_

Name \_\_\_\_\_ Example \_\_\_\_\_

Name \_\_\_\_\_ Example \_\_\_\_\_

Name \_\_\_\_\_ Example \_\_\_\_\_

Name \_\_\_\_\_ Example \_\_\_\_\_

**John W. Campbell Award for Best New Writer** An award for the best new science fiction writer, sponsored by Dell Magazines (not a Hugo Award). A new writer is one whose first work of science fiction or fantasy appeared during 2010 or 2011 in a professional publication. For Campbell Award purposes, a professional publication is one for which more than a nominal amount was paid, any publication that had an average press run of at least 10,000 copies, or any other that the Award sponsors may designate.

Name \_\_\_\_\_ Example \_\_\_\_\_

Name \_\_\_\_\_ Example \_\_\_\_\_

Name \_\_\_\_\_ Example \_\_\_\_\_

Name \_\_\_\_\_ Example \_\_\_\_\_

Name \_\_\_\_\_ Example \_\_\_\_\_

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# CONSTITUTION

## of the World Science Fiction Society,

### August 21, 2011

#### Article 1 - Name, Objectives, Membership, and Organization

**Section 1.1: Name.** The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS or the Society.

**Section 1.2: Objectives.** WSFS is an unincorporated literary society whose functions are:

- (1) To choose the recipients of the annual Hugo Awards (Science Fiction Achievement Awards).
- (2) To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons).
- (3) To attend those Worldcons.
- (4) To choose the locations and Committees for the occasional North American Science Fiction Conventions (hereinafter referred to as NASFiCs).
- (5) To perform such other activities as may be necessary or incidental to the above purposes.

**Section 1.3: Restrictions.** No part of the Society's net earnings shall be paid to its members, officers, or other private persons except in furtherance of the Society's purposes. The Society shall not attempt to influence legislation or any political campaign for public office. Should the Society dissolve, its assets shall be distributed by the current Worldcon Committee or the appropriate court having jurisdiction, exclusively for charitable purposes. In this section, references to the Society include the Mark Protection Committee and all other agencies of the Society but not convention bidding or operating committees.

**Section 1.4: Membership.** The Membership of WSFS shall consist of all people who have paid membership dues to the Committee of the current Worldcon.

#### Section 1.5: Memberships.

**1.5.1:** Each Worldcon shall offer supporting and attending memberships.

**1.5.2:** The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications.

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

**1.5.4:** The rights of attending members of a Worldcon include the rights of supporting members plus the right of general attendance at said Worldcon and at the WSFS Business Meeting held thereat.

**1.5.5:** Members of WSFS who cast a site-selection ballot with the required fee shall be supporting members of the selected Worldcon.

**1.5.6:** Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its committee. This fee must not exceed two (2) 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.

*(Continued on page 30)*

(Continued from page 29)

**1.5.76:** The Worldcon Committee shall make provision for persons to become supporting members for no more than one hundred and twenty-five percent (125%) of the site-selection fee, or such higher amount as has been approved by the Business Meeting, until a cutoff date no earlier than ninety (90) days before their Worldcon.

**1.5.87:** Other memberships and fees shall be at the discretion of the Worldcon Committee.

**Section 1.6: Authority.** Authority and responsibility for all matters concerning the Worldcon, except those reserved herein to WSFS, shall rest with the Worldcon Committee, which shall act in its own name and not in that of WSFS.

**Section 1.7: The Mark Protection Committee.**

**1.7.1:** There shall be a Mark Protection Committee of WSFS, which shall be responsible for registration and protection of the marks used by or under the authority of WSFS.

**1.7.2:** The Mark Protection Committee shall submit to the Business Meeting at each Worldcon a report of its activities since the previous Worldcon, including a statement of income and expense.

**1.7.3:** The Mark Protection Committee shall hold a meeting at each Worldcon after the end of the Business Meeting, at a time and place announced at the Business Meeting.

**1.7.4:** The Mark Protection Committee shall determine and elect its own officers.

**Section 1.8: Membership of the Mark Protection Committee.**

**1.8.1:** The Mark Protection Committee shall consist of:

- (1) One (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees
- (2) One (1) member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and
- (3) Nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting.

**1.8.2:** No more than three (3) elected members may represent any single North American region, as defined in Section 1.8.5. Each elected member shall represent the region (if any) in which the member resided at the time they were elected.

**1.8.3:** Newly elected members take their seats, and the term of office ends for elected and appointed members whose terms expire that year, at the end of the Business Meeting.

**1.8.4:** If vacancies occur in elected memberships in the Committee, the remainder of the position's term may be filled by the Business Meeting, and until then temporarily filled by the Committee.

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

- (1) Western: Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states, provinces, and territories westward including Hawaii, Alaska, the Yukon, and the Northwest Territories.
- (2) Central: Central America, the islands of the Caribbean, Mexico (except as above), and all states, provinces, and territories between the Western and Eastern regions.
- (3) Eastern: Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states, provinces, and territories eastward including the District of Columbia, St. Pierre et Miquelon, Bermuda, and the Bahamas.

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## Article 2 - Powers and Duties of Worldcon Committees

**Section 2.1: Duties.** Each Worldcon Committee shall, in accordance with this Constitution, provide for

- (1) administering the Hugo Awards,
- (2) administering any future Worldcon or NASFiC site selection required, and
- (3) holding a WSFS Business Meeting.

**Section 2.2: Marks.** Every Worldcon and NASFiC Committee shall include the following notice in each of its publications:

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

**Section 2.3: Official Representative.** Each future selected Worldcon Committee shall designate an official representative to the Business Meeting to answer questions about their Worldcon.

**Section 2.4: Distribution of Rules.** The current Worldcon Committee shall ~~print copies of~~ publish the WSFS Constitution and Standing Rules, together with an explanation of proposed changes approved but not yet ratified, and ~~copies of the Standing Rules~~. The Committee shall distribute these documents to all WSFS members at a point between nine (9) and three (3) 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.

(Continued on page 32)

## Article 3 - Hugo Awards

**Section 3.1: Introduction.** Selection of the Hugo Awards shall be made as provided in this Article.

### Section 3.2: General.

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

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

**3.2.3:** The Business Meeting may by a three fourths vote provide that works originally published outside the United States of America and first published in the United States of America in the current year shall also be eligible for Hugo Awards given in the following year.

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

**3.2.5:** Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date.

**3.2.6:** Works appearing in a series are eligible as individual works, but the series as a whole is not eligible. However, a work appearing in a number of parts shall be eligible for the year of the final part.

**3.2.7:** In the written fiction categories, an author may withdraw a version of a work from consideration if the author feels that the version is not representative of what that author wrote.

**3.2.8:** The Worldcon Committee shall not consider previews, promotional trailers, commercials, public service announcements, or other extraneous material when determining the length of a work. Running times of dramatic presentations shall be based on their first general release.

**3.2.9:** The Worldcon Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the length of the story is within the lesser of five thousand (5,000) words or twenty percent (20%) of the new category limits.

**3.2.10:** The Worldcon Committee may relocate a dramatic presentation work into a more appropriate category if it feels that it is necessary, provided that the length of the work is within twenty percent (20%) of the new category boundary.

**3.2.11:** The Worldcon Committee is responsible for all matters concerning the Awards.

### Section 3.3: Categories.

**3.3.1: Best Novel.** A science fiction or fantasy story of forty thousand (40,000) words or more.

**3.3.2: Best Novella.** A science fiction or fantasy story of between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.

**3.3.3: Best Novelette.** A science fiction or fantasy story of between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.

**3.3.4: Best Short Story.** A science fiction or fantasy story of less than seven thousand five hundred (7,500) words.

**3.3.5: Best Related Work.** Any work related to the field of science fiction, fantasy, or fandom, appearing for the first time during the previous calendar year or which has been substantially modified during the previous calendar year, and which is either non-fiction or, if fictional, is noteworthy primarily for aspects other than the fictional text, and which is not eligible in any other category.



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**3.3.6. Best Graphic Story.** Any science fiction or fantasy story told in graphic form appearing for the first time in the previous calendar year.

*Provided that this category shall be automatically repealed unless ratified by the 2012 Business Meeting.*

**3.3.7: Best Dramatic Presentation, Long Form.** Any theatrical feature or other production, with a complete running time of more than 90 minutes, in any medium of dramatized science fiction, fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year.

**3.3.8: Best Dramatic Presentation, Short Form.** Any television program or other production, with a complete running time of 90 minutes or less, in any medium of dramatized science fiction, fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year.

**3.3.9: Best Editor Short Form.** The editor of at least four (4) anthologies, collections or magazine issues (or their equivalent in other media) primarily devoted to science fiction and / or fantasy, at least one of which was published in the previous calendar year.

**3.3.10: Best Editor Long Form.** The editor of at least four (4) novel-length works primarily devoted to science fiction and / or fantasy published in the previous calendar year that do not qualify as works under 3.3.9.

**3.3.11: Best Professional Artist.** An illustrator whose work has appeared in a professional publication in the field of science fiction or fantasy during the previous calendar year.

**3.3.12: Best Semiprozine.** Any generally available non-professional publication devoted to science fiction or fantasy which by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, and which in the previous calendar year met at least two (2) of the following criteria:

- (1) had an average press run of at least one thousand (1,000) copies per issue,
- (2) paid its contributors and/or staff in other than copies of the publication,
- (3) provided at least half the income of any one person,
- (4) had at least fifteen percent (15%) of its total space occupied by advertising,
- (5) announced itself to be a semiprozine.

**3.3.13: Best Fanzine.** Any generally available non-professional publication devoted to science fiction, fantasy, or related subjects which by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, and which does not qualify as a semiprozine.

**3.3.14: Best Fan Writer.** Any person whose writing has appeared in semiprozines or fanzines or in generally available electronic media during the previous calendar year.

**3.3.15: Best Fan Artist.** An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public display during the previous calendar year.

**3.3.16: Additional Category.** Not more than one special category may be created by the current Worldcon Committee with nomination and voting to be the same as for the permanent categories. The Worldcon Committee is not required to create any such category; such action by a Worldcon Committee should be under exceptional circumstances only; and the special category created by one Worldcon Committee shall not be binding on following Committees. Awards created under this paragraph shall be considered to be Hugo Awards.

**Section 3.4: Extended Eligibility.** In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a three fourths (3/4) vote of the intervening Business Meeting of WSFS.

*(Continued on page 34)*

(Continued from page 33)

**Section 3.5: Name and Design.** The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason, as refined by Peter Weston. Each Worldcon Committee may select its own choice of base design. The name (Hugo Award) and the design shall not be extended to any other award.

**Section 3.6: "No Award".** At the discretion of an individual Worldcon Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be canceled for that year.

### **Section 3.7: Nominations.**

**3.7.1:** The Worldcon Committee shall conduct a poll to select the nominees for the final Award voting. Each member of *either* the administering Worldcon, or the immediately preceding Worldcon, or the immediately following Worldcon as of January 31 of the current calendar year shall be allowed to make up to five (5) equally weighted nominations in every category.

**3.7.2:** The Committee shall include with each nomination ballot a copy of Article 3 of the WSFS Constitution and any applicable extensions of eligibility under Sections 3.2.3 or 3.4.

**3.7.3:** Nominations shall be solicited only for the Hugo Awards and the John W. Campbell Award for Best New Writer.

### **Section 3.8: Tallying of Nominations.**

**3.8.1:** Except as provided below, the final Award ballots shall list in each category the five (5) eligible nominees receiving the most nominations. If there is a tie including fifth place, all the tied eligible nominees shall be listed.

**3.8.2:** The Worldcon Committee shall determine the eligibility of nominees and assignment to the proper category of works nominated in more than one category.

**3.8.3:** Any nominations for "No Award" shall be disregarded.

**3.8.4:** If a nominee appears on a nomination ballot more than once in any one category, only one nomination shall be counted in that category.

**3.8.5:** No nominee shall appear on the final Award ballot if it received fewer nominations than five percent (5%) of the number of ballots listing one or more nominations in that category, except that the first three (3) eligible nominees, including any ties, shall always be listed.

**3.8.6:** The Committee shall move a nomination from another category to the work's default category only if the member has made fewer than five (5) nominations in the default category.

**3.8.7:** If a work receives a nomination in its default category, and if the Committee relocates the work under its authority under subsection 3.2.9 or 3.2.10, the Committee shall count the nomination even if the member already has made five (5) nominations in the more-appropriate category.

**Section 3.9: Notification and Acceptance.** Worldcon Committees shall use reasonable efforts to notify the nominees, or in the case of deceased or incapacitated persons, their heirs, assigns, or legal guardians, in each category prior to the release of such information. Each nominee shall be asked at that time to either accept or decline the nomination. If the nominee declines nomination, that nominee shall not appear on the final ballot. In addition, in the Best Professional Artist category, the acceptance should include citations of at least three (3) works first published in the eligible year.

### **Section 3.10: Voting.**

**3.10.1:** Final Award voting shall be by balloting in advance of the Worldcon. Postal mail shall always be acceptable. Only WSFS members may vote. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter.

**3.10.2:** Final Award ballots shall list only the Hugo Awards and the John W. Campbell Award for Best New Writer.

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**3.10.3:** "No Award" shall be listed in each category of Hugo Award on the final ballot.

**3.10.4:** The Committee shall, on or with the final ballot, designate, for each nominee in the printed fiction categories, one or more books, anthologies, or magazines in which the nominee appeared (including the book publisher or magazine issue date(s)).

**3.10.5:** Voters shall indicate the order of their preference for the nominees in each category.

### **Section 3.11: Tallying of Votes.**

**3.11.1:** In each category, tallying shall be as described in Section 6.3. "No Award" shall be treated as a nominee. If all remaining nominees are tied, no tie-breaking shall be done and the nominees excluding No Award shall be declared joint winners.

**3.11.2:** No Award shall be given whenever the total number of valid ballots cast for a specific category (excluding those cast for "No Award" in first place) is less than twenty-five percent (25%) of the total number of final Award ballots received.

**3.11.3:** "No Award" shall be the run-off candidate for the purposes of Section 6.5.

**3.11.4:** The complete numerical vote totals, including all preliminary tallies for first, second, ... places, shall be made public by the Worldcon Committee within ninety (90) days after the Worldcon. During the same period the nomination voting totals shall also be published, including in each category the vote counts for at least the fifteen (15) highest vote-getters and any other candidate receiving a number of votes equal to at least five percent (5%) of the nomination ballots cast in that category, but not including any candidate receiving fewer than five (5) votes.

**Section 3.12: Exclusions.** No member of the current Worldcon Committee or any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Worldcon Committee, then this exclusion shall apply to members of the Subcommittee only.

**Section 3.13: Retrospective Hugos.** A Worldcon held 50, 75, or 100 years after a Worldcon at which no Hugos were presented may conduct nominations and elections for Hugos which would have been presented at that previous Worldcon. Procedures shall be as for the current Hugos. Categories receiving insufficient numbers of nominations may be dropped. Once retrospective Hugos have been awarded for a Worldcon, no other Worldcon shall present retrospective Hugos for that Worldcon.

## **Article 4 - Future Worldcon Selection**

### **Section 4.1: Voting.**

**4.1.1:** WSFS shall choose the location and Committee of the Worldcon to be held two (2) years from the date of the current Worldcon.

**4.1.2:** Voting shall be by written ballot cast either by mail or at the current Worldcon with tallying as described in Section 6.3.

**4.1.3:** The current Worldcon Committee shall administer the voting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Worldcon.

**4.1.4:** The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.

### **Section 4.2: Voter Eligibility.**

**4.2.1:** Voting shall be limited to WSFS members who have purchased at least a supporting membership in the Worldcon whose site is being selected.

*(Continued on page 36)*

(Continued from page 35)

**4.2.2:** The supporting membership rate shall be set by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the ballot deadline. If agreement is not reached, the default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.

**Section 4.3: Non-Natural Persons.** Corporations, associations, and other non-human or artificial entities may cast ballots, but only for "No Preference." "Guest of" memberships may only cast "No Preference" ballots. Memberships transferred to individual natural persons may cast preferential ballots, provided that the transfer is accepted by the administering convention.

**Section 4.4: Ballots.** Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Each site-selection ballot shall list the options "None of the Above" and "No Preference" and provide for write-in votes, after the bidders and with equal prominence. The supporting membership rate shall be listed on all site-selection ballots.

**Section 4.5: Tallying.**

**4.5.1:** The name and address information shall be separated from the ballots and the ballots counted only at the Worldcon. Each bidding committee should provide at least two (2) tellers. Each bidding committee may make a record of the name and address of every voter.

**4.5.2:** A ballot voted with first or only choice for "No Preference" shall be ignored for site selection. A ballot voted with lower than first choice for "No Preference" shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying.

**4.5.3:** "None of the Above" shall be treated as a bid for tallying, and shall be the run-off candidate for the purposes of Section 6.5.

**4.5.4:** All ballots shall be initially tallied by their first preferences, even if cast for a bid that the administering Committee has ruled ineligible. If no eligible bid achieves a majority on the first round of tallying, then on the second round all ballots for ineligible bids shall be redistributed to their first eligible choices, and tallying shall proceed according to Section 6.3.

**4.5.5:** If "None of the Above" wins, or if two (2) 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.

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**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 one hundred and eighty (180) days prior to the official opening of the administering convention.

**4.6.4:** To be eligible as a write-in, the bidding committee must file the documents specified above by the close of the voting.

**4.6.5:** If no bids meet these qualifications, the selection shall proceed as though "None of the Above" had won.

**Section 4.7: Site Eligibility.** A site shall be ineligible if it is within five hundred (500) miles or eight hundred (800) kilometres of the site at which selection occurs.

#### **Section 4.8: NASFiC**

If the selected Worldcon site is not in North America, there shall be a NASFiC in North America that year. Selection of the NASFiC shall be by the identical procedure to the Worldcon selection except as provided below or elsewhere in this Constitution:

**4.8.1:** Voting shall be by written ballot administered by the following year's Worldcon, if there is no NASFiC in that year, or by the following year's NASFiC, if there is one, with ballots cast at the administering convention or by mail, and with only members of the administering convention allowed to vote.

**4.8.2:** NASFiC Committees shall make all reasonable efforts to avoid conflicts with Worldcon dates.

**4.8.3:** The proposed NASFiC supporting membership rate can be set by unanimous agreement of the administering Committee and all bidding committees who have filed before the ballot deadline. If agreement is not reached, the default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.

**4.8.4:** If "None of the Above" wins, or if no eligible bid files by the deadline, then no NASFiC shall be held and any supporting membership payments collected for the NASFiC site selection shall be refunded by the administering convention without undue delay.

### **Article 5 - Powers of the Business Meeting**

#### **Section 5.1: WSFS Business Meetings.**

**5.1.1:** Business Meetings of WSFS shall be held at advertised times at each Worldcon.

**5.1.2:** The current Worldcon Committee shall provide the Presiding Officer and Staff for each Meeting.

**5.1.3:** Standing Rules for the Governance of the Business Meeting and related activities may be adopted or amended by a majority vote at any Business Meeting. Amendments to Standing Rules shall take effect at the close of the Worldcon where they are adopted; this rule may be suspended by a two-thirds (2/3) vote.

**5.1.4:** Meetings shall be conducted in accordance with the provisions of (in descending order of precedence) the WSFS Constitution; the Standing Rules; such other rules as may be published in advance by the current Committee (which rules may be suspended by the Business Meeting by the same procedure as a Standing Rule); the customs and usages of WSFS (including the resolutions and rulings of continuing effect); and the current edition of *Robert's Rules of Order, Newly Revised*.

**5.1.5:** The quorum for the Business Meeting shall be twelve members of the Society physically present.

**Section 5.2: Continuation of Committees.** Except as otherwise provided in this Constitution, any committee or other position created by a Business Meeting shall lapse at the end of the next following Business Meeting that does not vote to continue it.

**Section 5.3: Constitutional Pass-along.** Within two (2) months after the end of each Worldcon, the Business Meeting staff shall send a copy of all changes to the Constitution and Standing Rules, and all items awaiting ratification, to the next Worldcon Committee

*(Continued on page 38)*

## Article 6 - Constitution

**Section 6.1: Conduct.** The conduct of the affairs of WSFS shall be determined by this Constitution together with all ratified amendments hereto and such Standing Rules as the Business Meeting shall adopt for its own governance.

**Section 6.2: Natural Persons.** In all matters arising under this Constitution, only natural persons may introduce business, nominate, or vote, except as specifically provided otherwise in this Constitution. No person may cast more than one vote on any issue or more than one ballot in any election. This shall not be interpreted to prohibit delivery of ballots cast by other eligible voters.

**Section 6.3: Electronic Voting.** Nothing in this Constitution shall be interpreted to prohibit conducting Hugo Awards nominating and voting and Site Selection voting by electronic means, except that conducting Site Selection by electronic means shall require the unanimous agreement of the current Worldcon committee and all bidding committees who have filed before the ballot deadline. Valid paper ballots delivered by any means shall always be acceptable. This section shall not be interpreted to require that such elections be conducted electronically, nor shall it be interpreted to allow remote participation or proxy voting at the Business Meeting.

**Section 6.43: Tallying of Votes.** Votes shall first be tallied by the voter's first choices. If no majority is then obtained, the candidate who places last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority-vote winner is obtained. If two or more candidates are tied for elimination during this process, the candidate that received fewer first-place votes shall be eliminated. If they are still tied, all the tied candidates shall be eliminated together.

**Section 6.54: Run-off.** After a tentative winner is determined, then unless the run-off candidate shall be the sole winner, the following additional test shall be made. If the number of ballots preferring the run-off candidate to the tentative winner is greater than the number of ballots preferring the tentative winner to the run-off candidate, then the run-off candidate shall be declared the winner of the election.

**Section 6.65: Amendment.** The WSFS Constitution may be amended by a motion passed by a simple majority at any Business Meeting but only to the extent that such motion is ratified by a simple majority at the Business Meeting of the subsequent Worldcon.

**Section 6.76: Commencement.** Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.

The above copy of the World Science Fiction Society's Constitution is hereby Certified to be True, Correct, and Complete:

**Kent Bloom, Presiding Officer**  
**Linda Deneroff, Secretary**  
**2011 WSFS Business Meeting**

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# WSFS — STANDING RULES

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

### Group 1: Meetings

**Rule 1.1: Meeting and Session.** The Annual Meeting of the World Science Fiction Society shall consist of one or more Preliminary Business Meetings and one or more Main Business Meetings. The first meeting shall be designated as a Preliminary Business Meeting. All meetings at a Worldcon (preliminary, main, or otherwise) shall be considered a single “session” as defined in the Parliamentary Authority (see section 5.1 of the WSFS Constitution), regardless of whether such gatherings are called “meetings” or “sessions.”

**Rule 1.2: Preliminary Business Meeting(s).** The Preliminary Business Meeting may not directly reject, pass, or ratify amendments to the Constitution; however, all motions adhering to a Constitutional amendment are in order if otherwise allowed. The Preliminary Business Meeting may not refer a Constitutional amendment to a committee unless the committee’s instructions are to report to the Main Business Meeting. The Preliminary Business Meeting may not postpone consideration of a Constitutional amendment beyond the last Preliminary Business Meeting. The Preliminary Business Meeting may not amend a Constitutional amendment pending ratification. The Preliminary Business Meeting may consider any business not expressly forbidden to it by the Standing Rules or expressly reserved to the Main Business Meeting.

**Rule 1.3: Main Business Meeting(s).** The Main Business Meeting may reject, pass, or ratify amendments to the Constitution. One Main Meeting shall be also be designated as the Site-Selection Meeting, where Site-Selection business shall be the special order of business.

**Rule 1.4: Scheduling of Meetings.** The first Main Meeting shall be scheduled no less than eighteen (18) hours after the conclusion of the last Preliminary Meeting. No meeting shall be scheduled to begin before 10:00 or after 13:00 local time.

**Rule 1.5: Smoking.** If smoking is allowed in the place where the Business Meeting is held, the Presiding Officer shall divide the room into smoking and non-smoking sections at the beginning of each meeting.

**Rule 1.6: Recording of Sessions.** The Presiding Officer may arrange for the recording of meetings in any medium and for the distribution of such recordings. Individual members may also record meetings at their own discretion, subject to the will of the assembly as authorized by rule 5.9.

### Group 2: New Business

**Rule 2.1: Deadline for Submission of New Business.** The deadline for submission of non-privileged new business to the Business Meeting shall be fourteen (14) days before the first Preliminary Meeting. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda.

**Rule 2.2: Requirements for Submission of New Business.** Two hundred (200) identical, legible copies of all proposals for non-privileged new business shall be submitted to the Presiding Officer before the deadline in Rule 2.1 unless such proposals are distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals must be legibly signed by a maker and at least one seconder.

**Rule 2.3: Interpretation of Motions.** The Presiding Officer shall reject as out of order any proposal or motion that is obviously illegal or hopelessly incoherent. In the absence of the maker of a motion or instructions to the contrary, the Presiding Officer shall be free to interpret the meaning of any motion.

**Rule 2.4: Short Title.** Any item of new business considered by the Business Meeting shall contain a short title.

### Group 3: Debate Time Limits

**Rule 3.1: Main Motions.** The Presiding Officer shall designate the default debate time for main motions. The Business Meeting may, by majority vote, set the initial debate time limit for any motion to any positive whole number of minutes.

**Rule 3.2: Allotment of Time.** If a question is divided, the time limits applicable to the question before it was divided shall apply to each portion of the divided question. Debate time shall be allotted equally to each side of a question. Time spent on points of order or other neutral matters arising from a motion shall be divided equally and charged to each side.

**Rule 3.3: Amendments.** Debate on all amendments to main motions shall be limited to five (5) minutes, allotted equally to each side. Time spent on debate of an amendment shall be charged against the time for the main motion.

**Rule 3.4: Motions Allowed After Expiration.** Motions that adhere to the main motion shall not be out of order because of the expiration of debate time, but shall be undebatable.

*(Continued on page 40)*

**Rule 3.5: Minimum Substantive Debate.** If the debate time expires before either or both sides of the question have had an opportunity for substantive debate, any side that has not had such an opportunity shall have two (2) minutes to be used solely for the purpose of substantive debate.

#### **Group 4: Official Papers**

**Rule 4.1: Indicating Revisions.** The Business Meeting staff shall clearly indicate all changes (including deletions) from the previous year's version when they provide the Constitution and Standing Rules for publication prior to the following Worldcon. However, the failure to indicate such changes shall not affect the validity of the documents.

**Rule 4.2: Corrections.** Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary of the Business Meeting in question and of the next available Business Meeting as soon as they are discovered.

**Rule 4.3: Numbers, Titles, References, and Technical Corrections.** Numbers and titles of the various parts of the Constitution and Standing Rules are for the sake of easy reference only. They do not form a substantive part of these documents nor of any motion to amend these documents. The Business Meeting Secretary shall incorporate into these documents appropriate changes as required by newly adopted amendments. When making any such adjustments required by this section, the Business Meeting Secretary shall change article and section numbers, titles, and internal cross-references as necessary to maintain a consistent, parallel structure, which shall not be altered unless the Business Meeting explicitly so directs. The Business Meeting Secretary may change punctuation, capitalization, grammar, and other wording in the Constitution and Standing Rules only insofar as such changes clarify meaning and enhance consistency, and only insofar as such changes do not modify the substantive meaning of the documents.

**Rule 4.4: Submission Deadlines: Reports.** All WSFS Committee Reports and all Worldcon Annual Financial Reports (see Constitution Section 2.9.1) shall be submitted to the Business Meeting by no later than fourteen (14) days before the first Preliminary Business Meeting.

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

#### **Group 5: Variations of Rules**

**Rule 5.1: Nonstandard Parliamentary Authority.** If a Worldcon Committee adopts for the governance of the Business Meeting a parliamentary authority other than that specified in the Constitution, the Committee must in timely fashion publish information about how to obtain copies of the authority in question.

**Rule 5.2: Constitutional and Standing Rule Amendments.** Motions to Amend the Constitution, to Ratify a Constitutional Amendment, and to Amend the Standing Rules shall be considered ordinary main motions, except as otherwise provided in the Standing Rules or Constitution. An object to consideration shall not be in order against ratification of a constitutional amendment.

**Rule 5.3: Postpone Indefinitely.** The motion to Postpone Indefinitely shall not be allowed.

**Rule 5.4: Amend; Secondary Amendments.** Secondary amendments (amendments to amendments) are not allowed except when the primary amendment is to substitute.

**Rule 5.5: Previous Question.** A person speaking to a motion may not immediately offer a motion to close debate. The motion for the Previous Question (also known as the motion "close debate," "call the question," and "vote now") shall not be in order when there is less than one minute of debate time remaining, nor when either or both sides of the debate have yet to speak to a question. Before voting on the motion for the Previous Question, the Presiding Officer shall, without debate, ask for a show of hands of those persons who still wish to speak to the matter under consideration.

**Rule 5.6: Lay on the Table.** The motion to Lay on the Table shall require a two-thirds (2/3) vote for adoption.

**Rule 5.7: Adjournment.** The incidental main motion to adjourn *sine die* shall not be in order until all Special and General Orders have been discharged.

**Rule 5.8: Suspension of Rules.** Rules protecting the rights of absentees, including this rule, may not be suspended.

**Rule 5.9: Start/Stop Recording.** If the meeting is being recorded, a motion to Stop Recording or to Start Recording is a privileged motion and shall be handled in the same way as a motion to Enter or Leave Executive Session.



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## Group 6: Mark Protection Committee Elections

**Rule 6.1: Nominations.** Nominations for election to the Mark Protection Committee shall be allowed from the floor at each Preliminary Business Meeting. To be listed on the ballot, each nominee must submit to the Secretary of the Business Meeting the nominee's consent to nomination and the nominee's current region of residence. A nominee shall be ineligible if the nominee could not be elected due to the regional residence restrictions. The deadline for submitting such consent to nomination shall be set by the Secretary.

**Rule 6.2: Elections.** Elections to the Mark Protection Committee shall be a special order of business at a designated Main Business Meeting. Voting shall be by written preferential ballot with write-in votes allowed. Votes for write-in candidates who do not submit written consent to nomination and region of residence to the Presiding Officer before the close of balloting shall be ignored. The ballot shall list each nominee's name and region of residence. The first seat filled shall be by normal preferential ballot procedures as defined in Section 6.3 of the WSFS Constitution. There shall be no run-off candidate. After a seat is filled, votes for the elected member and for any nominee who is now ineligible due to regional residence restrictions shall be eliminated before conducting the next ballot. This procedure shall continue until all seats are filled. In the event of a first-place tie for any seat, the tie shall be broken unless all tied candidates can be elected simultaneously. Should there be any partial-term vacancies on the committee, the partial-term seat(s) shall be filled after the full-term seats have been filled.

## Group 7: Miscellaneous

**Rule 7.1: Question Time.** During the Site-Selection Meeting, fifteen (15) minutes of program time shall be allocated to each future seated Worldcon committee. During the first five (5) minutes, each committee may make such presentations as they wish. The remaining time shall be allocated for questions to be asked about that committee's Worldcon. Questions may be submitted in writing at any previous meeting. Questions submitted in writing shall have priority over other questions if the person who submitted the question is present and still wishes to ask the question. No person may ask a second question as long as any person wishes to ask a first question. Questions are limited to fifteen (15) seconds and responses to two (2) minutes. If time permits at the Site-Selection Meeting, committees bidding for the right to host any Worldcon whose selection will take place in the next calendar year shall be allocated five (5) minutes of program time to make such presentations as they wish. The time limits in this rule may be modified by majority vote.

**Rule 7.2: Dilatory Actions; Misuse of Inquiries.** The sole purpose of a "point of information" or "parliamentary inquiry" is to ask the Presiding Officer for an opinion of the effect of a motion or for guidance as to the correct procedure to follow. The Presiding Officer shall treat as dilatory any attempts to circumvent the rules of debate under the guise of points of information, parliamentary inquiries, or other queries and requests.

**Rule 7.3: Counted Vote.** The Presiding Officer shall take a counted vote upon the request of ten percent (10%) of those members attending the meeting.

**Rule 7.4: Carrying Business Forward.** Motions other than Constitutional amendments awaiting ratification may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.

**Rule 7.5: Continuing Resolutions.** Resolutions of continuing effect ("continuing resolutions") may be repealed or amended by majority vote of subsequent Business Meetings without notice, and shall be automatically repealed or amended by applicable amendments to the Constitution or Standing Rules or by conflicting resolutions passed by subsequent Business Meetings.

**Rule 7.6: Committees.** All committees are authorized to organize themselves in any lawful manner and to adopt rules for the conduct of their business, which may include conducting balloting by mail and limiting debate, subject to any contrary provisions of the Constitution, the Standing Rules, or instructions given to the committee by the Business Meeting.

**Rule 7.7: Nitpicking and Flyspecking Committee.** The Business Meeting shall appoint a Nitpicking and Flyspecking Committee. The Committee shall: (1) Maintain the list of Rulings and Resolutions of Continuing Effect and (2) Codify the Customs and Usages of WSFS and of the Business Meeting.

**Rule 7.8: Worldcon Runners Guide Editorial Committee.** The Business Meeting shall appoint a Worldcon Runners Guide Editorial Committee. The Committee shall maintain the Worldcon Runners Guide, which shall contain a compilation of the best practices in use among those who run Worldcons.

The above copy of the World Science Fiction Society's Constitution is hereby Certified to be True, Correct, and Complete:

Donald E. Eastlake III and Kent Bloom, Presiding Officers\*  
Linda Deneroff, Secretary  
2011 WSFS Business Meeting

*\* Donald E. Eastlake III presided at the Preliminary and first main meetings and Kent Bloom presided at the second main meeting.*

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# BUSINESS PASSED ON FROM RENOVATION

1.  
The following Constitutional Amendments were approved at Renovation and passed on to Chicon 7 for ratification. If ratified, they will become part of the Constitution at the conclusion of Chicon 7.

## 1.1

### **Short Title: Best Fancast**

Insert a new section after existing Section 3.1.13 to create a new category:

**3.3.X: Best Fancast.** Any generally available non-professional audio or video periodical devoted to science fiction, fantasy, or related subjects that by the close of the previous calendar year has released four (4) or more episodes, at least one (1) of which appeared in the previous calendar year, and that does not qualify as a dramatic presentation.

*Provided that* unless this amendment is re-ratified by the 2016 Business Meeting, Section 3.3.X shall be repealed, and

*Provided that* the question of re-ratification shall be automatically be placed on the agenda of the 2016 Business Meeting with any constitutional amendments awaiting ratification.

## 1.2

### **Short Title: Semiprozine**

Moved, to amend the WSFS Constitution:

Add a new section: 3.Y.Z: A Professional Publication is one which meets at least one of the following two criteria:

- (1) it provided at least a quarter the income of any one person or,
- (2) was owned or published by any entity which provided at least a quarter the income of any of its staff and/or owner.

Amend the sections 3.3.12 and 3.3.13, by replacing them with:

**3.3.12: Best Semiprozine.** Any generally available non-professional periodical publication devoted to science fiction or fantasy, or related subjects which by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, and which in the previous calendar year met at least one (1) of the following criteria:

- (1) paid its contributors and/or staff in other than copies of the publication,
- (2) was generally available only for paid purchase,

**3.3.13: Best Fanzine.** Any generally available non-professional periodical publication devoted to science fiction, fantasy, or related subjects which by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, and which does not qualify as a semiprozine or a fancast and which in the previous calendar year met neither of the following criteria:

- (1) paid its contributors or staff monetarily in other than copies of the publication,
- (2) was generally available only for paid purchase.

Add to the end of Section 3.9 (Notification and Acceptance): "Additionally, each nominee in the categories of Best Fanzine and Best Semi-Prozine shall be required to confirm that they meet the qualifications of their category."

# AMAZING ADVENTURES

## CAPRICON XXXII

CHOOSE YOUR ADVENTURE

ALTERNATE  
HISTORY

SCI-FI

FANTASY

FEBRUARY  
9<sup>th</sup> - 12<sup>th</sup>, 2012  
[WWW.CAPRICON.ORG](http://www.capricon.org)

FIND  
OUT WHERE  
IT WILL  
TAKE YOU

WEST IN CHICAGO  
NORTH SHORE  
WHEELING, IL

AUTHOR GON: CORY DOCTOROW  
ARTIST GON: LES McCLAIN  
FAN GON: STEVEN H SILVER  
SPECIAL GUEST:  
JAVIER GRILLO-MARXUACH

# NEW MEMBERS

*If you have purchased a membership in Chicon 7 between August 26, 2011 and November 18, 2011 and your name is not shown on this list, it is because the membership is set to not be shown on publicly available lists. If you would like to change that, please e-mail [registration@chicon.org](mailto:registration@chicon.org) and notify our registration staff.*

|       |                        |       |                      |       |                       |
|-------|------------------------|-------|----------------------|-------|-----------------------|
| A2099 | Steve Abner            | A2176 | Daniel Brotherton    | S2481 | Catherine Deisher     |
| A2327 | Adina Adler            | A2583 | Karol Brown          | A2653 | Clare Deming          |
| A0462 | Ann Albrecht           | S2480 | Rosen Brown          | A2013 | Yun Deng              |
| A0461 | Bruce Albrecht         | A2638 | Jennifer Brozek      | A2502 | John Devenny          |
| A2108 | Todd Allison           | A2043 | Craig Bruce Buchanan | A2513 | Patricia Diggs        |
| A2454 | Tarin Almstedt         | A2650 | George Budge         | A2252 | Marion Dilbeck        |
| S2004 | Sara Amis              | A0494 | Warren Buff          | A0526 | Ira Donewitz          |
| A1472 | Sunnie Andreu          | A2117 | Gavin Potterveld     | Y1966 | Holland C. Dougherty  |
| A2580 | Audra Apke             | A2622 | Jeff Calhoun         | A2192 | Fran Dowd             |
| A2579 | Birute Apke            | A2302 | Diane Capewell       | A2191 | John Dowd             |
| A2581 | Edward Apke            | A2301 | Stuart Capewell      | A2238 | Ed Dravecky           |
| A1949 | Valoise Armstrong      | A2549 | Robert Carl          | A2328 | Richard Duffy         |
| A2215 | Andra St. Arnauld      | A2670 | Gordon Carleton      | S2556 | Asher S. Dunn         |
| A2261 | Alia Atlas             | A2144 | Allen Carlson        | A2223 | Cynthia H. Dye        |
| A2615 | Billie Aul             | C2146 | Erik Carlson         | A1990 | Ernesta Dyke          |
| A2351 | William H. Bacharach   | C2145 | Kirstyn Carlson      | A1980 | Jonathan Dyke         |
| A2156 | Michele-Lee Barasso    | A2264 | Amy Carpenter        | A1985 | Sue Dyke              |
| A2527 | Jennifer Barber        | A2161 | Cindy Carroll        | A1986 | David Dyke            |
| A2000 | Mike Barker            | A2251 | Barbra Carter        | S2482 | Lydia Ebeling         |
| A0216 | Luiza Battung          | A2661 | Norman Cates         | A2630 | Laurie Toby Edison    |
| C2529 | Joel Battung Jr.       | A2199 | Rich Cates           | A2518 | Benjamin Elgin        |
| A2528 | Joel Battung Sr.       | A1924 | Don Chan             | S1898 | Matthew Esget         |
| A0218 | Covert Beach           | A2669 | Lori Chapek-Carleton | A2590 | David R Ewell         |
| A2602 | Kenneth A. Beach III   | A1939 | Qiufan Chen          | A2486 | Tom Fagedes           |
| A2315 | Christopher Becker     | A2443 | David Chernow        | S2457 | Andrea Fairbrother    |
| S2332 | Megan Beckett          | A2184 | Nico Nico Cinocco    | A0539 | Thomas Feller         |
| S2331 | Melissa Beckett        | A2216 | Frederic Civish      | A2647 | Bayla Fine            |
| S2330 | Pat Beckett            | A2217 | Maria Civish         | A2632 | Leah Fisher           |
| A1906 | Kenneth Adrian Bedford | S2112 | Laine Clancy         | A2340 | George Flentke        |
| A1905 | Michelle Jane Bedford  | A2148 | Joseph A. Clark      | A2174 | Carole Fleres         |
| A2084 | Earline M. Beebe       | S2334 | David Clink          | A2068 | Michael Forer         |
| A2074 | Jeff Beeler            | S2333 | Kevin Clink          | A2257 | Jack Foy              |
| S2370 | Chris Bell             | A2153 | Andrew Clough        | A2258 | Llyne Foy             |
| A2147 | Rod Bennecke           | A2657 | Vincent Clowney      | A2360 | Leah Freedman         |
| A2060 | Rachel Berthold        | A2025 | Debbie Cluney        | A2354 | David R. Freeland Jr. |
| A2275 | Ruth M. Bettenhausen   | A1983 | Carolyn A. Cocklin   | A2154 | Graham Freeman        |
| A2312 | Ruth Bitz              | A2624 | Darlene P. Coltrain  | A2241 | Janet Freeman         |
| A1943 | Loraine R. Black       | A2620 | Paul Cook            | A2477 | Peta Freestone        |
| A2310 | Peter Boutin           | A2374 | Amy Corbin           | A1945 | Sarah Frost           |
| A2120 | David Bowne            | A1993 | Sophie Cormack       | A2531 | Mary Frost-Pierson    |
| A2121 | Stephanie Bowne        | A2597 | Gerald Corrigan      | S2233 | James Fulkerson       |
| A2253 | William Boyde          | A2517 | Conni Covington      | A2143 | Mary Fullam           |
| S0488 | Charles K. Bradley     | S1883 | Jedediah Coy         | A2672 | Kathy Fulton          |
| A2512 | Michael Braithwaite    | A1968 | Althea Cripps        | A0550 | Dean Gahlon           |
| A2324 | Richard Brandshaft     | Y1973 | Gregory Cripps       | A2321 | Patrick Gallaher      |
| C2667 | Bianca Brezinsky       | A2633 | Ctein                | A2281 | Joseph Gauthier       |
| A2664 | D Keith Brezinsky      | A1208 | Barbara Darrow       | A2282 | Shiao-Ling Gauthier   |
| C2666 | Katrina Brezinsky      | C1972 | Corwin Davidson      | A2222 | Margaret Gentile      |
| A2665 | Shari Cyd Brezinsky    | A1970 | Howard Davidson      | S2663 | John K Gibbons        |
| S2417 | Mike Brind             | A2627 | Carol Davis          | A2635 | Sheila Gilbert        |
| A2584 | John Brooksbank        | A2668 | Christopher Davis    | A2276 | Margaret Glassner     |
| A2179 | Chad Brotherton        | A2626 | Merle Decker         | A1895 | Bill Glover           |

|       |                        |       |                          |       |                                 |
|-------|------------------------|-------|--------------------------|-------|---------------------------------|
| A1896 | Jerri Glover           | A2065 | Rachel Karp              | A1969 | Laura Majerus                   |
| A2555 | Thomas Goodey          | A2129 | Julie L. Kastan          | A1877 | Violette Malan                  |
| A2631 | Shayin Gottlieb        | C2130 | Stephanie Kastan         | A2212 | Keith Malgren                   |
| S2165 | Bari Greenberg         | A2127 | Thomas Kastan            | A2040 | Brit Bush                       |
| A2195 | Lee Greenberg          | A2069 | Randy Mac Kay            | A1994 | Steven Manfred                  |
| A2559 | Rosalind Greenberg     | A1962 | Joshua Kehe              | A2355 | Guest of George RR Martin<br>#1 |
| S2305 | Richard Grigg          | A1950 | Matt Keller              | A2356 | Guest of George RR Martin<br>#2 |
| A1937 | Tony Haber             | A2505 | Joy Kennedy              | A2271 | George Martindale               |
| Y2577 | Rachel Hadley          | S0595 | Michael David Kennedy    | A2272 | Lee Martindale                  |
| A2244 | Paul Hahn              | S2299 | Robert S. Kennedy Jr.    | A1913 | Mary Mascari                    |
| A2242 | Rosemary Hahn          | S2362 | Geoffrey Kieser          | A2183 | Debbie Matsuura                 |
| A2114 | Barry Haldiman         | A2303 | Judith Kindell           | A2201 | Howard Mayberry                 |
| A2553 | Larry Hallock          | Y2545 | Casey Kizior             | C2204 | Ion Mayberry                    |
| A2662 | D Larry Hancock        | A2544 | Char Kizior              | C2206 | Noel Mayberry                   |
| A2163 | Sarah Hans             | A2543 | Roger Kizior             | A2203 | Teresa Mayberry                 |
| A2150 | Christi Hansen         | A2296 | Louise M. Kleba          | A2538 | Barbara McCall                  |
| A2547 | Elie A Harriet         | A1982 | Michael Konczewski       | A2539 | Paul McCall                     |
| A2546 | Janet L Harriet        | A2193 | Nancy Kress              | S2322 | Cheryl A. McCombs               |
| A0566 | David Harvey           | A2131 | Daniel Kromke            | A2582 | Patricia Sayre McCoy            |
| A2511 | Nancy Harvey           | A2132 | Diane Kromke             | A2057 | Tod McCoy                       |
| A2284 | Christine Hasty        | A2475 | Rebecca Krupp            | A2574 | Glenn McDavid                   |
| A2283 | Rocky Hasty            | A2155 | Jonathan Laden           | A2576 | James McDavid                   |
| A2015 | Charlene Regina Healy  | A1951 | Alicia Lamunion          | A2575 | Mia McDavid                     |
| A2293 | Kevin Heard            | A2254 | Peggy Hults Larreau      | S1912 | Anastasia McPherson             |
| A2442 | Gabe Helou             | A1926 | Barbara Larsen           | A2554 | Kathy Meade-Hallock             |
| A2270 | Allison Hershey        | A1925 | David Larsen             | Y2380 | Amos Meeks                      |
| A0575 | Melanie Herz           | A2353 | Nancy Lavalley           | A2379 | Caroline Meeks                  |
| A2467 | Sandy Hickerson        | A2269 | Judy Lazar               | A2378 | W. Scott Meeks                  |
| A2103 | Bill Higgins           | A2278 | Thuy Le                  | Y1875 | Bill Meltsner                   |
| A2104 | Kelley Higgins         | A2619 | Layne Lebahn             | S2441 | Karen Merrell                   |
| A2515 | P. C. Hodgell          | A2178 | Nicole Leboeuf-Little    | A2348 | Harry R. Meyer                  |
| A2273 | James A Hoffman        | A1892 | William Leborgne         | A2347 | Stephanie Meyer                 |
| A1757 | Tore Audun Hoie        | A2214 | Fragano Ledgister        | A2035 | Adam Michaud                    |
| A2279 | David Horst            | A2629 | Ivan B. Lee              | A2489 | Marcus Miles                    |
| A2280 | Debby Horst            | S2479 | Susan Lents              | A2020 | Elizabeth Miller                |
| A1914 | David Hoshko           | A2029 | Deanna Lepsch            | A2018 | Stevens Miller                  |
| A2536 | Matt Hughes            | A2088 | Edward M. Lerner         | A2326 | Celia Modell                    |
| A1942 | Melinda Hutson         | A2051 | Fred Lerner              | A2325 | Howard Modell                   |
| A2311 | Richard W Hutter       | A2052 | Sheryl Lerner            | A0657 | G. Patrick Molloy               |
| A2042 | Christopher Hwang      | A2028 | Jacob Lesgold            | A0359 | Mary Ellen Moore                |
| S2537 | Joe Izenman            | A2066 | Kathryn Leventhal Arnold | A2071 | Brian Morgan                    |
| S2428 | Jonathan D. Jackson    | A2067 | Zeke Leventhal-Arnold    | S2167 | Matthew Morrese                 |
| A2185 | Christy Johnson        | A2289 | Allen Lewis              | S2166 | Sandra Morrese                  |
| A2219 | Christina Johnson      | A2329 | Brian Lewis              | S2098 | Janice Murphy                   |
| C2218 | Grant L. Johnson       | A2495 | Page E. Lewis            | A2644 | Marguerite Murray               |
| A2309 | Jean Johnson           | A1977 | Hua Liang                | A1878 | Paul Musselman                  |
| A2024 | Ryan K. Johnson        | A2658 | Andre Lieven             | S2306 | Sanna Mykkanen                  |
| A2623 | Steven Vincent Johnson | A2659 | Debra Lieven             | A2607 | Karen Neder                     |
| A2637 | Marsha Jones           | A2516 | Hershey Lima             | A2247 | Jesus Negrete                   |
| A2591 | Vincent L Jones        | A2645 | Jesi Lipp                | Y2248 | Joaquin Negrete-Rousseau        |
| A2375 | Andrew Jordan          | C2205 | Florin Mayberry          | Y2246 | Lucas Negrete-Rousseau          |
| A2376 | Kimberly Jordan        | A2140 | Phillip Lowles           | S2188 | Tom Negrino                     |
| A2560 | Eric Jorgenson         | A2514 | Catherine Lundoff        | A2316 | Dawn O'Bryan-Lamb               |
| A1999 | Mike Kacner            | A2014 | David Lyman              | A2297 | Gail O'Connor                   |
| A0772 | Alex Kaempfen          | A2016 | Deanna Lyman             | A2465 | Peadar O'Guilin                 |
| A0773 | Mary Kaempfen          | A0339 | Ron Maas                 | A2213 | Gail Ofterdinger-Ledgister      |
| A2335 | Larry Kalb             | A2344 | Drew MacDonald           | A2070 | Marisa Ong                      |
| A2336 | Maribeth Kalb          | A2345 | Yvonne MacDonald         |       |                                 |
| A1927 | Philip Edward Kaldon   | A1908 | David Mackie             |       |                                 |
| A2083 | Richard Kaminsky       | A2660 | June Madeley             |       |                                 |

(Continued on page 46)

(Continued from page 45)

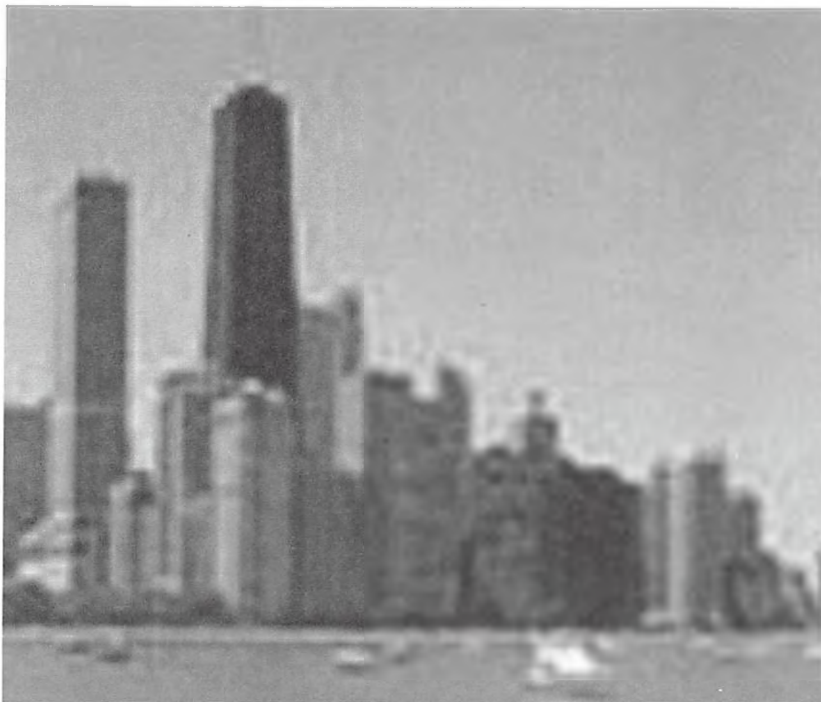
|       |                           |       |                        |       |                       |
|-------|---------------------------|-------|------------------------|-------|-----------------------|
| A1921 | Nadia Ouw                 | A2606 | Matthew Scouten        | A1932 | Doug Ullrich          |
| A1862 | Patrick Palmer            | A1958 | Bill Sears             | A2136 | Ita Vandenbroek       |
| A2133 | Eleanor Parmenter-Fleming | A2578 | R Sedivec              | A1884 | David J. Vandeusen    |
| A1919 | Andrea Parry              | A1931 | Mark Sedore            | A2520 | Emily Vazquez-Coulson |
| A2654 | Gisele Peterson           | A2034 | Heather Shaw           | A2618 | Lauren Vega           |
| A2149 | Beth Phillips             | A2266 | Don Shears             | S2604 | Pedro Roman Vela      |
| A2211 | Daryl Phillips            | A2267 | Lisa Shears            | A0442 | Alex von Thorn        |
| A2152 | Joel Phillips             | A2225 | Atlanta Lea Sheridan   | A2444 | Jon Wagner            |
| A1355 | Phoenix                   | A2224 | James W. Sheridan      | A0777 | Julie Wall            |
| A1922 | Mark Pitman               | A2317 | James Shields          | S2384 | Margaret Bramble      |
| A1923 | Shirley Babine Pitman     | A2671 | Stan Sieler            | A2102 | Donna Waltz           |
| A2048 | Stephen G. Politowicz     | A2533 | Elaine Silver          | S2438 | Andi Ward             |
| A2239 | Michael Ponte             | A2194 | Jack Skillingstead     | A2196 | Rachel Warner         |
| A0698 | Andrew I. Porter          | A2100 | Dale Ivan Smith        | A2319 | Robert E. Waters      |
| A2119 | Curtis Potterveld         | S2440 | Dori Smith             | A2142 | Linda Webb            |
| A2585 | Richard Price             | A2101 | Leann Smith            | A2617 | Deborah Weber         |
| A2586 | Sharon Price              | A2255 | Marguerite Smith       | A0981 | Michele Weinstein     |
| S1964 | Tom Proven                | A1947 | Perri Smith            | A2249 | Matt Weiser           |
| A2274 | Michael Rafferty          | A2339 | Susan Smith            | A0783 | Lois Wellinghurst     |
| A2599 | Patrick J. Ralph          | A2614 | Timothy L. Smith       | A1960 | Laura Wellington      |
| A2058 | Gregory Randolph          | A1981 | Paul E. Snook          | A1957 | John Wenger           |
| A2076 | Lois Ray                  | S2298 | Robert Snyder          | A1959 | Torrey Wenger         |
| C2589 | Jade Reile                | A2343 | Barbara Soden          | A2593 | Ross E. Wenzloff      |
| Y2587 | Joslyn Reile              | A2342 | Richard Soden          | S2202 | Ruth L. West          |
| A2601 | J. Elaine Richards        | S2371 | Bob Bramble            | A2170 | Gary Westfahl         |
| A2031 | Andrew Rivenbark          | S2471 | Elizabeth Smith        | A2171 | Lynne Westfahl        |
| A1934 | Corlis Robe               | S2472 | Charlotte Ungerbeuhler | A2605 | Richard Wilber        |
| A1933 | Gary Robe                 | A2313 | Yasusuke Sonoyama      | A2350 | Jeff Wildman          |
| A1955 | Emma Roberts              | A2168 | Grace Spengler         | A2349 | Kris Wildman          |
| S2022 | June Robertson            | A0749 | Freda Stearns          | A2484 | Chris Willrich        |
| S2439 | June Drexler Robertson    | A1888 | David M. Stein         | A1871 | Anders Wilson         |
| S2308 | Hal Rodriguez             | A1889 | Diana Harlan Stein     | A2469 | Clea Wilson           |
| A2519 | Julian Rodriguez          | A2368 | LaVonne Stein          | A2648 | Edward Buchan Wilson  |
| A1917 | Patrick Rothfuss          | A2369 | Robert Stein           | A2468 | Gregory A. Wilson     |
| A2072 | Matthew S. Rotundo        | Y1890 | Sabrina Stein          | A2649 | Karen M. Wilson       |
| A2073 | Tracy Rotundo             | A2541 | Eric James Stone       | A1870 | Rolf Wilson           |
| A2523 | Mary Rubasky              | A2300 | Edwin L. Strickland    | Y1872 | Torsten Wilson        |
| A2524 | Tom Rubasky               | S2447 | Shane A. Stringer      | A2235 | Robyn Winans          |
| A2268 | Peter Rubinstein          | A1938 | Peggy Stubblefield     | A2636 | Betsy Wollheim        |
| A2259 | Yolande Rufiange          | A2634 | Joseph Supple          | A2646 | Malcolm Wood          |
| Y2250 | Hong Ruiwei               | A2643 | Gary L. Swaty          | A2044 | John B. Woodford      |
| A2082 | Jeffrey Runokivi          | A2449 | Peggy Sweeney          | A1487 | Delphyne Woods        |
| A2611 | Annamarie Safer           | A2187 | Shanna Swendson        | A2139 | Yan Wu                |
| A2610 | Thomas Safer              | A2628 | Leslie Kay Swigart     | A2314 | Ken Yamaoka           |
| A2600 | Steve Salaba              | A2507 | Cecilia Tan            | A2019 | Song Yao              |
| A2621 | Richard Sandler           | A1998 | Edward Tash            | A1961 | Lauren Yarbrough      |
| C2056 | Ginny Savage              | A1997 | Kira Tash              | A2092 | Jack Yedvobnick       |
| A2054 | Hilary Savage             | A2045 | Mary Ellen Testen      | A2260 | Brian Youmans         |
| A2055 | Marta Savage              | A2656 | Susan Thau             | T2263 | Razielle Youmans      |
| A2373 | Will Savage               | A2038 | Ira Thornhill          | C2262 | William Youmans       |
| A2053 | William Savage            | A2452 | Emilie Thouvenin       | A2361 | Mary Frances Zambreno |
| A2277 | Eric Sayle                | A2294 | Charles Timpko         | S1940 | Anne S. Zannoni       |
| A2111 | Pat Scaramuzza            | A2295 | Denise Timpko          | C1979 | Muxing Zhao           |
| A2625 | Catherine Schaff-Stump    | A2141 | Kimiye Tipton          | A1978 | Ruhan Zhao            |
| A2655 | Eddie Schneider           | A1900 | Barbara Toperzer       | A2011 | Meng Zhong            |
| A2151 | Mike Schneider            | A0766 | Audrey Trend           | A1975 | Ren Ziyu              |
| A2286 | Larry Schroeder           | A0767 | Gregg T. Trend         | A2338 | Kim Zrubek            |
| A2285 | Sue Schroeder             | A2318 | Gregory Trocchia       | A2337 | Scott Zrubek          |
|       |                           | A2540 | Liza Trombi            | A1952 | Pauline Zvejnieks     |



# Chicon 7

## Country/State Breakdown - As of 11/18/11

| <u>Country</u> | <u>Total</u> | <u>State</u> | <u>Total</u> |
|----------------|--------------|--------------|--------------|
| Australia      | 53           |              | 6            |
| Belgium        | 1            | AE           | 1            |
| Canada         | 98           | AK           | 3            |
| China          | 11           | AL           | 12           |
| Croatia        | 1            | AP           | 1            |
| Denmark        | 2            | AR           | 6            |
| Finland        | 2            | AZ           | 28           |
| France         | 3            | CA           | 286          |
| Germany        | 7            | CO           | 40           |
| Ireland        | 5            | CT           | 8            |
| Israel         | 1            | DC           | 14           |
| Italy          | 3            | DE           | 4            |
| Japan          | 13           | FL           | 45           |
| Luxembourg     | 1            | GA           | 14           |
| Netherlands    | 4            | HI           | 1            |
| New Zealand    | 5            | IA           | 24           |
| Norway         | 3            | ID           | 4            |
| Poland         | 2            | IL           | 416          |
| Romania        | 1            | IN           | 32           |
| Russia         | 1            | KS           | 20           |
| Scotland       | 1            | KY           | 22           |
| Singapore      | 1            | LA           | 8            |
| Spain          | 2            | MA           | 104          |
| Sweden         | 11           | MD           | 67           |
| Switzerland    | 1            | MI           | 70           |
| UK             | 77           | MN           | 74           |
| Venezuela      | 1            | MO           | 34           |
| Total          | 311          | MS           | 3            |
|                |              | NC           | 18           |
|                |              | ND           | 2            |
|                |              | NE           | 13           |
|                |              | NH           | 15           |
|                |              | NJ           | 33           |
|                |              | NM           | 18           |
|                |              | NV           | 21           |
|                |              | NY           | 80           |
|                |              | OH           | 79           |
|                |              | OK           | 5            |
|                |              | OR           | 21           |
|                |              | PA           | 43           |
|                |              | RI           | 3            |
|                |              | SC           | 2            |
|                |              | SD           | 6            |
|                |              | TN           | 21           |
|                |              | TX           | 48           |
|                |              | UT           | 10           |
|                |              | VA           | 48           |
|                |              | VT           | 2            |
|                |              | WA           | 60           |
|                |              | WI           | 70           |
|                |              | WV           | 2            |
|                |              | Total        | 1,967        |



# CHICON STAFF

## Chair Division

**Chair:** Dave McCarty  
**Vice-Chairs/Flying Monkees:** Bobbi Armbruster, Helen Montgomery, Steven H Silver  
**Budgets:** Ben Yalow  
**Budget Staff:** Sydnie Krause  
**Budget Advisors:** Vincent Docherty, Colin Harris  
**IT Administration:** Michael Pins  
**Proofreaders:** Janice Gelb, Teresa Jensen, Kerri-Ellen Kelly, Laurie Mann  
**Speaker to Dragon\*Con:** Warren Buff  
**Sponsorship:** John Pomerantz  
**Treasurer:** Joyce Hooper  
**Treasury Staff:** Tom Veal  
**Canadian Agent:** Marah Searle-Kovacevic  
**UK / European Agent:** Flick  
**Webmaster:** Alex von Thorn  
**Web Content:** Mike McMillan  
**Wiki Setup:** Colin Harris  
**Wiki Help Desk:** Helen Montgomery, Leane Verhulst

## Artistic Director

**Division Head:** Geri Sullivan  
**Staff:** Andrew A. Adams, Alice Lewis

## Events Division

**Co-Division Heads:** Pierre Pettinger, Sandy Pettinger

**First Night Coordinator:** Sondra de Jong, Liz Gilio

**Masquerade Director:** Byron Connell

**Assistant Masquerade Director:** Tina Connell

**Masquerade Staff:** Karen Purcell

**Masquerade MC:** Jan "Wombat" finder

**Hugo Ceremony Director:** Susan deGuardiola

**Licensing Coordinator:** Don Glover

**Official Events Photographer:** Richard Man

**Tech Director:** Larry Schroeder

## Exhibits Division

**Division Head:** John Donat

**Deputy:** Mike Jencevice

**Art Show Coordinator:** Kerry Kuhn

**Art Show Staff:** Yoel Attiva, Jim Hayter, Samantha Haney Press, Renee Scheeler, Grace Spengler, Donna "Daio" Waltz, Scott Zrubek

**Art Auctioneers:** E. Michael Blake, Rich (RJ) Johnson, Dr. Bob Passovoy, Charles Piehl, Christian Ready, Bill Roper

**Dealers Room Head:** Greg Ketter

## Facilities Division

**Division Head:** Bruce Farr

**Deputy:** Raymond Cyrus

**Hyatt Hotel Liaison Staff:** Peter Boutin, Bob McIntosh

**Convention Hall Liaison Staff:** Stacey Helton McConnell, Louise Kane



# Chicon 7

## Membership Breakdown - As of 11/18/11

| Month         | Presupporting | Supporting | Attending    | Young Adult | Child     | Kid in Tow | Total        |
|---------------|---------------|------------|--------------|-------------|-----------|------------|--------------|
| 8/10          | 0             | 0          | 3            | 0           | 0         |            | 3            |
| 9/10          | 12            | 119        | 550          | 3           | 5         |            | 690          |
| 10/10         | 0             | 3          | 27           | 0           | 0         |            | 30           |
| 11/10         | 0             | 0          | 71           | 2           | 0         |            | 74           |
| 12/10         | 0             | 2          | 100          | 4           | 5         |            | 111          |
| 1/11          | 0             | 3          | 23           | 0           | 0         |            | 26           |
| 2/11          | 0             | 7          | 99           | 4           | 3         |            | 113          |
| 3/11          | 0             | 2          | 96           | 1           | 9         |            | 109          |
| 4/11          | 0             | 4          | 17           | 1           | 1         |            | 23           |
| 5/11          | 0             | 5          | 33           | 0           | 2         |            | 40           |
| 6/11          | 0             | 8          | 29           | 0           | 0         |            | 37           |
| 7/11          | 0             | 7          | 28           | 0           | 0         |            | 35           |
| 8/11          | 0             | 43         | 305          | 2           | 9         |            | 360          |
| 9/11          | 0             | 39         | 374          | 15          | 20        |            | 449          |
| 10/11         | 0             | 52         | 54           | 4           | 3         |            | 115          |
| 11/11         | 0             | 4          | 51           | 2           | 5         |            | 63           |
| <b>Totals</b> | <b>12</b>     | <b>298</b> | <b>1,860</b> | <b>38</b>   | <b>62</b> |            | <b>2,278</b> |



**Facilities Staff:** Diane Blackwood, Glenn Glazer, Elspeth Kovar, George Krause, Dina Krause, Sean McCoy  
**Party Liaison Head:** Lea Farr  
**Party Liaison Staff:** Martha Knowles, Terri Langton  
**Union Liaison Head:** Mike Cyganiewicz  
**Union Liaison Staff:** Mike Jelenski

## Hospitality Division

**Division Head:** Ann Totusek  
**Deputy:** Marah Searle-Kovacevic  
**ConSuite Head:** Joel Phillips  
**ConSuite Second:** Claire Beaumier  
**ConSuite Staff:** Nicki Totusek, Paul Lawniczak  
**Head of Bar:** Andrew Scheeler  
**Fanzine Lounge Head:** Catherine Crockett  
**Green Room Head:** Lizzie Crowe  
**Green Room Staff:** Dan Steinkellner  
**Hugo Losers' Party (Reno) Hostesses:** Marah Searle-Kovacevic, Meg Totusek  
**Staff Den Head:** Crystal Huff  
**Teen Lounge Head:** Jesi Lipp

## Marketing Division

**Marketing Co-Division Head:** James A. Murray,  
Meg Totusek  
**Advertising Placement:** Debbie Frangedakis  
**Ambassador Program Head:** Liz Gilio  
**Community Outreach to Ren Faires:** Bob Hollister  
**Community Outreach to SCA:** Kerri-Ellen Kelly  
**Convention Tables Coordinator:** Marah Searle-Kovacevic  
**Flyer Distribution Head:** Gary Blog  
**Press Relations Head:** Chris M. Barkley  
**Press Relations Staff:** Juli Hanslip  
**Press Office Staff:** Belma Torres  
**Social Networking Head:** Meg Totusek

## Member Services Division

**Division Head:** Leane Verhulst  
**Childcare Coordinator:** Lisa Garrison-Ragsdale  
**Disability Services Head:** Cori Callicotte  
**Disability Services Staff:** Bill Thomasson  
**Freebies Coordinator:** Robert Ahearn  
**Information Desk Head:** Sandra Levy  
**Information Desk Staff:** John Day, Helen Gbala,  
Pat Sayre McCoy  
**Logistics Head:** Ken Hunt  
**Operations Head:** Joseph Stockman  
**Registration Head:** Randy Kaempfen  
**Registration Second:** Gary Agin  
**Sales to Members:** Barb VanTilburg  
**Volunteers Head:** Pat Nuccio  
**Volunteers Staff:** Rodger Burns, Kathy Lehman, Jason Robertson

## Program Division

**Division Head:** Bobbie DuFault  
**Deputy:** Judith Herman  
**Academic Programming:** Beverly Friend, Elizabeth Anne Hull

**Adult/GLBT:** Gene Armstrong  
**Brain Trust:** Art Bozlee, James Stanley Daugherty, Linda Deneroff, Michael Kennir, Ellen Klowden, Char MacKay, Randy MacKay, Tim Martin, Deirdre Saoirse Moen, Michael Siladi, Alison Stern, Becky Thomson, Mike Willmoth  
**ChiKids Co-Head:** James Bacon, Alissa McKersie  
**ChiKids Program Staff:** Divinia Saylor, James Shields  
**Database Guru:** Jerry Gieseke  
**Filk Coordinator:** Jan DiMasi  
**Filk Concert Sound:** David Ifverson  
**Filk Tech Coordinator:** Angela Karash  
**Gaming Head:** John "Shadowcat" Ickes  
**Indie Film Festival:** Nat Saenz  
**Media Programming:** Daniel M. Kimmel  
**Program Deputy:** Judith Herman  
**Program Operations:** Arlen Walker  
**Program Operations Staff:** Mr. Shirt  
**Strolling with the Stars:** Stu Segal  
**Teachers Conference:** LindaLee Stuckey  
**Writers Workshop Manager:** Oz Drummond  
**Writers Workshop Assistant:** Traci Castleberry  
**Writers Workshop Advisor:** Richard Chwedyk  
**Young Writers Contest:** Marcy Lyn-Waitsman  
**Guest Liaison for Jane Frank:** Ron Ontell  
**Guest Liaison for John Scalzi:** Mary Kay Kare  
**Guest Liaison for Mike Resnick:** Chris Marble  
**Guest Liaison for Peggy Rae Sapienza:** Bill Lawhorn  
**Guest Liaison for Rowena Morrill:** Val Ontell  
**Guest Liaison for Story Musgrave:** Linda Deneroff

## Publications Division

**Divison Head:** Guy Lillian  
**Administrative Assistant:** kT FitzSimmons  
**Ad Solicitation:** Raymond Boudreau  
**In Memoriam Editor:** Steven H Silver  
**Newsletter Editor:** Tom Galloway  
**Production Head:** Terrence Miltner  
**Progress Reports Editors:** Guy and Rose-Marie Lillian  
**Project Outcault Editor:** John Purcell  
**Restaurant Guide Editor:** Patricia Kennedy  
**Restaurant Guide Staff:** Rose Carlson,  
kT FitzSimmons, Jim Kobrinetz  
**Souvenir Book Editor:** Rose-Marie Lillian

## WSFS Division

**Division Head:** Jeff Orth  
**Business Meeting:** Donald Eastlake III  
**Hugo Administrator:** Diane Lacey  
**Site Selection Head:** Ruth Lichtwardt





## Convention Progress Report Ad Specifications

This ad sheet applies for the fourth and final Chicon 7 Progress Report scheduled to be released May 1, 2012. Chicon 7, the 70<sup>th</sup> World Science Fiction Convention, will be held from August 30 through September 3 in Chicago, Illinois.

| Size  | Professional Rates* | Semi-Pro Rates*  | Fan Rates*       |
|---|---------------------|------------------|------------------|
|   | Progress Reports    | Progress Reports | Progress Reports |
| Full Page (7.5" x 10") B&W                  | \$600               | \$300            | \$150            |
| Full Page (7.5" x 10") Color                | \$750               | \$375            | \$200            |
| Half Page (7.5" x 4.75" or .3.5" x 10")     | \$400               | \$200            | \$100            |
| Quarter Page (7.5" x 2.25" or 3.5" x 4.75") | \$250               | \$120            | \$60             |
| Eighth Page (3.5" x 2.375")                 | \$150               | \$60             | \$30             |

### Supported Formats:

- Adobe PDF (Preferred)  
High Resolution/Print Reader/Fonts Embedded
- Adobe InDesign CS
- High Resolution JPEG or TIFF  
300 dpi at 100% of original artwork size

### Non-Accepted Formats:

- Microsoft Word files
- Low resolution image files  
JPEG, TIF, GIF, etc.

### Ads Do Not Bleed

- Line screen: 150

### Media Accepted:

- via e-mail, CD-ROM, DVD, or USB drive  
Media will not be returned unless requested.

### Address for CD-ROMs, DVDs, and USB Drives

- Chicon 7 Publications  
c/o Guy H. Lillian, III  
5915 River Road  
Shreveport, LA 71105

### E-Mail Delivery

- Recommended that files are compressed in zip format
- The total for attached files in an e-mail can be no larger than 7 MB in size
- E-mail to [adsales@chicon.org](mailto:adsales@chicon.org)

### Deadlines

- The PR 4 ad deadline is March 15, 2012.

### Fonts

- Included screen & printer fonts are those used in eps files.
- Always use real typeface (do not use application to apply styles (Bold, Italic, Outline, Shadow, Underline, etc.))
- Include all supporting files that are placed in the file.

### Color

- Ads that are in color will need to be process color (CMYK). NO PMS COLORS WILL BE ACCEPTED. All other ads will be black and white (gray scale). Color Ads are only available for full page placement on the inside covers or (potentially) the back cover.

### Payment by Check or Money Order

- ATTN: PRINT ADVERTISING  
Chicon 7  
P.O. Box 13  
Skokie, IL 60076

### Online Payment

- Available upon request

\* Professional rates apply to commercial, for-profit organizations employing a full time staff.

\* Semi-Pro rates apply to businesses run part time, small press publishers, charities, and other groups promoting WSFS's interests in literacy and science education.

\* Fan rates apply to conventions, clubs, fanzines, and non-profit organizations with no salaried staff.



# LONDON IN 2014

[www.londonin2014.org](http://www.londonin2014.org)

London Docklands, 14-18 August 2014

A bid for the 72<sup>nd</sup> World Science Fiction Convention

Email: [info@londonin2014.org](mailto:info@londonin2014.org) Twitter: @LondonIn2014

## WHY LONDON?

We're excited by the opportunity to bring the Worldcon back to London after a gap of forty-nine years. London is the largest and most diverse city in Western Europe, and is home to the UK publishing and media industries. A London Worldcon will be a very special Worldcon, bringing together the best elements of numerous different SF and fan-ish traditions, and reaching out to new fans from all around the world.

Photo by Marked at <http://www.flickr.com/photos/markeds/>

## SUPPORT THE BID

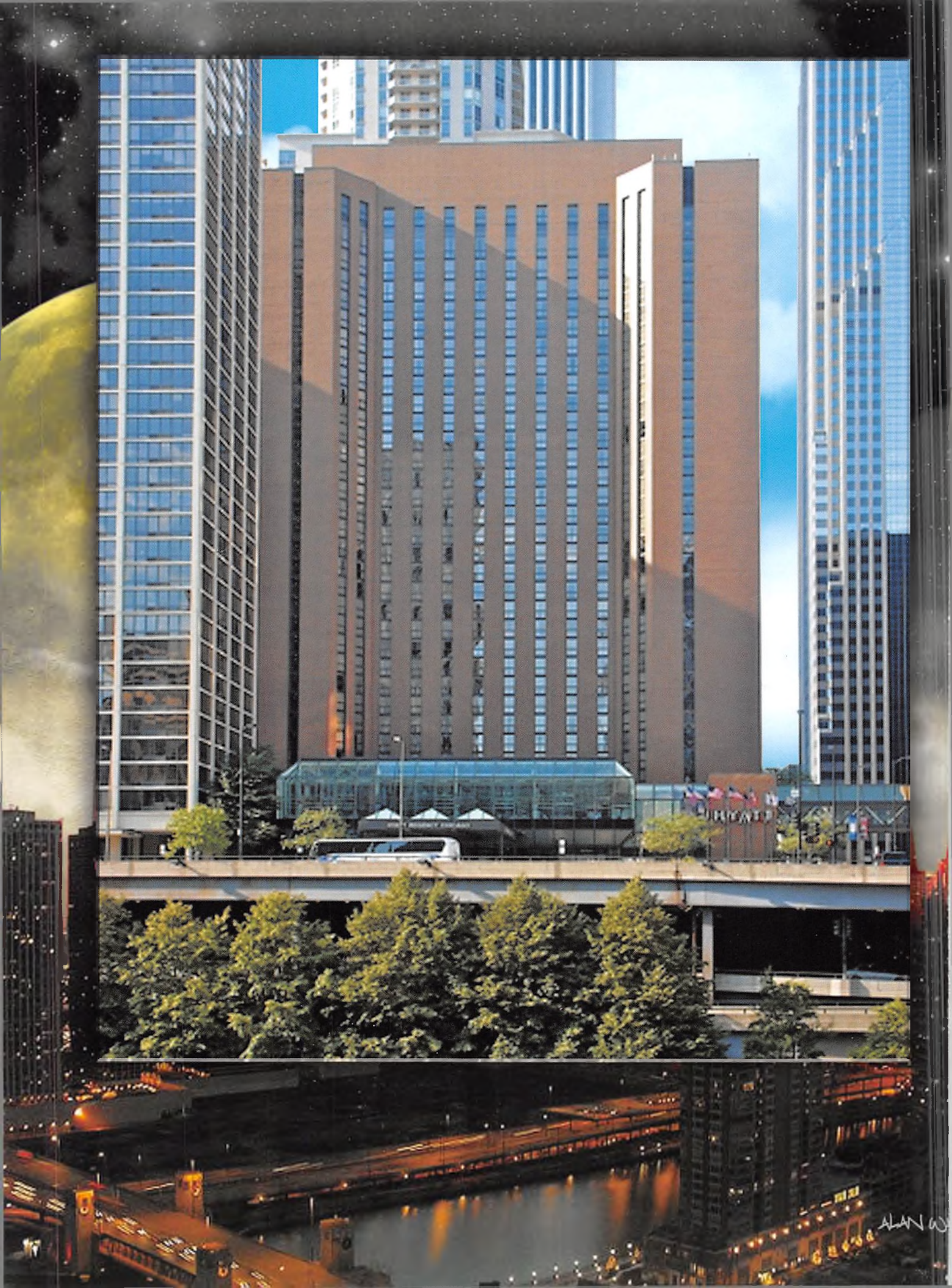
You can support us online at our website

Pre-Supports are £12 / US\$20

Friends are £60 / US\$100

Young Friends are £30 / US\$50

Young Friends must be born on or after 14 August 1988



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