



Artwork © Bryan Talbot

PROGRESS REPORT 2

Loncon 3 – The 72nd World Science Fiction Convention
14-18 August 2014

www.loncon3.org



Satellite 4

the 65th British National Science Fiction Convention
18th – 21st April 2014, Crowne Plaza Hotel, Glasgow

Guests of Honour:

John Meaney Juliet E McKenna Jim Burns

Alice and Steve Lawson Dame Jocelyn Bell Burnell

Special Guest:

Sir Terry Pratchett

(limited appearance
subject to health)

www.satellite4.org.uk

A Letter from the Chairs

Steve Cooper & Alice Lawson

It does not seem like nine months since we last wrote to you all in PR1, but then, as they say, "time flies as you're having fun", and the last nine months have been fun. We now find ourselves the sitting Worldcon, looking back at all that has been achieved, and looking forward to all the wonders we hope to bring you. We will begin to outline many of those in this PR.

Our membership is tracking beyond any reasonable expectations we could have had when we launched the bid. We now have well over 4,000 members and we are now pretty damn sure Loncon 3 will be the largest Worldcon in the last decade. If we continue to track as we are, it may even be the largest Worldcon since the mid-1980s. We also look like we are already meeting one of our aims – to put the "World" in "Worldcon" – with members from more countries than most previous Worldcons and in numbers that are often more significant than seen before at Worldcon.

Looking forward, this PR brings you information about the opening of the nomination process not only for the 2014 Hugos but for the 1939 Retro-Hugos, which could have been awarded at the first Worldcon in New York.

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PR2 also tells you everything you need to know about our hotel booking system, and how you can start making those necessary hotel bookings from 2 January, both online and over the phone.

There are initial details about our child care service, scooter hire and other access services that we hope will allow everyone to come to Loncon 3 and enjoy their time there. We've also put our code of conduct online at www.loncon3.org/conduct.php.

Once you've finished reading this PR, we suggest you go and have a look at our website. Shortly before LoneStarCon 3 we relaunched the web site and have been adding to it since. We will continue to add to it right up to the convention. Here you'll find a lot more than we can ever hope to put in a PR, including links to all of our videos, helpful information about the science fiction of 1938 and lots, lots more for both members and prospective members that will keep you up to date with everything we have planned.

Until we next write you in PR3 – when we'll know who the Hugo and Retro-Hugo nominees are, and will have a lot more to tell you about Programme and Events – toodle-pip.

Adverts

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Iain M Banks Steve Cooper and Alice Lawson

As you're probably aware, Iain M Banks, one of our Guests of Honour, died on 9 June this year. He was only 59. Our first progress report had been issued in March and had included David Haddock's article on Iain M Banks' London. The news of Iain's illness came shortly after that progress report was produced. He contacted us after he received his diagnosis to say that he felt he had to withdraw from the convention along with his other public engagements. We said that, if he was willing, we would still wish to honour him and his contribution to the genre and community of science fiction at Loncon 3; we were pleased that he was happy with this.

At the time we still very much hoped that Iain would be able to join us all in London ExCeL next August, but it was not to be. Iain married his long-time partner Adele on 29 March. The publication of his final novel, *The Quarry*, was brought forward to 20 June, but he died eleven days before it appeared.

Obviously, everybody concerned with Loncon 3 was incredibly saddened by this news. Many of our committee and staff had known Iain personally for over 25 years, in some cases since

his first appearance at a science fiction convention in 1986. We read his novels, both his science fiction and his mainstream works, and we knew him as a vibrant and enthusiastic member of our community. He will, of course, be sorely missed.

As we've already said on our website, Iain M Banks remains one of Loncon 3's Guests of Honour. For us there was never a question of doing anything else. His work will be featured in our programme, in our exhibits and in our publications, alongside that of our other guests. We firmly believe that being chosen as a Worldcon Guest of Honour is a significant recognition of a person's commitment and contribution, and that the list of those who've been honoured in that way thus represents a Hall of Fame for the science fiction and fantasy field. Iain absolutely deserves his place on that list.

Those of you who have seen the promotional film created for us by Mark Slater last year might remember that Iain said of Loncon 3, 'I strongly suspect it'll be great fun and a total hoot.' Although of course it won't be quite the same without him, we'll be doing all we can to live up to that expectation – and to honour Iain in that way too.



John Clute

Now that it's less than a year until the long gestation ends, and the long weekend has come and gone like a tsunami bringing gifts, and we are all Light in August -- it's now I'm really beginning to feel the swell of something coming down the track. This is half the fun.

We all went to World Fantasy Con in Toronto last October. Judith and I, who had not traveled to Toronto together since well before my mother died in 2009, arrived early, retraced the tracks we'd laid down upon these streets over the long months after I got there in 1964 to find her. What had been a drab, crabbed city that we did not like has now become a memory-erased theme-parked downtown enclave: strangely, I kind of enjoyed the revenge that Amnesia PLC has wrought upon the old Toronto of my birth. But also felt very close to old friends who had remained there, prospered, brought up children, ate on wooden tables, did not suffer amnesia. And also had a superb time at WFC, everything being made easy as I was a GoH with Liz Hand and Richard Kirk, whom I'd never met and hope to see again, and Gary Wolfe as Toastmaster (a killing task, unsurprised China Miéville withdrew from this year's WFC, under the weight, I guess, of a different category of tsunami).

Then head down: what else is there, really, to do in this world? We're getting close to having added another million words to the Encyclopedia of Science Fiction since the launch of the third edition in October 2011. As of writing this (end

of September) we're at 4,165,000 and counting. Have myself done slightly more than 5,000 solo entries, slightly less than 1,850,000 words. The Picture Gallery is above 7,000 images. David Langford has for his part shaped every word for the new medium: he makes it all work, and shapes the substance too. The book as a whole is necessarily transgressing into regions far beyond the remit of the second edition (1993), and into an entire universe beyond the first (1979). Next year I'd like to do a panel or something similar on what it all means to help crew this ship-sized catamaran into the future.

Other stuff. Liz and I just went to Uppsala, saw Jan and Isabella and Mats and Sara again, met the remarkable deeply likeable William Sutcliffe, and other stuff. Am at the moment trying to think through some revisions to an old book of mine, *The Darkening Garden*, so Roger Robinson, Reverend Master of Becon Publications, can get a revised edition out for next August. Hey it's a life (and life only), huh?

But what else is there to do when you're old and every day sees you further from completing your life's work and closer to stopping? Sun is out this morning. The market is serene. The new Routemaster #24 bus outside our front windows makes it seem we're young again, before Utopia bleached the Smoke. Onward.

Chris Foss: An Appreciation

Yvonne Rowse

Chris Foss is a name that I have recognised for years. There was a time that whenever I bought a new SF book (frequently) I just assumed the cover was by Chris Foss. Usually it was.

I came into fandom pretty late, not long before I turned forty, in the late 1990s and for some years I wasn't really aware of the Art Show. It's only in the last ten years that I've gone looking and then buying, and so there are no Chris Foss prints on my walls.

Mostly I have Dave Hardy prints, some John Harris, a Fangorn painting, and an exquisite pencil sketch

for a Jim Burns painting. I love my SF art and would like more; however, there is competition in my house for wall space. Should I display the spines of books or the artwork that graces their covers? Pictures or books on walls? Hmm.

When I was asked to act as Guest of Honour liaison for Chris I went out and bought Hardware, mainly so that I could know which picture publications or exhibitions were begging the use of. I spent a long time looking through it, and that was the point where I realised just how much Chris Foss artwork I actually had in my house.



All my E. E. "Doc" Smith (I can't read them anymore but I can't bear to get rid), all my Asimov, my Van Vogt (Slan!), all my James Blish, much of my (admittedly sparse) Philip K Dick collection, three books that Ben Bova edited, Le Guin's City of Illusions, M. John Harrison's The Machine in Shaft Ten, all my Edmund Cooper books!

I had, at one time, the Hitchhiker's books with the Foss covers but they were permanently borrowed some time ago. Just looking through the cover gallery at the back of Hardware fills me with happy nostalgia. So much fabulous artwork, so redolent of optimism in technology and my teenage confidence in the future. When we were going to get out there. Personally. Not living in an old fashioned terrace in Sheffield with paper books on the walls.

So, having looked avariciously through Hardware I have a plan. I still have a bit of wall and a little while to save up, and I will be buying a large print of that lovely Cities in Flight picture that was used as a postcard to remind people to upgrade their membership to attending.

It's Pneumatic

Jeanne Gomoll

My mother died in early September, four weeks after a minor heart attack. Although she recovered easily after a stent was installed in an aorta, other organs began failing soon afterward. At 85 years of age, she didn't have enough strength to fight battles on several fronts simultaneously. So my brothers, sister and I rearranged our lives and for that month divided up "mom watches" among ourselves, sitting with Mom as she fought a losing battle to get better and return home.

One afternoon I was sitting in Mom's room in Waukesha Memorial Hospital's ICU. At this point Mom wasn't able to talk much. A stroke had reduced her available vocabulary to one or two words at a time, spoken with difficulty. Mostly she just nodded or shook her head. I was reading next to her bed when a technician wheeled in a very cool-looking machine that might easily have fit onto Buck Rogers' spaceship's dashboard. Very

retro. Anyway, my attention was captured, and I watched as the technician attached a breathing mask over my mother's mouth and nose, and pushed a button on the control panel. Steam began billowing out from the mask.

"So," I asked, "What's making the steam? Cool air or warm?"

The technician -- let's call him Elmer -- looked up at me, and said slowly, carefully, "It's PNEU-MATIC."

"OK. But the steam..." I began.

Elmer sighed and said even more slowly, emphasizing each syllable and pitching his voice as if he were speaking to a child. "It's PNEU-MATIC. It works like the machine your husband keeps in the trunk and uses to pump air into a tire!" (Just

for the record, Elmer and I had never met before. He knew nothing about me.)

My reply was deadly serious. "Yeah, I know what pneumatic means. I'm just asking what produces the steam." Elmer sighed again, and explained, "I hate to get technical."

I glared at him.

"Well, it has to do with the phenomenon of sharkasianism." Elmer may not have said exactly that word, but I am sure he invented it, and in the moment, I wondered if he'd been watching Game of Thrones. Then he continued his lesson with hand motions: "You see, when atoms get very close to each other, they tend to repel one another." Elmer held two fists close together and then bounced them apart.

That's it. I had had enough of Elmer's blithering. I leapt to my feet, leaned over mom's bed, and waved my hand in the mist steaming out from under the mask. "OK. It's cool. That answers my question."

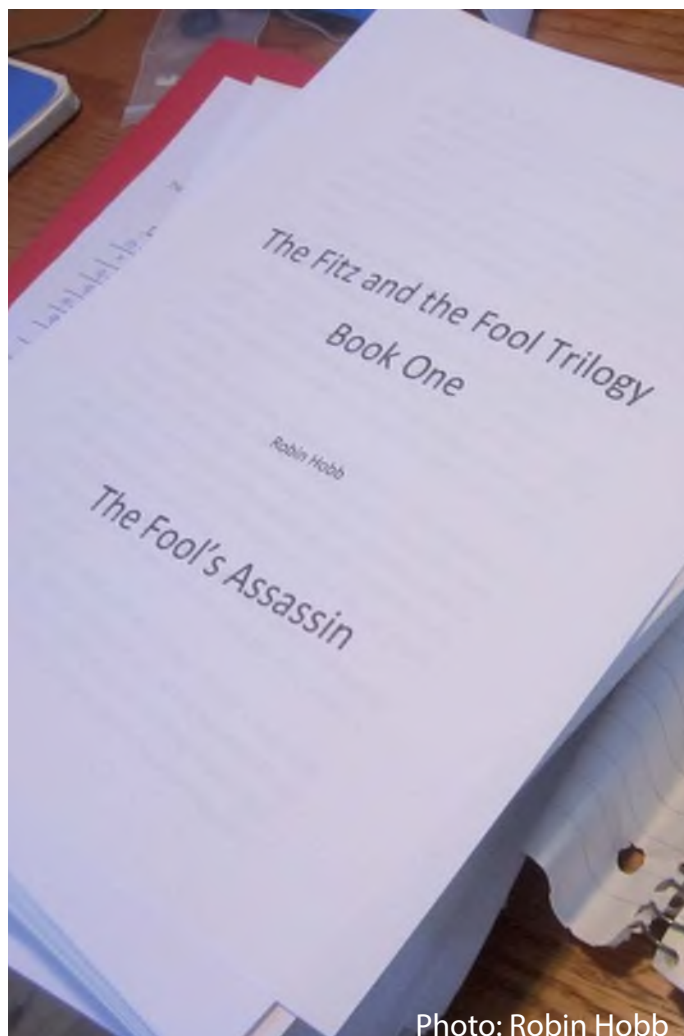


Photo: Robin Hobb

I can't tell you how or if Elmer reacted because I was looking down into Mom's eyes. When she saw me focusing on her, Mom very deliberately and slowly rolled her eyes and shook her head. I laughed in delight as I realized that we'd made a connection, that we were both exasperated by the mansplaining idiot technician.

Soon afterward, the doctors let us know that there was nothing more they could do; that it was time to simply treat her pain and make her comfortable. And so, with her agreement, we moved her to hospice, where she died a few days later. My siblings and I reported everything to one another that happened in the hospital and hospice during those last weeks, but it was the moments in which her personality and sharp sense of humor showed through, despite her inability to communicate easily, that we re-told over and over -- to each other, to loved ones, and to friends who asked us for news. They are the moments I hope will remain in my own memory of these last difficult days.

Robin Hobb

This is probably the biggest news of the last six months of my life. The irony is that to me, it isn't news at all.

In 2002, I wrote these words: "It is like the anticipation that a clever minstrel evokes when he pauses, letting silence pool before sweeping into the final refrain of the song. Sometimes a gap can be seen like a promise yet to be fulfilled." That was close to the end of Fool's Fate, the final volume in The Tawny Man Trilogy.

I knew then that I needed a break before I went on with that tale. I never thought that gap would be eleven years. I knew, when I wrote those words, that there was one more trilogy to write, one that would bring the threads together, sweep away the final cobwebs to reveal the secrets and cap off the tales of the Fitz and the Fool. I knew where my characters would take it and at that time I believed my readers would be happy to be carried along.

The reasons for all the delay are many and various and probably make sense only to me. I will only say here that as I write this, the manuscript for



The Fitz and the Fool Trilogy, book one, *The Fool's Assassin*, is with the publishers. I wrote it in fits and starts, with many doubts. I put things in. I took them out. It took more than a year to write. It has already been through three intense rewrites. The question I wrestled with at the first half of the project was one that had plagued me for years. Who did the story belong to? Where did the obligation lie? Is there an unspoken contract that the writer will deliver what the readers expect? Who did I write for? The readers? Myself? An idealized reader I'd never met?

The answer I settled on was that my obligation was to my characters. They had to do what they would do, given the circumstances of the tale. I couldn't change where the current of Story was carrying them. They were well and truly into it now, being swept along toward the inevitable, and all I could do as a writer was to faithfully document it. Once I accepted that, then the book began to unfold. It was the story I always knew it would be. And it wasn't. That happens to me a lot when I write.

Like all of my books about these two, the main plot line is one that I've known for years, but as I wrote it, characters waltzed in that I hadn't anticipated meeting, the plot twisted and tangled in ways I hadn't foreseen, and I was, as always, blindsided several times by the Fool. But the first book is done, and the second well underway. It is my fond hope that when *Loncon 3* rolls around, the first hardback will already be in the hands of the readers.

And what else? Well, a grandson was added to our family, sweeping us all back into the days of Fisher Price and naps. My husband Fred stopped sailing and was retired for about twenty minutes

before we bought a small commercial building and he began remodeling it to fulfill his dream of running his own judo dojo. Oak Tree Dojo, after much painting, mowing, shoveling, and many frustrating visits to the Planning and Zoning folks, finally opened in April of 2013. Four of our students (I use the word 'our' loosely -- I mow the lawns) recently placed well in the Rainier Cup, our local judo tournament. I foresee only more success there.

And I gardened. My keyboard is the tool I use for typing. The tools I use for writing are more often a shovel, a rake, a hoe, and some hand tools. Through the years, I've found that the time spent typing is far less than the time spent trying to decide how the dialogue should go while seeding a row of radishes, or hoeing potatoes, or picking bugs off the spinach.

We have a bit of acreage, scarcely enough to be called a 'farm', and over the close-to-thirty years that we've owned it, we've experimented in various ways on it. We've raised goats, pigs, grouse, pheasant, pigeons, doves, chickens, ducks, and geese. This last year, we decided to again keep chickens, mostly bantams, a pair of big white geese (Ferdinand and Isabella), and Khaki Campbell ducks. In addition, we moved to raised bed gardening, except for the corn and potatoes. In addition to our own soil, we availed ourselves of Tagro, a side product of the Tacoma sewage system. Tagro consists of solid waste from the sewers, heated to sterility, and then mixed with the compost from all the recycled lawn cuttings and leaves from the city. In a sense, it's the ultimate recycled product from humanity. We mixed it generously with vermiculite to lighten it a bit, and planted in it.



Photos: Robin Hobb

We saw amazing production from it. For one thing, in the raised beds, it was warm. Cold soil is often a problem in Washington state. Contrary to our expectations, our artichokes yielded heavily the first year and the asparagus bed looks as if next year it will actually be productive enough that we can harvest from it. From three acorn squash plants, we harvested over 70 squash. Plenty for the family and the neighborhood.

The months since the last progress report have sped by in a blur as I seem to be getting increasingly busy. After *Dotter of Her Father's Eyes* won the Costa Biography Award at the end of January, practically all of February was eaten up doing promotion for the book with a series of signings and seemingly endless newspaper, radio, and television interviews. Since then, I've attended at least one literary festival, academic conference, steampunk convention, or comic event every month, including the Etna Comic Con in Sicily and the Edinburgh Book Festival (which, this year, had a very strong graphic novel theme). Sorely missed there was Iain Banks, whose passing cast a gloom over the year though, at his memorial gathering in Stirling, his last wishes involved us all singing "Always Look on the Bright Side of Life" and listening to the Muppet's "Mahna Manha" song!

At home, I've been working seven days a week up to twelve hours a day. Mary and I have now finished work on her next book, *Sally Heathcote: Suffragette*. She wrote the script, I did the lettering and detailed layouts, and Kate Charlesworth

For the first time ever, we grew watermelon and cantaloupe that actually yielded fruit. Cucumbers, potatoes, corn, radishes, lettuce, and walking onions that happily hopped out of their beds and wandered off.

We made mistakes, of course. An early windstorm blew over my greenhouse, scrambling many of our plants. Many of the seedlings I thought were melons turned out to be pumpkins. As I write this in October, those are still in the final stages of growth and ripening. I haven't even counted how many of those we will harvest, even after the deer have munched their way through quite a few.

It's been an eye-opening experience for me. We have fed our entire extended family fresh produce all summer, and the winter squash and frozen vegetables will carry us through most of the winter. The chickens are still producing plenty of eggs. There are boxes and boxes of apples in the basement, and jars of jam in the cupboards.

So, vegetables and fruit, fresh grown and in plenty. And the first book of three. And that's what I've been up to lately.

Bryan Talbot

produced the stunning finished artwork. It's to be published by Jonathan Cape next May. I'm well over halfway through the pencils and inks of *Grandville Noël*, the fourth in my series of steampunk detective thrillers. I've produced two pages for Ravi Thornton's next graphic novel, *Hoax*, done the cover and introduction to *Brighton – The Graphic Novel*, written and drawn a two-pager for *The Author* magazine, and drawn this year's official Christmas card for the Sherlock Holmes Society of London.

I've also been involved with preparations for the very first European-style comics art festival in the UK, which takes place in Kendal, Cumbria, 18 – 20 October, including the setting up of my exhibition at the Wildman Gallery, which runs from October 4th to November 10. In addition, I've foolishly accepted a commission from Sunderland City Council to design a "pavement graphic" for the new city square. It's to be 230 metres long and sandblasted into granite. In the last report I mentioned that I was scripting a heroic fantasy webcomic and looking for a suitable artist to draw it. I still haven't found one!



WSFS Site Selection

The Site Selection process is governed by Article 4 of the WSFS Constitution. Section 4.6 defines the requirements for a bidder to be included on the Site Selection ballot. There are two key requirements:

- The bidding committee must file certain documents with the administering committee no later than 180 days before the start of the administering convention (in this case Loncon 3).
- The proposed site must be at least five hundred (500) miles or eight hundred (800) kilometres from

the site at which selection occurs (ExCeL London).

Bid documents may be filed either by email (site-selection@loncon3.org) or by mailing a physical filing (BWAWA; WSFS site selection; P.O. Box 314; Annapolis Junction; MD 20701; USA).

The filing deadline for bidders is 11:59 am EST on Saturday, 15 February 2014 (4:59 am GMT on Sunday, 16 February 2014). Filings must be in the possession of the Loncon 3 committee by that date (it's a "received by" date, not a postmark date).

Membership Rates Increase

On 1 March 2014 we will raise our rates to those listed below. Families will go up to £275.
(For alternate currencies please visit our website.)

Current Membership	Adult Attending	YA Attending	Child Attending	Supporting
Adult Friend	£55	N/A	N/A	Automatic
YA Friend	N/A	£25	Automatic*	Automatic
Supporting	£100	£40	N/A	N/A
New Member	£125	£65	£30	£25

*If you want to convert a YA Friend to a Child Attending, please email membership@loncon3.org.

On 1 February 2014, Loncon 3 will introduce a range of day admissions. These will be available for adults, young adults, children, and families, and will include, for the relevant day, all the admission privileges as a full member (but without

voting rights). A Hall admission, made available as a Worldcon taster for the first time ever, will allow access to the Exhibits Hall, containing the Dealers' Zone, Art Show, multiple exhibits, and autograph sessions.

Admission Type	Thursday 14 August	Friday 15	Saturday 16	Sunday 17	Monday 18
Adult	£25	£40	£45	£45	£20
YA	£15	£20	£25	£25	£12
Child	£8	£10	£12	£12	£6
Family	£55	£85	£95	£95	£45
Hall		£15	£15	£15	

Retro Hugos

Dave McCarty

1939 was an auspicious year among science fiction enthusiasts. On 2 July roughly 200 of them got together in New York City to hold the World Science Fiction Convention. The convention was hosted at Caravan Hall on East 59th Street in Manhattan and the initiation of the event was at least partly due to its slightly larger cousin, the 1939-1940 World's Fair being held in Queens.

While it was conceived as a one-time event, it triggered another convention the following year in Chicago, then one in Denver, and that started a tradition that carries through to this day. While the intervening years have changed the scale of the event and sent it all over the globe, the scope is still the same today as it was 74 years ago... to allow a community to gather together to celebrate their shared love of science fiction and fantasy.

Part of the tradition of that celebration now is the awarding of the Hugos, to recognise the best in science fiction, fantasy, and fandom from the prior year. From their inception in 1953, the Hugo Awards have grown to be the most prestigious awards in the genre. As host of the 2014 event, Loncon 3 will be hosting the Hugo Awards for the best work in 2013. As this also marks the 75th anniversary of that first convention in 1939, Loncon 3 will be hosting a Retro Hugo Award process for the best work of 1938.

The Retro Hugos will use the same rules and categories as the current awards. There will be parallel nominating and voting processes. The eligibility for nomination and voting is identical – if you can nominate or vote for the 2014 awards, you can nominate or vote for the 1939 awards. If you're not comfortable joining in, that's perfectly fine; you don't need to participate in the 1939 process to have your 2014 nominations/votes counted (and vice versa, should you feel so inclined).

While you may have a slight and very reasonable concern that you're not aware of the eligible works for 1938, you can read articles on our website that provide a sampling of the eligible people/works for the year. Please, enjoy the guides we've prepared and we look forward to your assistance in helping us celebrate the best in our field for the year that started it all.



Helsinki in 2017

The European bid for Worldcon.

Artist Showcase

Loncon 3 will be producing a full-colour printed Artist Showcase featuring biographies and artworks from the artists participating in the Loncon 3 Art Show. The Artist Showcase will be a limited edition commemorative publication, with a maximum print run of no more than 1,000 copies. It will be edited by Colin Harris and Sara Felix, who also produced the corresponding publications for Renovation and Chicon 7. The Showcase will have a minimum of 64 pages; however, in the tradition of Kickstarter, we have a stretch goal to increase the page count if sufficient copies are pre-sold.

We expect the Loncon 3 Art Show to be a truly spectacular and memorable event – quite possibly

the biggest and best display of genre art ever seen in the UK – and this is a chance for all art fans to have one of these special souvenirs. Orders are being taken on a first-come, first-served basis, so why not reserve your copy now? You'll also be helping us reach that stretch goal so we can add more pages!

Copies of the showcase cost just £5 for Loncon 3 members, and can be ordered through our website at www.loncon3.org/art-showcase.php. Purchasers who are attending Loncon 3 will be able to collect their copies from the Art Show; we will post copies out after the convention to those who cannot collect in person.

Hugo Base Design Competition

The World Science Fiction Convention has presented the Hugo Awards for achievement in science fiction for 60 years. They are named after author and editor Hugo Gernsback.

A rocket has always been the central element of the trophy, and its manufacture has been standardized over the past several decades. The base design changes yearly, often reflecting the country, state, or province in which the convention takes place.

The Loncon 3 committee is now soliciting proposals for the 2014 Hugo Award Base design in an open competition.

Base Design Specifications

The winning proposal will conform to certain general and technical specifications. Those are:

- Bases may be made of wood, metal, lucite, or any other material which has a fixed form. Materials that are fragile or change form with age or extremes of temperature are not suitable.
- Bases must be designed in such a way that the silver Hugo rocket is an integral part of the design. Rockets for the bases will be supplied.
- Rockets will be bolted to the bases from below the tailfins and must be able to stand on a flat

surface. Hanging designs are not acceptable.

- Specifications on the Hugo rocket are:
 - Height: 13" / 33.02 cm
 - Width: 2" / 5.08 cm (fin-tip to fin-tip)
 - Weight: 3 lb, 2 oz / 1.42 kg
 - Bolt: 5/16-18 machine screw thread
- Space must be left for a plaque or plaques indicating the convention, winner, and category of award won in an easily readable 12 pt font.
- The winning design should have a theme appropriate to London.
- It should be kept in mind that designs will be traveling home in people's luggage. Fragile parts, fiddly bits, things that fall off, and anything that would make airport security too nervous is strongly discouraged. Designs shaped like sub-machine guns, for example, are right out. Sharp pointy things are also a bad idea.
- Plans for shipping the base and rocket without damage should be defined, preferably by including appropriate padded shipping containers as part of the submission.
- To see examples of the bases used for Hugo trophies at previous Worldcons, please visit www.thehugoawards.org/hugo-trophies.

How to Enter

Entry in the competition is open to all. Design proposals must be submitted by midnight (PST) on 17 January 2014, and all submissions should include:

- Drawings, sketches, and/or (preferably) a fabricated sample of the proposed base unit.
- Cost estimate per base, and estimated total cost for the fabrication and shipping of 30 base units.
- Lead time is needed for fabrication. The contest winner will be announced in late January 2014. Delivery of at least 36 bases will be expected by 30 June 2014.
- Your ability to either craft the bases or arrange for the work to be done.

As a guideline, bases should cost no more than £130 (\$200) each or less to fabricate. Photos of past Hugo awards can be viewed at the Hugo Awards website.

To enter the competition, proposals should be submitted either electronically or via postal mail.

Do not forget to include your name and contact information. The winning designer will also receive a full 5-day membership to Loncon 3 and will introduce their base design at the convention.

The base will also enter the long archive of Hugo base designs, including the Hugo History exhibit which travels to each Worldcon. The winning design is unveiled during the convention and strict confidentiality will therefore apply to the winning design until then. Competition entries, regrettably, cannot be returned.

Submission

By email: please send your proposals to hugobase@loncon3.org. Include the information above and a JPG, TIFF or GIF image of your design.

By post: Please send the information requested above along with a sketch/drawing/sample base (or a disk or CD containing your sketch/drawing). The physical address is: Dave McCarty, 2617 N Richmond St, Chicago, IL 60602, USA.

Questions? Contact the Hugo Administrator at hugoadmin@loncon3.org.

CAPRICON 34

February 6-9, 2014

Westin Chicago North Shore
Wheeling Illinois

Author GOH: S.M. Stirling

Special Guest: Jan Stirling

Artist GOH: Tom Peters

Fan GOH: Tadao Tomomatsu

Special Musical Guest: Silent Nightmare

Special GOH: Sherrilyn Kenyon

Its 2014,
CAPRICON's 34th year...
It's time to travel to...

4th the

DIMENSION



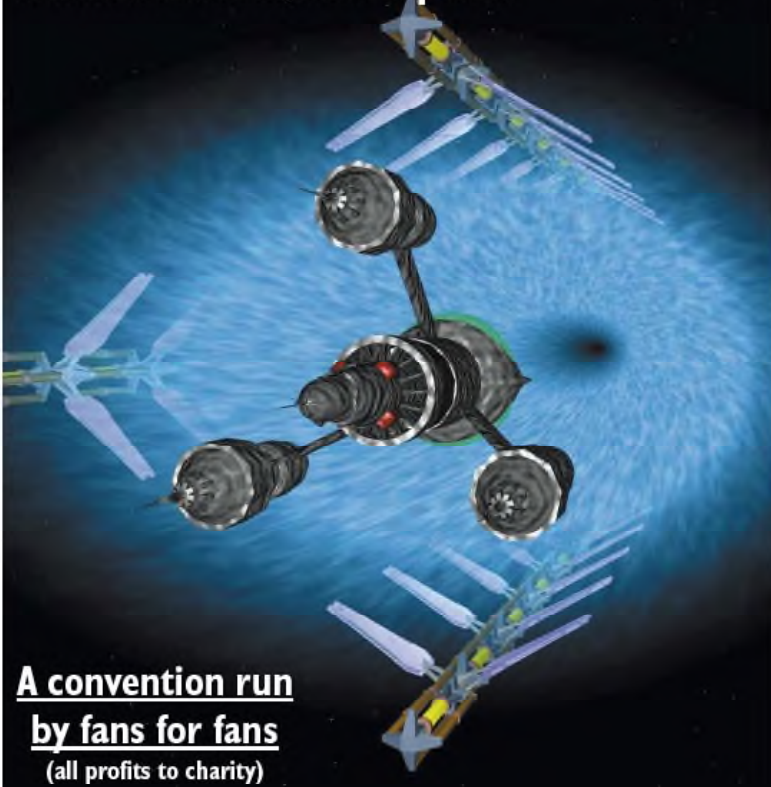
REDEMPTION '15

20 – 22 February 2015

Britannia Hotel, Coventry, UK

The Multimedia Science Fiction Convention

www.smof.com/redemption



**A convention run
by fans for fans**
(all profits to charity)

WSFS Constitution, Standing Rules and Business Passed On

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

Article 1 – Name, Objectives, Membership, and Organization

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

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

(1) To choose the recipients of the annual Hugo Awards (Science Fiction Achievement Awards).

(2) To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons).

(3) To attend those Worldcons.

(4) To choose the locations and Committees for the occasional North American Science Fiction Conventions (hereinafter referred to as NASFiCs).

(5) To perform such other activities as may be necessary or incidental to the above purposes.

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

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

Section 1.5: Memberships.

1.5.1: Each Worldcon shall offer supporting and attending memberships.

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

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

in.

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

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

1.5.6: Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its committee. This fee must not exceed four (4) times the site-selection fee and must not exceed the difference between the site-selection fee and the fee for new attending members.

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

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

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

Section 1.7: The Mark Protection Committee.

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

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

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

1.7.4: The Mark Protection

Committee shall determine and elect its own officers. Section 1.8: Membership of the Mark Protection Committee.

1.8.1: The Mark Protection Committee shall consist of:

(1) One (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees

(2) One (1) member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and

(3) Nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting.

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

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

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

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

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

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

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

Article 2 – Powers and Duties of

Worldcon Committees

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

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

Section 2.2: Marks. Every Worldcon and NASFiC Committee shall include the following notice in each of its publications: "World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC" "Hugo Award", the Hugo Award Logo, and the distinctive design of the Hugo Award Trophy Rocket are service marks of the World Science Fiction Society, an unincorporated literary society.

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

Section 2.4: Distribution of Rules. The current Worldcon Committee shall publish the WSFS Constitution and Standing Rules, together with an explanation of proposed changes approved but not yet ratified. The Committee shall distribute these documents to all WSFS members at a point between nine and three months prior to the Worldcon, and shall also distribute them on paper to all WSFS members in attendance at the Worldcon upon registration.

Section 2.5: Bid Presentations. Each Worldcon Committee shall provide a reasonable opportunity for bona fide bidding committees for the Worldcon to be selected the following year to make presentations.

Section 2.6: Incapacity of Committees. With sites being selected two (2) years in advance, there are at least two selected current or future Worldcon Committees at all times. If one of these should be unable to perform its duties, the other selected current or future Worldcon Committee shall determine what action to take, by consulting the Business Meeting or by mail poll of WSFS if there is sufficient time, or by decision of the Committee if there is not sufficient time. Where a site and Committee are chosen by a Business Meeting or Worldcon Committee pursuant to this section, they are not restricted by exclusion zone or other qualifications.

Section 2.7: Membership Pass-along. Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by local law, forward its

best information as to the names and postal addresses of all of its Worldcon members to the Committee of the next Worldcon.

Section 2.8: Financial Openness. Any member of WSFS shall have the right, under reasonable conditions, to examine the financial records and books of account of the current Worldcon or NASFiC Committee, all future selected Worldcon or NASFiC Committees, the two immediately preceding Worldcon Committees, and the Committees of any NASFiCs held in the previous two years.

Section 2.9: Financial Reports.

2.9.1: Each future selected Worldcon or NASFiC Committee shall submit an annual financial report, including a statement of income and expenses, to each WSFS Business Meeting after the Committee's selection.

2.9.2: Each Worldcon or NASFiC Committee shall submit a report on its cumulative surplus/loss at the next Business Meeting after its convention.

2.9.3: Each Worldcon or NASFiC Committee should dispose of surplus funds remaining after accounts are settled for its convention for the benefit of WSFS as a whole.

2.9.4: In the event of a surplus, the Worldcon or NASFiC Committee, or any alternative organizational entity established to oversee and disburse that surplus, shall file annual financial reports regarding the disbursement of that surplus at each year's Business Meeting, until the surplus is totally expended or an amount equal to the original surplus has been disbursed.

Article 3 – Hugo Awards

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

Section 3.2: General.

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

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

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

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

3.2.5: In the written fiction categories, an author may withdraw a version

of a work from consideration if the author feels that the version is not representative of what that author wrote.

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

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

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

3.2.9: A Professional Publication is one which meets at least one of the following two criteria:

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

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

Section 3.3: Categories.

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

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

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

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

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

3.3.6: Best Graphic Story. Any

science fiction or fantasy story told in graphic form appearing for the first time in the previous calendar year.

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

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

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

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

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

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

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

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

that in the previous calendar year met neither of the following criteria:

(1) paid its contributors or staff monetarily in other than copies of the publication,

(2) was generally available only for paid purchase.

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

Provided that unless this amendment is re-ratified by the 2016 Business Meeting, Section 3.3.14 shall be repealed, and

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

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

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

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

Section 3.4: Extended Eligibility.

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

3.4.2: The Business Meeting may by a three fourths (3/4) vote provide that works originally published outside the United States of America and first published in the United States of America in the current year shall also be eligible for Hugo Awards given in the following year.

3.4.3: In the event that a potential Hugo Award nominee receives extremely limited distribution in

the year of its first publication or presentation, its eligibility may be extended for an additional year by a three fourths (3/4) vote of the intervening Business Meeting of WSFS.

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

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

Section 3.7: Nominations.

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

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

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

Section 3.8: Tallying of Nominations.

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

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

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

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

3.8.5: No nominee shall appear on the final Award ballot if it received fewer nominations than five percent (5%) of the number of ballots listing

one or more nominations in that category, except that the first three eligible nominees, including any ties, shall always be listed.

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

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

Section 3.9: Notification and Acceptance.

3.9.1 Worldcon Committees shall use reasonable efforts to notify the nominees, or in the case of deceased or incapacitated persons, their heirs, assigns, or legal guardians, in each category prior to the release of such information. Each nominee shall be asked at that time to either accept or decline the nomination. If the nominee declines nomination, that nominee shall not appear on the final ballot.

3.9.2 In the Best Professional Artist category, the acceptance should include citations of at least three (3) works first published in the eligible year.

3.9.3 Each nominee in the categories of Best Fanzine and Best Semiprozine shall be required to provide information confirming that they meet the qualifications of their category.

Section 3.10: Voting.

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

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

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

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

3.10.5: Voters shall indicate the order of their preference for the nominees

in each category.

Section 3.11: Tallying of Votes.

3.11.1: In each category, tallying shall be as described in Section 6.4. "No Award" shall be treated as a nominee. If all remaining nominees are tied, no tie-breaking shall be done and the nominees excluding "No Award" shall be declared joint winners.

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

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

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

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

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

Article 4 - Future Worldcon Selection

Section 4.1: Voting.

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

4.1.2: Voting shall be by written ballot cast either by mail or at the current Worldcon with tallying as described in Section 6.4.

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

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

Section 4.2: Voter Eligibility.

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

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

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

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

Section 4.5: Tallying.

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

4.5.2: A ballot voted with first or only choice for "No Preference" shall be ignored for site selection. A ballot voted with lower than first choice for "No Preference" shall be ignored

if all higher choices on the ballot have been eliminated in preferential tallying.

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

4.5.4: All ballots shall be initially tallied by their first preferences, even if cast for a bid that the administering Committee has ruled ineligible. If no eligible bid achieves a majority on the first round of tallying, then on the second round all ballots for ineligible bids shall be redistributed to their first eligible choices, and tallying shall proceed according to Section 6.4.

4.5.5: If "None of the Above" wins, or if two or more bids are tied for first place at the end of tallying, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the Worldcon, the Committee for the following Worldcon shall make the selection without undue delay.

4.5.6: Where a site and Committee are chosen by a Business Meeting or Worldcon Committee following a win by "None of the Above," they are not restricted by exclusion zone or other qualifications.

4.5.7: Where a site and Committee are chosen by a Business Meeting or Worldcon Committee following a tie in tallying, they must select one of the tied bids.

Section 4.6: Bid Eligibility.

4.6.1: To be eligible for site selection, a bidding committee must file the following documents with the Committee that will administer the voting:

- (1) an announcement of intent to bid;
- (2) adequate evidence of an agreement with its proposed site's facilities, such as a conditional contract or a letter of agreement;
- (3) the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers.

4.6.2: The bidding committee must supply written copies of these documents to any member of WSFS on request.

4.6.3: For a bid to be allowed on the printed ballot, the bidding committee must file the documents specified above no later than 180 days prior to the official opening of the administering convention.

4.6.4: To be eligible as a write-in,

the bidding committee must file the documents specified above by the close of the voting.

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

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

Section 4.8: NASFiC

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

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

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

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

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

Article 5 – Powers of the Business Meeting

Section 5.1: WSFS Business Meetings.

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

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

5.1.3: Standing Rules for the Governance of the Business Meeting and related activities may be adopted or amended by a majority vote at any Business Meeting. Amendments to Standing Rules shall take effect

at the close of the Worldcon where they are adopted; this rule may be suspended by a two-thirds (2/3) vote.

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

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

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

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

Article 6 – Constitution

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

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

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

Please Read These Instructions Carefully Before Casting Your Ballot for the 1939 Retro Hugo Award

Eligibility to Nominate

You may nominate for the 1939 Retro Hugo if, on or before 31 January 2014, 11:59 PM PST:

- you are an attending or supporting member of Loncon 3 (the 2014 World Science Fiction Convention).
- you are an attending or supporting member of Sasquan (the 2015 World Science Fiction Convention).
- you were an attending or supporting member of LoneStarCon 3 (the 2013 World Science Fiction Convention).

Note: Young Adult and military memberships count as attending memberships and are eligible to nominate. Child memberships, one day memberships, and hall passes do not.

Deadline

All ballots must be received prior to 31 March 2014, 11:59 PM PDT. Please mail as early as possible to ensure that your ballot will be counted.

Paper ballots should be mailed to Retro Hugo Nominations, c/o Dave McCarty, 2617 N Richmond, Chicago, IL 60647, USA. Taping the ballot shut is permissible in USA domestic mail; however we recommend mailing your ballot in an envelope. Ballots mailed outside the USA 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 single 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 1938 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 cannot 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 the written fiction and dramatic presentation categories).

- Online nominations will be available via the Loncon 3 website: www.loncon3.org. You will need your membership number and PIN, which is printed on your mailing label, to nominate via the web. You may email hugopin@loncon3.org to request a PIN.

The final Hugo Ballot containing the nominees in each category that received the most nominations will be distributed by Loncon 3 in April/May 2014. Only members of Loncon 3 (including those who join after 31 January 2014) will be eligible to vote on the final ballot. If you have questions, please email hugoadmin@loncon3.org.

Eligibility

Works published in 1938 for the first time anywhere or for the first time in English are eligible for the Retro Hugo Awards being awarded in 2014.

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. Serialised stories or dramatic presentations are eligible in the year in which the last instalment appears.

Extended Eligibility for non-US published works: Works initially published outside the United States prior to 1938 are not granted extended eligibility for the Retro Hugo Awards.

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.loncon3.org/wsfs-constitution.php.

Exclusions

The Loncon 3 Committee has irrevocably delegated all Hugo administration authority to a subcommittee. Therefore, only Dave McCarty, Ben Yalow, Vince Docherty, Dave Gallaher, Steve Cooper and Alice Lawson are ineligible for the 1939 Retro 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
Monday 31 March 2014, 11:59 PM PDT**

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



Nominating Ballot for the 1939 Retro Hugo Award

This Ballot must be RECEIVED by Monday 31 March 2014,
11:59 PM PDT (Tuesday 1 April 2014, 2:59 AM EDT; 6:59 AM
UTC/GMT; 5:59 PM AEDT)

Place
Postage
Here

Retro Hugo Nominations
c/o Dave McCarty
2617 N Richmond
Chicago, IL 60647
USA

1939 Retro Hugo Award: Eligibility to Nominate

Name _____

Address _____

City _____ State/Province _____

Zip Code/Post Code _____ Country _____

Email _____

Telephone _____

I am a member of Loncon 3. My membership number (if known) is _____.

I am a member of Sasquan. My membership number (if known) is _____.

I was a member of LoneStarCon 3. My membership number (if known) was _____.

Signature _____ (Ballot is invalid without a signature and will not be counted.)

If you are not a member of Loncon 3, LoneStarCon 3 or Sasquan and want to cast a Hugo nominating ballot, you must purchase an attending or supporting membership to Loncon 3 by 31 January 2014 11:59 PM PST. Please visit www.loncon3.org/memberships to purchase your supporting/attending membership to Loncon 3.

Nominating Ballot for the 1938 Retro Hugo Awards

Best Novel A science fiction or fantasy story of 40,000 words or more that appeared for the first time in 1938.

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 1938.

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 1938.

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 1938.

Author & Title _____ Publisher _____
Author & Title _____ Publisher _____
Author & Title _____ Publisher _____
Author & Title _____ Publisher _____
Author & Title _____ Publisher _____

Best Related Work Any work related to the field of science fiction, fantasy, or fandom appearing for the first time in 1938 or which has been substantially modified during 1938, 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 1938.

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 1938 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 1938 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 _____

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 1938.

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 1938 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 1938. A professional publication is one that meets at least one (1) of the following criteria: 1. It provided at least a quarter of the income of any one person, or 2. Was owned or published by any entity which provided at least a quarter of the income of any of its staff and/or owner. 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 Semiprozine Any generally available non-professional periodical publication devoted to science fiction or fantasy which by the close of 1938 has published at least four (4) or more issues (or the equivalent in other media), and least one (1) of which appeared in 1938, which does not qualify as a fancast, and which in 1938 has 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.

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 1938 has published at least four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in 1938, and which does not qualify as a semiprozine or a fancast, and which in 1938 met neither 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.

Title _____
Title _____
Title _____
Title _____
Title _____

Best Fancast Any non-professional audio- or video-casting with at least four (4) episodes that had at least one (1) episode published in 1938.

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 1938.

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 1938.

Name _____	Example _____
Name _____	Example _____
Name _____	Example _____
Name _____	Example _____
Name _____	Example _____

Please be sure to sign your ballot!

Please Read These Instructions Carefully Before Casting Your Ballot for the 2014 Hugo Award & John W. Campbell Award for Best New Writer

Eligibility to Nominate

You may nominate for the 2014 Hugo Awards and John W. Campbell Award for Best New Writer if, on or before 31 January 2014, 11:59 PM PST:

- you are an attending or supporting member of Loncon 3 (the 2014 World Science Fiction Convention).
- you are an attending or supporting member of Sasquan (the 2015 World Science Fiction Convention).
- you were an attending or supporting member of LoneStarCon 3 (the 2013 World Science Fiction Convention).

Note: Young Adult and military memberships count as attending memberships and are eligible to nominate. Child memberships, one day memberships, and hall passes do not.

Deadline

All ballots must be received prior to 31 March 2014, 11:59 PM 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 Dave McCarty, 2617 N Richmond, Chicago, IL 60647, USA. Taping the ballot shut is permissible in USA domestic mail; however we recommend mailing your ballot in an envelope. Ballots mailed outside the USA 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 single 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 2014 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 cannot 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 the written fiction and dramatic presentation categories).

- Online nominations will be available via the Loncon 3 website: www.loncon3.org. You will need your membership number and PIN, which is printed on your mailing label, to nominate via the web. You may email hugopin@loncon3.org to request a PIN.

The final Hugo Ballot containing the nominees in each category that received the most nominations will be distributed by Loncon 3 in April/May 2014. Only members of Loncon 3 (including those who join after 31 January 2014) will be eligible to vote on the final ballot. If you have questions, please email hugoadmin@loncon3.org.

Eligibility

Works published in 2013 for the first time anywhere or for the first time in English are eligible for the Hugo Awards being awarded in 2014.

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. Serialised stories or dramatic presentations are eligible in the year in which the last instalment appears.

Extended Eligibility for non-US published works: The 2013 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 2013 but first published in the United States in 2013 shall be eligible for the 2014 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.loncon3.org/wsfs-constitution.php.

Exclusions

The Loncon 3 Committee has irrevocably delegated all Hugo administration authority to a subcommittee. Therefore, only Dave McCarty, Ben Yalow, Vince Docherty, Dave Gallaher, Steve Cooper and Alice Lawson are ineligible for the 2014 Hugo Awards.

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Nominating Ballot for the 2014 Hugo Award & John W. Campbell Award

This Ballot must be RECEIVED by Monday 31 March 2014,
11:59 PM PDT (Tuesday 1 April 2014, 2:59 AM EDT; 6:59 AM
UTC/GMT; 5:59 PM AEDT)

Place
Postage
Here

**Hugo Nominations
c/o Dave McCarty
2617 N Richmond
Chicago, IL 60647
USA**

2014 Hugo Award & John W. Campbell Award for Best New Writer: Eligibility to Nominate

Name _____

Address _____

City _____ State/Province _____

Zip Code/Post Code _____ Country _____

Email _____

Telephone _____

I am a member of Loncon 3. My membership number (if known) is _____.

I am a member of Sasquan. My membership number (if known) is _____.

I was a member of LoneStarCon 3. My membership number (if known) was _____.

Signature _____ (Ballot is invalid without a signature and will not be counted.)

If you are not a member of Loncon 3, LoneStarCon 3 or Sasquan and want to cast a Hugo nominating ballot,
you must purchase an attending or supporting membership to Loncon 3 by 31 January 2014 11:59 PM PST.
Please visit www.loncon3.org/memberships to purchase your supporting/attending membership to Loncon 3.

Nominating Ballot for the 2013 Hugo Award & John W. Campbell Award for Best New Writer

Best Novel A science fiction or fantasy story of 40,000 words or more that appeared for the first time in 2013.

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 2013.

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 2013.

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 2013.

Author & Title _____	Publisher _____
Author & Title _____	Publisher _____
Author & Title _____	Publisher _____
Author & Title _____	Publisher _____
Author & Title _____	Publisher _____

Best Related Work Any work related to the field of science fiction, fantasy, or fandom appearing for the first time in 2013 or which has been substantially modified during 2013, 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 2013.

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 2013 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 2013 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 _____

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 2013.

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 2013 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 2013. A professional publication is one that meets at least one (1) of the following criteria: 1. It provided at least a quarter of the income of any one person, or 2. Was owned or published by any entity which provided at least a quarter of the income of any of its staff and/or owner. 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 Semiprozine Any generally available non-professional periodical publication devoted to science fiction or fantasy which by the close of 2013 has published at least four (4) or more issues (or the equivalent in other media), and least one (1) of which appeared in 2013, which does not qualify as a fancast, and which in 2013 has 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.

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 2013 has published at least four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in 2013, and which does not qualify as a semiprozine or a fancast, and which in 2013 met neither 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.

Title _____

Title _____

Title _____

Title _____

Title _____

Best Fancast Any non-professional audio- or video-casting with at least four (4) episodes that had at least one (1) episode published in 2013.

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 2013.

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 2013.

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 in 2012 or 2013 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 _____

Please be sure to sign your ballot!

it be interpreted to allow remote participation or proxy voting at the Business Meeting.

Section 6.4: Tallying of Votes. Votes shall first be tallied by the voter's first choices. If no majority is then obtained, the candidate who places last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority-vote winner is obtained. If two or more candidates are tied for elimination during this process, the candidate that received fewer first-place votes shall be eliminated. If they are still tied, all the tied candidates shall be eliminated together.

Section 6.5: Run-off. After a tentative winner is determined, then unless the run-off candidate shall be the sole winner, the following additional test shall be made. If the number of ballots preferring the run-off candidate to the tentative winner is greater than the number of ballots preferring the tentative winner to the run-off candidate, then the run-off candidate shall be declared the winner of the election.

Section 6.6: Amendment. The WSFS Constitution may be amended by a motion passed by a simple majority at any Business Meeting but only to the extent that such motion is ratified by a simple majority at the Business Meeting of the subsequent Worldcon.

Section 6.7: Commencement. Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.

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

Donald E. Eastlake III, Presiding Officer

Linda Deneroff, Secretary
2013 WSFS Business Meeting

Standing Rules for the Governance of the WSFS Business Meeting

Group 1: Meetings

Rule 1.1: Meeting and Session. The Annual Meeting of the World Science Fiction Society shall consist of one or more Preliminary Business Meetings and one or more Main Business Meetings. The first meeting shall be designated as a Preliminary

Business Meeting. All meetings at a Worldcon (preliminary, main, or otherwise) shall be considered a single "session" as defined in the Parliamentary Authority (see section 5.1 of the WSFS Constitution), regardless of whether such gatherings are called "meetings" or "sessions."

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

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

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

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

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

Group 2: New Business

Rule 2.1: Deadline for Submission of New Business. The deadline for submission of non-privileged new business to the Business Meeting shall be fourteen (14) days before the first Preliminary Meeting. The Presiding Officer may accept otherwise

qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda.

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

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

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

Group 3: Debate Time Limits

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

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

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

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

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

Group 4: Official Papers

Rule 4.1: Indicating Revisions. The Business Meeting staff shall clearly

indicate all changes (including deletions) from the previous year's version when they provide the Constitution and Standing Rules for publication prior to the following Worldcon. However, the failure to indicate such changes shall not affect the validity of the documents.

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

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

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

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

Group 5: Variations of Rules

Rule 5.1: Nonstandard Parliamentary Authority. If a Worldcon Committee adopts for the governance of the Business Meeting a parliamentary authority other than that specified in

the Constitution, the Committee must in timely fashion publish information about how to obtain copies of the authority in question.

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

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

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

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

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

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

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

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

Group 6: Mark Protection Committee Elections

Rule 6.1: Nominations. Nominations for election to the Mark Protection Committee shall be allowed from the floor at each Preliminary Business Meeting. To be listed on the ballot, each nominee must submit to the Secretary of the Business Meeting

the nominee's consent to nomination and the nominee's current region of residence. A nominee shall be ineligible if the nominee could not be elected due to the regional residence restrictions. The deadline for submitting such consent to nomination shall be set by the Secretary.

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

Group 7: Miscellaneous

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

majority vote.

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

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

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

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

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

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

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

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

Donald E. Eastlake III, Presiding Officer

Linda Deneroff, Secretary
2013 WSFS Business Meeting

Business Passed On from LoneStarCon 3

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

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

Moved: to amend Section 3.4 of the Constitution by replacing "three fourths (3/4)" with "two thirds (2/3)".

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

Moved: to amend Section 3.2.3 of the Constitution by replacing "(3/4)" with "two thirds (2/3)".

3 Short Title: A Matter of Trust

Moved, to strike out Article 1, Subsection 1.5.3:

~~1.5.3: Electronic distribution of publications, if offered, shall be optional.~~

4 Short Title: WSFS Accountability Act of 2013

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

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

5 Short Title: Best Fan Artist

Moved, to amend Best Fan Artist as follows:

3.3.16: Best Fan Artist.

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

6 Short Title: In the Zone

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

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

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

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

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

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

7 Short Title: We Don't Need Another HEROW

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

1. Amend Section 3.2:

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

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

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

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



Access

Loncon 3 is committed to an accessible Worldcon that supports the varied needs of our members who might need support, in order to enable everyone to enjoy the convention to the full. The ExCeL centre is a new venue which is compliant with the Equality Act 2010, as are the neighbouring hotels. ExCeL has been purposely designed and built to allow unrestricted access to disabled visitors.

We will have both electric and manual wheelchairs, as well as a few heavy-duty scooters available for rental for the duration of Loncon 3. Information on rental cost, deposits, and other specifics will be published on the website as soon as contract negotiations are finalised.

We have reserved as many as possible of the disabled rooms available in the onsite hotels so that we can meet as many requests for disabled rooms as possible. We currently believe all disabled rooms are suitable for wheelchair and mobility scooter users.

Accessible accommodation of either type can be requested in advance of the regular booking service opening. Please submit requests for accessible hotel rooms by using the Accessible Accommodation Request Form at www.loncon3.org/accessible_hotels.php. If you have any specific question about how we can help, please contact us at access@loncon3.org.

Childcare

In addition to the children's programme, we are planning to provide childcare, and we are currently in touch with a number of providers. We hope to get the balance right between the most appropriate service and the high cost of childcare in London.

At Worldcon, an additional charge is usually made to parents over and above the child member's joining fee. It would help us enormously if we could have some indication even at this early stage of how many of our members are likely to use this service, and the age ranges of your children. Please email childcare@loncon3.org. Although we are not taking bookings yet, we might need to have a deadline for all bookings, which we will of course publicise in advance.

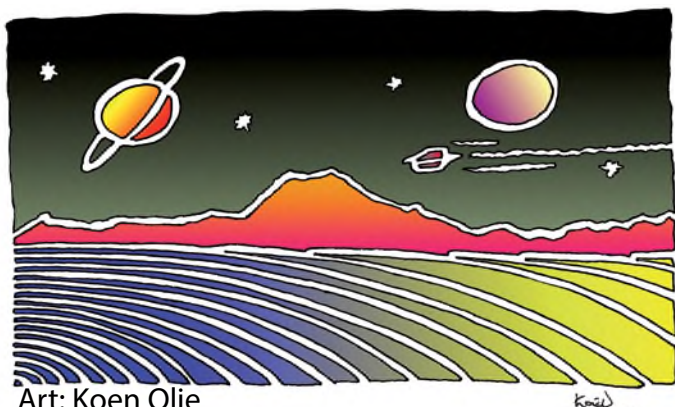
The hours during which childcare will be available will depend on the provider. At a minimum we hope to have coverage for the following times:

- Thursday 14 August 1:00 pm – 6:00 pm
- Friday 15 August to Monday 18 August
9:30 am – 6:30 pm

If you have any queries about childcare, please contact us at childcare@loncon3.org.

Promotions

Loncon 3 needs you! We will likely be the biggest ever Worldcon outside America: you can help us make it even bigger, by staffing a table at your local convention, bringing flyers to your local book, comic, or game shops, connecting us with other genre-related events, or indeed signing up friends and family. Please get in touch with promotions@loncon3.org or via our website.



Art: Koen Olie

Exhibits

Calling all costumers

I am Miki Dennis and I've been costuming for a long time. I have costumed at four Worldcons, both in the Masquerade and in hall costumes around the conventions. I am organising a costume display that will be placed somewhere near the Art Show. I am aiming to present some examples of British costumes since Interaction, the 2005 Worldcon in Glasgow.

This exhibit will include a couple of previous masquerade winners and some examples of various genres in costuming, including steampunk and re-creation. It will also include props, photographs, and videos charting the modern scene as well as the history of cosplay. I am still looking for costumes and props to show so if you know of any items to include, please contact me. Specifically, I would like to hear from the new, younger cosplayers - especially if you have a spectacular costume and are not entering the Masquerade.

Programme is organised into teams that cover a wide variety of areas. These include comics, gaming, science, literature, young adult, costuming, cosplay and style, filk, music, TV, films, and more. All of these areas have Area Heads who have set up groups to contribute thoughts and ideas and bounce ideas between them by email and in person. (To see who is in charge of each area, check the Committee and Staff list on our website.)

We're also encouraging people to volunteer to be on the programme. We have over 150 people who have offered to participate over the past year or so, and we are hoping for many more. Ideas have also been coming in, both from people who want to do something and those who want to see something happen.

Do we need more ideas? Of course we do. We want to hear about the subjects that you want to hear about, and we have a page on our website for you to submit ideas. We also want to hear from participants: not just professionals, but

A Worldcon works very differently to modern cosplay conventions so I would really like to talk to any cosplayers who are coming in case we can arrange something for hall costumers throughout the con. Things have moved on a great deal since the last Worldcon in the UK so if you have any ideas, get in touch with me at miki.dennis@loncon3.org.

Society for Creative Anachronism

Are you coming to Worldcon? Are you a member of the Society for Creative Anachronism? If so, you'll be interested to learn that we are looking at a possible SCA exhibit.

What we plan to offer depends on numbers - from a small stall through to an indoor encampment with Fighter displays and Arts and Crafts. So if you fancy lending a hand for a couple of hours and meeting the local members from London, Europe and beyond, please drop a line to Adam Edwards (Lord Guy de Dinan) via our website: scaworldcon.wordpress.com.

Programme

anyone who wants to talk on a given subject in an informed and engaging way.

Often the best participants are reluctant to volunteer, or see themselves as being unsuitable for programme, but we encourage you to remove that bar, sign up, and let us know what you want to do. Furthermore, if you have seen people who performed brilliantly or had a real insight into a subject, please recommend them to us and we'll see if they are coming along.

In December, we will put our programme survey online and potential participants will be asked to fill it in. This is backed up by a super "sit up and make you coffee" database, which helps our worldwide team work together to plan the programme. Potential participants can tag their interests, and submit the information that enables the creative programmers to slot the best participant into the right programme item.

From January onwards, we will start to let participants know whether they will be partaking in the convention programme. This is an ongoing

LONCON 3



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task that will take us months to complete, so don't worry if you don't hear from us straight away.

At the beginning of April, as ideas have coalesced, we will have a massive weekend session where the programme division rolls their sleeves up and we bring all this work together.

With four months to go, there will still be scope for new items and ideas to bring in current discussions and issues in the field, and spaces to slot in new participants. However, the programme framework will be in place, and we hope that anyone who

wants to participate will have let us know by then. We want participants to know why they are on a programme item, whether it is a personal interest, an area of expertise, or an item they requested. If you're ever unsure why you are on an item, please ask and the team can explain why we think you'd be great for the item.

Everything is about you, our members having a good experience as possible, but the real key to it all is our participants. Would you like to be a part of this process? Email programme@loncon3.org or visit www.loncon3.org/prog_volunteer_form.php.

Events

Cosplay and Masquerading

Costuming goes by lots of different names these days and covers much more than just interpretations of characters from books or reproductions of movie costumes. Anime, gaming, and manga are all having a huge impact on costuming at conventions, and the increasingly common term 'cosplay' instead of 'costuming' reflects this.

Whatever your preference, we hope you'll come to Loncon 3 with your props, costumes, and makeup and have fun. We have a great venue for cosplay with fabulous Thames-side scenery for photography.

You'll also have the opportunity to put on a world-class theatrical presentation in front of thousands of other fans in the Saturday night Masquerade, which will be held in the ICC Auditorium, a venue that can seat up to 4,000 people. Like the rest of the site, it is accessible to the disabled.

Loncon 3 is following the guidelines prepared by the International Costumers' Guild, Inc, located at www.costume.org/documents/fairness.html. Email us at masquerade@loncon3.org and keep an eye on the website for more information early in 2014!

Retro Hugo Awards Ceremony

July 1939. New York City. The World's Fair in all its glory has captivated the imagination. Swing and Big Band music are at the top of the charts. Set against this backdrop, a small group of science fiction fans and pros gathered together in New York for the very first World Science Fiction Convention. Later dubbed "Nycon I", this pioneering group set the stage for all the Worldcons that have followed, including Loncon 3. So many names remain known to us today: Isaac Asimov, Harry Harrison, Dave Kyle, Sam Moskowitz, Erle Korshak, Forrest J Ackerman, Ray Bradbury, John W. Campbell, Jr., Frank R. Paul....

We invite you to join us on Thursday evening at Loncon 3 as we present the 1939 Retro Hugo Awards. Our imagining of what the 1939 Hugo Awards would have been like, complete with retro-futuristic clothing, swing music, and 1939

formal wear will be a gala night to remember! We also encourage you to participate personally by wearing your own retro-futuristic costumes (what might you have predicted the people in the future would be wearing if you had been at Nycon I?) or true retro 1939 formal wear. Join us after the ceremony for the first dance of Loncon 3, celebrating the music of 1939 and swing dancing!

2014 Hugo Awards Ceremony

The Hugo Awards Ceremony for 2014 will present *A Very British Affair*, celebrating both the City of London and the "crown jewels" of modern speculative fiction. We have many wonderful ideas and surprises for you in store on Sunday evening at Loncon 3.

We will be broadcasting a live web stream of the ceremony as several of the last Worldcons have done. More information will be available closer to the date.

Don't forget to pack your top hat and tails, ball gown, and high-heeled shoes – it will be a night to remember in London!

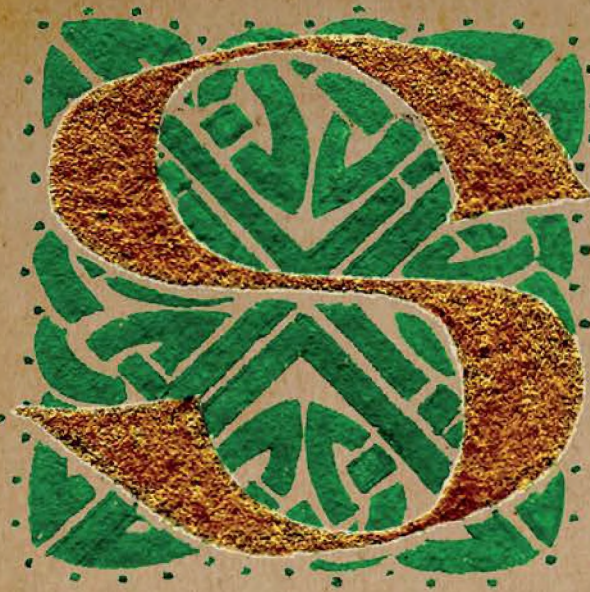
The West End Comes to Loncon 3

We are delighted to be working with several directors to bring you some truly magnificent live theatrical events at Loncon 3. Some will be full-scale spectacles in the ICC Auditorium, and some will be smaller and more intimate "black box" productions. Full details to be announced in early 2014.

Music and Dance

Don't forget to pack your dancing shoes – we are currently planning for a minimum of one dance per day at Loncon 3! We will have a 1939 era Swing Dance and, this being London, we of course must have a Regency Ball! Not feeling retro? Don't despair! There will be plenty of modern era dances as well.

Additionally, we are working with Music Programme on bringing you several live concerts throughout the convention.



Sasquan

The 73rd World Science
Fiction Convention

Spokane, Washington

August 19th – 23rd, 2015

Guests

David Gerrold Brad Foster

Leslie Turek Tom Smith

Vonda N. McIntyre

Attending: \$140 YA: \$90

Supporting: \$40

www.sasquan.org

Hotel Bookings

Hotel bookings will open soon, and this section of the progress report should give you all the information you need to choose and book a hotel. Please read it carefully. If you have any questions that aren't answered here, you can email hotels@loncon3.org.

All of the events and hospitality for Loncon 3 will take place in the ExCeL convention centre. We do not currently plan to have any convention events or programming in the hotels. We will therefore not have a main or headquarters hotel, although of course some hotels are closer to the convention centre than others. Please note that we do not have corkage waivers or party arrangements in any hotel, therefore all open parties will take place in the convention centre. We will have more information on how to organize an open party in the next few months. Please check our website or send an email to parties@loncon3.org for information on parties.

Please note that under UK law, smoking is not permitted in any indoor public area of any hotel, or in ExCeL London. Smoking is permitted in hotel bedrooms that are designated as smoking rooms.

Hotel booking via our convention website will open at 16:00 UK time (GMT) on 2 January 2014. This will link to the hotel booking website, run for us by our hotel agency, Infotel. If you would prefer to make a booking by phone, you can call them on +44 1775 843406 between 09:00 and 17:00 (UK time) on weekdays from 2 January on. Please do not call this number before bookings open.

The earliest night for which the convention room rates are available is Sunday 10 August, and the last night is Wednesday 20 August (checking out on Thursday 21 August). Please be aware that availability of nights before and after the convention varies from hotel to hotel. The Infotel website will let you book almost any hotel in the country, not just the convention hotels at which we have block rates, so you can also use it for accommodation further afield and before or after the convention.

Distances marked with an asterisk, below, are on the opposite side of ExCeL London to the Loncon 3 entrance. As such, 500m of the walk is within ExCeL.

Hotel	Stars	Distance from ExCeL	Rate in GBP Single/double occupancy	Accessible rooms	Breakfast included?
Aloft Starwood	4	50m	110 /120	Size: 33-36 sq. m	Continental
Ramada Docklands	4	275m	110/120. Suites: +40	Average size: 24 sq. m. DDA-compliant: larger doorways, lowered bathroom facilities, etc	Yes
Premier Inn London Docklands (ExCeL)	Budget	275m	Check website		Some rooms
Travelodge London ExCeL	Budget	600m	Check website		
Ibis London ExCeL Docklands	3	800m*	95/105	Size: 20 sq. m. Larger shower rooms for wheelchair access	Yes
Novotel London ExCeL	4	800m*	125/135. Triple: 155 Suites: +35	800mm doors	Yes
Crowne Plaza London Docklands	4	950m*	130/140. Superior room: +30 Jr/Exec suites: +100/+175	800mm doors, 1500mm turning circle in bedroom/ bathroom, 800mm clear space by bed	Yes
Ibis Styles London ExCeL	3	800m*	98/108. Superior room: +10 Apartment: +60	More space, lowered facilities	Yes
Travelodge London City Airport	Budget	1000m	Check website		
Ibis Budget London City Airport	Budget	1000m	Check website		
Marriott West India Quay	5	4000m*	149/169		Yes

Accessible rooms

We are accepting advance requests for rooms in any hotel (including the Aloft) from members with disabilities. Please visit www.loncon3.org/accessible_hotels.php to let us know if you need an accessible room.

Hotel information

The hotels and their locations are in the table, and the hotels (except the Marriott) are shown on the map. Note that the quoted hotel rates include all applicable taxes (20% VAT) — the price listed here is the total you will actually pay per night.

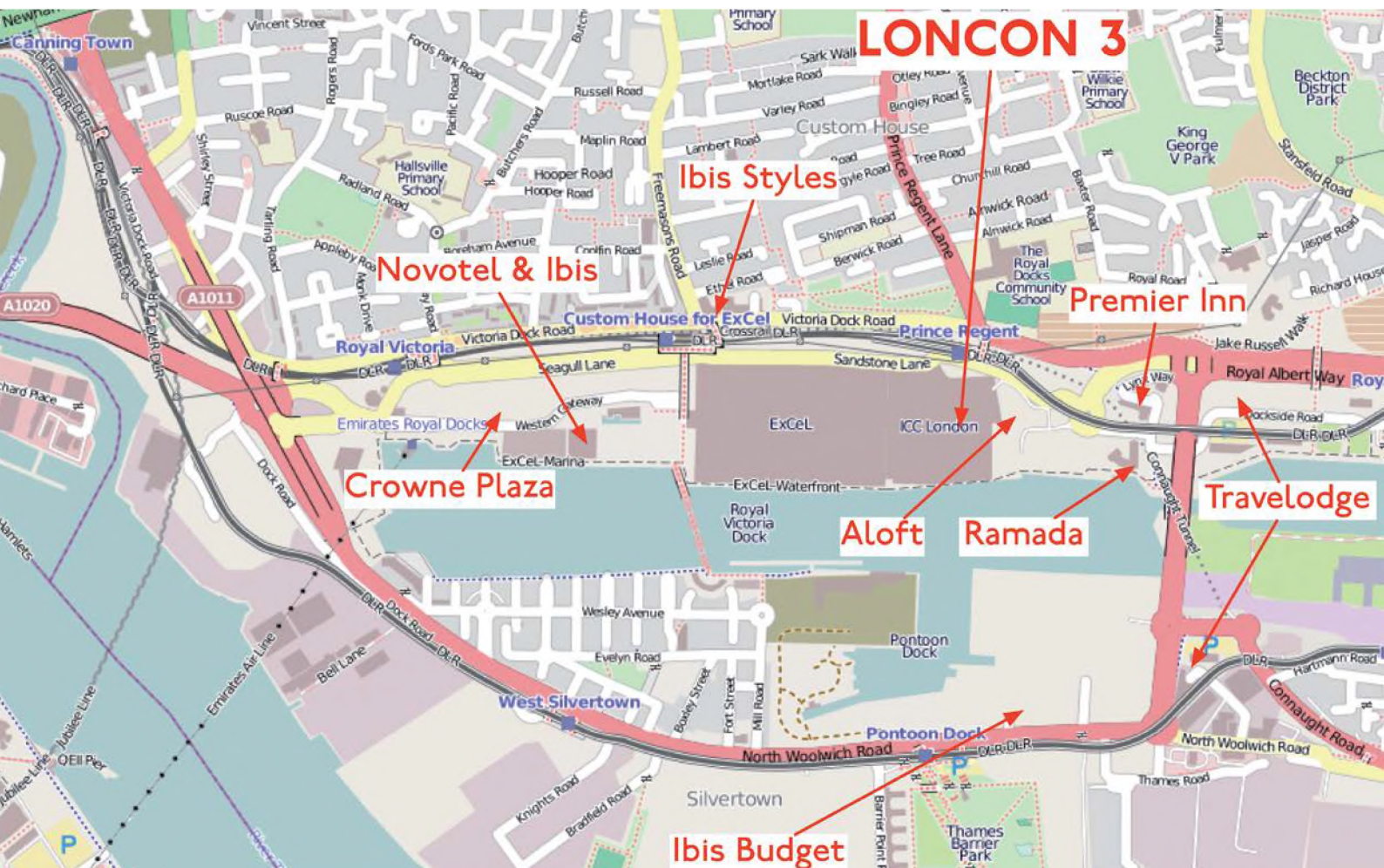
The hotels have different cancellation policies and parking availability and cost also varies between the hotels. Some hotels are better suited to families than others, and the Aloft Starwood, Ramada Docklands, Ibis London ExCeL Docklands and Ibis Styles London ExCeL each include free Wi-Fi in their room rates. Please visit our website for more information on any of the hotels in the table.

Most of the hotels have fairly small bedrooms – hotels in the UK are generally smaller than American hotels, and hotels in London are even more so. If you would like a large bedroom, you

are probably best off in the Crowne Plaza, or in a suite. In particular, note that very few of the hotel rooms are suitable for triple or quadruple occupancy; twin rooms generally have two single beds (normally 90cm/3ft wide) and double rooms have one 135cm/4ft 6in bed. Bed sizes in the UK are not entirely standardised, but normally a king-size bed will be 150cm/5ft and a super-king will be 180cm/6ft.

Off-site hotels

There are direct Docklands Light Railway trains from ExCeL to the Tower Bridge, Canary Wharf, and Stratford areas, and we have convention rates for some hotels in these areas, which will be available via the website. We've included the Marriott at West India Quay in Canary Wharf in the main table because it's a popular chain and the closest five-star hotel to the convention. The other off-site hotels with convention rates are: Radisson Blu Edwardian New Providence Wharf, Hilton London Canary Wharf, Britannia International, Marlin Canary Wharf serviced apartments, Marlin Apartments Limehouse, Marlin Apartments London Stratford, Holiday Inn London Stratford, Staybridge Suites Stratford, Novotel Tower Bridge, and Hilton Tower Bridge.



The Aloft hotel

The Aloft hotel is the closest hotel to the convention centre and we expect demand for this hotel to be very high. Rather than allocate the Aloft rooms to the people who happen to be online when room bookings open, we are running a lottery. If you would like to be considered for a room in the Aloft, first book a room at another hotel through our website. Then, on or after 2 January, please email aloft@loncon3.org with your name, membership number (if known), number and type of rooms required (up to three rooms per request/individual), and expected check-in/out dates, as well as your reservation information for the other hotel room(s) you've reserved.

We will stop accepting requests at midnight GMT 17 January 2014. We will contact the successful entrants with details on booking their room. An individual may request no more than three rooms and must have a corresponding number of rooms booked at another hotel. Requests for larger blocks of rooms will not be accepted. Note: Please, please book a room in one of the other hotels – there is

no guarantee that everyone who asks for a room in the Aloft will be able to get one and we would like to make sure you have a room so you can enjoy the convention! We will track the double bookings and make sure that successful entrants cancel excess bookings so as to avoid charges to their credit card.

We also have a small number of suites in the Aloft for £260 per night. As with the regular sleeping rooms, we are allocating these ourselves rather than booking them through the website. If you would like one, please email suites@loncon3.org with your details. They are not large suites, having only one (sub-divided) room, but they are significantly larger than the Aloft's standard bedrooms. Suites in other hotels can be booked through the Infotel website in the same way as other rooms. Since suite allocation will be handled after booking opens, we recommend that you also book a regular hotel room in order to ensure you have a room should we be oversubscribed for suites.

Remember that we do not have a corkage waiver in the Aloft, nor in any of the other hotels.

Hospitality

The Hospitality Hall will be the centre of our social activities during the day and in the evenings. Here's our current design for the space, but keep in mind plenty may still change. We'll have a small stage for occasional musical and other performances (think filk and liquid nitrogen). The teen yurt is the space for teenagers, and the fan tents will be home to various groups or conventions. We'll have a lawn

with a selection of more or less classic garden games (no croquet, sadly), and boardgames in the adjacent tent. The library will be a slightly quieter space to enjoy a drink and the company of your friends, or just sit and read a book. The lounge and party area will be given over to all our party organisers each evening. If you want to join them, get in touch with us at hospitality@loncon3.org!



July 17 - 20, 2014

NASFiC

DETCON1

Guests of Honor:

Author GoH: Steven Barnes

Artist GoH: John Picacio

Music GoHs: Bill and Brenda Sutton

Science GoH: Helen Greiner

Fan GoHs: Bernadette Bosky, Arthur D. Hlavaty & Kevin J. Maroney

**North American
Science Fiction
Convention**

ConChairs Emeritus: Roger Sims & Fred Prophet -

Co-chairs of Detention, the 17th Worldcon, held in Detroit, MI in 1959

Detroit Renaissance Center Marriott, Detroit, MI

\$118/night - standard room - \$209/night - deluxe suite

Membership Rates *through March 31, 2014*

\$65 Adult - \$50 Young Adult - \$25 Child

detcon1.org



Detcon1



Detcon1



@DetconOne

info@detcon1.org

List of Loncon 3 Staff

Chairs:	Alice Lawson & Steve Cooper	Programme Division:	James Bacon
Adviser: Vincent Docherty	PA: Eve Harvey	Deputy Division Heads:	Liz Batty, Ian Stockdale
Staff:	Claire Brialey, Deb Geisler, Mark Plummer	Academic Programme:	Emma England
Death of Emails: Flick	Hugo Losers' Party: Henry Balen, Renee Sieber	Staff:	Mark Adams, Edward James, Nicolle Lamerichs, Esther MacCallum-Stewart, Helen MacCarthy, Nele Noppe
Chairs' Departments		Art:	Sara Felix
GOH Liaison:	Spike	Staff:	Lisa Konrad
Iain M Banks:	David Haddock	Comics:	Maura McHugh
John Clute:	Judith Hanna & Joseph Nicholas	Costume:	Kevin Roche, Andrew Trembley
Malcolm Edwards:	Catherine Pickersgill	Exhibits:	Jessica Guggenheim
Chris Foss:	Yvonne Rowse	Fill:	Anna Raftery
Jeanne Gomoll/Bryan Talbot:	Spike	Staff:	Lissa Allcock, Deborah Crook
Robin Hobb:	Caroline Mullan	Film:	Louis Savy
Membership:	Steve Lawson	Literary:	Nic Clarke
Treasury:	John Dowd	Media:	Niall Harrison
Deputy Treasurer:	Paul van Oven	Music:	Vincent Docherty
Web Site & IT: John Harvey		Science:	Dave Clements
Travel Project:	Peter Tyers	Television:	Mark Slater
Website Design:	Geri Sullivan	Traditional Fan Activities:	Carrie Mowatt, Jim Mowatt
Server Support:	Andrew O'Rorke	Transformational Fan Activities:	Emma England
WSFS:	Ben Yalow	Young Adult:	Peader O'Guilan
Deputy Head:	Linda Deneroff	Staff:	Iain Cupples, Erin Underwood
Business Meeting:	Tim Illingworth	Green Room:	Sue Edwards
Hugo Awards:	Dave McCarty	Kaffeeklatsches:	Erin Underwood
MPC Representative:	Paul Dormer	Programme Operations:	Jim Mann, Hayley Marsden
Site Selection:	Robert Macintosh	Staff:	Linda Deneroff, Gay Ellen Dennett, Janice Gelb, Priscilla Olson
Events Division:	Helen Montgomery	Programme Software:	Henry Balen, Martin Easterbrook, Terry Fong, Janice Gelb, Ruth Leibig, Cathy Mulligan
Hugo Awards:	John Bown	Publishers' Liaison:	Lorna Gibb
Masquerade:	Giulia DeCesare	Staff:	Meredith Branstad, Sanna Lehtonen, Mike Nelson
Staff:	Miki Dennis, Clare Goodall, Kathy Westhead	Promotions Division:	Nicholas Whyte
Tech Director:	Keith Smith	Deputy Division Head:	Paul Taylor
Theatre Coordinator:	Lisa Macklem	Division Head's PA:	Colette Reap
Exhibits Division: Farah Mendlesohn		North American Agent:	Kathryn Duval
Deputy Division Head:	Shana Worthen	European Agents:	Rossie Decheva (Bulgaria), Mihaela Marisa Perovic (Croatia), Flemming Rasch (Denmark), Hannah Hakkarainen (Finland), Ralf Boldt (Germany), Roderick O'Hanlon (Ireland), Paul van Oven (Netherlands), Herman Ellingsen (Norway), Ola Cholewa (Poland), Rogerio Ribeiro (Portugal), Irina Lipka (Russia), Bojan Ekselenski (Slovenia), Carolina Gomez Lagerlöf (Sweden)
Budget Manager:	Stu Segal	Rest of World Agents:	Borys Sydiuk (Ukraine), Emily McLeay (Australia), Guy Kovel (Israel), Christopher Hwang (Singapore)
Division Head's Adviser:	Laurie Mann	Advertising Coordinator:	Karen (Hypatia)
Hall Manager:	Joe Raftery	Video Production:	Mark Slater
Grants Officer:	Dr Jennifer Young	Press Office:	Alison Freebairn
Sponsorship: Wendy Bradley		Social Media: Megan Frank	
Art Show:	Serena Culfeather, John Wilson	Staff:	Aurora Celeste, Caitlin Dick, Will Frank, Kristina Hiner, Keri O'Brien, Jesi Pershing
Adviser:	Colin Harris	Publications Division:	Kees van Toorn
Dealers' At-Con Liaison:	Noel Collyer	Deputy Division Head:	John Coxon
Displays:	Shana Worthen	Artist:	Brad W. Foster
Posters:	Nicholas Jackson	US Advertising Sales:	Steven H Silver
Costume Exhibit:	Miki Dennis, Teddy	Newsletter:	Flick
Iain M Banks Exhibit:	David Haddock	Staff:	Jan van't Ent
Photo Competition:	Elizabeth Billinger, David Findlay, Teresa Hehir, Peter Young	Proofreaders:	Claire Brialey, Deb Geisler, Janice Gelb, David Haddock, Lynda Manning-Schwartz, Paul Taylor
Staff:	Tiffani Angus, Jessica Guggenheim	Services Division:	Carolina Gomez Lagerlöf
	Edward James, Siobhan McVeigh, Jude Roberts	Accessibility Services:	Lenore Jean Jones
Facilities Division:	Mike Scott	Staff:	Edward James, Vanessa May, Sandy Olsen, Bernard Peek, Bill Thomasson
Deputy Division Head:	Theresa (TR) Renner	Childcare:	Cat Coast
Staff:	Steve Davies, Mark Herrup	Freebies & Flyers:	John Medany
Hospitality Division:	Eemeli Aro	Harrasment Support Unit:	Britt-Louise Viklund
Deputy Division Heads:	Alison Scott	Listeners:	Heidi Lyshol
Fan Tables:	Emma England, Jim Mowatt, Carrie Mowatt	Information Desk:	Misha Sumra
Party Liaison:	Kim Kofmel	Pre-Con Information:	Zoe Sumra
Staff:	Julia Daly, Johannah Playford, Misha Sumra, Liz Zitzow	Quartermaster / Office:	Sarah Brider
Logistics Division:	Nigel Furlong	Registration:	Martin Smart
Deputy Division Head:	Mark Meenan	Deputy:	Nickey Barnard
DH Adviser:	Warren Buff	Staff:	Peter de Weerd
Projects Manager:	Elizabeth McCarty	Volunteers:	Petra Bulic
IT Services:	Naveed Khan	Deputy:	Paul Medhurst
Staff:	Eamonn Patton, Patrick Scholz, Doug Spencer	Staff:	Gary P. Agin, Robert Klein
Move In/Move Out:	John Harold	General Volunteers	
Dock Masters:	Robbie Bourget, Eddie Cochrane, Mark Young	Margaret Austin, Colin Barker, Andrew Barrett, Kent Bloom, Nancy Brennan, Komel Brzezinski, Craig Buchanan, Bob Buhr, David Cake, Norman Cates, Erin Horakova, Crystal Huff, Christopher Hwang, Wilf James, Kathy Jay, David Jessop, Manuella Jessop, Michael Lee, Ann Mair, Lisa Marsh, Petrea Mitchell, Eve Norman, Andrew Patton, Chanel Perez, Azizur Rahman, Jo Ramsey, Nicola Robinson, Kelly Roche, Diane Rosenberg, Larry Sanderson, Richard Stephenson, Anna Strokowska, Jessica Styons, Petra Thacker, Tanya Washburn, Rina Weisman, Iain Worrall	
Staff:	Warren Buff, Noel Collyer, Alison Henderson, Rick Kovalcik, Lia Olsberg, Patrick Scholz, Bob (NoJay) Sneddon, Dave Tompkins		
Shipping and Storage:	Mark Meenan		
US Art Shipping:	Jannie Shea		
NESFA US Shipping:	Deb Geisler, Rick Kovalcik, Lia Olsborg		
UK Storage/Transport:	Jamie Scott, Bob (NoJay) Sneddon		
Procurement:	Andrew Fullen, Monica Kohli, Fiona Scarlett, Marguerite Smith		
Operations:	Pat McMurray		
Deputy:	Susan Gilbert		
Duty Ops Managers:	DC Carlile, Steve Lopata, Gary Stratmann		
Staff:	Carolyn Chang, Eddie Cochrane, Noel Collyer, Andy Croft, Nigel Furlong, Sabine Furlong, Charlotte Haines, Tom Harris, Monica Kohli, Guy Kovel, Karoliina 'Karo' Leikomaa, Eva Norman, Chantal Perez, Phil Plumbly, Azizur Rahman, Neil Simpson, Marguerite Smith, Linda Stratmann, Mark Young		
Signage and Print Shop:	Alison Henderson, Tibs		
SWAT:	Noel Collyer, Andy Croft, Tim Kirk, Marcin Klak, Alex Klesen, So Klesen, Ian Murphy, Stuart Jenkins, Koon To		

List of Loncon 3 Members Since PRI

Europe (2203 total members) North America (1852 total members)

Austria	4	Luxembourg	2
Belarus	1	Netherlands	108
Belgium	17	Norway	50
Croatia	6	Poland	34
Czech Republic	5	Romania	3
Denmark	16	Russia	5
Finland	59	Spain	9
France	46	Sweden	57
Germany	110	Switzerland	11
Greece	2	Ukraine	9
Ireland	48	UK	1588
Italy	11	Vatican City	1
Latvia	1		

Rest of World (227 total members)

Australia	111	New Zealand	21
Bermuda	1	Pakistan	1
Brazil	3	Qatar	1
China	3	Saudi Arabia	1
Israel	49	Singapore	1
Japan	25	Thailand	4
Malaysia	5	Venezuela	1

Global Statistics

Guests	7	Attending (Child)	123
Attending (Adult)	3360	Attending (Infant)	29
Attending (YA)	184	Supporting	579

United Kingdom (1588 total members)

Channel Islands	2	Scotland	126
England	1420	Wales	31
Northern Ireland	9	(London)	306)

4282 members as of 18 November 2013

1V@N [Y]	John Andrews Award [A]	David Bolger [A]	Karen Burnham [A]	Simon Clark [A]	David Brider [A]
a.n.other [A]	Donna Aylsworth [A]	Sandra Bond [A]	Jim Burns [A]	Amy Clark [S]	Lucy Davies [Y]
Harald Aanderaa [A]	Charles Aylsworth [A]	Neil K Bond [S]	Lisa Burscheidt [A]	Roz Clarke [A]	Ewan Davies [A]
Aardvark of Fnoad [A]	Chris Ayres [A]	Cynsa Bonorris [S]	Madeline Sebastian Burtenshaw [A]	Keith Clements [A]	Karen Davies [A]
Aaron C. Grehan [S]	Babylonlurker Jan [A]	Karin Bonten [A]	Elinor Busby [A]	Mary Clements [A]	Suanna Davis [A]
Brooke Abbey [A]	Yul Bahat [A]	Stephen Boot [A]	Chris Butler [A]	Artur Cnotalski [A]	Ron Davis [A]
David Abejón Durán [A]	Yael Bahat [A]	Duncan Booth [A]	Andrew M. Butler [A]	Rich Coad [A]	Martin Dawe [A]
Joe Abercrombie [A]	Galia Bahat [A]	Judy Booth [A]	Amy Butt [A]	Carolyn Cocklin [A]	Guy Dawson [A]
Dawn Abigail [A]	Andrew Bailey [A]	Edward Boreham [A]	Cindi Cabell [A]	Taly Cohen [A]	Sue Dawson [A]
Aboulis [A]	Amanda Baker [A]	Marian Boreham [A]	Tasha Cady [A]	Jessica Cohen [A]	Alan Dawson [C]
Yael Achmon [A]	Gunnar Bakke [A]	Anette Lauen Borg [A]	Chuck Cady [A]	Amanda Cohen [A]	Robert Day [A]
Brad Ackerman [A]	Arne Bakkevoeld [A]	Krzysztof Bortel [A]	Anna M. Caggiano [A]	GMark Cole [S]	Pauline Day [A]
Sandra Ackley [A]	Mike Bakula [A]	Bothersome Words (Abigail) [A]	Andrew Cairns [A]	Matthew Coleman [Y]	Liz de Jager [A]
Adam Edwards/Guy de Dinan [S]	Cherith Baldry [A]	Caroline Bottoms [A]	Richard Calder [A]	Howard Coleman [A]	Mark de Jager [A]
Leo Adams [Y]	Karen Baldwin [A]	Steve Bough [A]	Liz Caldwell [A]	Rachel Coleman Finch [A]	Giovanni De Matteo [A]
Aden Alastair [A]	Tony Ballantyne [A]	Thomas Boullion [A]	Peter Caldwell [A]	Ruth Coleman Taylor [A]	Kearin de Vos [A]
Steven Adler [A]	Gilli Bar-Hillel [A]	Sharon Boullion [A]	Caleb [A]	Peter Colley [A]	Katrina de Vos [A]
Christian Aigner [A]	Simon Barber [A]	Morva Bowman [A]	Simon Callan [A]	Mike Collins [A]	Steven Dean [A]
Hans Akerman [A]	Francesca T. Barbini [A]	William Boyde [A]	Gregor Cameron [S]	Margo Bond Collins [A]	Lawrence Dean [A]
Per Akerman [A]	Jan Barenholdt [A]	Nicolas Boyer [A]	Duncan Campbell [S]	Piers Coma [A]	Deborah J Dean [A]
Nick Alcock [A]	Trevor Barker [A]	Richard Bradford [A]	Neil Campbell [A]	Clare Coney [A]	Debbie Lynn Smith [A]
James Aldred [A]	Michael Barker [Y]	Wendy Bradley [A]	Eric Cannon [S]	Beth Cook [A]	Debo-chan [Y]
Manfred Alex [A]	Piers Barker [Y]	Charles Bradley [S]	Michael Capobianco [A]	Paul Cook [A]	Deborah Jay [A]
Alex Jam [Y]	Trevor Barnes [A]	Lee Bradley [S]	Robert Carl [A]	Celestine Cookson [A]	Priscilla Del Cima [A]
Nicholas Alexander [S]	Erin May Bartlett [C]	William Bradshaw [Y]	Kenneth Carl Simon [A]	Suzanne Cooper [A]	Steve Dempsey [A]
Ryan Alexander [A]	Graeme Batho [A]	Bridget Bradshaw [A]	Susan Carlson [A]	Corinne [A]	Martin Dickson [A]
Rebecca Alexander [A]	Susan Batho [A]	Greg Bradt [A]	Scott Carpenter [A]	Sophie Cromack [A]	Ray Denison [A]
Alexandra BERTRAND [A]	Lynne Batik [A]	Joan Bradt [A]	Loic Carre [A]	Christopher Cornell [A]	Theresa Derwin [S]
David Allan [A]	Russell Bave [A]	Abigail Brady [A]	Christopher Carson [S]	Claire Cornillon [A]	Zoe Deterding [A]
Katrina Allis [A]	Heather Bayly [A]	Brascrafter Manisu Abotnot [Y]	Debbie Carter [A]	couch to moon [S]	Lisa Deutch Harrigan [S]
Mike Allum [A]	Claudia Beach [S]	Florian Breitsameter [A]	Ed Carter [A]	Bruce Coulson [A]	Martin Dickson [Y]
Alys Sterling [A]	Ione Becker [A]	Michael Brett-Surman [A]	Angel Carter [C]	Miranda Coulson [Y]	James Dickson [Y]
Alytha [A]	Piers Beckley [A]	Patricia Briggs [A]	Sheila Anne Cataroche [A]	Elizabeth Counihan [A]	Didi Chanoch [A]
Ralph Ambrose [S]	Markus Beckmann [A]	Michael Briggs [A]	Catherine Hill [A]	Jeffrey Creer [S]	Dean Dierschow [A]
Ken Amos [A]	Frank Beckmann [A]	Amanda Briggs [Y]	Cathryn [A]	Jon Crew [A]	Jos Dingjan [A]
Simon Amos [A]	Jeff Beeler [S]	Jordan Briggs [Y]	Kara Cauter [A]	Andy Cripps [S]	David Dingwall [A]
Arnabelle Amsler [A]	Arno Behrend [A]	Briony [A]	Alexandria Cauthen-Zach [A]	Anna Croft [A]	Susan Dobell [A]
Gunther Anderson [A]	Gabriele Behrend [A]	Paul Bristow [S]	Piers Cawley [A]	Andy Croft [A]	Emmeline Pui Ling Dobson [A]
Kevin Anderson [A]	Ugo Bellagamba [A]	Mark Britton [A]	Steven Chalker [Y]	Sue Croft [A]	Chris Dolley [A]
Elizabeth Anderson [A]	Belle Benson [A]	Rebecca Brodeur [A]	Debbie Challis [A]	Jerry Crosson [A]	Doreen Osterholm [S]
Jennifer B Anderton [S]	Nastya Belozertseva [Y]	Marcus Brodeur [A]	Don Chan [A]	Peter Crowther [A]	Mike Dorn [A]
Andreas [A]	Todd Belton [A]	Deborah Brown [A]	Carolyn Chang [A]	Peter Crump [A]	Dotan Bob"Tsour" [A]
Lise Andreassen [A]	Ben Beck [A]	Ben Brown [A]	Chantal [A]	Deirdre Culhane [A]	Karen Doty [A]
Ellen T. Andresen [A]	Flis Brown [A]	Flis Brown [A]	Arthur Chappell [A]	Roisin Cullen [A]	Dougal [A]
Andrew Turner, Jo Fletcher Books [A]	Sam Brown [C]	Betsy Brown [C]	Ash Charlton [A]	Andrew Cummins [A]	Lana Dougherty [C]
Nancy Andrews [A]	Guest of Ken Brown [A]	Mark Brown [A]	Galen Charlton [A]	Gillian Cummins [A]	Peter Dougherty [A]
Andy Shoemaker [A]	Justin Brown [A]	Mark Brown [A]	Mike Cheater [A]	Heather Cupples [C]	Carolyn Dougherty [A]
Tiffani Angus [A]	Corinthia Brown [C]	Danilo Brozovic [A]	Bridget Chee [A]	Kim Curran [A]	Holland Dougherty [S]
Tiffani Angus [A]	Mark Bruineekreef [A]	Mark Brunish [A]	Cherry Potts, Arachne Press [A]	Ian Curtis [A]	Shona Douglas [A]
Riia Annala [A]	Bonnie Brunish [A]	Para Bruno [A]	Mark Chvertong [A]	Trevor Cutler [A]	John Douglass [A]
Antonia [C]	Para Bruno [A]	Forrest A Bryant [A]	Johann Chiaradia [A]	Chris Cutler [S]	Phil Downes [A]
Oded Apel [A]	Forrest A Bryant [A]	Kelly Buchanan [A]	Zen Cho [A]	Anne-Marie Czajkowski [A]	Barbara Doyle [A]
David Argentar [A]	Russell Blackford [A]	Danilo Brozovic [A]	Eric Choi [A]	Adrian Czajkowski [A]	Frances M Doyle [S]
J. Laura Arnold [S]	Paul Blair [A]	Mark Bruineekreef [A]	Chris [A]	Don D'Ammassa [A]	Dr. Caroline Cox [A]
Paul S. Arnold [S]	Estelle Blanquet [A]	Bugger DeFano [A]	Chris [A]	Sheila D'Amassa [A]	Dr. Eric Schulman [A]
Paolo Arosio [A]	Todd Bliss [A]	Alison Buck [A]	Laurie Christianson [A]	Lili Daie [A]	Terry Draper [A]
Lesley Arrowsmith [A]	Dawn Bliss [A]	Cora Buhler [A]	Christine [A]	Patricia Dake [S]	Ralph Drayton-Harrold [A]
Susana Arroyo [A]	Marisa Bloech [C]	Saxon Bullock [A]	John Chu [A]	Douglass Dalton [A]	Connal Drayton-Harrold [C]
Sarah Ash [A]	Henning Bloech [C]	Bungle [S]	Catatrice de Veritas [S]	Dan Erickson [A]	Xanthe Drayton-Harrold [C]
Morten Nygaard Asnes [S]	Steve Boal [A]	Ian Burgess [A]	Tudor Ciocarlie [A]	Daniel Spector (@danjite) [A]	Xavier Drayton-Harrold [C]
Lucy Assad [A]	Bob G [A]	Michael Burianyak [A]	Einat Citron [Y]	Dani_the_girl [A]	Jakob Druy [A]
Matthew Assad [A]	Rebecca Beck [A]		Claire Rousseau [A]	Ellen Datlow [A]	Dud Adam [A]
Audio_n_video [A]				Dave B [A]	Amelia Dudley [A]
Stephanie Augustin [A]				Dave Bell [A]	Judith Dumont [A]
Jumana Aumir [S]					Rhea Dumont [C]

Warren Dunham [A]
Vivienne Dunstan [A]
Martin Dunstan [A]
Lorna Dupre [A]
Robert Durand [A]
Bryant Durrell [A]
Girish Duvvuri [S]
Susan Dye [A]
Phillipa M Eastlake [S]
Eddie Schneider [A]
Edgard Refinetti [A]
Max Edwards [Y]
Guido Eekhaut [A]
Andrey Efremov [A]
Maxim Efremov [I]
Olga Efremova [A]
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Sheryl Ehrlich [A]
Jay Eichelburger [A]
Madeleine Eid [A]
Hadas Elber-Aviram [A]
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Jessica Elgenstierna [A]
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Christopher Ellis [A]
Elsewhen Press [A]
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Bjorn Tore Elvedal [A]
Ferdinand Elvedal [C]
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Kleomenis Evangelopoulos [A]
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Ewa SR [A]
Nuala Fahey [A]
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Simon Fairbourn [A]
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Diarmuid Fanning [C]
Emily Fanning [C]
Isidris Faulkner [A]
FC Stoffel [A]
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Aaron Feldman [A]
Felix [C]
Anne Fenwick [A]
Laura Fernandez-Kayne [A]
FIFI [A]
Emma Fitness [A]
Tony Finch [A]
Charles Finch [C]
Nicholas Finch [I]
Deborah Fishburn [A]
Mike Fisher [A]
Dennis Fithen [A]
Sharon Fitzgerald [A]
John Fitzgerald [S]
Ilan Fix [A]
Marcus Flavin [A]
David Fleming [A]
Amy M Flores [S]
Richard Flores IV [S]
Fluffy Mark [S]
Stacy Fontenot [A]
Aymeline Fonvielle [A]
Iain Forbes [A]
Mike Ford [A]
Charles S Fozard [A]
Frances K R [A]
Francesca [A]
Francesco Verso [A]
Tamlyn Francis [A]
Karin L. Frank [A]
Nogah Frankel [Y]
Frankie Mouse [S]
Peta Freestone [A]
Debbie Friedman [A]
Naama Friedman [Y]
Wolfgang Frisch [A]
Darren Fry [A]
Steve Gaalema [A]
Karen Gaalema [A]
Gadget [I]
Richard Gadsen [A]
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Angela Galusha [A]
Ben Galusha [A]
David Gardner [A]
Maxwell Garrison [A]
Linda Garrison [A]
Gavran [A]
Tayonon Gbala [A]
Henry Gee [A]
Phoebe Gee [Y]
Genia Kozlov [A]
Jennifer Gentzel [S]
Lock George [Y]
Melissa J. Gerber [A]
Peter Geusens [A]
Joe Gibbons [A]
G D Gibson [A]
Gary Gibson [A]
Alexander Gibson [I]
Gideon [A]
Gideon King [Y]
Sheila E Gilbert [A]
Susan Gilbert [A]
Gillian Redfearn, Gollancz [A]
Claire Gilligan [A]
Angela Gilroy [A]
Gingerwolferine [S]
Marcus Gippis [A]
Gipsy [A]
Martin Glassborow [A]
Sara Glassman [S]
Denman Glover [A]
Manfred Gloderer [A]
Gloria Tacorda [A]
Cara Glover [Y]
Maura Glynn-Thami [A]
Chloria Goddard [A]
Sarah Goddard [A]
Kathleen Goguel [A]
Marian Goldeen [A]
Rachel Goldeen [A]
Goldeen Ogawa [A]
David Goldfarb [S]
Inbal Goldfracht [A]
Susanne Goldmann [A]
Clare Goodall [A]
Laura E. Goodin [A]
Carol Goodwin [A]
Meg Gordon [S]
Denise Gorse [A]
Grace [Y]
Nancy Graham [A]
Graham (Affordable) [S]
Thomas Gramstad [A]
David Grandin [A]
Michael Grant [A]
Reilly Grant [S]
Rebecca Gravener [A]
Gray Woodland [A]
Rebecca Green [A]
Giles Greenway [S]
Kirsty Greenway [A]
Chris Greenway [A]
Ana Gregg [A]
Ralph Gregg [A]
John Gribbin [A]
Jackson Griffiths [A]
Paul Grimes [A]
Jennifer Grimes [A]
Brandon Grimes [C]
Conner Grimes [C]
Ella Grindey [Y]
John B Grout [A]
Rita Grunbein [A]
Diana Grygiencza [A]
Magdalena Grzesik [A]
Krzysztof Grzesik [A]
Simon Guerrier [A]
Stefania Guglielmi [A]
David Gullen [A]
Chris Gunby [A]
David Guon [S]
Sue Guttridge [A]
Rachel Hadfield [A]
Hagbard Celine [A]
Marieanne Hageman [A]
Hal Parkin [A]
Robert Hales [Y]
Leah Halloran [A]
Steven Halter [A]
Bec Hamadock [A]
Kate Hamilton [A]
Michael Hanscom [S]
Brigitte Hansen [A]
Steve Harbron [A]
Kristina Hard [A]
Frances Harding [A]
Henry Harel [A]
Daniella Harel [A]
Peter Hargraves [A]
Fabrizio Harley [A]
Lizzy Harrall [A]
Marlene Harris [A]
Jonathan Harris [C]
Tom Harris [A]
John Harris [A]
Barbara Harris [A]
Craig Harris [A]
Moirra Harrison [A]
Pam Harrison [A]
Julette Harrisson [A]
Trish Hart [A]
Gillian Harte-Smith [A]
Michael Hartney [A]
Amita Hartney [C]
Anisha Hartwell [C]
Peter Hartwell [Y]
Elizabeth Hartwell [C]
Kathrina Harvey [A]
Fiona Harvey [A]
Jackie Hatton [A]
Herve Hauck [A]
Hauke [A]
Anne Haward [A]
Stephanie Hawkes [A]
William Hay [A]
Melonique Hayden [A]
Tajinder Hayer [A]
Penny Hayer [A]
Charlene Regina Healy [A]
Andrew Fenryng Healy [A]
Kate Heartfield [A]
Niall Hedderley [S]
Lisa Heermann [S]
Olaf Heggdal [A]
Tero Heikkinen [A]
Virve Heilimo [A]
Helen [A]
Helen [A]
Karen Hellekson [A]
Zandy Hemsley [A]
Jan Hendriks [S]
Ans Hendriks-Verhees [S]
Linda Hepden [A]
Ville Hernesniemi [A]
David A Herrington [S]
Alan Heuer [S]
Becky Heydemann [A]
Anny Heydemann [A]
John Hicks [A]
Pam Hicks [A]
Penny Hicks [C]
Hilarita [A]
Anthony Hilbert [A]
Lee Hillson [A]
Matt Hilliard [A]
Elaine Hillson [A]
Kristina Hiner [A]
Fletcher Hiner [A]
Samantha Hirst [A]
Isabella Hitter [A]
Andrew J Hodges [Y]
Judi Hodgkin [A]
Genevieve Hodgkin Hemsley [I]
James Hoffman [A]
Julie Hofmann [A]
Holger Hofmann [A]
Kevin Hogan [S]
Liam Hogan [A]
Geoffrey Hogg [A]
Neil Holford [A]
Catherine Holloway [A]
Matthew Holmstrom [Y]
Anders Holmström [A]
Cathy Holroyd [A]
Paul Holroyd [A]
Robert Holzbach [A]
Cliff Homewood [A]
David E Hook [S]
Andy Hooper [A]
Caroline Hooton [A]
Elloise Hopkins [A]
Karen Hopkins [A]
Joffre Horlor [A]
Andrea Hosth [A]
Jennifer Howell [S]
Shirley Huang [A]
David Hudson [A]
Patricia A Huff [A]
Tanya Huff [A]
Louise Hughes [S]
Dennis Hunt [A]
Robin Hunt [A]
Laura Hunt [A]
Stephan Hunt [A]
Hunting Osprey [A]
Eleanor Hutchison [A]
Peter Hutchison [A]
Miranda Hutchison [Y]
Alethea Hutchison [Y]
Diana Hutchison [A]
MC Huybrechts [A]
Jess Hyslop [A]
Ian R MacLeod [A]
Takeshi Ikeda [A]
Ilo Inbal [A]
Ira Nayman, Proprietor, Alternate
Reality News Service [A]
Alastair Irvine [A]
Peter Irving [A]
Alicie Irving [C]
Helen Isabelle [S]
Lis [S]
J R Lautner [A]
J.J. Sikma [A]
J.L. Doty [A]
Leah [A]
Alison Jack [A]
Ian Jack [A]
Denis Jackson [S]
Robert Jackson [A]
Steve Jackson [A]
Huw Jacob [A]
Rhodri James [A]
Janine B [A]
Ove Jansson [A]
Andrew January [S]
Reetta Jarvenpaa [A]
Jay Blanc [A]
Kerstin Jeapes [A]
Mark Jeffcock [A]
Sylvia Jeffcock [A]
Corin Jeffcock [Y]
Antigone Jeffcock [Y]
Piran Jeffcock [Y]
Adam Jefferiss [A]
David Jessop [A]
Manuella Jessop [A]
Rowan Jessop [C]
Jesus Canadas [A]
Jim [A]
Jim B [A]
Jo [A]
Frank Tore Johansen [A]
johnfromnorwich [A]
Paul Johnson [A]
Oliver Johnson [A]
Joe Johnson [A]
Zoe Johnson [Y]
Mark Jolliff [A]
Elizabeth Jones [A]
Tony Jones [A]
Kira Jones [C]
Stephen Graham Jones [A]
Jonjo [S]
Jono Price [A]
Michael Jordan [A]
Roger Jordan [A]
Eleanor Joslin [A]
Yu Honisch [A]
Jude [S]
Jennifer Jurling [S]
Alden Jurling [S]
Jyoti Hartney [A]
Andrew Kanaber [A]
Anushia Kandasivam [A]
Jan Karell [A]
Pebbles Karlsson Ambrose [A]
Kas [A]
Kat [A]
Kat Oppermann [A]
Kat Otis [A]
Kat W [A]
Kate [S]
Kate Elliott [A]
Kate Gentry [A]
Paola Kathuria [A]
Kathy Schick [S]
Katie Dutta [Y]
Leya Katz [A]
Dana Katz-Buchstavit [A]
Roz J Kaveney [A]
Mika Aoi Kawamura [A]
Hitoshi Kawamura [A]
Takashi Kawamura [C]
Maeghan Kearney [A]
Dawn Keeling [A]
Quentin Keeling [A]
Keffy R. M. Kehrl [A]
Philip Kehoe [A]
Nelle Keller [C]
Hillary Kelley [S]
Eamonn Kelly [A]
Kelly Buehler (@kaybee) [A]
Kathleen Kemp [A]
Ken Brown - W2KB [A]
S M Kennedy [S]
Patricia Kennon [A]
Graham Kent [S]
John C Kerr [S]
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Apology

We would like to apologise to the following members, whose names were misspelled in the previous Progress Report.

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