

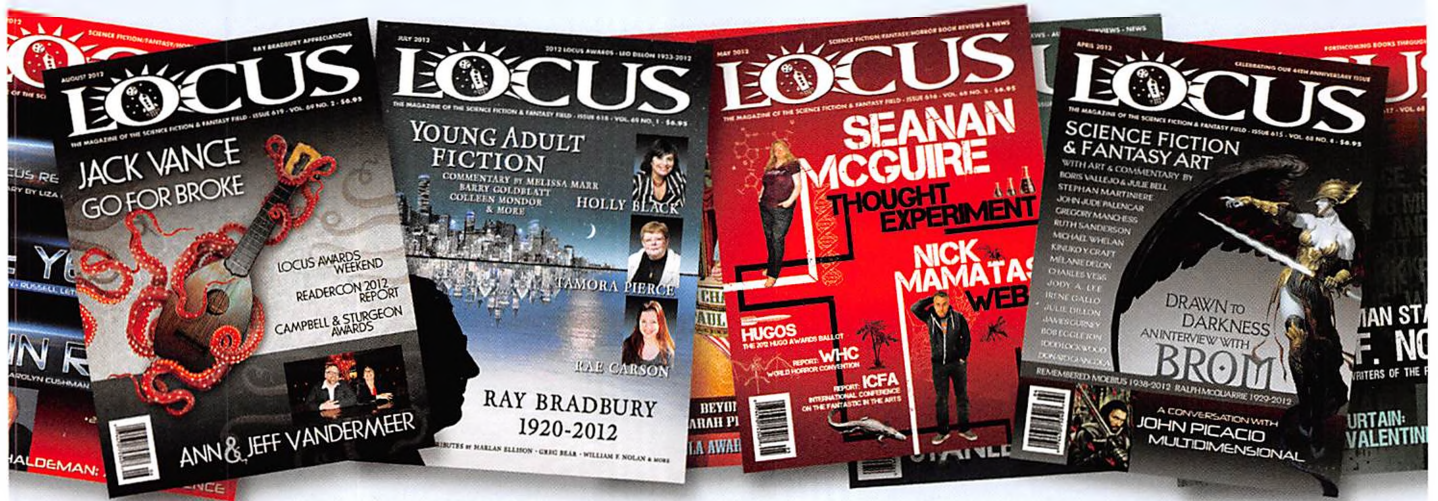


MIDAMERICON II

THE 74TH WORLD SCIENCE FICTION CONVENTION



Craft ❖ Nielsen Hayden² ❖ Pierce ❖ Swanwick ❖ Cadigan™



LOCUS

Locus is the science fiction, fantasy, and horror field's premier trade journal. Subscribe now to read interviews with the field's top authors, book reviews, reports on publishing trends, information about new and forthcoming books, awards, news, convention reports, and much more.

Available in print, PDF, epub, and Kindle formats. *International-rate print subscribers receive 2016 digital issues as a bonus!* Download free sample excerpts at: <<http://www.locusmag.com/Magazine/DigitalSamples.html>>.

To subscribe, contact us by phone (510) 339-9196, e-mail <locus@locusmag.com>, fax (510) 339-9198, secure website <www.locusmag.com>, or mail with a check payable to: *Locus Publications, 1933 Davis Street, Suite 295, San Leandro CA 94577. US Funds Only. Institutional: add \$4.00 per year.*

PRINT SUBSCRIPTION RATES

| USA PERIODICAL | USA FIRST CLASS | CANADA/MEXICO | INTERNATIONAL |
|---|---|---|---|
| <input type="checkbox"/> \$36.00 for 6 issues | <input type="checkbox"/> \$45.00 for 6 issues | <input type="checkbox"/> \$46.00 for 6 issues | <input type="checkbox"/> \$53.00 for 6 issues |
| <input type="checkbox"/> \$63.00 for 12 issues | <input type="checkbox"/> \$76.00 for 12 issues | <input type="checkbox"/> \$77.00 for 12 issues | <input type="checkbox"/> \$100.00 for 12 issues |
| <input type="checkbox"/> \$114.00 for 24 issues | <input type="checkbox"/> \$136.00 for 24 issues | <input type="checkbox"/> \$140.00 for 24 issues | <input type="checkbox"/> \$168.00 for 24 issues |

DIGITAL & DIGITAL/PRINT SUBSCRIPTION RATES

| DIGITAL ONLY | USA PERIODICAL + DIGITAL | USA FIRST CLASS + DIGITAL | CANADA/MEXICO + DIGITAL |
|--|---|---|---|
| <input type="checkbox"/> \$5.50 for 1 issue | <input type="checkbox"/> \$42.00 for 6 issues | <input type="checkbox"/> \$51.00 for 6 issues | <input type="checkbox"/> \$52.00 for 6 issues |
| <input type="checkbox"/> \$27.00 for 6 issues | <input type="checkbox"/> \$75.00 for 12 issues | <input type="checkbox"/> \$88.00 for 12 issues | <input type="checkbox"/> \$89.00 for 12 issues |
| <input type="checkbox"/> \$48.00 for 12 issues | <input type="checkbox"/> \$138.00 for 24 issues | <input type="checkbox"/> \$160.00 for 24 issues | <input type="checkbox"/> \$164.00 for 24 issues |

THE 30-TIME HUGO AWARD WINNER IS YOUR
 COMPREHENSIVE SOURCE FOR REVIEWS, NEWS,
 & INTERVIEWS IN THE SF, FANTASY, & HORROR FIELD
WHAT WILL YOU READ NEXT?

MIDAMERICON II

THE 74TH WORLD SCIENCE FICTION CONVENTION



August 17-21, 2016 Kansas City, Missouri

Our Guests of Honor

Kinuko Craft

**Patrick and Teresa
Nielsen Hayden**

Tamora Pierce

Michael Swanwick

Toastmaster

Pat Cadigan

Congratulations

to our **MidAmeriCon II**
Guests of Honor

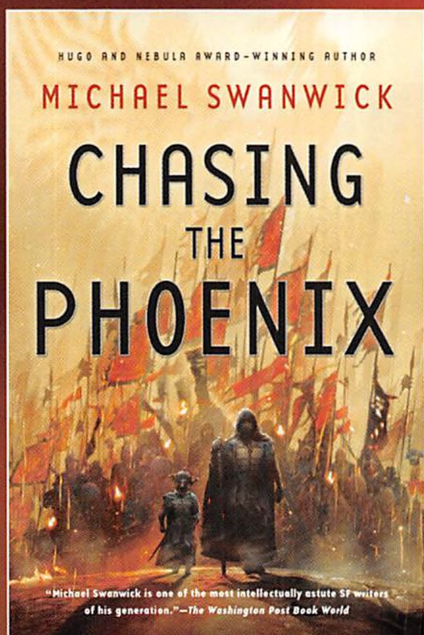


photo credit: Jon Singer

PATRICK and TERESA NIELSEN HAYDEN

★ “[W]itty, supple, artfully humorous, and vastly engaging.... Swanwick’s approaching top form, and this one’s just too good to miss.”

—KIRKUS REVIEWS
starred review



MICHAEL SWANWICK



PAT CADIGAN

“Her fiction is ambitious and brilliantly executed. Cadigan is a major talent.”

—WILLIAM GIBSON

TOR   TOR-FORGE.COM

TOR.COM  **PUBLISHING**

FOLLOW TOR BOOKS on Twitter and Facebook GET FREE EXCERPTS when you sign up for the free Tor/Forge monthly newsletter GET UPDATES about your favorite Tor authors when you sign up for Author Updates



Table of Contents

| | | | |
|--|----|---|-----|
| A Message From the Chair | 4 | Denvention—Denver, July 4-6, 1941 by Fred Patten . | 37 |
| Committee List | 7 | From the Sketchbook of Hannes Bok | 43 |
| Our Sponsors | 9 | Forrest J Ackerman: Science Fiction Fan No. 1 An Appreciation by John L. Coker III | 47 |
| Kinuko Craft by Joe Siclari..... | 13 | The Science Fiction Achievement Award Winners 1939-2015 | 53 |
| Patrick and Teresa, Teresa and Patrick by John Scalzi | 14 | John W. Campbell Award for Best New Writer Winners 1973-2015 | 73 |
| Tamora Pierce by Bruce Coville | 16 | 2016 Hugo Award Nominees | 75 |
| What It Means to Be "Swanwickian" by Gregory Frost..... | 19 | 1941 Retro Hugo Award Nominees | 77 |
| Thirteen Ways of Looking at Pat Cadigan Compiled by Eileen Gunn | 21 | The Long List of World Science Fiction Conventions (Worldcons)..... | 79 |
| Special NASA Guests: Stanley G. Love and Jeanette J. Epps by Ozgur K. Sahin..... | 24 | Notes on the Long List of Worldcons | 90 |
| Star Wars Day..... | 25 | The Long List of NASFiCs (North American Science Fiction Conventions) | 98 |
| MidAmeriCon II Special Guest Charles Lippincott: The Real Force Behind the Original Star Wars by Stephen Lepitak | 26 | Notes on the Long List of NASFiCs | 101 |
| MidAmeriCon II Special Guest Gary Kurtz: Producer of Star Wars | 29 | Constitution of the World Science Fiction Society as of August 23, 2015..... | 103 |
| MidAmeriCon II Special Guest Alan Dean Foster: Author of the Star Wars Novelization | 30 | Business Passed on to MidAmeriCon II..... | 113 |
| MidAmeriCon's Historic Hugo and Awards Ceremony by Ken Keller | 32 | WSFS—Standing Rules | 119 |
| The First Hugo Loser Party by George R. R. Martin | 36 | Membership List as of 7/6/16 | 124 |
| | | In Memoriam | 144 |

Index of Advertisers

| | | | |
|------------------------------|-------------|-------------------------------------|-----|
| Locus..... | IFC | Elizabeth Salughter | 89 |
| Tor..... | 2,52,61,131 | The Heinlein Society..... | 91 |
| Figments and Filaments | 5 | Susan Wood Project | 94 |
| Harvest Productions | 6 | Westcon 71 | 96 |
| The Korshak Collection | 11 | Springer Publishing..... | 99 |
| Saga Press | 12 | San Juan NASFiC Bid | 100 |
| Naka-Kon | 18 | CostumeCon..... | 101 |
| San Jose in 2018 | 28 | Liverpool University Press | 112 |
| NESFA Press | 31 | New Zealand in 2020 | 117 |
| OffWorld Designs..... | 35 | Guokr Publishing | 118 |
| Icon 41 | 37 | E. M. Markoff | 123 |
| ConQuesT 48 | 39 | LosCon 43..... | 125 |
| Del Rey | 42 | Metamorphosis Online Magazine | 128 |
| Dublin in 2019 | 46 | Genre-LA | 135 |
| Open Road Publishing | 56 | Con or Bust..... | 137 |
| ConStellation 8..... | 74 | Capricon 37 | 143 |
| New Orleans in 2018 | 85 | Worldcon 75..... | IBC |

The MidAmeriCon II Souvenir Book is published by MidAmeriCon II, the 74th World Science Fiction Convention. It is ©2016 by Mid American Science Fiction and Fantasy Conventions, Inc., and all rights are hereby returned to the contributors. This is absolutely the final production of the LAST SECOND PRESS, INC., James J. Murray, Immanent Editorial Avatar (and this time, I mean it!). We hold these truths to be self-evident: "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.



The World of the Future— The Future Is Now

by Ruth Lichtwardt, Chair, MidAmeriCon II

Welcome to MidAmeriCon II and to Kansas City, Missouri! On behalf of the Convention Committee and all the staff, we are so glad you are here!

As you may know, it's been 40 years since the Worldcon was last in Kansas City. The 1976 MidAmeriCon has been credited by many as being the first to introduce several innovations and (now) traditions to the Worldcon community, and was the genesis of a number of regional conventions that started very soon afterward. Several of our Guests of Honor and our Toastmaster were at MidAmeriCon, and oh my, the stories they have to tell!

While tossing around ideas for MidAmeriCon II, the Committee looked to that history and took inspiration from that innovation, and from the history of Worldcon. The very first Worldcon was held in conjunction with the 1939 New York World's Fair, whose motto was "The World of the Future." Much of that Fair, and the first Worldcon, was devoted to predicting how we would be living now. Worldcon has now become more truly international, uses different venues, and gains a greater diversity of fans from a wider variety of fandoms. With all that in mind, and with the example of the Fan Village at Loncon 3 in 2014, we were inspired to create the Fan Fair, a unique blend of Worldcon activities, fair-inspired offerings, and events sharing the same space.

There is so much to do and see in the Fan Fair: Stroll through the many exhibits, cross the bridges to shop in the Dealers Room, visit Creators Alley and the Art Show, pick something to bid on at the Benefit Auction, hang out in the Fan Lounge and see archival video from the 1976 convention. In addition, the Con Suite is centrally located and the bar is open!

And that's only the activities in the Fan Fair: there is also the Hugo Awards Ceremony, the 1941 Retro Hugo Awards swing dance, the Masquerade, and *Star Wars* Day, plus parties at night and interesting programming day and night. Plus, of course, the chance to see many friends and fellow fans.



(Photo by Diane Lacey)

MidAmeriCon II pays homage to the World's Fair, the first Worldcon, and the first MidAmeriCon as we celebrate current fandom and look forward to our fannish future!

I'd like to close by giving my heartfelt thanks to the MidAmeriCon II Committee and staff. Those who work on a Worldcon not only volunteer their time, ideas, skills, and labor, but also pay for their own membership and often even more beyond that. Many attend meetings, help promote Worldcon at other conventions, and spend countless hours on email and phone calls and Skype. Whether new or seasoned, everyone has worked very hard to bring you the Worldcon that we ourselves would like to attend. Thank a staff member—they will really appreciate it!

Artist Credits

| | |
|---------------------------------|---|
| George Barr | 17, 20, 33, 54, 55, 93, 105, 122, 148 |
| Hannes Bok | 43-45 |
| Kinuko Craft | Front Cover, Back Cover |
| Jan Sherrell Gephardt | 41, 67, 102 |
| Alexis Gilliland | 95 |
| Dave Holman | 8 |
| Eli Harris | 10, 15, 60, 65, 78, 97, 107 |
| Maura Means | 7, 63 |
| Doug Potter | 9 |
| William Rotsler | 53, 58, 62, 68, 79, 81, 82, 83, 84, 86, 88, 92, 103, 111, 119, 142 |

Sponsors

Thanks to Harvest Productions for sponsoring the Hugo Internet for streaming and technical equipment for the convention.

Thanks to ALAMO for sponsoring our giant inflatable astronaut in loving memory of Fred Duarte. Fred, we miss you.

Thanks to Kurt Baty for keeping us supplied in LEGOs and sponsoring the LEGO exhibit.

The Video Archeology project digitized material in the Scott Imes Video Archive that was shot at MidAmeriCon and other Worldcons. The project was funded by generous donations from:

FANAC, the FANAC Fan History Project
CanSMOF
BWAWA, Baltimore-Washington Area Worldcon Association, Inc.

ALAMO, Alamo Literary Arts Maintenance Organization
International Costumers' Guild Pat and Peggy Kennedy Memorial Archives

MidAmeriCon II would like to thank the sponsors of the plaques, parks and benches along the River, which we hope you are enjoying:

Family of Richard Lipp
Boston 2020 Christmas Worldcon Bid
Linda Deneroff
File 770
The Kansas City Science Fiction and Fantasy Society (KaCSFFS)
Ann Leckie
OSFCI
San Jose in 2018
Tor/Forge
New Zealand 2020 Bid
New Orleans in 2018 Bid
San Juan in 2017 Bid
Bill Thomasson

Figments & Filaments 2017

April 28-30 2017

Howard Johnson Plaza Kansas City Hotel
1601 N Universal Ave, Kansas City, MO 64120

Figments & Filaments is a convention celebrating costuming & cosplay in all of its various genres and applications. Whether researching the clothing of a by-gone era, designing costume or make up for role, life or whim! Keep an eye on our Facebook page and website for exciting information to come.



For more information visit:

figmentsandfilaments.com

facebook.com/FigmentsandFilaments



Harvest *Productions*

Video, Audio & Lighting
Rigging & CAD Drawings
Staging & Decor
Labor Management

Harvest Productions
1340 Burlington
North Kansas City, MO 64116
816.483.3889
HarvestKC.com
Solutions@HarvestKC.com

MidAmeriCon II Committee List

Chair: Ruth Lichtwardt

Vice-Chair: Diane Lacey

Advisors: Patty Wells, Ben Yalow, Randall Shepherd

Adjunct Advisor: Mark Olson

Local Liaison: Deanna Sjolander

Contracts: Margene Bahm

Guest of Honor Liaison: Aurora Celeste

Staff: Adam Beaton, Kit Blackwood, Lorna

Blasche, Laura Bowin, Tom Bowin, Jessica

Christenberry, Kerri Knorr, Milo Martinez,

Louis McKown, Bethany Padron, Tess Purvis,

Linda Wenzelburger, Kelly Smith, Jacob Lee

Video Archeology: Geri Sullivan

Staff: David Dyer-Bennet, Ben Yalow

Film @ 11: Matt Jacobson

ASFA Liaison: Jan Gephardt

SFWA Liaison: Steven Silver

Mailing Lists: Sharon Sbarsky

Wiki Wrangler: Elaine Brennan

Chair's Staff: Ann Marie Rudolph

Technical Director: Carl 'zbang' Zwanzig

Assistant: Syd Weinstein

Events Tech Coordinator: Sarah Goodman

Lighting Designer: Kristin Seibert

Video Designer: Peter Olszowka

Staff: Michael Rafferty, Scott Dorsey, Bill Keaton,

Ellen Sontag-Miller, Bill Miller, Roberta Miller,

John Maizels, Michele Weinstein,

Marcie Hansen

Computer Tech Staff: Ted Poovey, Bruce Farr, Karl Foss

Events: David Gallaher

Deputy Events DH: Sheril Harper

Benefit Auction: Kevin Elliott

Campbell/Sturgeon Awards Reception: Randy Smith

Dances: Susan Leabhart

Staff: James A. Hoffmann, Nate Farmer,

Craig Leabhart

First Night Director: Leo d'Entremont

House Manager: Seth Breidbart

Hugo Ceremony: Randall Shepherd, Jessica Guggenheim

At Con Finalists' Packets: Ann Marie Rudolph

Staff: Scott Alter, Pablo Vazquez

Masquerade Director: Gregory de Danann

Opening & Closing Ceremonies: Paul Burns

Photographer: John O'Halloran

Pre-Hugo Reception: Sondra de Jong, Kelly Buehler

Staff: Daniel Spector

Retro Hugo Ceremony: Deanna Sjolander

Exhibits Division: Leane Verhulst

Deputy DH: Bruce Farr

Aide de Leane: Bobbi Armbruster

Art Show Area Head: Sam Haney Press

Art Handling Team Lead: Joni Brill Dashoff

Artist Showcase Team Lead: Mark W. Richards

Database/IT Team Lead: Chris Dundon

Staff: Greg Press

Office Team Lead: Alia Federow

Benefit Auction Coordinator: Kevin Elliott

Content Writer: Ozgur Sahin

Dealers & Creators' Alley: Alice Bentley & Gregg Ketter

Staff: Amanda Hewitt Arthur-Struss

Decorator Liaison: Bruce Farr

Exhibits/Displays Administrator: Bruce Farr

Staff: Julie Kimball, Richard Ault, Chris Young,

Tim Miller, Paul Taylor, Gene Bennett,

Don Crossman, Brenda Kalt, Coni Kitts,

Celia Modell, Tom Harris, Dan Cooper,

Tanya Holthouse

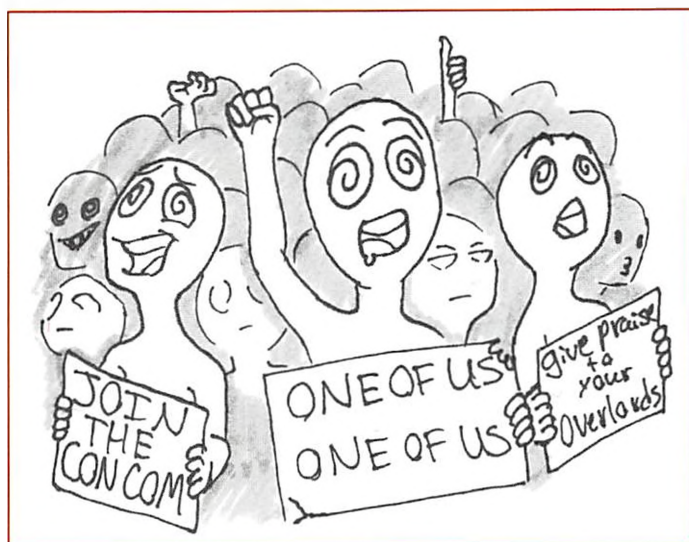
Displays Wranglers: Melissa Morman, Brian Nisbet,

Fionnuala (Finn) Murphy,

Paula Thomas

Guest of Honor Displays: Tess Purvis

Staff: Kelly Smith



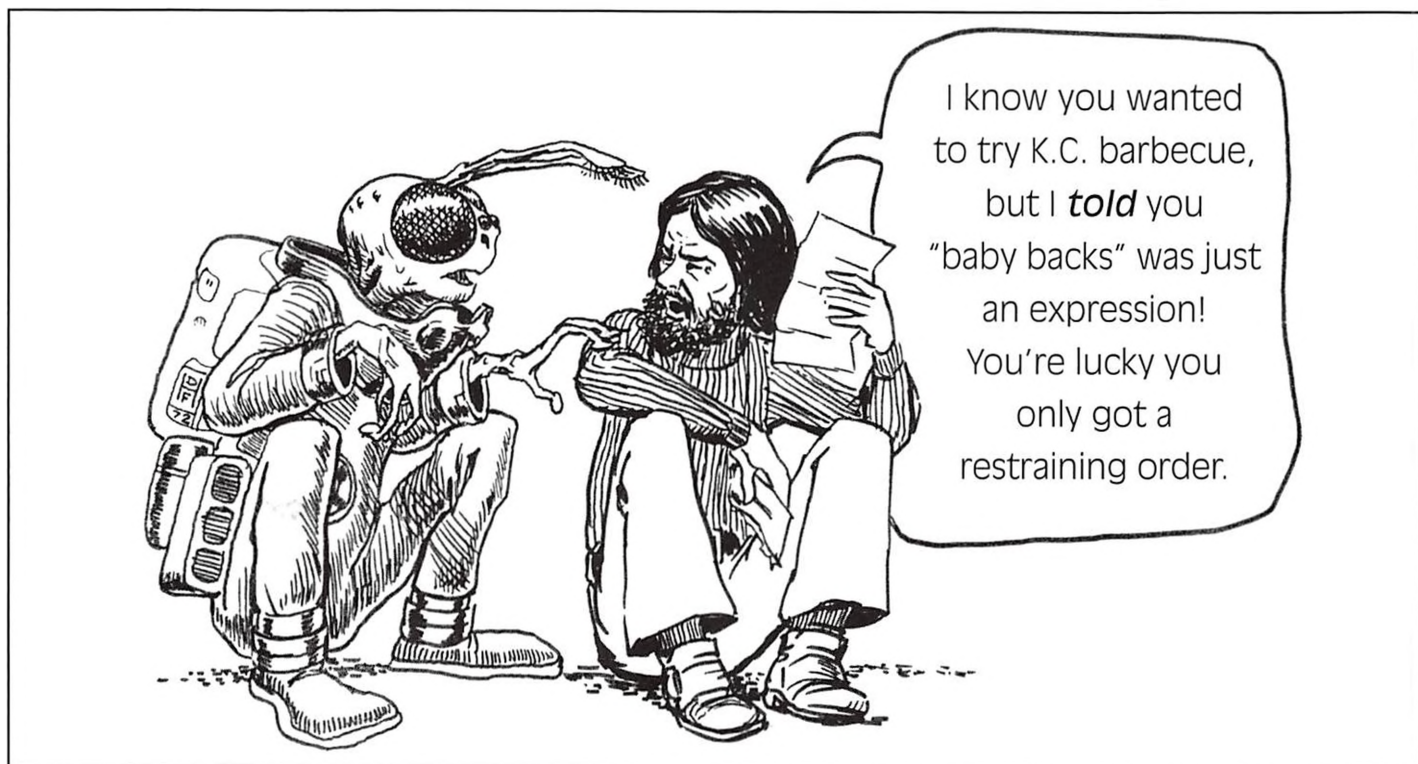
MidAmeriCon Retrospective: Ken Keller
 NASA Mission Specialist: Randall Shepherd
StarWars Exhibit: Charles Lippincott
 Student Poster Competition: Sam Scheiner
 World of Science Fiction and Fantasy: Bill Lawhorn
 Fan Fair Ringmistress (Project Manager):
 Bobbi Armbruster
 Fair Activities Manager: Jill Eastlake
 Gaming: Miles Tugman
 Pop-Up Games Manager: Dan Dutcher
 Video Games Manager: Bryce Lowman
 Staff: Perry Garrett, Peter Sigrist, David Means
 Movie Swag Collector: Dana Cline
 Staff: Torie Cline
 River Manager: Cherise Kelley
 River Construction Manager: Scott Kelley
 Staff: Muffie Humphrey, David VanDyke
 Stadium Manager: Laura Domitz
 Assistant: John Harold
 Wiffleball Tournament Coordinator:
 Bert Boden
 Talent Scout: Leo d'Entremont
 Fan Fair Production Assistant: Beck Prigot
 Technical Consultant: Marc Wells
 General FF Staff: Suzi Casement, Heidi Stevenson,
 Esther MacCallum-Stewart,
 Marisa Means, Sarah Goodman,

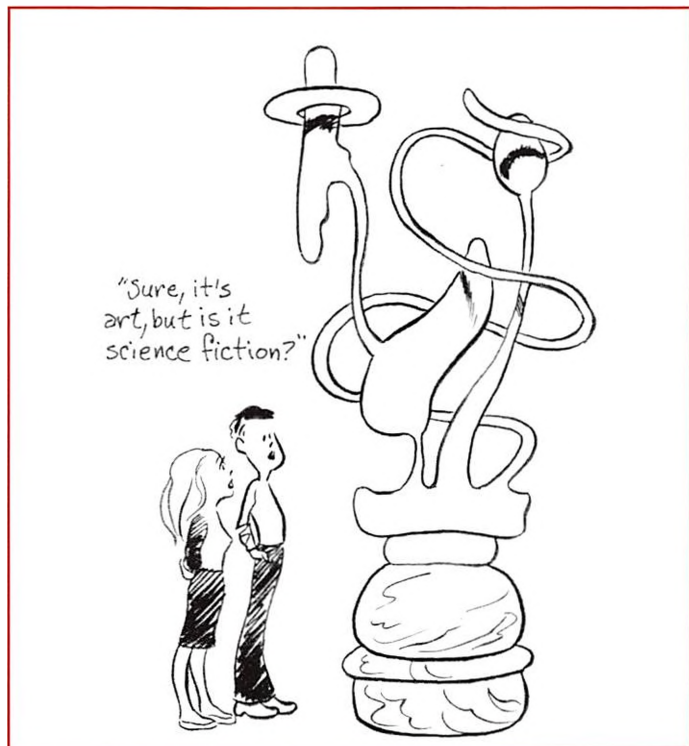
Rosemary Williams, Annastasia
 Webster, Kristina Palmer

Hospitality: SuLi Isaacs
 Aramark Outlet Manager: Persis Thorndike
 Fan Table Coordinator: Kerry Kuhn
 Party Area
 Pre-Con Party Maven: Kerry Kuhn
 At-Con Party Maven: Joel Phillips
 Logistics: Jeff Orth
 Boston Shipping Coordinator: Rick Kovalcik
 MIMO Coordinator: Craig Howlett
 Staff: Kevin King
 Logistics Staff: Eric Orth, Damon Brooks, Chris Marble
 Signage Coordinator: Sandra Levy
 Signage Staff: Norman Cates, Carol Metzger
 Signage/Exhibits Style Master: Norman Cates
 Technical Consultant: Larry Schroeder

Facilities Division: Jim Mann

Deputy Facilities DH: John Platt
 Hotel Questions
 Facilities Advisor: Ben Yalow
 Hotel Liaisons: Stephen Boucher, Carol Doms, John Platt
 Convention Center Liaison: Sean McCoy
 Aramark Outlet Manager: Persis Thorndike
 Facilities Staff General: Emma England





Divisional Liaison: Patty Wells

Registration: Lea Farr

Assistant: Dave Cantor

Dealers Liaison: Eric Weber

Installation plans: Bruce Farr

Staff: John "JC" Clarke

At-con Staff: David Guon, Regina Franchi,

John Sapienza, Gareth Kavanaugh,
Gary Agin, Richard Duffy, Kevin Hall,
Paula Lieberman, Jeffrey Jones, Martha
Knowles, Christine Ragan, Holly
Doyne, Bruce Newrock, Flo Newrock,
Brooks Harrelson, Marah Searle-
Kovacevic, George Krause,
Dina Krause, Rachelle Smith

Treasurer: Elayne Pelz

Treasury Staff: Robbie Bourget, Bruce Farr

Cash Office: Elayne Pelz

Insurance and ASCAP: Elyane Pelz

Database: Ron Oakes

Database Team: Adam Tilghman

WSFS: Tammy Coxen

Site Selection: Michael Lee

Site Selection Deputy: Kate Secor

NASFiC Site Selection: Mark Linneman

Staff: Alan Stewart, Gary Plumlee

Hugo Administration: Dave McCarty, Will Frank

Hugo Subcommittee: Tammy Coxen,
Will Frank, Diane Lacey, Dave McCarty,
Joe Siclari

Hugo Packet Coordinator: Hilary Savage

Hugo PIN Goddess: Terry Neill

Hugo Staff: Andrew Adams, Donald Glover,
Ben Yalov

Voice of the Hugos: Andrew Adams

Business Meeting: Jared Dashoff

Deputy Presiding Officer: Tim Illingworth

Secretary: Linda Deneroff

Parliamentarian: Donald E Eastlake III

Timekeeper: Lisa Hertel

Videographer: Lisa Hayes

Assistant videographer: Kevin Standlee

Sergeant-at-Arms: Warren Buff

Staff: Michael 'Mr Shirt' McConnell,
Jesi Pershing, Colette H. Fozard

Marketing Division: Elizabeth McCarty

Deputy DH: Sara Felix

Marketing Admin: Vanessa May

Advertising: Sara Felix

Inbound/Outbound Advertising: Pam Burr

Advertising Special Projects: Frankie-Lynn Silver

Convention Outreach: Star Straf

Graphic Design: Sara Felix, Norman Cates, Keri O'Brien,
Bill Child

Local Marketing: Jeff Smith

Staff: Carl V. Anderson, Jeff Orth, Mark D. Roth

Press: Chris Barkley

Deputies: Juli Marr, Dan Berger

Press Releases: Colin Harris

Social Media: Prk

Staff: Christopher Hwang, Jared Dashoff

Blogs: Jo Playford

Sponsorships: Bruce Farr, Pam Burr

Website Content: Elizabeth McCarty

Staff: Terri LeBlanc, Laurie Mann, Prk,
Sharon Sbarsky

Website Tech: Rich Berrill

Finance Division: Joyce Lloyd

Program Division: Emma England

Advisors: Ben Yalov, Colin Harris

Deputy DH: Ian Stockdale

Advisors: Steven Silver, Laurie Mann

Technical Wizardry: Ian Stockdale

Staff: Erin Underwood, Liz Batty, Rebecca Tinkham
Hewitt, Hannah Jones, Esther MacCallum-
Stewart, Terry Fong, Laurie Mann, Jackie
Kamlot

Program Ops: Janice Gelb

Staff: Mike Zipser, Beth Zipser, Martha Harbison,
Doug McEachern, Mapu Palamo, Michael
Nelson, Rebecca Tinkham Hewitt, Adina Adler

Program Registration: Ruth Liebig, Priscilla Olson

Green Room: Eve Ackerman

Staff: Howard Rosenblatt, Cenk Gokce, Kate Savage,
David Axler, Sue Francis, Richard Wellinghurst,
Lois Wellinghurst, Ana Gregg

Program Tech: John Pomeranz, Kathi Overton

Staff: Ronald Oakes

Ideamancer: Erin Underwood

Brain Trust: Steven Silver, Tom Galloway, Lisa
Hertel, Carolina Gomez Lagerlof,
Rafeal Richardson, Carl Fink, Liz Batty,
Eldersphinx, Hannah Jones

Events/Exhibits Liaison: Theresa Renner, Mark Herrup

Academic: Chris McKitterick

Academic Track / Campbell Conference:

Amanda Hemmingsen, Michael Page,
Sabrina Starnaman, Nathaniel Williams,
Philip Baringer, James E Gunn, Adam
Miller, Kristen Koopman, Desiree Neyens,
Kij Johnson, Lisa Yaszek, Jean Asselin,
Kathy Kitts

Art: Joe Siclari, Edie Stern

Advisors: Sara Felix, John Picaccio, Vincent diFate,
Arnie and Cathy Fenner, Michael Whelan,
Dave Seeley, Chris Couch,
Donato Giancola

Autographing: Gary Robe

Staff: Frank Olynyk

Children's Program: Alissa McKersie

Comics: Esther MacCallum-Stewart

Costuming: Pierre Pettinger, Sandy Pettinger

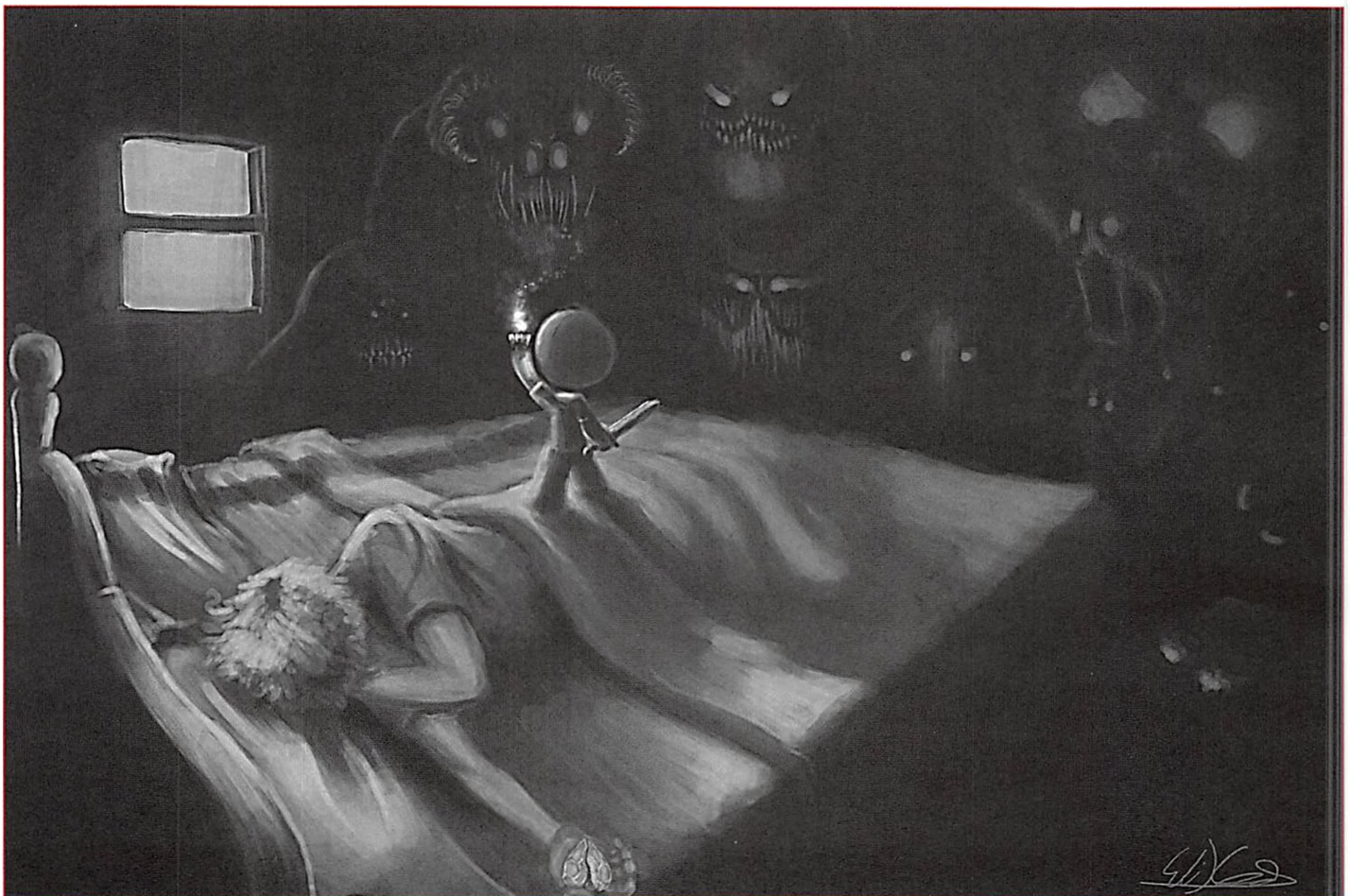
Fan Lounge: Geri Sullivan, Pat Virzi

Filk: Dave Weingart

Film Festival: Nat Saenz

Staff: Inge Saenz

Games: Esther MacCallum-Stewart



Kaffeeklatsches: Melanie Herz

Staff: Karen Bovenmyer, Kelly Horn,
Virginia Youngstrom

Literary Beers: Terry Fong

Staff: Jannie Shea

Magazine Readings: Erin Underwood

Science: Dave Clements, G. David Nordley

Advisors: Simon Bradshaw, John Bray, Amanda
Baker, Philip Dyson, Farah Mendlesohn,
Jo Walton, Karl Schroeder, Peter Watts,
Renee Sieber, Henry Spencer, Mark Olson,
Guy Consolmagno, Alys Sterling,
Helen Pennington, Perrienne Lurie,
Nicholas Whyte, Ramez Naam,
Anna K Croft, Geoffrey A. Landis

Special Interest Groups: Jessica Guggenheim

Stroll with the Stars: Jeff Orth

Writers Workshop: Oz Drummond, Traci Castleberry

Young Writers Workshop: Erin Bolton

Staff: Laura Hardenbrook, Anna La Voie,
Chole Tremain

Info Desk: John Day, Paula Helm Murray

Quartermaster: Geoff Voss

Staff: Linda Stokes

Ribbons: Sharon Pierce

Sales to Members: Barb Van Tilburg

Volunteers: Todd Dashoff

Information Manager: Cheryl Martin

Staff: Michelle Heitman

Publications Division: James J. Murray

Mentor: Geri Sullivan

Memoriam List: Steven Silver

Newsletter: Laurie Mann

Masthead & Misc.: Teddy Harvia

Staff: Katie Daniels, Sharon Sbarsky

Pocket Program: Diana Thayer

Design: Keri O'Brien

Style Guide Maintenance: Geri Sullivan

Services Division: Jesi Pershing

Deputy DH: Warren Buff

Accessibility: Tanya Washburn

Staff: Bill Thomasson, Helen Gbala, Lenore Jean
Jones, Christopher Hatton, Fred Isaacs,
Douglas Drummond

Childcare: Lisa Garrison

Con HQ: David Stein

Excursions: Mike Sprague

Freebies: Jonathan Miles

Incident Response Team Head: Kris 'Nchanter' Snyder

Deputy: Mark Oshiro

Staff: Anna Bradley, Jaime Garmendia, Kris Pelletier,
Summer Plum, Kate Secor, Pam Burr,
John T. Sapienza, Jr., Liz Gilio



The Korshak Collection
Illustrations of Imaginative Literature

Original Iconic Science Fiction and Fantasy Artwork
Forthcoming Exhibitions

Exhibition Schedule

American Society of Illustrators, New York, NY
American and European collections
June 6 – August 19, 2017

Stamford Museum at University of Connecticut, Stamford, CT
Selections from European and American collections
Sept. 23 – Oct. 29, 2017

Chazen Museum at University of Wisconsin-Madison, Madison, WI
Selections from the European and American collections
November 2017 – January 2018

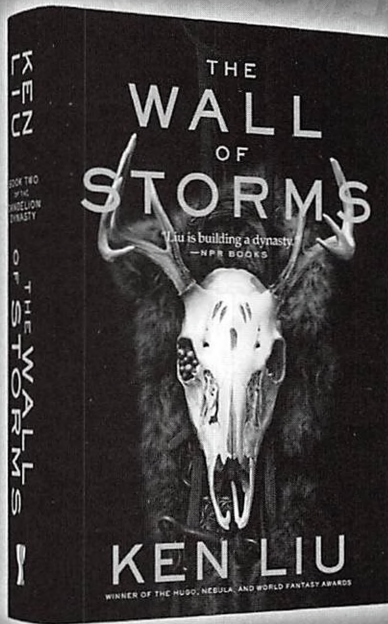
Museum of Fine Arts, Florida State University, Tallahassee, FL
Historic selections from the European and American collections
Spring 2018

www.korshakcollection.com

KEN LIU

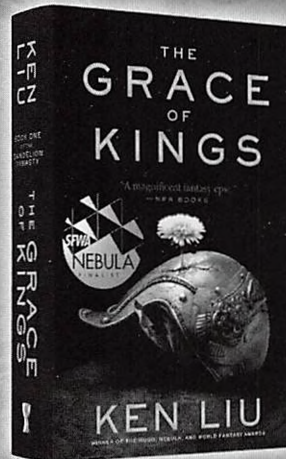
WINNER OF THE HUGO, NEBULA, AND WORLD FANTASY AWARDS

Book 2 of The Dandelion Dynasty



COMING
10.4.16

Book 1 of The Dandelion Dynasty



ON SALE
NOW

"AN AMBITIOUS,
ASTONISHING, AND
SUBLIME WORK."
—109.COM

"LIU IS BUILDING A DYNASTY." —NPR BOOKS

SAGA PRESS @SagaSFF /SagaPressBooks

CONGRATULATIONS TO WORLDCON GUEST OF HONOR

TAMORA PIERCE

#1 NEW YORK TIMES BESTSELLING AUTHOR

THE IMMORTALS SERIES



SONG OF THE LIONESS SERIES



AVAILABLE WHEREVER BOOKS ARE SOLD.

atheneum

Kinuko Craft

by Joe Siclari

Delicate, ethereal beauties. Exotic, lush landscapes. Evocative, mythic tableaux. As science fiction fans, we know Kinuko Craft, our Guest of Honor at MidAmeriCon2II, through her lifetime of beautiful images.

“One of my earliest memories is of sunlight shining on a leaf suspended in a cobweb in a glassless window frame moving to and fro in a soft breeze. There was a feeling of eternity in it and at that time it was the most beautiful thing I had ever seen. In a way, I have spent my life trying to capture that moment in my art.”

And she has captured it time and time again, as you can tell by looking at so many pieces of her art. Whether it's a cover for a Patricia McKillip novel, a poster for the Dallas Opera Company, or a modern adaptation of a classic fairy tale, her paintings provide an abundance of beauty and depth.

Among the other authors whose works she has illustrated are Isaac Asimov, Stephen King, C.S. Lewis, Ursula K. LeGuin, Guy Gavriel Kay, Tanith Lee, Andre Norton, and Raymond E Feist, to name a few. Her art for children's books is particularly lush, and she has illustrated many of them, collaborating with her daughter, Charlotte, on several. Her work is featured on calendars, greeting cards, and jigsaw puzzles as well.

Kinuko's body of work is far more extensive than her science fiction and fantasy illustrations. You have seen it in many places, although you might not have realized it. Perhaps the first time was when you drank your tea. Kinuko illustrated the early, beautifully intricate Celestial Seasonings boxes. For those who liked to read the articles, her illustrations were often in *Playboy*. That striking Jesus Online cover on *Time* magazine in 1996? Yes, that was Kinuko too. She has informed and affected public opinion with covers of magazines from *Time* and *Newsweek*, to *Forbes* and *The New York Times Magazine*.

In 2008, Kinuko Craft was inducted into the American Society of Illustrator's Hall of Fame. She has won more than 100 graphic art awards, including five gold medals (and numerous silver medals) from the Society of Illustrators. Her illustrations have appeared in a variety of magazines, including *National Geographic*, *Cosmopolitan*, *Psychology Today*, *Sports Illustrated*, and *Food & Wine*.

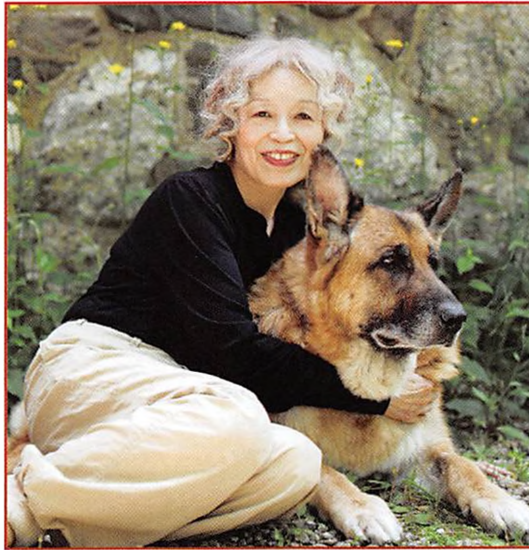


Photo courtesy Sabine Vollmer Von-Falken Photography

Kinuko Craft was born in Japan, and came to the United States after receiving her BFA in 1962 from the Kanazawa Municipal College of Fine and Industrial Art. She continued her studies at the School of the Art Institute of Chicago (one of the oldest independent schools of art and design in the United States). Her first commissioned piece was for *Playboy*.

Kinuko works closely with her husband, Mahlon. He is not only her business manager, but a graphic artist in his own right, often applying those skills to the problems of production.

They have worked together for half a century.

Kinuko is not only a world class artist, but a passionate and interesting voice on the industry. She faced discrimination not only as a woman, but as a woman of Japanese birth. When she worked for *Playboy*, she confronted *Playboy's* senior management, demanding equal pay for equal work back before such demands were made, and she won. She is a mentor to young artists, and an insightful speaker and educator about the artistic process. Take advantage of this rare opportunity to meet and listen to one of the most fascinating artists in the field.

A final comment from artist and educator Vincent Di Fate: “The level of workmanship she incorporates into her paintings is known elsewhere only in the works of the genre's truest masters – Arthur Rackham, Maxfield Parrish, Edmund Dulac, Brian Froud. Simply to be mentioned in the company of such genius would be more than enough for any artist.”

Patrick and Teresa, Teresa and Patrick

by John Scalzi

Disclosure: I am neither unbiased nor objective about either Patrick or Teresa Nielsen Hayden.

One reason for this is pretty obvious: Patrick is my editor at Tor, and has been since he bought *Old Man's War* from me back in 2002 (after I had serialized it on my Web site, which is its own story for another time). It's a partnership that's produced either eleven or a dozen novels to date (depending on whether I've turned in *The Collapsing Empire* by the time you read this) and is contractually scheduled to produce a dozen (or thirteen) more. You can't be unbiased or objective about someone you work with that closely, or who has been such an instrumental part of your professional life.



Patrick and Teresa Nielsen Hayden (Photo by Erika Barber)

But even if I had not done work with Patrick, I would be unlikely to be unbiased or objective about the two of them. Before I knew them as people, I knew them as writers—Patrick through his blog *Electrolite*, and Teresa through *Making Light* (with which *Electrolite* eventually merged, so the two shared the same platform). In the early days of the blogging scene, lots of people had blogs, but the number of blogs worth a daily read were substantially fewer. Their blogs were, not only for what they wrote but for the crowd they attracted—and how they managed the crowds in the comments.

The two of them, and Teresa particularly, were hosting something of a salon online (an actual salon, not the online magazine that occasionally posts pieces about writing that would make actual working writers cringe). That made them interesting. I liked them from what they wrote and how they handled their crowd. I would have wanted to know them and hang out with them even if I hadn't written novels (how

would I do that? No idea! I wasn't in science fiction fandom at the time, nor did I know anyone in it. Even so).

But as it happens I did write novels, and Patrick bought them. In late January 2003 I traveled to New York to meet my new editor for the very first time. He met me at the Tor offices (at which, if you've never been, the very first thing you

see when you enter is an amazing wall of books you desperately want to see your book be part of one day) and then we walked to a restaurant, and he and me and Teresa sat and talked. About what? About my book, yes, about which they were complimentary—but not *too* much so, Patrick and Teresa both apparently trusting that I knew what I had written and was able to speak realistically

about it—but then also about all other sorts of things: The proverbial life, the universe and everything.

I took away two things from that lunch (actually three things, as Teresa gave me a copy of *Making Book*, which I was geeked to get). The first was the realization that these two people were clearly partners and even more clearly *equal* partners in the life they had made with each other. The way they spoke together (and over each other, and intertwined with each other) had the dynamic of two people comfortable with the idea they were in this thing together. Not sweet or cloying—they can dig at each other—but affectionate and with obvious trust.

The second thing I took away from it was that I hoped I would get to be their friends.

And as it turns out, over these fourteen years, we have been—a friendship based on mutual respect, the ability to

tell each other certain business-related things without ego (important because the course of business *never* runs smooth) and just the ease of dealing with people who know who they are and what they are doing. I *like* Patrick and Teresa and have literally since the first time I met them. So again, neither unbiased nor objective about either of them.

But then again, who is? Teresa and Patrick have spent a lifetime in science fiction and its fandom—I know Patrick's time in the field dates back to being a teenager co-running publications at Iguanacon II in 1978, and I'm pretty sure by that time Teresa was already a fixture in fandom. Their first Hugo nomination (jointly earned, for the fanzine *Izzard*) was in 1984. Between them they have sixteen Hugo nominations, evenly distributed between fan and professional categories. They've both edited Hugo-winning novels. They've both produced prodigious amounts of fan writing. They are now in their fourth decade in the field, and are, flatly, responsible for many of the contours of the genre and community as we know it today.

Who *can* be unbiased and objective about a pair like that? Only those who don't know of them, and those who don't know the genre.

I'm not one of those people. If you're reading this, likely neither are you. You may love them, like them, or, hell, even dislike them—some do! Weirdly!—but you almost certainly aren't *neutral* about them, their work, and their place of honor in our community.

And that in itself is a testament to them, their work, and that place of honor.

So: Teresa and Patrick Nielsen Hayden. I am not unbiased or objective about them.

I'm very happy about that.

As this book was going to press, Tor Books announced that Patrick Nielsen Hayden has been named Associate Publisher. MidAmeriCon II congratulates him on this well-deserved appointment.



Tamora Pierce

by Bruce Coville

There is a bright line in the history of fantasy for young adults—before Tamora Pierce, and after. Starting in 1983 with *Alanna*, the first book of her “Song of the Lioness” quartet, Tammy (as everyone who knows her calls her) pretty much single-handedly invented the “girls who kick ass” genre of fantasy.

Not only did her girls kick ass, they had periods and had to deal with birth control. They even dug latrines, answering the ever-vexing question for young readers, “How do these people go to the bathroom?” In short, they were the most earthily realistic female heroes ever seen in YA fantasy.

The hunger among young women for characters like this was palpable. And it persists to this day. I know, because I’ve seen it in action. Since Tammy and I are neighbors, we often travel together for speaking gigs and autographing sessions. I have discovered that it is not unusual for Tammy-fans to drive hundreds of miles to meet her. And on these occasions there is always at least one young woman, usually more, who upon finally meeting Tammy face-to-face, simply bursts into tears.

The books mean that much to them.

Here are some other things to know about Tamora Pierce:

- She is the most profane woman you will likely ever meet... something she takes singular pride in. I have directed recordings of a dozen of her books, with Tammy reading narration while a full cast performs the dialog. And during every studio session, my most frequent direction to her (plea, actually) was “Tammy! Not in front of the K*I*D*Z!”...a desperate request she repeatedly and joyfully ignores. Sailors have been known to blush...

- Related to this, Tammy is a terrific performer, actress, and speaker. She actually met her husband, Tim Liebe (or, as she prefers to call him, “my beloved spouse-creature”) while the two of them were writing and acting for a radio theater company in New York City. Even today, twenty-some years later, given the proper cue the two of them are apt to break into riffs from some of their favorite scripts.



Tamora Pierce (Photo courtesy Tamora Pierce)

- She claims to hate Shakespeare, but can roll off more lines from memory than anyone I know.
- She is a fan herself, an enthusiastic and generous promoter of new and upcoming writers.
- Her impact is ongoing. An entire generation of young female writers have been inspired to create strong female heroes of their own after reading Tammy’s books. And it’s not just writers. One of Tammy’s girls, inspired by *Alanna*, is fencing for the US Team in Rio this summer. Another jousts in full armor at Renaissance Faires. It was Tammy’s books that told them this was possible.

- Best of all, Tamora Pierce is the very essence of a good friend. You can’t have anyone better in your corner when the going gets tough.

Tammy claims to be a hillbilly, and she’s got the family stories to back up the claim. Hillbilly or not, the power of her words and her imagination...the empowering vision she has of what girls can accomplish, has taken this hillbilly to the top of the bestseller lists and around the world to meet her adoring fans.

Tamora Pierce: A Selected Bibliography

Novels:

The Song of the Lioness Quartet:

- Alanna: The First Adventure* (Atheneum Books, 1983)
In the Hand of the Goddess (Atheneum Books, 1984)
The Woman Who Rides Like a Man (Atheneum Books, 1986)
Lioness Rampant (Atheneum Books, 1988)

The Immortals Quartet:

- Wild Magic* (Atheneum Publishers, 1992)
Wolf-Speaker (Atheneum Publishers, 1994)
The Emperor Mage (Atheneum Publishers, 1995)
The Realms of the Gods (Atheneum Publishers, 1996)

The Circle of Magic Quartet:

- Sandry's Book* (Scholastic Press, 1997)
Tris's Book (Scholastic Press, 1998)
Daja's Book (Scholastic Press, 1998)
Briar's Book (Scholastic Press, 1999)

The Protector of the Small Quartet:

- First Test* (Random House, 1999)
Page (Random House, 2000)
Squire (Random House, 2001)
Lady Knight (Random House, 2002)

The Circle Opens Quartet:

- Magic Steps* (Scholastic Press, 2000)
Street Magic (Scholastic Press, 2001)
Cold Fire (Scholastic Press, 2002)
Shatterglass (Scholastic Press, 2003)

Tricksters Series:

- Trickster's Choice* (Random House, 2003)
Trickster's Queen (Random House, 2004)

The Circle Reforged Series:

- The Will of the Empress* (Scholastic Press, 2005)
Melting Stones (Scholastic Press, 2007)
Battle Magic (Scholastic Press, 2013)

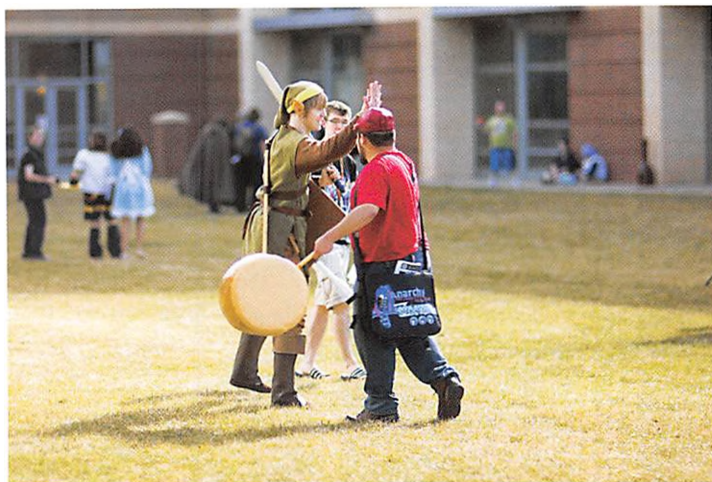
Beka Cooper Series:

- Terrier* (Random House, 2006)
Bloodhound (Random House, 2009)
Mastiff (Random House, 2011)

Collections:

- Tortall and Other Lands: A Collection of Tales*
(Random House, 2011)





Kansas City's Premier Anime Convention
NAKA-KON 2017
ANIME • MANGA • CULTURE • GUESTS • COSPLAY • MUSIC



MARCH 10-12, 2017 • WWW.NAKA-KON.COM



What It Means to Be “Swanwickian”

by Gregory Frost

Within the floating genres of fantasy and science fiction, there are a handful of authors whose works do not conform to any identifiable pattern of the sort taught in “how-to-write” books and courses full of rising arcs of conflict and “try-fail” structures that have kitted out much genre fiction.

R.A. Lafferty comes to mind. Gene Wolfe—who else could write *those* stories? And so on. I don’t know if there are adjectival forms for these authors—if anybody ever says Laffertyesque, or Wolfean.

Michael Swanwick’s exotic prose, however, *has* invoked the adjectival form “Swanwickian” in reviews and in discussions of his canon. I’ve been a participant in a few such discussions over the years.

The Swanwickian universe is full of the archetypes of fantasy and science fiction—

changelings and dragons, futures replete with con artists, characters out of history and drama—but they are not anyone else’s archetypes. Changelings are dark Dickensian laborers. Dragons are machines of cold and ruthless intelligence. The con artists include a clever, well-spoken, and well-dressed dog. Faust makes his bargain and the world is forever altered. Archetypes recast.

We are both, he and I, of a generation who set about reading the authors whom the authors we were reading had read—who went back to the works of Olaf Stapledon and E.R. Eddison and Zamyatin. But Michael doesn’t just know the history of the genre. He reads much further afield—and that’s another aspect of the Swanwickian story, that all-absorptive mind.

At one point some years back when I was stuck in a story, Michael read the draft, circled one part of it, and wrote

“What would Nabokov do here?” I don’t know anyone else who would have sent me down that path, guiding the work outside the bubble that would constrain it, inviting the writer to take risks with the material.

As a Clarion instructor, I know he does the same. He is generous with his advice.

Yet another aspect of Swanwickian fiction is *The Notebook*. Michael has one with him at all times, and in it go various

elements that cross his path—sketches, notes, clippings, photos, found objects.

In one instance, Michael took a photo of authors Andy Duncan and Howard Waldrop and placed it in a notebook. He later showed it to me and others, asking “Do these look like two con men planning a job?” Indeed, they did not look at all

reputable. The result of this photo and question became the story, “Lock Up Your Chickens and Daughters—H’ard and Andy Are Come to Town!”—the one time I’ve collaborated with Michael.

Actually that’s not quite true—it isn’t the only time. When my father died, for about a year afterward I could not write. It was a peculiar sensation being drained of all story ideas. Then one day I got an email from Michael, and attached was the beginning of a fantasy story. The opening line read: “Every road and open doorway is a constant danger to a man of wandering disposition.” It continued for a couple of paragraphs, inviting continuation. There was no pressure to write anything; only to amuse myself. I found I could write the next section and hand it back. And so it went for awhile. I don’t believe we ever finished the story; but that hadn’t been the point. He’d been drawing me back out. The sneakiest of con artists himself, he



Michael Swanwick in his office (Photo by Kyle Cassidy)

had tricked me into writing again. When I say he is generous, that's what I mean.

He also trusts his voice and instincts more than any author I know. Some years back he penned a collection of vignettes to accompany a series of etchings by Goya—something like one a week, conjured like a magician. When I asked how he did it, he said that he first convinced himself that he *could* do it, and then in that frame of mind sat down and wrote. It worked.

Finally, there is the puckish nature of the Swanwickian tale. I can perhaps best express this with an anecdote. One time, he and I drove up to New York City from Philadelphia to hear someone read at the KGB Bar. On the turnpike headed north we approached the Joyce Kilmer Service Area, and without hesitation, Michael recited, "I think that I shall never see... a poem as lovely as the Joyce Kilmer Service Area on the New Jersey Turnpike." We stared at each other. I was in the passenger seat. Michael handed me his current notebook. "Write that down," he said.

And I did.

Gregory Frost and Michael Swanwick won a 2015 Asimov's Magazine Readers' Award for their collaborative story "Lock Up Your Chickens and Daughters—H'ard and Andy Are Come to Town!"



Michael Swanwick: A Selected Bibliography

Novels:

- In the Drift* (Ace Books, 1985)
- Vacuum Flowers* (Arbor House, 1987)
- Stations of the Tide* (William Morrow, 1991)
- The Iron Dragon's Daughter* (Orion/Millennium, 1993)
- Jack Faust* (Avon Books, 1997)
- Bones of the Earth* (Eos, 2002)
- The Dragons of Babel* (Tor, 2008)
- Dancing With Bears: The Postutopian Adventures of Darger & Surplus* (Night Shade Books, 2011)
- Chasing the Phoenix* (Tor, 2015)

Collections:

- Gravity's Angels* (Arkham House, 1991)
- The Postmodern Archipelago* (Tachyon Publications, 1997)
- A Geography of Unknown Lands* (Tigereyes Press, 1997)
- Tales of Old Earth* (North Atlantic Books/Tachyon Publications/Frog, Ltd, 2000)
- Moon Dogs* (The NESFA Press, 2000)
- Puck Aleshire's Abecedary* (Dragon Press, 2000)
- Cigar-Box Faust and Other Miniatures* (Tachyon Publications, 2004)
- Michael Swanwick's Field Guide to the Mesozoic Megafauna & Five British Dinosaurs* (Tachyon Publications, 2004)

The Periodic Table of Science Fiction (Hornsea, East Yorkshire: PS Publishing, 2005)

The Dog Said Bow-Wow (Tachyon Publications, 2007)

The Best of Michael Swanwick (Subterranean Press, 2008)

It Came Upon a Midnight: Three Brief Midwinter Tales (Dragonstairs Press, 2011)

Midwinter Elves: Three Brief Midwinter Tales (Dragonstairs Press, 2012)

Solstice Fire (Dragonstairs Press, 2013)

Tumbling (Dragonstairs Press, 2013)

Season's Greetings (Dragonstairs Press, 2014)

One Mile Below (Dragonstairs Press, 2014)

Meditations on Meditations on Oysters (Dragonstairs Press, 2015)

Not So Much, Said the Cat (Tachyon Publications, 2016)

Nonfiction

Being Gardner Dozois: An Interview by Michael Swanwick (Old Earth Books, 2001)

What Can Be Saved from the Wreckage?: James Branch Cabell in the Twenty-First Century (Temporary Culture, 2007)

Hope-in-the-Mist: The Extraordinary Career and Mysterious Life of Hope Mirrlees (Temporary Culture, 2008)

Thirteen Ways of Looking at Pat Cadigan

Compiled by Eileen Gunn

I

It was during the Cuban Missile Crisis and, being a pretty tuned-in kid, I was scared WWII was going to erupt at any moment. I told my mother. She said, “Kid, if you think anyone’s going to do anything that means I won’t have to go to work and you won’t have to go to school tomorrow, think again. The world’s not going to end on a school night.”

—Pat Cadigan, as told to Karen Haber Silverberg

II

I like to tell people that Pat and I belonged to the same outlaw bike gang in the Sixties, but that, alas, is not literally true. Just as well, as I think we would have done a lot more damage together than either of us ever accomplished individually.

—Eileen Gunn

III

Pat Cadigan was the first woman I ever met who was publicly wearing genuinely non-human-looking tinted contact lenses. Back when that fad was first-aborning. Just kinda hanging around in Britain sporting these greenish stripey gelled things adhering to her eyeballs. Maybe one person in a hundred would notice that. Being British, of course they didn’t say anything.

—Bruce Sterling

IV

She would walk into a room at a con and just sort of throw herself into a chair, and, I don’t know, maybe it was how she held her head or shook out her hair, but herds of guys would immediately trip over their tongues to sit next to her.

—Michael Swanwick

V

I’ve known Pat since the Eighties. She was a dynamic stick of dynamite in black jeans and boots. I always wanted to look like that, but I never had the body for it.

—Ellen Datlow

VI



Pat is an indomitable writer. She wrote a story in the delivery room, as she was going into labor. I don’t remember where she sold it—could have been to Ellen, could have been to me. There’s a photo of Pat with a bullwhip on my Facebook page that might be good to include here.

—Gardner Dozois

VII

Back in 1998 Pat was deep into her Techno period, and was able to explain to me the differences between Jungle and Drum’N’Bass etc. Gave me a five-CD comp. Still, it always sounded to me like the music that came up through the floor from the shoe shop under the Clutes. Had my last big party that fall; invited many; many brought friends. About halfway through the evening Pat strides up to me, looking as if I have sold Old Eternal for a bag of magic beans. She makes herself clear:

“You didn’t tell me you knew MOBY!!”

“I didn’t know either” was the only thing I could say in my defense.

She gave me a very suspicious look.

—Jack Womack

VIII

I was at a Borges festival in Barcelona with Pat Cadigan one afternoon over a decade ago. We’d crossed La Rambla from the festival site, an ancient ruined castle spectacularly re-gooded with EU money, bigger than North Americans used to imagine castles to be, *Game of Thrones* huge, room for resident dragons,

and threaded our way into Barrio Gótico, a place I'd first seen in 1972, with my then-future wife, when Franco ruled the roost. Seeing it again, I remembered spooky afternoons when I'd wandered down there by myself, culturally oblivious to *la siesta*, to find myself completely and absolutely alone, in narrow, curving, pedestrian-only medieval streets, the curve lending whatever bit of shoe-worn stone one stood on a peculiar and ominous brevity. Impossible to know what might be behind, just around the curve, or ahead, likewise, and one's footsteps echoed, multiply, into an unseen crowd.

Every door was closed and no doubt locked, windows at ground level mere slits, and the Gothic, then and there, infused perfectly with the Franco, that stale reek of a fascism grown old (though The Man Himself never, not once in his long foul reign, so much as set foot in the city, knowing, I was told there, decades later, after his demise, that the city's inhabitants would do for him, whatever it took, destroy every last stone of their capital if that were to be the cost of his death).

And strolling through this, so long after, the dictator dead, the street signs in Catalan, with Pat, and speaking of these things with her, was to experience that rare something only to be had with certain writers: the mutual getting of the fullest degree of a particular weirdness, in fractal detail. Got it utterly, Pat did, and with that excellent Midwestern reluctance to be overly impressed (but which is only good if you do get it utterly, as she so clearly did).

A happy memory, for me: Pat's intelligence, her imagination, her keen eye, swatting away the creepiness I'd known there in my early twenties.

And later that evening, out to a delicious seafood dinner with Brian Aldiss, we were both to contract Norwalk virus, oysters and urban sewage being not a good mix, but that's another story, and thankfully we weren't in one another's company when it came knocking.

She's a good 'un, Pat Cadigan, an original, and here's to her.

—William Gibson

Vancouver, July 27, 2016

IX

She is a secret master of the ins and outs of the London Underground, revealing her magic to only those few she deems worthy.

—Karen Haber Silverberg

X

When I was in the hospital after the London heart attack, Pat left her iPad with me for a few days. It was an object with which I was completely unfamiliar, but I figured out how to use it eventually, and I will always be grateful to her for helping me stay in touch with the outside world while I was confined there.

—Robert Silverberg

XI

Pat is the best kind of friend, a marvelous combination of tough and soft, emotionally wise, kind, and amazingly generous. She'd give you the shirt off her back, put a roof over your head, and walk beside you shoulder to shoulder through a crisis while telling you funny stories. I should know.

When Bob had a heart attack in London during the weekend of World Fantasy Con in 2013, Pat came running. She cancelled her attendance at the con, held me up, and kept a close watch on all medical proceedings. She and husband Chris were the rocks to which I clung. I'll never forget her telling me, "We gotcha. You're not alone." It was exactly what I needed to hear. And she knew that.

I don't think that Pat left her iPad with him, but she distracted him with it daily, keeping him in touch with WFC attendees and letting him check stock quotes. So we knew he was starting to feel better!

Lest I paint too warm and fuzzy a picture of her, let it be noted that she'll kick ass with the best of 'em, and she's got the boots to do it with. She's fearless about calling out those who she feels are in the wrong. I'll never forget her telling a bunch of troglodyte bloggers why they were "ass hats" for their rude comments regarding the London Worldcon.

—Karen Haber Silverberg

XII

It isn't any secret that Pat has cancer. She is writing a damn fine blog about her experiences, and if you see her at the convention she may be wearing one of her T-shirts. *Hey Cancer, You Picked The Wrong Bitch*, maybe. Or, *Secretly Hoping Chemo Will Give Me Superpowers*. She was wearing that one when I visited her during one of her chemotherapy sessions, and some kind of hat with, I think, a knitted parrot attached. Most people endure chemo; Pat turned it into performance art.

Shortly after she was diagnosed, she took me out to lunch so that she could ask about my experience of chemotherapy. It turned out, of course, that she had most of the bases covered, but I did manage to find something useful to tell her: whenever she could, she should try to do a bit of exercise. It helps to keep up your stamina, takes your mind off the ongoing, and has been shown to have a positive effect on surviving cancer.

I was thinking of my gentle strolls around the local park.

Pat, of course, kicked it up a notch or three.

Those of you who know anything at all about Pat will know that she's irrepensible. Never backward in coming forward. Always ready to go the extra mile, in her fiction and in her life. So as soon as she could, she joined a gym. And pretty soon, the gym made her its hero of the month. If you check out her blog, you'll see the poster they made to celebrate her.

Pat didn't need chemo to give her superpowers. She already had them.

—Paul McAuley

XIII

Pat Cadigan is the only Queen of Cyberpunk I know who falls for those 'delete-this-system-file-or-your-computer-will-explode' scams ...

Pat Cadigan is the only Arthur C. Clarke award-winner to appear in a film with Linda Lovelace ... unless Margaret

Pat Cadigan: A Selected Bibliography

Novels

- Mindplayers* (Bantam Spectra, 1987)
- Synners* (Bantam Spectra, 1991)
- Fools* (Bantam Spectra, 1992)
- Tea from an Empty Cup* (HarperCollins/Voyager, 1998)
- Dervish is Digital* (Macmillan, 2000)

Collections

- Patterns: Stories* (Kansas City, Missouri: Ursus Imprints, 1989)
- Letters from Home* (The Women's Press, 1991) with Karen Joy Fowler and Pat Murphy
- Home by the Sea* (WSFA Press, 1992)
- My Brother's Keeper* (Pulphouse Publishing, 1992)
- Dirty Work: Stories* (Mark V Ziesing, 1993)

Atwood is keeping really quiet about her early career.

Pat Cadigan is busy thinking of seven different universes at the same time, and is appropriately dressed for all of them.

Pat Cadigan moved to London. It's where she lives. Get over it, Americans. You can't have her back.

—Kim Newman



Pat Cadigan making lasagna, London. She's wearing a t-shirt that says "What part of NO don't you understand?" Copyright Eileen Gunn, 2004

Tie-in Books

- Lost in Space: Promised Land* (HarperEntertainment, 1999)
- The Web: Avatar* (Orion Children's Books/Dolphin, 1999)
- The Twilight Zone: Upgrade/Sensuous Cindy* (BL Publishing/Black Flame, 2004)
- Cellular* (BL Publishing/Black Flame, 2004)
- Jason X* (BL Publishing/Black Flame, 2005)
- Jason X: The Experiment* (BL Publishing/Black Flame, 2005)

Editor

- The Ultimate Cyberpunk* (Pocket/iBooks, 2002)

Nonfiction

- Lost in Space: The Making of Lost in Space* (HarperCollins, 1998)

Special NASA Guests: Stanley G. Love and Jeanette J. Epps

by Ozgur K. Sahin

Stanley G. Love, Ph.D.

Stanley G. Love was born on June 8, 1965, in San Diego, California, but considers Eugene, Oregon to be his home town. After graduating from high school as a National Merit and Oregon State Scholar, he joined the undergraduate physics program at Harvey Mudd College in California. He returned to Washington to earn his



Master of Science degree in Astronomy in 1989 as well as a PH.D degree in 1993. He has done extensive postdoctoral work at the University of Hawaii and the California Institute of Technology involving meteorites and asteroid collisions.

In 1998, Stanley's career with NASA began. After his initial training, he worked to help prepare the first crews aboard the International Space Station. He went on to work as Capsule Communicator (CAPCOM) in Mission Control for the first seven station expeditions as well as many subsequent expedition and shuttle missions, and helped develop new safety requirements after the Space Shuttle Columbia tragedy in 2003. He has been a crew representative in the Astronaut Office and the Human Exploration Development Support Directorate, as well as playing a role as a submarine pilot for NEEMO (NASA Extreme Environment Mission Operations). Stanley's first spaceflight came in 2008 and he has since logged more than 306 hours in space, including more than 15 hours of spacewalks. He was part of the crew of the 24th mission to the International Space Station to permanently install the Columbus laboratory module, which included operations of the shuttle's and station's robotic arms, as well as performing spacewalks to prepare the module for installation and to add two science payloads to it.

No stranger to frontier territory, Stanley has braved extreme environments including space travel, the depths of the sea, Antarctica, and being a computer programming instructor. . . in 1984. His work with meteorites and asteroids drew him to expeditions to Antarctica through ANSMET (Antarctic Search for Meteorites), and in 2004 he co-invented (with astronaut Dr. Edward Lu) a technology known as the "gravity tractor," which modifies the orbits of hazardous asteroids.

Stanley's pastimes include hiking, new music, anime, reading and writing science fiction, cult films, martial arts, and mountain hiking. He lives near Houston, Texas with his wife and two children.

Jeanette J. Epps, Ph.D.



Jeanette was born November 3, 1970, in Syracuse, New York. She and her twin sister are the youngest of seven children, and she says with so many older siblings, she had to rely on her hard work and scholastic merits to make it to where she is now, and the astronaut program accepts nothing less. After high school, she

graduated from LeMoyne College in Syracuse New York with her degree in Physics in 1992. She completed her graduate work at the University of Maryland in College Park, receiving her Master of Science and Ph.D. in Aerospace Engineering, in 1994 and 2000 respectively.

After graduating, Jeanette worked for Ford Motor Company as a technical specialist in their Scientific Research Laboratory for more than 2 years. Her work there on magnetorestrictive



Stan Love spacewalk during STS-122 (All photos courtesy NASA)

actuators to reduce vibrations in the vehicles, as well as her work on collision location detection and countermeasures resulted in two patents. In 2002, Jeanette went on to work for the CIA as a Technical Intelligence Officer, where she not only honed her technical skills, but gained valuable knowledge and experience with the operational side of missions that she felt was critical to making her dream of becoming an astronaut into reality.

Jeanette was selected to become an astronaut in 2009, and her class was designated to graduate into a space program with no NASA shuttles. For that reason, her training included Russian language skills, as NASA astronauts would be riding in Russian vehicles to the International Space Station. After graduation, she continued training in Russian through language immersion in Moscow. She also furthered her training by participating in geologic studies in Hawaii, EVA, robotic and T-38 operation, as well as joining NEEMO (NASA Extreme Environment Mission Operation). Her first mission into space is scheduled for 2018 when she will join a team going to the International Space Station. She has served as a representative to the Generic Joint Operation Panel, served as a Crew Support Astronaut for 2 missions, and lead CAPCOM (Capsule Communicator) in Mission Control. Jeanette loves travel, SCUBA diving, and wild environments, and counts as a blessing that she gets to indulge her hobbies as part of her job. She currently lives in Houston, Texas, and spends much of her spare time mentoring children and helping them see what they are capable of achieving.

Star Wars Day

MidAmeriCon II's "Star Wars Day" will take place 40 years after the first MidAmeriCon hosted just the third public presentation about a then little known upcoming movie. Nine months before the May 1977 release which changed the world of cinema forever, advertising publicity supervisor Charles Lippincott presented the members of the 1976 Worldcon with a slide show promoting *Star Wars*. This was followed by a Q&A session where Charles was joined by actor Mark Hamill and producer Gary Kurtz!

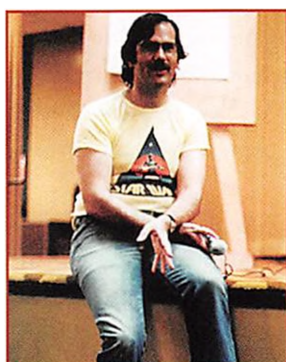
Join us Friday, August 19, 2016 when we welcome back Charles Lippincott and Gary Kurtz for a day full of special *Star Wars* events, programming, and exhibits. They will be joined by author Alan Dean Foster and it will be a fantastic day full of fun *Star Wars* surprises, history, and information. There will be a large panel with all of our special guests who will be discussing the release of *Star Wars*, the writing of *Star Wars* and various stories about the process.



Original Star Wars logo



Metal Printing Plate for the original Star Wars logo



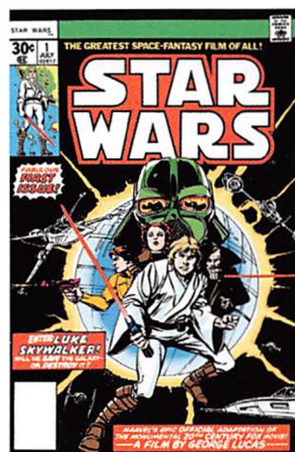
Charles Lippincott at SDCC 1976



Mark Hamill at SDCC 1976 With original Star Wars banner and shirt



Promtional button handed out at MidAmeriCon, 1976



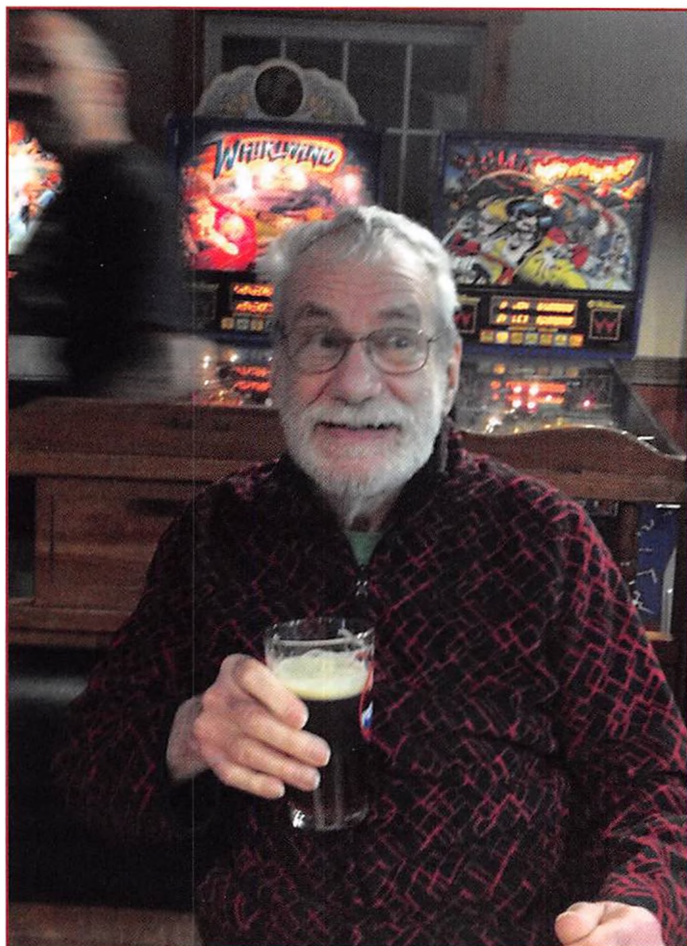
Cover of the first issue of the Marvel Comics adaptation of *Star Wars*

MidAmeriCon II Special Guest Charles Lippincott: The Real Force Behind the Original *Star Wars*

by Stephen Lepitak

Star Wars is an undeniable global cinema phenomenon, touching the lives of generations of children (and big kids), transporting them to a galaxy far, far away. But the franchise is also legendary for the marketing lessons it taught Hollywood, paving the way for how blockbusters are promoted today.

Charles Lippincott, the man responsible for promoting the first movie (later retitled as *Star Wars Episode IV: A New Hope*) back in 1977 and later science fiction movies such as *Westworld*, *Alien*, *Judge Dredd*, and *Flash Gordon*, provides his insider's view of just how it happened.



Charles Lippincott (Photo by Geraldine Lippincott)

Lippincott was working with Alfred Hitchcock on *Family Plot* when he first heard of the movie, after running into director and writer George Lucas and producer Gary Kurtz on the Universal lot.

“We chatted and they told me about this new picture they were working on called *The Star Wars*. They offered me a script which I read overnight and I was very excited because I’m a true fanboy, a die-hard science fiction fan and comic book collector. I thought they had a great project on their hands, so when George and I met we ended up having a long conversation about all the possibilities, including toys which would be sold in comic book stores.”

The merchandising of *Star Wars* (the royalties from which Lucas famously included in his contract, making him very rich very quickly) has been emulated ever since and was always part of the plan, Lippincott reveals.

“From our initial conversation this was something George had envisioned as kind of a blue-sky dream.

“To get me on board, George made a deal with 20th Century Fox to bring me on as a publicist, which would pay my salary, but my job was vice-president of advertising, publicity, promotion, and merchandising. One of the first things I did was put together a slide show for the board of director’s year-end meeting to get the *Star Wars* production budget raised and the production green lit.

“I then went about copyrighting *Star Wars* intellectual property. I did this because *Star Trek* had a problem where the copyright wasn’t clearly owned, and this confusion created a void where fans began to manufacture goods or use *Star Trek*’s characters and ideas in their own works. To prevent this, I copyrighted everything I could think of. If it was possible to copyright a paper clip I would have. Folks at Fox thought I was crazy.”

Lippincott's marketing strategy came from the perspective of being a fan himself; he considered what he would want, which helped him develop merchandise like-minded fans would love.

"Upon release, the movie was a surprise smash hit and made other studios sit up and take notice. With no major names to draw a crowd, instead they saw a quirky little film with robots, princesses, and villains that appealed not only to kids, but to an older audience as well. And they saw effects the likes of which they had never seen before.

"While many studio execs assumed *Star Wars*, like other successful films, would lose its audience after Labor Day, this didn't happen. The demand continued, in large part, because I found new avenues of marketing to reach fresh audiences. Consequently, the crescendo studio execs had expected to wane continued because we licensed it to the *Donny & Marie* show, *The Richard Pryor Show*, and the *Star Wars Holiday Special*. These not only renewed interest but brought in new audiences. The word-of-mouth buzz kept it alive."

Lippincott says it was the merchandise deals and the tie-ins that were key to the movie's success.

"Star Wars merchandise created new ways for us to engage the audience, which resulted in more fan fervor. Before the film opened, we had Alan Dean Foster's novelization and the Marvel *Star Wars* comics. After it opened, we had posters, costumes, and clothing."

The most important merchandise, though, according to Lippincott, were the toys from Kenner. The toys and merchandise tie-ins kept fans engaged with the film, resulting in box office domination and merchandise sales records.

"For Hollywood, the millions of dollars *Star Wars* was raking in set a clear pattern. If you wanted to make money (which is what Hollywood is all about), *Star Wars* had clearly pioneered a new method of reaching its fans. First, pick a film aimed at a young audience who will buy merchandise. Then, use every possible marketing avenue to promote the film. I say every possible avenue, but back in 1976 and 1977, our ideas were fairly small and pedestrian by today's standards."

Lippincott said he merchandised toys, clothing, poster, books, Super 8 mm clips, albums, costumes, and fast food giveaways.

"That is nothing compared to what is merchandised today.

"Everything from toothpaste to instant coffee creamers is now being sold for the new movies. I'm sure if *Star Wars* wasn't aimed at a PG audience we'd even have condoms and sex toys. We have barbecue utensils and high-end furniture, such as Pottery Barn's \$3,999 kids' beds. Everything under the sun that can be merchandised under the *Star Wars* brand is now being merchandised."

Back then, Lippincott went to fans to create excitement and kindled their love for *Star Wars*. Today, social media can be used to reach fans. The conventional methods of the 1970s are still applicable, he observes, but are secondary to social media.

"There is still a place for newspaper and print advertising, as well as media interviews. They are important for a passé reason. That's how it's always been done, because it's a habit and one can't imagine it being done otherwise. People still use these old-school methods of reaching a non-web audience, but the non-web audience tends to be older and therefore less likely to spend dollars going out for entertainment. Consequently, social media becomes the key to reaching today's audience."

EDITOR'S NOTE: An expanded version of this article first appeared online in the November 25, 2015, edition of *The Drum*, copyright © 2016 by Carnyx Group Ltd. All rights reserved. Used with permission.



Charles Lippincott, Gary Kurtz, and Mark Hamill promoting *Star Wars* at MidAmeriCon, 1976.



VOTE
SAN JOSE
2018

**Please remember to
visit site selection.**

**Win or lose, we will see
you next year in
Helsinki.**

**W A BID FOR
WORLD CON '18**

www.sjin2018.org

MidAmeriCon II Special Guest

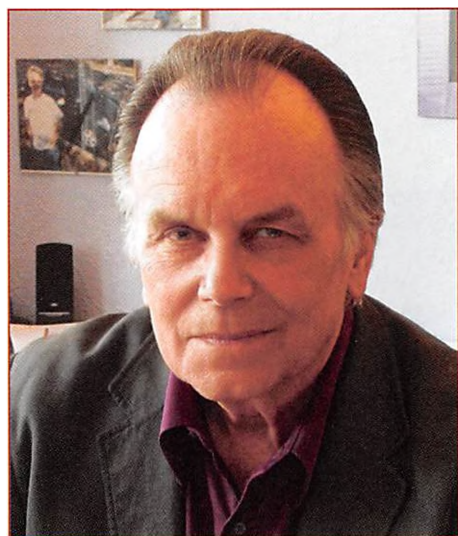
Gary Kurtz: Producer of *Star Wars*

Gary Kurtz began his career while attending the University of Southern California's School of Cinema. Spotted by Roger Corman, he was hired to work on a large variety of low-budget horror, teen beach party, and exploitation films over several years.

After serving as assistant director on *The Shooting* and *Ride In the Whirlwind*—two existential westerns starring the then-unknown Jack Nicholson and directed by Monte Hellman—Kurtz was drafted during the Vietnam War, and spent two years as a documentary director/cameraman for the Marine Corps.

Returning to Los Angeles, Kurtz helped produce *Two-Lane Blacktop* for Universal with Monte Hellman directing. The film went on to become the cult classic of the 1970s road movies.

He then joined forces with Corman colleague Francis Ford Coppola and produced *American Graffiti*, with George Lucas directing, which became the surprise hit of 1973. Receiving five Oscar nominations, including Best Picture, and winning the Golden Globe Award for Best Motion Picture—



Comedy or Musical, it introduced virtually a new generation of actors and filmmakers.

Kurtz and Lucas then turned to the mythology of space in *Star Wars*, which Kurtz produced and Lucas directed. After being turned down by several studios, Twentieth Century Fox decided to take a chance on this strange space fantasy. The rest is history. Winner of seven Academy Awards, it not only

eclipsed all box-office records to that time but also launched a new era in storytelling and special effects.

He next spent three years preparing and producing *The Empire Strikes Back* with Irvin Kershner directing. *Empire* was acclaimed for some of the most complicated visual and optical special effects shots ever achieved on film. Winner of three Academy Awards, it joined *Star Wars* in the box-office pantheon as one of the highest grossing films of all time.

Kurtz then teamed with Muppet master Jim Henson to accept a unique challenge. They produced the first full length, all live action epic fantasy with no human characters and created the surreal world of *The Dark Crystal*. Co-directed by Henson and Frank Oz, *The Dark Crystal* was an award-winning tour de force and advanced the technology of animatronics to new creative levels.

He went on to executive produce the children's fantasy *Return to Oz* for Walt Disney Studios using further advances in mechanical character development technology and three-dimensional stop-motion animation to bring the wonderful characters of L. Frank Baum to life.

Kurtz produced the experimental art house character study *Slipstream*, with Steven Lisberger directing. It was filmed on exotic locations in Turkey and starred Mark Hamill, Ben Kingsley, and Bob Peck.

He produced the low-budget British action/comedy film *The Steal* starring Alfred Molina and Helen Slater for Poseidon Films and the BBC. It was written and directed by John Hay.

Kurtz has spent the last few years developing and producing children's animation for BBC television, working with film students, and developing and writing several feature film scripts for both animation and live action.

He is currently developing several scripts including an action-adventure story set in China, an animated Chinese historical fantasy adventure, and a science fiction adventure.

MidAmeriCon II Special Guest Alan Dean Foster: Author of the *Star Wars* Novelization



Photo by Michael Melford

Born in New York City in 1946, Foster was raised in Los Angeles. After receiving a Bachelor's Degree in Political Science and a Master of Fine Arts in Cinema from UCLA (1968, 1969) he spent two years as a copywriter for a small

Studio City, Calif. advertising and public relations firm.

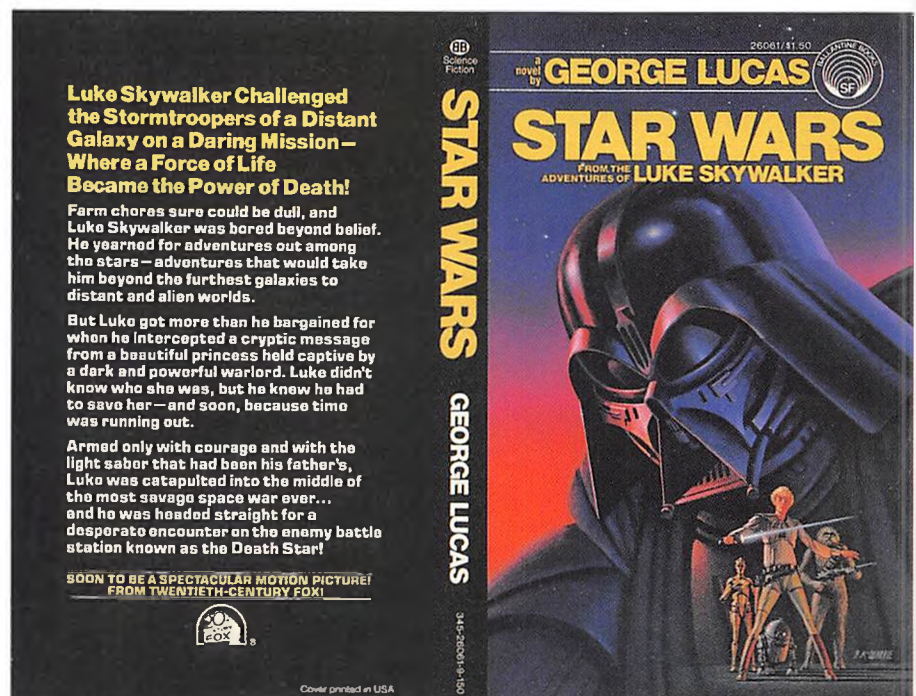
His writing career began when August Derleth bought a long Lovecraftian letter of Foster's in 1968 and much to Foster's surprise, published it as a short story in Derleth's bi-annual magazine *The Arkham Collector*. Sales of short fiction to other magazines followed. His first attempt at a novel, *The Tar-Aiym Krang*, was bought by Betty Ballantine and published by Ballantine Books in 1972. It incorporates a number of suggestions from famed SF editor John W. Campbell.

Since then, Foster's sometimes humorous, occasionally poignant, but always entertaining short fiction has appeared in all the major SF magazines as well as in original anthologies and several "Best of the Year" compendiums. His published oeuvre includes more than 100 books.

Foster's work to date includes excursions into hard science-fiction, fantasy, horror, detective, western, historical, and contemporary fiction. He has also written numerous non-fiction articles on film, science, and scuba diving, as well as having produced the novel versions of many films, including such well-known productions as *Star Wars*, the first three *Alien* films, *Alien Nation*, *The Chronicles of Riddick*, *Star Trek*, *Terminator: Salvation*, and the first two

Transformers films. Other works include scripts for talking records, radio, computer games, and the story for the first *Star Trek* movie. His novel *Shadowkeep* was the first ever book adaptation of an original computer game. In addition to publication in English his work has been translated into more than fifty languages and has won awards in Spain and Russia. His novel *Cyber Way* won the Southwest Book Award for Fiction in 1990, the first work of science fiction ever to do so. He is the recipient of the Faust, the IAMTW Lifetime achievement award.

The Fosters reside in Prescott in a house built of brick salvaged from a turn-of-the-century miners' brothel, along with assorted dogs, cats, fish, several hundred houseplants, visiting javelina, porcupines, eagles, red-tailed hawks, skunks, coyotes, bobcats, and the ensorceled chair of the nefarious Dr. John Dee. He is presently at work on several new novels and media projects.





COMING
FALL
2016

© 2001 Beth Gwinn

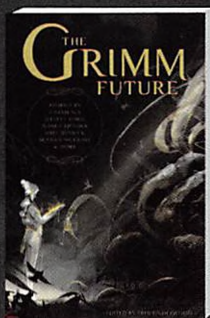
A LIT FUSE: THE PROVOCATIVE LIFE OF HARLAN ELLISON

An exploration with extensive interviews by Nat Segaloff

Pre-order the special edition with exclusive content now — limited to only 500 copies

\$75 (no shipping charge within the U.S.)

PRE-ORDER AT **NESFA Press sales table** OR www.nesfapress.org/ellison
in the MidAmeriCon II dealers' room



NEW!

The Grimm Future

The official Boskone 53 book! An exciting SF anthology of reimagined Grimm fairy tales. Featuring new stories by Garth Nix, Jeffrey Ford, Nancy Holder, Max Gladstone, and others. Cover by Richard Anderson.
\$35 hardcover and ebook



NEW!

Conspiracy!

An anthology of 12 original stories from Mike Resnick, Debra Doyle and James D. MacDonald, Allan Steele, and nine other authors. Cover by Bob Eggleton.
\$17 paperback and ebook

Questions? Bulk discounts? Email sales@nesfapress.org • www.nesfapress.org



MidAmeriCon's Historic Hugo and Awards Ceremony

by Ken Keller

During MidAmeriCon ("MAC"), the 22nd Annual Science Fiction Achievement Awards (known as the Hugo awards) were awarded during a separate, stand-alone event for the very first time, establishing a new Worldcon tradition that continues to this day. They were staged in the 2,600-seat Music Hall, located on the second floor (main hall) and third floor (balcony) of Kansas City's Municipal Auditorium complex. The facility was built during the 1930s by the Federal government's Work Projects Administration (WPA). Instead of being announced at a guests of honor and awards banquet, as was traditional, the MAC Hugos were presented theater-style on Sunday evening, September 5, 1976, at 8 pm.

As MidAmeriCon members filed into the beautiful Art Deco facility to take their seats, they were surrounded by marble, wood, and polished brass, and greeted with authentic show tune recordings from 1930s Hollywood movie musicals playing from the house speakers. Eventually, the house lights slowly dimmed to black, announcing the start of the ceremony.

From the back of the Music Hall, large "super trooper" spotlights panned back and forth and all around the closed-curtain stage area, as the up-tempo 1930s show tune "Hurray for Hollywood" began playing from the speakers. The spotlights stopped when that show tune concluded. The front stage lights slowly began to come up.

From the Music Hall's speakers came the dramatic *Overture* to Max Steiner's 1932 *King Kong* film score. As the stage's black grand drape slowly opened, five large, different colored drapes were revealed, one after the other, in staggered fashion. Their individual vertical and horizontal movements were choreographed in sync with the medley changes of the 1-minute-and-20-second Steiner composition.

With the stage area completely uncovered, MAC's round George Barr logo was projected from the balcony on to the stage's large, darkened diorama backdrop. Three white-on-black slide images then followed, one after the other: MidAmeriCon, the 34th Worldcon Presents (slide dissolve) The 22nd Annual Science Fiction Achievement Awards

(slide dissolve) The Hugos (slow slide dissolve to black). As the final slide image disappeared, Steiner's *Overture* came to a rousing conclusion.

A dramatic voice-over, by Kansas City actor David Wilson, came from the Music Hall's speakers, paraphrasing King Kong's introductory dialogue: "He was a King and a God in the world he knew...but we tamed and brought him to Kansas City for you tonight...ladies and gentlemen, please welcome the Eighth Wonder of the Science Fiction World... Mr. Bob Tucker."

The stage lights began to rise and a spotlight followed Bob as he entered from stage left to loud applause. A brass-and-glass pedestal podium, with microphone, slowly rose up from the front center stage floor as he approached.

After the applause died down, Bob gave his opening remarks and then introduced MidAmeriCon's Hugo Awards Committee members: India Boone, Alan Wilde, and Ron Benton. After a delay, they came on stage to applause. He then introduced Hugo administrator Louis Graham with a humorous quip, followed by more applause. In all, Bob noted that 15 awards would be presented that evening.

Bob began by reading the Fan Hugo categories and their nominees and announcing their recipients. Five non-Hugo awards alternated between each of the three Fan categories. These were presented by (in order) MidAmeriCon chair Ken Keller, Lin Carter, Ben Bova, Forrest J Ackerman, and finally Lester del Rey. Bob then continued, moving on to the seven professional Hugo Award categories. He was assisted with the envelopes and statuettes by MAC committee member Pat Cadigan and Hugo Awards committee member India Boone.

From stage left, Pat brought Bob a nominees' envelope, and after he read them aloud, she returned with the recipients' envelope. Bob and Pat often performed a little "stage business" between these hand-offs to amuse the audience, as well as themselves.



Following the ceremony, Bob announced a ten-minute intermission. When he returned, he gave a surprisingly personal and lengthy introduction to MidAmeriCon's Guest of Honor, Robert A. Heinlein, who received loud applause as he climbed on stage. He was warmly greeted on stage by convention chair Ken Keller during the ovation. Heinlein then delivered his speech to the packed Music Hall audience.

The MidAmeriCon Hugo ceremony video recording was by the Worldcon's hard-working KMAC Channel 12 closed-circuit broadcast staff, under the direction of Scott Imes. All music recordings used were provided by Tim Kirk from his personal collection of vintage 78s. The 22nd Annual Science Fiction Achievement Awards evening was produced and stage-managed by Ken Keller, while working closely with the Music Hall's production and technical staff.

MidAmeriCon's Awards In Order of Presentation:

Hugo Award for Best Fan Writer: Richard E. Geis (accepted by Jon Gustafson)

MidAmeriCon Special Achievement Award: James E. Gunn for *Alternate Worlds, The Illustrated History of Science Fiction*

Hugo Award for Best Fan Artist: Tim Kirk

Gandalf Grand Master Award: L. Sprague de Camp

Hugo Award for Best Fanzine: *Locus* edited by Charles N. Brown and Dena Brown (accepted for both by Charles N. Brown)

John W. Campbell Award for Best New Writer: Tom Reamy

The E. Everett Evans Memorial "Big Heart" Award: Ronald E. Graham (accepted by David Kyle)

First Fandom Hall of Fame Award: Harry Bates (accepted by Jack Williamson)

Hugo Award for Best Professional Artist: Frank Kelly Freas

Hugo Award for Best Dramatic Presentation: *A Boy and His Dog* (accepted by Edward Bryant for LQ/JAF Productions)

Hugo Award for Best Professional Editor: Ben Bova

Hugo Award for Best Short Story: "Catch That Zeppelin!" by Fritz Leiber (accepted by Charles N. Brown)

Hugo Award for Best Novelette: "The Borderland of Sol" by Larry Niven

Hugo Award for Best Novella: "Home is the Hangman" by Roger Zelazny (accepted by Tom Monteleone)

Hugo Award for Best Novel: *The Forever War* by Joe Haldeman

MidAmeriCon: The First "Themed" Hugo Award

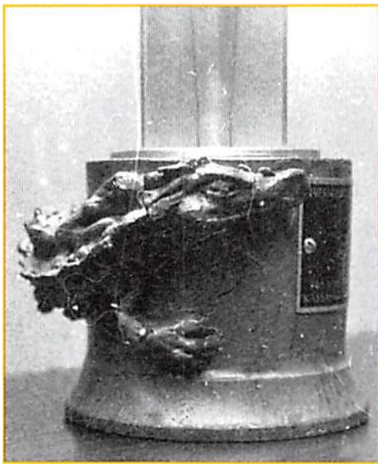
MidAmeriCon also presented another Worldcon first, a "themed" Hugo Award, *The Dragon and the Rocket*. Instead of each Hugo base being made from finished wood as in the past, each MAC Hugo Award featured a sculpted, just-hatched dragon (representing the fantasy genre) wrapped halfway around each round 3 5/8" tall base. The traditional 13" tall, four-finned



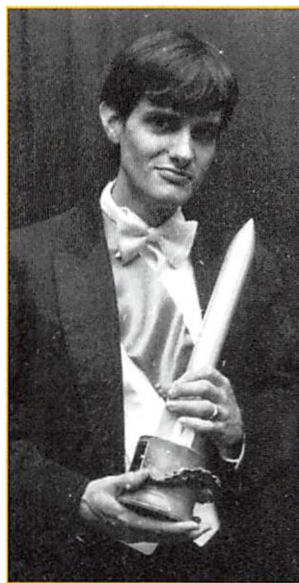
Hugo rocket (representing science fiction) was a new design that had been created in 1973 by Toronto Worldcon chair John Millard for use at Torcon 3, the 31st World Science Fiction Convention. The Millard rocket was used again in 1975 for the Hugo Awards presented at the first Aussiecon, the 33rd World Science Fiction Convention in Melbourne, Australia. The Millard design was used one final time for the MidAmeriCon Hugos.

MidAmeriCon's Hugo Award base design concept was by Ken Keller. The base's final finished design and sculpted casting master was by three-time Hugo Award winning fan artist Tim Kirk, who went on to win his fourth and final Hugo Award at MAC in the same category.

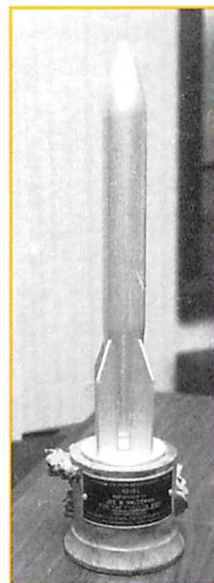
Editor's Note: All photos on this page were taken by Jay Kay Klein. They were scanned from contact sheets made by Klein, and recently re-discovered in the MidAmeriCon archives of Ken Keller.



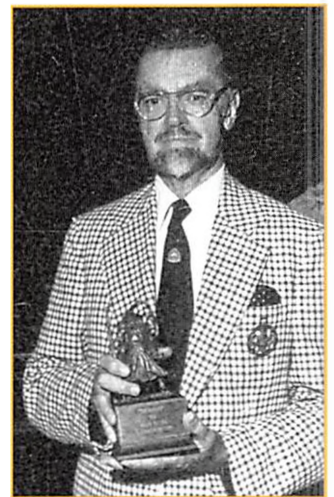
Detail of the MidAmeriCon Hugo base



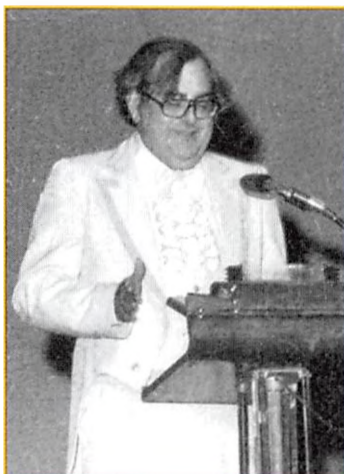
Best Fan Artist Hugo Winner (and base designer) Tim Kirk



The MidAmeriCon Hugo



Gandalf Grand Master Winner L. Sprague deCamp



Tom Reamy, winner of the Campbell Award for Best New Writer



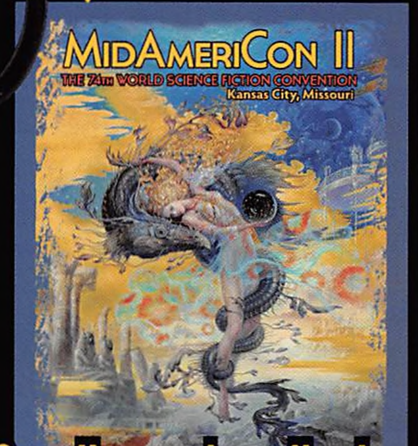
Hugo MC Bob Tucker and MidAmeriCon Chair Ken Keller



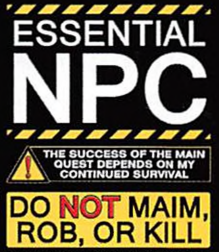
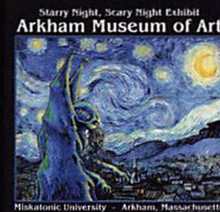
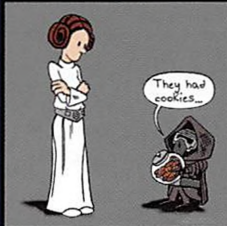
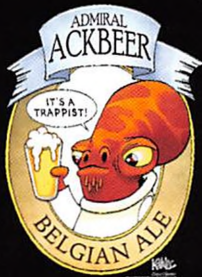
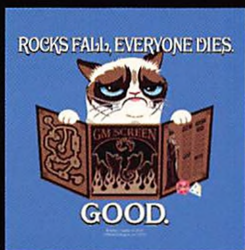
Bob and his lovely assistant, Pat Cadigan, engaging in "stage business."

OffWorld Designs Inc.
The Best T-shirts in Fandom.

MIDAMERICON II
THE 74TH WORLD SCIENCE FICTION CONVENTION



Stop by OffWorld Designs Tables for all MidAmeriCon II merchandise!



OffWorldDesigns.com

Contact us for Quality Custom Apparel Printing and Embroidery!
offworlddesigns.com © 2016



The First Hugo Loser Party

by George R. R. Martin

The first Hugo Loser Party was held in my room in the Muehlebach Hotel in Kansas City, Missouri, during “Big Mac,” the first KC Worldcon, MidAmeriCon, in 1976. In the years and decades since, the party has become somewhat of a Worldcon tradition, and it has always been held right after the Hugo ceremony...but that first one was held the *following* day, on Labor Day Monday, after the closing ceremonies.

It was an impromptu thing. The night before, at the Hugo ceremony proper, I had lost two Hugos—one to Roger Zelazny (novella) and one to Larry Niven (novelette). The winners had been celebrating afterwards, making the rounds of the parties with their Hugos in hand (except for Niven, who had dropped and broken his in a stairwell backstage while trying to reach the exit). I remarked to Gardner Dozois—who at

the time proudly claimed the title of *Bull Goose Loser*, the fellow who had lost the most awards without ever winning one—that we losers needed a party too. He thought it was a great idea, and somehow it was decided to hold it in my room. Which, mind you, was not a suite, but just an ordinary double, though it did have the advantage of being right next to the door that led out onto the Muehlebach’s pool deck, which would prove to be a crucial advantage.

Being losers, we had no money for booze or refreshments, but Parris and some other friends took charge of that, making the rounds of all the Sunday night room parties (publisher parties, bid parties, fan parties, even the con suite) and scrounging their leftovers. We ended up with some jugs of Gallo, some box wine, a bathtub of assorted bbeer (some generic), and some stale pretzels and cheese curls. There may have been peanuts too. At this stage, I forget.

In any case, it was a great party. A legendary party. One of those parties where everything comes together just perfectly to create magic. I got as drunk as I have ever been in my life, and ended up standing on a dresser, leading the crowds

in chants of *LOOOOOOOOSE* (a play on Bob Tucker’s famous *SMOOOOOOTH*), with jug wine passed from hand to hand instead of Beam’s Choice. Gardner stationed himself at the door, like a herald, and announced each new arrival and whether they were a loser, or one of those hated winners. Losers were greeted with cheers and applause. Winners were boooed mercilessly and sometimes pelted with peanuts and cheese curls until and unless they proclaimed themselves to be true losers, and explained why. When Joe Haldeman appeared, having just won the Best Novel Hugo the night before for *The Forever War*, the fans seized him, lifted him off his feet, carried him outside, and flung him into the hotel pool. (Fandom was different in those days.)

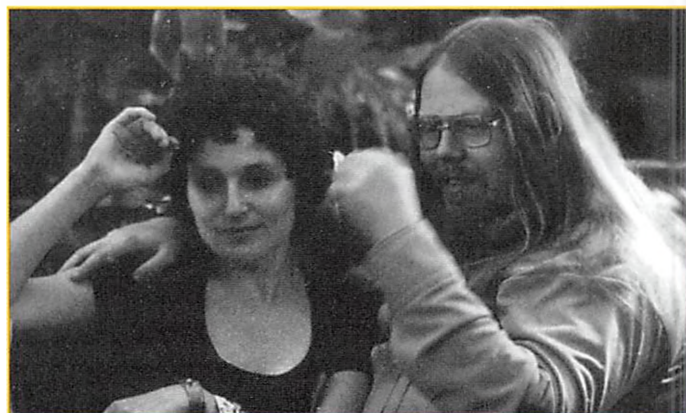
(Okay, okay, Joe did get thrown in the pool earlier, so it didn’t happen quite the way I tell it. But my version is better. When truth becomes legend, *always* print the legend).

The party raged all through the night, until the sun came up over Kansas City. (Fandom was younger in those days). Everyone came, though some (the humorless and stuffy) did not stay. *Locus* later proclaimed it the best party at the con.

So of course we had to do it again the following year in Miami Beach, at SunCon.



George R.R. Martin and friend (photo by Fred Haskell)



Pat Cadigan, Gardner Dozois (photo by Fred Haskell)

Denvention—Denver, July 4-6, 1941

by Fred Patten

INTRODUCTION: This Denvention history first saw print 41 years ago in *MidAmeriCon Progress Report 2*. For this reprint, it has been updated and incorporates a handful of corrections and additions Patten received after publication. This was the third of seven Worldcon articles painstakingly researched and compiled for the 34th Worldcon's publications. Patten covered the first decade of the Worldcon (actually 11 years), 1939 through 1949, minus the four years of U.S. involvement in World War II when the Worldcon was postponed. Four decades later, these histories remain the only in-depth, third-party official accounts of those early, formative Worldcons. The additional Denvention personal oral histories and photos provided by John L. Coker III in *Saucy Barbecue Tales*, *MidAmeriCon II Progress Report 3*, when combined with Rusty ("Rustebear") Hevelin's lengthy Denvention report (fanac.org/Denvention3/denvention1report.html), form the most complete record available of the 3rd World Science Fiction Convention. To these histories can now be added the 1941 Denvention Retro Hugo Awards selected by MidAmeriCon II members 75 years later. —Ken Keller, chair, *MidAmeriCon 1976*

The November 1941 issue of *Sun Spots* published an unsigned notice: "Are you from the east? If you are, I doubt you will ever get together enough money to travel to the Denvention, so for that reason we eastern fans are planning to have our own convention in Newark, N.J. It will be entirely independent of the Denvention, as far as the date goes."

It was unclear whether what was being proposed was an additional World Convention or a regional convention. Fans did not wait to find out. Denunciations instantly poured in from all over, accusing Newark fandom of trying to wreck the Denvention by drawing support away from it. Several fans assumed that Sam Moskowitz was behind it and bitterly attacked him, but they backed down when it turned out that James Taurasi had published the notice without Moskowitz's knowledge. Most did not believe the "Newarkon" was a deliberate attempt to scuttle the Denver Worldcon, but thought that it would have been the result anyway because fandom was not strong enough to support two Worldcon-size conventions in one year. Several fan clubs alone passed resolutions in support of Denver.

The affair blew over in just one month. Faced with unanimous disapproval, Newark fandom dropped any plans for the convention. By December, T. Bruce Yerke could apologize in *His Damn Thing* for having blamed Moskowitz, but note approvingly that the result of the affair had been to settle once and for all that fandom would resolutely anathematize "any person who EVER AGAIN tries to start a rebel convention" in opposition to the World Science Fiction Convention. Regional conventions did win approval in later years, but the tradition that the World Convention would be held only once a year was firmly established.

The Denvention, which billed itself as the "3rd World Science Fiction Convention," was set up on similar lines to the previous year's Chicon in Chicago. Fans were urged to join the organizing club, the Colorado Fantasy Society. The CFS started a new fanzine, the *CFS Review*, which was the forerunner of the present-day progress reports. It also

IT CAME FROM ICON41



Writer Guest – Seanan McGuire
Artist Guest – Arden Ellen Nixon
Fan Guest – Inger Myers
Special Guests – Laura Mixon and
Steven Gould
Toastmaster – Jim C. Hines

October 28 – 30, 2016
Collins Road Marriott – Cedar Rapids
<http://www.iowa-icon.com/>

published a combination fanzine, *The Denventioneer*, which consisted of small special issues of other popular fanzines printed and sent to the CFS to be stapled together under one cover and sold to raise money.

The March 1941 *CFS Review* announced that editor F. Orlin Tremaine of *Comet Stories* would present a \$25 cash award to the fan who overcame the greatest obstacles in attending the Denvention. The May issue announced the convention dates of July 4th, 5th, and 6th; the location, the Colorado and Centennial Rooms in the fashionable Shirley-Savoy Hotel, just two blocks from the Colorado state capitol; and the Guest of Honor: Robert A. Heinlein.

The Denvention was like the Chicon, only smaller. Fans arrived early, and by Wednesday, July 2, they were already settling into the hotel. The Heinleins' room became a social center. Again, fans drove and hitchhiked from all over the country. The Los Angeles delegation was particularly notable; it was led by Walter J. Daugherty, who made the long car trip to the Denvention with its Guest of Honor Robert A. Heinlein and Heinlein's wife, Leslyn. Daugherty had also brought recording equipment and spent the entire convention preserving much of it as he could on acetate discs.

The program was also copied from Chicon's. It was to open on Friday morning, July 4, with the informal social session and presentation of resolution petitions; nobody brought any petitions. Daugherty set up his sound equipment by a piano and spent the morning grabbing people to talk into the microphone. Milton Rothman and Walt Liebscher cut an impromptu boogie-woogie duet. At noon, the committee herded everyone into the foyer to sign in. 68 signatures were collected, though everyone agreed later that the actual attendance had been at least ten or fifteen higher; the final count increased to 90.

The formal session began at 1 p.m. with chairman Olon Wiggins and assistants Lew Martin and Roy Hunt welcoming the guests. All three stuttered over their speeches, until Wiggins asked in a painful silence if someone with more public speaking experience would like to take over as moderator. Daugherty later accepted the honor reluctantly, since he was more interested in recording the proceedings than in chairing them and was not sure he could manage both. These arrangements were made offstage, either during Heinlein's Guest of Honor speech or during the intermission that followed.

Forry Ackerman introduced Guest of Honor Robert A. Heinlein, whose speech, "The Discovery of the Future," was received with a sort of awe. Alluding to the World War, Heinlein said the world was in trouble and that there would be dramatic changes ahead. Science fiction, in his opinion, would condition the mind to accept the rapid evolution of society. Fans had the greatest potential to remain sane during the upheavals to come. After sustained applause, Heinlein spent the rest of the afternoon answering questions that had been submitted in advance in writing.

[SIDE NOTE: Heinlein's Denvention Guest of Honor speech can be read online in PDF form: home.windstream.net/dwrightsr/General%20Semantics/Compare%20GOH%20SPEECH-04.pdf –Ken Keller]

The first evening began at 8 p.m. with the masquerade party. Fans this year brought cameras to record the event; some later fanzine Denvention reports carried photo pages of the costumes. Walt Daugherty let it be known that his "Galactic Ranger" contained \$500 worth of material. He was given a \$3.00 second prize. First prize went to E. E. Evans as a "Bug-Eyed Monster from Rhea," and Ackerman received third prize for a "Hunchback of Notre Dame" mask that Los Angeles fan Ray Harryhausen had made for him. Leslyn Heinlein wore a semi-Asian dress as "Queen Niphar" from James Branch Cabell's *Figures of Earth*. Guest of Honor Heinlein told people to just consider himself as "Adam Stink, the world's most life-like robot," a gambit that would be copied by many non-costumed attendees of masquerades in the future.

The masquerade was followed by a screening of the silent film *The Lost World*, which fans had more fun kibitzing and making hand-shadows over than watching.

Saturday, July 5, was supposed to begin with a 9 a.m. business meeting of the Colorado Fantasy Society. Milton A. Rothman came down for it, waited a while for someone else to show up, and spent the rest of the morning practicing on the hotel's piano.

Other conventioners managed to get up in time for the afternoon business session, but when Daugherty had not arrived by 1 p.m., Cyril M. Kornbluth picked up the gavel and began clowning around. The audience was asked to select a winner of the *Comet Stories* contest for the fan overcoming the greatest difficulties getting to the Denvention. Rothman was chosen because he had to sit next to Robert Madle all

ConQuest

Website: www.conquestkc.org/ Facebook: www.facebook.com/groups/ConQuestKC/
MEMORIAL DAY WEEKEND - Kansas City MO - Regional Science Fiction Convention.

Kansas City's longest-running science fiction convention brings you another great lineup of guests for 2017!



Robert J. Sawyer

Hugo, Nebula, Aurora, and Campbell Award-winning author of the *WWW Trilogy*, *Neanderthal Trilogy*, and *Quintaglio Trilogy*.

Johnathan Mayberry

New York Times best-selling and multiple Bram Stoker Award-winning suspense author, editor, feature writer, playwright, and writing teacher/editor.



Afua Richardson

Award-winning comic book illustrator, painter, and graphic designer; also musician, songwriter, and world-traveled performing artist (a.k.a. "Docta Foo").

Aurora Celeste

Multiple award-winning, world-class costumer, and also a long-time co-Chair of Naka-Kon anime convention, held each March in Overland Park, KS.



ConQuest 48

May 26-28, 2017

This full-featured science fiction, fantasy, and horror convention with an art show, dealers' room, masquerade, and many special events, as well as panels and autograph opportunities, returns to the Sheraton KC Crown Center.



the way from Philadelphia. The World Convention was then presented to Picadilly Bomb Shelter No. 3 in London.

At this point, Daugherty came in and took over the gavel, and the meeting began. The Denvention went on record as approving the British Science Fiction Relief Society, a creation of Texas fan John Cunningham to send science fiction magazines to British fans deprived of U.S. pulps by the war. Art Widner moved that any city bidding for the World Convention should have at least one person of legal age on its committee; this failed to pass. Ackerman, who was scheduled to give a speech, spent ten minutes explaining that he had no intention of doing so. He did, though, ask fans to send their fanzines to the Library of Amateur Journalism at the Franklin Institute in Philadelphia, one of the earliest serious repositories of fan publications.

After some minor announcements, Daugherty spoke on the desirability of organizing fandom into one club. By that time, Hugo Gernback's Science Fiction League was moribund, and New Fandom had never been a national group despite its pretensions. Daugherty suggested the Fantasy Amateur Press Association (FAPA) or the new National Fantasy Fan Federation (N3F) as possibilities. To show what standards a national organization should encourage, he then presented the first awards given at a World Convention, which he had prepared. These were military-style brass medals on dark blue ribbons, with blank reverses on which Daugherty had engraved a suitable caption. The awards went to Ackerman, for services rendered to fandom; to Damon Knight, for contributions to fan humor; to Julius Unger, as publisher of fandom's first newszine; to Roy Hunt, for the best fan art; and to Wiggins, for the best

general fanzine. The recipients stepped forward and had their medals pinned on them.

After the dinner break, the usual auction was held to defray the convention's expenses. Many attendees were frozen out when the prices went as high as \$20 for covers and \$10 for interior artwork. Some fans donated their costumes to the auction. Heinlein bought Earl Korsak's skull headpiece, decided he didn't want it, and re-auctioned it himself to Julius Schwartz amid general laughter.

Sunday, July 6, began with the final attempt to hold a softball game at a World Convention. It was abandoned with a 7-7 tie after four innings, and the players returned to the Shirley-Savoy Hotel for the afternoon program.

The schedule called for more resolutions, so Rothman proposed that Yngvi was *not* a louse. This was rejected as heretical, and Damon Knight's following motion that Rothman *was* a louse was rousing passed. Knight [he didn't give up spelling his name in lowercase letters until the 1950s] then proposed that fan clubs be encouraged to design personal banners to be hung at conventions attended by their members. The idea was generally approved.

The following item was serious enough to be declared off the record, but all the fanzine publishers present mentioned it in their trip reports anyway. *Comet Stories*, which had promised the \$25 prize, was in financial trouble, and editor Tremaine hadn't come to the Denvention, even though he was scheduled on the program. The committee wondered what to do about the contest. Heinlein enhanced his reputation by personally guaranteeing the \$25, and a committee of Lowndes, Wiggins, Knight, and Ackerman was appointed to select a winner.

The selection of the next year's site revealed that several cities had been actively planning for the honor. Joe Fortier gave an enthusiastic promotion for San Francisco, brandishing a personal welcome to fandom from the mayor. Rothman's pitch for Washington, D.C., was more of a defensive statement that, the cost of living there aside, its national importance made it the best site. Robert Madle simply entered Philadelphia's name. Walt Daugherty said that he was bidding for Los Angeles. His following speech was unnecessary; Daugherty had done such a popular job of extemporaneously chairing the Denvention that nobody could doubt that a Los Angeles World Convention would be superbly handled. It was Los Angeles by an overwhelming majority.



1941 Worldcon—First SF Awards (L-R Roy V. Hunt, Damon Knight, Julius Unger, Olon F. Wiggins, Forrest J. Ackerman, Walt Daugherty)

The banquet that night in Heinlein's honor was a pleasant climax to the convention. About 40 fans attended. The winner of the *Comet Stories* prize was announced; it was Allen Class, an unknown young Ohio fan who had hitchhiked to Denver, appeared without warning on Wiggin's doorstep a month early, and had to find two odd jobs to support himself until convention time.

The gathering then relaxed. Heinlein told jokes, and Daugherty gave an impersonation of Franklin D. Roosevelt. Several others stood up to give comedy speeches. Earlier that afternoon, the committee had received a telegram supposedly from Martian agents, stating that they had been secretly observing Earthmen for some time and congratulating the Denvention on its interplanetary outlook.

An Indiana fan by the name of Claude Degler now bewailed the fact that the attendees had dismissed the Martian telegram as a joke. He didn't claim to believe the telegram was actually from Mars. His point was that since fans claimed to be cosmic-minded and receptive to new ideas, that they should at least pause to consider whether there *might* be any truth in it, rather than dismissing it as a joke without paying any attention to it. The attendees laughed and went on to the next gag speech.

It was not until some months later that Degler's subsequent actions showed that he had been entirely serious, and that the notion that fans were more mentally stable than normal mortals was only a myth.

The banquet closed with Franklin Brady presenting Heinlein with seven books which fans had passed the hat to buy him as a birthday present. (Leslyn Heinlein selected the titles.) Brady took them back temporarily so that everyone could autograph the endpapers. All present sang "Auld Lang Syne," and the Denvention ended.

The Denvention had been another popular success, but some fanzines were mildly alarmed over the trend it showed. The attendance at the World Science Fiction Convention had steadily shrunk in both fans and professionals; only four authors, including Heinlein, had been at the Denvention. Some thought the convention was taking an unfortunate juvenile turn, with all its gag motions, a fake hypnotism "victim" that had alarmed part of the hotel's staff, fans locking others in their rooms, and a lie-in in the lobby to protest the early closing of the bar. But it was generally assumed that 1942's convention would reverse that trend,

since Los Angeles was a large city and Daugherty could be trusted to run a solid convention.

The Pacificon (Ackerman's title) started out well enough. Rather than asking fans to join the sponsoring club, the Los Angeles Science Fantasy Society (LASFS), Daugherty created the Pacificon Society, a separate group whose sole goal was the convention. Bi-weekly Pacificon meetings were held to schedule the program.

These plans came to an abrupt halt on December 7, 1941, when Pearl Harbor was bombed and blackouts were immediately instituted in Los Angeles in expectation of Japanese bombardment. Los Angeles was suddenly not a spot for a fannish convention.

On January 11, 1942, the committee sent out a letter asking fandom whether it should try to hold the Worldcon as scheduled, turn it over to an inland city, or postpone it for the duration of the war. But the war itself made the vote unnecessary. It quickly became obvious that since most fans were young men of draft age, there would be few left by summer to attend a science fiction convention. In any case, wartime restrictions against unnecessary travel would make it impossible for most out-of-town fans to reach any site.

The Pacificon was regretfully postponed for the duration and would not happen until 1946, five years after the Denvention.



DEL REY PROUDLY SALUTES

HUGO AWARD FINALIST
for BEST NOVEL

**NAOMI
NOVIK**

**PIERCE
BROWN**

JOHN W. CAMPBELL
AWARD FINALIST

2016 MIDAMERICON II

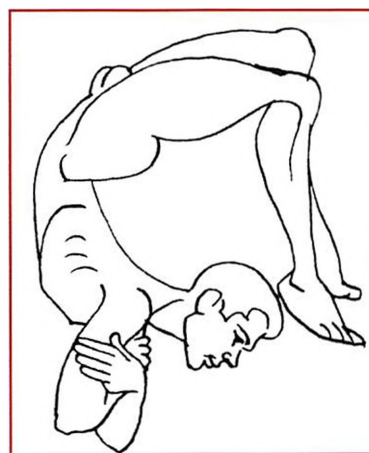


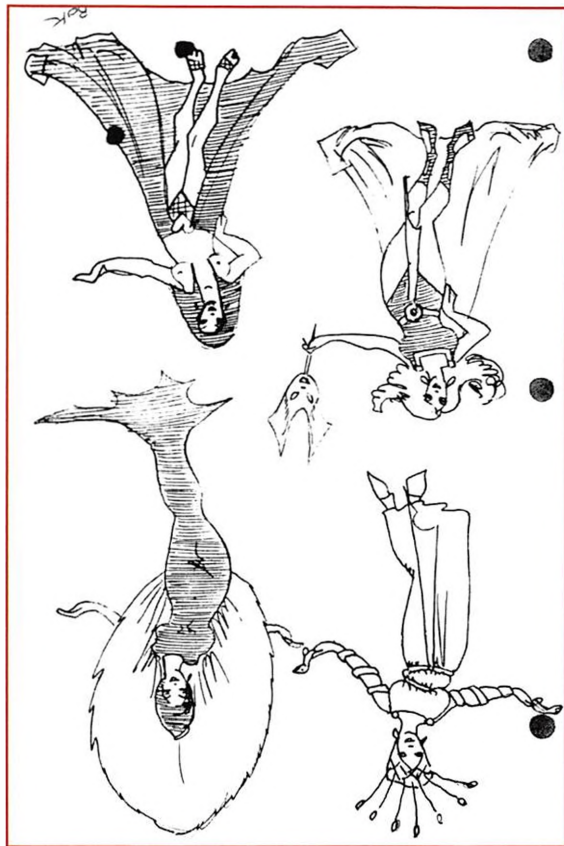
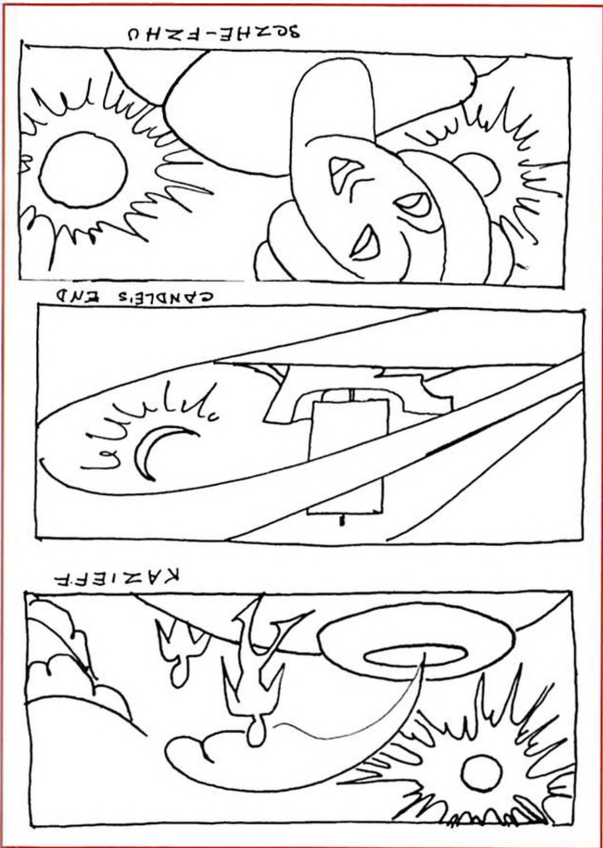
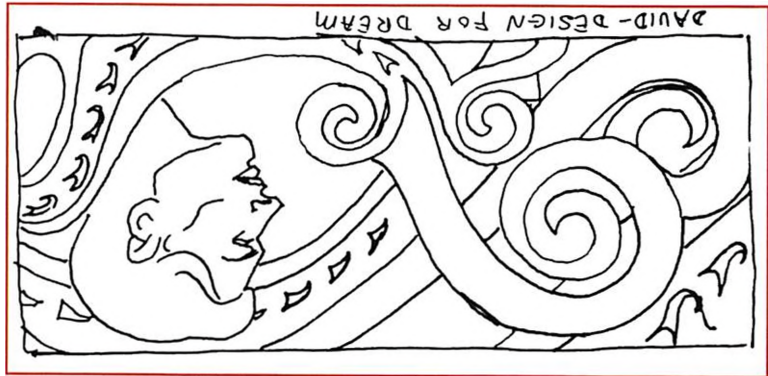
DEL REY

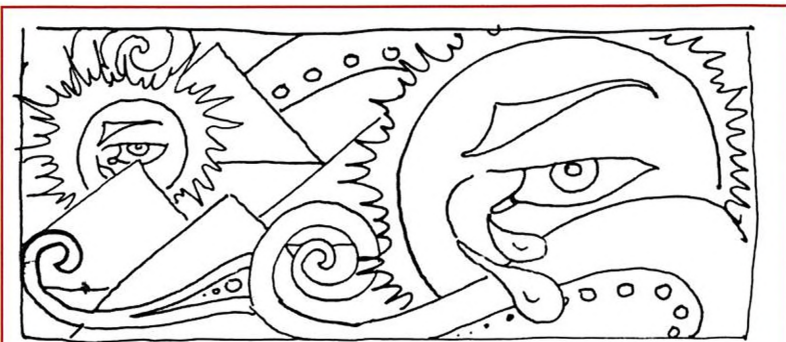
From the Sketchbook of Hannes Bok

Kansas City, Missouri native Hannes Bok was an immensely talented and incredibly prolific artist in the early decades of sf. He painted nearly 150 covers for various sf, fantasy, and detective fiction magazines, as well as hundreds of black and white interior illustrations. Bok's art graced the pages of calendars and early fanzines, as well as dust jackets from specialty book publishers like Arkham House, Llewellyn, Shasta Publishers, and Fantasy Press. Bok shared one of the inaugural 1953 Hugo Awards (best Cover Artist), and is a finalist for the 1941 Retro Hugo as Best Professional Artist.

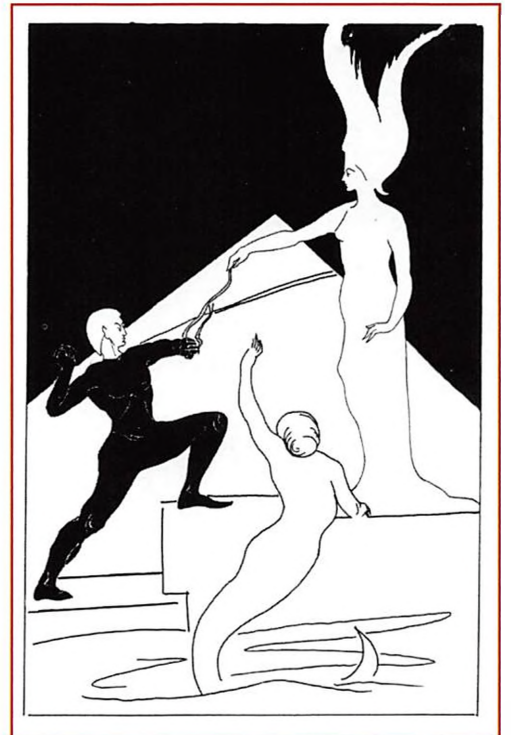
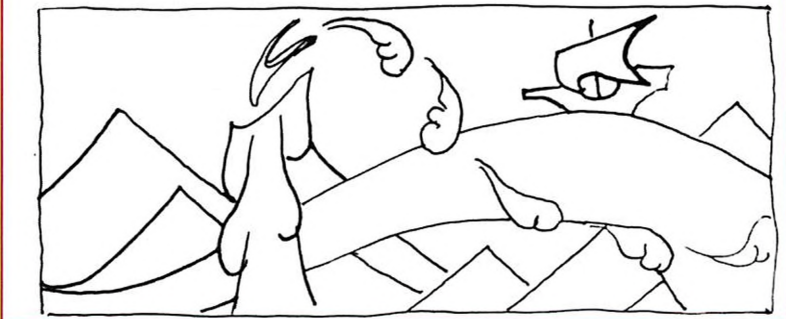
The works presented here are previously unpublished pieces from his sketchbooks, graciously provided to MidAmeriCon II by Ken Keller.







LOST DREAM





A BID TO BRING THE WORLD SCIENCE FICTION CONVENTION TO DUBLIN FOR THE FIRST TIME

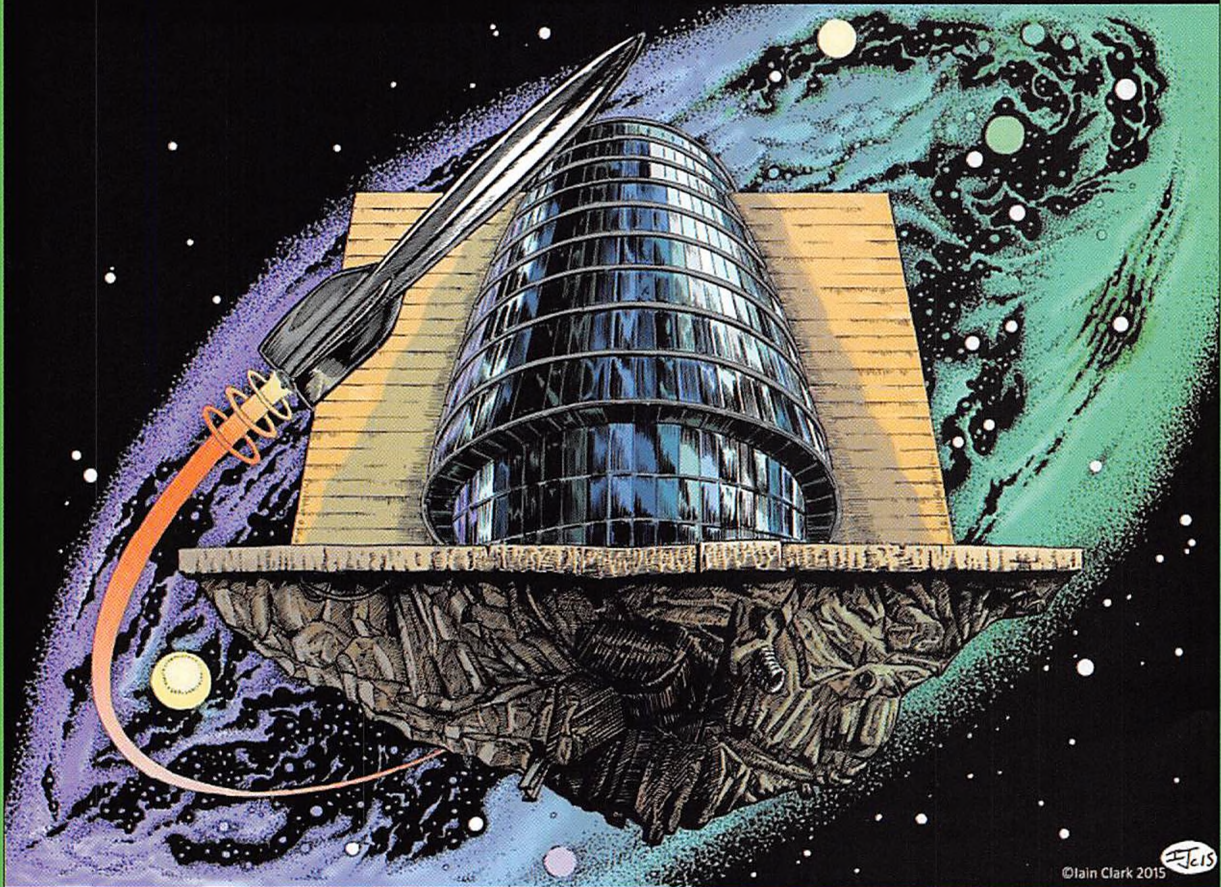
AUGUST 15TH – AUGUST 19TH 2019

www.dublin2019.com
info@dublin2019.com
twitter.com/Dublin2019
facebook.com/dublin2019

A Worldcon for All of Us

Ireland has a rich tradition of storytelling. It is a land famous for its ancient myths and legends, great playwrights, award-winning novelists, innovative comics artists, and groundbreaking illustrators. Our well-established science fiction and fantasy community and all of the Dublin 2019 team would consider it an honour to celebrate Ireland's rich cultural heritage, contemporary creators and fandoms everywhere.

We love our venue, the Convention Centre Dublin, and we believe its sleek lines and futuristic design will take your breath away before you watch it catapulted out of the Milky Way!



©Jain Clark 2015



Forrest J Ackerman: Science Fiction Fan No. 1

An Appreciation by John L. Coker III



In the history of modern science fiction, no person more than Forrest J Ackerman so fully embraced its purpose and gave so much of himself to its fans.

From the earliest times, Ackerman was widely regarded as an idealist, someone who embraced an optimistic vision of the future. Forry had an unparalleled enthusiasm for everything related to science fiction, and became completely immersed in every aspect of the field. Over the course of a lifetime, he assembled a huge collection of artifacts that he made available to everyone. Ackerman will best be remembered for his legendary generosity, and for providing leadership and service to others.

Forry was introduced to motion pictures at a young age and he became fascinated with their promise of the future. In 1922, when he was just five and a half years old, his grandparents took him to see his first “imagi-movie” (*One Glorious Day*). Four years later, he saw *Metropolis*, the film that was to become his favorite (during his lifetime he watched it over one hundred times). As a youth, Forry regularly went to the movies. He became passionate about the cinema, and eventually developed the ambition to appear in films and view every fantastic movie ever made.

In October 1926, Ackerman discovered science fiction in the pages of *Amazing Stories* and he was instantly hooked. Forry started buying the latest monthly issues, reading each one many times to satisfy his hunger. He began accumulating older copies of *Amazing Stories* and any other magazines that occasionally had this type of material, and added these to his growing collection. Forry saw where readers were sending letters to editor Hugo Gernsback, who would publish some of them in the magazine. Their names and addresses were included to encourage the fans to make contact with each other. With unbridled enthusiasm, Forry began writing to Gernsback and anyone else who shared his ever-increasing interest in science fiction. In 1929, Ackerman published his very first letter in the first issue of *Science Wonder Quarterly*.

With regular mailings, Ackerman began developing long-distance relationships. In 1928 he was president of the Boy's Scientifiction Club, and in 1931 Forry was vice-president of the Junior Scientific Association. Through his written communications, he established a well-known reputation, sharing news with fans, editors, artists and authors, as well as actors, directors and heads of studios. By 1933 he was maintaining an active correspondence with more than one hundred fellow enthusiasts, and many people had come to regard him as “the” science fiction fan. During his lifetime, it is estimated that Ackerman corresponded with tens of thousands of people. Over the course of nine decades, he produced millions of words with his letters, magazines, books, panel discussions and interviews, and supported countless people by providing forums for their expression.

In 1930, with the release of *Just Imagine*—the prophetic film taking place 50 years in the future involving a rocket trip to Mars—Forry was the first fan to start collecting stills from the motion pictures, and press books and lobby cards and posters. In 1932, Carl Laemmle—the president of Universal Studios—had a regular feature in a monthly movie magazine talking about its films and forthcoming movies. He invited anybody who had seen a Universal picture to write a note and tell him how he liked it. Eventually, Mr. Laemmle exchanged more than sixty letters with Forry, and he finally wrote an official instruction to the studios to “give that kid anything he wants.”



In 1931, several fans (including

4E's Incoming Mail (Photo by Walter J. Daugherty)

Mort Weisinger and Julius Schwartz) decided to publish the first science fiction fan magazine, *The Time Traveller*. Forry was an associate editor, the “Hollywood connection,” and he wrote the very first article on the front page, listing all 34 of the “scientifilms” that had been made up to that time. This pioneering fan magazine appeared in January 1932 and ran for nine issues. It was a source of news for fans that were starving for science fiction. It helped promote interest in the professionals who were writing and illustrating, and they in turn granted interviews and contributed stories or artwork. Fans around the country had a reliable source of information about the field and a sense of being connected.

It also directly inspired others, including two young fans in Cleveland—Jerome Siegel and Joseph Shuster—to start their own fan magazines. In 1933, by the time he was just 17 years old, Ackerman was already so well known in the field that he had a cameo appearance as the hero in the lead story in the third issue of Siegel and Shuster’s fan magazine *Science Fiction*, battling a villain named Superman.

Throughout his life, Forry kindly contributed articles for innumerable fan magazines around the world and provided money and material assistance to help start many fledgling fan publications. In 1934, Wilson Tucker wrote a report about an imaginary convention that took place in a spaceship circling the solar system. As a well-known fan of the day, Forry Ackerman was named in the story. Tucker hoped this would be his first professional sale, and he sent it to Charles D. Hornig, the editor of *Wonder Stories*. Once there, it was converted from a story into a letter and published in the back of the magazine, so Tucker never received payment for it.

Forry’s need for science fiction was like a man dying of thirst. He had an irrepressible passion for its promise of a brighter future for the human race. He wanted the whole world to know about it, and his greatest desire was to glimpse the future. In 1935, Ackerman first heard about Esperanto. He quickly learned the language of the future and then began offering classes in his home. In July 1939, dressed in his costume as a time traveler, the normally shy “4SJ” Ackerman visited the New York World’s Fair, where he addressed the crowd in this language. Fifty years later, he attended the celebration of the hundredth anniversary of the creation of Esperanto in Warsaw, Poland.

After years of planning by several different groups, the first World Science Fiction Convention was held in New York City during July 2-4, 1939, in conjunction with the World’s Fair. It was the biggest event in the brief history of modern science fiction fandom, and for many fans it represented a watershed moment in their lives. For a small donation, the convention committee offered supporters a chance to have their names printed in the souvenir journal as “scientifictionists.” Forry paid to have 15 different names listed, including those of a number of family members and several pseudonyms. The convention provided an opportunity for the East Coast-based fans and professionals to finally get to meet Science Fiction Fan No. 1, who had traveled all the way from California by train to New York City.

Among those fans was a young Frederik Pohl, a New York-based aspiring author, editor, and Futurian. Later, Fred described to me his encounter with Ackerman:

“In 1939, I was in a Manhattan automat busily eating my lunch with a group of fannish friends when, without warning, a creature in a homemade Buck Rogers suit appeared in the restaurant, waving a rocket pistol at the busboys, and demanding bean sprouts and tofu to go in his cheese sandwich. It was, of course, Forry Ackerman. The altercation that ensued would probably have come to nothing if it had not been for the fact that a party of General Motors executives were lunching in the same restaurant. When they saw Forry’s futuristic costume, they mistakenly supposed he was a robot escaped from their World of the Future exhibit at the nearby 1939 World’s Fair. They immediately called the police, demanding that their property be returned. The matter might have been quickly



L-R Schwartz, Moskowitz, Ackerman, Kyle, Ruppert, 1995. (Photo by John L. Coker III)

resolved except for Forry's insistence in talking to the New York police in Esperanto, the language of the future. They took him away on the charge of being an illegal alien, but after several of the New York fans came to his rescue, he was released with a warning when it was established that he was only from California."

Ackerman embraced a personal point of view about a world of the future where all people were connected. In the 1930s, he had labels made for applying to envelopes for his correspondence, which stated "Wings Over the World with Esperanto." Decades later, after Apollo 11 made its famous moon landing, he again asked the question from the science fiction classic film *Things to Come*: "With the moon in our pocket and stars in our eyes, there is only one answer to Oswald Cabal's question: "All the Universe or nothing?" It's "All the Universe!"

Forry was committed to popularizing science fiction as a worthwhile endeavor. Through decades of effort he promoted these ideals to the mundane world and it was with him that many people outside of the genre first came to relate science fiction. He wanted science fiction to be recognized as being "legitimate." Forry was so closely identified as being its number one fan that many aspiring science fiction organizations sought further legitimacy just by having an association with Ackerman.

In 1934, Forry was one of the founding members of the Los Angeles Chapter of the Science Fiction League, and in the ensuing years he attended over 1,500 of their meetings. Gernsback named him Honorary Member No. 1 of the Science Fiction League and appointed him to their board of directors. In 1947, Ackerman established the Science Fiction Literary Agency, which came to represent over 200 professionals. Two years later at the Worldcon in Cincinnati, Forry was a member of the distinguished panel that first discussed science fiction on a "live" television broadcast. In 1959, when First Fandom was organized, Ackerman was the natural choice to hold in trust a bottle of liquor that the last surviving member would use to toast his departed colleagues. In 1965, Forry was a charter member of the Science Fiction Writers of America. In 2004, Ackerman became a board member of the Science Fiction Museum and Hall of Fame.

Forry was one of the first fans to expand the scope of science fiction outside of the United States. In 1951, Ackerman was the guest of honor at Festiventio, the First International Science Fiction Convention. Two years later, he was the first



Forry, Wendayne and Tetsu Yano, 1953 Worldcon (Photograph by Charles Harris)

person to bring over an international fan (Tetsu Yano, the godfather of science fiction in Japan) to America. In 1957, Forry was Guest of Honor at the First Pan-Germanic Science Fiction Convention. That same year, Ackerman was among the first to sign up for a round-trip flight

to London to attend the Worldcon. David A. Kyle (who was newly married to Ruth Landis) had made arrangements for the airplane ride as part of his honeymoon. The fans flew on KLM Airlines, which Forry promptly nicknamed the "Kyle-Landis Marriage."

Forry was seen as a natural leader, especially for the younger fans. At the first World Science Fiction Convention, Ackerman introduced some of the out-of-town visitors to the editors of several famous magazines. They met Farnsworth Wright in his editorial office at *Weird Tales* as well as A. Merritt during their visit to the offices of *The American Weekly*. The following year, Forry cheerfully led a group of two dozen costumed fans to the newspaper office in Chicago to get their photograph taken so that it could appear in the next day's edition. During his service with the U.S. Army, there were nearly two thousand wartime newspapers, and the one that Sgt. Ack-Ack co-edited was voted second most popular. He even issued a fanzine printed on a dog tag. As a member of the Fourth Worldcon committee, Ackerman tried to arrange for the first all-female guest line-up. In 1975, Forry went to the first World Fantasy Convention in Providence, Rhode Island, where he escorted a group of devotees to a late-night memorial at H.P. Lovecraft's gravesite.

In the mid-1930s, the editor of *Wonder Stories* offered their readers a test consisting of 100 difficult questions, and if they were able to do well enough on it, fans who answered could become an ace (earning a bachelor's degree in science fiction). Naturally, Forry made a perfect score. At the 1941 Worldcon, the first formal awards were presented and Forry received a medal acknowledging him as "Science Fiction Fan Number One." In 1949 he was referred to as "Mr. Science Fiction" in a newspaper article written by Willy Ley.

In 1953, Ackerman received the first Hugo Award due to votes by the fans naming him "Science Fiction's Number One Fan Personality." In 1964 he was Fan Guest of Honor at the Worldcon. Over the ensuing years Forry was presented with many lifetime achievement awards and inducted into numerous halls of fame. Hugo Gernsback was often fond of saying "Forrest J Ackerman is the Son of Science Fiction." Forry's best friend—Walter J. Daugherty—offered the following summation: "Forrest J Ackerman is Science Fiction Fan No. 1 and always has been. They won't possibly be able to forget him."

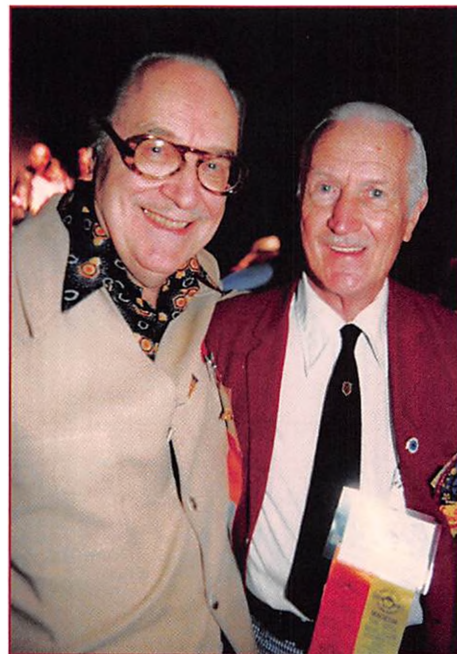
Forrest J Ackerman graciously opened his home each week for more than 50 years to strangers from all over the world so that they could enjoy looking at his unique collection of science fiction and movie memorabilia. Starting in 1951, more than 50,000 fans enjoyed Forry's personally guided tours through several Ackermansions. In 1959, in the spirit of recognizing generosity, Forry and Walter J. Daugherty created the Big Heart Award, which is presented each year at the Worldcon to honor people who have unselfishly given their time and energy to science fiction fandom. For years, Uncle Forry hosted his birthday party at home, but eventually had to rent a banquet hall so that he could accommodate the hundreds of friends that wanted to help celebrate the popular annual event.

In the mid-1990s David A. Kyle and I were guests at a writer's conference at Stonybrook University (Long Island, New York) and we learned that Forry was appearing in New Jersey that same weekend for a horror convention. Ackerman suggested that we meet in New York City at a small theater to attend the last performance of *Brother Theodore*. Afterwards, Forry invited two-dozen people that were in attendance at the performance to go to a nearby Chinese restaurant, where he paid for everyone's meal. Forry told me that during his trip to China, he signed more than 6,000 autographs for his fans.

In 1993, I attended a convention that commemorated the 35th anniversary of *Famous Monsters of Filmland*. Forry brought together many of the legends for that special time: Ray Bradbury and Ray Harryhausen; directors Roger Corman, John Landis, and Joe Dante; make-up master Rick Baker; many authors, including Robert Bloch, Curt Siodmak, and Richard Matheson; Julius Schwartz; artist Frank Kelly Freas; stars from TV and film; and children of horror legends (Sara Karloff, Bela Lugosi, Jr., Dwight Frye, Jr. and Ron Chaney). When I arrived, Forry asked me to join a group of

two dozen people who were eating all of their meals together. These were some of Forry's friends, ordinary fans who had been invited from all over the world. He had provided all of the necessary arrangements to have each of them come to the convention: airfare, hotel, food, three-day membership, and spending money, all on the one condition that they tell no one of his generosity. For me, the best part of that weekend was not meeting celebrities or buying souvenirs. It was watching Forry as he interacted with thousands of fans and friends, helping to create an international enclave that honored the past and promoted the possible future.

In 2006, I published a biography of David A. Kyle, entitled *A Life of Science Fiction Ideas and Dreams*. In discussing Ackerman, Kyle stated:



Forry Ackerman and David A. Kyle—50th Worldcon (Photo by John L. Coker III)

"Forry was three years older than me and had been involved in the field since the late 1920s. He wrote in green ink, and had a green typewriter ribbon. So I got purple ink, the most important dye in hectograph. When Forry arrived from California at the first World Science Fiction Convention, I was particularly thrilled because this man was responsible

for me being in active fandom. I saw my mentor, really, a fellow that said that there was a world out there, people all over the country, not just in the magazines. Years later, in 1970, I was traveling with a group of European science fiction fans, and we were in a local bar. I looked up at the television set and was startled to see Forry appearing on the screen in a movie. Many people think of Forry as a wonderful man who aged so well from a teenager right up unto his nineties. There is no doubt that Forrest J Ackerman will always be remembered in science fiction fannish history."

Several members of First Fandom have jokingly told me that in the mid-1930s there were really only a hundred or so active SF fans, and Forry Ackerman was five of them.

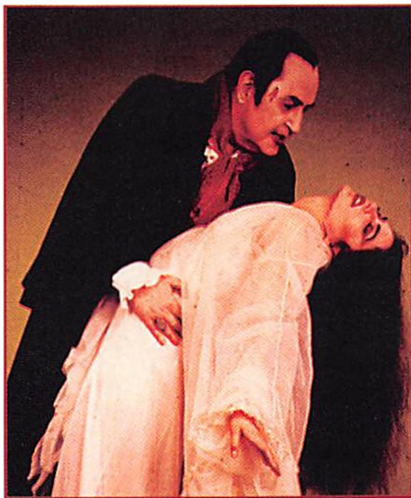
In an article for *Tales of the Time Travelers* (2009), Robert Silverberg wrote:

“Forry was a mythical figure out of fandom’s early days when I first came into the science-fiction world. There never has been a time in the memory of anyone now alive when Forrest J Ackerman was not a vital part of the scene. We will all have to start getting used to his absence now.”

Ackerman will be remembered for the many genre-related terms that he coined, his humor and bad puns, the thousands of letters and articles he contributed to fan publications,

the many rare items from his personal collection that he gave to friends, the volume of material that he donated to numerous archives, as well as his many interviews on radio and television, and the cameo appearances he made in more than one hundred films. Because of his tireless enthusiasm and life-long commitment, Forrest J Ackerman was regarded around the world as the ambassador of science fiction. It can honestly be said that Forry was a real living legend.

Without the many unique, first-time and lasting contributions made by Forry Ackerman, it is quite reasonable to say that science fiction fandom (and science fiction in general) might never have flourished to reach their present states. I will say in Esperanto what many fans must have told Forry during his lifetime: “4E, mi amas vin.” “Forry, I love you.”



Dr Ackula and Brinke Stevens



L-R: E.E. Evans, Forrest J Ackerman, Walter J. Daugherty—Originators of the Big Heart Award

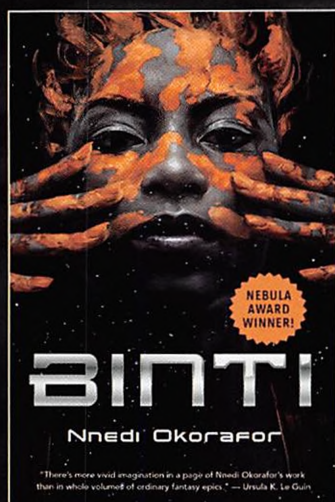


Proclamation from the City of Los Angeles

CONGRATULATIONS

Hugo Award finalists for...

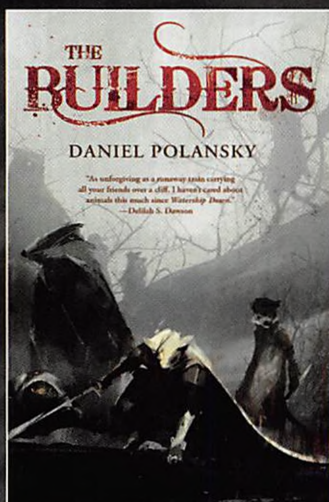
BEST NOVELLA



Paperback and eBook

"There's more vivid imagination in a page of Nnedi Okorafor's work than in whole volumes of ordinary fantasy epics."

—Ursula K. Le Guin



Paperback and eBook

"A living, breathing world of vivid, winsome characters hellbent on their blaze of glory.... I haven't cared about animals this much since *Watership Down*."

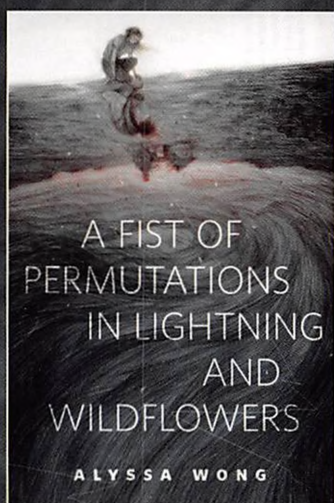
—Delilah S. Dawson

BEST EDITOR—LONG FORM





Photo credit: Ellen Wright

LIZ GORINSKY



JOHN W. CAMPBELL
AWARD NOMINEE FOR
BEST NEW WRITER

ALYSSA WONG

  TOR-FORGE.COM

FOLLOW TOR BOOKS on Twitter and Facebook GET FREE EXCERPTS when you sign up for the free Tor/Forge monthly newsletter GET UPDATES about your favorite Tor authors when you sign up for Author Updates

TOR·COM  PUBLISHING 

The Science Fiction Achievement Award Winners 1939-2015

Retro Hugo Awards, 1939

Presented in 2014 at LonCon 3 (London, U.K.)

August 14-18, 2014

Best Novel: *The Sword in the Stone* by T. H. White (Collins)

Best Novella: "Who Goes There?" by Don A Stuart [John W. Campbell] (*Astounding Science-Fiction*, August 1938)

Best Novelette: "Rule 18" by Clifford D. Simak (*Astounding Science-Fiction*, July 1938)

Best Short Story: "How We Went to Mars" by Arthur C. Clarke (*Amateur Science Stories*, March 1938)

Best Dramatic

Presentation (Short Form): *The War of the Worlds* by H. G. Wells.

Written by Howard Koch & Anne Froelick,

directed by Orson Welles (*The Mercury Theater on the Air*, CBS)

Best Editor—Short Form:

John W. Campbell

Best Professional Artist:

Virgil Finlay

Best Fanzine: *Imagination!*

edited by Forrest J

Ackerman, Morojo, and T. Bruce Yerke

Best Fan Writer: Ray Bradbury

Retro Hugo Awards, 1946

Presented in 1996 at L.A.con III (Anaheim, CA)

August 29–September 2, 1996

Best Novel: *The Mule* by Isaac Asimov [*Astounding* Nov-Dec 1945]

Best Novella: *Animal Farm* by George Orwell [Secker & Warburg, 1946]

Best Novelette: "First Contact" by Murray Leinster [*Astounding* May 1945]

Best Short Story: "Uncommon Sense" by Hal Clement [*Astounding* Sep 1945]

Best Dramatic Presentation: *The Picture of Dorian Gray* (1945) [MGM] Written and directed by Albert Lewin; based on the novel by Oscar Wilde

Best Professional Editor: John W. Campbell, Jr.

Best Professional Artist: Virgil Finlay

Best Fanzine: *Voice of the Imagi-Nation* ed. by Forrest J Ackerman

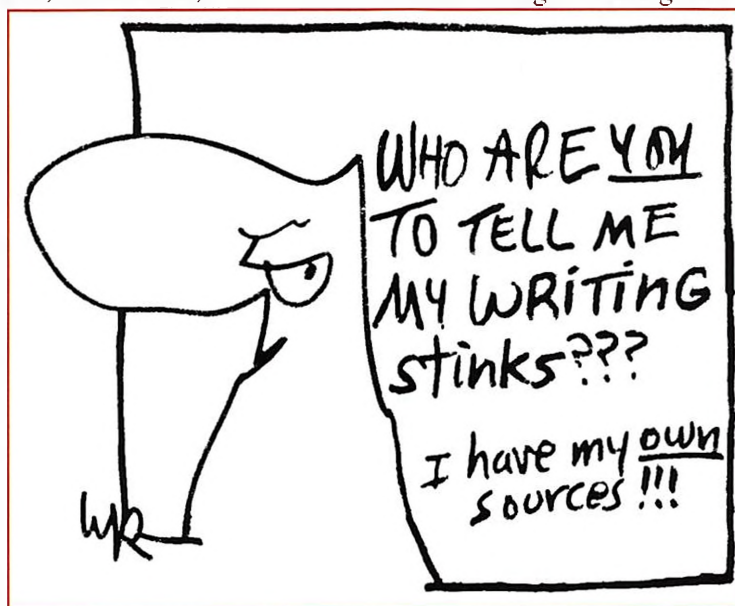
Best Fan Writer: Forrest J Ackerman

Best Fan Artist: William Rotsler

Special Awards: Forrest J Ackerman—for spearheading the first Los Angeles Worldcon in 1946

Walter J. Daugherty—for spearheading the first Los Angeles Worldcon in 1946

A. E. van Vogt—for being the GOH at the first Los Angeles Worldcon in 1946



Retro Hugo Awards, 1951

Presented in 2001

at The Millennium Philcon (Philadelphia, Pennsylvania)

August 30 –

September 3, 2001

Best Novel: *Farmer in the Sky* by Robert A. Heinlein [*Boy's Life* Aug, Sep, Oct, Nov 1950; Scribner's, 1950]

Best Novella: "The Man Who Sold the Moon" by Robert A. Heinlein [*The Man*

Who Sold the Moon, 1950]

Best Novelette: "The Little Black Bag" by C. M. Kornbluth [*Astounding* Jul 1950]

Best Short Story: "To Serve Man" by Damon Knight [*Galaxy* Nov 1950]

Best Dramatic Presentation: *Destination Moon* (1950) [George Pal Productions] Screenplay by Alford Van Ronkel and Robert A. Heinlein and James O'Hanlon; Directed by Irving Pichel; based on the novel *Rocketship Galileo* by Robert A. Heinlein

Best Professional Editor: John W. Campbell, Jr.

Best Professional Artist: Kelly Freas

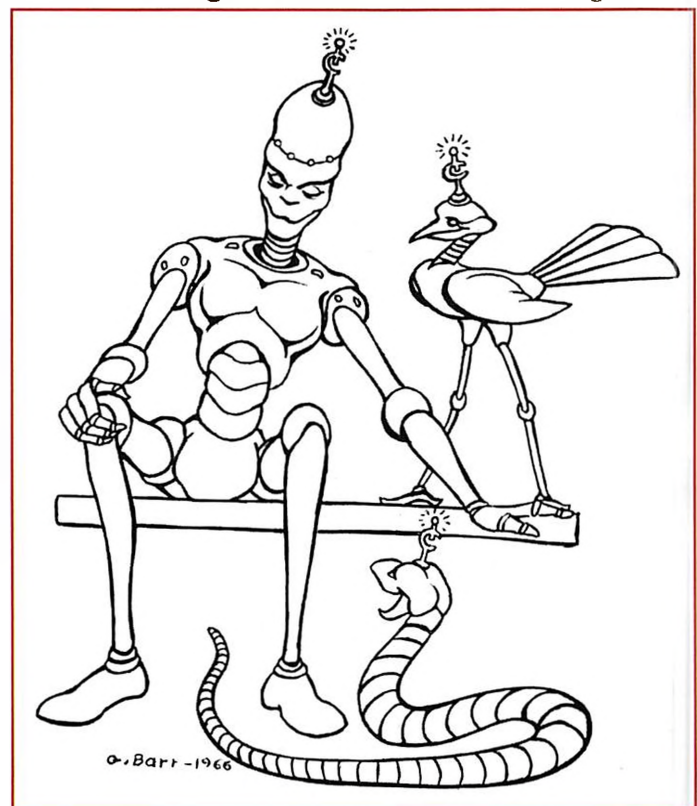
Best Fanzine: *Science Fiction Newsletter* ed. by Bob Tucker (aka: Wilson Tucker)

Best Fan Writer: Robert Silverberg

Best Fan Artist: Jack Gaughan

Hugo Awards, 1953**11th Worldcon (Philadelphia, Pennsylvania)****September 5–7, 1953****Best Novel:** *The Demolished Man* by Alfred Bester [*Galaxy* Jan, Feb, Mar 1952; Shasta, 1951]**Best Professional Magazine** (tie):*Astounding Science Fiction* ed. by John W. Campbell, Jr.*Galaxy* ed. by H. L. Gold**Best Cover Artist** (tie): Hannes Bok

Ed Emshwiller

Best Interior Illustrator: Virgil Finlay**Excellence in Fact Articles:** Willy Ley**Best New SF Author or Artist:** Philip José Farmer**#1 Fan Personality:** Forrest J Ackerman**Retro Hugo Awards, 1954****Presented in 2004 at Noreascon 4****(Boston, Massachusetts)****September 2–6, 2004****Best Novel:** *Fahrenheit 451* (alt: *The Fireman*) by Ray Bradbury [Ballantine, 1953]**Best Novella:** “A Case of Conscience” by James Blish [*If* Sep 1953]**Best Novelette:** “Earthman, Come Home” by James Blish [*Astounding* Nov 1953]**Best Short Story:** “The Nine Billion Names of God” by Arthur C. Clarke [*Star Science Fiction Stories #1* ed. by Frederik Pohl (Ballantine), 1953]**Best Related Book:** *Conquest of the Moon* by Wernher von Braun, Fred L. Whipple, and Willy Ley [Viking Press, 1953]**Best Dramatic Presentation (Short Form):** *The War of the Worlds* (1953) [Paramount] Screenplay by Barré Lyndon; Directed by Byron Haskin; based on the novel by H. G. Wells**Best Professional Editor:** John W. Campbell, Jr.**Best Professional Artist:** Chesley Bonestell**Best Fanzine:** *Slant* ed. by Walter Willis and art editor James White**Best Fan Writer:** Bob Tucker (aka: Wilson Tucker)**Hugo Awards, 1955****Clevention (Cleveland, Ohio)****September 2–5, 1955****Best Novel:** *They'd Rather Be Right* by Mark Clifton and Frank Riley [*Astounding* Aug, Sep, Oct, Nov 1954]**Best Novelette:** “The Darfsteller” by Walter M. Miller, Jr. [*Astounding* Jan 1955]**Best Short Story:** “Allamagoosa” by Eric Frank Russell[*Astounding* May 1955; *Sci Fiction*, scifi.com 2004-09-15]**Best Professional Magazine:** *Astounding Science Fiction* ed. by John W. Campbell, Jr.**Best Professional Artist:** Frank Kelly Freas**Best Fanzine:** *Fantasy Times* ed. by James V. Taurasi, Sr. and Ray Van Houten**Special Awards:** Sam Moskowitz—as “Mystery Guest” and for his work on past conventions**Hugo Awards, 1956****NyCon II (New York, New York)****August 31–September 3, 1956****Best Novel:** *Double Star* by Robert A. Heinlein [*Astounding* Feb, Mar, Apr 1956]**Best Novelette:** “Exploration Team” (alt: “Combat Team”) by Murray Leinster [*Astounding* Mar 1956]**Best Short Story:** “The Star” by Arthur C. Clarke [*Infinity* Nov 1955]**Best Professional Magazine:** *Astounding Science Fiction* ed. by John W. Campbell, Jr.**Best Professional Artist:** Frank Kelly Freas**Best Fanzine:** *Inside and Science Fiction Advertiser* ed. by Ron Smith**Best Feature Writer:** Willy Ley**Best Book Reviewer:** Damon Knight**Most Promising New Author:** Robert Silverberg

Hugo Awards, 1957

Loncon I (London, England)

September 6–9, 1957

Hugos given only to Periodicals this year

Best British Professional Magazine: *New Worlds* ed. by John Carnell

Best Fanzine: *Science Fiction Times* ed. by James V. Taurasi, Sr., Ray Van Houten, and Frank R. Prieto, Jr.

Best American Professional Magazine: *Astounding Science Fiction* ed. by John W. Campbell, Jr.

Hugo Awards, 1958

Solacon (South Gate, California)

August 29–September 1, 1958

Best Novel or Novelette: *The Big Time* by Fritz Leiber [Galaxy Mar, Apr 1958]

Best Short Story: “Or All the Seas with Oysters” by Avram Davidson [Galaxy May 1958]

Outstanding Movie: *The Incredible Shrinking Man* (1957) [Universal] Screenplay by Richard Matheson; Directed by Jack Arnold; based on his novel

Best Professional Magazine: *The Magazine of Fantasy & Science Fiction* ed. by Anthony Boucher

Outstanding Artist: Frank Kelly Freas

Outstanding Actifan: Walt Willis

Hugo Awards, 1959

Detention (Detroit, Michigan)

September 4–7, 1959

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

Best Novelette: “The Big Front Yard” by Clifford D. Simak [Astounding Oct 1958]

Best Short Story: “That Hell-Bound Train” by Robert Bloch [F&SF Sep 1958]

Best SF or Fantasy Movie: No Award

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

Best Professional Artist: Frank Kelly Freas

Best Fanzine: *Fanac* ed. by Terry Carr and Ron Elik

Hugo Awards, 1960

Pittcon (Pittsburgh, Pennsylvania)

September 3–5, 1960

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

Best Short Fiction: “Flowers for Algernon” by Daniel Keyes [F&SF Apr 1959]

Best Dramatic Presentation: *The Twilight Zone* (TV series) [CBS] by Rod Serling

Best Professional Magazine: *The Magazine of Fantasy & Science Fiction* ed. by Robert P. Mills

Best Professional Artist: Ed Emshwiller

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

Special Awards: Hugo Gernsback—as The Father of Magazine Science Fiction

Hugo Awards, 1961

Seacon (Seattle, Washington)

September 2–4, 1961

Best Novel: *A Canticle for Leibowitz* by Walter M. Miller, Jr. [J. B. Lippincott, 1959]

Best Short Fiction: “The Longest Voyage” by Poul Anderson [Analog Dec 1960]

Best Dramatic Presentation: *The Twilight Zone* (TV series) [CBS] by Rod Serling

Best Professional Magazine: *Astounding/Analog* ed. by John W. Campbell, Jr.

Best Professional Artist: Ed Emshwiller

Best Fanzine: *Who Killed Science Fiction?* (one-shot) ed. by Earl Kemp

Hugo Awards, 1962

Chicon III (Chicago, Illinois)

August 31–September 3, 1962

Best Novel: *Stranger in a Strange Land* by Robert A. Heinlein [Putnam, 1961]

Best Short Fiction: the “Hothouse” series (alt: *The Long Afternoon of Earth*) by Brian W. Aldiss [F&SF Feb, Apr, Jul, Sep, Dec 1961]

Best Dramatic Presentation: *The Twilight Zone* (TV series) [CBS] by Rod Serling

Best Professional Magazine: *Analog Science Fiction and Fact* ed. by John W. Campbell, Jr.

Best Professional Artist: Ed Emshwiller

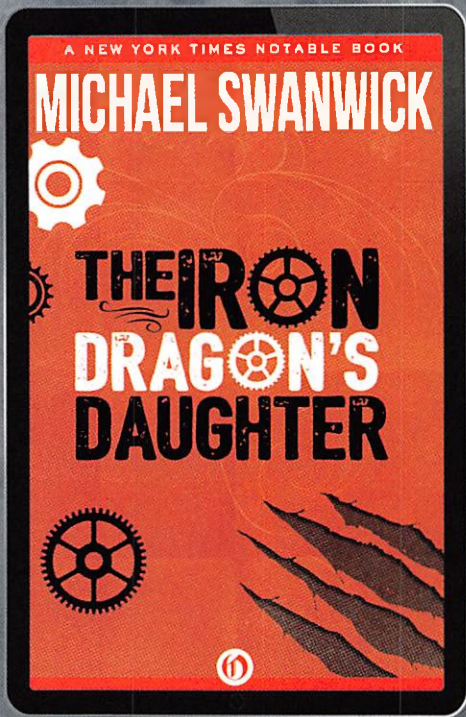
Best Fanzine: *Warhoon* ed. by Richard Bergeron

Special Awards: Cele Goldsmith—for editing *Amazing and Fantastic*

Fritz Leiber and Hoffman Electronic Corporation—for the use of SF in advertisements

Donald H. Tuck—*The Handbook of Science Fiction and Fantasy*





OPEN ROAD INTEGRATED MEDIA CONGRATULATES
MICHAEL SWANWICK

MidAmeriCon II Guest of Honor

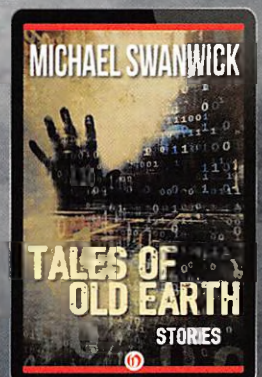
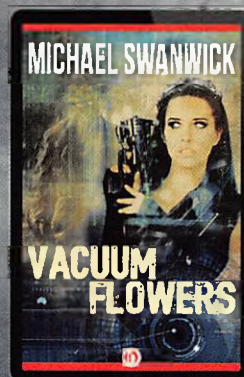
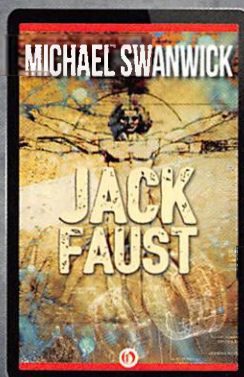
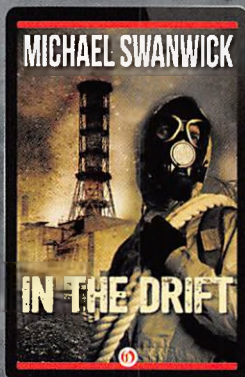
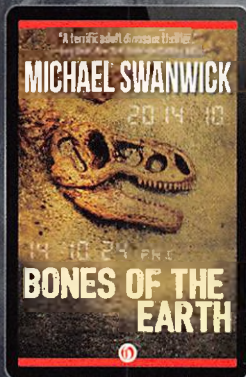


Download a free copy of *The Iron Dragon's Daughter* at the link below.*

Link: bit.ly/swanwickworldcon

Password: JackFaust

ALSO AVAILABLE NOW IN EBOOK FROM OPEN ROAD MEDIA



Attend Michael's events at WorldCon for a chance to win
a free Kindle pre-loaded with his Open Road Media ebooks!

*Limited to first 500 readers who sign up for
Open Road Media's Early Bird Books newsletter;
link expires 9/19/16

OPEN ROAD
INTEGRATED MEDIA
OPENROADMEDIA.COM

Hugo Awards, 1963

Discon I (Washington, DC)

August 31–September 2, 1963

- Best Novel:** *The Man in the High Castle* by Philip K. Dick [Putnam, 1962]
- Best Short Fiction:** “The Dragon Masters” by Jack Vance [*Galaxy* Aug 1962]
- Best Dramatic Presentation:** No Award
- Best Professional Magazine:** *The Magazine of Fantasy & Science Fiction* ed. by Robert P. Mills and Avram Davidson
- Best Professional Artist:** Roy G. Krenkel
- Best Fanzine:** *Xero* ed. by Richard A. Lupoff and Pat Lupoff
- Special Awards:** Isaac Asimov—for “adding science to Science Fiction” by his *F&SF* science articles
- P. Schuyler Miller—“The Reference Library” (book reviews in *Analog*)

Hugo Awards, 1964

Pacificon II (Oakland, California)

September 4–7, 1964

- Best Novel:** *Here Gather the Stars* (alt: *Way Station*) by Clifford D. Simak [*Galaxy* Jun, Aug 1963]
- Best Short Fiction:** “No Truce with Kings” by Poul Anderson [*F&SF* Jun 1963]
- Best Professional Magazine:** *Analog Science Fiction and Fact* ed. by John W. Campbell, Jr.
- Best Professional Artist:** Ed Emshwiller
- Best Fanzine:** *Amra* ed. by George H. Scithers
- Best SF Book Publisher:** Ace

Hugo Awards, 1965

Loncon II (London, England)

August 27–30, 1965

- Best Novel:** *The Wanderer* by Fritz Leiber [Ballantine, 1964]
- Best Short Fiction:** “Soldier, Ask Not” by Gordon R. Dickson [*Galaxy* Oct 1964]
- Best Dramatic Presentation:** *Dr. Strangelove* (1964) [Hawk Films/Columbia] Screenplay by Stanley Kubrick and Terry Southern and Peter George; Directed by Stanley Kubrick; based on the novel *Red Alert* by Peter George
- Best Professional Magazine:** *Analog Science Fiction and Fact* ed. by John W. Campbell, Jr.
- Best Professional Artist:** John Schoenherr
- Best Fanzine:** *Yandro* ed. by Robert Coulson and Juanita Coulson
- Best SF Book Publisher:** Ballantine

Hugo Awards, 1966

Tricon (Cleveland, Ohio)

September 1–5, 1966

- Best Novel** (tie): *Dune* by Frank Herbert [Chilton, 1965];
...*And Call Me Conrad* (alt: *This Immortal*) by Roger Zelazny [*F&SF* Oct, Nov 1965; Ace, 1965]
- Best Short Fiction:** “‘Repent, Harlequin!’ Said the Ticktockman” by Harlan Ellison [*Galaxy* Dec 1965]
- Best Professional Magazine:** *If* ed. by Frederik Pohl
- Best Professional Artist:** Frank Frazetta
- Best Fanzine:** *ERB-dom* ed. by Camille Cazedessus, Jr.
- Best All-Time Series:** *Foundation* series by Isaac Asimov

Hugo Awards, 1967

NyCon3 (New York, New York)

August 31–September 4, 1967

- Best Novel:** *The Moon is a Harsh Mistress* by Robert A. Heinlein [*If* Dec 1965, Jan, Feb, Mar, Apr 1966; Putnam, 1966]
- Best Novelette:** “The Last Castle” by Jack Vance [*Galaxy* Apr 1966]
- Best Short Story:** “Neutron Star” by Larry Niven [*If* Oct 1966]
- Best Dramatic Presentation:** *Star Trek*—“The Menagerie” (1966) [Desilu] Written by Gene Roddenberry; Directed by Marc Daniels
- Best Professional Magazine:** *If* ed. by Frederik Pohl
- Best Professional Artist:** Jack Gaughan
- Best Fanzine:** *Niekas* ed. by Edmund R. Meskys and Felice Rolfe
- Best Fan Writer:** Alexei Panshin
- Best Fan Artist:** Jack Gaughan
- Special Awards:** CBS Television—for *21st Century*

Hugo Awards, 1968

Baycon (Oakland, California)

August 29–September 2, 1968

- Best Novel:** *Lord of Light* by Roger Zelazny [Doubleday, 1967]
- Best Novella** (tie): “Riders of the Purple Wage” by Philip José Farmer [*Dangerous Visions*, 1967];
“Weyr Search” by Anne McCaffrey [*Analog* Oct 1967]
- Best Novelette:** “Gonna Roll the Bones” by Fritz Leiber [*Dangerous Visions*, 1967]
- Best Short Story:** “I Have No Mouth, and I Must Scream” by Harlan Ellison [*If* Mar 1967]
- Best Dramatic Presentation:** *Star Trek*—“The City on the Edge of Forever” (1967) [Desilu] Written by Harlan Ellison; Directed by Joseph Pevney

Best Professional Magazine: *If* ed. by Frederik Pohl
Best Professional Artist: Jack Gaughan
Best Fanzine: *Amra* ed. by George H. Scithers
Best Fan Writer: Ted White
Best Fan Artist: George Barr
Special Awards: Harlan Ellison—*Dangerous Visions*;
 Gene Roddenberry—*Star Trek*

Hugo Awards, 1969
St. Louiscon (St. Louis, Missouri)
August 28–September 1, 1969

Best Novel: *Stand on Zanzibar* by John Brunner [Doubleday, 1968]
Best Novella: “Nightwings” by Robert Silverberg [*Galaxy* Sep 1968]
Best Novelette: “The Sharing of Flesh” by Poul Anderson [*Galaxy* Dec 1968]
Best Short Story: “The Beast That Shouted Love at the Heart of the World” by Harlan Ellison [*Galaxy* Jun 1968]
Best Dramatic Presentation: *2001: A Space Odyssey* (1968) [Paramount] Screenplay by Arthur C. Clarke and Stanley Kubrick; Directed by Stanley Kubrick; based on the story “The Sentinel” by Arthur C. Clarke
Best Professional Magazine: *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman
Best Professional Artist: Jack Gaughan
Best Fanzine: *Science Fiction Review* ed. by Richard E. Geis
Best Fan Writer: Harry Warner, Jr.
Best Fan Artist: Vaughn Bodé
Special Awards: Neil Armstrong, Edwin E. Aldrin, and Michael Collins—for The Best Moon Landing Ever

Hugo Awards, 1970
Heicon '70 (Heidelberg, Germany)
August 20–24, 1970

Best Novel: *The Left Hand of Darkness* by Ursula K. Le Guin [Ace, 1969]
Best Novella: “Ship of Shadows” by Fritz Leiber [*F&SF* Jul 1969]
Best Short Story: “Time Considered as a Helix of Semi-Precious Stones” by Samuel R. Delany [*New Worlds* Dec 1968]
Best Dramatic Presentation: TV Coverage of Apollo XI
Best Professional Magazine: *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman
Best Professional Artist: Frank Kelly Freas
Best Fanzine: *Science Fiction Review* ed. by Richard E. Geis
Best Fan Writer: Wilson Tucker
Best Fan Artist: Tim Kirk

Hugo Awards, 1971
Noreascon I (Boston, Massachusetts)
September 2–6, 1971

Best Novel: *Ringworld* by Larry Niven [Ballantine, 1970]
Best Novella: “Ill Met in Lankhmar” by Fritz Leiber [*F&SF* Apr 1970]
Best Short Story: “Slow Sculpture” by Theodore Sturgeon [*Galaxy* Feb 1970]
Best Dramatic Presentation: No Award
Best Professional Magazine: *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman
Best Professional Artist: Leo Dillon and Diane Dillon
Best Fanzine: *Locus* ed. by Charles N. Brown and Dena Brown
Best Fan Writer: Richard E. Geis
Best Fan Artist: Alicia Austin

Hugo Awards, 1972
L.A.Con I (Los Angeles, California)
September 1–4, 1972

Best Novel: *To Your Scattered Bodies Go* by Philip José Farmer [Putnam, 1971]
Best Novella: “The Queen of Air and Darkness” by Poul Anderson [*F&SF* Apr 1971]
Best Short Story: “Inconstant Moon” by Larry Niven [*All the Myriad Ways*, 1971]
Best Dramatic Presentation: *A Clockwork Orange* (1971) [Hawk Films/Polaris/Warner Brothers] Screenplay by Stanley Kubrick; Directed by Stanley Kubrick; based on the novel by Anthony Burgess
Best Professional Magazine: *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman
Best Professional Artist: Frank Kelly Freas
Best Fanzine: *Locus* ed. by Charles N. Brown and Dena Brown
Best Fan Writer: Harry Warner, Jr.



Best Fan Artist: Tim Kirk

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

Hugo Awards, 1973

Torcon II (Toronto, Canada)

August 31–September 3, 1973

Best Novel: *The Gods Themselves* by Isaac Asimov [*Galaxy* Mar/Apr, May/June 1972; *If* Mar/Apr 1972]

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

Best Novelette: "Goat Song" by Poul Anderson [*F&SF* Feb 1972]

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

Best Dramatic Presentation: *Slaughterhouse-Five* (1972) [Universal] Screenplay by Stephen Geller; Directed by George Roy Hill; based on the novel by Kurt Vonnegut, Jr.

Best Professional Editor: Ben Bova

Best Professional Artist: Frank Kelly Freas

Best Fanzine: *Energumen* ed. by Michael Glicksohn and Susan Wood Glicksohn

Best Fan Writer: Terry Carr

Best Fan Artist: Tim Kirk

Special Awards: Pierre Versins—*Encyclopedia of Utopias*, *Extraordinary Voyages and Science Fiction*

Hugo Awards, 1974

Discon II (Washington, DC)

August 29–September 2, 1974

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

Best Novella: "The Girl Who Was Plugged In" by James Tiptree, Jr. [*New Dimensions* #3, 1973]

Best Novelette: "The Deathbird" by Harlan Ellison [*F&SF* Mar 1973]

Best Short Story: "The Ones Who Walk Away from Omelas" by Ursula K. Le Guin [*New Dimensions* #3, 1973]

Best Dramatic Presentation: *Sleeper* (1973) [Rollins-Joffe/MGM/UA] Written by Woody Allen and Marshall Brickman; Directed by Woody Allen

Best Professional Editor: Ben Bova

Best Professional Artist: Frank Kelly Freas

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

Best Fan Writer: Susan Wood

Best Fan Artist: Tim Kirk

Special Awards: Chesley Bonestell—for his beautiful and scientifically accurate illustrations

Hugo Awards, 1975

Aussiecon One (Melbourne, Australia)

August 14–17, 1975

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

Best Novella: "A Song for Lya" by George R. R. Martin [*Analog* Jun 1974]

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

Best Short Story: "The Hole Man" by Larry Niven [*Analog* Jan 1974]

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

Best Professional Editor: Ben Bova

Best Professional Artist: Frank Kelly Freas

Best Fanzine: *The Alien Critic* ed. by Richard E. Geis

Best Fan Writer: Richard E. Geis

Best Fan Artist: William Rotsler

Special Awards: Walt Lee—*Reference Guide to Fantastic Films*
Donald A. Wollheim—as "the fan who has done everything"

Hugo Awards, 1976

MidAmeriCon (Kansas City, Missouri)

September 2–6, 1976

Best Novel: *The Forever War* by Joe Haldeman [St. Martin's Press, 1974]

Best Novella: "Home Is the Hangman" by Roger Zelazny [*Analog* Nov 1975]

Best Novelette: "The Borderland of Sol" by Larry Niven [*Analog* Jan 1975]

Best Short Story: "Catch That Zeppelin!" by Fritz Leiber [*F&SF* Mar 1975]

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

Best Professional Editor: Ben Bova

Best Professional Artist: Frank Kelly Freas
Best Fanzine: *Locus* ed. by Charles N. Brown and Dena Brown
Best Fan Writer: Richard E. Geis
Best Fan Artist: Tim Kirk
Special Awards: James E. Gunn—*Alternate Worlds: The Illustrated History of Science Fiction*

Hugo Awards, 1977
SunCon (Miami Beach, Florida)
September 2–5, 1977

Best Novel: *Where Late the Sweet Birds Sang* by Kate Wilhelm [Harper & Row, 1976]
Best Novella (tie): “By Any Other Name” by Spider Robinson [*Analog* Nov 1976];
 “Houston, Houston, Do You Read?” by James Tiptree, Jr. [*Aurora: Beyond Equality* (Fawcett), 1976]
Best Novelette: “The Bicentennial Man” by Isaac Asimov [*Stellar 2* ed. by Judy-Lynn del Rey (Ballantine), 1976]
Best Short Story: “Tricentennial” by Joe Haldeman [*Analog* Jul 1976]
Best Dramatic Presentation: No Award
Best Professional Editor: Ben Bova
Best Professional Artist: Rick Sternbach
Best Fanzine: *Science Fiction Review* ed. by Richard E. Geis
Best Fan Writer (tie): Richard E. Geis
 Susan Wood
Best Fan Artist: Phil Foglio
Special Awards: George Lucas—for bringing back a sense of wonder with *Star Wars*



Hugo Awards, 1978
IguanaCon II (Phoenix, Arizona)
August 30–September 4, 1978

Best Novel: *Gateway* by Frederik Pohl [*Galaxy* Nov, Dec 1976, Mar 1977; St. Martin's Press, 1977]
Best Novella: “Stardance” by Spider Robinson and Jeanne Robinson [*Analog* Mar 1977]
Best Novelette: “Eyes of Amber” by Joan D. Vinge [*Analog* Jun 1977]
Best Short Story: “Jeffty Is Five” by Harlan Ellison [*F&SF* Jul 1977]
Best Dramatic Presentation: *Star Wars* (1977) [Lucasfilm] Written and directed by George Lucas
Best Professional Editor: George H. Scithers
Best Professional Artist: Rick Sternbach
Best Fanzine: *Locus* ed. by Charles N. Brown and Dena Brown
Best Fan Writer: Richard E. Geis
Best Fan Artist: Phil Foglio

Hugo Awards, 1979
Seacon '79 (Brighton, England)
August 23–26, 1979

Best Novel: *Dreamsnake* by Vonda N. McIntyre [Houghton Mifflin, 1978]
Best Novella: “The Persistence of Vision” by John Varley [*F&SF* Mar 1978]
Best Novelette: “Hunter's Moon” by Poul Anderson [*Analog* Nov 1978]
Best Short Story: “Cassandra” by C. J. Cherryh [*F&SF* Oct 1978]
Best Dramatic Presentation: *Superman* (1978) [Alexander Salkind] Screenplay by Mario Puzo and David Newman and Leslie Newman & Robert Benton; Story by Mario Puzo; Directed by Richard Donner; based on the character created by Jerry Siegel & Joe Shuster
Best Professional Editor: Ben Bova
Best Professional Artist: Vincent Di Fate
Best Fanzine: *Science Fiction Review* ed. by Richard E. Geis
Best Fan Writer: Bob Shaw
Best Fan Artist: William Rotsler

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

Best Novel: *The Fountains of Paradise* by Arthur C. Clarke [Gollancz, 1979; Harcourt Brace Jovanovich, 1979]
Best Novella: “Enemy Mine” by Barry B. Longyear [*Asimov's* Sep 1979]

FROM #1 NEW YORK TIMES BESTSELLING AUTHOR

BRANDON SANDERSON



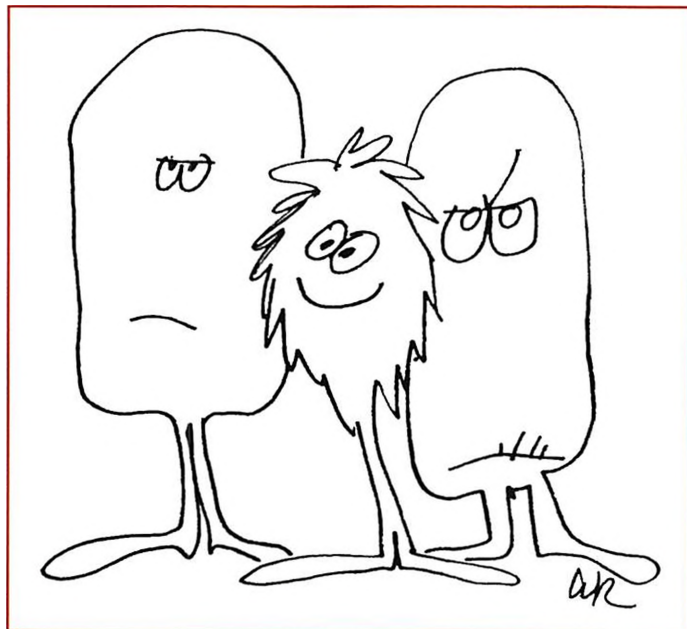
COMING NOVEMBER 2016
*Arcanum Unbounded:
The Cosmere Collection*

Featuring an all-new The Stormlight Archive novella

TOR-FORGE.COM   

FOLLOW TOR BOOKS on Twitter and Facebook GET FREE EXCERPTS when you sign up for the free Tor/Forge monthly newsletter GET UPDATES about Brandon Sanderson when you sign up for Author Updates

Best Novelette: "Sandkings" by George R. R. Martin [*Omni* Aug 1979]
Best Short Story: "The Way of Cross and Dragon" by George R. R. Martin [*Omni* Jun 1979]
Best Non-Fiction Book: *The Science Fiction Encyclopedia* by Peter Nicholls [Doubleday, 1979]
Best Dramatic Presentation: *Alien* (1979) [20th Century Fox] Screenplay by Dan O'Bannon; Story by Dan O'Bannon and Ronald Shusett; Directed by Ridley Scott
Best Professional Editor: George H. Scithers
Best Professional Artist: Michael Whelan
Best Fanzine: *Locus* ed. by Charles N. Brown
Best Fan Writer: Bob Shaw
Best Fan Artist: Alexis Gilliland



Hugo Awards, 1981
 Denvention Two (Denver, Colorado)
 September 3–7, 1981

Best Novel: *The Snow Queen* by Joan D. Vinge [Dial Press, 1980]
Best Novella: "Lost Dorsai" by Gordon R. Dickson [*Destinies* v2 #1 Feb/Mar 1980]
Best Novelette: "The Cloak and the Staff" by Gordon R. Dickson [*Analog* Aug 1980]
Best Short Story: "Grotto of the Dancing Deer" by Clifford D. Simak [*Analog* Apr 1980]
Best Non-Fiction Book: *Cosmos* by Carl Sagan [Random House, 1980]
Best Dramatic Presentation: *The Empire Strikes Back* (1980) [Lucasfilm] Screenplay by Leigh Brackett and Lawrence Kasdan; Story by George Lucas; Directed by Irvin Kershner

Best Professional Editor: Edward L. Ferman
Best Professional Artist: Michael Whelan
Best Fanzine: *Locus* ed. by Charles N. Brown
Best Fan Writer: Susan Wood
Best Fan Artist: Victoria Poyser
Special Awards: Edward L. Ferman—for his effort to expand and improve writing quality in the field

Hugo Awards, 1982
 Chicon IV (Chicago, Illinois)
 September 2–6, 1982

Best Novel: *Downbelow Station* by C. J. Cherryh [DAW, 1981]
Best Novella: "The Saturn Game" by Poul Anderson [*Analog* Feb 1981]
Best Novelette: "Unicorn Variation" by Roger Zelazny [*Asimov's* Apr 1981]
Best Short Story: "The Pusher" by John Varley [*F&SF* Oct 1981]
Best Non-Fiction Book: *Danse Macabre* by Stephen King [Everest, 1981]
Best Dramatic Presentation: *Raiders of the Lost Ark* (1981) [Lucasfilm] Screenplay by Lawrence Kasdan; Story by George Lucas and Philip Kaufman; Directed by Steven Spielberg
Best Professional Editor: Edward L. Ferman
Best Professional Artist: Michael Whelan
Best Fanzine: *Locus* ed. by Charles N. Brown
Best Fan Writer: Richard E. Geis
Best Fan Artist: Victoria Poyser
Special Awards: Mike Glyer—for "keeping the 'fan' in 'fan'zine publishing"

Hugo Awards, 1983
 ConStellation (Baltimore, Maryland)
 September 1–5, 1983

Best Novel: *Foundation's Edge* by Isaac Asimov [Doubleday, 1982]
Best Novella: "Souls" by Joanna Russ [*F&SF* Jan 1982]
Best Novelette: "Fire Watch" by Connie Willis [*Asimov's* Feb 1982]
Best Short Story: "Melancholy Elephants" by Spider Robinson [*Analog* Jun 1982]
Best Non-Fiction Book: *Isaac Asimov: The Foundations of Science Fiction* by James E. Gunn [Oxford, 1982]
Best Dramatic Presentation: *Blade Runner* (1982) [Blade Runner Partnership] Screenplay by Hampton Fancher and David Peoples; Directed by Ridley Scott; based on the novel *Do Androids Dream of Electric Sheep?* by Philip K. Dick

Best Professional Editor: Edward L. Ferman
Best Professional Artist: Michael Whelan
Best Fanzine: *Locus* ed. by Charles N. Brown
Best Fan Writer: Richard E. Geis
Best Fan Artist: Alexis Gilliland

Hugo Awards, 1984

L.A.con II (Anaheim, California)

August 30–September 3, 1984

Best Novel: *Startide Rising* by David Brin [Bantam, 1983]
Best Novella: “Cascade Point” by Timothy Zahn [*Analog* Dec 1983]
Best Novelette: “Blood Music” by Greg Bear [*Analog* Jun 1983]
Best Short Story: “Speech Sounds” by Octavia E. Butler [*Asimov's* mid-Dec 1983]
Best Non-Fiction Book: *The Encyclopedia of Science Fiction and Fantasy through 1968, Vol 3: Miscellaneous* by Donald H. Tuck [Advent, 1983]
Best Dramatic Presentation: *Return of the Jedi* (1983) [Lucasfilm] Written by Lawrence Kasdan and George Lucas; Story by George Lucas; Directed by Richard Marquand
Best Professional Editor: Shawna McCarthy
Best Professional Artist: Michael Whelan
Best Semiprozine: *Locus* ed. by Charles N. Brown
Best Fanzine: *File 770* ed. by Mike Glycer
Best Fan Writer: Mike Glycer
Best Fan Artist: Alexis Gilliland
Special Awards: Robert Bloch—for 50 years as an SF professional;
Larry Shaw—as one of the early unsung editors in the field

Hugo Awards, 1985

Aussiecon Two (Melbourne, Australia)

August 22–26, 1985

Best Novel: *Neuromancer* by William Gibson [Ace, 1984]
Best Novella: “Press Enter [”] by John Varley [*Asimov's* May 1984]
Best Novelette: “Bloodchild” by Octavia E. Butler [*Asimov's* Jun 1984]
Best Short Story: “The Crystal Spheres” by David Brin [*Analog* Jan 1984]
Best Non-Fiction Book: *Wonder's Child: My Life in Science Fiction* by Jack Williamson [Bluejay, 1984]
Best Dramatic Presentation: *2010: Odyssey Two* (1984) [MGM] Screenplay by Peter Hyams; Directed by Peter Hyams; based on the novel by Arthur C. Clarke

Best Professional Editor: Terry Carr
Best Professional Artist: Michael Whelan
Best Semiprozine: *Locus* ed. by Charles N. Brown
Best Fanzine: *File 770* ed. by Mike Glycer
Best Fan Writer: Dave Langford
Best Fan Artist: Alexis Gilliland

Hugo Awards, 1986

ConFederation (Atlanta, Georgia)

August 28–September 1, 1986

Best Novel: *Ender's Game* by Orson Scott Card [Tor, 1985]
Best Novella: “24 Views of Mt. Fuji, by Hokusai” by Roger Zelazny [*Asimov's* Jul 1985]
Best Novelette: “Paladin of the Lost Hour” by Harlan Ellison [*Universe 15*, 1985; *Twilight Zone* Dec 1985]
Best Short Story: “Fermi and Frost” by Frederik Pohl [*Asimov's* Jan 1985]
Best Non-Fiction Book: *Science Made Stupid* by Tom Weller [Houghton Mifflin, 1985]
Best Dramatic Presentation: *Back to the Future* (1985) [Amblin/Universal] Written by Robert Zemeckis and Bob Gale; Directed by Robert Zemeckis
Best Professional Editor: Judy-Lynn del Rey (refused by Lester del Rey)
Best Professional Artist: Michael Whelan
Best Semiprozine: *Locus* ed. by Charles N. Brown



Best Fanzine: *Lan's Lantern* ed. by George "Lan" Laskowski

Best Fan Writer: Mike Glycer

Best Fan Artist: Joan Hanke-Woods

Hugo Awards, 1987

Conspiracy '87 (Brighton, England)

August 27–September 1, 1987

Best Novel: *Speaker for the Dead* by Orson Scott Card [Tor, 1986]

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

Best Novelette: "Permafrost" by Roger Zelazny [*Omni* Apr 1986]

Best Short Story: "Tangents" by Greg Bear [*Omni* Jan 1986]

Best Non-Fiction Book: *Trillion Year Spree* by Brian W. Aldiss and David Wingrove [Gollancz, 1986; Atheneum, 1986]

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

Best Professional Editor: Terry Carr

Best Professional Artist: Jim Burns

Best Semiprozine: *Locus* ed. by Charles N. Brown

Best Fanzine: *Ansible* ed. by Dave Langford

Best Fan Writer: Dave Langford

Best Fan Artist: Brad W. Foster

Hugo Awards, 1988

Nolacon II (New Orleans, Louisiana)

September 1–5, 1988

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

Best Novella: "Eye for Eye" by Orson Scott Card [*Asimov's* Mar 1987]

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

Best Short Story: "Why I Left Harry's All-Night Hamburgers" by Lawrence Watt-Evans [*Asimov's* Jul 1987]

Best Non-Fiction Book: *Michael Whelan's Works of Wonder* by Michael Whelan [Ballantine Del Rey, 1987]

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

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

Best Professional Editor: Gardner Dozois

Best Professional Artist: Michael Whelan

Best Semiprozine: *Locus* ed. by Charles N. Brown

Best Fanzine: *Texas SF Enquirer* ed. by Pat Mueller

Best Fan Writer: Mike Glycer

Best Fan Artist: Brad W. Foster

Special Awards: The Science Fiction Oral History Association

Hugo Awards, 1989

Noreascon 3 (Boston, Massachusetts)

August 31–September 4, 1989

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

Best Novella: "The Last of the Winnebagos" by Connie Willis [*Asimov's* Jul 1988]

Best Novelette: "Schrödinger's Kitten" by George Alec Effinger [*Omni* Sep 1988]

Best Short Story: "Kirinyaga" by Mike Resnick [*F&SF* Nov 1988]

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

Best Dramatic Presentation: *Who Framed Roger Rabbit?* (1988) [Amblin/Touchstone] Screenplay by Jeffrey Price & Peter S. Seaman; Directed by Robert Zemeckis; based on the novel *Who Censored Roger Rabbit?* by Gary K. Wolf

Best Professional Editor: Gardner Dozois

Best Professional Artist: Michael Whelan

Best Semiprozine: *Locus* ed. by Charles N. Brown

Best Fanzine: *File 770* ed. by Mike Glycer

Best Fan Writer: Dave Langford

Best Fan Artist: (tie) Brad W. Foster; Diana Gallagher Wu

Special Awards: Saul Jaffe—*SF-Lovers Digest*; Alex Schomburg—Noreascon III Special Art Award

Hugo Awards, 1990

ConFiction (The Hague, The Netherlands)

August 23–27, 1990

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

Best Novella: "The Mountains of Mourning" by Lois McMaster Bujold [*Analogue* May 1989]

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

Best Short Story: "Boobs" by Suzy McKee Charnas [*Asimov's* Jul 1989]

Best Non-Fiction Book: *The World Beyond the Hill* by Alexei Panshin and Cory Panshin [J. P. Tarcher, 1989]

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

Best Professional Editor: Gardner Dozois

Best Professional Artist: Don Maitz

Best Original Art Work: Cover (*Rimrunners* by C. J. Cherryh) by Don Maitz [Warner Questar, 1989]

Best Semiprozine: *Locus* ed. by Charles N. Brown

Best Fanzine: *The Mad 3 Party* ed. by Leslie Turek

Best Fan Writer: Dave Langford

Best Fan Artist: Stu Shiffman

Hugo Awards, 1991
Chicon V (Chicago, Illinois)
August 29–September 2, 1991

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

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

Best Novelette: “The Manamouki” by Mike Resnick [Asimov’s Jul 1990]

Best Short Story: “Bears Discover Fire” by Terry Bisson [Asimov’s Aug 1990]

Best Non-Fiction Book: *How to Write Science Fiction and Fantasy* by Orson Scott Card [Writer’s Digest, 1990]

Best Dramatic Presentation: *Edward Scissorhands* (1990) [20th Century Fox] Screenplay by Caroline Thompson; Story by Tim Burton and Caroline Thompson; Directed by Tim Burton

Best Professional Editor: Gardner Dozois

Best Professional Artist: Michael Whelan

Best Original Art Work: No Award

Best Semiprozine: *Locus* ed. by Charles N. Brown

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

Best Fan Writer: Dave Langford

Best Fan Artist: Teddy Harvia

Special Awards: Andrew I. Porter—excellence in editing *Science Fiction Chronicle*;

Elst Weinstein—Best Hoax, the Hokus; for keeping humor alive in fandom

Hugo Awards, 1992
MagiCon (Orlando, Florida)
September 3–7, 1992

Best Novel: *Barrayer* by Lois McMaster Bujold [Analog Jul, Aug, Sep, Oct 1991; Baen, 1991]

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

Best Novelette: “Gold” by Isaac Asimov [Analog Sep 1991]

Best Short Story: “A Walk in the Sun” by Geoffrey A. Landis [Asimov’s Oct 1991]

Best Non-Fiction Book: *The World of Charles Addams* by Charles Addams [Knopf, 1991]

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

Best Professional Editor: Gardner Dozois

Best Professional Artist: Michael Whelan

Best Original Art Work: Cover (*The Summer Queen* by Joan D. Vinge) by Michael Whelan

Best Semiprozine: *Locus* ed. by Charles N. Brown

Best Fanzine: *Mimosa* ed. by Dick Lynch and Nicki Lynch

Best Fan Writer: Dave Langford

Best Fan Artist: Brad W. Foster



Hugo Awards, 1993**ConFrancisco (San Francisco, California)****September 2–6, 1993**

- Best Novel (tie):** *A Fire Upon the Deep* by Vernor Vinge [Tor, 1992];
Doomsday Book by Connie Willis [Bantam Spectra, 1992]
- Best Novella:** “Barnacle Bill the Spacer” by Lucius Shepard [Asimov’s Jul 1992]
- Best Novelette:** “The Nutcracker Coup” by Janet Kagan [Asimov’s Dec 1992]
- Best Short Story:** “Even the Queen” by Connie Willis [Asimov’s Apr 1992]
- Best Non-Fiction Book:** *A Wealth of Fable* by Harry Warner, Jr. [SCIFI Press, 1992]
- Best Dramatic Presentation:** *Star Trek: The Next Generation*—“The Inner Light” (1992) [Paramount]
Teleplay by Morgan Gendel and Peter Allan Fields; Story by Morgan Gendel; Directed by Peter Lauritson
- Best Professional Editor:** Gardner Dozois
- Best Professional Artist:** Don Maitz
- Best Original Art Work:** *Dinotopia* by James Gurney [Turner, 1992]
- Best Semiprozine:** *Science Fiction Chronicle* ed. by Andrew I. Porter
- Best Fanzine:** *Mimosa* ed. by Dick Lynch and Nicki Lynch
- Best Fan Writer:** Dave Langford
- Best Fan Artist:** Peggy Ranson
- Special Awards:** Takumi Shibano—for building bridges between cultures and nations to advance science fiction and fantasy

Hugo Awards, 1994**ConAdian (Winnipeg, Canada)****September 1–5, 1994**

- Best Novel:** *Green Mars* by Kim Stanley Robinson [HarperCollins UK, 1993; Bantam Spectra, 1993]
- Best Novella:** “Down in the Bottomlands” by Harry Turtledove [Analog Jan 1993]
- Best Novelette:** “Georgia on My Mind” by Charles Sheffield [Analog Jan 1993]
- Best Short Story:** “Death on the Nile” by Connie Willis [Asimov’s Mar 1993]
- Best Non-Fiction Book:** *The Encyclopedia of Science Fiction* by John Clute and Peter Nicholls [Orbit, 1993; St. Martin’s Press, 1993]
- Best Dramatic Presentation:** *Jurassic Park* (1993) [Universal/Amblin] Screenplay by Michael Crichton and David Koepp; Directed by Steven Spielberg; based on the novel by Michael Crichton

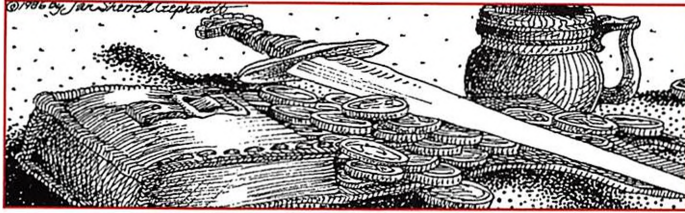
- Best Professional Editor:** Kristine Kathryn Rusch
- Best Professional Artist:** Bob Eggleton
- Best Original Art Work:** Space Fantasy Commemorative Stamp Booklet by Stephen Hickman [US Postal Service, 1993]
- Best Semiprozine:** *Science Fiction Chronicle* ed. by Andrew I. Porter
- Best Fanzine:** *Mimosa* ed. by Dick Lynch and Nicki Lynch
- Best Fan Writer:** Dave Langford
- Best Fan Artist:** Brad W. Foster

Hugo Awards, 1995**Intersection (Glasgow, Scotland)****August 24–28, 1995**

- Best Novel:** *Mirror Dance* by Lois McMaster Bujold [Baen, 1994]
- Best Novella:** “Seven Views of Olduvai Gorge” by Mike Resnick [F&SF Oct/Nov 1994]
- Best Novelette:** “The Martian Child” by David Gerrold [F&SF Sep 1994]
- Best Short Story:** “None So Blind” by Joe Haldeman [Asimov’s Nov 1994]
- Best Non-Fiction Book:** *I. Asimov: A Memoir* by Isaac Asimov [Doubleday, 1994]
- Best Dramatic Presentation:** *Star Trek: The Next Generation*—“All Good Things...” (1994) [Paramount]
Written by Ronald D. Moore & Brannon Braga; Directed by Winrich Kolbe
- Best Professional Editor:** Gardner Dozois
- Best Professional Artist:** Jim Burns
- Best Original Art Work:** *Lady Cottington’s Pressed Fairy Book* by Brian Froud and Terry Jones [Pavilion, 1994; Turner, 1994]
- Best Semiprozine:** *Interzone* ed. by David Pringle
- Best Fanzine:** *Ansible* ed. by Dave Langford
- Best Fan Writer:** Dave Langford
- Best Fan Artist:** Teddy Harvia

Hugo Awards, 1996**L.A.con III (Anaheim, California)****August 29–September 2, 1996**

- Best Novel:** *The Diamond Age* by Neal Stephenson [Bantam Spectra, 1995]
- Best Novella:** “The Death of Captain Future” by Allen Steele [Asimov’s Oct 1995]
- Best Novelette:** “Think Like a Dinosaur” by James Patrick Kelly [Asimov’s Jun 1995]
- Best Short Story:** “The Lincoln Train” by Maureen F. McHugh [F&SF Apr 1995]



- Best Non-Fiction Book:** *Science Fiction: The Illustrated Encyclopedia* by John Clute [Dorling Kindersley, 1995]
Best Dramatic Presentation: *Babylon 5*—"The Coming of Shadows" (1995) [Babylonian Productions] Written by J. Michael Straczynski; Directed by Janet Greek
Best Professional Editor: Gardner Dozois
Best Professional Artist: Bob Eggleton
Best Original Art Work: *Dinotopia: The World Beneath* by James Gurney [Turner, 1995]
Best Semiprozine: *Locus* ed. by Charles N. Brown
Best Fanzine: *Ansible* ed. by Dave Langford
Best Fan Writer: Dave Langford
Best Fan Artist: William Rotsler

Hugo Awards, 1997

LoneStarCon 2 (San Antonio, Texas)
August 28–September 1, 1997

- Best Novel:** *Blue Mars* by Kim Stanley Robinson [HarperCollins Voyager, 1996; Bantam Spectra, 1996]
Best Novella: "Blood of the Dragon" by George R. R. Martin [*Asimov's* Jul 1996]
Best Novelette: "Bicycle Repairman" by Bruce Sterling [*Intersections* (Tor), 1996; *Asimov's* Oct/Nov 1996]
Best Short Story: "The Soul Selects Her Own Society" by Connie Willis [*Asimov's* Apr 1996]
Best Non-Fiction Book: *Time & Chance* by L. Sprague de Camp [Donald M. Grant, 1996]
Best Dramatic Presentation: *Babylon 5*—"Severed Dreams" (1996) [Babylonian Productions] Written by J. Michael Straczynski; Directed by David Eagle
Best Professional Editor: Gardner Dozois
Best Professional Artist: Bob Eggleton
Best Semiprozine: *Locus* ed. by Charles N. Brown
Best Fanzine: *Mimosa* ed. by Dick Lynch and Nicki Lynch
Best Fan Writer: Dave Langford
Best Fan Artist: William Rotsler

Hugo Awards, 1998

BucConeer (Baltimore, Maryland)
August 5–9, 1998

- Best Novel:** *Forever Peace* by Joe Haldeman [Ace, 1997]
Best Novella: "...Where Angels Fear to Tread" by Allen Steele [*Asimov's* Oct/Nov 1997]

- Best Novelette:** "We Will Drink a Fish Together..." by Bill Johnson [*Asimov's* May 1997]
Best Short Story: "The 43 Antarean Dynasties" by Mike Resnick [*Asimov's* Dec 1997]
Best Non-Fiction Book: *The Encyclopedia of Fantasy* by John Clute and John Grant [Orbit, 1997; St. Martin's Press, 1997]
Best Dramatic Presentation: *Contact* (1997) [SouthSide Amusement/Warner Brothers] Screenplay by James V. Hart and Michael Goldenberg; Directed by Robert Zemeckis; based on the story by Carl Sagan and Ann Druyan; based on the novel by Carl Sagan
Best Professional Editor: Gardner Dozois
Best Professional Artist: Bob Eggleton
Best Semiprozine: *Locus* ed. by Charles N. Brown
Best Fanzine: *Mimosa* ed. by Nicki Lynch and Richard Lynch
Best Fan Writer: Dave Langford
Best Fan Artist: Joe Mayhew

Hugo Awards, 1999

Aussiecon Three (Melbourne, Australia)
September 2–6, 1999

- Best Novel:** *To Say Nothing of the Dog* by Connie Willis [Bantam Spectra, 1998]
Best Novella: "Oceanic" by Greg Egan [*Asimov's* Aug 1998]
Best Novelette: "Taklamakan" by Bruce Sterling [*Asimov's* Oct/Nov 1998]
Best Short Story: "The Very Pulse of the Machine" by Michael Swanwick [*Asimov's* Feb 1998]
Best Related Book: *The Dreams Our Stuff Is Made of: How Science Fiction Conquered the World* by Thomas M. Disch [Free Press, 1998]
Best Dramatic Presentation: *The Truman Show* (1998) [Paramount] Written by Andrew Niccol; Directed by Peter Weir
Best Professional Editor: Gardner Dozois
Best Professional Artist: Bob Eggleton
Best Semiprozine: *Locus* ed. by Charles N. Brown
Best Fanzine: *Ansible* ed. by Dave Langford
Best Fan Writer: Dave Langford
Best Fan Artist: Ian Gunn

Hugo Awards, 2000

(Chicon 2000 [Chicago, Illinois; August 31–September 4, 2000

- Best Novel:** *A Deepness in the Sky* by Vernor Vinge [Tor, 1999]
Best Novella: "The Winds of Marble Arch" by Connie Willis [*Asimov's* Oct/Nov 1999]

Best Novelette: "1016 to 1" by James Patrick Kelly
[*Asimov's* Jun 1999]

Best Short Story: "Scherzo with Tyrannosaur" by Michael Swanwick [*Asimov's* Jul 1999]

Best Dramatic Presentation: *Galaxy Quest* (1999)
[DreamWorks SKG] Screenplay by David Howard and Robert Gordon; Story by David Howard; Directed by Dean Parisot

Best Related Book: *Science Fiction of the 20th Century* by Frank M. Robinson [Collector's Press, 1999]

Best Professional Editor: Gardner Dozois

Best Professional Artist: Michael Whelan

Best Semiprozine: *Locus* ed. by Charles N. Brown

Best Fanzine: *File 770* ed. by Mike Glyer

Best Fan Writer: Dave Langford

Best Fan Artist: Joe Mayhew

Hugo Awards, 2001
The Millennium Philcon
(Philadelphia, Pennsylvania)
August 30–September 3, 2001

Best Novel: *Harry Potter and the Goblet of Fire* by J. K. Rowling [Bloomsbury, 2000; Scholastic, 2000]

Best Novella: "The Ultimate Earth" by Jack Williamson [*Analog* Dec 2000]

Best Novelette: "Millennium Babies" by Kristine Kathryn Rusch [*Asimov's* Jan 2000]

Best Short Story: "Different Kinds of Darkness" by David Langford [*F&SF* Jan 2000]

Best Related Book: *Greetings from Earth: The Art of Bob Eggleton* by Bob Eggleton and Nigel Suckling [Paper Tiger, 2000]

Best Dramatic Presentation: *Crouching Tiger, Hidden Dragon* (2000) [China Film] Screenplay by Wang Hui-Ling and James Schamus and Tsai Kuo Jung; Directed by Ang Lee; based on the book by Wang Du Lu

Best Professional Editor: Gardner Dozois

Best Professional Artist: Bob Eggleton

Best Semiprozine: *Locus* ed. by Charles N. Brown

Best Fanzine: *File 770* ed. by Mike Glyer

Best Fan Writer: Dave Langford

Best Fan Artist: Teddy Harvia

Hugo Awards, 2002
(ConJose [San Jose, California; August 29–
September 2, 2002

Best Novel: *American Gods* by Neil Gaiman [Morrow, 2001]

Best Novella: "Fast Times at Fairmont High" by Vernor Vinge [*The Collected Stories of Vernor Vinge* (Tor), 2001]

Best Novelette: "Hell Is the Absence of God" by Ted Chiang [*Starlight #3* (Tor), 2001]

Best Short Story: "The Dog Said Bow-Wow" by Michael Swanwick [*Asimov's* Oct/Nov 2001]

Best Related Book: *The Art of Chesley Bonestell* by Ron Miller and Frederick C. Durant III with Melvin H. Schuetz [Paper Tiger, 2001]

Best Dramatic Presentation: *The Lord of the Rings: The Fellowship of the Ring* (2001) [New Line Cinema/The Saul Zaentz Company/WingNut Films] Screenplay by Fran Walsh & Philippa Boyens & Peter Jackson; Directed by Peter Jackson; based on the book *The Fellowship of the Ring* by J. R. R. Tolkien; Peter Jackson, Barrie M. Osborne, and Tim Sanders, Producers; Bob Weinstein and Harvey Weinstein, Executive Producers

Best Professional Editor: Ellen Datlow

Best Professional Artist: Michael Whelan

Best Semiprozine: *Locus* ed. by Charles N. Brown

Best Fanzine: *Ansible* ed. by Dave Langford

Best Fan Writer: Dave Langford

Best Fan Artist: Teddy Harvia

Best Web Site: *Locus Online* (www.locusmag.com) by Mark R. Kelly

Hugo Awards, 2003
Torcon 3 (Toronto, Canada)
August 28–September 1, 2003

Best Novella: *Coraline* by Neil Gaiman [HarperCollins, 2002]

Best Novel: *Hominids* by Robert J. Sawyer [*Analog* Jan, Feb, Mar, Apr 2002; Tor, 2002]

Best Novelette: "Slow Life" by Michael Swanwick [*Analog* Dec 2002]

Best Short Story: "Falling onto Mars" by Geoffrey A. Landis [*Analog* Jul/Aug 2002]

Best Related Book: *Better to Have Loved: The Life of Judith Merril* by Judith Merril and Emily Pohl-Weary [Between the Lines, 2002]

Best Dramatic Presentation (Long Form): *The Lord of the Rings: The Two Towers* (2002) [New Line Cinema] Screenplay by Fran Walsh & Philippa Boyens & Stephen Sinclair & Peter Jackson; Directed by Peter Jackson; based on the book *The Two Towers* by J. R. R. Tolkien

Best Dramatic Presentation (Short Form): *Buffy the Vampire Slayer—"Conversations with Dead People"* (2002) [20th Century Fox Television/Mutant Enemy Inc.] Teleplay by Jane Espenson & Drew Goddard; Directed by Nick Marck

Best Professional Editor: Gardner Dozois

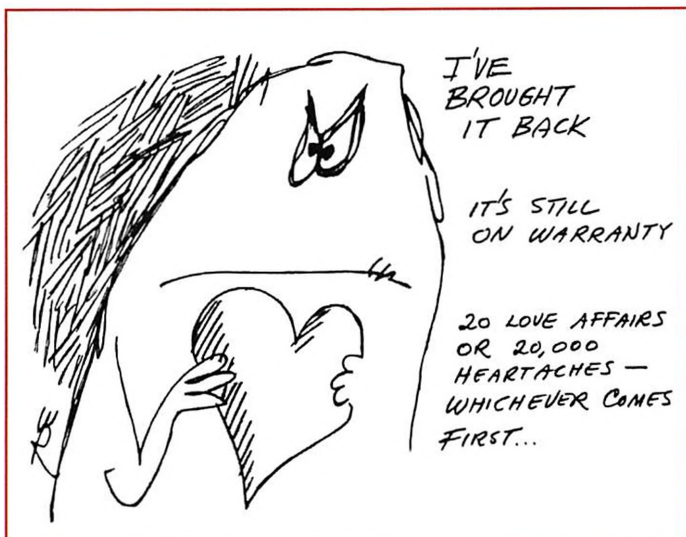
- Best Professional Artist:** Bob Eggleton
- Best Semiprozine:** *Locus* ed. by Charles N. Brown, Jennifer A. Hall, and Kirsten Gong-Wong
- Best Fanzine:** *Mimosa* ed. by Rich Lynch and Nicki Lynch
- Best Fan Writer:** Dave Langford
- Best Fan Artist:** Sue Mason

Hugo Awards, 2004

Noreascon 4 (Boston, Massachusetts)

September 2–6, 2004

- Best Novel:** *Paladin of Souls* by Lois McMaster Bujold [Eos, 2003]
- Best Novella:** “The Cookie Monster” by Vernor Vinge [Analog Oct 2003]
- Best Novelette:** “Legions in Time” by Michael Swanwick [Asimov’s Apr 2003]
- Best Short Story:** “A Study in Emerald” by Neil Gaiman [Shadows Over Baker Street ed. by Michael Reaves & John Pelan (Del Rey), 2003]
- Best Related Book:** *The Chesley Awards for Science Fiction and Fantasy Art: A Retrospective* by John Grant, Elizabeth L. Humphrey, and Pamela D. Scoville [Artist’s and Photographer’s Press Ltd., 2003]
- Best Dramatic Presentation (Long Form):** *The Lord of the Rings: The Return of the King* (2003) [New Line Cinema] Screenplay by Fran Walsh & Philippa Boyens & Peter Jackson; Directed by Peter Jackson; based on the book *The Return of the King* by J. R. R. Tolkien
- Best Dramatic Presentation (Short Form):** “Gollum’s Acceptance Speech at the 2003 MTV Movie Awards” (2003) [Wingnut Films/New Line] Written and directed by Fran Walsh & Philippa Boyens & Peter Jackson
- Best Professional Editor:** Gardner Dozois
- Best Professional Artist:** Bob Eggleton



- Best Semiprozine:** *Locus* ed. by Charles N. Brown, Jennifer A. Hall, and Kirsten Gong-Wong
- Best Fanzine:** *Emerald City* ed. by Cheryl Morgan
- Best Fan Writer:** Dave Langford
- Best Fan Artist:** Frank Wu

Hugo Awards, 2005

Interaction (Glasgow, Scotland)

August 4–8, 2005

- Best Novel:** *Jonathan Strange & Mr. Norrell* by Susanna Clarke [Bloomsbury, 2004]
- Best Novella:** “The Concrete Jungle” by Charles Stross [The Atrocity Archives (Golden Gryphon), 2004]
- Best Novelette:** “The Faery Handbag” by Kelly Link [The Faery Reel: Tales from the Twilight Realm (Viking), 2004]
- Best Short Story:** “Travels with My Cats” by Mike Resnick [Asimov’s Feb 2004]
- Best Related Book:** *The Cambridge Companion to Science Fiction* by Edward James and Farah Mendlesohn [Cambridge University Press, 2003]
- Best Dramatic Presentation (Long Form):** *The Incredibles* (2004) [Pixar Animation/Disney] Written and directed by Brad Bird
- Best Dramatic Presentation (Short Form):** *Battlestar Galactica*—“33” (2004) [NBC Universal/Sci Fi Channel] Written by Ronald D. Moore; Directed by Michael Rymer
- Best Professional Editor:** Ellen Datlow
- Best Professional Artist:** Jim Burns
- Best Semiprozine:** *Ansible* ed. by Dave Langford
- Best Fanzine:** *Plokta* ed. by Alison Scott, Steve Davies, and Mike Scott
- Best Fan Writer:** David Langford
- Best Fan Artist:** Sue Mason
- Best Web Site:** *Sci Fiction* (www.scifi.com/scifiction) by Ellen Datlow
- Special Awards:** David Pringle—Special Committee Award for his work on *Interzone*

Hugo Awards, 2006

L.A.con IV (Los Angeles, California)

August 23–27, 2006

- Best Novel:** *Spin* by Robert Charles Wilson [Tor, 2005]
- Best Novella:** “Inside Job” by Connie Willis [Asimov’s Jan 2005]
- Best Novelette:** “Two Hearts” by Peter S. Beagle [F&SF Oct/Nov 2005]
- Best Short Story:** “Tk’tk’tk” by David D. Levine [Asimov’s Mar 2005]

Best Related Book: *Storyteller: Writing Lessons and More from 27 Years of the Clarion Writers' Workshop* by Kate Wilhelm [Small Beer Press, 2005]

Best Dramatic Presentation (Long Form): *Serenity* (2005) [Universal Pictures/Mutant Enemy, Inc.] Written and directed by Joss Whedon

Best Dramatic Presentation (Short Form): *Doctor Who*—"The Empty Child / The Doctor Dances" (2005) [BBC Wales/BBC1] Written by Steven Moffat; Directed by James Hawes

Best Professional Editor: David G. Hartwell

Best Professional Artist: Donato Giancola

Best Semiprozine: *Locus* ed. by Charles N. Brown, Kirsten Gong-Wong, and Liza Groen Trombi

Best Fanzine: *Plokta* ed. by Alison Scott, Steve Davies, and Mike Scott

Best Fan Writer: Dave Langford

Best Fan Artist: Frank Wu

Special Awards: Betty Ballantine—life achievement; Harlan Ellison—for 50 years of publishing fiction; Fred Patten—life achievement

Hugo Awards, 2007

Nippon 2007 (Yokohama, Japan)

August 30–September 3, 2007

Best Novel: *Rainbows End* by Vernor Vinge [Tor, 2006]

Best Novella: "A Billion Eves" by Robert Reed [*Asimov's* Oct/Nov 2006]

Best Novelette: "The Djinn's Wife" by Ian McDonald [*Asimov's* Jul 2006]

Best Short Story: "Impossible Dreams" by Tim Pratt [*Asimov's* Jul 2006]

Best Related Book: *James Tiptree, Jr.: The Double Life of Alice B. Sheldon* by Julie Phillips [St. Martin's Press, 2006]

Best Dramatic Presentation (Long Form): *Pan's Labyrinth* (2006) [Picturehouse] Screenplay by Guillermo del Toro; Directed by Guillermo del Toro

Best Dramatic Presentation (Short Form): *Doctor Who*—"Girl in the Fireplace" (2006) [BBC Wales/BBC1] Written by Steven Moffat; Directed by Euros Lyn

Best Editor—Long Form: Patrick Nielsen Hayden

Best Editor—Short Form: Gordon Van Gelder

Best Professional Artist: Donato Giancola

Best Semiprozine: *Locus* ed. by Charles N. Brown, Kirsten Gong-Wong, and Liza Groen Trombi

Best Fanzine: *Science-Fiction Five-Yearly* ed. by Lee Hoffman, Geri Sullivan, and Randy Byers

Best Fan Writer: Dave Langford

Best Fan Artist: Frank Wu

Hugo Awards, 2008

Denvention 3 (Denver, Colorado)

August 6–10, 2008

Best Novel: *The Yiddish Policemen's Union* by Michael Chabon [HarperCollins, 2007; Fourth Estate, 2007]

Best Novella: "All Seated on the Ground" by Connie Willis [*Asimov's* Dec 2007; Subterranean Press, 2007]

Best Novelette: "The Merchant and the Alchemist's Gate" by Ted Chiang [*F&SF* Sep 2007; Subterranean Press, 2007]

Best Short Story: "Tideline" by Elizabeth Bear [*Asimov's* Jun 2007]

Best Related Book: *Brave New Words: The Oxford Dictionary of Science Fiction* by Jeff Prucher [Oxford University Press, 2007]

Best Dramatic Presentation (Long Form): *Stardust* (2007) [Paramount Pictures] Written by Jane Goldman & Matthew Vaughn; Directed by Matthew Vaughn; based on the novel by Neil Gaiman, illustrated by Charles Vess

Best Dramatic Presentation (Short Form): *Doctor Who*—"Blink" (2007) [BBC] Written by Steven Moffat; Directed by Hettie Macdonald

Best Editor—Long Form: David G. Hartwell

Best Editor—Short Form: Gordon Van Gelder

Best Professional Artist: Stephan Martiniere

Best Semiprozine: *Locus* ed. by Charles N. Brown, Kirsten Gong-Wong, and Liza Groen Trombi

Best Fanzine: *File 770* ed. by Mike Glycer

Best Fan Writer: John Scalzi

Best Fan Artist: Brad Foster

Special Awards: NASA; NESFA Press

Hugo Awards, 2009

Anticipation (Montreal, Canada)

August 6–10, 2009

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

Best Novella: "The Erdmann Nexus" by Nancy Kress [*Asimov's* Oct/Nov 2008]

Best Novelette: "Shoggoths in Bloom" by Elizabeth Bear [*Asimov's* Mar 2008]

Best Short Story: "Exhalation" by Ted Chiang [*Eclipse Two* ed. by Jonathan Strahan (Night Shade), 2008]

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

Best Graphic Story: *Girl Genius, Volume 8: Agatha Heterodyne and the Chapel of Bones* [Airship Entertainment, 2008] Written by Kaja & Phil Foglio; Art by Phil Foglio; Colors by Cheyenne Wright

Best Dramatic Presentation (Long Form): *WALL-E* (2008) [Pixar/Walt Disney] Screenplay by Andrew Stanton & Jim Reardon; Story by Andrew Stanton & Pete Docter; Directed by Andrew Stanton

Best Dramatic Presentation (Short Form): *Doctor Horrible's Sing-Along Blog* (2008) [Mutant Enemy] Written by Joss Whedon & Zack Whedon & Jed Whedon & Maurissa Tancharoen; Directed by Joss Whedon

Best Editor—Long Form: David G. Hartwell

Best Editor—Short Form: Ellen Datlow

Best Professional Artist: Donato Giancola

Best Semiprozine: *Weird Tales* ed. by Ann VanderMeer and Stephen H. Segal

Best Fanzine: *Electric Velocipede* ed. by John Klima

Best Fan Writer: Cheryl Morgan

Best Fan Artist: Frank Wu

Hugo Awards, 2010

Aussiecon Four (Melbourne, Australia)

September 2–6, 2010

Best Novel (tie): *The Windup Girl* by Paolo Bacigalupi [Night Shade, 2009];

The City & The City by China Miéville [Del Rey, 2009; Macmillan UK, 2009]

Best Novella: “Palimpsest” by Charles Stross [Wireless, 2009; Ace, 2009; Orbit, 2009]

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

Best Short Story: “Bridesicle” by Will McIntosh [Asimov's Jan 2009]

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

Best Graphic Story: *Girl Genius, Volume 9: Agatha Heterodyne and the Heirs of the Storm* [Airship Entertainment, 2009] Written by Kaja & Phil Foglio; Art by Phil Foglio; Colors by Cheyenne Wright

Best Dramatic Presentation (Long Form): *Moon* (2009) [Liberty Films] Screenplay by Nathan Parker; Story by Duncan Jones; Directed by Duncan Jones

Best Dramatic Presentation (Short Form): *Doctor Who*—“The Waters of Mars” (2009) [BBC Wales] Written by Russell T Davies & Phil Ford; Directed by Graeme Harper

Best Editor—Long Form: Patrick Nielsen Hayden

Best Editor—Short Form: Ellen Datlow

Best Professional Artist: Shaun Tan

Best Semiprozine: *Clarkesworld* ed. by Neil Clarke, Sean Wallace, and Cheryl Morgan

Best Fanzine: *StarShipSofa* ed. by Tony C. Smith

Best Fan Writer: Frederik Pohl

Best Fan Artist: Brad W. Foster

Hugo Awards, 2011

Renovation (Reno, Nevada)

August 17–21, 2011

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

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

Best Novelette: “The Emperor of Mars” by Allen M. Steele [Asimov's Jun 2010]

Best Short Story: “For Want of a Nail” by Mary Robinette Kowal [Asimov's Sep 2010]

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

Best Graphic Story: *Girl Genius, Volume 10: Agatha Heterodyne and the Guardian Muse* [Airship Entertainment, 2010] Written by Kaja & Phil Foglio; Art by Phil Foglio; Colors by Cheyenne Wright

Best Dramatic Presentation (Long Form): *Inception* (2010) [Warner] Written and directed by Christopher Nolan

Best Dramatic Presentation (Short Form): *Doctor Who*—“The Pandorica Opens/The Big Bang” (2010) [BBC Wales] Written by Steven Moffat; Directed by Toby Haynes

Best Editor—Long Form: Lou Anders

Best Editor—Short Form: Sheila Williams

Best Professional Artist: Shaun Tan

Best Semiprozine: *Clarkesworld* ed. by Neil Clarke, Cheryl Morgan, and Sean Wallace; Podcast directed by Kate Baker

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

Best Fan Writer: Claire Brialey

Hugo Awards, 2012

Chicon 7 (Chicago, Illinois)

August 30–September 3, 2012

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

- Best Novella:** "The Man Who Bridged the Mist" by Kij Johnson [*Asimov's* Oct/Nov 2011]
- Best Novelette:** "Six Months, Three Days" by Charlie Jane Anders [*Tor.com* Jun 8, 2011]
- Best Short Story:** "The Paper Menagerie" by Ken Liu [*F&SF* Mar/Apr 2011]
- Best Related Work:** *The Encyclopedia of Science Fiction, Third Edition* ed. by John Clute, David Langford, Peter Nicholls, and Graham Sleight [Gollancz, 2011]
- Best Graphic Story:** *Digger* [Sofawolf Press, 2011; www.diggercomic.com, 2011] by Ursula Vernon
- Best Dramatic Presentation (Long Form):** *Game of Thrones* (Season 1) (2011) [HBO] Written by David Benioff, D. B. Weiss, Bryan Cogman, Jane Espenson, and George R. R. Martin; Directed by Brian Kirk, Daniel Minahan, Tim van Patten, and Alan Taylor; Created by David Benioff and D. B. Weiss
- Best Dramatic Presentation (Short Form):** *Doctor Who*—"The Doctor's Wife" (2011) [BBC Wales] Written by Neil Gaiman; Directed by Richard Clark
- Best Editor—Long Form:** Betsy Wollheim
- Best Editor—Short Form:** Sheila Williams
- Best Professional Artist:** John Picacio
- Best Semiprozine:** *Locus* ed. by Liza Groen Trombi, Kirsten Gong-Wong, et al.
- Best Fanzine:** *SF Signal* ed. by John Denardo
- Best Fan Writer:** Jim C. Hines
- Best Fan Artist:** Maurine Starkey
- Best Fancast:** *SF Squeecast* by Lynne M. Thomas, Seanan McGuire, Paul Cornell, Elizabeth Bear, and Catherynne M. Valente

Hugo Awards, 2013

LoneStarCon 3 (San Antonio, Texas)

August 29–September 2, 2013

- Best Novel:** *Redshirts: A Novel with Three Codas* by John Scalzi [Tor]
- Best Novella:** "The Emperor's Soul" by Brandon Sanderson [Tachyon Publications]
- Best Novelette:** "The Girl-Thing Who Went Out for Sushi" by Pat Cadigan [*Edge of Infinity, Solaris*]
- Best Short Story:** "Mono no aware" by Ken Liu [*The Future is Japanese*, VIZ Media LLC]
- Best Related Work:** *Writing Excuses, Season 7* by Brandon Sanderson, Dan Wells, Mary Robinette Kowal, Howard Tayler, and Jordan Sanderson
- Best Graphic Story:** *Saga, Volume 1* written by Brian K. Vaughan, illustrated by Fiona Staples [Image Comics]

- Best Dramatic Presentation (Long Form):** *The Avengers* Screenplay & Directed by Joss Whedon [Marvel Studios, Disney, Paramount]
- Best Dramatic Presentation (Short Form):** *Game of Thrones*: "Blackwater" Written by George R.R. Martin, Directed by Neil Marshall. Created by David Benioff and D.B. Weiss [HBO]
- Best Editor—Long Form:** Patrick Nielsen Hayden
- Best Editor—Short Form:** Stanley Schmidt
- Best Professional Artist:** John Picacio
- Best Semiprozine:** *Clarkesworld* edited by Neil Clarke, Jason Heller, Sean Wallace, and Kate Baker
- Best Fanzine:** *SF Signal* edited by John DeNardo, JP Frantz, and Patrick Hester
- Best Fancast:** *SF Squeecast*, Elizabeth Bear, Paul Cornell, Seanan McGuire, Lynne M. Thomas, Catherynne M. Valente (Presenters), and David McHone-Chase (Technical Producer)
- Best Fan Writer:** Tansy Rayner Roberts
- Best Fan Artist:** Galen Dara

Hugo Awards, 2014

LonCon 3 (London, England)

August 14-18, 2014

- Best Novel:** *Ancillary Justice* by Ann Leckie [Orbit US / Orbit UK]
- Best Novella:** "Equoid" by Charles Stross [*Tor.com*, 09-2013]
- Best Novelette:** "The Lady Astronaut of Mars" by Mary Robinette Kowal [maryrobinettekowal.com / *Tor.com*, 09-2013]
- Best Short Story:** "The Water That Falls on You from Nowhere" by John Chu [*Tor.com*, 02-2013]
- Best Related Work:** "We Have Always Fought: Challenging the Women, Cattle and Slaves Narrative" by Kameron Hurley [*A Dribble of Ink*]
- Best Graphic Story:** "Time" by Randall Munroe [*xkcd*]
- Best Dramatic Presentation (Long Form):** *Gravity* written by Alfonso Cuarón & Jonás Cuarón, directed by Alfonso Cuarón [Esperanto Filmoj; Heyday Films; Warner Bros.]
- Best Dramatic Presentation (Short Form):** *Game of Thrones*: "The Rains of Castamere" written by David Benioff & D.B. Weiss, directed by David Nutter [HBO Entertainment in association with Bighead, Littlehead; Television 360; Startling Television and Generator Productions]
- Best Editor—Long Form:** Ginjer Buchanan
- Best Editor—Short Form:** Ellen Datlow

Best Professional Artist: Julie Dillon
Best Semiprozine: Lightspeed Magazine edited by John Joseph Adams, Rich Horton, and Stefan Rudnicki
Best Fanzine: *A Dribble of Ink* edited by Aidan Moher
Best Fancast: *SF Signal Podcast* Patrick Hester
Best Fan Writer: Kameron Hurley
Best Fan Artist: Sarah Webb

The 2015 Hugo Awards
Sasquan (Spokane, Washington)
August 19-23, 2015

Best Novel: *Three Body Problem* by Cixin Liu, translation by Ken Liu [Tor Books]
Best Novella: No Award
Best Novelette: “The Day The World Turned Upside Down” by Thomas Olde Heuvelt, translation by Lia Belt [*Lightspeed Magazine*, April 2014]
Best Short Story: No Award
Best Related Work: No Award
Best Graphic Story: *Ms. Marvel Volume 1: No Normal* written by G. Willow Wilson, illustrated by Adrian Alphona and Jake Wyatt (Marvel Comics)

Best Dramatic Presentation (Long Form): *Guardians of the Galaxy* written by James Gunn and Nicole Perlman, directed by James Gunn [Marvel Studios, Moving Picture Company]
Best Dramatic Presentation (Short Form): *Orphan Black* “By Means Which Have Never Been Tried” written by Graeme Manson, directed by John Fawcett [Space/BBC America] (Temple Street Productions)
Best Editor—Long Form: No Award
Best Editor—Short Form: No Award
Best Professional Artist: Julie Dillon
Best Semiprozine: *Lightspeed Magazine*, edited by John Joseph Adams, Wendy N. Wagner, Stefan Rudnicki, Rich Horton and Christie Yant
Best Fanzine: *Journey Planet*, edited by James Bacon, Chris Garcia, Alissa McKersie, Colin Harris, and Helen Montgomery
Best Fancast: *Galactic Suburbia Podcast*, Alisa Krasnostein, Alexandra Pierce, Tansy Rayner Roberts (Presenters) and Andrew Finch (Producer)
Best Fan Writer: Laura J. Mixon
Best Fan Artist: Elizabeth Leggett



John W. Campbell Award for Best New Writer Winners (Sponsored by the publisher of Analog Magazine and administered on their behalf by WSFS [Not a Hugo Award])

1973: Jerry Pournelle
1974 (tie): Spider Robinson
Lisa Tuttle
1975: P. J. Plauger
1976: Tom Reamy
1977: C. J. Cherryh
1978: Orson Scott Card
1979: Stephen R. Donaldson
1980: Barry B. Longyear
1981: Somtow Sucharitkul
1982: Alexis Gilliland
1983: Paul O. Williams
1984: R. A. MacAvoy
1985: Lucius Shepard
1986: Melissa Scott

1987: Karen Joy Fowler
1988: Judith Moffett
1989: Michaela Roessner
1990: Kristine Kathryn Rusch
1991: Julia Ecklar
1992: Ted Chiang
1993: Laura Resnick
1994: Amy Thomson
1995: Jeff Noon
1996: David Feintuch
1997: Michael A. Burstein
1998: Mary Doria Russell
1999: Nalo Hopkinson
2000: Cory Doctorow
2001: Kristine Smith

2002: Jo Walton
2003: Wen Spencer
2004: Jay Lake
2005: Elizabeth Bear
2006: John Scalzi
2007: Naomi Novik
2008: Mary Robinette Kowal
2009: David Anthony Durham
2010: Seanan McGuire
2011: Lev Grossman
2012: E. Lily Yu
2013: Mur Lafferty
2014: Sofia Samatar
2015: Wesley Chu



ConStellation 8

Lincoln's Science Fiction Convention

Octopus'
Garden

Lincoln NE

April 28-30 2017



Toastmaster:
Justin Lewis

At the door Registration: \$45
Register online 8/17 thru 8/24
for only \$35 using promo code:

<http://ConStellationNE.net>



worldcon74

2016 Hugo Award Nominees

(the 2016 Hugos will be presented Saturday, August 20)

BEST NOVEL (3695 ballots)

Ancillary Mercy by Ann Leckie (Orbit)
The Cinder Spires: The Aeronaut's Windlass by Jim Butcher (Roc)
The Fifth Season by N.K. Jemisin (Orbit)
Seveneves: A Novel by Neal Stephenson (William Morrow)
Uprooted by Naomi Novik (Del Rey)

BEST NOVELLA (2416 ballots)

Binti by Nnedi Okorafor (Tor.com)
The Builders by Daniel Polansky (Tor.com)
Penric's Demon by Lois McMaster Bujold (Spectrum)
Perfect State by Brandon Sanderson (Dragonsteel Entertainment)
Slow Bullets by Alastair Reynolds (Tachyon)

BEST NOVELETTE (1975 ballots)

"And You Shall Know Her by the Trail of Dead" by Brooke Bolander (*Lightspeed*, Feb 2015)
"Flashpoint: Titan" by CHEAH Kai Wai (*There Will Be War Volume X*, Castalia House)
"Folding Beijing" by Hao Jingfang, trans. Ken Liu (*Uncanny Magazine*, Jan-Feb 2015)
"Obits" by Stephen King (*The Bazaar of Bad Dreams*, Scribner)
"What Price Humanity?" by David VanDyke (*There Will Be War Volume X*, Castalia House)

BEST SHORT STORY (2451 ballots)

"Asymmetrical Warfare" by S. R. Algernon (*Nature*, Mar 2015)
"Cat Pictures Please" by Naomi Kritzer (*Clarkesworld*, Jan 2015)
"If You Were an Award, My Love" by Juan Tabo and S. Harris (voxday.blogspot.com, Jun 2015)
"Seven Kill Tiger" by Charles Shao (*There Will Be War Volume X*, Castalia House)
Space Raptor Butt Invasion by Chuck Tingle (Amazon Digital Services)

BEST RELATED WORK (2080 ballots)

Between Light and Shadow: An Exploration of the Fiction of Gene Wolfe, 1951 to 1986 by Marc Aramini (Castalia House)
"The First Draft of My Appendix N Book" by Jeffro Johnson (castaliahouse.com)
"Safe Space as Rape Room" by Daniel Eness (castaliahouse.com)

SJWs Always Lie: Taking Down the Thought Police by Vox Day (Castalia House)
"The Story of Moira Greyland" by Moira Greyland (askthebigot.com)

BEST GRAPHIC STORY (1838 ballots)

The Divine written by Boaz Lavie, art by Asaf Hanuka and Tomer Hanuka (First Second)
Erin Dies Alone, "Twice Daily" #001 - #067 written by Grey Carter, art by Cory Rydell (dyingalone.net)
Full Frontal Nerdity: A Year of Escapism Mar. 13, 2015 to Dec. 23, 2015 by Aaron Williams (escapistmagazine.com)
Invisible Republic Vol 1 written by Corinna Bechko and Gabriel Hardman, art by Gabriel Hardman (Image Comics)
The Sandman: Overture written by Neil Gaiman, art by J.H. Williams III (Vertigo)

BEST DRAMATIC PRESENTATION (LONG FORM) (2904 ballots)

Avengers: Age of Ultron written and directed by Joss Whedon (Marvel Studios; Walt Disney Studios Motion Pictures)
Ex Machina written and directed by Alex Garland (Film4; DNA Films; Universal Pictures)
Mad Max: Fury Road written by George Miller, Brendan McCarthy, and Nico Lathouris, directed by George Miller (Village Roadshow Pictures; Kennedy Miller Mitchell; RatPac-Dune Entertainment; Warner Bros. Pictures)
The Martian screenplay by Drew Goddard, directed by Ridley Scott (Scott Free Productions; Kinberg Genre; TSG Entertainment; 20th Century Fox)
Star Wars: The Force Awakens written by Lawrence Kasdan, J. J. Abrams, and Michael Arndt, directed by J.J. Abrams (Lucasfilm Ltd.; Bad Robot Productions; Walt Disney Studios Motion Pictures)

BEST DRAMATIC PRESENTATION (SHORT FORM) (2219 ballots)

Doctor Who: "Heaven Sent" written by Steven Moffat, directed by Rachel Talalay (BBC Television)
Grimm: "Headache" written by Jim Kouf and David Greenwalt, directed by Jim Kouf (Universal Television; GK Productions; Hazy Mills Productions; Open 4 Business Productions; NBCUniversal Television Distribution)

Jessica Jones: “AKA Smile” written by Scott Reynolds, Melissa Rosenberg, and Jamie King, directed by Michael Rymer (Marvel Television; ABC Studios; Tall Girls Productions; Netflix)

My Little Pony: Friendship Is Magic: “The Cutie Map” Parts 1 and 2 written by Scott Sonneborn, M.A. Larson, and Meghan McCarthy, directed by Jayson Thiessen and Jim Miller (DHX Media/Vancouver; Hasbro Studios)

Supernatural: “Just My Imagination” written by Jenny Klein, directed by Richard Speight Jr. (Kripke Enterprises; Wonderland Sound and Vision; Warner Bros. Television)

BEST EDITOR–SHORT FORM (1891 ballots)

John Joseph Adams
Neil Clarke
Ellen Datlow
Jerry Pournelle
Sheila Williams

BEST EDITOR–LONG FORM (1764 ballots)

Vox Day
Sheila E. Gilbert
Liz Gorinsky
Jim Minz
Toni Weisskopf

BEST PROFESSIONAL ARTIST (1481 ballots)

Lars Braad Andersen
Larry Elmore
Michal Karcz
Abigail Larson
Larry Rostant

BEST SEMIPROZINE (1457 ballots)

Beneath Ceaseless Skies edited by Scott H. Andrews
Daily Science Fiction edited by Michele-Lee Barasso and Jonathan Laden
Sci Phi Journal edited by Jason Rennie
Strange Horizons edited by Catherine Krahe, Julia Rios, A. J. Odasso, Vanessa Rose Phin, Maureen Kincaid Speller, and the *Strange Horizons* staff
Uncanny Magazine edited by Lynne M. Thomas & Michael Damian Thomas, Michi Trota, and Erika Ensign & Steven Schapansky

BEST FANZINE (1455 ballots)

Castalia House Blog edited by Jeffro Johnson
File 770 edited by Mike Glyer
Lady Business, edited by Clare, Ira, Jodie, KJ, Renay, and Susan
Superservive SF edited by Jason Rennie
Tangent Online edited by Dave Truesdale

BEST FANCAST (1267 ballots)

8-4 Play, Mark MacDonald, John Ricciardi, Hiroko Minamoto, and Justin Epperson
Cane and Rinse, Cane and Rinse
HelloGreedo, HelloGreedo
The Rageaholic, RazörFist
Tales to Terrify, Stephen Kilpatrick

BEST FAN WRITER (1568 ballots)

Douglas Ernst
Mike Glyer
Morgan Holmes
Jeffro Johnson
Shamus Young

BEST FAN ARTIST (1073 ballots)

Matthew Callahan
disse86
Kukuruyo
Christian Quinot
Steve Stiles

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (1922 ballots)

Pierce Brown *
Sebastien de Castell *
Brian Niemeier
Andy Weir *
Alyssa Wong *

* Finalists in their 2nd year of eligibility.

1941 Retro Hugo Award Nominees

(the 1941 Retro Hugos will be presented Thursday, August 18)

BEST NOVEL (352 ballots)

Gray Lensman by E.E. "Doc" Smith (*Astounding Science-Fiction*, Jan 1940)

The Ill-Made Knight by T.H. White (Collins)

Kalloccain by Karin Boye (Bonnier)

The Reign of Wizardry by Jack Williamson (*Unknown*, Mar 1940)

Slan by A.E. Van Vogt (*Astounding Science-Fiction*, Dec 1940)

BEST NOVELLA (318 ballots)

"Coventry" by Robert A. Heinlein (*Astounding Science-Fiction*, July 1940)

"If This Goes On..." by Robert A. Heinlein (*Astounding Science-Fiction*, Feb 1940)

"Magic, Inc." by Robert A. Heinlein (*Unknown*, Sept 1940)

"The Mathematics of Magic" by L. Sprague de Camp and Fletcher Pratt (*Unknown*, Aug 1940)

"The Roaring Trumpet" by L. Sprague de Camp and Fletcher Pratt (*Unknown*, May 1940)

BEST NOVELETTE (310 ballots)

"Blowups Happen" by Robert A. Heinlein (*Astounding Science-Fiction*, Sept 1940)

"Farewell to the Master" by Harry Bates (*Astounding Science-Fiction*, Oct 1940)

"It!" by Theodore Sturgeon (*Unknown*, Aug 1940)

"The Roads Must Roll" by Robert A. Heinlein (*Astounding Science-Fiction*, June 1940)

"Vault of the Beast" by A.E. Van Vogt (*Astounding Science-Fiction*, Aug 1940)

BEST SHORT STORY (324 ballots)

"Martian Quest" by Leigh Brackett (*Astounding Science-Fiction*, Feb 1940)

"Requiem" by Robert A. Heinlein (*Astounding Science-Fiction*, Jan 1940)

"Robbie" by Isaac Asimov (*Super Science Stories*, Sept 1940)

"The Stellar Legion" by Leigh Brackett (*Planet Stories*, Winter 1940)

"Tlön, Uqbar, Orbis Tertius" by Jorge Luis Borges (Sur, 1940)

BEST GRAPHIC STORY (92 ballots)

Batman #1 (Detective Comics, Spring 1940)

Captain Marvel: "Introducing Captain Marvel" by Bill Parker and C. C. Beck (*Whiz Comics #2*, Feb 1940)

Flash Gordon: "The Ice Kingdom of Mongo" by Alex Raymond and Don Moore (King Features Syndicate, Apr 1940)

The Origin of the Spirit by Will Eisner (Register and Tribune Syndicate, June 1940)

The Spectre: "The Spectre" / "The Spectre Strikes!" by Jerry Siegel and Bernard Baily (*More Fun Comics #52/53*, Feb/Mar 1940)

BEST DRAMATIC PRESENTATION (LONG FORM) (250 ballots)

Dr. Cyclops written by Tom Kilpatrick, directed by Ernest B. Schoedsack (Paramount Pictures)

Fantasia written by Joe Grant and Dick Huemer, directed by Samuel Armstrong et al. (Walt Disney Productions, RKO Radio Pictures)

Flash Gordon Conquers the Universe written by George H. Plympton, Basil Dickey, and Barry Shipman, directed by Ford Beebe and Ray Taylor (Universal Pictures)

One Million B.C. written by Mickell Novack, George Baker, and Joseph Frickert, directed by Hal Roach and Hal Roach, Jr. (United Artists)

The Thief of Bagdad written by Lajos Bíró and Miles Malleon, directed by Michael Powell, Ludwig Berger, and Tim Whelan (London Films, United Artists)

BEST DRAMATIC PRESENTATION (SHORT FORM) (123 ballots)

The Adventures of Superman: "The Baby from Krypton" written by George Ludlam, produced by Frank Chase (WOR)

The Invisible Man Returns written by Joe May, Kurt Siodmak, and Lester Cole, directed by Joe May (Universal Pictures)

Looney Tunes: "You Ought to Be in Pictures" written by Jack Miller, directed by Friz Freleng (Warner Bros.)

Merric Melodies: "A Wild Hare" written by Rich Hogan, directed by Tex Avery (Warner Bros.)

Pinocchio written by Ted Sears et al., directed by Ben Sharpsteen and Hamilton Luske (Walt Disney Productions, RKO Radio Pictures)

BEST EDITOR–SHORT FORM (183 ballots)

John W. Campbell
Dorothy McIlwraith
Raymond A. Palmer
Frederik Pohl
Mort Weisinger

BEST PROFESSIONAL ARTIST (117 ballots)

Hannes Bok
Margaret Brundage
Edd Cartier
Virgil Finlay
Frank R. Paul
Hubert Rogers

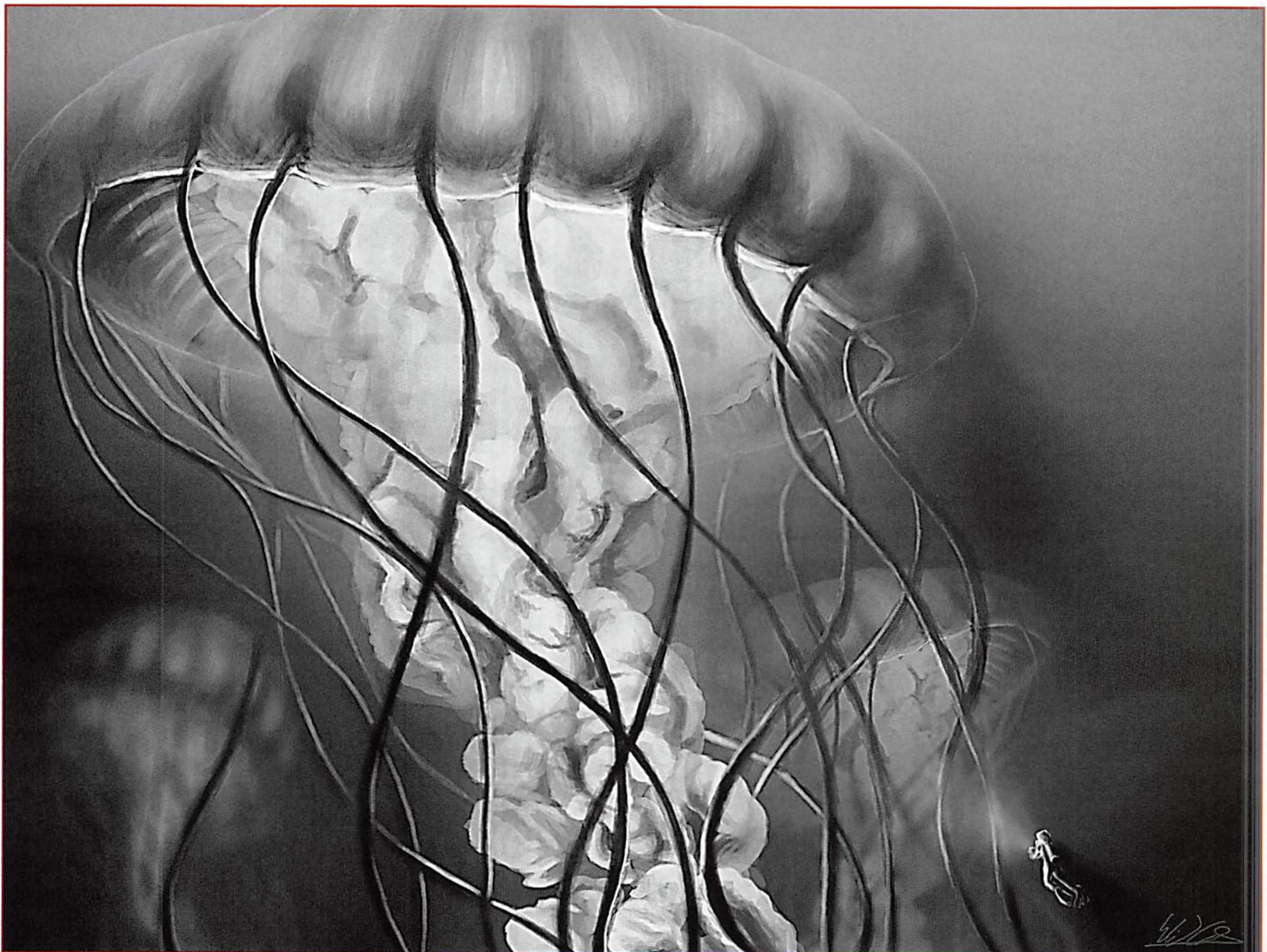
Note: Category has 6 finalists due to a tie for 5th place.

BEST FANZINE (63 ballots)

Futura Fantasia by Ray Bradbury
Le Zombie by Arthur Wilson “Bob” Tucker
Novacious by Forrest J Ackerman and Morojo
Spaceways by Harry Warner, Jr.
Voice of the Imagi-Nation by Forrest J Ackerman and Morojo

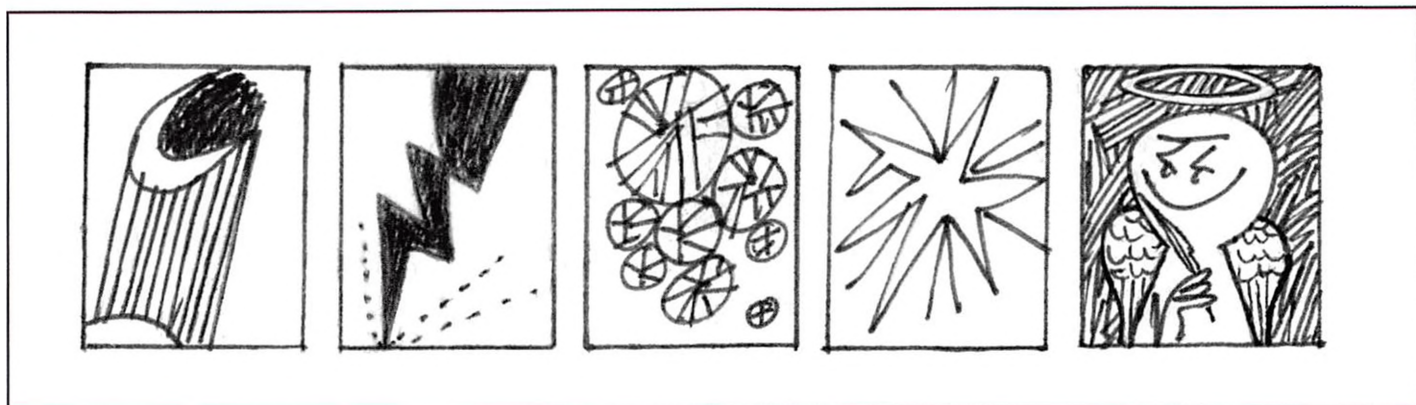
BEST FAN WRITER (70 ballots)

Forrest J Ackerman
Ray Bradbury
H. P. Lovecraft
Bob Tucker
Harry Warner



The Long List of World Science Fiction Conventions (Worldcons)

| Number/ Year Name | City | Site | Guest(s) | Chairman | Attend. |
|----------------------------------|---|---------------------|---|------------------------------------|---------|
| 1–Nycon I 2-4 July 1939 | New York | Caravan Hall | Frank R. Paul | Sam Moskowitz | 200 |
| 2–Chicon I 1-2 Sep 1940 | Chicago | Hotel Chicagoan | E. E. “Doc” Smith | Mark Reinsberg and Erle Korshak | 128 |
| 3–Denvention I 4-6 Jul 1941 | Denver | Shirley-Savoy Hotel | Robert A. Heinlein | Olon F. Wiggins | 90 |
| 1942-1945 | (Worldcon was not held due to World War II) | | | | |
| 4–Pacificon I 4-7 Jul 1946 | Los Angeles | Park View Manor | A. E. Van Vogt E. Mayne Hull | Walter J. Daugherty | 130 |
| 5–Philcon I 30 Aug-1 Sep 1947 | Philadelphia | Penn-Sheraton Hotel | John W. Campbell, Jr. | Milton Rothman | 200 |
| 6–Torcon I 3-5 Jul 1948 | Toronto | RAI Purdy Studios | Robert Bloch (pro) Bob Tucker (fan) | Ned McKeown | 200 |
| 7–Cinvention 3-5 Sep 1949 | Cincinnati | Hotel Metropole | Lloyd A. Eshbach (pro) Ted Carnell (fan) | Don Ford | 190 |
| 8–NorWesCon 1-4 Sep 1950 | Portland | Multnomah Hotel | Anthony Boucher | Donald B. Day | 400 |
| 9–Nolacon I 1-3 Sep 1951 | New Orleans | St. Charles Hotel | Fritz Leiber | Harry B. Moore | 190 |

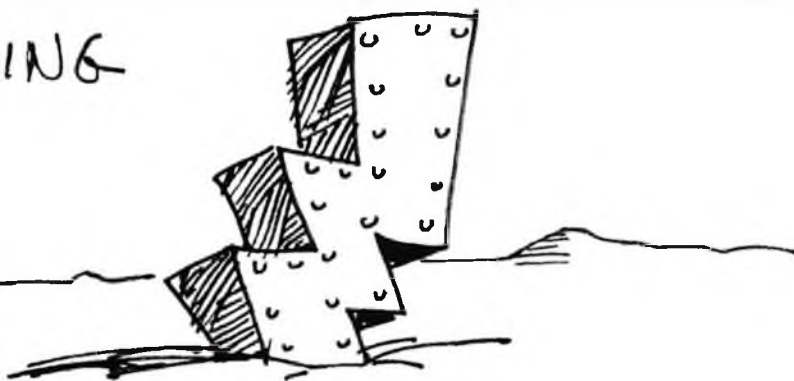


| | | | | | |
|---------------------------------------|---------------------------|--------------------------|---|---------------------------------------|----------|
| 10--TASFiC 30 Aug--1 Sep 1952 | Chicago | Hotel Morrison | Hugo Gernsback | Julian C. May | 870/1175 |
| 11--11th Worldcon 5-7 Sep 1953 | Philadelphia | Bellevue-Strafford Hotel | Willy Ley | Milton Rothman | 750 |
| 12--SFCon 3-6 Sep 1954 | San Francisco | Sir Francis Drake Hotel | John W. Campbell, Jr. | Lester Cole Gary Nelson | 700 |
| 13--Cleveland 2-5 Sep 1955 | Cleveland | Manger Hotel | Isaac Asimov (pro) Sam Moskowitz (mystery GoH) | Nick Falasca Noreen Falasca (Shaw) | 380 |
| 14--(NyCon II) 31 Aug-3 Sep 1956 | New York | Biltmore Hotel | Arthur C. Clarke | David A. Kyle | 850 |
| 15--Loncon I 6-9 Sep 1957 | London | King's Court Hotel | John W. Campbell, Jr. | Ted Carnell | 268 |
| 16--Solacon 29 Aug-1 Sep 1958 | South Gate, California | Alexandria Hotel | Richard Matheson | Anna S. Moffatt | 322/601 |
| 17--Detention 4-7 Sep 1959 | Detroit | Pick-Fort Shelby Hotel | Poul Anderson (pro) John Berry (fan) | Roger Sims Fred Prophet | 371 |
| 18--Pittcon 3-5 Sept 1960 | Pittsburgh | Penn-Sheraton Hotel | James Blish | Dirce Archer | 568 |
| 19--Seacon 2-4 Sep 1961 | Seattle | Hyatt House | Robert A. Heinlein | Wally Weber | 300 |
| 20--Chicon III 31 Aug-3 Sep 1962 | Chicago | Pick-Congress Hotel | Theodore Sturgeon | Earl Kemp | 730/830 |
| 21--Discon I 31 Aug- 2 Sep 1963 | Washington, D.C. | Statler-Hilton Hotel | Murray Leinster | George Scithers | 600 |
| 22--Pacificon II 4-7 Sep 1964 | Oakland | Hotel Leamington | Leigh Brackett (pro) Edmond Hamilton (pro) Forrest J Ackerman (fan) | Al haLevy J. Ben Stark | 523 |
| 23--Loncon II 27-30 Aug 1965 | London | Mount Royal Hotel | Brian W. Aldiss | Ella Parker | 350 |

| | | | | | |
|--------------------------------------|---------------------|-----------------------|---|--|-------|
| 24-Tricon 1-5 Sep 1966 | Cleveland | Sheraton-Cleveland | L. Sprague de Camp | Ben Jason Howard DeVore Lou Tabakow | 850 |
| 25-Nycon 3 31 Aug-4 Sep 1967 | New York | Statler-Hilton Hotel | Lester del Rey (pro) Bob Tucker (fan) | Ted White Dave Van Arnam | 1,500 |
| 26-Baycon 29 Aug-2 Sep 1968 | Oakland | Hotel Claremont | Philip Jose Farmer (pro) Walter J. Daugherty (fan) | Bill Donaho Alva Rogers J. Ben Stark | 1,430 |
| 27-St. Louiscon 28 Aug-1 Sep 1969 | St. Louis | Chase-Park Plaza | Jack Gaughan (pro) Eddie Jones (fan) | Ray Fisher Joyce Fisher (Katz) | 1,534 |
| 28-Heicon '70 20-24 Aug 1970 | Heidelberg | Heidelberg Stadthalle | E. C. Tubb (UK) Robert Silverberg (US) Herbert W. Franke (Germany) Elliot K. Shorter (fan) | Manfred Kage | 620 |
| 29-Noreascon I 2-6 Sep 1971 | Boston | Sheraton-Boston Hotel | Clifford D. Simak (pro) Harry Warner, Jr. (fan) | Tony Lewis | 1,600 |
| 30-L.A.Con I 1-4 Sep 1972 | Los Angeles | International Hotel | Frederik Pohl (pro) Buck & Juanita Coulson (fan) | Charles Crayne Bruce Pelz | 2,007 |
| 31-Torcon II 31 Aug-3 Sep 1973 | Toronto | Royal York Hotel | Robert Bloch (pro) William Rotsler (fan) | John Millard | 2,900 |
| 32-Discon II 29 Aug-2 Sep 1974 | Washington, D.C. | Sheraton Park Hotel | Roger Zelazny (pro) Jay Kay Klein (fan) | Jay Haldeman Ron Bounds | 3,587 |

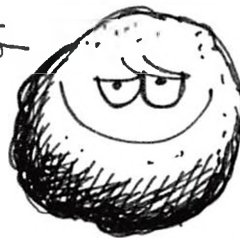
THE BEGINNING
IS ART

(W. ROTSLER)



| | | | | | |
|--|--------------------------|---|---|-------------------------------------|-------------|
| 33--Aussiecon One 14-17 Aug 1975 | Melbourne | Southern Cross Hotel | Ursula K. Le Guin (pro) Susan Wood (fan) Mike Glicksohn (fan) Donald Tuck (Australian) | Robin Johnson | 606 |
| 34--MidAmeriCon 2-6 Sep 1976 | Kansas City, Missouri | Radisson Muehlebach Phillips House | Robert A. Heinlein (pro) George Barr (fan) | Ken Keller | 3,014/4,200 |
| 35--SunCon 2-5 Sep 1977 | Miami Beach | Hotel Fontainebleau | Jack Williamson Robert A. Madle (fan) | Don Lundry | 3,240 |
| 36--IguanaCon II 30 Aug-4 Sep 1978 | Phoenix | Hyatt Regency, Adams House Phoenix Convention Center & Symphony Hall | Harlan Ellison (pro) Bill Bowers (fan) | Tim Kyger | 4,700 |
| 37--Seacon '79 23-26 Aug 1979 | Brighton | Metropole Hotel | Brian Aldiss (UK) Fritz Leiber (US) Harry Bell (fan) | Peter Weston | 3,114 |
| 38--Noreascon Two 29 Aug-1 Sep 1980 | Boston | Sheraton-Boston Hotel Hynes Civic Auditorium | Damon Knight (pro) Kate Wilhelm (pro) Bruce Pelz (fan) | Leslie Turek | 5,850 |
| 39--Denvention Two 3-7 Sep 1981 | Denver | Denver Hilton Hotel Currigan Convention Center Exhibition Hall and Arena | Clifford D. Simak (pro) C. L. Moore (pro) Rusty Hevelin (fan) | Don C. Thompson Suzanne Carnival | 3,792 |
| 40--Chicon IV 2-6 Sep 1982 | Chicago | Hyatt Regency Chicago | A. Bertram Chandler (pro) Frank Kelly Freas (pro) Lee Hoffman (fan) | Larry Propp Ross Pavlac | 4,275 |

ART IS THE BEGINNING
OF UNDERSTANDING



(W. ROTSLER)

| | | | | | |
|--|-------------|--|---|--------------------------------|-------------|
| 41-ConStellation 1-5 Sep 1983 | Baltimore | Baltimore Convention Centre | John Brunner (pro) David A. Kyle (fan) | Michael Walsh | 6,400 |
| 42-L.A.con II 30 Aug-3 Sep 1984 | Anaheim | Anaheim Hilton Anaheim Convention Center | Gordon R. Dickson (pro) Dick Eney (fan) | Craig Miller Milt Stevens | 8,365/9,282 |
| 43-Aussiecon Two 22-26 Aug 1985 | Melbourne | Southern Cross, Victoria, and Sheraton Hotels | Gene Wolfe (pro) Ted White (fan) | David Grigg | 1,599 |
| 44-ConFederation 28 Aug-1 Sep 1986 | Atlanta | Marriott Marquis Atlanta Hilton Hyatt Regency Atlanta | Ray Bradbury Terry Carr (fan) | Ron Zukowski Penny Frierson | 5,811 |
| 45-Conspiracy '87 27 Aug-1 Sep 1987 | Brighton | Metropole Hotel Brighton Conference Centre | Doris Lessing (UK) Alfred Bester (US) Arkady Strugatsky (USSR) Boris Strugatsky (USSR) Jim Burns (artist) Ray Harryhausen (film) Joyce & Ken Slater (fan) David Langford (special fan) | Paul Oldroyd | 4,009 5,425 |
| 46-Nolacon II 1-5 Sep 1988 | New Orleans | Marriott, Sheraton, and International Hotels New Orleans Municipal Auditorium | Donald A. Wollheim Roger Sims (fan) | John H. Guidry | 5,300 |
| 47-Noreascon 3 31 Aug-4 Sep 1989 | Boston | Hynes Convention Center Sheraton-Boston Hotel, Hilton Hotel, Park Plaza Hotel | Andre Norton (pro) Ian & Betty Ballantine (pro) The Stranger Club (fan) | Mark L. Olson | 6,837/7,795 |

ART IS
COMPULSION

(W.R.)



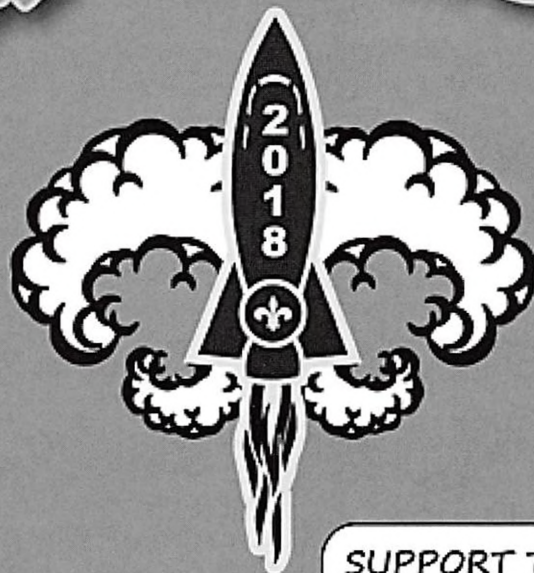
| | | | | | |
|-----------------------------------|---------------|---|---|--|-------------|
| 48-ConFiction 23-27 Aug 1990 | The Hague | Netherlands Congress Centre | Harry Harrison Wolfgang Jeschke Joe Haldeman Andrew Porter (fan) | Kees van Toorn | 3,580 |
| 49-Chicon V 29 Aug-2 Sep 1991 | Chicago | Hyatt Regency Chicago | Hal Clement (pro) Martin H. Greenberg (pro) Richard Powers (pro) Jon & Joni Stopa (fan) | Kathleen Meyer | 5,661 |
| 50-MagiCon 3-7 Sep 1992 | Orlando | Orange County Convention and Civic Center The Peabody Hotel The Clarion Hotel | Jack Vance (pro) Vincent Di Fate (artist) Walter A. Willis (fan) | Joe Siclari | 5,319/6,368 |
| 51-ConFrancisco 2-6 Sep 1993 | San Francisco | Moscone Convention Center , ANA Hotel Parc Fifty Five Nikko Hotel | Larry Niven Alicia Austin Tom Digby Jan Howard Finder Mark Twain (Dead GoH) | David W. Clark | 6,602/7,725 |
| 52-ConAdian 1-5 Sep 1994 | Winnipeg | Winnipeg Convention Centre, Crowne Plaza, Place Louis Riel, and Sheraton | Anne McCaffrey (pro) George Barr (artist) Robert Runte (fan) | John Mansfield | 3,570 |
| 53-Intersection 24-28 Aug 1995 | Glasgow | Scottish Exhibition and Conference Centre Moat House, Crest, and Central Hotels | Samuel R. Delany (writer) Gerry Anderson (media) Les Edwards (artist) Vincent Clarke (fan) | Vincent Docherty Martin Easterbrook | 4,173/6,524 |

COMPULSION IS THE
BEGINNING OF
DOWNFALL

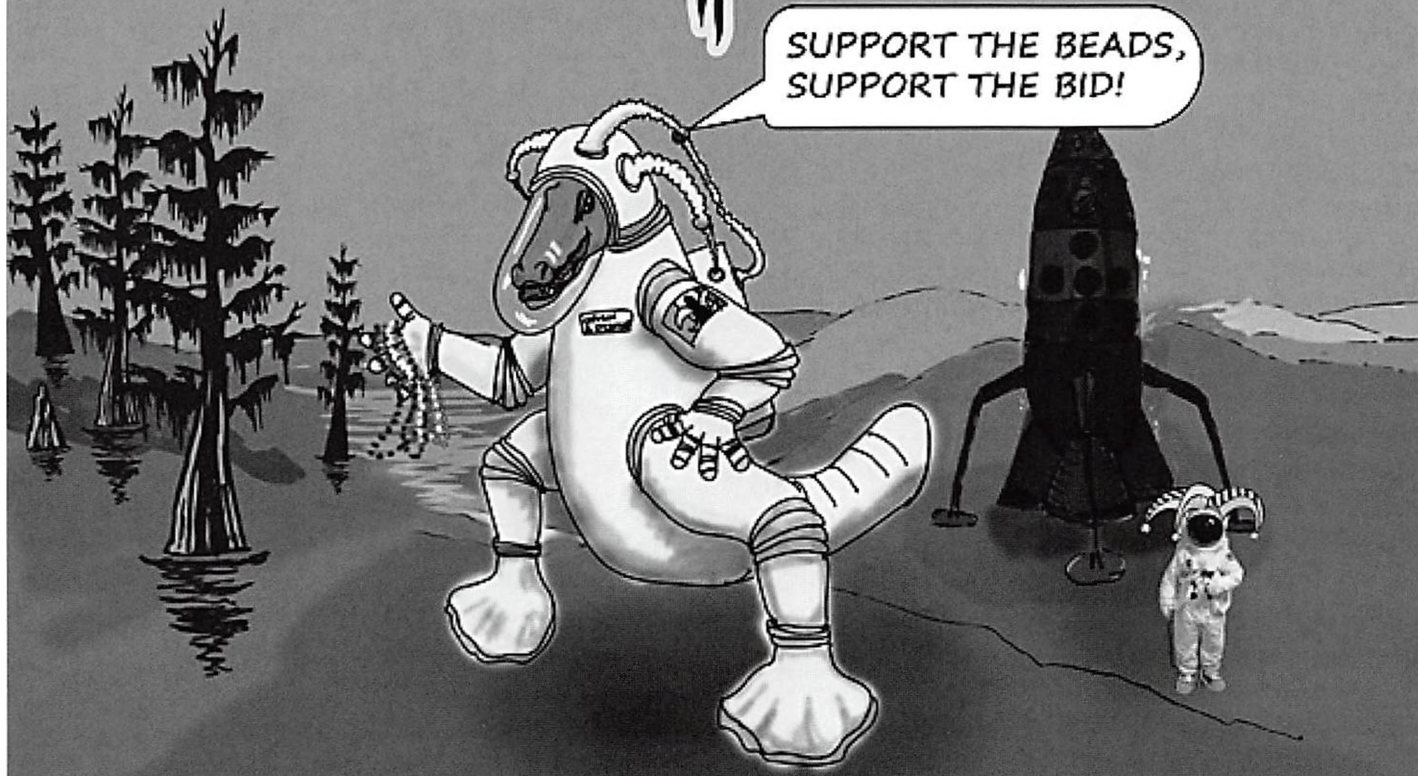
(W. ROTSLER)



New Orleans



SUPPORT THE BEADS,
SUPPORT THE BID!



Worldcon 76 in New Orleans, August 23-26, 2018

Let's hold the 76th World Science Fiction Convention on the 300th Anniversary of the founding of the Crescent City. The convention will be held in downtown New Orleans at the Hyatt Regency: a four-diamond hotel that can contain the entire Worldcon under one roof.

New Orleans is a world-class destination city, convenient to reach by air or train, renowned for its music, food, museums, architecture, and *joie de vivre*.

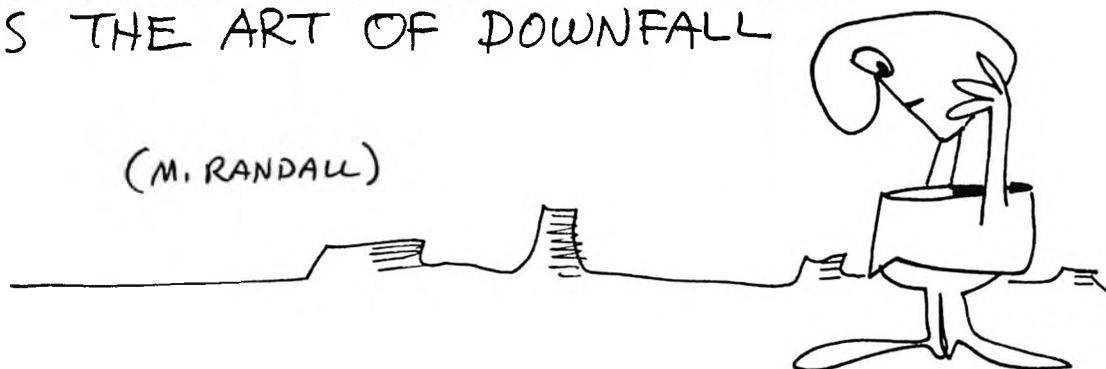
Follow us on Facebook

Visit us on the web at neworleansin2018.org

| | | | | | |
|--|--------------|--|---|--------------------------------|-------------|
| 54-L.A.con III 29 Aug-2 Sep 1996 | Anaheim | Anaheim Convention Center , Anaheim Hilton Anaheim Marriott | James White (writer) Roger Corman (media) Elsie Wollheim (special) Takumi & Sachiko Shibano (fan) | Mike Glyer | 6,703 |
| 55-LoneStarCon 2 28 Aug-1 Sep 1997 | San Antonio | Henry B. Gonzales Convention Center Marriott Rivercenter Marriott Riverwalk | Algis Budrys (pro) Michael Moorcock (pro) Don Maitz (artist) Roy Tackett (fan) | Karen Meschke | 4,634/5,614 |
| 56-BucConcer 5-9 Aug 1998 | Baltimore | Baltimore Convention Center , Lord Baltimore Hilton Towers Marriott Harbor Place The Holiday Inn Omni Inner Harbor | C. J. Cherryh Milton A. Rothman Stanley Schmidt Michael Whelan J. Michael Straczynski (special) | Peggy Rae Pavlat (Sapienza) | 6,572 |
| 57-Aussiecon Three 2-6 Sep 1999 | Melbourne | World Congress Center Centra Hotel | George Turner (pro) Greg Benford (pro) Bruce Gillespie (fan) J. Michael Straczynski (special) | Perry Middlemiss | 1,548/2,872 |
| 58-Chicon 2000 31 Aug-4 Sep 2000 | Chicago | Hyatt Regency Chicago Fairmont Hotel SwissUtel | Ben Bova (author) Bob Eggleton (artist) Jim Baen (editor) Bob & Anne Passovoy (fan) | Tom Veal | 5,794/6,574 |
| 59-The Millennium Philcon 30 Aug-3 Sep 2001 | Philadelphia | Pennsylvania Convention Center, Philadelphia Marriott Hotel | Greg Bear (author) Stephen Youll (artist) Gardner Dozois (editor) George Scithers (fan) | Todd Dashoff | 4,840/6,269 |

COMPULSION OF UNDERSTANDING
IS THE ART OF DOWNFALL

(M. RANDALL)

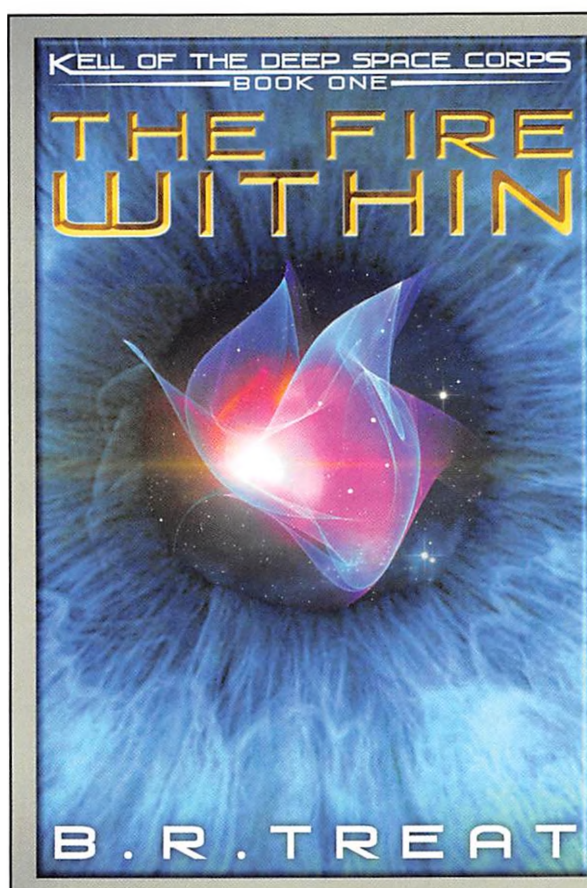


| | | | | | |
|------------------------------------|--------------------|---|--|----------------------------------|-------------|
| 60–ConJosé 29 Aug-2 Sep 2002 | San Jose | McEnergy Convention Center, San Jose Civic Auditorium, Fairmont Hotel, Hilton Hotel, Crowne Plaza Hotel | Vernor Vinge (author) David Cherry (artist) Bjo & John Trimble (fan) Ferdinand Feghoot (imaginary) | Tom Whitmore Kevin Standlee | 5,162/5,916 |
| 61–Torcon 3 28 Aug-1 Sep 2003 | Toronto | Metro Toronto Convention Centre Royal York Hotel | George R. R. Martin (author) Frank Kelly Freas (artist) Mike Glycer (fan) Robert Bloch (GoHst of Honor) | Peter Jarvis | 3,834/4,986 |
| 62–Noreascon 4 2-6 Sep 2004 | Boston | Hynes Convention Center, Sheraton Boston Hotel, Boston Marriott Copley Place | Terry Pratchett (pro) William Tenn (pro) Jack Speer (fan) Peter Weston (fan) | Deb Geisler | 6,008/7,485 |
| 63–Interaction 4-8 Aug 2005 | Glasgow | Scottish Exhibition and Conference Centre (SECC), Glasgow Moat House Hotel, Hilton Glasgow | Greg Pickersgill Christopher Priest Robert Sheckley Lars-Olov Strandberg Jane Yolen | Vincent Docherty Colin Harris | 4,115/5,202 |
| 64–L.A.con IV 23-27 Aug 2006 | Anaheim | Anaheim Convention Center, Anaheim Hilton Anaheim Marriott | Connie Willis (author) James Gurney (artist) Howard DeVore (fan) Frankie Thomas (special) | Christian B. McGuire | 5,738/6,291 |
| 65–Nippon2007 30 Aug-3 Sep 2007 | Yokohama, Japan | Pacifico Yokohama | Sakyo Komatsu (author) David Brin (author) Takumi Shibano (fan) Yoshitaka Amano (artist) Michael Whelan (artist) | Hiroaki Inoue | 3,348/5,149 |
| 66–Denvention 3 6-10 Aug 2008 | Denver | Sheraton Colorado Convention Center | Lois McMaster Bujold (pro) Rick Sternbach (artist) Tom Whitmore (fan) Kathy Mar (special music) Robert A. Heinlein (ghost) | Kent Bloom | 3,752/4,854 |
| 67–Anticipation 6-10 Aug 2009 | Montreal | Palais des congrès de Montréal | Neil Gaiman (pro) Elisabeth Vonarburg (pro) Taral Wayne (fan) David Hartwell (editor) Tom Doherty (publisher) | Rene Walling Robbie Bourget | 3,925/4,499 |

| | | | | | |
|---------------------------------------|--------------|---|--|-----------------------------------|--------------|
| 68–Aussiecon 4 2-6 Sep 2010 | Melbourne | Melbourne Convention & Entertainment Centre (MCEC) | Kim Stanley Robinson Robin Johnson Shaun Tan | Perry Middlemiss Rose Mitchell | 2,101/3,462 |
| 69–Renovation 17-21 Aug 2011 | Reno, Nevada | Reno-Sparks Convention Center, Atlantis Hotel Peppermill Hotel | Ellen Asher Tim Powers Charles N. Brown Boris Vallejo | Patty Wells | 4,112/5,526 |
| 70–Chicon 7 30 Aug-3 Sep 2012 | Chicago | Hyatt Regency Chicago | Mike Resnick (author) Peggy Rae Sapienza (fan) Story Musgrave (astronaut) Jane Frank (agent) Rowena Morrill (artist) | Dave McCarty | 4,743/ 6,197 |
| 71–LoneStarCon 3 29 Aug-2 Sep 2013 | San Antonio | Henry B. Gonzales Convention Center Marriott Rivercenter Marriott Riverwalk | Ellen Datlow James Gunn Willie Siros Norman Spinrad Darrell K. Sweet | Randall Shepherd | 4,832/6,130 |
| 72–Loncon 3 14-18 Aug, 2014 | London | ExCeL London | Iain M Banks John Clute Malcolm Edwards Chris Foss Jeanne Gomoll Robin Hobb Bryan Talbot | Steve Cooper Alice Lawson | 6,946/10,718 |



| | | | | | |
|-------------------------------------|--------------------------|--|---|--|--------------|
| 73–Sasquan 19-23 Aug 2015 | Spokane, Washington | Spokane Convention Center | David Gerrold Vonda N. McIntyre Brad Foster Tom Smith Leslie Turek | Sally Woehrle | 5,077/11,742 |
| 74–MidAmeriCon II 17-21 Aug 2016 | Kansas City, Missouri | Kansas City Convention Center Kansas City Marriott Downtown | Kinuko Y. Craft Patrick Nielsen Hayden Teresa Nielsen Hayden Tamora Pierce Michael Swanwick | Ruth Lichtwardt | |
| 75–Worldcon 75 9-13 Aug 2017 | Helsinki, FI | Helsinki Expo and Convention Centre Holiday Inn Messukeskus | John-Henri Holmberg Nalo Hopkinson Johanna Sinisalo Claire Wendling Walter Jon Williams | Jukka Halme Saija Aro Crystal Huff | |



Warrior telepaths
Fems who kick alien
Dragonlord butt
A bionic commando
Steamy romance

"engages your whole mind"
– a Goodreads reviewer

www.deepspacecorps.com



Notes on the Long List of Worldcons

General Notes

These notes have been carefully researched by the WSFS Long List Committee. If you choose to publish them, please do not edit them in any way.

Number-Year-Name

We have normally listed a convention by the least confusing version of its name. Most of the time this is the name preferred by the convention (variants are noted) but we also follow fannish tradition in retroactively numbering the first Worldcon in a series 1 (or I or One). (For example, Noreascon 1 was known at the time only as “Noreascon.”) All known naming oddities are noted.

Guests

Custom in designating Guests of Honor has varied greatly, with some conventions giving specific titles (Fan, Pro, Australia, US, Artist, etc.) and some simply calling them all Guests of Honor. We have used specific labels where they existed. In general we do not note spelling issues like Honor/Honour.

The Toastmaster is not a Guest of Honor, although some conventions gave the Toastmaster equal billing with the Guests. To confuse matters further, in at least one case a Guest was also designated as Toastmaster. In a few instances the Toastmaster was given a title other than “Toastmaster” such as “Master of Ceremonies.” All toastmasters and MCs we are aware of are listed in the notes.

We have tried to note all cases where a guest did not attend.

Site

Under Site we have listed:

- All facilities which hosted non-trivial convention functions
- The main sleeping room hotel.
- Any other hotel which accounted for 25% or more of the sleeping rooms.

Chairman

Who chaired a particular Worldcon is sometimes less clear than one might expect. Our policy in constructing this list is to be as accurate as possible without being misleading. We have attempted to follow the convention's official record

(where it exists) supplemented by other contemporary records. In all cases where we are aware of ambiguity, we have included notes. When multiple people with Chairman-like titles exist (including Co-Chairman, Deputy Chairman, Associate Chairman, Vice-Chairman, and Deputy Assistant Co-Vice Chairman) we list only the actual top manager at the time of the convention in the main list, and all other people who were in line management positions with titles including the word fragment “chair” in the notes (i.e., all line managers with titles matching *[C]hair*). When the title is co-Chairman and it appears that both were functional top managers, both are included in the Long List. People in support positions (non-line management positions) with Chair-like titles (e.g., “Chairman's Staff” or “Assistant to the Chairman”) are not listed. This list does not include bid leadership—only leadership after the bid was won. Where we found ambiguity, we have documented it.

Additionally, we have attempted to document cases where there was a disconnect between the person holding the title of Chairman and the person(s) who were the actual top manager(s) of the convention.

Attendance

Where available, this column records two numbers: how many paying members actually attended the Worldcon and how many total members there were.

The Attendance total includes all paid admissions including one-day admissions. (One-day admissions are usually not technically members of WSFS, but we do count them for the purpose of computing total attendance. A one-day admission counts as one attendee.) It excludes freebies who did not participate in the convention (e.g., contractors), unpaid children, paid attending members who did not attend, and all supporting members, but it does include free memberships given to people who did participate in the convention (e.g., Guests of Honor).

Total members includes everyone who paid for a membership or admission whether full attending, one-day, child, or supporting, plus the Guests of Honor and other free memberships given to people participating in the convention. It does not include freebies who did not participate in the convention.

The available data is very incomplete and imprecise and many of these numbers are probably substantially in error. We have noted cases where we know the numbers to be doubtful. About 99% of the numbers ending in 00 are estimates. The numbers are of the form 122115056 aaaa/122115056 mmmm, where the first number is the attendance and the second the membership. When only one is known, the other is left blank (e.g., /2345 means an unknown attendance and 2345 total members). When only a single number is presented, we don't know whether it is attendance or total members, though, historically, it seems most often to be attendance.

Convention Notes

1939–Nycon I

The 1939 Worldcon did not have a name, but simply called itself “World Science Fiction Convention.” It has subsequently been called “Nycon I” and “The 1939 Worldcon.”

The convention was controlled by a so-called “Ruling Triumvirate” whose other members were William S. Sykora and James V. Taurasi.

1940–Chicon I

Chicon I was run by a triumvirate. Mark Reinsberg held the title of chairman, with Erle Korshak (secretary) and Bob Tucker (treasurer) as equal partners. Korshak presided over the opening day of the con, when Reinsberg fell ill.

1947–Philcon I

L. Jerome Stanton was Toastmaster.

1949–Cinvention

Don Ford carried out the duties of Chairman but was officially Secretary-Treasurer; Charles R. Tanner had the honorary title of Chairman.

Ted Carnell, the Fan Guest of Honor, was also Toastmaster with the title “Entertainment Master of Ceremonies.” He was brought to North America by the Big Pond Fund.

1950–NorWesCon

Donald Day replaced Jack de Courcy as Chairman after the latter's resignation.

Theodore Sturgeon was the Toastmaster and had the title “Entertainment Master of Ceremonies.”

The
Heinlein
Society

“Pay It Forward”



The Heinlein Society is a 501(c)(3) non-profit charitable and educational organization.

We sponsor:

- Heinlein Blood Drives
- “Heinlein For Heroes” Books To Troops
- Middle & High School Education Support
- STEM Major Undergraduate Scholarships
- *The Heinlein Journal*
- Online Heinlein Nexus Forum Chat
- William H. Patterson Jr. Academic Prize

Website: heinleinsociety.org

- Info, Membership, & Services



**VISIT US at our Fan Info Table, the Blood Drive, Heinlein Memorabilia and Hall of Famous Missourians Exhibits.
CHEER FOR RAH AT THE RETRO-HUGOS!**

1952-TASFiC

"TASFiC" stood for "Tenth Anniversary Science Fiction Convention"; it was popularly known as Chicon II, and subsequent Chicons counted it as such.

This was by far the largest Worldcon to date. The membership numbers are confused due to a there being a reported 175 or so "ghosts" (people who came in without paying). The figure of 870 paid attending members seems to be accurate; with ghosts, there would be perhaps 1050 people at the convention. The 300 number for Supporting Members is also probably pretty accurate, as it is based on several fairly contemporary reports.

1953-11th Worldcon

Officially known as "The 11th Worldcon," it was popularly known as Philcon II. Milton A. Rothman replaced James A. Williams as Chairman upon Williams' death. Tom Claerson, Ph.D. was Vice-Chairman.

Isaac Asimov was Toastmaster.

1954-SFCon

Though SFCon and Westercon shared the hotel and con chairs, Westercon was held on Friday, September 3, with Jack Williamson as GoH, while Worldcon was held Saturday-Monday September 4-6, with John W. Campbell, Jr., as GoH.

Robert Bloch was Toastmaster.

1955-Clevation

The identity of the Special Mystery Guest was not revealed (even to the honoree) until the first night of the convention. The Program book noted that "Mr. Boucher [the Toastmaster] will make the presentation of the Achievement Awards and identify the Mystery Guest."

Anthony Boucher was Toastmaster.



1956-NYCon II

Officially known as "NEWYORCON" but—in the words of a report at the time—"The fans wouldn't have it"—and it has been NYCon II since.

Robert Bloch was Toastmaster.

1957-Loncon I

The Loncon program book does not use the name "Loncon" but refers to the convention as the "15th World Science Fiction Convention."

1958-Solacon

Combined with the West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen. Solacon was physically in Los Angeles, but (by mayoral proclamation) technically in South Gate, California, to fulfill their bid slogan of "South Gate in '58".

Anthony Boucher was Toastmaster.

1959-Detention

John Berry, the Fan GoH, was brought to North America by a special fan fund.

Isaac Asimov had been listed as the Toastmaster in all promotional material prior to the convention. At the convention the program book added "...with the assistance of Robert Bloch" who acted as Asimov's foil at the banquet.

1960-Pittcon

Ray Smith was Vice Chairman. The Program Book lists a "non-con program" day on Friday, 2 September.

Isaac Asimov was Toastmaster.

1961-Seacon

Harlan Ellison was Toastmaster.

1962-Chicon III

Wilson Tucker was Toastmaster.

For a long time the stated attendance figure was 550 members, but this seems to have been the result of a series of ancient typos when setting successive program books. The convention proceedings and other contemporary documentation supports 730 members at the con and 830 members overall.

1963–Discon I

Isaac Asimov was Toastmaster.

1964–Pacificon II

Combined with the West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen. Pacificon II was held in Oakland, CA, which was not the same city (LA, 1946) where Pacificon I was held.

Anthony Boucher was Toastmaster.

1965–Loncon II

Tom Boardman was Toastmaster.

1966–Tricon

Officially jointly hosted by Cleveland, Detroit, and Cincinnati (hence “Tricon”). The question of who chaired the convention is complicated. The Tricon program book lists Cleveland’s Ben Jason as Chairman and Detroit’s Howard DeVore and Cincinnati’s Lou Tabakow as Associate Chairmen, but included all three in the Long List as did NyCon 3 the following year. People involved with the convention confirm that it was run by the three of them working jointly, so they are being treated as co-Chairmen here.

Isaac Asimov was Toastmaster.

1967–NyCon 3

The convention’s name was written as “NyCon 3” at the convention, but—somehow—subsequently got changed to Nycon III in versions of the Long List, perhaps echoing NYCon II.

Harlan Ellison was Toastmaster.

1968–Baycon

Combined with the West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen.

Robert Silverberg was Toastmaster.

1969–St. Louiscon

Eddie Jones, the TAFF (Trans Atlantic Fan Fund) winner, replaced Ted White, who withdrew as Fan Guest to dramatize the TAFF winner.

Harlan Ellison was Toastmaster.

1970–Heicon

Heicon had decided prior to the convention to select the TAFF winner as its Fan Guest. The subsequent winner of the 1970 TAFF election was Elliot Shorter.

Heicon also called itself “Heicon ‘70 International.”

John Brunner was Toastmaster.

1971–Noreascon I

Robert Silverberg was Toastmaster.

1972–L.A.Con I

Robert Bloch was Toastmaster.

1973–Torcon II

Lester del Rey was Toastmaster.

1974–Discon II

Jay and Alice Haldeman were co-Chairmen until the spring of 1974 when circumstances forced them to move out of Washington. Ron Bounds took over as de facto Chairman until Jay returned for the convention. At the convention, Jay and Ron functioned as co-chairmen. The Discon II program book continued to list Jay and Alice as co-Chairmen, and included a welcome from Jay (co-Chairman) and Ron (vice-Chairman).

Andrew J. Offutt was Toastmaster.



SUSAN JOAN WOOD | 1948–1980



PHOTO BY AND COPYRIGHT © ANDREW L. PORTER

The Susan Wood Project

In 1976, at the first MidAmeriCon, SUSAN WOOD instigated the “Women in SF” panel that set off a lively ongoing conversation about feminism in science fiction and in the SF community. ¶ In 2016, at the second MidAmeriCon, we’re celebrating Susan’s influence and her career as a feminist, a fan, a writer, a critic, an editor, a scholar, and a friend.

WWW.SUSANWOODPROJECT.ORG

1975–Aussiecon One

Fan Guest of Honor Donald Tuck did not attend the convention. (Fans had to go to his home in Tasmania to meet him.)

John Bangsund was Toastmaster.

1976–MidAmeriCon

The membership totals are from chairman Ken Keller who reports that the numbers announced during the convention were grossly wrong because one of the C&VB’s loaned registrars did not turn in her records until afterwards. The previous Long List number of 2800 was an estimate made by a later compiler from the faulty at-con numbers.

Wilson Tucker was Toastmaster.

1977–SunCon

SunCon was bid by “7 in ’77”, a group of well-known con-runners who announced their bid while still searching for an ideal site. They selected a Sheraton hotel in Orlando, Florida, which went bankrupt a few months after the bid was selected. The hotel forced a renegotiation of the convention’s contract and SunCon wound up moving to the Fontainebleau Hotel in Miami Beach.

According to Chairman Don Lundry, his wife Grace Lundry functioned as his co-Chairman; however, convention publications listed Don solely.

In 2003 Don Lundry provided a revised attendance figure of 3240, replacing the number of 2500 reported in publications at the time and subsequently in previous versions of this list. It is possible that this is total membership and not attendance.

Robert Silverberg was Toastmaster.

1978–IguanaCon II

This was the first IguanaCon, but was called IguanaCon II because of a previous hoax.

Greg Brown was the initial Chairman but was later replaced by Tim Kyger. After the convention, Gary Farber was recognized as having fulfilled the function of Vice-Chairman.

Josef Nesvadba was announced as the European GoH for IguanaCon. He could not get travel papers and did not attend. He was not listed as a guest in PR3. In the program book he was listed on the main GoH page, but was not listed in IguanaCon’s own entry in the Long List. Finally, he was not listed in IguanaCon’s PR 5, which came out in 1980 and provided a detailed history of what went on, who resigned, and who replaced who.

F. M. Busby was Toastmaster.

1979–Seacon 79

Seacon 79 was held in Brighton, England, which was not the same city (Seattle, 1961) where Seacon I was held.

Bob Shaw was Toastmaster.

1980–Noreascon Two

Robert Silverberg was Toastmaster.

1981–Denvention Two

Ed Bryant was Toastmaster.

1982–Chicon IV

Larry Smith and Bob Hillis were vice-Chairmen.

Marta Randall was Toastmaster.

1983–Constellation

Jack L. Chalker was Toastmaster.

1984–LAcon II

Like South Gate, Anaheim is part of the greater Los Angeles area.

The Toastmaster and MC positions were essentially equivalent, with Robert Bloch (Toastmaster) officiating at the Hugo Ceremony and Jerry Pournelle (Master of Ceremonies) at the Guest of Honor Speeches and Other Awards Ceremony.

This was the largest Worldcon to date.

1985–Aussiecon II

David Grigg replaced John Foyster, who resigned for family reasons, as Chairman.

1986–ConFederation

Bob Shaw was Toastmaster.

1987–Conspiracy

Alfred Bester did not attend the convention due to poor health.

Malcolm Edwards was Chairman until about nine months before the convention when he resigned from the committee for personal reasons. To minimize possible bad publicity from this, he agreed to remain as titular Chairman and presided at some at-con ceremonies. Paul Oldroyd took over all of his duties, but under the title of “Coordinator.” Both Malcolm and Paul agree that that Paul was the de facto Chairman at the time of the convention.

Brian W. Aldiss was Toastmaster.

1988–Nolacon II

Mike Resnick was Toastmaster.

1989–Noreascon 3

The Stranger Club was the first SF club in Boston and sponsor of the pre-War series of Boskones and the club was the Fan Guest of Honor of Noreascon 3. All of its known surviving members were invited to the convention as guests to represent the club and seven were located and attended: Art Widner, Chan Davis, Harry Stubbs (Hal Clement), Louis Russell Chauvenet, Timothy Orrok, Norman Stanley, and Robert D. Swisher.

The convention’s name was officially agnostic: “Noreascon 3”, “Noreascon Three” and “Noreascon III” were all declared correct forms of the name.

1990–ConFiction

Chelsea Quinn Yarbro was Toastmaster.

1991–Chicon V

Marta Randall was Toastmaster.

1992–MagiCon

Becky Thomson was Co-Chairman for the first two years after the site was selected, then Vice-Chairman thereafter and at the convention.

Spider Robinson was Toastmaster, but Mike Resnick acted as Toastmaster for the Meet-the-Pros party.

1993–ConFrancisco

David Clark replaced Terry Biffel as Chairman upon Biffel’s death. Besides the Chairman, there were Vice Chairs: Peggy Rae Pavlat (Sapientza) and Ruth L. Sachter; and Deputy Vice Chairs: Jeff Canfield and Judy Kindell.

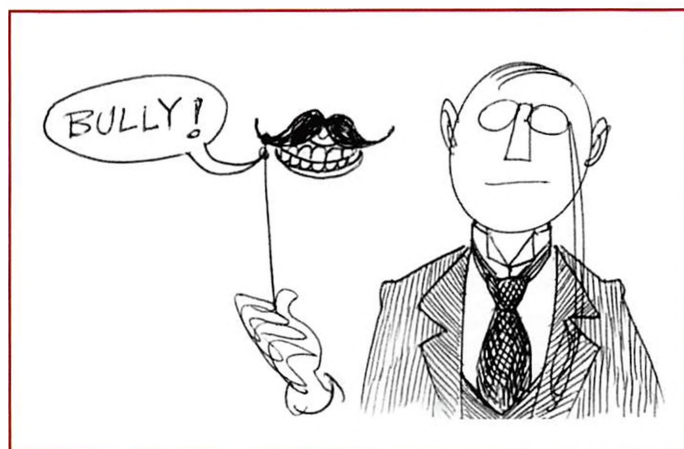
The Guests of Honor were designated as “Honored Guests” and the Toastmaster, Guy Gavriel Kay, was called the “Master of Ceremonies.” Mark Twain was “channeled” by Jon deCles.

1994–ConAdian

The Canadian National Science Fiction Convention (Convention) was held ‘in conjunction’ with ConAdian—with separate membership and mostly separate facilities.

Christine Barnson and Kevin Standlee were Deputy Chairs.

Barry B. Longyear was Toastmaster.



1995–Intersection

Intersection was also the 1995 Eurocon.

When Intersection won, Tim Illingworth and Vincent Docherty were Co-Chairmen. Docherty moved to Oman, resigned, and was replaced by Martin Easterbrook. Illingworth subsequently resigned and was replaced by Docherty. Easterbrook and Docherty were Co-Chairmen during the last 18 months of planning and at the convention.

T.R. Smith was Vice-Chairman. Margaret Austin and Oliver Grüter-Andrew were Deputy Chairs.

Diane Duane and Peter Morwood were Toastmasters.

1996–LACon III

Special Guest Elsie Wollheim died before the convention.

Connie Willis was Toastmaster.

1997–LoneStarCon II

a.k.a. “The Second Occasional LoneStarCon Science Fiction Convention & Chili Cook-off”; the first LoneStarCon, held in Austin, was the 1985 NASFiC.

Neal Barrett, Jr., was Toastmaster.

**1998–Bucconeer**

Special Guest J. Michael Straczynski did not attend.

Charles Sheffield was Toastmaster.

1999–Aussiecon Three

GoH George Turner died prior to the convention. Special Guest J. Michael Straczynski attended.

2000–Chicon 2000

Mike Jencevice and Becky Thomson were Associate Chairmen.

Harry Turtledove was Toastmaster.

2001–The Millennium Philcon

Laura Syms and Gary Feldbaum were Vice-Chairmen.

Esther Friesner was Toastmaster.

2002–ConJosé

After the bid won, Tom Whitmore was appointed Chairman with Ruth Sachter as Vice-Chairman. Sachter resigned and subsequently Craig Howlett and Cindy Scott were appointed Vice-Chairmen. Finally, Kevin Standlee was appointed Co-Chairman with Whitmore.

Tad Williams was Toastmaster.

2003–Torcon 3

Combined with the Canadian National Science Fiction Convention (Canvention).

Artist GoH Frank Kelly Freas did not attend.

Spider Robinson was Toastmaster.

2005–Interaction

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

Interaction was also the 2005 Eurocon.

Initially Vince Docherty was Chairman with Colin Harris and Paul Treadaway as Vice Chairmen. Subsequently, Harris moved to Co-Chairman, and Treadaway moved to Deputy Chairman.

KIM Campbell was Board convener of Interaction until her death in November 2003. (The Board had designated the convener position as a Convention Co-Chair.)

GoH Robert Sheckley was unable to attend the convention.

2006–L.A.con IV

Bobbi Armbruster and Craig Miller were Vice-Chairmen.

Fan GoH Howard DeVore and Special Guest Frankie Thomas both died before the convention.

2008–Denvention 3

Wil McCarthy was Toastmaster.

2009–Anticipation

Ralph Bakshi was originally announced as Artist GoH but withdrew for health reasons.

Julie Czerneda was Master of Ceremonies.

2011–Renovation

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

GoH Charles N. Brown died before the convention.

Renovation also had Special Guests Tricky Pixie (musicians) and Bill Willingham (a comics writer).

2012–Chicon 7

John Scalzi was Toastmaster.

Artist GoH Rowena Morrill did not attend.

Bobbi Armbruster, Helen Montgomery, and Steven H Silver were Vice-Chairmen

2013–LoneStarCon 3

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

Paul Cornell was Toastmaster.

Leslie Fish and Joe R. Lansdale were special guests.

Initially Laura Domitz and Bill Parker were Co-Chairmen. Randall Shepherd later was appointed Vice-Chairman. In March, 2013, Shepherd swapped jobs with Domitz and Parker.

Guest of Honor Darrell Sweet died before the convention.

2014–Loncon 3

GoH Iain M. Banks died before the convention.

2015–Sasquan

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

Initially, Sally Woehrle and Bobbie DuFault were Co-Chairmen, but DuFault died two weeks after the bid was won.

The Vice-Chairmen were Glenn Glazer, Pierre Pettinger, and Mike Willmoth.

2016–MidAmeriCon II

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

Pat Cadigan will be Toastmaster

Initially Diane Lacey, Ruth Lichtwardt, and Jeff Orth were Co-Chairmen. In February 2016, Lichtwardt became sole Chairman and Lacey was appointed Vice-Chairman.



The Long List of NASFiCs (North American Science Fiction Conventions)

| Number/ Year Name | City | Site | Guest(s) | Chairman | Attend. |
|--|----------------------------|---|---|----------------------|-----------|
| 1–NASFiC Labor Day Weekend 1975 | Los Angeles, California | Los Angeles Airport Marriott | Harlan Ellison | Chuck Crayne | 1,100 |
| 2–NorthAmericon '79 30 Aug-3 Sep 1979 | Louisville, Kentucky | Galt House Hotel | Frederik Pohl (pro) George Scithers (fan) | Cliff Amos | 1928/2030 |
| 3–LoneStarCon 1 30 Aug-2 Sep 1985 | Austin, Texas | Hyatt Regency Austin Sheraton Crest Palmer Auditorium | Jack Vance (writer) Richard Powers (artist) Joanne Burger (fan) | Willie Siros | 2,800 |
| 4–CactusCon 3-7 Sep 1987 | Phoenix, Arizona | Phoenix Hyatt Regency Adams Hilton Phoenix Convention Center | Hal Clement (pro) Marjii Ellers (fan) | Bruce Farr | 3,000 |
| 5–ConDiego Labor Day Weekend 1990 | San Diego, California | Omni Hotel San Diego Convention & Performing Arts Center | Samuel R. Delany (pro) Ben Yalow (fan) | Albert Lafreniere II | 3,000 |
| 6–Dragon*Con 1995 13-16 July 1995 | Atlanta, Georgia | Atlanta Hilton & Towers Westin Peachtree Plaza Hotel Atlanta Civic Center | George Alec Effinger (writer) Harlan Ellison (writer) Timothy Zahn (writer) Michael Whelan (artist) Bjo Trimble (fan) | Ed Kramer | 14,312 |
| 7–Conucopia 26-29 Aug 1999 | Anaheim, California | Anaheim Marriott | Jerry Pournelle (pro) Ellen Datlow (editor) Richard Lynch (fan) Nicki Lynch (fan) | Christian B. McGuire | 1,734 |
| 8–CascadiaCon 1-5 Sep 2005 | Seattle, Washington | | Fred Saberhagen (Writer) Liz Danforth (Artist) Toni Weisskopf (Editor) Kevin Standlee (Fan) Marc Abrahams (Science) | Bobbi DuFault | 1785/2014 |

9–Archon31 /
Tuckercon
2-5 Aug 2007

Collinsville,
Illinois
Holiday Inn
Gateway Center

Barbara Hambly (Featured) Steve Norris
Darrell K. Sweet (Artist) Michelle Zellich
Kevin Murphy (Media)
Bill Corbett (Media)
James Ernest (Gaming)
Elizabeth Covey (Costuming)
Barry & Sally Childs-Helton (Filk)
Nancy “Cleo” Hathaway (Fan)
Lani Tupu (Media/Workshop)
Richard Hatch (Last-Minute Special) ????

10–Reconstruction

5-8 Aug 2010

Raleigh,
North Carolina
Raleigh Convention Center
Raleigh Marriott City Center
Sheraton Raleigh Hotel

Eric Flint
Brad Foster (Artist)
Juanita Coulson (Fan) Warren Buff ~750/~900

11–Detcon

17-20 July, 2014

Detroit,
Michigan
Detroit Marriott
at the Renaissance Center

Steven Barnes (Author) Tammy Coxen
John Picacio (Artist)
Bernadette Bosky (Fan)
Arthur D. Hlavaty (Fan)
Kevin J. Maroney (Fan)
Helen Greiner (Scientist)
Bill Sutton (Musician)
Brenda Sutton (Musician) 1450/1638



Science and Fiction – A Springer Book Series

Authored by practicing scientists as well as writers of hard science fiction, these books explore and exploit the borderlands between accepted science and its fictional counterpart. Uncovering mutual influences, promoting fruitful interaction, narrating and analyzing fictional scenarios, together they serve as a reaction vessel for inspired new ideas in science, technology, and beyond.

➤ Information & contact: www.springer.com/series/11657

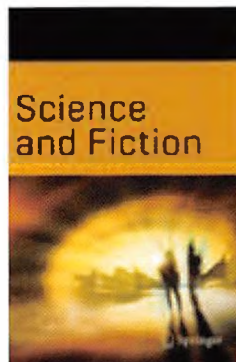
Recent and Forthcoming releases

The Hunt for FOXP5: A Genomic Mystery Novel; Kaufman, Wallace and Deamer, David, June 2016

The Caloris Network: A Scientific Novel; Kanas, Nick, June 2016

Science Fiction by Scientists: An Anthology of Short Stories; Brotherton, Michael (Ed.), September 2016

Pseudoscience and Science Fiction; May, Andrew, October 2016



Editors and Advisory Board:
**Mark Alpert, Philip Ball,
Gregory Benford,
Michael Brotherton,
Victor Callaghan,
Amnon Eden, Nick Kanas,
Geoffrey Landis, Rudy Rucker,
Dirk Schulze-Makuch,
Rudy Vaas, Ulrich Walter,
Stephen Webb**

A bid for the 2017 NASFiC



San Juan PUERTO RICO July 6-9, 2017

Sheraton Puerto Rico Hotel & Casino

Why San Juan, Puerto Rico?


- **LOCATION:** Beaches, sunsets, beautiful facilities, dazzling nature, world-class dining, and vibrant arts and culture.
- **SF:** An active SF community, including fans and pros.
- **SITES:** World Heritage and National Historic sites, the Arecibo Radio Telescope, and the only tropical rainforest in the U.S. National Park Service.
- **A U.S. COMMONWEALTH:** U.S. citizens don't need a passport to travel to Puerto Rico, English is an official language, and the U.S. dollar, U.S. Postal Service, and your cell phone work just like in the mainland U.S.
- **EASY TO GET TO:** With more than 2,000 flights per week on more than 20 airlines, Puerto Rico is less than five hours from Chicago and less than four from New York.

To support the bid

- Visit our table at the con or www.sanjuan2017.org.
- Contact us at volunteers@sanjuan2017.org to join our team. We are actively seeking volunteers to staff fan tables and bid parties.

www.sanjuan2017.org

 www.facebook.com/SanJuan2017

 info@sanjuan2017.org

The North American Science Fiction Convention (NASFiC) is held in years when the World Science Fiction Convention is held outside of North America. Because the 2017 Worldcon will be held in Helsinki, there will also be a NASFiC that year. The site for the 2017 NASFiC will be selected by a vote of the members of the 2016 Worldcon, MidAmeriCon II.

"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 Rocket are service marks of the World Science Fiction Society, an unincorporated literary society.

Notes on the Long List of NASFiCs

General Notes

Guests

Custom in designating Guests of Honor has varied greatly, with some conventions giving specific titles (Fan, Pro, Australia, US, Artist, etc.) and some simply calling them all Guests of Honor. We have used specific labels where they existed. In general we do not note spelling issues like Honor/Honour.

The Toastmaster is not a Guest of Honor, although some conventions gave the Toastmaster equal billing with the Guests. To confuse matters further, in at least one case a Guest was also designated as Toastmaster. In a few instances the Toastmaster was given a title other than “Toastmaster” such as “Master of Ceremonies.”

Site

Under Site we have listed:

- All facilities which hosted non-trivial convention functions

- The main sleeping room hotel
- Any other hotel which accounted for 25% or more of the sleeping rooms.

Chairman

Who chaired a particular NASFiC is sometimes less clear than one might expect. Our policy in constructing this list is to be as accurate as possible without being misleading. We have attempted to follow the convention's official record (where it exists) supplemented by other contemporary records. In all cases where we are aware of ambiguity, we have included notes. When multiple people with Chairman-like titles exist (including Co-Chairman, Deputy Chairman, Associate Chairman, Vice-Chairman, and Deputy Assistant Co-Vice Chairman) we list only the top manager at the time of the convention in the main list, and all others in management positions with Chairman-like titles in the notes (i.e., all managers with titles matching *[cC]hair*.) People in support positions with Chair-like titles (e.g., “Chairman's Staff” or “Assistant to the Chairman”) are not included. This list makes no attempt to include bid leadership.

Attendance

Where available, this column records two numbers: how many paying members actually attended the NASFiC and how many total members there were.

The Attendance total includes all paid admissions including one-day admissions. (A one-day admission counts as one attendee.) It excludes freebies who did not participate in the convention (e.g., contractors), unpaid children, paid attending members who did not attend, and all supporting members, but it does include free memberships given to people who did participate in the convention (e.g., Guests of Honor).

Total members includes everyone who paid for a membership or admission whether full attending, one-day, child, or supporting, plus the Guests of Honor and other free memberships given to people participating in the convention. It does not include freebies who did not participate in the convention.

The available data is very incomplete and imprecise and many of these numbers are probably substantially in error. We have

noted cases where we know the numbers to be doubtful. About 99% of the numbers ending in 00 are estimates. The numbers are of the form aaaa/mmmm, where the first number is the attendance and the second the membership. When only one is known, the other is left blank (e.g., /2345 means an unknown attendance and 2345 total members). When only a single number is presented, we don't know whether it is attendance or total members.

Convention Notes

1975–NASFiC

Spelled out, NASFiC was an acronym for North American Science Fiction Convention.

Lester del Rey was Toastmaster.

1979–NorthAmerican '79

Another source estimates the attendance as 1400.

1985–LoneStarCon I

Also known as “The First Occasional Lone Star Science Fiction Convention & Chili Cook-off” and “ChiliCon.” Robert Taylor was Vice-Chairman.

Chad Oliver was Toastmaster.

1987–CactusCon

Julius Schwartz was Toastmaster.

1995–Dragon*Con

Also known as “NASFiC / Dragon*Con / Atlanta Comics Expo '95.” Dragon*Con was a pre-existing annual Atlanta convention, with an emphasis on the media aspects of science fiction.

Joe Haldeman was Master of Ceremonies.

2005–Cascadia Con

Cascadia Con at various times listed Harry Harrison as “Special Guest of Honor–Canceled,” Uffington Horse as “Friends of Filk * Filk Group Guest of Honor,” and Hiroaki Inoue as “Anime Guest of Honor.”

2007–Archon31/Tuckercon

Media GoHs Kevin Murphy and Bill Corbett replaced Mira Furlan who was unable to attend.

Roger Tener was Toastmaster.

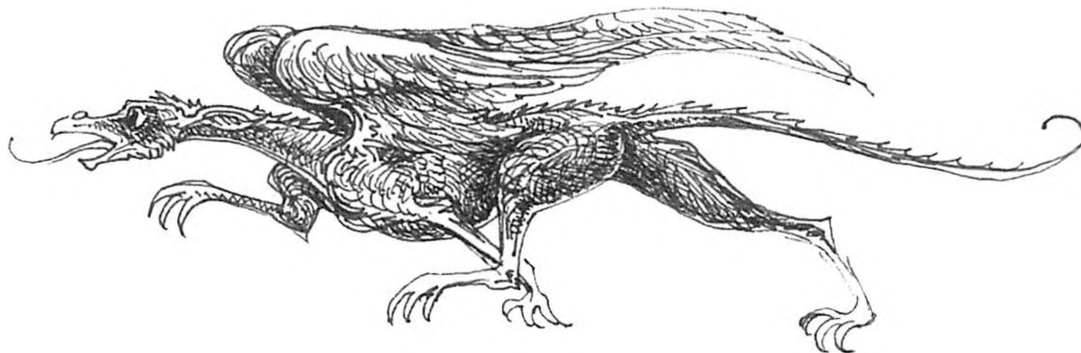
None of the fourteen hotels (including the main hotel) were large and evidently none of them meet the 25% of rooms criterion for listing, so only the official main hotel is listed.

2010–Reconstruction

Toni Weisskopf was Toastmaster.

2014–Detcon

As guests, Detcon also listed Nnedi Okorafor, YA Author Special Guest; Jon Davis, Video Game Special Guest; Roger Sims, ConChair Emeritus; Fred Prophet, ConChair Emeritus



"Steath Mode" - Josephard 2014

Constitution of the World Science Fiction Society as of August 23, 2015

Article 1—Name, Objectives, Membership, and Organization

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

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

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

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

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

Section 1.5: Memberships.

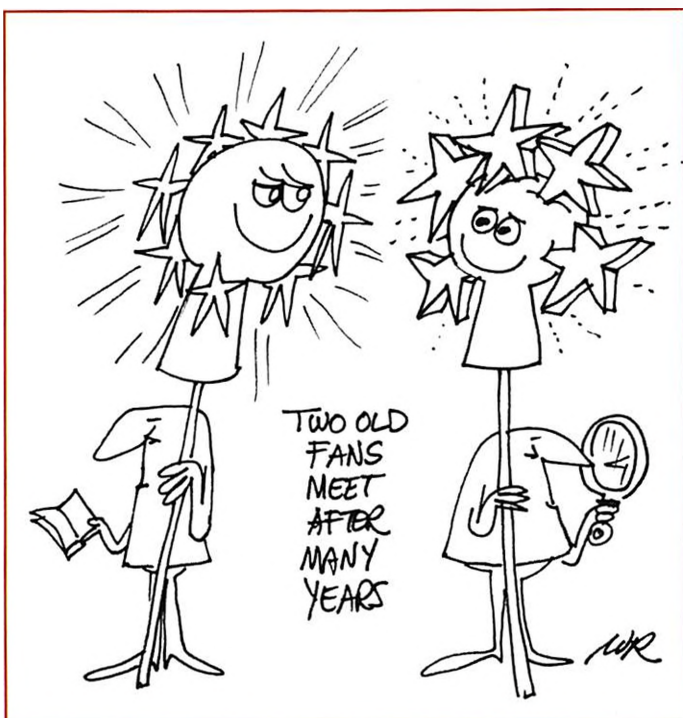
1.5.1: Each Worldcon shall offer supporting and attending memberships.

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

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

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

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



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

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

1.5.8 No convention committee shall sell a membership that includes any WSFS voting rights for less than the cost of the Supporting Membership required by Article 4 in the selection of that convention.

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

Section 1.7: The Mark Protection Committee.

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

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

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

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

Section 1.8: Membership of the Mark Protection Committee.

1.8.1: The Mark Protection Committee shall consist of:

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

Committee and for each Committee of a NASFiC held in the previous two years, and
 (3) Nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting.

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

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

Article 2—Powers and Duties of Worldcon Committees

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

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

Section 2.2: Marks. Every Worldcon and NASFiC Committee shall include 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.

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

Article 3—Hugo Awards

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

Section 3.2: General.

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

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



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

3.2.4: Works appearing in a series are eligible as individual works, but the series as a whole is not eligible. 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 story categories (3.3.1-3.3.4 and 3.3.6), 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.

Section 3.2.6: The categories of Best Novel, Novella, Novelette, and Short Story shall be open to works in which the text is the primary form of communication, regardless of the publication medium, including but not limited to physical print, audiobook, and ebook.

3.2.76: 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.

3.2.87: 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.

3.2.98: 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.

3.2.109: 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.

3.2.110: 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.

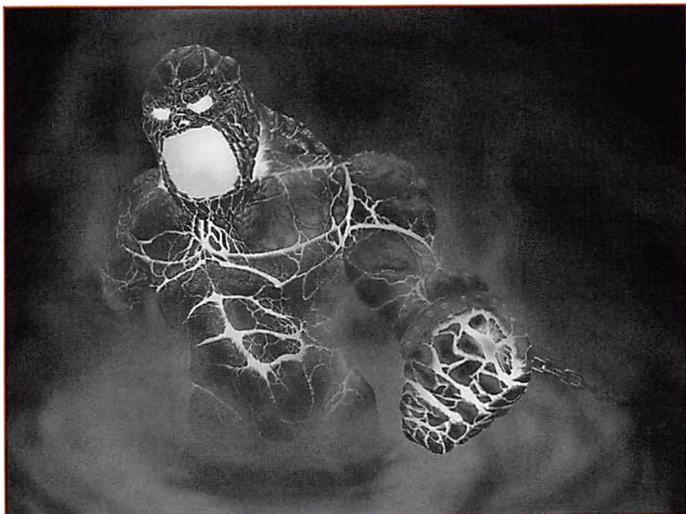
3.3.11: Best Professional Artist. An illustrator whose work has appeared in a professional publication in the field of science fiction or fantasy during the previous calendar year.

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 fanzine, 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 fanzine, 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, non-professional, display (including at a convention or conventions), 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: Works originally published outside the United States of America and first published in the United States of America in the previous calendar year shall also be eligible for Hugo Awards.

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

publication or presentation, its eligibility may be extended for an additional year by a two-thirds (2/3) vote of the intervening Business Meeting of WSFS.

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

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

Section 3.7: Nominations.

3.7.1: The Worldcon Committee shall conduct a poll to select the nomineesfinalists 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 3.2.7 or 3.2.8, 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 nomineesfinalists, 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 nomineefinalist shall be asked at that time to either accept or decline the nomination. If the nomineefinalist declines nomination, that nomineefinalist 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 nomineefinalist 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 nomineefinalist in the printed fiction categories, one or more books, anthologies, or magazines in which the nomineefinalist appeared (including the book publisher or magazine issue date(s)).

3.10.5: Voters shall indicate the order of their preference for the nomineesfinalists 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 nomineefinalist. If all remaining nomineesfinalists are tied, no tie-breaking shall be done and the nomineesfinalists 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.

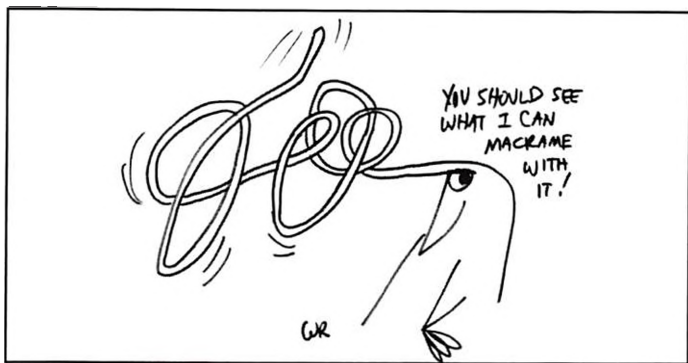
4.6.4: To be eligible as a write-in, the bidding committee must file the documents specified above by the close of the voting.

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 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.

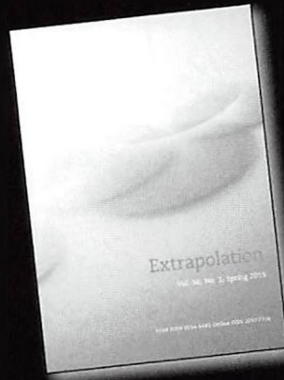
Section 6.7: Commencement. Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the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

Kevin Standlee, Presiding Officer
 Linda Deneroff, Secretary
 2015 WSFS Business Meeting

SCIENCE FICTION JOURNALS FROM LUP

Extrapolation



Managing Editor:
 Michael Levy

Editors:
 Javier A. Martinez
 Andrew M Butler
 John Rieder
 Gerry Canavan
 Rachel Haywood-Ferreira

Print ISSN: 0014-5483
 Online ISSN: 2047-7708

Extrapolation was the first journal to publish academic work on science fiction and fantasy. It continues to be a leading peer-reviewed international journal in the literature of popular culture.

Science Fiction Film and Television



Editors:
 Mark Bould
 Sherry/Vint
 Gerry Canavan

Print ISSN: 1754-3770
 Online ISSN: 1754-3789

Science Fiction Film and Television serves to encourage international dialogues among the scholarly and intellectual communities of film studies, sf studies and television studies.

online.liverpooluniversitypress.co.uk

Liverpool University Press
online.liverpooluniversitypress.co.uk
 For sample copies/advertising queries contact:
 Chloe Johnson: chloe.johnson@liverpool.ac.uk



World Science Fiction Society

Business Passed on to MidAmeriCon II

The following item was passed at Chicago in 2012 and must be re-ratified by MidAmeriCon II in 2016 in order to remain part of the Worldcon Constitution.

A.1: Short Title: Best Fancast

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.

The following items were passed at Sasquan in 2015 and must be ratified by MidAmeriCon II in 2016 in order to become part of the Worldcon Constitution.

A.2: Short Title: The Five Percent Solution

Moved, to amend the WSFS Constitution to eliminate the requirement that finalists must appear on at least 5% of ballots in a category, by ~~striking out~~ words as follows:

~~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.~~

3.11.4: 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.~~

Proposed by: Chris Gerrib, Catherine Faber and Steven desJardins

Commentary: The past few years have seen short fiction final ballots consisting of fewer than five nominations. This deprives members of the option of voting on a full slate. By removing the 5% rule, we ensure that a full slate is presented in every category.

A.3: Short Title: Multiple Nominations

Moved, to amend the WSFS Constitution to eliminate the possibility of a work simultaneously appearing on the final ballot in multiple categories by adding words as follows:

1: Insert the following section after existing Section 3.2.8:

3.2.X: No work shall appear in more than one category on the final Award ballot.

2: Insert the following section after existing Section 3.8.6:

3.8.Y: If a work is eligible in more than one category, and if the work receives sufficient nominations to appear in more than one category, the Worldcon Committee shall determine in which category the work shall appear, based on the category in which it receives the most nominations.

Proposed by: Warren Buff, Jared Dashoff, William Lawhorn, Michael Lee, Pablo Vasquez

Commentary: The goal of this amendment is to ensure that no work appears on the final ballot in multiple categories. This means that a novel could not appear on the same ballot as a series of which it is a part. Additionally, if a YA category were to be added, a novel could not appear in both the YA and Best Novel categories. It would be the duty of the Worldcon Committee, via the Hugo Administrator and staff, in consultation with the author/creator, as possible, to determine in which category the work would appear.

A.4: Short Title: Nominee Diversity

Moved, to amend the WSFS Constitution for the purpose of encouraging diversity of Hugo Award nominations by excluding more than two works within a category that are part of the same dramatic series or having a common co-author by inserting a new subsection after existing 3.8.4, adding words as follows:

3.8.X: If there are more than two works in the same category that are all episodes of the same dramatic presentation series or that are written works that have an author for single-author works, or two or more authors for co-authored works in common, only the two works in each category that have the most nominations shall be eligible to appear on the final ballot. For the purposes of this exclusion, works withdrawn by their author or authors under Section 3.2.5 shall be ignored.

Proposed by: Donald E. Eastlake 3rd and Jill Eastlake

Commentary: The intent of this amendment to the WSFS Constitution is to increase the diversity of nominations appearing on the final Hugo Award ballot.

With only five nomination slots, an author or dramatic series nominated thrice or more in a Hugo category in one year is occupying 60% or more of those slots and squeezing the rest of the field down to only two or fewer. Even if the number of slots were increased to six, they would be occupying at least half of them. Situations with such three or more works in the same category have become more common recently. Based on a quick scan, it appears this has occurred a total of ten times. But eight of these have been in the last 10 years, while there were only two in the previous 50+ years of the Hugo Award. (Nine of these ten were triples and one was a quintuplet. Eight were of dramatic series episodes and two were for written works.)

Two such works or episodes appearing on the ballot seems less problematic; such doubles have occurred more frequently (28 instances), have occurred in many different categories, and have occurred in years more uniformly spread over the history of the Hugo Award.

This amendment, to the extent possible to achieve the desired effect, strives for simplicity and tries to impose the minimum details on the Hugo administrators. It leaves the questions such as who is an author of a written work or

whether or not episodes are part of the same dramatic series to the discretion of those administrators.

The restrictions in this amendment apply in a different way to dramatic presentation works and written works. In the dramatic presentation categories, no more than two works (generally episodes) of the same series would be eligible in the category. In each written category, no more than two works with the same author or co-authors would be eligible in that category. The following examples illustrate this:

Example 1: If three episodes of the television series *Science Fiction Trek* and one episode of the television series *Fantasy Wars* would otherwise qualify for the final ballot, the episode of *Science Fiction Trek* with the least nominations would be excluded. The final ballot would be the two episodes with the most nominations, plus three other works not part of that series, including the *Fantasy Wars* episode, even if, for example, all four episodes had the same Director or the like and even if all three episodes of *Science Fiction Trek* had different Directors or the like.

Example 2: Imagine that two novels authored by John Doe, a third novel co-authored by John Doe and Jane Roe, and a short story authored by John Doe would all otherwise qualify for the final ballot. Since all three novels have an author in common, only the two with the most nominations would qualify for the final ballot, with three other novels not having John Doe as an author or co-author filling out the other positions; this would exclude the novel with Jane Roe as a co-author if it had the fewest nominations. Since short story is a different Hugo category, this situation in the novel category would have no effect on the nomination of John Doe's short story.

A.5: Short Title: Electronic Signatures

This proposal and an amendment to it were referred to a committee to report back at the Business Meeting at Sasquan, where the amended text was passed and forwarded on to MidAmeriCon II.

Moved, to amend Section 4.4 of the WSFS Constitution to authorize Worldcons to accept ballots with any form of signature or authentication legal in the jurisdiction of the administering Worldcon, by adding words as follows:

4.4.X Worldcons may, with the agreement of all active bids, choose to offer any electronic signature means legal in the seated Worldcon's home jurisdiction.

4.4.Y Worldcons must offer the option to receive a paper site selection ballot regardless of that member's selection for other publications. Should they choose to include other material (such as an addressed envelope and stamp or International Reply Coupon), they may charge a reasonable fee for such materials.

Proposed by: Terry Neill, Janet D'Agostino-Neill

Commentary: This amendment is meant to clarify requirements and simplify submitting legal signatures, whenever the current Worldcon Committee and all the current bidders agree to electronic submission of Site Selection ballots. This year the directive was to print the ballot, sign it, scan it, then email it to Site Selection. There are many forms of legally binding electronic signatures that were not allowed. This amendment will allow any form of electronic signature legal in the jurisdiction of the seated Worldcon.

A.6: Short Title: 4 and 6

Moved, to amend the WSFS Constitution to reduce the number of nominations each member can make in each category, to increase the number of finalists appearing on the final ballot and to correct related references to the number of nominations per member by ~~striking out~~ and adding words as follows:

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)~~ four (4) equally weighted nominations in every category.

3.8.1: Except as provided below, the final Award ballots shall list in each category the ~~five~~ six eligible nominees receiving the most nominations. If there is a tie including ~~fifth~~ sixth place, all the tied eligible nominees shall 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)~~ four (4) 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)~~ four (4) nominations in the more-appropriate category.

Proposed by: Chris Gerrib, Catherine Faber, and Steven desJardins

Commentary: The goal of this amendment is to provide a broader base of potential winners and to increase participation in the nominating process. It accomplishes these goals by increasing the number of finalists from five to six. By reducing the number of nominees per member to four, we make it clear that members do not have to submit a full nominating ballot, encouraging participation in less popular categories. For more popular categories, limiting the number of nominees encourages the member to prioritize their selections. Finally, because of the 4-nominee limit, we are more likely to see a broader selection of works.

A.7: Short Title: E Pluribus Hugo (Out of the Many, a Hugo)

Moved, to amend Section 3.8 (Tallying of Nominations), Section 3.9 (Notification and Acceptance), and Section 3.11 (Tallying of Votes) as follows:

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.~~ determined by the process described in section 3.A.

Insert new section 3.A after Section 3.8 as follows:

Section 3.A: Finalist Selection Process

3.A.1: For each category, the finalist selection process shall be conducted as elimination rounds consisting of three phases:

(1) Calculation Phase: First, the total number of nominations (the number of ballots on which each nominee appears) from all eligible ballots shall be tallied for each remaining nominee. Next, a single "point" shall be assigned to each nomination ballot. That point shall be divided equally among all remaining nominees on that ballot. Finally, all points from all nomination ballots shall be totaled for each nominee in that category. These two numbers, point total

and number of nominations, shall be used in the Selection and Elimination Phases.

(2) Selection Phase: The two nominees with the lowest point totals shall be selected for comparison in the Elimination Phase. (See 3.A.3 for ties.)

(3) Elimination Phase: Nominees chosen in the Selection Phase shall be compared, and the nominee with the fewest number of nominations shall be eliminated and removed from all ballots for the Calculation Phase of all subsequent rounds. (See 3.A.3 for ties.)

3.A.2: The phases described in 3.A.1 are repeated in order for each category until the number of finalists specified in 3.8.1 remain. If elimination would reduce the number of finalists to fewer than the number specified in section 3.8.1, then instead no nominees will be eliminated during that round, and all remaining nominees shall appear on the final ballot, extending it if necessary.

3.A.3: Ties shall be handled as described below:

(1) During the Selection Phase, if two or more nominees are tied for the lowest point total, all such nominees shall be selected for the Elimination Phase.

(2) During the Selection Phase, if one nominee has the lowest point total and two or more nominees are tied for the second-lowest point total, then all such nominees shall be selected for the Elimination Phase.

(3) During the Elimination Phase, if two or more nominees are tied for the fewest number of nominations, the nominee with the lowest point total at that round shall be eliminated.

(4) During the Elimination Phase, if two or more nominees are tied for both fewest number of nominations and lowest point total, then all such nominees tied at that round shall be eliminated.

3.A.4: After the initial Award ballot is generated, if any finalist(s) are removed for any reason, the finalist selection process shall be rerun as though the removed finalist(s) had never been nominee(s). None of the remaining original finalists who have been notified shall be removed as a result of this rerun. The new finalist(s) shall be merged with the original finalists, extending the final ballot if necessary.

Section 3.9: Notification and Acceptance.

3.9.1 Worldcon Committees shall use reasonable efforts to notify the ~~nominees~~ finalists, or in the case of deceased or incapacitated persons, their heirs, assigns, or legal guardians, in each category prior to the release of such information. Each ~~nominee~~ person notified shall be asked at that time to either accept or decline the nomination. If the ~~nominee~~ person notified declines the nomination, that ~~nominee~~ finalist(s) shall not appear on the final ballot. The procedure for replacement of such finalist(s) is described in subsection 3.A.4.

Section 3.11: Tallying of Votes.

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.~~ During the same period, the results of the last ten rounds of the finalist selection process for each category (or all the rounds if there are fewer than ten) shall also be published.

Moved, that unless this amendment is re-ratified by the 2022 Business Meeting, Section 3.A shall be repealed, and

Provided that the question of re-ratification shall be automatically be placed on the agenda of the 2022 Business Meeting with any constitutional amendments awaiting ratification.

Submitted by: Keith "Kilo" Watt, Jameson Quinn, Tammy Coxen, Yoana Yotova, Joshua Kronengold, Christopher Battey, David Gallaher, Adam Tilghman, David Wallace, Sara Watt, CJ Cabourne, Steven Halter, P J Evans, David Goldfarb, Seth Gordon, Ginger Tansey, Steve Wright, Catherine Faber, Andy Holloway, Duncan J. Macdonald, Claudia Beach, Derry Earnshaw, Jason Skiles, Soon Lee, David Harmon, Lydia Nickerson, Abigail Sutherland, Lee Billings, Oskari Rantala, Seth Breidbart, Chris Suslowicz, Fragano Ledgister, Lori Coulson, Jeffrey Herman, Mark Shier, Buddha Buck, Lenore Jean Jones, David Langford, Christopher Hatton, Rogers Cadenhead

Commentary: “E Pluribus Hugo”—the name of this proposal is also its goal: recognizing the many opinions within fandom as to what nominees might be worthy of the Hugo Award. It is to be emphasized that this proposal does not change the nominating process from the perspective of Worldcon members: They still list the nominees, unranked, they feel are Hugo-worthy (up to the maximum permitted) in any categories they choose, just as they have in the past. In the past, we have counted the number of nominations each nominee received, and the top five nominees were put on the final ballot. However, because SF fandom typically nominates a variety of different nominees, it was easy for an organized slate to make it so that no other nominees made the final ballot.

Using this system, fandom isn’t penalized for nominating a wide variety of nominees. If you nominate something that ends up not having a chance to make the final ballot, then

your remaining choices automatically get more of your support instead of just being wasted. In other words, you can safely nominate *anything* you feel is Hugo-worthy. If enough people agree with you, it will make the final ballot. If they don’t, that’s okay—when that nominee is eliminated, your other choices will have a greater chance of making the final ballot. In this way, by eliminating the least popular candidates each round, fandom slowly converges to a consensus as to which finalists should be voted on to be the Hugo winner.

It is also an explicit goal of this proposal not to disenfranchise anyone. Rather, this proposal seeks to ensure that no group of members—of any sort, minority or majority—can disproportionately dominate an entire category. This system allows the broadest range of nominees that are popular with fandom-at-large to be considered for the Hugo Awards.



NEW ZEALAND AOTEAROA MIDDLE EARTH IN 2020

A BID TO HOST THE 78TH
WORLD SCIENCE FICTION CONVENTION

TO BOLDLY GO THERE AND BACK AGAIN



NZIN2020.ORG



Call for short story submission

Guidelines

| | |
|------------|--|
| Word Limit | Less than 6000 words |
| Pay Rate | \$100 if less than 1000 words; \$100 per 1000 words over 1000 |
| Genres | Science fiction |
| Language | English (We offer translation fee if you can translate it into Chinese.) |
| Rights | We claim first world electronic rights (text and audio), exclusive print rights in Chinese, and VR adaptations rights. We also claim the rights to act as an agency in film/TV/video adaptations in Chinese. |

Stories should be:

1. Intelligent,
2. Stylized,
3. Future thinking

Submission

Please send your stories and questions to faa@guokr.com.

Don't forget to indicate your name, story title, and word count. We hope you can provide information about your publishing history (if any) and other relevant information. We accept .DOC or .RTF format.

About us

Guokr Publishing is a renowned sci-fi book brand in China. We work in partnership with the Creative Writing Center at Beijing Normal University, also provides support for Global Innovator Conference (GIC) of APEC, as well as the Galaxy Awards and the Chinese Nebula Awards. With our advanced partnership with Disney, Guokr Publishing is also the main publisher of American comics in China. Ongoing programs involve comics and novels of Marvel, Star Wars, Transformers, Star Trek, etc.

A list of our previous publications can be found at <http://book.douban.com/doulist/771252/>

WSFS—Standing Rules

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

Group 1: Meetings

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

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

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

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

Rule 1.5: Smoking. 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.

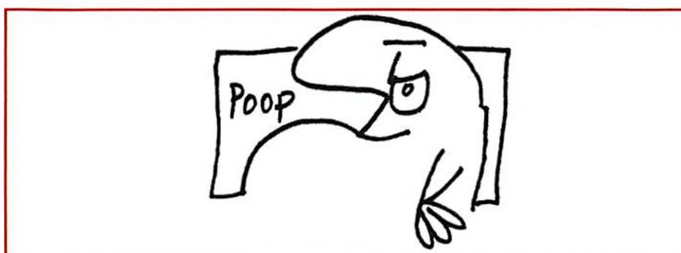
Rule 1.6: Recording of Sessions. The Presiding Officer may arrange for the recording of meetings in any medium and for the distribution of such recordings. Individual members may also record meetings at their own discretion, subject to the will of the assembly as authorized by rule 5.9.

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 at the Main Business Meeting, but shall be allowed at the Preliminary Business Meeting. This motion shall have four (4) minutes of debate time and shall require a two-thirds (2/3) vote for adoption.

Rule 5.4: Amend; 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.

Rule 5.10: Objection to Consideration. An Objection to Consideration shall require a three-fourths (3/4) vote to kill a motion without debate.

Group 6: Mark Protection Committee Elections

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

of the Business Meeting the nominee’s consent to nomination 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.

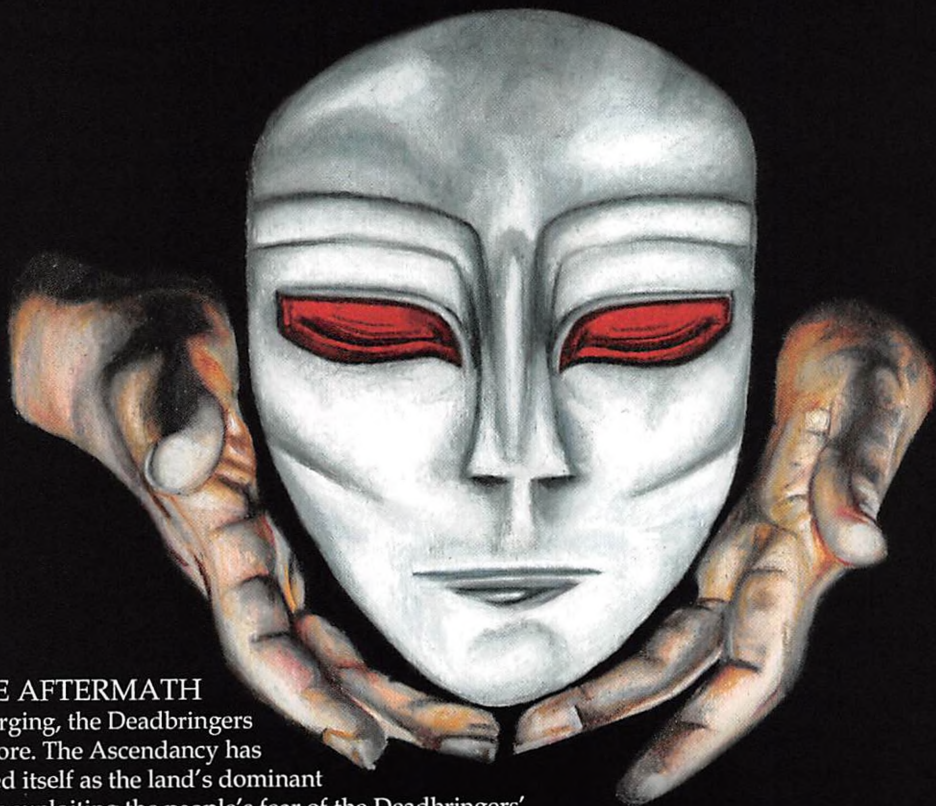
The above copy of the World Science Fiction Society’s Standing Rules is hereby Certified to be True, Correct, and Complete:

Kevin Standlee, Presiding Officer
Linda Deneroff, Secretary
2015 WSFS Business Meeting



"The world Markoff created was nothing short of amazing and intricate; I can't wait to uncover more of what it has to offer." — Cassandra Carpio, *The Bookish Crypt*

E. M. Markoff's
The Deadbringer



IN THE AFTERMATH of the Purging, the Deadbringers are no more. The Ascendancy has positioned itself as the land's dominant power by exploiting the people's fear of the Deadbringers' innate abilities to summon souls and reanimate the dead. Yet its hold is not complete, for in the North the Bastion stands in the way of the Ascendancy and its iron-willed elite soldiers, the Sanctifiers.

But, somehow, a single Deadbringer has managed to survive. Kira Vidal, a boy of fifteen, has remained hidden, living peacefully with his uncle in the northern city of Opulanciae under the Bastion's protection. But it seems their luck is at an end when rumors begin to spread, and a strange man shows up at their door, seeking the forbidden services of a Deadbringer.




Aware of the dangers should word of his nature reach the Ascendancy, Kira makes a promise to himself to protect his beloved uncle at all costs, even if it means pursuing the limits of his powers ... and learning painful truths.

Come meet the author at
MidAmeriCon in Creators' Alley

Book One of the Ellderet Series,
available now in paperback and eBook

Tomes
Coffee
PRESS

www.elderet.com

   @tomesandcoffee

MidAmeriCon II Membership

as of July 6, 2016

| | | | | | | | | | | | |
|---------|-----------------------|-----|---------|-------------------------|-----|----------|--------------------------|-----|---------|--------------------|-----|
| 153 A | Greg Abba | US | 169 S | Rolf Andersen | NOR | 2439 A | Richard Ault | US | 200 A | Thomas Barnes | US |
| 154 A | Sallie Abba | US | 5561 A | Carl Anderson | US | 1579 A | Russ Ault | US | 1463 A | Samuel Barnett | US |
| 60141 S | Mary Abbott | US | 3026 S | Christina Anderson | US | 1672 S | Jumana Aumir | US | 3986 S | Timothy Barnett | UK |
| 155 A | Paul Abell | US | 170 A | Claire Anderson | US | 1239 A | Kevin Austin | US | 4212 S | Debra Barngrover | US |
| 1143 A | Tracey Abla | US | 171 A | Dave Anderson | US | 187 A | Juha Autero | FIN | 2208 YA | Chaz Barnum | US |
| 1715 A | Doris Abraham | US | 1043 A | Karen Anderson | US | 4980 | Aaron Autry | US | 2722 S | Reuben Baron | US |
| 1523 A | Peggy Abram | US | 2915 A | Kevin J. Anderson | US | 1716 S | Laurie Avalon | US | 62111 S | Liz Barr | AUS |
| 1524 A | Steven Abram | US | 172 A | Leah Anderson | US | 5310 S | Mary Avinger | US | 59801 S | Matthew Barr | US |
| 59201 S | Suzanne Abram | US | 1144 S | Michael Anderson | US | 188 A | David Axler | US | 3311 S | Dave Barrettt | US |
| 2694 A | Stephanie Acheson | US | 2394 A | Neil Anderson | BMU | 2171 S | Donald E Ayres | US | 4211 S | Brick Barrientos | US |
| 2353 A | Lorraine Achey | US | 65951 A | Paul Anderson | US | 66201 S | Ben Babcock | CA | 60171 S | Mark Bartlett | US |
| 157 A | Eve Ackerman | US | 173 A | Paul Dale Anderson | US | 189 A | Karen Babcock | US | 201 S | Andrew Barton | ENG |
| 3525 A | Gerard Ackerman | US | 2916 A | Rebecca Moesta Anderson | US | 425 S | Karen Babich | US | 202 A | Andrew P. Barton | CA |
| 158 S | Justin Ackroyd | AUS | | | | 3617 A | Paolo Bacigalupi | US | 203 S | Kate Barton | ENG |
| 159 A | Rachael Acks | US | 66011 | Ignacio Andrade | US | 191 A | James Bacon | ENG | 5154 S | Igor Bass | US |
| 1825 S | Aldo Adamo | PER | 5045 S | Lise Andreasen | DNK | 2007 A | Alisha Bade | US | 1881 A | Sharon Bass | US |
| 6 A | Andrew A. Adams | JPN | 62221 S | Brad Andrews | US | 1253 A | Chaz Boston Baden | US | 3814 S | Renee Bastien | US |
| 5290 A | Bill Adams | US | 174 A | Craig K Andrews | US | 1944 A | Lynn V. Baden | US | 1576 A | Brenda Bates | US |
| 3869 S | Evan Adams | US | 3583 S | Dennis Andrews | US | 58041 S | Alan Badger | US | 204 A | Kenn Bates | US |
| 66531 S | Gordon Adams | US | 4587 A | Elena Andrews | US | 1653 S | Ellen Badgley | US | 1575 A | Mike Bates | US |
| 2234 A | John Joseph Adams | US | 175 A | Scott Andrews | US | 1148 M | David Baer | US | 2119 S | David Bathke | US |
| 65781 S | Marissa Adams | US | 1237 A | Kat Angeli | US | 4072 A | Dennis Bagley | US | 2120 S | Karen Bathke | US |
| 2877 S | Pamela Adams | US | 1238 A | Ron Angeli | US | 4073 A | Patricia Bagley | US | 205 A | Graeme Batho | AUS |
| 4504 A | Frank Adams-Watters | US | 176 S | Johan Anglemark | SWE | 3648 A | Lisa Bah | US | 206 A | Susan Batho | AUS |
| 4505 A | Suzanne Adams-Watters | US | 5529 S | Linnéa Anglemark | SWE | 3323 A | Dennis Bahm | US | 29 A | Allan Batson | US |
| 2191 A | Adina Adler | US | 1145 S | James Anjevierden | US | 193 A | Margene S. Bahm | US | 63261 A | Elizabeth Batty | UK |
| 3478 A | Lars Adler | DEU | 3687 S | David Annandale | CA | 2560 S | Holger Bähren | DEU | 14 A | Kurt Baty | US |
| 4509 A | Steven Adler | US | 1146 S | Plymouth Ansbergs | US | 3101 A | Diana Bailey | US | 5119 A | Paul Bauch | US |
| 4468 A | Tonya Adolfsen | US | 2436 A | Kimm Antell | US | 194 A | Kathleen Bailey | US | 2470 A | E. Susan Baugh | US |
| 7 A | Gary P. Agin | US | 177 S | Christine Antoni | FRA | 3104 S | Mark W. Bailey | US | 1758 S | Markus Baur | AUT |
| 160 S | Juan Carlos Aguilar | VEN | 57791 S | Michael Antoniewicz | US | 4614 S | Megan Bailey | US | 207 S | Zara Baxter | AUS |
| 57261 A | Jason Ahlquist | US | 5602 S | Steven Apergis | US | 3100 A | Robin Wayne Bailey | US | 6012 A | Robin Baylor | US |
| 61131 S | Peter Ahlstrom | US | 178 S | Birute Apke | US | 2103 A | Alexander Bailey-Mathews | US | 2066 S | Claudia Beach | US |
| 3501 S | Charlene Ahn | US | 3591 S | John Appel | US | | | | 5287 S | Jonathan Beall | US |
| 4529 S | John Aiello | US | 2677 S | Matthew Appleton | US | 2104 A | Tracy Bailey-Mathews | US | 2593 A | Tom Beall | US |
| 4006 A | Brad Aiken | US | 4694 D | Acsa Aramini | US | 1149 S | Jonathan Baird | US | 3050 A | Astrid Bear | US |
| 4007 A | Laura Aiken | US | 4693 D | Marc Aramini | US | 5109 S | Alison Baker | UK | 3051 A | Greg Bear | US |
| 4356 A | Tim Akers | US | 4684 S | Charles Ardaí | US | 12 A | Charles I. Baker | US | 208 S | Sally Beasley | AUS |
| 2767 S | George Akin | US | 179 S | Bobbi Armbruster | US | 63202 A | Debra Fran Baker | US | 1153 A | Allan Beatty | US |
| 8 A | Ann Albrecht | US | 180 S | Beth Armitage | CA | 6007 A | Jeff Baker | US | 2763 A | Susan Beaty | US |
| 9 A | Bruce Albrecht | US | 181 A | Andrew Armstrong | ENG | 63201 A | Jonathan Baker | US | 3044 YA | Blake Becherer | US |
| 161 S | Stian Alderlin | NOR | 59881 S | Frank Armstrong | US | 2409 S | Mary Baker | US | 1882 A | Alan Beck | US |
| 1484 A | Stian Alderlin | NOR | 182 A | Helen Armstrong | ENG | 2988 A | Michelle Baker | US | 209 A | Christine Beck | US |
| 5079 S | Marianne Aldrich | US | 183 A | Valoise Armstrong | US | 1240 A | Mishell Baker | US | 210 A | Patricia Beck | US |
| 3550 A | Matthew Alexander | US | 1464 A | Anouk Arnal | FRA | 3613 A | David Baldwin | US | 1154 S | Travis Beck | US |
| 162 A | Raya Alexander | US | 184 S | Eemeli Aro | FIN | 195 A | Henry Balen | CA | 211 A | Christopher Becker | US |
| 3930 A | Sera Alexander | US | 185 S | Saija Aro | FIN | 3230 S | Joshua Ball | US | 212 A | Tom Becker | US |
| 163 A | Wanda June Alexander | US | 60791 S | Inanna Arthen | US | 4508 A | Laura Balsam | US | 2350 A | Felicia Beckmann | US |
| 2566 S | Jessica Alföldi | US | 186 A | Mandi Arthur-Struss | US | 196 S | Gerri Balter | US | 62902 S | Susan Bedry | US |
| 1940 A | Denise Alger | US | 6019 | Kevin Asher | US | 1838 S | Joseph Balusik, III | US | 213 YA | Brendan Beebe | US |
| 164 S | Robert Alivojvodić | HRV | 5437 A | Carole Ashmore | US | 4125 A | Pat Bamford | US | 214 S | Earline M Beebe | US |
| 165 S | David Allan | ENG | 4561 A | Dyrk Ashton | US | 4386 S | Vladimir Barash | US | 1941 A | Ruth Behling | US |
| 3787 S | Garrett Allen | US | 3086 A | Stacy Ashton | CA | 197 A | Corey Barber | US | 215 A | Mark Behrend | US |
| 166 A | James Allen | US | 5667 A | Stacy Ashton | CA | 2328 S | Jennifer Barber | US | 1241 A | Lynn Behrns | US |
| 3786 S | Kelsey Allen | US | 2792 A | Tom Ashwell | US | 60091 S | Asha Bardon | UK | 2041 A | Thaddeus Bejnar | US |
| 2050 A | Stephen Allen | US | 1147 A | Kari Askeland | US | 65401 YA | Helen Barford | US | 2341 A | Anthony Bell | US |
| 167 A | Stewart Allen | US | 2251 A | Joseph Aspinall | US | 5400 A | Cooper Barham | US | 1493 A | Bernard Bell | US |
| 168 A | Todd Allis | US | 58981 A | Jean Asselin | CA | 1150 A | Bryce Baringer | US | 3457 S | David Bell | US |
| 3022 A | Jon Allison | US | 1854 A | Nancy Atherton | US | 1151 A | Jill Baringer | US | 4460 S | Isaac Bell | US |
| 2951 A | Rob Allison | US | 2062 A | Amalia Atkins | US | 1152 A | Phil Baringer | US | 216 A | Jack William Bell | US |
| 2749 S | Elizabeth Alpert | AUS | 3386 S | Danielle Atkinson | CA | 198 S | Uri Barkai | ISR | 4515 A | Justin Bell | US |
| 2468 A | Scott Alter | US | 2718 S | Thomas Atkinson | US | 59371 S | Anthony Barkauskas | US | 217 A | Megan Bell | US |
| 2841 S | Shayron Alvarado | US | 5414 S | Timothy Atkinson | UK | 5462 S | Don Barkauskas | US | 6003 A | David P Bellamy | US |
| 2388 A | Nathan Ameye | US | 58031 A | Margot Atwell | US | 3826 S | Christopher Barker | SWI | 2503 S | Ralf Belling | DEU |
| 2174 A | Hebah Amin-Headley | US | 3996 S | Bonnie Atwood | US | 199 S | Scott Barkla | ENG | 218 S | Alan Bellingham | ENG |
| 4410 A | Richard Eric Andeen | US | 1789 S | Mark Atwood | US | 1918 A | Marvin Barkley | US | 219 S | Jim Bellmore | US |
| 66381 A | Charlie Jane Anders | US | 4001 S | Ted Atwood | US | 2433 S | Jakob Barnard | US | 3257 S | Nathan Bellomy | US |
| 3665 S | Heidi Andersen | US | 5374 S | Victoria Atwood | US | 1880 A | Cliff Barnes | US | 5261 A | Laura Bellerose | US |
| 5306 S | Jan Andersen | DNK | 2401 A | Rachel Aukes | US | 3827 A | Danny Barnes | US | 220 A | Judith Bemis | US |

| | | | | | | | | | | | |
|---------|-----------------------|-----|---------|---------------------|-----|---------|-------------------------|-----|---------|------------------------|-----|
| 2155 A | Brecon Bender | CA | 2029 A | Susan Betzjtomir | US | 2310YA | Richard Blom | US | 4675 C | Jared Brandt | CA |
| 59161 A | Jan Bender | US | 61621 S | Tonya Bezpalko | CA | 230 A | Kent Bloom | US | 4676 C | Ryan Brandt | CA |
| 4623 A | Ron Bender | CA | 2130 A | Hayley Bhatia | US | 2994 S | Andrew Bloomgarden | US | 4286 S | Chris Brant | US |
| 2351 A | Christianne Benedict | US | 2245 A | Shabzaib Bhatia | US | 65121 S | Bob Blough | US | 59841 A | Joseph Brassey | US |
| 2723 A | Gregory Benford | US | 4332 A | Catherine Biagioli | US | 1837 S | Anna Blumstein | US | 5173YA | Christopher Brathwaite | US |
| 2074 A | Barbara Bengels | US | 3480 S | Mendicant Bias | US | 231 A | Mary-Rita Blute | US | 54-17 S | David Bratman | US |
| 4004 S | Martin Bennedik | DEU | 1863 S | Norman Bier | US | 232 A | James Boatright | US | 57841 S | Anja Braun | DEU |
| 2022 A | Gene Bennett | US | 59071 S | Robert Bigelow | CA | 62191 S | A.J. Bobo | US | 5576 S | Susan Braviak | US |
| 2023 A | Guest of Gene Bennett | US | 2322 S | Erik Bigglestone | US | 2363 S | Micah Bobo | US | 3838 A | Jonathan Brazee | US |
| 1772 A | Paul Bennett | US | 4288 S | Brian Bilbrey | US | 233 A | Scott Bobo | US | 2092 A | Divya Breed | US |
| 63361YA | Samantha Bennett | US | 5686 S | Brian Billings | US | 58591 S | William Bodden | US | 19 A | Seth Breidbart | US |
| 4484 S | Todd Bennett | US | 225 A | Lee Billings | US | 234 S | Bert Boden | US | 3671 S | Elaine Brennan | US |
| 5495 S | Todd Bennett | US | 226 A | Joshua Bilmes | US | 1242 A | Dana Boden | US | 2935 A | Doug Brenner | US |
| 5229 S | Jeffrey Bennion | US | 4362 A | Rebecca Birch | US | 1486 S | Brenda Bodenstein | US | 1824 S | Hilary Brenum | US |
| 1703 A | Janelle Benoit | US | 5522 S | Elizabeth Birdsall | US | 3513 S | Joakim Bodin | SWE | 1422 S | Gene Breshears | US |
| 2536 S | Sherril Benoun | US | 4109 A | Shannon Bisges | US | 235 A | Mark Boeder | US | 4066 A | Scott Bresnahan | US |
| 2285 A | Alice Bentley | US | 227 A | James Daniel Bishop | US | 3839 A | Tim Boerger | US | 247 A | Debbie Bretschneider | US |
| 2865 S | Meredith Bentley | ENG | 57821 S | William Bishop | US | 1675 S | Edward Boff | UK | 3224 A | Ric Bretschneider | US |
| 2286 A | Michael Bentley | US | 3599 S | Carolyn Black | US | 2201 A | Al Bogdan | US | 2952 A | Jeremy Brett | US |
| 2874 A | Mitchell Bentley | US | 15 A | Lorraine Tina Black | US | 2421 A | Amy Boggs | US | 63141 A | Rebecca Brewer | US |
| 1791 S | Tracy Benton | US | 5620 A | Bruce Blackstone | US | 2298 A | Toni Bogolub | US | 248 S | Claire Brialley | ENG |
| 4274 S | Tracy Benton | US | 58422 S | Tracy Blackstone | US | 61231 A | Janice Bogstad | US | 2422 A | Amanda Bridgeman | AUS |
| 221 A | Michael Benveniste | US | 2226 A | David Blackwell | US | 5161 S | Jurica Bogunovic | NZ | 64161 S | Jim Bridgeman | US |
| 222 A | Ted Berard | US | 2058 A | Shawn Blagg | US | 4388 S | James Bohling | US | 62371 S | Jess Bridges | AUS |
| 3556 S | Heather Berberet | US | 2460 A | E. Joyce Blakesley | US | 2984 A | Jennifer Boles | US | 2727 A | Keith Briggs | US |
| 2521 A | Dan Berger | US | 3111 S | Harry Blanchard | US | 236 A | Tim Bolgeo | US | 57961 S | Kieron Briggs | AUS |
| 61511 A | Emily Bergslien | US | 1823 S | Hélène Blanchard | FRA | 5520 S | Oliver Bolz | DEU | 2715 S | Nathan Briley | US |
| 58841 A | Marianne Berkey | CA | 5243 S | Elaine Blank | US | 5664 S | Andrew Bome | CA | 1243 A | Cheryl Brin | US |
| 1857 A | John Berlyne | UK | 228 A | Estelle Blanquet | FRA | 1657 S | Katharine Bond | US | 1244 A | Glen David Brin | US |
| 4643 S | Ruth Berman | US | 2431 A | Lorna Blasche | US | 4019 A | Sara Bond | US | 249 S | Mike Brind | ENG |
| 4482 S | Steven Berman | US | 3315 S | Eric Blau | US | 4328 A | Mark Bondurant | US | 250 S | Jason Brock | US |
| 223 S | Michael Bernardi | ENG | 3382 A | Dawn Bliss | US | 58351 S | Elizabeth Bonesteel | US | 251 S | Sunni Brock | US |
| 6006 A | Marty Bergard | US | 3381 A | Todd Bliss | US | 3848 A | Elizabeth Bonney | US | 1764 A | Christine Brockway | US |
| 3816 S | Mark Bernstein | US | 2385 A | Ted Bloch | US | 3364 S | Cynsa Bonorris | US | 61311 A | Michael Broder | US |
| 224 A | Christopher Berry | CA | 229 A | Gary S. Blog | US | 4112 A | Margret Boone | US | 1794 A | Eneasz Brodski | US |
| 5313 A | John D. Berry | US | 2311YA | Ben Blom | US | 4113 A | Michael Boone | US | 1156 S | Michael Brogley | US |
| 6016 A | Mary Bertelson | US | 2307 A | Darrin Blom | US | 1765 A | David Boop | US | 5300 S | Rebecca Broim | US |
| 5152 S | Frederick Best | US | 2308 A | Margaret Blom | US | 4233 A | Katie Booth | US | 252 A | Ann A. Broomhead | US |
| | | | | | | 4232 A | Paul Booth | US | 2227 A | Kristen Brouhard | US |
| | | | | | | 237 S | Clare Boothby | ENG | 4437 A | Ada Brown | US |
| | | | | | | 66511 | Danielle Bopp | US | 3603 S | Alexandria Brown | US |
| | | | | | | 2255 A | Ruth Borealo | US | 2221 A | Ben Brown | UK |
| | | | | | | 61003 S | Chris Borst | CA | 1871 S | Deborah Brown | US |
| | | | | | | 4598 A | Dominic Bosco | US | 253 S | Denis Brown | US |
| | | | | | | 3562 A | Desirina Boskovich | US | 2974 S | Elaine Brown | AUS |
| | | | | | | 5546 S | Kirk Boston | US | 2222 A | Flis Brown | UK |
| | | | | | | 1878 A | Wesley Botham | US | 4438 A | Frank Brown | US |
| | | | | | | 1602 S | Claudio Bottaccini | ITA | 62782 S | Garth Brown | US |
| | | | | | | 2878 A | Caroline Bouchard | US | 3410 S | Gregory Brown | US |
| | | | | | | 16 A | Stephen Boucher | AUS | 254 A | John Brown | ENG |
| | | | | | | 1673 S | Ryan Bouck | US | 62781 S | Joni Brown | US |
| | | | | | | 59861 S | Mike Bouffler | UK | 3547 S | Keith Brown | US |
| | | | | | | 238 S | Steve Bough | ENG | 255 A | Kenneth Brown | US |
| | | | | | | 239 S | Robbie C Bourget | ENG | 256 A | Phylis S. Brown | US |
| | | | | | | 4461 A | Elizabeth Bourne | US | 3099 S | Rebekah Memel Brown | US |
| | | | | | | 2280 A | Karen Bovenmyer | US | 2615 A | Tereza Brown | US |
| | | | | | | 2447 S | Ryan Bowers | US | 2242 A | Wayne Brown | US |
| | | | | | | 240 A | Laura Bowin | US | 2774 A | William Brown | US |
| | | | | | | 241 A | Tom Bowin | US | 2809 S | Rob Browning | US |
| | | | | | | 3117 S | David Bowne | US | 4419 A | Jennifer Brozek | US |
| | | | | | | 3116 S | Stephanie Bowne | US | 61152 A | David Bruce | US |
| | | | | | | 3112 S | William Boyce-Blanchard | US | 61153YA | Irene Bruce | US |
| | | | | | | | Aaron Boyden | US | 61154 C | Juliet Bruce | US |
| | | | | | | 3777 S | Walt Boyes | US | 2256 A | Logan Bruce | UK |
| | | | | | | 2508 A | Jim Bracher | US | 3784 S | Matt Bruce | ENG |
| | | | | | | 62721 A | Richard Bradford | US | 257 A | Nancy Kathleen Bruce | CA |
| | | | | | | 4590 A | Anna Bradley | US | 4456 A | Aaron Brunley | US |
| | | | | | | 4499 A | Charles K Bradley | US | 59081 S | Todd Brun | US |
| | | | | | | 18 A | Wendy Bradley | ENG | 4634 S | Walter Bryan | US |
| | | | | | | 242 S | Kathleen Brady | US | 3332 S | Samantha Bryant | US |
| | | | | | | 3115 A | Klee Bragger | US | 1534 A | James Bryant | ENG |
| | | | | | | 3624 A | Richard Brandshaft | US | 3716 A | Sarah Brydon | US |
| | | | | | | 3625 A | Curtiss Brandt | US | 4462 S | R Brzustowicz | US |
| | | | | | | 243 A | Gerald Brandt | CA | 258 A | Ginjer Buchanan | US |
| | | | | | | 5549 A | | | 603 A | Troy Bucher | US |
| | | | | | | 4664 A | | | 2395 A | Michael Buck | US |

Los Angeles Airport Marriott / Nov. 25-27, 2016

STARSHIP LOSCON

WRITER GUEST OF HONOR
DAVID GERROLD

FAN GUEST OF HONOR
NICK SMITH

ARTIST GUEST OF HONOR
PERI CHARLIFU

SPECIAL MUSICAL GUEST
TIM GRIFFIN

JOIN NOW AT
WWW.LOSCON.ORG

| | | | | | | | | | | | |
|---------|-------------------------|-----|---------|--------------------|-----|---------|--------------------------|----|----------|----------------------|-----|
| 2396 A | Sheridan Buck | US | 4262YA | Steven Capps | US | 1997 A | Cyrus Chauvin | US | 57662 A | Chuck Coley | US |
| 1885 S | Apanakhi Buckley | US | 2641 S | Carol Capriola | US | 2182 A | Curtis Chen | US | 4223 A | Diane Colley | US |
| 5151 S | Ray Bucklin | US | 276 A | Peter Card | ENG | 4358 A | Jeannette Cheney | US | 298 A | Christina Collins | US |
| 2108 A | Ranma Budlong | US | 1249 A | Leah Cardaci | US | 3933 A | Paul Chepregi | US | 299 A | Gerald Collins | US |
| 20 A | Warren Bull | US | 3653 S | Anthony Cardno | US | 711 A | Terri Chepregi | US | 3261 A | Ryan Collins | US |
| 4636 S | Brian Buhl | US | 4503 A | Don Carey | US | 4373 A | Elizabeth Cherry | US | 300 A | Sheryl Collins | US |
| 4637 S | Melissa Buhl | US | 1582 A | Doug Piero Carey | US | 5384 S | Patrick Chester | US | 3831 S | Thomas Collins | US |
| 5292 S | Cora Buhlert | DEU | 2773 S | Elisabeth Carey | US | 3771 A | Blind Lemming Chiffon | US | 5283 A | Virgil Collins | US |
| 5456 S | Lela Buis | US | 1583 A | Mary Piero Carey | US | 285 A | Robert Chilson | US | 40 A | William Collins | US |
| 2237 A | Mark Bukovec | US | 2005 A | Robert Carl | US | 1943 A | Kathleen Chollman | US | 2089 A | Liz Colter | US |
| 2559 A | Brad Bulger | US | 1664 A | Jean Carlos | US | 1887 A | Kevin Chollman | US | 301 S | Sue Ellen Colter | US |
| 3582 S | Christan Bulin | US | 1663 A | Rob Carlos | US | 4549 S | Sharon Chong | CA | 4698 | Darlene P. Coltrain | US |
| 259 S | Thomas Bull | AUS | 2444 A | Bruce Carlson | US | 22 A | Ai Ling Chow | US | 5534 S | Steve Coltrin | US |
| 260 S | Kendall P. Bullen | US | 1250 A | Ecl Carlson | US | 148 A | Debi Chowdhury | US | 4047 S | Melusine Colwell | UK |
| 1398 A | Chandler Bullion | US | 58441 S | Paul Carlson | US | 1252 A | Curtis Christensen | US | 65611 S | William Colwell | US |
| 21 A | Margaret Bumby | US | 2659 A | Victor Carlson | US | 5221 S | Fletcher Christensen | US | 302 A | Darcy Conaty | US |
| 3588 S | Michael Bunting | US | 277 A | Vivian Carlson | US | 4028 S | Roger Christie | US | 303 A | Byron P. Connell | US |
| 4293YA | Douglas Burcham | US | 5244 S | Amy Carpenter | US | 2425 S | Renny Christopher | US | 304 A | Christine V. Connell | US |
| 2558 A | Gavin Burdge | US | 3988 A | Nanaruth Carpenter | US | 4435 S | Richard Christopher | US | 305 A | Christopher Conner | US |
| 261 A | Bruce Burdick | US | 2287 A | Rachel Carpenter | US | 286 A | Pamela Christy | US | 306 A | David Conner | US |
| 6008 A | Mary Stewart Burgher | DNK | 3990 A | Scot Carpenter | US | 1420 A | John Chu | US | 58961 W | Jennifer Conner | US |
| 3378 S | Daniel Burke | US | 3989 A | Steve Carpenter | US | 2067 A | Hubert Chuang | US | 60811 S | Carol Connolly | IRL |
| 2406 S | Sue Burke | ESP | 2283 A | Tom Carpenter | US | 2795 S | David Church | US | 307 A | Tina Connolly | US |
| 59941 A | Courtnei Burleson | US | 2199 A | Paul Carpenter | US | 58171 A | Jori Church | US | 3283 S | Laura Conrad | US |
| 3925 S | Stephan Burn | ENG | 2105 S | Joshua Carrelli | US | 58731 W | David Churn | US | 308 A | Guy Consolmagno | ITA |
| 262 A | Jason Burns | US | 1763 A | Ellen Carrie | US | 58732 W | Lori Churn | US | 3319 A | Brittany Constable | US |
| 263 S | Laura Burns | US | 1762 A | Ian Carrie | US | 4378 A | Richard Chwedyk | US | 58691 S | John Constable | UK |
| 6017 A | Paul Burns | US | 4517 A | Grant Carrington | US | 63681 S | Mark Ciocco | US | 1049 S | John Conway | US |
| 264 A | Rodger Burns | US | 1441 A | David Carroll | AUS | 5128 A | Yolanda Ciolli | US | 1458 A | Samantha Conway | US |
| 1814 A | Pamela Burr | US | 5176 S | Cat Carter | UK | 64011 A | Carl Cipra | US | 4082 A | Scott Conyers | US |
| 2863 S | Stephen Burrridge | CA | 5413 S | Vanessa Carter | US | 57981 S | Steve Clamons | US | 5127 S | Bruce Cook | DEU |
| 1158 A | Lynette M. Burrows | US | 1727 S | Danielle Carvalho | US | 287 A | Jeanne Clanan | US | 4802 | Jeffrey Cook | US |
| 265 S | Michael A. Burstein | US | 3631 S | Jacob Casella | US | 1830 S | Larry Clapp | US | 2759 S | Kelley Cook | US |
| 266 S | Nomi S. Burstein | US | 278 S | Suzanne Casement | US | 1383 A | Ariel Clark | US | 309 A | Norman L. Cook | US |
| 5461 S | Sarah Burt | US | 1045 S | Brian Casey | US | 3025 A | Becky Clark | US | 1485 A | Paul Cook | US |
| 6022 A | Emanuelle Burton | US | 279 A | Correen Casey | US | 1254 A | Bob Clark | US | 5492 A | Robert Cook | US |
| 2132 A | Bruce Busboom | US | 3932 A | Shawn Casey | US | 288 A | David Clark | US | 310 A | Victoria Cook | US |
| 2131 A | David Busboom | US | 4298 A | Andrew Cash | US | 2160 A | Michelle Clark | US | 23 A | Robin Cookson | US |
| 2680 A | Kurt Busick | US | 3552 A | Susan Casper | US | 2161 S | Michelle Clark | US | 3650YA | Kieran Cooley | US |
| 2218 A | Sandra Buso | US | 4258 S | David Casperson | CA | 3024 A | Scott Clark | US | 3649 A | Mike Cooley | US |
| 267 A | Mary Aileen Buss | US | 5429 S | Amanda Cass | UK | 2636 A | Neil Clark | US | 1551 A | Brenda Cooper | US |
| 4551 A | CONS OR BUIST | | 60131 A | Michael Cassutt | US | 289 A | Don Clary | US | 311 A | Stephen Cooper | ENG |
| 4845 A | CONS OR BUIST | | 5110 S | Carlos D | | 2543 S | Gavin Claypool | US | 3752 A | Jeff Copeland | US |
| 5121 A | Lacy Butler | US | | Castillo Hdez. | MEX | 5483 S | Sarah Clemens | US | 3751 A | Liz Copeland | US |
| 4265 A | Robert Butler | US | 2835 A | Traci Castleberry | | 1888 A | Beverly Clement | US | 2848 A | Fred Coppersmith | US |
| 1247 A | Travis Butler | US | 2898 A | Adam Castro | US | 1889 A | Joe Clement | US | 4472 S | Tony Coppola | US |
| 1452 S | Alicia Butteriss | UK | 2897 A | Judi Castro | US | 5114 S | David Clements | UK | 57971 S | Sharon Corbet | DEU |
| 268 S | Diana Bynum | US | 280 A | Dennis Caswell | CA | 290 A | Kathi Clements | US | 5285 S | Ian Cordingley | CA |
| 2494 S | CJ Cabourne | | 1462 A | Mark Catalano | | 1779 A | Karyn Clifford | US | 1677 A | Christopher Cornell | US |
| 60871 S | Armand Cabrera | US | 2938 A | Armel Cates | US | 1760 A | Carolyn Clink | CA | 2539 A | Paul Cornell | ENG |
| 2710 S | Rogers Cadenhead | US | 1886 A | Norman Cates | NZ | 3804 S | Jared Cloud | US | 2259 A | Brandi Cornett | US |
| 2697 | Pat Cadigan | ENG | 2886 A | Beth Cato | US | 2794 S | Andrew Clough | US | 2258 A | Landon Cornett | US |
| 1159 S | Byron Cain | US | 61312 A | Josh Catron | US | 2084YA | Mary Clow | US | 5210 A | Daniel Cortopassi | US |
| 270 S | Steven Cain | ENG | 281 YA | Ian Cave | US | 2085YA | Nicholas Clow | US | 1698 A | Lisa Costello | US |
| 1248 A | John Cairnes | US | 282 A | Bill Cavin | US | 291 S | Vincent Clowney | US | 5348 A | Brett Cottrell | US |
| 4210 A | Todd Caldwell | US | 3070 A | Alicia Cay | US | 292 S | John Cmar | US | 60151 A | Ryan Cottrell | US |
| 1925 A | Jeff Calhoun | US | 59921 S | Gianni Ceccarelli | UK | 61401 A | Elbert (Mickey) Coalwell | US | 2753 S | Fredrik Coulter | US |
| 4379 A | James Cambias | US | 17 A | Aurora Celeste | US | | | | 1775 A | Jack Courtney | US |
| 271 S | Caryn Cameron | CA | 5639 S | Joe Ceterski | US | 3103 S | Stewart Cobb | US | 2690 S | Helen Cousins | ENG |
| 2637 A | Dana Cameron | US | 2230 S | Jon Chaisson | US | 293 A | David Cochrane | UK | 5037 S | CD Covington | US |
| 3783 S | Allan Camoirano Jr. | US | 6020 A | Arnab Chakraborty | US | 63401 S | Charles Cogar | US | 312 A | Tatiana Covington | US |
| 60211 | Bill Campbell | US | 1550 A | Bert Chamberlin | US | 294 A | Barbara Cohan | US | 4804 | Christina Cowan | US |
| 272 A | Dan Campbell | CA | 4480 A | Becky Chambers | US | 295 A | Lawrence Cohan | US | 59651 YA | Lauren Cox | US |
| 273 A | Jack Campbell | US | 1251 A | Mary C Chambers | US | 61541 S | Eli Cohen | US | 2079 A | Terry Cox | US |
| 2440 S | Jane Campbell | | 1399 S | Seth Chambers | US | 5248 S | Ann Cohrs | US | 313 S | Tammy Coxen | US |
| 5157 A | John Campbell | US | 2042 A | Donald Chan | CA | 3518 S | Catherine Coker | US | 314 S | John Coxon | UK |
| 2393 A | Jennifer Campbell-Hicks | US | 61191 S | Julie Chaney | US | 4382 S | Ariel Colburn | US | 1517 A | Judy Kay Craft | US |
| 2673 A | Virginia Campen | US | 3326 S | William Chaney | US | 4562 S | GiMark Cole | US | 1 GoH | Kimuko Y. Craft | US |
| 274 S | Nicole Canal | AUS | 3143 A | Erin K. Channell | US | 296 A | Steven Cole | US | 3140 A | Mahlon Craft | US |
| 3262 S | Eric Cannon | US | 3267 S | Mark Chapman | AUS | 297 A | Susan Cole | US | 2408 A | Tony Craig | US |
| 4453 A | Clifford Canterbury | US | 4002 A | Thomas Chappell | US | 1255 A | Elizabeth Coleman | US | 498 A | Kathryn Cramer | US |
| 275 A | Dave Cantor | US | 283 S | Ash Charlton | ENG | 1256 A | Eric Coleman | US | 2901 A | Donald Crankshaw | US |
| 4408 A | Erin Cantrell | US | 284 A | Galen Charlton | US | 3266 A | Evelyn Coleman | US | 65571 S | Andy Crawford | US |
| 2751 S | Jonathan Cantwell | US | 4609 A | Peter Charron | US | 4110 S | Rachel Coleman | UK | 2787 A | Jennifer Crawford | US |
| 4337 A | Robert Cape | US | 64571 S | Lawrence Charters | US | 59111 C | Reilly Coleman | US | 1671 S | Kevin Crawford | US |
| 2442 A | Bill Capossere | US | 3318 S | Vasiliki Chatzi | US | 4555 A | Bennett Coles | CA | 2786 A | Richard Crawford | US |

| | | | | | | | | | | | |
|---------|--------------------------|-----|---------|--|-----|----------|-----------------------|-----|---------|----------------------|-----|
| 1667 S | Stephen Crawford | US | 1893 A | Dominick D'Aunno | US | 345 A | Ellen DeRosa | US | 3337 S | Alison Doyle | US |
| 5466 A | Kay Crayton | US | 26 A | Anne Davenport | US | 62771 A | Nora Derrington | US | 365 A | Christine Doyle | US |
| 1649 S | Shana Creaney | US | 328 C | Corwin Davidson | US | 2036 S | Patrick Dersjant | US | 366 A | Holly Doyne | DEU |
| 3757 A | Shana Creaney | US | 329 A | Howard Davidson | US | 5489 A | Marie DesJardin | US | 3551 A | Gardner Dozois | US |
| 2410 A | Ivan Creath | US | 4299 A | Jim Davidson | US | 346 A | Steven DesJardins | US | 3555 S | Daniela Draghici | US |
| 2248 A | Dave Creek | US | 2173 A | Steve Davidson | US | 4565 S | Joline Desrosiers | US | 1161 A | Leigh Dragoon | US |
| 4377 A | Elizabeth Crefin | US | 330 A | Aaron Davies | US | 347 A | James Detry | US | 3275 S | Hillary Drake | US |
| 315 S | James Crompton | ENG | 63851 S | Penn Davies | CA | 1655 S | Rac Dev | US | 2599 A | Doug Drought | US |
| 5588 S | Mark Cromwell | US | 331 S | Stephen Davies | ENG | 1260 A | Alan DeVaughan | US | 367 A | Douglas Drummond | US |
| 316 A | Debbie Cross | US | 3038 A | Lindsay Davignon | US | 1262 A | Lynne DeVaughan | US | 368 A | David Drysdale | SCO |
| 60361 S | Steve Cross | US | 3903 S | Aguido Davis | AUS | 4119 S | John Devenny | AUS | 4404 A | Brendan DuBois | US |
| 3037 M | Frank Crossett | US | 1620 S | Barrie Davis | UK | 4217 S | Bob Devney | US | 3347 S | Cylithria Dubois | US |
| 317 A | Donald Crossman | US | 332 A | Christopher K Davis | US | 1815 A | John DeVoy | US | 1678 S | Lex Duchateau | US |
| 1891 A | Jerry Crosson | US | 1817 S | Crystal Davis | US | 5294 S | Jeanette Diaz | US | 369 A | Darien Duke | CA |
| 3917 A | Justin Crouch | US | 3865 A | Iain Davis | US | 4023 A | Chris Dietz | US | 1411 S | Jon Duckworth | US |
| 3370 S | Jonathan Crowe | CA | 4370 A | James Davis | US | 2772 A | William Dietz | US | 4012 A | Andrew Dudak | US |
| 47 A | Ruth Cruise | US | 3523 A | Jolie Davis | US | 348 A | Neal Digby | AUS | 370 S | Peer Dudda | US |
| 60181 S | Jim Crumley | US | 2669 S | Nathan Davis | US | 3935 A | Amanda Diggs | US | 1560 A | William Duddley | US |
| 318 A | Ctein | US | 6009 A | Philip Davis | US | 4651 | Pat Diggs | US | 371 S | Bobbie Dufault | US |
| 5293 A | A.J. Culey | US | 2055 A | Ronald Davis | US | 2991 S | Reinder Dijkhuis | NLD | 372 A | John Duff | US |
| 319 S | Tony Cullen | ENG | 333YA | Shaina Davis | US | 4584 A | Marion Dillbeck | US | 1679 A | Lynn Duff | US |
| 1732 A | Harriet Culver | US | 1660 S | Sidler Davis | US | 60401YA | Brady Dill | US | 1618 S | Paul Duffau | US |
| 4395 A | Joshua Culver | US | 4371 A | Traci Davis | US | 62001 A | Robert Dillman | US | 2192 A | Richard Duffy | US |
| 3292 S | Elizabeth Cummings | US | 59282 | Vanessa Davis | US | 2843 A | Jan DiMasi | US | 373 A | Bridget Duffly-Thorn | US |
| 6004 A | Gloria Cummings | US | 3522 A | William B. Davis Jr. | US | 2842 A | Nick DiMasi | US | 1793 S | Jaime Duhe | US |
| 4283 S | Michael Cummings | US | 3823 A | Beth Dawkins | US | 2662 A | Joanna Dionne | US | 2303 A | Jonathan Duhrkoop | US |
| 4314 A | Mark Cunningham | US | 1923 A | Angelica Dawn | US | 2661 A | Wayne Dionne | US | 1264 A | Joan Dulberg | US |
| 24 A | Mary Catelynn Cunningham | US | 4222 A | John Dawson | US | 349 A | Jody Dix | CA | 5369 S | Albert Dunberg | SWE |
| 4315 A | Pamela Cunningham | US | 334 A | James Day | US | 2617 S | Jacek Dobrzyniecki | POL | 4403 S | Robin Duncan | UK |
| 4620 A | Robert Cunningham | US | 2888 S | James Day | US | 2605 A | Bob Dobson | US | 4169 A | Carla Dundes | US |
| 1572 A | Brigid Cupolo-Shorter | US | 335 A | John Day | US | 350 A | Vincent Docherty | NLD | 4168 A | Robert Dundes | US |
| 320 A | Sandra Cupp | US | 63661 S | Robert Day | AUS | 3520 S | Michelle Dockey | US | 1861 A | Diane Dunlap | US |
| 321 A | Scott Cupp | US | 3474 S | Luis Edgard de Abreu Sampaio Refinetti | BRA | 351 A | Cory Doctorow | ENG | 3604 S | Margaret Dunlap | US |
| 3247 S | Iain Cupples | ENG | 64871 S | Roberto De Antunano | MEX | 352 A | Poesy Taylor Doctorow | ENG | 2571 A | Byron Dunn | US |
| 1654 S | Robin Currier | US | 4479 A | Ingrid de Beus | US | 1659 A | Tom Doherty | US | 4415 A | Charon Dunn | US |
| 2018 A | John Curry | US | 4479 A | Ingrid de Beus | US | 2859 S | Rene-Marc Dolhen | FRA | 3937 S | Greg Dunn | US |
| 63691 S | Mark Curtin | US | 5376 A | Sebastien de Castell | CA | 3131YA | Emily Domitz | US | 3936 S | Linda Dunn | US |
| 2098 A | Mary Ellen Curtin | US | 4352 S | Gabrielle de Cuir | US | 353 A | Laura Domitz | US | 4138 A | William Dunn | US |
| 1946 A | Aaron Curtis | US | 4982 A | Gregory de Danann | US | 2329 S | Robert Domitz | US | 3861 S | Vivienne Dunstan | SCO |
| 25 A | S. L. Curtis | US | 3118 A | Sondra de Jong | US | 2479YA | William Domitz | US | 2126 A | Colin DuPee | US |
| 2909 A | Jim Cushing | US | 59481 S | Jay De Lanoy | US | 354 S | Carol Doms | US | 5025 S | Robert Durand | US |
| 2908 A | Karen Cushing | US | 3779YA | Gabrielle de Waal | US | 59982 S | John Donahue | US | 374 S | Bernadette Durbin | US |
| 2370 A | Scott Custis | US | 3778YA | Kyle de Waal | US | 1894 A | Michael Donahue | US | 375 S | Rob Durbin | US |
| 1947 S | Frank Cuta | US | 338 A | Peter De Weerd | BEL | 355 A | Ira Donewitz | US | 5057 S | Doranna Durgin | US |
| 2051 S | Chris Cutlbert | CA | 5113 S | Patricia Dean | US | 1820 S | Pamela Donison | US | 4849 | Mark Durr | US |
| 1892 A | Damiana Cutter | US | 4657 S | Robert Dean | US | 356 S | Andrew Donkin | ENG | 1690 S | Paul Durrant | ENG |
| 1433 A | Leah Cutter | US | 3448 A | Sherri Dean | US | 358 A | Mark Donnelly | US | 1864 A | Sarah Beth Durst | US |
| 4464 S | Katya Czaja | US | 5082 S | John Deardurff | US | 2437 A | William Donovan | US | 2430 A | Sherry Dusza-Graham | US |
| 63131 S | Julie Czerneda | CA | 3626 S | Erik DeBill | US | 2438 A | William Donovan | US | 5404 A | Dan Dutcher | US |
| 63132 S | Julie Czerneda | CA | 3627 S | Valerie DeBill | US | 1819 A | Christine Doolittle | US | 376 A | Richard F Dutcher | US |
| 1191 A | Andrew Dagg-Murry | US | 3286 A | Anna Decker | US | 1818 A | Michael Doolittle | US | 58081 A | Chris Duval | US |
| 1160 A | David Dagg-Murry | US | 339 A | Judy Decker | US | 60961 S | Daniel Dooly | US | 377 A | Kathryn Duval | US |
| 1258 A | Lucia D'Agostino | US | 3725 A | Stacia Decker | US | 3443 S | John Doppler | US | 2957 A | David Dvorkin | US |
| 322 A | Janet D'Agostino-Neill | US | 66551 A | Sandra Decker-Miner | US | 359 A | Paul Dormer | ENG | 2958 A | Leonore Dvorkin | US |
| 4013 A | Matthew Dahlquist | US | 2741 A | Marion Deeds | US | 2402 A | Betsy Dornbusch | US | 2970 S | Jennifer Dye | US |
| 3760 A | Michele Dainiak | US | 1606 M | Bethany DeFries | US | 360 S | Leonid Doroshenko | US | 3605 A | Allan Dyen-Shapiro | US |
| 3190 A | Emily Dalberg | US | 1259 A | Shawn Deggans | US | 64991 A | Devon Dorrity | US | 378 A | Andrew Dyer | US |
| 3245 S | Tim Dale | ENG | 1868 S | Nadine Degner | AUT | 5039 S | Scott Dorsey | US | 2266 A | Heather Dyer | US |
| 5041 S | John Dallman | UK | 3717 A | Todd DeGraff | US | 2630 A | James Doty | US | 1631 A | David Dyer-Bennet | US |
| 2923 S | Dani Daly | US | 2928 A | John DeLaughter | US | 1846 S | Fabrice Doublet | FRA | 1630 A | Pamela Dyer-Bennet | US |
| 1514 A | Loren Damewood | US | 340 A | Linda DeLaurentis | US | 4526 A | Anne Doucette | US | 3851 A | Andy Dyson | US |
| 2081 A | Rich Dana | US | 2506 S | Libero Della Piana | US | 2589 S | Holland Dougherty | US | 4321 A | Marianne Dyson | US |
| 1697 S | Karl Dandenell | US | 2574 A | Alyx Dellamonica | CA | 361 A | John R. Douglas | US | 3938 A | Christine Dziadosz | US |
| 1796 A | Lin Daniel | US | 3563 S | Wendy Delmater Thies | US | 362 A | Cheri Douglass | US | 65631 A | Kristy Eagar | US |
| 323 S | Katie Lynn Daniels | US | 3320 S | Melissa Demarest | US | 363 A | John Douglass | US | 65632 A | Michael Eagar | US |
| 324 A | Michael Dann | CA | 27 A | Jay Denebeim | US | 5216 A | Kirk DouPonce | US | 65633 C | Rowan Eagar | US |
| 3000 S | David D'Antonio | US | 341 A | Linda Deneroff | US | 3802 S | Harmon Dow | US | 64631 S | Timothy Eager | US |
| 1526 A | Anna Darden | US | 1689 S | Mark Dennehy | IRL | 364 S | John Dowd | ENG | 3506 S | Dawn Earp | US |
| 2667 A | Kristin Darden | US | 342 A | Gay Ellen Dennett | US | 3350 S | Nicole Dowd | US | 379 S | Martin Easterbrook | ENG |
| 5653 S | Geoff Dash | AUS | 1558 S | Clark T. Denning | US | 4407 A | Phillip Dowd | US | 380 A | Jill Eastlake | US |
| 325 A | Jared Dashoff | US | 343 S | Jane Dennis | US | 3789 A | Jim Dowdy | US | 381 A | Donald Eastlake, 3rd | US |
| 326 A | Joni Brill Dashoff | US | 344 S | Scott Dennis | US | 3794 KiT | Kaitlyn Dowdy | US | 2366 A | Tom Easton | US |
| 327 A | Todd Dashoff | US | 3462 S | Ciaran Denny | IRL | 3792 C | Lexie Dowdy | US | 3705 S | Thomas Easum | US |
| 2678 S | DJ Dates | US | 3075 A | Bradley Denton | US | 3791YA | Ryan Dowdy | US | 4411 S | William Ebert | US |
| 4692 A | Ellen Datlow | US | 1257 A | Leo d'Entremont | US | 3053 A | Amanda Downum | US | 3574 A | Nikki Ebright | US |
| | | | 4644 S | Jason Denzel | US | 58931 S | Starla Doyal | US | 59162 A | Gary Echternacht | US |

| | | | | | | | | | | | |
|---------|---------------------------|-----|---------|----------------------|-----|---------|----------------------|-----|---------|----------------------|-----|
| 1739 A | Hampus Eckerman | SWE | 5084 S | Marc Fabian Erdl | DEU | 3888 S | Catherine Fiorello | UIS | 1166 S | Jim Foster | UIS |
| 2619 A | Jordon Eddings | UIS | 3939 A | Scott Erickson | UIS | 3226 A | Eugene Fischer | UIS | 4677 C | Kenshiro Foster | UIS |
| 2618 A | Marissa Eddings | UIS | 404 A | Tracy Erickson | UIS | 5099 A | Eric Fischl | UIS | 5367 A | Kimberly Foster | UIS |
| 3021 S | Shane Ede | UIS | 1948 A | Russell R. Ervin | UIS | 1896 A | Elaine Fisher | UIS | 1786 S | Sharon Foster | UIS |
| 382 A | Scott Edelman | UIS | 2959 A | J.T. Evans | UIS | 3092 A | Leah Fisher | UIS | 1492 A | Paul Foth | UIS |
| 64831 S | Jonathan Edelstein | UIS | 2504 A | Marilyn Evans | UIS | 416 A | Naomi Fisher | UIS | 1811 S | Deanne Fontaine | CA |
| 4244 S | Kelly Eden | UIS | 5131 S | P J Evans | UIS | 5397 S | Elizabeth Fitzgerald | AUS | 2010 S | Alain Fournier | BMU |
| 5078 S | Nick Eden | UK | 2246 A | Robert Evans | UIS | 1767 A | Shannon Fitzpatrick | UIS | 3688 S | Alain Fournier | BMU |
| 383 A | Laurie Toby Edison | UIS | 4083 YA | Suzanne Evans | UIS | 3972 S | Emily Fleming | CA | 2138 A | Heather Fowler | CA |
| 3486 S | Chris Edwards | UIS | 65701 S | Chia Evers | UIS | 63831 A | Jessica Fleming | UIS | 2903 C | Jonathan Fowler | UIS |
| 2511 A | Lauren Edwards | UIS | 4348 A | Gadi Evron | ISR | 1078 A | Paul H. Fleming | UIS | 3729 S | Jordan Fowler | UIS |
| 384 A | Nancy Edwards | UIS | 2129 S | Andrea Ewing | UIS | 63161 S | Stephen Fleming | UIS | 2902 A | Rebecca Fowler | UIS |
| 2040 A | James Edwards-Hewitt | UIS | 4045 A | Catherine Faber | UIS | 2851 S | Jennifer Fletcher | AUS | 3906 A | Therese Fowler | UIS |
| 385 A | Terilee Edwards-Hewitt | UIS | 58651 S | Dexter Fabi | UIS | 4367 A | Eric Flint | UIS | 2137 A | Wayne Fowler | CA |
| 2596 A | John Gunnar Egeland | NOR | 64121 | Jennifer Fabian | UIS | 418 A | Leadie Jo Flowers | RUS | 1489 A | Andrew Foxx | UIS |
| 1895 S | Lee Egger | CA | 1869 S | Fin Fahey | ENG | 2107 A | Elizabeth Flygare | UIS | 1897 A | Jack Foy | UIS |
| 1544 A | Rod Eggleston | UIS | 3854 A | Nickolas Falkner | AUS | 59311 S | Joseph Flynn | UIS | 428 S | Charles Fozard | UIS |
| 1545 A | Shari Eggleston | UIS | 405 A | Nicholas L. Faller | UIS | 4032 S | Al Flyr | UIS | 429 S | Colette Fozard | UIS |
| 3188 A | Gary Ehrlich | UIS | 1267 S | Jiayi Fang | CHN | 4031 S | Eric Flyr | UIS | 1717 A | Regina Franchi | UIS |
| 3186 A | Sheryl Ehrlich | UIS | 1879 A | Sarah Fanning | UIS | 3882 S | Daniele Foa | ITA | 2412 A | Lisa Francis | UIS |
| 386 A | Jay Eichelberger | UIS | 30 A | Jennie Faries | UIS | 419 C | Alexandra Foglio | UIS | 430 A | Steven Francis | UIS |
| 65271 S | Sarah Einstein | UIS | 31 A | David C. Farmer | UIS | 420 A | Kaja Foglio | UIS | 431 A | Sue Francis | UIS |
| 4076 A | Carol Eis | UIS | 4469 S | John Farmer | UIS | 421 A | Phil Foglio | UIS | 3301 S | Jeff Frane | UIS |
| 4077 A | Karen Eis | UIS | 2919 A | David Farnell | JPN | 422 YA | Victor Foglio | UIS | 432 A | Brad Frank | UIS |
| 1876 A | Janice Eisen | UIS | 1268 A | Bruce Farr | UIS | 5035 S | Christine Foltzer | UIS | 1058 A | Kirsten Frank | UIS |
| 387 A | Lise Eisenberg | UIS | 1269 A | Lea Farr | UIS | 423 A | Terry Fong | CA | 34 A | Megan Frank | UIS |
| 389 A | Susan Eisenhour | UIS | 1164 A | Paula Farrior | UIS | 2206 S | Marina Fontaine | UIS | 5625 S | Michael Frank | UIS |
| 390 A | Alex Eisenstein | UIS | 4181 A | Benjamin Farthing | UIS | 2186 A | Aaron Foote | UIS | 433 A | Will Frank | UIS |
| 391 A | Phyllis Eisenstein | UIS | 66131 A | Mark Faulkner | UIS | 3375 A | Gregg Foote | UIS | 1702 A | Marcia Franklin | UIS |
| 392 A | Thomas Eivins | UIS | 1270 A | Doug Faunt | UIS | 4090 A | Jonathan Forisha | UIS | 434 S | Shirley Frantz | UIS |
| 65901 A | Ailish Eklol | UIS | 3872 A | William Fawcett | UIS | 4525 S | Maurice Forrester | UIS | 1563 A | Shirley Frantz | UIS |
| 4451 A | Eva Elaspig | UIS | 3584 S | Michael Fay | UIS | 3162 A | Eric Forste | UIS | 2400 A | Jessica Frasca | UIS |
| 393 A | Jacqueline Taero Elderkin | UIS | 60051 S | Shannon Fay | UK | 3601 S | Carley Forsythe | UIS | 2399 A | Michael Frasca | UIS |
| 4285 A | Eva Eldridge | UIS | 3512 S | Christina Fayz | UIS | 3755 S | Titus Fortner | UIS | 61002 S | Robert Fraser | CA |
| 3466 S | Hisham El-Far | ENG | 3862 A | Moshe Feder | UIS | 3282 S | Jason Fossella | UIS | 3809 A | Donald Douglas Fratz | UIS |
| 3031 S | Joy Eliot | UIS | 65011 A | Alia Federow | UIS | 2404 A | Adrienne Foster | UIS | 3377 A | Tim Frayser | UIS |
| 60351 S | Robin Eliot | UIS | 3723 S | Steve Fedyna | CA | 424 A | Athens Foster | UIS | 435 A | James R. Frech | UIS |
| 59171 A | Jonathan Eller | UIS | 4563 A | Shardae Feest | UIS | 4670 A | James Foster | UIS | 4596 A | Amy Fredericks | UIS |
| 394 A | Herman Ellingsen | NOR | 60321 S | Stephanie Fehler | CA | | | | | | |
| 5394 A | Michele Ellington | UIS | 60891 S | Michael Feinberg | UIS | | | | | | |
| 2134 A | Eric Elliott | UIS | 3233 S | Lisa Feld | UIS | | | | | | |
| 4495 A | James Elliott | UIS | 32 A | Gary Keith Feldbaum | UIS | | | | | | |
| 2905 A | Kate Elliott | UIS | 406 S | Allison Feldhusen | UIS | | | | | | |
| 1266 A | Kevin Elliott | UIS | 407 S | Michael Feldhusen | UIS | | | | | | |
| 5469 S | Russ Elliott | UIS | 408 S | Aaron Feldman | UIS | | | | | | |
| 395 A | Doug Ellis | UIS | 33 A | Sara Felix | UIS | | | | | | |
| 2860 S | Elizabeth Ellis | UIS | 4197 A | Anita Feller | UIS | | | | | | |
| 3733 A | Erich Ellis | UIS | 409 A | Thomas Feller | UIS | | | | | | |
| 1163 A | Sigrid Ellis | UIS | 3415 S | Jake Fender | UIS | | | | | | |
| 396 S | Tom Ellison | UIS | 1989 S | Chen Feng | CHN | | | | | | |
| 3697 S | Jennifer Ellsworth | UIS | 410 A | Arnold Fenner | UIS | | | | | | |
| 3698 S | Scott Ellsworth | UIS | 411 A | Catherine Fenner | UIS | | | | | | |
| 2463 C | Freya Elmer | ENG | 1842 A | Christopher Ferguson | UIS | | | | | | |
| 2464 C | Juliet Elmer | ENG | 3561 S | Cynthia Ferguson | UIS | | | | | | |
| 2461 A | Katherine Elmer | ENG | 3811 YA | Justin Ferguson | UIS | | | | | | |
| 2462 A | Paul Elmer | ENG | 57411 S | Mark Ferrari | UIS | | | | | | |
| 397 S | Dr. Adrian Emery | ENG | 2799 S | Bernadette Ferraro | ITA | | | | | | |
| 4418 S | Giles Emery | UK | 1415 A | Dustin Fickle | UIS | | | | | | |
| 398 A | Kathleen Enfranca | UIS | 1778 A | Kenneth Fields | UIS | | | | | | |
| 5487 A | Cecilia Eng | UIS | 2223 YA | Elisabeth Fillmore | CA | | | | | | |
| 3975 A | Lee Engelhardt | UIS | 1959 A | Sheila Finch | UIS | | | | | | |
| 5314 S | Marie Engfors | SWE | 4111 S | Tony Finch | UK | | | | | | |
| 4107 A | David Enghusen | UIS | 5095 S | Kriston Fincher | UIS | | | | | | |
| 401 A | Emma ENG | NLD | 1056 A | Bayla Fine | UIS | | | | | | |
| 3776 S | Terry ENG | UIS | 2906 S | Jonathan Finegold | UIS | | | | | | |
| 402 S | Sage Engle-Laird | UIS | 3049 S | Robert Finegold | UIS | | | | | | |
| 403 A | Doug Engstrom | UIS | 63181 S | Geoff Finger | UIS | | | | | | |
| 5453 S | Brian Enigma | UIS | 1859 A | Carl Fink | UIS | | | | | | |
| 3306 S | Amber Ensign | UIS | 413 S | Joel Finkle | UIS | | | | | | |
| 5141 S | Erika Ensign | CA | 414 S | Susan Finkle | UIS | | | | | | |
| 2757 S | John Ensign | UIS | 5595 A | C.C. Finlay | UIS | | | | | | |
| 2756 A | Rena Ensign | UIS | 415 S | Stuart Finlay | AUS | | | | | | |
| 4294 A | Laura Entwisle | UIS | 5171 S | Ken Finlayson | AUS | | | | | | |
| 64221 S | Peter Enyeart | UIS | 63191 S | Robert Finner | UIS | | | | | | |
| 1533 A | Brian Erbe | UIS | 4214 A | Edward Finneran | UIS | | | | | | |
| | | | 1454 A | Elanor Finster | UIS | | | | | | |

beautifully written
science fiction and fantasy

new stories every Friday

Metaphorosis

a magazine of speculative fiction

magazine.metaphorosis.com

@MetaphorosisMag

| | | | | | | | | | | | |
|----------|---------------------|-----|---------|----------------------|-----|----------|----------------------|-----|---------|-----------------------|-----|
| 2889 S | Robin Fredericksen | US | 1169 A | Charles Gatlin | US | 3372 S | Nicholas Goede | US | 3148 A | Tamara Griesel | US |
| 65861 | David Freeland | US | 5074 S | Jessica Gauvin | US | 43 A | Neyir Cenk Gökçe | CA | 64701 S | James Griffin | US |
| 1781 A | David Freeman | US | 449 S | Erez Gavish | ISR | 463 S | Lynn Gold | US | 1951 S | Richard Grigg | US |
| 436 S | Joy Freeman | US | 5665 S | Lynn Gazis | US | 57461 A | Gerald Goldberg | US | 3874 S | Christopher Griggs | US |
| 1780 A | Janet Freeman-Daily | US | 462 A | Helen Gbala | US | 3711 A | Marian Goldeen | US | 2929 A | Ana Grilo | ENG |
| 1532 A | Suzanna Freerksen | US | 36 A | Mark Geary | US | 58791 S | David Golden | US | 2296 C | Brandon Grimes | US |
| 3125 S | Kurt Freiburger | US | 5476 S | Tejnarine Geer | GUI | 3402 S | Joanna Goldenberg | CA | 2297 C | Connor Grimes | US |
| 3126 S | Rebecca Freiburger | US | 37 A | Deborah Geisler | US | 1063 S | David Goldfarb | US | 2294 A | Jennifer Grimes | US |
| 3984 A | Lisa Freitag | US | 1729 A | Christopher Gelatt | US | 2099 A | Elizabeth Goldgar | US | 2295 A | Paul Grimes | US |
| 3163 S | Emily French | US | 38 A | Janice Gelb | AUS | 464 A | Diane Goldman | US | 57682 | Katie Grimm | US |
| 2579 A | Jim Freund | US | 5617 S | Ginny Gelms | US | 64261 A | Don Goldman | US | 2934 A | Amanda Grondski | US |
| 437 S | Evan Friedman | US | 5350 S | Kendall Gelner | US | 64262 YA | Sarah Goldman | US | 58811 A | Merry Gross | US |
| 2240 A | Jill Friedman | US | 5016 S | James Geluso | US | 1898 A | Ari Goldstein | US | 5027 A | Gemma Grossman | US |
| 5269 S | Casandra Friend | US | 3689 S | Penny Gembarosky | US | 59581 S | Lisa Goldstein | US | 4656 A | Marc Grossman | US |
| 4669 S | Daniel Friend | US | 1170 A | Denise Gendron | US | 465 A | Jennie Goloboy | US | 473 A | David G. Grubbs | US |
| 438 A | Esther Friesner | US | 63001 A | Marjorie George | US | 64981 S | Chaos Golubitsky | US | 3255 S | Jason Gruber | US |
| 5257 A | Manny Frisberg | US | 451 S | Dumbruch Georges | BEL | 466 A | Larry Gomez | US | 5485 S | James Gruetzner | US |
| 1747 S | Anthony Frost | ENG | 1274 A | Jan Gephardt | US | 467 A | Carolina Gomez | | 1902 A | Diana Grygjenca | CA |
| 2973 S | Donna Frost | NLD | 1275 A | Signy Gephardt | US | | Lagerlöf | SWE | 336 S | Susan de Guardiola | US |
| 439 S | Jack Frost | US | 1276 A | Ty Gephardt | US | 2369 A | Jeanne Gomoll | US | 474 A | Jessica Guggenheim | US |
| 440 A | Sarah Frost | US | 4207 A | Ken Gerber | CA | 1519 A | Elizabeth Gooch | US | 1788 A | Ryan Guggenheim | US |
| 4624 A | Nancy Noel Fudge | US | 5633 S | Greg Gerrand | AUS | 2782 S | Christopher Goodman | US | 3941 A | Alan Guile | US |
| 65481 A | Taiyo Fujii | JPN | 452 A | Christopher Gerrih | US | 468 A | Sarah Goodman | US | 4171 A | Daniel Gunderson | US |
| 441 A | James Fulkerson | US | 2541 A | David Gerrold | US | 1901 A | Sheila Goodman | US | 5220 A | Eileen Gunn | US |
| 442 S | Andrew Fullen | ENG | 1768 S | Jay Gerst | US | 1735 A | Wilson Goodson | US | 4144 A | James Gunn | US |
| 3732 S | Jeremy Fuller | US | 61313 A | Ursula Gerstenberger | US | 2284 A | David Goodwin | AUS | 45 A | Urban Gunnarsson | SWE |
| 4249 S | Elizabeth Fullerton | AUS | 453 A | Gail Gerstner-Miller | US | 58421 S | Bob Goolsby | US | 3822 A | Jennifer Gunnels | US |
| 443 A | Deb Fulton | US | 454 A | Peter Geusens | BEL | 5362 A | Kathleen Noonan | US | 1511 A | David Guon | US |
| 65552 S | Kathy Fulton | US | 3643 S | Kyle Giacco | US | 1277 A | John Mansfield MB | CA | 1171 A | Dexter Gupitill | US |
| 1272 A | Dora Furlong | US | 455 S | John K. Gibbons | US | 5288 S | Louise Gordon | UK | 4645 S | Marie Guthrie | VIR |
| 1273 A | Patrick Furlong | US | 2663 A | Lester Gibo | US | 5521 S | Seth Gordon | US | 59781 S | Rachel Gutin | US |
| 2219 A | John Fusek | US | 3609 S | Anne Gibson | US | 4329 A | Stacy Gordon | US | 1499 A | Jolea Gutnik | US |
| 2220 A | Serena Fusek | US | 57931 A | Lyn Gibson | US | 4458 YA | Will Gordon | CA | 1498 A | Leonard Gutnik | US |
| 2127 KfT | Ajax Gaalema | US | 4653 | Michael Gibson | US | 469 S | Theresa Gorieczynski | US | 5258 A | Elyse Guttenberg | US |
| 2125 A | Diann Gaalema | US | 456 A | Tom Giese | US | 2830 S | Sarah Goslee | US | 4281 S | Fred Guyton | US |
| 2196 A | Erik Gaalema | US | 39 A | Jerry Gieseke | US | 2981 S | Marc Gotliboym | US | 65671 S | Anthony Ha | US |
| 2123 A | Karen Gaalema | US | 4550 S | Lowell Gilbert | US | 1278 A | Shayin Gottlieb | US | 2418 A | Anthony Haber | US |
| 2124 A | Steve Gaalema | US | 1522 A | Mark Gilbert | US | 470 A | Shayin Gottlieb | US | 2600 A | Auston Habershaw | US |
| 444 S | Richard Gadsden | ENG | 3773 A | Sheila Gilbert | US | 982 A | Steven Gould | US | 3054 A | Joshua Hackett | US |
| 445 A | Dean Gahlon | US | 3156 A | Andrew Gilbertson | US | 2354 A | David Govaker | US | 2939 A | Samantha Hackett | US |
| 4586 A | Edward Gaillard | US | 3157 A | Bonnie Gilbertson | US | 4319 S | Inez Gowsell | CA | 1065 A | Nicholas Hadaway | US |
| 2597 S | Irwin Gaines | US | 457 A | Elizabeth Gilio | US | 4295 A | Dominick Grace | CA | 4123 A | Sharon Hagan | US |
| 2507 S | Gerald Gaiser | US | 458 A | Jerry Gilio | US | 2205 A | Katharine Graf | US | 5242 S | Diane Hagen | US |
| 446 A | Janice Galeckas | US | 3835 S | Steven Gill | US | 2429 A | Clyde Graham | US | 4316 S | Paul Haggerty | US |
| 1513 S | Mark Galein | US | 3940 A | Cincli Gilie-Rowley | US | 3724 S | Dorothy Graham | CA | 3085 A | Paul Hahn | US |
| 3572 S | Sharon Galej | US | 1633 S | Paul Gilles | US | 2379 S | Hank Graham | US | 3084 A | Rosemary Hahn | US |
| 3335 S | Otavio Galileu | US | 5330 S | John Gillespie | US | 4021 A | Benjamin Grange | US | 4512 S | Henry Hahn Smith | US |
| 35 A | David Gallaher | US | 1568 A | Ronnie Gilley | US | 64382 | Kevin Grasmann | US | 475 A | Hanna Hakkarainen | FIN |
| 447 A | Tom Galloway | US | 4226 A | ElizaBeth Gilligan | US | 1279 S | Elyse Grasso | US | 2047 A | Scott Halbert | US |
| 1167 A | Andi Galusha | US | 2856 A | Herb Gilliland | US | 3734 A | Tessa Gratton | US | 2046 A | Theresa Halbert | US |
| 1168 A | Ben Galusha | US | 459 S | Tabitha Gilmore | US | 4161 A | Tamara Graves | US | 3008 S | Jessica Halbhuber | US |
| 1638 S | Paulette Gang | US | 460 A | Maria Szabó Gilson | US | 471 A | Aprilynn Gray | AUS | 476 A | Gay Haldeman | US |
| 4385 A | Charles Gannon | US | 461 A | Robert Gilson | US | 4117 A | John Gray | US | 3135 A | Joe Haldeman | US |
| 3155 A | Gordon Garb | US | 1444 A | BJ Gingles | US | 2745 A | Lorien Gray | US | 46 A | Barry Haldiman | US |
| 2135 A | Hannah Garbacz | US | 1578 A | Erica Ginter | US | 3251 A | Michael Gray | US | 1172 A | Barry Haldiman | US |
| 2136 A | Scott Garbacz | US | 1478 S | Kelley Giovannucci | US | 4306 A | Anita Gray - Saito | US | 2750 S | David Hall | US |
| 5263 S | Rebecca Garber | US | 60291 A | Vaishnavi Girish | US | 1280 A | Terry Graybill | US | 3056 A | Gary Hall | US |
| 1581 A | Joaquin R. Garcia | US | 2453 A | Geoffrey Gitchell | US | 1712 S | Jeff Greason | US | 5412 S | John Hall | US |
| 4617 S | Marcus Garcia | US | 2454 A | Julianna Gitchell | US | 44 A | Cathy Green | US | 1483 A | Kevin Hall | US |
| 4602 A | Patty Garcia | US | 1408 S | Laura Gjovaag | US | 5086 S | Llewellyn Green | AUS | 3057 A | Melinda Hall | US |
| 448 A | Jeff Gardiner | CA | 57481 A | Max Gladstone | US | 5252 S | Sean Green | SGP | 4672 A | Scott Hall | US |
| 1527 A | Michael W. Gardiner | US | 3991 A | Peter Glaskowsky | US | 2796 A | Lee Greenberg | US | 5421 A | Stefanie Hall | US |
| 5282 A | Nancy Gardiner | CA | 1061 A | Daniel Glasser | US | 472 A | Sandra Greenberg | US | 1867 S | Stuart Hall | ENG |
| 2189 A | Jay Gardner | US | 1062 A | Melissa Glasser | US | 1822 S | Kevin Greene | US | 57141 S | Vandy Hall | US |
| 62441 YA | Jessa Gardner | US | 1622 S | Sara Glassman | US | 3184 A | Ana Gregg | US | 2148 S | Lee Hallison | US |
| 2224 S | Gwynne Garfinkle | US | 2672 S | Sara Glassman | US | 66271 | Daryl Gregory | US | 3144 | Larry Hallock | US |
| 2829 S | Gwynne Garfinkle | US | 2326 S | Craig Glassner | US | 62521 S | T. Gregory | US | 477 A | Jukka Halme | FIN |
| 5338 A | Jaime Garmendia | US | 2325 S | Marsha Glassner | US | 2893 S | Ian Greig | ENG | 3191 S | Amanda Halperin | US |
| 2151 A | Denise Garner | US | 61771 S | Robin Glenn | US | 2896 A | Nicole Gresham | US | 5419 YA | Shannon Halpin | US |
| 2150 A | John Garner | US | 1432 S | Don Glover | US | 3327 S | Michael Grice | CA | 478 A | Steven Halter | US |
| 4441 S | Tony Garnock-Jones | US | 60781 S | John Glover | US | 2241 A | Denise Grover Swank | US | 479 S | Timo-Jussi Hämäläinen | FIN |
| 3499 A | Perry Garrett | US | 57512 A | Nikki Glowin | US | 3149 YA | Andrew Griesel | US | 1952 A | Douglas Hamer | US |
| 1674 S | Lisa Garrity | US | 3246 A | Mike Glycer | US | 3151 KfT | Dorothy Griesel | US | 60451 S | Juan Hamers | BEL |
| 4016 S | Patrick Garvey | UK | 3758 A | Brian Gmuer | US | 3147 A | James Griesel | US | 63342 A | Bob Hamill | US |
| 1782 A | Karin Gastreich | US | 1766 S | Jeff Goddard | ENG | 3152 KfT | Liam Griesel | US | 63341 A | Deborah Hamill | US |
| 1737 A | Brian Gates | US | 41 A | Jean Goddin | US | 3150 C | Rosalie Griesel | US | 480 S | Stephanie Hamille | FRA |

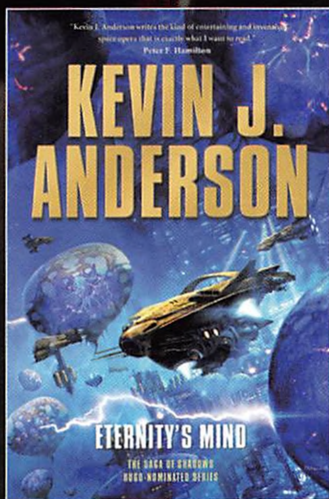
| | | | | | | | | | | | |
|-----------|-------------------------|-----|---------|-----------------------|-----|---------|-----------------------|-----|---------|-------------------------|-----|
| 4412 S | David Hamilton | US | 3548 S | Bjorn Hasseler | US | 3035 S | Kevin Henderson | SCO | 4611 A | Palle Hoffstein | DEU |
| 2063 A | William Hamilton | US | 4667 A | Sandy Hassell | US | 3731 A | Randy Henderson | US | 3829 S | Julie Hofmann | US |
| 4063 A | Charles E. Hamilton III | US | 3775 A | David Hastie | US | 521 A | Rebecca Henderson | US | 539 S | Kevin Hogan | US |
| 3066 A | Wendy Hammer | US | 501 A | Christine Hasty | US | 1386 A | Shawn Hendricks | US | 2931 A | Maggie Hogarth | US |
| 1531 A | Elektra Hammond | US | 502 A | Rocky Hasty | US | 1387 A | Susan Hendricks | US | 3083 A | Lawrence Hogg | NZ |
| 481 A | Robert Hampson | US | 5234 A | Andrew Hatchell | US | 522 A | Jack Heneghan | US | 1860 A | Al Hohrmann | US |
| 2913 A | Stacie Hanes | US | 503 A | Ross Hathaway | US | 2279 A | J Tullos Hennig | US | 1906 A | Tore Hoie | NOR |
| 482 A | Thomas Hanlon | US | 504 A | Christopher Hatton | US | 2492 A | Jodi Henry | US | 3260 S | Barnaby Hoit | US |
| 63251 S | Catherine Hanninen | US | 3096 A | David Haugen | US | 523 S | Chris Hensley | US | 3139 A | Julie Holderman | US |
| 1686 A | Jamie Hanrahan | US | 3097 A | Terri Haugen | US | 5528 S | Peter Hentges | US | 1412 A | James Hollaman | US |
| 1806 S | Michael Hanscom | US | 505 A | John Hauwiler | US | 2818 S | Mark Hepworth | ENG | 4432 S | Robert Holland | US |
| 2917 A | Marcie Hansen | US | 3859 A | Andrew Havens | US | 64052 S | Michelle Herder | US | 1465 S | Amanda Holling | US |
| 5365 A | Ronnie Hansen | US | 506 S | Andrew Havery | ENG | 524 A | Samantha Herdman | US | 2185 A | Karen Ann Hollingsworth | US |
| 3843 S | Kimberly Hanson | US | 1474 A | Anna Hawes | US | 1069 A | Felicia Herman | US | 4542 A | Christopher Hollosi | US |
| 4264 A | Robin Hanson | US | 2178 A | Brian Hawkins | US | 5468 S | Jeffrey Herman | UK | 540 S | John-Henri Holmberg | SWE |
| 547 A | Jingfang Hao | CHN | 4216YA | Lisa Hawkridge | US | 525 S | Judith Herman | US | 2700 A | Rachel E. Holmen | US |
| 3119 S | Geraldine Haracz | US | 1903 A | Shael Hawman | US | 4084 A | Judith Herman | US | 65361 S | John Holmes | US |
| 483 A | Martha Harbison | US | 4148 A | James Hay | US | 64691 S | Stephanie Herman | US | 3197 S | Lauren Holmes | AUS |
| 3496 S | Rebecca Harbison | US | 4149 A | Nancy Hay | US | 4205 A | Thomas Hernandez | US | 2761 S | Mairin Holmes | AUS |
| 1692 A | Kenneth Harder | US | 507 S | William Hay | ENG | 2316 A | Amy Herring | US | 541 S | Matthew Holmstrom | US |
| 61611 S | Alex Hardison | AUS | 508 A | Shigeru Hayashida | JPN | 51 A | Mark Herrup | US | 3288 A | Timothy Holt | US |
| 2004YA | Dakota Hardisty | US | 2006 A | Melonique Hayden | US | 2109 A | Sterling Hershey | US | 542 S | Tanya Holthouse | US |
| 484 S | Keith Hardman | ENG | 509 A | Lisa Hayes | US | 527 A | Lisa Hertel | US | 3447 S | John Homes | NZ |
| 3005 A | Cregg Hardwick | US | 510 S | Patricia Hayes | US | 591 A | Mark Hertel | US | 4381 S | Carl Hommel | US |
| 2116 A | Stuart Hardwick | US | 1282 A | Rose Hayes | US | 528 A | Melanie Herz | US | 2500 A | Jeremy Honer | US |
| 1451 A | Sandra Hardy | US | 1626 A | Rose Hayes | US | 2855 A | Alice Hescocx | US | 2304 A | Laura Honeycutt | US |
| 2293 A | Tavinder Hare | US | 4191 A | Nare Hayrapetyan | US | 2854 A | Richard Hescocx | US | 3750 S | Jeffrey Honeyman | US |
| 3567 A | Donald Hargat | US | 511 A | James Hayter | US | 1795 A | Patrick Hester | US | 3516 A | Martha Hood | US |
| 3459 A | Sumana Harihareswara | US | 2817 A | Scan Hazlett | US | 529 A | Kevin Hewett | US | 543 S | David Hook | US |
| 485 S | Pat Hario | US | 1839 A | Krystale Head | US | 530 A | Rebecca Hewett | US | 544 A | Edward Hooper | US |
| 61161 S | Melissa Harkness | US | 2175 A | Michael Headley | US | 5632 S | Andrew Hickey | UK | 2443 A | Kat Hooper | US |
| 5361 A | Cheri Harlan | US | 2244 A | Andrew Healy | US | 3463 S | Richard Hieber | ITA | 3223 S | Joseph Hoopman | US |
| 486 A | Timothy Harline | US | 2243 A | Charlene Healy | US | 1904 A | Bill Higgins | US | 56901 S | Stephen Hope | AUS |
| 488 A | Gregory Harm | US | 1557 A | Kevin Heard | US | 1905 A | Kelley Higgins | US | 5239 S | Marcus Hopfinger | US |
| 1173 S | Auros Harman | US | 5428 S | Matthew Hebert | IRL | 2644 A | Carol Hightshoe | US | 3921 A | Timothy Hopkins | US |
| 489 S | John Harold | ENG | 5133 S | Niall Hedderley | UK | 1391 A | Timothy Hightshoe | US | 1285 A | Tracy Hopper-Riordan | US |
| 490 S | Edward Haroman | ENG | 512 S | Anders Hedenlund | SWE | 1803 A | Barbara Hill | US | 2141YA | Audrey Horn | US |
| 48 A | Sheril Harper | US | 513 A | Kathleen Hedges | US | 1283 A | David Hill | US | 2140 A | Becca Horn | US |
| 5228 S | Bobby Harrell | US | 3164 S | Kathleen Hedges | US | 1516 A | David I. Hill | US | 53 A | Rich Horton | US |
| 61171 A | Brooks Harrelson | US | 1555 A | John Hedtke | US | 5631 S | Jan W. Hill | US | 3407 S | Terrina Horton | AUS |
| 63343YA | Robert Harrelson | US | 1556 A | Marilyn Hedtke | US | 60831 A | Jason Hill | US | 5478 S | Katy Hoskyn | UK |
| 1890 A | Harold Harrigan | US | 1549 A | Christine R. Heib | US | 1515 A | Laurel Anne Hill | US | 3030 A | Ronald Hosley | US |
| 491 A | Lisa Deutsch Harrigan | US | 514 S | Tero Heikkinen | FIN | 3178 S | Robin Hill | US | 1800 A | Kathleen Hosley | US |
| 1068 A | Harold Harrigan III | US | 4250 S | Sarah Heile | US | 531 A | Eugenia Hillen | US | 2980 A | Chester Hoster | US |
| 65745 KiT | Arabella Rennae Harris | CA | 5189 S | Chris Heilman | US | 64431 A | Matt Hilliard | US | 1749 S | Andrea Hosth | AUS |
| 49 A | Clay Harris | US | 2355 A | Karen Heim | US | 532 A | Nathan Hillstrom | US | 545 S | Melissa House | US |
| 492 A | Colin Harris | ENG | 61331 A | Joe Heiman | US | 4668 A | Travis Hime | US | 2728 A | Chip Houser | US |
| 63301 S | Kelsey Harris | US | 2522 S | Allison Heinbaugh | US | 65101 | Tali Himmel Rothstein | US | 1682 S | Evelline Houtman | CA |
| 2768 A | Lee Harris | ENG | 2837 A | Paula Heinonen | FIN | 65102 | Tali Himmel Rothstein | US | 60681 S | Adrian Howard | UK |
| 493 A | Marlene Harris | US | 3077 S | Ray Heinonen | US | 2627 A | C. Kay Hinchliffe | US | 2016 S | Bruce Howard | JPN |
| 1828 A | Sandra Harris | US | 515 A | Christine Heinsohn | US | 3942 A | Fletcher Hiner | US | 1852 A | Dennis Howard | US |
| 2011 A | Stephen Harris | US | 516 A | David Heinsohn | US | 52 A | Kristina Hiner | US | 5112 S | Grant Howard | US |
| 1827 A | Tom Harris | US | 1174 A | Theresa Heinz | US | 62881 S | Jim Hines | US | 3860 A | Marv Howard | US |
| 1865 A | Tom Harris | US | 50 A | Kristine Hejna | US | 3429 A | Meredith Hines | US | 4192 A | D. Georgie Howe | CA |
| 1829YA | Zack Harris | US | 2268 A | Rhiannon Held | US | 4102 A | Kathy Hinkle | US | 2866 S | Edwin Howe | US |
| 1821 A | Charlaine Harris Schulz | US | 65071 S | Elias Helfer | DNK | 533YA | Nicholas Hipp | US | 4681 | Rob Howell | US |
| 494 A | Irene Harrison | US | 2640 A | John Helfers | US | 534 A | Scott Hipp | US | 5527 | Rob Howell | US |
| 1848 S | Eric Hart | BRA | 517 A | Gary Helfrich | US | 535 S | David Hirsch | US | 2580 S | Chuck Hower | US |
| 4450 S | Eric Hart | BRA | 518 A | Pam Helfrich | US | 2714 A | Brian Hirt | US | 1289 A | Leslie Howle | US |
| 495 A | Marcia Hart | US | 4278 S | Samantha Helle Sebens | US | 1284 A | Robert Hise | US | 546 A | Rachelle Hrubetz | US |
| 5021 | Minda Hart | US | 149 A | Eugene Heller | CA | 3764 S | Alan Hoare | WAL | 3343 S | brian Hubbard | US |
| 3577 S | Stephen Hart | US | 2920 A | Jason Heller | US | 4818 | Robert Hobart | US | 549 A | James Hudson | US |
| 496 S | Trish Hart | ENG | 4553 A | Kimberly Heller-Neal | US | 5083 S | Andrew Hoddinott | JPN | 5040 S | Laureen Hudson | US |
| 2719 A | Amy Hartman | US | 1953 A | Beth Helminiak | US | 1407 A | Josh Hodges | US | 3803 S | Nicholas Hudson | US |
| 497 A | Jed Hartman | US | 1954 A | Joseph Helminiak | US | 2491 A | Larry Hodges | US | 5649 S | Anne Hueser | US |
| 4431 S | Erin M. Hartshorn | US | 1955 A | Peggy Helminiak | US | 3666 S | Kathryn Hodghead | US | 5360 S | Joe Huey | US |
| 4091 S | Volker Hartung | DEU | 3015 A | Amanda Helms | US | 4271 A | Debbie Hodgkinson | US | 54 A | Crystal Huff | US |
| 1384 A | David Harvey | US | 1684 S | Charity Helton | US | 1072 A | William Hodgson | US | 1518 A | David Huffman | US |
| 499 S | John Harvey | ENG | 519 S | Stacey Helton | US | 3464 S | Fred Hoehler | US | 1176 S | James Huffman | US |
| 1385 A | Nancy Harvey | US | | McConnell | US | 65391 S | Henning Hoenicke | US | 4463YA | Mari Huffman | US |
| 500 A | Teddy Harvia | US | 6025 A | Amanda Hemmingsen | US | 536 A | James A. Hoffman | US | 2639 A | Kerrie Hughes | US |
| 2512 A | Denise Harwood | US | 2270 A | Sam Hemphill | US | 537 A | Joan Hoffman | US | 59051 S | Louise Hughes | UK |
| 62341YA | Manar Haseeb | US | 2643 A | John Henry | US | 3438 A | Jonathan Hoffman | US | 2290 A | Matthew Hughes | CA |
| 2955 A | Emily Hash | US | 3770 S | Jacqueline Hencsie | US | 1506 A | Linda E. Hoffman | US | 2575 A | Matthew Hughes | CA |
| 2954 A | Giles Hash | US | 520 A | Arthur L. Henderson | US | 1790 A | Lou Hoffman | US | 5042 S | Tracy Hughes | US |
| 65432 S | Ken Haskell | US | 1676 A | Gary Henderson | US | 538 S | Merav Hoffman | US | | | |



EXPLORE FUTURES ONLY IMAGINED

"Kevin J. Anderson writes the kind of entertaining and inventive space opera that is exactly what I want to read."
—Peter F. Hamilton

The desperate war with the Shana Rei seems lost. In desperation, humans and Ildirans turn to the most unlikely allies, the unpredictable faeros.



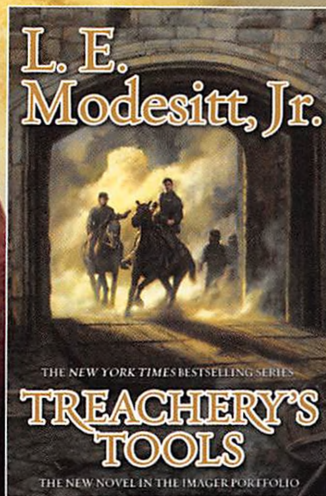
Hardcover and eBook

"Lovely...[Kowal] can spin 'hard' SF with the best of them [and] also has a perfect touch with fantasy."
—USA Today on Glamourist Histories

A new novel from beloved fantasy author Mary Robinette Kowal featuring the mysterious spirit corps and their heroic work in World War I.



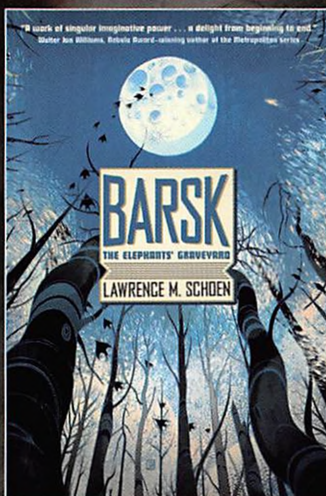
Hardcover and eBook



Hardcover and eBook October 2016

"The author is still at the height of his creative powers. Highly recommended for anyone who loves to read fantasy novels...."
—Guardian Liberty Voice on *Madness in Solidar*

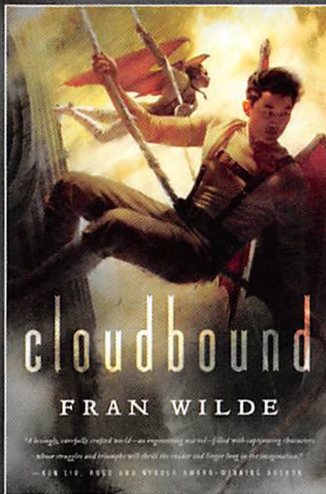
When someone begins killing students, Maitre of the Collegium Alastar must get to the bottom of a plot by the High Holders involving illegal weapons and insurrection.



Paperback and eBook December 2016

"Suspenseful and emotionally engaging, Barsk brings readers into a fascinating speculative world."
—The Washington Post

An historian who speaks with the dead is ensnared by the past. A child who feels no pain and who should not exist sees the future. Between them are truths that will shake worlds.



Hardcover and eBook September 2016

"[I]t's all I can do to slow-clap this powerfully engaging debut: Wilde's world and characters — as is entirely appropriate — blew me away."
—NPR on *Updraft*

After the dust settles, the City of living bones begins to die, and more trouble brews beneath the clouds in this stirring companion to *Updraft*.

| | | | | | | | | | | | |
|---------|-------------------------|---------|---------|------------------------|-----|---------|---------------------|-----|---------|-------------------------|-----|
| 2250 A | Caleb Huitt | US | 1614 S | Tony Johansen | US | 5191 A | Marnie Kacher | CA | 4366 S | Robert Kennedy Jr. | US |
| 1286 A | Lis Hulin Wheeler | US | 4564 A | Damian Johansson | US | 64961 S | Max Kaehn | US | 4086 A | Marguerite Kenner | UK |
| 1287 A | Michael Hulin Wheeler | US | 3712 A | J.R. Johansson | US | 3619 A | Randy Kaempfen | US | 5013 S | Ted Kenny | US |
| 3236 A | Elizabeth Anne Hull | US | 1956 A | Michael Johns | US | 3620 A | Sandy Kaempfen | US | 3228 A | Rachael Kenoyer | US |
| 2839 A | Greg Hullender | US | 1957 A | Rita Johns | US | 577 S | Vylar Kalitan | US | 57951 S | Daniel Kent | UK |
| 550 A | David Humphrey | US | 1634 S | Anna Johnson | US | 1866 S | Sherwin Kahn | US | 5115 S | Cory Kerens | US |
| 551 A | Julie Humphrey | US | 5135 | Anne Johnson | US | 1910 A | Michele Kahn-Landan | US | 59 A | Amy Kerr | US |
| 63861 S | Megan Hungerford | US | 4659 | Bill Johnson | US | 2671 S | Marielle Kaifer | US | 3165 S | Bill Kerr | US |
| 4648 S | Lisa Hunt | US | 2870 A | Brooke Johnson | US | 4242 A | Taryn Kail | US | 3905 A | John Kessel | US |
| 4459 A | Walter H. Hunt | US | 4355 A | Carol Johnson | US | 578 A | Larry Kalb | US | 5393 S | Daniel Ketchum | US |
| 1610 S | Shelley Hunt Camoin | US | 2534 A | Dale Johnson | US | 579 A | Maribeth Kalb | US | 5396 S | Donna Ketchum | US |
| 64201 A | Patrick Hurley | US | 66021 | Dale Johnson | US | 3709YA | Devin Kalish | US | 2344 A | Jack Ketola | US |
| 552 S | Shawn Hurley | US | 1958 A | Daniel Johnson | US | 580 A | Frank Kalisz | US | 3995 A | Greg Ketter | US |
| 1288 A | David Hurst | CA | 3592 S | David Johnson | US | 581 A | Millie Kalisz | US | 594 S | Sana Khan | ENG |
| 58121 A | Courtney Hurtig | US | 564 A | Denys Johnson | US | 59611 S | Ingrid Kalliek | US | 595 A | P R Khangure | AUS |
| 58122 A | Katherine Hurtig | US | 565 S | Eric Johnson | US | 1834 A | Brenda Kalt | US | 5315 S | Joshua Kidd | US |
| 58741 S | Paul Hurtley | US | 5351 S | Eric Johnson | US | 4152 S | Jackie Kamlot | US | 596 S | Hope Kiefer | US |
| 2343 A | Margo-Lea Hurwicz | US | 566 A | Frank Johnson | US | 58221 A | Andrew Kanago | US | 3877 S | Jake Kiefer | US |
| 4539 S | Christopher Husberg | US | 62631 S | Ingrid Johnson | US | 62061 A | Carolynn Kanas | US | 4254 A | Laura Kieras | US |
| 1520 A | John Husisian | US | 567 A | Jean Johnson | US | 62051 A | Nick Kanas | US | 3232 S | Frederick Paul | US |
| 2613 A | Nathan Hutcraft | US | 3978 A | John Johnson | US | 4346 A | Meagan Kane | US | | Kiesche III | US |
| 2743 S | Dominique Hutches | US | 4511 A | Judy Johnson | US | 1591 A | Sarah Kanning | US | 1840 S | Geoffrey Kieser | US |
| 2505 A | Jonathan Hutchins | US | 3395 S | Karen Johnson | US | 2342 A | David Kanoy | US | 597 S | Peter Kievits | NLD |
| 553 S | Malcolm Hutchison | N. IRI. | 3943 A | Kij Johnson | US | 4425 A | Eric Kaplan | US | 598 S | Douglas Killings | US |
| 2778 S | Fran Hutton Lee | US | 4354 A | Les Johnson | US | 57901 C | Mira Kaplan | US | 3844 A | Margaret Killjoy | US |
| 1405 A | Kathryn Huxtable | US | 2679 S | Lisa Johnson | CA | 5053 S | Jeff Kapustka | US | 2884 A | David Kilman | US |
| 55 A | Christopher Hwang | SGP | 4383 A | Matthew Johnson | CA | 58 A | Jordin T. Kare | US | 1911 A | Julie Kimball | US |
| 5102 S | Dan Hydar | US | 66022 | Natalie Johnson | US | 150 A | Mary Kay Kare | US | 1508 A | Daniel Kimmel | US |
| 2831 S | Nicholas Hyle | US | 568 S | Paul Johnson | ENG | 582 S | Terry Karney | US | 599 A | Leigh Kimmel | US |
| 3369 S | Alicia Ibarreta | US | 60441 S | Richard Johnson | AUS | 3043YA | Eric Karpierz | US | 600 A | Judith Kindell | US |
| 4336 S | Michael Ikeda | US | 62901 S | Robert Johnson | US | 583 A | Joseph Karpierz | US | 57851 S | Cara King | US |
| 555 A | Tim Illingworth | US | 2965 A | Robin Johnson | AUS | 3042 A | Sharon Karpierz | US | 5266 A | Christy King | US |
| 56 A | Masaharu Imaoka | JPN | 4513 A | Steven Vincent Johnson | US | 3772 A | Anna Kashina | US | 601 S | Deborah A. King | US |
| 57 A | Mutsumi Imaoka | JPN | 2535 A | Susan Johnson | US | 2997 A | Christopher | | 3436 S | Donald King | US |
| 556 S | Chris Imershein | US | 2708 A | El. Johnston | US | | Kastensmidt | BRA | 1961 A | Emma J. King | ENG |
| 2947 A | Guy Imiega | CA | 3404 A | Garret Johnston | CA | 585 A | Keith Kato | US | 4151 A | Kevin King | US |
| 1836 S | Gary Ireland | US | 2752 S | Michael Johnston | US | 2312 S | Richard Katze | US | 5267 A | Rodney King | US |
| 65711 A | Fred Isajenko | CA | 4000 S | Susan Johnston | US | 2616 A | Dan Kauffman | US | 602 A | Trina E. King | US |
| 2515 A | Christina Iyama-Kurtvez | US | 1443 A | Eileen Johnstone | US | 4808 | Dave Kaufman | US | 3166 S | Trina E. King | US |
| 2516 A | Daniel Iyama-Kurtvez | US | 4134 A | Jamie Johnstone | US | 586 S | Jerry Kaufman | US | 6015 A | David Kingsley | US |
| 1290 A | Alex Jablolkow | US | 4135 A | Rory Johnstone | US | 587 A | Gareth Kavanagh | IRL | 2236 A | Michael Kingsley | US |
| 1459 A | Albert Jackowiak | US | 1442 A | Theo Johnstone | US | 64651 S | Joe Kavanagh | US | 59241 S | Allison Kinsell | CA |
| 1457 A | Diane Jackowiak | US | 569 A | Bonnie Jones | US | 588 S | Hideaki Kawai | JPN | 3546 S | Andrew Kinsey | US |
| 5209 A | Albert Jackson | US | 2315 A | Bryan Jones | US | 1294 A | Steven Kaye | US | 4522 S | Victor Kinzer | US |
| 1291 A | Craig Jackson | US | 2094 A | Catherine Jones | ENG | 2652 A | L. Jesse Kayson | US | 5497 S | Tara Kirby | US |
| 1388 A | Elinor Jackson | US | 4541 S | Cheryl Ann Jones | US | 1295 A | Maeghan Kearney | US | 4024 S | Maria Kirchner | AUT |
| 4452 S | Judith Jackson | UK | 1389 A | Chris Jones | US | 590 A | William Keaton | US | 10 A | Sean Kirk | US |
| 1292 A | Karen Jackson | US | 3507 S | Heather Jones | US | 4570 S | Robert Keck | US | 1605 S | Patrick Kirkner | US |
| 4695 A | Robert Jackson | US | 1178 A | Heather Rose Jones | US | 2378 A | Stephen Kehoe | US | 57161 S | David Kirkpatrick | US |
| 557 A | Ashlee Jacobson | US | 6005 A | Jeffrey S. Jones | US | 3454 S | Christopher Keller | US | 5247 A | Rosemary Kirstein | US |
| 4635 A | JJ Jacobson | US | 5628 S | Jennifer Jones | US | 58751 S | Donald Keller | US | 1998 A | Sabine Kirstein | US |
| 558 A | Matthew Jacobson | US | 1907 S | Jo Jones | US | 4177 A | Jeffrey Keller | US | 4060 A | Michele Kitay | US |
| 559 S | Saul Jaffe | US | 570 S | Katharyn Jones | US | 3944 A | Ken Keller | US | 3533 S | Carl Kittay | US |
| 1847 S | Michal Jakuszewski | POL | 5645 A | Kathleen Jones | US | 1875 A | Cherise Kelley | US | 2594 A | Kathy Kitts | US |
| 560 S | Pinja-Liina Jalkanen | FIN | 571 A | Lenore Jean Jones | US | 4165 A | Deborah Kelley | US | 3788 S | Andreas Kjeldsen | DNK |
| 561 S | Kelly James | US | 572 A | Marsha Jones | US | 4166 A | Joseph Kelley | US | 5175 A | David Klecha | US |
| 3180 A | Linda K James | US | 59351 S | Royden Jones | US | 3881 S | Emma Kelly | US | 4661 A | Tarri Klecha | US |
| 3010 A | Thea James | US | 3421 S | Tadhana Jones | US | 593 A | James Kelly | US | 2987 S | Mark Klein | US |
| 3542 S | Jennifer Jamieson | US | 2910 A | Tamara Jones | US | 59332YA | Jen Kelly | US | 60 A | Robert Klein | CA |
| 1599 S | Sally Janin | US | 573 A | Angela Jones-Parker | US | 5296 S | Sean Kelly | US | 2936 S | Samuel Kleiner | ENG |
| 562 A | Phil Jansen | US | 61111 S | Wendell Joost | US | 59331 A | Sean Kelly | US | 2547 A | Elizabeth Klein-Lebbink | US |
| 2900 A | Kristin Janz | US | 57031 A | Edward Jordan | US | 5425 A | Magdalene Kelner | US | 5253 S | Jeff Klenzing | US |
| 563 S | Hanna Jarvinen | FIN | 3183 A | Kenneth Jordan | US | 5657 A | Steve Kelner | US | 4521 S | Sophie Klesen | FRA |
| 62712 A | Noel Jarvis | US | 2390 A | Michael Jordan | US | 2812 A | Toni L. P. Kelner | US | 58161 S | Edward Klimowicz | US |
| 62711 A | Robert Jarvis | US | 3182 A | Paula S. Jordan | US | 4688YA | Valerie Kelner | US | 2449 S | Curtis Klinger | US |
| 3263 A | Curtis Jefferson | US | 2389 A | Roger Jordan | US | 1296 S | Timothy Keltner | US | 4492 A | Marko Kloos | US |
| 2001 A | Laura Jenks | US | 3074 A | Tabitha Jorgensen | US | 1632 A | Kathleen Kemp | CA | 2971 A | Gary Kloster | US |
| 2000 A | Robert Jenks | US | 1685 S | Earl Josserand | US | 3924 S | Ridley Kemp | US | 2887 S | Steven Klotz | US |
| 2002YA | Zachary Jenks | US | 5402 S | Laura Journey | US | 1521 A | Frank Kempe | US | 606 S | Mark Klugman | US |
| 5508 S | Kelly Jennings | US | 3487 S | Adrienne Joy | ENG | 4327 A | Brandon Kempner | US | 2249 A | Erik Kluth | US |
| 6002 S | Bill Jensen | US | 1909 A | Hubert Julian | US | 4528 S | Elizabeth Kennard | US | 61 A | Kraig Knapp | US |
| 4429 S | Jason Jensen | US | 57302 A | Wyndham Juneau | US | 63811 S | Lynda Kennard | US | 3875 A | James Knappenberger | US |
| 1562 S | Robert Jensen | US | 3243 S | Katharine Jungkind | US | 2190 A | Cheryl Kennedy | US | 3876 A | Joan Knappenberger | US |
| 4578 A | John Jezl | US | 576 S | Joan Juozenas | US | 2933 A | Jelle Kennedy | US | 62 A | Bryan Knight | US |
| 64481 | Nick Jizba | US | 3992 S | Rodrigo Juri | US | 2793 S | Melita Kennedy | US | 62651 A | Christopher Knight | US |
| 3706 S | Steve Johanns | US | 66121 S | Martine Juron | US | 1960 S | S M Kennedy | US | 4338 S | Virginia Knight | US |

| | | | | | | | | | | | |
|---------|----------------------|-----|---------|------------------------|-----|---------|--------------------------|-----|---------|-----------------------|-----|
| 4243 S | Jacob Knitig | US | 4333 A | Gordon Kuist | US | 4662 S | Drew Leavitt | US | 4289 A | Jeff Lewis | US |
| 1297 A | Karen Knitig | US | 60242 A | Jeralce Kunkee | US | 5183 S | Terri Leavitt | US | 2073 S | Linda Lewis | US |
| 11 A | Kerri Knorr | US | 3221 A | Kevin Kunkee | US | 3036 S | Glennis LeBlanc | US | 71 A | Suford Lewis | US |
| 608 A | Martha Knowles | US | 2214 A | Marissa Kunkee | US | 2731 A | Bill LeBorgne | US | 3080 A | Jesse Lex | US |
| 609 A | Pat Knuth | US | 60243 C | Shane Kurilee | US | 3830 S | Kelly LeBourveau | US | 5091 S | Jie Li | US |
| 1962 A | Sally Kobee | US | 526 A | Diane Kurilecz | US | 3367 S | Michael Lebowitz | US | 5321 A | Zhaoxin Li | CHN |
| 4218 A | Dan Koboldt | US | 629 A | David Kushner | US | 2457 A | Kate Lechler | MS | 3564 S | Tonya Liburd | US |
| 3473 S | Art Kocsis | US | 630 A | Lucy Rebecca Kushner | US | US | US | US | g64 A | Ruth Lichtwardt | US |
| 610 S | Itzuko Kodama | JPN | 3285 S | Leland Kusmer | US | 1426 A | Ann Leckie | US | 3138 A | Timothy Liebe | US |
| 611 S | Tomoki Kodama | JPN | 4613 S | Aimee Kuzenski | US | 2563 A | William Ledbetter | US | 654 A | Paula Lieberman | US |
| 612 S | Arnaud Koebel | FRA | 631 S | Saija Kyllönen | FIN | 4674 A | Hank Lederer | US | 3095 S | Michael Liebmann | US |
| 4347 A | Daniel Koechlin | FRA | 1453 A | Anna La Voie | US | 2360 A | Laura Lederman | US | 2260 A | Andre Lieven | CA |
| 3253 A | Robert Koester | US | 4155 A | David Labick | US | 3357 A | Adam Lee | US | 2261 A | Debra Lieven | CA |
| 613 S | Kim Kofmel | US | 42 A | Diane Lacey | CA | 5308 S | Amanda Lee | CA | 63271 S | Paul Lievers | NLD |
| 2217 A | Bill Kohn | US | 1181 A | Richard LaCroix | US | 3451 S | Charles Lee | US | 3569 S | Rebecca Lilienfeld | US |
| 1466 A | Kimberly Kohn | US | 62871 S | Clemens Ladisch | DEU | 5630 A | David Lee | US | 72 A | Hershey Lima | US |
| 2762 S | John Kolen | US | 5435 A | Joseph Ladnier | US | 2833 A | Fonda Lee | US | 1554 A | Joe Lima | US |
| 65142YA | Andrew Koltko | US | 3726 A | Mur Lafferty | US | 2384 A | Gary Lee | US | 739 S | Cindy Lin | US |
| 65141 A | Phil Koltko | US | 3554 S | Allen Lakner | US | 2777 S | Gregory Lee | US | 1636 S | Han-Chang Lin | JPN |
| 614 S | Noriko Komatsu | JPN | 5406 S | Geoffrey Lamb | US | 3947 A | Ivan B. Lee | US | 1916 A | Gregory Lind | US |
| 615 A | Arim Komins | US | 2267 A | Jim Lambert | US | 62691 A | Jacob Lee | US | 4671YA | Mark Lindberg | US |
| 3521 S | James Koncz | US | 2555 A | Kyle Lambert | US | 2383 A | Jennifer Lee | US | 1301 S | Will Linden | US |
| 59811 S | Andy Konecny | CA | 2554 A | Marcia Lambert | US | 1915 A | Jessica Tung Chi Lee | US | 3417 S | Christian Lindke | US |
| 1963 A | Kenneth Konkol | US | 632 S | Alicia LaMunion | US | 62951 A | Madeleine Lee | US | 60991 A | Sandra Lindow | US |
| 616 S | Otto Kopra | FIN | 4531 A | Laura Lancaster | US | 1680 A | Mary Soon Lee | US | 4108 A | Herbert Lindsay | US |
| 617 S | David Koren | CA | 633 A | Richard Lancaster | US | 68 A | Michael Lee | US | 1302 A | Tamar Lindsay | US |
| 618 S | Sarah Koren | CA | 3297 A | Geraldyn Lance | US | 1647 A | Sharon Lee | US | 655 A | Mark Linneman | US |
| 1740 A | Sandra Korn | US | 1913 A | Stephen Landan | US | 3359YA | Zoe Lee | US | 5573 A | Elizabeth Lippert | US |
| 62672 | Erle M Korshak | US | 2434 A | Geoffrey Landis | US | 2625 A | John Leemhuis | US | 4312 A | Robert Lipscomb | US |
| 62671 | Stephen D Korshak | US | 1565 A | James M. Landis | US | 2514 C | Lucy Lee-Moore | US | 6024 A | Robert Lipscomb | US |
| 3481 S | Kendra Korte | ENG | 2701 A | Kathryn Landis | US | 58332 A | Theresa Leggett | US | 64122 | Linda Listing | US |
| 3114 A | Kenneth Koski | US | 65763YA | Amber Lane | US | 642 A | Kathryn L. M. Lehman | US | 2945 S | Simon Litten | NZ |
| 619 A | Ronald A. Kotkiewicz | US | 61441 S | Jennifer Lane | US | 643 A | Paul Lehman | US | 4455 S | Rachel Little | US |
| 4068 A | Jenny Kotora-Lynch | US | 3768 S | Spencer Lane | US | 644 A | Ruth Leibig | US | 1798 A | Suzanne Little | US |
| 2281 A | Christopher Kovacs | CA | 1182 S | David Lang | US | 60841 A | Alex Leibman | US | 3400 S | Huiting Liu | ENG |
| 620 A | Rick Kovalcik | US | 63641 S | Kevin Lang | US | 2811 A | Denise Parsley Leigh | US | 1303 A | Ken Liu | US |
| 621 A | Elspeht Kovar | US | 2537 A | Elizabeth Langan | US | 645 A | Robert Leigh | US | 656 S | Olov Livendahl | SWE |
| 622 A | Guy Kovel | ISR | 1787 S | David Langford | ENG | 2810 A | Stephen Leigh | US | 73 A | Joyce Lloyd | US |
| 3614 A | Mary Robinette Kowal | US | 634 A | David Langley | US | 1832 S | Andy Leighton | ENG | 657 A | Sherry Lochhaas | US |
| 1720 S | Gabe Krabbe | IRL | 3611 S | Marsha Lansford | US | 646 S | Karo Leikomaa | ENG | 59381 S | Annelies Lockwood | US |
| 1298 A | Edward Kraemer | US | 58941 A | Jason LaPier | US | 647 S | Marianna Leikomaa | FIN | 5614 S | Rex Loftin | US |
| 3517 S | Rudolph Kraft | US | 635 S | Knuo Larn | DNK | 648 S | Tommi Leikomaa | ENG | 1304 A | Jerry Lohr | US |
| 61891 A | Catherine Krahe | US | 1964 A | Peggy Larreau | US | 4194 A | James Leinweber | US | 4209 S | Brendan Lonehawk | US |
| 1180 S | Douglas Kral | US | 1553 A | Barb Larsen | US | 1661 S | David Leiwant | US | 1535 A | William Long | US |
| 4326 A | George Kevin Kramer | US | 1552 A | David Larsen | US | 2232 A | Terra LeMay | US | 658 S | Kin Ming Looi | ENG |
| 3945 A | Jackie Kramer | US | 2292 A | Deborah Larson | US | 61221 S | Karl Lembke | US | 3124 S | Nancy Loomis | US |
| 60343 A | Jon Kramer | US | 2532 A | Ronald Larson | US | 3172 S | Amanda Lemmi | US | 74 A | Steven Lopata | US |
| 4324 A | Sarah Kramer | US | 59721 S | Raymond Larsson | CA | 3635 S | Larry Lemhoff | US | 659 A | Jim Lopez | US |
| 60251 A | Ivan Kranjcevic | HRV | 2061 A | Larry Lashway | US | 649 S | Jonathan Lennox | US | 62251 A | Krystyna Lopez | US |
| 623 S | Ellen Kranzer | US | 59821 S | Jonathan Lasser | US | 650 S | Debra Lentz | US | 3798 A | Sanna-Kreetta Lopperi | FIN |
| 2578 A | Barbara Krasnoff | US | 636 S | Charles Laubach | US | 2193 A | Roger Lentz | US | 57962 S | Emma Lord | AUS |
| 58311 S | Alisa Krasnostein | AUS | 2570 A | Sharon Laubach | US | 4034YA | Christopher Leonard | US | 2277 A | Stephanie Lorée | US |
| 63 A | Dina S. Krause | US | 637 A | Bill Laubenheimer | US | 1873 A | Dashiell Leonard | US | 1542 A | John Lorentz | US |
| 4690 A | George Krause | US | 5004 | Nancy LaValley | US | 4033 A | Douglas Leonard | US | 3206 A | Jean Lorrach | US |
| 65 A | Sydney Krause | US | 1924 A | Lucas Law | CA | 2647 A | Edward M. Lerner | US | 3175 A | Marina Lostetter | US |
| 5336 S | Jack Krebs | US | 3033 A | Lance Lawhon | US | 1299 A | Fred Lerner | US | 2550 S | Randall Lott | US |
| 3396 S | Gordon Krefling | US | 1914 A | William Lawhorn | US | 2648 A | Ruth Lerner | US | 4030 S | Rebecca Lovatt | CA |
| 62331 A | Leslie Kreher | US | 65371 S | Duncan Lawie | UK | 1300 A | Sheryl Lerner | US | 3241 S | Andrew Love | US |
| 624 A | Bradley Krentz | CA | 638 A | Joann Lawler | US | 2398 A | Kathryn Leventhal-Arnold | US | 5195 A | David Love | US |
| 625 A | Laura Krentz | US | 2495 S | Ron Lawler | US | 2397 A | Zeke Leventhal-Arnold | US | 4074 A | J. Spencer Love | US |
| 1708 A | Alex Krislov | US | 2317 A | Sarah Lawrence | US | 3231 S | Marguerite Lever | AUS | 1305 A | India Lovekin | US |
| 2798 A | Naomi Kritzer | US | 2982 A | Shannon Lawrence | US | 651 A | David D. Levine | US | 671 A | John "Steve" Lovekin | US |
| 4428 A | Mark Krivolavek | US | 3946 S | Brian Lawson | US | 4795 A | Paul Levinson | US | 1306YA | Kate Lovekin | US |
| 626 A | Joshua Kronengold | US | 2488 S | David Lawson | US | 3667 S | Sergey Levkovich | US | 672 A | Kris Lovekin | US |
| 1488 A | Grant Kruger | US | 3269 S | Iain Lawson | ENG | 60981 A | Michael Levy | US | 63151YA | Connor Lovelace | US |
| 64622 A | Louisa Krupp | US | 639 A | Leslie Lawson | US | 3428 S | Ron Levy | US | 673 S | Brian K. Lowe | US |
| 64623 A | Rebecca Krupp | US | 640 S | Toni Lay | US | 652 A | Sandra Levy | US | 5134 S | Devin Lowell | US |
| 64621 A | Roy Krupp | US | 67 A | Alexis Layton | US | 1184 A | Sara Levy | US | 2892 A | Louise Lowenspets | SWE |
| 66 A | Thomas Kucera | CA | 1183 A | Cary Layton | US | 1584 S | Wade Lewellyn | US | 3540 S | Elizabeth Lower-Basch | US |
| 627 S | Lutz Kueh | DEU | 1612 S | Stephen William Lazaro | US | 653 A | Allen L. Lewis | US | 60881 A | Bryce Lowman | US |
| 3062 S | Andrew Kuchling | US | 3312 S | Scott Lazerus | US | 1185 A | Andrea Lewis | US | 3524 S | Jefferson Lowrey | US |
| 1912 A | Malcolm J. Kudra | US | 3142 A | Terri Le Blanc | US | 69 A | Anthony Lewis | US | 2800 S | Susan Loyal | US |
| 3781 A | Ellen Kuehnle | US | 641 A | Susan Leabhart | US | 1402 A | Brenda Lewis | US | 1650 A | Jacquelyn Loyd | US |
| 2100 S | Kevin Kuenkler | US | 2467 A | Tom Leabhart | US | 70 A | Brian Lewis | US | 1651 M | Targe Loyd | US |
| 4303YA | Alexander Kuhn | US | 60311 S | Cassandra Lease | US | 3094 A | David Lewis | US | 2584 S | Yao Lu | CA |
| 628 A | Kerry Kuhn | US | 3806 A | Jane Leavell | US | | | | 674 S | Samuel Lubell | US |

GENRE-LA™ *Speculative Fiction* CREATIVE WRITING CONFERENCE

*Three Days of Education & Inspiration for All Writers
of Novels, Short Stories, and Screenplays*

SCIENCE FICTION FANTASY • HORROR STEAMPUNK • URBAN FANTASY • MORE!

*Take Your Writing to a New Level as you learn
from more than 30 Masters, Best-selling Authors, Literary Agents,
Editors, Publishers, and Industry Veterans*
plus...*

- Attend seminars, interactive workshops & insider presentations
- Network with best-selling authors, publishers, and industry experts
- Have your work-in-progress reviewed by professional editors
- Pitch your polished manuscripts to literary agents looking for new talent
- Learn how to get Traditionally Published, Indie, or DIY
- and much more...*

Early Registration Discounts Available Now!

* See website for details

www.wcwriters.com/genrela

January 27-29, 2017

**Los Angeles
California, USA**

Produced by
WC²
West Coast Writers Conferences

Platinum Sponsors

AUTHOR SOLUTIONS
A PENGUIN | RANDOM HOUSE COMPANY



**THE GREATER LOS ANGELES
WRITERS SOCIETY**

A 501C NON-PROFIT ORGANIZATION
WRITERS MENTORING WRITERS OF ALL DISCIPLINES



**WRITER'S DIGEST
Magazine**

| | | | | | | | | | | | |
|---------|----------------------|-----|---------|------------------------|-----|---------|--------------------------|-------|---------------|--------------------------|-----|
| 744 A | Edmund Meskys | US | 87 A | Jon Mohning | US | 3483 S | Lizbeth Myles | 804 S | Therese Noren | SWE | |
| 745 A | Sandra Meskys | US | 759 S | Tammy Mohning | US | 5208 | FRAsca Myrman | US | 1537 A | Elaine Normandy | US |
| 2210 A | Holly Messinger | US | 760 S | L. E. Moir | CA | 1192 A | Amanda Nacke | US | 5347 S | Devin Norrell | US |
| 746 A | Carol Metzger | US | 2549 S | Aimee Moisa | US | 1641 S | Aaron Nagano | US | 59661 | Elizabeth North | US |
| 3694 S | Natalie Metzger | US | 761 A | G. Patrick Molloy | US | 2321 S | Steven Nagy | US | 1435 A | Randy Northcutt | US |
| 747 A | Stephen Metzger | US | 762YA | Grace K. E. Molloy | US | 1968 A | Lex Nakashima | US | 65764 C | Jenson Northington | US |
| 2660 A | Evelyn Meyer | US | 2576 S | Jasmin Money-maker | | 1802 A | Sheryl Nance-Durst | US | 5278 S | Colin Norton | AUS |
| 748 A | Harry R Meyer | US | 763 A | Ian Monroe | US | 2720 A | Virginia Naples | US | 2176 A | Richard Norton | US |
| 3041 A | Jeffrey Meyer | US | 5197 S | Joe Monson | US | 3894 A | Mohammad Milad Naseri | US | 2177 A | Tammy Norton | US |
| 1312 A | Jodie Meyer | US | 63911 S | Helen Montgomery | US | | | | 4304 A | Ali Nouraei | UK |
| 60801 A | Stephanie Meyer | US | 3192 A | Joseph Monti | US | 62551 S | Benjamin Nash | US | 5555 S | Naomi Novik | US |
| 57591 S | Elianna Meyerson | US | 3204 A | Elizabeth Moon | US | 3168 S | S. Kay Nash | US | 1693 A | Heather Novotny | US |
| 65341 S | Dacea Michaelis | US | 764 A | Allan C. Moore | US | 788 A | Phillip Nathanson | US | 2386 A | Rebecca Nowack | US |
| 1480 A | Lowell Michaels | US | 765 A | Karen H. Moore | US | 789 A | Jacob Natwick | US | 1617 S | Marjolein Noyce-Bellinga | NLD |
| 4533 S | Tamera Mickelson | US | 1190 A | Lisa Moore | US | 4026 S | Cynthia Naval | US | | | |
| 56991 S | Mikayla Micomonaco | CA | 59301 A | Marian Moore | US | 3927 A | Karen Neder | US | 63121 A | Rae Nudson | US |
| 749 A | Christine Middlemass | CA | 766 A | Mary Ellen Moore | CA | 5472 S | Alice Needham | US | 61081 A | Wade Nudson | |
| 1313 S | Perry Middlemiss | AUS | 767 A | Murray Moore | CA | 5249 S | Matthias Neeracher | US | 61801 S | Abigail Nussbaum | ISR |
| 4600 S | Guy Middleton | CA | 3722 S | Tegan Moore | US | 2538 A | Jason Neerenberg | US | 1850 A | Kathy Nye | US |
| 750 A | Margaret Middleton | US | 2685 A | Lyda Morehouse | US | 790 A | Terry Neill | US | 3519 S | Shelly Nysewander | US |
| 4043 A | Jennifer Midkiff | US | 1494 A | Stephen Morford | US | 2200 A | Brigid Nelson | US | 91 A | Keri O'Brien | US |
| 3159 S | Lisa Mielke | KOR | 768 A | Brian Morgan | US | 2483 A | Emily Nelson | US | 805 A | Deborah Oakes | US |
| 2339 A | Kseniya Mierzejewska | US | 769 S | Cheryl Morgan | ENG | 88 A | Michael Nelson | US | 4014 A | Deborah Oakes | US |
| 2340 A | Jeffrey Mierzejewski | US | 1418 A | Lorretta Morgan | US | 1704 S | Ralph Nelson | US | 806 A | Ronald Oakes | US |
| 751 S | Michael E. Migalski | US | 4518 A | Lorretta Morgan | US | 2873 A | Sarah Nelson | US | 807 A | Tara Oakes | US |
| 2033 A | Anita Miles | US | 4146 A | Samuel Morgan | US | 2484 A | Stephen Nelson | US | 63941 S | Rebecca Oberzan | US |
| 2034 A | Nathan Miles | US | 770 S | Tim Morgan | US | 3009 A | Stephen Nelson | US | 2374 A | Dionne Obeso | US |
| 2781 A | Theresa Miles | US | 57651 A | Trey Morgan | US | 1945 S | Winkle Nemeth | US | 2003 A | Mitch Obrecht | US |
| 2032 A | Tim Miles | US | 2420 S | Althea Morin | US | 4372 A | Nathanael Nerode | US | 2043 A | Bishop O'Connell | US |
| 3046 A | Martha Millard | US | 1512 A | Brian Morman | US | 791 S | NESFA | US | 63171 S | Thomas O'Connell | FRA |
| 752 A | Arthur Miller | US | 771 A | Mary Morman | US | 1862 S | Denman Netherland | US | 4206 A | Kelly O'Connor | US |
| 2736 S | Daniel Miller | US | 1938 A | Melissa Morman | US | 3071 A | Isidore Nettleship | US | 809 S | Mary O'Connor | CA |
| 3442 S | Daniel Miller | | 772 S | Chip Morningstar | US | 4473 S | Luke Neu | US | 810 A | Tom O'Dell | US |
| 62391 S | Dawn Miller | US | 773 S | Janice Morningstar | US | 2544 A | Sasa Neuman | US | 5277 S | Michael O'Donnell | UK |
| 753 S | Dennis B. Miller | US | 774 A | Matthew Morrese | US | 792 A | Craig Neumeier | US | 5194 S | Martina Oefelein | DEU |
| 65561 | Erin Miller | US | 775 A | Henry Morris | CA | 793 A | Rachel Neumeier | US | 61051 S | Ari Officer | US |
| 1413 A | Jenna Miller | US | 776 A | Skip Morris | US | 794 S | Sini Neuvonen | FIN | 3710 A | Grace Goldleen Ogawa | US |
| 754 A | John Jos Miller | US | 3274 S | Timothy Morris | US | 3828 A | Alec Nevala-Lee | US | 2301 A | Aimee Ogden | US |
| 4604 S | Justin Miller | US | 63991 S | Cathy Morrison | UK | 1321 A | Diana Nevins | US | 2300 A | Peadar O'Guilin | IRL |
| 5062 S | Laura Miller | US | 777 A | Sheena Morrison Sousa | CA | 1193 S | Karen New | CA | 811 A | Kyoko Ogushi | JPN |
| 5571 S | Lydia Miller | US | 1540 A | Mike Shepherd Moscoe | US | 1322 A | Dawn Newman | US | 92 A | Christina O'Halloran | US |
| 84 A | Mary Miller | US | 3873 S | Austin Moses | ENG | 1323 C | Griffith Newman | US | 3325 S | James O'Halloran | US |
| 4353 A | Ron Miller | US | 778 A | Cathy Mossman | ENG | 5148 S | John Newman | AUS | 93 A | John O'Halloran | US |
| 755 A | Russell Miller | US | 779 A | Richard Mossman | ENG | 1324 A | Ken Newman | US | 94 A | Roderick O'Hanlon | IRL |
| 1646 A | Steve Miller | US | 5490 S | Betsy Mott | US | 795 A | Bruce Newrock | US | 3593 A | Megan O'Keefe | US |
| 2231 A | Tamsen Miller | US | 780 A | Fred Moulton | US | 796 A | Flo Newrock | US | 3850 A | Moira OKeeffe | US |
| 3952 A | Theodore Miller | US | 1577 A | Beth Moursund | US | 89 A | Barry I. Newton | US | 1328 A | Jennifer Old-d'Entremont | US |
| 85 A | Tim Miller | US | 781 A | Jeff Mowen | US | 797 A | Judith Newton | US | | | |
| 3196 A | William Miller | US | 3808 A | FRAs Mozer | US | 4805 | Darlene Ney | US | 5063 S | Robert Oldendorf | US |
| 4127 A | Robert Milligan | US | 65921 A | Chelsea Mueller | US | 798 A | Bev Nicholas | US | 4296 A | Elaine Oldham | US |
| 756 A | Carl Millitello | US | 2499 A | Allison Mulder | US | 4975 | Brenda Nichols | US | 3189 A | Jeffrey Olhoef | US |
| 757 A | Deborah Millitello | US | 4536 A | Sean Mulhern | US | 62911 S | Jane Nicholson | UK | 2999 S | Jude Oliver | US |
| 2257 A | Amy Mills | US | 782 A | Don Mull | US | 799 A | Debra Nickelson | US | 814 A | Gene S. Olmstead | US |
| 4334 A | Ethan Mills | US | 1942 A | Alvin Mullen | US | 3296 A | Kevin Nickerson | US | 1926 A | Rondinella Olsen | US |
| 2995 A | Monette Miltner | US | 783 A | Francine L. Mullen | US | 1777 A | Lydia Nickerson | US | 95 A | Mark L. Olson | US |
| 2996 A | Terrence Miltner | US | 1087 A | Mary Mullen | US | 1325 A | Matthew Nicks | US | 4225 A | Melissa Olson | US |
| 4642 A | Jim Minz | US | 784 S | Cathy Mullican | US | 1326 A | Stephanie Nicks | US | 96 A | Priscilla Olson | US |
| 2569 A | Andrew Mishkin | US | 2565 A | John Mumaw | US | 2963 C | Anna Nicodemus | US | 4344 A | Mary Olszowka | US |
| 3836 A | Betsy Mitchell | US | 3699 A | Donna Munro | US | 800 A | Gwen Nicodemus | US | 4343 A | Peter Olszowka | US |
| 64051 S | Curtis Mitchell | US | 2158 A | Melinda (M.S.) Murdock | US | 801 A | Leon Nicodemus | US | 815 A | Frank Olynyk | US |
| 3380 S | David Mitchell | US | | | | 2964 C | Quinn Nicodemus | US | 4683 S | Omega | UK |
| 1189 A | Dennis Mitchell | US | 4104 A | Alysia Murphy | US | 1586 A | Todd Nicolls | US | 60491 A | John O'Neil | US |
| 3840 A | Jarrell Mitchell | US | 1922 A | Deirdre Murphy | US | 2816 S | Ann-Kathrin Niederberger | CHE | 816 A | Marisa Ong | US |
| 2978 A | Keith Mitchell | US | 1314 A | Janice Murphy | US | | | | 817 A | Ron Ontell | US |
| 1785 S | Kenneth Mitchell | US | 3431 S | Jennifer Murphy | US | 2 GOH | Patrick Nielsen Hayden | US | 818 A | Val Ontell | US |
| 3746 S | Petrea Mitchell | US | 1967 A | Kevin Andrew Murphy | US | 3 GOH | Teresa Nielsen Hayden | US | 2172 A | Eric Oppen | US |
| 1921 A | Sarah L. Mitchell | US | 61751 A | Pat Murphy | US | 4534 A | JW Niezink | NLD | 4696 A | ISR Oppenheimer | US |
| 2497 S | Marilyn Mix | US | 785 A | James J. Murray | US | 90 A | Shelagh Nikkel | US | 4697 A | Sylvan Oppenheimer | US |
| 554 A | Laura J. Mixon | US | 786 A | Paula Helm Murray | US | 4679 A | Andrew Nisbet | US | 819 A | Myles O'Reilly | US |
| 1569 A | Celia Modell | US | 57631 A | Peter Murray | UK | 802 A | Brian Nisbet | IRI | 813 A | Cyndi Orman | US |
| 1570 A | Howard Modell | US | 3220 S | Stephen Murray | US | 4618 S | Amber Nisely | US | 820 A | Fran Orman | US |
| 2713 A | Leland Modesitt | US | 2813 S | James Murton | CA | 2867 A | Nina Niskanen | FIN | 1195 S | Kate Orman | US |
| 758 S | Deirdre Saoirse Moen | US | 1467 S | Mervi Mustonen | FIN | 63211 A | Larry Niven | US | 821 A | Sheryl Orman | US |
| 86 A | Rick Moen | US | 1320 M | Samantha Myers | US | 2278 S | Michael Nixon | US | 65281YA | Dominick Ormsby | US |
| 64351 S | Francis Moffatt | CA | 787 A | Trudy Myers | US | 4633YA | Luke Nolby | US | 5505 S | Chandra Oroszvary | US |
| 3632 A | Mary Anne Mohanraj | US | 4483 S | Sanna Mykkanen | FIN | 803 A | Gerald Nordley | US | 1744 S | Andrea Orth | US |

| | | | | | | | | | | | |
|---------|--------------------|-----|---------|------------------------|-----|---------|-------------------------|-----|---------|----------------------|-----|
| 1204 S | Sarah Powell | US | 4627 A | Lesley Reece | US | 1347 A | Gail Roberts | US | 4282 A | Diana Rowland | US |
| 4256 A | Terry Powell | US | 1438 A | Robin Reed | US | 885 A | John P. Roberts | US | 1094 A | Chris Rowley | US |
| 65021 S | Dave Poynters | US | 65911 S | April Reeve | US | 1395 A | Kaye Roberts | US | 1095 A | Mark Rowley | US |
| 3291 S | Bethany Pratt | US | 4947 | Anne Regan | US | 2657 A | Kory Roberts | US | 902 A | Ken Roy | US |
| 1771 S | George Pratt | US | 6026 S | jjeff regeiringer | US | 4544 A | Leah K Roberts | US | 1928 A | Lauren M. Roy | US |
| 4632 S | Dennis Pregracke | US | 2086 A | Aysha Rehm | US | 886 A | Sean Roberts | US | 4116 S | Devdeep Roy | |
| 103 A | Joseph Pregracke | US | 4182YA | Peri Rehm | US | 3589 S | Tansy Rayner Roberts | AUS | | Choudhury | US |
| 869 A | Lettie Prell | US | 3509 S | Michael Reiger | DEU | 152 A | Steve Roberts KS | US | 61651 S | Rebecca Rozakis | US |
| 5172 S | Amy Prendergast | US | 1344 A | Susan Reitz | US | 4440 S | Christopher Robin | US | 51811 S | Richard Ruane | US |
| 1090 A | Joelle Presby | US | 4320 A | Paige Relinski | US | 109 A | Linda Robinett | US | 5196 S | Craig Ruus | US |
| 3669 S | Samantha Press | US | 3832 A | Theodore Remark | US | 2382 A | Lane Robins | US | 62941 A | Gary Rubin | US |
| 5328 S | Steven Prete | US | 1970 S | Mary Sue Renfrow | US | 887 S | Madeleine Robins | US | 3264 S | Lee Ann Rucker | US |
| 2771 S | Michelle Prevost | US | 65251 S | Lynne Renihan | US | 1507 A | Fred Robinson | US | 4351 S | Stefan Rudnicki | US |
| 2748 S | Erin Price | US | 105 A | Theresa Renner | US | 2309 A | Isabell Robinson | US | 111 A | Ann Marie Rudolph | US |
| 1342 A | Robert Price | US | 59031 S | Brian Renninger | US | 3093 A | Melissa Robinson | US | 3793 C | Julie Rueckert | US |
| 2338 A | Scott Price | US | 2203 A | Carol Resnick | US | 388 A | Quincy Robinson | US | 3790 A | Kim Rueckert | US |
| 870 S | Shannon Prickett | US | 2202 A | Mike Resnick | US | 1495 A | Rene Robinson | US | 4272 A | Linda Ruggles | US |
| 3006 S | Katherine Priest | US | 877 A | Neil Rest | US | 4421 S | Sally Robinson | US | 5178 S | William Ruhsam | US |
| 2060 A | William Priester | US | 1345 A | Adam Reuter | US | 3254 A | Tasha Robinson | US | 903 A | Joan Ruland Donnelly | US |
| 3674 A | Beck Prigot | US | 1346 A | Lesley Reuter | US | 2573 A | Kelly Robson | CA | 904 A | Debra Rule | US |
| 3531YA | Rebecca Prigot | US | 878 A | Lindsey Rey | US | 110 A | Kevin Roche | US | 905 A | George Rule | US |
| 1496 A | Marion N Pritchard | CA | 58361 S | Regina Reynante | US | 4625 S | Wilhelm Rochford | US | 4180YA | Braden Russell | US |
| 1497 A | Steve Pritchard | CA | 60671 A | Aaron Reynolds | US | 4290 A | Adam Rodger | US | 906 S | Pat Russell | US |
| 5552 A | Frank Probst | US | 2608 A | Eric T Reynolds | US | 4502 A | Lisa Rodgers | US | 2313 S | Patricia Russell | US |
| 1648 S | Nancy Proctor | US | 2216 A | James Reynolds | US | 1592 A | Lorenzo Rodriguez | US | 6014 A | Joe Russo | US |
| 1394 S | Caterina Pryde | US | 879 S | James W. Reynolds | US | 888 A | Robert A. Roehm | US | 58721 A | John Russo | US |
| 5142 S | Richard Pulfer | US | 2611 A | Laura Reynolds | US | 1784 A | Sharon Roest | US | 58261 S | James Ryals | US |
| 1652 S | Mary Purdey | US | 2612 A | Matthew Reynolds | US | 4369 S | Sharon Roest | US | 2327 S | Charissa Ryan | US |
| 65691 A | Trevor Quachri | US | 2609 A | Nancy Reynolds | US | 3341 S | Kristin Roethel | US | 3532 S | Clint Ryan | US |
| 2642 A | Edward Quentin | US | 2610 A | Rose Reynolds | US | 889 A | Patricia Rogers | US | 5465 S | Daniel Ryan | US |
| 4663 S | Gabriella Quiroz | US | 3277 S | Tiffany Reynolds | US | 890 A | Roberta Rogow | US | 4236 A | Mark Rzeszutek | US |
| 61922 S | Brian Quirt | US | 2069 A | David Reynolds-Gier | US | 4638 S | Roberta Rogow | US | 1826 A | Jelena Saban | HRV |
| 3502 S | Gregory Radabaugh | US | 2070 A | Kimberly Reynolds-Gier | US | 891 A | Nathaniel Rohwer | US | 907 S | Jay R. Sabbath | US |
| 3999 S | Ray Radlein | US | 880 A | Gregory Rheam | US | 892 A | Vanessa Rohwer | US | 908 S | Shannon Valentine | |
| 104 A | Michael Rafferty | US | 881 A | Jo Rhett | US | 893 S | Ben Roimola | FIN | | Sabbath | US |
| 4444 A | Robert Rafferty | US | 881 A | Jo Rhett | US | 4519 S | Mark Roland | | 3258 S | Rachael Sachse | AUS |
| 6018 A | Anna Raftery | UK | 2949 A | Loren Rhoads | US | 3747 S | Anna Rolicka | POL | 1543 A | Ruth Sachter | US |
| 871 A | Christine Ragan | US | 1416 A | Robert Rhodes | US | 1709 S | Gino Roncaglia | FIA | 3181 A | Richard Sacks-Wilner | US |
| 65252 S | Lewis Ragan, Jr. | US | 63771 S | Lance Ribeiro | US | 4678 A | John Rook | US | 3895 S | Zohreh Sadeghi | US |
| 1799 A | Christine Rake | US | 5577 A | Brandon Rice | US | 3020 A | Chris Rose | US | 4498 A | Inge Saenz | US |
| 872 A | Adam Rakunas | US | 66461 S | Daniel Rich | US | 3639 S | Chris Rose | US | 4497 A | Nat Saenz | US |
| 1343 A | Adam Rakunas | US | 2269 A | Jeffrey Richards | US | 59502 A | Jenny Rose | US | 1929 S | David Safar | US |
| 5654 S | Martin Ralya | US | 2531 S | Ken Richards | AUS | 1348 S | Vik Thor Rose | US | 2276 A | Annamarie Safer | US |
| 64331 S | Kari Ann Ramadorai | US | 106 A | Mark W. Richards | US | 5372 A | Flynn Rosen | US | 2275 A | Thomas Safer | US |
| 2209 A | Cat Rambo | US | 5250 S | Rafe Richards | UK | 5055 S | Benjamin Rosenbaum | US | 4399 A | Stephen Salfel | US |
| 4302 A | Christopher Ramey | US | 707 A | Chanda Richardson | US | 3435 A | Eric Rosenberg | US | 4477 A | Michelle Sagara | CA |
| 3855 S | Coart Ramey | US | 3023 S | K. Richardson | US | 894 A | Howard Rosenblatt | US | 4307YA | Elysa Saito | US |
| 5641 S | Coart Ramey | US | 1844 A | Rafeal Richardson | US | 895 A | Diane Rosenberg | US | 4308YA | Emily Saito | US |
| 3856 S | Lori Ramey | US | 706 A | Scott Richardson | US | 896 S | Robert Rosenfeld | US | 2717 S | Don Sakers | US |
| 4687 S | Lori Ramey | US | 1624 S | Yvonne Richardson | US | 58131 S | Robert Rosenfeld | US | 2683 S | Henry Salvestrin | DEU |
| 5446 S | Tad Ramsrott | US | 2405 A | Anne Rider | US | 5101 S | Alexander Rosenthal | US | 2428 S | Harry Sameshim | US |
| 1091 A | Matthew Randolph | US | 4467 S | Jennie Rigg | UK | 4680 S | Elizabeth Rosenzweig | US | 1874 A | Christa Sander | US |
| 873 S | Donna Rankin | US | 1746 A | Carl Rigney | US | 5514 S | James Rosenzweig | US | 59731 S | Maia Sanders | US |
| 874 S | Paul Rankin | US | 4208 S | Peter Riley | AUS | 3389 S | Brendan Rose-Silverberg | | 3302 S | Melissa Sanders | US |
| 3460 S | Julian Ransom | ENG | 1615 A | Chester Rindfluss | US | 1816 S | Darryl Rosin | AUS | 910 A | Richard Sandler | US |
| 4085 S | Oskari Rantala | FIN | 4548 A | Carrie Riordan | US | 61741 S | Jocelyn Ross | US | 1209 A | Richard Sandler | US |
| 60651 A | Pekka Rantasaari | FIN | 3573 S | Chris Riordan | CA | 2840 S | Kathleen Ross | US | 61971 S | Emily Sandoval | US |
| 5019 A | Michael Rapaport | US | 4547 A | Pat Riordan | US | 1728 A | Lorie Ross | US | 4064 S | Andrew Sands | UK |
| 3845 A | Jenny Rappaport | US | 3634 A | Julia Rios | US | 1093 A | Matthew Ross | US | 4335 A | Jason Sanford | US |
| 1092 A | Steve Rasnic-Tem | US | 882 S | Paul Ripley | US | 58001 S | Laura Rostad | US | 2238 S | Katherine Sanger | US |
| 64432 A | Rachel Rater | US | 2113 A | Christopher Rippel | US | 897 A | Danielle Roth | US | 911 A | Juan Sanmiguel | US |
| 3330 S | Larissa Ratnayake | | 2112 A | Kathleen Rippel | US | 898 A | Jeannette Roth | US | 1475 A | Dr. Dale Sanson | US |
| 3329 S | Nalin Ratnayake | | 2614 A | Chris Ripper | US | 899 A | Les Roth | US | 5504 S | Rique Santistevan | US |
| 1205 A | Irene Raun | US | 1472 A | Jamie Ritchey | US | 900 A | Mark Roth | US | 3645 S | Apromet Sanyal | US |
| 1206 A | Scott Raun | US | 2744 S | Lonnie Rivenbark | US | 901 A | Taliesin Roth | US | 113 A | Lauren Gladish | US |
| 875 A | Debra Ray | US | 2666 S | Elizabeth Rivera | US | 1713 A | Matthew Rotundo | US | 112 A | John Sapienza | US |
| 5399 S | Robert Ray | US | 63891 A | Joanna Rivers | US | 1714 A | Tracy Rotundo | US | 1538 A | Gregory Sardo | US |
| 5123 S | Robert Raybin | US | 4368 S | Lucille Robbins | US | 2654 S | Claire Rousseau | US | 912 A | Jukka Särkijärvi | FIN |
| 1503 A | Michael Raymond | US | 107 A | Corlis Robe | US | 5307 S | Julien Rousseau | UK | 2598 A | Julius J. Saroka | US |
| 1504 A | Sharon Raymond | US | 59601 A | Dominic Robe | US | 58561 A | Darren Rout | US | 1757 A | Jacob Sarvela | US |
| 3047 A | Lisa Rayne | US | 108 A | Gary Robe | US | 2252 A | David Routh | US | 4654 S | Rachel Sasseen | US |
| 4612 A | Dawna Read | DEU | 59602 A | Isaac Robe | US | 2253 A | Nathaniel Routh | US | 2095 A | Laramie Sasseville | US |
| 65151 A | Symantha Reagar | US | 4229 A | Andrew Roberts | US | 4078 S | Bruce Rowan | US | 2486 A | Erica Satilka | US |
| 876 A | Thomas Recktenwald | DEU | 2960 A | Brock Roberts | CA | 4079 S | Rebecca Rowan | US | 913 A | Mary Sauers | US |
| 59981 S | Lisa Reddig | US | 883 A | Carol A. Roberts | US | 4251 A | Cameron Rowe | CA | 914 A | Michael Sauers | US |
| 1421 A | Jose Redondo | US | 884 A | David Roberts | US | 1208 A | William Rowe | US | 4132YA | Anson Saulino | US |

| | | | | | | | | | | | |
|---------|------------------------|-----|---------|--------------------------|-----|---------|---------------------|--------|---------|-------------------------|-----|
| 4593 S | Kevin Saunders | US | 62531 S | Henry Schubert | US | 942 A | Michael Sheffield | US | 4601 A | Jason Sizemore | US |
| 1439 S | Randy Saunders | US | 5455 A | Ryann Schubert | US | 943 A | Sharon Sheffield | US | 3437 S | Scott Sizer | US |
| 1210 S | Ruth Saunders | ENG | 1773 A | Susan Schuck | US | 1973 A | Vivian Sheffield | US | 967 S | Madona Skaff | CA |
| 4488 A | Alex Savage | US | 1774 A | William F. Schuck | US | 4147 S | Melody Sheldon | US | 4339 S | Gareth Skarka | US |
| 3127 A | James Savage | US | 1502 A | James Schulte | US | 1213 C | Kira Shelor | US | 4340 S | Laura Skarka | US |
| 2365 A | Kate Savage | US | 1501 A | Paula Schulte | US | 1214 A | Robert Shelor | US | 2330 S | Dorothy Sklarsky-Domitz | US |
| 4489 M | Marta Savage | US | 1751 S | Eric Schultheis | US | 1215 A | Wendy Shelor | US | 64721 S | Erik Skorpen | US |
| 1759 A | Robert J. Sawyer | CA | 3886 A | Donna Schultz | US | 944 A | Gary W. Shelton | US | 968 S | Dale Skran | US |
| 1996 A | Chadwick Saxelid | US | 1431 A | Jerry Schulz | US | 4170 A | Matt Shepard | US | 969 S | Sarah Skran | US |
| 915 A | Mary C. Sayer | US | 57661 A | Patti Schulz | US | 1756 S | Nina Shepardson | US | 3295 A | Jennifer Skwarski | US |
| 916 A | Eric Sayle | US | 4724 A | Victoria Schwab | US | 1216 A | Randall Shepherd | US | 2072 S | John Slight | US |
| 917 A | Margaret Sayle | US | 3817 A | Daniel Schwabauer | US | 3795 A | Timothy Sherburn | US | 3579 S | Robert Slater | US |
| 114 A | Sharon Sbarsky | US | 65653YA | Colin Schwarting | US | 1974 A | Rich Sheridan | US | 1218 S | Robert L. Slater | US |
| 918 A | Edward Scarbrough | US | 64181 S | Mainon Schwartz | PR | 1975 A | Wendy Sheridan | US | 1476 A | Don Slaughter | US |
| 2815 A | Courtney Schafer | US | 1351 A | Meredith Schwartz | US | 2869 S | Joe Sherry | US | 4582 A | Elizabeth Slaughter | US |
| 3287 A | William Schafer | US | 2181 A | Ivo Schwarz | DEU | 119 A | James Shibley | US | 1477 A | Libby Slaughter | US |
| 919 A | Karen Schaffer | US | 3581 A | Rebecca Schwarz | US | 945 S | James Shields | IRL | 62581 A | Rebecca Slitt | US |
| 2166 A | Catherine Schaff-Stump | US | 4416 M | James Schwarzin-Copeland | US | 1934 A | Charles Shimada | US | 970 A | John L. Sloan | US |
| 5503 A | Jeff Schalles | US | | | | 946 A | Annie Shin | US | 971 A | Kathleen A. Sloan | US |
| 4660 S | Steven Schapansky | CA | 1404 A | Edmund Schweppe | US | 4476 S | Lisa Shinninger | US | 972 A | Matt Sluis | AUS |
| 3146 A | Jerry L. Schattensburg | US | 605 A | Bob Schwier | US | 4092 A | Sharon Shinn | US | 3027 A | Alan Smale | US |
| 1971 A | Heidi Schaub | US | 932 S | Alison Scott | ENG | 947 A | John Shoberg | US | 3028 A | Karen Smale | US |
| 2302 A | Isabel Schechter | US | 1595 A | Cindy Scott | US | 948 A | Joey Shoji | US | 1856 A | Dave Smeds | US |
| 920 A | Andrew Scheeler | US | 933 S | Curtis Scott | US | 1217 S | Christopher Short | US | 4558 S | Alex Smith | US |
| 921 A | Oberon Scheeler | US | 934 A | Eric P. Scott | US | 1571 A | Alexis Shorter | US | 3491 S | Anders Smith | US |
| 922 A | Renee Scheeler | US | 3672 S | James Scott | US | 5523 S | Melissa Shumake | US | 2602 A | Brooke Smith | US |
| 923 A | Tatiana Scheeler | US | 2548 A | Jerome Scott | US | 949 A | Jared Shurin | ENG | 5512 A | Carrie Smith | US |
| 4427 A | Gary Scheer | US | 935 S | Mike Scott | ENG | 2650 A | Jared Shurin | ENG | 5679 S | Chris Smith | US |
| 65191 A | Alan Scheiner | US | 2093 A | Patricia Scott | US | 2706 A | Alex Shvartsman | US | 973 A | Christine Smith | US |
| 924 A | Judy Scheiner | US | 2847 A | Howard Scrimgeour | CA | 1500 A | Lance Sibley | CA | 3388 A | Craig Smith | US |
| 925 A | Sam Scheiner | US | 63011 A | Phillip Scroggins | US | 1396 S | Danny Sichel | CA | 57111 S | Dennis Smith | US |
| 65491 A | Sam Scheinman | US | 4150 A | Ronnie Seagren | US | 3408 S | Marc Sickles | US | 3756 S | Dori Smith | US |
| 4213 S | Paul Schell | US | 61861 S | Jill Seal | UK | 950 A | Joseph Siclari | US | 974 A | Eric Smith | US |
| 5463 S | Steven Scherbinski | US | 936 A | Marah Scarle-Kovacevic | CA | 951 A | Renée Sieber | CA | 63801 S | Gregory Smith | US |
| 65221YA | Sarah Schesser | US | 116 A | Teri N. Sears | US | 4178YA | Kristin Siebert | US | 5059 A | Jarod Smith | US |
| 5382 S | Conrad Schiff | US | 1972 S | Jo Scaver | US | 65551 S | Stan Sieler | US | 5525 A | Jeff Smith | US |
| 926 A | Linda Schiffler | US | 4279 S | Skylar Sebens | US | 952 A | Ellen Sieraski | US | 1566 A | Judith L. Smith | US |
| 927 A | Michael Schiffler | US | 1509 A | Kate Secor | US | 953 A | Madelyn Sieraski | US | 3078 A | Kristine Smith | US |
| 928 A | Lauren Schiller | US | 28 A | Adrienne Seel | CA | 5669 S | Rachel Sierk | ECU | 1978 A | Laurence C. Smith | US |
| 1211 S | Nicholas Schiller | US | 1613 S | Laurie Sefton | US | 954 A | Kirsten Sigrist | US | 3271 A | Leah Smith | US |
| 929 A | Ben Schilling | US | 937 S | Stu Segal | US | 955 A | Peter Sigrist | US | 975 S | Lisa Smith | ENG |
| 4507 A | Patric Schirrmann | DEU | 1352 A | Donald Sellers | US | 1807 S | Cate Siguenza | US | 976 S | Marguerite Smith | IRL |
| 3762 A | John Schlosser | US | 3430 S | Ted Semon | US | 4252 A | Diane S Silver | US | 1400 A | Matthew Smith | US |
| 1096 A | Bryan Thomas Schmidt | US | 4234 A | Nibedita Sen | US | 120 A | Steven H Silver | US | 3176 A | Perri Smith | US |
| 1481 A | Carol Schmidt | US | 117 A | Andrea Senchy | US | 956 A | Karen Silverberg | US | 1409 A | Rachelle Smith | US |
| 2059 A | Elliot Schmidt | US | 3171 A | Bill Seney | AUS | 957 A | Robert Silverberg | US | 1979 A | Ralph F. Smith | US |
| 63281 S | Gary Schmidt | US | 1097 A | Bill Seney | AUS | 3864 A | C J Silverio | US | 977 A | Randy Smith | US |
| 2944 S | Greg Schmidt | US | 1933 A | Chuck Serface | US | 66101 S | Michael Silverstein | US | 2682 S | Rebecca Smith | AUS |
| 2638 A | Stanley Schmidt | US | 4022 A | Zev Serro | US | 958 S | Sarianna Silvonon | FIN | 1546 A | Rodford Smith | US |
| 3987YA | Jared Schmitz | US | 5448 S | Margarita Sevier | US | 2502 A | Mary Ellen Simmons | US | 1935 A | Rosemary Claire Smith | US |
| 5167 S | Klaus Schmitz | DEU | 62131 S | Jim Slickas | US | 2501 A | Steve Simmons | US | 1567 A | Samuel A. Smith | US |
| 3889 A | Thomas Schmolke | US | 1601 A | Elizabeth Shack | US | 4227 S | Michael Simms | US | 2779 A | Sarah Smith | US |
| 1687 A | Karen Schnaubelt | US | 4597 A | Rob Shade | US | 959 A | Deon Simon | US | 60411 S | Sheri Smith | US |
| 930 S | Chris Schneider | US | 938 S | Rohan Shah | ENG | 4120 A | Fawzy Simon | US | 58991 S | Suncerae Smith | US |
| 5378 A | David Schneider | US | 5304 S | Cliona Shakespeare | FIN | 4121 A | Penny Simon | US | 1220 A | Tara Smith | US |
| 1930 A | Jim Schneider | US | 939 A | David Shalleross | US | 1353 A | David Simons | US | 3910 A | Thomas Smith | US |
| 1931 A | Marlys Schneider | US | 1637 S | Allan Shampine | US | 61961 S | Maria Simons | US | 978 A | Tina Smith | US |
| 427 S | Clint Schneckloth | US | 4364 A | Derrick Shane | US | 4579 A | Walton Simons | US | 979 S | Tyler Smith | US |
| 3209 A | Kenneth Schneyer | US | 2451 A | Marilou Shaner | US | 5270 A | Jennifer Simpson | US | 980 A | Vicki Smith | US |
| 931 A | Lawrence Schoen | US | 2450 A | Thomas Shaner | US | 960 A | Neil Simpson | N. IRL | 981 A | Michele Smith-Moore | US |
| 3170 A | Valerie G. Schoen | US | 58921 A | Mitchell Shanklin | US | 4115 A | Rebecca Sims | US | 4387 S | Sean Smoek | US |
| 115 A | Spring Schoenhuth | US | 1995 S | Karen Shannon | US | 3416 A | Alison Sinclair | CA | 62541 S | John Sneed | US |
| 3239 S | Rachel Schofield | US | 3352 S | David Shapiro | US | 2941 S | Ed Sindelar | US | 3482 A | Jonathan Sneed | US |
| 3718 A | Ashley Schools | US | 940 A | Ron Shapland | CA | 961 S | David Singer | US | 2656 A | Melinda Snodgrass | US |
| 1603 S | Kerri Schoonover | US | 4341 A | Gretchen Sharp | US | 2950 A | Emily Singer | US | 2697 S | Arlen Snyder | US |
| 5106 S | Robert Schoonover | US | 4342 A | Steven Sharp | US | 5581 S | Esther Singer | DEU | 1541 A | Katharine Snyder | US |
| 2932 S | Kai Schreiber | DEU | 4401 S | Richard Sharpe | US | 962 S | Jon Singer | US | 4228 A | Kris Snyder | US |
| 4325 A | Kathy Schrenk | US | 64521 S | Tim Sharrock | UK | 963 A | Preeti Singh | US | 5170 S | Robert Snyder | US |
| 4631 A | Nancy Schrock | US | 941 A | Ariel Shattan | US | 964 S | Vesa Sisätto | FIN | 3685 S | Mohamad Sobh | SAU |
| 4041 S | Jan Schroeder | US | 65591 S | Bruce Shaw | US | 965 A | Jamila Sisco | US | 983 A | Barbara Soden | US |
| 3210 A | Karl Schroeder | CA | 3651 S | Daniel Shaw | US | 1437 S | Matt Sisk | US | 984 A | Richard Soden | US |
| 60342 A | Martha Schroeder | US | 3012 A | David Shaw | US | 2739 S | Gary Sissala | US | 985 S | Jan Soderberg | US |
| 60341 A | Mary Schroeder-Blumke | US | 57681 | Heather Shaw | US | 966 A | Amy Sisson | US | | Augustynowicz | NOR |
| 57881 S | David W Schroth | US | 3013YA | Miles Shaw | US | 4038 A | Glenn Sixbury | US | 4046 A | Ellie Soderstrom | US |
| 1932 S | Scott Schroth | US | 3923 S | Elizabeth Shayne | US | 4039 A | Kimberly Sixbury | US | 1359 S | Jeff Soesbe | US |
| 584 A | E. Spencer Schubert | US | 3032 A | Richard Shealy | US | 2030 S | Jason Sizemore | US | 5103 S | Daniel Sohl | US |

| | | | | | | | | | | | |
|---------|-------------------------|-----|-----------|-------------------------|-----|---------|-------------------------|-----|----------|-------------------------|-----|
| 986 A | Joseph Sokola | US | 3039 A | Ferrett Steinmetz | US | 1019 A | Amy Sturgis | US | 3596 A | Lauren Tefleau | US |
| 2183 A | DeeAnn Sole | US | 3098 A | J.A. Stelnicki | US | 2844 A | Donald Sturgis | US | 3597 KJT | Lauren Tefleau | US |
| 987 A | Rodney Sommerstein | US | 2979 A | Brandon Stenger | US | 2845 A | Karen Sturgis | US | 1564 S | David Teich | US |
| 2930 S | Yajuan Song | CHN | 5064 S | Jonathan K. Stephens | CA | 4310 A | Lindsey Sturkie | US | 4829 A | Ilana Teitelbaum | US |
| 3194 A | Ellen Sontag-Miller | US | 1528 A | Jacquelyn Stephenson | US | 4311 M | Samuel Sturkie | US | 59621 S | Katrina Templeton | US |
| 988 A | David L. Sooby | US | 1529 A | Robert Stephenson | US | 4058 A | Walter Stutzman | US | 4184 A | Dana Terrell | US |
| 989 A | Julie Soskins | US | 61561 S | Andrew Stern | CA | 4239 A | Mike Substelny | US | 4185 A | Irvin Terrell | US |
| 990 S | Sylvia Sotomayor | US | 1003 A | Edie Stern | US | 4240 S | Patricia Substelny | US | 1401 A | Rita Terrell | US |
| 991 S | Robert Souders | US | 1574 A | Lucy Stern | US | 1813 S | Chip Sudderth | US | 2019 A | Adam Tesh | US |
| 2263 A | Stephanie Souders | US | 1573 A | Michael Stern | US | 1812 S | Shannon Sudderth | US | 1797 S | John Testa | US |
| 2154 A | Carolyn Soukup | US | 5018 A | Robert Sternberg | US | 62501 A | Mathew Sugden | US | 1031 A | Sherilynn Thagard | US |
| 992 A | Albert Sousa | CA | 57304 KJT | Elliot Sterns | US | 1020 A | Geri Sullivan | US | 1032 S | Sten Thaning | IRL |
| 1580YA | Josee Sousa | CA | 57303 C | Jonah Sterns | US | 1021 A | Kathryn Sullivan | US | 1033 S | Susan Thau | US |
| 993YA | Samantha Sousa | CA | 62471 S | Stephen Sterns | US | 2368 S | Paula Sullivan | US | 66081 S | Chantelle Thauvette | US |
| 2567 A | Heguiberto Souza | US | 4376 A | Milt Stevens | US | 1628 A | Stephanie Sullivan | US | 1034 A | Diana Thayer | US |
| 61691 S | Jose Mario de Souza Jr. | BRA | 64941 S | Nathaniel Stevens | US | 1430 A | Bonnie Summers | US | 1366 S | Ben Thomas | US |
| 3782 A | Sarah Sover | US | 4567 S | Richard Stevens | US | 1843 S | Dan Summers | ENG | 2347 C | Caitlin Thomas | US |
| 62401 A | Anne Sowards | US | 5068 S | Richard M Stevens | US | 3911 A | Amy Sundberg | US | 3394 S | James Thomas | US |
| 1098 S | Tanya Spackman | US | 1792 A | William Stevens | US | 58681 S | Sami Sundell | FIN | 2924 S | Jeff Thomas | US |
| 4200 A | K.B. Spangler | US | 1994 S | Emma Stevenson | US | 1022 A | Joseph Supple | US | 59512 A | Kay Thomas | US |
| 1845 A | Benjamin Sparrow | US | 1992 S | Heidi Stevenson | US | 3538 S | Ed Surret | US | 2925 S | Kim Thomas | US |
| 63051 A | Joanna Spaulding | US | 5087 S | Keith Stevenson | US | 4317 S | Gayle Surrette | US | 2345 A | Lynne M Thomas | US |
| 1801 A | Stephen Spaulding | US | 1993 S | Robert Stevenson | US | 1023 A | Timothy Susman | US | 2346 A | Michael Damian Thomas | US |
| 3174 A | Caroline Spector | US | 1004 A | Alan Stewart | AUS | 1362 S | Malte Sussdorff | US | 2391 A | Richard Thomas | US |
| 1598 S | Maureen Kincaid Speller | ENG | 2989 A | Andrea Stewart | US | 63031 S | Phil Sutherland | AUS | 1035 A | Ilona (Penny) Thomasson | US |
| 57701 S | Josiah Spence | US | 64851 S | Anne Stewart | CHN | 57301 A | Tui Sutherland | US | | W.A. (Bill) Thomasson | US |
| 994 A | Henry Spencer | CA | 2152 A | Barbara Stewart | US | 4524 A | Brenda Sutton | US | 1036 A | Adam Thompson | CA |
| 4318 S | Jonathan Spencer | US | 59151 A | Bill Stewart | US | 4603 S | Keith Sutton | US | 5069 S | Andrew Thompson | US |
| 62321 A | Jonathan Spencer | US | 3113 A | Diane Stewart | US | 1738 S | Kenneth Sutton | US | 61641 S | Marcy Thompson | US |
| 3615 S | Mike Spencer | US | 1005 A | Emily Stewart | US | 4523 A | William Sutton | US | 5034 S | Mary Thompson | US |
| 995 A | Spike | US | 2791 S | Guy Stewart | US | 59232 | Katie Swanson | US | 2498 A | Tex Thompson | US |
| 996 A | Suzan Spitzberg | US | 2153 A | Jim Stewart | US | 59231 | Seth Swanson | US | 1367 A | Amy Thomson | US |
| 1142 A | Jason Spitzer | US | 59152 A | Laura Stewart | US | 5 G011 | Michael Swanwick | US | 1037 A | Becky Thomson | US |
| 4852 A | Cait Spivey | US | 4436 S | Pilar Stewart | US | 1024 S | Bill Swears | US | 124 A | Julia Thomson | ENG |
| 997 A | Michael J. Sprague | US | 1006 A | Elaine Stiles | US | 2937 A | Shanna Swendson | US | 1038 S | John R. Thorn | US |
| 2458 C | Elizabeth Sprangel | US | 2080 A | Janet Stiles | US | 4886 | Patrick Swenson | US | 1039 A | Persis Thorndike | US |
| 2411YA | Jacob Sprangel | US | 1007 A | Steve Stiles | US | 1100 A | Leslie Kay Swigart | US | 4122 A | Talis Thorndike Love | US |
| 65041 S | Jan Spring | DEU | 3785 S | Lisa Stillwagon | US | 4393 A | Mike Swirsky | US | 4179YA | Phillip Thorne | US |
| 998 S | Michael Squires | ENG | 4081 S | Janet Cathryn Stirling | US | 4394 A | Rachel Swirsky | US | 65541 S | Kevin Thornton | US |
| 1397 A | Stephen St. Onge | US | 5507 A | William Stiteler | US | 3642 S | Robert Swope | US | 2359 S | Geoff Thorpe | ENG |
| 61021 A | Michael Stack | US | 1008 A | Ian E. Stockdale | US | 5143 S | Louis Sylvester | US | 125 A | David Thurston | US |
| 3216 A | Abra StaffinWiebe | US | 3321 S | Jeff Stockett | US | 2746 A | Lucy Synk | US | 3340 S | Matthew Thyer | US |
| 121 A | Jesper Stage | SWE | 60721 A | Richard Stoddard | US | 1025 A | Tim Szecesuil | US | 2968 S | John Tibbetts | US |
| 2533 A | Stephen Stair | US | 122 A | Keith Stokes | US | 3004 A | Kelly Szpara | US | 1368 A | Mark Tiedemann | US |
| 999 A | Kevin Standlee | US | 1009 S | Linda Stokes | US | 1026 A | Gloria Tacorda | CA | 3885 A | Peter Tieryas | US |
| 3800 A | John Stanfield | US | 1982 A | Edwin Stokke | US | 1223 S | Chuck Taggart | US | 4128 A | Jennifer Tiftl | US |
| 3708 S | Barry Stanford | US | 2545 A | Sandy Stoller | US | 1701 S | Chuck Taggart | US | 2020 A | Adam Tilghman | US |
| 4585 A | Lindsey Stanford | US | 1010 A | Eric James Stone | US | 5301 S | Roger Tait | US | 1623 A | Don A. Timm | US |
| 3907 A | Dorota Staniewska | US | 1222 A | Willard Stone | US | 3656 S | Bogi Takacs | US | 1040 A | Charles Timpko | US |
| 3908 A | Piotr Staniewski | US | 2621 A | Willard Stone | US | 62421 S | Misako Takamaru | JPN | 1042 A | Larry Tipperreiter | US |
| 3530 S | Deborah Stanish | US | 60722 A | Pennelope Stoodat | US | 2525 S | Wole Talabi | MYN | 2780 S | Kimiye Tipton | US |
| 3535 S | Deborah Stanish | US | 66421 S | Kaite Stover | US | 1027 A | Michael Tallan | US | 3398 S | Sarah Tischer Scully | US |
| 1000 A | John Stanley | US | 4056 A | David Stowell | US | 3892 A | Denise Tanaka | US | 5375 S | Dann Todd | US |
| 3120 A | Maurine Starkey | US | 123 A | Samantha Star Straf | US | 3641 S | Kat Tanaka Okopnik | US | 3670 S | Gary Tognetti | US |
| 3484 A | Paul Starr | US | 1597 A | Jonathan Strahan | US | 1363 A | Elizabeth Tanner | US | 62171 S | Daniel Toland | US |
| 1456 S | Howard Statemam | US | 3109 KJT | Eleanor Strait | US | 63971 S | Andras Tarsoly | US | 2891 A | Ron Toland | US |
| 3128 A | Steven Staton | US | 3107 A | Kelley Strait | US | 3985 S | Scott Tat | US | 2890 A | Emmanuel Tollé | FRA |
| 3807 A | Freda Stearns | US | 3106 A | Matthew Strait | US | 1224 S | Thomas Tate | US | 3397 S | Edward Tolley | US |
| 4454 S | Scott Stearns | US | 3108 C | Rebecca Strait | US | 3265 S | Jean Tatro | US | 3122 A | Samuel Tomaino | US |
| 5271 A | Joe Steech | US | 1360 A | HenryStratmann | US | 1668 A | Mari Tatsumi | JPN | 5418 S | Sandy Tomezik | US |
| 1981 A | Chris Steele | US | 1361 A | Henry Stratmann III | US | 1669 A | Takayuki Tatsumi | JPN | 5341 A | Patrick Tomlinson | US |
| 2814 A | David Steffen | US | 1011 A | Erwin S. Strauss | US | 1364 A | Agris Taurins | US | 3931 A | Mark Tompkins | US |
| 5434 S | Ragen Steffen-Jennings | US | 3858 A | Galen Strickland | US | 1365 A | Diane Taurins | US | 1044 A | Mark Tompkins | US |
| 4015 A | Jamie Stelko | US | 3001 A | John Strickland | US | 4569 A | Hunter Taurins | US | 62921 A | Suzanne Tompkins | US |
| 3801 A | Jeff Stehman | US | 1012 A | John Strickland | US | 1548 A | Irene Tawzer | US | 58471 S | John Toon | NZ |
| 3695 S | Andy Steigleder | US | 1013 A | Sheila Strickland | US | 4359 A | Howard Tayler | US | 1046 A | Geoffrey Toop | CA |
| 3598 A | Allison Stein | US | 1014 A | Edwin L. Strickland III | US | 1029 A | Alice Taylor | ENG | 59461 A | Kendra Tornheim | US |
| 5443 A | David Stein | US | 1015 A | Jon Strother | US | 3238 A | Audrey Taylor | US | 2088 A | Jasmine Townsel | US |
| 1001 A | Harold Stein | US | 1016 S | Leigh Strother-Vien | US | 2299 A | Bill Taylor | US | 2159 A | William Tracy | US |
| 1002 A | Michael P. Stein | US | 3929 S | Abraham Struble | US | 2496 S | Dave Taylor | US | | | |
| 2333 A | Julie Steinbacher | US | 1017 A | Joe Struss | US | 1833 S | Lene Taylor | US | | | |
| 59341 S | Michael Steinberg | US | 4087 A | Alasdair Stuart | UK | 2582 S | Levana Taylor | US | | | |
| 1966 A | Sandra Steinberg | US | 1473 A | Christopher Stuber | US | 1030 A | Michael Taylor | US | | | |
| 1965 A | Tom Steinberg | US | 1018 A | Bonnie Stufflebeam | US | 5318 S | Timothy Taylor | US | | | |
| 2188 A | Shelley Steiner | US | 62332 A | Jeff Sturgeon | US | 2583 A | Christine Taylor-Butler | US | | | |
| | | | 6013 A | Deb Sturgess | US | 2229 S | Amanda Taylor-Chaisson | US | | | |

| | | | | | | | | | | | |
|---------|--------------------------|-----|---------|----------------------|-----|---------|---------------------|-----|----------|----------------------|-----|
| 3682 A | John Trager | US | 3966 S | Paul van Oven | NLD | 6021 A | Ayah Wakkad | US | 3953 A | Eric Weber | US |
| 4053 A | Thomas Trankle | US | 2770 A | James Van Pelt | US | 62271 | Rob Walch | US | 1373 A | Anastasia Webster | US |
| 2407 S | Paul Treadaway | ENG | 4560YA | Samuel Van Pelt | US | 1073 A | Jacob Waldman | US | 5325 S | Eric Weder | CA |
| 66451 | Amy Treadwell | US | 3825 S | Ron van Schyndel | AUS | 1530 A | Arlen Walker | US | 1460 S | Gary Wegner | US |
| 4583 A | Bobby Treat | US | 3967 S | Kees Van Toorn | NLD | 4389 S | Gerald Walker | US | 5542 S | Ulrich Weigand | DEU |
| 126 A | Andrew Trembley | US | 64462 C | Fiona Van Verth | US | 57801 S | Paul Walker | UK | 62741 A | Ken Weiland | US |
| 4050 A | Audrey Trend | US | 64461 A | Jim Van Verth | US | 3640 A | Danielle Walkington | US | 3769 S | Peter Weiler | US |
| 4049 A | Gregg Trend | US | 3351 S | James Van Zandt | US | 2052 A | David Wallace | US | 3504 A | Miriam Weinberg | US |
| 5215 S | Scott Trent | JPN | 4543 A | Stephanie Vance | US | 2523YA | Kern Wallace | US | 134 A | David Weingart | US |
| 4658 A | Mike Trial | US | 4103 A | Thomas Vandenberg | US | 3314 S | Lauren Wallace | US | 1088 A | Ellen Weingart | US |
| 127 A | Douglas Triggs | US | 2314 A | Ita Vandenbroeck | US | 57511 A | Matt Wallace | US | 2091YA | Eric Weingart | US |
| 2197 A | Pirko Triller | US | 4647 A | Aaron Vander Giessen | US | 64141 S | Robert Wallace | AUS | 2090YA | Paul Weingart | US |
| 2318 A | David Troeh | US | 2629 S | Brian Vander Veen | US | 3052 A | Sean Wallace | US | 3954 A | Michele Weinstein | US |
| 4666 | Liza Trombi | US | 3488 S | Ann VanderMeer | US | 1370 A | Tinatsu Wallace | US | 3955 A | Syd Weinstein | US |
| 3079 A | Michi Trota | US | 3489 S | Jeff VanderMeer | US | 2352 A | Tom Wallbank | US | 2146 C | Ben Weinzirl | US |
| 2824 A | Anne Trotter | US | 1064 A | David VanDeusen | US | 3868 S | Will Waller | US | 2147 C | Betsy Weinzirl | US |
| 2825 A | Justin Trotter | US | 4275 A | David VanDyke | US | 133 A | René Walling | CA | 2144 A | Steve Weinzirl | US |
| 1047 A | Barbara Trumpinski | US | 3493 S | Carolyn VanEseltine | US | 1074 S | Michael J. Walsh | US | 2145 A | Tina Weinzirl | US |
| 1048 A | Thomas Trumpinski | US | 59951 S | Mike VanHelder | US | 4557 S | Tu Walsh | US | 2037 S | Stephanie Weippert | US |
| 4126 S | Thomas Trumpinski | US | 4506 A | Andy VanOverbergh | US | 1075 A | Kenneth Walters | US | 4652 | Jacob Weisman | US |
| 65871 A | Brian Trusiewicz | US | 1884 S | Jan Van't Ent | NLD | 1076 A | Jo Walton | CA | 4908 | Rina Weisman | US |
| 5061 S | Yelena Tsitkin | US | 130 A | Barbara Vantilburg | US | 4639 S | Jo Walton | CA | 135 A | Randell Weivoda | US |
| 3997 A | Chizuko Tsukamoto | US | 131 A | Ray Vantilburg | US | 1077 S | Jo Lindsay Walton | ENG | 136 A | Sarah Weivoda | US |
| 2711 A | Curt Tucker | US | 1066 A | Kendall Varnell | US | 4044 A | Andrew Wang | US | 3956 A | Tomí Welch | US |
| 3965 S | Curt Tucker | US | 1696 A | Irene Vartanoff | US | 61041 A | Jing Wang | CHN | 3007 A | AnnaLinden Weller | SWE |
| 2207 S | Jason Tucker | US | 1369 A | Roderick Vasek | US | 1371 A | Weicong Wang | CHN | 3957 A | Lois Wellinghurst | US |
| 3891 A | Miles Tugman | US | 61001 S | Christina Vasilevski | CA | 4130 A | Yang-Yang Wang | US | 3958 A | Richard Wellinghurst | US |
| 3934 A | Leslie Turek | US | 1724 A | Carrie Vaughn | US | 1079 A | Marieta Wannan | US | 3280 S | James Wells | CA |
| 1596 A | James Turnbull | US | 2519 A | Jo Anne Vaughn | US | 1080 A | Rich Wannan | US | 1851 S | Josh Wells | US |
| 1225 A | Francis Turner | US | 2520 A | Larry Vaughn | US | 1434 A | Blaze Ward | US | 2054 A | Martha Wells | US |
| 4501 A | Frederick Turner | US | 3018 A | Pablo Vazquez | US | 1103 S | Charles Ward | US | 137 A | Patty Wells | US |
| 1547 A | Patricia Turner | US | 132 A | Tom Veal | US | 2027 A | Cynthia Ward | US | 1525 A | Roger S. Wells | US |
| 64211 S | Trinity Turner | US | 5052 S | Lara Velarke | US | 3974 A | Holly Ward | US | 3959 A | Terri Wells | US |
| 2698 S | Tasha Turner Lennhoff | US | 1559 A | Mathias Velasco | US | 2509 A | Joy Ward | US | 138 A | Beth Welsh | US |
| 2273 A | Diane Turnshak | US | 4573 A | Angus Venters | UK | 1440 A | Kyla Ward | AUS | 1230 A | Beth Welsh | US |
| 3637 A | Mary Turzillo | US | 5090 S | Kimberley Verburg | NLD | 2334 A | Marlee Jane Ward | AUS | 3160 S | Peter Wendt | US |
| 3890 A | Mary Turzillo | US | 1067 A | Leane Verhulst | US | 1081 A | Michael Ward | US | 61371 S | Karl Ruben Weseth | NOR |
| 3121 S | R. Laurraine Tutihasi | US | 5388 S | Victor Vernescu | UK | 4486 A | Timothy C. Ward | US | 3960 A | James Wesley | US |
| 1051 A | Adele Tyhurst | US | 3500 S | M Anne Vespry | CA | 1227 A | Janine Wardale | US | 4434 S | Robert West | US |
| 4576 A | Gerard Tyra | US | 1899 S | Brian Vibber | US | 1228 A | John Wardale | US | 4478 A | Thomas West | CA |
| 4577 A | Sandra Tyra | US | 3968 S | Marti Vibber | US | 2008 A | Andrew Wardell | US | 1491 A | Caroline Westra | CA |
| 3211 A | Jennifer Udden | US | 2077 A | David Vibbert | US | 2009 A | Viola Wardell | US | 3714 A | Julia Wetherell | US |
| 1052 A | Rochelle Uhlenkott | US | 1936 A | Edd Vick | US | 1469 S | Bonnie Warford | US | 1374 A | Christopher Weuve | US |
| 1053 A | Larry P. Ulrey | US | 3797 A | Pasi Vihtinen | FIN | 4010 A | James Warner | US | 3655 A | Terry Weyna | US |
| 1699 A | Tom Underberg | US | 1070 A | Britt-Louise Viklund | SWE | 3268 S | Liz Warner | ENG | 1949 A | Susan Wheeler | US |
| 62931 S | Amy Underwood | ZAF | 2184 A | Vincent Villafranca | US | 2797 A | Rachel Warner | US | 4202 A | Isabel Whiston | US |
| 4204 A | Erin Underwood | US | 1226 S | Anna Vinding | US | 3339 S | Ashley Warren | US | 61531 A | Alexander Whitaker | US |
| 2225 A | Michael Underwood | US | 1487 A | Tamara Vining | US | 64681 A | Benjamin Warren | US | 3799 A | Robert Whitaker | US |
| 2807 A | Michael Underwood | US | 2489 A | Thomas Vinson | US | 2546 S | Chas Warren | US | 5642 S | Gabriel White | US |
| 4552 S | Kimberly Unger | US | 3129 A | Dennis Virzi | US | 1082 A | Richard Warren | US | 1983 A | James White | US |
| 2387 A | Darla Upchurch | US | 3130 A | Pat Virzi | US | 1372 A | Tanya Washburn | US | 3818 A | Kyle White | US |
| 2028 A | Heather Urbanski | US | 3016 A | Leo Vladimirovsky | US | 61811 A | Masumi Washington | US | 139 A | Laurine White | US |
| 4224 S | Chris Urie | US | 6011 A | Sarah Vodopost | US | 1505 A | Jessica Wasserman | US | 4246 S | Linda White | US |
| 2948 A | Andrew Utsogn | US | 1937 A | Juliet Vogel | US | 1691 A | May Wasserman | US | 3594 S | Matthew White | US |
| 64611 A | Andrei Vaipan | US | 2071 S | Ingrid Voigt | DEU | 60381 A | ISR Wasserstein | US | 3212 A | Mel White | US |
| 2272 A | Catherine Valenti | US | 3526 A | Eric Von Buhr | US | 2336 S | Kelly Wasson | US | 4807 | Phyllis White | US |
| 1054 A | Grant Valentine | US | 3528 A | Maria Von Buhr | US | 2337 S | Mike Wasson | US | 1976 S | Traci Whitehead | ENG |
| 1055 A | Megan Valentine | US | 4390 S | Charles Von Nordheim | US | 4405 S | Crystal Watanabe | US | 3969 S | Don Whiteside | US |
| 2323 S | Beth Vallacqua | US | 6023 A | Chuck Von Nordheim | US | 3951 A | Virgil Waterman | US | 4588 A | Lee Whiteside | US |
| 2324 S | JC Vallacqua | US | 2045 A | David VonAllmen | US | 3136 A | Robert Waters | US | 2371 KiT | Elizabeth Whiting | US |
| 808 S | Pasi Vällkynen | FIN | 65651 A | Edwin Voskamp | US | 4556 A | Laura Watkins | US | 2372 A | Gwendolyn Whiting | US |
| 3565 A | William Van Ark | US | 65652 A | Irene Voskamp | US | 2738 A | Ann Watson | US | 2373 A | James Whiting | US |
| 62481 | Douglas A. Van Belle | NZ | 3344 S | Christopher Voss | US | 58451 S | Joanne Watson | US | 4417 A | Eva Whitley | US |
| 3901 A | Wendy Van Camp | US | 11022 A | Geoffrey Voss | US | 65231 S | Kennita Watson | US | 1984 S | Mary Whitlock | US |
| 2703 A | FRAs Van Cleave | US | 2853 S | Anya Vostinar | US | 5317 S | Keith Watt | US | 4622 A | Justin Whitman | CA |
| 2704 A | Kent Van Cleave | US | 1071 S | Juhani Vuorio | FIN | 1084 A | Bob Wayne | US | 2403 A | Rick Whitmore | US |
| 59011 S | Mart van de Wege | NLD | 1908 A | Kyle Waddell | US | 3971 S | Mike Weasner | US | 1050 A | Tom Whitmore | US |
| 1057 S | Larry van der Putte | NLD | 3719 S | Juliette Wade | US | 1403 A | Constance Weaver | US | 4313 S | Deana Whitney | US |
| 2868 S | Mieneke van der Salm | NLD | 4594 S | Erica Wagner | US | 1619 S | Joi Weaver | US | 1099 S | Nicholas Whyte | BEL |
| 1271 A | David Van Deusen | US | 2381 A | Thomas Wagner | US | 1085 S | Karla Weaver | US | 5600 A | Winona Whyte-Schwier | US |
| 1059 A | Gordon Van Gelder | US | 4186 A | John Wagnon | US | 1086 S | Michael Weaver | US | 1755 A | Linda Wicklund | US |
| 128 A | Fred van Hartesveldt | US | 4350 A | Laura Waight | US | 1229 A | Barbara Webb | US | 1754 A | Thomas Wicklund | US |
| 4510 A | Fred van Hartesveldt | US | 4349 A | Tommy Waight | US | 5075 S | Carl Webb | US | 140 A | Clark Wierda | US |
| 1060 A | Mary Ann van Hartesveldt | US | 59591 S | Olivia Waite | US | 2590 S | Steven Webb | US | 3961 A | Gayle Wiesner | US |
| | | | 57991 A | Alex Wakal | US | 1645 A | Valeria Webb | US | 64591 S | Merle Wigeson | AUS |
| 129 A | Mark L. Van Name | US | 3883 A | Rachel Wake | ENG | 57471 S | Valeria Webb | US | 1761 A | Richard Wilber | US |

| | | | | | | | | | | | |
|---------|-----------------------|-----|---------|--------------------------|-----|----------|-----------------|-----|---------|---------------------|-----|
| 1101 A | Sharon Faye Wilbur | US | 141 A | Mike Willmoth | US | 3102 A | Kent Wong | CA | 1670 S | Amber Yetter | US |
| 3962 A | Elizabeth Wilcox | US | 1115 A | David Willoughby | US | 4292 A | Eleanor Wood | US | 1137 A | Debra Yeung | CA |
| 2518 A | Erin Wilcox | US | 2320 A | CJ Willrich | US | 4514 A | Eleanor Wood | US | 1378 A | Caroline M. Yoachim | US |
| 5070 S | Bridget Wilde | US | 5516 S | BD Wilson | CA | 1129 A | Kate Wood | ENG | 5531 A | Christina Yoder | US |
| 3029 A | Fran Wilde | US | 5535 S | David Wilson | US | 1130 A | Malcolm Wood | US | 59521 A | Doug Yoder | US |
| 3970 S | Fran Wilde | US | 1116 A | Edward Wilson | CA | 1666 A | Nicholas Wood | UK | 4682 A | Steven Yoder | US |
| 1104 A | Jeff Wildman | US | 2649 A | Gregory Wilson | US | 5204 S | Robert Wood | US | 1138 A | Donald York | US |
| 1105 A | Kris Wildman | US | 4422 S | James Wilson | US | 1711 S | William Wood | CA | 1139 A | Patty Yost | US |
| 1106 A | David Wilford | US | 1117 S | Jeff Wilson | US | 1939 A | Laura Woodney | US | 1140 A | Yona Yotova | US |
| 2953 A | Alison Wilgus | US | 1119 A | Karen Wilson | CA | 2413 A | Amy Woolars | US | 1235 A | Bill Young | US |
| 3087 S | Gavan Wilhite | US | 2696 A | Lyle Wilson | US | 3299 S | Doug Woos | US | 3963 A | Chris Young | US |
| 3123 S | Bridget Wilkinson | ENG | 2078 A | Kimberley Wilson-Vibbert | US | 2364 S | Megan Worman | US | 1858 S | Christian Young | US |
| 3559 S | Peter Wilkinson | ENG | | | | 2802 S | Michael Worrall | AUS | 3250 A | Crispin Young | US |
| 1109 S | Marlene Willauer | US | 1120 A | Miriam Winder-Kelly | US | 2577 A | Sarah Worrel | US | 4005 A | Denese Young | US |
| 4270 C | Alice Willett | CA | 61571 S | Krystal Windsor | CA | 3161 S | Shana Worthen | ENG | 1705 S | Doug Young | US |
| 4268 A | Edward Willett | CA | 1643 A | Robert Winfield | US | 1490 A | Chris Wozney | US | 2068 S | Doug Young | US |
| 4269 A | Margaret Anne Willett | CA | 1642 A | Suzanne Winfield | US | 2603 A | Jim Wright | US | 3279 S | James Young | US |
| 1110 A | Steven Willett | US | 1121 A | Cliff Wimig | US | 1131 A | Linda Wright | US | 144 A | Jim Young | US |
| 3866 YA | Amber Williams | US | 1376 S | Kevin Winter | US | 4094 S | Michael Wright | US | 2946 S | June Young | |
| 3680 S | Brian Williams | US | 2423 A | Sarah Wishevsky | US | 5519 A | Robert Wright | US | 1107 A | Riley Young | US |
| 4571 A | Daniel Williams | US | 4048 A | Michael Wiskind | US | 2658 S | Steve Wright | ENG | 60711 S | Robert Young | US |
| 2581 A | David Williams | US | 1122 S | Martin Wisse | NLD | 2465 S | Wesley Wright | US | 2592 S | Samuel Young | US |
| 4231 S | Faith Williams | US | 2681 A | John Wiswell | US | 4101 KiT | Wolfgang Wright | US | 1108 A | Sofia Young | US |
| 3331 S | Graeme Williams | US | 2676 S | Dawn Witzke | US | 1132 A | Paul Wrigley | US | 1141 A | Stephanie Young | US |
| 2361 A | James Williams | US | 1123 S | Jason Wodicka | US | 1234 S | Peter Wrobel | US | 58541 A | Trey Young | US |
| 2684 A | Laurie Williams | US | 1124 S | Kai Wodicka | US | 61341 S | Jimmy Wu | US | 705 A | Justine Youngman | ENG |
| 1375 A | Nathaniel Williams | US | 1125 S | Sally Woehle | US | 1133 S | Jody Wurl | US | 669 A | Neil Youngman | ENG |
| 61292 A | Patty Williams | US | 3060 A | David Wohlreich | US | 1377 A | Jaime Wurth | US | 145 A | Virginia Youngstrom | US |
| 1232 A | Rosemary Williams | US | 1126 A | Taras Wolansky | US | 5286 S | Arthur Wyatt | US | 61631 S | Cheng Yu | US |
| 3681 S | Sarah Williams | US | 4641 S | Taras Wolansky | US | 2331 A | Linda Wyatt | US | 668 A | Chunzi Yu | CHN |
| 3215 S | Seth Williams | US | 4384 A | Susan Wolcott | US | 1590 S | Jennifer Wylie | US | 2827 A | Brienne Yudkowsky | US |
| 61151 A | Sheila Williams | US | 2452 A | Paula Woldan | US | 63501 A | Stephen Wynn | US | 2826 A | Eliezer Yudkowsky | US |
| 2367 A | Stephen Williams | US | 66471 | Amy Wolf | US | 1134 A | Michael Wysocki | US | 4546 A | Moshe Yudkowsky | US |
| 1111 A | Susan Williams | US | 2133 A | Carol Wolf | US | 3812 S | Hong Yu Xiao | US | 667 A | Kate Yule | US |
| 1112 A | Walter Jon Williams | US | 57871 A | James Wolf | US | 2803 S | Jeff Xilon | CA | 1423 S | Michael Yust | US |
| 2861 A | Jennifer Williamson | US | 3510 S | Jessica Wolf | US | 142 A | Ben Yalow | US | 66481 S | Fred (Zac) Zacarola | US |
| 1233 A | Amy Williams-Scott | US | 3219 S | Joyce Wolf | US | 1135 S | Saori Yamamoto | JPN | 3600 S | Dmitri Zajedulin | US |
| 1113 C | Amy Willis | ENG | 61791 S | Katherine Wolf | US | 2572 A | Ken Yamaoka | JPN | 3920 A | jane Zajec | US |
| 1985 A | Connie Willis | US | 2912 A | Gary Wolfe | US | 3088 A | Ron Yaniv | ISR | 3919 A | Judy Zajec | US |
| 1986 A | Cordelia Willis | US | 1127 A | Lew Wolkoff | US | 2235 A | Christie Yant | US | 666 A | Joel Zakem | US |
| 1987 A | Courtney Willis | US | 3774 A | Elizabeth Wollheim | US | 1136 S | Zachary Yatso | US | 665 A | Linda C Zang | US |
| 1114 A | Phil Willis | ENG | 3019 A | Alyssa Wong | US | 143 A | Kathryn Yeager | US | 664 S | Anne S. Zaroni | US |
| 3424 S | Tyler Willis | US | 2838 A | Eric Wong | US | 4215 A | Janet Yelle | US | 59251 A | Gilbert Zapata | US |



| | | |
|---------|------------------------|-----|
| 2789 A | Laura Zats | US |
| 5345 S | Wendy Zdrodowski | US |
| 1379 A | Ann Zeddies | US |
| 1380 A | Timothy Zeddies | US |
| 1730 S | Jon Zeigler | US |
| 2956 S | Melanie ZelekeMoon | US |
| 663 A | Michelle Zellich | US |
| 662 A | Richard Zellich | US |
| 5029 S | Marco Zennaro | US |
| 1539 A | Julie Zetterberg Sardo | US |
| 66371 A | Yunxu Zhang | US |
| 4554 S | Yuyi Zhang | UK |
| 66372 A | Ruhan Zhao | US |
| 3983 S | Lina Zhukov | US |
| 3740 A | Joe Zieja | US |
| 4535 S | Joann Zimmerman | US |
| 2510 A | David Zink | US |
| 2740 A | Alvaro Zinos-Amaro | US |
| 661 A | Elizabeth Zipser | US |
| 660 A | Michael Zipser | US |
| 607 A | Liz Zitzow | ENG |
| 3871 A | Kaylynn ZoBell | US |
| 1236 A | Pamela Zobkiw | US |
| 146 A | Kim Zrubek | US |
| 147 A | Scott Zrubek | US |
| 604 S | Beth Zuckerman | US |
| 574 S | Eric Zuckerman | US |
| 548 A | Alan Zumwalt | US |
| 3373 S | Jennifer Zwahr-Castro | US |
| 4241 A | Carl Zwanzig | US |

AND THE CHILDREN SHALL LEAD



CAPRICON 37

**AUTHOR GUEST OF HONOR
★ BETH REVIS ★**

**ARTIST GUEST OF HONOR
NILAH MAGRUDER**

**FAN GUEST OF HONOR
MEG FRANK**

FEBRUARY 16-19, 2017

WESTIN CHICAGO NORTH SHORE ★ WHEELING, IL



In Memoriam

August 3, 2015–July 30, 2016

Cliff Amos (b. 1948) February 22, 2016. Fan, NASFIC
(NorthAmeriCon) Chair

Tom Arden (b. 1961) December 15, 2015. Author, Reviewer

Jon Arfstrom (b. 1928) December 2, 2015. Artist

Yal Ayerdahl (b. 1959) October 27, 2015. Author

Merl “Bill” Baldwin, Jr. (b. 1935) October 14, 2015. Author

Kathleen A. Bellamy (b. 1957) December 19, 2015. Editor

Stuart Bergman (b. 1965) October 6, 2015. Fan

Andrew Bostaph (b. 1969) December, 2015. Fan

David Bowie (b. **David Jones**, 1947) January 10, 2016. Singer,
Actor

Ray Bowie (b. 1949) January 13, 2016. Fan

Ned Brooks (b. **Cuyler W. Brooks, Jr.**, 1938) August 31, 2015.
Fan

James H. Burns (b.c.1962) June 2, 2016. Fan

Tina Cawi (b. 1962) June 15, 2016. Fan

Perry Chapdelaine (b. 1925) November 24, 2015. Editor,
Author

Stephanie Clarkson (b. 1970) July 19, 2016. Fan, con-runner,
puppeteer

Wes Craven (b. 1939) August 30, 2015. Director

William Crowley (b. 1955) September 9, 2015. Fan

Maurice G. Dantec (b. 1959) June 26, 2016. Author

Jack Davis (b. 1924), July 27, 2016, cartoonist and illustrator

Peter Dickinson (b. 1927) December 16, 2015. Author

Jerry Doyle (1956) July 27, 2016. Actor

Ed Dravecky (b. 1968) April 23, 2016. Fan

Fred Duarte, Jr. (b. 1957) October 3, 2015. Fan

Robert Ellis (b.1946) July 15, 2016, Fan

Wayne England February 9, 2016. Artist

Kent “Goofy” Farris (b.c.1956) November 3, 2015. Fan

kT FitzSimmons (b. 1956) January 10, 2016. Fan

Daniel Fleetwood (b. 1983) November 9, 2015. Fan

Johan Frick (b. 1966) November 14, 2015. Author, Translator,
Bookseller

Roberta Gellis (b.1927) May 6, 2016, Author

Daniel Grotta (b. 1944) December 13, 2015. Author, Academic

David G. Hartwell (b. 1941) January 20, 2016. Editor, Fan.
Hugo Winner, Worldcon (Anticipation) GoH

Mike Jencevice (b. 1955) May 16, 2016. Fan, Worldcon
(Chicon 2000) Associate Chair

Marjorie Jennings (Jor Jennings) August 27, 2015. Fan,
Author

Jason “Jazz” Jensen (b. 1973) September 14, 2015. Fan

George Clayton Johnson (b. 1927) December 25, 2015.
Author

Mark Justice February 10, 2016. Author

Philip Kaldon April 20, 2016. Author, Academic

Paul Kantner (b. 1941) January 28, 2016. Musician.
Hugo Nominee

Joyce Worley Katz (b.1939) d. July 30, 2016. Fan,
St. Louiscon Chair

Morris Keesan (b. 1954) March 30, 2016. Fan

Kim Kincaid April 27, 2016. Artist

Michael “Ox” Klemish (b. 1969) November 7. Fan

Lincoln “JBadger” Kliman (b.c.1960) May 28, 2016. Fan

David Lake (b. 1929) January 31, 2016. Author

Toni Lay (b. 1950) August 28, 2015. Costumer

Justin Leiber (b. 1938) March 22, 2016. Author, Academic

Michael Liebmann died July 26, filker, actor

Florin Manolescu (b. 1943) December 13, 2015. Author, Academic

Dave Marquart (b. 1956) January 14, 2016. Fan

Felice Maxam (b. 1934) December 1, 2015. Fan. Hugo Winner.

Ann McKnight (b. c. 1924) September 23, 2015. Fan

Bart Merrigan (b. **Louis John Merrigan III**, 1957) August 22, 2015. Fan

Debra Miller May 23, 2016. Fan

Marvin Minsky (b. 1927) January 24, 2016. Author, Scientist

Edgar Mitchell (b. 1930) February 4, 2016. Astronaut

A. R. Morlan (b. 1958) January 4, 2016. Author

Jef Murray (b. 1960) August 3, 2015. Artist

Jørn Uno Myrvoll (b. 1963) December, 2015. Fan

Nancy Nutt (b.c.1955) October 22, 2015. Fan

Rick Obadiah (b. 1948) August 16, 2015. Publisher

Jon P. Ogden (b. 1944) January 27, 2016. Fan

Elle Plato (b.c.1967) June 3, 2016. Fan

Fred Prophet (b. 1929) June 29, 2016. Fan. Worldcon (Denvention) chair

Gerard Quinn (b. 1927) November 30, 2015. Artist

Liviu Radu (b. 1948) October 17, 2015. Author, Translator

Joe Raftery January 29, 2016. Filker

Patrick “PJ” Ralph June 2, 2016. Fan

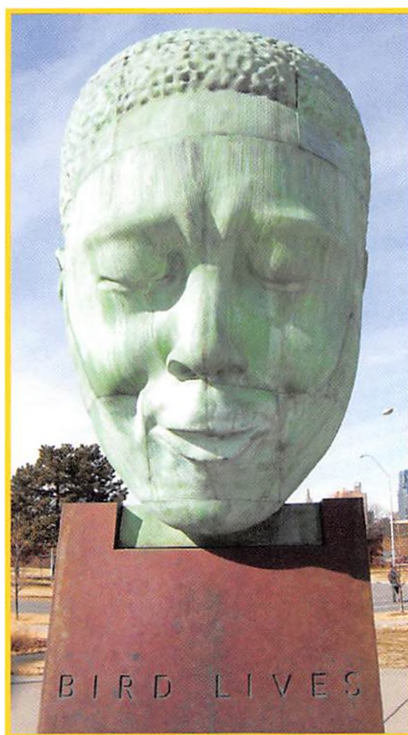
Hans Rancke (b. 1956) October 9, 2015. Fan, Gamer

Peggy Ranson (b. 1948) March 19, 2016. Fan. Hugo Nominee

Ruth Reid (b. 1943) June 22, 2016. Fan

Alan Rickman (b. 1946) January 14, 2016. Actor

Jack Robins (b. **Jack Rubinson**, 1919) December 23, 2015. NYCon I attendee



Christopher Rush (b. 1965) February 10, 2016. Artist

Paul Ryan (b. 1949) March 6, 2016. Artist

Robin Schindler January 24, 2016. Costumer

Harrison Simon (b. 1975) December 26, 2015. Fan

Alvin Toffler (b. 1928) June 27, 2016. Author

Sherry Waitsman (b. Sherry Katz, 1953) March 19, 2016. Fan

Allison Wall (b. 1967) March 5, 2016. Fan

Bud Webster (b. **Clarence Howard “Bud” Webster**, 1952) February 13, 2016. Author, Historian

D. West (b. 1945) September 25, 2015. Fan. Hugo Nominee

Marc Whitman (b. 1960) February 14, 2016. Fan

Ian Wilson, d. July 28, 2016. Fan

Robert E. Yeo (b. 1935) July 16, 2016, Fan

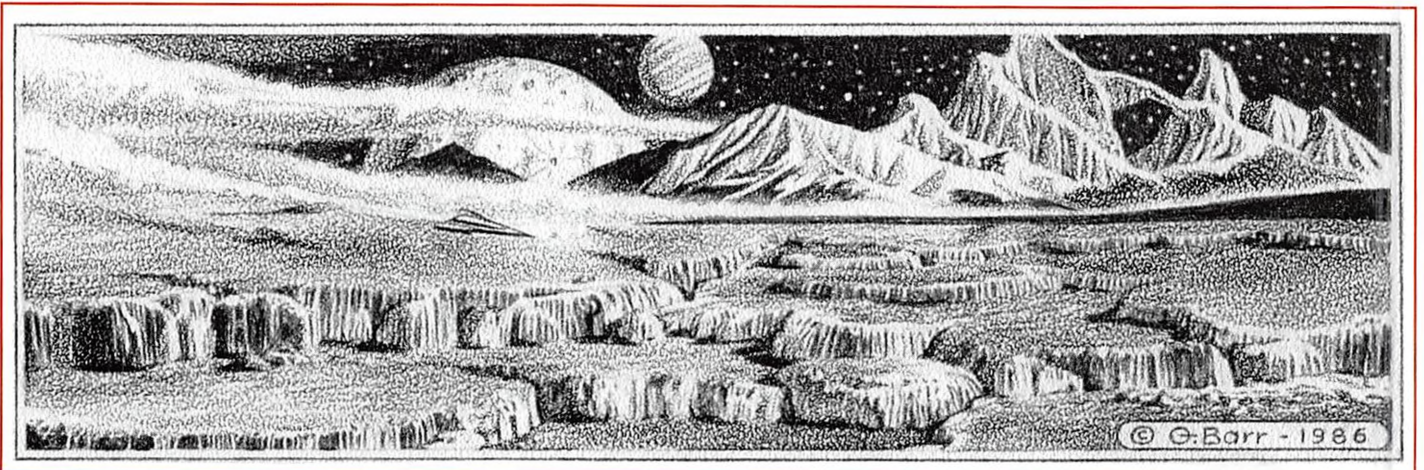
T. M. Wright (b. 1947) October 31, 2015. Author, Artist

Autographs, Notes, Doodles, and Other Such Miscellanea



Autographs, Notes, Doodles, and Other Such Miscellanea

Autographs, Notes, Doodles, and Other Such Miscellanea





JOHN-HENRI HOLMBERG
NALO HOPKINSON
JOHANNA SINISALO
CLAIRE WENDLING
WALTER JON WILLIAMS

THE 75TH WORLD SCIENCE FICTION CONVENTION

WORLDCON 75

9–13 AUGUST, 2017 ♦ MESSUKESKUS, HELSINKI, FINLAND

www.worldcon.fi

info@worldcon.fi
volunteers@worldcon.fi

Twitter: [@worldcon75](https://twitter.com/worldcon75)
Tumblr: worldcon75.tumblr.com
Facebook: www.facebook.com/worldcon75

"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.

